Full/Moon

By Paul Stefko

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CREDITS

DESIGN
Paul Stefko

EDITING
Jamie Lackey

LAYOUT
Robert P. Stefko

LEGAL

PATRONS

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INTRODUCTION

You came here to get rich. You harvest metals and silicon for space construction. You mine He-3 for fusion power. You spend weeks alone, surveying tens of thousands of square miles. At the end of the month, you come to town, accounts flush with currency.

You came here to start over. You've done things you can't talk about to anyone. Things you aren't proud of. Up here, nobody gives a damn. You can keep yourself to yourself, as long as you don't piss anybody off.

You came here to live free. No government. No taxes. No prisons. No law at all. Or so they said.

You came here looking for something you couldn't find on Earth.

Good luck with that.

Full Moon is a roleplaying game about life on the lunar frontier. Sometime in the future, man has colonized the moon in search of minerals rare and valuable on Earth. Desperate people come in search of their fortunes, and where dreamers go, opportunists follow.

This is a game about taking control. On Earth, you couldn't control anything. The rules were in place, safeguarded by those with wealth and position. So you left. Now you're part of a much younger society, maybe a generation old. The rules are unformed. You have the power to take control and shape what kind of world it will be.

This is also a game about action. Life on any frontier is hard, even when you don't have hard vacuum outside the window. The birth of a new community is messy and often painful. There are going to be people that disagree with you, and they probably won't sit down to discuss political philosophy.

This is a game about people. Your characters and the ones they interact with all have dreams and goals, and they each have lengths to which they'll go to achieve them. You will make allies and enemies. You will form or join factions of like-minded folk, and you will come into conflict with other groups. In the end, it's the people who will determine the fate of the community.

WHAT YOU'LL NEED TO PLAY

To play a game of **Full Moon**, you're going to need a few tools.

- Pencils or pens, at least a few you can share around the table.
- Copies of the character sheet and campaign sheets at fullmoon.nothingventuredgames.com.
- Some scratch paper for passing notes or drawing maps.
- Index cards or adhesive notes for jotting down temporary bonuses in play.
- Fudge dice, the unique dice used in these rules (see p. 4). You can usually get these at your local game store, and they can be found online at a number of retailers. You'll need at least four, and you will probably want a few sets.
- Beads, poker chips, or some other markers for keeping track of Fate points.

From now on we'll live in the world when man has walked on the Moon. It's not a miracle. We just decided to go.

Jim Lovell, *Apollo 13*

WHAT YOU'LL FIND IN THIS BOOK

Following this introduction, **Full Moon** is broken down by chapters, starting with what you need to know to get started and progressing to more advanced topics.

The Basics presents the core of the rules system and can be read by new players to get a quick idea of how the game works. This chapter also includes a glossary of game terms. (If you are familiar with other versions of the **Fate** system, you can read this chapter to get an idea what is different in **Full Moon**.)

Campaigns starts where a game of **Full Moon** should start: creating the themes and troubles that will drive play and establishing the characters that will take part in those conflicts. **Characters** gives you guidelines for creating these player and non-player characters and for advancing player characters as the campaign progresses.

Skills and **Aspects** detail the mechanical poles of a **Full Moon** character. Skills represent 11 broad areas of activity, while Specialties and Stunts allow for individual characters to stand out on their own terms. Aspects form the narrative core of any character and are the engine for the flow of Fate points, which let players exert control over the course of the story and the campaign.

Conflicts, presents a system that covers everything from fistfights to elections. In a conflict, one or more characters tries to overcome an opposing force through a series of exchanges, maneuvering for advantage or attacking outright.

Communities & Factions shows you how to define setting elements in much the same way you develop characters. This chapter also extends the Conflicts rules to apply to faction conflicts which allow players and their characters to shape the setting mechanically as well as narratively.

FATE

Full Moon is based on **Fate**, a set of rules that has been used in games ranging from contemporary urban fantasy (the **Dresden Files RPG**) to far-future hard science fiction (**Diaspora**). The system is built for games where the players have as much investment in telling the story as the GM does, and the rules reward players for their interest by giving them plenty of tools for influencing the game.

Full Moon is about characters that are driven, that wanted something so badly they had to go to another world to find it. Players need to understand and invest in their characters and their motivations. We felt that this fit with the **Fate** system pretty well.

Equipment gives rules on gear, from weapons and armor to vehicles. ***Full Moon*** is a game about characters, but many characters are defined at least in part by what tools they use.

Running the Game presents the Game Master with various tools for creating challenges and shaping stories, from creating interesting non-player characters to presenting hazards and environmental effects.

Finally, we present a sample **Setting** that features a young lunar community and the factions that are struggling to control its fate, as well as an **Adventure** set in that milieu.

INSPIRATION

A few films and television programs served as inspiration for ***Full Moon*** during its conception and design.

Alien (Ridley Scott, 1979). Go to this sci-fi/horror classic less for the scare of the creature or even the look of the ship and tech. Instead, draw on the blue-collar attitude of the characters. The sequels stray progressively farther into action territory.

Deadwood (David Milch, 2004-2006). The archetype around which this game is built. This HBO series portrays the town as filthy in both body and speech, but at the same time unstoppably vital. You can spin endless plots and characters out of this show.

Firefly (Joss Whedon, 2002) gives a stylish vision of a space-Western world populated by a group of characters who live on the frontier by ideology or necessity. Its filmic continuation, *Serenity* (2005), leads the characters into a faction conflict that reshapes their whole setting.

Moon (Duncan Jones, 2009). A lone prospector stationed in a cramped, one-man base, slowly going mad: it's the horror story that drives everyone in ***Full Moon*** to camp. The setting here is essentially what this game seeks to emulate.

Planetes (Sunrise, 2003-2004). This science-fiction anime revolves around a team of orbital trash collectors. It explores the political and personal impact of mankind's exploration of space. The episodes set on the moon are obviously of the greatest inspiration. Based on a manga.

▬▬▬▬ | A natural disaster strikes the community, threatening everyone.

THE BASICS

This chapter includes the core rules of *Full Moon*, from what dice to roll to what your character's traits mean. These rules will be expanded upon later in the book, but here are the basics.

DICE

Full Moon uses Fudge Dice, sometimes abbreviated as "dF", although we'll just call them "**dice**" as they're the only kind you need for this game. Fudge Dice are a special kind of six-sided dice. Two of the faces on a dF are marked with a ⊞, two with a ⊟, and two are left blank (▪).

When you read a dF, the plusses and minuses work just like they do in math. When you roll more than one dF (and you always will), it can be easier to match each die showing ⊞ with one showing ⊟ and then set those aside. This leaves the blank dice and any unmatched ⊞ or ⊟ dice, making it easy to total.

THE ROLL

When you attempt an action in *Full Moon*, you'll roll four dice and find the total. This will yield a result between -4 and +4, which is heavily weighted toward 0. You then add the total to a particular skill as determined by the action you're attempting. Since the dice are very likely to total between -1 and +1, your Skill level is very important.

The combination of your roll and your skill gives you a **result** for your action. The result is compared to a **difficulty** set by the GM or by the result of another character's roll. If your result is equal to or higher than the difficulty, you succeed.

Your result gives you points of success called **shifts** (because they shift things in your favor) equal to the difference between your result and the difficulty. It is possible to generate zero shifts if you meet but do not exceed the difficulty. If you generate three or more shifts, you also have **spin**, which is important in certain circumstances.

THE LADDER

Skills and difficulties both are rated on a numerical scale called **the ladder**. The ladder ranges from -4 to +8, and each level has an adjective assigned to it to serve as a plain-language way to refer to how skilled you are or how difficult a task is.

So, if the GM says you need to make a Good (+3) Athletics check to climb over a stack of crates, and your Athletics skill is only Average (+1), you know you need at least +2 on the dice to succeed.

The Ladder

Value	Adjective
+8	Legendary
+7	Epic
+6	Fantastic
+5	Superb
+4	Great
+3	Good
+2	Fair
+1	Average
+0	Mediocre
-1	Poor
-2	Terrible
-3	Awful
-4	Abysmal

Skills

Skills are the most important traits on a *Full Moon* character sheet. They are the bones of the character, defining what a character is good at. Every action in the game falls under one of eleven broad skills:

Athletics: Most physical activity will be ruled by this skill. Climbing, running, jumping, swimming, and so on all call for an Athletics roll.

Fighting: As important as most gamers think physical combat is, there is but a single skill that covers unarmed, melee, and ranged attacks. Combat in *Full Moon* is nasty, brutal, and short, best to be avoided or mastered.

Intrusion: This is the skill for sneaking around unnoticed, slipping into buildings and past security systems. (There is some overlap with this skill and Mechanics when it comes to picking locks and overcoming security devices.)

Investigation: This skill is a catch-all for observation, awareness, and perception, both passive and active. It is also the skill for situational awareness and can determine initiative in physical conflicts when it is important.

Mechanics: A character with a high Mechanics skill is able to repair, disable, design, and modify machines of all kinds, from engines to computers.

Medicine: What a character with Mechanics can do to a toaster, one with Medicine can do to a man. Use this skill to patch up wounds, administer drugs, or deliver a baby.

Persuasion: This is the skill for manipulating the emotions or reactions of others. You can be sweet or menacing, bully others with "facts" or make them think it was their idea all along. Persuasion can be thought of as the Fighting of social conflicts.

Infighting within a faction threatens the characters. The schism is short-lived (Mediocre Discipline or higher) or permanent.

Protocol: Defines your awareness of social situations, your knowledge of etiquette, and your composure in emotionally charged situations. Protocol often couples with and opposes Persuasion in social conflicts.

Scholarship: This skill covers all manner of knowledge, from literature to physics. If it can be learned in a classroom or a laboratory, Scholarship covers it.

Survival: This is the skill for operating in wild environments from the jungles of South America to the desert surface of Mars. It also represents your ability to interact with animals.

Vehicles: This skill is a catch-all ability to operate vehicles of any sort. Land, sea, air, or vacuum – if it moves through one of these, you can drive, fly, or sail it.

Specialties

Since the skills are so broad, it must be difficult to build a specialist. How would you differentiate between a bare-knuckle boxer and a pistol-wielding gunslinger, for instance? In *Full Moon*, such concepts call for specialties.

A **specialty** is an area within the broader skill where you excel. Whenever you attempt an action involving your specialty, you treat your skill as +1 higher than its base level. You can even take the same specialty multiple times, increasing the bonus by +1 for each additional specialty.

Stunts

The skills in *Full Moon* are very broad, but they still have set functions. Specialties let you define a narrower focus for your character's abilities, but they don't change the fundamental workings of the skills. Stunts can.

A **stunt** is an optional trait that alters the way a skill works in some way. You can think of a stunt as being a special way that your character bends the rules, letting him do something another character just couldn't.

Your stunt might let one skill substitute for another in a specific situation. For example, you might have a stunt called "Dogfighter" that lets you use your Vehicles skill to make attacks in physical combat using vehicles, as you operate mounted weapons from the cockpit.

A different stunt could let you perform actions faster or give some specific benefit when you have spin on a roll. Some very powerful stunts may require you to spend a Fate point (we'll talk about these later).

Again, stunts are optional. Any character might have a few specialties, but you don't have to take stunts. They're just a good way to give your character that extra edge.

Aspects

While skills are a character's most important traits, aspects are by far the most interesting. Where skills are the bones of a character, aspects are the meat.

An **aspect** is a descriptive trait that defines a core facet of the character's personality, background, or place in the story. Aspects are not rated on the ladder, being represented simply by a word, a phrase, a quote, or (rarely) a short sentence.

There is no list of pre-defined aspects. Each character should have unique aspects that support and define the player's concept. These can be descriptive of the character himself (one might be **The Muscle**) or of the kinds of stories the player wants to tell (you might have sworn revenge against an **Archnemesis**).

Aspects are both advantages and disadvantages, and you should consider this when designing your character. Even the drawbacks of an aspect will work in your favor, because they are your greatest source of Fate points (which we'll get to shortly).

So, what does an aspect do? It is a tool for wrapping a story around the character. For a player, it is a way to exercise what you think is cool about your character. You can **invoke** an aspect by spending a Fate point, gaining bonuses to skill rolls or making adjustments to the narrative that fit the nature of the aspect.

For the GM, aspects are flags the player sets up, telling you what he thinks is important about his character. More than that, an aspect lets you **compel** him to act in accordance with his character concept by offering him those Fate points we mentioned earlier.

Not just characters have aspects. Locations, objects, even scenes or entire campaigns can have aspects, too. You aren't limited to invoking your own aspects; you can spend a Fate point to invoke an aspect on something or someone else.

Fate Points

Extending the visceral metaphor we've been using, **Fate points** are the blood to the skills' bones and the aspects' meat. These are a resource that flows back and forth between player and GM, allowing the player to exert his input in the story.

One of the characters is robbed in a public place.

One of the characters receives unsettling news from a friend or loved one.

Primarily, Fate points fuel uses of aspects and are drawn from them in kind. When a player invokes his aspect, he spends a Fate point. When the GM wants the character to act in a way that follows his aspect, he offers the player a Fate point. The player can refuse, at the price of a Fate point of his own.

CONFLICTS

Good stories require conflict. It makes characters change, grow, adapt. Plus it's a lot of fun.

In **Full Moon**, conflict isn't just a dust-up or a showdown. It can be a seduction, a debate, or a full-on brawl. Any time two or more characters oppose each other in a way that involves maneuvering for advantage and wearing the other down: that's conflict.

All conflicts in **Full Moon** are resolved in the same ways, regardless of how they are conducted. **Attacks** seek to take an opponent out of the conflict, while **defenses** oppose attacks. If an attack succeeds with spin (three or more shifts), the target is **taken out** of the conflict. The attacker gets to say what happens to the defender when he is taken out.

Eventually, a lucky attack will land, blowing away your defense, and you'll be taken out. That is, unless you accept a **consequence**. Consequences are aspects that represent lasting injuries, social setbacks, and changes in attitude that linger after the fact. They work like other aspects, letting the GM compel you to act in certain ways. (You might even find a way to invoke a consequence for your own benefit!) Taking a consequence adds to your defense, hopefully allowing you to survive a powerful attack.

Lastly, you don't have to fight to the death (literally or figuratively). Rather than wait to be taken out, you can **give in**, taking yourself out of the conflict on your own terms. You say what happens to your character, within the context of the conflict. The GM will have some say in it, but you know that if you give in during a gunfight, you won't end up gut shot. Finally, when you give in, you get a Fate point for every consequence you took during the conflict.

Players can attempt **maneuvers** that affect the environment, adding temporary aspects to characters and locations. Successfully maneuver an aspect onto something and you can invoke it once for free. Get enough shifts on a maneuver, and the aspect you add will become **sticky**, hanging around for some time (so you can invoke it again with Fate points).

Glossary

Aspect: A descriptive trait without a numerical rating that describes something about a character, location, or scene. Aspects can be invoked or compelled for mechanical or narrative effect through the spending or awarding of Fate points.

Attack: An action in conflict that seeks to take an opponent out. Opposed by a defense.

Compel: To leverage a character's aspect to limit the character's ability to act or to complicate a scene. The GM can compel by awarding the player a Fate point. A player can compel another character by spending a Fate point. A player can refuse a compel by paying a Fate point.

Conflict: A series of exchanges in which two or more characters attempt to wear each other down and inflict consequences while maneuvering for advantage. Can be physical or social.

Consequence: A temporary aspect taken on by a character to avoid an otherwise successful attack. Gives a bonus to a defense retroactively. Can be mild (+2), moderate (+4), or severe (+6). Consequences take time to recover, and may require special actions to heal.

Defense: An action in conflict to mitigate an attack, preventing the attacker from taking the defender out.

Dice: Six-sided dice on which two sides are marked ➕, two sides are marked ➖, and two sides are blank (⬛). Also called "Fudge Dice" of "dF".

Difficulty: A target value set by the GM or by the result of another character's roll. If the result of a roll is equal to or greater than the difficulty, the roll succeeds.

Fate Point: A resource that allows for invoking and compelling aspects for mechanical or narrative effect. Spent to invoke or compel, earned by being compelled.

Give In: A player takes his own character out of a conflict, conceding victory to his opponent but declaring his character's fate on his own terms, within the context of the conflict.

Invoke: To leverage an aspect for mechanical advantage (either a bonus to the result or a chance to re-roll dice) or for narrative effect. Invoking an aspect costs a Fate point.

Ladder, the: An ordered list of numerical ratings and their adjective descriptions, ranging from Legendary (+8) to Abysmal (-4).

Maneuver: An action in a conflict that applies an aspect to a character or a part of the scene. The character making the maneuver can invoke the resulting aspect once

➖➖➕➖ The characters get an offer of employment that must be acted upon quickly.

■+■■ | (Mediocre Aggression or higher) A fight breaks out in public, threatening the characters.

for free. A maneuver can instead remove an aspect that had been applied by a previous maneuver.

Result: The total of your roll of four dice plus your rating in a skill. Compared to a difficulty to determine success or failure.

Shift: A measure of the "magnitude" of a successful roll. A roll generates a number of shifts equal to the difference between the result and the difficulty.

Skill: A trait rated with a numerical rating according to the Ladder, which allows a character to attempt actions with a given bonus. There are eleven broadly defined skills.

Specialty: A "sub-field" of a broad skill that indicates additional proficiency above the rating of the skill.

Spin: You achieve spin when you make a successful roll with three or more shifts. Can open up additional options or grant bonuses, as defined by other rules.

Stunt: An optional trait that broadens or augments the functioning of a skill. Unlike a specialty, a stunt does not give a numerical bonus, instead changing the effect of a successful roll or allowing different kinds of actions.

Sticky: A sticky aspect is the result of a successful maneuver that has spin. The aspect will remain in effect until the end of the scene or until another maneuver removes it.

Taken Out: When a character is forced out of a conflict by an attack that has spin. The attacker determines what happens to the victim.

CAMPAIGNS

The responsibility for creating a new *Full Moon* campaign is shared among the whole group. Sure, the GM is responsible for presenting the world in play, but the players share responsibility for shaping that world from the start. If nothing else, getting the players involved in the beginning will invest them in its development in play.

The truth is, this first step of your *Full Moon* campaign is play, too. It doesn't involve rolling dice like later sessions will, but creating the world your game will take place in is playing in that world at the highest level.

The process of creating your campaign is a dialog between all the players where you answer questions that define your setting and the themes you will explore in your adventures. We provide a number of questions to get you started, but you will naturally come up with more on your own. Follow those questions where they lead.

The actual process breaks down into a few parts:

• First, you'll establish the basic facts of the setting, including the sorts of problems the **community** may be facing (which we'll call **themes** and **threats**).

• Second, you'll define some **factions** that tie into the themes and threats.

• Third, you'll come up with locations within the community. Everyone should get to make at least one, as these will be important places to flesh out the setting's problems. Each location should be represented by a **face**, an important character.

• Fourth, you'll skip to the next chapter and make characters.

• Finally, you'll come back and finish up the setting, turning your themes and threats into aspects that will define the campaign ahead.

At times in this process, we will point you to other sections of the rules that cover the mechanics of aspects, characters, communities, etc. The GM should be familiar with these rules, but don't break the flow of your dialog to crunch numbers. When you reach a lull in brainstorming, then turn to the appropriate chapters and work through the mechanics.

The golden rule during this process is simple: *if you can't come up with a good idea for a given step, skip it and let the GM work it out later.* The players should have as much input into designing the campaign as they like, but not everyone wants to be responsible for designing a game.

Finally, if you want to streamline this process, you can use the default setting presented later in this book (p. 90), with its community and assorted factions. You could skip ahead to defining your Themes and Threats and then start making characters.

SETTING

The first step in creating a campaign is deciding where your game is going to take place. Think about the following questions as you start to brainstorm.

• *Our moon? Or another?*

The default setting assumes that the campaign takes place on our own familiar moon, but your game doesn't have to. Really, *Full Moon* is about life on the frontier of

Dawn is so... shocking on the Moon. One minute you're in the darkest night you can imagine, and then in the next instant, the sun lifts up and this glorious, pure light just explodes across the surface. I felt like I met God every morning.

Dorian Collins, *Star Trek: Deep Space Nine* (6.22, "Valiant")

space, an environment that is hostile and that invites and requires people to collect, organize, and create new societies.

This environment can be found on alien moons or planets or in space aboard stations or even generation ships. The keys are isolation, natural hazard, and a compelling reason for people to leave the safety of home.

- *What is the physical environment like?*

Are there domes open to the sky? Are communities dug underground to protect from meteors and radiation?

If your game is set on an alien world, what is it like? Is the atmosphere breathable? Is gravity stronger or weaker than normal? What other strange effects may characters expect?

Answering these questions may provide mechanical hooks in the form of hazards and environmental aspects (p. 86-89).

- *How established is humanity?*

If people have only been on the frontier a short time, there won't be very many of them, and they won't have established much of an infrastructure. A setting like this will probably focus on building up the necessary systems to support more people who may be drawn in.

On the other hand, a more established human presence leads to greater conflict with more factions with resources and interest. The community might be more like San Francisco than Dodge City, with an eye toward intrigue rather than survival.

Community

Once you've set the ground rules for the setting, you can work on the community that will sit at the center of your campaign. The rules for defining Communities start on p. 67. For now, though, you need to be thinking about four factors that will be expressed by mechanical traits later on.

Aggression is a measure of how peaceful of violent the people of the community are. This refers to average "citizens," not necessarily to members of gangs or other factions.

Authority refers to the central authority (if any) and how much power it wields. Just about any community will have at least a nominal hierarchy, but in many cases, the leaders are toothless and real power is only in the hands of the factions fighting for it.

Size is just that, a measure of the community's size, although it looks more at the diversity of skills available than pure numbers.

Tech deals with the level of technology available in the community. The specifics on this are fuzzy, but you should think about whether your setting features gleaming *Star Trek*- or *2001*-inspired glitter or gritty, working-class, *Alien*-esque environments, and about whether the technology available is sufficient to meet the community's needs.

Along with the four traits, think about the big issues in the community. Every setting needs stakes, the problems characters face and the things they may want to change. These issues fall into two categories: themes and threats.

Themes are issues that lie at the heart of the community. They are buried under the day-to-day business, but they shape the way people live in subtle ways. Some ideas for themes include:

- The tone of the community. Is it highly religious or secular? Are there children playing in the corridors? Is it clean or cluttered? When you move around the base, is there always someone watching?
- The physical construction of the facilities. Is it a domed community that can see the Earth and stars? Are there heavy blast doors that can seal off each section? Are systems always breaking down?

Threats are more immediate, if not always obvious. These are the troubles that are threatening to break out as the campaign begins. Most likely, the players will have to deal with these right away. Luckily, threats can be resolved in a few adventures. Of course, they will be replaced with other threats just as quickly. Some things to think about:

- The troubles that face the community. Is there class or race warfare? Is the government corrupt? Nonexistent? Is someone sabotaging critical systems? What's infesting the ventilation ducts?
- Mysteries of the community. What should the players be asking questions about? Are people disappearing? Do you receive unexplained signals from outside the community?

For both threats and themes, come up with a list of at least three ideas. You won't end up using all of these, but it's good to have more material than you need.

Keep these ideas in mind as you develop factions and locations. Tie things together by relating them either to a deep theme of the setting or to an immediate threat. Maybe two factions are on the verge of a gang war, while a third is busy exploring a mystery that stretches back to the founding of the community.

At the end of the campaign creation process, you'll come back to your themes and threats and turn them into campaign aspects that will give the players mechanical hooks to get involved with the big picture.

The characters are brought in for questioning, by the authorities (Average Authority or higher) or by a faction.

One of the characters is sought out for a particular skill or area of expertise.

FACTIONS

Factions are the groups of individuals that struggle for influence within the community. A faction can be anything from a gang to a media outlet to a charity. Your characters may be members of these groups from the start, or they make enemies or allies in the course of play.

You'll want to come up with brief ideas for at least three factions. Go around the table and have everyone throw out an idea for a faction. Then discuss the various suggestions as a group, digging into the ones that grab everyone's attention. The rules for defining factions start on p. 70, but you can think about the following three traits in abstract terms now.

Discipline describes how the faction's members react to stress and adversity. When the chips are down, does the group band together? Or is it every man for himself?

Strength deals with the faction's ability to advance its agenda in action. A faction with a high Strength may have a large number of members, or its agents may be highly skilled.

Resources is a measure of the faction's wealth or materiel. If the group can generally get what it wants when it needs to, it should have a high Resources trait.

