
You're a colonist four light years away from home, scraping by thanks to the occasional supply ship from Earth.

Now the Sheriff has been murdered. And when he is found dead, you discover that no more help or supplies are coming from Earth.

How will you survive on this inhospitable desert planet?

LONGSHOT

A roleplaying game for 3-5 players
by Nick Wedig

VERSION 0.3

HOW WILL YOU SURVIVE WITHOUT EARTH'S RESUPPLY SHIPMENTS?

SYNOPSIS



You are colonists on a dusty, desert-like planet orbiting Proxima Centauri. It's mankind's first colony beyond the solar system. And because no one ever figured out how to go faster than the speed of light it takes years for news to travel from Earth to the colony. Even longer for people and supplies. A ship is supposed to come every six months with supplies, but it's a month overdue already.

Now the sheriff (and leader of the colony) is found dead. When somebody finds the body, he also discovers that the sheriff has been lying to the colony: Earth has stopped communicating with the colony, a long time ago. Complete radio silence from the whole planet, though why is a mystery. By a rough estimate, that means that the most recent supply ship was the last one that'll ever come.

How will the colony survive its dwindling resources without Earth's resupply shipments? Who killed the sheriff and who's going to take the blame for the crime? Will the Infatuated Scientist be able to confess his love to the Incompetent (yet lovable) Religious Pilgrim? What is the function of the alien artifact found in the mountains? Who will control its ancient unknown power?

What will you do to survive?

Players combine two pregenerated halves to make a character that is uniquely their own. Each half gives the player a variety of goals, background elements, relationships, abilities and responsibilities. Traditional GM duties are spread among the group based on character roles. Dwindling resources will force characters into tough decisions and inevitable conflict. Individual greed can hurt the colony as a whole. Will you emerge battered but victorious, or will you slink away like a cowardly yellow dog?

Longshot is a game for 3-5 players. It should take about 3-5 hours to play. You'll need a pile of dice, ranging from d4s to d20s.



Humanity has colonized Sol's entire solar system. At some point, humanity decided to spread on to the next closest system: **Proxima Centauri**. It took a lot of effort; four light years is a long distance to travel. But a series of ships has been able to travel back and forth between the two, ferrying supplies and new colonists, and occasionally transporting back material and data.

Orbiting Proxima is a dusty, dry, rocky world dubbed **Longshot**. It was close enough to the conditions of Mars that humans were able to colonize it using existing terraforming equipment. This work has given Longshot a breathable atmosphere and some sparse earthlike vegetation. Longshot is barely livable, but it beats trying to survive in the cold black void of space.

Proxima Centauri is a red dwarf star. It looms large and dim in the sky. The binary star of **Alpha Centauri** is visible in the sky as two distinct points of light, brighter than any other star.

Journey's End is the largest colony on Longshot, but it's still really just a small town. It's always squeaked by thanks to regular influxes of settlers and supplies from Earth. It's not a very big place, so most folks know each other.

People come out to Proxima because they want to escape something on Sol or because they're looking for something intangible here. A growing population of children were born on Longshot, so they never knew what Earth was like.

Humanity never got around that speed of light barrier. It takes 4 years for news to travel between Earth and Proxima. The fastest vessels built so far can go about half the speed of light, which means that it takes eight years for people and goods to reach Proxima. It would seem like less time to the voyagers due to relativistic Einsteinian whatnot, but a typical voyager spends the trip in cryogenic hibernation. So they don't notice how long it takes anyway.

A lot of minerals and resources can be found here on Longshot. A few key items can't be synthesized without the advanced tech found back home, though. A resupply ship comes every six months or so, and the last should have been here a month ago. People in Journey's End are getting antsy wondering where it is.

CHARACTER CREATION

YOUR CHARACTER IS MADE OF A JOB AND A PERSONALITY



Characters in *Longshot* are made by combining two aspects of a character: their Personality and their Job. The Jobs and Personalities are found at the end of this document. They are designed to be printed out, cut in half and reassembled to make the character of your choice. Jobs include the Rancher, the Marshal, the Pilgrim, the Deserter, the Archaeologist and the New Arrival. Personalities include the Cowardly, the Greedy, the Infatuated, the Veteran, the Incompetent and the Hotheaded.

Each gives you some resources, abilities, relationships, goals, background information and part of your name. When you combine the two, you should be able to see how they fit together into a nearly complete character. Everything won't quite fit together nice and neatly: there will be a lot of questions for you to answer and holes in their past for you to fill in. But hopefully those will be simple to answer once you have your Job and Responsibility chosen.

Starting with whoever is farthest from home, go around the table clockwise, picking either a Job or a Personality to play. Then go around the table counterclockwise, picking whichever of Job or Personality that you didn't pick the first time around. This means that the first person to pick gets one aspect that they'd really enjoy, and one that they may

not as much, whereas the last person gets two middle of the range aspects.

Each Job is tied to your character's first name, and each Personality is tied to your last name. So when you pick a Job and Personality, it tells you your character's full name. Each Job is printed twice, so that you can pick a gender of your choice. If you can't tell from the name, the male version of a Job is the first listed, and the female version is the second one. Nothing is different between two versions except the name, but printing both on one sheet looks sloppy.

As you pick Jobs and Personalities, pay attention to the choices other players make. Look at how your character will fit into the emerging web of relationships. If a player chose a Job that causes them to dislike your character, look at how choosing a Personality will affect things. Do you want to create more conflict between them? Or create a complicated love/hate relationship between your two characters?

Example: *Amber, Ben and Carl are playing Longshot, Amber is on vacation visiting friends, so she's the farthest from home. She starts by picking the Job of Deputy Maria, the Marshal, so that she can find the murderer. Ben goes next and picks Milton, the Cowardly Personality. Carl now gets to pick Job and Personality at once. Carl picks Thushpa, the Veteran*

HOW YOU COMBINE THE TWO ASPECTS IS HOW YOU MAKE THE CHARACTER YOUR OWN

Personality and Dr. Timothy, the Archaeologist Job. Ben now gets to pick his Job. He already has a relationship to Carl via his Personality, so Ben chooses to build an interaction with the Marshal by picking the Rancher job. Ben's going to play Emmanuel Milton, the Cowardly Rancher. Amber gets final pick for her Personality and decides to keep the relationships tight: she picks Hot Headed Isuko.

You might wind up with an odd pairing of Job and Personality. I've tried to make it so that any two bits can fit together, though I can't say this is universally true until we do some more playtesting. On the other hand, you can easily have situations where the relationships between your PC and another PC are a mess of both positive feelings, negative emotions and conflicting goals. Some might see this as an inconsistent character, impossible to play. I think (and hope) that such characters will actually be more interesting because their relationships and goals are so complicated. Discuss with the other PC's player how these bits of character all fit together. I'm confident that you can come up with some reason that you both love and hate each other.

