By Shane Hensley and Timothy Brown

The Last Parsec by Shane Hensley, Timothy Brian Brown, Matthew Cutter, John Goff, Clint Black, Jodi Black, Ross Watson, & Sterling Hershey

Art Direction: Aaron Acevedo

Graphic Design: Aaron Acevedo, Ben Acevedo, and Emma Beltran

Layout: Aaron Acevedo

This document is a free preview of The Last Parsec roleplaying game setting by Pinnacle Entertainment Group for use with the Savage Worlds system. It may be printed for personal use. It may be distributed freely without alteration.

Video Preview Available Here!

Please visit our Kickstarter!

Savage Worlds, artwork, logos, and the Pinnacle logo are © 2014 Great White Games, LLC; DBA Pinnacle Entertainment Group. Savage Worlds, all associated characters, logos, and artwork are Copyrights of Pinnacle Entertainment Group. The Studio 2 logo is a trademark of Studio 2 Publishing, Inc. All rights reserved.
In the last article I talked about how *The Last Parsec* was originally conceived, and how the size of the universe and the weight of probability provides a reasonable chance that most anything you can imagine exists somewhere beyond the stars.

But these far-flung star systems and their mysterious planets mean nothing if the player characters can’t get to them. And that’s why faster-than-light travel (FTL) is so important to a setting like this.

Tim Brown (of Dark Sun, Dragon Kings, and Traveller fame) is the Brand Manager for *The Last Parsec*. He wanted it to be difficult and somewhat realistic to venture out into the unknown. If one could “jump” through hyperspace to anywhere quickly, the setting would lose some of its flavor. There would be no “outward expansion,” just a hub with random points of explored space spread out all over the universe. Neither would there be much danger of being isolated or lost in some distant location if one could pop back to more inhabited zones too easily.

But we also wanted the game to be about where you can go, not where you can’t.

In *The Last Parsec*, hyperspace opens up a sort of “gravitic chute” that slingshots a ship through space at faster-than-light speed. If the course is known and marked with astronavigational beacons on both ends, the trip is very fast (though it still consumes significant fuel). This is how it’s written in the *Savage Worlds Science Fiction Companion*.

A ship can jump to a visible location—such as a system elsewhere in the galaxy or even in a neighboring galaxy that hasn’t been explored (and therefore has no astronav beacon in place to facilitate nearly instantaneous travel), but this requires trillions of transit points along the way to properly align and propel along the gravitic chute. This is much slower. Ships “jumping blind” take years just to get to an observable neighboring galaxy, and must be outfitted accordingly. That is a costly and very dangerous proposition, and of course there are countless companies, colonies, separatists, and explorers doing just that to establish those astronavigational pathways. The expansion of the Known Worlds, therefore, progresses relatively slowly as astronav beacons are positioned in valuable star systems along the frontier.

The two different rates feel plausible enough given the existence of FTL travel at all, and best of all provide flexible rules for the many kinds of stories we want to tell. If an adventure needs to get the heroes to a distant research facility for a fast rescue, an astronavigational beacon is there to facilitate it. If the Game Master wants the group to travel for months to reach some mysterious planet, maybe even years, that’s there too.

Hyperspace jumps are covered in the *Science Fiction Companion*—“jumping blind” is explored in *The Last Parsec Primer*. We’ll be covering it in even more detail when the expanded core book is released.

We hope learning more about our design process will inspire you to back our Kickstarter for *The Last Parsec*. Backers get first looks at our books before they release to the public, discounts on products and shipping, and all the inside info we can throw at them.