LOCATIONS & FACES

Now that you know what the Community is like and who the factions are that operate within it, you need specific locations that will appear throughout your campaign. Locations should be interesting in their own right, and they should offer space to explore the conflicts between characters and factions.

Like you did with factions, go around the table and have everyone name a location. Write down each idea, and then discuss them as a group. Add descriptions as you like. Consider what kinds of scenes would work best in each location.

Now go around the table again in reverse order. Have each player name a character that can regularly be found at one of the locations. These "faces" should tie into the location and the scenes you brainstormed. The faces form a stable of possible recurring NPCs.

CHARACTERS

All the details are in place. Now it's time to make player characters. With the community, factions, locations, and faces you've already made, you have plenty of material to hook onto. Go to the next chapter for details on making your PCs, then come back here for the last step.

THEMES & THREATS

The community (and by extension, the campaign) will have three aspects that reflect its unique features: the themes and threats you developed at the beginning of campaign creation. Go back to those original ideas. Pick three, with at least one theme and one threat. Now follow the advice in the Aspects chapter and create aspects out of the issues you chose.

These three aspects (especially themes) will be central to the campaign. Since they are part of the community itself, they will be available to every character in every scene. The players can invoke them when they are helpful, and the GM can use them to compel the characters, introducing complications that tie the players into the fabric of the campaign.

Through play, the characters can shape the campaign by affecting these community aspects. The prime method of this is engaging in faction conflicts (p. 74). This means the characters will need to join (or create) a faction, connecting them even more into the tapestry of the setting.

THE GRAND LUNAR: My concern is with the men of violence, the men who kill. Soon others will be coming from Earth. Our galleries will be strewn with dead.
JOSEPH CAVOR: There needn't be any others! There needn't be any others! I'm the only one who holds the secret of Cavorite.

THE GRAND LUNAR: Then you and your secret will remain here on the Moon.

First Men in the Moon

CHARACTERS

A story is nothing without strong characters, and a **Full Moon** game is no different. Mechanically, a **Full Moon** character is fairly simple, which lets you focus on personality and background, the things that make the character come alive.

DEVELOPING A CONCEPT

The first step in creating a character is developing a strong concept. This will be the core around which you can build the mechanical traits. You can't choose skills and aspects without knowing what kind of person those things are meant to represent.

When you first sit down to design your character, you should ask yourself questions about who this person is. Some things to consider include:

- What is my character good at? Does he draw attention for his skill? What is he particularly bad at? Does it draw attention?
- What kind of background does my character come from? Was he born rich? Does he have family back on Earth that he remains close to?
- What drives my character? What does he want, need, desire, strive for?
- What stands in my character's way? What obstacles must he overcome? Are they external or internal?
- How is my character connected to the other characters? How did they meet? What relationships exist within the group? Friendships, rivalries?

Keep your answers to these questions in mind going forward. These will help you choose skills and can be a great way to generate your aspects.

SKILLS

Once you have a concept in mind for your character, you can start to pick skills. Your character starts with 17 skill levels to spend on the 11 skills. Each skill starts at Mediocre (+0), and each skill level raises a skill by +1.

You can also spend these skill levels on Specialties and Stunts. One skill level equals two Specialties or two Stunts. You can even mix the two, trading one skill level for a single Specialty and one Stunt. Specialties and Stunts do not have be assigned to the same skills, and there is no minimum level for a skill to have a Specialty or Stunt.

EXAMPLE SKILL ARRAY

An easy way to create a character is to use the following array of skill levels, which adds up to 17 levels as above: 1 Great, 2 Good, 2 Fair, 3 Average, and 3 Mediocre. This generates a character that has a few areas where he is weak, a few where he excels, and one where he is truly exceptional.

Even if you choose this set-up, you can customize it by lowering one skill to raise another, or trading a level in a skill for Specialties or Stunts.

How Good is "Fair"?

One of the first questions many players will ask is how good their character is with his skill of a given level. This isn't an easy question to answer as *Full Moon* doesn't make exact measures or strictly quantify actions.

An unexceptional NPC will have a total level (including Specialties) of Good (+3) in an area where he is considered professionally competent. For much of anything else, he will rate at Mediocre (+0) or Average (+1), possibly with a Specialty.

As an example, a professional surgeon will have a Medicine skill of Fair (+2) with a Specialty in Surgery. But his Fighting skill is likely Mediocre (+1) and his Scholarship is Average (+1) with a Specialty in Biology.

So, you can see that player characters are exceptionally skilled, with multiple Fair skills and Good or even Great ratings in their highest choices.

Aspects

Your character will have five aspects that will define his place in the campaign and give mechanical hooks to the concept you started developing at the beginning of this process. When you choose aspects for your character, you should look back at the concept you came up with and see if there are ways to encapsulate it in short descriptive traits. We go further into what makes a strong aspect in the **Aspects** chapter.

The Five Questions

The GM may have other guidelines for creating aspects, but one good way to come up with your five is by looking at the five example questions under Developing a Concept earlier. The answers to these questions can form very solid aspects that give you a good mix of strengths (for invoking), complications (for compelling), and ties to the setting and the other characters (which are always good to have). Here are those questions again, with ideas for turning them into aspects.

- *What is my character good at?*

This question forms the core of your character. It should be easily invoked, but it should also offer opportunities for compels. Examples might include **Gunfighter**, **Ladies' Man**, or **Country Doctor**.

- *What kind of background does my character come from?*

This question helps flesh out your character and may hint at talents beyond your core skill set. Examples include **Street Kid**, **Army Brat**, or **Can't Take the Farm Out of the Boy**.

■■■■ One of the characters finds an interesting item. The owner comes looking for it.

PARKER: Do we get to go out on the expedition or are we stuck here until everything's fixed.
RIPLEY: You know the answer to that.
BRETT: What about the shares in case they find anything.

RIPLEY: Don't worry, you'll both get what's coming to you.

Alien

- *What drives my character?*

A character without motivation is hard for the GM to work into the story and hard for the player to play. Answering this question leads to stronger integration into the campaign. Examples include **Looking for Love**, **Truth and Justice**, and **Out for a Quick Buck**.

- *What stands in my character's way?*

The answer to this question could be internal - like a personality flaw, old war injury, or simple bad luck - or external - like an enemy, social prejudice, or simply the enormity of your goal. Striving to overcome impediments will lead to dramatic stories, Examples might include **Ugliest Man in Town**, **Wrong Place at the Wrong Time**, or **Sucker for a Blonde**.

- *How is my character connected to the other characters?*

Answering this question requires you to talk to the other players and find ways for your characters to fit together. Maybe your character is an old Army buddy with another PC. Maybe another is secretly in love with you. Example can include **Nobody Picks on My Brother But Me**, **On Again/Off Again**, and **Oh, Captain, My Captain**.

Fate Points

When you have finished creating your character, make a note of the refresh rate of the campaign. This is the number of Fate points you will receive at the beginning of every session or at any other time the GM feels you should refresh. The starting refresh rate is 5, but it can increase as the characters advance (see below).

Character Creation Example

Jamie is playing in a new *Full Moon* campaign, and she needs to create her character. She spends some time thinking about a character concept. She wants to play a character who has come to the moon to help people, someone whose past led her to work toward a brighter future. She decides that her character will be a nun who has opened a shelter in the community that provides relief to those down on their luck.

Sister Lois (as Jamie names her character) is good at reading people, a very handy skill when dealing with addicts and criminals. Before she took her vows, Lois was in the military. She has seen her share of violence as well as the kind of people that profit from it. It made her sick and drove her off Earth. Still, she has kept her fighting skills sharp, and she knows a bit of field medicine as well.

With this concept in mind, Jamie looks at the skill list. She knows her highest skills will be Protocol and Fighting, and she wants a decent Medicine skill as well. She decides to use the suggested array of skills. She puts her Great rating in Fighting, and her two Good ratings in Protocol and Medicine.

For her two Fair ratings, Jamie takes Persuasion (for talking her clients through their problems) and Athletics (as Lois keeps herself in good shape). Her three Average skills go into Investigation (as she is just generally alert), as well as Mechanics and Survival (left over from her military training). This leaves Lois with Mediocre ratings in Intrusion, Scholarship, and Vehicles.

Thinking about it some more, Jamie decides to lower her Fighting to Good and her Medicine to Fair. This gives her two skill points back to buy Specialties and Stunts. She likes the idea of being able to size up groups as well as individuals, so Jamie buys the Human Terrain stunt for her Protocol skill. She wants to hone Lois' combat skills, making her more defensive, so she also buys the Ballistic Probabilities stunt for Fighting. Finally, she buys a Fighting specialty in Rifles and a Protocol specialty in Bullshit Detection, giving her an extra +1 with those skills when the specialties apply.

Jamie thinks about her aspects for a while. She wants them to be evocative and interesting, but not too complicated to explain. Her first aspect sums up her core concept, **World-Wise Nun**. Another aspect speaks of her background in the military, which she writes down as **Hoorah!** Sister Lois wants to help people, because she believes **Everyone Can Be Saved**. Unfortunately, she still has a cynical streak, because **The World is Full of Assholes**. Jamie decides to leave her final aspect undefined until the other players have finished their characters. That way, she can forge a connection to another character with a mechanical benefit.

Jamie finishes up by noting that the refresh rate is 5. She jots down any mundane equipment she thinks Sister Lois would have (a rifle, for instance), as well as a brief description of the sister herself.

CHARACTER CREATION REFERENCE

Skills: Each skill starts at Mediocre (+0).

Skill Levels: Spend 17 levels on skills, specialties, and stunts.

One level increases a skill by +1.

One skill level buys 2 specialties, 2 stunts, or 1 of each.

Aspects: Choose 5.

Fate Points: Start with 5. This is your refresh rate.

■—■— | An enemy comes to the characters for help.

■■—— | A friend betrays the characters for a noble reason.

ADVANCEMENT

Characters are not static. During the course of their adventures, your characters will grow and change, and their traits should reflect that. Advancement in **Full Moon** is simple and incremental, achieved as the story reaches dramatic beats called **milestones**.

MINOR MILESTONES

Minor milestones represent small pieces of a story, equivalent to an act of a play, perhaps. A minor milestone should be awarded after every session or so. When earning a minor milestone, a player can choose *one* of the following benefits for his character:
- Purchase a new specialty or stunt
- Rename an aspect to reflect your character's development

SIGNIFICANT MILESTONES

A significant milestone is achieved at the culmination of a story, usually after a few game sessions. When the story's objectives have been resolved, each player earns a significant milestone and *each* of the following benefits:
- Increase a skill by +1, or trade this skill level for 2 specialties or stunts
- Trade one specialty or stunt for another
- *One* of the benefits of a minor milestone.

MAJOR MILESTONES

After several stories (and 10 or more sessions), the characters should have undergone a great deal of development. This earns them a major milestone, giving them *all* of the following benefits:
- Add an aspect, to reflect your character's expanding experience
- Increase your refresh rate by 1.
- *All* of the benefits of a significant milestone.

SAMPLE CHARACTERS

The following characters appear in the examples throughout the book. Here are their traits and brief background descriptions. You can use them as pre-generated player characters or as NPCs in your games.

SISTER LOIS

You can see the development of this character earlier in this chapter. In short, Sister Lois is a nun and former soldier who has come to the moon on a mission of charity. After learning about the other characters, Jamie chose to develop a relationship aspect with Evelyn Saint.

Aspects: Evelyn's Confessor; Everyone Can Be Saved; Hoorah!; The World is Full of Assholes; World-Wise Nun.

Skills: *Athletics:* Fair (+2); *Fighting:* Good (+3), *Rifles:* Great (+4); *Intrusion:* Mediocre (+0); *Investigation:* Average (+1); *Mechanics:* Average (+1); *Medicine:* Fair (+2); *Persuasion:* Fair (+2); *Protocol:* Good (+3), *Bullshit Detector:* Great (+4); *Scholarship:* Mediocre (+0); *Survival:* Average (+1); *Vehicles:* Mediocre (+0)

Stunts: Ballistic Probabilities (Fighting); Human Terrain (Protocol)

EVELYN SAINT

Evelyn Saint was a promising New York trauma surgeon with a steady hand and a cool heart. Her emotional attachment cost her a husband, and nearly cost her sanity when she lost a patient she had struggled for almost a day to save. Evelyn could repair the organ damage, but the patient had lost all brain function. When the family pulled the plug, Evelyn just walked away, unable to cope. Rather than attend therapy, she left Earth for the moon.

Evelyn's only family is a brother back in New York. Part of her wants to reconnect, maybe get him to come to the moon someday. Until then, she works for various groups, including the San Lorenzo Corporation, as freelance medical staff. She is struggling every day to accept the limits of her own skills. She spent most of her time alone until she met Sister Lois and began to open up.

Aspects: Medical License (Sorta Suspended); No Stranger to Guilt; Pride Goeth Before a Fall; Solitary Scalpel-Wielder; Take Two of These and Don't Call Me in the Morning

One of the characters receives bad information that leads to danger.

The characters need to repair a piece of gear, but parts are expensive/rare. With haggling, they are available immediately (Average Size or higher) or in a few weeks.

Skills: *Athletics:* Average (+1); *Fighting:* Average (+1), *Self-Defense Training:* Fair (+2); *Intrusion:* Mediocre (+0); *Investigation:* Average (+1); *Mechanics:* Mediocre (+0), *Medical Equipment:* Average (+1); *Medicine:* Great (+4); *Persuasion:* Fair (+2); *Protocol:* Good (+3), *Discipline:* Great (+4); *Scholarship:* Good (+3); *Survival:* Mediocre (+0); *Vehicles:* Mediocre (+0).

Stunts: Medical Miracle (Medicine)

Jacob Andreas "Jake" Relethar

Jake Relethar was born into a large, upper-middle-class family that expected him to settle into a boring corporate life. Jake never had the patience for any of that. From childhood, he was constantly tinkering with machines, taking them apart and putting the pieces back together to make something wholly new.

Jake graduated from MIT in the middle of his class, not because he lagged intellectually but because his typical sarcastic wit and blunt superiority alienated him from classmates and professors alike. It was this same rudeness that sank every business venture he attempted, sending him deeper and deeper into debt and eventually driving him off Earth to the moon.

Jake knows that he will eventually come up with the next great thing which will make him rich. When he does, he will go home and show his family that he was better than all of them. Until that day, he takes what jobs he can and spends the rest of his time working on new inventions.

Aspects: Black Sheep; Don't Get in My Way; Glory Hound; This Mouth of Mine; Top-Rate Inventor

Skills: *Athletics:* Average (+1); *Fighting:* Average (+1); *Intrusion:* Fair (+2); *Investigation:* Good (+3); *Mechanics:* Great (+4); *Medicine:* Mediocre (+0); *Persuasion:* Mediocre (+0); *Protocol:* Fair (+2), *Focus:* Good (+3); *Scholarship:* Average (+1); *Survival:* Mediocre (+0); *Vehicles:* Fair (+2).

Stunts: Jury-Rig (Mechanics)

Reggie Bayle

Reggie Bayle was sent to Cernan Station by his wealthy father under the excuse of looking for business opportunities for his family's company. In truth, he is in exile for a number of indiscretions with rich men's wives. In addition to being a very successful womanizer, Reggie is also a bit of a troublemaker, of the sort that would break into a prominent military officer's quarters to redecorate and add throw pillows.

Underneath all that, though, Reggie has a strength that no one suspects. He understands that his public appearance makes people underestimate him, and he uses that to his advantage. He knows that he's capable of more than people think. He just hasn't found anything to work for yet. He's hoping that coming to the moon will help him find some direction.

Aspects: Quick-Thinking Lothario; Rich "Dude"; Something Worth Fighting For; Tougher Than You'd Think; Wanderer

Skills: *Athletics:* Average (+1); *Fighting:* Mediocre (+0); *Intrusion:* Good (+3); *Investigation:* Fair (+2); *Mechanics:* Mediocre (+0); *Medicine:* Mediocre (+0), *Drugs:* Average (+1); *Persuasion:* Good (+3); *Protocol:* Good (+3); *Scholarship:* Fair (+2); *Survival:* Average (+1); *Vehicles:* Mediocre (+0)

Stunts: Moneybags (Persuasion); Wily Target (Fighting)

The characters stumble on a violent altercation between a clear aggressor and a seemingly helpless victim.

SKILLS

This chapter consists of descriptions of the eleven skills of *Full Moon* and the actions they cover. Each includes the necessary rules to resolve these actions.

TRAPPINGS

Each skill lists several types of action that skill lets you perform. These actions are called trappings, and they represent the fundamental uses of each skill.

Note that the listed trappings are the most common uses for a skill but may not be the only available uses. The GM is free to call for whatever skill roll he thinks fits the situation best. He should be careful, though, that he respects the role of Stunts, if any characters have them.

SKILL ROLLS

As described in the **Basics** chapter, a skill roll is made by adding your skill level to the total of four dice and comparing the result to a difficulty. The GM sets the difficulty based on his assessment of the action. Guidelines can be found in the **Running the Game** chapter.

TOOLS, TIME, & MULTIPLE ACTIONS

Skill rolls require a certain amount of time to complete. The GM will set this time when he sets the difficulty, in some unit on the Time Increments table. He may rule that the time can be reduced with a more successful roll (see **Shifts** below).

Some skill rolls require tools. If you need to make a skill roll without the necessary tools, the difficulty will increase by +2.

Finally, if you need to accomplish two tasks at once, you can attempt a **supplemental action**. If the GM agrees that you can do both things at the same time, you will roll the more difficult action at a +1 difficulty.

SHIFTS

A successful roll generates a number of shifts equal to the number of points by which it exceeds the difficulty. A successful roll that simply matches the difficulty has 0 shifts.

In some rolls, the number of shifts is not very important. Either you succeed or you don't. But the player and the GM should look for ways to make rolls with large numbers of shifts better than a normal success. Some examples might include:

• You complete the action faster, moving up the Time Increment table one line per shift. The GM may set a minimum amount of time for any action.

• You increase the quality of your result beyond the level of a basic success. How this works is a discussion for you and the GM.

TIME INCREMENTS

Instant
A few moments
Half a minute
A minute
A few minutes
15 minutes
Half an hour
An hour
A few hours
An afternoon
A day
A few days
A week
A few weeks
A month
A few months
A season
Half a year
A year
A few years
A decade
A lifetime

• You gain some kind of advantage on a later roll based on the number of shifts.

• You perform a related, simple action at the same time without needing to roll.

• You cover your tracks, adding your shifts to the difficulty of rolls to analyze your action.

OPPOSED ROLLS

In the case of skill rolls where the action is directly opposed by another character, both parties roll their skill. If one side gets a higher result than the other, the winner is clear. If both sides have the same result, the situation should tell you if there is a one victor, none, or if both parties succeed to some degree. The GM, of course, has the final say.

For example, let's say that two characters are scrambling on the floor, both grasping for the same gun. If one rolls the higher Athletics result, then he gets control of the weapon. But if both roll the same result, maybe their mad flailing slaps the gun away. Or perhaps they both get their hands on the weapon and now each must try to wrestle it out of his opponent's grip.

If any circumstance would increase the difficulty of your action and the roll is opposed, treat the difficulty increase as a bonus to your opponent's roll.

■➕➖➖ A natural phenomenon (radiation storm, micrometeors, etc.) calls for safety procedures that keep the characters from advancing their plans.

⊞■■■ | The characters become separated and each group must face a plot of their own (generate a new hook for each).

Skills Modifying Skills

Some skills can benefit from high levels of other skills in certain situations. Conversely, a low level in a related skill may penalize you. When your level in a skill affects your bonus with another, the first skill is said to modify the second.

If the modifying skill is higher than the active skill (including any applicable specialties), the active skill gets a +1 bonus. If the modifying skill is lower, instead increase the difficulty of the roll by +1.

It is possible that the modifying skill can only help in the roll. In this case, the modifying skill is said to **complement** the active skill, and will give a +1 bonus if greater but no penalty if lower.

On the other hand, if a skill can only hinder your action, it is said to **restrict** the active skill, and will increase the roll's difficulty by +1 if lower but will have no effect if it is the same or higher.

Specific rules will call out when one skill modifies, complements, or restricts another. The GM is free to assess these cases as befits his game.

Teamwork

Some actions can benefit from the efforts of multiple characters. The process is different depending on the kind of action and the characters involved.

If two or more PCs are working together on a joint task, pick one character to take the lead in the action. Each of the assistants makes a skill roll against the base difficulty. For each assistant that succeeds, the lead gets +1. For each assistant that achieves spin, the lead gets +2. *Example:* A mechanic attempting to fix a rover with help from teammates.

If two or more PCs are attempting the same task separately where a skilled operator could help less experienced individuals, the highest PC skill complements all lower skills in the group. This effectively gives less skilled characters +1 in group checks like this. *Example:* The group is trekking across the surface of an alien moon, and everyone has to make Survival checks at certain intervals.

Finally, in any situation, if a PC is getting help from an NPC, the NPC's skill complements the PC's. A character can only receive a bonus from a single NPC, no matter how many are helping.

AUTOMATIC SUCCESS

If you are making an unopposed skill roll and your skill bonus (including specialties) is 3 or more points higher than the difficulty, you can assume an automatic success on the action. This generates no shifts. The GM can always call for a roll if he thinks the action is risky enough to leave to chance.

STUNTS

Stunts represent special talents a character may possess with a skill. This is modeled in two ways: an enhanced effect on a successful skill roll; or the addition of a new trapping, allowing the character to use a skill in a unique way.

Here are a few examples of enhanced effects that stunts can give you.

• Two shifts of effect in a specific situation. *Example:* A successful roll means the action takes two fewer steps on the Time Increment table.

• Alternately, you can get two different 1-shift effects. *Example:* You perform the action one step faster and can perform a simple related action without having to roll.

• A bonus effect if the roll gets spin. This should not be applied to attack trappings. *Example:* Treat a roll with spin as a Maneuver in addition to its normal effect. Spend a Fate point to make the aspect sticky.

If a stunt instead adds a new trapping, it will define what that trapping is and the circumstances in which you can perform the new action.

ASSESSMENTS & DECLARATIONS

Assessments and declarations are ways in which a player can use his character's skills to develop the environment of the scene as well as the other characters in it. By making a skill roll, the player can reveal or even define aspects in the scene as his character becomes aware of them.

An assessment reveals an existing aspect that the GM has defined for a character or element in the scene but which he has not made generally known. A player might suspect that an aspect exists and try to assess it by rolling an appropriate skill.

A declaration works the same way, but the aspect that it "reveals" never existed in the GM's notes. The player might say, "It would make sense that such-and-such were true," and the GM might agree.

Announcing your plans is a good way to hear God laugh.
Al Swearengen, *Deadwood* (1.12, "Sold Under Sin")

The characters must break up into multiple groups to achieve their goal requiring simultaneous action.

Either GM or player would then call for a skill roll (and just about every skill can be used given the right situation and enough imagination), with the GM setting a difficulty based on the following factors:

- Will it be interesting for characters to have knowledge of this aspect?
- In the case of an assessment, is there anything actively concealing the aspect?
- In the case of a declaration, is the new "fact" plausible and likely given what is already established for the scene or the setting?

If the roll succeeds, the aspect exists and can be exploited. In the case of declarations, the aspect may not stick around past the current scene, but the fact that the aspect represents will remain true until circumstances change it.

Assessments and declarations are essentially the same thing, and work the same way mechanically: player makes a skill roll against a difficulty set by the GM, and if he succeeds, an aspect is revealed (or created). That aspect can be invoked by the player once for free (usually immediately after it is revealed). Alternately, the player can pass his free invocation to another player. Either way, the aspect remains in play unless a situation occurs to change it. And as we discussed above, a known aspect can be invoked or compelled by anyone aware of it.

In the case of assessments and declarations, the aspect is assumed to have existed in the game world before the player rolled. His character is just discovering it in the moment. This separates assessments and declarations from maneuvers, which are actual character actions taken in a conflict to impose an aspect. (See the **Conflict** chapter for more on maneuvers.)

ATHLETICS

The Athletics skill is used for gross movements, including sprinting, climbing, and jumping, as well as dodging all forms of physical attack. A character with a high rating in Athletics combines power and grace in every move.

DODGING

You can use Athletics to defend against physical attacks, from a punch to a pistol shot. Your natural agility and grit allow you to dodge out of the way of your opponent's attack or move erratically to throw off his aim.

See **Defending** in the **Conflict** chapter for how to resolve this trapping.

EXTREME MOVEMENT

The most common use of Athletics is to perform feats of extreme movement. *Full Moon* does not require skill rolls for normal movement, like crossing the street. But sometimes, you need to move quickly or through a hazardous environment, and your skill with Athletics helps you do so.