Each Job and Responsibility has a lot of questions built into it. For most of these, you should think up some answers for the questions. Maybe mention possible answers to your fellow players to see if they respond enthusiastically. Don't set anything in stone

entirely, especially questions about "How are you gonna...". You'll get a lot of fun by taking a vague idea and making it concrete once play begins. Once you've started playing, you'll be able to pull in stuff that happened in play and other player's ideas and incorporate them into your background, making the whole story tighter and more cohesive.

If a background or question of your character sheet references another PC, you should discuss your answer to the question with them. You don't want someone to spring a big surprise on you if your character would have known about it, right? Nor do you want to pull the same stunt on your friends. So talk it out a bit.

Example: *Amber's character is Maria Isuko, the Hotheaded Marshal. Amber sees her as a dangerous and wild sheriff's deputy, who had been kept in check by the now dead sheriff. Now that he's dead, Maria is violent and lacking proper supervision. The Hot-headed Personality asks how Milton (the Coward) failed Isuko somehow. Amber suggests to Milton's player Ben that the Cowardly Rancher ruined a stake-out at the Ranch by chickening out. When he ran for it, he spooked the outlaws that Deputy Isuko had been waiting to catch, ruining the bust. Ben likes the idea, so they use that.*

If your character sheet references a PC not in use, you can ignore that section, or you

can use that PC as an NPC, whichever works best for your game. Smaller groups might benefit from more NPCs. In a big group, you should have enough going on already.

Finally, think about why your character might have killed the sheriff. Someone had to do it; what if it was you? Why and how did you do it? Don't tell anyone why or how you may have done it. This isn't true, yet. It will only come true if you later reveal yourself as the murderer. But it's a good idea to have some reason prepared and some hints dropped so that later on you can reveal that you were the murderer.

Example: *Amber's character Deputy Isuko is prone to sudden fits of rage. She assumes that she might have been reprimanded for letting the bandits get away, and could have accidentally lashed out at Sheriff Torkelson. So now is she really investigating the crime, or just looking for someone to pin it on? We won't know until later on in the game.*

Special Ability:

Each Job and Personality grants some special ability. Each one modifies how some bit of the game works. Hopefully, these are clear enough in description that they don't need any further explanation.

AUTHORITIES DIVIDE RESPONSIBILITY AROUND THE TABLE

Starting Dice:

Your pool at the beginning of the game starts with dice based on your Job and Personality. Take the dice listed and put them in a pile in front of you. This is your starting pool of dice. You'll spend them throughout the game (and occasionally put new dice into the pool).

Example: *Amber is playing Deputy Maria Isuko. The Marshal Job gives 2d6 and 3d10. Hotheaded gives her 1 d6 and 3d10. She takes 3d6 and 6d10 for her starting pool.*

Authority:

There are a variety of tasks that need to be taken care of for a roleplaying game to run smoothly. Somebody needs to manage the NPCs, somebody needs to judge conflicts, someone needs to watch the time to make sure you don't run long, etc. In a traditional RPG, many of these would be mostly handled by a gamemaster. Since this is a GM-less game, we don't have that luxury. All of these things become everyone's responsibility. To make things easier, you receive some specific responsibilities based on your Job and Personality. This way we can make sure most standard GM tasks get done. Everyone

should help out with each of these tasks. But if it is under your authority and it fails to get done then it is your failure more than anyone else's.

If you have authority over an NPC or fictional element, your job is to describe that element and come up with details, quirks, and mannerisms for it. If you have authority over an NPC, you should portray the NPC in scenes when your PC isn't present and find a willing player to portray the NPC if your character is present. For locations and other fictional elements, make sure the information made up about them is consistent and compelling.

For rules and social matters, if something is under your authority, it means that your say-so carries more weight than someone else's. The group can override someone if they make a lousy decision about something in their authority. But that should only be used for really extreme situations.

Respect:

Having Respect for a PC means that you have a positive opinion of them. You may also hate them or want to do them harm, but on some level you think highly of them.

Having Respect for a character means that you can help them more easily. Normally, you can only transfer dice to other people at a loss. (The dice that you give them go down one die size. D4s are lost in transfer.) If you have Respect for someone, you can freely give them dice without degrading any resources.

Example: *Carl's Veteran Archaeologist Dr. Timothy Thushpa has Respect for Amber's PC Maria Isuko. If Carl decides to give dice to Deputy Isuko, she receives the full die. If Carl wants to give her a d6, then Amber accepts the d6. If Carl gave the d6 to Ben's character instead, Ben would only receive a d4, because Timothy Thushpa has no Respect for Ben's PC.*



Snacks

Thematically appropriate snacks are either old frontier foods like jerky and dried fruit or space age thoroughly processed snacks, most likely from Japan. Maybe some astronaut ice cream as well. Nothing that spoils easily, though.

GO AROUND THE TABLE, TAKING TURNS FRAMING SCENES

Setup

First, gather together a pile of dice. You'll need mostly d6s and d10s. But you'll also need at least one of each of the following per player: d4, d6, d8, d10, d12, and d20. Distribute out the starting dice pools for each character, which are the total values of the dice listed for both Job and Personality.

Start a pile for the Common Pool. The Common Pool starts with dice equal to the number of players, starting with a d20 and working down one per die.

Example: *Amber, Ben and Carl are playing together. Since they have three players, they will put three dice in the Common Pool. The first is a d20, then a d12 and finally a d10. If they had more players, they'd put in a d8, then a d6, etc.*

You also need a space for the Mystery Pool. It starts with a d4 in it, and will increase after everyone has had a turn to frame a scene.

Place all the unused dice in a place where everyone can reach them easily. You'll be handing dice around throughout the game. You may want some name badges or other identifiers so that players can identify who is who. You'll also want some pencils and your favorite snacks on hand.

Finally, arrange yourself in order based on your job. The Marshal is first, then going clockwise in order of: the Rancher, the Archaeologist, Zealot, Deserter and New Arrival.

Scene Framing

You'll take turns framing scenes. Start with the Deputy and then go around the table clockwise. When it is your turn to frame a scene, describe the setting of the scene and who's involved and the initial situation.

Roleplay out scenes, doing your best to introduce elements of your character's Job, Personality and background. Push characters towards interesting conflicts and interactions. There's plenty of conflicting goals to pursue. There's a town full of colonists with dwindling resources. A murderer is on the loose. You shouldn't have trouble finding something interesting for your character to do.