The difficulty of an Athletics roll will start at Average (+1) and increase by +1 for every significant obstacle or hazard involved. What constitutes a significant obstacle is up to the GM.

Extreme movement can also come into play in conflicts if the GM has established zones with barriers. In such cases, the barrier will define the difficulty for Athletics checks needed to cross them. (For more on zones and barriers, see the **Conflict** chapter.)

STUNTS

Sprinter: You are damn fast. Any successful Athletics roll is treated as one step faster on the Time Increments table. In addition, if your GM has established zones for a conflict, you can traverse one additional zone with a successful Athletics roll.

Traceur: You have extensive experience in parkour, or free climbing. You ignore the increased difficulty for supplemental actions when using Athletics to move. In addition, when using Athletics to perform a maneuver based on your extreme movement, you earn an additional free invoke if you achieve spin.

The characters are awaiting some resource or information, but they are forced to act without this preparation.

⊞ ⊟ ◼ ⊟ | Before they can act on a plan, the character's receive an urgent call from an allied character or faction that delays their next move.

Grapple: You are skilled at grappling someone and maintaining a hold. If you successfully use Athletics to apply a block to another character, you can maintain that block without rolling, as long as you take no other action but movement. If you move, you can make an Athletics roll opposed by your target's Athletics to force that target to move with you.

Interpose: You can throw yourself in front of an attack made for a nearby ally. If your ally in the same zone fails a defense roll, you can roll your Athletics to oppose the attacker's roll. If you succeed, treat the original attack as if it were targeting you instead of your ally. The attack has the same number of shifts it had against the original target. Reduce the number of shifts by 2 if you achieved spin on your Athletics roll. The attacker can choose to take any remaining advantage against either you or the original target.

EXAMPLE

GM: Sister Lois can hear the frightened voices of the children somewhere behind the piles of crates. There is no clear path through the mess.

Jamie: Can I climb over the crates?

GM: The stacks are pretty high and they look unstable.

The GM is giving Jamie a hint that the Athletics roll will have a difficulty of Good (+3). He could just tell her the difficulty, but this keeps the description in character.

Jamie: Well, I'm Fairly Athletic. I'll give it a shot.

Jamie rolls ⊟ ⊞ ⊟ ⊟, for a total of +0 with her Fair (+2) Athletics. She decides to invoke her **Everyone Can Be Saved** aspect to reroll. This time, she rolls ⊞ ⊟ ⊞ ◼, for a result of Good (+3), just enough to safely scramble over the crates.

FIGHTING

This single skill covers all forms physical conflict in **Full Moon**, from fistfights to gunfights. Obviously, it can be used to attack, and in some cases, it can be used to defend.

ATTACK

You make a physical attack with a weapon or your fists, seeking to take your opponent out of the conflict. The rules make no distinction between attacking with your bare hands, with a knife or other melee weapon, or with a gun (unless the GM is choosing to define zones for the conflict).

See **Attacking** in the **Conflict** chapter for how to resolve this trapping.

BLOCK/PARRY

You attempt to block or parry an incoming unarmed or melee weapon attack. You interpose your own limb or a shield or other object between yourself and the attack.

See **Defending** in the **Conflict** chapter for how to resolve this trapping.

STUNTS

Ballistic Probabilities: You have studied (or been involved in) countless firefights, allowing you to determine where to stand and how to move to avoid enemy fire. You can use Fighting to defend against ranged physical attacks.

Busting Heads: You are skilled at using street fighting and physical intimidation to great effect against large groups. You can use Fighting to attack in a faction conflict by engaging in violent altercations with the opposing faction.

Wily Target: You may not be good at fighting, but you truly confound your opponents by doing the totally wrong thing at just the right time. If you achieve spin on a defense roll, treat the roll as a successful maneuver. You create a temporary aspect on your opponent and earn one free invocation.

EXAMPLE

Since Fighting is used almost exclusively in physical conflicts, see the **Conflict** chapter for more on using this skill.

ROOSTER COGBURN: I never shot nobody I didn't have to.
MR. GOUDY: That was not the question. How many?
ROOSTER COGBURN: . . . Shot or killed?

MR. GOUDY: Let us restrict it to "killed" so that we may have a manageable figure.

True Grit

■+■■ | A stranger approaches the characters with information they would rather he not reveal.

INTRUSION

This is the skill for going unseen and unheard, for setting up ambushes, and for gaining access to locations others would rather you didn't. Intrusion is a counterpart to Athletics, covering all manner of subtle physical action.

OVERCOME SECURITY

While disabling or altering mechanical and electronic systems more generally falls under the Mechanics skill, Intrusion can be used for the specialized task of overcoming security systems. This can range from picking a lock to bypassing a thermal imager. Roll your Intrusion skill against a difficulty set by the GM or possibly the Investigation skill of a security officer monitoring the systems.

SNEAK

Intrusion is rolled whenever you are trying to remain unnoticed. Whether you are still and hiding or moving about, your Intrusion roll will be opposed by another character's Investigation skill (or possibly the Investigation skill of an automated system such as a motion sensor). Normally, you need some kind of cover or concealment to begin sneaking; if you are being observed, you cannot roll Intrusion to hide.

STUNTS

Ambush Master: You are skilled at attacking from ambush, using surprise to the greatest advantage. If you have time to arrange an ambush, you may roll Intrusion against the highest Investigation skill among your opponents before the first exchange of a conflict. If you win the roll, you can apply a **Surprised** aspect to one opponent per shift. You get a free invoke on each of these aspects, which last for the first exchange of the conflict.

Ghost: You are skilled at distraction and vanishing from plain sight. You can roll Intrusion to hide even while being observed, and your Persuasion complements Intrusion for such rolls.

Hidden Weapons: You have practiced quickly readying weapons hidden on your person. Before the first exchange in a physical conflict, you can make an Intrusion roll opposed by your opponents' highest Investigation. Treat this roll as a free maneuver to create a **Hidden Weapons** aspect.

EXAMPLE

Reggie Bayle is sneaking down a corridor on his way to woo Molly, the unhappy girlfriend of one of the McKenna brothers.

Jeremy: I'm going to sneak quietly and try to hide in a doorway or alcove if I hear anybody coming.

The GM knows that Michael McKenna has locked Molly in her quarters and set a security alarm on the door and cameras in the hallway. The cameras have Investigation: Good (+3), and the lock is Great (+4).

GM: You don't see anyone right away, but you do notice cameras up and down the hall. Make an Intrusion roll.

Jeremy rolls ■✚■━, for a total of +3 with his Good Intrusion. He slips past the cameras unnoticed.

GM: Okay, you reach the door, but a quick glance tells you that someone has seriously beefed up the locking mechanism.

Jeremy: Can I open it with Intrusion?

GM: It's gonna take a few minutes, and you're just standing out in the hallway.

Jeremy: I'm Good at this. I should be able to speed it up.

Jeremy rolls ✚✚✚■, for a total of +6, or 2 shifts. The GM agrees that the extra shifts can be used to speed up the action, so Reggie deactivates the lock and alarm in half a minute. He slips into Molly's cabin for a clandestine rendezvous.

■━━✚ | Someone is spreading inflammatory rhetoric in the community, threatening to increase Aggression and incite violence.

▬■▬➕ A popular new piece of technology becomes available. The item is expensive and becomes a target of crime (Poor Tech or lower) or it has dangerous side effects that threaten the characters or their allies.

INVESTIGATION

A character's ability to observe his surroundings is represented by the Investigation skill. It is rolled to notice things passively as well as to actively search for hidden items. Investigation also determines when he will act in a physical conflict.

AWARENESS

If a character is in a position to notice something, but there is some doubt whether he does, the GM should roll that character's Awareness secretly. On a success, the GM will tell the player what his character has noticed.

A successful Investigation roll should give the character a useful piece of information, but it may not reveal the whole picture. The GM should reveal more information based on the number of shifts achieved.

In the case of one character trying to sneak past another, the observer must roll Investigation to oppose the Intrusion roll. Ties in such a situation will generally go to the intruder, unless the defending character is specifically on guard.

PHYSICAL INITIATIVE

If a character is engaged in a conflict that includes physical danger and he intends to perform a physical action, his position in the initiative order can be determined by an Investigation roll.

See **Flow of Conflicts** in the **Conflict** chapter for how to resolve this trapping.

SEARCHING

A character may actively search for hidden items with an Investigation roll. The roll may be opposed by another character's skill (Intrusion for items hidden on one's person, Vehicles for material concealed in a smuggler's hold, Mechanics for hidden compartments in other objects, etc.) or it may be against a simple difficulty set by the GM.

STUNTS

Eye for Detail: You notice more with just a glance. On a successful Investigation roll, the GM should reveal information as if you had rolled two more shifts.

Natural Detective: You perform searches quickly and efficiently. Any successful Investigation roll you make to search is treated as two steps faster on the Time Increments table.

Perimeter Sweep: You instinctively notice tactical elements of a scene, checking for ambush points, exits, firing positions, etc. If you get spin on an Investigation roll for Awareness, the GM should consider it a successful Assessment or Declaration as well and reveal or create a scene aspect relating to tactical elements.

EXAMPLES

With Molly's help, Reggie has snuck into Michael McKenna's office. He wants to look around, but he knows he doesn't have much time before the gangster returns.

GM: Turning the room over properly will take at least 15 minutes.

Jeremy: I don't have that long. "Molly, help me look around."

The GM knows that Molly's Investigation is only Average (+1), less than Reggie's, so she won't give Jeremy a bonus. The GM set's the difficulty to search the room at Fair (+2).

Jeremy rolls ■ ■ ➕ ■ *, and spends a Fate point to invoke his **Quick-Thinking Lothario** aspect for +2. His result is Great (+4), or 2 shifts. Reggie takes a minute to search the office and finds a data card taped under the desk drawer. He can't look anywhere else before he hears the tone of the door panel. Michael's back!*

■ ■ ■ ➕ (Mediocre Size or higher) A child goes missing, and a call is put out to help find him.

(Mediocre Size or higher) A killer is targeting members of a specific profession (doctors, teachers, prostitutes) that includes one of the characters.

MECHANICS

Mechanics is the skill used to deal with machines and devices of all kinds, from cargo handlers to computers. You use Mechanics to create and maintain devices, but you also use it to disable them.

DESIGN/CONSTRUCT/REPAIR

Mechanics rolls to create or maintain equipment will have a base time from the Time Increment table, assigned by the GM. Shifts on these rolls may reduce the actual time by one level per shift, within reason.

Mechanics is a primary skill for declarations involving special equipment, representing the ability to build useful gear out of parts rather than procuring it from a merchant. See the **Equipment** chapter for more on gaining and using special gear.

DISABLE

It is usually easier to disable a device than it is to build one. Unless your goal is to destroy it, you probably want to disable a device in such a way that you can use it again if you need to.

When you make a Mechanics roll to disable a device, you can spend shifts to add to the difficulty of anyone who tries to repair it other than you. Sabotage also can be intentionally disguised. Shifts on the Mechanics roll may add to the difficulty to spot sabotage, which starts at Average (+1).

STUNTS

Jury-Rig: You are skilled at making repairs with whatever tools and parts are at hand. You ignore the increased difficulty for Mechanics checks to repair or modify existing equipment without the necessary tools.

Saboteur: You know how to ruin machines. Increase the difficulty to repair any device you successfully disabled by +2.

Constant Inventor: You are always cobbling devices together, and your pockets are often filled with half-completed gadgets. Before the first engagement in a conflict, you can make a Mechanics roll with a Good (+3) difficulty. Treat this roll as a free maneuver to create an aspect related to a gadget. This device is good for one use (your

free invocation), unless you achieve spin on this roll, in which case it shorts out at the end of the conflict.

EXAMPLE

Jake Relethar is trying to sabotage a foe's rover so his team can be the first to reach a cache of military communications hardware. While his friends distract the enemy, Jake gets to work.

Chris: I'll cross-wire the fuel cells and short out the main board. I need to make this look good so he won't spot it during the startup sequence.

GM: Okay, the base difficulty is Fair, but you can spend shifts to make it harder to spot or harder to fix.

Chris: Can I split them up on both?

GM: Yeah, sure.

*Chris rolls ▣▭✚▣. He spends a Fate point to invoke his **Glory Hound** aspect, seeing as he'll score some rep if he gets to the cache first. Adding the +2 for the aspect and his Great (+4) Mechanics, Chris gets a result of +6, or 4 shifts. He spends 3 shifts to increase the difficulty to notice the damage to Great (+4) and the last shift to increase the difficulty to repair the sabotage.*

▭✚▭▣ A bounty is placed on one of the characters by an unknown party. If the authorities permit bounties, this one is seemingly legal.

A community-wide network malfunction makes research and communication difficult.

MEDICINE

What Mechanics is to devices, Medicine is to living creatures. You use Medicine to diagnose and treat illnesses and injuries.

DIAGNOSE

Different diseases and conditions will require different tools to diagnose, but knowledge will always help. The GM may decide that your Scholarship skill modifies Medicine for a given illness, based on how common or obscure it is.

A Medicine roll to diagnose can be treated as an assessment, or even a declaration if the GM is open to this kind of player invention. If a PC medic declares a particularly gruesome aspect on a fellow PC, the GM may decide that the free invoke can instead be treated instead as a compel and award the afflicted character a Fate point.

TREAT

Most physical consequences require treatment before they can be recovered. (See **Consequences**, p. 60.) Treating a minor consequence has a difficulty of Average (+1), if the GM rules that treatment is even required. Treating a moderate consequence has a difficulty of Good (+3), and treating a severe consequence has a difficulty of Superb (+5).

Most diseases can be modeled as hazards (see **Hazards** in the **Running the Game** chapter). Treating one will have a difficulty equal to the disease's Potency.

It is possible to preemptively treat certain hazards. You prescribe the right medication or make the patient aware of the risks. Make a Medicine roll against the expected hazard's Potency. If you succeed, the patient gets +1 to oppose the hazard during the first period. If you achieve spin, the patient gets +1 for *every* period of exposure.

STUNTS

Field Surgeon: You have trained to perform complicated procedures in situations that are far from optimal. You ignore the increased difficulty for Medicine rolls to Treat made without the proper tools.

Medical Miracle: You have an expert touch, healing injuries in record time. Successful Medicine rolls to treat consequences are treated as being two steps faster on the Time Increments table.

Does This Hurt?: You have an intuitive sense for what ails your patients. You ignore the increased difficulty for Medicine rolls to diagnose made without the proper tools.

EXAMPLE

Evelyn Saint is treating a bullet wound that Sister Lois received in a recent gunfight (a moderate consequence, p. 60).

GM: Patching up a bullet wound of this kind would normally an hour.

Suzy: But Evelyn has Medical Miracle. It's a stunt.

GM: Yes, she does. So if you succeed, you'll do it in 15 minutes.

Suzy: And my shifts can knock that down even more?

GM: Mm-hmm, but just one shift. It will take you at least a few minutes.

Suzy rolls ▬ ■ ➕ ➕*, and with her Medicine has a result of Superb (+5). This beats the difficulty for a moderate consequence by 2 shifts, so Evelyn finishes the job in just a few minutes. The GM narrates that the bullet passed straight through, and Evelyn just needed to clean and stitch the wound.*

■ ■ ■ ▬ | The characters must book passage off world to pursue a goal.

■■■■ In a case of mistaken identity, the characters discover they have been targeting the wrong person.

PERSUASION

Persuasion is your ability to act in social situations. You roll Persuasion to bluff, negotiate, or seduce. It is useful in conflicts as it can be used to attack enemies emotionally.

ATTACK

Some conflicts are fought not with blades or bullets but with words. A well-timed insult can devastate an opponent and send him fleeing. You can use Persuasion to make attacks in conflicts. These attacks are just as effective as physical attacks; either can take an opponent out of conflict.

See **Attacking** in the **Conflict** chapter for how to resolve this trapping.

BLUFF/IMPRESS

Sometimes, you need to affect an NPC's attitude but the interaction doesn't warrant a full-blown conflict. Depending on the NPC, the GM may set a difficulty for your Persuasion roll or he may roll the character's Protocol to oppose you. If you succeed, you change the target's outlook. More shifts indicate a greater shift in his disposition. In any case, his new attitude may prove short-lived, depending on the rest of the scene. If the character is trying to improve an NPC's attitude and fails the Persuasion roll, the GM might lower the NPC's attitude instead. Some characters react badly to being manipulated.

NPC ATTITUDES

NPC attitudes can be measured on the Ladder, with Mediocre being truly neutral and Average being "professionally pleasant". When a character tries to impress an NPC (or otherwise alter his attitude), each shift on the Persuasion roll shift's the target's attitude up or down one step on the Ladder as the player chooses.

STUNTS

Distract: You can draw your enemy's attacks away from an ally by taunting him. You can make a defense roll on behalf of another character as long as the attacker can see and hear you and could have attacked you instead. If the defense roll succeeds, the attack actually targeted you, and you can make an appropriate defense against it. If the taunt fails, either you or your ally can

take a consequence to mitigate it. The attacker can take advantage against either of you, but not both.

Feint: You are skilled at throwing your opponents off guard. When you make a physical attack against a foe who can see and react to you, Persuasion complements your skill (typically Fighting). In addition, the target's Protocol restricts his skill when defending.

Moneybags: You have deep pockets, and you know how to throw your money around to great effect. When you make a declaration or maneuver involving buying influence with your wealth, any aspect you create is automatically sticky. If you get spin on your roll, you can invoke the aspect for free one additional time in the scene.

You Wouldn't Hit a Lady!: You use your charm or appearance to cause an attacker to hesitate. You can use Persuasion to defend against physical attacks made by anyone who finds you attractive.

EXAMPLE

Jake is trying to haggle with an electronics dealer for a component he needs for his current invention. The asking price is more than Jake can spare, and the merchant knows it. He has a starting attitude of Mediocre. The GM decides it's just an Average (+1) difficulty to haggle with the man.

Chris: "Come on, man. Help me out here. I need this regulator for..." Wait, I probably shouldn't tell him what I need it for.

GM (smiling): Probably not.

Chris: Anyway. "Look, I'm working on something big. I guarantee that I'll be able to pay in a few days."

Chris picks up the dice and rolls ■ ⊟ ■ ■ *. With his Persuasion at Mediocre, Chris gets a result of Poor (-1). Chris is low on Fate points and can't spare any on this. The GM smiles wider and describes the merchant shouting and throwing Jake out of the shop.*

*Chris: I shout a few choice words back as he ejects me, as per my **This Mouth of Mine** aspect.*

The GM sighs and hands over a Fate point for Chris' self-compel.

■ ⊟ ■ ■ | Armed enemies burst in on the characters when they think they are safe.

■■━■ The characters have an opportunity to pit two rivals against one another.

PROTOCOL

Protocol represents your understanding and awareness of social situations. It lets you spot emotional cues in others and understand relationships within groups. It also rates your composure and self-control. Protocol is the counterpart to Persuasion in conflicts, used to defend against social attacks.

COMPOSURE

Protocol serves as a measure of your ability to resist manipulation, to control your reactions, and to endure emotional harm. In conflicts, it can be used to resist social attacks (typically made with Persuasion).

See **Defending** in the **Conflict** chapter for how to resolve this trapping.

SOCIAL AWARENESS

Just as important as protecting yourself, you need to understand the intentions and motivations of others. Protocol is used for social awareness. It is your ability to read people, to comprehend social relationships, and generally to get "vibes" from a person or group.

SOCIAL INITIATIVE

A strict order of initiative is rarely necessary if a conflict primarily invokes social or emotional attacks, but in the cases where it would help, those who can keep their cool will be able to act more quickly or more decisively. Protocol is used in such conflicts to determine initiative.

STUNTS

Human Terrain: You know how to read groups, determining power dynamics as well as predicting behavior. When you make an assessment against a faction by observing its members, in addition to revealing an aspect, the GM will also reveal the faction's Discipline. If your Protocol skill is higher than a faction's Discipline, you get +1 advantage to any attacks you make against that faction in a faction conflict.

Unflappable: You are rarely moved by emotional trickery, ignoring all but the most vicious remarks or gravest frights. Anyone using Persuasion to perform a maneuver against you requires 2 additional shifts to make the aspect sticky.

Fluid Relationships: You name drop to borrow someone else's influence, or you read the signs of animosity and play two distrustful old friends off each other. You can spend a Fate point to switch an NPC's attitude toward two characters for a short period. In a conflict, this switch lasts no more than one engagement. If the change in attitude could help you, treat it as invoking an aspect for one roll.

EXAMPLE

Sister Lois is set upon by a gang of toughs sent to shut down her clinic. There are six young men, all armed with knives.

Jamie: Can I tell who the leader is?

GM: I dunno. Give me a Protocol roll.

Jamie rolls ■ ■ ⊟ ■, *but with her Good Protocol, she still gets a result of Fair (+2).*

GM: Not only can you identify the leader, but you recognize that these men work for the McKenna Family.

Jamie: Ooh, I can use my Human Terrain stunt to learn more about the McKennas.

Jamie rolls Protocol again to make an assessment against the McKenna faction. She rolls ⊞ ⊟ ■ ⊟, *and she spends a Fate point to invoke Sister Lois'* **The World is Full of Assholes** *aspect, for a result of Great (+4).*

GM: The McKennas have an Average Discipline. You'll get +1 to attacks in faction conflicts against them. Of course, that won't help you against these six guys with knives.

Jamie: Crap.

■ ■ ⊞ ⊟ The characters can gain an advantage, but they must betray an ally to get it.

■➕■➖ | An enemy gets word of the characters' plans against him.

Scholarship

Scholarship is a wide-ranging skill, as it covers just about any knowledge that can be gained through study including science and the arts. Scholarship is most often rolled to make assessments and declarations on any number of subjects, but it also is used to write newspaper articles, compose music, or paint.

Expression

Written or artistic expression is a trapping of Scholarship that is hard to quantify. It can be used in a similar way to the Bluff/Impress trapping of Persuasion, just on a different scale. Most often, though, creating a work of art is simply a skill roll with an Average difficulty. Shifts indicate how impressive the art is.

One arena where this trapping reaches its full utility is in faction conflicts. A newspaper editorial, a theatrical satire, or even a well-placed bit of graffiti can have a powerful effect on public opinion, shifting power in a community. Thus, Scholarship may be used to attack or defend in faction conflicts.

Knowledge/Research

Scholarship is used primarily for assessments and declarations. A successful skill roll can determine or establish aspects on just about any element of a scene. With access to databases or networked information sources, you could research just about any subject instantly, justifying knowledge on a wide rate of topics.

Scholarship is a valuable tool for getting information into the hands of the players. With enough digging, just about any factual information can be found somewhere, though the stuff that's really worth knowing will usually be deliberately hidden. Scholarship, Investigation, Persuasion, and Protocol will go hand in hand to solve almost any mystery. (GMs should look to p. 86 for more on getting information to players.)

Stunts

Jack of All Trades: You know a little about everything, allowing you to at least try just about anything. You can spend a Fate point to use your Scholarship skill in place of one other skill for a single roll.

Vast Knowledge: Your studies have given you knowledge of many related fields, and the information comes readily to you. When you use Scholarship to make a Declaration and achieve spin, you can declare two aspects for the scene, though you can still invoke only one for free.

Word of God: Your expert knowledge is so convincing that you can confuse or convince others that what you say is true. You can use Scholarship in place of Persuasion to perform such maneuvers on other characters.

EXAMPLE

The players have discovered a strange lab in the Gray Levels.

Chris: "What is this place?"

GM: You recognize a lot of computer equipment, but the scientific apparatuses mean nothing to you.

Suzy: I know my way around a lab. What can I tell about this place?

GM: Roll Scholarship for an assessment.

Suzy rolls ⊞⊞⊞◼ *for a result of Fantastic (+6).*

GM: This equipment can be used to manufacture just about any drug you could imagine. You have a free invoke of the High-Tech Drug Lab aspect.

Suzy: Ooh, I know what I can make. I need some fast-acting tranquilizers that I can administer with a hypo.

GM: Sounds like a declaration for some equipment to me.

Suzy: Medicine?

GM: No, Medicine to administer the drugs. Chemistry is Scholarship.

Suzy rolls ⊟◼⊟◼*, invokes the **High-Tech Drug Lab** for free and spends a Fate point to invoke Evelyn's **Take Two of These and Don't Call Me in the Morning** aspect, for a result of Superb (+5). She now has tranquilizers with the **Fast-Acting Knockout** aspect that she can take with her.*

Hell, I don't know. If I had wanted schooling, I'da gone to school.