Example: *Amber traveled several states to be at the game, so she frames the first scene. She decides to start right at the discovery of the sheriff's body. She describes finding the body in the sheriff's office and that no resupply ships are coming. After a bit of narration, Ben asks if he can have his PC enter the scene and see the dead sheriff. Amber likes that additional complication, so she allows it.*

AFTER EVERYONE HAS HAD A TURN FRAMING SCENES, PUT A DIE IN THE MYSTERY POOL

Don't get carried away pushing just for your character. Your primary goal should be to tell a compelling story first and to advocate for your character second. Your character will suffer, be horribly scarred and do irreversible harm. Enjoy the ride, not the goal.

At any time, someone can suggest that a scene is finished and should be cut. The Marshal, the Hotheaded and the Infatuated should pay particular attention to this, but everyone should be watching for times to end a scene.

Example: *After Maria Isuko tells Emmanuel Milton about the murdered sheriff and lack of contact to earth, Amber suggests ending the scene. The other players agree, so the scene get wrapped up quickly. Ben then takes a turn framing a scene wherein his PC returns to the Ranch to tell the farmhands the big news and runs into Carl's PC on the way.*

After everyone takes a turn framing a scene, put a die into the Mystery Pool. At the start of the first round, the Mystery Pool has a d4 in it. At the start of each round thereafter, you put in a larger size die: a d6, then d8, then

d10, etc. If the murderer is still unrevealed after a d20 is in the Mystery Pool, then each round thereafter will add d20s.

Cooperation

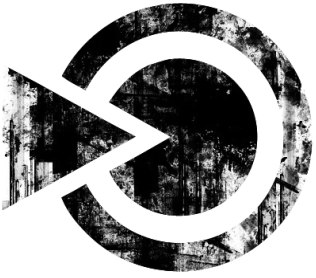
If you want to help another player character, you can give them dice from your pool. This is costly, however: when you give a die to another player, it goes down one die size. So if you give away a d8, it becomes a d6. If you give away a d12, it becomes a d10. If you have Respect for the target of your generosity, then the dice stays the same size.

If you don't want to lose resources, you could put the dice into the Common Pool (see page 13), but that carries a risk that some greedy ne'er-do-well will snatch the stuff out of the Pool before it can be used.

Example: *Deputy Maria Isuko and Dr. Timothy Thushpa are working together to stop Emmanuel Milton from destroying the Ranch and with it the only source of food on the planet. Deputy Isuko has no Respect for Dr. Thushpa, so if she tries to give him a d6 it becomes a d4. If the exchange happened the other way around, the d6 would remain a d6, because Dr. Thushpa does have Respect for Isuko.*

EACH SIDE WILL TAKE TURNS BIDDING DICE UNTIL EACH PASSES

CONFLICTS



It often happens that two characters want different things. You just can't make everybody happy all the time. In general, your actions should follow the classic indie role-playing cliché "Say Yes or roll the dice." If another player tries something, you can either go along with what they describe, adding in detail and agreeing to their suggested outcomes. Maybe it's bad for your character, but if it makes a cool and interesting story, it may be better to watch your PC suffer and go along with the proposed actions. You can add additional details ("Yes and...") or you can throw in a complication ("Yes, but...") but you should be saying "Yes" most of the time.

If you're unwilling to go with what was outlined or think that a big struggle is more exciting, you can initiate a conflict and roll some dice. In order to oppose what was suggested, you're gonna have to use up some resources to get your way. You either say "Yes", or you roll the dice.

The Cowardly, the Hotheaded and The Deserter should pay special attention when conflicts are happening, because they have special responsibility here.

Someone has to note that a conflict is happening in the story and declare that you need to have a mechanical conflict to resolve

what happens. The Cowardly is in charge of watching for this, but everyone should keep an eye out.

Example: *Maria Isuko, Amber's PC wants to falsely blame the murder of Sheriff Torkelson on Ben's PC, Emmanuel Milton. Milton doesn't want to take the blame for a crime that he knows Deputy Isuko committed. Ben suggests that the best way to resolve what happens is via a conflict. Amber agrees, so they begin the conflict process.*

Conflicts start with players bidding how many dice they're willing to spend in the conflict. One player must start the bidding. It doesn't matter much which character starts, though you probably should start with the player whose character was taking an active, situation changing action. That player will bid some amount of dice out of their pool. For each bid that a player makes, they need to describe their character working to achieve the goal.

Example: *Amber's PC was trying to pin the blame for the sheriff's murder on Ben's PC Emmanuel Milton. So she starts the bidding. Amber looks at her pool of 1d4, 3d6, 2d10 and a d12. She decides to start bidding with 2d6, and describes how she tells the townfolk that Milton did the dirty deed.*

After the first bid, go around the table giving each player a chance to bid or to pass.

ROLL YOUR DICE, AND THE HIGHEST TOTAL WINS THE CONFLICT.

When you bid, you increase the number of dice that you are going to roll in the conflict. I don't have any idea how you judge pool of differing dice sizes against one another, so the only bid you have to beat is your own prior bid: if you put forward more dice, it counts as raising your bid. If you don't want to put forward any more dice, you can pass by pushing forward no additional dice. You can't decrease your bid: once you push forward a die, it's gonna be rolled and is gonna go away at the end of the conflict.

Example: *Ben then has the chance to respond, and describes Milton exposing some evidence that point to Amber's PC as the culprit. Ben therefore bids 4d6. Amber decides to increase the pressure and adds 2d10 to her bid, as Deputy Isuko fights to take her accused into custody. Ben bids another d8 and d12, which represents him fighting back to escape. Amber decides not to push it any further, so she passes.*

Keep going until all but one player pass. Then everyone rolls the dice that they last bid, and sums up the total. The person with the highest total gets to narrate how the conflict is resolved.

When the rolling is done, you take the number of dice that you bid out of your pool. Rolled dice are go away whether they win or lose the conflict.

Example: *All the participants except Ben have passed, so it is time to roll the dice. Amber rolls 1, 1, 7, 7 for a total of 16. Ben rolls 2, 2, 2, 3, 4, 11 for a total of 24. Ben gets to describe how the townsfolk see the evidence before their eyes and turn against the dirty cop. No one believes that cowardly Milton ha the guts to commit the murder.*

Sometimes, it seems as if a character should have a conflict against the harsh environment of the planet Longshot, or against an NPC or other hazard. For any situation where a player character is trying something difficult, you can start a conflict, even if your PC is not present or involved. You bid only-one die from your pool, and each other player can add a single die each to this hazard pool. Players can take dice from the Common Pool or Conditions to add to the hazard's strength, just as they would add to their own pool. The active player can bid multiple dice against this hazard pool as normal.

Example: *Amber's PC, Deputy Maria Isuko, is lost in the harsh alien wilderness. She is trying to find her way back to town, and Ben wants this to be a dangerous scene for her. He starts a conflict, using a d10 from his pool to provide adversity. His description of bids consists of descriptions of the life threatening alien environment of Longshot, while Amber's narration consists of description of her overcoming these obstacles. Ben tries to convince Carl to chip in a die as well*

Conflicts against NPCs are the same as environmental conflicts: each other player may bid a single die for that NPC's effective strength, and the active player bids from their pool against the NPCs.

If no player is willing to spend their dice for the NPC or hazard, then the PC is able to easily overcome it.

Example: *Amber's PC returns to town, whereupon she is beset upon by angry bandits who had previously been established as waiting in ambush. Neither Ben nor Carl are willing to spend resources on the bandits, though, so Amber's PC Maria Isuko is able to capture or drive off the bandits with little trouble.*

CONDITIONS

CONDITIONS HELP YOU NOW, BUT THEY COST YOU LATER



Over the course of the game, you will acquire and dispose of Conditions. Conditions are impairing circumstances or situations that will hinder you in attempting to achieve your goal. You acquire Conditions in an attempt to achieve your own goals, but they cost you later on. So they are at best a double edged sword.

The only way to acquire a Condition is voluntarily. During a conflict, you can describe how your character becomes **Wounded** or **Insane** or whatever. Why would you want to do that? Well, when you get to roll a bonus die in a conflict. The size of the bonus die is even up to you, though you can only use each die size once. So if you roll a big d20 now when you become **Wounded**, you won't be rolling a d20 again for other conditions. There are six die sizes (4, 6, 8, 10, 12, 20), and you can use each die size once. When you take a condition, choose which die size you'll be using for that condition.

Taking on a Condition is like taking on debt: good right now but bad in the long term. The drawback is that in future conflicts the conditions impair your functioning. After you roll a die from a Condition in a conflict, set the die to its maximum value on your sheet in the spot for the relevant condition. When you have a Condition, your opponent can choose to roll a die of equal size against you, by nar-

rating how that condition impairs you. When they do, you decrease your condition counter die by the value rolled. Which means that bigger die sizes help more in the short run but impair you longer in the long run. Any time your counter die would go to zero or below, you discard the die and are cured of your condition.

You can only have one instance of a specific Condition at a time. You can't be double **Insane** or anything (*though the Hothead can be double **Enraged***). When a scene ends, you have to option to change what Condition that represents. If your character was **Tired**, but the game has moved forward to the next day so you had the chance to rest up, you may decide to be **Enraged** or **Scared** or something instead. Just move the die to the appropriate Condition when you decrement it. As long as you maintain the same die sizes and values, it's all good.

Example: *Amber is beset by Emmanuel Milton's ranch hand goons. She is having trouble outbidding him in the conflict, so Amber decides to take on a Condition and gain some help. She decides that beating people up is **Tiring**, so she takes that one. Looking at her odds in the conflict, she stick to the low values and takes a d6 for the condition. Amber is careful to mark the d6 die size as used. When it comes time to roll off, Amber adds the d6's value to her total (it gets a 5, but it's not enough to help her in the conflict).*

THE DEAD CONDITION ALWAYS GIVES A D20, BUT IT KILLS YOUR PC

After the conflict, Amber puts the d6 on the “Tired” box on her character sheet, set to 6. In her next conflict, Amber’s opponent Ben suggests that being Tired slows down her reactions in their gunfight, and roll a d6 against her. It rolls a 3, and Amber decreases her d6 from 6 to 3.

The “**Dead**” condition is special. The **Dead** condition will always give you a d20 to your conflict, but it kills off your PC. It ignores the normal limit on only using one d20 from a Condition, but death is also permanent. Once your PC is dead, there’s no coming back.

Example: *Carl’s PC Dr. Timothy Thushpa is in bad shape. Carl has given him quite a lot of Conditions over the course of the game, so he’s running out of options. When he’s trying to get the alien artifact back from the thieving murderous town marshal, Carl decides that this is really important. Carl decides to sacrifice Dr. Thushpa’s life and acquired the **Dead** condition. In the conflict to get control of the alien artifact, Carl rolls a big d20, but will die at the end of the conflict whether he wins or not.*

A player character can also die by having the Common Pool run out of dice (see page 13).

If the names themselves aren’t clear enough, here are some ideas what a condition might mean:

Wounded: Injured or physically impaired. Did you break a leg? Lose an arm? Get your eyeball plucked out? Be gruesomely descriptive; your friends will like detailed depictions of your character’s suffering.

Insane: Temporarily, you lose all touch with reality. What delusions do you suffer? How does your breakdown manifest itself?

Wanted: As in “*Wanted for crimes he did not commit*” or “*Wanted Dead or Alive*”. It may also mean “*being pursued by people wanting to capture or injure you*”.

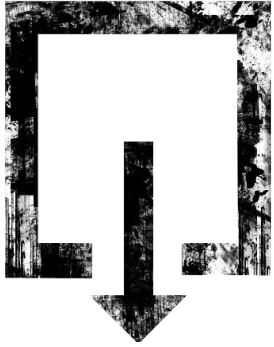
Enraged: You’re unspeakably angry at someone. But being so very pissed off means that you lash out at everyone else around you, impairing social interactions. Who are you so angry at, and who suffers your misdirected wrath?

Tired: beyond just needing a moment to recover, you are completely exhausted. You have no more energy to go on. Perhaps you’re just physically worn out, or perhaps you’re in a deep existential depression that hurts your willpower.

Scared: You are terrified for your life, beyond the normal capability for rational thought. What has you so spooked, and how does being jumpy and jittery cause you to make regrettable mistakes?

Dead: “*...and the cowboys now as they roam the plain / (for they marked the spot where his bones were lain) / fling a handful o’ roses o’er his grave / with a prayer to God his soul to save.*”

THE COMMON POOL



YOU CAN TAKE DICE FROM THE COMMON POOL, BUT IF IT EMPTIES EVERYONE HURTS

The Common Pool is a set of dice available to any player during a conflict. It starts with dice equal to the number of players, starting a d20 and working down.

Example: *Amber, Ben and Carl are playing, so there are three players. They put a d20, a d12, and a d10 in the Common Pool. If they had another player, they would add a d8, then a d6, etc.*

The Common Pool is available for anyone to use in any conflict. You can put your dice into the Common Pool, provided that no one is in the middle of a conflict at the moment. You never take dice from the Common Pool into your own dice pool. You just spend them directly in a conflict.

Example: *Early on in the game, Amber decides to put one of her d10s into the pool to earn some trust of her fellow players. Later in the game, Carl tries to take dice from the Common Pool and put them into his pool, even though Carl is not in a conflict. Ben notices and corrects him, saying “No, you only add the Common Pool dice to your bid in a conflict, never into your general pool.”*

Gonzalez has primary responsibility to watch over the Common Pool. If there’s a question where two people both declare at the same time that they’re taking resources out, Gonzalez leads the effort to sort out an amicable agreement.