Jayne Cobb, *Firefly* (1.8, "Ariel")

SURVIVAL

The Survival skill rates your ability to deal with the natural world, including hazards and animals. A character with a high Survival is at home in natural environments, from the desert or jungle to the microgravity of the moon's bare surface. Survival also yields some knowledge of devices, at least those used to survive hostile environments. A survivor may need an environment suit, but he knows how to use it.

DEAL WITH HAZARDS

Your knowledge of the environment gives you the skill you need to endure natures dangers. Many natural hazards (radiation, vacuum, extreme heat or cold) can be resisted with a Survival roll.

See **Hazards** in the **Running the Game** chapter for how to resolve this trapping.

HANDLE ANIMALS

If you need to get past a guard dog or charm a snake (you never know), you will make a Survival roll. This works similarly to the Bluff/Impress trapping of the Persuasion skill. The animal's attitude will usually return to its normal condition once you have left its presence.

Animals generally do not respond to non-physical threats, so Survival cannot be used to attack in a conflict. Your knowledge of beasts may allow you to make assessments or maneuvers if you find yourself confronting a hostile creature.

LOCATE RESOURCES

If you are lost or stranded in a hostile environment, Survival will allow you to find resources that will keep you alive. These resources include anything from food and water to adequate shelter from the elements. This is an assessment or declaration. The GM will set a difficulty based on how scarce such resources are in the area.

In the lunar environment, this trapping is less useful, although a Survival roll may be necessary when trying to use the lunar environment for cover, etc.

STUNTS

Disease Resistant: You have a hearty constitution that lets you shrug off the effects of diseases more quickly. Any consequence you take from a disease hazard can be recovered as if it were one level lower (moderate consequences recover as minor, severe recover as moderate).

Outdoorsman: You are skilled at overcoming natural obstacles. Your Survival skill complements any skill roll to move through a border (see p. 64).

Animal Friend: You have a natural rapport with animals; they just seem to like you. Unless an animal has been trained to dislike you personally, its attitude will default to Average. This confers no blessing on your allies, and an animal will react strangely if you approach in the company of anyone it dislikes.

Scrounging: You are skilled at finding food, water, and other useful resources in the environment. When you make a successful Survival roll to Locate Resources, you can assess or declare two aspects, though you still get only one free invoke.

EXAMPLE

The characters have crashed their rover in a crater, and the radio was damaged.

Chris: We need to get above the lip and see if we can get a signal on a handheld.

Jeremy: We have suits, right?

GM: Yeah. But it's about a half kilometer to the lip across lunar terrain. You'll need to make a group Survival roll.

Since the highest Survival in the group is Average, everyone with Survival at Mediocre gets +1, as they give each other tips on adjusting their suits and moving along the lunar surface. In the end, everyone passes the roll, although Jamie had to invoke Sister Lois' **Hoorah!** *aspect to reroll.*

Someone is spreading gossip about important figures in the community. These rumors come close to revealing the characters' secrets as well.

...there are certain risks inherent in space travel and an extremely high cost of pay load. Because of this it is necessary for the Space Carrier to advise you that it cannot be responsible for the return of your body to Earth should you become deceased on the Moon or en route to the Moon.

Passport Girl, *2001: A Space Odyssey* (script)

VEHICLES

The Vehicles skill covers the operation of any device that is intended to transport people or goods from one location to another. This means everything from a ground car to an orbital shuttle uses this skill.

DRIVE/SAIL/PILOT

The difficulty of a Vehicles roll will vary based on environmental condition as well as the severity of your movement. The same considerations for the Extreme Movement trapping of Athletics apply to most Vehicles rolls.

Conflict may take place between vehicles. Vehicles skill rolls can be used to move between zones or to make maneuvers, but they generally can't be used to attack.

PIMP MY RIDE

Pilots and other vehicle operators can become intimately familiar with vehicle systems. Many will tinker with their vehicles, trying to eke out a little more speed, a little tighter control. A pilot worth his salt knows his vehicle better than anyone else who might get behind the stick.

You can use Vehicles in place of Mechanics when making declarations and assessments about vehicle systems you are practiced in. If you are a trained general mechanic, this can only help you. Mechanics complements Vehicles for these rolls. In turn, Vehicles complements Mechanics on any roll made on a vehicle, even one you aren't familiar with.

EVADE

In conflict, you can juke and weave your vehicle to avoid attacks. You can defend against attacks targeting your vehicle or you specifically.

See **Defending** in the **Conflict** chapter for how to resolve this trapping.

STUNTS

Defensive Pilot: You control your vehicle so as to maximize your companions' ability to avoid attacks. Your Vehicles skill complements any skill made by your allies to defend against physical attacks while aboard the vehicle.

Dogfighter: You are skilled at using operator-controlled vehicle weap-

ons. You may use your Vehicles skill to make physical attacks with vehicle-mounted weapons.

EXAMPLE

After climbing out of the crater, Jake Relethar has hacked a "bull" (an automated resource harvester) and pressurized its storage compartment to hold the characters.

Chris: Let's get out of here.

After some time traveling, Chris spots a rover making its way toward them, fast.

Chris: I'm going to try to lose them.

GM: It'll be hard. A rover is faster than a bull any day.

Chris: I have to try something.

Jamie: I've got my rifle ready if they catch us.

Chris rolls ■■➕➕*, and he decides to invoke his* **Top-Rate Inventor** *aspect, describing how he increases power to the bully's motors, draining the batteries to get more speed. His result is Fantastic (+6). The GM rolls* ■➕■➕*, and with the enemy's Good Vehicles gets a result of Superb (+5).*

GM: Somehow, Jake manages to lose the pursuer among the rocks and craters. You barely have enough battery power to limp back to the station.

■➖■➕ Someone is hacking computers around the community, committing acts of digital vandalism.

ASPECTS

Aspects are central to *Full Moon*, defining many elements in a game session, from the characters (both player characters and NPCs) to the setting, objects within that setting, and even the current adventure or the entire campaign.

An aspect is a descriptive trait that defines a core facet of a character, object, location, or narrative unit (scene, story, or campaign). An aspect represents that element's personality, background, or place in the story. Aspects are not rated on the ladder, being simply a word, a phrase, a quote, or (rarely) a short sentence.

Mechanically, aspects are used to provide benefits and to produce complications, depending on how they would affect the scene as well as who is using them. When an aspect is being used to benefit a character, it is called "invoking" the aspect. When the aspect is used to complicate a scene, it is known as "compelling" the aspect.

INVOKING

When you invoke an aspect, you are calling on the trait to give you benefit in the scene. Somehow, the aspect helps you, and you are exerting narrative control to show that.

Typically, you invoke an aspect by spending a Fate point. In some cases, you can invoke an aspect for free, usually after assessing it or declaring it (see the **Skills** chapter) or when you perform a successful maneuver in a conflict (see **Maneuver** in the **Conflict** chapter). Fate points are a finite, if renewable, resource, and spending one indicates the weight you give to invoking the aspect.

Invoking an aspect can grant one of three benefits: a bonus to a skill roll; the right to re-roll a skill roll; or the introduction of a beneficial element into the scene.

GRANT A BONUS

Perhaps the simplest use of invocation is to provide a one-time bonus to a skill roll. If an aspect would help you with the action, you can spend a Fate point, invoke the aspect, and get a +2 bonus to the result. You can choose to invoke after the roll has been made, so you won't necessarily waste a Fate point if you roll a natural +3.

It's generally pretty easy to tell when an aspect can apply to this benefit. Most players choose their aspects with an eye toward what kinds of skill rolls they would benefit.

ALLOW A RE-ROLL

Instead of giving yourself a +2 to the result, you can invoke an aspect to re-roll all of the dice and generate a new result. Spend the Fate point, pick the dice back up and throw them again.

This is generally a better benefit if you rolled a -3 or -4, as the odds are very good that you will roll 2 or more points higher with a re-roll. On a -2 or higher, you are gambling more and will likely be better off with the straight +2.

In any situation where an aspect could give you a +2 bonus, it can instead be used for this benefit. If you are a **Laconic Gunslinger**, you'll be able to avert a significant failure just as easily as you could edge a success even higher.

INTRODUCE AN ELEMENT

The final way to invoke an aspect is to introduce an element into the scene related to that aspect. This can be an object, a piece of information, even a character. Your aspects will imply certain things to be true about your character or even the setting, and by spending a Fate point, you can make those things explicit.

For example, say you have the aspect **Extended Family**. You and your allies are trying to gain access to an exclusive club. Instead of having to role play out the exchange where you talk your way past the bouncer, risking an unlucky Persuasion roll, you slide a Fate point to the GM and tell him, "The bouncer is my cousin."

You shouldn't consider this a get out of jail free card. The GM can veto any element he thinks is abusive. He may let the **Computer Security Expert** declare that he wrote the smugglers' software, bypassing their firewall, but it's unlikely that the next group of enemies uses the same security package.

The elements you introduce can stretch the logic of the scene as far as everyone at the table is comfortable. If the group is patted down for weapons, it is reasonable that the guards missed one on the **Paranoid Veteran**. But not if he was strip-searched.

ASPECT SCOPE

It is important to keep track of where a given aspect "lives": that is, what character, object, faction, etc., the aspect is a trait of. This is called the aspect's scope. On any roll, you cannot invoke more than one aspect in a given scope.

For example, if you are rolling Fighting to shoot an enemy character, you could invoke your **Gunslinger** aspect, your opponent's **Gun Shy** aspect, the **Laser Sight** aspect on your gun, and your ally's **Distracting** aspect (assuming you had enough Fate points or free invokes from maneuvers and whatnot). You could not, however, invoke both your **Gunslinger** aspect and your **Cold-Blooded** aspect, since they both come from the same scope.

I am very smart. I went to the best Medacad in Osiris, top three percent of my class, finished my internship in eight months. "Gifted" is the term. So when I tell you that my little sister makes me look like an idiot child, I want you to understand my full meaning.

Simon Tam, *Firefly* (1.1, "Serenity")

■■■⊞ (Average Size or higher) An organized labor group is agitating for better pay, more rights, etc. Events vary with Aggression and Authority.

Limiting invokes by scope encourages players to use maneuvers to put useful aspects on different elements in the scene. The more aspects available in different scopes, the more you can potentially use in one roll.

COMPELLING

Aspects provide both benefits and drawbacks, and when an aspect limits a character's actions or otherwise complicated the scene, it is called a compel. Compels are how you earn the Fate points you need to invoke your aspects.

Compelling aspects is the GM's job, in order to shape the drama and move scenes along, but it's not his power alone. Players can compel NPCs or even other players, if they know one of the target's aspects. It is even possible to compel an aspect of a scene or object.

To compel an aspect, the GM or player takes one of his own Fate points and offers it to the target's player, noting the aspect he wants to compel. He must also declare if he wants to limit the character's actions or complicate the scene in some other way. The target can then choose to accept the compel and the Fate point or decline the compel by paying a Fate point of his own. If the target is out of Fate points, well, he should find a way to make the compel work.

The GM is the target player for compels against NPCs and scene or equipment aspects. The GM does not have to pay a Fate point to decline a compel, though he should deny sparingly.

LIMITATIONS

The first and primary use of a compel is to limit a character's actions. For players, this can serve as incentive to role-play their character's flaws as well as his strengths. It is the GM's way to drive Fate points back into the players' hands.

The GM or player offering the Fate point chooses which aspect to compel, but it is the target that decides how the aspect shapes his actions. The GM may compel your **Fiery Temper** aspect when dealing with the annoying bureaucrat, but you decide whether your character walks away before he does something he would regret or if he just slugs the guy.

COMPLICATIONS

Even the most positive-seeming aspect will eventually cause you trouble. Helen of Troy was incredibly beautiful, and look how that turned out. These kinds of complications allow for compels without making a player change his character's actions. Compelling to create a complication is essentially the opposite of invoking to introduce an element.

Say your character is **Armed to the Teeth**. Your team is going through a security checkpoint, so you all decide to leave your weapons behind. But wait, says the GM, sliding a Fate point your way. What about that straight razor in your boot?

CREATING ASPECTS

Aspects can represent a great many things, but they are always important. One aspect may reflect a character's background or life experience. Another might describe the relationship he has with another character, such as a sworn enemy or true love.

The best way to go about creating aspects is to think about what you want them to do in play. Aspects might do any of the following:

- describe the character's personality (**White Knight**; **Long-Suffering Cynic**)
- show what the character excels at (**Fastest Gun in Space**; **Silver-Tongued**) or struggles with (**Aspiring Journalist**)
- identify an object of significance to the character (**Tough as This Old Duster**; **She's a Good Ship**)
- indicate a weakness or flaw the character has (**Hot-Head**; **Absolute Worst Luck**)

Whatever the aspect stands for, you should make sure it:

A. Can be beneficial, in at least some situations;
B. Can cause complications or limit the character's actions, at least in some situations;
C. Has a clear meaning to both the player and the GM; and, most importantly
D. Is interesting.

Any of the following aspects are good, but not great:

Gunfighter	Whore	Preacher
Pilot	Miner	Cop
Reporter	Doctor	Dilettante

■■─+■ | The characters receive "phantom" communications from an unknown source.

An allied faction initiates conflict with another group and asks the characters for help.

These aspects meet points A through C, but they can be a lot more interesting. An interesting aspect is more likely to spark your imagination in play and give you and your GM more ideas of how to invoke and compel it. Compare these aspects to the ones above:

Colt Made Men Equal	Madame of the Silk Room	By-the-Book Minister
Hotshot Flying Ace	Lonesome Prospector	Rookie Cop
Crusading Journalist	Plain Country Doctor	Live Fast, Die Pretty

EXAMPLE ASPECTS

Let's expand on the examples of interesting aspects above. Each one includes ideas for invoking and compelling. You can use these as inspiration or just take one as a basis for a character.

BY-THE-BOOK MINISTER

You are a man of God, and that makes living in the modern world difficult. Your faith does not prepare you for life on other worlds. So many have fled Earth with stains on their souls. You will tend to them and bring them the Word.

Invoke: You are inspiring and frightening in equal measure. You can invoke this aspect to influence others, to avoid temptation, or to seek guidance from the Lord.

Compel: Much of what you see around you offends you. Your zeal is equally offensive to others.

COLT MADE MEN EQUAL

You live by the Way of the Gun. In your hand, a firearm is more than just a weapon; it is a symbol of your philosophy. A man should be free to make his own way in the world, beholden to nothing but his own honor. And the gun is the tool for enforcing honor.

Invoke: Obviously, you can invoke this aspect on a Fighting roll with a firearm. But you could also invoke it to keep your cool when it isn't time to draw iron. You could invoke to introduce an element involving your extensive knowledge of guns.

Compel: Word of your skill is wide-spread, and an eager rival challenges you to a duel. You are nervous and anxious if your are deprived of your weapon.

CRUSADING JOURNALIST

The public deserves the truth, and you supply it. When you smell a story, no one's secret is safe. You don't make many friends in your line of work, and you may gather your share of enemies, but you believe in what you do.

Invoke: You have an edge in reading people and noticing details. You can also invoke this aspect to browbeat people in interviews or to write stirring articles that can sway the populace in a faction conflict. You can call on sources and informants for help.

Compel: You pissed the wrong person off, and he's sent someone after you. You catch a lead and can't help but follow it.

HOTSHOT FLYING ACE

Take the stick, push the throttle, and fly! You only feel alive in the cockpit, and you make sure everyone else knows it. If you're in a vehicle, make sure you're in control.

Invoke: You can call on your skill for any kind of extreme maneuver. You probably know mechanics and hangars where you can find a ship or dock your own.

Compel: That's great, kid; don't get cocky. You are always looking for a chance to show off. You may be in too much of a hurry to check your equipment.

LIVE FAST, DIE PRETTY

You're young, rich, and overconfident. Nothing can touch you, because you can buy your way out of trouble. Of course, you may be out of touch with the common people you will inevitably find yourself among.

Invoke: You will have an easier time talking your way into elite establishments. You will have no trouble finding a companion for the evening. You can easily acquire most non-restricted mundane equipment.

Compel: You are above most of the people you meet, and you can't help but show it. You take unnecessary risks because you can't imagine that anything will go wrong. Your responsibilities from back home catch up with you.

LONESOME PROSPECTOR

You've been out in the craters for a long time, just you and your bulls. When you come back into town, you have plenty of currency to spend, and you are desperate for human contact.

■▬╋■ The characters encounter a group with similar goals using methods they find despicable.

The characters encounter a group with noble intentions but opposing immediate goals.

Invoke: You have developed all manner of skills to survive by yourself; invoke for "an old miner's trick." You are probably quite tough, both physically and mentally, so you can invoke to endure hardships.

Compel: You are lonely, and you may be swayed by emotional appeals. Your manners may have suffered from so much time alone. You may have clashed with other prospectors out in the craters and run into these rivals in town.

Madame of the Silk Room

You run the finest establishment around where lonesome prospectors can enjoy a drink and ease their troubles with pleasurable companionship. You handle the business, the clients, and the girls. You may have been a working girl once yourself, but tonight, the money and the power are yours.

Invoke: Invoke when asserting your authority, be it over your girls or the clients. Your many clients have many secrets; maybe you know one about whoever your dealing with now.

Compel: Unfortunately, such a successful business demands a lot of your time. Some members of the community do not approve of your services and cause friction or overtly threaten you.

Plain Country Doctor

Your not a bricklayer, a mechanic, an engineer, or a physicist. You're just a plain country doctor. You have an extensive if general medical knowledge. You also have a good bedside manner, and you genuinely care about your patients.

Invoke: You do well with typical maladies, from broken bones to flu. Your bedside manner translates well to many social situations.

Compel: You are often stumped by obscure or exotic medical mysteries. You tend to become emotionally invested in your patients and can be drawn into their problems.

Rookie Cop

You're young and haven't become jaded by the corrupt and the depraved. You still believe in justice. It fills you with zeal, but it can also blind you to the reality of moral ambiguities.

Invoke: Call on your sense of justice when facing criminals. Your training is fresh, so you know all about the latest cutting-edge techniques and equipment.

Compel: The rules tie your hands and help the crooked get away with their crimes. Your naïveté means you are easily manipulated by anyone you see as a legitimate authority.

FATE POINTS

Each player begins the session with a number of Fate points. At a minimum, each player receives an amount equal to the campaign's **refresh rate**, which begins at 5 and increases at every Major Milestone. If you ended the previous session with more than the refresh rate you get that number of points at the beginning of the next session, so you should note that on your character sheet.

As described above, you earn more Fate points as your aspects are compelled. Most compels are initiated by the GM to draw you into more dramatic situations. In most cases, you should want to accept a compel, as this is the only way to gain more Fate points. Do not be afraid to say yes; your GM should not be trying to permanently hurt or kill your character unless it is necessary to tell a good story.

A character is captured by an enemy but can learn valuable information about them before escaping or being rescued.

CONFLICTS

Conflict is the soul of drama. **Full Moon** presents a single system to run fights (physical conflicts), seductions (social conflicts), or propaganda and diplomacy (faction conflicts). In fact, a given conflict may move fluidly between any of these.

The rules for conflicts emphasize decisive, conflict-settling actions. A gunfight can end with a single shot. All of your other actions during the conflict help you build up advantage, which makes that final move easier.

FLOW OF CONFLICTS

Conflicts follow a general sequence, regardless of the details of any given scenario. The contenders — any characters or factions involved in the conflict — act in order, each having the opportunity to engage another contender in turn. This continues until all contenders have given in (ceding the conflict but leaving on their own terms), been taken out (with their opponent determining their condition), or won, driving all opponents out of the fight.

In many conflicts the order of initiative will be fluid, determined by the needs of the scene. The only condition is that every contender have the opportunity to engage in a turn. A contender can pass if he wants.

Your group may like a more strict system of initiative, or you may want one only in certain high-stakes conflicts. In such cases, have contenders make skill rolls with Investigation (if physical reactions are most important) or Protocol (if social awareness is key). Contenders act in the order of their results, from high to low.

ENGAGEMENT

When it is your turn to engage, you have several options. You can attack and try to take an opponent out of the conflict. You can attempt a maneuver that will change your own condition or that of the environment, another character, etc., by creating a temporary aspect. Or you can perform a block, any kind of action that makes other contenders' actions more difficult.

ATTACK

When you make an attack, you are performing some action with the intent to take an opponent out of the fight. This could be a physical attack such as throwing a punch or firing a gun. It could just as easily be a scathing remark intended to drive a rival away in shame.

You start by describing your attack. ("I punch him." "I sniff the air dismissively and say, 'We all know your kind have no appreciation for true art.'") Your opponent then describes his defense. ("I block his punch with my forearm and ready my counterattack." "Your 'true art' is nothing but the ink stains of mewling sycophants.")

You and your opponent then make an opposed skill test, using the appropriate skill for your action as described. (Fighting vs. Fighting. Persuasion vs. Protocol.) If your result beats your opponent's, you succeed. Success by 1 or 2 shifts gives you advantage (see below) on your next turn. If you get spin on your attack, you could potentially take your opponent out. (See **Defending**, p. 60, for his options.)

ADVANTAGE

If your attack succeeds, but you don't get spin, you gain advantage over your opponent. This advantage takes the form of a temporary bonus against him. You can add this bonus to a single attack, maneuver, or defense made against him within the next turn. You cannot hold onto advantage for more than a turn.

The value of the advantage is equal to the number of shifts your attack achieved. So, if your attack beats your opponent's defense by 2 shifts, you get an advantage of +2 to one roll against that opponent within the next turn.

It is advised that you make some kind of note (on scratch paper or an index card, for example) of any advantage you gain, including the bonus and the target.

MANEUVER

Instead of attacking, you could try some other action to affect another character, the environment, or even yourself. This can represent a great many things in a conflict, from disarming your opponent to inspiring your ally to shutting off the lights and plunging a room into darkness. Actions like these are called maneuvers, and they can apply temporary aspects to their target.

First, describe your action. ("I grab a spare uniform from the laundry cart and change into it in the supply closet. This'll help me blend in!") The GM will determine what skill you roll based on the maneuver you describe. ("Looking the part is great, especially if you know how to act. Roll Persuasion.")

You then roll your skill against a difficulty set by the GM or against another character's skill (as appropriate). If you succeed, you apply a temporary aspect to the target that lasts for one turn. As with assessments and declarations (p. 27), you can invoke this aspect once for free or pass that opportunity to another character. Anyone else can invoke this aspect normally during the next turn.

If you get spin on your maneuver, the aspect becomes **sticky**, which means it persists until the end of the scene. You still only get to invoke a sticky aspect once for free, but you can invoke it again after that for the usual cost of a Fate point.

The Alliance said they were gonna waltz through Serenity Valley and we choked 'em with those words. We've done the impossible and that makes us mighty.

Mal Reynolds, *Firefly* (1.1, "Serenity")

⊟⊞■■ | The characters defeat an enemy but must spare him in exchange for his help.

You can also attempt a maneuver to remove a temporary aspect imposed by a previous maneuver. The process is the same as above. On a success, the aspect is removed from the target. You can even maneuver against temporary aspects that aren't sticky, if you absolutely have to.

Block

A block is an action that impedes other characters, making certain actions more difficult. Examples include grappling an opponent, laying down suppressing fire, or singing loudly so your opponent has to shout over you.

A block can affect multiple contenders and works something like a preemptive defense. Describe your action. The GM will determine the appropriate skill and what actions your block may affect. Roll the appropriate skill. Your result will act as the difficulty for the affected actions during the next turn. Any contender making an action that your block would affect must beat the higher of your result or the action's normal difficulty.

Defending

An attack is an opposed skill roll, and the opposing roll is called a defense. The skill used to defend will vary with the kind of attack. A Fighting attack can be defended against with Athletics (to dodge any attack) or Fighting (to parry or block melee attacks). An attack with Persuasion will typically be defended against with Protocol (representing emotional discipline).

The attacker and defender make their rolls at the same time. If the attacker's roll exceeds the defense, the attack succeeds as described under **Attack**. If the defense exceeds the attacker's roll, the attack fails. If the attack roll equals the defense, it is up to the GM if the attack is successful. There is no mechanical effect of such a marginal attack, but there may be narrative outcomes.

Consequences

If, after resolving both rolls, the attack beats the defense with spin, the defender will be taken out of the fight, unless he accepts a consequence. A consequence is a temporary (but potentially long-lasting) aspect that the defender accepts to avoid being

taken out. Consequences are primarily negative, representing lasting damage, physical or emotional, that will hinder a character for some time.

Accepting a consequence retroactively increases the defense roll, which can lower the attack's shifts. Consequences come in three levels, and each level gives a greater defense bonus. A mild consequence gives +2 bonus. A moderate consequence gives +4. A severe consequence gives +6.

A character cannot have more than three consequences at a time. Instead of accepting a new consequence, you can increase an existing consequence for +2 per level increased. The level of the consequence affects recovery (below) but it does not change the way the aspect is invoked or compelled.

If you take a consequence to avoid being taken out by an attack, your attacker can invoke the aspect once for free just as if he had given you an aspect with a a maneuver. He can use this free invoke at any point during the rest of the conflict or hand it to another character.

ESCALATING CONSEQUENCES

When you increase a consequence to a higher level, considering changing the name to reflect the greater severity. The table gives examples of consequences of different levels.

Mild	Moderate	Severe
Impressed	Smitten	Infatuated
Bruised	Battered	Broken
Angry	Pissed Off	Raging
Grazed	Shoulder Hit	Gut Shot

RECOVERING FROM CONSEQUENCES

Like aspects applied by maneuvers, consequences are temporary, but they do not necessarily fade even at the end of the scene. You must recover from consequences, which requires both time and the right environment or actions. The exact requirements will vary, but the minimum time is determined by the severity of the consequence.

A mild consequence is easily overcome. You can recover from a mild consequence at the end of the scene following the one in which you take it. Required actions should

A man comes up against that kind of will, only way to deal with it, I suspect... is to become it. He's following the only course that's left to him. First he'll try to make himself look like one... cut on himself, desecrate his own flesh... then he'll start acting like one.
Mal Reynolds, *Firefly* (1.3, "Bushwhacked")

> Pain or damage don't end the world. Or despair or fucking beatings. The world ends when you're dead. Until then, you got more punishment in store. Stand it like a man... and give some back.
>
> Al Swearengen, *Deadwood* (2.6, "E.B. Was Left Out")

be minimal: a bandage for a physical consequence, a stiff drink or a few kind words for mental or emotional ones.

A moderate consequence is more difficult to get rid of. You cannot recover from a moderate consequence until the end of the game session, or the end of the next session if the GM rules that the current session isn't long enough. The actions required to recover will also be more difficult and should require skill rolls, typically against Medicine or Persuasion.

A severe consequence is the most debilitating. It will last until the end of the current (or following) adventure. Recovery may require multiple skill rolls, special technology, or prolonged therapy.

After an extended period of downtime, the GM may rule that consequences can be recovered, even in the middle of a session. However, even if the necessary time has passed, the GM may rule that recovery is not possible if you cannot perform the necessary actions to recover a consequence.

LEAVING CONFLICTS

There are two ways for a character to leave a conflict. He can be taken out by an attack that generates spin, or he can give in and exit voluntarily. The difference lies in who decides the character's fate.

If your attack takes out another character, you decide what happens to that character. The outcome must match the type of attack. Obviously, if you are firing a gun, an obvious outcome is that you shoot and kill your target. However, if the final attack was a strongly-worded insult, he isn't likely to be embarrassed to death. Instead, he may run off in shame.

You do not have to impose the strongest outcome either. That same gunshot, rather than killing the target, could knock him to the ground, bleeding and unable to fight. The insult could lead the target to stay and reveal vital information in an effort to prove you wrong.

GIVING IN

Before an attack is rolled, the target of the attack can decide to give in. The player agrees to leave the conflict, but he gets to decide what happens to his character. The outcome will always complicate things (much like a compel), but the player can avoid the worst outcomes.

The other upside to giving in comes if the conflict has gone on for some time. A character who voluntarily gives in receives a Fate point for each consequence he has taken or upgraded during the conflict (regardless of severity). This serves as an incentive against fighting "to the death."

ZONES

Every battle has a battleground. Setting the stage for a conflict is important, and one tool a GM can use to do so is establishing zones. Zones are conceptual areas where engagements can occur. These can be different rooms in a conflict where physical positioning is important, or distinct social contexts for those where it's more important who sees or hears you.

Most conflicts won't require zones. They take place in contained areas or in a single social context. But occasionally, the GM wants to expand the scope of a conflict to allow for a more tactical approach. Characters must decide where they make their stand and where they can apply the most leverage.

There are two different ways to set up zones. One is a linear arrangement, where there are specific paths connecting zones. This set-up is appropriate for physical conflicts, where the paths between zones are literal, corridors or doorways connecting physical areas. If one zone does not connect directly to another zone, it may be reached by a series of intermediate steps.

The second arrangement is a distributed set-up where every zone connects to every other zone, at least in theory. This simulates primarily social conflicts, where each zone is a different context in which to engage your opponent.

Linear zones are more restrictive but easier to visualize. They lend themselves to maps and diagrams that make it clear where everyone is and who they can engage. Distributed zones are a lot easier to move between, but don't offer as evocative an experience.

Normally, you can only interact with someone in the same zone. Certain effects allow you to act across zones. For instance, a ranged weapon will let you attack someone in another zone. If you can act across zones, increase the difficulty of your action by +1 for each zone you cross (or give your target +1 to his defense roll). This is more trouble in a linear arrangement where you may have to cross multiple zones to get to your target.

A faction approaches the characters offering needed information in exchange for supplies (low Resources) or aid (low Strength).

➕➖➕➖ | The characters must move through an area contested by two factions.

MOVING BETWEEN ZONES

You can only engage opponents in one zone at a time. If you are free to move from one zone to another, you can do so as your action. In a linear set-up, you can only move one zone at a time unless you sprint. Sprinting requires an Athletics roll with an Average (+1) difficulty. Each shift lets you move an additional zone.

In a distributed set-up, there is no equivalent to sprinting. You can move one zone as your action.

BORDERS

Sometimes, movement between zones is blocked. A locked gate and the doorman at an exclusive club both prevent entry. These are called borders, and they impede movement in a conflict.

If a border blocks a zone, any movement requires a skill roll. A given border will be rated on the ladder, and this rating is the difficulty for any skill roll made to cross the border.

The necessary skill will vary with each border. If you have to climb a wall to enter a zone, you must roll Athletics to overcome the barrier. Unlocking a door requires Mechanics or Intrusion. Entering the headquarters of a secret society might take a Persuasion roll, while gaining access to an online research forum may require publishing a paper with Scholarship.

EXAMPLE CONFLICT

Reggie Bayle and Evelyn Saint are in the Number 10 saloon when a group of drunken patrons approach them. The three men are belligerent and begin arguing loudly. The PCs have been trying to keep a low profile to avoid some rivals, so they would rather not engage with these drunks.

GM: The lead drunk sidles up to your table and looks Reggie in the eye. You can smell the whiskey as he slurs, "You don't belong here, dude. Somebody might spill something on your fancy threads."

Jeremy: "Thanks for the warning. I think I'll be fine."

GM: "I don't think you heard me. This is our bar. You don't belong here. Get out before we throw you out." He's looming over the table now. His buddies crack their knuckles menacingly.

The GM picks up the dice and rolls ▣⊞▣⊞. With his Average Persuasion, he gets a result of Good (+3). Reggie uses Protocol to keep his cool, and Jeremy rolls ▣▣▣▣ for a Good result. The drunk's insult slides off without effect.

Jeremy: "How about I buy you fellows a round and you go back to your table?"

GM: "We don't drink with dandies like you, dude."

Suzy: This could go bad real fast. I slip the tranq hypo out of my purse under the table.

Jeremy: Good idea. I say to the drunk, "If you don't want a drink, may I suggest you just turn around and walk away then? I don't want you to do anything you'll regret."

GM: Is that an attack?

Jeremy: Oh, heck yeah.

Jeremy rolls ▣▣⊟⊞. With Reggie's Persuasion, that's a Fair (+2) result. Jeremy doesn't like that, so he decides to invoke his **Tougher Than You'd Think** aspect, describing the look of steel in his eyes as he stares the drunks down. The +2 raises his result to Great (+4).

The GM rolls ⊟▣▣⊞ and adds the drunk's Protocol for a Mediocre (+0) result. Jeremy's four shifts would take the drunk out, but the GM decides it's time to escalate the conflict. He gives the drunk the mild consequence **Belligerent**, reducing the shifts to two and giving Jeremy +2 advantage.

GM: The drunk snarls and throws a punch at you.

Jeremy: "This is what I meant!" I push my chair back and stand up, trying to dodge.

The drunks all have Fair (+2) Fighting. The GM rolls ⊟⊟▣⊞, for an Average (+1) result. Jeremy rolls ⊟▣⊞▣, and adds his Average Athletics for a Good (+3) result.

Jeremy: I throw my whiskey glass at him.

Jeremy rolls ⊟⊞⊟▣, but he can add his +2 advantage and can invoke the **Belligerent** consequence for free since he inflicted it. With his Mediocre Fighting, this is a result of Great (+4). The GM rolls ▣⊟⊟⊟, for a result of Terrible (-2) with the drunk's Average Athletics. The GM lets this one go.

Jeremy: And he collapses in a heap, blood streaming from his head where the glass hit him.

Suzy: I'm going to tranq one of the other drunks.

GM: Roll Medicine for the maneuver.

⊞⊞⊟⊟ A character learns something that connects him to an enemy, making him question their rivalry.

▬▬➕➕ A character contracts a debilitating disease. It can be treated over time in the community (Mediocre Size and Average Tech or higher) and definitely can be treated off-world.

Suzy rolls ▬▬➕➕ for a Superb (+5) result. The drunk is startled but tries to block her hypo with Fighting. The GM rolls ➕➕▬▬ for a result of Great (+4). Suzy gets to invoke the **Drugged** aspect for free in the next exchange, then it will fade.

GM: The third drunk is mad now and he tries to grab Reggie and throw him over the table.

Jeremy: "Not the suit!"

The GM rolls ➕▬▬▬ for a Good (+3) result. Jeremy tries to dodge again, rolling ▬▬➕▬ for a Fair (+2) result. The drunk gets +1 advantage.

Suzy: I'm gonna punch the one on me.

Suzy rolls ➕➕▬➕ and invokes the **Drugged** aspect for a Fighting result of Superb (+5). The GM rolls ▬▬▬➕ for a result of Mediocre (+0).

GM: You punch him right in the face and his eyes roll back up in his head.

Jeremy: I'm gonna hit the last one.

GM: No need. He gives in and runs out of the bar. Congratulations! You beat up some drunks.

Jeremy: Yay? We were trying to keep a low profile.

COMMUNITIES & FACTIONS

Characters don't exist in a vacuum. Setting shapes the characters and the story, and the characters can shape the setting in the course of their adventures. **Full Moon** includes a system for defining the important setting elements, the communities and factions that your characters will deal with, and gives rules for their interactions.

COMMUNITIES

A community is the primary element of the setting. Every campaign will feature at least one community, and its traits define the rules of the setting.

A community will look a lot like a character, with it's own aspects and traits rated on the ladder like skills. These aspects can be invoked or compelled like any other, and traits can be rolled for various effects.

ASPECTS

You define aspects for the community as the final step in creating your campaign (p. 15), when you translate threats and themes.

INVOKING

Since community aspects are available to everyone, they can be invoked by everyone. Some aspects lend themselves more to invoking for a bonus, while others will be used more often to introduce elements.

When players invoke community aspects to introduce elements to the scene, they help flesh out the setting. This is to be encouraged. The GM has enough to do; he shouldn't be responsible for every detail. He does have the right to veto any element that he feels would hurt the game.

COMPELLING

Community aspects can also be used to compel. Since everyone has access to community aspects, they can be used to compel any character. It may be hard to justify how certain aspects limit a particular character, but most community aspects should be able to provide complications.

◼️➕◼️➕ | Rumors of a shortage leads to a run on a vital resource.

TRAITS

A community possesses traits that are rated on the ladder like a character's skills. These traits represent the fundamental areas in which the community affects and reflects its residents.

Rating	Aggression	Authority	Size	Tech
Good (+3) to Great (+4)	The community is on the verge of tearing itself apart.	The government rules with a firm hand, with security forces and many regulations.	The largest communities are actually conglomerations of smaller ones that pool resources.	Technology is highly advanced, nearing miraculous in one or more areas.
Average (+1) to Fair (+2)	Minor violence occurs often, and large-scale incidents will occasionally rock to community.	The legitimate authority is strong, but it allows most factions to operate freely as long as the public welfare is maintained.	Large community, with hundreds of families. Nearly any good or service may be available.	Technology begins to offer advanced capabilities in the areas of medicine and information technologies.
Mediocre (+0)	Minor altercations may be common, but large-scale violence is very rare.	A nominal government exists, but it is often manipulated by powerful factions.	Communities at this size may be home to families with young children, necessitating schools and a wider range of available goods.	Survival is assured and comfort is available, if expensive.
Terrible (-2) to Poor (-1)	There may be the occasional fistfight or minor brawl, but for the most part, the residents solve their problems peacefully.	An informal coalition of factions may exist to handle disputes, but there is no legitimate government.	Perhaps up to 100 residents, but with increased diversity. At this size, communities begin to draw leisure services.	Technology may offer minor comfort, but it is prone to malfunction.
Abysmal (-4) to Awful (-3)	The community must be populated by ardent pacifists, because there is practically no violence.	Anarchy. No central authority and no cooperation between factions.	Tiny, maybe a few dozen individuals. Nearly everyone works in a single field or support positions.	The barest technology necessary to survive the environment.

AGGRESSION

This trait reflects how peaceful or violent the community is. A community with high Aggression is a powder keg, waiting to erupt. One with low Aggression will seek peaceful ways to resolve its problems, and will likely have systems in place for individuals and factions to air grievances.

AUTHORITY

This trait measures how much power the community's leaders have and how willing they are to use it. A community with a high Authority will approach a police state, with every action scrutinized for subversion or dissent. A community with low Authority will approach anarchy, with the only law being the rule of the strong over the weak.

SIZE

This trait covers population, but it isn't an absolute measure. In fact, it is more a description of the diversity of the community's population than hard numbers. A community with a high Size is more likely to be home to citizens with specialized skills. One with low Size may simply be small, or it could have a sizable but homogenous population.

TECH

This trait reflects how advanced the community is technologically. This may not be in sync with the greater setting. A community with high Tech will possess many marvels, though not everyone may have access to them. Even a community with the lowest Tech will have the necessary equipment to support life, though it will likely be very uncomfortable for those who must live in it.

USING COMMUNITIES

A *Full Moon* campaign will usually focus on a single community, but even a small community will be too complicated for a GM to detail everything before the campaign begins. Community traits exist to fill in these details during play.

The characters must race their enemies to a location outside of the community to achieve their goal.

All I ever wanted in my sorry-ass life was a single thing worth fighting for.

Jake Sully, *Avatar*

During play, a player can make a declaration about the community to establish some detail as fact. This works like any other declaration (see p. 27), but it uses one of the community's traits rather than a character's skill.

The GM should set the difficulty for a given declaration based on the trait level on the table that he feels might normally allow for the condition without a roll. For example, in a community with Tech: Terrible (-2), one might be able to find a piece of virtual reality entertainment, but it would require a Mediocre (+0) result on a Tech roll, and it would be very expensive. If the Tech roll manages a Fair (+2) result (a miraculously rare result!), that particular VR title might be available for a reasonable price even if no other VR software is.

Treat the new fact like an aspect, at least for the current scene. As with a normal declaration, the player who made the roll receives a free invoke of that aspect. After the scene, the established fact remains true (unless something happened to change it), but it no longer counts as an aspect of the community. Some declarations produce facts that are more color, and it may be difficult to find reasons to invoke or compel them, but enterprising players and GMs will surely come up with something.

Another way to use community traits is available to the GM, and it is similar to player declarations. That is, the GM can use the community's traits as a kind of random plot generator.

If the GM finds himself in a situation where he's unsure how the story should progress, he can roll one of the community's traits and use the result to base a new scene on. For example, if the players have just escaped from an encounter with an enemy faction, the GM might roll Authority to see if the government or another powerful faction takes interest in them. The higher the result, the more significant a change the GM should introduce.

FACTIONS

Human beings are social creatures. They naturally gather together into groups for mutual benefit. When you have enough people together to form a community, eventually they will subdivide into factions. A faction can be any group, from a gang of petty criminals to a church or corporation.

Like communities, factions are built with aspects and traits, though not the same traits that communities use. Factions are much more active entities, though, as they can engage with one another in conflicts.

ASPECTS

A faction will have three aspects that define its more important features. These aspects are crucial in resolving the faction's character and how it interacts with the community. Areas to consider might include the following:

- What attitude does the faction display? Is this a mask for its true intentions? How does this appearance shape its reputation? *Examples:* **Moral Crusaders**; **Snake Oil Salesmen**.
- Are there internal divisions within the faction? Is there a single, strong leader, or do a few jockey for authority? *Examples:* **Old Guard v Recent Converts**; **Panopticon**.
- What are the faction's goals? What kind of activities does it normally engage in? What behavior does it avoid? *Examples:* **It's Hard Out There For a Pimp**; **No Good Deed Goes Unpunished**.
- Who are the faction's enemies? Who are its allies? Does it define itself strongly by these relationships? *Examples:* **Damn the Man!**; **Can't Touch a Priest**.

INVOKING

Unlike communities, a faction's aspects are not available to just anyone. Only characters who have a strong connection to the faction can invoke its aspects in their own pursuits. Such a characters is considered **vested** in the faction, as shown by a character aspect related to the faction.

For example, a member of the McKenna Crime Family may have the aspect **McKenna Made Man**, denoting his position within the gang. He is vested in the Family, and he can invoke the faction's aspects. A friend of his may do work for the McKennas, but he isn't vested with the group and cannot use its aspects.

In addition, the players of vested characters can spend Fate points to invoke a faction's aspects during a faction conflict. The effects are the same as for invoking a character's aspects.

If you are facing members of a faction and you are aware of that faction's aspects, you can invoke them as usual.

■ ■ ■ ■ The characters discover information that would be very valuable to some and very dangerous to others.

■➕➕➖ | An enemy disappears, and his allies blame the characters.

COMPELLING

The downside to being vested in a faction is that you must abide by the drawbacks of the faction's aspects. This means that a vested character can be compelled in the faction's name.

For example, the same Made Man could be compelled by the Family's **No One Insults My Brother But Me** aspect if he found himself in a situation where someone was bad-mouthing the McKennas.

TRAITS

Factions have three traits that are used for its rolls. These traits are rated on the ladder like a character's skills. The primary use of these traits is in faction conflicts, which are usually resolved using Discipline and Strength, unless a vested character is working on the faction's behalf.

Rating	Discipline	Strength	Resources
Good (+3) to Great (+4)	The faction is highly disciplined, like a military special forces unit or a psychologically conditioned cult.	The faction has the will and the capability to affect great change in the community. It is most likely one of the power players.	The faction has access to whatever equipment or specialists it may need.
Average (+1) to Fair (+2)	The faction is well disciplined, though some divisions may arise under stress.	If it is careful and wise, the faction has the power to accomplish its goals.	The faction has quality gear and trained operatives, although there are still things it wants.
Mediocre (+0)	The faction will generally stick together, although there are dissenters.	With great effort, the faction can get what it wants, but there is always a cost.	The faction has the basic resources it needs to pursue its agenda.
Terrible (-2) to Poor (-1)	The faction may appear stable, but there are serious divisions.	The faction may win local battles, but it has no hope of affecting the community on a significant level.	The faction is lacking in supplies, personnel, or both.
Abysmal (-4) to Awful (-3)	It is a wonder the group holds together at all.	The faction cannot do much of anything.	The faction has nothing more than what each member contributes.

DISCIPLINE

This trait represents the faction's cohesiveness, how well it stands up under pressure, and its ability to plan. In faction conflicts, Discipline is typically rolled to defend against attacks.

STRENGTH

A faction's Strength is a measure of its ability to exert its collective will on the community and other factions. In a faction conflict, Strength is rolled to attack.

RESOURCES

This trait determines the scope and quality of the factions material and human resources. This is a measure of both its equipment and its personnel. A well-funded group will have better gear and be able to train or hire more skilled members.

USING FACTIONS

A **Full Moon** campaign will usually feature multiple factions of varying sizes. The factions are the movers and shakers in a community, and their conflicts (directed by the PCs) are the driving forces of change in a campaign.

Even if they do not become vested in any factions, clever players will find ways for their characters to benefit from factions coming into conflict. The faction conflict rules later in this chapter detail how this works mechanically, but it should become clear to the players that playing groups off each other can lead to profound changes in the community. Navigating these changes can be a game in itself.

But it is even more fulfilling when the characters become involved more fully with a faction. This requires becoming vested in the faction, and that means having an aspect that reflects this commitment. When a character achieves a milestone (see **Advancement** in the **Characters** chapter), he can rename an existing aspect or (after a major milestone) add a new aspect that connects him to a faction. There is no limit to the number of factions a character can become vested in, but there will be repercussions if the groups come into conflict.

Once vested, a character can help direct the faction's goals and can act on its behalf in a faction conflict. In addition, the player can call on the faction's traits to make

People don't like to be meddled with. We tell them what to do, what to think; don't run, don't walk. We're in their homes and in their heads and we haven't the right. We're meddlesome.

River Tam, *Serenity*

➕⬛➕➖ A vehicle accident strands the characters in a dangerous environment outside the community.

declarations and assessments, similar to using a community's traits to define setting elements.

FACTION CONFLICTS

Faction conflicts differ from regular conflicts not in their mechanics but in their goals. In a regular conflict, characters are trying to exercise their wills over other characters. If one manages to take the other out, he decides the outcome for that character.

A faction conflict may follow this same pattern. Alternately, the ultimate target may not be your opposing faction but the community itself. A faction conflict occurs when one or more factions want to affect changes in the community and other factions interfere.

Faction conflicts follow the same rules as character-scale conflicts. Contenders take turns engaging other contenders. They can attack or perform maneuvers and blocks using the rules in the Conflict chapter. Factions can defend and accept consequences, give in or be taken out.

Faction conflicts are generally very fluid. Contender's actions should be considered to occur at the same time, as they represent extended activities that may stretch across the entire community. If a strict initiative order ever becomes necessary, though, roll each faction's Discipline.

When a faction wins a conflict, it receives an additional opportunity. If it took another contender out, it can still declare what happens to that faction, within the bounds of the conflict. But it also gets to make an attack on the community. This attack can either alter one of the community's traits or impose (or worsen) a consequence on the community.

To alter a trait, roll the winning faction's Strength against the target trait. If the faction wins the opposed roll, it can alter the target trait by +1 or -1. If the faction gets spin, it can alter the trait by +2 or -2.

To impose a consequence, roll the faction's Strength against the trait that the GM decides is most appropriate for resisting the consequence. If the faction wins, the community takes a mild consequence. If the faction gets spin, the consequence increases to moderate. The faction sets the tone of the consequence, but the GM decides the exact wording.

Instead of imposing a new consequence, the faction can escalate an existing consequence. Make an opposed roll as above, but the community gets +1 if the consequence is moderate or +2 if it is severe. If the faction wins, it increases the level of the consequence by one step. If the faction gets spin, it increases the level by two steps.

If a community's consequence is stepped up beyond severe, it becomes a permanent aspect of the community.

If a faction is trying to change the community, and no other faction wants to interfere or affect its own change, you will obviously skip the conflict rules and go straight to the attack on the community. This may occur if everyone in the community agrees to a necessary change. For example, a community on the verge of civil war may need someone to lower the Aggression (or perhaps increase Authority) to stem the tide of violence.

So, through faction conflicts, factions can significantly affect the community. If characters are vested in factions, they have the chance to direct this change. Players that are interested can thus shape the setting as fully as they shape their own characters.

RECOVERING CONSEQUENCES

Community and faction consequences work a little differently than those imposed on characters. Specifically, the time and actions required to recover them will vary depending on the circumstances.

Community consequences serve an important dramatic purpose, so the amount of time required to recover them is linked to dramatic timing. However, it can be assumed that until a consequence is made permanent, other factions will work subtly to eliminate them. Therefore, no overt action is necessary to recover community consequences.

A mild community consequence will be recovered when the player characters achieve a Minor Milestone (see **Advancement** in the **Characters** chapter). This will typically occur at the end of the session, though the GM may decide that the consequence recovers at the end of the next session if it was imposed too late in play. A moderate consequence will recover when the player characters achieve a Significant Milestone, usually at the end of the adventure or after several sessions. A severe community consequence should last until the characters achieve a Major Milestone, after several adventures and up to a dozen sessions.