You can add dice from the Common Pool to your bid during a conflict.

Example: *Late in the game, Ben’s PC is in a violent fistfight with Carl’s guy. Ben decides to take the d10 and d12 out of the Common Pool to roll with his dice. Carl retaliates by taking the d20. Amber decides to stop helping either one of these selfish jackasses.*

If the Common Pool is ever empty of dice, that is bad for everyone. It means that the colony’s supplies are running low. At the end of a conflict where the Common Pool goes empty, every player must mark off the highest unused die size on their character sheet. Then they put a die of that size in the Common Pool. Each player narrates a very short vignette about scarcity causing hardship for a PC or NPC as they put their die into the Common Pool.

Example: *Ben gets greedy, and takes the last of the dice in the Common Pool. After the conflict is over, everyone has to check off their highest remaining die size. Amber checks off her d20 (ouch), because she has only taken small value Conditions so far. She describes Big Fat Mike shutting down the saloon since there is no more alcohol to be sold. Ben has taken a few conditions, and his highest remaining die size is a d10, which he marks off. Ben describes starving Ranch workers begging his Rancher PC for additional food rations.*

SUPPLIES ON LONGSHOT GO FURTHER IF YOU KILL OFF SOME NPCs

If you have used all the die sizes for Conditions when the Common Pool goes empty, then your character dies because of the lack of resources available to the town. Do you starve? Die of thirst? Not enough bandages? No medical supplies to stave off infectious disease? Explain how your character is finished off by something easily preventable if only you had enough supplies.

Example: *Carl's PC has taken every condition available to gain temporary advantage. Now when Ben gets greedy and takes the last of the Common Pool dice, Carl suffers for it. Carl has no remaining die sizes to mark off, so he has to narrate the death of his PC, Dr. Thushpa the Veteran Archaeologist. Carl decides to describe the alien artifact as leeching his life-force away, so slowly that Dr. Thushpa doesn't notice until it is too late. By the time Thushpa's illness is noted, the meager medical supplies available are insufficient to stabilize his failing metabolism.*

There is one way to delay the drain of the Common Pool: **Kill off NPCs.** The remaining supplies will go further if you have to spread it around fewer ways. Each time an NPC dies, you add a die to the Common Pool. The first NPC to die puts a d4 in the Common Pool. The second gives a d6, the third a d8, etc. If you reach a d20, further NPC deaths don't help. After the d20 granting death, future murdered NPCs don't add to the Common Pool.

Example: *Perhaps instead of Dr. Thushpa dying, Carl saw what was coming and tried to prevent it. To prevent the Common Pool going empty, Carl narrates how he shows the alien artifact to Winky Ledoux, the shady Ranch worker. The artifact goes haywire, and drains the life-force out of Winky, killing him. Carl puts a d4 in the Common Pool, since Winky was the first NPC to die (but probably not the last).*

SGT. COL. JOONG-JUN



THE DESERTER

Starting Dice: 2d6 and 4d10

Shrug it Off: Once per session, you can roll a Condition die instead of setting it to maximum to track how long you have that Condition.

Background:

You were a warrior in **The Brethren Wars** among the moons of Saturn. You were trained and genetically modified to be a perfect soldier. But for some reason you decided to abandon your post and stop the fighting. Why?

You fled to Proxima to escape the violence and depravity of war. You hoped to find a peaceful life here, where you'd never have to kill again. You've been lying about your identity to keep from being arrested for deserting your post.

The Brethren Wars were led by the religious teachings and intolerance of the **Stellar Brethren**, who believe that aliens are out there watching humanity's moves. You saw much slaughter in the name of these invisible interstellar deities. And yet **The Pilgrim** is here, claiming moral superiority over everyone else. How can you show everyone else the hypocrisy of the religion?

You want to see justice done, though you have abandoned the path of violence. How can you punish the wicked and protect the innocent without the use of force?

Authority:

You have authority over details about Sheriff Torkelson's life and **the clues found on the body**.

You also have authority over **Big Fat Mike's Saloon**, in the center of town.

CONDITIONS**Wounded:****Insane:****Wanted:****Enraged:****Tired:****Scared:****DEAD:****DICE****d4:****d6:****d8:****d10:****d12:****d20:**

ISUKO



THE HOTHEADED

Starting Dice: 1d6 and 3d10

Hot Temper: When you take the Enraged condition, you roll two of the appropriate die type, but only place one on your condition tracker.

Background: You're notorious in town for your terrible temper. You can get upset and angry at anybody for anything.

That cowardly **Milton** chickened out when you needed him/her. What were you doing when Milton failed you? How will you get Milton to fix things for you?

Respect: **Webb** is the only person in town that doesn't anger you on a regular basis. Sure, he's wildly incompetent and dangerously clumsy. But that's hilarious instead of enraging.

Authority: You have the responsibility over **angling the game towards action**, interesting interactions and conflict. You watch scenes to make sure that they are going to result in a change in circumstances or something exciting. Similarly, watch when people introduce new facts to make sure those facts can lead to interesting action later on in the game.

You also have authority over **Jolene**, the town prostitute. Why does she work this degrading job? Does the town treat her fairly, or does she work this job because she is unable to get other, legitimate work?

SGT. YONG-SHIN



THE DESERTER

Starting Dice: 2d6 and 4d10

Shrug it Off: Once per session, you can roll a Condition die instead of setting it to maximum to track how long you have that Condition.

Background:

You were a warrior in **The Brethren Wars** among the moons of Saturn. You were trained and genetically modified to be a perfect soldier. But for some reason you decided to abandon your post and stop the fighting. Why?

You fled to Proxima to escape the violence and depravity of war. You hoped to find a peaceful life here, where you'd never have to kill again. You've been lying about your identity to keep from being arrested for deserting your post.

The Brethren Wars were led by the religious teachings and intolerance of the **Stellar Brethren**, who believe that aliens are out there watching humanity's moves. You saw much slaughter in the name of these invisible interstellar deities. And yet **The Pilgrim** is here, claiming moral superiority over everyone else. How can you show everyone else the hypocrisy of the religion?

You want to see justice done, though you have abandoned the path of violence. How can you punish the wicked and protect the innocent without the use of force?

Authority:

You have authority over details about Sheriff Torkelson's life and **the clues found on the body**.

You also have authority over **Big Fat Mike's Saloon**, in the center of town.

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



DICE

d4:



d6:



d8:



d10:



d12:



d20:



WEBB



THE INCOMPETENT

Starting Dice: 5d6 and 2d10

Underdog: You don't get a d4 in your condition dice. In its place, you get a d20.