As with characters, recovering from consequences requires specific action, though the type of action will vary with the consequence. A mild faction consequence should be allowed to recover after the current session. A moderate consequence may recover after the next session. A severe faction consequence should recover after the current adventure. Of course, the GM can alter these times if the story calls for the consequence to last longer or fade faster.

Someone breaks into a character's home and searches it obviously and messily.

⊟■➕➕ | Someone plants a bug on one of the characters.

EXAMPLE CONFLICT

The San Lorenzo Corporation wants to organize a council of community lead-ers to bring some semblance of order to Cernan Station (and thereby raise the community's Authority trait). The McKenna Gang strongly opposes this action, as they profit from the lack of regulation and oversight.

While the GM is nominally in control of both factions, Evelyn Saint and Jake Relethar have both become vested in San Lorenzo, so Suzy and Chris will be act-ing for the Corporation while the GM runs the McKenna Gang.

Suzy: First we have to decide who we want on the council.

Chris: Our Strength is Mediocre, so I think we're going to need to bribe peo-ple.

Suzy (to GM): Is that a maneuver of Resources?

GM: Yeah. Average difficulty, unless you want to get somebody from one of the other factions.

Chris: No, we don't want anyone vested. We need doctors, merchants, those sorts.

*Suzy rolls ➕■⊟⊟, for a result of Good (+3). They want this aspect to be sticky, so Suzy spends a Fate point and invokes the Corporation's **Your Warranty Has Expired** aspect, saying that they are threatening several merchants with eviction if they don't sign on. With the +2 the result rises to Superb (+5) and the new aspect **Everyone's On Board** becomes sticky.*

GM: The McKennas know what San Lorenzo is up to, and they want to dis-suade the would-be councilors. They start threatening the various merchants and professionals with retaliation. Attack on your Discipline.

*The GM rolls ⊟■⊟■, but he spends one of his Fate points to invoke San Lorenzo's **Too Many Fingers, Too Many Pies** aspect seeing as the Gang is go-ing after multiple targets at once and the Corporation is spread thin. With the Gang's Strength and the +2 from the aspect, the result is Fair (+2). Chris rolls for the Corporation's Discipline, and gets ⊟⊟➕⊟ for a result of Average (+1). The McKennas get +1 advantage.*

Suzy: Two can play at that game. Let's call in some muscle of our own to protect our people.

Chris: Ooh, a better idea! I can install security systems at their shops and of-fices to keep the McKennas out.

*Chris will roll Jake's Mechanics to attack the McKenna gang's Discipline. Chris rolls ➕⊟■⊟ and spends a Fate point to invoke his **Top-Rate Inven-tor** aspect (by this point renamed **Corporate Inventor**) for a result of Superb*

(+5). The GM rolls ⊟■■⊞ *and adds the Gang's +1 advantage for a total of Fair (+2). He decides the Gang takes a mild consequence,* **Thwarted***, and San Lorenzo gets +1 advantage.*

Suzy: Time to go for the kill. We set up an open council meeting to discuss an agenda and take public input.

GM: The McKennas are making it clear that anyone who attends the meeting is taking their life in their hands.

Chris: First, let me hack a live feed of the meeting into the network so people can interact remotely.

Chris rolls ■⊞⊞⊞ *for the maneuver. With his Intrusion, the result is Superb (+5). That's good for a free invoke of the* **Hacked Cameras** *aspect.*

Suzy rolls ■■⊟⊞ *for the attack, adding the two free invokes from the maneuvers and the +1 for advantage to the Corporation's Strength, for a result of Superb (+5). The GM rolls* ■■⊟⊟ *for the Gang's Discipline for a result of Mediocre (+0). This takes the McKennas out of the conflict.*

Suzy: Hah! And to add injury to insult, the council's first task will be an investigation of extortion and racketeering in the markets.

GM: Cool. Okay, you still need to attack the community's Authority trait.

Chris rolls ■■⊞⊞ *for a result of Fair (+2), more than enough for spin against the Station's Awful (-3) Authority. The Authority rises to Poor (-1).*

⊞⊟■⊞ | An enemy takes one of the characters' allies hostage.

EQUIPMENT

Full Moon emphasizes the characters and their abilities, but equipment still has its place. For the most part, equipment serves as the necessary tools to perform a skill roll. (See **Tools** in the **Skills** chapter.) Some special equipment is significant enough that it forms an important part of a character's story, and this kind of gear is reflected in the rule by aspects.

Special equipment can possess aspects that are available to character's in a scene. Primarily, an item's aspects can be invoked by the character using the equipment, although creative players may figure out ways to invoke other characters' gear. Since they are aspects, though, they can also be compelled in appropriate circumstances, making special equipment a double-edged sword (if you'll pardon the expression).

A piece of special equipment could have any number of aspects, but most won't have more than two or three. Any more and you risk overshadowing the character's own traits. Special equipment should be useful in a small number of situations, and the more aspects a piece of gear has, the more likely the players will find ways to shoehorn it into every scene.

ACQUIRING EQUIPMENT

You are assumed to have the minimum equipment necessary to use your skills. Special equipment can be acquired in play through declarations. The character should be in a position to physically acquire the item as well. This will usually involve dealing with NPCs or factions, though a lenient GM may allow the character to have "had it all along" in his home or an equipment cache.

The difficulty for such a declaration is based on the number of aspects the item has. The base difficulty for any special equipment is Average (+1), and it increases by +2 for each aspect. Examples of equipment below will include the total difficulty.

The most appropriate skill for acquiring new equipment is Persuasion. If the GM is letting you declare an item you already had, you might roll against the skill most associated with the item (Fighting, Mechanics, Survival, Vehicles). If you fail the roll, the item wasn't available, or couldn't be had at a price you could afford. If you fail by only 1 or 2, the GM may say you found a cheap, old, or faulty item that can work in a pinch (and be a good source of compels as it malfunctions).

Finally, if you have an aspect that speaks to owning a certain kind of equipment, you can spend a Fate point to simply declare that you have the item (see **Introduce**

OPTIONAL RULE: EQUIPMENT SPECIALTIES

At the GM's discretion, equipment may act as a Specialty, granting a bonus to a skill. This could be in place of or addition to aspects. Each specialty an item grants counts as an aspect when figuring the difficulty of the declaration to acquire it.

an Element, p. 51). An item acquired this way should only count as an aspect for the current scene; after that, it's a normal mundane item.

Equipment as Aspects

Some characters may be so defined by a specific piece of equipment that they have that item as an aspect. Such unique items will generally be more widely useful than their mundane counterparts. Basically, you could invoke the character's aspect whenever you use that item.

The balance here is comes in the fact that the equipment is a character aspect and therefore cannot be invoked in the same roll as another character aspect (see Aspect Scope, p. 51). On the other hand, since the item is a full character aspect, it should be much harder to lose the item permanently. Taking the item away requires a maneuver, and doing it for very long means the maneuver must succeed well enough to make the effect sticky. Regardless, the character should have the chance to recover the item with appropriate effort.

A character with an item aspect can eventually grow away from this signature gear. On any minor milestone (p. 20), you can rename an aspect to reflect character development. Simply rename the item aspect to some other new character feature. If you want to add an item aspect, you can do so on a major milestone.

General Equipment

Most general equipment won't be important enough to carry aspects; it simply allows you to use an appropriate skill at the normal difficulty. A tablet device allows you to use Intrusion to hack another computer. A belt toolkit allows you to use Mechanics to make simple repairs to a rover.

Some general equipment can take on special characteristics, of course. This is true of covert gear and any equipment that has been purposefully improved. The following aspects are examples of ones that can be applied to just about any special equipment, including any of the types found later in this chapter.

Cutting Edge: This item is a prototype or a hand-made invention that pushes the limits of available technology. Invoke when trying something that would normally be difficult with existing tech (though not with a normal function). Compel when the item is finicky or needs repair.

The characters are caught in a violent situation (robbery, standoff, etc.) that is otherwise unrelated to them.

■⊞⊟⊞ The characters become trapped by a malfunction inside the community.

Disguised: This item has been altered to appear as another piece of gear or as some nonfunctional item. Invoke to sneak the item past a security search or to surprise someone with it. Compel when the modifications somehow hinder the item's normal function.

Miniaturized: The item has been designed to take up less space, though it is otherwise a normal example of its type. Invoke when weight or bulk would normally hinder the item's use; this item is easier to use than normal. Compel when the miniaturization makes repair more difficult or necessitates special parts, power cells, and so on.

WEAPONS

Some gamers will be looking for the most powerful weapons for their characters. **Full Moon** doesn't really care what you're using when you try to kill somebody with your Fighting skill. A special weapon may or may not be more powerful, but it will definitely be more interesting.

Armor-Piercing: The weapon or ammunition is designed to penetrate heavy armor, though it is less effective against unarmored targets. Invoke on attacks against heavily armored opponents. Compel if firing in an area with sensitive equipment; if it can punch through armor, it can punch through that bulkhead.

Autofire: The weapon fires multiple shots with each attack. Invoke this aspect on attacks or blocks (suppressing fire). Compel to indicate the weapon has jammed or run out of ammo.

Scary: Some weapons are designed to be intimidating or downright scary. Invoke when you are using the weapon to frighten or unsettle someone. Compel when discretion would be wise.

EXAMPLES

Selene Arms Y27 Laser Pistol: Selene Arms produced a small run of a little over 1,000 of these pistols for corporate security forces just before the Collapse. Some made their way into the private market. They are known equally for their high energy output and their temperamental inner workings. *Aspects:* Cutting-Edge; High Output. *Difficulty:* Superb (+5).

Vibroknife: This hand weapon features a miniature oscillator that causes the ceramic blade to vibrate thousands of times a second. This lets the blade slice cleanly

through many kinds of armor. Some say they can hear a slight hum when the motor is active, and the vibrations may disorient unfamiliar users. *Aspect:* Armor-Piercing. *Difficulty:* Good (+2).

ARMOR & CLOTHING

Next to weapons, armor is perhaps the most sought after equipment. Players naturally become attached to their characters, and they want any edge to keep them alive. Normally, though, armor and clothing are just flavor, with no real mechanical edge. Special armor changes that.

Concealable: The armor is specially designed to avoid detection when concealed under normal clothing. It may also contain pockets which help conceal other small items. Invoke when opposing another character's Investigation. Compel when you need to move freely but the armor constricts you.

Heavily Armored: The armor is reinforced or constructed of advanced materials. Invoke this aspect when defending against physical attacks. Compel to indicate that the armor's weight or bulk has impeded you.

Improved Seals: An environment suit may have improved seals. Invoke this aspect to resist air-borne, chemical, or vacuum hazards. Compel it when donning the suit or maintaining the seals causes complications.

EXAMPLES

Shinobi Camouflage Suit: This jumpsuit is made of a smart material that blends in with its surroundings, granting superior concealment, especially in low-light conditions. The material can be programmed instead to appear as a normal jumpsuit suitable to a laborer or technician. *Aspect:* Programmable Appearance. *Difficulty:* Good (+3).

Skinsuit: This skintight garment is worn by spacers and anyone operating a surface vehicle. It is composed of reactive materials engineered to maintain pressure against the wearer's skin if exposed to vacuum. A collar ring allows for the attachment of a helmet and air supply. *Aspects:* Concealable; Improved Seals. *Difficulty:* Superb (+5).

MATTIE ROSS: If I had killed Chaney, I would not be in this fix; but my gun misfired.
NED PEPPER: They will do it. It will embarrass you every time. Most girls like to play pretties, but you like guns do you?

MATTIE ROSS: I do not care a thing about guns, if I did, I would have one that worked.

True Grit

Yep. A real beauty, ain't she? Yessir. A right smart purchase, this vessel. Tell you what, you buy this ship, treat her proper, she'll be with you for the rest of your life.

Salesman, *Firefly* (1.7, "Out of Gas")

VEHICLES

Vehicles are crucial to moving around outside of the community. Some campaigns can run their entire course without leaving the central community, but most will take at least some sidetracks outside.

Fast: The vehicle has improved drive systems that allow for momentary bursts of acceleration or increased top speeds. Such machines require increased maintenance, though. Invoke when you need a great burst of speed. Compel when the system has been pushed past the red line.

Maneuverable: Being able to make sharp turns or rolls can mean the difference between life and death. This vehicle can outmaneuver others in its class. Unfortunately, it may have complicated mechanisms that can become clogged, jammed, or stuck. Invoke when you need to avoid obstacles or navigate a tight course. Compel when your maneuvering systems malfunction.

Big (or Small): Sometimes, the size of the ride really does matter. A big ship is imposing and earns respect. A small rover might be overlooked or be able to hide behind low terrain. Invoke when the size of the vehicle gives an advantage. Compel when size works against you.

EXAMPLES

"Stage Coach" Lunar Rover: This surface vehicle is an elongated box about five meters long that seats a driver and four passengers in its cramped cabin. It travels at speeds of up to 35 kilometers per hour over the roughest lunar terrain. It includes an integrated air lock and can be stocked with EVA suits for its passengers, allowing surface expeditions on foot. *Aspects:* Workhorse. *Difficulty:* Good (+3).

PS-271 Personal Shuttle: This small aerospace shuttle can seat up to 6 comfortably. Its engines are optimized for speed in both atmosphere and vacuum. It can easily operate around a planet or moon, although it is not equipped for Earth-lunar transit. *Aspects:* She's Pretty Fast; She's Pretty Small. *Difficulty:* Superb (+5).

RUNNING THE GAME

The GM has a difficult job. He must breathe life into the setting through scene descriptions. He must consider the motivations and agendas of any number of factions and NPCs. He must devise interesting developments to challenge and intrigue his players. And he must be able to adapt to whatever twists his players throw at him. ***Full Moon*** gives the players room to be creative, so a good GM must think on his feet.

In this chapter, we want to give you some tools that will help you run the game you want quickly and easily.

ASSIGNING DIFFICULTIES

The GM's most common task is to determine the difficulties of the players' actions. In many cases, you can simply assign a difficulty that looks right, but here are some guidelines if you are having trouble.

A simple method is to start with an Average (+1) difficulty. Then, for each obstacle or complication, add +1 to the difficulty. This method can more directly reflect a given situation, without regard to the abilities of the characters.

Another method is to consider the character's skill level and then set the difficulty based on how likely you think the character is to succeed. The following table shows the rough chance (rounded) of succeeding for difficulty levels relative to skill. For example, if the character has a skill of Good (+3), and you want him to have a chance of success of about 80% (or succeeding 4 out of 5 times), you would assign a difficulty of Fair (+2).

Whichever method you use, keep in mind that a roll of 4dF will be strongly weighted toward 0. If the difficulty is 2 or more points less than the character's skill, the roll will almost always succeed. If the difficulty is 2 or more points higher than skill, the character will need to invoke at least one aspect to have any reasonable chance of success. If you want to make players nervous or burn through an excess of Fate points, let those difficulties creep up above their skill levels.

STATISTICAL REFERENCE

Relative Difficulty	Chance of Success
-4	100%
-3	99%
-2	94%
-1	82%
+0	62%
+1	38%
+2	19%
+3	6%
+4	1%

➕◼➖➕ A man-made disaster (fire, explosion, etc.) threatens the community.

FATE POINTS

The players receive a certain number of Fate points each session, determined by their refresh rate, but how many do you get as the GM? The easy answer, of course, is "as many as you want," but you may hear complaints from your players about fairness if you can throw an unlimited number of points at them.

A good rule is to give each major NPC a number of Fate points equal to the number of aspects he has. A major NPC is one that is important to the adventure or the campaign, especially any character with a name and backstory. These points can be used to invoke aspects to improve that character's rolls. Don't worry about tracking these with markers or chips; just draw a check mark next to the character's aspects as you spend each Fate point.

In addition, you should have a small number of Fate points of your own that you can use for any character or for Hazard attacks (p. 86) that you want to really sting. We suggest one point for each player present for the session.

However many Fate points you give yourself, you will have an unlimited number available to compel the player characters. You can even earn Fate points through compels. If the players compel your NPCs, those points go into the pool for the affected character. Finally, if you offer a compel to a player and he rejects it by paying a Fate point of his own, feel free to add that point to your pool of floating points.

CREATING NPCS

When designing your adventures, do not feel obligated to write stats for every NPC. Most simply aren't that important. For many throwaway roles, you can rely on typical skill levels (see **How Good is "Fair"?**, p. 17). For important NPCs, and especially for the main villain, you should consider several skills and specialties.

If you want to simplify things in your notes, list the NPC's name followed by a skill level. You can assume that any roll the NPC makes will use the listed skill level. If the character has any skills that differ notably, list them. So, as an example:

McKenna Goon [Average (+1)]

Fighting: Good (+3), *Intrusion:* Mediocre (+0)

As for aspects, keep the numbers small but make them stand out. A mook should still be interesting. Perhaps this goon's a **Low-Ranking Goomba** or just a **Wannabe Gangster**. Aspects like these lend themselves to both invokes and compels. The number of aspects should scale with the character's importance, but even major NPCs

rarely need more than three. You should be able to sum up most NPCs in a single sentence; this makes them easy to remember for you and your players.

PLOTS

Much advice has been written about creating interesting plots for roleplaying games, and I won't begin to reiterate it here. I will point out a few parts of these rules that can help you when you are constructing adventures.

The first thing to keep in mind is that the GM shares responsibility for the story with the players. Especially early in the story, the GM will be guiding things, but this will change as play progresses. **Full Moon** allows the players to interject with assessments and declarations, allowing them to define elements of the setting and the plot using their skills and aspects. The GM should allow for this and even count on it.

The GM still needs to surprise the players, at least sometimes. He should be prepared to take the players' input and pivot to keep everyone one their toes.

An easy way to keep your plot moving and your characters motivated is to play to their aspects. Always be looking for opportunities to compel. Compels make the players think about the scene, even if they pay to ignore the complications.

SCENES

Adventures are divided into scenes, a bit of action in one location that advances the story. All of those parts are important, so lets break it down point by point.

A scene should involve some kind of action. This doesn't have to be a full conflict, but something interesting should be happening in each scene. If you can sum up a scene in a single sentence, it's probably not a fully developed scene.

With the exception of complicated set-piece fights or chases, most scenes will take place in a single location. If you limit a scene to a single location, you can keep track of characters more easily. This makes resolving actions easier as well. If the action stays in one place, you can make better use of scene aspects as well.

In some situations, you may have to cut between two scenes in different locations, especially if the player characters split into groups. Keep scene aspects distinct so everyone knows who has access to which. If you find it easier to finish a scene with one group and then move to another, do that.

■■➕➕ An allied faction asks the characters to perform a task that they don't agree with.

➕➕➖⬛ | An enemy tries to turn the characters against each other.

INFORMATION

Part of the GM's job is controlling the flow of information. Give the players too much too early, and you have a very short adventure. Don't give them enough, and the players will get bored or frustrated, which can kill the game just as dead.

In any adventure, the players will be asking questions. In a mystery, the questions are everything. Who killed the victim? Why? How do we prove it? But even in more action-focused plots, there are questions. Where are the bad guys? Is there anything I can use as a weapon? How much time before the bomb goes off?

As GM, your job is not to keep answers from the players. You want them to figure things out. If they don't, the game is over. Keep that in mind as you develop scenes. Each scene should offer at least one piece of information, preferably more. If nothing else, this information should point to other scenes as a way to move the adventure along.

If a piece of information is necessary to keep the story going, make sure the players get it, whether they think to ask for it or not. You can hide it among other details gleaned from a particularly good Investigation roll or Scholarship assessment; your players will feel proud when they pick up on it.

If you have a tidbit that adds color or excitement but isn't crucial to the story, you can still give it out as a prize or just work it into other description, but try not to give out too much that might obscure the important stuff. Some players like sifting through a lot of clues. Some want a more straightforward story. Figure out which you have at your table.

RANDOM PLOT HOOKS

There are 81 plot hooks sprinkled through this book, at least one on each two-page spread. If you find yourself in need of an idea in the middle of the game, you can flip to a random page and use the hook there to spur your creativity.

HAZARDS

Hazards are features of the environment that are able to make attacks against a character, but that aren't characters themselves. Fire, chemicals, vacuum, poisons, and disease are all examples of hazards.

A hazard is defined by three Traits: Potency, Period, and Consequences. Potency is rated on the ladder and is used as a skill to make an attack against any

affected character. The Potency line also lists whether the hazard is lethal or merely incapacitating.

The Period is rated on the Time Increments table; the hazard makes an attack once each Period. If you are exposed to a hazard for less time than the listed period, the hazard may still have a diminished effect on you, at the GM's option. If so, reduce the Potency of the hazard by one for each step down the Time Increment table, to a minimum of a few moments.

Most hazards will continue attacking for as long as you are exposed. For some, especially diseases, exposure is momentary, but the hazard will persist a listed number of periods. If you take a consequence from such a hazard, reset the "count". For example, if on the third day of a bout of influenza you take the moderate consequence High Fever, the next day will be treated as the first period.

The Consequences listed for a hazard are appropriate aspects that a character might take as a Consequence when dealing with the hazard, although the GM and players should feel free to come up with other aspects as appropriate.

EXAMPLE HAZARDS

CROWD CONTROL TEAR GAS

Potency: Good (+3); Incapacitating
Period: A few moments
Consequences: Acute Pain; Nausea; Temporary Blindness

INFLUENZA

Potency: Fair (+2); Lethal
Period: A day; 3 periods
Consequences: Chills; Fatigue; Fever; Muscle Pain

NAPALM

Potency: Superb (+5); Lethal
Period: A few moments; 20 periods (a few minutes)
Consequences: Burns

No oxygen for 2 hours. That will teach you to be bread baskets.
<div align="right">Arnold Rimmer, Red Dwarf (5.4, "Quarantine")</div>

➕➖➕◼ The community is exposed to a disease or other contamination that threatens public health.

RADIATION EXPOSURE (MINOR)

Potency: Fair (+2); Incapacitating
Period: 15 minutes
Consequences: Headache; Leukopenia (reduced white blood cell count); Nausea. If you suffer a consequence from radiation, treat further exposure as one step higher (Minor becomes Major, Major becomes Severe).

RADIATION EXPOSURE (MAJOR)

Potency: Great (+4); Lethal
Period: Half an hour
Consequences: Hemorrhaging; Leukopenia; Nausea. If you suffer a consequence from radiation, treat further exposure as one step higher (Minor becomes Major, Major becomes Severe).

RADIATION EXPOSURE (SEVERE)

Potency: Legendary (+6); Lethal
Period: A minute
Consequences: Ataxia (difficulty coordinating muscle movement); Dizziness; Hemorrhaging; Leukopenia; Nausea. If you suffer a consequence from radiation, treat further exposure as one step higher (Minor becomes Major, Major becomes Severe).

VACUUM EXPOSURE

Potency: Great (+4); Lethal
Period: A few moments
Consequences: Ebullism (bubbles in body fluids); Hypoxia (de-oxygenation of the blood).

ENVIRONMENTAL EFFECTS

Some environmental effects are neither lethal nor incapacitating but can still have an effect on characters. Examples include partial gravity (the moon has only 1/6 the Earth's gravity), thin or heavy atmospheres (but those still containing necessary gases and no toxins), and (in the right environments) weather.

The simplest way to handle such effects is as scene aspects (though they may apply campaign-wide). Scene aspects affect all character equally, so anyone could find themselves compelled by an environmental effect. Enterprising players may even find ways to invoke environmental aspects to their benefit.

EXAMPLES

Partial Gravity: The environment has noticeably reduced gravity, but characters are not in free fall. This is true of the standard lunar environment, which is about 0.16 Earth gravity. Invoke to perform spectacular stunts such as long jumps. Compel if the character is unfamiliar with reduced gravity and may become disoriented.

Storm of the Century: A massive weather system has moved in, bringing high winds and some kind of precipitation (rain, sleet, snow, be it water or ammonia), making most surface travel difficult. Invoke to move stealthily, even in a vehicle, as visibility is reduced. Compel for just about any physical activity in an exposed area.

Thin Atmosphere: The air is not toxic, but it has reduced pressure. It is hard to breathe, but you can survive indefinitely if you do not overexert yourself. Invoke to move quietly, as sound does not carry as well in the thin air. Compel if you are working hard and risk passing out.

An increase in immigration is straining the community's ability to support its own Size. Effects vary with Aggression, Authority, and Tech.

SETTING

This chapter details a sample setting for **Full Moon** campaigns. Using this setting lets you skip large parts of the Campaigns chapter. You will still need to generate some themes and threats for your campaign to focus on, and you might want to add a few more locations and faces and decide how they all tie in with the various factions.

HISTORY

It is 2115. The lunar population approaches 5,000. Approximately two-thirds of that number are franchise prospectors, contracted by lunar mining concerns (LMCs) to operate robotic resource collectors ("bulls"). Most work alone on claims that cover thousands of square kilometers. They can go for weeks or months without seeing another human being outside of a video screen. A prospector can easily drift off the edge without some form of release.

That's what town is for, and by "town," we mean one of the half-dozen community stations. Towns exist to provide the goods and services that while technically nonessential (and therefore not covered by their LMC resupply contracts) are critical to the mental well-being of the prospectors.

The largest and oldest of these towns is Cernan Station, and it is here that we focus our attention. Cernan is a stewpot of pimps, dealers, zealots and would-be tyrants. Some would call it the closest thing to civilization to be found on the moon.
And its future is up for grabs.

COMMUNITY

CERNAN STATION

Traits: *Aggression:* Mediocre (+0); *Authority:* Awful (-3); *Size:* Mediocre (+0); *Tech:* Mediocre (+0)

The nucleus of Cernan Station was constructed by the San Lorenzo Corporation about 40 years ago as the command center for their initial surveying missions. A complex of four tunnel levels (now called the Blue Levels) cover a combined area of 2.7 square kilometers starting about 400 meters below the moon's surface. The Blue Levels include a vehicle bay that exits onto the surface and is accessible via a quarter-kilometer tunnel.

As the station saw use, San Lorenzo began digging more levels below the initial four. These were used for storage of equipment, mineral processing, and light industrial work. A dozen levels were constructed, which are now known as the Gray Levels.

Unfortunately, after 15 years of operation, the LMCs were hit by the effects of a great global financial upheaval and began to pull out of their operations on the moon. Instead of abandoning Cernan Station, however, the owners contracted with

third parties to cater to the independent prospectors who would be working the moon in their place.

Today, Cernan Station is home to about 700 permanent residents, including families and children. No government has jurisdiction, and while the corporation officially owns the station, they take no responsibility for its operation, content to simply collect their fees. The community is run by the gangs and businesses that have moved in to cater to the needs of the nearly 1,500 miners that pass through to spend their earnings.

The residents live in the Blue Levels, and are primarily housed in the most central areas, leading to extremely cramped conditions. Tempers occasionally flare, leading to brawls in the saloons, but everyone is aware of the dangers violence poses in such an environment.

The Gray Levels are mostly unused, with the exception of the topmost, Gray-1, slowly being retooled by businesses in need of light machining. The lower Gray Levels are officially empty, though rumors persist of various factions storing secret caches down there.

The more disturbing rumors — urban legends, really — speak of the Black Levels. Many residents believe that the Corporation constructed one or more levels below the Grays and conducted various experiments there. Some think that labs are still operating deep underground, exposing the residents to the products of these experiments. Most pay these conspiracy theorists no mind, but there are the occasional mysterious strangers who arrive on the weekly shuttles and then disappear into the depths of the station.

Cernan Station has little in the way of miraculous technology aside from artificial gravity plating. Even that is spotty on Gray-1 and nonexistent any lower. A weekly planetary shuttle arrives from Earth with supplies and hopeful new residents. The factions have regular runs of their own. Lunar shuttles can be chartered, as can a small variety of surface rovers.

Who would have thought that all energy we ever needed is right above our heads? The power of the moon...the power of our future.

Moon

FACTIONS

McKENNA CRIME FAMILY

Aspects: Feud With the Silver Chrysanthemum Triad; No One Insults My Brother But Me; Polite Butchers

Traits: *Discipline:* Average (+1); *Strength:* Fair (+2); *Resources:* Average (+1)

The McKenna Family was a major player in the Vancouver underworld, responsible for drug trafficking, protection, and prostitution along much of the Canadian Pacific coast. Unfortunately, criminal competition was fierce on Earth, and the McKennas found there was little room to expand beyond their corner of the world.

One of the Family's bosses, Nate McKenna, had three sons. His oldest son, Scott, had the idea to extend the gang's business beyond Earth, and he set his sights on Cernan Station. Scott traveled to the lunar colony and began selling drugs to the prospectors. Business boomed. Before long, Scott acquired a "leisure den" and a stable of prostitutes.

The returns from Scott's operation showed Nate McKenna the possibilities on Cernan and the moon as a whole. Nate has sent his other sons, Todd and Michael, and a number of McKenna men to Cernan to expand into protection and beyond.

The Family has nearly two dozen men on the station. Their operations leave them self-sufficient, well supplied, and increasingly influential. A select amount of violence has showed the station's residents what the Family is willing to do.

The McKennas' only set-back has come in the arrival of the Silver Chrysanthemum Triad in the last year. The Chinese gang has been importing significant weaponry and seems intent to start a full-scale gang war over the station. Time will tell if the Canadians have the resolve to see it through.

IMPORTANT FIGURES

Scott McKenna [Average (+1)]

Aspects: Monomaniacal Gang Boss; The Bottom Line

Skills: *Fighting:* Fair (+2), *Pistol:* Good (+3); ***Protocol:*** Great (+4); ***Scholarship:*** Good (+3).

Scott McKenna is a businessman. Granted, his business involves drugs, prostitution, and the occasional murder. But in the end, Scott is concerned with profit and loss, risk and reward. He is almost obsessive in his focus on expanding his family's influence, power, and wealth on Cernan Station.

Scott shows practically no emotion, even with his two brothers. He sees Todd as a useful tool and Michael as a serious embarrassment. The lower members of the gang are nothing more than lines on a ledger in Scott's mind. He has no sentiment nor sympathy, and is willing to sacrifice any resource for long-term gain.

Todd McKenna [Fair (+2)]

Aspects: Good Soldier; Tabula Rasa
Skills: *Fighting:* Great (+4); *Protocol:* Great (+4)

Todd McKenna is the perfect gangster lieutenant. He combines fine social skills and a killer's instinct with a complete lack of personal ambition. He follows orders without question and fulfills his obligations quickly and efficiently. He is essentially a blank, filling in the details of his personality with whatever helps him do the job at hand.

This malleability means that Todd is easily manipulated by his brothers. Scott often assigns Todd to the gang's most important missions because Todd gets the job done. Michael, however, uses his brother for his own purposes. This means that Todd often finds himself having to clean up after Michael's mistaken escapades. So far, he has managed to keep the fallout to a minimum, but eventually Michael will step beyond Todd's ability to help.

Michael McKenna [Average (+1)]

Aspects: Knows No Bounds; Man About Town
Skills: *Intrusion:* Fair (+2); *Persuasion:* Fair (+2), *Seduction:* Good (+3); *Scholarship:* Fair (+2); *Vehicles:* Good (+3)

Michael McKenna is young, rich, powerful, and free of any significant responsibility. His brother Scott leads the gang, and his brother Todd is the perfect gang soldier. Michael has never been good at doing the dirty work necessary to rise in the family. He has been very good at partying, flying, and bedding women. That's really all he wants to do with his life.

Michael costs the family a lot of money. He burns through stipends gambling at the faro tables at the Number 10, drinking at the Ukrainian night clubs on Blue-2, and maintaining his half-dozen girlfriends around the station. He will occasionally steal

■■■⊞ | Two factions merge, shifting the power dynamic of the community.

No law at all in Deadwood? Is that true?... If I'd a got there, I'd a been prospectin'. Jesus Christ Almighty. No law at all. Gold you can scoop from the streams with your bare hands.

Clell Watson, *Deadwood* (1.1, "Deadwood")

aerospace shuttles from the vehicle hangar and go for joy rides low over the lunar surface. Whenever his fun draws too much attention, he talks Todd into taking care of the problem for him.

Michael doesn't accept that any rule should bind his behavior. He is spoiled, rich, and has trained killers at his command. Eventually, he will reach his limits, but he hasn't seen them yet.

SAN LORENZO CORPORATION

Aspects: Everything on Remote; Too Many Pies, Not Enough Fingers; Your Warranty Has Expired

Traits: *Discipline:* Good (+3); *Strength:* Mediocre (+0); *Resources:* Great (+4)

The San Lorenzo Corporation incorporated in Rio de Janeiro over a century ago and made its mark very quickly. Its cutting-edge uranium extraction helped Brazil make the leap to nuclear power status in 2027. As its home country achieved de facto control of South America in the following decades, San Lorenzo set its sights on the wider world and beyond.

When lunar mining became feasible in the 2060s, San Lorenzo was one of the first corporations to establish assets. The Corporation opened what is now called Cernan Station in 2075 as its formal operations command, but SLC outposts spread over nearly half the moon's surface by 2090.

In that year, an economic collapse on Earth saw San Lorenzo's share prices plunge as global credit froze and war loomed. The Corporation could no longer sustain its operations under its own power. It retreated from the moon.

In its wake, San Lorenzo optioned its facilities out to desperate entrepreneurs. In exchange for logistical assistance from the Corporation, these franchise operators would send 40% of their earnings back to Earth.

Today, the San Lorenzo Corporation is the wealthiest group in Cernan Station. Paradoxically, it has perhaps the least actual power. Under international law, San Lorenzo owns the station and most of the mining bases around it. In the early years after their withdrawal, however, the Corporation maintained no oversight of its franchisees. Today, it would take a full-scale military intervention to evict the hundreds who call Cernan home. San Lorenzo is content to collect the various rents and royalties it can.

When the Corporation does need something done, it calls on contractors, free-lance "troubleshooters" ranging from technical specialists to honest-to-badness mercenaries (including many members of the Big Dogs Reserve).

IMPORTANT FIGURES

EZRA ROBERTSON [AVERAGE (+1)]

Aspects: Company Man
Skills: *Protocol:* Fair (+2), *Negotiation:* Good (+3)

When the San Lorenzo Corporation needs to set up a job, they first send in Ezra Robertson. Robertson is a mid-level Contractor Liaison and the only SLC operative permanently assigned to the moon, responsible for evaluating and handling temporary assets on Cernan Station.

Robertson is personable but not friendly, keeping a strict professional distance from his assets. He wears gray suits of understated fashion, always with a hat, and he carries a ubiquitous black terminal slate with access to an encrypted corporate database.

SILVER CHRYSANTHEMUM TRIAD

Aspects: Secret Vanguard; Hidden Caches; The McKennas Must Go
Traits: *Discipline:* Great (+4); *Strength:* Average (+1); *Resources:* Fair (+2)

To outsiders, the Silver Chrysanthemum appears to be just another Chinese gang. They sell drugs and sex as well as knock-off goods. They have been harassing businessmen and have scuffled with the McKenna gang more than once. They are very well armed and unflappably loyal.

But the Silver Chrysanthemums have a secret. The triad's leaders, known as the Old Men or the Uncles, are all veterans of the People's Liberation Army Special Forces, and they still answer to the PLA command on Earth. Their mission is to establish control of the lunar communities as proxies for the Chinese state. They receive sporadic support from the People's Republic, including military hardware, but they are on their own with full operational discretion.

The front-line soldiers, the pimps and pushers, are true gangsters, all. They are not aware that their Uncles have any kind of hidden agenda. To them, Cernan Station is just another territory

Two factions on the verge of conflict both court the characters for aid.

■✚■■ A religion or philosophical movement arises in the community that espouses nonviolence, lowering Aggression. A violent faction takes action against it.

Important Figures

Uncle Jian [Fair (+2)]

Aspects: Ex-Special Forces; Follows Orders
Skills: *Athletics:* Good (+3); *Fighting:* Good (+3), *Martial Arts:* Great (+4); *Protocol:* Great (+4)

Jian is operational leader for the Silver Chrysanthemum triad. He is a 20-year veteran of the PLA's special forces program. He was officially "retired" and reassigned to the lunar project.

The civilian members know Jian is ex-military and respect him for the cold precision and martial skill he brings to the triad. His fellow Uncles, such as Bao, are a little wary of him. As their goals shift away from the party line, they ask each other: who will Jian side with?

Uncle Bao [Fair (+2)]

Aspects: Ex-Special Forces; My Own Man; Wily Old Gangster
Skills: *Fighting:* Good (+3); *Persuasion:* Good (+3), *Convincing:* Great (+4); *Protocol:* Good (+3)

Uncle Bao is the eldest of the triad's leadership. He served in the military for nearly 30 years before leaving under unclear circumstances and eventually resurfacing in control of a triad in Shanghai. When the government began organizing their lunar project, they contacted Bao and offered him the funding he would need to move his organization to the moon.

Bao is happy to take the government's money and wage war on the criminal factions of Cernan. He hasn't exactly decided what to do once he has eliminated the competition. As far as he is concerned, the Party could never take the moon without his expertise. When the time comes, Bao may have to clean house, but it should be easy to just take over for himself.

Liao Chen [Average (+1)]

Aspects: Ambitious Young Gangster; Hidden Love
Skills: *Athletics:* Good (+3); *Fighting:* Fair (+2), *Martial Arts:* Good (+3)

Liao Chen is the rising star among the triad's soldiers. He has no idea of the gang's true agenda. As far as he is concerned, Uncle Jian has taught him more efficient ways

to cow or destroy his enemies, and Uncle Bao keeps him supplied with all his wonderful toys. For these reasons, they have Liao's respect.

Liao has a dangerous secret, however. He is in love with a companion at the Silk Room (p. 100), a young man named Sean. He knows that the Uncles are bound by traditional values of centuries past. If they found out that their best soldier held such a disgraceful attraction, Liao would not be long for this world. His secret actually drives him to be that much more ruthless in his work.

Big Dogs Reserve Support Group

Aspects: Don't Give the Group a Bad Name; Good Neighbors; Will Work for Cash
Traits: *Discipline:* Fair (+2); *Strength:* Mediocre (+0); *Resources:* Poor (-1)

The Sirius Corporation was one of the smaller LMCs. It struggled to operate Anchorage Station, a small community 800 km from Cernan. Many of its operators were former military, police, and others used to hard work in dangerous environments. As part of their contracts, they served double duty as reserve security officers. Essentially, Sirius' facilities were required to police themselves.

When Sirius finally pulled out of the moon, some of these employees remained, signing on with independent licensors and moving to other communities. They stayed in contact with their fellows from Anchorage even in their diaspora, forming a support network within the lunar communications networks.

Calling themselves the Big Dogs Reserve, the network kept feelers out for work that suited the members' skill sets. Many were able fighters and all had experience in security work, so they were able to keep doing what they had been doing for Sirius. With the support group behind them, however, the pay was much better.

The Big Dogs hail from many nations, but all are proud to bring a little bit of stability to their communities. The official position of the group is to make life safer and more comfortable for their neighbors. Many Dogs perform volunteer work, aid repair crews, and keep an eye out for crime and abuse in their own time. Few will stick their necks out to oppose the truly corrupt, though.

The group is organized along paramilitary lines, with ranks and a loose chain of command. All "assignments" are voluntary, and the network maintains a system of reputation so that members know who is reliable when choosing their jobs. As your reputation score increases through successful operations, you earn "promotions" which comes with higher share in pay and access to training and the group's scant resources.

■■✚■ (Poor Size or higher) Merchants conspire to drive up the price of a common good or service.

⊞⊞⊞⊟ | The characters learn someone is smuggling a dangerous substance into the community.

With Cernan Station being the largest, most active community operating on the moon, the core of the Big Dogs has settled there. The de facto leadership organizes teams, maintains a small store of equipment, and runs training "retreats" to disused facilities near the Station.

IMPORTANT FIGURES

LT. COLONEL EMILE PILIGIAN [FAIR (+2)]

Aspects: Stronger Together than Apart
Skills: *Fighting:* Good (+3); *Investigation:* Good (+3); *Persuasion:* Good (+3), *Leadership:* Superb (+5)

Emile Piligian started the Big Dogs network to maintain ties with the men and women from Anchorage. He hoped that they could keep the esprit they had developed and that their skills could be put to a good use. Since then, the Group has become a little more mercenary than he had intended, but he does his best to keep the Dogs on track.

MAJOR "MAD MAX" MCGREGOR [GOOD (+3)]

Aspects: Of Course I Know What I'm Doing
Skills: *Fighting:* Good (+3), *Brawl:* Great (+4)

Max McGregor was always impulsive, earning numerous reprimands in his corporate personnel file. He made up for it through skill and tenacity. Somehow, despite the ridiculous risks he takes, McGregor gets the job done. And he takes just about every job. This has led to a steady uptick in his reputation score, despite endangering his teammates on many occasions.

MASTER SERGEANT CHEIKO MIYASAKI [AVERAGE (+1)]

Aspects: Mother Hen; Don't Get on Her Bad Side
Skills: *Medicine:* Good (+3); *Persuasion:* Average (+1), *Negotiation:* Good (+3); *Protocol:* Good (+3)

A former trauma nurse, Cheiko Miyasaki now spends most of her time on the logistics of the Group, moderating the network and negotiating jobs. Cheiko worries about the Dogs, constantly checking in to make sure members are doing well. Her concern works the other way, too. If a member is screwing up, Cheiko won't hesitate to scold them.

Technical Sergeant Ramon Morales [Average (+1)]

Aspects: Let Me Check the Back
Skills: *Mechanics:* Good (+3), *Jury-Rig:* Great (+4)

Ramon Morales is a natural tinkerer and scavenger. His job as Group quartermaster means he spends his days scrounging up spare parts, discarded equipment, and junk and turning it into useful tools for the Dogs. He never has enough to work with, but he makes do, and no Dog has ever complained about the gear he supplies.

LOCATIONS

The following locations are great spots to have characters from multiple factions interact without the scene immediately degenerating into violence. They also exist on different ends of the spectrum with regard to wealth or resources.

THE NUMBER 10

Aspects: Always Crowded; Variable Gravity

The Number 10 represents the intersection between the underworld of gangs like the McKennas and legitimate laborers. It is decidedly blue-collar, offering cheap drinks and little food, in addition to a few tables for dice or faro. The saloon is tucked away in a corner of Blue-3, away from the shops and restaurants of the higher levels.

The Number 10 is owned by Jerome Calvin, a former boxer who fought in so-called "natural" matches — that is, fights without artificial gravity. Calvin is still built like a contender, and this helps limit the damage from the inevitable drunken brawls. Calvin has also modified the artificial gravity plating, giving him control of the strength of gravity within the saloon.

The saloon remains staunchly neutral in any gang feuds, and as such, you can find McKenna men sharing a faro game with Silver Chrysanthemum soldiers. Ezra Robertson of San Lorenzo often visits the Number 10 in search of new assets. And many Big Dogs are regulars with their own mugs hanging behind the bar.

Jerome Calvin [Average (+1)]

Aspects: Still a Heavyweight; Take it Outside!
Skills: *Fighting:* Fair (+2), *Boxing:* Great (+4); *Persuasion:* Average (+1), *Intimidation:* Good (+3)

▬➕➕➕ | The characters gain leverage over a powerful individual, such as the leader of a faction.

➕➖➕➕ The characters discover that an enemy they thought permanently defeated has returned.

Jerome Calvin is tall, heavily muscled, and darkly handsome. He has a friendly smile for anyone entering the Number 10, but he will not forgive anyone who damages his bar or attacks another patron without excessive provocation. (If somebody is asking for a fight, that's another matter.)

THE SILK ROOM

Aspects: Soft Lighting; Sweet-Smelling Smoke

The Silk Room is the premiere source of pleasurable companionship on Cernan Station. The men and women who work here offer not only sex but often just someone to sit and talk with the lonely souls who come to town from the far-flung mining franchises.

No one is sure who the Madame of the Silk Room is. When she (he? neither or both?) appears publicly, she is disguised with an ever-shifting mask and vocal filters. What she tries to make clear is that she has absolutely no interest in the intrigues and strife of the various factions. She offers her establishment to any who can afford to pay, and she will brook no violence within her doors.

The Silk Room employs nearly 30 companions on a regular basis. The establishment has 14 rooms of varying size equipped for various "encounters", ranging from a simple sexual romp in a soft bed to bizarre virtual environments supplied by holograms and artificial reality software. In addition, customers that are properly vetted can hire companions for engagements outside of the establishment.

Prices are high, but of course, the clientele consists of prosperous and desperate prospectors. In addition to the human product, the Silk Room also offers fine food and drink, as well as certain chemical recreation, although nothing particularly addictive or dangerous.

MADAME [FAIR (+2)]

Aspects: Building a Mystery; Madame of the Silk Room
Skills: *Persuasion:* Good (+3), *Misdirection:* Superb (+5)

The Madame of the Silk room is intentionally an enigma. Who (or even what) she may be is left as an exercise for the GM.

ADVENTURE: A SINGLE SPARK

"A Single Spark" is an adventure for **Full Moon**, intended to be played in three or more sessions. Alternately, a GM could use this adventure as a framework for a major campaign arc, as the events described here can take some time to unfold. Unrelated adventures can be interspersed between the sections of this adventure, providing a continuous thread through several months of gaming.

ADVENTURE SYNOPSIS

"A Single Spark" begins when the characters are contacted by Clarence Monroe, a friend and former associate of at least one of the group. Monroe meets the characters at an upscale restaurant and says that he has information on a powerful and dangerous group on Cernan Station. Before he can offer details, however, Monroe is assassinated with a fast-acting poison. As he dies, he passes on an encrypted computer which holds his collected findings.

When the characters decrypt the files, they discover information on the activities of the Silver Chrysanthemum Triad that point to a connection with the Chinese government. The files lead to three possible avenues of further investigation:

• A brothel called the Red Lotus that "employs" political dissidents shipped to the moon and kept in line with a combination of drugs and conditioning implants.

• A storage area in the lower Gray Levels that has seen a lot of unrecorded activity.

• An abandoned deep mining facility on the far side of the moon that may serve as a covert landing base for Chinese craft.

The characters will be followed after leaving the meeting with Monroe and for some days thereafter. The Triad will wait for them to decrypt the files and tip their hand before moving on them. Depending on how the characters act, they may eventually lose the Triad's suspicion.

Meanwhile, the Silver Chrysanthemums are manipulating the McKenna Family into a conflict with the San Lorenzo Corporation in an attempt to weaken both ahead of the Triad's takeover. Without interference from the characters, the conflict will boil over into a full turf war, and many in the community will be forced to take sides.

Finally, if their operations have not been disrupted, the Chinese launch their efforts to secure the moon, deploying military resources at multiple points but focusing on the largest lunar community, Cernan Station.

A DEADLY MEETING

The characters are contacted by Clarence Monroe, a freelance journalist with a connection to at least one of the characters (see **Introducing Monroe**). Monroe hurriedly asks to meet with the characters, offering to buy them dinner at Terroir, an upscale

➕➕➖➕ A faction is recruiting new members with offers of money, but they are not as dedicated to the cause. (Decrease faction's Discipline and increase Strength.)

French restaurant on Blue-2. He sounds nervous, but he won't elaborate on his situation over the comms. He stays on the line just long enough to confirm the meeting.

At Terroir

Terroir is perhaps the finest dining establishment on Cernan Station. This also makes it the most exclusive. A live maitre d' is stationed outside to approve or reject potential diners. If the characters do not make an effort to appear high class, the man will turn them away. Even if they dress the part, the maitre d' will still stop them, since they have no reservation. Simply giving Monroe's name is not enough to pass the door. A Fair (+2) result on a Persuasion test is required to convince the man they are meeting someone who *does* have a reservation.

The dining room is small, quiet, and shadowy, lit by private spots over individual tables. There are only a dozen tables, and Monroe is sitting at a table near the center of the room. When the characters enter, he looks up and inclines his head toward

Introducing Monroe

Clarence Monroe is the adventure hook, the motivating factor that gets the characters into the adventure. In order to make this hook attractive, Monroe needs to have some kind of connection to at least one of the characters.

The best way to do this is to have Monroe be an old friend and former colleague. As an independent journalist, Monroe could have been involved in any number of fields back on Earth, so it shouldn't be hard to work him into a character's backstory. Obviously, you will need to talk to the player about this, but if you make it clear that having a previous relationship with Monroe will lead into an exciting adventure, no good player will object.

If somehow you don't have a single character in your game that can fit a journalist in their professional history somewhere, you can try to work Monroe in as a relative such as a distant cousin. Similar possibilities include school chum or army buddy.

Be on the lookout for character aspects you can hang the relationship on. If a player is reluctant to accept Monroe into their backstory, you can sweeten the deal by offering a Fate point as a compel. That aspect will also be a good source of Fate points later as the character works to avenge Monroe's death.

them. He stands to greet the character(s) he knows and introduces himself to the others. He also offers to order for the entire group.