Background: You're the town loser. The incompetent fool. Everyone thinks that you are a klutz and a dead-beat. And most of the time, they're right. What was your last big, spectacular failure?

Sometimes, the other townsfolk take advantage of you. You owe **Gonzalez** a lot of money because of your continual failure at gambling. How can you get out of your debt?

Similarly, **Oh** made you look like a fool to pursue his/her object of affection. How did Oh embarrass you? How can you force Oh give you respect?

Respect: **Milton** has never pushed you around like the others. Probably because he's afraid of everyone. But nonetheless, you are happy at least one person isn't mocking your every mistake.

Authority: You have authority over watching **people's condition trackers**. Make sure that they never reuse die sizes and that they set them to the maximum value when they acquire a condition and decrease the die counter when the condition is invoked.

You also have authority over **Big Fat Mike**, the saloon owner and barkeep.

BROTHER UZIEL



THE ZEALOT

Starting Dice: 5d6 and 1d10

True Believer: Once per game, you can set one die to its highest value instead of rolling it.

Background: You worship the aliens that watch over humanity. As humankind has spread beyond the planet earth, old religions and superstitions have fallen away. But when settlers on Longshot uncovered an artifact of alien origin, a resurgence of belief in and worship of alien life began. Though you are one of the enlightened who received the message of the **Star Brethren**, most of the colony still doesn't recognize the holy truth. How can you spread the gospel of the extraterrestrial savior? Can you show the heathens the truth? Who among the colonists seems a likely convert?

You travelled from Mars to here because you are a true believer. The alien artifact is a holy relic of the utmost importance. It belongs in the hands of the faithful such as yourself. How will you get it out of the hands of **The Archaeologist**?

What is the obvious sign of your religious beliefs? Do you have a ritual dress (*like a veil or turban*) or some sort of tattoo? A ritual phrase used in every speech?

Authority: You have the responsibility of **making sure everyone is contributing**. If anyone isn't speaking up but looks like they don't like an idea, ask for their opinion. If someone doesn't seem enthused, try to look for ways to get them involved and excited.

You also have authority over **The Temple of the Star Brethren**, a worship center built by your own hand.

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



DICE

d4:



d6:



d8:



d10:



d12:



d20:



THUSHPA



THE VETERAN

Starting Dice: 2d6 and 4d10

True Grit: You cannot be opposed in a conflict by NPCs or environmental hazards. Only Player Characters can stop you.

Background: You're old and experienced. Maybe you've been on Longshot longer than anyone else. Maybe you travelled the moons of Jupiter for decades before coming here. Where did you spend most of your rough and tumble life? Do you sit back with a calm "*been there, done that*" demeanor? Or do you tell rambling tall tales of your amazing adventures on Phobos?

Gonzalez swindled you, like the greedy bastard he/she is. How were you tricked, and what exactly did you lose in the deal? What is your plan to get it back?

Respect: **Isuko** is a temperamental bastard. Maybe Isuko reminds you of yourself when you were younger. Maybe you're entertained by his/her impotent rage. Why do you respect the loose cannon Isuko?

Authority: You have authority over the nature of **the planet Longshot**. When someone says things about living conditions on the planet, weather conditions or what the gravity levels are, pay attention. Try to make sure everything is consistent and reasonably plausible (*the magic word "terraforming" can explain a lot*). Try to think of interesting features of the planet as a whole and of the terrain immediately outside Journey's End.

You also have authority over **Winky Ledoux**, a low level worker at **The Ranch**, the bio-material processing plant outside of town. What shady dealings has Winky gotten into this time?

SISTER BETHIA



THE ZEALOT

Starting Dice: 5d6 and 1d10

True Believer: Once per session, you can set one die to its highest value instead of rolling it.

Background: You worship the aliens that watch over humanity. As humankind has spread beyond the planet earth, old religions and superstitions have fallen away. But when settlers on Longshot uncover an artifact of alien origin, a resurgence of belief in and worship of alien life began. Though you are one of the enlightened who received the message of the **Star Brethren**, most of the colony still doesn't recognize the holy truth. How can you spread the gospel of the extraterrestrial savior? Can you show the heathens the truth? Who among the colonists seems a likely convert?

You travelled from Mars to here because you are a true believer. The alien artifact is a holy relic of the utmost importance. It belongs in the hands of the faithful such as yourself. How will you get it out of the hands of **The Archaeologist**?

What is the obvious sign of your religious beliefs? Do you have a ritual dress (*like a veil or turban*) or some sort of tattoo? A ritual phrase used in every speech?

Authority: You have the responsibility of **making sure everyone is contributing**. If anyone isn't speaking up but looks like they don't like an idea, ask for their opinion. If someone doesn't seem enthused, try to look for ways to get them involved and excited.

You also have authority over **The Temple of the Star Brethren**, a worship center built by your own hand.

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



DICE

d4:



d6:



d8:



d10:



d12:



d20:



OH



THE INFATUATED

Starting Dice: 4d6 and 2d10

Fires of Passion: You get a free 1d10 in any conflict where you try to defend your **Beloved**.

Background: You're in love. One of the other player characters is your **Beloved**, an angel descended to bless you with his or her beauty and personality. Which character is your Beloved? Why do you love him or her so?

There is a slight note of trouble in paradise, though. Your Beloved does not yet love you back. How can you earn his or her love?

That temperamental **Isuko** did something terrible to your Beloved. What was it? How can you fix it, or how can you make Isuko fix it?

Respect: **Gonzalez** tries to act like a greedy miser. But you know he/she has some good down inside. What noble act did you witness Gonzalez do when he/she thought you weren't watching?

Of course you also have Respect for your Beloved.

Authority: You have the responsibility to **call for more detail** or colorful narration of events. If someone is glossing over something exciting, interesting or important, ask them to give additional information. How do they manage that?

You also have authority over **Chun**, a close friend or coworker of your Beloved. How does Chun interact with your Beloved?

DEPUTY THOMAS



THE MARSHAL

Starting Dice: 3d6 and 3d10

The Law is on My Side: Once per session you can reroll all the dice in your pool during a conflict.

Background:

Sheriff Torkelson acted as the default mayor and bureaucrat as well as being the town sheriff. He'd handle the radio communication back to Earth and the paperwork for supply shipments. When you found him dead, you also found records that there hadn't been any real communication with Earth in the last four years. Which means, by your count that this most recent supply ship is going to be the last one coming. How will the colony survive without assistance?

And the Sheriff's duties all fall to you. How will you fill Torkelson's shoes? How do you plan on finding the sheriff's murderer? What clues do you have?

You've long suspected that **Joong-Jun/Yong-Shin** was a deserter from the space war. How will you identify if he/she really is guilty of going **AWOL**? Are you going to keep enforcing the laws from back home?