Once the waiter leaves with their orders, Monroe retrieves a device from under the table and activates it. He explains it is a white noise generator that will keep anyone from overhearing their conversation.

Monroe tells the characters that he has been working on a story for nearly a year that started with a number of disappearances in Hong Kong and Shanghai. From there, he uncovered a bizarre pattern of activity involving the People's Liberation Army Space Force and various criminals on Earth and in space. Eventually, he followed the trail to the moon, and he has been touring the smaller communities for several months before arriving at Cernan, which he believes to be at the center of the whole story.

While Monroe relates his tale, a waiter passes behind him. The man trips and catches himself by grabbing Monroe's shoulder. The waiter excuses himself and walks away. Monroe brushes him off and keeps talking.

After just a few minutes, Monroe begins to sweat. He finishes his water in a few long gulps. He starts to cough. Finally, he falls out of his chair, convulsing. The few other patrons murmur in surprise while the maitre d' snaps at the staff to contact a doctor.

With his last bit of strength, Monroe presses a computer into one of the characters' hands. He says it holds all of his secrets. He then passes out, and before help can arrive, he dies.

Saving Monroe

It is possible for a quick-thinking character with a high Medicine skill and the right aspects to produce an antidote that can save Monroe from the poison. This should require an Epic (+7) result, given the short time and lack of resources. Even if he lives, however, Monroe will slip into a coma. He may awaken at the GM's discretion, but this shouldn't happen until after the characters have unlocked his files. At that point, he can confirm the information, but will be too weak to accompany the characters in their investigations.

Finding the Waiter

The players will likely connect the clumsy waiter to Monroe's sudden affliction and try to track the man down. The maitre d' will reveal that the waiter's name was Yevgeni, and the kitchen staff knows that he received a call and left through a back door shortly after he stumbled into Monroe.

JAKE LONERGAN: I've been shot.
MEACHAM: Only two kinds of men get shot: criminals and victims. Which one are you?
JAKE LONERGAN: I don't know.

Cowboys & Aliens

⊞■■⊞ | Someone attacks the characters' contact on his way to meet them. He arrives injured and possibly followed.

If the characters try to track Yevgeni immediately, they can do so with Average (+1) Investigation result, as the man is not making an effort to cover his tracks. They come in sight of Yevgeni as he is heading down an empty corridor. The characters make out another figure stepping into the hall just as the lights go out (putting a **Heavy Shadows** aspect on the scene).

The mysterious figure is Uncle Jian (p. 96) of the Silver Chrysanthemums. He lured Yevgeni here with promise of payment, but his real plan is to kill the waiter to tie up the loose ends. If the characters interfere, he will break Yevgeni's neck and run back through the door behind him. Jian has the advantage of having set up this ambush. He has a free invoke of the **Heavy Shadows** aspect. If the characters press him too hard, Jian will let Yevgeni live and make his escape.

If Yevgeni lives, he can not reveal the identity of his employer. He was hired through the network, and he was sent a ring that contained a small amount of toxin and instructions on how to use it. He discarded the ring in the restaurant's trash reclamation unit. The characters can retrieve it for examination.

If the characters do not follow Yevgeni from the restaurant but instead try to locate him later, they will learn of his death from locals who find the body the next morning.

CRACKING THE CODE

Monroe's computer is protected by several layers of security. First, the device is physically locked with a sturdy case that blocks all interface ports. The case is keyed to only open when it encounters Monroe's DNA. Of course, with access to the man's body, they can easily open the case and access the hardware. If they somehow lose Monroe's corpse without first opening the case, they can bypass the lock with a Good (+3) Intrusion or Mechanics roll.

After powering the device on, the characters must enter an access code, which of course, Monroe did not provide. The code can be cracked in about an hour using Intrusion or Mechanics with a Good (+3) result.

Finally, while most of Monroe's files are unsecured, the files on his investigation have been encrypted with a complicated security code. It will take a few days to break the encryption with brute force, and it requires a Superb (+5) result on an Intrusion or Mechanics roll. Research with a Good (+3) Scholarship result may be useful for a declaration to narrow down the exact encryption used, granting a free invoke for the roll.

Once they've accessed the files, the characters will see that Monroe had three specific avenues he wanted to pursue. He suspected that each tied in either to the Chinese government or the Silver Chrysanthemum Triad in some way.

First, he had traced several missing persons from Earth to the moon, including an informant named Zhang Jun. Zhang was a student dissident who Monroe discovered is now working at a brothel on Cernan called the Red Lotus. Zhang is an important lead because Monroe believed she had access codes for certain undocumented Chinese assets on the moon. The files have details on the methods the Red Lotus uses to keep its "workers" under control in a truly heinous brand of sex slavery.

Second, Monroe followed a series of arms shipments to Cernan Station from a firm in Hong Kong called Wei Defense Systems. He had contacted some weapons dealers on the station, but none knew about any such stock coming into the market. Some had reported suspicious crates being unloaded and taken down into the Gray Levels, but nobody could trace them past Gray-1. Most suspect someone is stockpiling weapons in the abandoned levels below the station.

Finally, the files contain tracking data of anomalous readings in lunar orbit over the last two years. Monroe speculates that the anomalies are actually military spacecraft designed to deflect automated sensors. The pattern indicated that ships may be landing at an abandoned mining complex on the far side of the moon.

Again, Motivation

When they've cracked Monroe's files, the characters should have enough information to get them looking into the Triad's plans. Of course, some players are stubborn and love to ignore the adventure, so you may need to motivate your group further.

The key here, of course, is to use their aspects. Any number of aspects could be compelled to get the characters poking their noses where sense says they shouldn't go. One character may be interested in the possible sex trafficking at the Red Lotus, while others will be worried about the growing weapons cache under the station. The way station on the far side is probably the least immediately interesting, although it is the most concerning in the long run.

■✚■✚ The characters are attacked by an unknown enemy working on bad information.

■■➕➕ | One character is excluded from an enemy's attacks on the others.

Red Lotus

The Red Lotus is not in the same league as the Silk Room (p. 100). It is decidedly a brothel. It does not cater to fantasy, but rather provides cheap pleasure. The Silver Chrysanthemums make no effort to conceal their part in the operation, and there are several Triad Goons around at all times to make sure that the "employees" don't get too badly damaged.

The truth is that the men and women who work at the Red Lotus are slaves, kept in line with drugs and conditioning implants. Some came to moon willingly but were then taken in by the Triad. Others were criminals and political prisoners on Earth, shipped off-world by the Chinese government and given to their assets on Cernan to turn a profit.

Among this later group is Zhang Jun, a student in Beijing until a year ago. Zhang was a vocal opponent of the government's forced breeding programs and germ-line engineering experimentation. Officially, she was killed in a road accident while on her way to a rally.

Unbeknownst to the government, Zhang had also developed a contact within the Space Force who was feeding her information about an increase in activity in lunar space. Among the information she received was an access code for undisclosed lunar assets, although Zhang was not aware of its significance. This code can be used to access the way station where PLA forces will be staging for the final phase (**Dark Side of the Moon**, p. 111).

Players coming to the Red Lotus likely will do so with the intent of rescuing Zhang Jun and possibly the other workers.

Layout

The Red Lotus has a very simple layout. Customers enter into a small reception room, where two guards and a valet are stationed. The valet handles the transaction, while the guards make sure no one gets further without paying.

Through a door in the back of the reception area is a single narrow hallway, lined on either side with doors to the private rooms. Each room is plainly appointed with a bed and a terminal for music and video. Three more guards are stationed along the hall.

At the far end of the hall is a heavy door that leads to the barracks for the "employees," a single large room divided only by a curtain and lined with bunks. A section of half-wall opposite the door sets off a single restroom with two toilets and two

shower stalls. Three more guards are stationed here to watch the workers until they are needed for a session.

Rescuing Zhang

Entering the Red Lotus is not difficult, but the entrance is fitted with scanners that will detect concealed weapons. The two guards at the entrance will hold any possessions for customers until their sessions end. Anyone who refuses to give up weapons will be forced out.

Engaging the guards in violence is an option, as they are lightly armed and only moderately trained. There are as described above eight guards spread throughout the Red Lotus at any given time. If anyone signals for help, another dozen Triad Goons can arrive within five minutes, led by Liao Chen.

The real problem in breaking anyone out of the Red Lotus is not the guards, but the prisoners themselves. The same behavioral implants that keep the men and women working pliantly can be used to turn them into loyal Triad soldiers themselves. Monroe's files include enough information on the implants for characters with Medicine or Mechanics to formulate some kind of countermeasure to the condition that would free a prisoner for at least a short time. This would be a declaration made before the assault, and would require a Good (+3) result. Success gives one free invoke of the **Countermeasure** aspect that remains for the scene.

Aftermath

If the characters escape with Zhang (and anyone else they choose to save), they need a safe house to avoid the Triad for at least a few days. They will also need some way to block wireless signals from reaching the prisoners, as the implants can be activated remotely and each includes a small explosive charge.

A good way to get both of these things is to descend into the Gray Levels. Below Gray-1, the network infrastructure is ruined, and the Grays are too vast for the Triad to effectively search. Unfortunately, below Gray-1, there is no power, no heat, no gravity. Such things can be jury-rigged, of course.

The drugs administered at the Red Lotus are highly addictive, so the prisoners will soon go into withdrawal (a hazard, below). The implants require surgery to remove, requiring access to medical supplies, a few hours, and a Good (+3) Medicine result.

A new faction arrives or emerges in the community all at once.

➕◼➕◼ One of the campaign's locations is closed or rendered otherwise inaccessible.

Severe Drug Withdrawal

Potency: Good (+3); Lethal
Period: Daily; 1 week
Consequences: Cramps; Delirium; Nausea; Seizures

Hidden Cache

The Silver Chrysanthemums have been receiving shipments from the Chinese government through a covert asset, Wei Defense Systems. A few times a month, mixed in with normal supplies, Wei delivers unmarked crates containing assault rifles, ammunition, stun grenades, and body armor. The Triads store these in a secure area of Gray-3 where they have rigged up power.

Since there is no official use of any Gray level below Gray-1, the freight lifts will not descend on their own. The lift controls can be overridden with a Good (+3) Mechanics or Intrusion roll. (Failure on this roll will still override the lift controls, but there will be a record of the operation, which will eventually get back to the Triad.) Since the level is unpowered, it is **Pitch Black** and under the effects of **Microgravity**.

The Triad delivers new stock to the cache in the middle of the station's night. Liao Chen leads ten Triad Goons, two serving as armed escorts and the rest carrying crates two-by-two. Of this group, only Liao knows the cache's access code. Inside, the Triad has generators that power the lights and gravity plating, negating the scene aspects within the chamber. The cache is **Filled with Crates**. (In case of a physical conflict, treat the cache as one zone, the corridors near it as another, and the farther corridors near the freight lift as a third.)

Breaking into the cache is easy with the access code. The characters will need to capture and interrogate Liao Chen or another high-ranking member of the Triad to gain the code. Triad discipline is great, however; the faction's Discipline complements members' Protocol to resist interrogation. Without the code, the characters can access the cache with a Great (+4) Intrusion roll. (Failure trips a silent alarm that will bring Liao Chen and several Goons within 10 minutes.)

If the characters gain access to the cache unnoticed, it is a golden opportunity for declarations to gain special equipment (p. 78). The Triad keeps excellent inventory, however, and when the next shipment is delivered, they will know that the cache has been discovered. Depending on how the characters have interacted with the Triad, they may suspect the group or not, but they will be on heightened alert.

Turf War

While the characters investigate them, the Silver Chrysanthemum Triad begins the first phase of the Chinese plan for Cernan Station. Through disinformation and manipulation, the Triad pits the McKenna Family against the San Lorenzo Corporation. Their goal is to destabilize both, so that neither has the resources to oppose the Chinese when they make their final move.

This section is comprised of an extended faction conflict in which the Triad maneuvers against both sides while San Lorenzo and the McKennas attack each other (unless and until the characters expose the Triad's involvement, see box). During the course of the conflict, the characters should be drawn to one side or the other. If they have preexisting ties to the McKennas, they should be enlisted by the family. Otherwise, the San Lorenzo Corporation will hire them as agents on the ground.

GMs should supplement the following scenes with their own, ones designed to draw the characters into the conflict. Eventually, one or more characters should become vested in a faction and begin leading the group's efforts in the conflict.

Exposing the Triad

The characters should quickly realize that the Triad is behind the initial moves between the McKennas and San Lorenzo. They will likely seek to expose the Triad to one or both sides, turning the factions against their common enemy. This should be a very difficult proposition. The initial steps in the faction conflict are not actually attacks, but rather maneuvers to create aspects concealing the Triad's involvement. The Triad holds onto the free invocations from these maneuvers to oppose the characters' efforts.

Assassination

The Triad's first move is the assassination of a San Lorenzo Corporation executive named Lola Kramer who is visiting Cernan Station. The death is suspiciously similar to Clarence Monroe's. Kramer is killed by poison while receiving a massage, and the assassin is killed in turn. Rather than a neck snap, however, the assassin is dispatched with a monomolecular blade under the ribcage, a technique particular to a McKenna hitman named Slitscan Kelly.

■✚✚■ | One of the campaign's faces is killed or otherwise removed from the game.

⊞ ⊞ ■ ⊞ | (Average Authority or higher.) One of the characters is offered a position in the official hierarchy.

Kelly, of course, had nothing to do with it, but he wants to know who is using his trademark style. If the characters are seen investigating Kramer's death, Kelly will approach them and offer to share information.

On the other hand, San Lorenzo will need people to unravel the killing as they have few assets of their own. If the characters get involved, the corporation will gladly pay them for their services.

The Dogs of War

After Kramer's assassination, the San Lorenzo Corporation increases security for other executives passing through the station. They contract with the Big Dogs Reserve for a number of bodyguards. The Corporation makes sure that these measures are conspicuous, to discourage additional attacks.

The Triad uses this to its advantage by hiring Mad Max McGregor and a number of other Big Dogs to "recover" a shipment of San Lorenzo franchise supplies that had been stolen by the McKennas. McGregor, of course, believes he is working for the Corporation. He gathers 10 Big Dog Privates and heads for the storehouse, without much of a plan beyond shock and awe.

The supplies are kept in a McKenna Family storehouse on Blue-4, guarded by 6 McKenna Thugs. However, McKenna informants live throughout the surrounding area and will send word for reinforcements as soon as the Big Dogs arrive. The resulting firefight will be short but brutal without the involvement of the characters.

The characters are drawn in when Cheiko Miyasaki realizes that McGregor has "gone off the reservation" in her words. With the Reserve's increased mobilization, she can't call any of her people in to find him, so she contacts the characters. (Alternately, if the characters are affiliated with the McKennas, they are present when the Big Dogs mount their attack on the storehouse, as the Family fears reprisal.)

Claim Jumping

As the conflict escalates, the McKennas will send a message to the San Lorenzo Corporation by attacking a franchise mining operation and making off with the resources stored there. If the characters have remained neutral, the GM can simply run this in the background as a normal attack using the McKennas' Strength opposed by the Corporation's Discipline. The characters will learn of the results in time.

If the characters are working with the McKennas, the Family will ask them to organize the attack. The characters are free to run the operation as they see fit. Vested

characters can use the gang's traits or their own skills for maneuvers before rolling for the attack itself.

If the characters are vested in the San Lorenzo Corporation, they will receive enough warning of the attack to mount a defense of the targeted base. Again, they can use the Corporation's traits to maneuver. Resources are very useful for increasing security measures and hiring support.

If the players are interested, the GM can run the attack as a full scene or even a whole session. Depending on planning, there could be combat or tense negotiation. In the end, the GM should grant a bonus on the faction conflict roll to the side that came out on top.

Total War

Unless the characters have exposed the Chinese threat or eliminated it covertly, the conflict between the McKennas and San Lorenzo will eventually break out into a full turf war in and around Cernan Station. This can be run as a simple series of faction attacks or played out in scenes as with Claim Jumping above.

Eventually, the Chinese will enter the picture, launching their own attack with full military capability.

Dark Side of the Moon

The final phase of the Chinese plan involves the full military occupation of the various lunar communities, starting with the largest, Cernan Station. To prepare for this, the People's Liberation Army Space Force have been importing heavy military hardware on shuttles designed to avoid detection by satellites in lunar orbit. These shuttles land and unload their cargo at a deep-mining installation on the far side of the moon abandoned by the lunar mining corporation that constructed it.

The most impressive hardware stored at this base is vehicles, especially heavy rovers capable of moving dozens of troops across the lunar surface at unusually high speed. There are also three suborbital gunships, which can deploy to any point on the moon's surface in 10 minutes. The bulk of the store, though, is heavy infantry weapons, including nonlethal armaments, equipment for upgrading internal security, and medical supplies for the eventual casualties.

The base itself is a maze of tunnels that radiate out from a central core topped by a surface dome and landing pads. A perimeter grid surrounds the base at a range of

The characters discover a previously unknown location that is important to their plans or to the campaign as a whole.

■✚✚✚ | The characters learn of a cache of valuable materials that is now unclaimed, but they must overcome the previous owner's paranoid countermeasures.

half a kilometer. This perimeter can detect vehicles, though it cannot resolve an individual moving on foot. Anyone who transmits the access code can bypass the perimeter grid and enter undetected. (The characters gain this code when they rescue Zhang Jun and remove her conditioning implant.)

COALITION OF THE WILLING

If the characters convince the McKennas, San Lorenzo, or both of the Silver Chrysanthemums' plan, the two factions will be easily moved to action against them. If the characters are vested in either faction, they can use that faction's traits to make assessments and declarations while preparing to attack the hidden base. Additional manpower, especially from the McKenna Family will also be essential if the characters reach the base late in the adventure, when the Chinese have such large numbers there.

The farther along the timetable, the more Chinese forces can be found at the hidden base. At the beginning of the adventure, there are only a dozen men and women manning the base, but by the time the operation is ready to launch, their are nearly 100 crammed into tiny quarters. No matter what, each of these troops is an Elite PLA Commando, highly trained veterans with the best equipment available.

Ultimately, to end the threat to Cernan Station, this base must be destroyed. Whether that means rigging the entire place to explode or storming it in force and taking all the hardware for themselves depends on the characters, their capabilities, and the strength of their allies.

CHARACTERS

CLARENCE MONROE [FAIR (+2)]

Aspects: Keen Listener; Quiet Newshound
Skills: Persuasion: Good (+3); Protocol: Good (+3)

Clarence Monroe is an independent journalist with a history of tackling complicated stories of political and military importance. He has a network of contacts and sources on Earth, but he is out of his element on Cernan Station. Luckily, he has an old friend (or friends) active on the moon.

Monroe is a quiet man, used to listening and skilled at getting others to talk. He reserves his opinion, never seeking to influence his reporting with his own bias. He is generally likable, but canny subjects may come away with the understanding that they were gently manipulated into divulging more than they'd planned.

Physically, Monroe is tall and dark-skinned, with a once-athletic physique gone somewhat soft in his middle years. His black hair is cropped short and speckled through with flecks of white. He dresses plainly, favoring jackets with hidden pockets for his tablet and other personal effects.

The traits here are provided in case the characters manage to save Monroe and he comes into play late in the adventure.

ZHANG JUN [FAIR (+2)]

Aspects: Political Firebrand; They Will Pay
Skills: Fighting: Average (+1); Persuasion: Good (+3), Writing: Great (+4)

Zhang Jun was a student activist who made a name for herself with a series of essays that used the words of Chairman Mao himself against the Chinese regime. Eventually, she grew too bothersome, and the government had to act. They reported her death in an accident in the capital and shipped her off to Cernan Station to serve as a conditioned sex worker.

Zhang is a slim Han woman in her mid 20s. She wore her hair short on Earth, but her captors have allowed it to grow out without any concern for style. They dress her in a plain shift between "sessions."

SLITSCAN KELLY [GOOD (+3)]

Aspects: Kills with a Smile; McKenna Hitman
Skills: Fighting: Good (+3), Knives: Superb (+5)
Stunts: Hidden Weapons (Intrusion)

Slitscan Kelly has killed for the McKenna Family for nearly 20 years. He is very good at it. The Family's Earthside leadership sent him to help the lunar operations two years ago, and his reputation and skill have bolstered the gang's position on Cernan.

Kelly is tall and very skinny, traits he accentuates by wearing long coats and a heavy green scarf that drapes low in front. He wears his stringy graying hair past his shoulders.

⊞⊞⊞■ An annoying local becomes smitten with one of the characters and is constantly following and interfering with the character's plans.

⊞⊞⊞⊞ | Vermin are introduced into the community and cause havoc.

Minor Characters

Big Dog Privates [Fair (+2)]

Aspects (2 FP for the whole group): Old Soldiers Never Die
Skills: Fighting: Good (+3), Rifles: Great (+4)
Stunts: Ballistic Probabilities (Fighting)

Elite PLA Commandos [Good (+3)]

Aspects (1 FP for every 4 commandos): Veterans of Many Wars
Skills: Investigation: Fair (+2)

McKenna Thugs [Average (+1)]

Aspects (2 FP for the whole group): Dirty Fighters
Skills: Fighting: Fair (+2)

Red Lotus "Employees" [Mediocre (+0)]

Aspects (2 FP for the whole group): Brainwashed Soldier
Skills: Fighting: Average (+1)

Triad Goons [Average (+1)]

Aspects (1 FP for every 4 goons): Loyalty or the Death of 1000 Cuts
Skills: Athletics: Fair (+2); Fighting: Fair (+2), Martial Arts: Good (+3); Protocol: Fair (+2)

AFTERWORD

Full Moon has been a project of firsts for me. My first full game and core rule book. My first project of any kind of this size. My first Kickstarter project. I am amazed by how the entire experience has progressed, and I am very proud to be able to put a book in readers' hands at all.

I first started working on **Full Moon** more than 2 years ago. The project grew out of a simple seed: "Deadwood on the moon." I have been a huge fan of science fiction since I was a kid, and I've found a growing appreciation for Westerns in adulthood. There have been blends of the two genres in the past, and they've mixed in varying degrees. The original Star Trek was sold to NBC as "Wagon Train to the stars," and its spinoff Deep Space Nine has been compared to the classics of town-and-Sheriff Westerns. On the opposite side, Joss Whedon's Firefly is a Western with slim science fiction trappings.

But I'd never seen a sci-fi take on the model of HBO's Deadwood: namely, a setting utterly without law, where the only ones who can bring order are the protagonists — which in an RPG are your characters. I saw a place for a game about building a society, whether it wanted to exist or not.

As I pondered this idea, I was also becoming a fan of the **Fate** system. The two seemed like a perfect fit. **Fate** combines action and character-driven stories just the way I wanted my game to do. It didn't hurt that the heavy lifting had been done for me by designers plenty smarter.

What you have in front of you is the culmination of a process. Along the way, that original seed grew into a modular system that could fit different visions of a future frontier. **Fate**, too, evolved. While I was designing **Full Moon**, Evil Hat Productions was working on their next version of the system. I incorporated some elements that I liked, but you will find differences between **Full Moon** and their new edition, **Fate Core**.

Kickstarter, too, changed the trajectory of the project. **Full Moon** was originally intended to be just one book. Thanks to the enthusiasm and support of over 250 backers, however, I am now committed to supporting **Full Moon** with a number of alternate settings and adventures. These will be available in the near future in PDF. To everyone who supported this project, thank you!

I won't lie. I encountered some roadblocks along the way. I made some mistakes. But I learned a lot, too. I sincerely hope that you enjoy **Full Moon**. It's been a lot of fun, and it's not over yet.

Paul Stefko
April, 2013

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You came here to get rich. You harvest metals and silicon for space construction. You mine He-3 for fusion power. You spend weeks alone, surveying tens of thousands of square miles. At the end of the month, you come to town, accounts flush with currency.

You came here to start over. You've done things you can't talk about to anyone. Things you aren't proud of. Up here, nobody gives a damn. You can keep yourself to yourself, as long as you don't piss anybody off.

You came here to live free. No government. No taxes. No prisons. No law at all. Or so they said.

You came here looking for something you couldn't find on Earth.

Good luck with that.

Full Moon is a roleplaying game about life on the lunar frontier. Your characters are lonely prospectors, ambitious criminals, or plain folk just hoping for a better life. Factions struggle to build a community in this unforgiving place. Will you throw in with one? Or will you make a name for yourselves on your own terms?

- Uses a streamlined version of the *Fate* system.

- Conflicts range from one-on-one gunfights to struggles that shape the entire setting.

- Build your own campaign world or use the sample setting for quick play.

- Includes a complete adventure that can frame an entire campaign.