Authority:

You have authority over **laws, regulations and official procedures**. If someone says something is legal or not, you have some obligation to chip in ideas. If someone is stuck for an illegal good for them to be smuggling out of town, you should help them come up with something cool.

You also have authority over **the sheriff's office and town jail**.

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



DICE

d4:



d6:



d8:



d10:



d12:



d20:



GONZALES



THE GREEDY

Starting Dice: 2d6 and 3d10

Secret Stockpiles: Once per session, if the Common Pool goes empty, you do not have to check off a die size or contribute a die to the Common Pool.

Background: You're here on Longshot, trying to become the biggest fish in this small pond. You want money, of course, but also power and resources. Everything belongs to someone, and it might as well all belong to you. What's your next big money-making scheme? How will you collect all the resources for yourself?

Your favorable dealings with the rest of town sometimes leave a sour taste in the mouths of others. How do you keep yourself safe from angry debtors?

Speaking of which, **Webb** owes you a lot of money, because of his poor poker playing skills. What favor could you get Webb to do for you to balance the books?

Respect: You've tricked and swindled **Thushpa** in the past, but you respect his/her years of experience and worldly knowledge.

Authority: You have the responsibility to watch the resource economy and **the Common Pool**. Make sure every resource movement goes from the proper source to the right place. You decide who gets the resources if two players both try to pull from the Common Pool at the same time.

You also have authority over **Widow Olafsdottir**, who owes you several months of back rent.

DEPUTY MARIA



THE MARSHAL

Starting Dice: 3d6 and 3d10

The Law is on My Side: Once per session you can reroll all the dice in your pool during a conflict.

Background:

Sheriff Torkelson acted as the default mayor and bureaucrat as well as being the town sheriff. He'd handle the radio communication back to Earth and the paperwork for supply shipments. When you found him dead, you also found records that there hadn't been any real communication with Earth in the last four years. Which means, by your count that this most recent supply ship is going to be the last one coming. How will the colony survive without assistance?

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You've long suspected that **Joong-Jun/Yong-Shin** was a deserter from the space war. How will you identify if he/she really is guilty of going **AWOL**? Are you going to keep enforcing the laws from back home?

Authority:

You have authority over **laws, regulations and official procedures**. If someone says something is legal or not, you have some obligation to chip in ideas. If someone is stuck for an illegal good for them to be smuggling out of town, you should help them come up with something cool.

You also have authority over **the town jail**.

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



DICE

d4:



d6:



d8:



d10:



d12:



d20:



MILTON



THE COWARDLY

Starting Dice: 4d6 and 2d10

Conflict Avoidance: Once per session, you can force your opponent in a conflict to reroll all their dice.

Background: You're known around town for being a scaredy-cat. A pushover. You're a natural born worrier, and are afraid of basically anything that could kill you. Why are you so cowardly? What is your number one biggest fear? What do you most fear losing?

Why did you really abandon **Isuko** when you were helping him? Why did you agree to help in the first place?

Thushpa took something of value from you. What was it? How can you get it back without confronting Thushpa about it?

Respect: **Oh** is able to come out and admit his/her innermost feelings about his/her Beloved. You'd be terrified of exposing yourself like that, so you give Oh a lot of Respect.

Authority: You have the responsibility to watch the story and **call for conflicts** as needed. If no one is willing to say Yes, then they're gonna have to roll the dice.

You also have authority over **Cyrus**, your nephew sent to your care after his parents died on the frontier. How old is he? Does he idolize you or hate you?

EMMANUEL



THE RANCHER

Starting Dice: 4d6 and 2d10

This is My Land: If you are involved in a conflict on the Ranch, you gain a bonus 1d6 to your roll.

Background:

People came to Proxima to build better lives for themselves, right? So you run **The Ranch**, the bio-material processing farm outside of town. The Ranch can provide most of what the colony needs to survive, but not everything.

That's part of why you need to expand the Ranch. As it is, the facility can't support the town. It'll never replace the supply ships from earth, but if expanded it might let a few more people survive here. The problem here is that the **Archaeologist** wants to stop you expanding, as he/she thinks there are alien artifacts to be uncovered where you'd be building. Who cares about ancient space junk when it's a struggle just to survive?

Expanding would also make it easier to cover up your illegal activities. What nefarious acts have you been hiding in among the Ranch machinery? How are you gonna make sure that the **Deputy** doesn't go sticking his/her nose into it?

Authority:

You have authority over **minor** NPCs. You should give input when someone is trying to introduce a new NPC, and any unnamed NPC or group of NPCs are under your control if no one else claims them.

You also have authority over the **Ranch**.

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



~ Job ~

~ Job ~

~ Job ~

THE DESERTER

SGT. JOONG-JUN

THE DESERTER

SGT. YONG-SHIN

THE ZEALOT

BROTHER UZIEL

Fold here

SGT. JOONG-JUN

SGT. YONG-SHIN

BROTHER UZIEL

THE DESERTER

THE DESERTER

THE ZEALOT

~ Job ~

~ Job ~

~ Job ~

Cut here

Cut here

HESTA



THE RANCHER

Starting Dice: 4d6 and 2d10

This is My Land: If you are involved in a conflict on the Ranch, you gain a bonus 1d6 to your roll.

Background:

People came to Proxima to build better lives for themselves, right? So you run **The Ranch**, the bio-material processing farm outside of town. The Ranch can provide most of what the colony needs to survive, but not everything.

That's part of why you need to expand the Ranch. As it is, the facility can't support the town. It'll never replace the supply ships from earth, but if expanded it might let a few more people survive here. The problem here is that the **Archaeologist** wants to stop you expanding, as he/she thinks there are alien artifacts to be uncovered where you'd be building. Who cares about ancient space junk trying to survive?

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Authority:

You have authority over **minor** NPCs. You should give input when someone is trying to introduce a new NPC, and any unnamed NPC or group of NPCs are under your control if no one else claims them.

You also have authority over the **Ranch**.

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



~ Job ~

THE ZEALOT

SISTER BETHIA

Fold here

SISTER BETHIA

THE ZEALOT

~ Job ~

~ Job ~

THE MARSHAL

DEPUTY THOMAS

Cut here

DEPUTY THOMAS

THE MARSHAL

~ Job ~

~ Job ~

THE MARSHAL

DEPUTY MARIA

Cut here

DEPUTY MARIA

THE MARSHAL

~ Job ~

SEUNG-HA



THE NEW ARRIVAL

Starting Dice: *Determined by your Personalities*

Who Are You Really? Pick two personalities and gain everything from both (*see below*).

Background: You only arrived here in town a short time. Were you running from something back on Earth, or were you seeking something here? What is the lie you tell everyone else about why you came?

Already you're pulled into this tangled web of secrets and lies, and the town is in a panic. It's too late to leave. How will you find a new life here on Longshot?

No one is sure what your real personality is just yet. You pick two Personalities, and gain everything from both (*the goals, background, special abilities and authority*). Your starting dice is the total of your two Personalities. Ignore places where one Personality relates to your other Personality. Try to figure out how the various relationships fit to make a coherent character. How does your demeanor change when dealing with different people?

Pick one of the two last names to be your name. Or hyphenate them. Or tell some people one is your name and other people that the other one is your last name.

Authority: In addition to any Authority given by your two Personalities, you gain authority over what it was like **back on Earth** just before you left. (*It's been eight years since you left, and the last news Proxima got was four years after you left.*)



CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



~ Job ~

THE RANCHER

EMMANUEL

Fold here

EMMANUEL

THE RANCHER

~ Job ~

Cut here

~ Job ~

THE RANCHER

HESTA

HESTA

THE RANCHER

~ Job ~

Cut here

~ Job ~

NEW ARRIVAL

SEUNG-HA

SEUNG-HA

NEW ARRIVAL

~ Job ~

CLEMENTINE



THE NEW ARRIVAL

Starting Dice: *Determined by your Personalities*

Who Are You Really? Pick two personalities and gain everything from both (*see below*).

Background: You only arrived here in town a short time. Were you running from something back on Earth, or were you seeking something here? What is the lie you tell everyone else about why you came?

Already you're pulled into this tangled web of secrets and lies, and the town is in a panic. It's too late to leave. How will you find a new life here on Longshot?

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CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



NEW ARRIVAL

CLEMENTINE

Fold here

CLEMENTINE

NEW ARRIVAL

~ Job ~

THE ARCHAEOLOGIST

DR. TIMOTHY

Cut here

DR. TIMOTHY

THE ARCHAEOLOGIST

~ Job ~

THE ARCHAEOLOGIST

DR. ROSABEL

Cut here

DR. ROSABEL

THE ARCHAEOLOGIST

~ Job ~

DR. TIMOTHY



THE ARCHAEOLOGIST

Starting Dice: 5d6 and 1d10

Eureka Moment: Once per session, the artifact lets you keep all the dice that you rolled in a conflict that you lost.

Background: Humanity has never yet encountered an alien lifeform. All we had for a long, long time was speculation and superstition. Until some Proximan settlers found **the Artifact**, that is. The Artifact is the only item that is universally agreed upon to be of alien origin. Its function, purpose and creation are all mysteries. What does the artifact look like? How big is it? Have you learned anything about how it operates?

You came to Proxima to study the artifact. You're an everlasting seeker after truth. You want to know about the artifact, but you also want to know what's really going on all around you.

You're worried that **the Ranch**'s expansion is going to destroy additional priceless alien artifacts. You have to find a way to stop **the Rancher** from building more until you can do an absolutely thorough survey of the area.

Authority: You have authority over **the alien artifact**, and over and **science fiction technology** that appears in the game. If someone starts trying to introduce in *Star Trek* style teleporters, it's your job to say something. We want the tech to keep the setting a difficult, grungy wilderness.

You also have authority over **the scientific research center** established to study the artifact. Is it well funded, or just your kitchen and secondhand lab equipment?

CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



~ Personality ~

HOT HEADED

ISUKO

Fold here

ISUKO

HOT HEADED

~ Personality ~

Cut here

~ Personality ~

INCOMPETENT

WEBB

WEBB

INCOMPETENT

~ Personality ~

Cut here

~ Personality ~

VETERAN

THUSHPA

THUSHPA

VETERAN

~ Personality ~

DR. ROSABEL



THE ARCHAEOLOGIST

Starting Dice: 5d6 and 1d10

Eureka Moment: Once per session, the artifact lets you keep all the dice that you rolled in a conflict that you lost.

Background: Humanity has never yet encountered an alien lifeform. All we had for a long, long time was speculation and superstition. Until some Proximan settlers found **the Artifact**, that is. The artifact is the only item that is universally agreed upon to be of alien origin. Its function, purpose and creation are all mysteries. What does the artifact look like? How big is it? Have you learned anything about how it operates?

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CONDITIONS

Wounded:



Insane:



Wanted:



Enraged:



Tired:



Scared:



DEAD:



~ Personality ~

INFATUATED

OH

Fold here

OH

INFATUATED

~ Personality ~

Cut here

~ Personality ~

GREEDY

GONZALES

GONZALES

GREEDY

~ Personality ~

Cut here

~ Personality ~

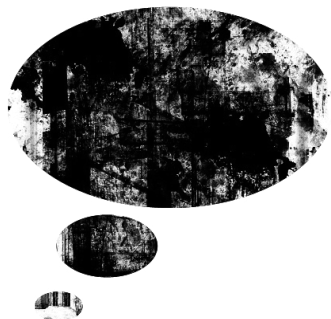
COWARDLY

MILTON

MILTON

COWARDLY

~ Personality ~



THIS WORK IS CREATIVE COMMONS LICENSED. SO DO WITH IT WHAT YOU WILL.

This game was made by **Nick Wedig** for the annual **Game Chef** roleplaying game design event. Each year, participants in Game Chef try to complete a roleplaying game in limited span of time. For 2010, we had a little over a week and a list of ingredients to use. **Longshot** was made using the ingredients *Desert*, *Skin*, *Edge*, and the theme of *Journey*. If you can't figure out how they figure into the game, don't worry too much about it.

I owe some thanks to all the people that gave me useful feedback during the design (*online people and real life people both*). The game design draws from all sorts of influences. In many ways, it condenses down a lot of my roleplaying for the last year or two. In particular, I want to say that the division of authority is inspired by *Archipelago* by Matthijs Holt, and by *Medical Hospital* by Jason Morningstar.

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If you do anything cool with the game, please tell me about it at nickwedig@yahoo.com



MYSTERY POOL

Add a die to the Mystery Pool at the end of each time around the table. Start at d4 and work upwards each time around the table.

Anyone can take the dice from the Mystery Pool by revealing themselves to be the murderer of the sheriff.

COMMON POOL

The Common Pool starts with one die for each player, starting at d20 and working down.

Any player can roll dice from the Common Pool in a conflict.

You can add your dice to the Common Pool, for the good of the colony.

If the Common Pool ever is empty after a conflict, every player must mark off their highest unused die size. If you have no more unused die sizes, your character dies a death by preventable causes.

NPC DEATH TRACK

It's easier to survive when the resources don't need split between so many people. Each time an NPC dies for any reason, you add a die to the Common Pool. The first NPC to die provides a d4, and each subsequent NPC to die provides the next higher die size. Use this handy NPC Death Track to keep tabs on your heartless murders.

d4:



d10:



d6:



d12:



d8:



d20:

