

A GENRE
BOOK FOR

Rolemaster™ AND

Space
Master™

#1302

OUTLAW™



BY MATT FORBECK



OUTLAW

TM

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About the Type

Outlaw is set in three type families: ITC Clearface, Ponderosa and Mesquite.

ITC Clearface is a licensed variation on a typeface originally designed by Morris Fuller Benton for American Type Founders in 1907.

Ponderosa and *Mesquite* are modern revivals of 19th century display typefaces, which were fashioned out of wood with a power router and pantograph. As of 1840, several firms specialized in the manufacture of wood type and it became the dominant form of type used in broadsides and posters. The typeface names are derived from trees common to the frontier.

About the Illustrations

In the 19th century, illustrations in books and newspapers were printed by applying ink to an engraving. Frontier artists made sketches in the field of the subjects they wished to illustrate before returning to a studio to tool the wood or metal block. In some cases, a publisher would enlist an engraver to etch the artist's illustration.

In *Outlaw* we use engravings made by several Western artists. These include Frederic Remington, who illustrated Theodore Roosevelt's book, *Ranch Life and the Hunting Trail*; Thomas Moran, A.C. Warren, W. Snyder, F. Schell, H.W. Troy and A. Will (whose works were produced by the engraving firm of Meeder & Chubb); and numerous anonymous artists not identified in the books in which their works appeared.

INTRODUCTION

The barroom fell silent as Clint and Logan Walker walked out of the chilly Arizona night and into the brightly lit saloon. Barely hesitating at the threshold, the two cowboys ignored the staring patrons and strolled on in. Clint sat down at a nearby table, his back to the wall. Meanwhile, Logan sauntered over the bar.

The younger Walker gave the pale-faced barman a hard look and, slapping some silver on the counter, ordered a bottle of cheap whiskey and three glasses. The weasel served it to him with shaking hands.

As Logan strode over to the table, a grizzled cowpoke still covered in dust from the road thrust a leg out into his path.

"Where d'ya think yer goin', boy?" said the cowboy, his voice harsh from cigarettes and liquor. Logan met the man's eyes with his own and then slowly looked over at his brother. Then he carefully tossed the bottle and glasses one at a time to Clint, who caught them neatly.

"You deaf?" rasped the man. "I said, where d'ya think yer going?"

Suddenly, Logan's foot lashed out and kicked the man's chair from underneath him. The cowpoke landed flat on his butt. The man scrambled to his feet, but before he could draw, he was staring down the barrel of Logan's Colt .45.

Logan motioned for the man to stand up, which he did. But his right hand still rested on his pistol's grip. Logan thumb-cocked his revolver as a dry smile slowly spread across his face.

Clint cleared his throat. "Wouldn't try that if I were you, mister," he warned. "Ol' Logan there, well, his temper's quicker'n his draw even."

The cowpoke snarled at Clint from beneath his matted bangs and then turned and spat at Logan's hand.

"Wrong thing to do," Clint muttered. Then Logan's pistol smashed into the man's jaw, knocking him sidelong across a nearby table which collapsed under his weight.

Almost immediately, a young, freckle-faced, red-headed man in a rawhide jacket stood up from where the table had been and took a swing at the younger Walker. Logan dodged beneath the blow and then drove his elbow into the boy's gut. The kid went down hard, coughing and gasping for air.

Suddenly, a shotgun blast shattered the air. Startled, Logan looked around. He was surrounded by angry men, all of their guns levelled at him. But none of their guns were smoking. The shot had come from above.

Clint spotted the gunman on the balcony and smiled inwardly. Undisturbed, he poured himself a shot of whiskey and then filled the other two glasses.

The grey-haired man on the balcony was strong and wiry, his long years on the range showing plainly on his weather-beaten face. He waved his shotgun meaningfully at Logan.

"What in tarnation's all the ruckus out here for?" he said in a low voice, through clenched teeth. No one breathed a word. He nodded at the kid, still kneeling on the floor.

"Johnny," he said, "what's this all about?"

"Well, sheriff, these two — ." He stopped to swallow and catch his breath, pointing at the Walkers. "Um, well — don't you know who they are?"

The sheriff squinted in Logan's direction, then Clint's. Then he scrutinized them both again, as if expecting their features to change.

Suddenly, Clint spoke.

"Sheriff Black, I don't believe we've ever been properly introduced." He stopped and smiled at the corrupt lawman's vexed look. "My name's Clint — Clint Walker. And that there's my brother Logan."

Clint paused again, weighing his words. His demeanor was sober now. "We're Alexander Walker's sons."

Surprise and possibly fear crossed Black's face. Then he noticed his men watching him, and the queasiness in his stomach turned to anger.

"You two comin' here," he growled, "was a bad idea. You give me one good reason — just one — why I shouldn't put you six feet under."

Logan glanced over at Clint, who was beckoning him over to the table. Logan looked up at the shotgun and then walked over and sat down next to his brother, stepping over the unconscious cowpoke on his way. Clint cracked a grin.

"Mr. Black," he began, raising his glass, "I believe I can give you several such reasons. Now why don't you just put down that shotgun and come on over and join us for a drink so we can talk this out like civilized people?"

The lawman wavered for a moment. What in blazes were these two trying to pull?

"*La Cuidad de Oro* mean anything to you?" Clint asked, as if he were waving a raw steak in front of a starving dog.

Black hesitated for another second and then lowered his gun and set it down behind him. "Alright," he said, the hatred and frustration unmistakable in his voice, "let's talk."

Welcome to *Outlaw*! This book brings to you a wealth of information, everything you need to know to be able to run or play in a western role playing game using the **Rolemaster** system. Shotguns and six-shooters, cowboys and Indians, outlaws and lawmen, from devilishly clever plots to bar brawls, from fiendish antagonists to romantic interests — this book has them all.

Outlaw gives you everything you need to know about adventuring in the United States of America, west of the Mississippi River during the 41 years between two significant historical events: the first run of the Pony Express in 1860 and the flight of Butch Cassidy and the Sundance Kid from the States in 1901. To make it simple, this book contains pages and pages of ready-to-use material — details about western history, weapons, equipment, animals, historical gunslingers and their supporting cast, scenarios — everything you need to jump in and start an *Outlaw* adventure right away.

WHAT IS OUTLAW?

Outlaw is a campaign book designed specifically for use with the **Rolemaster** system, although all you really need to play are *Character Law*, *Campaign Law*, *Arms Law*, and *Claw Law* or *Space Master* and *Claw Law*. The main difference between this and any other **Rolemaster** campaign book is that there is no magic. *Outlaw* is meant to be a wholly realistic — not fantastic — game.

Outlaw contains everything you need to know to be able to role play with **Rolemaster** in the American West from circa 1865 to 1901. Bank robberies, rustlers, bandits, wronged citizens, budding romances, hopeless causes and the kind of justice that comes from the barrel of a gun — all that's in here, and more!

As well as supplying you with a load of fictional adventures and source material, *Outlaw* gives you a bit of history about the period of time in which the game is set and points you in the right direction if you want to go find out more. It tells you how to design a character that fits into this environment, and about how he can try to defend himself against the perils he'll face on an almost daily basis.

To make it easier for you to start using it right away, *Outlaw* also contains tons of ready-to-use material, including guidelines to cover most combat situations you might encounter, adventure plots, campaign ideas and two scenarios: an introductory adventure and a full-blown mini-series. With this book and the **Rolemaster** system, you can travel back in time and explore the American West just before the closing of the frontier. So, don't be shy. Jump in head first and get started!

HOW TO USE THIS BOOK

Outlaw is a campaign book for the **Rolemaster** system. It provides all the information you need to play Western adventures using those rules. Note that *Outlaw* is not a stand-alone product. To use it, you must also have **Rolemaster** (or at the very least *Character Law & Campaign Law* and *Arms Law & Claw Law*), although for purposes of this book, we will assume that you have a copy of **Rolemaster**.

Outlaw can also be used as great source or inspirational material for adventures and scenarios other than the archetypical Western. You could, for example, use them to play an adventure set in the eastern United States during the Civil War or to simply give an episode in your **Space Master** campaign an authentic Western flavor.

If You've Never Played a Rolemaster System Game Before

If you've never played any games using the **Rolemaster** system, then this book is not the place to start reading. As explained above, *Outlaw* shows you how to use the **Rolemaster** system rules in a Western setting, but for the most part it doesn't actually contain those rules. If it did, this book would be well over 350 pages long!

So before going any further, grab a copy of either **Rolemaster** or **Space Master** and read it over.

Once you have at least a basic understanding of those rules, come back to this book and learn how to use those rules in a Western setting. For even further guidance, read the section below.

If You've Played a Rolemaster System Game Before

If you've already played a **Rolemaster** game, then you already know how the system works. *Outlaw* just shows you how to use those rules to play a Western game.

Read all the way through the Campaign Book section of *Outlaw*. Players should concentrate on the Character Creation chapter, although there's plenty of useful information in the Combat and Gamemastering *Outlaw* chapters. GMs should read all of the sections carefully.

Players probably should not read the entire Source Book. If the GM intends to use the scenarios or campaign herein, he should tell the players beforehand not to read those chapters, as this would spoil the games. GMs, obviously, should read the entire Source Book.

This book has extensive guidelines for constructing characters and a number of different types of campaigns, but it also includes a ready-to-use campaign city, complete with characters and scenarios.

If you want to get started playing right away, just use the ready-made characters and scenarios. You can read and learn how to design your own material later.

WHAT'S IN OUTLAW

Here's a brief summary of what's inside *Outlaw* and how it's organized.

THE CAMPAIGN BOOK

This section explains how to use *Rolemaster* for Western role playing. The first chapter, Character Creation, explains how to build and play western characters. The second chapter, Combat, tells the GM how to simulate the blazing gunfights and bare-knuckled brawls of western combat. The third chapter, Gamemastering, explains how to create and run western campaigns and scenarios.

THE SOURCE BOOK

This section contains a tremendous amount of ready-to-use material intended to help an *Outlaw* GM run his campaign. The History chapter gives a general description of western life. The Characters chapter has complete write-ups for over 40 historical Western characters, 7 typical Westerners and a few of the more famous Western outlaw bands. These characters can either be used by the players as PCs or by the GM as NPCs.

The Deadwood chapter contains an introductory scenario complete with a full campaign setting—the town of Deadwood, South Dakota — and a full-length adventure which can be run as a self-contained game or as the basis of a continuing campaign. The Scenarios chapter presents several ready-to-use scenarios. The Bestiary chapter has short write-ups for 10 creatures that you could encounter in a western campaign. The Miniatures chapter includes a full set of rules for using miniatures with *Outlaw*, thus converting it into a fully three-dimensional role playing game. The Conversions section gives guidelines for converting other Western role playing characters into *Outlaw* characters. And, the Bibliography lists dozens of sources of inspiration for great *Outlaw* role playing scenarios.



OUTLAW CAMPAIGN BOOK



1.0 CHARACTER CREATION

The first thing needed to play *Outlaw* is, of course, characters for the players. First-time players should probably start off using the sample characters provided in the Sample Characters section of the Source Book, but eventually most players will want to design their own characters.

This section provides new professions suitable for *Outlaw* characters, and, combined with *Character Law*, this should make the process of generating a character fairly simple.

1.1 PROFESSIONS

There are six professions in *Outlaw*: Cowboy, Gambler, Gunslinger, Native American Brave, Private Detective and Soldier. Additionally, characters can be constructed without a profession.

BRAVE

Native American — or Indian — braves had a hard time in the old West. The white men were gradually taking over all of the tribes' best hunting grounds and forcing the Indians to become farmers and live on increasingly smaller plots of land called reservations. This way of life contrasted starkly with the Indians' former glory as rulers of the plains.

Many braves (warriors), resisted the coming change and made war against the white man. The Indians were inevitably doomed to lose these wars in the face of their enemy's superior firepower, but they struggled on valiantly until the end. For more about the most famous of these men, see the descriptions of Sitting Bull, Crazy Horse, Red Cloud and Geronimo in section 13.2 Western Personalities.

After the Indian wars were through, there was still heard some occasional trouble from the reservation. Young braves, full of notions of past glory bred by the tales of their tribes' former status, led raids on neighboring white settlements, counting "coup" for each person they slew. These bands of renegades posed problems to the white settlers well into the end of the century.

- **Braves** gain a bonus of +3 per level on all weapon attacks (up to a maximum level bonus of +60).
- **Prime Requisites:** Agility and Presence.

COWBOY

Cowboys are cattle herders who work the ranches of the American West. They are employed by a rancher who runs the entire business, and are supervised by a foreman who sees to the day to day operation of the ranch. The greater part of a cowboy's duty is to tend to the ranch's herd of cattle while they graze in the fields, although he may find himself occasionally helping out around the ranch house as well.

Besides their day to day duties, twice a year, cowboys are charged with rounding up the herd and bringing them on in. During the spring roundup, they collect all of the recently-born calves and brand them with the ranch's mark. A brand was as good as a title to a car in those days, and was generally respected as such. The biggest problem rustlers (cattle thieves) faced was how to get rid of branded cattle. It was also the cowboy's duty to protect his herd from such bandits.

The fall roundup was followed immediately by a cattle drive in which the cowboys would bring the mature cattle to the nearest rail head where they could sell them at a great profit. A young calf might cost the rancher \$5, but a mature cow would bring him around \$30 at a rail head. The buyers would then take the cattle from there to the yards in Chicago, where meat packing companies would pay \$50 for the same cow.

Cowboys work long, hard days and are often only paid a barely living wage. Their room and board is covered as part of their salary, however, and since they work from dawn to dusk, they generally have few chances to spend their earnings. When cowboys do get a day or two off, they often ride on into town and blow their savings in a fit of drunken debauchery. Smarter cowpokes hoarded their cash, fueled by dreams of someday getting out and starting a business or a ranch of their own.

For descriptions of typical cowboys, see Billy Claibourne and the Clantons and McLaurys in section 13.2 Western Personalities. This profession also includes shepherders.

- **Cowboys** gain a bonus of +3 per level on all weapons attacks (up to a maximum level bonus of +60).
- **Prime Requisites:** Agility and Strength

GAMBLER

Because of the load of loose money floating around in the old West, there arose a sort of subculture of men and women who found that they could make their living by relieving other people of their hard-earned wages in a more or less honest fashion — by gambling. Gamblers are more often found in saloons than anywhere else. This is, after all, the best place to find others who are willing to join them in a friendly game.

Stereotypically, gamblers were snappy dressers and looked so slick, you'd think bullets wouldn't stick in them. In reality, however, most gamblers made a conscientious effort to fit in with the people around them. After all, it's much harder to get a game out of someone who knows that you're good.

For an example of a typical gambler, see the description of Poker Alice Tubbs in section 13.2 Western Personalities.

- **Gamblers** get a bonus of +2 per level on all weapon attacks (up to a maximum level bonus of +40).
- **Prime Requisites:** Agility and Intuition.

GUNSLINGER

This profession includes all Westerners who lived and died by the tools of their trade: guns. It includes both lawmen and outlaws, and the line between these two types of people was often very blurry indeed.

Lawmen are purportedly the backbone of American civilization in the old West. Without them around, strong and fast evil people would be able to prey on the weak and defenseless without fear of retribution. Unfortunately, in many cases in the old West, the law was just as corrupt as anyone else. Tin stars were often handed out to men of questionable character, as long as they had a rep as a fast draw and a crack shot. In the old West, lawmen didn't usually enforce the law so much as they kept the peace.

Outlaws were men and women who lived outside of the law. Some of them made their living by stealing what others had earned. Others were simply on the run after having killed someone, whether accidentally, in cold blood or in a fit of heated passion.

People who were lawmen in one territory were often outlaws in another. This goes along with what was actually the law of the West: might makes right. Some lawmen even made a tidy sum on the side by running a protection racket in the town that they were supposed to be protecting.

The West was filled with these people: bounty hunters, sheriffs, marshalls, bank robbers, assassins, horse thieves, rustlers, burglars, bandits. And in the lawless environment of the West, they thrived.

Still, not every gunslinger in the old West was a criminal. Some lawmen were incorruptible champions of the average Joe. True, these lawmen often had a shorter-than-average life expectancy, but their courage matched their sense of duty and of honor. They would always stand up for what they thought was right, and they never backed down.

For examples of both these kinds of men, see the descriptions of Wild Bill Hickok, Wyatt Earp and Jesse James in section 13.2 Western Personalities.

- **Gunslingers** receive a bonus of +3 per level on all weapons attacks up to and including 20th level, and +1 per level at 21st level and beyond.
- **Prime Requisites:** Agility and Quickness.

PRIVATE DETECTIVE

In a land where the law was often more corrupt than the petty criminals it purported to protect its citizens from, there sprang up a demand for trustworthy men who would stick by their duties. Thus was born the private detective, a man who would track down anyone, bring in any fugitive, solve any mystery, avenge any crime, whether real or imagined — for a price.

The most famous of these men were those employed by Allan Pinkerton: the Pinkerton Detectives. See section 13.4 The Law for more about them.

Private detectives were generally looked upon as interlopers, both by the criminals they tracked and the local law whose authority their presence usurped. They were often ridiculed for their fancy city ways, clothes and ideas, but despite this, they were generally respected for their abilities. Private detectives were usually more in their element in the city than in the wilds of the West, but this rarely prevented them from doing their job well.

- **Private detectives** get a bonus of +2 per level on all weapon attacks (up to a maximum level bonus of +40).
- **Prime Requisites:** Reasoning and Intuition.

SOLDIER

After the end of the Civil War, many Union soldiers found that they had a talent for fighting and so joined up with the U.S. Cavalry, the mounted division of the United States' army. The cavalry played a part in a number of armed conflicts in the West, most notably in the long series of campaigns against Indian tribes that refused to settle on the government reservations. The cavalry also responded to civilian calls for help when they were under attack by hostile Indians. This gave rise to the phrase, "Here comes the cavalry."

Most enlisted men in the cavalry are either Civil War veterans who couldn't seem to get war out of their blood or bright-eyed young men out looking for adventure. The officers tended to be ambitious, well-educated young men, looking to make names for themselves in the conflict and thus further their career. Sometimes this ambition became an obsession, and led to the ruin of these men as well as the unfortunates who serves beneath them.

See the description of Lieutenant Colonel George Armstrong Custer in section 13.2 Western Personalities for an example of military ambition gone wrong.

- **Soldiers** get a bonus of +3 per level on all weapon attacks (up to a maximum level bonus of +60).
- **Prime Requisites:** Constitution and Presence.

NO PROFESSION

Many westerners don't fit into any of the above categories and so are defined as having no profession.

Optionally, if the GM feels that the profession system is too constricting, he can simply declare that there are no professions, in which case, all characters would have to be developed this way.

For an example of a character without a profession, see Potato Creek Johnny in section 13.2 Western Personalities.

Only player characters and special non player characters should be allowed to choose prime requisites. "Normal" characters like bank tellers and shopkeepers shouldn't have any.

- **Characters** without a profession get a +2 bonus per level on all weapon attacks (up to a maximum level bonus of +40).
- **Prime Requisites:** None or pick any two.



CHARACTER DEVELOPMENT CHART

Weapon Skills	Brave	Cowboy	Gambler	Gunslinger	Private Eye	Soldier	None
Category #1** (Varies†)	1/5	2/5	2/5	1/5	2/5	2/5	2/6
Category #2** (Varies†)	2/4	2/5	2/7	2/4	2/7	2/5	3/6
Category #3** (Varies†)	2/7	3/9	3/9	2/7	3/9	3/9	4
Category #4** (Varies†)	2/7	4	3/9	2/7	3/9	4	5
Category #5** (Varies†)	2/7	4	3/9	2/7	3/9	4	6
Category #6** (Varies†)	5	4	5	5	5	4	7
Category #7** (Varies†)	10	12	15	10	15	12	15
Category #8** (Varies†)	10	12	15	10	15	12	15
Category #9** (Varies†)	10	12	15	10	15	12	15
Targeting ** (—)	Must be developed separately for each weapon at the normal cost for that weapon.						
General Skills							
Climbing (Ag)	2/5	3/7	4	3	4	3/7	3/6
Disarm Traps (In/Ag)	3/9	4	2/5	3/9	2/5	4	3/6
Driving** (Ag/Qu)	1/6	1/3	1/4	1/4	1/3	1/5	1/5
Marine Pilot** (Ag/Qu)	1/4	3/7	2/5	3/7	2/5	3/7	3/7
Perception (In/In/Re)	1/3	2/5	1/3	1/3	1/3	2/5	2/6
Pick Locks (In/Re/Ag)	4	3/9	1/3	3/9	2/6	4	3/6
Stalking & Hiding (Ag/SD/SD)	1/3	3	2/4	2/5	2/4	3	2/6
Swimming (Ag)	1/3	1/5	3	2/5	3	3	2/6
Riding** (Em/Ag)	1/3	1/3	3	2/5	3	2/4	2/6
Special Skills							
Adrenal Defense (—)	15	20	20	15	20	20	15
Adrenal Moves** (Pr/SD)	1/3	2/6	3	1/3	3	2/6	2/6
Ambush (—)	1/3	2/5	2/7	2/5	4	2/5	3/6
Body Development (Co)	2/5	2/7	4	2/5	3/9	2/7	2/6
Linguistics (—)	3/*	3/*	1/*	2/*	1/*	3/*	2/*
Martial Arts** (Varies†)	1/5	2/5	3/8	2/5	3/8	2/7	3/6
Sniping (—)	2/5	3/8	3/8	1/5	3/8	3/8	3/8
Survival** (Co/Re)	1/3	1/4	2/4	1/5	2/4	2/4	2/4

Notes:

- The stats in parentheses indicate the stat to be used to figure the stat bonus for that skill.
- If more than one stat is listed in a set of parentheses, average the stats and use that number to determine the stat bonus for that skill.
- Stunned maneuvers use SD for an additional stat modifier.
- ** — Each of these skill areas includes several skills that must be developed independently of each other.

† — The stats for these skills are:

- Projectile Weapons (Ag/St)
- Melee Weapons (Ag)
- Thrown Weapons (Ag/St)
- Bows (Ag/Ag/St)
- Striking Martial Arts (Ag/St/St)
- Sweeps & Throws Martial Arts (Ag/Ag/St)

1.2 SKILLS

The skills listed on the Character Development Chart can be used in *Outlaw*. Note that due to a different technological level, some of the skills are different in *Outlaw* than they are in *Rolemaster* or *Space Master*. The changes are described below.

The GM should feel free to alter this list according to the demands of his particular campaign or to make exceptions when he must. For example, if in his campaign a female *Space Master* Researcher was somehow transported to Cripple Creek, Colorado, 1869, the character would still have her Cybernetics skill. She'll probably never have a chance to use it, but you never know. As always, imagination is the best guide, and the GM is the final arbiter on all rules interpretations.

WEAPON SKILLS

Weapon skills in *Outlaw* are handled just as they are in *Rolemaster* with one exception.

There are nine skill costs for weapon categories listed on the Character Development Chart, and there are nine categories of weapons to which these costs must be assigned. They are:

- 1-handed Firearms
- 2-handed Firearms
- Support Firearms
- 1-handed Edged Weapons
- 1-handed Crushing Weapons
- 2-handed Weapons
- Bows
- Thrown Weapons
- Pole Arms

Note that, in *Outlaw*, the similar weapon skills rules (*Character Law* 13.1.1 and 14.1.5) apply. Thus, a character's skill rank with a weapon is either his skill rank with that weapon or half his skill rank with a similar weapon, whichever is higher.

GENERAL SKILLS

General skills in *Outlaw* are handled just as they are in *Rolemaster*. There are, however, two additional skills in *Outlaw*: Driving and Marine Piloting.

Actions involving these skills are resolved as Vehicular Maneuvers (VM). See 7.2 for more more about this.

Driving: (VM) Just as with Riding, skill ranks in Driving must be developed separately for each different type of vehicle. One skill rank allows a basic understanding of how to control the vehicle. Subsequent skill ranks reflect increased ability and quickness in maneuvers. This skill is only useful with regard to land vehicles such as stage coaches and horse-drawn carts.

Marine Piloting: (VM) This skill applies to controlling all watercraft, including boats, barges and primitive submarines. Just as with Driving and Riding, skill ranks in Marine Piloting must be developed separately for different types of vehicles.

SPECIAL SKILLS

Special skills in *Outlaw* are handled just as they are in *Rolemaster* with a couple exceptions.

First, unless a player can come up with a solid rationalization, his characters should not be allowed to possess the Martial Arts skill above Rank 1, although they may have as many skill ranks within Rank 1 as they like. Martial Arts Striking Rank 1 equates to boxing, and Martial Arts Sweeps and Throws equates to wrestling. Characters possessing higher Martial Arts Ranks should be rare.

Second, there are two additional special skills in *Outlaw*: Sniping and Survival.

Sniping: (SP) Similar to Ambush, this skill allows an attacker using a firearm, thrown weapon or bow to adjust a critical hit against an unaware target. As with Ambush, Sniping is only possible if the target is unaware of the attacker and the target is basically stationary. If a critical is achieved, the attacker may modify the critical results roll by a number equal to his sniping skill rank.

Survival: (SM) A successful roll indicates that the character has avoided the adverse affects of the environment. One roll is usually made every 24 hours, but frequency and modifiers can vary with the intensity of the environment, the number of people in the group and any available equipment. Three basic environments must be developed separately: Hot/Moist (Jungle), Hot/Dry (Desert) and Cold (Arctic). This skill includes the ability to forage for food as well as the ability to find or construct effective shelter.

LANGUAGES

In the old West, almost everyone spoke English. On the average, most people had a Conversational Ability of 6 and a Reading/Writing Ability anywhere from 1 to 6. Literacy was not prevalent in the West.

French was spoken in some places the northwest, near the Canadian border, and Spanish was spoken throughout much of the southwest. Additionally, most Native Americans still spoke their own tongue which was named after the tribe. Common tribes in the West were the Arapaho, Apache, Blackfoot, Cherokee, Cheyenne, Comanche, Hopi, Navaho, Nez Percé, Pueblo and Sioux.

SECONDARY SKILL DEVELOPMENT COST CHART

Skills	Brave	Cowboy	Gambler	Gunslinger	Private Eye	Soldier	None
Acrobatics (Ag/Qu)	1/3	1/4	2/5	1/3	2/5	2/5	2/6
Acting (Pr/Em)	2/7	2/5	1/3	2/4	1/3	2/8	2/6
Advertising (In/Re)	7	5	2/5	4	1/5	5	2/6
Administration (In/Em)	5	4	1/5	3/9	1/3	2/5	2/6
Animal Healing (Em/Re)	2/7	2/5	4	2/7	4	3/6	2/6
Animal Training (Em/In)	2/5	1/3	5	2/5	5	2/9	2/6
Appraisal (In/Re)	7	5	1/3	2/5	2/5	4	2/6
Athletic Games (Ag/Qu)	1/3	1/3	2/3	1/5	2/7	2/5	2/6
Caving (SD/Re)	1/4	1/5	3	2/9	3	3	2/6
Contortions (Ag/SD)	1/3	2/5	2/3	2/5	2/5	2/7	2/6
Cookery (In/Re)	2/5	2/7	1/5	2/5	1/7	2/7	2/6
Crafting (Re/Ag)	1/5	2/3	2/7	2/7	2/7	2/4	2/6
Dance (Ag/In)	1/3	6	1/5	4	1/5	5	2/6
Diplomacy (Pr/In)	6	6	1/5	3/6	1/3	2/5	2/6
Disarming (Ag/Qu)	1/4	1/5	2/4	1/2	2/5	1/5	2/6
Diving (SD/Ag)	1/5	1/3	2/6	2/5	3/6	2/5	2/6
Drug Tolerance (Co/SD)	5	2/5	1/5	1/3	3	3	2/6
Falsification (SD/Re)	4	3	1/3	2/5	1/4	3	2/6
First Aid (SD/Em)	2/6	2/6	2/6	2/6	2/6	2/6	2/6
Fletching (Ag/SD)	1/3	4	5	3	4	4	2/6
Foraging (In/Me)	1/3	1/5	2/6	2/3	2/6	2/3	2/6
Frenzy (Em/SD)	1/3	2/3	3	1/3	4	3	2/6
Gambling (Me/Pr)	4	3	1/2	1/5	3	3	2/6
Herding (Em/Pr)	1/5	1/3	5	2/6	5	3	2/6
Interrogation (In/Em)	2/5	2/7	1/5	2/3	1/3	2/7	2/6
Leather Working (Ag/Re)	1/5	2/5	4	3	4	3	2/6
Mathematics (Re/Me)	4	3	1/3	2/5	1/5	3	2/6
Meditation (Pr/SD)	1/3	2/6	2/6	2/3	2/6	2/6	2/6
Music (Ag/Em)	1/5	2/6	2/3	2/6	2/6	2/6	2/6
Navigation (Re/In)	1/3	1/3	2/6	2/4	2/3	1/5	2/6
Propaganda (In/Em)	4	4	1/5	3	2/3	3	2/6
Public Speaking (Em/Pr)	2/4	3	1/5	2/3	1/3	2/4	2/6
Quick Draw (Qu/Ag)	1/3	1/4	2/3	1/2	2/3	2/3	2/6
Rope Mastery (Me/Ag)	2/6	1/3	3	2/6	3	3	2/6
Rowing (SD/St)	1/5	3	2/4	2/6	2/3	3	2/6
Sailing (Em/In)	3	3	2/4	2/6	2/3	3	2/6
Seduction (Em/Pr)	2/6	3	1/3	2/3	2/3	2/6	2/6
Signaling (Me/SD)	1/3	2/7	1/5	2/3	2/3	2/3	2/6
Singing (Pr/In)	2/6	2/3	2/3	2/6	2/6	2/6	2/6
Skiing (Ag/SD)	2/3	2/3	4	2/3	3	2/5	2/6
Smithing (St/Ag)	2/5	2/7	3/9	2/6	3/8	2/5	2/6
Star Gazing (In/Me)	1/3	1/5	2/7	2/5	2/7	2/5	2/6
Stone Carving (SD/Ag)	1/5	2/6	3/6	2/6	3/6	2/6	2/6
Subduing (Ag/Qu)	1/4	1/5	2/3	2/4	2/3	2/6	2/6
Tracking (In/Re)	1/3	1/5	5	2/3	3/9	2/4	2/6
Trading (Re/Em)	2/7	3	1/3	2/3	2/5	2/7	2/6
Trap Building (Re/Em)	1/3	1/5	5	2/4	3/7	2/5	2/6
Trickery (Pr/Qu)	1/5	3/6	1/2	1/5	2/3	3/6	2/6
Tumbling (Ag/SD)	1/3	1/3	2/3	1/5	2/3	2/4	2/6
Visual Arts (In/Em)	1/5	3	2/3	2/6	2/3	2/7	2/6
Weather Watching (In/Em)	1/3	1/4	3	2/3	2/4	3	2/6
Wood Carving (Ag/Em)	1/5	2/6	3/6	2/6	2/6	2/6	2/6

SECONDARY SKILLS

The use of secondary skills is essential in *Outlaw*. All *Rolemaster* secondary skills are allowed in *Outlaw* with the exception of Spellmastery. The following additional secondary skills are also permissible.

Advertising: Bonus for successfully marketing a product or service.

Administration: Bonus for functioning successfully within any organization where record keeping, personnel interaction and bureaucracy is present.

Animal Training: Bonus for training a particular kind of animal.

Appraisal: Bonus for determining or estimating the value of an object or good. Must be developed separately for each specific area of specialization. Areas include precious gems and minerals, farm animals and historical artifacts.

Athletic Games: Bonus for playing any one game primarily involving agility, coordination and motor skills.

Crafting: Bonus for a particular craftsman skill. Examples of some pertinent craftsmen are a carpenter, a gunsmith, a cooper and a wainwright. A separate skill must be developed for each craft.

Diplomacy: Bonus for working successfully with (but not within) bureaucracy like a government, a crime ring or a large business.

Disarming: Bonus for an attempt to remove an object from an opponent's grasp. If the skilled character rolls 101+ on a 1-100 open ended skill roll, plus his skill bonus, then the opponent must make a RR vs the level (# of skill boxes) of the disarming skill used. The skilled character must be within reach of his opponent, and the opponent must (normally) be surprised.

Drug Tolerance: Bonus for resisting the effects of any one type of intoxicant, poison or other chemical substance. Bonus is applied directly to the RR. The skill must be applied separately for each type of drug (e.g., alcohol, sodium pentathol). The character does not have to be conscious to receive this bonus.

Frenzy: As in *Rolemaster*, except the frenzied character is also immune to stuns.

Interrogation: Bonus for extracting information from an intelligent source (e.g., a human being). This may or may not include causing the subject of the interrogation some discomfort. An additional +25 bonus is added if the subject is discomforted (mentally or physically).

If the subject is discomforted, however, and the net Interrogation roll is negative, the subject may suffer a major mental or physical injury, or even death. In such a case, the subject should roll a RR (using SD/Co as a modifier) to determine the extent of the injury.

Propaganda: Bonus for influencing others through indirect means, rather than by direct speech. Includes the abilities to start rumors and to design large disinformation campaigns.

Quick Draw: Bonus for drawing or changing weapons. In certain cases, a GM might allow a character whose roll totals 101+ over an opponent's roll to fire a firearm and determine results before the opponent can fire.

Visual Arts: Bonus for creating and comprehending works of art. Skill must be developed separately for each medium (e.g., drawing and painting or sculpture).



2.0 ROLE PLAYING

A role playing game is one in which the players take on the personas of characters placed in a world of the Gamemaster's design. The players' duty is to play the roles of the characters as well as possible in each given situation. This section details exactly how you, as a player, can best go about doing this. GMs should also read these words and keep them in mind when running a game.

First and foremost, *Outlaw* is a role playing game, so make a real effort to play the role of your character. To be able to do this, you must first create an interesting and believable personality for the character. Then, while playing the game, do your best to act and react to every situation in the game world as you think the character would, instead of as you think you would.

For instance, if your character knows nothing about Billy the Kid, but you've just read his biography, then the character's actions should reflect his ignorance concerning the outlaw, even should he meet him on the street. And if the character is foolhardy enough to charge into a hail of gunfire even though you'd drop your gun and run for cover, then the character shouldn't hesitate to hurl himself into the thick of the fight.

Keep in mind that it's even possible to play a character who's more knowledgeable than you are. If, for instance, you're playing a Civil War veteran, your character would likely know all about the war, even though you may personally have no clue as to when it even started.

Come up with a character you can enjoy playing: a dark, brooding man full of anger and vengeance, a naive young man trying to make his mark in history, a scoundrel, a scallywag, an upstanding officer of the law, etc. Define this character when you create him, and then in the game, ham it up. Don't be afraid to exaggerate your character's quirks. After all, they're what make him stand out from the crowd.

This is an opportunity for you to explore other lives and personalities and to understand what it's like to be something or someone that you aren't.

Sure, it might be interesting for a while to try out all of the different combat maneuvers or to see how many bandits you can blow away in an evening's play, but unless this is a part of the character's quirky personality, this eventually degenerates into a dull routine. After all, there's only so many ways you can shoot someone.

The true, continuing excitement of role playing comes when you and your fellow players treat your characters like those in a good novel or film — people with a unique personality and outlook, whose personalities grow and develop in response to their experiences. These kinds of characters are far more interesting to play and soon become as real or more real as any cowboy on the silver screen.

Remember, characters should grow and evolve in response to their experiences. Over the course of several games, they may even mutate into something completely different than the character they were when you began.

Your character may be partially or completely different than you. He might be a killer, whereas you are a pacifist. Maybe he's black, and you're white. Maybe he's a hot shot gambler, and you've never played a game of poker in your life. These differences are not something to be afraid of; they should be looked upon as a challenge.

In the end, you'll probably learn a little bit more about how other people think. And maybe in the course of things, you'll even learn something about yourself.

2.1 SPENDING DEVELOPMENT POINTS

After your character's ridden off into the sunset, the GM should help you decide how to spend your development points brought on by a new experience level. The types of adventures that you play in should heavily influence the way in which you purchase new skills.

If your character's constantly mixing it up with NPCs who're much tougher than he, spend your experience to become more effective in combat. If you're consistently asked to make skill rolls (and at penalties), then buy more skills and improve upon the ones you already have. The GM can also help shape the characters by giving out assigned experience points — experience points which generate development points that can only be spent in a particular way.

It's best for the game in the long run if you try to broaden your character's range of abilities rather than concentrating on becoming the best at one or two things. It's more difficult for a GM to create a good, well-balanced adventure when one character is a living weapon who's dumb as a post and his partner is a bumbling genius.

Add skill ranks to your character logically. If your character has spent the last few months of his life on the Wichita Trail, there's basically no way for him to have picked up the advertising skill. Sometimes you might have to journey to a particular person or location just to learn a particular skill, and this will provide another opportunity for an adventure.

2.2 TEN TIPS FOR GOOD PLAY

Here's a few clues on how you, as a player, can make the most of your *Outlaw* campaign.

1. Use flashy combat scenes. *Outlaw's* combat rules give you a lot of room to try almost anything you want. Use this!

If you saw a character do something in a film or on TV, try it, or make up maneuvers of your own. Be clever and descriptive, and the GM might give you a bonus. Besides, it makes the game flashier and that much more fun.

2. Work with your fellow players, not against them (unless this is part of the scenario). Many well-designed scenarios have never been completed simply because the players or their characters couldn't keep from bickering amongst themselves.

Concentrate upon your goals. Work as a team, complementing each other's strengths and weakness, and you'll be much more effective than any group of individuals could ever hope to be.

3. Speak your character's parts. Phrase things as he would phrase them. Don't say, "I walk over and order a bottle from the bartender."

Say, "Howdy there, Bartender! Gimme a bottle of yer best whiskey. Naw, none of that watered-down swill yuh feed the yokels. I want the good stuff, the stuff yuh keep in the back." Be colorful, and have fun.

4. Don't waste your time looking for loopholes or the best way to twist to rules to your advantage. Quite bluntly, this is childish and annoying.

Believe it or not, there are holes in these rules. No game system can hope to cover every eventuality. If you do find a hole in the rules, bring it to the GM's attention gracefully and give him the chance to plug it with common sense.

5. Do a little leisure time "research." Watch a few westerns on late night TV. Read a western novel, biography or history. Go see a western film or two or rent them out on videotape and watch them at home.

The better an understanding you have of the genre you're playing in, the crisper and more well-defined your images of the game world will be, the sharper your character conception will

be and the more fun it'll be for you.

6. Avoid creating characters who are loners if you're playing with a group of characters. They often don't fit well into group situations, and it's a real hassle for the GM to constantly be forced to run two or more groups of characters simultaneously.

One way around this is to talk to the GM about what he wants to do with the campaign. Since most *Outlaw* campaigns are limited in nature, it's possible that you could design a loner character who had found himself forced into working with others over a short period of time.

7. Create characters with a reason for taking part in adventures. This way, even characters who have been loners in the past can see their way fit to working with the group.

The GM should be able to suggest some appropriate motivations before the campaign begins. Bring to the game a character who wants or needs to be there and who will therefore be compelled to cooperate with the others.

8. Get up off of your duff and join in! Don't just sit back and wait for the GM and the other players to entertain you. You'll end up waiting a long time.

Instead, become a part of the game. Involve yourself in the story. The more players that get into the game, the better it works.

9. Remember the GM is not your enemy. He's only trying to run a good game and help everyone have fun. A good role playing session is basically interactive, cooperative storytelling. The players and the GM work together to weave a tale and have an exciting, good time in the process.

10. It's just a game, so relax. Don't stress out over your character's fate or whether he's being treated fairly. Many times he isn't, in which case, the game mirrors real life surprisingly well.

3.0 DISCRIMINATION

Players and GMs should notice one particularly distasteful thing about many of the people in the American west from 1865 - 1900: these people regularly discriminated against others on the basis of their creed, gender, sexual orientation and color of their skin.

This is quite obviously not right and something that we do not agree with or approve of at all. It was, however, a sad fact of life, and something rather difficult to handle when playing a game set in such a backward time.

Even though blacks had, in name at least, been freed in the North by Lincoln's Emancipation Proclamation and in rest of the nation by the resolution of the American Civil War, they were relegated to being second-class citizens and were often not allowed to exercise the rights they had won. Not until the civil rights movement of the 1960s did things improve for the better, and the fight for racial equality has not yet been finished, even to this day.

Native Americans had even a tougher time than many Blacks in this era. Instead of being enslaved, these people were hunted down a massacred as dangerous savages whose very existence was not to be tolerated. They were pushed off of their prime hunting grounds onto comparatively barren reservation and from there onto ever smaller and smaller plots of land when those in power eventually found uses for the land they'd "given" to the Indians.

Chinese and Irish people who were brought over to America as cheap labor for the railroads were constantly denigrated and abused. Hispanics were tolerated in the southwest where they often outnumbered anyone else, but they were still often mistreated in more northerly areas.

Even in the West, where they were scarce, women were generally destined to be either housewives or prostitutes. They weren't, in fact, even given the right to vote until 1920. Women were occasionally traded to Indian tribes in exchange for goods and services.

Due to the scarcity of women, interracial marriages were not uncommon and were even generally accepted (except between blacks and whites), as long as the man was white. Homosexuality was rarely heard of and never actually admitted, although it most certainly existed.

HOW TO HANDLE DISCRIMINATION

One way to deal with discrimination in an *Outlaw* campaign is to ignore it. It's just a game, and there's absolutely no reason players and GMs should feel compelled to mimic the more disgusting aspects of Western society in their role playing game.

Pretend the characters are living in a more perfect world where everyone treats everybody equally well. Not only is this a particularly likeable fantasy, it reflects the way discrimination is handled in many western films and books.

But, if for some reason the GM decides to incorporate this issue into his campaign, there are some guidelines he should follow.

Player characters should never — repeat: never — be prejudiced against another human being. This is simply not heroic.

If the GM wishes to make discrimination a central point of his campaign, he could make an exception and allow PCs to be discriminatory, but only for empathetic reasons (e.g., the character's family was massacred in an Indian raid) and only temporarily. The GM must make a point to resolve this plot or subplot early on in the character's career, the moral of the story being that we're all created equal and should be treated accordingly by our peers.

On the other hand, many heroes find it impossible to stand aside and watch discrimination occur. The same man described above, after having learned his lesson about judging people by the color of their skin, might then feel compelled to defend the rights of a Native American with all of his ability — even at the risk of losing his life.

Note that even in campaigns where discrimination is an issue, the GM should take special care to also set up encounters in which this does not figure into play. Otherwise every time the PCs run into a certain type of person a riot will ensue, and after a while, this will become monotonous. After all, as many as 25% of all cowboys in the 1870s were black.



4.0 COMBAT



Westerns are full of action, mystery and suspense, but in the end, most westerns come down to one thing: a showdown. Combat is central to almost all role playing games, and *Outlaw* is no exception. Here's everything players and GMs need to know about dealing with the kinds of shootouts, ruckuses and brawls common to westerns.

This chapter provides weapons, optional combat modifiers and examples of how to handle certain types of situations unique to western combat.

Each of the optional rules will have a tremendous affect upon the flavor of the game. Some of them shorten a character's life expectancy; others lengthen it. The GM will need to take this into account when deciding which rules will be used in his campaign. Remember, optional rules are optional. The GM can decide to use some, all or none of them, as he sees fit.

4.1 THE BATTLE ROUND SEQUENCE

Outlaw uses *Space Master's* round sequence because of the presence of firearms. Guns or other weapons with a rate of fire of "2/rnd" or "2 bursts" can be discharged in both Fire Phases A and B. Guns and other missile weapons (like bows) that can only fire 1/rnd may only fire in Fire Phase B. Because there are usually no spells or psions used in an *Outlaw* game, the combat sequence is a bit shorter than the one found in *Space Master*. It runs as follows.

- 1 — Fire Phase (A)
- 2 — Fire Result Phase (A)
- 3 — Movement/Maneuver Phase
- 4 — Fire Phase (B)
- 5 — Fire Result Phase (B)
- 6 — Melee Phase
- 7 — Melee Result Phase
- 8 — Final Orientation Phase.

4.2 EXCEPTIONS TO THE BATTLE ROUND SEQUENCE

In addition to the standard *Rolemaster* exceptions, the optional rules for changing targets (*RM* 9.1), missile weapons in melee (*RM* 9.2) and firing while moving (*RM* 9.4) should be used in *Outlaw* games.

The rules for reloading (*RM* 9.5) should also be used, but the Reload Time Chart should be replaced by the one below.

LOADING TIME CHART	
Activity	% of Round
Reload:	
Short Bow	60
Long Bow	80
Unload:	
Single Metallic Bullet	25
Single Cap and Ball Bullet	25
Reload:	
Single Metallic Bullet	25
Single Cap and Ball Bullet	50
Gatling Gun	100
Cannon	*800
Other:	
Remove a Cap and Ball Cylinder	50
Replace a Cap and Ball Cylinder	50
Drawing a Weapon	20
Sheathing a Weapon	30
Picking up a Weapon	40
Changing Weapons	50
Shift Weapon to Other Hand	10
* Up to four characters can work as a team to reload a cannon, thus cutting the time required to 200% activity.	

4.3 RELOADING FIREARMS

Guns in the old West did not automatically eject their spent shells. Instead, they usually had to be removed by hand, one at a time.

Because cap and ball revolvers had to be unloaded and reloaded from both ends of the cylinder, their cylinders were easily removable from the rest of the gun. However, most gunmen with these weapons carried a loaded spare cylinder with them to speed reloading in situations where time was of the essence.

RELOADING HAND GUNS AND LONG GUNS

Metallic cartridge guns had fixed cylinders that couldn't be removed quite so quickly, and often had to be unloaded and reloaded one bullet at a time. Still, this was much faster than reloading a cap and ball cylinder. A character can unload and reload up to two metallic cartridges in a round.

A cap and ball cylinder must be removed before it can be reloaded, and this can be done in a half round. It then takes a quarter round to unload a cylinder and a half round to reload it. The freshly loaded cylinder can be replaced in another half-round.

Note that because it took so long to reload a cap and ball revolver, it was a common practice for a gunfighter to carry two or three pre-loaded cartridges in his saddlebags or vest pocket.

RELOADING A GATLING GUN

It takes one round to remove the spent magazine from and feed a fresh magazine into a Gatling gun.

RELOADING A CANNON

It takes eight man-rounds to reload a cannon. However, only a maximum of four people can work on a cannon at the same time. Therefore, with an allotment of four people, a cannon can be reloaded in just two rounds.

4.4 SHOTGUNS AND SCATTERGUNS

Whether a weapon is allowed one or two shots per round, such fire is assumed to be discreet. Each shot is aimed at a single target. The only hand held weapons that have a possibility of affecting more than one target with a single shot (barring the use of some optional rules) are shotguns and scatterguns.

If the primary target of a shotgun or scattergun discharge is next to another potential target, that secondary target must be attacked with another (secondary) combat roll if both of the following conditions apply.

- 1) The secondary target is within 5% (lateral displacement) of the range from the weapon to the primary target (or 10% in the case of a scattergun).
- 2) The attacker has a clear line of fire to the secondary target.

To simulate the reduced effect of a shotgun discharge at a secondary target, allow no OB modifier to the secondary combat roll.

4.5 FIRING BURSTS

Gatling guns are the only guns in *Outlaw* that can fire a bursts of bullets. A burst is considered to be an exact discharge of five individual shots.

A burst can be used in three different ways. An attacker may:

- 1) Spray a restricted arc in front of himself, trying to affect multiple targets.
- 2) Spray a restricted arc in front of himself, trying to hit a single target and having an increased chance of doing so.
- 3) Concentrate the burst upon a single target, trying to inflict more damage upon the target than would have been done other wise.

Each of these options is described below in greater detail.

SPRAYING MULTIPLE TARGETS

A burst can be fired in a 60° arc at Short Range, a 30° arc at Medium Range or a 15° arc at Long Range. The attacker simply picks out two to five targets within the arc, which are relatively close to each other and declares his intentions. Potential targets in the firing arc cannot be skipped so that two widely separated targets (or groups) are only affected by the spray. If the attacker indiscriminately fires a burst at a group of targets, the GM should randomly determine which five targets are being shot at.

Every eligible target is then attacked on the Gun Table. Halve the attacker's OB, and make a separate combat roll against each of the targets.

SPRAYING A SINGLE TARGET

A burst can be fired at a single target with the sole intention of increasing the attacker's chance of hitting it. The firer gets a +25 to his OB for this attack, but any hit is resolved as a single shot on the Gun Table.

Additionally, the burst has a chance of affecting up to four other secondary targets. See section 4.4 above for more on how to determine the eligibility of secondary targets. Their is no OB modifier for attacks on these secondary targets.

CONCENTRATING ON A SINGLE TARGET

A burst can be concentrated on a single target with the intention of hitting him with more than one bullet. The attack is made normally on the Gun Table. Multiply all concussion hits by 150%. Any critical strikes are rolled on the Shrapnel table.

4.6 CANNON CANNISTER ROUNDS

Cannon cannister rounds have the same chance to affect more than one target as does a scattergun, as described above in 4.4. The same restrictions apply to cannon cannister rounds as scatterguns.

4.7 USING TWO WEAPONS AT ONCE

A number of weapon combinations are possible in *Outlaw*. Whenever a character is using two melee weapons together, the GM has the option of using the rules outlined in *Arms Law* 5.1 or those given below. Whenever a character has a firearm in either hand, or a firearm in one hand and a melee weapon in the other, however, the GM should definitely use the rules below.

Whenever a character uses two weapons at once, this will incur heavy penalties to his off-hand weapon. Also note that the attacker should be limited to a single target for that attack unless he's operating in some kind of accelerated mode.

The total OB for a Weapon Combination attack made in a single phase should not exceed the highest OB for one of the weapons being used. For example, if a combatant is using two weapons and has an OB of 20 for one and 60 for the other, the total OB for the weapon combination should not exceed a +60 total. Additionally, the weapon with the lower OB can never have its OB boosted higher than its maximum OB skill bonus.

Example: *Using the specifications given above, a Weapon Combination attack could be made with one attack (the better one) at +40 and the other attack (the worse one) at +20. The attacker's total OB would then still be +60.*

4.8 OFF-HAND WEAPON USE

Weapon skills must normally be developed separately for each hand (e.g., firing a revolver with the left hand as opposed to the right). When a weapon is wielded from an off hand, this is considered to be a similar skill. Thus, the attacker can either use his skill rank with the weapon in the off-hand or half his skill rank with the weapon in his trained hand, which ever is higher.

Additionally, barring ambidexterity, using a weapon in an off-hand incurs an extra -20 OB penalty after all other adjustments and modifiers are taken into consideration.

4.9 OTHER FIRING METHODS

As you might have guessed, not everyone fires pistols one-handed or bothers to use both hands to fire a rifle. For those characters who like to do things a different way, here's a list of the bonuses and penalties they face.

1-HANDED FIREARMS

If a character decides to fire a 1-handed firearm with two hands, he adds +5 to his OB when firing at Medium or Long Range.

2-HANDED FIREARMS

If a character braces a 2-handed firearm on a stable surface before firing it, add +5 to his OB when firing at Medium or Long Range.

If a character tries to fire a carbine with one hand, his attack takes a -20 OB modifier. If a character tries to fire a rifle with one hand, his attack is at -40 OB. In either case, whenever a character fires a 2-handed firearm with one hand, the all range increments of the weapon are halved.

4.10 OVERWHELMING ADVANTAGE

If the GM determines that a combatant has an overwhelming advantage over his opponent, that combatant may be assumed to carry out his chosen action to its fullest extent. Thus, executions and the like can be made without having to consult the appropriate attack chart. A roll should still be made to determine if a weapon failure, etc., occurs.

4.11 ARMOR

Note that armor and shields are generally not used in *Outlaw*. Unless a PC manages to come up with a really good rationale for why his character wears armor, the PC should not be allowed to wear it. In the old West, armor was almost unheard of and extremely difficult to find.



5.0 WEAPONS

Clint and Logan Walker rode out of town armed to the teeth. Clint carried two single-action Colt .45s, each in a fast draw holster attached to one of the two ammo belts slung low around his hips. A double barrel shotgun hung from a rawhide thong looped around his saddle horn. A Winchester repeating rifle rested within easy reach in a scabbard which rode just ahead of his right stirrup. Beneath his jacket, in the small of his back, he carried a sheathed Bowie knife.

Logan was outfitted similarly but carried a carbine where his brother had placed his rifle. And instead of the Bowie, a smaller throwing blade lay folded in the top of his right boot.

The dawning sun shone upon their faces, the small bit of warmth a welcome sensation on that early spring day. The duo slowed for a moment to enjoy the near silence of the morning's peace. It had been many a day since they'd been able to enjoy such a moment, and it reminded Clint of their younger days, driving cattle along the range.

Logan coughed, and Clint looked up to see where he was pointing. Far up to their left, a lone man on a horse stood atop of a low ridge. Clint could just barely make out the few feathers behind the man's hatless head.

It was an Indian, probably Comanche. Was he on the war-path? If so, was he a lone hunter or an advance scout of a larger force? Hard to tell, and too risky to take chances with. The Walkers nudged their horses up to a slow gallop and headed along their original path, away from the Indian.

A few minutes later, Clint turned in his saddle and looked back down his path. The Indian was following them. He motioned to Logan, and the two men turned their mounts about and brought them to a halt. Clint drew his rifle and checked his ammo as Logan readied his carbine.

As the Indian came into range, Clint ordered him to stop. He did, holding his hands in the air to show that he meant no harm. He was not wearing war paint.

"Alright, mister," yelled Clint, "come on over, but keep those hands in the air."

The Indian complied readily, and as he approached, Clint could see that he was armed only with an old Civil War rifle which was slung across his back. When the Indian got within twenty feet, Clint drew a bead on his bare chest and ordered him to stop again.

"My name is Red Moon, and I come in peace," offered the Indian in his heavily accented English.

Logan looked at Red Moon long and hard. "What tribe?"

The Indian gave him a quizzical look.

"Ah, what my brother means to say is, 'From what tribe do you come?'" Clint interpreted.

"Cheyenne," grunted Red Moon. The brothers breathed a collective sigh of relief. The Cheyenne were a peaceful tribe from Wyoming territory to the north.

"What do you want?" Logan demanded.

"I wish to warn you of a band of Comanche to the east of here." Red Moon pointed in the direction of the rising sun. "Their camp lies directly across your path."

"How many of them are there?" asked Clint.

"Twenty braves, perhaps more."

Logan laughed darkly. "Twenty braves? Not a problem." He patted his carbine. "This here's all we'll need to take care of any arrow-slingers."

Clint felt a bit less confident than his younger brother. He studied the Cheyenne carefully, looking into his eyes for some sign of deceit. "Wait a minute. Where'd you get that gun?"

Red Moon blew out a long breath. "That is what I have come to tell you. White men dressed like yourselves came and traded this weapon to me for my bow and arrows. I was suspicious, though, so I followed them for many miles.

"I saw them come upon the Comanche path and follow it to their camp. There, these men traded weapons like this one for the braves' bows and arrows. Why they did this, I do not know."

Logan swallowed hard. "You mean that war party's got rifles?" Red Moon nodded. "Blast those traders!"

Clint agreed. "Damn comancheros," he muttered as he pondered why the outlaws would've traded guns for bows. He shook his head. They'd find out soon enough.

Clint turned to the Indian. "Thanks, Moon." The gunslinger hesitated for a moment. "But why'd you warn us?"

Pain passed across the Cheyenne's face. "I have seen much blood spilled in the wars between your people and mine. I have no wish to see the plains become redder than they already are."

Clint gave the man one last appraising look and then slipped his rifle back into its sheath. After a long moment, Logan's carbine followed suit. Red Moon was visibly relieved.

"I have a request," ventured the Indian.

Logan grimaced. "I knew it. I knew there was a catch! What do you want? Bullets for your fancy new toy?"

Red Moon shook his head and smiled. "I have all the bullets I need. But I would like to ride with you for a while. The plains are filled with much danger today, and there is strength in numbers." Here the Cheyenne grinned and patted his rifle. "Particularly, well armed numbers."

Clint chuckled and looked over at Logan who nodded his grudging approval. "Sure," drawled the older Walker, "there's always room for one more gun."

In the Wild West, weapons were essential to survival. With a good gun by a person's side he could both catch his dinner and defend himself from hostile Indians or marauding bands of outlaws.

The only law of the West was that the quick and the smart survived and the slow (either with a gun or a brain) were dead. And most often the only justice the average person could expect was one he exacted himself.

A man with a gun could rob a bank, shoot a rustler and defend his honor. There's an old frontier saying that goes something like this: "God created men. Colonel Colt made them equal."

A man who was good with a gun had power. Some used it for good, others for ill. But use it they did — and often.

The weapons listed on the tables below are available for use in *Outlaw*.

5.1 FIREARMS

Below are detailed descriptions of many of the different types of bullet-firing weapons available for use in *Outlaw*. See the Source Book section for details of their costs and availability.

Note that the list of firearms presented in this book is by no means comprehensive. Numerous other types of guns were introduced and in use across the world in the time frame in which *Outlaw* is set, but for reasons of availability, popularity and historical accuracy, they weren't included here.

If a GM wishes to include a historical weapon in his campaign that isn't listed here, he should feel free to do so. Note, however, that such inclusions should be rare.

AMMUNITION

By 1860, the old blunderbuss and musket had pretty well faded into obscurity due to obsolescence. These weapons were loaded by shoving a bit of black powder and ball down the muzzle of the weapon and then fired by using a match or hot wire, or later a flintlock, to ignite a small bit of primer powder located near the trigger which would then ignite the charge and fire the projectile with a deafening bang and a choking cloud of smoke.

This was a somewhat unreliable method of firing a gun, since if the weapons got wet they quickly became useless. Additionally, under battlefield conditions, it was difficult to quickly measure out the appropriate amount of powder and ball.

Before the start of the Civil War, a new way of firing bullets was conceived which gave rise to the cap and ball gun. The powder and bullet were encased in a thin paper envelope which was inserted into the gun's chamber. An exploding cap (basically a more powerful version of the ones found in toy cap guns to this day) was then placed between the hammer and the charge. When the gun's hammer struck the cap, this ignited the charge and fired the bullet.

By the end of the Civil War, however, most gunslingers had switched over to a new kind of ammunition known as the metallic cartridge. This is the traditional bullet which contains the cap, the charge and the projectile in a single brass unit, similar to the bullets of today.

During the time in which *Outlaw* is set, both types of ammunition were still in use. Some people refused to switch over to the newfangled ammo, and others simply kept their old guns in the bottom of their saddlebags in case they ever ran out of their new bullets and could only find the older type.

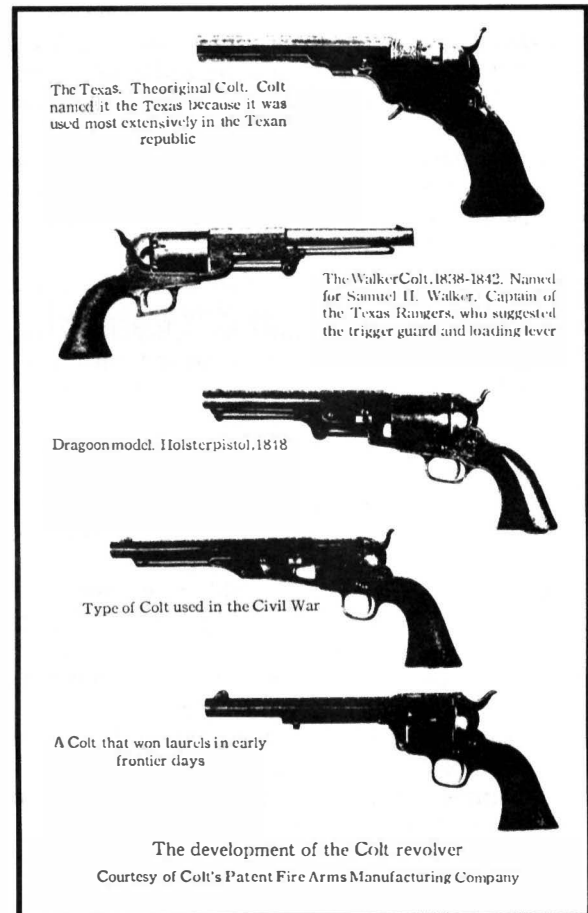
Cap and ball cylinders had to have the charge loaded from the front of the cylinder and cap from the rear. Between the two ends of the cylinder lay a small nipple which insured that the two parts of the "bullet" remained in place. Because of this set up, occasionally more than one cylinder would be ignited by the same cap, causing the weapon to explode.

Metallic cartridges were built as a single unit and thus the cylinder of a gun that used them had to be bored all of the way through. Many old cap and ball weapons were converted into metallic cartridge guns in this way. Normally though, there is no way to use ammo for one type of gun in the other.

Metallic cartridges were invented sometime around 1850, but early models were fairly unreliable and occasionally dangerous. American-made weapons capable of using the new bullets weren't introduced until some time later.

The first American-made single shot rifles using metallic cartridges were introduced in 1866. The first American lever-action repeater was the Henry rifle (later models were known as the Winchester) which was introduced in 1862. It was considered too complicated for the average soldier to use, however, and so didn't become really popular until after the Civil War.

Derringer pistols began using metallic cartridges in 1859, but metallic cartridge revolvers didn't come along until much later. Various "pocket" revolvers were made that used these bullets, too, but it wasn't until 1868 that Colt came out with a metallic cartridge revolver that could stand up to the demands of western life.



DERRINGERS

This is a small, easily concealable gun that can fit into a large man's palm, up a gambler's sleeve or in the hollow of a woman's bra. Derringers come in one and two shot models and fire .45 caliber metallic cartridges. Their range is limited, but their size makes them good holdout weapons.

REVOLVERS

This is a hand held firearm which contains a number of bullets (usually six) in a cylinder which rotates into line with the gun barrel when the weapon's hammer is cocked. The cylinder can be bored to fire either Cap and Ball or Metallic Cartridges.

In the old West, the revolver was the weapon of choice for many men as it was quick, simple to use and, at close range, quite deadly. Revolvers came in a number of different barrel lengths and calibers, but for simplicity's sake, assume that there were three different barrel lengths and two different calibers. Revolvers were also designed with two different types of actions: Single and Double.

Caliber

The caliber of a gun is the diameter of the bore (i.e., the inside of the barrel). In *Outlaw*, there are two different types of calibers: .38 and .45. The larger the caliber of the weapon, the bigger the bullet, and the harder it hits. The smaller the caliber, the less the gun kicks when fired.

In reality, there were many different calibers of revolvers and ammunition available in the Wild West. Most of these were close enough to .38 or .45 to be negligible in game terms. Smaller revolvers were not terribly popular in the old West. If a person wanted a gun he could easily hide, he'd pick up a derringer. Otherwise he'd probably openly wear the biggest gun he could find.

The .45 was the most popular caliber in the late 1800s, as most rifles were also of that caliber. A man with a .45 revolver and a .45 rifle only had to carry one type of ammunition. This prevented confusion in combat situations.

Barrel Lengths

A revolver barrel can be Fast Draw (short), Regular or Long. The shorter a gun's barrel, the faster it is to draw and aim it. The longer a gun's barrel, the more accurate it is at longer ranges.

Actions

The hammer of a single action revolver must be cocked before the weapon can be fired. Double action revolvers were designed so that pulling the trigger automatically cocked the hammer, making them quicker weapons overall.

A good, sturdy, American-made double-action revolver wasn't introduced until the Colt Thunderer came out in 1877, although the technology had been in use since the 1850s. Starr had come out with a DAR in 1856 and improved upon it in 1860, but due to its relative complexity and fragility, it never really caught on.

Some gunslingers tied back or removed the trigger on their single action revolvers. They could then fire the gun by simply fanning the hammer with their off-hand. This is called slipshooting. See 6.1 Fast Draw Modifiers for more about this.

RIFLES AND CARBINES

These weapons are long barreled firearms designed for great accuracy at ranges a revolver can't even reach. Just as with revolvers (see above), the longer the barrel, the more accurate the weapon, and the shorter the barrel, the quicker it is to draw, aim and fire. All rifles and carbines are single action weapons which must be cocked before firing.

A carbine is basically nothing more than a short rifle. Riders favored these weapons over rifles as they were a bit easier to handle on horseback. Rifles generally range from 40 to 50 inches and up from stock to muzzle, while carbines tend to fall in the 30 to 40 inch range.

Army Rifle

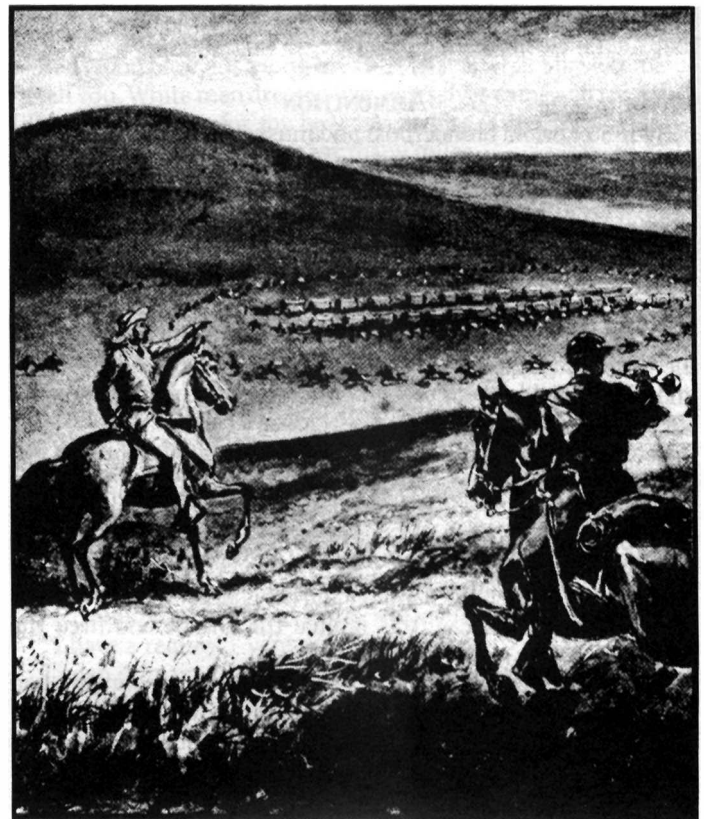
This is a long barrel, one shot, .45 caliber, muzzle loading rifle used by the U.S. Army. The cartridge was inserted through the barrel and the cap inserted beneath the hammer. Some of these weapons were later converted into metallic cartridge guns.

Army Carbine

This is a shorter version of the Army Rifle.

Buffalo Rifle

This is an even longer barrel, one shot, breech loading rifle that was popular with buffalo hunters as it could accurately fire a heavy charge over an incredibly long range. This .50 caliber rifle could be bored to fire cap and ball or metallic cartridges.



Repeating Rifles and Carbines

These are long barrel firearms which can discharge multiple rounds and come in two different actions. With lever action guns, empty shells are ejected by pulling a lever beneath the trigger which loads the new cartridge into the barrel. Other long guns were equipped with a six-shot cylinder, much like a revolver (see above).

Before the introduction of metallic cartridges, all repeating rifles and carbines were either seven shot lever action or six shot cylinder weapons. When the new bullets came out, the firearm manufacturers quickly came out with new lever action guns that could use them, equipped with tubular magazines that could hold up to nine or fifteen shots — nine or twelve in the case of the carbine. The older weapons were discontinued, but some of them were converted to the new cartridges, and so six and seven shot metallic cartridge rifles and carbines were not unheard of.

SHOTGUNS AND SCATTERGUNS

A shotgun is a short-range firearm from which shot (small lead pellets) is projected in an expanding cone as it leaves the muzzle. A scattergun is essentially a shotgun with a shorter barrel which gives the weapon an even shorter range and a correspondingly wider cone of fire.

Ammunition

Shotguns and scatterguns don't shoot bullets; they fire shells. In *Outlaw*, it's assumed that all shotguns and scatterguns use 12 gauge shells. Other size shells were employed, but this means little in game terms.

Originally, brass shells were sold empty, and it was up to the owner to fill them with powder and shot. In the late 1870s, the first factory-filled paper shells came out, providing uniform ammunition at last.

Repeating Shotguns and Scatterguns

These weapons are single barreled guns with a lever action that ejects a spent shell as it cocks the hammer to land on the next charge. Repeaters didn't come along until 1887, some time after the introduction of factory-filled paper shells.

GATLING GUNS

Gatling guns were invented by Richard Jordan Gatling in 1862, and they were the only kind of machine guns to be employed in the Wild West. They're hand cranked machines with six to ten barrels revolving about a central shaft, permitting extremely rapid fire, but because of their mechanical complexity, they have a tendency to jam.

Gatling guns come in two different calibers as described below. Note that Gatling guns are only available through the U.S. army which will refuse to sell them to any private party.

.50 Gatling Gun

This weapon weighs over 150 pounds and is mounted upon a large tripod. It can be turned up to 45° in a half-round or 90° in a full round.

Don't forget to take Encumbrance into account if someone tries to pick up and move the weapon himself. It takes two rounds to reset it after having been picked up and moved. If two men are working on it, it only takes one phase. This gun was often carried in the back of a wagon for greater mobility.



1-inch Gatling Gun

This larger (over 200 pound) version of the .50 gun is mounted upon two wagon wheels and a hitch which rested against the ground when the weapon was set up for firing. Normally, this gun was hitched to the back of a wagon for transport, and then unhitched for firing. It requires at least two people and a total of 16 man-rounds (eight apiece in this case) to hitch up or set up this gun, and up to four people can work on it at a time.

The larger gun requires two people to turn it. It can be turned up to 45° in a half-round or 90° in a full round.

If someone decides to move this gun by hand, he can move it up to 1/4 of his movement in a round and in a straight line only. Each additional person (up to four) can add his effort to move it another 1/4 of the slowest person's move. For example, four men could move a Gatling gun up to the slowest helping person's full move.

CANNONS

Cannons can fire either a cannonball or a cannister round (basically a large shell of shot). They are mounted on wheels and are moved much like a 1-inch Gatling gun (see above).

Cannons cannot be fumbled. Anytime a fumble is rolled, simply check for a malfunction.

MASTER WEAPONS CHART: FIREARMS

Name	Rate	Fail/ Fumble	Range (Yards)				Range Modifiers				Table Used	Shots
			PB	SR	MR	LR	PB	SR	MR	LR		
1-Handed Firearms												
.45 Derringer	2/rnd	2	1	5	7	10	+5	0	-40	-90	Gun Mk.2	1/2
.38 Revolver	2/rnd	2	2	15	30	80	+5	0	-30	-90	Gun Mk.1	6
.45 Revolver	2/rnd	2	2	15	30	80	+10	0	-30	-90	Gun Mk.3	6
2-Handed Firearms												
.38 Repeating Rifle	2/rnd	2	3	50	150	400	+15	0	-30	-90	Gun Mk.2	6/7/9/15
.45 Repeating Rifle	2/rnd	2	3	50	150	400	+15	0	-30	-90	Gun Mk.3	6/7/9/15
Army Rifle	1	2	4	75	200	500	+10	0	-30	-90	Gun Mk.4	1
Buffalo Rifle	1	2	5	100	250	600	+10	0	-30	-90	Gun Mk.5	1
.38 Repeating Carbine	2/rnd	2	3	40	100	250	+15	0	-30	-90	Gun Mk.2	6/7/9/12
.45 Repeating Carbine	2/rnd	2	3	40	100	250	+15	0	-30	-90	Gun Mk.3	6/7/9/12
Army Carbine	1	2	3	45	140	375	+10	0	-30	-90	Gun Mk.3	1
Shotgun, 1 Barrel	1	2	3	20	40	60	+30	0	-30	-90	Shotgun	1
Shotgun, 2 Barrel	2/rnd	2	3	20	40	60	+30	0	-30	-90	Shotgun	2
Repeating Shotgun	2/rnd	2	3	20	40	60	+30	0	-30	-90	Shotgun	5
Scattergun, 1 Barrel	1	2	2	10	20	30	+30	0	-30	-90	Shotgun	1
Scattergun, 2 Barrel	2/rnd	2	2	10	20	30	+30	0	-30	-90	Shotgun	2
Repeating Scattergun	2/rnd	2	2	10	20	30	+30	0	-30	-90	Shotgun	5
Support Firearms												
.50 Gatling Gun	2 bursts	2	3	50	150	400	+15	0	-30	-90	Gun Mk.4	36 brst
1" Gatling Gun	2 bursts	2	3	50	150	400	+15	0	-30	-90	Gun Mk.5	18 brst
Cannon, Cannister	1	2	2	25	50	100	-25	0	+25	0	Shotgun	1
Cannon, Cannonball	1	2	2	25	50	100	-25	0	0	-45	Explsn Mk.5	1

The statistics above are for standard metallic cartridge guns. The following modifiers may be applied to the base statistics. Rifles and revolvers can be fitted to use Cap and Ball ammunition. The Fast Draw and Long Barrel modifiers can only be applied to revolvers.

Firearm Modifiers

Variation	Range	Fail
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Cap and Ball	x0.5	+2
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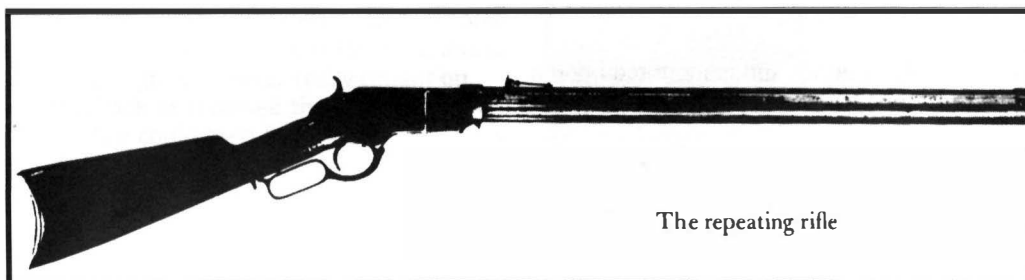
Fast Draw	-20 from LR	+0
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Long Barrel	+20 to LR	+0
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Note that these modifiers are cumulative (C&B modifying first) so that the statistics for a long barrel, cap and ball .38 revolver are:

Name	Rate	Fail/ Fumble	Range (Yards)				Range Modifiers				Table Used	Shots
			PB	SR	MR	LR	PB	SR	MR	LR		
LB, C&B .38 Revolver	2/rnd	4	1	8	15	60	+5	0	-30	-90	Gun Mk. 1	6

The gun and shotgun tables can be found in Section 24.0.



The repeating rifle

5.2 OTHER WEAPONS

Below are detailed descriptions of each of the different types of non-bullet-firing weapons available for use in *Outlaw*. See the Source Book section for details of their costs and availability. This section presumes that you have a copy of *Arms Law* handy with which to simulate combat with these standard melee weapons, although the combat system from *Space Master* can be used instead, if the players and GM prefer it.

BOWS

These are the traditional wooden bows used for firing wooden hafted, stone or metal tipped arrows. Only long bows and short bows are used in *Outlaw*. A long bow is longer than a short bow and thus able to support greater tension and fire arrows more effectively at greater ranges. Because of its size, however, a long bow cannot be used from horseback while a short bow can.

A bow can be unstrung to make it easier to carry. This is a popular weapon for Indians who can't get a hold of a gun.

BLADES

There are a number of different types of bladed weapons which were commonly used in the old West.

Axe

This is a three foot long weapon consisting of a wooden handle and a sharp iron, wedge-shaped head. In addition to its effectiveness as a chopping weapon, it can be thrown fairly accurately.

Bayonet

This is an 18-inch long triangular blade with a 3-inch socket that slipped over the barrel of a rifle. The front sight was then used as a stud and a locking clasp to hold the blade in place. This weapon was popular with the military, particularly with their single shot rifles, but most Westerners disdained them.

Bowie Knife

This is a long, straight hunting knife which is single-edged, but double-edged at the point. It was invented by James Bowie, an American soldier who lost his life at the Alamo during the Texas Revolution. It can also be thrown.

Hatchet

This is a small hand axe which is balanced for throwing. Its handle is wooden, and its head is iron.

Knife

This is any small blade not specifically balanced for throwing.

Machete

This is a large chopping blade which can also be thrown with deadly effect. This weapon is popular amongst farmers, particularly in the south.

Rapier

This is a long, narrow stabbing sword, a European fencing weapon carried by upper-class Hispanics in Mexico and the southwestern United States.

Saber

This is a sharp, 30- to 32-inch, single-edged curved blade, typically carried by U.S. Army officers. Generals carried a straight saber in a steel scabbard.

Straight Razor

This is the folding blade many men shaved with during this time in history. Kept in a boot, it made a great holdout weapon.

Tomahawk

This is a small hand axe which is balanced for throwing. The shaft is wooden, and the head can be either stone or metallic. Many Indians prefer this weapon, even over knives.

Throwing Knife

This is a small, steel blade which is balanced for throwing.

CLUBS

These weapons include both pre-designed bashing weapons and chance items used as weapons. For example, if a character picks up a heavy chair to use as a weapon, the GM can use the quarterstaff statistics to estimate the chair's statistics. Of course, a chair will break much more easily than a quarterstaff.

Clubs and Large Clubs

A club can be any kind of bashing weapon from a length of pipe to a chair leg to a good-sized stick. A large club is something similar, like a chair, a barrel or even a fence pole. The difference is that a club is held in one hand and a large club is held in two.

Brass Knuckles

This weapon is a special type of clubbing weapon that fits in or around the attacker's fist, making that hand into a much more powerful weapon. Besides the traditional ridged brass knuckle-protector, just about any hard object that will fit into a person's hand (e.g., a roll of quarters) will do in a pinch.

Blackjack

Also known as a sap, this is basically a small leather bag filled with lead weights. It's wielded by a short hand strap, and is most effective against unaware opponents.

Quarterstaff

This is simply a roughly cylindrical length of wood approximately six feet long. It's one of the most innocuous looking weapons because it appears to be merely a large walking stick, as it would be in the hands of most people. A trained user, however, can employ it with vicious effect.

The quarterstaff costs far less than most weapons, and one can be quickly crafted from a limb in a pinch. An axe handle has also been effectively used as a quarterstaff.

Note that quarterstaves are not commonly used in westerns, and characters should be able to provide the GM with a good reason for the fact that they know how to use them properly.

PICKS AND HAMMERS

Although not a typical gunslinger's weapon, many a man has encountered a hammer during a conflict with a carpenter or the town blacksmith, or come up against an ornery pick-wielding prospector.

Picks

These are the tools used by miners to dig for gold and other precious ores. They have wooden hafts and a slightly-curved, two-pronged, T-shaped metal head. The small pick is simply a smaller version for finer work.

Sledgehammer

This is the long-handled hammer with a large, heavy, box-shaped piece of lead on the business end. This was often used by blacksmiths for less delicate work and by railroad workers to drive huge iron spikes.

Small Sledgehammer

This is a smaller version of the sledgehammer which was used by the blacksmith for shaping metal.

Hammer

This is the typical carpenter's tool.

POLE ARMS

These are long, wooden shafted weapons which can crop up in a variety of places. Some of them are simply farming implements that can easily be turned into weapons. Others, like the lance, are specifically meant for hunting wild game.

Hoe

This is a farming tool with a long, wooden haft and an flat iron head, the end of which is bent at 90° to the haft. Many farmers have been forced upon occasion to turn this gardening implement into a tool of self-defense.

Pitchfork

This is a large four-pronged fork normally used to pitch hay with. The haft is wooden, and the business end is made of steel. This weapon is popular with farmers and anyone else who works with hay (e.g., stable boys).

Scythe

This weapon has a long, slightly curved wooden haft with a handle for the rear hand sticking up from it at a 90° angle. The sharp curved blade which juts from one side of the haft cuts only on the inside edge and stabs with its vicious point. This tool is usually used to harvest fields with, but farmers have been known to put it to a more deadly use in protecting their land.

Shovel

This is the standard digging implement with a wooden haft and an iron head. This weapon is favored by farmers and grave diggers.

Spears

These weapons have a long wooden shaft tipped by a sharp wooden, stone or metallic point. Balanced for throwing, they can also be used in melee. These are popular weapons for Indians who can't get hold of a gun.

Lances

A lance is simply a spear used from horseback (and vice versa). Note that lances cannot be thrown. In other words, a spear cannot be thrown from horseback.

GAROTTE

This is any strong rope, scarf, chain, cord, etc., which is looped around a victim's neck with the intention of strangling him. The garotte chokes a victim into unconsciousness or death and does no good against any other part of the body. A whip or a lariat can be used in this way.

This method of attack is most effective when the victim is surprised. Cowboys have been found strangled with their own bandanas. This isn't a really fair way to fight, but if it's either you or him, and nobody seems to be watching, even the most honorable cowpokes have been tempted to use this weapon.

A garotte is only effective if the attacker scores a critical strike. Otherwise, assume that the attack has completely failed.

Once a garotte wielder has made a successful attack, he can only be dislodged from his victim if he is rendered unconscious or suffers a critical strike. Until this happens, the attacker gets the +30 offensive modification for attacking a downed foe.

LARIAT

Also called a lasso, this is a long rope made from either twisted grass or braided rawhide. When thrown, the running noose at the business end of the rope is kept a flat, open loop.

WHIP

This is basically long woven strands of rawhide attached to a wooden handle, the kind used by stagecoach drivers to manage horses with. Whips are usually carried rolled up on a thong at the side of the owner's belt.



MASTER WEAPONS CHART: MELEE & MISSILE

Name	Fail/ Type	Fumble	Range Modifiers (Feet)					Table Used	Notes
			10	25	50	100	150		
Bows									
Long Bow	MIS	5	See Long Bow Attack Table					Long Bow	
Short Bow	MIS	4	See Short Bow Attack Table					Short Bow	
Blades									
Knife	1-HS	1	—	—	—	—	—	Dagger	
Straight Razor	1-HS	3	—	—	—	—	—	Dagger	Max result of 140
Throwing Knife	1-HS	5	0	-10	-20	—	—	Dagger	
Bowie Knife	1-HS	3	-20	-30	—	—	—	Short Sword	
Bayonet	1-HS	5	—	—	—	—	—	Dagger	
Machete	1-HS	5	-15	-30	-45	—	—	Falchion	
Saber	1-HS	4	—	—	—	—	—	Scimitar	
Rapier	1-HS	4	—	—	—	—	—	Rapier	
Axe	2H	4	-30	—	—	—	—	Battle Axe	
Hatchet	1-HS	4	-15	-30	-45	—	—	Hand Axe	
Tomahawk	1-HS	2	-5	-15	-30	—	—	Hand Axe	Max result of 140
Clubs									
Club	1-HC	4	-40	—	—	—	—	Club	
Large Club	2H	5	—	—	—	—	—	Club	
Quarterstaff	2H	3	—	—	—	—	—	Quarterstaff	
Brass Knuckles	1-HC	1	—	—	—	—	—	MA Striking	
Blackjack	1-HC	1	—	—	—	—	—	MA Striking	Treat E crits as D
Picks and Hammers									
Pick	2H	6	—	—	—	—	—	War Mattock	
Small Pick	1-HS	5	-30	—	—	—	—	War Mattock	Max result is 140
Sledgehammer	1-HC	6	-40	—	—	—	—	War Hammer	
Sml SI-hammer	1-HC	4	-20	-40	-60	—	—	War Hammer	Max result is 140
Hammer	1-HC	3	-15	-30	-45	—	—	War Hammer	Max result is 120
Pole Arms									
Hoe	PA	7	—	—	—	—	—	Pole Arm	Max result is 140
Pitchfork	PA	7	—	—	—	—	—	Lance	Max result is 140
Scythe	PA	7	—	—	—	—	—	Pole Arm	
Shovel	PA	5	—	—	—	—	—	Pole Arm	Max result is 140
Spear	PA	5	-10	-20	-30	—	—	Spear	
Lance	PA	7	—	—	—	—	—	Lance	
Others									
Boxing	MSt	1	—	—	—	—	—	MA Striking	Max result Rank 1
Wrestling	MSw	1	—	—	—	—	—	MA S&T	Max result Rank 1
Garotte	Spec	1	—	—	—	—	—	Grapple	See description
Lariat	TH	6	0	0	-20	—	—	Grapple	Max result is Med
Whip	1-HC	6	—	—	—	—	—	Whip	

5.3 FIREARM MALFUNCTIONS

These rules simulate the fact that, especially in the old West, guns don't always work properly. Whenever a character attacks with a firearm and rolls a Failure, he must roll a D10. On 1-5, the character has fumbled. On 6-10, his weapon has malfunctioned.

Fumbles are rolled for normally on the appropriate table. If a character experiences a weapon malfunction, he should roll a D10 on the table below to determine the Severity of the Malfunction.

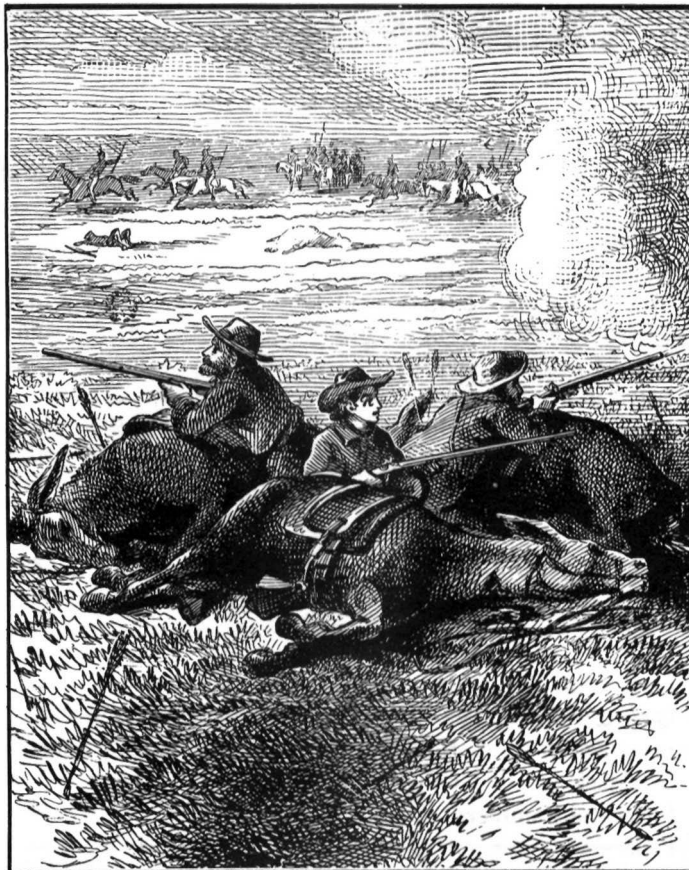
SEVERITY OF MALFUNCTION CHART

Roll	Severity	Modifier
1-5	Routine	-35
6	Light	-20
7	Moderate	0
8	Severe	+30
9	Very Severe	+50
10	Extremely Severe	+70

This modifier should then be applied to a roll on the appropriate column of the Firearm Malfunction Chart.

The character should also add a +30 to the roll if his weapon is dirty, wet or in otherwise poor condition. Note that unless the characters are particularly fussy about keeping their weapons clean (e.g., clean and grease them after every gunfight), they will become dirty quite easily.

Only roll for a cannon if the entire crew is unfamiliar with the weapon. Otherwise, ignore any malfunction results — the crew may attempt to fire the cannon again on the next round.



FIREARM MALFUNCTION CHART

Roll	Firearm with Cap & Ball Ammo	Firearm with Metallic Ammo	Shotgun/ Scattergun	Gatling Gun	Cannon
≤0	Dud	—	—	—	—
1-50	Dud	—	Dud	Jam	—
51-75	Jam	—	Dud	Jam	—
76-100	Jam	Jam	Jam	Jam	—
101-120	Misfire	Jam	Jam	Misfire	—
121-150	Misfire	Misfire	Misfire	Misfire	—
151+	Explosion	Misfire	Misfire	Misfire	Explosion

—: A dash indicates that nothing has happened; the malfunction has had no effect.

Explosion: The cap ignites some of the other bullets which aren't in the chamber and the gun explodes. Wielder must make a roll on the Explosives Attack Table at +35. This counts as a Mk. 1 explosion. The weapon is now useless although it may still be used as a club. A cannon that explodes is also damaged beyond repair. Treat this as an Mk. 5 explosion.

Misfire: A damaged bullet is lodged in the firing chamber and is still live. The gun cannot fire until the round is removed. A character with the crafting (gunsmith) skill can clear the shell safely in a half-round if he makes his skill roll. If he fails, the skill roll, it takes him a full round. Any other character can clear the shell safely in two rounds. Once the misfire is cleared, the weapon can be fired normally.

Jam: The round has jammed in the gun's barrel. The gun cannot be fired until the jam is cleared. Hand guns cannot jam; treat this result as a dud. A character with the crafting (gunsmith) skill can clear a jam in half a round. It takes anyone else a full round. Once the jam is cleared, the gun fires normally.

Dud: The round doesn't fire. The attack is wasted, but there are no other penalties. Curse the man who packed the bullet and move on.

6.0 OPTIONAL COMBAT RULES

Spurs jangling behind him, Felipe Perez strode out of the dark Dakota night and down the dusty road that ran through the middle of the sleepy western town. He came to a halt just down the street from the gaily-lit Last Chance Saloon, an island of civilization in the darkness. The town was asleep now and quiet with the exception of the sounds of a slightly out of tune piano drifting beneath a low roar of conversation.

It had been a long walk into town from his father's farm, and the sound of Felipe's rising blood filled his ears. This was where he would find the man he had come for. "Walker!" he cried from the street, "Clint Walker, I'm callin' you out, ya low-down varmint!"

The piano kept right on playing and the people kept right on talking. No one had heard a word he'd said. Seething, he fired his pistols into the air. The piano stopped and the crowd fell silent. Felipe screamed: "Clint Walker! I want you out here right now!"

Inside the saloon, Clint looked around the room at all of the eyes upon him, then tossed down his cards and nodded to his brother across the room. Logan was already headed for the back stairs, favoring his bandaged leg.

Clint'd been waiting for something like this. He was just glad that Felipe had decided against gunning him down in his sleep. As he walked toward the swinging doors, one of the barmaids, Mabel Sterling, rushed over and embraced him.

"Please, Clint. Don't do it. Don't go out there. We'll call the sheriff. He'll take care o' the boy."

More shots came from outside. "Walker, if you're not out here by the count of ten, I'm a-coming in after ya!"

Clint looked down at the girl and forced himself to ignore the imminent tears in her eyes. "I'm sorry, Mae, I really am. But there's just too many people in here. Somebody innocent's bound to get hurt. 'Sides, there's just some things a man's gotta do." Slowly, he disentangled himself from her arms and sidled up to the doorway.

Over the top of the swinging doors, Clint spotted Felipe standing in the middle of the street just outside of the circle of light from the saloon, his guns drawn. "What do you want, kid?" He had to give Logan time to get into position, to check out the area and make sure this wasn't some kind of trap.

"You know what I want, Walker: you! I'm calling you out."

Clint chuckled. He stepped out onto the boardwalk in front of the saloon, leaned up against the wall behind him and began working a toothpick between his teeth. "Now why would you want to go and do something stupid like that?"

Felipe's face was torn with rage. "Don't you laugh at me! You know damn well why, murderer. You — you killed my father!"

"Me?" Clint pulled the toothpick out of his mouth, feigning disbelief. "Well, now, maybe there's some truth to that, but it seems to me that there were some . . . what you might call 'extenuating circumstances.' Know what I mean?" He looked at the kid meaningfully and flicked the toothpick to the ground.

Felipe's gun sight began wandering in Clint's direction. "Come out here. Come on out here right now! I'm going to gun you down like a dog in the dirt — just like I done yer brother."

Clint laughed out loud, guffawing like a man gone mad. "Who? You shot who?" Tears rolled down the gunslinger's face.

"Don't you do that. Don't laugh at me!" Felipe drew a bead upon Clint's chest.

Clint stopped, looked at Felipe's guns, coughed once, snorted and then burst into an even louder fit of laughter. Felipe stepped forward into the pool of light spilling out of the saloon and screamed in rage, "I'll kill you now — just like I killed yer brother, Logan Walker!"

Two shots rang out of the still night air, and Felipe's pistols fell to the ground. The Mexican clenched his wounded hands close to his body and looked up onto the lower roof of the saloon to see Logan with his guns still levelled at him. The younger Walker gave Felipe a savage grin. "You mean li'l ol' me?"

In traditional *Rolemaster* and *Space Master* games, all weapon firing results are usually considered simultaneous. In *Outlaw*, this doesn't have to be true.

If the GM and the players agree on this beforehand, they can change both of the Firearm Result Phases so that attacks are resolved sequentially and any resultant damage applied immediately after the attack is made, just like in the Melee Result Phase.

Initiative then becomes far more important than it was before. This has many far-reaching ramifications which are described in the sections below.

6.1 INITIATIVE MODIFIERS

Each weapon has a Fast Draw Modifier based upon how relatively quick or slow it is to use. Additionally, there are a number of modifiers which account for other circumstances which may apply. In the text above, for example, Logan got a hefty bonus for declaring Opportunity Fire on Felipe, who didn't see him.

Fast Draw Modifiers apply in three cases:

- 1) When determining who gets to fire first in a Fire Phase.
- 2) When determining who gets to act first in a phase in which a character decides to use his Opportunity Action or Opportunity Fire.
- 3) Optionally, they can also be used in the Melee Result Phase in lieu of the standard Initiative Determination Table (*Arms Law* 8.2.8).

Refer to the Initiative Modifiers Chart below when determining who will be firing in what order during a Fire Phase.

INITIATIVE DETERMINATION

When determining initiative during a Fire Phase, simply add up the modifiers below in the Initiative Modifiers Chart to determine in which order the firing goes. In the case of ties, consider actions to be simultaneous.

Example: *In the middle of a brawl, a man pulls the shotgun from behind the bar and points it at Fernando Gomez, who is standing across the room. Fernando's Quickness is 95, and the other man's is 54. In the next Fire Phase, the gunman declares he's shooting at Fernando, and Fernando decides to draw his revolver and return fire.*

Fernando gets +25 for a hand to hand attack, and the gunman get +10 for firing a shotgun. Thus Fernando's total is 120, and the gunman's total is 64. Fernando goes first.

This is an optional rule because, while it adds a great deal of realism to combat, it also tends to slow things down a lot. Once way to speed things up, if the GM decides to use this rule, is to calculate out a character's base initiative with each weapon he's armed with. This way, players don't have to waste time looking up the weapon modifiers each time they want to attack.

OPPORTUNITY ACTIONS AND FIRE

When a character is declares an Opportunity Action or Opportunity Fire, he's usually waiting for someone else to make a move. And when this finally does happen, things are close, often too close to call. Many times a character's action and weapons, as well as a number of other circumstances, play an important role in determining who gets to act first.

In the standard rules, the character with the Opportunity moves first. With this optional rule, the modifiers listed below are added up to determine who goes first.

Example: *Clint has just been called out by Billy Wainwright, a young kid who wants to make a name for himself by putting Clint's name on a tombstone. Seeing no other way out of the situation, Clint meets the kid on the street.*

Having the higher Quickness, Clint declares Opportunity Fire on Billy for a -5 modifier. Neither man has drawn his weapon, and both are wearing fast draw holsters (+5).

Clint's carrying a Fast Draw Revolver (+20), and Billy's carrying a Single Action Revolver (+15). Both men are drawing a weapon for a -15 modifier. Clint has the Quick Draw skill, however, and can ignore this penalty.

All in all, most other things between the two gunslingers are fairly equal, except that Clint's Quickness of 97 gives him a substantial edge over Billy's Quickness of 84. Clint's total is 117; Billy's is 89. Clint fires first and rolls his attack.

INITIATIVE MODIFIERS CHART

Factor	Bonus/Penalty
Quickness Stat	+Stat Value
Weapon Modifiers	
Derringer	+15
Single Action Revolver	+15
Slip-shooting Revolver	+20
Double Action Revolver	+20
Shotgun	+10
Scattergun	+10
Repeating Rifle	+5
Repeating Carbine	+10
Buffalo Rifle	0
Army Rifle	0
Gatling Gun	0
Cannon	0
Bow (any kind)	+10
Knife (any kind)	+20
Knife Thrown (any kind)	+15
Straight Razor	+20
Tomahawk	+15
Tomahawk Thrown	+10
Hatchet	+15
Hatchet Thrown	+10
Axe	+10
Axe Thrown	+5
Machete	+15
Machete Thrown	+10
Bayonet	+15
Saber	+15
Rapier	+15
Quarterstaff	+15
Whip	+10
Lariat	+10
Garotte	+20
Spear	+10
Large Club	+10
Club	+15
Brass Knuckles	+20
Blackjack	+20
Barehanded Attack	+25
Pick	+10
Pick Thrown	+5
Small Pick	+15
Small Pick Thrown	+10
Sledgehammer (any size)	+10
Sledgehammer Thrown	0
Hammer	+15
Hammer Thrown	+10
Hoe	+10
Pitchfork	+15
Scythe	+10
Shovel	+10
Spear	+15
Spear Thrown	+10
Lance	+15

Hardware Modifiers	Effect
Fast Draw Holster	+5
Hipshooting Holster	+5
Spring-sleeve Holster	+15
Fast Draw Revolver	+5
Long Barrel Revolver	-5
Bolt Action Weapon	0
Unfamiliar Weapon	-10
Action Modifiers	
Drawing a Weapon	-15
Drawing Two Weapons	-25
Using Two Weapons	-5
Weapon Ready	0
Stronger than Opponent in Melee	+10
Following Fire	+15
Hipshooting	+10
Targeting	+10
Surprised	-40
Having an Opportunity Action	-5
Having Opportunity Fire	-5
Wounded More than 75%	-30
Weapon Arm/Hand Impaired	-10
Using Weapon with Off Hand	-5
Moving	-varies



Holsters: Note that these modifiers for holsters only apply to the action phase in which the weapon is drawn. As such, a person hipshooting with the hipshooting holster does not get the bonus for the holster, as he has not drawn the gun. He only gets the normal hipshooting modifier.

Barehanded Attack: This refers to any unarmed maneuver, i.e., wrestling or boxing.

Drawing a Weapon: If the character is going to draw a weapon during a round, one of these penalties applies.

Note that characters will often lose if they try to draw on someone who already has his weapon out. To overcome this, the drawing character can try to make a successful Presence roll — heavily modified to reflect the situation, of course.

A character with the Quick Draw skill who makes his roll can ignore this penalty.

Drawing Two Weapons: This is just like Drawing a Weapon above. See section 4.7 Using Two Weapons for more details on this. Characters who draw two weapons should use this modifier instead of the one for drawing a single weapon.

A character with the Quick Draw skill who is trying to avoid this penalty must roll once for each weapon.

Following Fire: If this is the second or greater consecutive turn in which the attacker has been firing at the same target, he gets this bonus.

Targeting: If the attacker is Targeting his opponent, he gets this bonus.

Slipshooting: A player slipshoots when he holds back, fastens down or removes the trigger to his single action revolver and then fans the gun's hammer. This effectively removes one of the revolver's actions. This can only be done effectively with a double action revolver.

Surprised: If the character is surprised, he takes this penalty. This also applies if for some reason the character can't or doesn't see his opponent, as when his attacker is using the Ambush or Sniping skill.

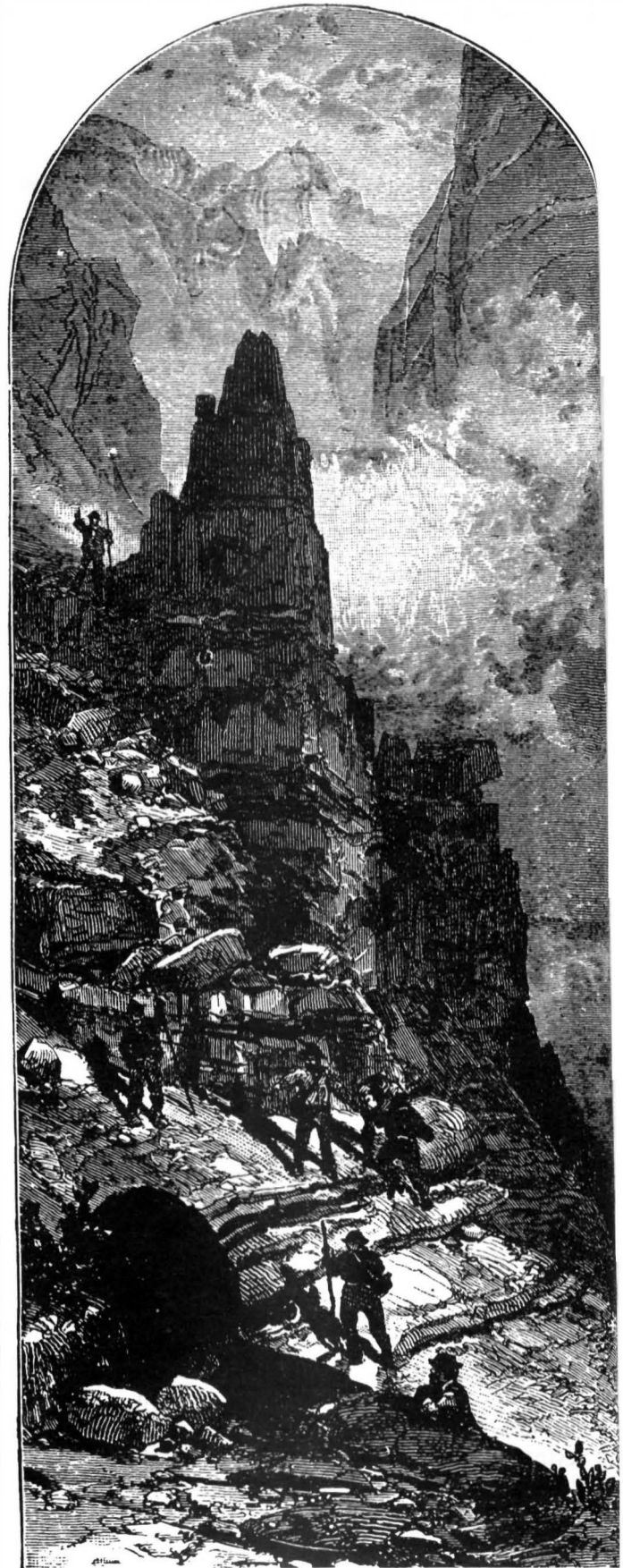
Weapon Arm/Hand Impaired: A character using a one-handed weapon gets this penalty if he uses his wounded arm or hand to wield the weapon. If the character's using a weapon which requires two hands (e.g., shotgun, rifle, bow), he suffers this penalty if either arm or hand is wounded.

Using Weapon with Off Hand: If a right-handed character uses a weapon with his left hand, or vice-versa, this penalty applies. This doesn't apply to ambidextrous characters.

Unfamiliar Weapon: If the character's using a weapon for which he does not have the skill or a skill for a similar weapon, this penalty applies.

6.2 ADDITIONAL CAPABILITIES FOR GUNSLINGERS

If these rules are being used, then Gunslingers should be given the additional ability to use part of their Offensive Bonus to increase their initiative points. For every 5 points a Gunslinger decreases his OB by, he gets a +10 bonus to his initiative total. This reflects the Gunslinger's ability to take extremely fast shots, although at the expense of some accuracy.



7.0 COMBAT SITUATIONS

"Who're you calling a cheat, mister?" The mustached man in the flat, black hat glared at Logan Walker across the green felt-covered table.

Logan stared back at the man almost silhouetted in the dim light against the bright sunshine that streamed through the saloon's dirty picture window. He could still make out the look in the man's eyes: indignant anger mingled with something else — fear? "I've been playing poker since I was tall enough to look over the table, and I reckon I can spot a cheat when I see one. And that's you, friend."

A voice came from over Logan's shoulder. "Let it go. He ain't worth it."

Logan grimaced and then snarled. "Keep out of this, Clint. This man's a cheat, and I aim to do something about it." His eyes burned with rage.

The mustached man gave Logan an appraising look and then nodded. "I suppose you'd like to take this outside."

"You suppose right."

The cheat stood up and stepped away from the table. Then, when Logan was half-risen, the man went for his guns. Clint beat him to the draw.

The first shot caught the cheat in his right hand. The second, square in his gut, knocked him straight back through the pane glass window. After a stunned moment, Logan darted outside, bent down over the man's body and then walked back into the bar. "Dead." He held up four aces he'd taken from the man's sleeve.

Clint scooped the cheat's money off of the table and handed half of it to the bartender. "That should take care of the damages." The rest, he split amongst Logan and the other two players.

Then Clint belled up to the bar and ordered a bottle of whiskey with two glasses. He wasn't worried about the law. There'd been enough witnesses.

He filled the glasses and took a long swig out of one. Logan walked up beside him and reached for the other. As the booze burned down his throat, Clint asked Logan in a low voice, "How'd you know he was cheating?"

"He was winning." Logan rubbed his own sleeve and continued in a whisper. "And I was cheating, too."

Players are free to try to perform any action they want. Flexibility in the interpretation of combat actions makes the battle a lot more fun to watch and play for everyone. The best GMs reward their players for colorful and creative actions.

Listed below are a number of different combat situations which tend to arise in a Western campaign and just how they should be handled. This is by no means a comprehensive list, but should give players and GMs a good idea of how things are handled in *Outlaw*.

7.1 EXPLOSIVES

In the latter part of the 1800s, explosives were rare and dangerous things. Dynamite wasn't even invented until 1866 and wasn't commercially available until 1868. Even so, dynamite required blasting caps (similar to the caps in a cap and ball revolver, only larger) to set it off, and it was safest to ignite a blasting cap with a long fuse.

Dynamite and blasting caps were never carried together for fear that they might accidentally be set off. And dynamite that wasn't used for a while had an awful tendency to sweat nitroglycerine which could also set off the explosives.

Any character carrying dynamite or blasting caps or nitroglycerine should make an Agility roll every time he falls or is knocked down or suffers a tremendous physical shock in any other way. If he fails it, the explosives go off.

Explosives produce effects within 5 Blast Radii determined by the type and amount of explosives. The deadliest effects are found within the first blast radius which is centered on the detonation. Reduced effects are felt further away from the detonation, and the damage threshold for each radius is shown on 23.3 Explosives Attack Table.

THROWING DYNAMITE

Although carrying explosives around is extremely dangerous, it's likely that a player will eventually want to try it, and if he does, he'll probably end up wanting to toss it around. Explosives can be thrown at the same time as any other missile weapon: during either of the Fire Phases. Additionally, explosives can be placed or thrown during the Movement and Maneuver Phase.

The attacker must specify where he wants the explosive to land (and then, presumably, detonate). He then rolls and adds his Thrown Explosives OB, the range modifier specified below and any other modifiers applied by the GM. For example, throwing the explosive through an open window could be described as Very Hard to do, and thus would receive a -20 modifier.

THROWN EXPLOSIVES RANGE MOD CHART

Range	Modifiers
Point Blank (1-3 yards)	+100
Short Range (4-10 yards)	+50
Medium Range (11-30 yards)	+30
Long Range (31-50 yards)	+0

Note: An attacker throwing a bottle of nitroglycerine might want to hit a specific target with it, thus getting a +35 touching bonus during the effect resolution. This is extremely difficult to do. Subtract the opponent's Quickness bonus (if he has his "combat aware" and able to move) and an additional -30 to the throwing roll.

If the result of the throwing roll is over 100, the thrown explosive lands as intended. If the result is 100 or less, the attacker must then consult the Thrown Error Table to determine where the explosive did land.

Once the landing point of the explosive has been determined, proceed onto "Blowing Things Up."

To determine the range by which the throw has missed, use the modified roll and consult the following chart.

THROWN ERROR CHART

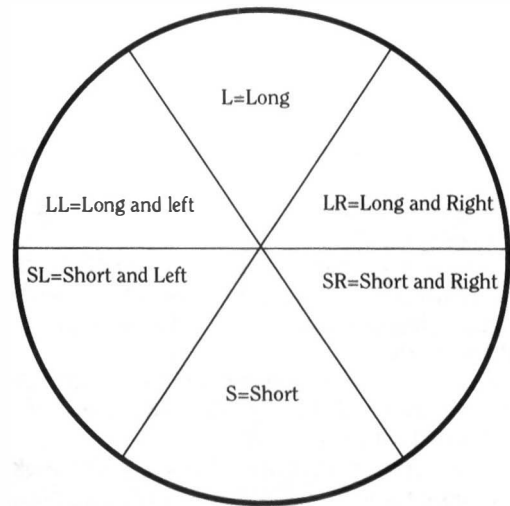
Net Roll	Ranges			
	PB	SR	MR	LR
101+	0	0	0	0
99-100	1	1	1	1
98	1	1	1	2
97	1	1	1	3
96	1	1	2	4
95	1	1	2	5
94	1	2	3	6
93	1	2	3	7
92	1	2	4	8
91	1	2	5	10
86-90	1	2	6	12
81-86	2	3	8	14
71-80	2	3	10	16
51-70	2	3	12	18
31-50	2	4	14	20
11-30	3	5	17	25
06-10	3	6	20	30
02-05	3	8	25	40
01	4	10	30	50

Notes:

- PB:** Point Blank Range
- SR:** Short Range
- MR:** Medium Range
- LR:** Long Range
- All distances are in yards.

Next determine the direction of error. For game purposes, assume six possible error vectors. This is especially handy when playing on a hex grid.

Simply roll on the table below. L = Long; LR = Long and Right; LL = Long and Left; S = Short; SR = Short and Right; SL = Short and Left.



ERROR DIRECTION CHART

1D100 Roll	Range			
	PB	SR	MR	LR
90-100	L	L	L	L
80-89	L	L	L	LR
70-79	L	L	L	LL
60-69	L	L	LR	SR
50-59	L	L	LL	SR
40-49	L	LR	SR	S
30-39	L	LL	SL	S
20-29	LR	SR	S	S
10-19	LL	SL	S	S
05-09	SR	S	S	S
03-04	SL	S	S	S
01-02	S	S	S	S

Using this data, establish the new landing point of the explosive. Then proceed onto the next section to determine the explosion's effect.

BLOWING THINGS UP

Once the location of an explosive has been determined, the actual effects of the explosion are resolved.

Each stick of dynamite or pint of nitro counts as a Mk# for purposes of determining Blast Radii and damage. A Blast Radius is 2 yards wide for each Mk.

Example: A single stick of dynamite would have a 1st Blast Radius of 0-2 yards, a 2nd Blast Radius of 2-4 yards, a 3rd Blast Radius of 4-6 yards, a 4th Blast Radius of 6-8 yards and a 5th Blast Radius of 8-10 yards.

Nitroglycerine explodes upon contact. Dynamite is detonated either by a lit fuse or by a hand detonator (also known as a plunger). Fuses burn at the rate of about one inch per second, although it's possible to for them to burn faster or slower. See Malfunctioning Explosives for more about this.

This means that for every second that a fuse is burning, this should be construed to take 10% of a round. A long fuse can take several rounds before detonating a blasting cap (which will in turn detonate the dynamite).

When the explosive does detonate, follow this three step procedure:

- 1) Identify all potential targets. This depends upon the explosive's Blast Radii.
- 2) Determine which Blast Radius each target is in. Ties should go to the farther radius.
- 3) Make a separate effect resolution roll against each target on the Explosive Attack Chart, adding only the modifiers listed on that chart. (Note: The attacker's OB is not figured into the resolution process.)

Quickness bonuses only have effect in certain tactical situations (e.g., target characters dive for cover). The GM must determine whether any evasive maneuver is feasible or even possible.

All criticals due to explosives are rolled on the Impact Critical Strike Table. Any criticals inflicted inside the 1st Blast Radius must be rolled twice.

MALFUNCTIONING EXPLOSIVES

Dynamite can malfunction if the attacker rolls a failure on the attack table and then rolls a Weapon Malfunction. Note that only dynamite can malfunction. All failures with nitroglycerine should be treated as fumbles.

When dynamite malfunctions, first roll on the Severity of Malfunction Table in section 5.3. Then roll on the table below.

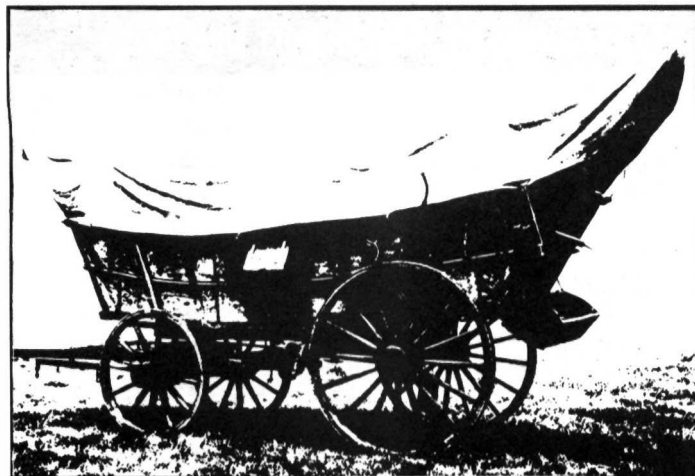
DYNAMITE MALFUNCTION CHART	
Roll	Result
≤50	Dead Fuse
51-100	Slow Fuse
101-150	Fast Fuse
151+	Explosion/Delay/Dud

Dead Fuse: The fuse has gone out. Roll 1D100 again. On 1-50, the fuse stays out permanently. On 51-100, the fuse starts up again.

Slow Fuse: The fuse takes twice as long to burn.

Fast Fuse: The fuse burns twice as fast.

Explosion: If the dynamite is within reach of the person lighting it, a stray spark detonates it immediately. If the dynamite is out of the lighter's reach, the fuse burns normally until it gets to the dynamite, where it apparently goes out. Roll a 1D100. On 1-25, the blasting cap is a dud and will not detonate the dynamite. On 26-100, the dynamite detonates after 1D10 seconds.



7.2 VEHICLES

All driving or piloting of any type of vehicle, whether a stage-coach or a sailboat, is done using the Vehicular Maneuver Chart.

USING THE CHART

First the GM determines the difficulty of the chosen maneuver/course, taking into account all pertinent factors. A roll on the table is then made. Most of the text results are self-explanatory, although some GM interpretation may be necessary, depending on the nature of the vehicle. If only a percentage is given, it must be interpreted in direct reference to the maneuver.

Normally, one roll is made per hour of regular travel. Any special maneuvers simply require an additional maneuver roll.

When rolling an hourly movement, a result of 100% mean that the craft has travelled the exact distance it was intended to according to the speed chosen by the PC. A lesser or greater percentage indicates the percentage of the intended distance actually travelled. There could be many reasons for a particular penalty or bonus: good weather, bad weather, minor equipment failure, traffic, lousy road conditions, rough terrain, and so on.

When a special maneuver roll is called for and the result is a percentage, it usually indicates the percentage of the maneuver which has been completed in the given time span — generally a ten-second round. More than 100%, means that the maneuver took less than 10 seconds to perform. For example, 200% means the maneuver took 5 seconds.

If less than 100% is achieved, roll again to determine the extra percentage of time the maneuver consumed.

VEHICULAR MANEUVER ROLL MOD CHART

Difficulty	Modifier
Routine	+30
Easy	+20
Light	+10
Medium	+0
Hard	-10
Very Hard	-20
Extremely Hard	-30
Sheer Folly	-50
Absurd	-70
Insane	-100

Driver/Pilot Condition

25-50% of Hits taken	-10
51-75% of Hits taken	-20
76%+ of Hits taken	-30
For each Hit/rnd	-5
Each limb out	-10 to -30
Stunned	-50
Drunk/Drugged	-10 to -50

Weather

Raining	-10 (or more if heavy)
Sleet/snow/hail	-20 (or more if heavy)
Fog	-5 (or more if heavy)

Darkness

Vehicle has lights	-10
Vehicle does not have lights	-50

Combat

Vehicle under fire	-25
--------------------	-----

Land Only

Surface wet	-10
Surface snowy	-30
	(-10 more for each 6" up to 1 yard)
Surface icy	-50

Marine Only

Each foot of wave height	-5
Each 5 mph of wind	-5

Speed

This is up to the GM, as the "safe" speed varies greatly with the conditions. Its generally easiest if this element is simply figured into the difficulty of the maneuver.

VEHICULAR MANEUVER CHART

Roll Result

-201: Total disaster. The vehicle flips over, direction and severity of impact dependent upon vehicle and situation. Most likely it's badly damaged, as an occupants well might be.
-200-(-151): Driver loses control of the vehicle and it veers wildly. If anything is within 50 yards in a direction reasonable considering the craft's current motion, the vehicle smashes into it before the driver recovers. All occupants are stunned 3 rounds (if not already dead).
-150-(-101): A badly executed attempt causes the vehicle to weave dangerously 1D10 yards to one side. Figure the details. Good luck.
-100-(-51): Cruel abuse of the vehicle damages the steering system. Move is 50% successful, and the vehicle is at -50 for any future maneuvers until repaired.
-50-(-26): Panicked confusion by the driver causes the vehicle to slow to half speed, unless that's what he was trying to do, in which case it speeds up to half again faster.
-25-0: Driver suffers a lapse and fails to perform the maneuver, instead continuing on as before.
1-10: 10%. Slowly, but surely.
11-20: 30%.
21-30: 50%.
31-45: 70%.
46-55: 90%.
56-85: 100%. You succeed, barely.
86-125: 110%. You have time to sigh with relief.
126-165: 120%.
166-185: 130%.
186-200: 150%.
201-225: 150%. Great move. Add +10 to all occupants' rolls for the next 3 rounds.
226-275: 200%. Artful maneuver displays your mastery of the vehicle. Add +20 to all occupants' rolls for the next 4 rounds.
276+: 200%. A brilliant move which earns the driver a skill level in piloting this type of vehicle. Add +30 to all occupants' rolls for the next 6 rounds.

HORSE-DRAWN VEHICULAR COMBAT

Note that due to the structure of most wagons, it's fairly pointless to attack the vehicle itself. It's impossible, for instance, to blow out a wagon wheel, and a bullet or arrow into the side of a stagecoach really doesn't affect the vehicle's performance much.

The most common tactic used to stop a horse-drawn vehicle is to shoot the driver. The horses are worth money, after all! Each time a driver suffers a critical hit or is rendered unconscious, he must make a Driving roll to maintain his grasp on the reins. If he succeeds, he manages to retain his grip on the reins and, if he's been incapacitated, they can easily be taken up by another character.

If he fails, the reins fall from his hands and land on the horses' harness. This is a problem.

To recover the reins, a player must crawl or leap onto the harness, grab the reins and get back up onto the vehicle proper. This requires an Acrobatics roll each round the character is on the harness or moving between the wagon and the harness, plus an Acrobatics roll to grab the reins. If the character slips at any point, chances are the wagon will pass harmlessly over him, as wagons typically have a wide wheelbase and quite a bit of ground clearance. He still takes damage from falling off of a moving vehicle (see below).

FIGHTING ATOP A MOVING VEHICLE

Fighting atop a moving vehicle, like a stagecoach or a train, is not easy. First off, all ranged combat atop a train is at -10. And if a wagon is moving over half its full speed, all ranged combat fired from it is at -20.

The most dangerous part about fighting under such circumstances is that a good blow can knock a character off of the vehicle. Anytime a character suffers a critical hit, he must make an Acrobatics roll to stay atop the vehicle, or over the edge he goes.

Anytime a character is knocked backwards, check to see where he lands. If he lands partially on the vehicle, he must make an Agility roll to stay on. Otherwise, he's fallen off.

FALLING OFF A MOVING VEHICLE

When a character falls off of a moving vehicle, he rarely actually falls under its wheels. It's up to the GM to use his common sense to determine whether or not this happens. Obviously, if the character falls off the back or either side of the vehicle, he won't be run over by it; he must fall off of the front. If this does happen, roll a 1D10. On 1-3, the character is run over by the vehicle. He takes damage both from the fall and from the trampling (see below).

Otherwise, the only damage the victim takes is from his landing. To figure out how much damage a character takes, simply add +1 to the roll on the Fall/Crush Attack Table for each mph the vehicle is moving.

Falls from atop vehicles should have their maximum results moved up one class. Thus a fall from atop a 9' tall stagecoach would actually have a maximum result not of 105, but of 120.

If the character falls off of a train, calculate the falling damage normally as described above. Characters who've fallen into the path of a train are killed.

TRAMPLING

To trample someone, a horsed character basically has to maneuver his horse over the victim. Treat this as a Small Attack.

Characters trampling with one- and two-horse wagons perform Medium Attacks, four-horse wagons perform Large Attacks and six- and eight-horse wagons perform Huge Attacks

Each horse involved in the attack adds a +10 to the OB, while a wagon or coach adds a +20.

STAMPEDES

Falling into the path of a stampede is basically the equivalent of getting run over by a steamroller. Don't even bother to roll for the victim — he's dead — no ifs, ands or buts about it. His friends will be lucky if they can find his boots.

The trick to surviving a stampede is, then, to get out of its way or to hide behind something substantially tougher than a cow, like a large boulder or a tree. Failing that, the victim still has a few options left.

Stampedes have been known to part around obstacles as a river parts around a sandbar. The victim must make himself to seem an obstacle to a herd of rampaging cattle. This is actually easier than it sounds.

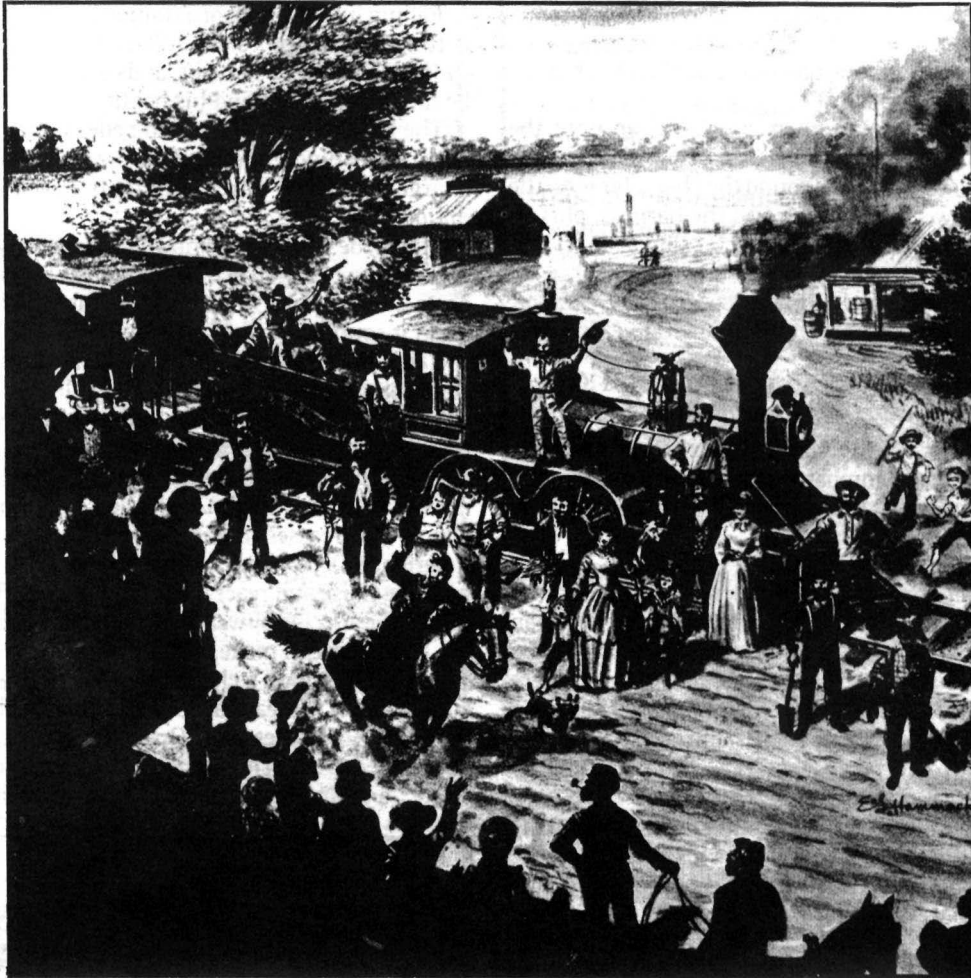
Cattle are afraid of loud noises. This is, in fact, what generally starts stampedes in the first place. If the character can make enough noise for the beasts to hear him over the thundering of their own hooves, he's home free.

The easiest way to do this is by firing a gun. The character doesn't even have to aim at the beasts, although hiding behind a couple of carcasses might improve his chances of surviving this experience. Depending on the circumstances, enough cattle should hear the noise and react if the herd makes a Perception roll. This roll can be affected by weather conditions, the volume of the sound the character can make, visibility conditions, etc.

One other option a character has is to attempt to leap onto the back of one of the lead cattle as it passes by. This requires a heavily modified Acrobatics roll. Once on the back of the cattle, the character can then simply ride out the stampede, although there's really no telling where or how far away he'll end up.



8.0 GAMEMASTERING OUTLAW



Outlaw provides everything necessary for several adventures. But you'll eventually exhaust the adventures provided, and what then?

What's the best way to keep the players entertained and having fun?

And what does it take to create a wide reaching campaign of numerous interconnected adventures? Read on.

8.1 GETTING STARTED

As an *Outlaw* GM, there are several things you need to know before you begin your first game. Armed with this information, you can then make educated decisions about what kind of game you want to run. Note that no matter what kind of interesting notions you may have about the way you want to run your campaign or how you want it to evolve, you should never underestimate the effect that your players will have upon its development.

First off, exactly what is the Wild West or the old West or whatever else you want to call it? *Outlaw* is set in the United States of America during the period of time ranging from the opening of the Pony Express in 1860 to the flight of Butch Cassidy and the Sundance Kid to South America in 1901. Most campaigns should be limited to the lands west of the Mississippi River, north of the Rio Grande and south of the Canadian border, although there is no reason that characters can't venture beyond these boundaries, as events foreign to this part of the world can still have an effect upon them.

Over this 41 year period, many things were happening that shaped the world in which we live today. Part of this book contains a short History section (11.0) describing the setting of *Outlaw*. If you know this material, things will run more smoothly and have greater authenticity.

Gender, ethnicity and sexual orientation have more of an effect upon a Western game than upon almost any other. Chinese, Irish, African, Mexican and Indian people were not uncommon in the old West, but individuals of these ethnic backgrounds were often victims of senseless prejudice and blatant discrimination as were women and homosexuals. Handle this in your campaign with both discretion and a delicate touch. See section 3.0 Discrimination for more about this.

How do you want to handle discrimination? How lethal do you want the combat to be? How powerful do you want the characters to be in relation to the world around them? These are questions you'll have to answer.

Do you want your game to be realistic or tongue in cheek? Historically authentic or more faithful to western films instead? Do you just want to run a single game, several episodic games or several adventures strung together in a continuing campaign? If you want to run a campaign, how long do you want it to last?

By the time you finish reading this book you should have answers to all these questions, or at least something definite in mind. The only rule here is to make decisions about these things, and then to stick to them.

8.2 BASIC GAMEMASTERING

As a GM, there are several things to keep in mind when running an *Outlaw* adventure.

BE ENTERTAINING

It's been said that the GM is the "god" of his game world. Because of this, many GMs are guilty of believing that they should maintain complete control over everything that happens in the game. This is just plain wrong.

The GM's job is to entertain both the players and himself. If a plot doesn't evolve the way he thought it would, so what? The important thing is to make sure everyone is having fun.

You have the right to feel proud about the adventure you've spent many hours preparing for play, but if the characters solve it quickly and in a way you just hadn't thought about, that doesn't make the adventure poor. It means the players are good. Run with it, and improvise a quick scenario to fill up the rest of the evening.

BE FAIR

This is often difficult to do, but you need to take this to heart. Eventually you'll run into a game situation where the plot doesn't quite work out the way you want it to.

It's important to not cheat the players out of their well-deserved victory. If the players capture the villain, even though the plot calls for him to escape, let them have him. You're an intelligent person. You'll figure out a way for your plot to move in another way.

Don't try to force the story along a pre-determined path. Roll with the punches. If the players feel they can never have any actual effect upon the plot, they'll quit trying and get bored. Remember, role playing is a cooperative story telling exercise. No one has complete control over the tale, not even you.

Example: *In the introductory scenario Someone's Robbing the Bank!, one of the bandits instigates a brawl in a saloon to distract the rest of the town while his associates commit the crime.*

One of the characters decides that instead of going to the saloon, he's heading for dance hall down the street, just across from the bank to be robbed. When the brawl breaks out, the character in the dance hall runs out into the street and spots the robbers.

While this player has foiled your planned clean getaway of the bandits by heading to the dance hall, the bandits don't know about his actions and will still try to rob the bank. The only solution is to play the scenario out, keeping in mind the bandits' relatively limited knowledge about the situation.

This sort of fairness is good for the game, because your players will come to trust you and accept your judgements without argument. This can save you a lot of headaches in the long run.

BE FIRM AND CONSISTENT

When a question arises in a gaming situation, and you're sure you're making a fair decision concerning the matter, stick with your decision. If a player realizes that he can force you to back off a perfectly fair solution to a problem simply by being loud and obnoxious (or by offering some sort of a bribe), the players will always argue about any call that goes against them.

Consistency will also save you many headaches. If you rule that throwing a beer mug is equivalent to throwing a rock in one session, and then ignore the attack altogether in another session, it could cause problems. Changing accepted conventions only causes trouble. The players won't buy it, and your competence as a GM will be questioned.

BE FLEXIBLE

Players are prone to doing the most unorthodox things when you least expect them to, and you must be prepared to deal with this. Every harebrained scheme a PC comes up with deserves to be considered and concluded fairly. If the plan throws a wrench into your plotting, accept it and go with it.

Example: *A player character decides that he's going to buy a load of dynamite and start tossing sticks around like hand grenades. You should point out to the player the dangers inherent in carrying a fairly unstable explosive around, but if he ignores the danger, let him go ahead and do it.*

The dynamite plan will probably work for the character for a while, but if you check for accidental explosion every time the character is shot or falls down, he'll eventually see the error of his ways.

USE DRAMATIC LICENSE

Don't be afraid to disregard the mechanics of a situation for dramatic effect. If the players have come up with a plausible and exciting plan but blow the necessary die roll, consider letting the plan succeed anyway, although perhaps not in exactly the way the players had initially planned.

Remember, this is double-edged blade. If you always let the players' plans go off without a hitch, they'll probably get bored with the fact that they can do almost anything with little or no risk to their characters. Be even-handed — this can make the difference between a boring routine and an entertaining adventure.

Example: *Logan Walker is standing atop Clyde's General Store when he spots an armed man riding through town, heading right for City Hall and the ballot box directly across the street. Thinking quickly, Logan scrambles out onto a banner stretching across the street, takes out his knife and slashes at the rope holding him in the air.*

He swings down towards the horseman, but blows his attack roll miserably. "Whoops! Logan obviously miscalculated how much rope he needed to perform this maneuver. He misses the man on the horse completely, but instead slams smack dab into the side of the horse. The horse falls over sideways, throwing the rider to the ground."

Both Logan, the horse and the rider are going to take some damage here, but at the sacrifice of his pride (and possibly a few ribs), Logan has managed to halt the robbery.

CHALLENGE THE PLAYERS

Present the players with situations where there are no easy solutions. Make them think! If the answer to every dilemma is too clear-cut and simple, then the players get will bored and won't have any feeling of accomplishing anything. Moreover, difficult situations encourage teamwork among the characters and camaraderie among the players — both of which promote fun.

GIVE EACH PLAYER SOME TIME

It's your job to make sure that each player gets some time devoted solely for him or his interests (as opposed to the group or group interests). This allows the character to take center stage, even if only for a moment.

This needn't take a tremendous amount of time or energy. It could be as simple as a visit from a rival or a relative or being given a chance to use an unusual skill. However, by giving each character time to advance his goals, you can make sure that all of your players feel involved in the game.

WORK WITH THE PLAYERS

All too often, role playing games degenerate into a me-versus-them atmosphere where the GM and players view each other as adversaries. This generally isn't a whole lot of fun for anyone involved and tends to generate enmities rather than friendships.

Role playing games are supposed to be fun, and this fun can be improved if everyone works together. Don't be afraid to ask the players what they like in a game, and what they want their characters to do. So long as these goals don't ruin the entire campaign, you should try to incorporate them into the scenarios.

Listen to your players. You're there to entertain them as well as yourself.

And entertain your players, not a hypothetical group you might some day run into. Design puzzles for players who enjoy them. If the PCs want to lay siege to a fort, design the fort. If they feel like getting into a bar brawl, let them.

Don't try to force the players to do something they just don't want to do. If your players prefer role playing to combat, don't hurl them into fight after fight. They'll soon become bored, and you'll be left with no players at all.

TAKE ADVICE

No GM is perfect, and players always see things from a different perspective from their GM. Every now and then, ask your players what they like and don't like about the campaign. Don't give them an open license to criticize the campaign during the game, but afterwards, when everything has cooled down, ask for constructive criticism about the game.

WATCH OTHER GAMEMASTERS

Even if the players are satisfied with the game, that still doesn't mean you can't improve your GMing. Play in the games of other GMs. Just getting on the other side of the table occasionally can be a big help, since it lets you see things from a player's perspective for a change. It's also good just to watch the way that other GMs handle their players and their scenarios. Any GM can learn a few new tricks of the trade from other GMs.

8.3 EXTRAS

Of course, there's more to running *Outlaw* than just the 10 basic tips in section 8.2. There are many things which, while not absolutely necessary to a role playing game, can certainly add to a gaming session. Most are commercially available at good games stores or through the mail. This section deals with those extra goodies.

MINIATURES

Miniatures are small three-dimensional replicas of the characters, typically used to show their relative positions in a combat situation. They're usually painted metal sculptures, but there are plastic sculptures and cardboard stand-ups as well.

The major advantage of miniatures is that combat becomes much easier to visualize and movement becomes easier to deal with. Instead of having to guess at each character's position, you can simply look down at the game board and see where everything is.

For more information on how to use this play aid with *Outlaw*, see the Miniatures section in this book.

GRIDDED MAPS

Gridded maps are generally blank pieces of paper or plastic upon which is printed a grid of squares or hexes. The highest quality maps are produced by *Elysian Fields*, a division of the company **Britton Designs**, and are made of a transparent Mylar which can be written on and erased as many times as you like. In *Outlaw*, the most commonly used maps have a hexagonal grid where one hex represents 6 feet across.

Gridded maps are typically used with miniatures to create a very detailed battle scene in which the characters' positions and facings can be determined quickly and precisely. As with miniatures, the advantage of the battle mat is precision. There are no questions about how far one character is from another or whether or not an opponent is within range of a particular attack.

This is also the gridded map's greatest weakness, as it takes away any possible chance of error. Not knowing exact distances can sometimes provide excitement and tension. "Can I leap over that cliff if I push my strength? I guess I won't know until I try..."

Still, they're extremely handy to have, especially if your group is prone to arguments about such things.

PICTURES

Anyone familiar with films and novels knows the advantage pictures have over words and vice versa. We live in a visual world, and one thing which makes a character or a setting seem more real is an illustration. (Ever wonder why gaming companies spend so much money on interior art, attractive layouts and flashy covers?)

Getting decent visuals is not as difficult as it might seem. The most obvious source of art work is players in the group. Many players have or know someone who has artistic talent. If none of the players are artists, it's always possible to borrow from another source.

Pictures from game supplements and magazines can serve as decent character illustrations. Many settings can also be better envisioned by players if they have an illustration to look at. You could, for instance, show the players a picture of the Grand Canyon were they to run across it. Backpacking magazines and National Geographic are good places to look for that stuff.

Also, photography was just coming into its own during the time of *Outlaw*. It was a tradition amongst gunslingers to get their photo taken with their weapons drawn. Many of these photos survived, and it's fairly easy to dig up pictures of many of the most famous gunslingers in history books available at better bookstores or at your local library.

More ambitious GMs, equipped with a VCR and a video club card, can even rent out films and show short clips at strategic moments during an evening's play. Having trouble describing to your players what it would look like for them to ride their horses through a window? Show them the famous scene from *The Long Riders*.

Pictures are generally not that hard to come by and are usually worth the time invested in finding or making them.

SETTING

The setting in which you sit down and play *Outlaw* has a lot to do with how real you can make the game world seem. Optimally, you'll have access to a table large enough for you and all of your players to sit around, enough comfortable chairs for everyone to sit in, and no distractions (e.g., a TV or a radio blaring or a volleyball game going on just outside the window).

You should also make sure that there's enough food and drink accessible so that you don't have to stop the game while one of the players runs down to the corner store for a bag of munchies. The best way to handle this is to ask that everyone bring their own food and drinks with them to the gaming session.

LIGHTING

One of the most effective things you can do to give your game an atmosphere of reality is by controlling the lighting. If you know your adventure takes place mostly at night, try to play in a dimly lit room. This makes it easier for everyone to believe that their characters are fending off a nighttime ambush out on the open range, even though the players are sitting safe within a room.

SOUNDS

Just as we live in a world of sight, we also live in a world of sound. Appropriate background music can help to set a mood, and a well-timed sound effect, especially when the players aren't expecting it, can provide an inspiration for action.

For example, if the players walk into a saloon, you could play an old time piano rag on a cassette recorder and then stop the music when the bad guys walk in the door. Or you could play the sound of a gunshot instead of saying, "You hear a shot outside."

Explore your local public library's record collection for material like these or try to create your own (e.g., record a creaky door). The best thing about obtaining sound in these manners is that they're free.

OTHER EXTRAS

Many other props and play aids can be used in gaming, but there's just not enough space to provide an exhaustive list here. Here are some general guidelines to follow when deciding whether or not to use a certain prop or extra.

1. Extras should enhance the presentation of the game, not distract from it.
2. Extras which are dangerous should be avoided (real weapons, for example).
3. Poor use of props or props of poor quality are distracting and should be avoided.

Follow these three simple rules, and you'll never go wrong using extra materials.

8.4 CREATING SCENARIOS

By now you probably already know everything you ever wanted to know about how to handle character creation and combat, but there's more to role playing than just building a bunch of characters, tossing them into a room and letting them duke it out. Cooperating with your players to weave an interesting tale of adventure is more fun than simply letting them blow away the guys in the black hats.

A role playing adventure is a creation of the players and the GM working together. It's your responsibility to create and run the adventure and to know how and when to apply the rules to best produce a good time for everyone involved. The players' are responsible for role playing their characters, finding their way through the adventure, and helping to create the story.

Before designing a game setting, sit down with your players and see what they have in mind themselves. Do they want to be cowboys, ranchers or lawmen? Perhaps they wish to choose a less reputable profession and become rustlers or a bank robbers. Or maybe they want to tread on the thin line that separates good people from bad in the old West and play bounty hunters, miners or trappers.

Listen to your players. You're wasting your time writing a scenario in which the player characters are the good guys when what the players really want to do is rob the banks they're supposed to be protecting.

The section below contains suggestions on how to be a great GM. While every GM has his own style, the methods listed below should prove helpful to nearly everyone.

GETTING SCENARIOS

How are you supposed to come up with an adventure, particularly on a week-to-week basis? Obviously, the easiest way is to let someone else do all the hard work for you and use an adventure that's already been written, like *Someone's Robbing the Bank* in the back of this book.

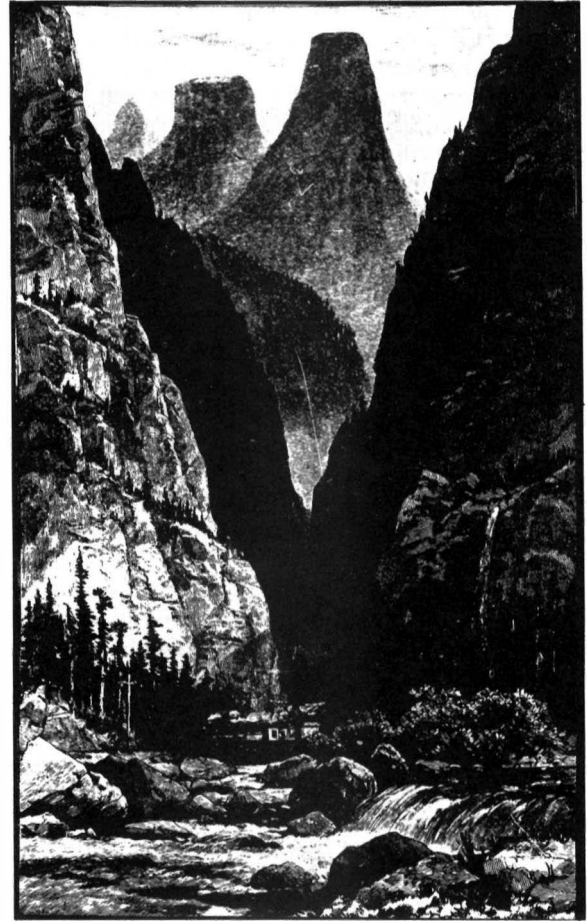
The next easiest thing to do is get a published adventure written for another western role playing game. Then, all you have to do is adapting their game statistics into *Rolemaster* numbers. This is fairly simple to do, once you get the hang of it, although there is a dearth of good Western adventures on the market. See the Appendix for specific guidelines on how to convert other western games to *Outlaw*.

Of course, you can always write your own stories. Scenarios you come up with on your own can easily be tailored to your group's specific strengths and weaknesses. Also they can easily be made to coherently blend in with the rest of your campaign. This is often the best way to go, and although it involves a lot more work, it's highly recommended if you have the time to pursue it.

DESIGNING YOUR OWN SCENARIOS

The basic plot behind any scenario involves a problem to be solved by the characters. Normally, the player characters are the protagonists of the tale, and anyone or anything that can stop them are the antagonists. The conflict between these two forces is what makes the story work. Over the course of the scenario, the PCs confront the problem, overcome their antagonists and hopefully resolve the problem.

If you're having problems coming up with ideas for a scenario, the two sections below should give you a hand in getting started.



Outside Sources

If you're having a problem coming up with a decent problem or a masterful villain, read a Western book or watch a Western film. For your first self-designed adventure, it's easiest to steal your plot directly from a Western story. Just take the basic premise behind the tale and turn it into an adventure for your players.

If you're not familiar with many western films or books, the Bibliography section of this book lists a number of excellent sources with which you can start. Loot the plots and characters from these tales and twist them in subtle ways to make them your own. This also helps to prevent a player who's familiar with the source material from blowing the adventure to bits.

Sources Closer to Home

Know the characters the players will be playing. Photocopy their character sheets and background history so that you can always know exactly who you're dealing with. Armed with this information, customize the adventure to your players' characters. A character's rival could show up, for instance, or a hunter could pop up at an inopportune moment.

For even more ideas, check out 11.0 History for a little information about the things that caused conflict in the old West. And use the scenario ideas suggested in this book. After all, that's what they're here for.

STANDARD PARTS OF A SCENARIO

A typical scenario can be divided into 4 parts:

- 1) **Introduction:** This is where you reveal the problem to the PCs and give them the information they need to start the adventure. For example, the PCs could discover that the bank has been robbed or that they're about to be run out of town on a rail. This should be enough to kick off the plot and launch the PCs into action.
This is also often the part of the story where the characters band together as a group, for whatever reason that may be. For example, they could all be deputized for standing too close to the sheriff after the robbery.
- 2) **The Plot Thickens:** In this phase, the characters generally suffer setbacks, run into blind alleys or discover that the job they've set out to accomplish won't be finished quite as quickly as they'd hoped. Perhaps their information isn't entirely correct or complete, or perhaps other groups are seeking the same goal.
- 3) **Climax:** This is what we've all been waiting for: the exciting and dramatic denouement of the plot. This usually involves the PCs overcoming their adversaries and resolving the plot. In most *Outlaw* games, there's a gunfight somewhere around this point in time.
- 4) **Epilogue:** This is where you tie up any of the loose strings left over from the climax. If someone was injured, determine what happens to him. If a mystery was solved, sentence the perpetrator. This is also an excellent point to introduce or point out extant clues leading to the PCs next adventure.

CAMPAIGNING

Arguably, the best role playing is found in a campaign game, where the adventures are linked together by a common background and a continuing cast of characters. This means commensurately more work for you, however, as it's your job to find or create a detailed setting in which all of these things exists and to come up with adventures that involve the characters directly and build upon their previous actions. For more information on how to go about designing your own campaign, see 10.0 Western Campaigns.

You should realize, however, there is a problem in setting up campaigns that is unique to westerns. In many western movies, the protagonists (or at least a good percentage of them) do not survive the film's climax. Correspondingly, player characters do not have to live past a single adventure — or even a single gunfight! — for the campaign to come to a satisfying and authentic end. See the below section 9.0 The Western Genre for details on how to handle this.

8.5 RUNNING THE SCENARIO

Once you've thought of a scenario, it's time to run it for your players. Keep the following things in mind while GMing. They're equally applicable to original scenarios and published ones.

INDIVIDUALIZE THE NPCs

All NPCs are not alike! Even minor characters should be distinguishable. This makes it incredibly easy for you to switch from character to character and to have your players follow every switch.

This distinctive characteristic can be as simple as an unusual accent or trait. The man with the black hat and moustache and the Native American with an eastern education are much more memorable than standard NPCs.

Individualizing the NPCs makes the scenario much more interesting. In the real world, no two people are alike. You should try to simulate this in your games. Even slight, but notable differences in characters are an improvement over generic NPCs.

COMBAT

A gunfight is usually the climax of a western story, but sometimes in role playing situations this doesn't work so well. The players only run one character, but the GM has to keep track of all the NPCs. While the players can carefully plan out their characters' moves, the GM has to think quickly, or else the game bogs down.

One way to solve this problem is to have the players make some of the dice rolls you'd normally make. For example, you could tell the player "The bandit shot you with his rifle. Go ahead and roll your critical — it's an E."

Alternately, if some of the players have had their characters taken out of the fight and have nothing to do, let them control some of the bad guys and make all their dice rolls and even some of their tactical decisions (under your overall guidance, of course). This gives them something to do and makes your job a little easier.

Remember that combat scenes take place in the context of a larger game. Thus, although there are certainly tactical elements to role playing combat, this combat is not a wargame. The goal is not to beat the players. As GM, you have ultimate power and could accomplish this any time you want to. Instead, make the scene enjoyable for the players.

If one of the players likes tactical combat, that's fine. Put him in interesting tactical situations. If another player isn't interested in determining range and calculating damage, give him an opportunity to use his other skills.

Combat is supposed to be exciting and dramatic. If a particular rule is slowing things down and destroying the mood, throw it out. Real combat is full of split-second, life and death decisions. Role playing combat should be as close to this as possible.

PACING

When you're running a scenario, you've got to keep things moving. Don't let the entire adventure grind to a halt just because one character wants to run off to the local saloon for a drink. If you have to deal with this individual alone for a period of time, the rest of the players' minds will wander and any kind of continuity or suspense you've been striving to build will crumble.

If you find you need to run an encounter with just one part of the group, don't make the other players leave the room unless you absolutely have to. Let the others watch and enjoy the interaction between you and the characters involved. This helps to keep everyone entertained.

If you do decide to let everyone stick around when you run separate groups of characters simultaneously, remind the players that characters are only privy to knowledge that they personally have — not the information the players have picked up by watching another group of players.

Make these interludes brief. If possible, cut back and forth between the groups of characters. Done properly, this gives the players a sense of the synchronicity linking their characters together and helps to build suspense.

Similarly, don't let the players become too confused about what to do or where to go next. There should always be at least one clear path of action, even if it's a patently undesirable one. This helps the players feel as if they've at least got a grasp on the situation — even if they don't — and prevents them from getting frustrated.

CLIMAX

Never neglect the ending of an adventure. An exciting, action-packed scenario can be ruined by a dull or unsatisfying climax. You'll usually end up manipulating events somewhat during the course of an adventure, but the ending is where you need to exert the most control.

Try for a climactic confrontation: a full-fledged battle, a startling discovery (which can lead to other adventures), a showdown, etc. Maybe the characters lost this time. If so, give them a chance to solve the problem in their next adventure.

Try to resolve the plot as cleanly as possible. Tie up as many loose ends as possible. Whenever possible the players should succeed in finding the killer, catching the rustlers, etc.

There are notable exceptions to tying up all the plot lines. For more on this, see Foreshadowing, below.

REWARDS

If the players succeed, reward them. Often the reward can be the satisfaction of saving a friend's life or of foiling the plans of an evil adversary, rather than strictly monetary. Of course, Experience Points and cash are excellent rewards for players with a more mercenary bent, as these make the characters more powerful.

Even if the characters fail to complete their mission successfully, give them something, e.g., a clue or an item that might give them a better chance the next time they meet the same opponent.

8.6 CAMPAIGN CONSIDERATIONS

If the scenario is part of an ongoing campaign, you need to keep a few more things in mind.

FORESHADOWING

Try to foreshadow the plots for future adventures, even if you don't have them fully formed yet in your own mind. Maybe on the way to the bandits' hideout, the players spotted an Indian scout. When they return home after having vanquished the robber, they discover that a marauding band of rogue Indians have captured the rancher's daughter. Such foreshadowing helps to tie the adventures together, creating a sense of continuity for the campaign.

In the same way, you should use the results from previous adventures to create new adventures. If the leader of the bandits wasn't killed during the PCs' assault, he could return in some future adventure, more powerful than ever and seeking revenge. Similarly, if a NPC helped the PCs, he might return to call in the debt.

These stories are easy to create, and they reinforce the campaign's continuity by allowing PCs expand on previous adventures. Also, this helps to impress upon the players that the ramifications of their actions can follow them for longer than just the length of a single adventure.

CASH FLOW

One of the main motivating factors in the old West was a lack of cash. This is what drove many people to accept boring, yet honest jobs, and many others to turn to thievery and extortion. One of the simplest ways to get a character involved in a traditional adventure is the lure of an easy dollar — or of any dollar at all!

If a PC manages to get his hands on a lot of cash, this motivation floats out the window. Worry not, as there are several solutions to this problem.

The first way to get around characters having a lot of money is to make sure that they don't have it for very long. There are dozens of ways to get the money away from the PCs.

Banks can be robbed or simply go under. Horses can be stolen. Rooms can be broken into and rifled through while the PCs are celebrating down at the local saloon. And don't forget the ever-eager taxman. Even daily living expenses can add up, especially if a character's standard of living rises due to his newfound wealth.

Second, maintaining a certain level of wealth can be a headache. Wealthy characters are a mark for every shyster or conman who comes down the trail. Also, most Westerners invested their money into ranching or some other sort of business. Making sure that this investment doesn't turn sour can be a source for plenty of adventures.

Third, many Western characters typically lived a boom/bust lifestyle. They simply didn't know how to handle money when they had it. Most of the time, they were flat broke and lived frugally, but as soon as they hit it rich, they went out and blew their whole wad in a fit of devil-may-care hedonism.

And for the most part, it didn't bother them. After all, with their lack of money sense, they'd probably end up broke sooner or later. And this way, at least they got to enjoy a wild, breakneck ride on their way to the poorhouse.

Last and most important, you can avoid the problem of money-motivated characters altogether by having the players design characters driven by more than simple greed. If a character's goal is to be renowned as the fastest gun in the West or to hunt down and destroy his family's murderers, then no amount of money will make him happy or convince him to stop adventuring.

9.0 THE WESTERN GENRE

Unlike tales from many other genres, western stories typically are closed affairs — they have a distinct beginning, middle and end. Also, many western heroes, particularly outlaws, don't survive the end of their tale.

This is nothing to get horribly upset about. The great thing about role playing is that if a player loses a character, he can always design or take over another.

Example: *Mark Davalos' character, Juan Gonzalez, meets an untimely (or even timely) demise in an ongoing Western campaign. Mark now has several options open to him.*

He can take over the persona of Juan's young sidekick, Guillermo Gandarillas, or he can build a new character based upon Juan's brother Jose, or he can ignore Juan's legacy altogether and build himself an entirely new character.

Because of this tendency towards closed stories, you should feel free to retire a group of characters after they complete their mission and have the players start up an entirely new set. These new characters can adventure in your original campaign setting or in an all new area. It's up to you.

You should, however, discuss this with your players when you begin designing your campaign. Role playing is, after all, a group effort, and it's not exactly fair to forcibly retire a group of characters without the players' consent.

9.1 SUBGENRES

The type of western that's been talked about and described throughout most of this book is the kind that you might find in many traditional Western films and novels. Although this is easily the most popular type of Western, it's by no means the only kind. While the subgenres described below cover a great deal of territory, they by no means describe every type of Westerns — just several of the more popular varieties.

THE TRADITIONAL WESTERN

Examples

Stagecoach, Silverado, The Young Riders, most of John Wayne's later westerns and numerous television shows and series.

Characteristics

Gunplay is often looked upon as a last, although often inevitable, result. Stories are based around characters trying to do the right thing in difficult situations.

Typical Conventions

It's about time you learned a lesson. More often than not, these stories have a moral in them somewhere that the reader or viewer is supposed to be able to take with him when the story is done. Often they have to do with camaraderie, courage, justice or love, and imply that good-hearted people who stick to what they believe in will always prevail in the end. Also, they're generally none too subtle.

And they lived happily ever after. The good guys get to ride off into the sunset, or better yet, settle down and start a new life. The bad guys, even if they managed to survive the end of the film, have either come to an understanding with the protagonists, or have escaped into the hills. In either case, it's a happy ending.

The Universe

Generally tilted in the favor of good people and in full support of the American work ethic. All it takes to succeed is faith in yourself, faith in your friends, and a little perseverance.

THE GRITTY WESTERN

Examples

High Noon, Shane and just about any Western Clint Eastwood ever starred in, particularly, *Pale Rider* and *The Outlaw Josey Wales*. Also, many Italian-made films (a.k.a. spaghetti westerns).

Characteristics

Gritty westerns are generally character studies and have simple, action-motivated plots. Often they feature the protagonist taking a stand on the part of either himself or a group of previously defenseless group of innocents, almost always against seemingly overwhelming odds. The protagonist is almost always on his own, or at best, surrounded by strong-spirited people of questionable competence.

Typical Conventions

Shoot first, talk later. There are two types of gunfighters in this world, the competent and the dead. And just about everyone has at least one gun, if not several weapons, and they know how to use them. Because of this, player characters tend to be a lot more survival and combat oriented than in other types of games.

Lots of blood. Gritty Westerns are almost always lethal to a good percentage of the gunfighters.

Tension. Some scenes in these types of adventures are so filled with fatal potential that players usually let out a sigh of relief when the shooting starts — and when it ends. As said above, death is never very far off in gritty Westerns, and the players should be extremely aware of this at all times.

The Universe

Basically, the only justice you can expect in this world is the kind you force out of it with the barrel of your gun. Protagonists generally have an advantage over the rest of the world, although this is usually because they planned it that way.

THE BLACK AND WHITE WESTERN

Examples

Most early Westerns, particularly John Wayne's early films and those starring Roy Rogers or Gene Autry, many television series and shows, particularly *The Rifleman*.

Characteristics

These are the early Westerns made in the golden age of Hollywood. Most of them were filmed in black and white, and you can pretty much figure out who's who by the color of his hat. If you don't really care for characterization and you think plots just get in the way, this is just the kind of knock down, shoot-'em-up type game you're looking for.

Typical Conventions

You can tell the players without a score card. The good guys wear white hats; the bad guys wear black hats. Sometimes it's a wonder why the good guys don't simply arrest everyone they see whose wearing the wrong-colored headgear.

Nothing like a good, clean fight. The good guys always abide by the code of the West, and the bad guys usually do, too. Often problems can be sorted out by a fist fight, or better yet, a showdown in the streets.

Guess who gets the girl? That's right, the men in white. Often this is the cause of conflict: unwanted affections of men with ungentlemanly attentions (i.e., guys wearing black hats).

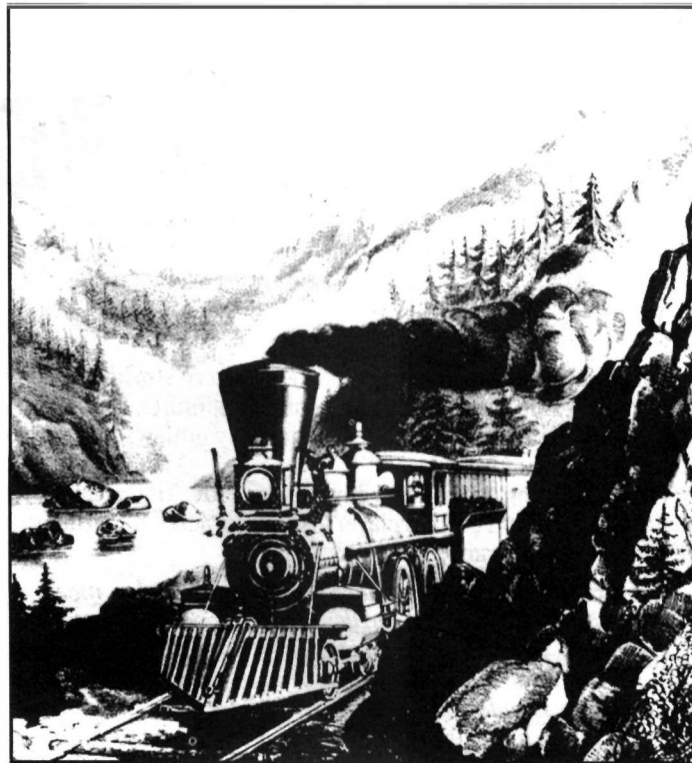
Realism? Forget it. Everyone looks like they just stepped out of make-up. Everything works for the heroes, while the villains constantly end up frustrated.

The Universe

If you're wearing a white hat, you're in good shape. Death is way, way off.

So where's the drama? Where's the conflict? It's there, just magnified way out of proportion, and the end result is crystal clear. This might be a good way to run the first few games, just until everyone in the group has his feet wet in the genre.

This style of play is actually fun for a while — even longer for some people. But eventually, people will get bored. After that, you'd better move on to something more challenging before everyone nods off.



THE HISTORICAL WESTERN

Examples

Butch Cassidy and the Sundance Kid, *The Long Riders*, *Gunfight at the OK Corral*, *Jesse James*, *Billy the Kid*, *Drum Beat*, *The Alamo*, *The Life and Times of Judge Roy Bean* and *The Great Adventures of Wild Bill Hickok*.

Characteristics

Historical Westerns have only one unifying characteristic: they are all supposedly true stories. And with a little bit of research, this can usually be found to not be the case. The facts have been magnified far beyond any normal sense of proportion, and the stories have been twisted and inflated into myth and legend.

Often these are fictional tales only loosely based upon biographical fact.

Typical Conventions

He did what? The heroes of these kinds of stories are capable of feats of courage and dexterity that cannot be equalled. In the face of odds such as these people faced, almost anyone sane would've turned tail and ran.

Do you know who that was? The tales of the heroes' exploits are often widely known, and the names of the heroes are familiar to most people, even if their faces aren't. Sometimes, the hero won't even have to draw to back an antagonist down. Other times, he's forced to act, just to uphold his prized reputation.

R.I.P. Many historical westerns end in a violent death for their protagonist(s). After all, those who live by the gun die by the gun. Generally, they go out fighting, and almost always honorably.

The Universe

For those gifted individuals who are destined to win their own place in the annals of history, the world is a forgiving place. The bold often succeed, sheerly because of the brazenness of their plans. In the end, however, the heroes are doomed to die with their boots on.

THE OUTLAW WESTERN

Examples

Young Guns I and II, The Outlaw Josey Wales, Butch Cassidy and the Sundance Kid, The Long Riders, The Wild Bunch and Jesse James.

Characteristics

The outlaw Western is extremely similar to the historical Western in that most of the protagonists are historical figures whose lives have been transformed into legends. It's also similar to the gritty Western because the protagonists almost are almost always up against overwhelming odds. The thing that makes the outlaw Western different from all the rest is that the protagonists are hired guns, killers or thieves.

Typical Conventions

The bad guys aren't all that bad. Although many outlaws were probably heartless killers, in these stories, they're the heroes. And often the reasons for what they do are understandable, even if their actions aren't exactly admirable. Revenge is a common motivation for many outlaws.

Besides, they've got style. If nothing else, outlaw heroes commit their crimes well. These men are often clever, dashing and daring, and they usually have a way with the ladies.

Robin who? Outlaws often took only from the rich and powerful, and were thus able to justify their actions in some small way. Heroic outlaws rarely preyed on the weak and defenseless, and in fact, would even be willing to give them some money, or to stand up and defend them from other, less conscientious men.

Occupational hazards. Inevitably, an outlaw will bite off more than he can chew. Maybe he just stumbled into a bad situation, or possibly he angered too many powerful people in his career, but eventually his life style will catch up with him.

The Universe

Again, the world seems to shine on those with the guts to know what they want and then to go out and get it, even by other than legal means. In the end, however, the outlaws will get worn down by persistent pursuit or simply overwhelmed by the superior number of people against them. Still, these people had class right up to the last; most outlaws went down in a blaze of glory.



The Wild Bunch. (seated) Harry Longabaugh, Ben Kilpatrick, Butch Cassidy. (standing) Bill Carver, Harvey Logan (Kid Curry). (N. H. Rose collection.)

THE WESTERN COMEDY

Examples

The Three Amigos, Cat Ballou, Rustler's Rhapsody, Lust in the Dust and of course *Blazing Saddles*. *The Frisco Kid* is a bit more serious, but still falls into this category.

Characteristics

The Western genre has been done to death over the years and because of this, it's easy to spoof the old cliches that riddle most Western novels and films.

Typical Conventions

Anything for a laugh. If it'll get you some yuks, use it. Be shameless. Encourage your players to be shameless. And always have a set of drums nearby. Ba-dump-bump.

Characters have uncanny abilities. But they don't always work when or the way that they want them to.

Clever ideas work for the heroes. Good ideas, no matter how ludicrous they may seem, often work. In fact, the more ludicrous, the better.

Villains should stick to what they know. Like mindless violence. The flip side of ingenious ideas working for the players is that similar notions almost always blow up in the bad guys' collective faces.

The Universe

For the clever, life is good. In fact, nobody should ever really die — not even the villains. Unless, of course, it's worth a good laugh.

9.2 TWISTS

Besides the subgenres listed above, there are several ways in which you, as the GM, can design a different kind of game — a Western with a twist. Just take any of the described subgenres and alter them by placing them into an entirely different setting, or by simply altering the premises behind their regular setting in a very basic way.

This has been done successfully in several stories and films. Some examples are listed below. In order to fully implement some of these notions, you might need some other source books, but you can probably get away without them by just letting your imagination carry you in the direction you want to go.

SCIENCE FICTION WESTERNS

The films *Outland*, *Westworld*, *Star Wars* and the *Mad Max* trilogy are good examples of this twist. Basically, these are Westerns set in the future, either on post-holocaust Earth or on colony worlds or space stations. The common theme in these situations is that the law in these places is still a thing enforced only by vigilantism or by feeble efforts of a local provisional government.

If you want to try this mixture in your campaign, you should probably pick up *Space Master* if you don't already have it. That product will tell you all you need to know about how to design your own science fiction setting. Then while creating your campaign, use this book as a source book for plot ideas and flavor.

FANTASY WESTERNS

The basic notion is that an unsettled or uncivilized part of a high fantasy world is being settled by the civilized races, just as the western United States were settled in the 1800s. Replace the hostile Indians of the American West with orcs and goblins, and away you go. An excellent example of this idea in action is the short story *Wolf Riders* by William King in the anthology of the same name edited by David Pringle.

If you want to use this twist, make sure you have a complete set of all the *Rolemaster* books: *Character Law & Campaign Law*, *Arms Law & Claw Law* and *Spell Law*. They'll tell you all about how to design your own fantasy world. For a ready-made fantasy world, we recommend *Shadow World*, also by Iron Crown Enterprises. It's a richly detailed fantasy world just ready to be explored by all kinds of *Rolemaster* characters.

While creating your campaign, just use *Outlaw* as a source of plot ideas and frontier flavor. It's basically up to you whether or not you want to use guns in your campaign, but the relatively high level of technology mixed with the existence of magic could make things interesting.

FANTASTIC WESTERNS

Fantastic westerns come in two types which can either be combined or used separately: the mystic Western and the horror Western.

The mystic Western twist is fairly simple. Just assume that magic works. This is basically a low level version of the fantasy Western. Assume that Indian medicine men are actually functioning shamans, and away you go.

The horror Western twist is also fairly straightforward. Just assume that monsters like werewolves, vampires, ghosts, goblins and ghouls are real, and that the player characters are going to have to deal with them. Imagine a mystery in which the players discover that the beast that's been killing off the local cattle is actually a werewolf!

JAPANESE WESTERNS

Westerns share an awful lot with Samurai films and stories. *The Magnificent Seven*, for example, was based upon the Japanese film *The Seven Samurai*.

One way to run this twist is to have the players be American gunslingers in Japan. Alternatively, you could just introduce a few samurai into a regular *Outlaw* campaign. The film *Red Sun* is a good example on how to effectively work the latter idea.

Though David Carradine's character was Chinese, the TV show *Kung Fu* was a terrific venue for blending eastern ideals and the classic Western.

9.3 WESTERN BITS

There are certain recurrent bits you'll find in almost all Westerns, or at least often enough for you to recognize them easily. Below, you'll find a list of some of these bits. Use them as you like.

The Rancher's Daughter: Or the mayor's daughter, or whoever. Any daughter of a powerful character, particularly an opponent, can provide a touch of star-crossed romance. More than one Western has begun with a cowboy vowing to win a fair maiden's hand.

Box Canyon: This is basically a dead-end canyon. They make wonderful hideouts and places into which to launch an ambush.

Partial Treasure Maps: These can motivate a cowboy almost as much as the lure of a saloon. Often the heroes will do whatever they can to uncover the source of the map and find out what it leads to, even without the slightest clue as to the treasure's value.

Caves or Abandoned Mines: The number of these in the West is countless, but they provide great hideouts and places to stash treasure. Of course, they're dark and dangerous as all get out, but those are the kinds of hazards you've got to brave if you want to make it in this business.

Boom Town: Hundreds of towns boomed with business when the settlers, miners and ranchers came in. For a short period of time, a boom town was a flurry of chaotic activity, with everyone living in or passing through town out to make a quick buck. Some of these cities managed to latch onto a fairly reliable means of sustenance and survive to this day: those that didn't become ghost towns.

Ghost Town: This here's a boom town that busted. All the business dried up and went away and took the people along with it. The buildings were about all that was left behind. These places make great hideouts or ambush sites as well.

Saloon: Many towns in the West revolved around one thing: entertainment. The Saloon offered music, booze, women and a place for a traveller to rest his weary head — all for a price. Saloons also make great places for confrontations. After all, what's a bar brawl without a bar?

Jail: Just as every town had at least one saloon, they were almost guaranteed to have a jail as well, as that's usually where everyone ended up after the bar brawl. Most jails are staffed by a sheriff and at least one deputy, and are nearly always occupied by one town drunk or another.

Fort: U.S. Army forts were scattered throughout the area so as to give soldiers and settlers safe passage to the West. Due to monetary restrictions, however, there generally weren't enough of them. Forts can provide a great home base for soldier characters.

The Calvary: These are the mounted men of the U.S. Army. Traditionally they ride in to save the day just when all looks hopeless. This didn't always happen, however, as General George Armstrong Custer could probably tell you if he were alive today.

Indians: Traditionally, Native Americans were everyone's favorite bad guys. It was particularly easy to dislike a group of easily visible "savages." In truth, the settlers were more in the wrong than their less "civilized" adversaries, but the victors always get to write the history books.

Graveyards: Every Western town had one, and the townspeople often referred to it as Boot Hill. They are an essential part of the town. After all, where else are you going to put all the bodies that tended to stack up after a shootout?

Gallows: This was the favored way of sending ill-favored people on their way to the gates of judgement. When the victim was afforded the honor of a trial and due process of the law, he usually ended up swinging from a framework built specifically for the purpose of ending his life. In a pinch, however, vigilante groups were known to use a length of good rope and a strong branch on any handy tree.

Piano Players: What saloon would be complete without someone tickling the ivories in the corner? A lot of them were, actually, but most of the classier places had a piano, even if it didn't get used a great deal. Many a Westerner managed to eke out a meager living by providing his fellow patrons with musical entertainment.

Hucksters: Sure, nowadays they have medically proven cures for things like baldness, but back then, there was no such thing as the Food and Drug Administration, or even a truth in packaging law. People could sell whatever they wanted, as long as they could get someone to buy it. And they could probably even live long enough to enjoy their earnings if they got out of town fast enough.

Actually, though, there weren't as many complaints as you might expect. Many of the concoctions hucksters sold (under an assortment of wild names from "Dr. Peabody's Perfectly Potent" and "Overwhelming Powerful Panaceatic Potion" to "Good Ol' Glup") were actually laced with one sort of drug or another. Often it was alcohol; sometimes it was heroin, opium or cocaine. In any case, after the patient used the potion, he generally felt better, whether he was cured or not!

Tin Stars: Symbols of power and authority, or at least as much of one as was ever found in the old West. Tin stars were worn only by lawmen, and then only by lawmen who wanted people to know on which side of the law they stood. Lawmen working undercover often hid their stars in a hat band or under a vest until it was time for them to reveal their true identities.

Guns: In the old West, nearly everyone carried a firearm of some kind. In a land where might made right, those without the means to defend themselves often got trampled by more aggressive men. Many men, particularly the working class stiff, commonly wore their guns in plain sight, while women, gamblers and businessmen carried smaller guns concealed somewhere on their body.

Horses: In the old West, a man's best friend was his horse. Towns and houses were often separated by many miles, and a person without decent transportation was often out of luck if he wanted to get somewhere else. Some cowboys, lawmen and gunslingers trained their horses to do special things, like responding to the sound of a low whistle. A horse was also probably the most expensive thing a person ever owned, and the investment was generally well worth it.

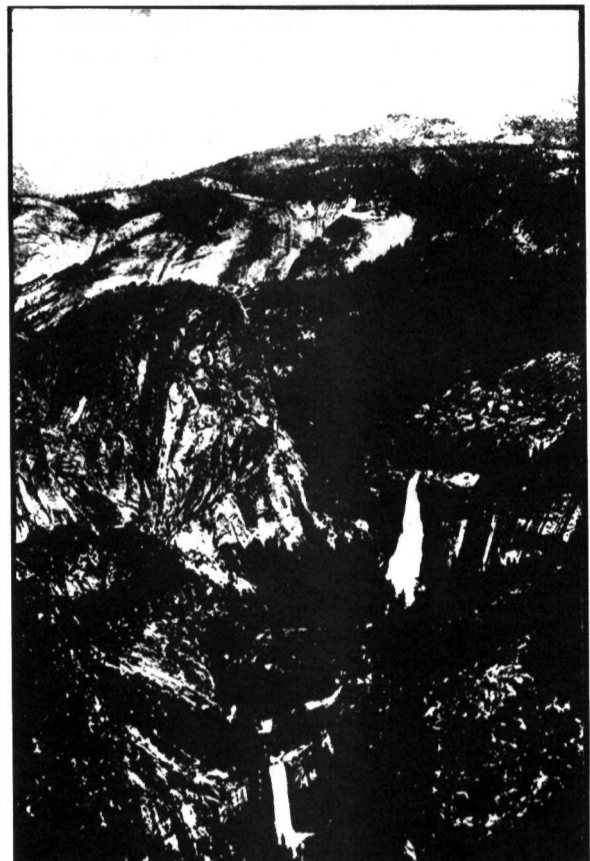
Weather: The weather in the old West depended a lot on where it was you actually were, but in many Westerns, there is one general rule of thumb. When it's good, it's very good, and when it's bad, it's just plain bad. Whether due to continually overcast skies, blizzards, thunderstorms, scorching heat or beautiful, big blue skies, the weather often played a part in setting the mood in a scene if not actually being a central part of the story.

Many Westerns exploited the fact that humanity had to extract a living out of an unforgiving land. From the wintry Dakotas to the blazing Arizona deserts, these were often hard places to live. Obviously the location in which your campaign is set will have a great deal to do with what kind of weather the characters face, but remember that surviving the ordeals that the elements will toss at them should always be one of their concerns.

Male Bonding: In a land where women were scarce, it was inevitable that men would turn to each other for friendship and companionship. Friendships were often viewed as stronger and more important than any interest a man might have in a woman, and this was important. It was what allowed criminals to form gangs without fear of being stabbed in the back. A man who betrayed his friends — for nearly any reason — was an outcast in the West.

High Noon: There was a reason showdowns were often scheduled for high noon. At that time, the sun is directly overhead, and neither participant can have the advantage of having the sun at his back (and thus in his enemy's eyes).

Scenery: Westerns are generally just loaded with scenery: snowy-topped mountains, arid deserts, gnarled rock formations, rushing rivers, open plains, etc. The backdrop for the traditional Western is humanity settling the final frontier on the face of the earth. Try to give the players a sense of the beauty and grandeur involved in living, working, loving and dying in one of the last tracts of unspoiled land on the continent.



10.0 WESTERN CAMPAIGNS

A role playing campaign is a game in which characters and plots continue over a series of several gaming sessions. The players are usually involved in long adventures where each session brings new places and new challenges. Characters come and go, new characters take their places, and even the campaign setting itself can grow and evolve over time.

Good Western campaign settings, however, require a fair amount of thought and pre-planning on the part of the gamemaster. It is, however, decidedly easier to design a Western campaign than generating a fantasy or science fiction one, as Westerns are based on historical incidents.

Before you, as GM, sit down and start planning your Western campaign setting and your group's first gaming session, the following section offers a few things to keep in mind.

10.1 DEFINING YOUR SETTING

A lot of thought and playtesting went into designing the *Rolemaster* system. Along with the *Rolemaster* rules and this book, you should have no trouble designing Western characters and simulating Western combats.

Those rules, however, only deal with game mechanics. It's up to you to decide the campaign's tone and setting. In some cases this simply means adjusting those rules that don't reinforce the campaign you'd like to generate.

In the course of setting up the campaign, you and your players need to decide on its ground rules — what you expect from the players and what the players expect from you. Real, campaign-ending problems develop in campaigns where the GM provides no guidance as to what the ground rules are, as well as in campaigns where the PCs find that their own codes of behavior clash with one another and the GM.

In order to avoid these problems, ask yourself and your players several questions before starting a campaign. The following sections offer a step-by-step guide to the considerations that should be taken into account before making certain decisions about the type of game you want to play.

While reading this, you should keep in mind exactly how long you want your campaign to be. As was mentioned before, Westerns are usually best simulated by closed campaigns — ones with a definite beginning, middle and end — or even by no campaign at all!

10.2 PLAYER INPUT

Before you, as GM, get too far along in the campaign creation process, talk to your players. Find out what kind of campaign they want to play in and who they want their characters to be, and keep this in mind during all steps of designing your campaign. They'll enjoy playing in a campaign tailor-made for them.

Conversely, don't ever try to run a campaign which you don't enjoy. Unenthusiastic GMs run unenthusiastic campaigns, and pretty soon no one will be having any fun. Take the players' desires into consideration, but in the end, the decision as to what type of campaign to run is yours and yours alone.

The best way to handle this is to decide, in general, what type of campaign you'd like to run and then let players design their characters within these guidelines.

Real world concerns should also play a role in campaign design. Will all of the players be available at every gaming session, or will there be a rotating membership? Long, involved campaigns don't tend to lend themselves to high PC turnover, but a campaign in which the players portray a band of outlaws would handle a rotating membership quite well.

If you know that some of your players will be leaving the area (perhaps graduating?) after a given period of time, then you should consider a campaign with a definite ending, such as a final showdown with the power-mad rancher. Finally, if your players tend to get into arguments, plan a campaign that will encourage them to work together toward mutual goals.

In general, plan the campaign to make the most of the players.

PLAYER GOALS AND MOTIVATIONS

Ask yourself two questions: what do the heroes want, and what will they do to get it? Is their goal something that can be achieved (like revenge) or only worked towards (like peace)?

All PCs have their own reasons for being a Western hero. These goals guide the campaign more than any other factor. PCs trying to promote law in a lawless land react very differently from PCs out only for personal gain.

Achievable Goals (The Quest Campaign)

Almost all Westerns revolve around the protagonists attempting to achieve some sort of tangible goal. This goal can be nearly anything from rescuing a fair lady or recovering lost treasure to hunting down and destroying a bandit ring or thwarting the rail baron's ruthless plans. These campaigns are usually linear in nature: The characters strive to achieve their goal, they overcome numerous obstacles, and in the end, they succeed — if they're lucky.

The advantages to running this type of campaign are that it can be short-lived (if desired), it provides clear goals for the PCs to pursue, and it can have a definite ending that results in the realization of goals and a great deal of player satisfaction.

The main disadvantage of this campaign is that it has a limited scope. The PCs spend most of their time doggedly trying to achieve their goal and missing out on other interesting activities and role playing opportunities along the way. For example, if the PCs need to get the damning evidence to Dodge City as soon as humanly possible, then they won't be inclined to linger in saloons, gambling away their bankroll and jawing with the townsfolk.

Also, once the goal is reached, the campaign is basically finished and must change radically if you want to keep running it.

Open-Ended Goals (The Continuing Campaign)

While an open-ended story line is uncommon for Westerns, it's fairly common in role playing games because many GMs prefer to run ongoing campaigns. Unlike the quest campaign, the continuing campaign has no tangible, achievable goal for the characters to pursue. This doesn't mean that the characters don't have any goals, merely that in general those they choose will never be completely realized. This was somewhat the case with the TV Western comedy series called *Dusty's Trail*.

The PCs could go on a continuous series of minor quests in order to gain honor, or they could simply be concerned with grabbing as much fame and fortune as possible. The PCs know, however, that there is always more honor, money and notoriety to be had.

This type of campaign has some advantages over a campaign with an achievable goal. Because the PCs' goal is not really attainable, you don't have to worry about the PCs charging single-mindedly towards their goals and having the campaign end abruptly. There should be plenty of time for character development and role playing.

On the other hand, because the player can never attain his character's ultimate goal, you need to take extra care to keep the campaign fresh and interesting. Unless the PCs generally seem to be making some sort of headway, they'll eventually become frustrated or bored.

Continuing campaigns don't have to start out as such. PCs can begin the campaign with a more achievable goal (like revenge) and then try to build a life for themselves after they've sated their desires. There could even be long-term consequences of them having attained their goal. Perhaps their vengeful acts have ignited a feud, or perhaps they're now on the run from the law. In this way, quest campaigns can be transformed into continuing campaigns.

This way is, in fact, much more like real life. The question then becomes: what do the characters do after they ride off into the sunset?

COMMITMENT TO THE GOAL

Now that you know each PCs' goal, you need to determine how you can work these goals together. How the PCs goals relate to each other can help you to decide how to treat the heroes and the world around them.

United Goal

In this situation, although the PCs might have minor differences in motivation or personal concerns, they are all united to achieve a common goal. The goal can be as unified as capturing the bank robber that's been marauding through the state, or the players could all share the same goal for different reasons.

Example: *All of the PCs need to get to San Francisco, each for their own reasons. No matter what their feelings may be for each other personally, they will all work together to achieve this goal.*

This type of goal works especially well for quest campaigns. A united goal provides a strong unifying theme which keeps the PCs working together, although it often prevents the development of some of the interesting character conflicts which occur in less-united groups.

Overlapping Goals

In this type of campaign, the characters do not share the same goals or motivations, but instead have two or more individual goals which overlap.

Example: *Sheriff Black heads deep into hostile Indian territory because he wants the cache of gold he believes is hidden there. Clint and Logan Walker go along with him because the same Indians are holding their Uncle Zack prisoner. Clint and Logan are venturing into the territory for a different reason than the sheriff. At some later point in the adventure, the two factions may actually find themselves fighting with each other over which reason takes priority.*

Because the PCs' reasons for cooperating as a team are quite different, this type of campaign can be much more varied and intricate than one based around a single group motivation. The campaign can explore the characters' backgrounds and the reasons for what they do.

At the same time, you need to take care that inter-character conflicts don't get out of hand. If you run a campaign with overlapping goals, you must develop an extremely good reason for the group to stay together (e.g., in hostile Indian territory, the characters stand a much better chance of surviving if they stick together). Otherwise, it will inevitably split apart.

10.3 CAMPAIGN TONE

Now that you've figured out in what direction the characters want to be headed, you need to think about the tone of your campaign. This is important, and you should try to describe the relevant aspects of your decision to your players. Is the campaign going to be triumphant or oppressive? Funny or serious? The answers to these questions will have an effect on the characters the players create.

An important aspect of tone is consistency. Some GMs maintain a consistent tone throughout the campaign. Such campaigns allow players to construct characters which will always fit comfortably into the milieu, but can suffer from the tedium of adventures that all feel the same.

Often, a GM will allow the tone of a campaign to evolve slowly from one type to another. It may begin as a swashbuckling campaign full of good natured bar brawls, then become dark and depressing as the the rail baron tries to ramrod his way through the town, before finally becoming a more sober, but once again hopeful, quest to overthrow the villain. These kinds of campaigns make it difficult for characters to be completely integrated into the tone throughout the entire course of the campaign, but it's easier to prevent them from becoming stale and tread-worn.

A third alternative is to make a pointed effort not to develop any consistent campaign tone at all. One adventure could be comical, the next a serious murder mystery, and a third a romantic adventure. Such campaigns allow you the leeway to experiment with different tones, and offers something for all kinds of characters.

At the same time, it can be frustrating for players who like to work their characters into the campaign tone, and it can be difficult for the GM to run a scenario where the tone is an especially important feature, since not all of the characters will be of that same tone. It would, for example, be difficult to run a gritty adventure if some of the characters kept cracking jokes the entire time.

On the other hand, the players may take this as a challenge. It is possible to laugh at just about anything, but black humor would be more appropriate than slapstick in a campaign with a darkly brooding tone.

What follows are some elements you should consider when determining the campaign's overall tone. While reading the sections below, keep in mind that the standard Western has a fairly optimistic tone. Sure people may drop like flies through out the entire story, but honor and good almost always win out in the end. Feel free to deviate from this if you like, but be prepared to face the difficulties of sailing relatively uncharted waters.

MORALITY

How clear are moral choices in your campaign? Are good and evil easy to distinguish from one another, or do they blur together into shades of gray? Do the bad guys always wear black hats, and the heroes white ones?

The question of campaign morality affects both the way in which characters are designed, and how they react to situations. If the choices between right and wrong are distinct and easy for characters to make, they can act with the courage of their convictions, knowing in their hearts that they fight on the side of right. A character's ethics are much easier to play in such a world.

For example, in a morally black and white campaign, no one needs to feel bad about killing one of the bad guys. Many classic Westerns follow this kind of morality, where evil, as often as not, is easily identifiable. Unfortunately, this sort of campaign can often seem simplistic and unrealistic. Players who enjoy wrestling with more complex moral issues will probably become dissatisfied in the long run.

If you, as GM, establish a campaign where right and wrong are not clearly divided, the tone will be very different. The PCs themselves may, in fact, be morally "gray." Maybe they're bribable or see no harm in returning only a part of the stolen loot and stashing the rest where they can pick it up later. Or maybe they feel justified in breaking the law to harass an adversary.

This sort of campaign tends to be closer to reality, and works well for historical or gritty Westerns. It also appeals to GMs and players who prefer to explore ethical questions while role playing. On the down side, making decisions becomes a lot more difficult than in clear-cut worlds. Moreover, each right decision can be tinged with wrong, often preventing the characters from fully experiencing the thrill of a complete triumph.

Again, however, be wary. In most Westerns, whether a person is good or evil is fairly obvious. It's then just a matter of the good guys getting enough on the bad guys to prove that they're evil. If you stray from this, you stray from the formula, and you're on your own.



REALISM

Consider the sort of adventures you want to run. Are they realistic or romantic (i.e., idealized), and to what extent?

Do you want the campaign to feel like the real world? After all, even funny Westerns can have a hefty dose of realism thrown in. In a campaign with a realistic tone, the world is an unforgiving place. Characters who are mortally wounded die, and those that grandstand and screw up pay for it.

Player characters in a realistic campaign avoid dangerous situations and make efforts to preserve their own lives. In short, they act like real people in the real world.

Realism is closely linked to character mortality. You need to carefully manage the level of lethality, or the PCs will become overcautious and rob the campaign of action. One of the reason that the film *The Long Riders* is so exciting and tense is that a single bullet could end a character's life at any given time. In campaigns where death is not really a matter for much thought, the players will soon feel as if they're in the middle of a glorified video game.

In the romantic campaign, dramatic behavior is encouraged, no matter how outrageous it may be. Far from penalizing the PC for swinging from a chandelier, the GM applauds the action, perhaps even giving the character a bonus due to surprise.

Even if the dice dictate that the character dies, the GM can tell the other players the body was never found. A few weeks later the lost character could reappear, no doubt with an amazing tale explaining how he survived riding his horse off of the cliff and into the rapids below. Such a campaign is well-suited for rip-roaring, larger-than-life adventures, like *Silverado*. It also frees the players from the constant fear of losing their cherished characters and lets them role play fearless PCs to the hilt.

On the other hand, it makes it much more difficult to instill fear in the players. This can cheapen the players' sense of triumph, since they never know if they only succeeded on their own merits or only because you helped them along.

Most Western campaigns tend to fall somewhere in between realism and romanticism, although generally closer to realism. Often, the protagonists are able to accomplish great feats with some confidence that they'll survive, but no such protection is provided for supporting characters (e.g., important NPCs).

This is probably the best route to go with for *Outlaw*, as it encourages the players to role play their characters more and to resort to violence only when necessary or inevitable. This is well in the vein of the traditional Western hero.

As a GM, one good way to handle this — to maintain a high level of realism and let the players feel as if they have some control over their characters' destinies — is to keep the level of lethality fairly high, but to make sure that you always leave the player characters a way out of a bad situation. And be sure to reward them if they come up with an innovative (or even ludicrous) way to escape on their own.



ATTITUDE

What does the future hold for the world? Are the people the PCs meet optimistic or pessimistic about the world and its future?

In a pessimistic campaign, the heroes always have a wrong to right. But at the same time they have difficulty achieving long-lasting victories, and much of their work is ignored or overturned. This is unusual for classical Westerns, where a staple of the genre is the heroes' riding triumphantly off into the sunset, but has become more popular in the modern era. This type of campaign can easily become depressing, and you need to take care that the players don't succumb to despair and leave the campaign.

In an optimistic campaign, the heroes regularly triumph, and the bad guys are quickly overcome. This attitude allows the players to feel the thrill of positive accomplishments, and the glow of contentment derived from living in a generally benevolent world. Whereas the forces of evil can be just as powerful and menacing as in a pessimistic campaign, the opportunity exists for evil to be entirely vanquished on both the small and grand scale.

Many classic Westerns have an optimistic tone, and it's easier to capture a true Western feel for the campaign when it is possible for good and evil forces to be locked in a conclusive struggle. This campaign can grow stale, however, if the successes come too easily. You must work to give the PCs credible challenges. A campaign could even seem pessimistic at first, as the bad guys win victory after victory, but then become optimistic as the PCs turn the tide and ultimately triumph.

SERIOUSNESS

How serious is the campaign, and how seriously is it taken by the players? Fantasy campaigns can range from the the overblown silliness of *Blazing Saddles* to the hard-bitten drama of *The Long Riders*, and everything in between. This all depends on what you and your players enjoy.

A lighthearted campaign can be lots of fun to play, and lets the players go wild with character creation. In contrast, traditional Westerns are dark and gritty things that don't lend themselves to cheap laughs, although most Westerns contain at least some humor.

Care must be taken to avoid making the campaign seem too heavy, however, or it will become unenjoyable. Every campaign can use some comic relief, if only to contrast the seriousness of the rest of the environment.

One of the easiest ways to control the seriousness of the game is by setting a certain level of lethality. After all, not many players find it funny when their characters die on an moment's notice. Conversely, it's more difficult for a player to take a game seriously when he knows he can have his character survive walking into a hail of lead.

CONTINUITY

How closely does one adventure follow the next? How important is it that they follow each other at all?

In an episodic campaign, the adventures are disconnected stories, united solely by the presence of the heroes. Adventures take place in no particular order and have no underlying plot threading them all together. While episodic campaigns discourage serious character development, they are easier to run, and it's simpler to work in new or visiting players.

In a serial campaign, most of the adventures are part of a continuing series like separate chapters in an ongoing story. Continuity in the campaign is very important. Otherwise, the adventures will seem disjointed and incongruities may develop.

In this type of campaign, every detail and occurrence of import is worked into the fabric of the campaign. Moreover, the adventures flow together, with actions taken in one scenario affecting the situations in adventures to come. This campaign can foster very intricate story lines and encourages character development, but it is also a great deal of work to maintain.

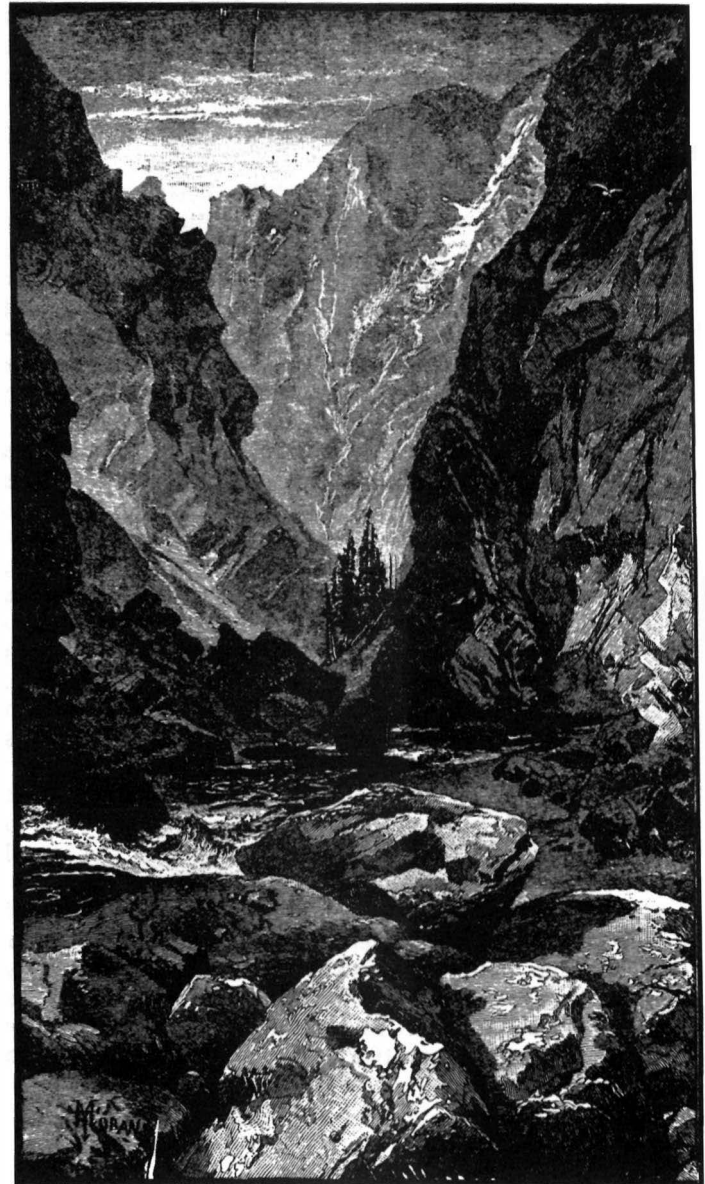
It's possible to run a campaign which falls somewhere in between the two types listed above. In this campaign, you can intersperse the longer-running plot lines with a few seemingly unrelated scenarios, or you could run a series of unconnected, longer adventures instead.

Because of the fact that westerns don't lend themselves readily to long, drawn-out campaigns, it's often easier to run an episodic campaign than a serial one. This also makes it easier to work around real-life problems like not being able to always get all of the players together at one time. When you want to run an adventure, simply include the characters whose players are available at the time. You can rationalize the absence of the others in any way that seems plausible at the time (e.g., they're off on a cattle drive or visiting relatives out East).

10.4 THE PHYSICAL SETTING

Once you've determined what kind of campaign you're going to run, you need to determine what environment you want to put it in, (i.e., the physical setting). The setting establishes the physical surroundings of the characters and the issues with which they might find themselves embroiled.

Since traditional Westerns are set in the American West between 1860 and 1901, the decision of where and when to run your campaign has already been pretty much made for you (unless, of course, you've decided to apply a few twists to the original theme). It's up to you now to get more specific.



LOCALE

Where in the West do you want your campaign to be based in? This is not to say that the players can't or won't stray out of this area, but you should detail a certain locale for them to use a home base from which they operate.

In general, you'll need to come up with a description of at least a small town and the surrounding terrain. This way, if the characters decide to wander from where you expected them to go, you'll have at the ready a living breathing world beyond the hypothetical walls enclosing the adventure itself. This helps to give the players a strong sense of the reality in which game is set — that their characters are walking around in a real Western town and not on a Hollywood movie set.

Good sources for this kind of information are:

- 1) The scenarios in this book.
- 2) The scenarios or maps from any other Western game.
- 3) Actual maps of Western territories or states. Whether modern road maps or authentic period pieces, these maps are fine descriptions of real Western locales.

If your players are prone to wandering aimlessly or taking off to Saint Louis or San Francisco, it's a good idea to keep a map of the entire western United States around. This will at least give you a good idea of the kind of distances you're dealing with.

TIME

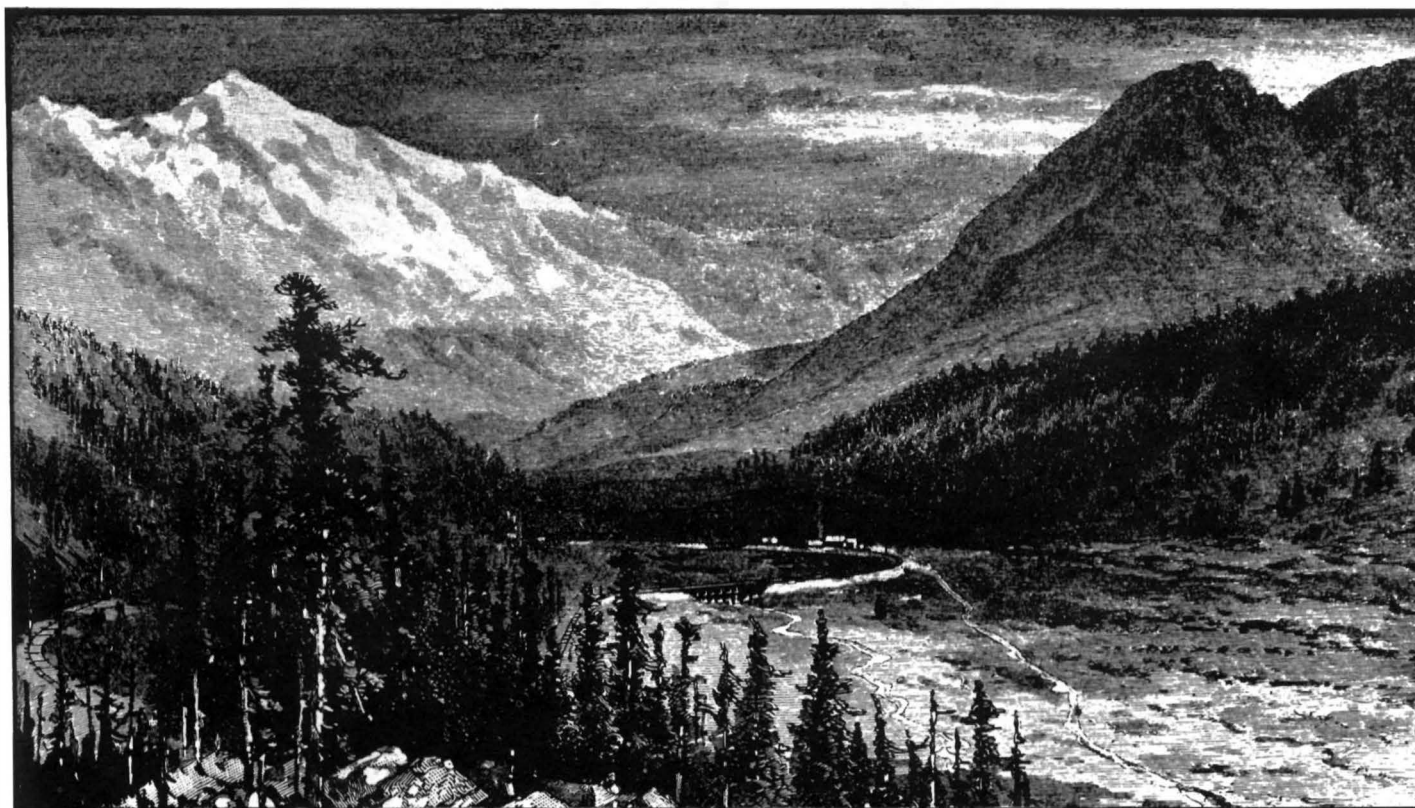
When does your campaign take place? Or at the very least, when does it start? Technology marched on in the late nineteenth century, just as it did in all other eras. Unlike many other role playing games, there are documented times and places where and when things occurred in the old West, and these developments can have profound effects upon your campaign.

Example: *You decide to start your campaign in Carson City, Nevada, in 1860. The first metallic cartridge weapon wasn't introduced until 1862. Therefore all firearms must use cap and ball ammunition, at least until the campaign moves into the year 1862.*

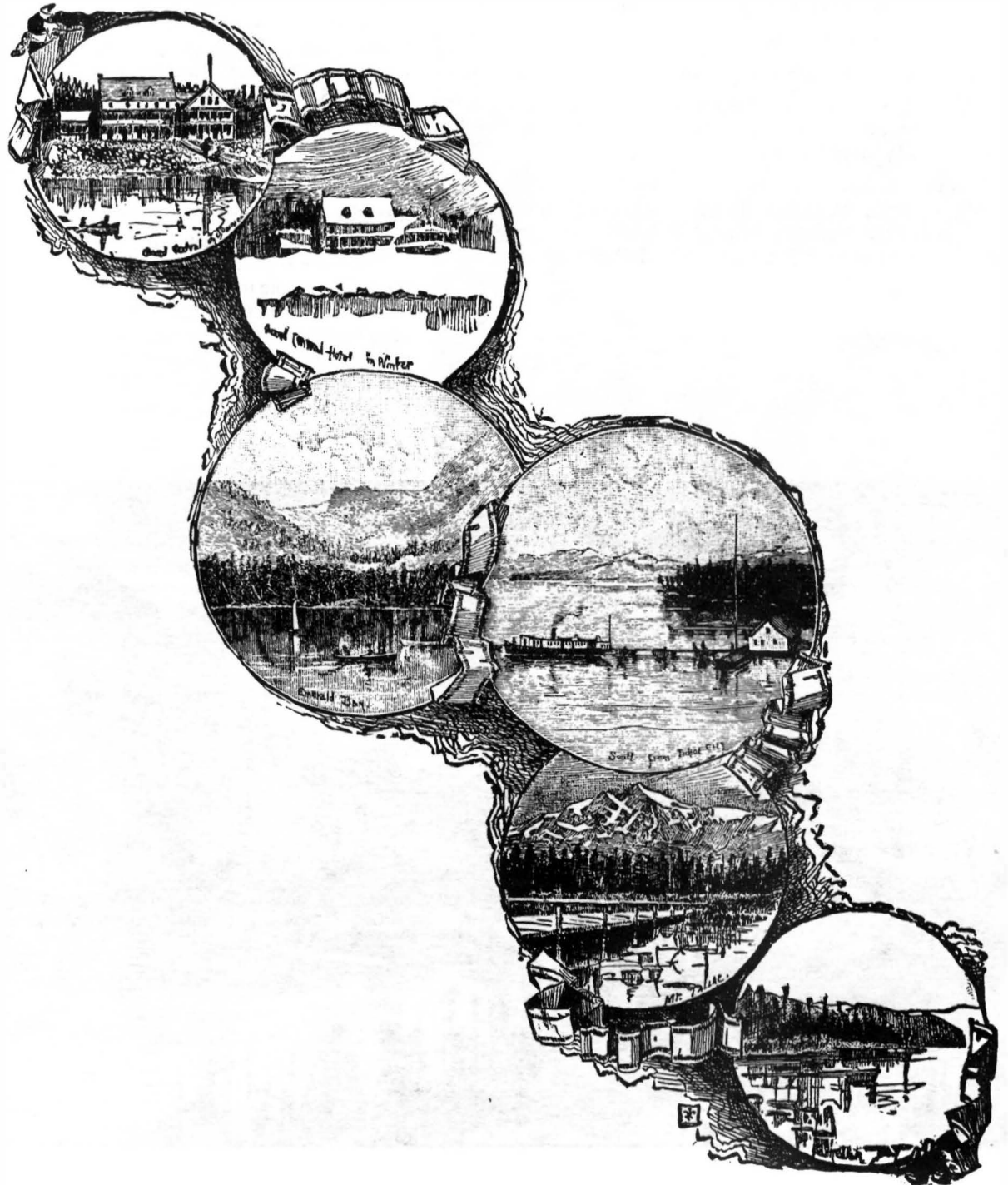
You should also realize that the locale of the campaign can have a great effect of when a certain new bit of technology is available to the players. Telegraph lines, for example, first crossed the country in 1861, but cities that weren't along the line from Saint Louis to San Francisco didn't have this service available to them until much later.

The best way to handle this is to do some research on your chosen locale and set up a timeline much like the one for the town of Deadwood in the latter part of this book. Alternatively, you can just give it your best guess. Either way, try to maintain some consistency in your reasoning.

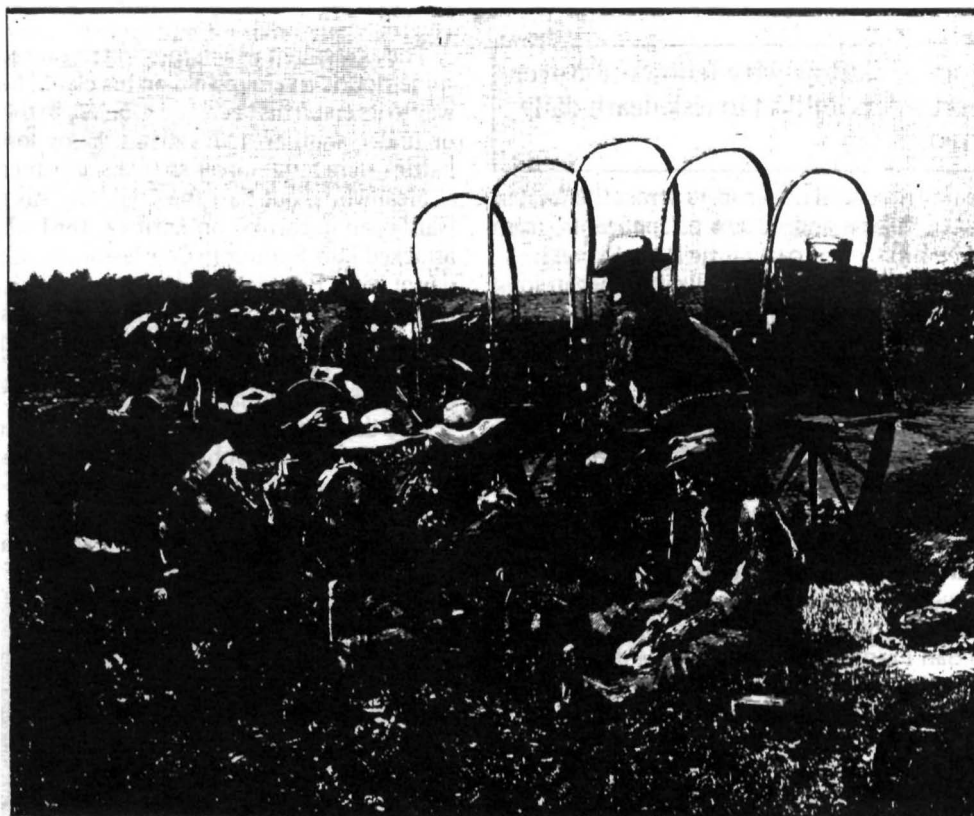
The more populated the city and the more things that were there that people in the rest of the world wanted, the more likely the town was to have things like railroads, telegraph and telephone lines built to it. This would also obviously affect how likely people in the town were to be aware of things going on in the rest of the world and how quickly a newly invented item (like a double action revolver) would be widely available in that town.



OUTLAW SOURCE BOOK



THE PLAYERS' SECTION



The following sections contain a lot of information which should be of some interest to both players and GMs alike. Anyone involved in *Outlaw* should read all of these sections so as to get a better feel for the era in which the game is set.

The first part, 11.0 History, gives a brief historical background about (and an overview of) the time and place in which *Outlaw* is set. The second section, 12.0 Money, tells all about how most Westerners earned their money as well as how they spent it.

The last section, 13.0 Characters, describes many typical people that lived in the old West, as well as going into in depth detail about the most notorious Western personalities and gangs that ever lived.

11.0 HISTORY

WANTED — Young, skinny, wiry fellows not over 18. Must be expert riders willing to risk death daily. Orphans preferred.

The above ad appeared in several newspapers across the West in early 1860. It attracted dozens and dozens of applicants, from which 80 were actually hired on as part of the Pony Express.

The westward expansion of American civilization began long before 1860, but up until that year, most of the goings on west of the Mississippi involved mining, homesteading and ranching — people trying to scratch a living out of an unforgiving land.

In that year, the Pony Express opened business, and it was finally possible to get mail and news from New York to San Francisco in under two weeks. The coasts of America had finally been connected, and for the first time it actually felt as if the United States did stretch from sea to shining sea.

Less than 18 months later, on October 18, 1861, this link from shore to shore was strengthened even further by the completion of a telegraph line between the same two cities. Now it was possible to send news of the recently begun American Civil War from Washington, DC, to San Francisco in well under a day. Accordingly, less than one week later, on October 26, the Pony Express was discontinued, and its employees, including Buffalo Bill Cody and his friend Wild Bill Hickok, were out of work.

Soon after, in 1862, Congress passed the Homestead Act. This law allowed any U.S. citizen to select any unclaimed tract of public land (up to 160 acres in total) to cultivate as his own. If he made improvements to the land, e.g., turned it into a farm or home, and lived on the land for five years, it became his for free. Optionally, after six months on the land, the homesteader (as people who did this were called) could buy up the land at \$1.25 per acre. This opened the West to settlement by people willing to work hard to carve a living for themselves out of the wilderness, but unable to put the money up front to purchase the land.

The life of a homesteader was plenty hard, even if he did get his land for free. Simply scraping together the grubstake to make the trip out West to find the land was a task daunting enough to make many give up before they even started. Additionally, the weather on the plains was often merciless, and if there was any kind of trouble, help was often at least a day's ride away.

Miners had even a tougher time, as when the gold rushes were first beginning, there were no laws on the books to cover the claiming of areas of land for the mining of precious metals and minerals. A kind of consensus amongst the miners arose early on, however. A man was allowed to establish himself a claim of 100 square feet. If he was absent from working that claim for any reason other than illness for longer than five days, the claim was up for grabs, and the original miner could then choose to work another piece of land. Often an elected court of five miners held arbitration in cases of dispute.

The agreement which most often caused disputes was that, if a miner found a vein of gold on his claim, he could follow it all the way to its end. This became a problem in the vein ran into, through or under another man's claim. Many long and expensive legal battles were fought over such disagreements.

Meanwhile, out East the Civil War was getting underway. The war began in earnest on April 12, 1861 when Confederate forces attacked Fort Sumter in Charleston, South Carolina. On the first day of 1863, President Abraham Lincoln delivered the Emancipation Proclamation, freeing (in name at least) all slaves within the United States and making slavery illegal. On April 9, 1865, General Robert E. Lee surrendered to General Ulysses S. Grant at Appomattox, Virginia, and the American Civil War was over.

Five days later, Lincoln was assassinated at Ford's Theater in Washington, DC by John Wilkes Booth. Booth used a single-shot derringer to commit the murder.

On May 10, 1869, the world became even smaller as the Central Pacific Railroad met the Union Pacific Railroad at Promontory Point, Utah. California Governor Leland Stanford was given the honor of driving home the final spike. His first swing missed, but the second connected, and thus were the coasts connected by rail.

From 1865 to 1890, the total track length in the U.S. grew from 35,000 to 200,000 miles. The Central Pacific recruited 7,000 Chinese laborers to beat tracks through the mountains of the West, and the Union Pacific hired on Irish construction gangs. Both rail companies employed veterans of the Civil War as well.

Throughout this entire time, the Native Americans were having problems of their own. Continuously pushed off of prime hunting lands onto smaller and smaller reservations, they inevitably fought back. The U.S. Cavalry waged campaign after campaign against them until they were eventually beaten into submission.

The last major armed conflict between Indians and U.S. troops occurred at on December 29, 1900, at Wounded Knee, South Dakota when American soldiers fired on a defenseless Sioux settlement. Approximately two hundred Native American men, women and children were massacred by the army cannons in their final, horrible salvo against the Indians. Civilization had finally tamed the "savage" natives.

By 1890, the telephone had been introduced to the public. In 1891 there were only 3 telephones for every thousand people, but by 1900 there were seventy times that number. The frontier had finally closed. The West was no longer an unknown realm of adventure — it'd been tamed. Now it was truly a part of the United States in spirit as well as in name.

And in 1901, Butch Cassidy and the Sundance Kid, the last — and arguably the best — of the Western outlaws, left the states to start new careers in South America.

Through all the bank robberies and shootouts, all the gold rushes and Indian wars, all the depressions and droughts and killing winters and all of the technological and industrial advances it was clear that one thing was happening — the Wild West was being tamed, and America along with it.

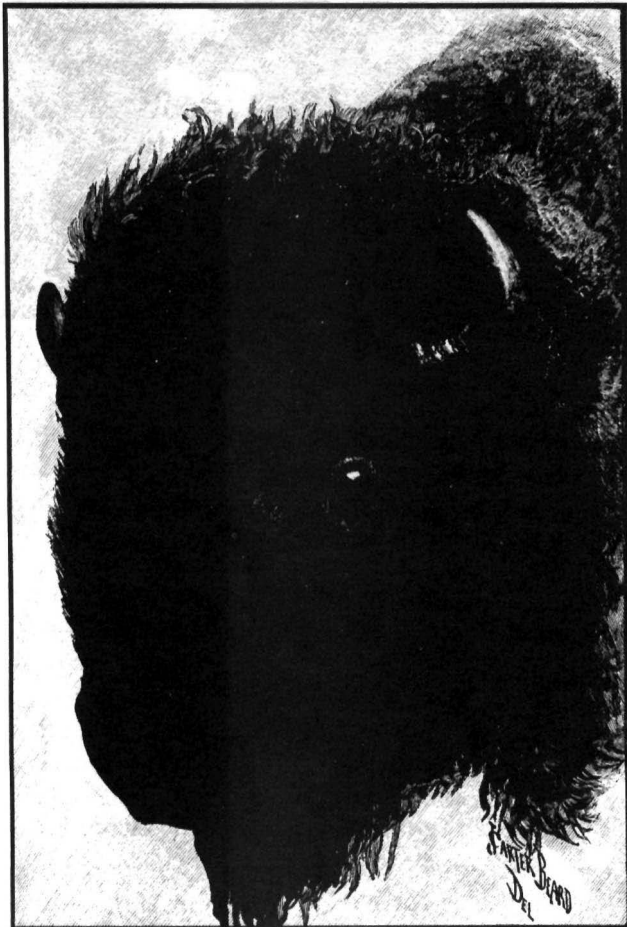
And in 1898, America entered a war with Spain, and for the first time became a player in the field of international politics. This fledgling nation, barely a hundred years old, had passed through it's wild and wooly adolescence and was now prepared to enter the twentieth century as a major world power, soon to become the greatest world power.

During these years of prosperity, however, Americans consistently felt a need to look back, to turn to those days when we, as a nation, weren't quite so sure of ourselves, the days when a fast gun meant more than a fast buck — the days of the Wild West.

11.1 HISTORY AND THE GAME

Even if the players intervene so that Wild Bill Hickok doesn't get shot by Jack McCall, there's nothing that says the famous shootist won't get gunned down later in the week by someone else. Feel free to rewrite history without fear of repercussions. *Outlaw* is a role playing game, not a history lesson. Have fun with it.

This is not intended to be a time travel game. The PCs don't have to worry about the repercussions their actions will have in modern times. Play with history. The only limits on what can happen are the boundaries of the players' imaginations.



11.2 THE TIME LINE

The following time line is intended to give players and GMs an idea of when things were happening in the West — as well as in the rest of America — between 1860 and 1901. Obviously characters cannot know anything that has happened in their future and should be role played appropriately. Also, keep in mind that the characters can affect the outcome of these events.

More information about many of the events listed below can be found in 14.0 Deadwood and 13.0 Characters.

OUTLAW TIME LINE

1860

Abraham Lincoln elected President.
Pony Express begins its first run on April 3.

1861

Custer graduates from West Point.
The American Civil War begins on April 12.
Kansas becomes the 34th state.
The first transcontinental telegraph line is completed on Oct. 18.
Pony Express closes down on October 26.

1862

The Homestead Act offers free land to citizens who promise to improve their piece of land.
The Gatling gun is invented.
Lever-action, metallic cartridge repeating rifle introduced.

1863

Emancipation Proclamation delivered on January 1.
West Virginia becomes the 35th state.

1864

Lincoln elected to a second term as President.
Nevada becomes the 36th state.

1865

The Civil War ends on April 9.
John Wilkes Booth assassinates Lincoln on April 14.
Andrew Johnson sworn in as President.
13th Amendment abolishes slavery.
War with the western Sioux Indians begins.

1866

Transatlantic telegraph cable completed.
Alfred Nobel invents dynamite.
Single-shot metallic cartridge rifle introduced.
The James Gang pulls off the first business-time bank robbery in American history on February 14.

1867

Custer suspended for abandoning his command.
Nebraska becomes the 37th state.
U.S. claims the Midway Islands.
U.S. purchases Alaska from Russia for \$7.2 million.
War with Sioux ends.

1868

Colt comes out with a reliable metallic cartridge six-shooter.
 Dynamite becomes commercially available across the U.S.
 U.S. army starts a war with the Sioux nation when it tries to force its way through their reservation via the Bozeman Trail.
 John Wesley Hardin kills a black man, beginning his career as an outlaw.
 On July 28, 14th Amendment grants citizenship to all people born or naturalized in the United States.
 Ulysses S. Grant elected President.

1869

The first transcontinental railroad is completed on May 10.

1870

Calamity Jane hires on as a scout for Lieutenant Colonel Custer.
 On March 30, the 15th Amendment grants citizens the right to vote regardless of race.

1872

The Amnesty Act restores civil rights to citizens of the South.
 Grant elected to a second term as President.
 Amendment granting women the right to vote first introduced and killed.

1873

Depression begins due to panic set off by bank failures.
 Price of silver rises, and U.S. stops coining silver dollars.

1874

Barbed wire patented.
 Jesse James marries his childhood sweetheart, Zee Mimms.
 Charlie Reynolds — one of Custer's soldiers — discovers gold in the Black Hills on July 27.

1875

A Civil Rights Act grants equal rights to blacks in public accommodations and jury duty.
 In the fall, the U.S. gives up trying to buy the Black Hills from the Sioux and begins a campaign against them.

1876

Colorado becomes the 38th state.
 Wild Bill Hickok, Calamity Jane, Colorado Charlie and Bloody Dick Seymour ride into Deadwood, Dakota Territory, together.
 Lieutenant Colonel George Armstrong Custer and his men are massacred at the Battle of Little Big Horn, Montana, on June 25.
 The United States celebrates its 100th birthday on July 4.
 Wild Bill Hickok shot in the back by Jack McCall in the Belle Union Saloon of Deadwood, Dakota Territory, on August 2.
 The James gang stopped by the townspeople of Northfield, Minnesota. Only Frank and Jesse James escape.
 Rutherford B. Hayes and Samuel J. Tilden finish the race for the Presidency in a dead heat.
 National League of Professional Baseball Clubs formed out East.
Tom Sawyer published.
 Red Cloud signs a treaty between the Sioux and the U.S. The Black Hills become legally open to settlement by whites. Red Cloud moves his people onto a reservation.

1877

Sitting Bull takes his tribe of the Oglalla Sioux to Canada to escape persecution by the U.S. army.
 Crazy Horse killed by U.S. soldiers.
 The Colt Thunderer, the first major American double-action revolver, introduced.
 Edward L. Schieffelin discovers silver in southern Arizona. The town of Tombstone is soon founded nearby.
 John Wesley Hardin captured by the Texas Rangers and sentenced to twenty-five years in prison.
 Jack McCall is convicted of the Murder of Wild Bill Hickok. He is hanged on March 1.
 Hayes declared President by a special electoral committee on March 2.
 Federal troops withdrawn from the South.
 Federal troops called in to quiet widespread railroad strikes out East.
 Dissatisfied southern blacks (a.k.a. Exodusters) move to Kansas by the thousands.

**1878**

Depression comes to an end.
 John Tunstall murdered on February 18.
 The three day fight against the Regulators begins on July 17.
 Sitting Bull surrenders to the U.S. army at Fort Lincoln.

1879

The Earp brothers and Doc Holliday arrive in Tombstone, Arizona.

1880

James Garfield elected President.
 San Francisco is the only city west of the Mississippi with a population over 100,000.
 Canned foods widely available.
 The theory that germs make people sick becomes widely accepted.

1881

Jesse James retires with his wife and son to Saint Joseph, Missouri.
 Garfield inaugurated on March 4.
 Garfield shot on July 12 in a Washington, DC, railway station by Charles J. Giteau, a supporter of Vice-president Arthur.
 Billy the Kid killed by Pat Garret on July 14.
 Sitting Bull surrenders on July 19.
 Garfield dies on September 12.
 Chester Alan Arthur sworn in as President on September 20.
 Gunfight at the O.K. Corral on October 26.

1882

Edison provides electric lights to eighty-five buildings on Wall Street, New York.
 After practicing the profession for several years, Judge Roy Bean is finally appointed to be a Justice of the Peace.
 Jesse James shot by Bob Ford on April 3.
 Frank James turns himself in on October 5.

1883

Santa Fe, Southern Pacific and Northern Pacific Railroads completed.
 Teddy Roosevelt arrives in Little Missouri, Dakota Territory, to hunt buffalo. While out West, he starts up the Maltese Cross Ranch.

1884

Grover Cleveland elected President.
Huckleberry Finn published.

1885

Bad winter in the Plains states.
 Modern safety bicycle introduced.
 Calamity Jane gets married and hangs up her guns.
 Sitting Bull tours the East with Buffalo Bill's Wild West Show.
 Doc Holliday dies of tuberculosis in Glenwood Springs, Colorado.

1886

Another bad winter in the Plains states.
 Coca-cola introduced.
 Buffalo Bill takes his Wild West Show to Europe.
 Geronimo captured by the U.S. army.
 Riot in Haymarket Square, Chicago, on May 1.
 Cleveland marries Frances Folsom in the White House on June 2.
 War with Mexico narrowly averted after Mexican troops attack American forces pursuing Geronimo across the border.
 The Statue of Liberty is opened to the public on October 28.

1887

Repeating shotgun introduced.

1888

Benjamin Harrison elected President although he had fewer popular votes than Grover Cleveland.
 Edward Bellamy's *Looking Backward, 2000 -1887*, published. It becomes one of the best selling books of the century.

1889

North Dakota, South Dakota, Montana and Washington become the 39th, 40th, 41st and 42nd states.
 Thomas Edison invents the movie camera.
 The last Indian war—the Messiah War—begins against the Sioux in South Dakota.

1890

The worst drought in the history of the Dakotas.
 Idaho and Wyoming become the 43rd and 44th states.
 Butch Cassidy arrested for horse thievery in Laramie, Wyoming and sentenced to five years in prison.
 Sitting Bull killed by Indian Agents on December 15.
 The last major armed conflict between Indians and U.S. troops, the Battle at Wounded Knee, South Dakota, fought on December 29. Two hundred Native American men, women and children massacred by army cannons.

1891

“Crazy Bob” Womack discovers gold twenty miles west of Pikes Peak, Colorado, at a place called Cripple Creek.

1892

On October 5, the Daltons try to rob two banks in Coffeyville, Kansas, simultaneously, and fail.

1893

Great Northern Railroad completed.
 Anti-Saloon League founded.

1894

In July, Federal troops called out to squelch Pullman strike riots in Chicago. To keep U.S. mail system going, trains are operated under military guard.

1893

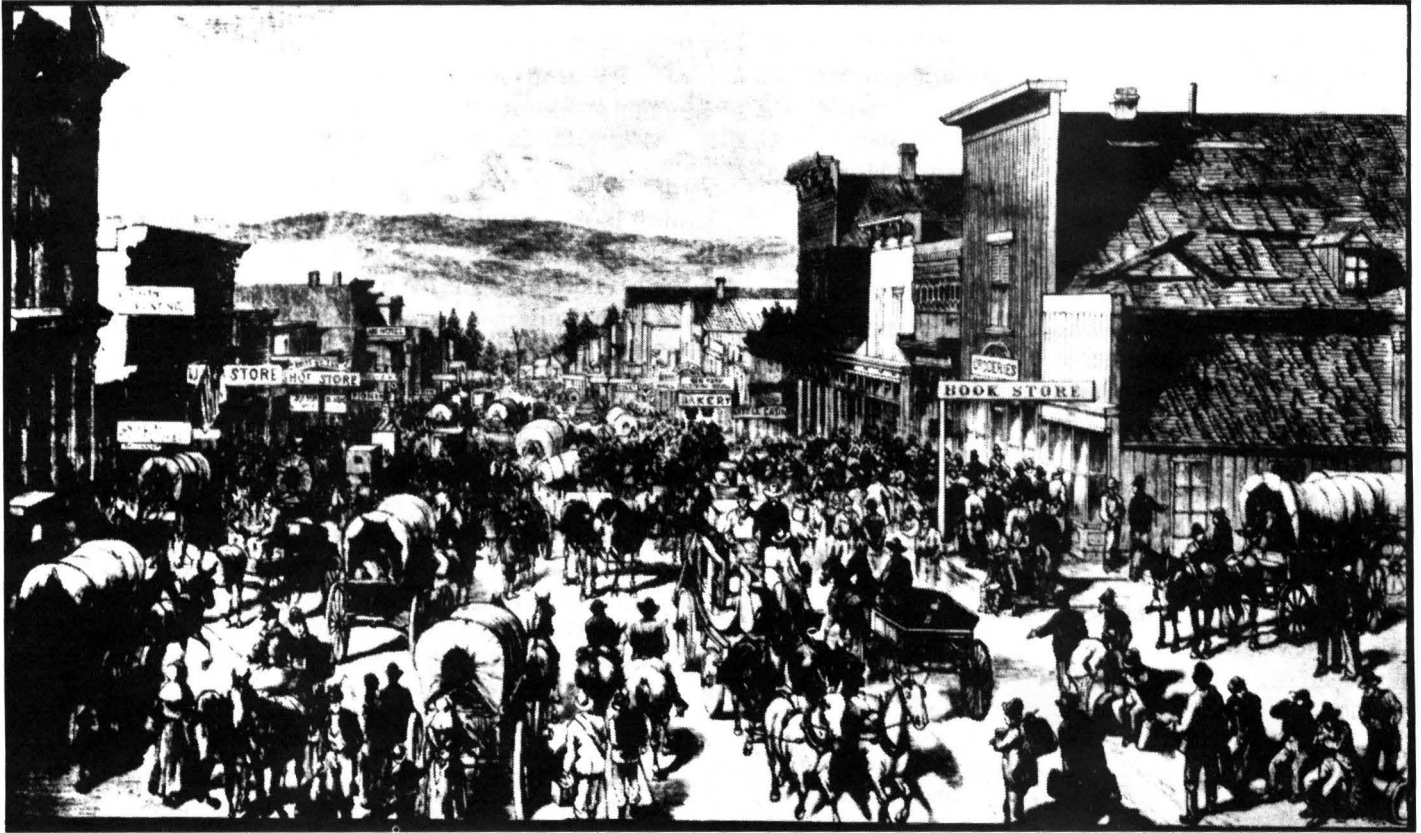
Cleveland elected to a second term as President.
 Another depression begins.
 Butch Cassidy arrested for horse thievery and sentenced to five years in the Laramie, Wyoming, penitentiary.

1895

John Wesley Hardin shot down by John Selman in El Paso, Texas. Selman is acquitted for ridding Texas of a public menace.

1896

Utah becomes the 45th state.
 Butch Cassidy is pardoned for his crimes and released from prison on the condition that he never cause trouble in Wyoming again.
 William McKinley elected President.



1897

Depression ends.

1898

U.S. battleship Maine blown up in a harbor in Havana, Cuba, on February 15.

On April 25, the U.S. declares war on Spain.

Early automobiles selling out East for around \$2000.

Hawaii and Wake Island annexed to the U.S.

Teddy Roosevelt elected Governor of New York.

1899

Spanish-American war ends with the Treaty of Paris, approved by the U.S. Senate on February 6. Spain cedes Philippines, Puerto Rico and Guam to the U.S. and agrees to independence for Cuba.

U.S. troops end a Philippine rebellion in May by capturing Emilio Aguinaldo.

1900

McKinley elected to a second term as President.

1901

The Wild Bunch breaks up. Butch Cassidy and the Sundance Kid head to Fort Worth, Texas, to meet Etta Place.

McKinley is shot at the Pan-American Exposition and dies eight days later on September 14.

Theodore Roosevelt sworn in as President.

Butch Cassidy, the Sundance Kid and Etta Place leave the United States for South America.

12.0 MONEY

Whether in the form of greenbacks or gold dust, money makes the world go round, and the world of *Outlaw* is no exception. True, a Westerner can live quite cheaply — the Native Americans did so for centuries — but the life of a hunter-gatherer just isn't one that most people find they prefer over even the limited civilized life of Western towns.

The listings below should give players and GMs a good idea of exactly how much money a person could be expected to make in a number of occupations and a rough idea about how much things cost in the late 1800s. These numbers are only a guideline. They'll vary somewhat according to area and situation the characters are in.

Obviously, as time passes, prices generally go up, although inflation was minimal during these years so this factor can, for the most part, be ignored. The most important thing to keep in mind is exactly where the characters are. In a town like Deadwood, for instance, prices might be 150 to 300% higher due to the incredible amount of money floating around.

Prices would also be higher in remote areas with limited access to many goods. Dynamite, for instance, probably wouldn't be available in an out of the way farming town.

Remember, also, that the barter system was alive and well in the old West. People often put in a day's work at a ranch for some food and a night with a roof over their head.

When trying to set a price or value on any good, a good rule of thumb for any GM is to simply put himself in the shoes of the seller and ask, "What's it worth to the buyer?"

12.1 INCOMES

While many characters will be "self-employed" (e.g., bounty hunters, hired guns), some people actually work for a living. The amount of money they make is listed below. Note that while some professions don't pay very well, there are other perks that make them more desirable. A cowboy, for instance, gets free room and board over and above his wages.

Remember that characters with heavy work obligations (like storekeepers) may not have a lot of time to go adventuring, and days missed at work should be accounted for when calculating their wages. If they miss too many days in a row, they might even get fired!

WAGES CHART	
Profession	Wages
Assassin	\$500/murder
Assayer	\$30/month
Bartender	\$35/month
Blacksmith	\$30/month
Carpenter	\$30/month
Cowboy/Ranch Hand/Farm Hand	\$25/month
Demolition Expert	\$50/month
Engineer	\$40/month
Gunsmith	\$30/month
Hired Gun	\$5/day + expenses
Horse Trainer	\$30/month
Justice of the Peace	\$50/month
Lawmen:	
Sheriff	\$40/month
Deputy Sheriff	\$30/month
Texas Ranger	\$35/month
Federal Marshal	\$60/month
Territorial Marshal	\$50/month
Deputy Marshal	\$40/month
Prison Guard	\$25/month
Ranch Foreman	\$45/month
Saloon Girl	\$15/month + "entertainment fees"
Surveyor	\$35/month
Teamster	\$40/month
Telegraph Operator	\$30/month
Undertaker	\$40/month
U.S. Army Scout — Civilian	\$50/month
U.S. Army Soldier	\$25/month
Waitstaff	\$15/month

JOB DESCRIPTIONS

Assassin: This is a person who kills people for a living. The price listed here is what it would cost to hire a professional who stood a good chance of getting away clean and of not leaving any clues as to his employer's identity. While it was occasionally possible to find a man who would kill for as little as a drink, he was almost always a rank amateur — simply a fool with a gun.

Assayer: This is a person who analyzes ore to determine the amount and value of the precious metals in it. At least one could be found in any mining town. Assayers often doubled as precious metals purchasers. Many assayers who bought metal undervalued ore brought to them so that they could buy it at a price far less than its actual worth.

Bartender: This is the man behind the bar, the guy who serves drinks with a smile and a sympathetic ear. The West was full of them.

Blacksmith: Most blacksmiths made the larger part of their business making horseshoes and shoeing horses. Because of this, many of these men ran a corral or livery as well. Blacksmiths could also fashion just about any iron object a person might need.

Carpenter: Carpenters build and repair wooden things, like tables or buildings. In boom towns where lots of construction was always going on, carpenters were in high demand. Because of this, many carpenters travelled a lot, always going wherever the work was.

Cowboy/Ranch Hand/Farm Hand: These people worked on a ranch or a farm, taking care of the animals and the day to day operation of a ranch. They generally received room and board in addition to their salary.

Demolition Expert: This is a person who knows how to handle and properly use high explosives. About the only place they were of any legal use was in large mines, but there were plenty of these around in the old West, and a man could make a good living if he knew what he was doing.

Engineer: In this day and age, engineers included all sorts of professions, all the way from the men who designed roads and telegraph lines to the drivers of locomotives. In any case, a good amount of practical scientific knowledge (whether about trains or electricity or anything in between) was one of the requisites of this job.

Gunsmith: This is a person who can craft, modify and repair guns. Often people who ran hardware stores worked as gunsmiths as well.

Hired Gun: This is a person who is hired on with an organization solely for his skill with a firearm. The duration of the employment is usually temporary. These men were hired on for a number of duties: to join a faction during a range war, to guard a payroll shipment, to protect a town from a band of marauding outlaws, etc.

Horse Trainer: Although many cowboys knew a lot about how to work with horses, not all of them knew how to train them. Many ranches had a horse trainer whose job it was to break and train wild horses, often with the reluctant help of some of the cowboys and ranch hands.

Justice of the Peace: This is kind of a local judge. He had the power to try minor civil and criminal cases, as well as perform marriages and act as a notary public.

Lawmen: These are men who are hired to uphold the law and keep the peace within their jurisdiction.

Sheriffs were usually authorized to handle an entire county or large city and were allowed to appoint a number of assistants, known as deputies. Sheriffs were often elected to their position or hired by a town council.

Marshals had much the same job as a sheriff, but outranked sheriffs and were officers of the state or federal government. There were a number of federal marshals who were the rough equivalent of today's F.B.I. They handled cases that crossed state or territorial lines. They also had the power to appoint deputies, called deputy federal marshals, of their own if they wanted.

Beneath the federal marshals in authority were the territorial marshals who were law enforcement officers of a state or territory. Each territorial marshal had the power to appoint themselves deputy territorial marshals, who were then sent out to cover smaller portions of land.

Deputy marshals often had jurisdictions similar or identical to that of a local sheriff. Deputy marshals appointed by territorial or federal marshals had the power to appoint themselves assistants who were also called deputy marshals.

Prison Guard: These men worked at local or state penitentiaries and guarded convicted criminals.

Ranch Foreman: This was the man in charge of the day to day operations of the ranch. Usually, he did not own the ranch, and in fact, had to answer to the owner, but he still had tremendous control over how things were done. The modern day equivalent would be the chief executive officer of a corporation.

Saloon Girl: Saloon girls who worked as waitresses earned \$15 a month plus whatever they made in tips — anywhere from another \$5 to \$15. They generally were given a rent-free room in addition to their salary.

In some saloons, the girls also worked as prostitutes, earning another \$5 to \$15 per customer (generally only one per night). Customarily, prostitutes also had to give 10 to 20% of their earnings to the house.

Surveyor: These are the people whose job it is to determine state, county, city and private property lines. They also were hired to plan out routes for telegraph and telephone lines, roads and railroads.

Teamster: A teamster is just about anybody who drives a team of animals (particularly horses) for a living. This includes both freight wagon drivers and stage coaches drivers.

Telegraph Operator: This is a person versed in Morse code and able to send and receive messages along a telegraph line.

Undertaker: This is a person who buries the dead. Many undertakers also built coffins and carved tombstones.

U.S. Army Scout — Civilian: This is a civilian who was hired on as a scout by the U.S. Army. Often these people are full-blooded Indians or former hunters and trappers. They generally received room and board in addition to their salary.

U.S. Army Soldier: These are enlisted men in the Army. They were given free room and board in addition to their salary. The wage listed is for enlisted men under the rank of sergeant. Higher ranking soldiers would make more, according to their rank.

Waitstaff: These are people who serve food and bus tables in a restaurant. They often receive free room and board in addition to their salary. Also, they could probably expect to make another \$5 to \$15 a month in tips.

12.2 EXPENSES

Now that the players and GMs know about how much a person can expect to make in the old West, here's a bit about how much he can expect to pay. Remember that these prices are negotiable and have been known to fluctuate greatly depending the time and place of purchase, anywhere from 150 to 300% or more.

GUNS

The following chart tells exactly how much each type of gun costs and when it became generally available. For more detailed descriptions of each of these items, see the Weapons section of this book.

GUN PRICE LIST			
Gun	Year	Price	
.45 Derringer			
One Shot Metallic Cartridge	—	\$8.00	
Two Shot Metallic Cartridge	—	\$12.00	
.38 Revolver			
Single Action Cap and Ball			
Fast Draw	—	\$12.00	
Regular	—	\$10.00	
Long Barrel	—	\$13.00	
Single Action Metallic Cartridge			
Fast Draw	1868	\$22.00	
Regular	1868	\$20.00	
Long Barrel	1868	\$23.00	
Double Action Metallic Cartridge			
Fast Draw	1877	\$32.00	
Regular	1877	\$30.00	
Long Barrel	1877	\$33.00	
.45 Revolver			
Single Action Cap and Ball			
Fast Draw	—	\$17.00	
Regular	—	\$15.00	
Long Barrel	—	\$18.00	
Single Action Metallic Cartridge			
Fast Draw	1868	\$27.00	
Regular	1868	\$25.00	
Long	1868	\$28.00	
Double Action Metallic Cartridge			
Fast Draw	1877	\$37.00	
Regular	1877	\$35.00	
Long	1877	\$38.00	
.38 Repeating Rifle			
Cap and Ball			
Six shot	—	\$18.00	
Seven shot	—	\$20.00	
Metallic Cartridge			
Nine shot	1862	\$35.00	
Fifteen shot	1862	\$45.00	
.45 Repeating Rifle			
Cap and Ball			
Six shot	—	\$23.00	
Seven shot	—	\$25.00	
Metallic Cartridge			
Nine shot	1862	\$40.00	
Fifteen shot	1862	\$50.00	

GUN PRICE LIST, CONT.

Buffalo Rifle			
Cap and Ball	—	\$30.00	
Metallic Cartridge	1866	\$35.00	
Army Rifle			
Cap and Ball	—	\$20.00	
Metallic Cartridge	1866	\$25.00	
.38 Repeating Carbine			
Cap and Ball			
Six shot	—	\$13.00	
Seven shot	—	\$15.00	
Metallic Cartridge			
Nine shot	1862	\$30.00	
Twelve shot	1862	\$35.00	
.45 Repeating Carbine			
Cap and Ball			
Six shot	—	\$18.00	
Seven shot	—	\$20.00	
Metallic Cartridge			
Nine shot	1862	\$35.00	
Twelve shot	1862	\$40.00	
Army Carbine			
Cap and Ball	—	\$15.00	
Metallic Cartridge	1866	\$20.00	
Shotgun			
Single Barrel	—	\$25.00	
Double barrel	—	\$35.00	
Repeating, Five shot	1887	\$70.00	
Scattergun			
Single Barrel	—	\$25.00	
Double barrel	—	\$35.00	
Repeating, Five Shot	1887	\$70.00	
Gatling Gun	1862	not available	
Cannon	—	not available	

A "—" means that the weapon is available before 1860. Gatling guns and cannons are not available to civilians. They can only be requisitioned by the army.



AMMUNITION

The chart below gives prices for the various types of ammunition available in the late nineteenth century. All types of ammunition were available during the time in which *Outlaw* is set. For more about ammunition, see 5.0 Weapons.

AMMUNITION PRICE LIST

Ammunition	Price per Box of 100 Shells
.38 Cap and Ball	\$1.00
.38 Metallic Cartridge	\$2.00
.45 Cap and Ball	\$1.50
.45 Metallic Cartridge	\$2.50
Shotgun Loads	\$1.50

WEAPON ACCESSORIES

The following items are handy bits and pieces that make it easier for characters to use that handsome firearm they've just purchased. Sure, now they've got it, but where are they going to hang it? How are they going to keep it clean?

WEAPON ACCESSORIES PRICE LIST

Item	Price
Gun Belt	\$2.00
Gun Grease	\$0.25
Holster:	
Regular	\$3.00
Quick Draw	\$2.50
Hipshooting	\$5.00
Spring-Sleeve	\$8.00
Rifle Scabbard	\$3.00
Carbine Scabbard	\$2.50
Shotgun Thong	\$0.20

Gun Belt: This is a typical leather gun belt, usually worn low around the hips, which has enough loops in it to carry 50 bullets at a time. Holsters can be hung on either hip or both.

Gun belts cannot hold shotgun loads. Shotgun loads were generally carried in a box, somewhere on the owner's person, like in a vest pocket.

Gun Grease: This oily substance is used to clean firearms and is an essential part of every professional gunslinger's kit. Dirt will affect a weapon's chance of misfiring. A tube of gun grease costs 25¢ and contains enough grease to clean a handgun ten times or a shoulder arm five times.

Holsters: These are the leather pockets made to snugly hold a revolver in its proper place until it's needed.

Regular holsters hang from a gun belt and look just like any other holster, except that they have a flap with a metallic snap that closes over the top of the gun. This is designed to keep the gun in place at all times. This type of holster is generally only used by the military. Soldiers usually don't need to be able to get their guns out that quickly, but a civilian wouldn't normally think of using one of these holsters for that exact same reason.

Fast draw holsters make it easier to get a gun out of them more quickly because they don't have the flap that a regular holster has.

Hipshooting holsters are pretty much like fast draw holsters in that they also do not have the regular holster's flap. Unlike fast draw holsters, though, they are hung onto the gun belt by a single metal bolt or strap of leather and have a hole in bottom of the holster. Because of this, it's possible to fire a revolver in a hipshooting holster without actually drawing it.

For purposes of the Fast Draw Rules (see 6.1), treat it as if the gun wielder is Hipshooting. Remember, if the gunslinger later wants to fire normally, he still has to draw his gun.

Spring-sleeve holsters are special trick holsters which hold a derring in the sleeve of a man's jacket. The mechanism is sprung with a simple movement of the gun arm, which causes the pistol to catapult down the sleeve and into the user's waiting hand.

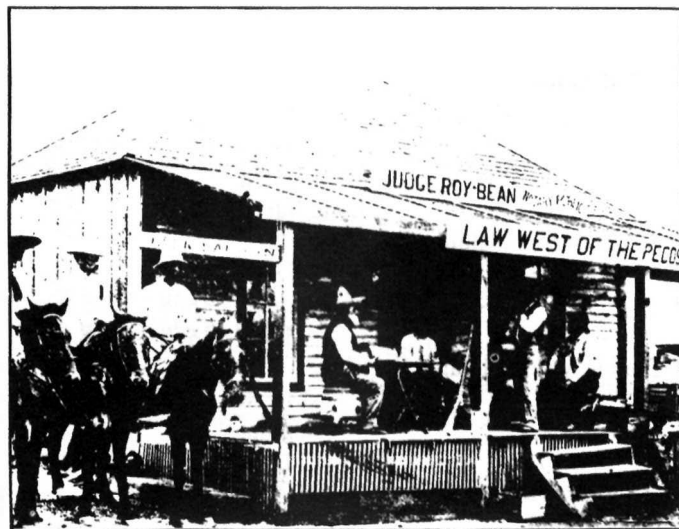
Anytime a character uses a spring-sleeve holster, he must make an Agility roll to catch it in his hand. Otherwise the gun lands on the ground.

Spring-sleeve holsters were favored by gamblers, swindlers and con men — people who might find that instant possession of a small pistol in close quarters could mean a great deal to them. They were not considered honorable devices and were disparaged by gunmen, but less scrupulous people who were less skilled with revolvers often found them to be essential to their well being.

Rifle Scabbard: This is a long, hard leather sheath in which a rifle can be held. It can be strapped to a horse or across a user's back.

Carbine Scabbard: This is similar to the rifle scabbard, but is shorter and holds a carbine.

Shotgun Thong: This is simply a small loop of leather by which a shotgun or scattergun can be hung. Many a shotgun-toting Westerner hung his weapon from around his saddlehorn or on a button on the inside of his longcoat.



OTHER WEAPONS

Below, are the prices for many of the other weapons commonly used in *Outlaw*. Note that in most cases, the weapons that are not listed below are not sold in stores and must be handmade instead (e.g., bows, quarterstaves).

OTHER WEAPONS PRICE LIST

Weapon	Price
Bayonet	\$1.00
Bowie Knife	\$4.00
Brass Knuckles	\$1.00
Knife	\$1.00
Lariat	\$2.00
Machete	\$2.00
Rapier	\$5.00
Saber	\$7.50
Saber Scabbard	\$1.00
Straight Razor	\$2.00
Throwing Knife	\$1.50
Whip	\$10.00

HARDWARE

This is a listing of the other different types of tools, knives, etc. that a Westerner might find would come in handy. Obviously, PCs will only want some of these things in special situations, but when those occasions do arise, the prices are right here.

HARDWARE PRICE LIST

Item	Price
Axe	\$2.00
Axe head	\$1.50
Axe handle	\$0.50
Bed roll	\$4.00
Canteen	\$1.00
Coffee Pot	\$0.75
Drill	\$2.00
Drill bit	\$0.50
File	\$0.25
Hammer	\$0.50
Hatchet	\$1.00
Hoe	\$1.50
Lantern	\$2.50
Lantern Oil	\$0.10/gallon
Iron skillet	\$0.50
Knife sheath	\$0.25
Matches	\$0.50/100
Mess Kit	\$2.00
Monkey wrench	\$1.00
Nail	\$0.01
Padlock	\$0.75
Paint	\$0.10/gallon
Pick	\$2.00
Small Pick	\$1.50

Pitchfork	\$1.50
Saw	\$0.75
Screws	\$0.02
Scythe	\$2.00
Shovel	\$1.50
Sledgehammer	\$2.00
Small Sledgehammer	\$1.00
Steel traps:	
Bear trap	\$5.00
Wolf trap	\$3.00
Fox trap	\$2.00
Tent, two man	\$5.00

FOOD AND DRINK

This is a listing of how much it costs a character to feed himself. Remember, characters have to eat to live, although many Westerners drank a good part of their meals. Characters that don't eat regularly shouldn't be able to recover lost hits.

FOOD AND DRINK PRICE LIST

Item	Price
Good Restaurant	
Breakfast	\$0.50
Lunch	\$0.25
Dinner	\$1.00
Cheap Restaurant	
Any meal	\$0.25
Trail Rations	\$1.00/day
Coffee	\$0.25/lb
Brewed	\$0.05/cup
Bacon	\$0.15/lb
Soft Drink	\$0.05/8 oz.
Liquor	
The Cheap Stuff	
Shot	\$0.10
Bottle	\$2.00
The Good Stuff	
Shot	\$0.25
Bottle	\$5.00
Beer	\$0.05/glass

TRANSPORTATION

If a character wants to get around any other way than on foot, it's going to cost him. Most Westerners preferred to get around on horseback, but many rode trains and stagecoaches instead.

TRANSPORTATION PRICE LIST	
Item	Price
Riding Horse	\$100.00
Trained Horse	\$150.00
Mule	\$25.00
Donkey	\$20.00
Ox	\$30.00
Saddle	\$25.00
Saddle Blanket	\$2.00
Saddle Bags	\$5.00/pair
Bit and Bridle	\$1.00
Conestoga Wagon	\$150.00
Buckboard	\$50.00
Buggy	\$75.00
Large Freight Wagon	\$250.00
Small Freight Wagon	\$100.00
Stagecoach	\$500.00
Stagecoach Ticket	\$0.10/mile
Train Ticket	\$0.07/mile
Riverboat Ticket	\$0.05/mile
Barge (across a large river)	
Person	\$0.25
Horse (or other beast of burden)	\$0.50
Wagon (not counting horses)	\$1.00

Beasts of Burden: The prices listed here are for fine, fit creatures. Beasts of lesser quality can be had more a correspondingly lower price.

Coaches and Wagons: Wagons and coaches come in a great variety of shapes and sizes, as they were all handmade during this period of time. The most common varieties are listed here. All of the vehicles listed below move at 3/4 of the drawing animals' move per turn in combat or 2x that in non-combat situations.

The reason all of the rates are basically the same is due to the fact that the larger vehicles are drawn by a larger number of animals. Vehicles which are particularly burdened down should take a movement penalty.

Buckboards have a seat for two people up front and can hold another two people or an equivalent amount of luggage in the back. They are generally drawn by a single horse, mule or ox.

Buggies are similar to buckboards, but are more well made. They are usually finished, painted black and have leather trimmed, cushioned seats. They are generally drawn by a single horse.

Light freight wagons have a seat for two people up front and can hold another four people or an equivalent amount of luggage in the back. They are drawn by a team of two horses or oxen.

Conestoga wagons are the kind of covered wagons typically used by settlers heading West. They have a seat for two people up front and can hold another six people or an equivalent amount of luggage in the back. They are drawn by a team of four horses or oxen.

Heavy freight wagons are used to transport vast amounts of material to places that have yet to be reached by train. They have a seat for two people up front and can hold another eight people or an equivalent amount of luggage in the back. They are drawn by a team of six or more horses or oxen.

Stagecoaches are large enclosed passenger wagons with a seat for two riders up front and room for six to eight more in the coach, plus room for luggage atop the coach. They are drawn by a team of four to six horses.

Mass Transportation: Stagecoach tickets and train tickets cost roughly the same amount for quite some time. True, the locomotive offered a safer and more comfortable ride, but the stagecoach could take passengers along any road, trail or open range, while the train was bounded by its tracks.

It's up to the GM to decide whether or not a train is available in any certain area, and where it goes to from there. The first transcontinental railroad wasn't completed until 1869, and it was quite a while later before most of the West had access to rail services.

Railroads first sprang up in the East, all the way over to the Mississippi River, and then started popping up all over the west coast. The heart of the West, being the least populated region of the country was the last area to be reached.

CLOTHING

Although players can generally assume that each character has at least two sets of work clothes (the style of which will vary depending on his job), there are situations where they may find that they need to buy more or better pieces. The well-dressed cowboy, for instance, wore blue jeans, chaps, boots, spurs, heavy gloves, a button down work shirt, vest, belt, a bandana around his neck and a large hat. His tastes ran more to the practical than the stylish.

A banker would likely wear a good suit and a bowler or a derby and carry a gold pocket watch. His choice of clothing is obviously designed more to impress than to stand up to the rigors of the open range. Players should dress their characters accordingly. A banker wearing spurs and chaps, for example, might look silly.

Outlaws, on the other hand, tended to dress however they wanted to, or in whatever way suited their purpose at the time. No matter how the players choose to dress their characters, they should have some sort of reason for doing so, even if it's just to be different.

CLOTHING PRICE LIST	
Item	Price
Men's Clothing	
Dress shirt	\$1.50
Work shirt	\$0.50
Flannel work shirt	\$1.00
Rain slicker	\$2.50
Chaps	\$4.00
Vest	\$1.00
Belt	\$1.00
Suspenders	\$0.50
Suit	\$7.00
Dress suit	\$15.00
Boots	\$7.50
Shoes	\$3.00
Work trousers	\$2.00
Long johns	\$1.50
Coat	\$2.50
Long coat	\$4.00
Leather jacket	\$5.00
Leather jacket, lined	\$7.50
Ladies' Clothing	
Skirt	\$2.00
Silk stockings	\$1.00
Blouse	\$0.75
Dress Blouse	\$1.00
Corset	\$1.00
Undergarments	\$1.00
Dress	\$4.00
Evening gown	\$15.00
Coat	\$3.00
Winter coat	\$6.50
Hats	
Derby	\$1.50
Stetson	\$5.00
Fedora	\$3.00
Straw hat	\$0.50
Sombrero	\$3.50
Calvary hat	\$2.50
Top hat	\$7.50
Vaquero hat	\$4.00
Ladies' Hat	\$3.00
Bonnet	\$2.00
Spectacles	\$2.00
Work gloves	\$1.50
Wool mittens	\$0.75

MISCELLANEOUS PRICE LIST	
Item	Price
Barbed Wire (only after 1874)	\$0.05/yard
Bath	\$1.00
Bible	\$1.00
Burial	\$5.00
Cigar	\$0.05
Cigarette	\$0.02
Coffin	\$8.00
Dime Novel	\$0.10
Doctor visit	
Office	\$3.00
House call	\$5.00
Explosives	
Black powder	\$0.50/lb
Nitroglycerine	\$2.50/pint
Dynamite (only after 1968)	\$3.00/stick
Blasting Caps	\$1.00/cap
Fuse	\$0.05/foot
False mustache	\$0.10
False beard	\$0.15
Guitar	\$7.50
Harmonica	\$0.50
Headstone	\$7.00
Locksmith's tools	\$20.00
Mail	
First Class Letter	\$0.05
Pony Express 1860	\$5.00/half-ounce
Pony Express 1861	\$1.00/half-ounce
Pipe	
Wooden	\$2.00
Corn cob	\$0.25
Playing cards (pack)	\$0.25
Plow and Harness	\$20.00
Purse	\$1.50
Room	
in a boarding house	\$1.50/day
in a lower-class hotel	\$1.00/day
in a high-class hotel	\$2.00/day
Shave and a haircut	\$0.25
Spyglass	\$4.00
Steers	
Calves	\$5.00
Mature	\$15.00
at a stockyard	\$40.00
Telegram	\$0.05/word
Telescope	\$11.00
Tobacco, chewing	\$0.50/tin
Tobacco, smoking	\$0.50/pouch
Wallet	\$0.50
Watch	
Standard	\$2.50
Gold	\$10.00

MISCELLANEOUS

If you couldn't find what you were looking for on any of the other lists, it should be here. If it's nowhere to be found, the GM should set his own price for the item in question. He should try to be fair and reasonable about this, keeping in mind the laws of supply and demand and the setting in which the campaign is set.

13.0 CHARACTERS



There are four sections in this chapter. The first details statistics for typical characters that might be found in a Western setting.

The second includes a number of personalities that actually existed in the old West. They can serve as an example of the different types of heroes and villains that populated the West, as well as NPCs in any campaign.

The third section details a handful of the most famous of the numerous gangs that roamed the old West and gives detailed descriptions of their most famous members.

The fourth section gives a bit of information about the law enforcement officers that patrolled the American West. It also gives a full description of each type of lawman.

13.1 TYPICAL WESTERNERS

In this section, seven different types of people that the player characters might run across in the West are fully detailed. When the GM is in need of statistics for a certain type of average person, he should use the examples listed here.

AVERAGE CITIZEN										
Hits: 20			Melee: 20 w/knife				Fire: 20 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 1			Profession: None							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	50	50	50	50	50	50	50	50	50	50
Skills					Bonuses					
Brawling					5					
Driving					10					
First Aid					5					
Perception					5					
Riding					10					
Stalking & Hiding					5					
Wrestling					5					

Average citizens are as often as not unarmed, but many times they carry a small pistol, like a derringer or a .38 revolver, and/or a knife.

BRAVE										
Hits: 25			Melee: 25 tmhawk				Missile: 25 bow			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 1			Profession: Brave							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	50	90	50	50	50	90	50	50	50	50
Skills					Bonuses					
Brawling					10					
First Aid					5					
Foraging					15					
Navigation					10					
Perception					20					
Riding					10					
Stalking & Hiding					15					
Survival					10					
Tracking					10					
Wrestling					15					

Native American Braves typically carry a tomahawk (belt), a bow (horse or shoulder), a quiver of 20 arrows (shoulder) and a spear which they also use as a lance (horse). They ride a riding horse.

COWBOY										
Hits: 25			Melee: 25 w/knife				Fire: 25 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 1			Profession: Cowboy							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
90	50	50	50	50	50	90	50	50	50	50
Skills					Bonuses					
Animal Training					5					
Brawling					10					
Driving					10					
First Aid					5					
Herding					10					
Perception					10					
Riding					20					
Rope Mastery					10					
Stalking & Hiding					5					
Survival					5					
Wrestling					5					

Cowboys typically carry a .45 revolver (belt), a 12-shot .45 carbine, a lariat and a knife (belt) and ride a riding horse.

GAMBLER										
Hits: 25			Melee: 20 w/knife				Fire: 25 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 1			Profession: Gambler							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	50	50	90	50	50	90	50	50	50	50
Skills					Bonuses					
Brawling					5					
Driving					5					
First Aid					5					
Gambling					20					
Perception					5					
Riding					10					
Stalking & Hiding					10					
Trickery					20					
Wrestling					5					

Gamblers typically carry a .38 revolver (pocket), a derringer (spring-sleeve holster) and a knife (boot) and ride a riding horse.

GUNSLINGER										
Hits: 25			Melee: 20 w/knife				Fire: 30 w/gun			
AT(DB): 1(10)			MovM: +10				BaseRate: 60'			
Lvl: 1			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	90	50	50	50	50	90	50	50	50	
Skills			Bonuses							
Adrenal Moves (Speed)			15							
Brawling			10							
Driving			5							
First Aid			5							
Gambling			5							
Perception			15							
Quick Draw			20							
Riding			10							
Survival			5							
Stalking & Hiding			5							
Wrestling			5							

Gunslingers typically carry two .45 revolvers (belt), a rifle (horse or shoulder) and a knife (belt) and ride a riding horse.



PRIVATE DETECTIVE										
Hits: 25			Melee: 20 w/knife				Fire: 20 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 1			Profession: Private Detective							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	50	50	90	50	50	50	50	50	90	
Skills			Bonuses							
Brawling			10							
Diplomacy			10							
Driving			10							
First Aid			5							
Interrogation			15							
Perception			20							
Riding			5							
Stalking & Hiding			10							
Wrestling			5							

Private Detectives typically carry two .38 revolvers (pockets), a rifle (horse or shoulder) and a knife (boot) and ride a riding horse.

SOLDIER										
Hits: 25			Melee: 20 w/knife				Fire: 25 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 1			Profession: Soldier							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	50	90	50	50	90	50	50	50	50	
Skills			Bonuses							
Ambush			10							
Brawling			10							
Driving			5							
First Aid			10							
Perception			10							
Riding			15							
Survival			5							
Stalking & Hiding			5							
Wrestling			5							

U.S. Cavalry soldiers typically carry a 12-shot .45 carbine (shoulder), a .45 revolver (belt) and a knife (belt) and ride a trained horse. Officers also carried sabers.

13.2 WESTERN PERSONALITIES

The old West was filled with a number of historical personalities, upon which many Westerns are at least loosely based. These men and women played an integral part in the unfolding of American society in the West and in the closing of the American frontier. Some of them were outlaws, others were lawmen, and still others simply colorful characters. All of them, however, live on in film, literature and history. And if the GM chooses, they can now live on in his *Outlaw* campaign as non-player characters.

Most notable Western personalities weren't actually all that remarkable simply on the basis of their abilities and skills. What distinguished them most was their actions. Some of the most famous outlaws of all time were painfully slow on the draw, but they more than made up for this with cunning plans and daring acts.

Because of this, many of the personalities described below are not statistically much more formidable than a moderately experienced player character in a *Outlaw* campaign.

The characters are on a par with many player characters for one additional reason. Since most Western campaigns are closed affairs, PCs wouldn't otherwise stand a chance of emulating historical Westerners in the course of a short campaign. In a longer campaign, the GM should realize that while the PCs are gaining experience, these NPCs will as well, and their statistics should be altered accordingly.

JUDGE ROY BEAN										
Hits: 60			Melee: 40 w/knife				Fire: 65 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 9			Profession: None							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	65	90	75	75	60	65	75	100	100	
Skills					Bonuses					
Administration					65					
Brawling					40					
Driving					40					
First Aid					50					
Diplomacy					70					
Gambling					55					
Interrogation					50					
Perception					60					
Public Speaking					45					
Quick Draw					35					
Riding					30					
Survival					15					
Wrestling					30					

The stats above are for the year 1884. Bean carries a single action, fast draw revolver (belt), a 2-shot derringer (right coat pocket), a double barrel shotgun (horse or under bench) and a knife (belt). He rides a trained horse.

Judge Roy Bean was arguably one of the most colorful characters that ever lived. Born in Kentucky in 1825, he began life on his own as a small-time criminal, but after an arrest and a subsequent jailbreak, he decided to turn his talents to more profitable, less dangerous pursuits. He set himself up a saloon in San Antonio in the early 1880s, and it was there that people first began bringing complaints for him to hear.



As the nearest real courthouse was almost two hundred miles away, people came (or were brought) from all around to be called up for judgement before Judge Roy Bean. Bean's qualifications for this post were his quick thinking and common sense. He had no real training in the law. It wasn't, actually, until 1882 that the Texas Rangers managed to get him appointed as an honest-to-goodness Justice of the Peace.

In 1884, Bean moved to Langtry, Texas, and set up a combination saloon/pool hall/courthouse, billing himself as "the only law west of the Pecos." Due to lack of a prison, suspects awaiting trial were simply handcuffed to an old mesquite tree out back of the bar. Bean sold drinks before and after each trial, and even interrupted lengthy proceedings to sell liquor to thirsty participants or observers. He also pocketed most of the fines he levied against plaintiffs found guilty.

Once, in fact, when searching the body of a dead man for clues, Bean found forty dollars and a gun. He promptly fined the dead man forty dollars for carrying a concealed weapon.

Bean never let justice get in the way of his own well-being. When a man was brought before him for murdering a Chinese railroad worker, several of the man's friends made it quite clear to Bean how bad a conviction would be for the Judge's health. Bean flipped through his law book for a few solemn minutes and then announced the he could find no law specifically prohibiting the killing a Chinese man. And before he dismissed the case, Bean announced that the drinks were all on the suspect's friends.

Bean died peacefully in 1903.

JOHN BEHAN									
Hits: 60		Melee: 50 w/knife			Fire: 50 w/gun				
AT(DB): 1(0)		MovM: 0			BaseRate: 50'				
Lvl: 6		Profession: Gunslinger							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
75	65	75	50	50	70	65	50	75	75
Skills					Bonuses				
Administration					25				
Brawling					30				
Driving					35				
First Aid					35				
Diplomacy					15				
Gambling					10				
Perception					40				
Public Speaking					20				
Quick Draw					35				
Riding					30				
Survival					20				
Wrestling					20				

The stats given above are for 1881. Behan carries two double action, fast draw .45 revolvers (belt) and a knife (belt). He rides a riding horse.

Behan was the sheriff of Tombstone, Arizona, at the time of the gunfight at the O.K. Corral. His position was an elected one, and Behan knew that he need the support of the local cowboys if he were to retain his position for any length of time. For this reason, he befriended the Clantons and McLaurys, even though he knew that they were rustlers.

On October 26, 1881, just before the famous gunfight at the O.K. Corral, Behan tried to convince the Clantons and McLaurys to drop their guns and get out of town. The rustlers replied to him that they'd do no such thing until Holliday and the Earps put down their weapons as well. The Earps ignored Behan and went to confront the rustlers.

Behan was hiding behind Fly's Photo Gallery with Billy Claibourne when the shootout took place.

CAPTAIN SETH BULLOCK									
Hits: 75		Melee: 55 w/knife			Fire: 70 w/gun				
AT(DB): 1(0)		MovM: +10			BaseRate: 50'				
Lvl: 8		Profession: Cowboy							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
55	65	80	70	70	85	65	70	60	60
Skills					Bonuses				
Administration					35				
Animal Training					40				
Brawling					50				
Driving					45				
First Aid					35				
Gambling					20				
Herding					45				
Perception					50				
Public Speaking					45				
Quick Draw					65				
Riding					55				
Survival					35				
Wrangling					55				
Wrestling					25				

The stats above are for the year 1876. Bullock carries two single action, fast draw revolvers (belt), a 15-shot rifle (horse) and a bowie knife (belt). He rides a trained horse.

Bullock came to Deadwood, South Dakota, on August 1, 1876, whereupon he opened a hardware store. Soon after his arrival, Bullock was asked to become the town's first sheriff. He accepted the job and continued to operate the hardware store on the side.

Bullock was as brave a man as one could ask for, and a crack shot besides, but even so, he used his gun rarely. He preferred strong words to hot lead. Later in his life, Bullock owned and operated a ranch which bordered on Teddy Roosevelt's Elkhorn ranch. Bullock is credited with introducing alfalfa as a crop to the Black Hills on this very ranch.

Soon after Roosevelt visited his neighbor, he and Bullock became good friends. In fact, when the Spanish-American War broke out in 1898, it was Bullock who personally recruited and organized the Rough Riders at Roosevelt's request. And when the Black Hills National Forest Reserve was established in 1905, Roosevelt himself appointed Bullock to be its first supervisor. That same year, Bullock led the Rough Riders through Washington, DC, in Roosevelt's inaugural parade.

Bullock was instrumental in the dedication of Mount Roosevelt in his friend's honor. Bullock died in 1919, soon after the dedication and was buried in the Mount Moriah cemetery in sight of the Roosevelt monument, as he had requested.

CALAMITY JANE (MARTHA JANE CANARY BURKE)

Hits: 80 **Melee:** 50 w/knife **Fire:** 85 w/gun
AT(DB): 1(5) **MovM:** +5 **BaseRate:** 55'
Lvl: 8 **Profession:** Gunslinger

Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
50	85	75	50	50	70	85	50	90	90

Skills	Bonuses
Adrenal Move (Speed)	70
Brawling	35
Driving	80
First Aid	40
Gambling	45
Navigation	60
Perception	65
Quick Draw	70
Riding	75
Survival	40
Tracking	65
Wrestling	25

Stats given above are for 1876. Calamity Jane carries two single action, fast draw .45 revolvers (belt), a knife (belt) and a 15-shot .45 rifle (horse). She rides a riding horse.

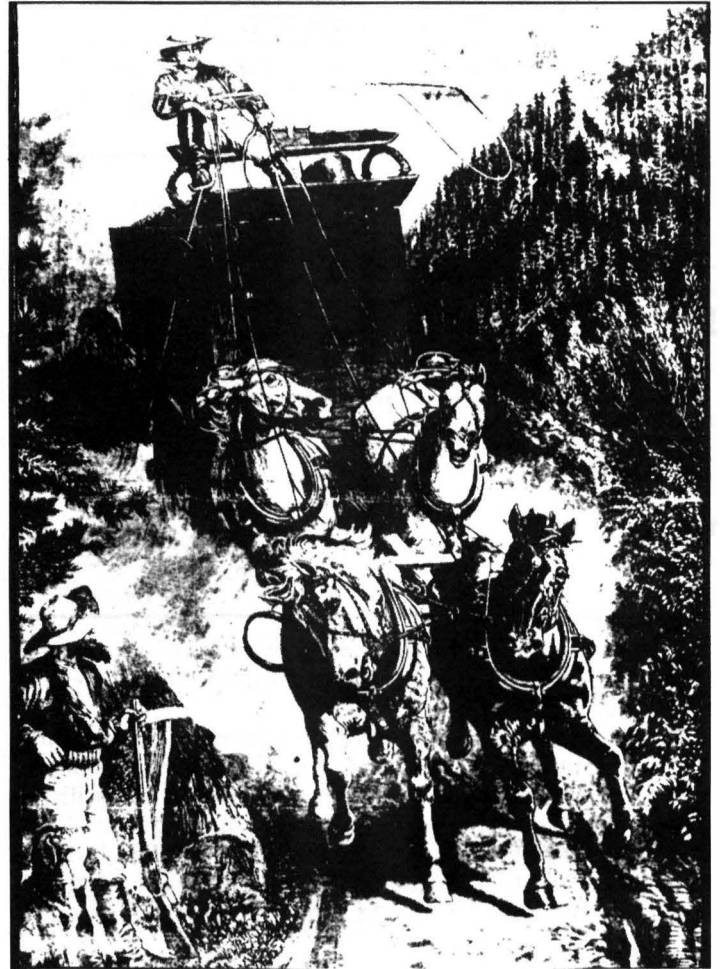
Martha Jane Canary was born in Princeton, Missouri, May 1852. When she was thirteen, her family moved to Virginia City, Montana, and on the trip, she picked up the riding and shooting skills for which she would become famous. For a while she lived in Salt Lake City, Utah, until her father died in 1867.

She then left for Fort Bridger, Wyoming at which she arrived on May 1, 1868. In 1870, she joined Lieutenant-Colonel Custer at Fort Russell, Wyoming, as a scout in the Indian campaigns. In Custer's employ, she donned a soldier's uniform for the first time, and wore men's clothing frequently thereafter.

She was nicknamed Calamity Jane during the 1873 Wyoming campaign after rescuing the commander of the contingent she was working for — Captain Egan. Egan had been shot and was about to fall from his horse when Jane swept him onto her horse and set him down in front of her. After she returned him safely to Fort Lander, Wyoming, he said, "I name you 'Calamity Jane.' The heroine of the plains." The name stuck.

Jane kept on with Custer and the other army commanders as a scout throughout their campaigns, even to the Black Hills of the Dakotas in 1874. In 1876, she caught cold after swimming a river while delivering a message across ninety miles of Indian territory. She was sent back to the fort and thus was no where near Custer when he made his famous Last Stand.

Later, in Fort Laramie, she met and befriended Wild Bill Hickok, joining him on his trip to Deadwood, South Dakota. There, Jane carried the U.S. mail from Deadwood to Fort Custer, across one of the most dangerous tracts in the area, but due to her reputation she was rarely bothered.



It was Jane who captured Hickok's murderer, Jack McCall, in Shoudy's Butcher Shop.

Jane had her gentler side as well. Legend has it that she was known to have collected groceries for needy families from donors made eager to help after having been caught in the sight of her gun. During the smallpox outbreak in 1878, she helped nurse many Deadwood citizens through their illness.

She left Deadwood in the fall of 1878 and wandered around Wyoming, California and Texas. In 1885 in El Paso, Texas, she met and married Clinton Burke. In 1887, she gave birth to a baby girl. In 1889, she and her family moved to Denver, Colorado, where they managed a hotel until 1893. In 1895, they moved to Deadwood.

She died in Deadwood on August 2, 1903, twenty-seven years to the day after Hickok was murdered, and in accordance with her final wishes, she lies buried next to him in the Mount Moriah cemetery outside the city.

BILLY CLAIBOURNE										
Hits: 35			Melee: 30 w/knife				Fire: 35 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 2			Profession: Cowboy							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
65	60	50	50	50	65	60	50	50	50	
Skills					Bonuses					
Animal Training					20					
Brawling					20					
Driving					35					
First Aid					15					
Herding					30					
Perception					30					
Quick Draw					15					
Riding					30					
Survival					20					
Wrestling					15					

The stats above are for 1881. Billy typically carries a double action .45 revolver (belt) and a 12 shot .45 carbine (horse). He rides a riding horse.

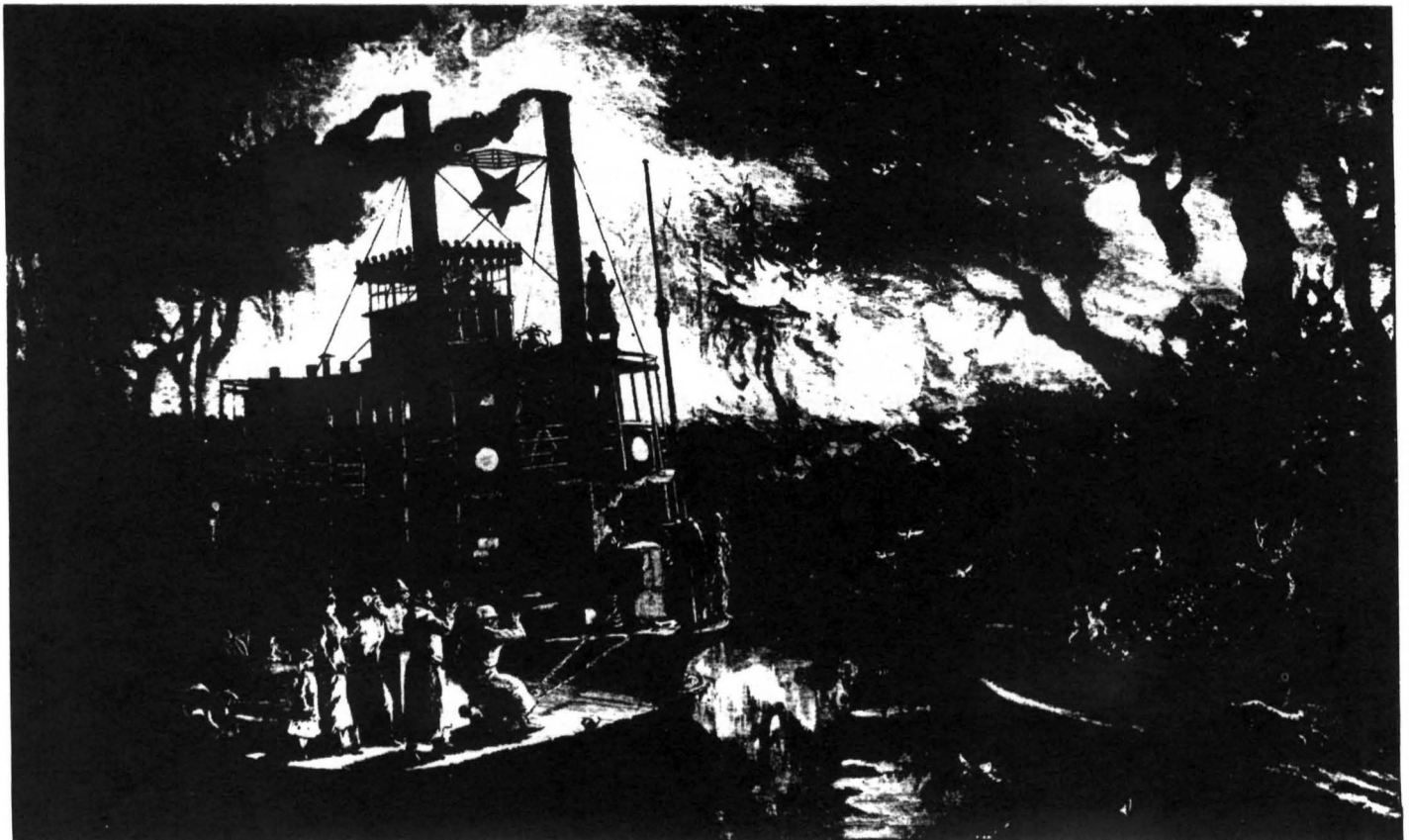
The gangly young wagon-driver was a friend of the McLaurys and the Clantons who had made the unfortunate mistake of driving into Tombstone on October 26, 1881. He had been with the rustlers when Holliday and the Earps were hunting them down, but when he saw the marshal and his deputies approaching, he turned tail and fled. He was hiding with Sheriff Behan behind Fly's Photo Gallery when the gunfight at the O.K. Corral broke out.

BILLY CLANTON										
Hits: 45			Melee: 30 w/knife				Fire: 50 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 5			Profession: Cowboy							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
65	75	75	50	50	70	75	50	70	70	
Skills					Bonuses					
Animal Training					40					
Brawling					35					
Driving					30					
First Aid					30					
Gambling					35					
Herding					50					
Perception					40					
Quick Draw					60					
Riding					40					
Survival					30					
Wrestling					40					

The above stats are for 1881. Billy normally carried a single double action, fast draw .45 revolver (belt), a knife (belt) and a lariat (horse). He rode a riding horse.

Younger Brother of Ike Clanton, Billy became involved in the vicious feud between the Earps and the cowboys around Tombstone and was present at the shootout at the O.K. Corral. Billy never wanted the fight to happen, and was apparently trying to get Ike out of town when the showdown started.

He died in the gunfight, shot down by Morgan and Wyatt Earp, but he managed to wound both Virgil and Morgan Earp before drawing his final breath.



IKE CLANTON										
Hits: 55			Melee: 45 w/knife				Fire: 60 w/gun			
AT(DB): 1(5)			MovM: +5				BaseRate: 55'			
Lvl: 7			Profession: Cowboy							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
75	75	75	65	65	75	75	65	70	70	
Skills										
Bonuses										
Animal Training			40							
Brawling			45							
Driving			30							
Drug Tolerance (Alcohol)			25							
First Aid			30							
Gambling			35							
Herding			50							
Perception			40							
Quick Draw			70							
Riding			40							
Stalking & Hiding			35							
Survival			35							
Wrestling			40							

The above stats are for 1881. Ike normally carried two double action, fast draw .45 revolvers (belt), a bowie knife (belt) and a lariat (horse). He rode a riding horse.

Ike was a loudmouthed cowboy who had gotten on the wrong side of Holliday and the Earps by giving Virgil Earp too much grief when the marshal arrested him after one of his frequent drunken brawls. Ike spent much of his time talking bad about his enemies and challenging them to fights. On October 26, he got what he wanted.

That morning, after a night of drinking and playing poker, Ike went hunting for the Earps, only Virgil Earp found him first. Virgil beat the elder Clanton and hauled him on down to the judge on the charge that he was illegally carrying firearms within the city limits. For this reason, Ike was unarmed at the time of the gunfight.

When the shootout started, Ike confronted Wyatt who, seeing Ike was unarmed, told him to get out of the way. Ike took these words to heart and ducked into Fly's Photo Gallery and then fled through the back door.

WILLIAM FREDERICK "BUFFALO BILL" CODY										
Hits: 110			Melee: 85 w/knife				Fire: 120 w/gun			
AT(DB): 1(10)			MovM: +10				BaseRate: 60'			
Lvl: 10			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
70	90	90	50	50	75	90	50	85	85	
Skills										
Bonuses										
Acting			30							
Adrenal Move (Speed)			60							
Animal Training			35							
Brawling			50							
Driving			50							
First Aid			60							
Gambling			55							
Navigation			60							
Perception			85							
Public Speaking			50							
Quick Draw			75							
Riding			80							
Sniping			65							
Survival			60							
Targeting			55							
Tracking			65							
Wrestling			50							

The stats above are for 1877. Cody carries two double action, fast draw .45 revolvers (belt), a buffalo rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a trained horse.

Born in 1845, Cody rode for the Pony Express when he was only fifteen. It was there that he met and befriended Wild Bill Hickok.

Buffalo Bill earned his name well. In the 1870s, armed with his rifle (which he named Lucretia Borgia for the accurate and vicious bite of the fifteenth century Italian Duchess) and riding Brigham, his horse, he was hired by the Kansas Pacific Railroad to kill a dozen buffalo a day and have them butchered and delivered for roasting for the track layers' dinner that night. He was paid \$500 a month for this task, and in one eight-month stretch, he killed over four thousand buffalo. Later, when he saw how the buffalo population was plummeting, he abandoned his profession and entered show business.

By the 1880s, only a few hundred of the original thirteen million buffalo were left. Ironically, Cody owned and protected one of the remaining herds.

Cody was a consummate showman, and in the mid-1880s, he toured with his own Wild West Show show out East, giving the more "civilized" folk on the other side of the Mississippi a taste of the frontier. In 1885, he even had Sitting Bull, the great Sioux chief, along on his tour, and in 1886, he toured Europe as well.

CRAZY HORSE										
Hits: 110			Melee: 120 tmhwk			Fire: 130 w/gun				
AT(DB): 1(25)			MovM: +25			BaseRate: 75'				
Lvl: 12			Profession: Brave							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
101	100	101	90	90	80	100	90	75	75	
Skills					Bonuses					
Adrenal Defense					60					
Adrenal Move (Speed)					75					
Adrenal Move (Strength)					65					
Ambush					65					
Brawling					35					
Climbing					50					
First Aid					60					
Foraging					50					
Frenzy					55					
Navigation					60					
Perception					85					
Public Speaking					60					
Quick Draw					75					
Riding					80					
Survival					60					
Stalking & Hiding					90					
Swimming					65					
Tracking					65					
Wrestling					70					

The stats above are for 1877. Crazy Horse carried a lance (horse), a 15 shot .45 rifle (horse), a tomahawk (belt) and a long bow (back). He rode a trained horse.

This Oglalla Sioux warrior was born around 1849 and belonged for many years to the camp of Red Cloud, the great Oglalla chief. He participated in the war to keep the lands around the Powder River in the hands of the Sioux when the U.S. army tried to force the Bozeman trail through them in 1868. When Red Cloud signed a treaty with the white men that placed their people on a government reservation, the young warrior defected to Sitting Bull's camp. Several other warriors followed him then and later in 1872.

Crazy Horse participated in the Battle at Little Big Horn where the Sioux forces annihilated Custer's Seventh Cavalry in 1876. In 1877 when Sitting Bull decided to lead his people to safety in Canada, Crazy Horse was on the run from the soldiers, and Sitting Bull was forced to leave without him. Later that year, Crazy Horse was captured by the army and bayoneted to death.

Crazy Horse has been called the Indians' Indian. He never surrendered, never signed a treaty, never went onto a reservation and absolutely refused to be photographed. He was truly a hero of his people.

LIEUTENANT-COLONEL GEORGE ARMSTRONG CUSTER										
Hits: 65			Melee: 40 w/knife			Fire: 65 w/gun				
AT(DB): 1(0)			MovM: 0			BaseRate: 50'				
Lvl: 8			Profession: Soldier							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
60	65	75	90	90	75	65	90	90	90	
Skills					Bonuses					
Ambush					65					
Diplomacy					75					
Driving					50					
First Aid					35					
Brawling					15					
Perception					60					
Public Speaking					65					
Survival					10					
Stalking & Hiding					35					
Wrestling					15					

The stats above are for 1876. Custer carries two single action .45 revolvers (belt), an army carbine (horse), a knife (boot) and a saber (belt). He rides a trained horse.

Born and raised in Monroe, Michigan, Custer graduated (last in his class) from West Point in 1861, just in time to take part in the Civil War. He married Elizabeth Bacon in 1864 during a furlough. By the end of the war, Custer had become a Major-General. And the "Boy General with the Flowing Yellow Curls" made sure that it was he who presented General Lee's white flag to General Grant.

Due to budget restrictions, Custer was demoted to a captain of the cavalry after the war. After lobbying the War Department with money inherited from his father-in-law who had providentially died, Custer was finally made a lieutenant-colonel and assigned to the Seventh Cavalry in 1866, and the Custers moved to Fort Riley, Kansas.

In 1867, Custer was made commander of the Seventh Cavalry and ordered to move against the Cheyennes, Sioux and Arapahos. In the middle of the campaign, Custer decided that he missed his wife and marched his men back to Fort Harker, abandoned his command and jumped the next train back to Fort Riley.

Custer was suspended for a period of one year for his actions, a judgment supported by General Grant. From that day forth, Custer and Grant were bitter enemies.

The Custers returned to Monroe for the duration of the sentence. Upon his return, Custer was restored to command of the Seventh Cavalry. During the Battle of the Washita, Custer ordered a retreat which abandoned Major Joe Elliot and sixteen other men to their death in hostile Indian territory. Elliot had testified against Custer in his court-martial and had temporarily held his command during his absence.

Custer was a power-hungry madman, more than willing to let others suffer and die to suit his own ends. Additionally, he was an egomaniac. While he demanded the utmost loyalty and discipline in those under him, he generally refused to accord others the same respect.

In 1874, Custer led his men into the Black Hills of South Dakota, directly into the heart of territory given to the Indians in the Treaty of 1868. Charlie Reynolds, one of Custer's scouts, discovered gold there in French Creek, sixty miles south of Deadwood, on July 27.

In 1876, Custer spearheaded a move to drive the Sioux from the Black Hills so that white men could mine the gold. Dressed in a broad-brimmed white hat, a buckskins shirt and a scarlet tie, Custer kissed his wife goodbye and rode off to his death.

On June 25, 1876, Chiefs Rain-in-the-Face, Sitting Bull and Crazy Horse led 2,500 Sioux into battle against Custer's Seventh Cavalry near the Little Big Horn River in southern Montana. The cavalry was wiped out to a man.



DEADWOOD DICK A.K.A. NAT LOVE									
Hits: 65		Melee: 45 w/knife			Fire: 60 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 7		Profession: Cowboy							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
75	80	70	50	50	75	80	50	70	70
Skills					Bonuses				
Acting					55				
Animal Training					40				
Brawling					45				
Driving					35				
First Aid					35				
Herding					60				
Perception					65				
Quick Draw					50				
Riding					60				
Rope Mastery					55				
Stalking & Hiding					35				
Survival					40				
Tumbling					50				
Wrestling					40				

The above stats are for 1876. Nat normally carried two single action, fast draw .45 revolvers (belt), a lariat (belt), a 12-shot .45 carbine (horse) and a throwing knife (belt). He rode a trained horse.

One of the few black cowboys made note of in Western histories, Nat won his nickname after winning the roping, shooting and wild horse riding competition at the Centennial celebration in Deadwood on July 4, 1876. After he'd won, Nat called himself Deadwood Dick and the name just stuck.

Nat ran a saloon in Deadwood which was frequented by many of the local blacks. Despite the problems he encountered as a black businessman, he bore it all with a resigned smile. He was a handsome, cheery and loquacious person, and a loyal friend to those who did him a good turn. He rarely held a grudge. He would simply shake his head and say, "It just don't pay."

Two other men carried the monicker of Deadwood Dick after Nat. One was an actor from Cheyenne. The other was Dick Clark, an ex-stagecoach driver.

JAMES EARP										
Hits: 30			Melee: 15 w/knife				Fire: 35 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 3			Profession: None							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
60	70	55	50	50	60	70	50	70	70	
Skills					Bonuses					
Brawling					5					
Cooking (Bartending)					30					
Driving					10					
First Aid					5					
Perception					20					
Riding					15					
Stalking & Hiding					15					
Wrestling					5					

The above stats are for 1881. James normally carried a double action .45 revolver (belt), a knife (belt) and a double barrel scattergun (horse). He rode a riding horse.

The oldest and quietest of the four Earp brothers, James was born in 1841. After being shot in the arm during the Civil War, he took to serving drinks in local saloons. He was working as a bartender at the Long Branch Saloon, the largest watering hole in Dodge City, Kansas, when his brother Wyatt talked him into heading for Tombstone, Arizona, in 1879.

When James arrived in Tombstone, he set up a saloon for himself and made a good living. He was never involved in any of the gunplay that was to make his brothers famous.

MORGAN EARP										
Hits: 100			Melee: 90 w/knife				Fire: 110 w/gun			
AT(DB): 1(10)			MovM: +10				BaseRate: 60'			
Lvl: 8			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
75	85	85	50	50	85	85	50	60	60	
Skills					Bonuses					
Adrenal Moves (Speed)					45					
Brawling					35					
Driving					25					
First Aid					30					
Frenzy					40					
Gambling					35					
Perception					40					
Quick Draw					50					
Riding					30					
Survival					25					
Stalking & Hiding					45					
Wrestling					30					

The stats above are for 1881. Morgan carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a trained horse.

The youngest and most temperamental of the four Earp brothers, Morgan was born in 1852. After roaming around the West, working odd jobs and infrequently serving as a lawman, Morgan joined his older brothers in Tombstone early in 1880. There he rode shotgun on the stage running from Tombstone to Tucson, Arizona, and occasionally lent his brother Virgil a hand as deputy marshal.

Morgan was involved in the shootout at the O.K. Corral. He shot Frank McLaury and Billy Clanton, and was himself shot in the shoulder by Billy. He, along with his brothers and Doc Holliday, was acquitted of any wrongdoing in the gunfight.

Five months after the fight, three friends of the Clantons and McLaury's shot Morgan in the back while playing pool with his brother Wyatt. Soon afterwards, Wyatt and Doc Holliday hunted down and killed the three men. Virgil Earp took Morgan's body with him to California soon after the murder.

1869. May 1st 1869.

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CENTRAL CITY & CHEYENNE FOR DENVER
DENVER FOR CHEYENNE, CENTRAL CITY & DENVER
THEY READ VIA PLATTE VALLEY OR OMAHA

JOHN F. HASEL I. BURD W. SWABE

VIRGIL EARP										
Hits: 95			Melee: 85 w/knife				Fire: 110 w/gun			
AT(DB): 1(5)			MovM: +5				BaseRate: 55'			
Lvl: 9			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
90	75	75	60	60	80	75	60	75	75	
Skills										
Bonuses										
Brawling				50						
Diplomacy				35						
Disarming				45						
Driving				45						
First Aid				30						
Perception				40						
Quick Draw				40						
Riding				40						
Stalking & Hiding				30						
Survival				35						
Wrestling				40						

The stats above are for 1881. Virgil carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a trained horse.

Born in 1843, he was prospecting and working as a deputy sheriff in Prescott, Arizona, in 1879 when his brothers Wyatt and Morgan showed up in town and convinced him to come with them to Tombstone. Originally, he had gone to Tombstone in search of silver, but on the way there he was sworn in as a deputy U.S. marshal.

Soon after the Earps arrived in late December, the town's current marshal was killed by a cattle rustler and Virgil became the new marshal.

On October, 26, 1881, after a series of confrontations with a group of rustlers, the Clantons and McLaurys, Virgil deputized Doc Holliday, and they, along with his two other deputies, Morgan and Wyatt Earp, went hunting for the rustlers. They caught up with them near the O.K. Corral. Virgil was shot in the calf during the ensuing gunfight. He never fired a shot. He, along with his brothers and Doc Holliday, was acquitted of any wrongdoing in the gunfight.

Two months after the shootout, Virgil's left arm was shattered by a shotgun blast fired by an unknown assailant, presumed to be a friend of the men who had died at the O.K. Corral. After his brother Morgan was killed in a similar incident, Virgil and his wife packed up and left Tombstone for California to settle with his parents. They lived there peacefully until their deaths in the 1920s.

WYATT EARP										
Hits: 130			Melee: 100 w/knife				Fire: 135 w/gun			
AT(DB): 1(10)			MovM: +10				BaseRate: 60'			
Lvl: 12			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
90	90	90	85	85	80	90	85	90	90	
Skills										
Bonuses										
Adrenal Moves (Speed)				45						
Brawling				40						
Driving				30						
First Aid				25						
Gambling				65						
Perception				65						
Public Speaking				45						
Quick Draw				70						
Riding				55						
Survival				40						
Stalking & Hiding				50						
Wrestling				30						

The stats above are for 1881. Wyatt carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). In combat, he's partial to slipshooting. He rides a trained horse.

Easily the most ambitious and well-known of the Earps, Wyatt was born in 1848. He began his career as an outlaw in 1871 when he escaped a grand jury indictment for horse thieving in Oklahoma. He later worked as a lawman in Wichita, Kansas, where he ended up pocketing most of the fines he collected. After that, he moved to Dodge City, Kansas, where he served as a deputy Marshal and moonlighted as card dealer in the Long Branch Saloon.

In 1876, Earp turned in his tin star and headed for Deadwood, South Dakota, with Doc Holliday to join in the gold rush there. When he got there, the place was already flooded with far too many prospectors. He returned to Dodge the following July at the request of the mayor of the city who complained that things in the city had gotten too wild without him.

A while later, Wyatt heard of the silver find in Tombstone, Arizona, and convinced his oldest brother James, who was bartending at the Long Branch, to strike out for there with him. *En route*, they stopped in Prescott, Arizona, to pick up their brother Virgil. In Tombstone, Wyatt served as a deputy Marshal under Virgil.

Wyatt was involved in the gunfight at the O.K. Corral on October 26, 1881. He shot down Frank McLaury and Billy Clanton and escaped from the battle unscathed. He, along with his brothers and Doc Holliday, was acquitted of any wrongdoing in the gunfight.

Later, while Wyatt was playing pool with his brother Morgan, the youngest Earp was murdered by friends of the men killed at the O.K. Corral. Soon after, Wyatt and Doc Holliday hunted down and killed the three men responsible for Morgan's death. Actually the three men's bodies were discovered one morning in a distant town that Holliday and Wyatt had happened to pass through the previous day.

The duo then left the state to escape repercussions for the three men's deaths. The law might not have been able to touch them, but they didn't want to meet Morgan's fate.

Wyatt hung up his guns after Holliday's death in 1885. He died in bed in 1929.

PAT GARRET										
Hits: 105			Melee: 95 w/knife				Fire: 100 w/gun			
AT(DB): 1(10)			MovM: +10				BaseRate: 60'			
Lvl: 8			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	90	50	50	50	50	90	50	50	50	
Skills			Bonuses							
Adrenal Moves (Speed)			40							
Brawling			30							
Driving			15							
Falsification			40							
First Aid			20							
Gambling			35							
Interrogation			35							
Perception			45							
Quick Draw			45							
Riding			30							
Survival			25							
Stalking & Hiding			35							
Tracking			25							
Wrestling			25							

GERONIMO										
Hits: 125			Melee: 105 thawk				Ms'le: 140 bow			
AT(DB): 1(5)			MovM: +5				BaseRate: 55'			
Lvl: 12			Profession: Brave							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
90	80	85	70	70	90	80	70	80	80	
Skills			Bonuses							
Brawling			45							
Climbing			45							
Diplomacy			55							
First Aid			40							
Foraging			55							
Frenzy			50							
Navigation			50							
Perception			60							
Public Speaking			60							
Riding			45							
Stalking & Hiding			65							
Survival			50							
Tracking			55							
Wrestling			60							

The stats above are for 1880. Pat carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a riding horse.

A tall, handsome man and former drinking and gambling buddy of Billy the Kid, Garret was elected sheriff of Lincoln County, New Mexico, in 1880. His first task was to bring in Billy for the murder of a sheriff during the Lincoln County range war in 1878. On December 21, 1880, he did so.

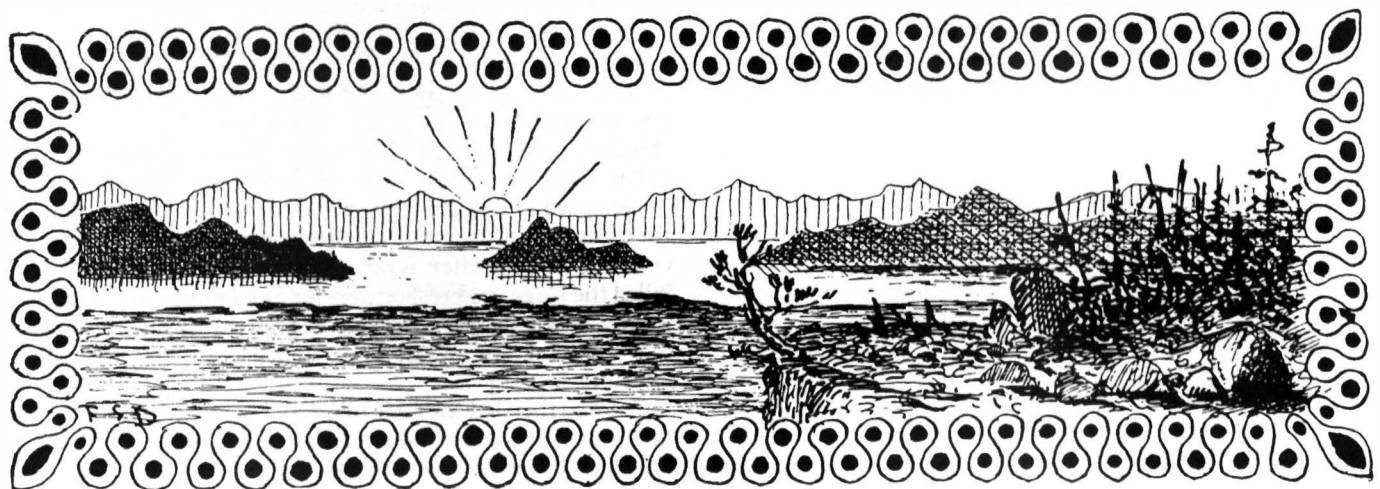
Within four months, however, Billy escaped. Garret was sent out to bring him in again. At Fort Sumner, New Mexico, on July 14, 1881, Pat Garret shot, killed and buried a man he claimed was Billy the Kid. Because of the way he ambushed the Kid, Garret lost his job and had to lobby long and hard in the state capitol to collect the \$500 reward. It was only supposed to go to the man who brought Billy in alive.

Garret was later killed in a gunfight with Wayne Brazil on February 29, 1908. Brazil was acquitted on the grounds of self-defense.

The above stats are for 1874. Geronimo carries a long bow (back), a 15-shot .45 rifle (horse), a tomahawk (belt) and a lance (horse). He rides a trained horse.

Born sometime around 1829, this Apache leader is easily one of the most famous Indian leaders of all time. Throughout the year from 1858 to 1886, he lead numerous daring raids upon settlements across the Southwest. While he was on the run from the army, he crossed the border into Mexico. This nearly precipitated another Mexican-American War when Mexican forces fired upon the pursuing U.S. soldiers.

Geronimo was captured soon after and spent the remainder of his days either working as an army scout or incarcerated in military prison until his death in 1909. He was released only once in this time — to ride down Pennsylvania Avenue wearing a black silk top hat in Teddy Roosevelt's 1905 inaugural parade.



JOHN WESLEY "WES" HARDIN

Hits: 100 **Melee:** 60 w/knife **Fire:** 95 w/gun
AT(DB): 1(5) **MovM:** +5 **BaseRate:** 55'
Lvl: 7 **Profession:** Gunslinger

Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
65	80	75	60	60	65	80	60	50	50

Skills	Bonuses
Adrenal Moves (Speed)	25
Brawling	40
Driving	15
Drug Tolerance (Alcohol)	40
Falsification	35
First Aid	5
Gambling	30
Perception	35
Quick Draw	45
Riding	20
Survival	15
Stalking & Hiding	35
Wrestling	25

The stats above are for 1876. Hardin carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a riding horse.

Hardin's life as an outlaw began when he murdered an ex-slave in Texas in 1868, and in his autobiography, he claimed to have killed forty-four men. He was a loner, wandering the West and letting his temper guide his way. He was reputed to have once shot a sleeping man for snoring too loudly. Hardin crossed paths with Hickok in Abilene, Kansas, but left town before a showdown developed.

In 1877, he was captured by a party of Texas Rangers. He was sentenced to twenty-five years, but was released after only seven-teen. Eventually, he was shot by John Selman in El Paso, Texas, on August 19, 1895. Selman was acquitted for having performed a public service by ridding Texas of a menace to society.

JAMES BUTLER "WILD BILL" HICKOK

Hits: 125 **Melee:** 105 w/knife **Fire:** 130 w/gun
AT(DB): 1(25) **MovM:** +25 **BaseRate:** 75'
Lvl: 13 **Profession:** Gunslinger

Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
80	100	90	70	70	80	100	70	90	90

Skills	Bonuses
Acting	30
Adrenal Moves (Speed)	55
Brawling	40
Diplomacy	35
Driving	30
First Aid	35
Gambling	85
Perception	65
Public Speaking	90
Quick Draw	70
Riding	50
Survival	35
Stalking & Hiding	40
Wrestling	35

The stats above are for 1876. Hickok carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a riding horse.

Born in 1837 in Troy Grove, Illinois, Hickok worked for the Pony Express as a station hand, and later as a Union scout and a deputy U.S. Marshal. He was a lifelong friend of Buffalo Bill. An excellent gambler and a brilliant story-teller, Hickok was always one to shoot first and ask questions later.

After the Pony Express shut down, Hickok tried his hand at farming in Kansas. When he grew tired of this, he hired on as a freight guard on the Santa Fe trail, during which time he was involved in a fight at the Rock Creek station in which he killed several men. Later, in Colorado he killed a man who had accused him of cheating in a card game. Hickok was acquitted on the grounds of self defense.

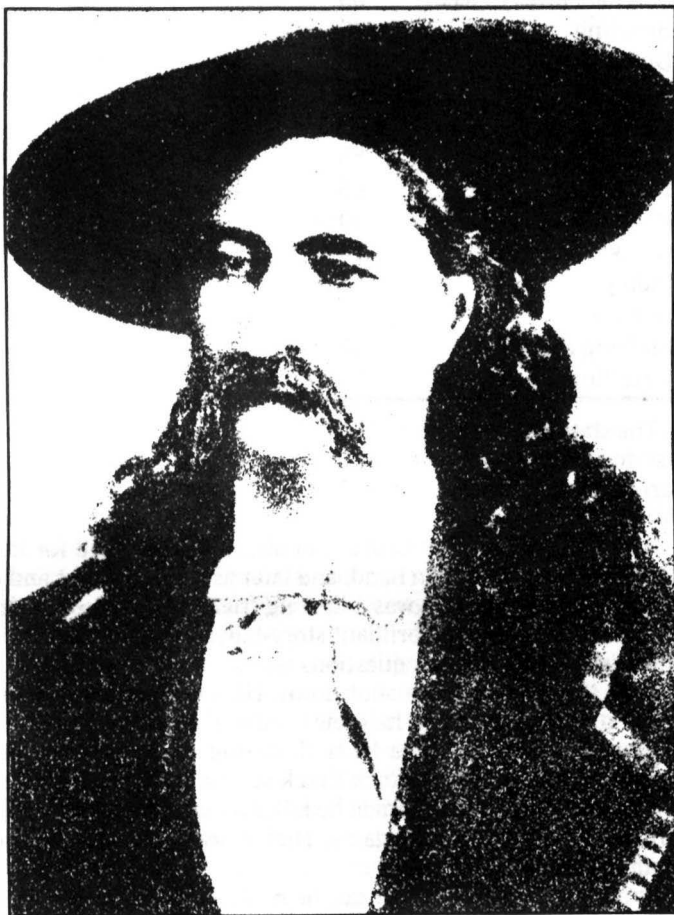
As Marshal of Abilene, Kansas, he made a fine lawman with a incredible reputation. Unfortunately, due to his itchy trigger finger, he shot and killed a problem drunk and, later, a fellow lawman who had sneaked up behind him during a gunfight. He was fired after the latter incident and subsequently slid into a life of gambling and drinking.

He drifted through Dodge City, Kansas, and ended up in Cheyenne, Wyoming where he met Agnes Lake, a horse rider in the local circus. He married her in 1876 and then left for Deadwood to join in the latest gold rush.

After arriving in Deadwood, he pitched a tent in the gulch and panned for gold next to the other prospectors in the mornings and played card with them in the evenings. A powerful faction in town, apparently afraid Hickok would be asked to become Marshal, hired Jack McCall to assassinate him.

On August 2, 1876, McCall shot Hickok in the back while he sat playing cards in the Belle Union Saloon (now the No. 10 Saloon). He was holding two black eights, two black aces and the Jack of diamonds — a hand which to this day is known as the "Deadman's Hand."

Hickok was initially buried in Boot Hill cemetery, but his body was later moved to Mount Moriah. His headstone reads: "Wild Bill, J.B. Hickok, killed by the assassin Jack McCall, Deadwood City, Black Hills, Aug. 2, 1876. Pard, we will meet again in the happy hunting grounds to part no more. Goodbye, Colorado Charlie, C.H. Utter."



JOHN "DOC" HOLLIDAY									
Hits: 50		Melee: 50 w/knife			Fire: 110 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 10		Profession: None							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
50	75	75	90	90	45	75	90	100	100
Skills					Bonuses				
Brawling					20				
Driving					40				
Drug Tolerance (Alcohol)					80				
First Aid					75				
Gambling					55				
Interrogation					25				
Perception					55				
Quick Draw					35				
Riding					45				
Stalking & Hiding					40				
Wrestling					15				

The stats above are for 1881. Doc carries a double action, fast draw .45 revolver (belt), a 15-shot .45 rifle (horse), a double barreled scattergun (under coat) and a bowie knife (hanging around his neck). He rides a riding horse.

Born in 1850, Doc Holliday was an alcoholic and had contracted tuberculosis long before he rode into Tombstone late in December, 1879. He'd been a gambling friend of Wyatt's in Dodge City, Kansas, and had actually left town with them when they struck out for Tombstone, but due to a lucky streak in a casino in Prescott, Arizona, he didn't manage to hit town until a few days after the Earps.

Holliday's trade was dentistry, which he practiced on the days when the cards weren't falling right. By the time he'd ended up in Tombstone, his illnesses had taken quite a toll on him, and he looked like one of the walking dead. He was constantly coughing blood into a dark blue handkerchief. Along with his quick temper, he had a cold-blooded attitude towards killing and an intense hatred of blacks.

The Doc was once arrested by Sheriff Behan for having stuck up a stagecoach — a crime he claimed he didn't commit. He never forgave Behan for this supposedly unjust offense.

Holliday wore a long grey coat, even in the warm Arizona autumn, and used a cane to help him walk. He considered Wyatt Earp to be the best friend he ever had and would go to almost any length to assist him. He demanded to be deputized before hunting down the Clantons and McLaurys. This way he could help the Earps at the O.K. Corral shootout without fear of legal retribution.

Holliday managed to gun down Tom McLaury before Frank McLaury shot the Doc through the hip. He, along with the Earps, was cleared of any wrongdoing in the event.

Later, Holliday joined Wyatt Earp in hunting down three men who had assassinated Morgan Earp for his role in the O.K. Corral incident. Afterwards, Doc and Wyatt left the state to avoid responsibility for the men's deaths.

Holliday died with his boots off in the Glenwood Springs, Colorado, sanitarium in 1885.

JACK "CROOKED NOSE" MCCALL										
Hits: 65			Melee: 30 w/knife			Fire: 55 w/gun				
AT(DB): 1(10)			MovM: +10			BaseRate: 60'				
Lvl: 5			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
65	75	65	65	65	75	75	65	65	65	
Skills					Bonuses					
Adrenal Moves (Speed)					15					
Brawling					30					
Driving					5					
First Aid					5					
Gambling					5					
Perception					35					
Quick Draw					20					
Riding					35					
Survival					5					
Stalking & Hiding					35					
Wrestling					15					

The stats above are for 1876. McCall carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse) and a knife (belt). He rides a riding horse.

McCall was a hired gun whose only claim to fame was that he shot Wild Bill Hickok in the back on August 2, 1876. Rumor has it that the lawless element in town, fearing that Hickok would be appointed marshal, offered McCall \$300 for the murder and then liquored him up to help him get up his courage. McCall was captured by Calamity Jane immediately after the murder and tried in a miner's court (which actually had no jurisdiction at all) and was initially acquitted on the grounds that Hickok had shot McCall's younger brother several months previously.

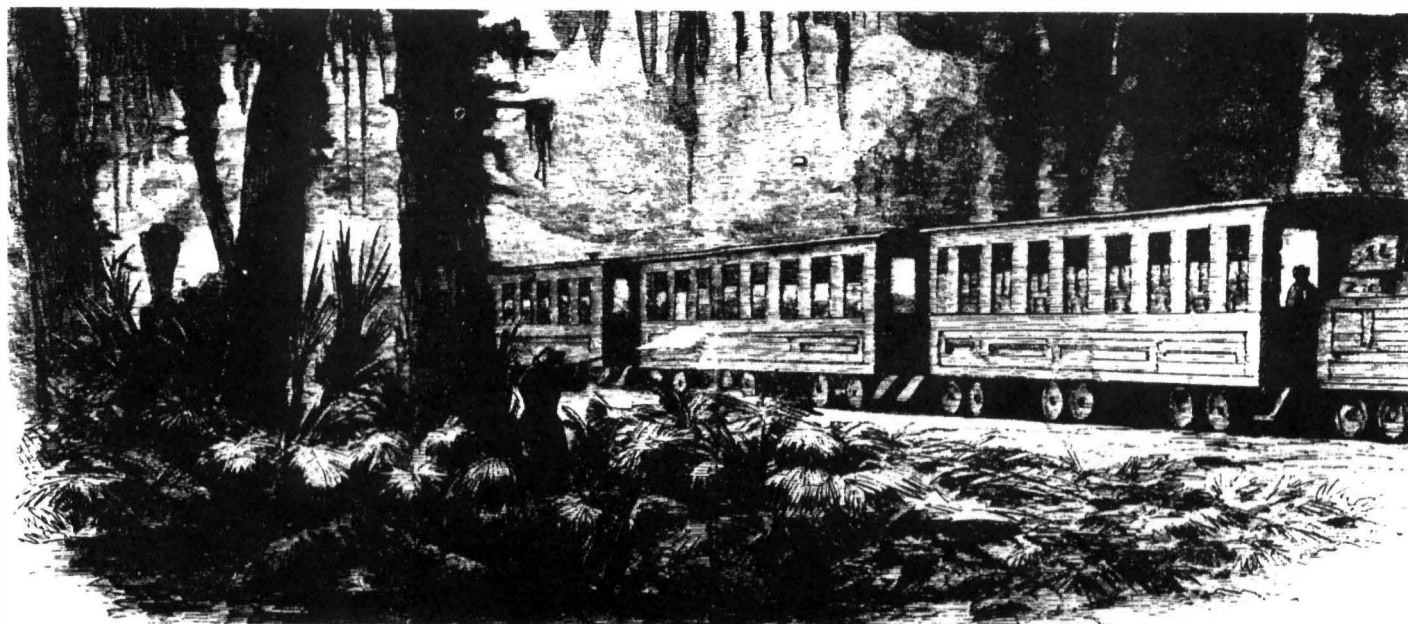
McCall left town and after being overheard in Laramie and Cheyenne, Wyoming, boasting of his deed, he was arrested in Cheyenne and taken to Yankton, the capitol of the territory, where he was convicted (by a real court this time) and hanged on March 1, 1877. He died unrepentant of his crime.

FRANK MCLAURY										
Hits: 55			Melee: 35 w/knife			Fire: 50 w/gun				
AT(DB): 1(15)			MovM: +15			BaseRate: 65'				
Lvl: 6			Profession: Cowboy							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
65	95	70	50	50	65	95	50	70	70	
Skills					Bonuses					
Adrenal Moves (Speed)					30					
Animal Training					20					
Brawling					30					
Driving					20					
First Aid					15					
Herding					25					
Perception					30					
Quick Draw					20					
Riding					35					
Rope Mastery					20					
Stalking & Hiding					15					
Survival					25					
Wrestling					25					

The above stats are for 1881. Frank normally carried a double action, fast draw .45 revolver (belt), a knife (belt), a lariat (horse) and a 15-shot .45 rifle (horse). He rode a riding horse.

Like his brother Tom, Frank McLaury was a rustler from the range around Tombstone, Arizona. Reputed to be the best shot in the county, Frank was a lot more level-headed than Tom and would have preferred to avoid an armed conflict with their urban enemies, the Earps.

Billy Clanton and Frank had ridden into Tombstone to get Ike Clanton and Tom out of town on October 26, 1881. Frank was killed by Wyatt and Morgan Earp in the shootout at the O.K. Corral, but before he died, he managed to hit Doc Holliday with a single bullet.



TOM MCLAURY									
Hits: 65		Melee: 40 w/knife			Fire: 55 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 7		Profession: Cowboy							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
85	75	75	70	70	70	90	70	60	60
Skills					Bonuses				
Animal Training					15				
Brawling					35				
Driving					15				
Drug Tolerance					35				
First Aid					25				
Herding					30				
Perception					35				
Riding					25				
Rope Mastery					30				
Stalking & Hiding					25				
Survival					30				
Tumbling					25				
Wrestling					35				

The above stats are for 1881. Tom normally carried a single double action, fast draw .45 revolver (belt), a knife (belt) and a lariat (horse). He rode a riding horse.

Tom McLaury was a cowboy and a rustler who worked the range outside of Tombstone, Arizona. He was a good friend of the Clantons and Sheriff Behan, but bitter enemies of the Earp brothers and Doc Holliday. He had come into town with Ike Clanton on October 25, 1881, the day before the famous showdown at the O.K. Corral.

The next day, Tom went to help out Ike who'd been arrested by the Earps. After a few harsh words with Wyatt outside the courthouse, Tom got a beating for his troubles. He was unarmed when the Earps caught up with him and the rest of his gang at the O.K. Corral, and he was killed in the ensuing gunfight by a shotgun blast from Doc Holliday.

POTATO CREEK JOHNNY (JOHN PERRETT)									
Hits: 30		Melee: 15 w/knife			Fire: 35 w/gun				
AT(DB): 1(0)		MovM: 0			BaseRate: 50'				
Lvl: 4		Profession: None							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
50	50	30	90	35	40	50	30	50	50
Skills					Bonuses				
Brawling					5				
Driving					25				
Drug Tolerance (Alcohol)					60				
First Aid					5				
Perception					25				
Riding					10				
Stalking & Hiding					5				
Survival					40				
Weather Watching					15				
Wrestling					5				

The above stats are for 1876. Johnny normally carries a single action, cap and ball .45 revolver (belt). He rides a riding horse in poor condition and often leads a pack mule around, whether on foot or horseback.

Born in Wales in 1807, Johnny got his name from being the first man to set up his mine on Potato Creek, about twenty-five miles out of Deadwood. Early in 1876, Johnny panned out a seven and a half ounce nugget of gold from his claim. This was purported to be the largest such nugget ever found in the Black Hills.

Instead of selling the gold, Johnny decided to tie it up in a large, silk bandana and bring it with him to the saloon. There he'd offer to show it to people in exchange for a drink. There were usually around a dozen knots in the bandana, and it normally took three or four drinks before Johnny could figure out how to untie them.

After his death, Johnny was buried in the Mount Moriah cemetery.

RED CLOUD									
Hits: 105		Melee: 85 tmhawk			Fire: 140 w/rifle				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 10		Profession: Brave							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
85	75	75	70	70	90	75	70	70	70
Skills					Bonuses				
Brawling					35				
Climbing					30				
Dance					45				
Diplomacy					55				
First Aid					35				
Foraging					40				
Navigation					50				
Perception					45				
Public Speaking					55				
Riding					45				
Stalking & Hiding					40				
Survival					50				
Tracking					45				
Wrestling					50				

The above stats are for 1868. Red Cloud carries a long bow (back), a 15-shot .45 rifle (horse), a tomahawk (belt) and a lance (horse). He rides a trained horse.

Born sometime in the 1820s, Red Cloud was a chief of the Oglalla Sioux in the Powder River country in Wyoming. He was a major player in the war against General William T. Sherman, who was trying to rob the Oglallas of the lands they'd been given by treaty. In 1868, he even faced Sherman down and forced him to withdraw U.S. troops from the forts in his territory before he would attend talks.

In the war that inevitably ensued, Red Cloud won many victories with the assistance of an able young Oglalla warrior named Crazy Horse. His defense of the Bozeman trail, which led through his lands from the southwest to Montana, was so fierce that no white men dared to use it. His success impressed even Sitting Bull of the Hunkpapa Sioux who encouraged the Hunkpapa warriors to give their allegiance to the Oglalla chief.

But later that same year, Red Cloud tired of the war and agreed that, as soon as the army withdrew from the area, he would sign a treaty placing the Oglalla on a reservation. This decision caused Crazy Horse to leave his tribe and join Sitting Bull's. Several other Oglallas followed, and due to allegations that he had sold out his people, Red Cloud stepped down as chief.

In 1877, the army invaded the reservation. When Red Cloud protested, he was bound and gagged and tossed into the guard-house at Fort Robinson. He was released after the war was over. He finished out his days on the reservation and died in 1909.

THEODORE ROOSEVELT									
Hits: 50		Melee: 40 w/knife			Fire: 60 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 9		Profession: None							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
50	80	90	95	95	60	80	95	100	100
Skills					Bonuses				
Administration					45				
Brawling					50				
Diplomacy					55				
Disarming					35				
Driving					25				
First Aid					45				
Foraging					40				
Perception					55				
Public Speaking					60				
Propaganda					35				
Riding					30				
Stalking & Hiding					25				
Wrestling					15				

The above stats are for 1885. Roosevelt carries a 15-shot .45 rifle (horse), a knife (belt) and a double action, long barrel .45 revolver (belt). On hunting trips, he brings along a buffalo rifle, and when working on political matters (particularly concerning U.S. foreign policy) he carries a big stick. He rides a trained horse.



In 1883, at the age of 24, Teddy Roosevelt stepped off of a train in Little Missouri (later called Medora) in the heart of Dakota territory. He'd come to join the hunt for the last buffalo. He went back East soon after his hunting trip was over.

After his wife died in childbirth in 1884, Roosevelt returned to the West to take a personal hand in running the Maltese Cross Ranch which he'd invested in the previous year. The ranch was doing so well, he established a second ranch, the Elkhorn, just a little further on down the Little Missouri River.

Roosevelt wore a fringed buckskin shirt, a broad sombrero, leather chaps and boots with silver spurs. He also wore glasses and was called "Four Eyes" by other Westerners until, with a single punch, he knocked out an obnoxious, gun-toting drunkard who made the mistake of stepping within reach of Roosevelt's right. After that incident, the cowboys treated him like one of their own.

Roosevelt was an insatiable hunter and wound up with quite a collection of stuffed heads for himself. He travelled back and forth between New York and the Badlands regularly until his two ranches were practically wiped out in the blizzards of 1887. After that point, he stayed back East for the most part, venturing out to the Elkhorn Ranch only for his annual hunting trip each fall.

During the Spanish-American War, Roosevelt recruited a regiment of Westerners to form the Rough Riders of which he was second in command. Due partly to his over-publicized role in the war, he was elected Governor of New York in 1898.

He was elected Vice-president in 1900, and became President in 1901 after the assassination of William McKinley. He left the office finally in 1908. On January 6, 1919, Roosevelt died.



SITTING BULL (TATANKA IYOTAKE)

Hits: 110 **Melee:** 100 thawk **Fire:** 115 w/gun
AT(DB): 1(5) **MovM:** +5 **BaseRate:** 55'
Lvl: 13 **Profession:** Brave

Stats

St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
80	80	101	95	95	75	80	95	100	100

Skills

Administration	65
Ambush	75
Brawling	35
Climbing	50
Dance	75
Diplomacy	85
First Aid	50
Foraging	60
Navigation	65
Perception	85
Public Speaking	90
Quick Draw	55
Riding	60
Survival	70
Stalking & Hiding	75
Swimming	65
Tracking	65
Wrestling	50

Bonuses

The above stats are for 1878. Sitting Bull carries a very heavy bow (back), a 15-shot .45 rifle (horse), a tomahawk (belt) and a lance (horse). He rides a trained horse.

Born in 1831, Sitting Bull was the warrior chief of the Hunkpapas, a tribe of the Teton Sioux Indians. His first encounter with the U.S. army came at Killdeer Mountain in the summer of 1864. A group of escaped Santee warriors rode into his camp bearing tales of how these men, under General Alfred Sully, cut off the heads of the Indians they killed and mounted them on poles. While the chiefs argued whether to fight such barbarians or to head for the hills, Sully's forces found the camp and attacked. In the face of the army's superior firepower, all the Indians could do was cover the retreat of the women and children until it was safe for them to scatter.

Over the next decade, Sitting Bull steadfastly refused to lead his people onto the Great Father's reservations so that they could throw down their weapons and become farmers. Sitting Bull was saddened by the fact that Red Cloud, his friend, had decided to work with the white men, but during this time, the great Indian chiefs Gall and Crazy Horse broke off from their own peoples and joined Sitting Bull's camp. In 1872, this camp was seven hundred tipis strong.

When gold was found in the Paha Sapa (translated: the Black Hills), Sitting Bull's homeland, white men invaded the land and began digging for the precious ore. When he heard how the white men had broken their treaty with his people, Sitting Bull immediately returned to his lands from a buffalo hunting foray in Yellowstone.

On December 25, 1875, the government agent at Standing Rock was ordered to notify all Hunkpapa Sioux to move onto the reservation by January 31, 1876 or “be deemed hostile and treated accordingly by the military force.” This was purposefully calculated to reach the resisting Indians when it would be far too late for them to respond to the ultimatum, even had they wanted to. But now the military had an excuse to move in.

Along with Rain-in-the-Face and Crazy Horse, Sitting Bull led the massacre at Little Big Horn known as Custer’s Last Stand on June 25, 1876. Later, in 1877, he led his people to safety across the Canadian border. His camp became a refuge for all American Indians, and by 1878 his camp had grown to well over fifteen hundred tipis — over seven thousand Indians seeking freedom from American persecution.

In Sitting Bull’s last days as a refugee in Canada, a \$20,000 reward for his safe delivery to Fort Buford was offered by the U.S. government. In 1881, Sitting Bull surrendered to the U.S. army at Fort Lincoln. He was the last man of his tribe to do so.

Sitting Bull was kept as a prisoner of war until 1883 when he was placed upon the Standing Rock reservation in the middle of the Great Sioux reservation. The former Indian chief joined Buffalo Bill’s Wild West Show in 1885 for \$50 a week and toured the eastern United States. He declined to join Cody for a tour of Europe the following year, as he believed he was needed by his people.

He was right. Although he fought for many years to keep the government from breaking up the Great Sioux Reservation, in the end he was doomed to fail in the face of the agents’ bullying, bribery and assorted other dirty tricks.

In 1890, the Sioux turned to a new religion called the Ghost Dance. Although it was a pacifistic religion, local whites grew afraid that this was some sort of war dance and asked the army to intervene. On December 14 of that year, forty-three Sioux dressed in Indian agency police uniforms were sent to arrest Sitting Bull. Reports vary as to whether Sitting Bull went peacefully or resisted the arrest, but there was an exchange of gunfire, and in the end the great Sioux chief lay dead at the hands of his own people — those in the service of the white men.

JOHN SLAUGHTER									
Hits: 40		Melee: 40 w/whip			Fire: 45 w/gun				
AT(DB): 1(5)		MovM: 5			BaseRate: 55'				
Lvl: 5		Profession: None							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
65	75	70	50	50	65	50	50	55	55
Skills					Bonuses				
Animal Training					30				
Brawling					25				
Driving					50				
First Aid					25				
Perception					35				
Riding					30				
Stalking & Hiding					25				
Wrestling					20				

The above stats are for 1876. Johnny normally carried a single action, fast draw .45 revolvers (belt), a knife (belt), a whip (belt) and a double barrel scattergun (horse or lap). When he wasn’t driving a stagecoach, he rode a riding horse.

A stagecoach driver on the route from Cheyenne to Deadwood, Johnny met his end on March 27, 1877 when his coach was held up near Whitewood Creek. He apparently was trying to halt the coach as the robbers had ordered him to when the lead horse shied away. Thinking he was trying to escape, a bandit shot Slaughter in the chest, killing him.

The frightened horses took off like a cannonball until a passenger Walter Iler managed to grab the reins and steer the coach onto the next station. He was met on the way by Calamity Jane.

Jane ditched all of the luggage at the station so as to be able to make better speed and then drove the coach safely to Deadwood. The six passengers were unharmed. Johnny was buried in the Boot Hill cemetery overlooking the city.

REVEREND HENRY WESTON SMITH									
Hits: 35		Melee: —			Fire: —				
AT(DB): 1(0)		MovM: 0			BaseRate: 50'				
Lvl: 3		Profession: None							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
50	50	85	75	80	50	50	60	90	90
Skills					Bonuses				
Brawling					5				
Diplomacy					25				
Driving					20				
First Aid					35				
Perception					25				
Public Speaking					40				
Riding					10				
Singing					20				
Stalking & Hiding					5				
Wrestling					5				

The stats above are for 1876. The only things Preacher Smith has to defend himself with are his bible and his faith. He rides a riding horse.

Born in Ellington, Connecticut, in 1852, this Methodist preacher served with the Massachusetts Infantry in the Civil War. After the war, he studied medicine. He acquired his license in 1867 and moved his family — a wife and three children — to Louisville, Kentucky.

Hearing of the gold rush in the Black Hills, he left his family behind, saying he would send word for them as soon as he made his fortune. He made his way to Deadwood, preaching to make a living along the way. He arrived there in May to find the rush in full swing and set up shop as a preacher. He was well-received, and apparently, well-liked.

As the summer came, the Indians were driven away and some other mining camps were set up just a little ways outside of town. Preacher Smith decided that it was his duty to take God's message to these men as well. Although the lands around Deadwood were still dangerous due to both Indians and thieves, Smith refused to carry a gun. He placed his faith in the word of God instead.

Sunday, August 20, 1876, he was found shot down a few miles outside of town. His hands were folded across his Bible which lay upon his chest. His body was neither mutilated nor robbed, and the sermon he was carrying with him to read at Crook City lay in his pocket. To this day, this sermon is read annually at a service commemorating his death.

Preacher Smith was buried in the Mount Moriah cemetery.

ALICE "POKER ALICE" TUBBS									
Hits: 35		Melee: —			Fire: 35 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 5		Profession: Gambler							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
40	75	85	90	50	45	90	50	80	85
Skills					Bonuses				
Brawling					5				
Driving					25				
Falsification					30				
First Aid					15				
Gambling					50				
Perception					35				
Public Speaking					30				
Riding					10				
Seduction					40				
Stalking & Hiding					10				
Trickery					45				
Wrestling					5				

The stats above are for 1876. Alice typically carries a single action .38 revolver (right pocket) and a one-shot derringer (brasserie). She rides a riding horse.

Alice Ivers was born in Sudbury, Devonshire, England, on February 17, 1853. Her family brought her to America when she was three. After the Civil War — her father fought for the Confederates — she met and married Frank Duffield and moved to Leadville, Colorado.

There she learned to play cards and found that she had a talent for it. She would regularly rake in over \$25 a night. It was also at this time that she picked up her trademark habit of smoking cigars.

After Frank was killed in a mine explosion, she turned to gambling as a way of making her living. She wandered around from mining town to mining town, fleecing the miners of their hard-earned valuables. She made her most consistent winnings in Deadwood, South Dakota. Eventually, she even started her own gambling hall.

Even when she wasn't running her own game, she could always be found in another casino. She was good, and at Poker, she was the best.

When the gold rush in Deadwood faded, she moved to Sturgis. There she raised four boys and three girls while regularly holding games in her house with the soldiers from Fort Meade. During this time, she went through three other marriages, but always kept the name of her second husband — Tubbs.

Once in a fight in which a soldier had failed to honor his debt, she shot the man dead. She was later acquitted on the basis of justifiable homicide. Later, she was convicted of bootlegging, but the governor pardoned her, saying, "I couldn't send a white-haired old lady to prison."

She died soon after an operation for "a pain" on February 28, 1930.



13.3 GANGS

Although a number of the characters listed above worked together in factions, some of the most terrible and forceful of the gunfighters in the old West worked together in gangs. After all, short of a small army, what could withstand six or a dozen of the greatest guns that ever lived?

DALTON GANG

The Dalton Gang consisted of Bob, Emmet and Gratton Dalton, Dick Broadwell and Bill Powers. Cousins of the Youngers (of the James Gang), the Dalton brothers of Coffeyville, Kansas, decided to emulate their outlaw relatives by forming a gang of their own in 1890. After several train robberies, the boys decided to do something that would put their names in the history books forever: rob two banks at once!

They chose to hit the First National Bank and Condon & Co., two banks right across the street from each other and in their own hometown. They rode into town on October 5, 1892, to do the job.

Unfortunately, the street the banks were on was under repair, and the boys had to hitch their horses half a block away. And, although they were disguised, the townspeople recognized them. Local hardware dealers were busy passing out guns to people on the street while the boys were inside the banks.

Only one of the two groups actually succeeded in robbing a bank, as a teller managed to convince the other group that the vault had a time lock on it and couldn't be opened. When the gang ran for their horses, the townspeople opened fire.

In the end, the Daltons killed four townspeople. However, all of them except Emmet were shot down in the crossfire. Emmet, who was badly wounded, served 15 years in prison for his role in the attempted robbery.

EMMET DALTON									
Hits: 75		Melee: 60 w/knife			Fire: 90 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 6		Profession: Gunslinger							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
75	75	50	50	50	90	75	50	50	50
Skills					Bonuses				
Adrenal Moves (Speed)					40				
Brawling					30				
Driving					5				
First Aid					15				
Perception					30				
Quick Draw					40				
Riding					35				
Survival					5				
Stalking & Hiding					15				
Wrestling					25				

The stats above are for 1892. Emmet carries two double action, fast draw .45 revolvers (belt), a repeating shotgun (horse) and a knife (belt). He rides a riding horse.

Emmet, the middle child of the Dalton brothers, was a hulking brute of a man. A loud, obnoxious, foul-mouthed braggart, his favorite activity seemed to be hanging around in bars and brothels, telling anyone within earshot how great he and the rest of his gang were. It was this overconfidence that would eventually prove to be his downfall.

Emmet thought with his fists and guns, rarely with his head. If anything, though, he was tough. That fact alone probably was the reason that of the five robbers who rode into Coffeyville that morning, he was the only one to survive.

To his credit, Emmet apparently learned his lesson that day. After he got out of jail in 1907, he hung up his guns.

JAMES GANG

Jesse James and his brother Frank had fought for the Confederacy during the Civil War as part of a band of guerillas that made lightning strikes on Union troops in the Kansas-Missouri area. After the war, having been denied the amnesty most other Confederates had been awarded, the Jameses decided to round up a gang of the men they had fought alongside and turn their talents to the more profitable pursuit of robbery.

Because of the way that the Union had treated the people of Missouri during and after the war, the James Gang had the support of most Missourians who delighted in hearing how a group of southerners were becoming a thorn in many northerners' sides.

The James Gang's career began on February 14, 1866 when two men, Frank and Jesse James, robbed the Clay County Saving Association in Liberty, Missouri. This was the first time in the history of America that a bank was robbed during business hours. It wouldn't be the last.

The James Gang was a band of daring thieves led by the two James brothers although Jesse usually had more to say. Ranging in numbers over the years anywhere from three to twelve, the gang reputedly took in over half a million dollars between 1866 and 1881.

Some notorious members of the gang other than those listed below are the Younger brothers (Bob, Cole, Jim and John), Bud Pence, George Shepherd, Clell Miller, Charlie Pitts, Bill Chadwell, Bill McCarty and Dick Liddil.

In the process of the first robbery, the duo took in \$60,000 and killed an innocent man while escaping town. They escaped clear and free and continued their series of bank robberies across the state.

It wasn't, in fact, until 1869 that the authorities were able to determine that the two brothers had a hand in the robberies at all. During a robbery of a bank in Gallatin, Missouri, Jesse lost his temper at a bank clerk who resembled a Union officer that'd killed a friend of his. Jesse killed the clerk immediately, and in the resulting confusion, he lost his horse which was recognized by the local sheriff as belonging to the younger James

In 1873, the gang turned their talents to train robbery. During one robbery in 1874, they decided to only take money from passengers whose hands were not worn rough by manual labor and even went so far as to provide the conductor with a previously written press release explaining how they'd pulled the job off.

Over the years, the James Gang managed to elude local sheriffs and posses, Pinkerton Detectives and even a special force of Missouri secret agents. Occasionally, a man or two was lost to their pursuers, but the Jameses themselves were never caught by the law.

In 1875, a Missouri secret agent, thinking he'd seen the Jameses enter the house of their mother Mrs. Zerelda Samuel, tossed a bomb into the old farmhouse, blasting off Zerelda's right forearm and killing her nine year old son by her second marriage. Public opinion in support of the James Gang became stronger than ever.

In 1876, the Jameses ran through Minnesota, blazing a trail of robberies as they went. It was in Northfield, Minnesota, however that things first really went wrong for the James Gang when the entire town turned out against them after a bungled bank robbery. Clell Miller and Bill Chadwell were killed in town. The posse that followed the surviving members of the gang out of town caught up with Bob, Cole and Jim Younger and Charlie Pitts. Only Frank and Jesse escaped, although both had been shot.

It was three years until the Jameses rode again, but they never recaptured their former glory. Captured gang members habitually ratted on them, and by this time there was a \$5000 reward for any member of the James Gang, with \$10,000 for Jesse or Frank.

In 1881, under the name of Howard, Jesse moved his family to St. Joseph, Missouri, apparently looking to retire. On April 3, 1882, Bob Ford and his brother Charlie paid a call to Jesse, their cousin. At breakfast with them, Jesse read in the paper that Dick Liddil had surrendered, a fact he knew the Fords must be aware of but hadn't told him about. Bob, suspecting that Jesse was onto his plan to turn him in, waited until Jesse had gotten up to straighten a picture on the wall and then shot him in the back.

ROBERT FORD									
Hits: 60		Melee: 40 w/knife			Fire: 80 w/gun				
AT(DB): 1(10)			MovM: +10			BaseRate: 60'			
Lvl: 5		Profession: Gunslinger							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
60	50	60	50	50	65	75	50	60	70
Skills					Bonuses				
Ambush					30				
Brawling					25				
Driving					20				
First Aid					15				
Gambling					15				
Perception					30				
Quick Draw					25				
Riding					25				
Sniping					45				
Survival					10				
Stalking & Hiding					25				
Wrestling					20				

The stats above are for 1876. Ford carries a single action cap and ball .45 revolver (belt, left), a single action .45 revolver (belt, right) and a 15-shot .45 rifle (horse). He rides a riding horse.

Ford was a cousin to the James brothers and a part of the final line-up of the James Gang. After eating breakfast with Jesse's family and his brother Charlie, Ford shot Jesse James in the back on April 3, 1882, with a gun once given to him by Jesse himself.

Although some accused him of committing the crime for the reward money, in fact, Ford murdered Jesse in cold blood for another reason: fame. He wanted to go down in history as the man who shot Jesse James.

Bob Ford was killed in 1892 in a gunfight with Ed Kelly whom Ford had accused of stealing.

FRANK JAMES									
Hits: 125		Melee: 100 w/knife			Fire: 135 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 12		Profession: Gunslinger							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
80	80	75	60	65	75	80	60	90	100
Skills					Bonuses				
Acting					45				
Brawling					50				
Driving					45				
Falsification					35				
First Aid					45				
Gambling					25				
Navigation					50				
Perception					60				
Quick Draw					45				
Riding					55				
Survival					50				
Stalking & Hiding					35				
Star Gazing					40				
Wrestling					35				



The stats above are for 1876. Frank carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a riding horse.

Born in 1844, Frank was Jesse James' older brother and a member of the James Gang. After the Civil War, Frank successfully surrendered to the Union forces and was paroled soon after.

The much quieter and more scholarly of the two, he was content to let Jesse hold the reins of the gang. In 1874, while on the run from the law, he married Annie Ralston, who bore him a son in 1878.

Frank surrendered to Missouri authorities on October 5, 1882 out of fear that he would be assassinated like his brother. He was acquitted of all charges against him by a jury composed of Missourians who supported his actions. He died peacefully in 1914.

JESSE JAMES

Hits: 140 **Melee:** 110 w/knife **Fire:** 145 w/gun
AT(DB): 1(10) **MovM:** +10 **BaseRate:** 60'
Lvl: 15 **Profession:** Gunslinger

Stats

St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
80	90	110	95	90	80	90	95	80	85

Skills**Bonuses**

Adrenal Moves (Speed)	55
Brawling	60
Diplomacy	55
Driving	35
First Aid	35
Gambling	55
Perception	65
Public Speaking	60
Quick Draw	70
Riding	50
Survival	45
Stalking & Hiding	50
Wrestling	50

The stats above are for 1876 Jesse carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a riding horse.

Jesse was born in 1847, three years after his brother Frank. After the Civil War, he was shot in the chest while trying to surrender to Union troops. This may have been the grudge that caused him to form his gang.

In 1874, while on the run from the law, Jesse married his sweetheart of nine years, Zee Mimms, and through her fathered a son.

As leader of the James Gang, Jesse terrorized trains and banks across the west from the end of the Civil War until his death on April 3, 1882. While straightening a picture in his home, he was shot in the back by his cousin and fellow gang member Robert Ford.



COLEMAN YOUNGER									
Hits: 130		Melee: 140 w/knife			Fire: 135 w/gun				
AT(DB): 1(10)		MovM: +10			BaseRate: 60'				
Lvl: 12		Profession: Gunslinger							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
80	90	80	50	50	75	90	50	70	70
Skills					Bonuses				
Adrenal Defense					30				
Adrenal Moves (Speed)					55				
Brawling					60				
Driving					25				
First Aid					30				
Gambling					35				
Perception					55				
Quick Draw					50				
Riding					55				
Survival					40				
Stalking & Hiding					45				
Trickery					45				
Wrestling					50				

The stats above are for 1876. Cole Younger carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a riding horse.

The oldest of the Younger brothers, Coleman was the leader of this faction of the James Gang, also sometimes referred to as the James-Younger Gang. For a while in the early 1870s, Coleman and his brothers headed on down to Texas to try their hand at ranching for a while. While down there, they led law abiding lives and even occasionally joined a posse to help the local sheriff track down an outlaw or two. Eventually, the Youngers got bored with this lifestyle, and by 1873, they returned to Missouri and joined back up with the Jameses.

Cole and his brothers Jim and Bob were captured after a bungled attempt to rob a bank in Northfield, MN. All three of them, along with Charlie Pitts, were hanged for their crimes.

THE REGULATORS

British rancher John Tunstall was a good, upstanding man of God who owned and operated a cattle ranch in Lincoln County, New Mexico. His employees were an interesting bunch — young delinquents, all of them, whose only shot at a good, honest life seemed to have been given them by Tunstall who took them in and educated them and treated them well. Tunstall's ranchhands and surrogate sons included Dick Brewer, William McCloskey, J.G. "Doc" Scurlock, Charlie Bowdre and George Coe, among others, and eventually, William H. Bonney, Jr.

In the summer of 1876, a rancher king by the name of John Chisum was accused by nearly all of the smaller ranchers in Pecos Valley of monopolizing the prime grazing range in Lincoln County, New Mexico, and even absorbing their smaller herds into his. He in turn charged that the other ranchers were rustling from him. A range war began.

On one side of the war were Major L.G. Murphy, J.J. Dolan and U.S. Attorney Thomas B. Caltron. On the other were Chisum, Alexander McSween and McSween's partner John H. Tunstall, himself. Murphy's group had financially dominated the area until McSween and Tunstall set up an effective rival operation. It was suspected that they initiated the war solely to have an excuse to rid themselves of their competitors.

Billy the Kid, operating under the alias William H. Bonney, Jr., originally began the fight working for Murphy, but after meeting Tunstall one day, he switched sides. According to Billy, Tunstall "was the only man that ever treated me like I was free-born and white."

Tunstall was reported to have said of Billy, "That's the finest lad I ever met. He's a revelation to me every day and would do anything on earth to please me. I'm going to make a man out of that boy yet." Thus was born one of the most unlikely friendships the West may have ever seen. Unfortunately, Tunstall never got the chance to complete Billy's tutelage.

Tunstall was shot down in cold blood on February 18, 1878, by a posse deputized by Sheriff William Brady to round up some of Tunstall's cattle which Murphy had claimed were his. The leaders of the posse, Billy Morton and Frank Baker — two men Billy had worked for Murphy with — shot Tunstall down after discovering him riding alone on the trail from his ranch into town.

At Tunstall's funeral, Billy swore revenge on Tunstall's murderers.

Soon after, McSween had Dick Brewer, Tunstall's foreman, sworn in as a special constable. Brewer gathered the rest of the young gunmen together (sixteen in all, including Brewer) to avenge Tunstall's death, and thus the Regulators were born.

The Regulators first act was to hunt down and capture Tunstall's killers. In an act of conscience, McCloskey tried to intervene on the killers' behalf, telling the others that they'd have to shoot him first before they shot down Morton and Baker. Frank McNab obliged him, and Billy dispatched the two killers immediately after.

Next, the band took after Andrew "Buckshot" Roberts, one of Murphy's best men. Roberts killed Brewer and wounded Bowdre and Coe before dying from his gunshot wounds.

With Brewer dead, Billy took charge. The Regulators next job was to assassinate Sheriff Brady and Deputy George Hindman, who were in Murphy's pocket. This went off without a hitch, with Billy killing the sheriff himself. Dad Peppin replaced Brady as sheriff and took a posse after the Regulators within the week of the killings.

Billy then decided to take the fight to Murphy and barricaded himself and the thirteen other Regulators in McSween's mansion, right across the street from the Murphy-Dolan store, known as "the Big House." Sheriff Peppin led an attack against the building on July 17, 1878. The fight lasted for three days until the army came in and pointed a cannon at the McSween house, ordering both sides to cease fire.

While the Regulators were parleying with Lieutenant Colonel Nathan Dudley, men from the Murphy camp stole around to the back of McSween's house and set it on fire. To avoid being burned alive, the Regulators made a mad dash for freedom.

Only nine men, including Billy, escaped. Five were killed in the crossfire laid down by Murphy's men while the army troops stood by and watched. McSween, who was unarmed, was killed by a rancher named Robert Beckwith. Beckwith was in turn killed by Billy the Kid during his escape.

After the news reached the East, President Hayes forced Samuel B. Axtell out of the governor's seat and named Lew Wallace (who later wrote the novel *Ben Hur*) the new governor of New Mexico. Wallace declared amnesty for everyone involved in the Lincoln County war as soon as they laid down their guns. This did not extend to people who'd already been indicted, as Billy the Kid had been for the murder of Sheriff Brady.

BILLY THE KID (WILLIAM H. BONNEY, JR.)

Hits: 130 **Melee:** 70 w/knife **Fire:** 140 w/gun
AT(DB): 1(35) **MovM:** +35 **BaseRate:** 85'
Lvl: 14 **Profession:** Gunslinger

Stats

St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
65	102	75	50	50	80	101	50	80	90

Skills**Bonuses**

Adrenal Moves (Speed)	60
Brawling	50
Driving	35
First Aid	25
Gambling	25
Herding	35
Perception	65
Public Speaking	35
Quick Draw	70
Riding	60
Survival	45
Stalking & Hiding	40
Tumbling	50
Wrestling	45

The stats above are for 1878. Billy carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), and a throwing knife (boot). He rides a riding horse.

Billy the Kid was born Henry McCarty in New York City on November 23, 1859. According to legend, he left home at the age of twelve after having killed a man who had insulted his mother. Until he reached Lincoln County, New Mexico, the rest of his early years are shrouded in mystery and speculation, although he was known to have used the alias Henry Antrim for some of this time.

After his stint with the Regulators, Billy offered to turn state's evidence on the murderer's of Jim Dolan, a lawyer hired by McSween's wife Susan to settle the dead man's estate. In exchange, he would be let free. In a private meeting with the Kid, Wallace agreed.

Things were going as planned until, after testifying, Billy lost faith in the Governor's promise of freedom and escaped.

In 1880, Billy's old friend, Pat Garret, was elected sheriff of Lincoln County and ordered to bring him in. He captured him in Stinking Spring, New Mexico, on December 21, 1880. Charlie Bowdre, who was riding with Billy, was killed in the exchange.

Billy was sentenced to hang, but he managed to break out of jail on April 28, 1881, in time to escape the gallows. He somehow got his hands on a gun, shot the guard and took off into the New Mexico night — as daring an escape as there ever was. Garret was ordered to bring him in once again.



Along with his two deputies, John Poe and Tip McKinney, Garret caught up with Billy at Fort Sumner, New Mexico, on July 14, 1881. In the early morning hours, he shot someone in the dark. That person was buried before sunrise at a funeral attended only by Garret and his deputies. The marker read William Bonney Jr.

The circumstances surrounding Billy's death and subsequent burial were odd. First of all, Garret and his men were the only witnesses to the incident.

Second, most times when a famous outlaw was killed, his body was put on display in a public place for several days. Garret claimed that the reason he buried Billy so quickly was that he had too much respect for the Kid to leave his corpse out for people to gawk at.

Did Billy the Kid die that night in Fort Sumner? Or was someone else buried in his place? No one alive knows for sure.

CHARLIE BOWDRE										
Hits: 90			Melee: 50 w/knife				Fire: 75 w/gun			
AT(DB): 1(5)			MovM: +5				BaseRate: 55'			
Lvl: 10			Profession: Cowboy							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
85	85	70	70	70	80	90	70	75	75	
Skills		Bonuses								
Animal Training		35								
Brawling		30								
Driving		30								
First Aid		35								
Herding		45								
Perception		40								
Riding		45								
Rope Mastery		35								
Stalking & Hiding		15								
Survival		25								
Wrestling		25								

ANDREW "BUCKSHOT" ROBERTS										
Hits: 155			Melee: 60 w/knife				Fire: 145 w/gun			
AT(DB): 1(15)			MovM: +15				BaseRate: 65'			
Lvl: 13			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
55	95	50	85	50	85	95	90	50	50	
Skills		Bonuses								
Adrenal Moves (Speed)		70								
Brawling		40								
Driving		15								
First Aid		25								
Perception		65								
Quick Draw		60								
Riding		50								
Survival		45								
Stalking & Hiding		35								
Wrestling		45								

The stats above are for 1878. Charlie carries two double action, fast draw .45 revolvers (belt), a double barrel shotgun (horse), a lariat (horse) and a knife (belt). He rides a riding horse.

Charlie Bowdre was little more than a juvenile delinquent when he signed on to become a cowboy on John Tunstall's ranch. Tunstall took the young man, taught him to read and write and molded him into a fine, upstanding citizen. But when Tunstall was murdered, Bowdre took up with the rest of the Regulators to avenge his death.

Even though he'd been wounded in the gunfight with "Buckshot" Roberts, Bowdre still took part in the climactic battle at Alexander McSween's Big House. He was one of the young men who managed to escape.

Throughout the Lincoln County range war, Bowdre had formed a grudging respect for Billy the Kid. This eventually turned to friendship. When Governor Lew Wallace agreed to grant amnesty to any of the Regulators who hung up their guns (with the notable exception of the Kid) Bowdre, refused to turn himself in and rode with Billy to Fort Sumner. Bowdre was instrumental in persuading Billy to turn state's evidence to free them both from the lives of outlaws.

Charlie and Billy rode together until 1880, even after Billy balked at the deal he'd made with the governor. On December 21 of that year, Pat Garret came to Stinking Spring, New Mexico, to capture the Kid. Charlie Bowdre was killed in the crossfire.

The stats above are for 1878. Buckshot carries a double barrel shotgun (belt), a double barrel scattergun (horse), and a bowie knife (belt). He rides a trained horse.

Buckshot is a grizzled hired gun, a mercenary who sells his services as a gunslinger to the highest bidder. In his earlier days, he was a highwayman of some repute in the northern part of Utah. Later, he could be found wherever there was a fight in which someone was willing to hire him to lend a hand. To his credit, however, Buckshot never in his entire career switched sides in a fight. He always figured that once he made his choice he was bound to stick to it.

Just before his death at the hands of the Regulators in 1878, Buckshot was riding high. He was collecting a good pay from Major Murphy, and there seemed to be little or no real threat from the opposition. And the Utah lawmen who had once chased him were a nearly forgotten memory.

Unfortunately, he also had a well-earned reputation as being one of the best gunmen in the state of Arizona. After two of his co-workers, Billy Morton and Frank Baker, shot down John Tunstall in cold blood, the Regulators weren't satisfied with taking out the killers. Buckshot was next on their list.

JOHN TUNSTALL										
Hits: 70			Melee: 45 w/knife				Fire: 65 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 8			Profession: Cowboy							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
60	65	80	75	85	75	65	75	100	100	
Skills				Bonuses						
Animal Healing				35						
Animal Training				55						
Brawling				20						
Cookery				25						
Diplomacy				35						
Driving				20						
First Aid				45						
Herding				40						
Meditation				20						
Perception				40						
Public Speaking				50						
Riding				20						
Rope Mastery				30						
Stalking & Hiding				5						
Survival				25						
Wrestling				25						

The stats above are for 1878. Tunstall carries a double action, fast draw .45 revolver (belt), a 15-shot .45 rifle (horse), a lariat (horse) and a knife (belt). He rides a riding horse.

In the mid-1870s, John Tunstall saw that he could take modern English methods of cattle breeding and introduce them into the American West. On his own, he left for New Mexico to follow his dream and start up a ranch. When he got there, he fell in with Alexander McSweeney, a local lawyer who was willing to put up the money to back Tunstall's venture. The ranch prospered, despite the regular harassment Tunstall received by Major Murphy, the local financial baron.

John Tunstall was as good a man as there ever was in the West. He took in wayward young men who were wandering the West, and gave them a job and a home. He taught them how to read and how to act like gentlemen. And more than anything else, he gave them self-respect.

In 1876, the aggressive competition between Murphy and Tunstall finally exploded into a full-fledged range war. Tunstall's young men rose to the challenge and defended his interests well. It was during this time that Tunstall met Billy the Kid and took him under his wing.

In 1878, however, John Tunstall was shot down in cold blood by Billy Morton and Frank Baker, two of Murphy's men. It was this incident which caused the forming of the Regulators and initiated the bloody climax of the Lincoln County range war.

THE WILD BUNCH

The Wild Bunch — the last and most famous version of the Hole-in-the-Wall Gang — was formed by Butch Cassidy after his release from prison in 1896. After a bank robbery, the theft of a mine payroll and several incidents of cattle rustling, the Bunch turned their attention to their most famous targets: trains.

On June 2, 1899, the Bunch (also known at this time as the Train Robbers' Syndicate) stopped a Union Pacific train near Wilcox, Wyoming. They then used enough dynamite to open the mail car without harming the guard within. When they tried to open the safe, however, they used far too much explosive and blew \$30,000 into the air. Still, they managed to collect most of it before they rode off.

In 1901, after four more Union Pacific robberies, the railroad company decided to outfit a train with a number of hired guns and send them out after the Wild Bunch. The men were put on a boxcar with their horses, and they rode around the area on a secret train, waiting for the outlaws to make their move. Upon discovering this rather unexpectedly, Cassidy disbanded the Wild Bunch and headed for parts unknown with his friend the Sundance Kid. After narrowly escaping capture, the duo ran for the temporary safety of the home of the Kid's sweetheart, Etta Place.

Soon after, Butch and Sundance fled to Buenos Aires, Argentina, with Etta in tow. There, the trio, along with a gang comprised of some local outlaws, robbed their way across South America. The natives seemed to like Cassidy and often treated him as one of their own, even going so far as to provide him with shelter from the law.

After a long and fairly successful string of robberies, the duo reportedly found themselves holed up in a Bolivian town after having tried to rob a train of its shipment of silver. After holding out for a day against the Bolivian cavalry, Sundance was fatally wounded and Cassidy killed himself rather than be caught.

Members of Cassidy's Wild Bunch included the following men: the Sundance Kid, the Logan brothers Lonnie and Harvey (a.k.a. Kid Curry), Will Roberts, Jesse Linsley, William Cruzan, O.C. Hanks, James Lowe, John Arnold, Dave Atkins, Frank "Peg Leg" Elliot, Joe Chancellor, Bob Lee, David Lant, Harry Tracy, Elza Lay, Tom and "Black Jack" Ketchum, Bill Carver, George "Flat Nose" Curry, Ben Kilpatrick (a.k.a. the Tall Texan), Camilla "Deaf Charlie" Hanks and Tom O'Day. Also involved with the gang were Laura Bullion (a.k.a. Della Rose) and Etta Place.

In their heyday, their hideout was the Hole In The Wall, a narrow gulch which was the only main entrance to a barren valley in northern Wyoming. The Hole was easily defensible, and the stone walls of valley behind it were riddled with passages and caverns in which a knowledgeable person could hide for days on end.

BUTCH CASSIDY (GEORGE LEROY PARKER)										
Hits: 125			Melee: 125 w/knife			Fire: 170 w/gun				
AT(DB): 1(35)			MovM: +35			BaseRate: 85'				
Lvl: 18			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
75	102	100	75	80	75	101	75	100	101	
Skills					Bonuses					
Adrenal Moves (Speed)					85					
Athletic Games					45					
Brawling					75					
Driving					55					
First Aid					65					
Gambling					55					
Herding					35					
Perception					85					
Public Speaking					75					
Quick Draw					90					
Riding					10					
Survival					55					
Stalking & Hiding					65					
Swimming					55					
Tumbling					50					
Wrestling					45					



The stats above are for 1900. Butch carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), and a knife (boot). He rides a riding horse.

Born in 1867, George Parker changed his name soon after leaving home and learning the fine arts of larceny. He took the name Cassidy in an act of respect for a friend of his, Mike Cassidy, who had taught Butch everything he ever needed to know about stealing horses and cattle. He picked up the nickname Butch while working in a butcher's shop in 1892.

He began his career as an outlaw by joining a gang, one member of which was Bill McCarty, a man who had earlier ridden with the James Gang. With this gang, he took part in his first bank and train robberies, experiences that would prove useful to him later in life. After a while, however, he took off on his own.

In 1894, Cassidy was arrested for horse thievery and sentenced to five years in the Laramie, Wyoming, penitentiary. After only a year or so behind bars, he was pardoned upon giving his guarantee that he would never cause trouble in Wyoming again. After he got out, he formed the Wild Bunch, and true to his word, he never committed a crime in Wyoming again.

Butch was fairly unique among gunfighters in that he claimed to never have killed a man. While shooting at posses that were chasing him, he always shot at the horses, never the people. Despite his skill with a gun and his chosen career, Cassidy was not a violent man. He was also a diplomatic man, always asking every member of the gang for advice, and taking votes before taking on a job.

An athletic man, he took to bicycling in 1901 in his last day in Fort Worth, Texas before he took off for Argentina with the Sundance Kid and Etta Place. He and Sundance were reportedly killed by Bolivian troops in San Vicente, Bolivia in 1911, although the bodies were never positively identified.

Cassidy's death was, however, disputed by his family, the members of which later claimed that he visited them in 1929. According to them, he later lived in Spokane, Washington, under the name William K. Phillips, and he died there in 1937.

THE SUNDANCE KID (HARRY LONGABAUGH)										
Hits: 120			Melee: 140 w/knife			Fire: 200 w/gun				
AT(DB): 1(35)			MovM: +35			BaseRate: 85'				
Lvl: 20			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
75	102	15	90	80	70	102	90	70	75	
Skills					Bonuses					
Adrenal Moves (Speed)					90					
Brawling					65					
Driving					35					
First Aid					45					
Gambling					75					
Perception					90					
Quick Draw					90					
Riding					60					
Seduction					70					
Survival					65					
Stalking & Hiding					80					
Wrestling					55					

The stats above are for 1900. Sundance carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a repeating shotgun (horse) and a bowie knife (belt). He rides a riding horse.

Harry "Kid" Longabaugh, from Sundance, Wyoming, better known as the Sundance Kid, was arguably one of the fastest and most accurate gunslingers that ever lived. Typically a loner, he had at least one good friend throughout the latter part of his life: Butch Cassidy.

Sundance joined Cassidy's Wild Bunch and rode with them for many years. He preferred to leave the bossing around to his pal, and take care of the shooting himself. When the Wild Bunch broke up in 1901, he and his sweetheart Etta Place joined Cassidy in fleeing to South America.

There the three of them lived and robbed together until Sundance had to take Etta, who was suffering from appendicitis, back to the states. Upon his return, the duo took up robbing once again. Other gunfighters tried to join them, but they'd have no part of it. As partners, they were almost perfect.

He and Butch were reportedly killed by the Bolivian army in 1911, but this is disputed. According to relatives, Sundance returned to the U.S. with Butch soon after their supposed deaths. There Sundance married Etta, and they lived happily ever after until his death in 1957.

ETTA PLACE										
Hits: 50			Melee: 20 w/knife			Fire: 50 w/gun				
AT(DB): 1(5)			MovM: +5			BaseRate: 55'				
Lvl: 8			Profession: None							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
60	75	90	85	85	60	75	75	95	90	
Skills					Bonuses					
Brawling					25					
Driving					40					
First Aid					45					
Perception					35					
Quick Draw					30					
Riding					20					
Stalking & Hiding					15					
Wrestling					15					

The stats above are for 1900. Etta carries a single action, fast draw .38 revolvers (belt), a 15-shot .45 rifle (horse) and a knife (belt). She rides a riding horse.

Etta first encountered the Wild Bunch in 1899 when the gang rode into Fort Worth, Texas, to visit Fanny Porter's brothel. Apparently a former school teacher down on her luck, Etta was living and working in Fanny's place at the time, and it was there that she fell in love with Harry Longabaugh, the Sundance Kid. And when Sundance and Butch Cassidy left for South America in 1901, she went with them.

She stayed with them until 1907 when she contracted appendicitis. Butch and Sundance drew straws to see who would take her back to the states for an operation. Sundance lost, and away he went. Soon after, he returned to Bolivia without her.

According to Sundance's relatives, he and Cassidy returned to the States soon after their supposed death at the hands of the Bolivian army in 1911. Etta and Sundance were then soon married, and they lived happily ever after.

13.4 THE LAW

In the old West, there were many groups of lawmen and citizens who played an integral part in the taming of the West along with some of the thieves and murderers of the day. Among these organizations were the Texas Rangers, Pinkerton Detectives and numerous local vigilante organizations.

THE TEXAS RANGERS

TEXAS RANGER										
Hits: 65			Melee: 60 w/knife				Fire: 80 w/gun			
AT(DB): 1(5)			MovM: +5				BaseRate: 55'			
Lvl: 5			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	80	50	50	50	50	80	50	50	50	
Skills			Bonuses							
Adrenal Moves (Speed)			30							
Brawling			30							
Driving			15							
First Aid			25							
Perception			35							
Quick Draw			40							
Riding			30							
Survival			25							
Stalking & Hiding			20							
Wrestling			15							

Texas Rangers typically carry two .45 revolvers (belt), a 15-shot rifle (horse or shoulder) and a knife (belt) and ride a trained horse.

Originally founded in 1935 to serve as the army of the Republic of Texas, the Rangers fought well into the latter half of the nineteenth century. During the Civil War, the Rangers kept the western border of Texas safe from Indian attacks, and after the war they were kept on as a state-wide police force.

THE PINKERTONS

PINKERTON DETECTIVE										
Hits: 40			Melee: 25 w/knife				Fire: 35 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 5			Profession: Private Detective							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
50	50	50	80	50	50	50	50	50	80	
Skills			Bonuses							
Brawling			25							
Diplomacy			35							
Driving			25							
First Aid			25							
Interrogation			40							
Perception			30							
Riding			20							
Stalking & Hiding			30							
Wrestling			15							

Pinkerton Detectives typically carry a .45 revolvers (belt), a 2-shot derringer (coat or vest pocket) a 15-shot rifle (horse) and a knife (belt) and ride a riding horse.

The Pinkerton detective agency was founded in Chicago, Illinois 1850 by Scotsman Allan Pinkerton, formerly the first detective of the Chicago police department. Over the next few years, the agents' successes made a big name for the company until it was even thought of as an integral part of big business and an unofficial force of the federal government. If there was a problem no one else could handle, the Pinkertons were called in.

Although the Pinkertons failed to hunt down the James Gang in the 1870s, they played an integral part in breaking up the Wild Bunch. Many of their agents were on the express train full of secret railroad agents. In the end, the Pinkerton Agency was replaced in good part by the federal organization modeled after it, the F.B.I.



VIGILANTES

Often in the old West, especially in the early days, enraged citizens ignored the idea of due process and took the law into their own hands. More than one cowpoke who shot a popular man in self defense found himself swinging from the end of a rope after an impromptu trial held by the outraged citizenry.

LOCAL LAW

Most cities of any decent size had a popularly elected sheriff who kept the peace in the town. His wages were paid by the taxpayers of the city, and he'd often go to great (even illegal) lengths to please them in almost any situation. In the case of any trouble, the sheriff would just deputize any able-bodied men he could find and take his well-armed posse to deal with the situation. GMs should use the descriptions for a cowboy or an average citizen for posse members.

Marshals were a step above sheriffs, and in name at least, had jurisdiction over an entire territory or state. Because most marshals had such a large area to cover, they would usually work out of the largest town in their jurisdiction, or the one most obviously in need of help. They would then deputize a number of assistant marshals who would be in charge of the other populated areas in the region.

Like sheriffs, both marshals and assistant marshals had the power to temporarily deputize citizens in times of need.



THE GM'S SECTION



Note: If you're a player, do not read this section, as knowledge of the details herein would hamper your GM's ability to run a decent game. After all, it's harder to tell a story if the listeners already know how it ends.

The following chapter contains information to which the GM alone should be privy. The first section details Deadwood, Dakota Territory, an actual historical town in which such famous Westerners as Wild Bill Hickok, Calamity Jane and Wyatt Earp actually lived (and, in some cases, died).

The second section gives five mini-scenarios for use in Deadwood or any other *Outlaw* adventure/campaign. After that comes Someone's Robbing the Bank!, an introductory scenario set in Deadwood and designed for beginning players and GMs.

The Great Claim Jump comes next. It's a full-blown adventure that takes the PCs from Deadwood, out into the wilds of Wyoming and the Dakotas and back through Custer, Dakota Territory. It climaxes in a good old fashioned showdown back on the streets of Deadwood itself.

After that, there's a section which helps you recreate the famous shootout at the O.K. Corral. And in the last section, you'll find a number of adventure ideas to help you design your scenarios and campaigns.

14.0 CAMPAIGN SETTING: DEADWOOD

Welcome to Deadwood (elevation 4,600 feet), a boom mining town nestled in Deadwood Gulch in the northern part of the Black Hills of South Dakota, formerly the southern half of Dakota Territory. Legend has it that the Hills were formed when Paul Bunyan buried Babe, his Big Blue Ox, under a mound of dirt and rock. (Babe had apparently made the mistake of swallowing whole a rather large red-hot stove.) The subsequent rains washed gullies and gulches in the land and carved out the huge rock formations you can still see today.

Nowadays, they'll tell you that the Black Hills are the closest thing to a moonscape you can find on this planet, and to tell the truth, you'd be hard pressed to prove them wrong. Due to a dry, arid climate, any rains that fall erode the land and then dry right away, not giving any wild plant life a chance to grow into a solid ground cover.

Average rainfall in the Black Hills is right around 15 inches per year, making the area a fairly dry one. This is fortunate, however, as if it rained more often, most of the rock formations would have been washed into the ground long ago.

Although temperatures have been recorded as high as 115° Fahrenheit or as low as -46°, the climate in the Black Hills is usually much more temperate. The average temperature throughout January, the coldest month, is 10°. The average temperature in July, the hottest month, is 71°. The year-round average is 44°.

The first frosts generally come after September 15 and the last one usually happens before May 10. The average growing season in the Black Hills lasts only 105 days.

98 percent of the trees in the area are ponderosa pine, with the remainder being birch, aspen, cottonwood and ironwood. Other plant life includes junipers, yuccas, wild roses and a wide variety of other bushes.

Golden eagles soar overhead. Geese and ducks can be found resting on any available body of water on their migratory trips to the north and south. Trout fill most streams, rivers, and creeks. Deer, antelope and elk can be found here, as can woodchucks, prairie dogs and badgers. The sounds of howling wolves and coyotes and of the occasional wary rattlesnake fills the night. Mountain lions prowl through the maze of rock formations. Black bears lumber around searching for food. Sheep and cattle can be found grazing on the outlying areas alongside the buffalo which fill the plains.

Above the bustling mining town of Deadwood lies Mount Moriah, also called Boot Hill, where the denizens of this land bury their dead. From this vantage point, the entire town can be seen.

A single street runs right down the center of town, there being no room for any others in the bottom of the narrow gulch. Houses rest precariously above the businesses on the hillsides on either side of the gulch. To the north of town where the gulch splits in two, this pattern is followed again: businesses on the level ground and the houses in the hills. At the south end of town, the valley becomes so narrow that the road has to leave the path of the stream and work its way up into the steep hills surrounding the area.

In 1875, John B. Pearson found gold in Deadwood Gulch. The word leaked out next March, and the rush was on. Almost the entire population of Custer, a town 40 miles to the south, moved to Deadwood overnight — nearly 7,000 people. By the end of the summer of '76, the gulch's population swelled to around 30,000 people, most of whom were living in tents and ramshackle huts thrown together from any materials that could be found.

Deadwood was a wild and reckless town. Fortunes were made and squandered and then made again. Once a well-off miner scattered a sack of gold onto the main street, just to see people scramble for the metal.

Wild Bill Hickok, Calamity Jane, Wyatt and Morgan Earp, Deadwood Dick, Colorado Charlie and Poker Alice lived here during those days and later. Some of them even died here — violently — as did Wild Bill, who was shot in the back of the head while playing poker in the Belle Union Saloon.

Eventually the stagecoach got through to Deadwood, late in '76. Major stagecoach trails ran from Deadwood to Bismarck, North Dakota, to Cheyenne, Wyoming, via Custer, South Dakota, to Sidney, Nebraska, via Rapid City, South Dakota, and to Fort Pierre, South Dakota. Other trails connected Rapid City to Fort Pierre and to Sidney more directly. A trail also ran from Custer to Sidney.

Just as with any other boom town, however, the prosperity faded quickly, and by 1894, the population of the town fell to around 1,600.

14.1 DEADWOOD AND YOUR CAMPAIGN

Below, you'll find a timeline that'll tell you all about many of the most significant events in the history of Deadwood in the time when the West was still wild. Players should not read this or the rest of the chapter, as it's best if they don't know what's coming. Your campaign or game may have a significant affect upon these occurrences, or they might manage to transpire no matter what the players do. Don't worry too much about it.

And please note that the town described in this book is only roughly based upon the historical town of Deadwood.

THE DEADWOOD TIME LINE

Pre 1874

The Sioux Indians are the only inhabitants of the Paha Sapa (translated: the Black Hills). The land was “given” to them by the U.S. government as part of the Great Sioux Reservation. No one, including the Indians, is yet aware of the precious metals hidden within the hills, and the Indians are able to live peacefully for several years.

1874

Rumors of gold hidden in the Black Hills reaches Lieutenant Colonel Custer. Custer arranges for an exploratory expedition to the area to “evaluate potential sites for a fort, so as to be able to supervise the natives more effectively.”

Ascout working for Lieutenant Colonel Custer — Charlie Reynolds — finds gold in French Creek in the Badlands on July 27. Custer takes credit for the find.

A group of miners led by John Gordon set up a stockade on the French Creek in December.

1875

The U.S. army removes the miners from Gordon’s Stockade for trespassing on Sioux territory. They initiate negotiations with the Indians to attempt to purchase the land. The government agents are told the sacred land is not for sale.

In the fall, the U.S. gives up trying to buy the Black Hills from the Sioux and begins a campaign against them.

Later in the fall, John B. Pearson discovers gold in Deadwood Gulch, but keeps the secret to himself.

1876

In March, word of Pearson’s find gets out. Most of Custer, Dakota Territory’s, population (approximately 7,000 people) move to the gulch. The rush begins in earnest.

In March, two hundred Montanans led by Bill Langston and Joseph Cook arrive in Deadwood to join in the gold rush. These men are characterized by their dedication to hard work, their camaraderie and their fierce support of each other in all aspects of life.

Wild Bill Hickok, Calamity Jane, Colorado Charlie and Bloody Dick Seymour ride into town together.

The Black Hills Pioneer, the first newspaper in the area, begins publication in Deadwood on June 8. Editor Ronan G. Lynch, champion of the oppressed, vows to print all the news he can fit on his one-page rag.

Colonel George Armstrong Custer and his men are massacred at the Battle of Little Big Horn, Montana, on June 25. The Pioneer goes to two pages on this occasion. Its headline reads “Custer Gets His Due!”

Nat Love wins the nickname Deadwood Dick during the Independence Festival on July 4. Nat takes his winnings and invests it into the Liberty Saloon. His good friend Jackson Hammer awards him fifty percent of the joint.

Seth Bullock arrives in Deadwood on August 1. Within a week, he’s set up his hardware store, and business is booming.

Wild Bill Hickok shot in the back in the Belle Union Saloon on August 2. Calamity Jane captures his killer, Jack McCall, in Shoudy’s butcher shop. McCall is acquitted by a jury of miners at a trial overseen by Ken Monahan. Monahan calls it a travesty of justice, and the Pioneer agrees. Its headline: “Murderer Gets off Scot Free.” McCall leaves town that night.

On August 19, Preacher Smith leaves town to give some sermons to the miners in the hills. His body is found on August 20.

Shocked by all the violent crimes, Mayor Ben Franklin hires Seth Bullock on as Deadwood’s first sheriff. Bullock vows to rid the town of crime. Pioneer: “Ha!”

Wyatt and Morgan Earp arrive in town looking for gold but find nothing but trouble.

Population of Deadwood rises to 25,000 by fall. The number of buildings has not increased dramatically, however, as almost 90% of the town’s citizens are miners content to live camped out in tents over their claims.

The first stagecoach from Cheyenne safely reaches Deadwood on September 25.

Reverend L.P. Norcross arrives late in the year and starts collecting funds to build a church almost immediately. The Pioneer runs an editorial about how God seems to have gotten along without a house in Deadwood for many years without any problems.

First telegraph line reaches Deadwood on December 2. The Pioneer prints an editorial about the mixed blessings of technology and how everyone’s in such a hurry these days.

1877

Reverend Norcross opens Deadwood’s first church — the Congregational Church — early in the year.

Father John Lonagan arrives in Deadwood and founds St. Ambrose, Deadwood’s first Catholic church, soon after.

Treaty with the Sioux approved. The Black Hills become legally open to settlement by whites. The Pioneer “It’s All Legal!”

Jack McCall is arrested by the police in Yankton, Dakota Territory after being overheard boasting about how he killed Wild Bill Hickok. He’s hanged for the crime on March 1. Hickok’s friends hold an Irish wake for him in the Belle Union Saloon.

Johnny Slaughter killed *en route* to Deadwood on March 27. Calamity Jane rescues the coach and brings it safely home.

Frustrated with their fruitless crack at mining, Wyatt and Morgan Earp leave for Dodge City, Kansas, in July.

Reverend James Wilson arrives in Deadwood late in the year.

1878

Smallpox hits Deadwood. Many people die in the epidemic. Calamity Jane is the heroine of the town, nursing many of the stricken back to health.

The first telephone installed in Deadwood in March. The Pioneer runs the same editorial as when the telegraph came to town.

The Episcopal Ladies of Deadwood begin a fund drive to build a church. The Pioneer reruns its popular editorial about God’s general lack of a housing problem.

Fort Meade constructed one mile east of Sturgis, South Dakota. After the smallpox epidemic is over, Calamity Jane leaves town in the fall. The Pioneer notes sadly, “She was the heart and soul of this town, and she will be missed.”

1879

A fire started in Mrs. Ellsner’s bakery destroys most of Deadwood on September 25 and 26.

Seth Bullock gives up his job as sheriff to start up a ranch. “There’s nothing left for me here,” he says.

- 1880**
Reverend Wilson opens the Methodist Episcopal Church.
Ronan G. Lynch sells the Pioneer and leavestown for Los Angeles. In his final editorial, he writes, "I wanted to leave this God-forsaken place after the fire, but I stuck around until you people got things back together again. Now, having done my civic duty, I'm heading for the big time. So long!"
- 1881**
Reverend George C. Pennell opens St. John's Episcopal Church in Deadwood on Easter Sunday with the funds raised by the Episcopal Ladies.
Deadwood incorporates into a city. By now, the population has shrunk to under 10,000 people.
- 1883**
Heavy spring rains melt the snow and send flash floods through Deadwood, destroying much of the town. Three people are killed, including Doctor Babcock.
- 1885**
A bad winter in the Plains states. Many miners give up their claims and head for warmer climes.
- 1886**
Another bad winter in the Plains states. The town's population has fallen to under 3,000.
- 1887**
Price of gold in Deadwood is finally standardized in July at \$18 an ounce.
A silver strike in nearby Carbonate and Galena pumps new blood into the town's failing economy. Mayor Ben Franklin calls it "the beginning of a new era of prosperity in Deadwood."
- 1888**
A Baptist church is founded in Deadwood. The Pioneer is quiet about it.
- 1889**
South Dakota becomes the 38th state on November 2.
Reverend Mother Mary Angela Arnet arrives in Sturgis with Sisters Victoria, Magdalene, Anselma and Scholastica on May 2. The five Benedictine sisters start a school there with the help of Bishop Martin Marty.
The last Indian war—the Messiah War—begins against the Sioux in South Dakota. Ironically, the army is attacking the Indians because of a new religion sweeping the reservations, one based on pacifism and brotherly love.
- 1890**
The worst drought in the history of the Dakotas hits this summer. The last major armed conflict between Indians and U.S. troops, the Battle at Wounded Knee, South Dakota, fought on December 29. Two hundred Native American men, women and children massacred by army cannons.
The last stagecoach out of town leaves Deadwood on December 28. The railroad reaches Deadwood. The mayor hails this as a "new era in the prosperity of this fine town." It begins service on December 29.
- 1894**
On March 5, a fire destroys most of Deadwood's business district. The people who decide to stay rebuild quickly.
Population of Deadwood falls to 1,600.
- 1895**
Calamity Jane returns to Deadwood with her husband and young daughter.
- 1903**
On August 2, Calamity Jane dies. According to her last wishes, she's buried in the Mount Moriah (a.k.a. Boot Hill) cemetery next to her friend Wild Bill Hickok.

14.2 DEADWOOD, 1876

The year in which this ready-made *Outlaw* campaign is set is 1876, one hundred years after the presentation of the Declaration of Independence. The date is June 16, nine days before the massacre of Custer and his men at the Battle of Little Big Horn. The players have just ridden into town to see what kind of fortunes they can reap or lives they can carve out for themselves from the Black Hills of South Dakota.

Deadwood's population has already grown to around 10,000 people, mostly men. Hundreds of eager new arrivals enter the city each day, and a substantial yet smaller number of people leave town discouraged by all the competition, looking for greener pastures or simply having been run out of town. Most people live in the tent city on the north side of town, but some of the more affluent reside in the homes crawling up the sides of the gulch or hang their hat in one of the local hotels.

Indians still roam freely throughout the territory, and although the army has just begun a summer offensive against them, the lands around the gulch are still full of perils — from Indians and two and four legged critters. Possibly more dangerous, however, is living inside the city. Where money flows freely through the hands of hard working citizens, there are always those who stand in the nearby shadows, waiting for their chance to shear the sheep-like townspeople of their golden fleece.

14.3 THE TOWN

All of the buildings in Deadwood in 1876 are basically wooden frames with sections of clapboard slapped onto them to form walls. The streets are made of dirt and pocked with potholes every meter or so and most of them are clogged with horses and wagons making their way in and out of town. Gold fever is in the air, and most people are running around with dollar signs in their eyes.

Almost all of the town's occupants are men. The majority of women are either married or working in either the Green Front (the local brothel) or one of the many saloons.

Children? No one in their right mind would bring a child into the middle of a gold rush. By next spring, things will have stabilized a bit and some of the townspeople will have brought their families to town, but during this first summer there's not a kid under 14 to be found.

Each of the entries below describes one of the major buildings in downtown Deadwood. If a number appears next to the building's name, this is the number of floors the building has. Most buildings with more than one floor have back stairways leading to the upper floors. If a business has more than one floor, this is usually because the owner lives above his establishment.

Unless it says otherwise, assume everyone in town is an Average Citizen as described in 13.0 Characters. Also, almost every man in town is armed with a .45 caliber, single action metallic cartridge revolver. Most women carry a single-shot derringer on their person, and the women working in Esmerelda's (#12) and the Green Front (#22) keep a fast draw .38 caliber, single action metallic cartridge revolver close at hand at all time, whether on their person or beneath their pillow. Also, many shopkeepers keep a double-barreled shotgun or scattergun underneath their sales counter or elsewhere close at hand.

The town is broken up into seven different sections — Deadwood, South Deadwood, Montana City, Ingleside, Fountain City, Elizabethtown and Chinatown — each of which has its own unique flavor.

Any part of the map where a building hasn't been put up is vacant for one of three reasons:

- 1) On the outskirts of town, particularly to the south, east and west, the land is steep. It's easier to build on level land, so the town is extending up the gulch to the north.
- 2) Downtown, vacant lots are more than likely being built on or have been purchased or claimed. Perhaps the owner's in town, but hasn't been able to raise the money to purchase the building materials as of yet.
- 3) People are camping out on nearly every empty, level bit of land. The majority of the local population still live in tents. This is because most of them are only going to be here for a short amount of time and just can't foot a hotel bill for the next six to eight months.

Deadwood is where the first arrivals to the city settled. Much of the business done in town is done here. It's also the "clean" entertainment section of town, featuring several saloons, the two best hotels in town and the Main Theater.

CITY SECTIONS

South Deadwood is definitely the seamier side of the city. This section of the town is home to the Green Front and some of the less reputable saloons. It's a favorite of local bandits and miners down on their luck. Nice people don't walk around here at night.

Got a need you can't satisfy legally? You're in the right place.

Montana City is where the large group from Montana settled when they came into town. Most of the area is covered with tents, but the Montanans are a confident lot and are already starting to put up houses.

Ingleside is where most other people who show up in town set up camp. Dakota street is the main drag by which most people enter and leave town, and it was common for a man to simply stop and pitch his tent on his way into town.

Fountain City is where the more industrious and professional miners head to. Easy access to the Whitewood Creek and proximity to Deadwood makes the spots in this area incredibly popular and accordingly hard to find. It was common for miners who lived here to sell or give their spot to a friend on the way out of town.

Elizabethtown is the most sophisticated section of the city. This is where the people who had money when they came to town and were planning on staying for a while built their homes.

Chinatown is a just what it sound like: a section of the city populated almost entirely by Chinese people. Most of the men here were brought over to work on the railroad, but have managed through hard labor, cleverness or quick-footedness to get out of their contracts. Chinese men wear the regular western grab, while the women wear the traditional clothing of their homeland.

BUILDING BY BUILDING

General Information. All of the buildings have boardwalks in front of them and overhangs over the boardwalks. The overhangs are held up by wooden posts set into the boardwalks below. Horses can be tied to waist-high rails which run in front of almost every boardwalk. Horse troughs and hand-pumped wells are spaced regularly on every street.

1. Flaherty's Lumber Yard

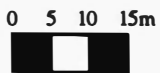
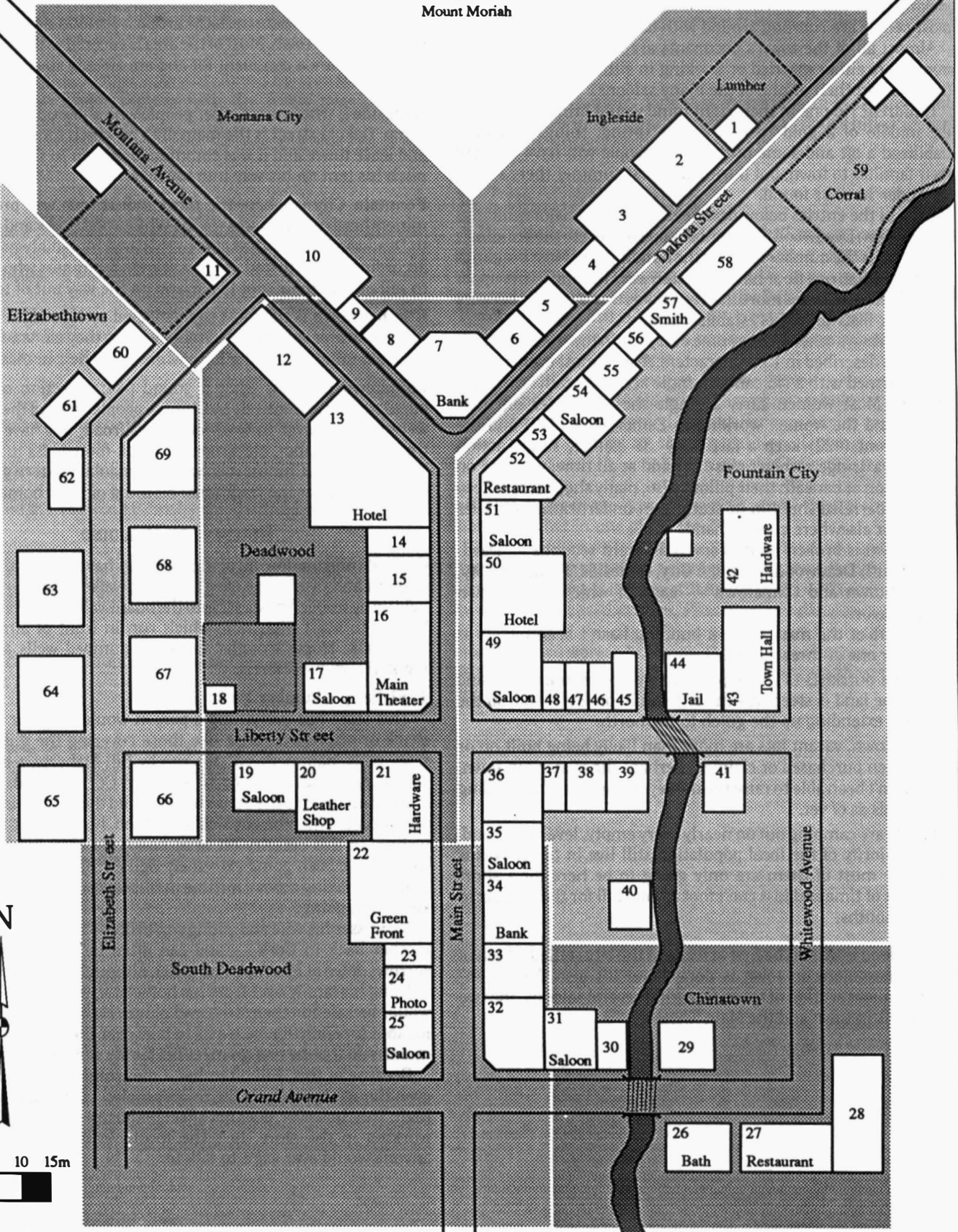
This store has everything a person would need for to build a shack or clapboard house like those covering the gulch: wood, saws, nails, hammers, etc. It's run by Bill Flaherty, a dour-faced young, red-headed man originally from Cork, Ireland.

Bill came over to the States to help build the first transcontinental railroad. When he got sick of that job, he decided to make his fortune in this country on what he knows best: lumber. So far things have been going extremely well for Bill. Actually, the fact that he's making a small fortune in this town is the only thing that keeps him going.

He misses his wife and young son badly — he left them with his mother back in Cork — and can often be seen drowning his sorrows down at Murray's Pub (#51). Although he's got the money to bring his family over from his homeland, he doesn't feel that it would be safe for them to travel alone. He is constantly on the lookout for someone he trusts to take over the business for a few months so that he can go meet his family in New York.

Because of this, Bill often has a mournful look upon his face, even though by many of the townspeople's standards, he's riding high. This, however, does not affect his business sense. When Bill's working in the store, he's the most pleasant, helpful person anyone would ever want to talk to.

DEADWOOD, SOUTH DAKOTA, 1876



2. Herrmann and Treber — Wholesale Liquor Dealers (2)

This store is actually operated by Herrmann alone. Treber runs the sister store in Yankton, Dakota Territory. The two partners decided that they could make a lot of money if one of them were to open up a liquor store in Deadwood. After all, miners drink — a lot.

The two men drew straws, and Herrmann lost, so here he is. He seems to be making the best of his situation however. In fact, he finds the atmosphere in the town to be quite thrilling. Despite all of the hectic goings on, he feels quite safe here. In a mining town, who would shoot the man responsible for supplying the town with a steady supply of alcohol?

True, there is some competition from some of the local saloons that like to ship in their own booze, but Herrmann and Treber is by far and away the largest supplier of wholesale rum, beer, whiskey and tequila in town. They sell not only to the local saloons, but also to the general populace, although only during regular business. You want a bottle of something after five o'clock? Check out the bar down the street; you won't get anything here.

Because of his self-confidence and his attitude that he's got the whole town over a barrel, Herrmann is an obnoxious, toothy-grinned schmoozer who spends most of his time tossing his money around in almost any of the local saloons and speaking loudly in his thick German accent. He thinks everyone thinks highly of him, which is true to an extent. Some people actually like him despite his personality — more don't — but everyone's got an opinion of some sort about this scalawag.

3. Hardcastle's Feed and Grain (2)

Old Zeke Hardcastle has seen worse times in his life. Back in St. Louis, it seemed like there was a feed and grain store on every other block. Here, Zeke's on top of it all, and he's enjoying it.

Still, he's careful not to charge too much for his products. If he did, some other joe might get it into his head that he could be performing the same service — supplying the town with grain — for far less and still be clearing a profit. And we can't have that!

If Zeke could just get his identical twin brother Zack to keep his nose out of the saloons, and stop him from dropping so much at the tables, they might be able to pack up out of here pretty soon and head back East to retire. At 57, Zeke's tired of this life, and he blames Zack for dragging him out to this neck of the woods. Why if things weren't looking up for once, he'd probably leave town right now.

Zeke's a tired, old white-bearded man who just wants to settle down and retire. Heck, he'd probably be willing to sell his half of this place if it meant he could get out of this place.

Zack, on the other hand, is acting like he's entering his second childhood. He gambles and hangs out at the Green Front (#22) until all hours of the night, and basically leaves running the store up to Zeke while he throws away their hard-earned money. Not exactly fair, but he doesn't care. For the first time in his life, Zack is having fun!

Zeke is actually at the point where he's contemplating posing as his brother and going out gambling one night, while Zack is sleeping off a hangover, and losing big at poker. When the creditors come looking for Zeke's brother, he'd probably figure he'd simply forgotten the incident because he'd been drinking. Zack would be forced to leave town or, at the very least, sell his half of the business to Zeke.

4. Assayer's Office (2)

This is a popular place with the miners. It's where they take their findings to have them measured and to have their purity and value determined. Milo Karseboom deals with them every day.

Milo Karseboom is a frail, retiring, bespectacled and balding man who'd be back with his family in Kansas if his wife hadn't browbeat and nagged him into accepting this position. "Think of the opportunity, Milo. You can't afford to pass this up, Milo. Think of the children, Milo."

In the end, it was for his children's sake that he went. And besides all of Ethel's nagging points — which were good ones, mind you — Milo had another reason for coming. After his business day is done, while the rest of the town cavorts at the saloons until all hours of the night, Milo is working on his novel. Out here he's got all the peace and quiet he needs — no carping wife or crying kids — and so much material!

The miners tell him all about themselves while he weighs and analyzes their find, and he listens. And then, after they've gone, he writes it all down in his journal. Hearing tales of the world has had another effect on Milo, though. Someday soon, he's going to get up his nerve and head on down to the Belle Union Saloon for a drink — his first one.

Milo is scrupulously honest in his dealing with the miners. He feels morally obligated to treat them fairly, and they respect him for it. Sure, Milo makes a killing at what he does, but he does it well, and he never cheats his clients.

Once, a miner came in and accused Milo of trimming a bit of gold off of his nugget. There were five other miners in the office at the time, and without hesitation, they ran the liar out of town, making him feel lucky he'd escaped with his life.

5. Deadwood Funeral Home (2)

This is where the folk of Deadwood take their dead so that Cal Jones can bury them. Cal is a freed slave from the heart of Georgia. He's not exactly sure if people stay away from him because of his skin or his profession, but he doesn't really care. Black, white, Chinese, Indian — all dead men are equal in Cal's eyes.

Cal's a strong man, his muscles well-developed from years of digging graves, building coffins and chiseling headstones, but he's never touched a firearm in his life. He knows what a gun can do, though. No one's ever died of natural causes in Deadwood.

Cal's also a quiet and intelligent man. He rarely drinks, and generally sticks to himself, spending his off time reading through a set of encyclopedias he was given in exchange for burying a schoolteacher in Custer. Cal doesn't read very quickly, but he's already up to the letter L.

Cal's favorite way to spend a night is to head on down to the office of the Black Hills Pioneer (#14) and shoot the breeze with Ronan Lynch, a man who sure does seem to have a peculiar perspective on things and life in general. They two of them can just talk on and on for hours about everything in the world and nothing in particular. Sure, sometimes they don't always see eye to eye on something, but at least they talk about it. Cal enjoys these evenings and considers them to be extremely educational.

6. Doctor Charlie Babcock, G.P. (2)

"Doc" to his patients and "Chuck" to his friends, Dr. Babcock is a good physician who truly cares for those who come to him for aid. He's a teetotaler by choice, having kicked his alcoholism five years back, and for a man of 35, he's in pretty good shape. Doc is a pacifist by nature and abhors violence as a means of settling a dispute. Perhaps this is what drives him to help those who've been hurt or injured.

Doc is a friendly, talkative man, and would be willing to extend anyone credit for his services. Sure, he needs to eat, too, but he just can't find it in his heart to turn away an injured person. He doesn't like having to trust people he doesn't know to pay him, but he takes his Hippocratic oath quite seriously.

Along with most of his services, he dispenses advice, free of charge. For example, "Get out of gunfighting, son. It's a dangerous profession that does no one any good."

There's only one thing missing in Doc's life: a woman. He lost his first wife in childbirth six years ago, something he never, as a physician, forgave himself for. Now that the old wounds have healed for the most part, Doc's looking to find himself a spouse. True, Deadwood isn't exactly a great place to find a wife, but maybe once he gets a little cash under his belt, he'll head out to San Francisco and try the city life once again.

7. The First Bank of Deadwood (3)

This is the more reputable of the two banks in Deadwood. Sven Krespel, a Swedish immigrant, brought his family to Deadwood to start the bank as soon as they heard of the gold find. They'd been living in Custer at the time.

Krespel works as the bank manager and keeps his office on the second floor of the building. His wife works as his secretary. They live in building #65 in Elizabethtown which is named, coincidentally for Mrs. Krespel. The couple is in their early 40s and have two sons, Albert and Frederick, both of whom work as tellers at the bank, and live up on the third floor of the building.

Al and Fred, as they're known around town, are as good a couple of boys as a parent could want. Although Al seems perfectly content to follow in his father's footsteps as a banker and financier, Fred is looking to make his own way in the world. Unbeknownst to the rest of his family, Fred's been practicing with a six-shooter, and on his eighteenth birthday (August 1) he's going to break the news to his parents that he's going to join the army.

Also working in the bank are two guards: Marty Miskulin and Mike Webb. Two young rascals from Saint Louis, Marty and Mike came to town to try their collective hand at panning for gold, but soon decided that this sounded far too much like hard work. Upon inquiring around, they found this cushy job and guards at a bank that's never been robbed, and now they're living it up.

Marty and Mike live in a tent out back of the bank. Although the Krespels have treated them fairly and well, the duo are loyal to their paycheck, not their employers. If a robbery were to happen while they were on duty, they'd throw down their guns at the first sign of trouble. In fact, if they saw an opening, they might even try to join up with the robbers. Neither of them, however, has enough initiative for them to arrange the robbery themselves.

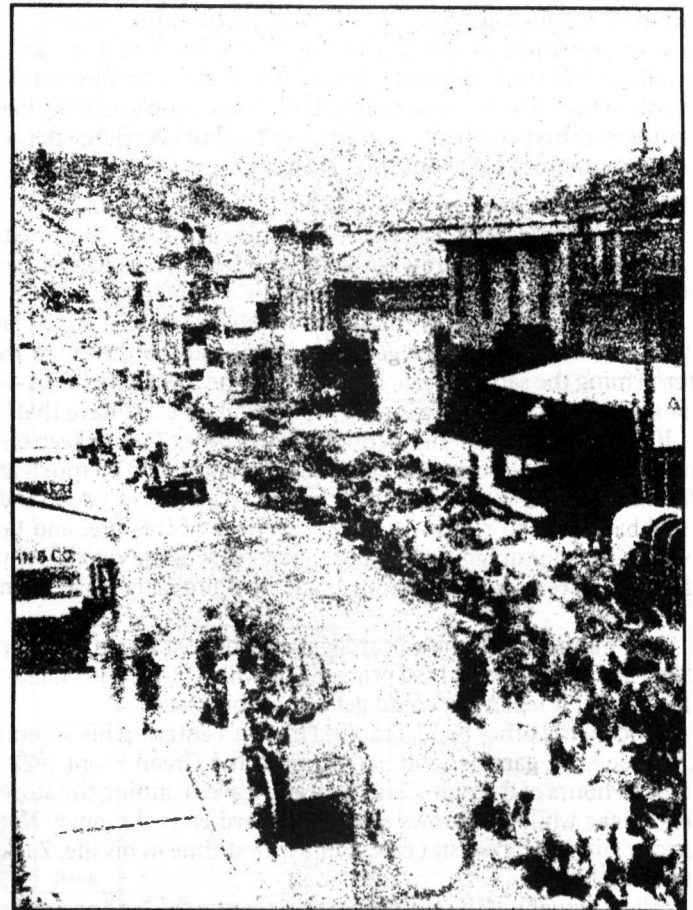
For more details on this place, see They're Robbing the Bank!

8. Farley's General Store (2)

Paul and Ellen Farley own and operate the town's largest general store, and sell just about anything that you could ever want, short of a stick of dynamite. The Farleys moved to Deadwood from Custer in the first wave of the rush and have been making a profit every day since. They're pleasant people, in their late twenties, and have hopes of raising a family soon.

Paul is about the friendliest person you could ever meet — always willing to lend a helping hand. And Ellen — well, when she smiles, the clouds vanish from the sky. The two of them together are like a sunny day, just a pleasure to be around. They live in building #64, right next to the Krespels who came up from Custer with them.

Although sometimes the filth and the violence of the town gets them down, the Farleys always look upon each challenge the day brings them as one sent to them from God. They both enjoy the idea of providing people with a much needed service at the edge of one of the last frontiers. Since they've gotten to town, the competition in the hardware business has grown stiff, but they're still doing well.



9. Tobacconist

Clem Harker is, as you might have guessed from the sign, the most unimaginative man that ever lived. Clem is somewhere in his late fifties, and nobody, including him, has any idea as to what age is. It doesn't bother him, though. Nobody really cares about him; they just want his tobacco, which he gladly sells to them without a smile.

Clem's business is doing much better than that of Wilbur Groves. In Clem's opinion, one of the few he's ever actually expressed out loud, "that Groves boy shoulda stuck to mining. He just don't know nothing about tobacco."

Clem is a sight to see. His gray hair and bushy white-blond beard thrust out of the top of his spotless green suit like the top of a dandelion, and when he leaves his little shack (which he does only to walk to #61, his home, or to a restaurant to eat) he wears a derby that could have been cut from the same cloth. He's been known to frequent Erin's Restaurant (#52) whenever he's had a good day, which is often this year.

10. Mrs. Parker's Boarding House (2)

This is a quiet, reputable little boarding house populated by visitors to town, recent arrivals and miners who've had a long enough run of luck to be able to treat themselves to a real bed. Wilma Parker runs the place herself, and the eight rooms (2 large ones on the ends and six decent-sized ones) that she lets out on the second floor are almost always full. This is due in part to her excellent cooking.

At 39, Wilma's given birth to eight children, all of whom are grown now, and living elsewhere, with the exception of her daughter Wendy who is married to Wilson Beckett who owns the Main Theater (#16) in the center of town. Wilma is a portly woman with a healthy glow that's reputed to have come from her cooking. Secretly, she's having an affair with Saul Blanchley, a man ten years her younger who works at Calhoun's Livery (#11) and lives in one of the rooms. Her husband Fred was killed last year while mining a claim with his son-in-law, Wilson.

Two other persons of note keep a fairly permanent residence here as well: Calamity Jane and Poker Alice Tubbs. (See the Characters section for more on these two).

Jane lives across the hall from Blanchley. She knows about the couple's affair and teases Mrs. Parker about it mercilessly in private, but otherwise keeps her mouth shut.

Alice lives in one of the large suites. She's got her suspicions about Parker and Blanchley, but she really couldn't care less about it.

11. Calhoun's Livery

Alexander "Bucktooth" Calhoun is the owner and operator of this livery. His 20 year old son Billy, who inherited his father's oral irregularity ("Bucktooth Jr."), helps his dad in the stables and grooms the horses. The Calhouns' have four fine horses for hire or sale and have room for stabling fourteen more (four in the smaller barn and ten in the big one out back), although they can keep several more in their corral.

The Calhoun's only employee is Saul Blanchley, a 29 year old miner who spends his mornings tending to the horses and his afternoons working his claim. Saul lives at Mrs. Parker's Boarding House (#10) where he's currently engaged in a torrid affair with Mrs. Parker, a woman ten years his senior. Saul relentlessly riles Bucktooth, Jr., about various things, including his teeth, his ability with a gun and his general lack of a decent self-image.

The Calhouns are generally good people, although it seems that the elder is more than a bit fond of whiskey. The younger is practicing with a gun because he's going to be a gunfighter someday. As he's horribly sensitive about his dental problem, unless he gets better with his gun quickly, he's probably either going to end up dead for drawing on a faster man or in jail for starting an unwarranted fight.

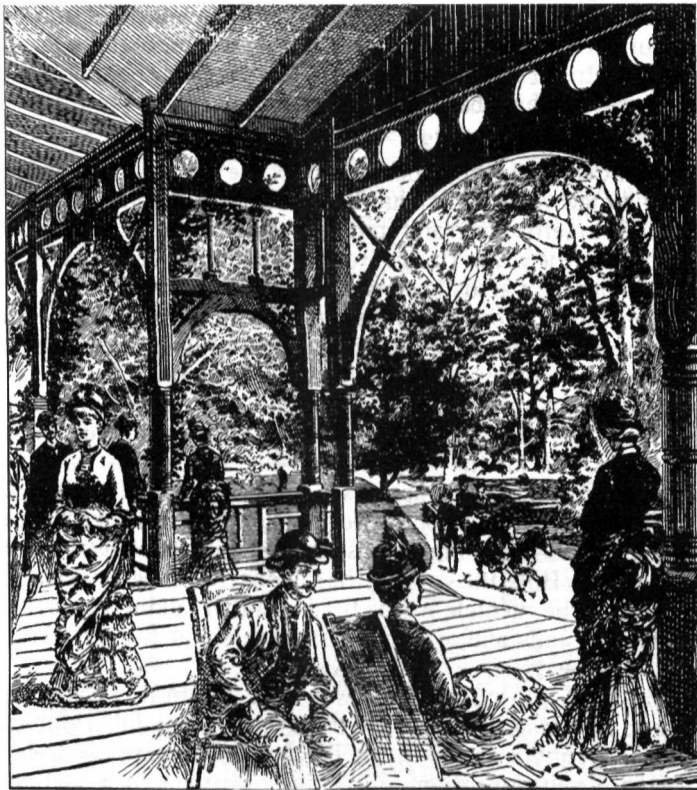
Odds are that, within two weeks, Junior will draw on Saul. Of course, if another person, particularly a PC were to rile the boy, he'd be just as willing to take his pent-up aggressions out on him instead.

The Calhouns live in #60, along with Mrs. Calhoun who tends to the house and lends a hand around the stable when necessary.

12. Esmerelda's Dance Hall and Saloon (2)

This joint features a bar and a dance floor. Lonely miners and cowboys can pay a nickel to have the privilege of a dance with Esmerelda Gomez or any of the three other lovely young women employed there. A gramophone in one corner supplies the music. On Fridays and Saturdays a band composed of several townspeople get together and perform live music for the benefit of the dancers (and for a modest fee from Esmerelda, of course).

Esmerelda took Fanny Swanson, Paula Dewhurst and Zelda Murphy from a brothel they were all working at in Cheyenne and moved them up to Deadwood, where their services were in even more demand. Each of the four ladies has a room upstairs, to which they can invite gentlemen at their own discretion. In actuality, all of the women have given up their former ways, and many a cowpoke leaves Esmerelda's even lonelier than when he went in.



When times are hard (and they haven't been for the last couple of months) the three girls can be found moonlighting down at the Green Front (#22). Esmerelda, on the other hand, has vowed never to go back to that way of earning a living. She is trying to go straight and will deny ever having lived a less than exemplary life.

Paula Dewhurst has also renounced her former job, as she's struck up a romance with Ronan Lynch (#14). She's got her eye on marriage, but Ronan will have nothing to do with it. He likes his bachelorhood and isn't about to give it up for Paula — or anyone else for that matter.

Unlike the other two women, Fanny and Zelda are still more than amicable to generous offers from handsome young men. Both of them are husband hunting, but have had no luck as of yet. At first they were jealous of Paula's thing with Ronan, but lately they've been advising her to dump him, as the relationship appears to be headed to a dead end. Needless to say, this has not won them any points with the newspaper man.

13. The Franklin Hotel (3)

Of the two hotels in town, the Franklin is definitely the better. Although both places' rates are basically the same, the Franklin's help is more helpful and their rooms roomier. The hotel is run by Benjamin Franklin (no relation, although he'd be the last one to admit it), his wife Catherine, their seventeen year old daughter Carlene and their son Walter, who is sixteen.

Devout Protestants, the Franklins are never anything less than courteous and polite. What's more, after years of moving around the West, they think they've finally found a place in which they can stay. Their reputation is impeccable, and they mean to keep it that way. No shady characters are allowed to stay in the hotel, and if they make any trouble, they are asked politely to leave. Mr. Franklin keeps a scattergun on a shelf under the front desk, just in case he feels compelled to press the point.

In addition to his duties to his family and his business, Ben was elected mayor of Deadwood last month. Although this position has yet to make many (if any) demands on him as of yet, he's the keeper of the keys for the town hall (#43) and the jail (#44).

Ben's not particularly fond of his position as mayor. He ran for the office only because he despised his competition. As of yet, he hasn't had to do much, but the rash of violence which is affecting the town has disturbed him. He's looking to hire a sheriff, but he hasn't been able to find a candidate for the job who is both willing and qualified. Any PCs interested in the job could probably have it, but it would be a thankless task.

Carlene is secretly seeing Doctor Gallagher (#47), a fact of which her parents would likely not approve. Stephen has shown her that there's a great big world out there beyond the limits of the Dakotas, and she wants to see it. Since Stephen doesn't seem to be willing to take her, she's been trying to save enough money to make the trip herself. It's her dream to someday visit England and Ireland.

Walter would like nothing more than to spend a night down at the Green Front (#22). He's managed to stash away enough money to make it worth his while, but he hasn't yet managed to get up the courage. He knows his parents would beat the living tar out of him if they were to find out he'd been there.

He's been racking his brain for weeks to try to figure out a way to get in, and he's finally struck upon a solution. Someday soon, he's going to disguise himself as a miner and just walk right on in like he knows what he's doing. Likely, he'll be recognized and have the whole incident blow up in his face, but he's going to try it nevertheless.

The Franklins' living quarters occupy half of the top floor of the hotel. They can be reached by both an inner stairway and another set of stairs out back of the hotel.

14. The Black Hills Pioneer (2)

This is the first — and presently only — newspaper available in the Black Hills. The news that editor Ronan Lynch publishes is largely hearsay and more based upon opinion than fact, but it's always colorful and never boring. Any and all citizens are welcome to submit articles of their own, but whether or not they get printed is up to Ronan alone.

Ronan is a dry yet witty Irish cynic. His favorite topic is America, his adopted land, and what's wrong with it. Most of his editorials begin with the phrase: "All we need to solve the problem of _____ is a few selective hangings."

Although he may come across as man embittered by decades of hard times, in actuality, Ronan is only in his late twenties. He misses Ireland dearly, but seems to have taken to his new environment like a lonely bull to a cow. In between drinks at Murray's Pub (#51) and the D.T. Saloon (#54), he finds time to date the young miss Dewhurst over at Esmerelda's (#12).

He knows Paula is pushing him for marriage, but he's not quite willing to give in just yet. In fact, he's currently got his eye on the lovely young Maggie McCoy (#50), whom he spends a lot of time with down at Murray's

Everybody knows Ronan. The honest, hard-working saps love him and the corrupt despise him. Although he's always got a kind word for the former and a barb for the latter, the people he really identifies with are the movers and the shakers, the entrepreneurs and the thinkers. He scorns most people as having absolutely no imagination.

Strangely enough, his best friend in Deadwood is the caretaker, Caleb Jones (#5) with whom he's spent many a night arguing about world and local issues over a cutthroat game of chess. Ronan has the utmost respect for Cal and will mercilessly hound anyone who says anything bad about the man.

15. The No. 1 Saloon (2)

Furl Cebidae is the saloon-keeper of the No. 1. After spending the first few years of his adult life as a freight wagon driver, Furl decided to settle down and start up a saloon with the money he'd saved over the years. Things are going well thus far — so well, in fact, that Furl's actually considering either starting up another saloon or buying out one of his competitors. The only problem is that he can't run two places at once, and he doesn't really trust anyone else with even a small portion of his money.

A young man of only 26, Furl is ambitious as can be — he wants everything. Perhaps his hunger for financial gain is his way of compensating for the ugly, monkey-like features he was born with. In either case, Furl appears to be a man destined for success.

Frequent customers of the No. 1 include Pat and Mike Watson (see #59) and what sometimes seems like just about every miner in the Black Hills. Busy as it is, the saloon tends to be a quiet joint, as most of the clientele are too tired to bother talking after a hard day in the hills and are just content to sip at the dirt cheap, watered-down whiskey Furl serves them.

Most self-respecting people won't set foot in this place. The drinks are cheap, but weak, and the atmosphere is dull. However, there's plenty of people in the Black Hills who are completely devoid of self-respect, or simply down on their luck, and just looking for a place to drown themselves in haze of liquor. Furl makes the most of their misery.

Ronan Lynch (#14) absolutely despises this place and has made no bones about it in the Pioneer. He does, however, have a great deal of respect for Furl as a businessman, if not as a socially conscious human being. Furl generally bristles under the newspaperman's criticism, but until it starts to affect his business, he's willing to let it slide.

16. The Main Theater (2)

The Main Theater is actually the only theater in town, and it does a thriving business because of it. In the days before the advent of electronic entertainment devices, there were only a few things an unattached man could do with his free time: hit a saloon, work on a hobby or go to the theater. Theater attendance in Deadwood was always strong — so strong that if you were looking for someone, chances were good you could find him at the Main Theater at least once a week. Many a showdown took place outside — and even inside — the theater.

The Main is owned and operated by Wilson Beckett and his wife Wendy Parker Beckett, daughter of Wilma Parker (see #10), and they do fairly well for themselves. The couple are hoping to start a family of their own soon, but in the meantime, the theater is their life. On days when a travelling show isn't in town (which is often), the Becketts perform classic plays and those of their own devising which are regularly well-received.

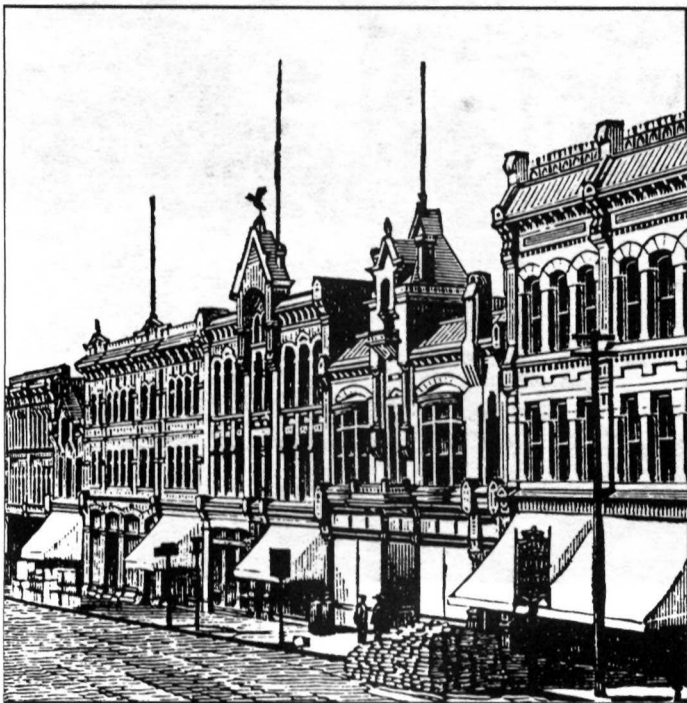
Wilson is a gifted actor who had to leave San Francisco after he killed a man in a bar brawl. When he came out to the Dakotas to escape the law, he thought he'd try something no one he'd known before could have pictured him doing. He went into mining.

It was in Custer that he met and married Wendy. Later, he and the Parkers moved to Deadwood when they heard of the gold rush. Wilson had been working a claim with Wendy's father when a band of roving bandits shot down and killed the man. Wilson was in town getting supplies when the murder occurred.

It was this incident that inspired Wilson to return to acting as a much less dangerous occupation, and with Wendy's support and her mother's money (which they've already paid back), the Main Theater was born.

Wilson's idea that the theater life is safe has been disproven several times by the number of showdowns that have occurred inside the theater. Whenever anyone in the place draws a gun, Wilson hustles his wife and the rest of the actors off of the stage until the drama in the seats has played itself out. Because of this, if an attacker gives the rest of the crowd a chance, they'll toss him out on the street so that they can go back to watching the show.

The Becketts live in #66. The theater is two stories high, but is only one story on the inside, (i.e., it's a high-ceilinged theater).



17. The Liberty Saloon (2)

An uncracked bell hangs over the front of this saloon which is owned by Jackson "Sledge" Hammer, a muscle-bound, bald-headed black man in his mid-twenties who works as the place's bouncer. Sledge picked up his nickname and his musculature while working on the first transcontinental railroad. Since then, he's gained a well-deserved reputation as one of the best bare-knuckled boxers around.

The bar is tended by a currently unemployed cowboy, Nat Love (see Characters). Nat's a freed slave and a crack rider, roper and bronco buster. Few men are more experienced on a ranch or behind a bar than he. Nat's fame does little to alter the makeup of his clientele. Nearly everyone who drinks in his saloon is black.

The crowd in the Liberty is almost always well-behaved. The men here know that if they get kicked out of this bar, few other places in town will serve them. The only white man to frequent this bar at all is Ronan Lynch (#14), who comes down here to talk with Cal Jones (#4) about once a week.

The bar is generally given a wide berth by most of the non-black people in town, despite its fine reputation. This is due to the fact that *some bigoted white drunk will inevitably wander into the place looking for a fight*. Generally, the fool gets the tar beat out of him and ends up sleeping it off in the street.

However, these incidents have made the patrons of the Liberty Saloon wary of any white strangers who enter the place. The atmosphere comes up short of actually hostility, particularly if Ronan's there, but it's enough to make most strangers feel uncomfortable.

The management of the saloon doesn't appreciate any trouble. Hammer has often been heard saying, "If I was you, mister, I'd be leaving."

18. Wells Fargo Office

This is where the occasional stagecoach that manages to make it to Deadwood through the treacherous Black Hills stops. The only person working here is Doug Barkley, a young man still heady with the responsibility that's been thrust upon him. At nineteen, he's stagehand, desk clerk, horse keeper, and station manager for Wells Fargo's brand spanking new stagecoach station here in Deadwood. Of course, business is kind of slow because the stage rarely ever comes to town, and it's never on schedule when it does.

In the meantime, Doug keeps himself busy keeping things up around the place, just in case a stage does come. If and when this does happen, you can bet that he'll be ready. In his off hours, which he has a lot of, Doug spends a good part of his time at the Dusty Trail Saloon (#19) across the street. Doug lives in #67 with Andy Forrest, owner of the Dusty Trail and his childhood friend.

There are five good horses in the corral out back of the office. Most nights Doug keeps them stabled in the barn out back of the corral.

19. The Dusty Trail Saloon

This single-story saloon is kept by Andy Forrest, a bright-faced young blond-haired, blue-eyed, beardless lad of 22. Andy came into town with his childhood friend Doug Barkley who managed to get a job with Wells Fargo (#18). Andy had bigger dreams than his friend however, and decided to set himself up a saloon across the street from Doug's office. Although Andy hasn't gotten much business from stage passengers, he's seen plenty of miners drift in and out his doors, and he's doing alright, though not as well as many of the other saloons.

A billiards table rests in the east end of the bar, and a floating poker game runs almost twenty-four hours a day at the table nearest the window. Doug joins the poker game quite often, and although he lost his shirt the first few times, he eventually figured out what he was doing. Nowadays Doug can usually make just enough to cover his bar tab. Plus, from where he sits he can see the stage station, just in case a coach ever comes in.

The few times that trouble has broken out in the saloon, Doug and Andy dove for cover and simply waited for the whole things to blow over. After the fight, Andy grabbed his double barreled scattergun from behind the bar and levelled it at the person who started it, demanding payment for anything broken in the brawl. If the assailant was unconscious or dead, Andy simply took the cash off the man's body while Doug covered the winners with his two fast draw .45s.

Andy and Doug have been the most vocal proponents for a sheriff in this town, and Doug even has alluded to Mayor Franklin (#13) that he'd be willing to take on the job himself. Franklin has hesitated to hire the young man, as he fears that his lack of experience would make his tenure as sheriff a short one. Soon, however, Franklin may become desperate to hire someone, and Doug would be a logical choice.

Andy and Doug live together in #67.

20. Liberty Leathers (2)

In this shop a person could buy almost any kind of leather good one could want: whips, jackets, saddles, saddle bags, chaps, purses, etc. And all of the pieces are handmade right here in Deadwood. Robert Drayson and his brother-in-law Tom Applegate tan the leather in #40, out by the creek. Robert and his wife Linda (Tom's sister) then take the leather and work it into saleable goods which they sell at this shop.

The Draysons work long, hard hours, trying to get up enough money to bring their families to Deadwood so that they can all live together. Business is good right now — the leather jackets are blowing out the door faster than Linda can sew them together — and barring a major catastrophe, it looks like the rest of the Draysons and Applegates will be living in town by this time next year. Robert and Linda live in #63, and Tom lives above the store.

The Draysons are a happy and content couple, although they miss their children (Bobby, Lisa, Cynthia, Rich and little Nathan) dearly. Tom's wife Carla is still back in Lincoln, Nebraska, with his sister's kids and his own son Timmy. Sometimes, when being without her is too much for him, he heads over to The Dusty Trail (#19) for something to take the edge off and to play a little poker.

Tom's been playing a bit much lately, and losing badly. He owes a bit of money (around \$25) to Doug Barkley (#18) who covered his debt after a bad night at poker. Tom suspects Doug of cheating (unjustly) and is seriously considering calling the young man out if he has another bad night playing cards with him. He figures that, at the very least, this way he can rid himself of his debt, one way or another.

21. Sam Quentin's Hardware and Gun Shop (2)

Balding and gray in his early thirties, Sam's seen more of the West than he likes to let on. He fought for the Confederacy during the Civil War and lost his right arm at the Battle of Gettysburg. After the war, he spent his time roaming the western territories, picking up odd jobs as he went.

He was a gunman for a while, but he soon found that the fact that no one would take a one-armed gunslinger seriously got him into more tight situations than he would've liked. Barely anyone seems willing to let himself get faced down by a man he's got a whole arm up on. Most of the men Sam encountered in that manner lived to regret their mistake, but none of them ever hassled him again.

Nowadays, Sam likes to keep a low profile. He tries hard to maintain his reputation as a fair salesman, and escape his history as a great gunman. As far as he knows, no one in town is aware of his past.

Business has not been going so well for Sam. The Farleys (#8) and the Somers (#33) operate much friendlier places and their prices are lower. Sam just gets whatever business is left over from the other two. This irks him a bit, but he's not willing to do too much about it for fear of having someone recognize him. He makes enough to get by on, and that's fine for him.

The simple fact that Sam seems to be willing to do little to bolster his sagging business attracted the attention of Ronan Lynch (#14). Ronan did a little digging and discovered all about Sam's sordid past. He has, however, decided to give Sam a chance at the straight life and has not exposed the ex-gunman for what he is.



22. The Green Front (3)

This here is Deadwood's only brothel. The first floor is occupied by the saloon and the building's offices. The second and third floors consist of rooms along the walls and an open area in the middle. Three great chandeliers hang to the level of the second floor from the roof of the third floor, and provide the entire saloon with light.

The establishment is run by Genevieve (Jenny) Trochet, an elderly madame who takes good care of her girls and abidès no trouble in her house. There are a dozen young ladies working in the Front at present, although this number does tend to fluctuate a great deal, as the girls come and go as they please. Come nightfall, there's never a boring moment at the Green Front, and the ladies are kept busy entertaining their guests all night long.

Madame Trochet is aware of the competition from the women down at Esmerelda's, but has decided to do nothing about it. All of the ladies down there have moonlighted with her on occasion and are often her best workers.

Some of the Green Front's girls have put on burlesque shows down at the Main Theater (#16), and Madame Trochet supports this enthusiastically. After all, it's free advertising.

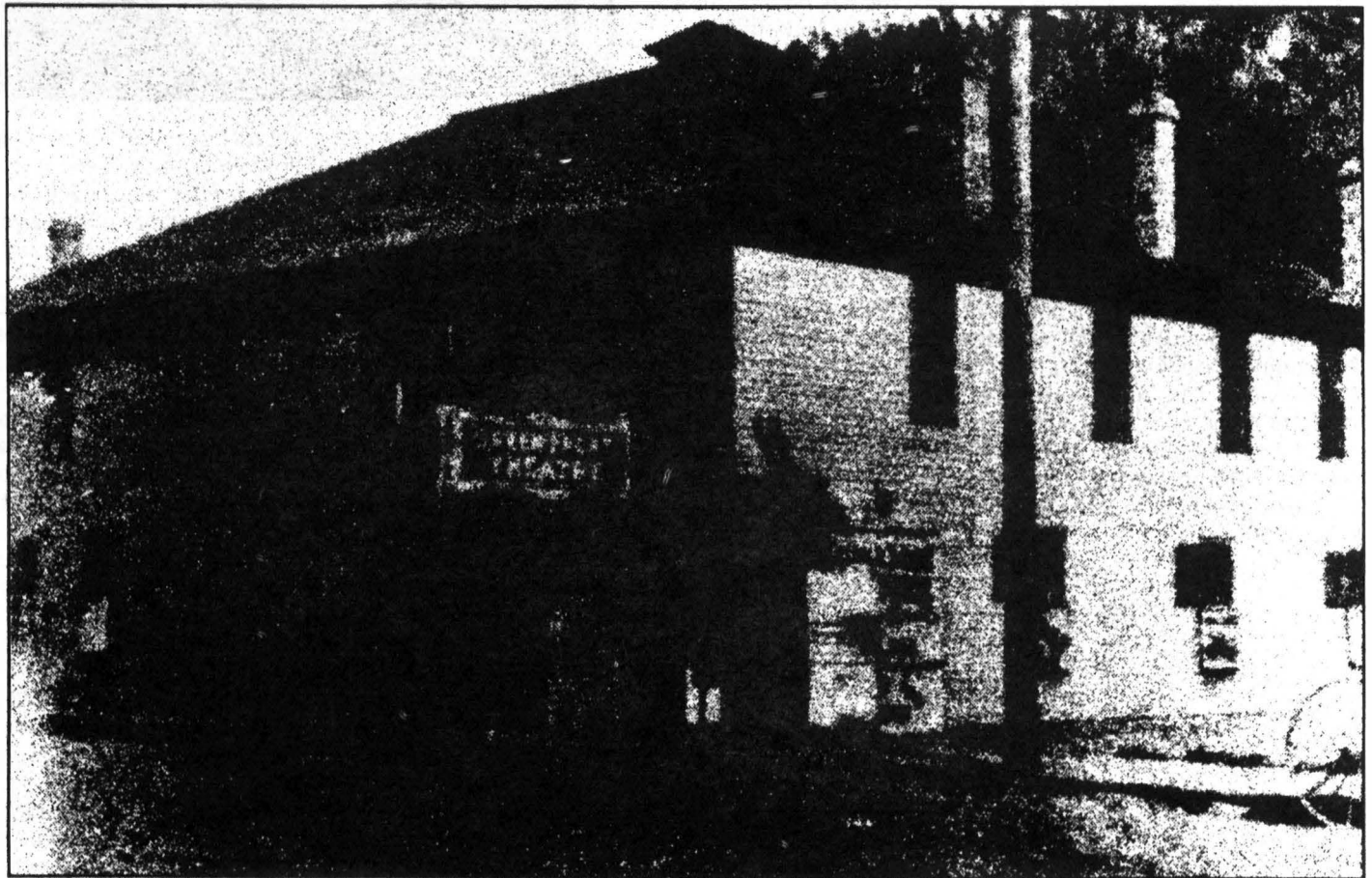
The prettiest and most popular of the ladies is Kitty LeRoy, a dark-haired twenty-three year old with fire blazing in her eyes. She's vowed that while men may rent her, no one will ever have her. She's idolized by many of the younger girls, and respected by Trochet.

Kitty's suitors include Stephen Gallagher (#47), Quentin Hobbes (#49) and Gary Hale (#34). Stephen and Quentin know about each other and Hale, but Gary is in the dark about the others. Kitty keeps him this way for fear of getting Gary involved in a shootout with the other men.

The other women presently working there are Jacqueline McNeely, Claudia Rousseau, Beverly Oakes, Nina Salamanca, Babette Smiley, Stephanie Talbot, Priscilla Young, Harriet Farmer, Rebecca Lovelace, Pilar Fortuna and Lori Abel. Jack Stillman tends the bar, dressed in fine tuxedo shirt, vest and pants and wearing a black bow tie. Burly Lucas Sarandon, dressed in much the same manner except for the guns at his belt, works as the bouncer here, making sure no one starts any trouble, and finishing any that gets started.

Pilar's steadiest customer is Andy Forrest (#19), who is trying to take her away and marry her, and she is actually considering accepting his offer. Unfortunately, Nina has her eye on the young Forrest (her former lover) as well, and many a night at the brothel has been disturbed by a catfight between the two women.

Nina herself is being pursued by Larry Fillmore (#24) who is trying to make her into an honest woman. Nina has many happy moments with Larry, but they are too often spoiled by her jealousy of Pilar's relationship with Andy.



23. Main Street Cigars (2)

This little building is both shop and home to Wilbur Groves, miner by preference, tobacconist by default. At thirty-three, Wilbur has finally given up on mining because he's apparently no good at it. In the twelve years he panned his way across the West, he barely ever made more than enough to live on. In the end, he decided to switch over to doing the only other thing he knew: selling tobacco.

When Wilbur left home to become a miner after his twenty-first birthday, his father (in whose tobacco shop he'd worked for many years) told him he was a fool and that he'd always regret following that wayward path. Eventually, Wilbur decided that he agreed with his father and set up this tobacco shop.

He's still a little bitter about the decision, and news of a large strike still sends him packing into the hills, a pick slung over his shoulder and a sign on his shop's door that reads "Gone for gold. Be back in three days." But he never, ever finds any of the yellow stuff, and this makes him even more bitterly resigned to the unromantic life of a tobacconist every day.

Wilbur harbors a passionate hatred of Clem Harker (#9), his only competition in town, as Clem is a glaring example of how well Wilbur could be doing in this business if only he were to put his mind to it. Wilbur spends many nights dreaming of setting "the little leprechaun's" building ablaze and watching his rival's stock and store go up in smoke.

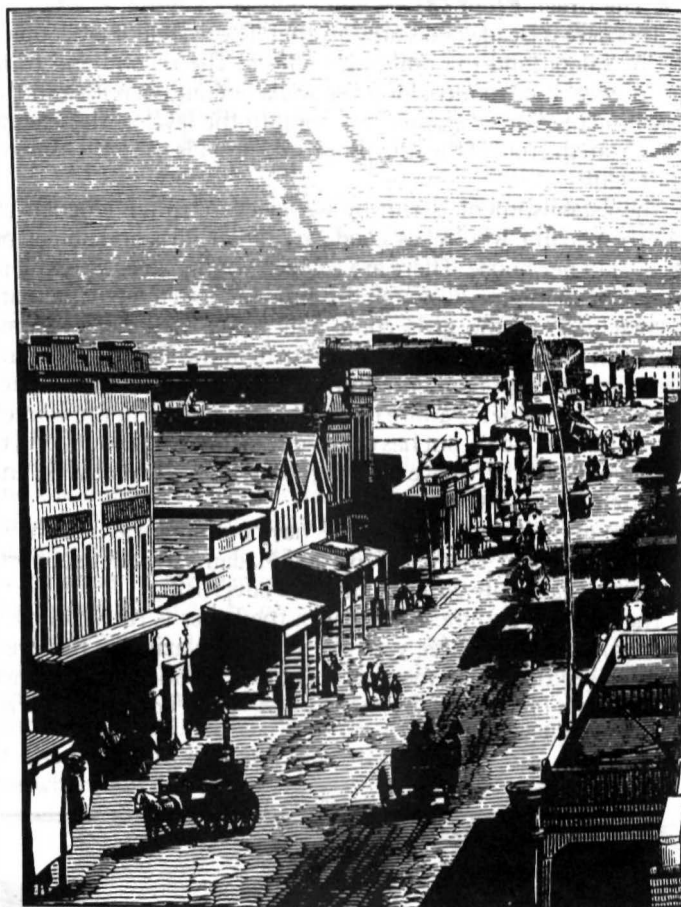
24. Fillmore's Photo Studio (2)

Larry Fillmore's only talent in his life is his ability with a camera, but he's good at that. Real good. And he's been stealing business from Hutton's studio (#53) since the day he rode into town. Hutton's not exactly happy with that, but the hell with him. America was founded upon the principle of free enterprise, and Larry's just plain out doing a better job than his competitor. Besides, old man Hutton's just mad because young Larry knows the technical side of the business better than he does.

Larry lives on the northern part of the second floor of this building. The southern part of the ceiling of the first floor is a skylight slanted towards the sun at an angle so that Larry can get enough light into his studio.

Larry is a brash young man, full of youth and vigor. He's currently romantically pursuing the beautiful Pilar Fortuna (#22), with an eye towards eventual marriage. Larry thinks that he could be genuinely happy with Pilar if he could just take her mind off of her previous man, Andy Forrest (#19). Larry is determined to confront Andy about this issue in the near future.

In Larry's opinion this town isn't big enough for the two of them, and he's not leaving. If Andy doesn't come around to his way of thinking, well, Larry will just have to be a bit more persuasive in his methods.



25. The Yellow Nugget Saloon (2)

George Armbruster is the owner and manager of this saloon which is a favorite with miners from Deadwood and other part of the territory. George is a second-generation Dakotan, having been born on his parents farm outside of Yankton in what will someday be South Dakota. He's a fairly average looking man with dusty brown hair and a waxed mustache, and in fact, has absolutely no secrets lying hidden in his past.

Armbruster only does a fair business at his saloon, but he's content with that. He puts up with no violence in his place. Start a fight in the Nugget, and George will pull his shotgun from behind the bar and shoot you dead. The crowd at the Nugget is accordingly well-behaved.

Not surprisingly, Armbruster has made a number of enemies with his strict policy. Survivors of his wrath and kin of those killed by it show up to confront him on a regular basis. Most often they are simply ignored, but on occasion, an upstart gets too big for his britches and George puts him in his place: Boot Hill.

A lot of gambling goes on in the Nugget — miners trading amongst themselves the valuable bit of gold they've scratched from the earth. In fact, non-miners are looked up with a suspicious eye by the clientele.

This is Potato Creek Johnny's favorite bar (see the Characters section for more on this), and he often ends up sleeping on the grass out back of the place.

26. Wong's Bath House (2)

Kevin Wong and his wife Katherine operate this bath house for the benefit of the folk of Deadwood. The Wongs came over from China so that Kevin could work on the first transcontinental railway. They were a poor couple then, but it was while working on the railroad that Kevin met and befriended Jackson "Sledge" Hammer (#17).

It was Sledge who persuaded Kevin to take his wife and move out to Deadwood to make their fortune. The Wongs see a lot of Sledge at the Liberty Saloon (#17) and at China Joe's (#31) down the street. Their friendship remains strong to this day.

The only major problem the Wongs have is the Chang family who owns and operates The Far East Saloon (#28) and Restaurant (#27) next door to them. The Changs have made repeated offers for the bath house, but Kevin and Katherine have staunchly refused them. Kevin fears that the Changs might resort to violence to get what they want, but he knows that he can depend on Hammer and Hammer's partner, Nat Love (#17), for support.

27 & 28. The Far East Restaurant and Saloon (2)

The Changs are somewhat of an anomaly in the old West. They had money when they left China and just thought they could make more in this country. The family consists of William and Mary (the parents), Billy and Albert (their adult sons) and Shian (William and Mary's teenage daughter). Mary and Shian are rarely if ever let out of the buildings, except to go to Wong's (#26) to take a bath.

The two women run the restaurant which serves a blend of Chinese and American foods. (It's tough to get Chinese vegetables in Deadwood these days). They serve an incredibly tasty pepper steak, and their chop suey is easily the best this side of California.

Meanwhile, Billy and Albert take care of the saloon. The bar is generally well-populated by the more successful Chinese miners in the area, although it's nowhere nearly as popular as China Joe's (#31) down the street. This is a great source of shame for Billy and Albert who take great pride in their work.

William oversees the entire operation, lending a hand whenever and wherever he's needed. He manages the restaurant during the day and the saloon at night.

The Changs (with the possible exception of Shian) have a distinct superiority complex, but they're careful not to show it off too much outside of Chinatown. On their own turf, however, they're a bit more aggressive and have openly shown ambitions of running all of Chinatown. They've made cash offers to each of the other businesses in the area, but have been turned down every time.

Billy has been trying to convince Albert to help him arrange for a fatal accident to happen to Joe Liu (#34), but Albert wants to try to beat Joe honestly first. Chances are good, however, that Albert will soon decide to go along with his brother's idea and start plotting against Joe.

29. Lao's Laundry (2)

Mike Lao came over from China to the States to work on the first transcontinental railroad. He runs this laundry service on his own and makes a good profit as well. Although he doesn't turn over quite the volume that his cross-creek competitors the Chins do, he still has more work than he can handle. There are always clothes to be cleaned, especially in a boom town like Deadwood.

Mike worked on the western part of the railroad and never ran into the others in town who worked on the eastern end. After he left his railroad job, Mike set up shop in Custer. He came to Deadwood with the rest of the town after word of the gold strike let out.

Mike's a young man — only 18 years old — and he likes his life here in the West. The only things he's missing in his life is a wife. He's sweet on Shian Chang (see #27), but doesn't think her father would let her anywhere near a poor laundryman like himself. Still, he likes to eat at the Far East Restaurant, just so he can talk to her.

Mike has refused the Changs' offer to buy him out, but now he hears that they might resort to less honorable methods to force him to sell. He also knows that if Billy or Albert suspected his intentions toward their sister, he might not be long for this world.

Mike doesn't have a lot of friends to back him up in a confrontation, as many of the other Chinese do, and this causes him many a sleepless night. He's been hanging out at China Joe's (#31) a lot lately, trying to make friends with the rest of the Chinese community.

30. Chin's Chinese Laundry (2)

Walter and Betsy Chin are a happy Chinese couple who came over to work on the first transcontinental railroad. Although they worked on the western end of the track, they never ran into Mike Lao (see #29). Even though Mike's a competitor, they like him well enough, and there's more than enough work here for both of the businesses.

Betsy is homesick for China and is trying to get her husband to accept William Chang's offer for their store (see #27). Walter argues that there's no way the couple could make anywhere near the kind of money they're making now if they were in China. Betsy knows he's right, but sometimes she feels as if she would do about anything to see her homeland again. Still, she loves Walter and would never do anything to disappoint him.

Walter spends a lot of time at China Joe's (#31) griping about all the grief the Changs have caused him with their lousy offer. Joe generally just laughs and tells him to grin and bear it, but Walter thinks that he may have a compatriot in Mike Lao (#29).

31. China Joe's Saloon (2)

A young man of twenty-two, Joe Liu came over from Hong Kong to work on the first continental railroad. When his contract was up, Joe knew what he wanted to do—run a saloon. He started work in Denver, Colorado, and began building his grubstake. When news of Custer's gold strike reached him, Joe headed for the Black Hills like there was no tomorrow.

Later, he moved to Deadwood with the rest of Custer. Joe's good friends with all of the Chinese people in town, with the exception of the Changs (#27 and #28). He doesn't like their attitudes, nor does he trust their motives. Billy and Albert, in fact, have been barred from entering the establishment after an altercation in which they unjustly accused Mike Lao of cheating at mah jong.

The bar caters mostly to Chinese miners (mostly ex-railroad workers), but other people are generally welcome. Bigots who hassle the clientele are quickly ejected and rarely return. The atmosphere is generally upbeat, loud and chaotic, just the way Joe likes it.

Joe spit at Chang's offer to buy him out. He does well enough here, business-wise, and has lots of friends, and he enjoys what he's doing. He's not moving for anybody.

The saloon houses a single billiards table, and along with the normal poker games, Joe plays a bit of mah jong with anyone who knows how to or simply cares to learn. The Wongs, the Chins and Mike Lao are all regulars in the bar, and Jackson "Sledge" Hammer shows up a couple times a week.

Jackson's the only Westerner to take Joe up on mah jong, and sometimes he even wins. Joe and Jackson have a great deal of respect for each other, and either of them would do anything for the other.

32. Pop's Place (2)

This is a favorite for miners who have yet to strike it rich. The food is plentiful, if somewhat uninspired, and Pop's is easily the cheapest place in town. Pop, Raymond Peoples by name, is a grizzled old buzzard who spends most of his time over at the Yellow Nugget (#25) across the street. He put the money up for the place (from which comes its name), but it's his son Oscar who runs it.

The fare includes such staples as gruel, oatmeal, sausages, beans, bread, cheese and Oscar's famous stew. It's not exactly a tantalizing feast, but it's guaranteed to fill the emptiest belly at a more than reasonable price.

Oscar fought and worked as a cook for the Union in the Civil War. After the war, Oscar slung hash for a few years at a diner in Des Moines, Iowa. Early in '76, the restaurant at which he worked burned in a fire. Out of a job, Oscar headed back to the farm.

When he got there, his recently widowed father told him that he'd set him up with the cash to start a restaurant if they moved to the town of his choice. Two months later, Pop's Place opened its doors for the first time, and the rest is history.

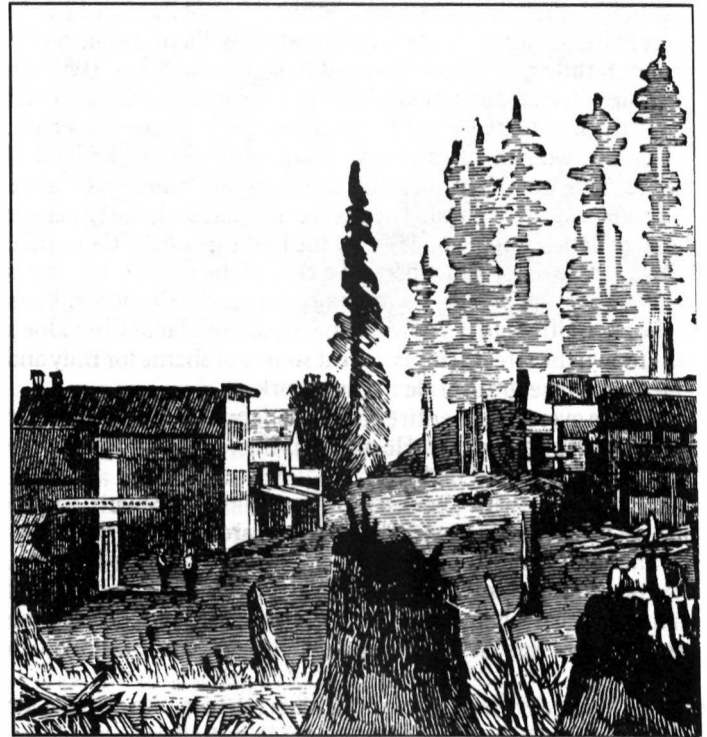
Oscar's a good man, although he's bit embarrassed at his father's drinking. He puts up with it though, attributing Raymond's melancholy to the loss of his beloved wife.

33. Somers' Hardware (2)

This is a hardware store which sells all sorts of tools, guns and building supplies. Jim Somers, a bespectacled young blonde-haired man, runs the place with the help of his lovely wife, Jane. The two of them came to town a few months back, just a little after the rest of the residents of Custer. Jane was ill when word of the gold rush arrived, so the Somers waited until she got over it before they set out for their new life in Deadwood. Although Jane's fairly well recovered, her health is still fragile and is a constant worry to Jim.

The Somers are a pleasant young couple and often have the Becketts (see # 16) over for dinner. They also like to lend a hand in getting some of the theater productions together. Jane is an excellent artist who paints nearly all of the backdrops, and nobody in town can hold candle to Jim when it comes to building sets.

Business at the store is somewhat less successful than that of the Farleys (#8) but well ahead of that of Sam Quentin (#21). Jim would be willing to put more time into making the store into the thriving business that it could be, but he's too worried about Jane to devote all of his energies to his work.



34. The Black Hills Bank and Trust (2)

This bank is owned and operated by Stan Cochrane and his wife Abigail, whose offices occupy the building's second floor. Stan is a greedy old miser who doesn't trust anybody, and it shows in the way he deals with his employees.

Abigail is a devout Protestant who is looking into setting up a church in Deadwood. For the most part, the men in town terrify her with all their drinking and hollering and womanizing, and she's been talking about it to Preacher Smith who lives in the tent town north of the city, out past Ingleside. She has high hopes that by this time next year, Deadwood will have its first church, and she looks forward to the calming effect she thinks it'll have on this untamed town.

Abigail also happens to be of the opinion that Ronan Lynch (#14) is the greatest travesty of a newspaperman that ever set pen to paper. Coincidentally, Ronan considers Mrs. Cochrane to be a meddling old biddy who the West would be better off without. Ronan also thinks poorly of her husband, whom he refers to as a thief hiding behind the respectability of a banker's grey suit.

The two teller/guards' names are Derek Dingle and Gary Hale. Derek is a clever young man with ambitions of one day running either this bank or a bank of his own. Gary's notions are a bit less legal. He's basically casing the place with the idea that he'll be able to get a gang together to rob it one day. In fact, if he thinks he can trust the PCs, he'll approach them and offer to let them in on the deal.

While Gary chafes under old man Cochrane's watchful eye, Derek thrills at the attention and uses each opportunity that comes his way to learn something new about the banking business. Both men are eligible young bachelors, but Derek's looking for a nice girl, while Gary frequently pays his respects to the ladies of the Green Front (#22). Derek's got his eye on Carlene Franklin (#13), though she's not aware of it, and he's about to approach her father to ask his permission to court his daughter.

Gary was hired on at the bank because he's good with both people and a gun. Derek owes his job solely to his eagerness to learn. On the whole, Gary's a lot more likable fellow than Derek, but Gary will probably live a lot shorter (and more spectacular) life.

35. The Avalanche Saloon (2)

This hole in the wall is run by "Avalanche Jack" Carty and his partner Cole Bullock, a.k.a. Bull. The Avalanche is unique among the bars in Deadwood in that the patrons are not only allowed to toss their empty beer or liquor bottles against the back wall, but are actually encouraged to do so. This is easily the roughest bar in town. At least one man dies each week in a dispute over a poker game, and another is usually killed over some other matter.

It's probably also the most financially successful bar. While the men the Avalanche caters to are fairly violent, they are also heavy drinkers and have a lot of money to blow. The Avalanche sells more booze in a day than other saloons sell in three.

Avalanche Jack and Bullock are old partners. They've been working together for over twenty years, and have finally decided that the mining life is too rough for their old bones. They didn't want to miss out on their old lifestyle, though, so after their latest and greatest find, they built this saloon here in Downtown Deadwood. What with all of the spillover business from the Green Front across the street (#22), they've been making a real killing.

Avalanche serves drinks while Bull spends most of his time on the other side of the bar, drinking beer and schmoozing with the patrons. Avalanche is the brains of the outfit; Bull's the muscle. Bull might appear to be dead drunk at times, but you've never seen a man sober up as quickly as he when trouble's brewing.

Jack and Bull have made some enemies by kicking people out of the bar, but they never come around here any more. The owners' decisions as to who is allowed in the bar are fully supported by its patrons. The last man to draw on Bull in the middle of the bar ended up dying of twenty-seven gunshot wounds. Only three other people were injured in the barrage.

36. The Deadwood Cafe (2)

This little restaurant is run by Scott and Sherri Holmes, a young black couple from Detroit. They've come out to Deadwood to make their fame and fortune, and so far they're doing a great job. The cafe is frequented by people of all races, but the majority of the clientele is black. Nat Love and Jackson Hammer (see #17) are regulars here.

Sherri does the cooking while Scott handles the waitering. Sherri is probably the best cook in the entire county, and Scott's always got a friendly smile for his customers. Despite her race, Sherri's had several offers of employment at Erin's Restaurant (#52), but she's happy where she is, and she's not moving.

Scott plays a mean harmonica on the side, and on some nights, he and Sherri (who's got a great voice) head on down to Esmerelda's to help the band with the music making. They've even performed a couple of times at the Main Theater (#16) and gotten rave reviews.

Scott and Sherri serve the same people as the Liberty Saloon (#17), and the clientele is accordingly well-behaved. Anyone who gives the Holmes trouble is barred from both that restaurant and the Liberty Saloon. Additionally, Jackson Hammer and Nat Love eat almost all of their meals here, and are always willing to lend a hand in resolving any trouble.

37. Pierce's Confectionery (2)

Roddy "Old Man" Pierce is the owner and proprietor of this candy store where you can find the right kind of candy to satisfy almost any sweet tooth. Roddy ran a shop like this one in Saint Paul, Minnesota, for thirty years until he decided that the needed to make some more money so that he could retire. More than anything else, Roddy misses the smiling children who used to come up to the counter with their pennies to buy their sweets for the day. Selling candy to the miners just isn't the same.

On the other hand, Roddy's making two or three times as much money now than he was before. And there's enough young couples in town. Soon the rush will die down and children will be running in the streets.

A lifelong bachelor, Roddy's generally a happy man, always serving up his goods with a wink and a smile, but the thought of settling down with a woman and raising some children of his own has never entered his mind. Now he just wants to scrape together enough cash to move to California and retire.

Nobody ever gives Roddy any trouble. After all, what self-respecting bandit would rob a candy store?

38. Christian's Bakery (2)

This little bakery which provides almost everyone in town with bread and its legendary strudel is owned and operated by Christian and Susanna Manchester, a middle-aged couple from Lexington, Kentucky. Their older son Bernard is a Lieutenant in the U.S. army stationed in Arizona. Simon, their other son, works in a publishing house in New York City where he edits dime novels glorifying the lives of people in the West.

The Manchesters have been baking for over twenty years now, and they were just ready for a change of scenery. Of course, they didn't figure that making a little bit more money would hurt either, so they moved to the most rapidly expanding city they could find: Deadwood. After they make enough money, they'll probably head to someplace warm to retire, but for now, they're having a good time taking on the town (in the baked goods sense, that is).

Sure, they seem a little bit out of place in Deadwood, but that's just what fascinates these two. They've never been near anything exciting before in their lives, and they're generally just fascinated by watching the people walking down the street.

The Manchesters like to talk to Ronan Lynch (#14) to get the latest dirt on everyone in town, and Ronan's usually willing to accommodate them, if only to hear their "oohs" and "ahs." He thinks they're the strangest and funniest people in town.

39. Shoudy's Butcher Shop

As the owner of the only butcher shop in town, Jake Shoudy is making a killing. After all, people got to eat, and if there was a vegetarian in Deadwood, Shoudy never heard of him. Jake does all of the butchering in the back of the shop, and his wife Christine handles the customers. This suits the both of them just fine, as Jake is the quiet type, and Christi, she's a people person.

The two of them are happy and as busy as they can be. They talk about leaving town sometimes, but they just can't bear the idea of leaving such a "gold mine" behind. Besides, who else would provide the town with the butchering it needs? Someday they'll head for greener pastures, but for now, they're here to stay.

The Shoudys live in #62.

40. The Deadwood Tannery

This building on the edge of the creek is where Robert Drayson and Tom Applegate make the leathers that Robert's wife Linda (Tom's sister) fashion into goods they can sell at their shop, Liberty Leathers (#20). They get most of their skins from Jake Shoudy (see #39) for a good price.

This place stinks to high heaven. Luckily the prevailing winds come out of the West, sparing most of the town from having to live with the smell. Coincidentally, the opposite side of the river is nearly bare of buildings or tents. Several people have complained to Mayor Franklin (#14) about having a tannery in the middle of the town, but nothing has been done about it as of yet.

41. Ralph's Barber Shop and Bath House (2)

Ralph Carpenter is a good barber, and he provides this town with much needed goods and services: shaves, haircuts, beard trimmings, straight razors, etc. In return, he makes quite a nice living for himself. It's a good thing, too — he needs it.

Ralph has only one vice in his life: poker. At night, he can usually be found down at the Belle Union Saloon dropping the better part of his day's earnings. He may love the game, but he's no good at it.

Actually, in another city he might not be doing so badly, but in Deadwood, he's a mark for every gambler in town. He plays with Wild Bill Hickok sometimes, and Bill seems to know exactly how much to take the barber for before it becomes too much. Many a night has ended for Ralph with Hickok sending him home with at least a little left in his pockets. Ralph's a good loser.

42. Ackerson's Hardware and Explosives (2)

Just like it sounds, this is Waldo Ackerson's shop where he sells hardware and explosives — dynamite, blasting caps and fuses to be more specific. This is the only place in town with explosives for sale. They're kept in a shed out back of the store.

When Waldo came to town, there were no other hardware shops in Deadwood, so he set up one of his own. He figures that being over here on the other side of the creek should keep his dynamite away from any careless cigars.

There was a time when you couldn't have dragged Waldo away from his pick without a team of wild horses, but nowadays he seems pretty content with his business. The work's easier, and it pays better. Plus he gets to sleep in a bed on a more or less regular basis. What more could a man want?

Of course, business has slacked off since the other hardware stores came into town. Waldo doesn't really care. In fact, he seems to like it. He makes enough through the sale of dynamite to get by, and he doesn't have to deal with as many people as he used to. The only thing Waldo really misses about mining is the solitude, but nowadays, he often still manages to come pretty close to that peaceful feeling of being alone.

Waldo's a white-haired, weather-beaten, old man who looks like he's been sleeping under the stars since he was six. He doesn't like to talk much, and if someone starts asking him too many questions for him to handle, he simply threatens to draw his gun and asks them to leave. Still, as a businessman, he's as dependable as they come.

43. The Deadwood Town Hall (2)

This building is two stories tall, but is actually only one story tall on the inside. It was built when the folk of Custer moved to Deadwood, but they made one error. They left their mayor behind.

About a month ago, Benjamin Franklin (see #13) was elected mayor in an impromptu election. He doesn't come around here much, as the only time he's actually required to do something is when there's trouble brewing. Various religious groups often meet here on Sundays to hold services, but other than that, the building gets little actual use. Ben has the keys to the place.

44. The Deadwood City Jail (2)

The jail was built at the same time as the town hall (#43). Deadwood currently has no lawman in town, but in the eventuality that they do acquire one, the townspeople are ready. The second floor has room enough for a sheriff and a deputy or two to live, but it's empty, as are the office and cells on the ground floor. Benjamin Franklin (see #13) has the keys to the building and the cells.

Many townspeople have been calling for Franklin to hire a sheriff, but he just can't seem to find a qualified applicant. The town needs one desperately; that's for sure. Only, who's it going to be?

45. Ken Monahan, Attorney at Law (2)

This creekside building is the office of Deadwood's only lawyer, Ken Monahan, and his wife and secretary Nancy. Because he's the only person in town with any real knowledge of the law, Ken doubles as the town judge, too. And in any dispute between two people cool-headed enough to not have resorted to lead as a means of settling their argument, Ken acts as arbitrator. He's a busy man.

He keeps his office on the second floor of the building and holds court on the ground floor. Nancy and he live in a house just south of town. The Monahans were part of the first wave of settlers from Custer. They'd fallen on hard times in that town, what with the lack of gold and all, but here they're doing well — real well.

Ken's a fair-handed judge. He is the law in this town, and he treats the responsibility that comes with that with all seriousness and respect. Because of this, he rarely has a dull moment. Without Nancy as his secretary, he'd have drowned under a sea of records by now. Together, the two of them make an excellent team and are admired throughout the town.

Ken is scrupulously honest and unbribable. Perhaps due in part to this, every so often a man who he's convicted comes gunning for him. Ken realizes that his is a dangerous life, but he feels that it's up to him to see that justice is done in the city where he's chosen to live.

Nancy keeps a file on all the known outlaws in the Dakota Territory and all neighboring areas. The Monahans will let anyone who wishes to examine this file, as long as one of two of them is with the person in the room while he does so.

The Monahans have several children, all of whom are full grown and still out East.

46. The U.S. Post Office (2)

Stuart Wilkinson plays the part of the lonely postman here. When the mail comes, which it rarely does, Stuart makes sure it gets to everyone in the city limits and holds on to it for people out of town, putting out the word that he has a letter for them. In his off hours, you can find Stu down at the poker tables at the Belle Union Saloon where he can usually hold his own.

Stu's on the run from the law. A couple of years ago, he killed a man in Texas over a woman, and ran. In another year or so, it should be safe for him to head South again, but until then, he's content with keeping a low profile here in Deadwood. He knows Hickok is a lawman, but he's sure Bill's never heard of him before. Or if he has, he doesn't seem like he cares.

Stu's a likable guy in any case. He takes pride in his job and does it well.

47. Doctor Stephen Gallagher, D.D.S. (2)

When he was but a lad, Steve's parents brought him to Boston from Dublin. He grew up and got his education there before heading out West to see the rest of America. Steve's not really into dentistry for the money. He just wants to make enough to live on and a little extra so he can travel a bit.

Nowadays, in fact, Stephen spends most of his time exploring the Black Hills and can rarely be found in his office. When he is in, he usually has several, hurting people crowded into his small waiting room. After work, he heads on down to Murray's Pub (#51) for a pint of beer and a game of cards.

Stephen's still a young and extremely available bachelor, and he spends some of his time talking to and dancing with the ladies in Esmerelda's. He's still far too interested in seeing the rest of the world to settle down quite yet, but he's never been above spending a little time in the company of a beautiful woman.

Currently, he's seeing both Kitty LeRoy (#22) and Carlene Franklin (#13). He knows Kitty would never be his alone, but he enjoys her company nevertheless. And to him, Carlene is but a child, although an extremely pretty and entertaining one.

Stephen's under the impression that he has no enemies in town, and for the most part, he's right. If either of his current affairs were to be discovered however, he would probably find himself in hot water.



48. Liberty Street Watches and Jewels (2)

This little store is owned and run by Gunther Gotrekson, a burly, balding Prussian immigrant who came over to the states right after the American Civil War. Gunther has wandered around the West for the last ten years, purchasing precious stones and metals from the miners and fashioning them into beautiful jewelry. He also sells and repairs a dandy line of well-made pocket watches.

Gunther enjoys America a lot, particularly the West. Sure, it doesn't have all the amenities of civilization, but out here, far away from the rest of the world, is where Gunther feels most free. In Prussia, Gunther felt repressed, doomed to the dull, average life of a jeweler. Here, he seems to have control over the direction in which his life is going. Societal pressures are virtually nonexistent, and Gunther loves it.

Gunther's sense of freedom has transformed him into a merry, free-wheeling party lover. He indulges himself in as many hedonistic pleasures as he can afford to and works only when he must. Accordingly, the "Out to Lunch" sign on Gunther's door is often there for the better part of the day.

Gunther spends a lot of his free time at the D.T. Saloon (#54). He knows the staff there well, so after work he just usually walks out his back door, cuts across the tent city behind the storefronts and enters the saloon from the rear.

At the age of thirty three, Gunther still knows how to raise a ruckus with the best of them, and this little man is reputed to be the best drinker in town. Nobody downs beer like Gunther. A couple of times a week, some yahoo new to town will come in and challenge the German to a drinking contest. Gunther's currently 79-0-1, his one draw having come against Ronan Lynch, editor of the Black Hills Pioneer (#14).

49. The Belle Union Saloon (2)

This saloon is owned by Calvin Hicks and Quentin Hobbes. Calvin spends most of his time behind the bar, serving up witty repartee along with drinks and a wry smile. Quentin is definitely the more outgoing of the two, and he acts as the bouncer and host.

Hicks and Hobbes had been running a saloon in Custer when news of the gold strike reached them. They were the first of Custer's former citizens to reach Deadwood, and the Belle Union was the town's first saloon.

The two men fought on the side of the Union in the Civil War. After the war, they headed west in search of an easy buck, and with the Belle, it looks like they've found it. The saloon is nearly always packed and is easily the most popular watering hole in town.

Frequent patrons include Wild Bill Hickok, Calamity Jane, Poker Alice Tubbs, Potato Creek Johnny, Johnny Slaughter and, on occasion, Preacher Smith, who comes in to speak to the patrons of the bar about the evils of drink. Smith usually lasts two minutes in the saloon before he gets asked to either order a drink or get out. He always leaves. Other notable patrons include Ralph Carpenter (#41) and Stuart Wilkinson (#46).

Hicks is a short blond-haired young man with a mischievous grin and a zest for life. He stands out in sharp contrast to Hobbes, who is tall, red-headed and has a much more practical bent to his thinking. The two of them, however, are inseparable friends, loyal to each other to the end.

Neither of the men have many enemies. Fights rarely break out in the bar, generally for fear of incurring the wrath of patrons like Hickok and Calamity Jane, and so there are few people who've ever been offended by the owners. When a fight does break out, however, you can bet that Hobbes will be right there in the thick of it, showing off his prowess in hand-to-hand combat.

50. The Main Hotel (3)

Mickey and Julia Copperfield own and run this well-appointed hotel with the assistance of their friend Maggie McCoy. The three met back East in Boston where they were all working at the same large hotel. After a lot of talking about it, the trio decided to head out to the Dakota Territory to run a hotel of their own.

So far things are going really well. After the mayoral election, Maggie, Mickey and Julia were afraid that Ben Franklin (see #13) would use his influence to help his business and hurt theirs, but they haven't noticed any underhanded tactics as of yet.

Mickey and Julia tend to stick to themselves a lot, but whenever they have a chance (which, as they're so busy, is seldom nowadays) they join Maggie for a drink next door at Murray's Pub (#51). All three of the young entrepreneurs live in the hotel.

Maggie spends most of her free time socializing at Murray's where she's trying to spark up a romance with Ronan Lynch (#14). She is aware of Ronan's affair with Paula Dewhurst (#12), but she's determined to make Ronan her's, no matter what Paula — or even Ronan — has to say about it.

51. Murray's Pub (2)

This saloon has a strong Irish flavor to it. Shamrocks and pictures of Ireland and Irish people hang on the walls, and upon request, the owner, Martin Murray, will take his guitar from where it lays next to his shotgun under the bar and play an old Irish tune for you.

Martin came to America with his brother James and their cousins Mary, Helen and Joan Murray, soon after the Civil War. After a successful stint as a barman in New York, Martin took a job working on the first transcontinental railroad. When that job was done, Martin hightailed it to the Dakota Territory to set up a saloon of his own. Once he'd gotten the thing up and running, he sent for the rest of the Murrays, who came to join him in Custer.

Just before the others arrived, Martin learned of the gold strike in Deadwood and headed off right away, leaving a message for his brother and cousins to follow as soon as possible. When they arrived, they found that Martin had already started constructing the pub and Erin's Restaurant (#52) next door to it.

Martin is definitely the head of the entire operation. James works as the barman while his older brother handles the books and the crowd. Business is booming here, as it is all over Deadwood. Frequent patrons include Bill Flaherty (#1), Ronan Lynch (#14), Stephen Gallagher (#47), Maggie McCoy (#50) and the Murray sisters (#52).

Martin is a sharp businessman. Although he's not running the busiest saloon in town, he's targeted the people in his market (Irish immigrants) and met their desires. Result: he's got a good, respectable crowd.

You probably wouldn't know it to hear him talk, but Martin's a pacifist. He's never held a gun in his entire life. James, on the other hand, is a crack shot with the scattergun he keeps behind the bar. At the first sign of trouble, the weapon is out and ready to squelch it.

Both of the Murray brothers are cheerful Irishmen who are amused by their countryman Ronan's acerbic wit. James just runs the people end of the saloon, while Martin takes care of the business end.

52. Erin's Restaurant (2)

This bustling restaurant is owned by Martin Murray (see #51) and operated by his three cousins, Mary, Helen and Joan Murray. These three sisters are all fabulous cooks, but Joan is far and away the best, her specialty being her famous Irish stew which brings patrons in from miles around. Helen spends most of her time seating people and waiting on tables, and Mary runs the cash register and manages the place.

All three of the fair-skinned, brown-eyed brunettes are quite happy with their lot. Their skills and weaknesses tend to complement each others' wonderfully. Joan is an inspired and industrious cook. Helen is a loquacious and charming waitress, and Mary is excellent with numbers. And in a pinch, any of the three ladies can substitute for the other. Their no-nonsense attitudes are refreshingly different in a town where most everyone seems to be looking for a way to scam a quick buck.

Together, the three women are quite successful and content. They spend many of their evenings in Murray's Pub (#51) singing tunes from their homeland to the accompaniment of Martin's guitar. Occasionally, the entire family even performs at Esmerelda's (#12) or the Main Theater (#16).

53. Hutton's Photo Studio (2)

Peter Hutton lives above this little building, the first floor of which serves as his photo studio and gallery. Balding and in his early fifties, Pete's a good photographer, although not quite as good as Larry Fillmore down the street (see #24). Pete's major problem is that he's a bit absent minded and tends to lose lose film sometime, forcing him to have to shoot again when the customer comes back to pick up his photos.

Larry riles Pete mercilessly about the number of customers Pete's lost to him. Pete doesn't actually mind losing the business so much as having Larry rub it in his face. One of these days, Fillmore's going to open his mouth once too often, and Pete's going to have to close it for him, but good.

Generally, Pete's a friendly enough guy, if somewhat scatter-brained, and he spends a good deal of his time either shooting pool at the D.T. Saloon (#54) next door or getting his ego soothed by the lovely ladies at the Green Front (#22).

54. The D.T. Saloon (2)

Supposedly "D.T." stands for Dakota Territory, but from the number of drunks that stumble out of this place every night, it might as well be short for delirium tremens. The patrons here are generally the miners who got booted out of every other bar in town and now have nowhere else to go. The D.T. is without a doubt the toughest joint in town, as are it's owners, "Lightning" Dan Anderson and Jeremiah "Hot Shot" Singer. The nicknames are based both on the gunmen's favorite drinks and their prowess with a pistol.

These two desperados set up this joint with the funds garnered in their last bank robbery which took place somewhere in northern New Mexico. Although they're wanted in several southwestern states for rustling, train robbery and bank robbery, they feel fairly safe here in Deadwood, far from the long arm of the law.

Fights are an almost nightly occurrence in this saloon, but Lightning and Hot Shot don't really mind, as long as somebody coughs up for the damages. Those who are reluctant to pay up don't have charges pressed against them, just the barrels of Anderson and Singer's six-guns.

The saloon features two billiards tables and Deadwood's longest running floating poker game. The game's been running 24 hours a day for over three months now and shows no sign of ever ending. As the game is held in a back corner of the bar, the players are able to ignore any potential interruptions, like brawls and gunshots and such.

Familiar Faces at the D.T. include Ronan Lynch (#14), Gunther Gotrekson (#48), Peter Hutton (#53) and the Carson brothers (#56, #57 and #58).

Lightning is a tall, blond-haired man who speaks slowly but menacingly in his Oklahoma drawl. Hot Shot hails from New York, but this fact doesn't seem to have civilized him any more the Lightning. Both men are experienced gunslingers who have no compunction about using their skills to get what they want.

The duo are trying to avoid getting on the wrong side of the law in the Dakotas, however. They treat their customers fairly and equally. If you have money, you're welcome here. If you want a fight, you came to the right place. Just don't mess with the men in charge.

55. Bower's Tailoring and Dry Goods (2)

This store is operated by Rex Bower, who runs the sales department of the shop, and his wife Melissa, who handles the tailoring end of the business. The two of them came from Custer in the first wave of the gold rush, and their business is thriving.

In addition to their tailoring service, the Bowers sell clothes and cloth of all different types, styles and sizes. They also sell some of the finest tents in town. These seven foot tall, four-man structures of green canvas and wooden poles are their most popular items.

Within a few months, the Bowers hope to have completed their house which they're building in Elizabethtown. After they get settled in, raising a family shouldn't be too far behind.

As for Rex and Melissa, there's no doubt as to who wears the pants in this family: she does. Most of the time, Rex can be heard scurrying about the store, muttering, "Yes, dear. Right away, dear." Melissa is domineering and stubborn. She always gets her way, and she made sure that she married a man who knows that.



56. Carson's Barrels

This little shop is where Matt Carson makes the barrels which are used all over town. Matt came to town from Los Angeles with his three brothers after they decided that there was money to be made in Deadwood. On the way to town they decided that they needed more of a grubstake, and so they robbed a train and have been keeping a low profile ever since.

They spend most of their nights playing poker at the D.T. Saloon (#54) down the street. When the gold rush dies off in a few years, the brothers will head back to California. By that time the law should have forgotten about their little escapade, and they'll be able to lead lives of luxury on the coast.

Matt's the oldest and definitely the most level headed of the entire bunch. The money still left from the bank robbery is hidden beneath the floorboards in the Carsons' living room (they live at #69). Unbeknownst to the four brothers, the president of the bank that they robbed has hired the Pinkerton agency to find them. Sometime in the next few weeks, four detectives will enter town and start looking for them.

For more about the Carsons, see #57 and #58.

57. Carson's Smithy

This is where Mark Carson works as a blacksmith. Second oldest of the four brothers, Mark is without a doubt the most headstrong and rambunctious of them all. If anyone is going to blow their cover, it'll be him. In fact, he thinks he already knows how he's going to do it — by robbing the First Bank of Deadwood (#7).

Mark doesn't particularly care about keeping his nose clean. He likes life on the run and doesn't mind if this is the way he'll have to spend the rest of his life. His brothers just don't have the madcap sense of drama that he has. They're all going to die in bed someday — old men without a trace of the youth they once had. Mark's going out in a blaze of glory.

58. Carson's Wainwright Shop

This is where the youngest of the Carsons, Luke and John, build, sell and repair wagons. They do good work and enjoy the business. They know that their brother Mark wants to rob the First Bank of Deadwood (#7), but they've vetoed the plan. They see absolutely no reason to cause problems in their hometown.

Luke and John are identical twins, Luke being the older of the two by a few minutes. Not nearly as ambitious as either of their older brothers, these two would be happy to spend the rest of their lives right here in Deadwood. They've got everything they want, and don't really see any reason to leave.

For more about the Carsons, see #56 and #57.

59. Watson's Stables

This livery and corral is run by Patrick Watson and his twenty year old son Michael who came to Deadwood from Custer in the first wave of the gold rush. There are five horses for rent or sale here, and there's room in the barn for stabling ten more. Occasionally, Pat's wife Josephine lends a hand around the place, but right now she's usually busy at home with Mike's wife Eileen who is now five months pregnant.

Occasionally, Pat and Mike have been known to have a wee bit too much to drink down at the No. 1 Saloon (#15). Pat usually ends up standing on a table, shouting about everything that's gone wrong with the country. Within minutes, Mike inevitably joins him, going off on one tangent or another. Mike's favorite topic of discussion is his theory that it was a conspiracy that killed Lincoln, not just John Wilkes Booth.

If Ronan Lynch should happen to be in the bar at this time, watch out! Suddenly, Furl's got a full-blown political discussion on his hands. These discussion quickly deteriorate into shouting matches, at which point Furl tosses everyone out of the bar, as they've just crossed over from being entertainment to headache material.

No matter how they may rant and rave or what may happen to them in the saloon, Mike and Pat are faithful husbands and good men on the whole. They always make it back home (#68).

60. Home (2)

Alexander and Martha Calhoun live with their son Billy in this well-built, unpainted, clapboard house. Evenings often see the family sitting out on the front porch, enjoying the warm Dakota summer nights. See #11 for more about them.

61. Home (2)

Clem Harker lives on his own in this rickety place. It looks like one man with a length of rope and a strong horse could pull this place over. It's painted green. See #9 for more about him.

62. Home (2)

Jake and Christine Shoudy live in this solidly built, white washed house. Many nights, the Shoudys sit on the porch and sing tunes to each other. See #39 for more about them.

63. Home (2)

Robert and Linda Drayson live in this blue house. Tom Applegate is often eating dinner here with them in the early evenings. See #20 and #40 for more about them.



64. Home (2)

Paul and Ellen Farley live in this well-built, blue house. Most evenings, Paul and Ellen sit out on the front porch, working on their whittling or knitting respectively. See #8 for more about them.

65. Home (2)

Sven and Elizabeth Krespel live in this wonderful, white Victorian-style house. Their two sons, Albert and Frederick, often can be found here in the early evenings, eating dinner with their parents. See #7 for more about them.

66. Home (2)

This fine, red house is where Wilson and Wendy Beckett live. It seems as if they're almost never home, except in the mornings, and then they're usually sleeping. See #16 for more about them.

67. Home (2)

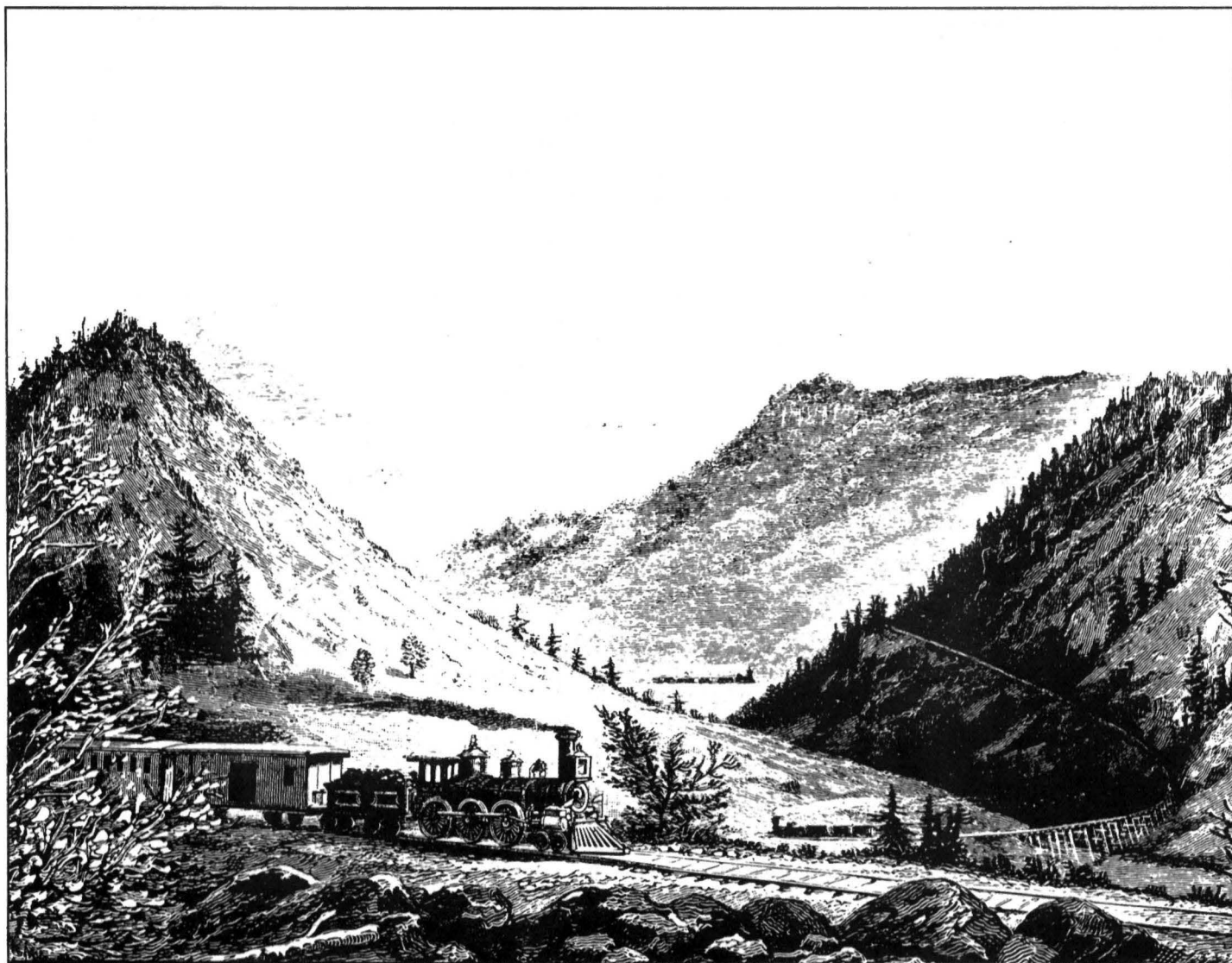
This bright blue clapboard building is where Doug Barkley and Andy Forrest live. Since both of them spend most of their time down at the Dusty Trail (#19), this place is usually empty. See #18 and #19 for more about them.

68. Home (2)

This freshly white-washed, Victorian-style home is where Patrick and Josephine Watson and Michael and Eileen Watson live. Only Josephine and Eileen are home on weekend evenings when their husbands hang out at the No. 1 Saloon (#15). See #59 for more about them.

69. Home (2)

This rough-hewn, unpainted, two-story structure is where the Carson brothers — Matt, Mark, Luke and John — live. Rarely are any of them home. See #56, #57 and #58 for more about them.



15.0 MINI-SCENARIOS

The following mini-scenarios can be used in one-shot adventures or as part of a longer campaign. Although they are set in Deadwood in the year 1876, feel free to adapt them and use them in any campaign setting.

15.1 MIXED-UP MABEL

As the PCs are approaching the Main Hotel (#50), a bedraggled, yet curvaceous young blond woman steps out and begins walking up the street towards them. She is carrying a dirty baby in her arms, and four unwashed ragamuffins tag along after her, the youngest holding onto the hem of her well-worn and faded calico dress. Suddenly, she seems to recognize one of the player characters (determined randomly) and runs up to him calling in a thick Southern accent, "Darling! Oh, my darling! I thought I'd never see you again!"

Upon reaching the PC, she hands him the child and tosses her arms around him, laying a passionate kiss upon his lips. The children follow her close behind screaming, "Daddy! Daddy!" Once somebody calls the PC by name, Mabel will pick up on this and call him by that name. Until then, she uses pet names for him, like "snookums," "honey" and "my little buckaroo."

The player character is not, of course, this woman's husband. She's a desperate young lady — Mabel Markley, by name — who's husband has left her. She is willing to do anything to find a new man, and so has resorted to this underhanded tactic.

If the PC denies being her husband, Mabel will begin crying loudly, and Mickey and Julia Copperfield will come running out of the hotel to see what's going on. By now, a crowd will have formed around the players.

The Copperfields will corroborate Mabel's story, as she spent most of the previous night crying and whining about her husband who has left her. If the dispute gets taken to Ken Monahan to settle the issue, he'll decide in favor of the PC — as long as his friends are willing to vouch for his innocence in this matter — because Mabel has absolutely no evidence to support her claims. Mabel will drop the whole thing at any point in exchange for \$20 so that she and her children can get a start on a life without her no-good, alleged husband.

Mabel is truly in desperate straits. Her real husband was killed in an Indian attack on the road from Custer to Deadwood, and she has no way of supporting herself. When she's not out trying to wrangle innocent strangers into supporting her children, Mabel is actually quite a sweet woman, and given some time, she'd more than likely be able to find a husband in a more orthodox manner.

If anyone bothers to ask, her only morally marketable skill is that she's an excellent seamstress. Inventive players who ask around will find that Sven Krespel of the First Bank of Deadwood (#7) would be willing to loan her the money to start up a seamstress shop, and the Bowers (#55) would be willing to hire her on as well.

15.2 KID WITHOUT A CAUSE

And seemingly without brains, for that matter.

Eugene Marshall is a brash, hot-headed, brown-haired, freckle-faced young man out to establish a reputation for himself as an awesomely fast gunslinger. Eugene wears a black shirt and pants, both cleaned and pressed, a fashionable black Stetson and shiny black boots. This young man reeks of the money he inherited when his grandfather died.

When Eugene left Saint Louis to seek his fame, it was not with his father's blessings. However, if Eugene is killed, his father will surely spare no expense to track down his son's killers and ensure that justice is done.

Eugene thinks he's hot stuff because he's managed to become a first level Gunslinger by practicing on tin cans and hunting rabbits. Other than that, he's a fairly unremarkable person. Actually, if he wasn't so foolhardy (i.e., downright stupid), he might live long enough make a decent gunfighter someday. As it is, he'll be lucky to see his nineteenth birthday next week.

If the PCs have been in any gunfights in town at all, or if they've even just bragged about being a fast or a good shot, sooner or later Eugene will catch up to the fastest of them and challenge him to a showdown. If possible, Eugene will wait until he can get the PC alone, but if it doesn't seem like this will ever happen, he'll simply track down the PC's party and call his intended opponent out.

Eugene will draw and fire, even if his opponent refuses to.

None of the townspeople will interfere with Eugene. They think that this is a private matter between him and the PC, who must have done something to offend the aspiring young gunslinger.

If Eugene wins, he tells Ken Monahan some story about how the PC killed his brother in New Mexico last year. Once he's cleared of any wrongdoing, he heads down to the D.T. Saloon (#54) to booze it up and brag about his feat.

If Eugene loses, the PC will be cleared of any wrongdoing, as he clearly was defending himself. If the punk lives, he'll either follow the PC around, asking the gunman to teach him everything he knows, or — if the PCs snub him — he'll crawl off to lick his wounds and plot his revenge.

If Eugene dies, some Pinkertons employed by his father will be in town within a week to ascertain exactly what happened. More than likely, they'll come to the same conclusion as everyone else in town: Eugene got what he deserved.

15.3 PRESENTING "WILD MAN" YANEZ

In the field across the street from the town hall, a miner turned showman named Dick Nensel has set up a temporary boxing ring. He is offering a \$50 reward to anyone who can knock out his champion Dennis "Wild Man" Yanez. It only costs \$10 to try it, and one fight is held at noon each day. If someone cares to try their prowess in the ring more immediately, all they need do is outbid the person who was scheduled for that day.

Dick is a bright-eyed young man of slender build, dressed sharply in a derby, shirtsleeves, a vest and pinstriped grey slacks. His voice is loud and clear and carries well, and his manner is affable.

His companion, Wild Man Yanez, towers above him, a hulking brute of a man. A mane of long, fiery hair flows from his head, and his vicious grin, punctuated by several broken teeth, is enough to strike fear into the hearts of the bravest cowboy. He bellows menacingly at anyone foolish enough to accept his manager's offer and mocks those too cowardly to try.

Dennis is actually an intelligent and shrewd boxer, but he likes putting on the Wild Man act. Besides, it actually helps to drum up business. Who wants to pay \$10 to fight a shrinking violet? No matter what the outcome of the fight, Dennis always makes sure that the crowd gets a good show.

The ring is basically three lengths of rope tied around four posts to form a three-tiered box, similar to that of a real ring.

Before the fight, Dick takes any and all bets against his man. He gives only even odds, and can cover up to \$500 in total.

Dennis is a hulking behemoth of a man, standing almost six and a half feet tall and weighing in at 250 pounds. Any man who beats him in a fair fight will get the money and earn the big man's undying respect.

After the fight, the duo can usually be found celebrating down at the Belle Union Saloon (#49) or at the D.T. Saloon (#54). Dennis has yet to lose a fight in this town, but the Wild Man still has challengers lining up around the block. Next Saturday night (Dick and Dennis never fight on Sunday), Dennis is going to challenge Gunther Gotrekson (#48) to a drinking contest with a \$50 pot.

Dick and Dennis are staying in the Main Hotel (#50).

DENNIS "WILD MAN" YANEZ									
Hits: 70		Melee: 70 MAST II			Fire: 35 w/gun				
AT(DB): 1(0)		MovM: 0			BaseRate: 50'				
Lvl: 5		Profession: None							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
98	50	75	50	50	90	60	80	50	50
Skills				Bonuses					
Adrenal Move (Speed)				40					
Brawling				50					
Driving				10					
First Aid				5					
Perception				45					
Riding				10					
Stalking & Hiding				5					
Wrestling				45					

15.4 DR. EBENEZER HAZEL'S POTENT PANACEA

As the characters pass down Main Street and into South Deadwood, a handsome middle-aged man dressed a fine black suit and a matching silk top hat steps forward to accost them. "Howdy, there, gentlemen! May I perchance have an opportunity to pique your powerful curiosities with the introduction of this wild and wonderful concoction known to the world as Dr. Ebenezer Hazel's Potent Panacea, the Cure for All that Ails You?"

Doc Hazel, as he's affectionately called by the ladies of the Green Front (#22), is here in town for a limited time to make available to the good people of Deadwood the potion that he's brewed up after many long hard hours of research in his laboratory out East. It's the bargain of a lifetime at only \$5.00 a bottle.

The potion is actually watered-down whiskey flavored with chocolate and a healthy dose of menthol. It'll clear out your sinuses in a matter of seconds and give you a sugar rush along with a good healthy glow, but actually has no proven medicinal value other than as an anaesthetic when taken in quantity.

Doc likes to flex his vocabulary to impress the yokels, and it usually works. Sometimes he even likes to toss in multi-syllabic words of his own invention (e.g., dispatulated, hydroferric and superiorlicious), secure in the knowledge that few in the town are well-read or -spoken enough to catch his private joke. Remember, even if the players catch onto this, the same does not necessarily hold true for their characters who are more than likely far less well educated.

Other than his condescending attitude towards the less intelligent members of the Deadwood community, Doc Hazel's a good, although not completely honest man, and he would never do anything to directly cause someone harm, nor would he take money from a person who needed it more than he. He's friendly, humorous, a heck of a conversationalist and a born salesman. With enough inspiration, this man could sell dirt to the miners.

While he's not making his pitch, Doc Hazel can be found sipping beers and playing cards at the Dusty Trail Saloon (#19). Doc has already run into Ronan Lynch (#14), and he realized that he only had a few days left in town before Ronan splashed the truth about his concoction all over town. Doc wasn't too surprised by this, and really didn't mind so much, as he was only stopping through town on his way from Minneapolis to Seattle.

Doc offered to purchase an ad in the Pioneer in exchange for Ronan's silence on the contents of his potion. Ronan exploded at him, telling him he was lucky that the newspaperman didn't run a special exposé edition that day. Doc's planning on heading out of town early tomorrow, but tonight he's staying at the Franklin Hotel (#13).

15.5 THAR'S GOLD IN THEM THAR HILLS!

Sol Wrigley is a man down on his luck. Four months ago, he sold everything he owned and set off for Deadwood to try his hand at mining for gold, and like everything else in his life, it just didn't pan out. He's about to leave town, but as a last effort to make even a little bit of cash out of this entire fiasco, he's decided to sell off his claim.

Unfortunately, his claim isn't worth a dime. In three months, he hasn't found a single trace of gold on his property. He has, however, rented out his good friend Potato Creek Johnny's 7.5 ounce gold nugget (see 13.0 Characters for detail on Johnny).

Sol's hanging around in the D.T. Saloon (#54), just waiting for someone new to town to roll in for a drink. When he sees the players, Sol motions for them to come over to his table. When he gets them to sit down, he spills out this story.

"I came here a few months ago, looking for gold, like most people in these parts. I set up a claim about ten miles up the creek from here and panned and panned for weeks on end. I was just about to give up, when three days ago — jackpot! — I found the biggest nugget I've ever seen. Could be the biggest one ever.

"Unfortunately, yesterday, I got word that my wife, who I left behind in San Francisco, is dying, leaving my three children with no one to take care of them.

"Now, as much as I hate to leave at a time like this, I got to go home — back to see my wife before she dies, and to raise my poor motherless kids. I'd keep my strike a secret and come back for the gold later, if I wasn't absolutely sure that some unscrupulous devil would come along and hornswoggle my claim. So instead, I'm looking to sell it.

"You seem like good men to me. And I want to make sure that this claim does somebody some good — somebody I chose, that is. And I'm willing to part with it for only two hundred dollars."

Sol is willing to let himself get haggled down to \$100, telling the PCs that if they get a single nugget even half the size of the one he found, they'll be able to make back their investment. If they ask about his find, Sol will show them Potato Creek Johnny's nugget. It's huge — the largest ever found in the Black Hills to date.

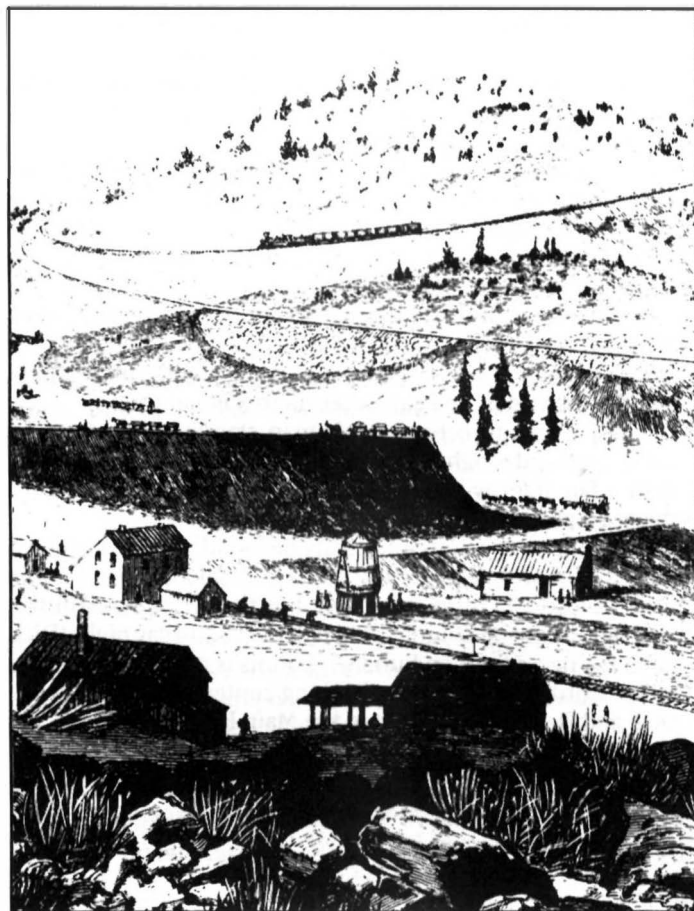
At the very worst, Sol's willing to trade for as much cash as the PCs have (not less than \$25) and a good horse with saddle, bridle and pads. He tells the PCs that he'd show them the claim himself, but he's really in a hurry to get out of town. For an extra \$10, he'll even toss in all his mining gear. (Actually, he can be talked into tossing this in for free if the PCs haggle well enough.)

If the PCs don't buy the claim, Sol sells it to someone else within the hour. If the PCs pay up, Sol signs over his claim to them and gives them specific instructions as to where it is as the territory it covers. In either case, within next few hours Sol returns Johnny's nugget to him and heads out of town quickly and rather unceremoniously.

If the PCs wander into the No. 1 saloon (#49) anytime at least five hours after they leave Sol, Potato Creek Johnny is in there drinking up a storm. After a while, he spots them and offers to show them his gigantic gold nugget (which is now tightly wrapped up in a bright blue silk bandana) in exchange for a drink. At this point, Johnny's been drinking for several hours, and it takes at least four drinks before he can figure out all of the knots in the bandana.

The PCs will easily recognize the nugget. Sol's got at least a three hours head start on them (four, if they bought the claim). If, through some stretch of the imagination, the PCs ever manage to catch up with him, he refunds their money and pleads for his life, explaining the dire straits which have fallen upon him and protesting to his dying breath that the bit about his dying wife and poor children is true.

If the PCs check out the claim, they'll find that it's been fairly well worked over the last few months, and it is absolutely worthless. If the characters have come out of this swindle with little but the shirts on their backs, the GM may, if he's feeling particularly generous, allow them to find some gold, although it should be well hidden and take them many days to dig up.



15.6 THE STICK-UP

If one or two PCs are wandering town at night by themselves and they wander down Main Street and into South Deadwood, they hear a voice come from the alley between Fillmore's Photo Studio (#24) and the Yellow Nugget Saloon (#25). "Psst! Hey, buddy!" it says, "C'mere. I got something for you."

If the PCs are actually foolish enough to fall for this, they deserve to get robbed. As the PCs step into the alley, Joe Schill and Mark Nosek, the two thugs who are waiting for them, reveal their pistols and demand that the PCs empty their pockets.

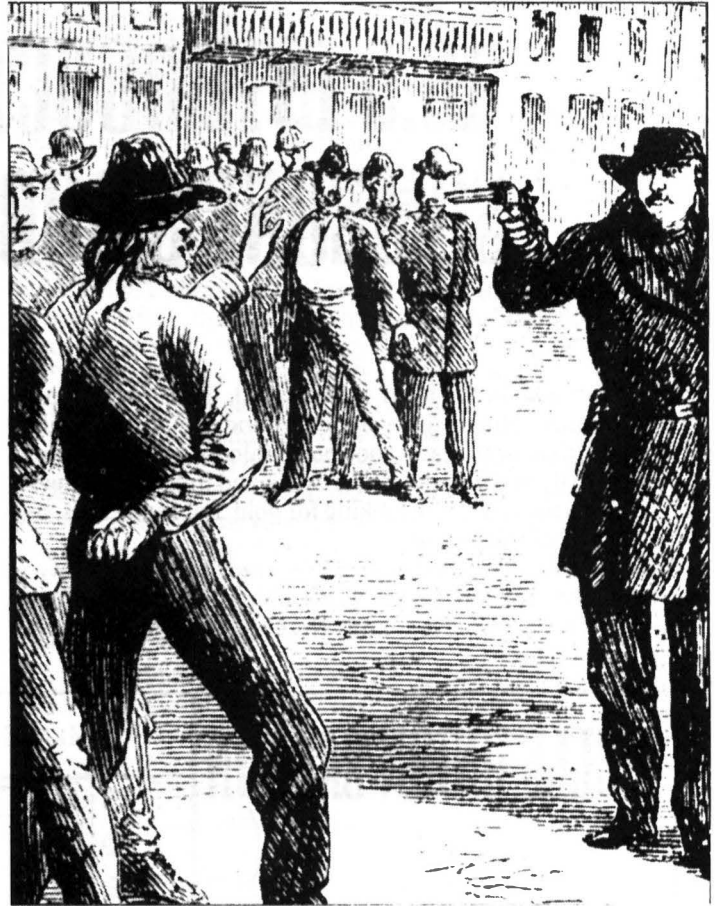
These two aren't messing around here; they really will shoot if the PCs make any sudden moves. In their eyes, money can be taken more easily from a dead body than a live one. Of course, the noise would attract unwanted attention, so they're trying to do this the easy way.

If the PCs draw their weapons before entering the alley, the thugs hide their guns behind their backs, and Mark says, "Oh, I'm sorry. I thought you were someone else."

If the PCs ignore the whispered beckoning and continue on their way, nothing happens.

Joe is carrying two single-action .45 caliber revolvers. Mark has a similar pistol on him, but he's holding a double-barreled scattergun at present.

Mark and Joe are basically two thugs who rode into town the night before and will be gone before sunrise. They just want to make a few quick, painless robberies and then leave. The PCs are to be their last victims. After this encounter, the two will mount up and ride for Yankton.



MARK NOSEK & JOE SCHILL

Hits: 65	Melee: 60 w/knife	Fire: 80 w/gun
AT(DB): 1(5)	MovM: +5	BaseRate: 55'
Lvl: 5	Profession: Gunslinger	

Stats

St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
50	80	50	50	50	50	80	50	50	50

Skills

Bonuses

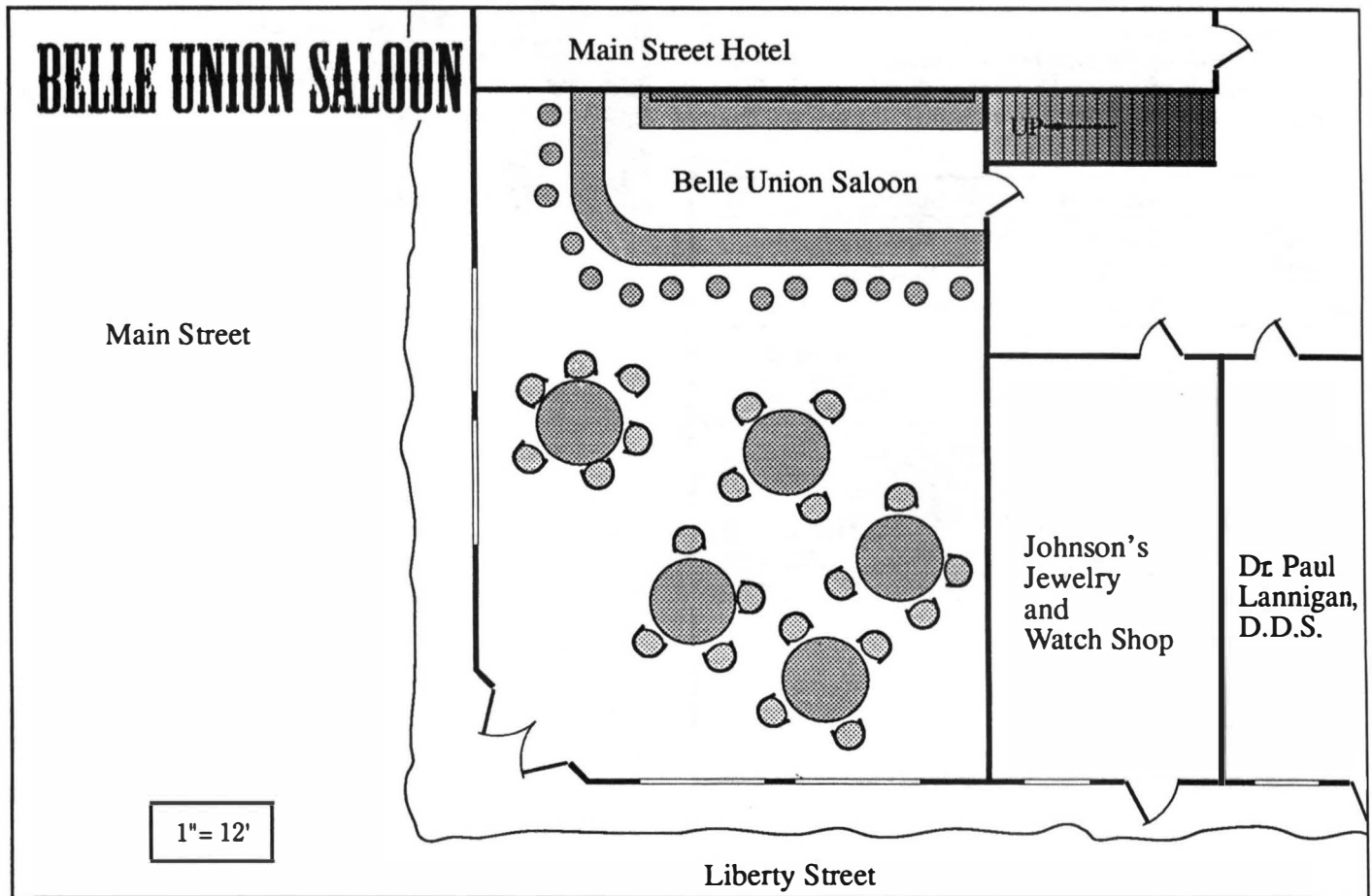
Adrenal Moves (Speed)	30
Brawling	30
Driving	15
First Aid	25
Perception	35
Quick Draw	40
Riding	30
Survival	25
Stalking and Hiding	20
Wrestling	15

16.0 INTRODUCTORY SCENARIO: SOMEONE'S ROBBING THE BANK!

As the sun sets on the town of Deadwood, lights spring up all across the gulch. Miners form circles around campfires, families settle down to eat or to read a good book, saloons become pools of brilliant activity in the darkness. On worn and tired horses, seven men ride into town. They're looking for gold, not in the hills, but in the pockets of the people.

These men are hardened desperados, ready to kill to get what they want. They are Ben, Bart and Cole Bolton, Pat Cooney, Brian Kristofek, David Reeves and Nick Lucey, and they're not staying long.

The Bolton gang has ridden into town, and they're looking to make themselves some quick and easy cash. Because of the number of people in town, they're afraid to just ride on in and make a direct attack against the bank in broad daylight, but Ben Bolton, the leader of the gang, has come up with a plan he thinks is foolproof.



16.1 THE BRAWL

One day, while the PCs are in one of the local saloons (it doesn't matter which one, although a map of the Belle Union (#49) is provided) about three hours before sunset (around 6:00 pm), Bart Bolton walks into the bar and orders a drink — whiskey straight up, and leave the bottle. After looking around for a few minutes, Bart downs his shot, picks the weakest looking of the PCs and says, "Mister, I don't like the way you look."

It doesn't matter what the PCs try to calm Bart Down, this man is looking for a fight, and he's going to get it. "I don't like the way you smell! In fact, I don't even like the way your mother smells in the morning!"

As soon as one member of the group makes a smart-aleck remark or anything that might possibly be construed as one, Bart says, "Oh, yeah?" and takes a poke at him.

Bart is not alone in the bar. Nick Lucey, another member of the gang, is sitting at the end of the bar nearest the street. Soon after Bart initiates the fight, Nick slips his left hand into his brass knuckles and circles around the fight until he's in position to take one of the characters from behind. Then he leaps into the fray.

If Bart gets any opportunity to do so, he grabs the bottle off of the bar and uses it as a weapon. Neither Nick nor Bart will go for their guns unless one of the players does first. They want a loud, obnoxious brawl, not a gunfight.

There are other people in the bar in addition to the PCs, Nick and Bart. Wild Bill Hickok is playing cards at the table in the northeast corner. He has his back to the wall. Ralph Carpenter, Stuart Wilkinson, Poker Alice and Johnny Slaughter are also there. Treat Ralph and Stuart as common folk. Full descriptions for Hickok, Alice and Slaughter are in 13.0 Characters.

Any of the other tables at which the PCs are not sitting are occupied by enough miners to fill every chair in the saloon. Additionally, there are two others sitting at the bar. Hicks is standing behind the bar, and Hobbes is sitting on a stool across from him.

No one interferes with the fight unless someone gets tossed on top of them or their table. Common reasons to get involved are, "You spilled my drink!" or "You ruined our poker game!"

No one will pull a gun or a knife unless the PCs do. At that point, every table in the saloon gets overturned, and the people who were sitting duck behind their tables and draw their guns. Patrons sitting at the bar jump over the bar and hide behind it while drawing their guns. No patron will fire at anyone who is not pointing a gun in his direction.

Two minutes after the brawl begins, no matter who is winning or if the fight's even still going, the PCs hear a shout from the streets. "Hey, someone's robbing the bank!"

16.2 THE ROBBERY

As soon as the rest of the gang saw Bart walk into the saloon down the street, they launched their assault on the bank. They busted open the back door with an axe and then ran inside and blew open the safe. The explosion alerted the Krespel brothers who were on the third floor.

Al and Fred went downstairs to investigate. Al called out and asked, "What's going on here?" The only answer he got was a bullet in his belly. Fred returned fire and managed to shoot two of the outlaws before they pinned him down behind the loans and acquisitions desk.

Then the robbers ran out of the bank's front door, jumped on their horses and rode the hell out of town.

Note that it's possible that the PCs have figured out what's going on or just happen to be in the area of the bank for one reason or another. If this happens and the PCs are alert, let them make an attempt at foiling the robbery. If they succeed, which is unlikely, move immediately to 16.7 Resolution.

16.3 THE CHASE

As the bandits head out of town, Fred leaps out of the bank and empties his gun at them. His first shots miss, and the bandits are soon out of range. Fred looks around and jumps onto his horse.

"I need some brave men," he shouts, looking down the street at the players if they haven't already joined him. "\$500 a head for each of those outlaws. If you're with me, mount up. I'm leaving right now."

None of the other residents of Deadwood are willing to join the young man. As far as most of them can see, it's really none of their business, and those people who did have money in the bank aren't gunfighters of any kind. It's up to the PCs to lend a hand.

As soon as everyone who's going to join has done so, Fred leads the group out of town. He will go alone if no one else is willing to lend a hand. If so, his body will be found on the road to Montana the next day.

Treat Fred as a 1st level Gunslinger (section 13.1).

If at any point in this part of the scenario, any of the PCs say that they are trying to keep an eye on Bart or Nick (and Bart and Nick are not dead or unconscious), have them attempt a Perception roll to spot the two outlaws sneaking off in the other direction.

16.4 THE AMBUSH

Cole and David have been shot (-15 hits each). This is slowing the outlaws down a bit. So much so, that the rest of the gang knows that if they don't leave the two injured men, the posse is sure to catch up with them soon.

There is honor among these thieves. They've been terrorizing neighborhoods together since they were children. If they can't outrun the posse, they're just going to have to shoot them down.

The outlaws position themselves for an ambush on either side of a gulch that the trail winds its way through. Any PC who says that he's looking out for an ambush should be given a Perception roll as they approach this part of the gulch. A successful roll means that the PC has spotted one of the outlaws (determined randomly).

Ben is the one who shot Al Krespel. He thinks he killed the boy and so will fight to the death, as he figures that if he gets caught, it's the gallows for him. He'd rather go out in a blaze of glory.

The others will fight until they are either unconscious, dead or has suffered an impairing wound. None of them will surrender (after suffering an impairing wound) until Ben is out of the fight.

Fred Krespel fights until the death. He absolutely refuses to go home empty-handed.

16.5 THE TRIP BACK

Play this encounter only if Bart or Nick manage to leave the saloon unnoticed.

Bart and Nick, who should have recovered as much as they can in the short amount of time since the bar brawl, left town soon after the posse. When they heard the gunfight (assuming the ambush went down), they assumed things had gone from bad to worse for the gang and decided to mask themselves with bandanas and set up another ambush just around a bend in the gulch to take care of any survivors.

PCs have the same opportunity to detect this ambush as they did in 16.4 Ambush.

If no one comes toward the town in fifteen minutes, Bart and Nick will assume that their friends won the battle. They will then saddle up and try to catch up with them as quickly as possible.

If the PCs won and Nick and Bart are severely outnumbered, the duo heads back to town. They'll try to break their friends out of jail later.

If it appears that it'll be a fairly even fight, Nick and Bart wait until the PCs are in the worst tactical position and then open fire on them.

If it looks as though the PCs won't be able to put up much of a fight, the bandits will announce themselves and give the PCs the option of surrendering. If at this point, the PCs hold any captured outlaws hostage, Nick and Bart head for the hills. They'll attempt a jailbreak later.

If Fred realizes that he and the PCs have no chance to survive a gunfight with the two outlaws, he will grudgingly go along with the PCs if they decide to surrender. The outlaws tell Fred and the PCs to throw down their guns and put their hands in the air. Then they relieve them of the rest of their weapons, tie them up and toss a knife onto the ground about fifty yards down the road. The surviving outlaws then grab all of the horses (including the PCs') and head for the hills.

16.6 FOLLOWING BART AND NICK

If the PCs decide to follow Bart and Nick instead of heading out with the posse, Nick and Bart will rendezvous with the other bandits.

If the PCs didn't bother to stop Fred from rushing off after the bandits, they'll hear gunshots as they approach the gulch: the sounds of Fred's demise. Bart and Nick will then set up as in 16.5 The Trip Back. If nothing happens for fifteen minutes, Bart and Nick will assume the bandits won the gunfight. They will then saddle up and try to catch up with their friends.

Eventually, Bart and Nick will catch up with their friends. Soon after, the bandits, realizing that no one else is following them, will set up camp for the night. Although they will always have at least one man on watch while the others sleep, this is the perfect time for the PCs to attack, if they have not already done so.

16.7 RESOLUTION

Surviving PCs get to split the reward for any outlaws they captured or killed. If they manage to bring back the stolen cash, they get an additional \$500.

Fred doesn't get any of the money, but he does ask the group what they intend to do from here. If it's anything remotely dangerous, romantic and on the right side of the law (e.g., becoming lawmen or bounty hunters), he asks if he can join up with them.

ANY MEMBER OF THE BOLTON GANG									
Hits: 35		Melee: 25 w/knife			Fire: 35 w/gun				
AT(DB): 1(5)		MovM: +5			BaseRate: 55'				
Lvl: 2		Profession: Gunslinger							
Stats									
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re
50	80	50	50	50	50	80	50	50	50
Skills									
Adrenal Moves (Speed)					20				
Brawling					20				
Driving					5				
First Aid					5				
Gambling					15				
Perception					15				
Quick Draw					25				
Riding					10				
Survival					5				
Stalking & Hiding					15				
Wrestling					10				

17.0 THE GREAT CLAIM JUMP

The Great Claim Jump is a complete adventure designed for approximately 6 characters. The game starts in Deadwood and ends there as well. The main players in this scenario (besides the PCs, of course) are the Carson brothers of Deadwood (see building descriptions #57-#59 and #69).

17.1 BACKGROUND

It's late September in Deadwood, 1876. The town's population has grown to somewhere just short of 30,000 people. Miners have flooded the area, laying claim to just about every square inch of land in the entire area. This boom town is bustling like no other city in the West.

Right about now, though, people are starting to settle in for the long, hard winter ahead. Shacks are going up where tents once stood. Firewood and coal have become precious commodities. And there's not a man in town who knows how to wield a hammer who hasn't been spending his every waking moment helping to put together one sort of building or another.

Milo Karseboom (see 14.0 Deadwood #4) has been doing double time as both assayer and claims officer for the last six months or so. He's got enough papers in his cabinet to sink a ship, but it's time for the papers to be filed in a proper state capitol where they'll be safe, instead of rotting away in this boom town where life is all too cheap.

At the request and the funding of the Miners' Association of Deadwood, Milo has agreed to hire on a group of men to guard the papers on their way from Deadwood to Omaha, Nebraska. The couriers route will take them from Deadwood to Fort Laramie, Wyoming, where they'll hop a train that hooks up with the Union Pacific Railroad in western Nebraska. From there it's a straight shot to Omaha, where the claim papers will be kept on file until South Dakota becomes a state.

THE SET-UP

The PCs, along with Fritz Sandleman, Clayton Leonard, Don Justin and a grizzled old tracker named Rube McLandry, are hired by Karseboom to take the claim papers to Omaha. Pay for the job is \$5/day plus expenses. The trip should take about 2 weeks, ten of those days being on horseback going from Deadwood to Fort Laramie and back. Payment is upon the safe arrival of the papers in Omaha. Milo is going with the couriers so that, after the trip, he can visit his wife in Kansas while the PCs return home.

The trip to Fort Laramie is fairly uneventful. If you like, you can have the PCs spot groups of cowboys driving cattle, Indian scouts watching them from far hills, etc., but they should have no large encounters. Once they get on the train, things will be lively enough.

THE PLOT

The Carson brothers have decided that the chance to steal all of the claim papers is just too good. They've hired on a man named Fritz Sandleman to arrange for the train to be robbed on the way from Fort Laramie to the Union Pacific Railway.

Don and Clayton were both recommended to Milo by Mayor Franklin himself. And upon the Carsons' vouching for Fritz, Milo hired him on as one of the guards as well.

While Don and Clayton are friendly enough on the trip to the rail head, and willing to shoot the breeze with the PCs for hours, Fritz is noticeably more reticent.

After getting the guard job, Fritz then rounded up a gang of desperados and let them know that the train was ripe for a robbery, and in fact, that he'd guarantee no resistance from any train guards, as he would be on the train.

It's at this point that the adventure begins.

Ideally, Fritz then manages to get the papers and get off of the train while the rest of the gang unwittingly provides cover for his little escapade by trying to rob the train. From there, Fritz proceeds north to the town of Custer, South Dakota where his father lives. Just outside of town, Fritz gives the papers to Mark Carson in exchange for his payment and a fresh horse. Fritz's new horse is grey. His other was white.

From there, Mark makes his way to Deadwood where he and his brothers will look over the claim papers and forge new ones for the most profitable of the claims — papers which state that the Carsons are the rightful owners of the property. These papers will end up in Omaha by the end of the week.

17.2 THE GREAT TRAIN ROBBERY

This section of the adventure details events surrounding the train.

THE TRAIN

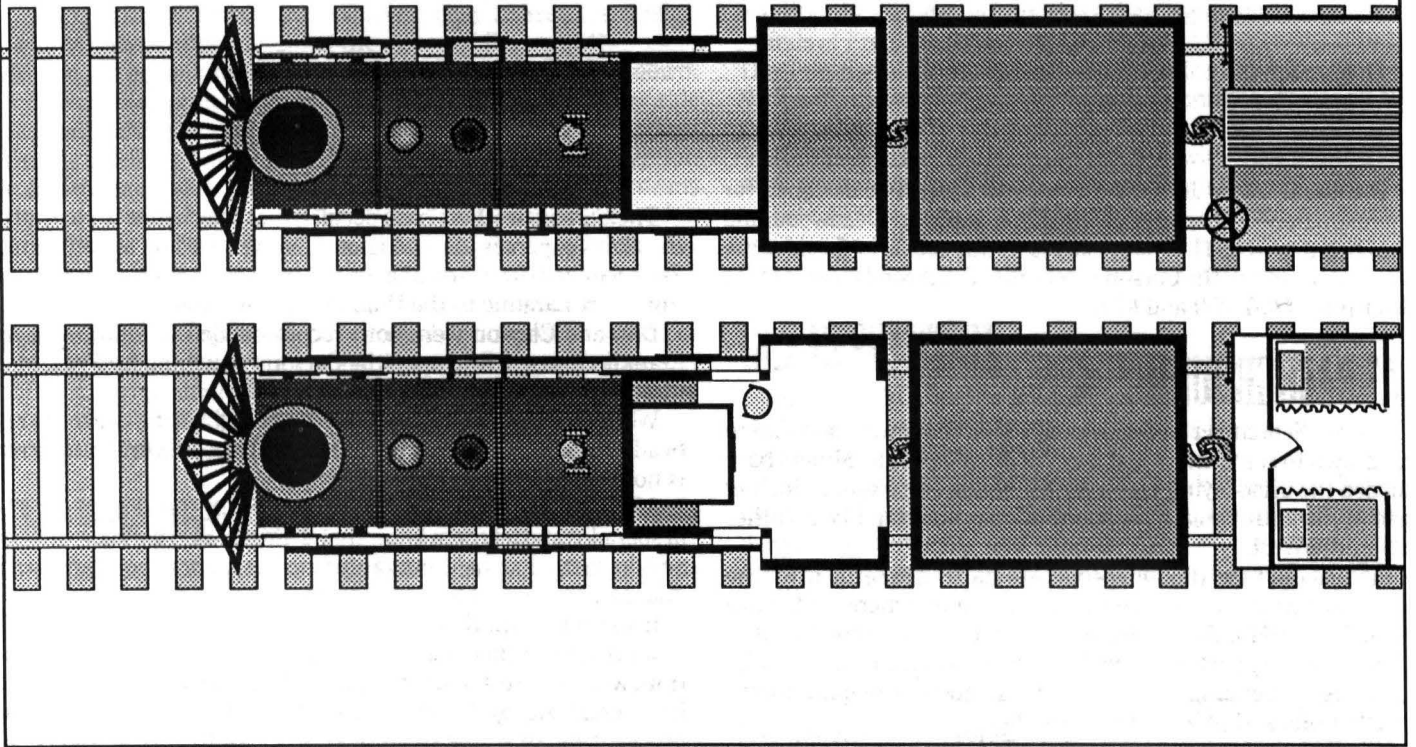
The train consists of twelve cars in total. At the time of the robbery (see below) the train is only moving at a little over 20 mph. The descriptions below run from the engine to the caboose in order.

1. Engine

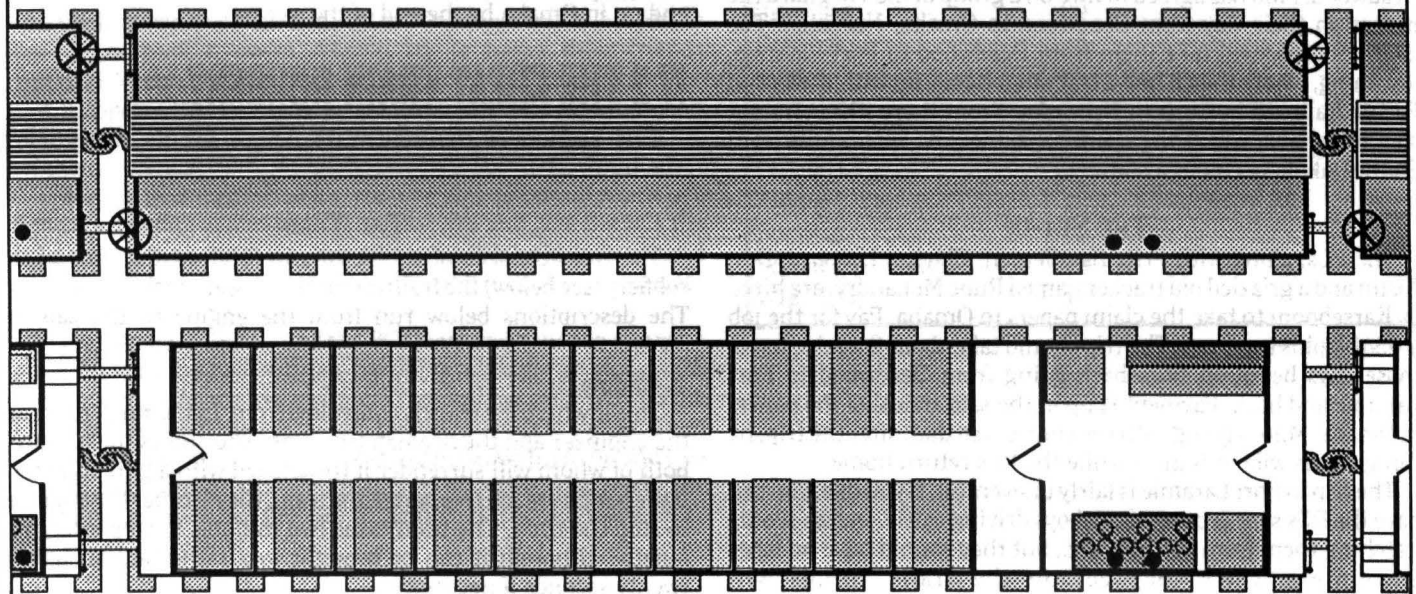
This is where the train is controlled from. In the small room are the engineer and the fireman (the man who stokes the furnace), both of whom will surrender if threatened with a gun or a knife. If the bandits reach this part of the train, they'll order the engineer to stop the train. The train takes two minutes to stop safely and quietly, although it can be brought to a rather abrupt halt in twenty seconds if necessary.

ENGINE

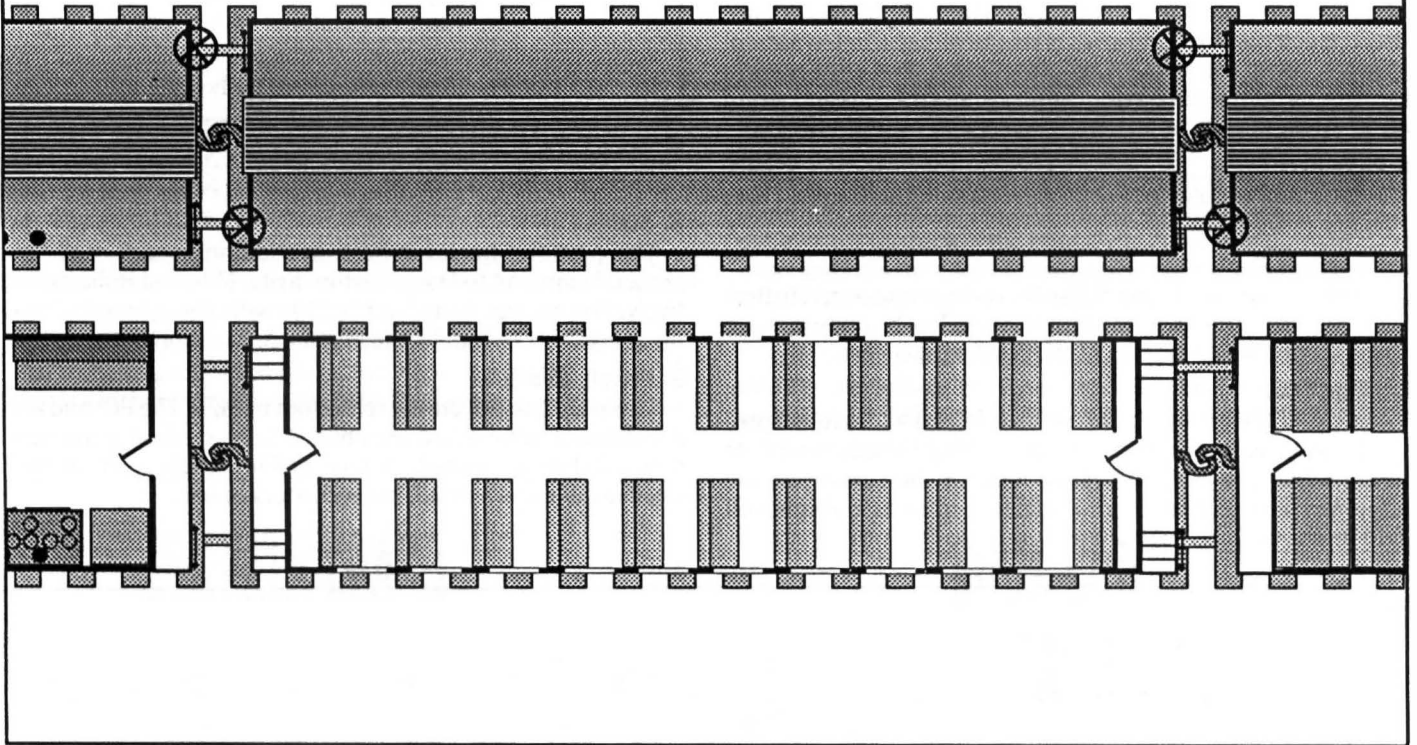
COAL CAR



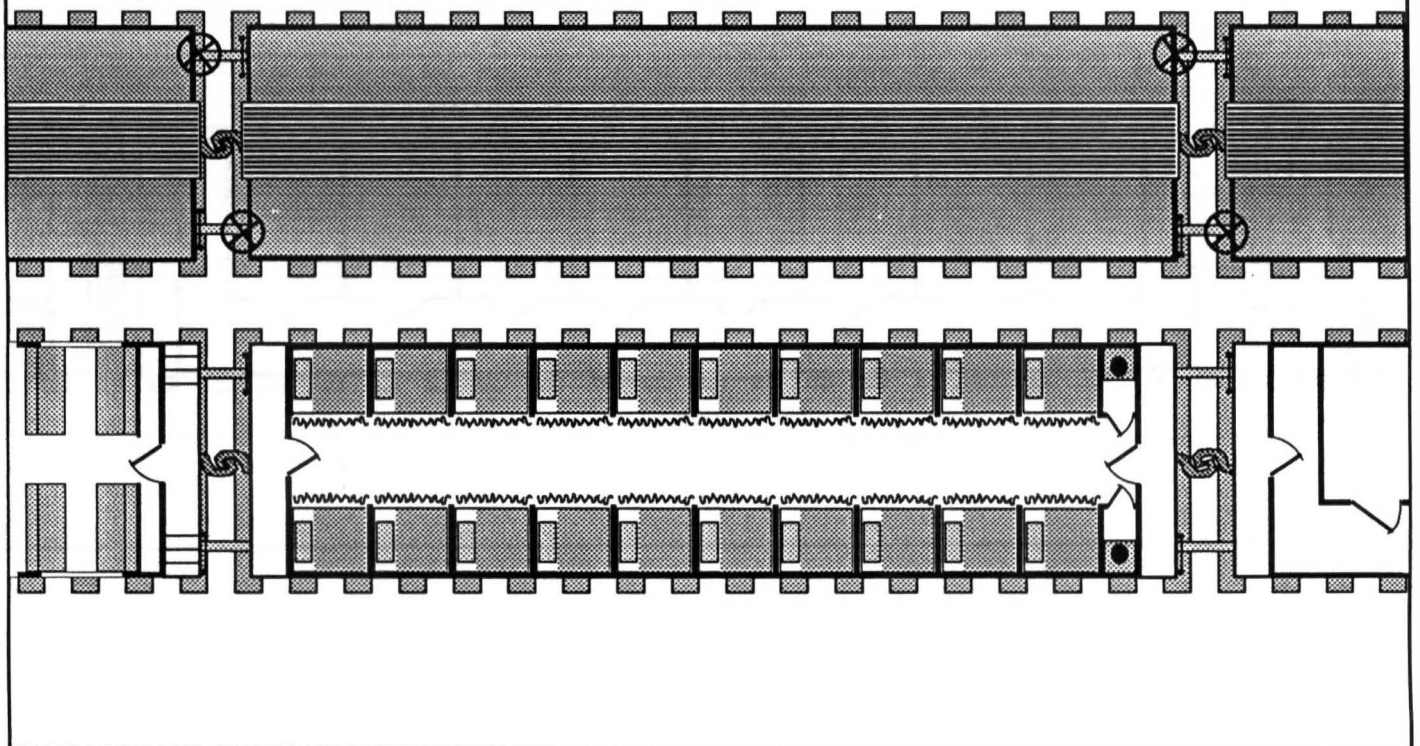
DINING CAR



PASSENGER CAR



SLEEPER CAR



2. Coal Car

This is where the coal which is used to fuel the train's engine is kept. (Surprise, surprise!)

3. Dining Car

Mediocre breakfast, lunches and dinners are served to the passengers here. There are two rows of ten dining booths, one on each side of the train. Each booth can seat four adults comfortably. The conductor is here, eating his breakfast along with ten passengers — six men, two women and two children. Two waiters are in the main part of the car, serving the meals, and the cook and a third waiter are in the kitchen.

4. Passenger Car

This is simply a car with bench-like seats along both sides. There is no one in this car.

5. Passenger Car

This is just like car #4, except that there is a young couple in here who have just finished watching the sunrise. Two businessmen are having an intense discussion in the rear, right corner.

6. Sleeper Car

Also called a Pullman Car, this is a sleeping car with a row of two-tiered, curtained bunks on either side, making 40 beds in total. At the time that the robbery begins, most of the passengers are asleep. Any time a character draws aside the curtains to a bunk, roll 1D10 on the table below.

OCCUPANCY OF A TRAIN BED	
Roll	Result
1-3	Empty (no occupant)
4-5	Empty (occupant is elsewhere on the train)
6-7	Man (will fight an unarmed assailant)
8	Woman with 1 or 2 children (will scream for help)
9	Woman (will scream for help)
10	1 or 2 children (will scream for help)

7. Sleeper Car

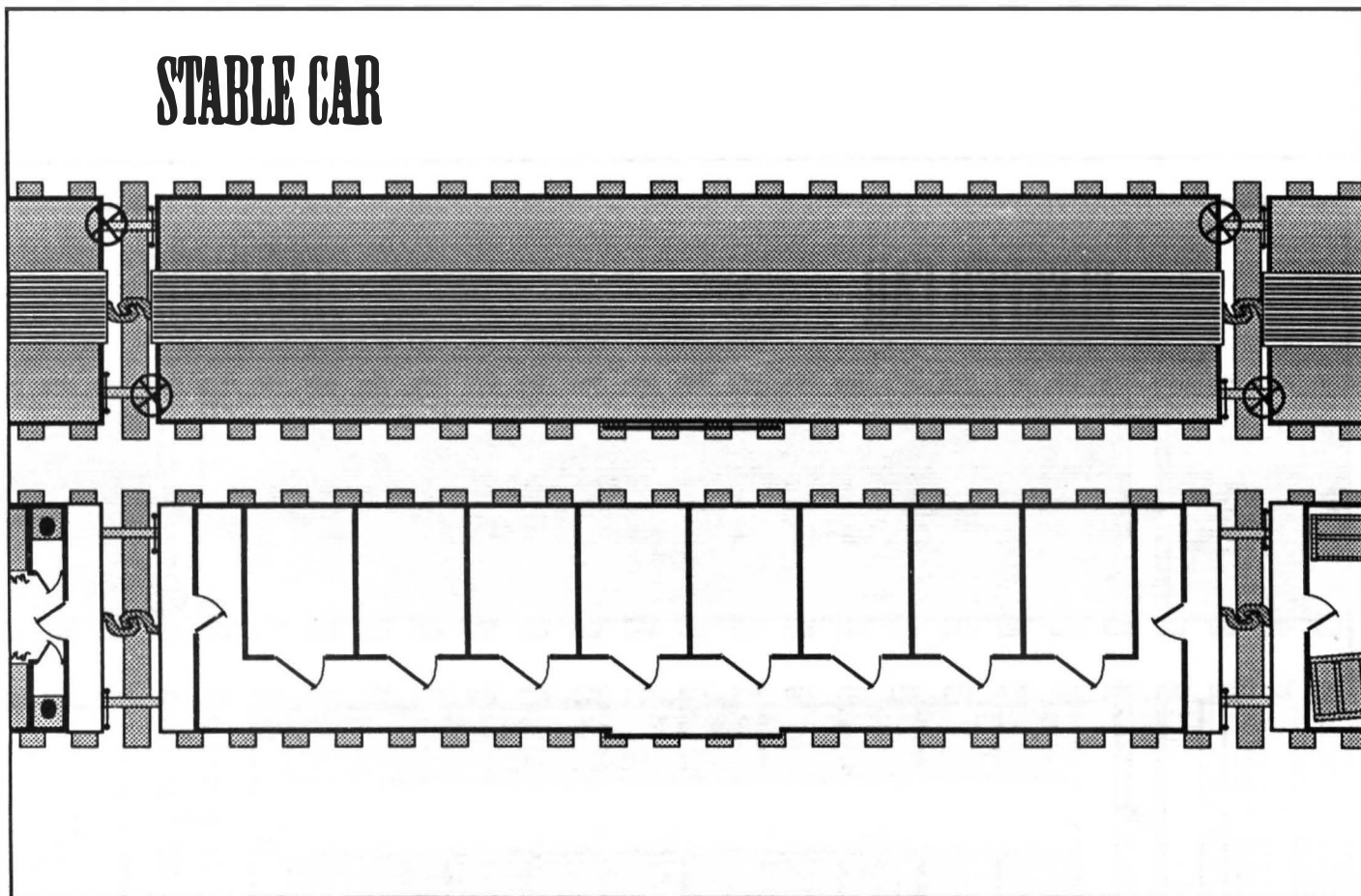
This car is just like car #6.

8. Stable Car

There are five horses in here, in addition to each of the PCs' horses, belonging to Don, Clayton, Fritz, Milo and Rube, respectively. The car was rented out by Milo with the substantial funds made available to him by the Miners' Association of Deadwood.

9. Private Coach

This is a plush private car rented out by Milo. The PCs and Rube stand guard in here and are obliged to be ready at a moment's notice. In here are six beds, a stove, a table with six chairs, a couch, a coffee table and a small, but well-stocked bar.



10. Mail Car

This is where the U.S. Mail is kept during the train ride. It's also where Milo is holed up with the papers he's so worried about. Don and Clayton are usually in here as well, except for times when they head into the private car for a break. The three spend most of their time whiling away the hours over a game of cards.

11. Baggage Car

This is where the passengers' luggage is kept, along with any other small bits of freight the railroad has contracted to carry. Most of it is antique furniture on its way to a wealthy rancher in Seattle. Fritz spends most of his time sleeping in the chair in the front part of the car. After all, he knows when the trouble's going to begin (see below).

12. The Caboose

This is where the train's two brakemen sleep and eat. They're friendly enough fellows in their mid-twenties, and they're always eager to answer any question or simply lend a hand. The furnishings consist of four beds, a table with six chairs, a stove and a desk with a chair. Under each of the two beds nearest the rear of the train is a locker containing one of the brakemen's personal effects.

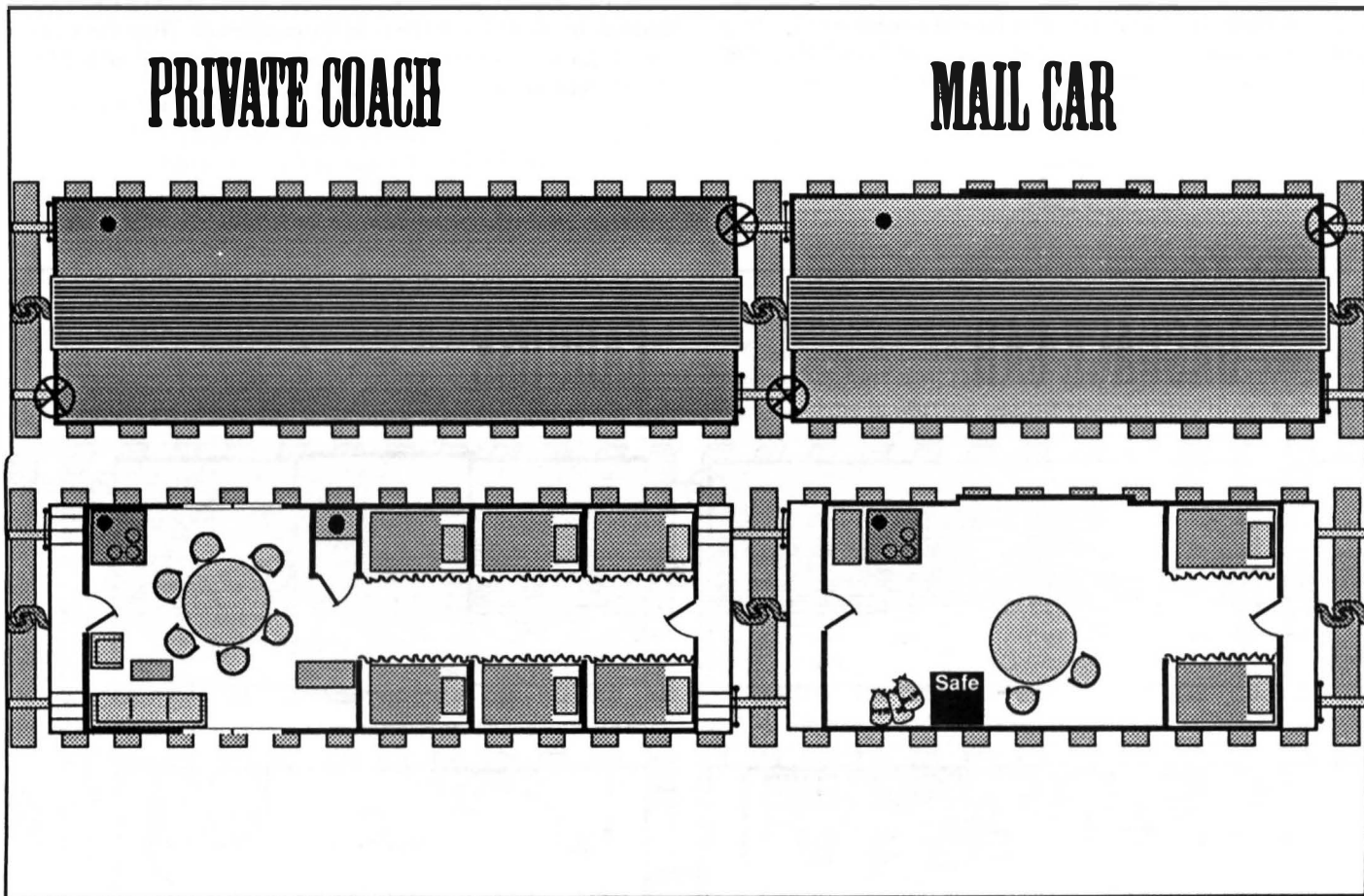
THE ROBBERY

The PCs and Rube are to stand guard in the comfortable, well-appointed private car in front of the mail car in which Milo sits with Don and Clayton, guarding the papers. Fritz is standing guard in the baggage car directly behind the mail car. There are two railroad workers in the caboose which is coupled to the rear of the baggage car.

At dawn, Fritz goes into the caboose. The two caboose men are asleep. Fritz steps out onto the back steps of the car and waits until he sees the eight bandits ride up behind the train. He then goes back into the car and pistol whips the railroad workers in their sleep.

Fritz then runs up to the mail car and pounds on the door, shouting that the bandits are coming. When Don and Clayton rush out towards the back of the train, Fritz ducks into the mail car and locks and bars the door behind him, shouting "Adios!" While Don and Clayton beat on the door, the bandits catch up with the train and board it.

Fritz overpowers Milo and grabs the claim papers, stuffing them into his saddlebags. He then opens the side door to the car and, seeing his white horse tied to an approaching water tower, jumps.



Four of the bandits move into the baggage car through the caboose. The other four run along the top of the train cars towards the engine. Don gets shot in the back by the bandits as they enter the baggage car, but Clayton manages to kill three of them before the fourth man cuts him down.

At this point, Rube and the PCs hear the gunshots and can enter play. They are in the private car in whatever positions they like, although at this hour, it's likely that most of them will be sleeping.

A single bandit remains in the baggage car. He will climb on top of the mail car and swing inside through the side door. He then begins to collect the mail bags. When the train stops, he'll jump out of the train and rendezvous with any of the surviving members of the gang.

Now, remember that there are four men on the roof of the rail cars. Two of these bandits are heading towards the engine to grab the engineers and stop the train. The other two (C and D) will enter the second of the two passenger cars to begin the robbery and then work their way back to the sleeper car. None of the passengers will offer resistance.

When the PCs begin to move, the bandit in the baggage car is at the rear that car.

Run the encounter as you like from here. The PCs and Rube shouldn't have too many problems with the remaining bandits, as they are woefully outnumbered after having already lost three of their number. The bandits will not surrender, although they may try to escape if they realize how bad things are for them.

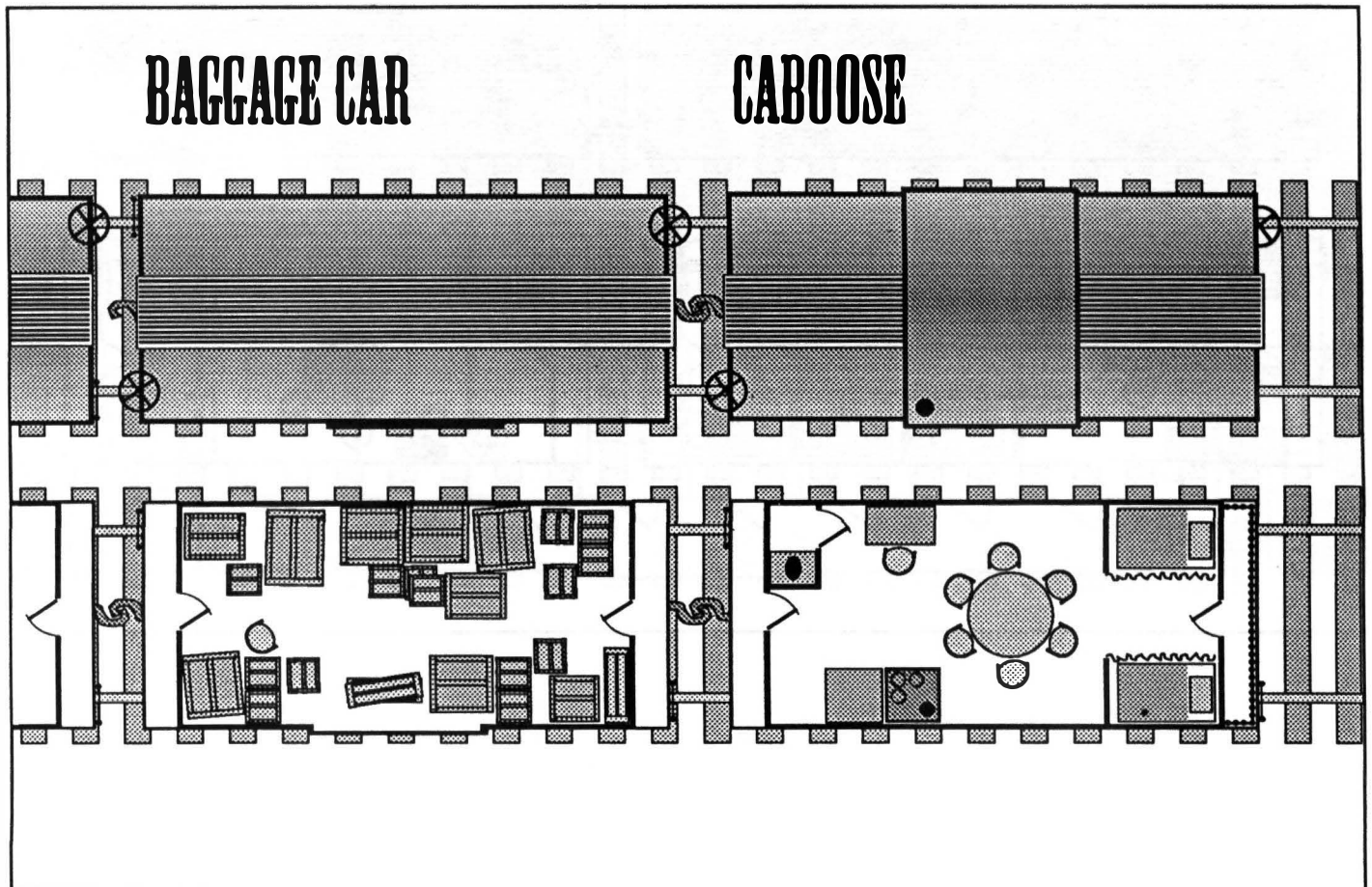
EPILOGUE

After the PCs have foiled the robbery, they should eventually get around to checking up on Milo, who is still in the mail car, sleeping off Fritz's attack. The train has stopped, even if the bandits never made it to the engine. Any bandits who got away (although this isn't likely) will head for Custer, hot on Fritz's trail and looking for revenge.

When Milo wakes up and figures out what happened, he curses the meanest blue streak of his entire life. Eventually, he just gets so red in the face that he nearly passes out. He then stops for a moment to catch his breath before explaining.

Milo had been expecting that something like this might happen. That's why he hired on so many men in the first place, and once the PCs wake him up, that's why he's prepared to place a bounty of \$100 on each of the escaped bandits' heads and offer a bonus of \$1000 for the safe return of the claim papers. And he wants the players to mount up and head out now.

Feel free to adjust the amounts of the rewards to fit the financial level of your campaign and the players' willingness to take on the job. Milo is willing to cut a deal here, as he's sure to lose his job if he can't get those papers back. If the players refuse, Milo withholds their payment for the job so far and threatens to spread the story of their cowardice all across the West. If the players still refuse, Milo refuses to let them travel in the private car. They must either pay for their passage on one of the passenger cars or get their things and ride off.



17.3 ON FRITZ'S TRAIL

Milo will tell the players exactly how Fritz overpowered him and that just before passing out, he saw the bandit leap to the ground as they passed the water tower a ways back down the tracks. He also recalls seeing a white horse tied up to the tower.

If Rube survived the train robbery, he'll offer to ride along with the PCs and help them track down Fritz. If the players refuse, he'll tag along anyway, albeit at an inconspicuous (and safe) distance.

If none of the players are up to the job, Rube can easily follow Fritz's trail from the water tower. It heads back in the general direction of Deadwood, 200 miles to the north.

The following encounters can be played any time that the PCs lose the trail or if you just want to break up the monotony of the long and dusty trail. Eventually the PCs should make it to Custer and catch up with Fritz.

A) Rattler on the Rocks

As the players pass over a relatively rocky part of the trail, have each of them make a Perception roll, or make it for them secretly. If any of them make it, they hear the telltale warning sound of a rattlesnake up ahead. The PCs can easily circle around this area if they like.

If all of the characters miss their Perception roll, the snake attacks the lead horse as it passes by the lair.

B) Plight on the Prairie

Have the characters each make a Perception roll. Anyone who succeeds notices a trace of white against the horizon to the west. If anyone has a spyglass or if the PCs decide to get closer to investigate, they see that it's a Conestoga wagon train, and the wagons look like they've seen better days.

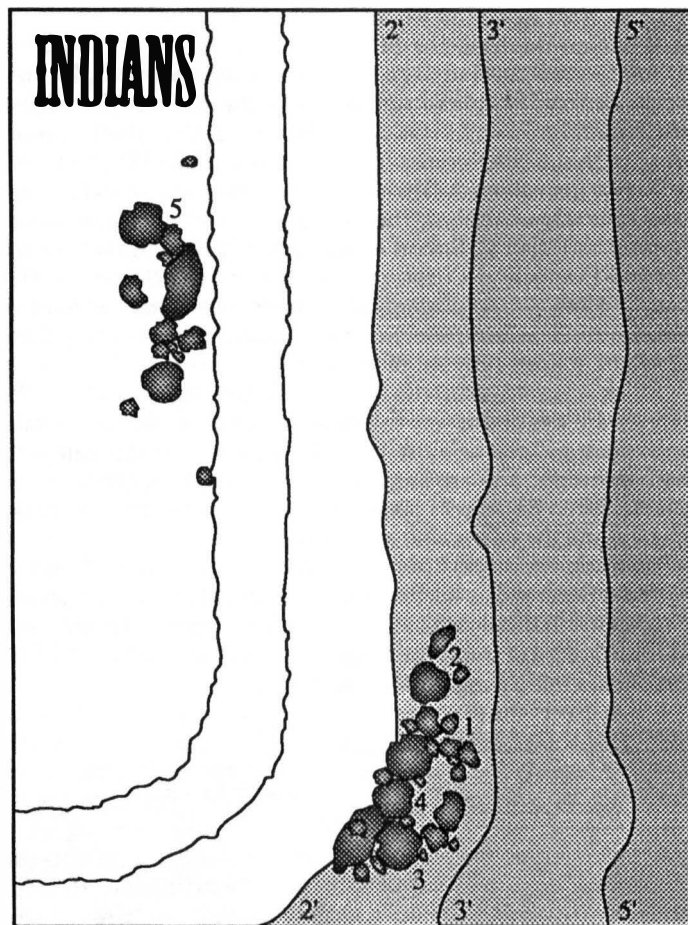
The covers have been ripped off of the tops of some of the wagons, one or two of them are still burning, and arrow shafts protrude from the sides of many. As the players approach, a large bearded man waves them over to him.

He introduces himself as Bubba Cooper, the leader of this ill-fated wagon train which happened upon a tribe of hostile Indians. The settlers eventually managed to repel the attacking tribe, but not without first sustaining great losses. The settlers are headed to California to start up new lives on the west coast. They'd appreciate it greatly if the PCs would escort them to the next town, about a day's ride west.

If the PCs decline to help (they should if they want a chance of catching Fritz), Cooper asks if they'd at least be willing to part with some of their ammunition then, as the settlers have almost exhausted their own supply.

If the PCs refuse to help the settlers in any way whatever, the settlers will refuse to answer any PC questions. They saw Fritz pass by almost two hours ago, but he refused to stop when they tried to wave him down. Cooper is smart enough to guess that this is the man the PCs are after and will act accordingly.

If the PCs do help the settlers, Cooper will tell them when he saw Fritz ride by, which direction he was headed in and even the color of his horse (white). If the PCs get abusive, Cooper will send them in the directions in which the Indians went instead. Either way, the wagon train packs up and leaves as soon as the PCs are gone.



C) Indians!

These Sioux braves are a small part of the force that decimated Cooper's wagon train. The tribe is angry about the campaign that the U.S. army is warring against them at this time, and they've taken to attacking anything they find on their lands. They chased Fritz for a while about an hour and a half ago, but they weren't able to catch him.

They figured that a man who was running like Fritz must have someone running after him, and so they backtracked a ways down the trail and laid an ambush for the PCs. They are positioned as shown on the map. They are all armed with tomahawks and very heavy bows. Additionally, #5 is armed with a 15-shot .45 rifle. The Indians will wait until the PCs pass the first rock formation before they attack.

The Indians are not trying to kill the PCs, just scare them off of the land. As such, their first round will be fired into the air. Any PC who makes a perception roll will notice this. If the PCs decide to fire back, the Indians will fight until three of them are dead or incapacitated, at which point the survivors will jump on their horses and ride off, or until the PCs have run off.

D) The Most Reverend Rip-off

While on the trail, the PCs stumble across a camp centered around a small covered wagon. As the PCs approach, an extremely large German Shepherd jumps out of the back of the wagon, barking and growling, yet holding his ground. After a half a minute or so of this, a voice comes from the inside of the PCs, "Adam!"

A large man dressed all in black and wearing a parson's hat steps out of the wagon, rubbing the sleep out of his eyes. He introduces himself as Elijah P. Simon of the Seventh Holy Miracle of the Second Evangelical Chapter of the Apostolistic Society of Our Lady of Montreal. A substantially smaller young man, who introduces himself as Sampson, Reverend Simon's faithful acolyte and assistant, follows him out of the wagon.

Elijah is a crafty man who has gotten into religion solely for the money. He was on his way to Deadwood when he decided to take a shortcut, and now he's lost. He and Sampson decided to camp out here overnight and are surprised to see people of any kind. Of course, when Elijah sees people, he sees an opportunity to make money, and the PCs are no exception.

Sampson is a meek, little, wispy-haired man who has hired on with the Reverend as his personal assistant. He knows Elijah is a charlatan, but this doesn't affect his loyalty to him in the slightest. At the first sign of trouble, though, it's every man for himself. The Reverend's not paying him to take bullets.

Elijah greets the players warmly and belts out many prayers of thanks for the presence of the good people surrounding him. His speech is peppered with the kind of phrases you might expect from a modern-day television preacher: "Hallelujah!" "Praise the Lord!" "Amen!" etc.

After his initial greeting, the Reverend carefully looks over the group until he comes to the most shy and retiring type (besides Rube, who looks like a heathen to the good Reverend). As his eyes meet this person, he stops and proclaims, "Hallelujah! Yet another vision of the Lord has come true!" He then goes on to explain that the Lord came to him in a vision last night and told him that this was a most holy and pious man to whom he should do honor.

If the player objects, the Reverend goes on for a bit about how even the most vile sinners have been known to eventually see that light and that the Lord must've sent Elijah to this man to instigate the process that would save his soul. He'd like to baptize the PC, which he'll do for a paltry \$5, to cover the cost of the holy water.

Alternatively, he'd be willing to sell each and every member of the party a Bible, as he can't possibly have the chosen of the Lord traipsing around with a bunch of Bible-less heathens. And Bibles are only \$1 apiece, to cover only the cost of printing, of course.

The Reverend carries around a load of other paraphernalia in addition to his Bibles, and he'll offer them up for sale as well, although he'll be satisfied if everyone would just buy a Bible or if the "chosen one" submits to a baptism. If the players refuse to go along with this, the Reverend will loudly denounce them as heathens and devil-worshippers. If they buy his goods or services, however, he launches into a long sermon on the wages of sin and how the PCs' purchases have put them back on the road to Heaven.

If either the Reverend or Sampson are questioned about Fritz, they refuse to talk to heathens or those who walk with them, i.e., everyone has to go along with this if they want what Elijah knows. Unfortunately, he doesn't know much. He was sleeping when Fritz rode by and has no idea where he went.

Not knowing what's going on has never stopped Elijah P. Simon before, though. Since the PCs came from the south, he tells them that he saw Fritz going north. When? Oh, two, three, maybe four hours ago. The color of his horse? Gray. White, you say? Oh, yes, white it was.

If the PCs get fed up here and resort to violence, Sampson steps forward with his single action .45 revolver. Elijah carries a derringer in a sleeve-spring holster, but if things look bad, he heads for the shotgun in the wagon.

Inside the wagon, there are a shotgun, \$50 hidden under the trunk of religious paraphernalia, some food, 100 rounds of .45 ammo, 50 shotgun shells and two knives.

E) The Desperados' Deception

This encounter should be run sometime around dusk.

As the PCs ride along, the terrain gets hillier and hillier until they find themselves in a small hollow. As they reach the bottom of the hollow, a double-barrelled scattergun pops up over the steepest part of the hill before them, immediately followed by a man's head. The man orders the PCs to stick their hand in the air or be blown away.

As the PCs look around, twenty or so rifle barrels pop up along the top of the hill, one by one, with a battered hat not far behind each one.

Actually, there are only three men here — the last survivors of the infamous Puma Gang that had been terrorizing these parts until recently. The trio — Bill Niebling, Dirk Elliot and Dale Taylor — have decided that the Puma Gang can ride again if they can just gain the necessary capital. Bill is the goateed man sporting the shotgun while the bearded Dirk and the clean-shaven Dale set the guns and hats in place. Dirk and Dale give the rifles an occasional jostle and mumble around behind the hill a lot and even peer over the edge from various positions from time to time to give the PCs the sensation that the boys are getting restless.

The rifles are actually blackened sticks, although from the PCs distance it's hard to tell the difference. Give each of the characters a Perception roll at -50 if they want to make one (i.e., they say they are trying to get a better look at the other bandits, etc.). The idea here is not for the PCs to spot what's going on, but to see what kind of guts they have.

Bill will then order the players to throw down their guns and lay face down on the ground, after which Dirk and Dale will head on down the hill to frisk the players and tie them up. The bandits then take all of the PCs' money and toss their weapons into a heap at the top of the hill. They then mount up and ride off into the sunset, attempting to maintain their ruse at all times.

If at any point, the PCs open fire or attack in any other way, the bandits will flee if they are outnumbered or do not already have the players at a distinct disadvantage. These men don't want to hurt anyone; they just want the PCs' cash.

F) Into Each Life Some Rain Must Fall

Put quite simply, it rains, wiping the trail out. This should only happen just before the PCs reach Custer, and you should run one other encounter directly after it — one that will put the PCs back onto Fritz's trail. Whichever encounter you choose to run at this point, the person offering up the information will swear upon his mother's grave that he saw the man that the PCs are describing, but that he was on a grey horse.

This is because Fritz has met Mark and given him the saddlebag with the claim papers in exchange for his fee, \$500, and a fresh horse, which happens to be grey. From there Mark heads back to Deadwood and Fritz continues on into Custer.

G) Wildcat Attack

Earlier today, as Fritz rode through this area, he spotted a mother mountain lion with two kittens. He shot and killed the whelps, leaving the mother to stew in her anger. As the characters pass the ledge near her lair, she launches herself at one of them at random. She will attack until either she or the character is dead.

H) The Paranoid Prospector

As the players ride over the crest of a hill, they spot a sign on the top of the next rise. In big red letter on weathered wooden planks, it reads "Blunt Pick Gold Mine — No Trespassing. Claim Jumpers Will Be Shot!"

On the other side of the hill is the camp of James Daniel Phipps. (You can call me J., or you can call me D., or you can call me J.D., or you can call me Jim, or you can call me Dan, etc.) It's a small but messy camp, with cooking gear and mining equipment strewn all about the place.

If any of the players make a Perception roll, they'll spot J.D., a grizzled old man somewhere on the far side of what looks to have been an unkind sixty years. He's hunched down behind a boulder on the fringe of the camp, and he's levelling an army rifle in the PCs' direction. Whether or not he's spotted, he'll eventually start screeching and hollering at the PCs about how they're a bunch of lousy no-accounts come to rob a defenseless old man of what little he can scratch out of the ground. In his mind, they've come to jump his claim, but he's caught them red-handed, and they're not going to get away with it.

If the PCs act reasonably and deny any such intentions amid oaths upon their honors and their mothers' graves, J.D. will carefully lower his rifle. If, after a minute or so, no one has threatened or attacked him, the prospector grins, says, "Well, alright," and cheerfully slings the gun over his shoulder and asks the PCs to sit down and join him in a cup of coffee.

The coffee would gag a horse, but J.D. just swills the stuff down like mother's milk and grins. He's willing to talk about just about anything, including that no-good varmint who ran his horse through here not long ago.

About an hour or so ago, Fritz ran through the camp on his horse, nearly trampling J.D. and knocking everything all about in the process. J.D. swears he generally keeps his camp spotless, but if the PCs bother to look around, it looks more like a herd of wild buffalo stampeded through here rather than a single horseman.

One of the reasons J.D. is so paranoid is that he hasn't legally laid claim to this plot of land, although he's planning to do so in the near future. The only things worth any value in the camp are two gold nuggets J.D. found yesterday, which are worth \$20 apiece.

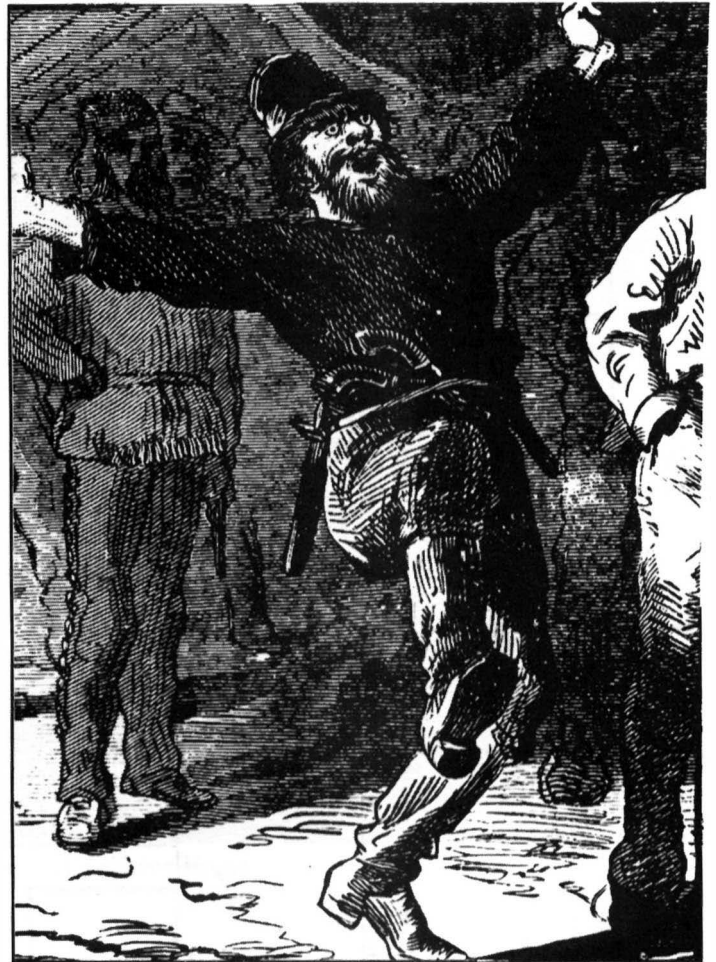
I) Last Stand in Custer

This is Custer, Dakota Territory—Fritz's home town. It's pretty much a ghost town nowadays, most of the people having up and left earlier in the year after hearing of the gold strike in Deadwood. Many of the buildings are just like those in Deadwood, clapboard shacks nailed together in a hurry to have something built at all, but the town is so small the streets don't even have names. The locations shown on the map are the only ones that are occupied or of any possible interest. The others have long since been abandoned and ransacked of anything of use.

Some people have stuck around, though, and are still trying to tough it out. Life in Custer is not good for most, but for a lucky miner or a farmer or two, it's okay. Most of the people in town are armed with one or two single action .45 revolvers.

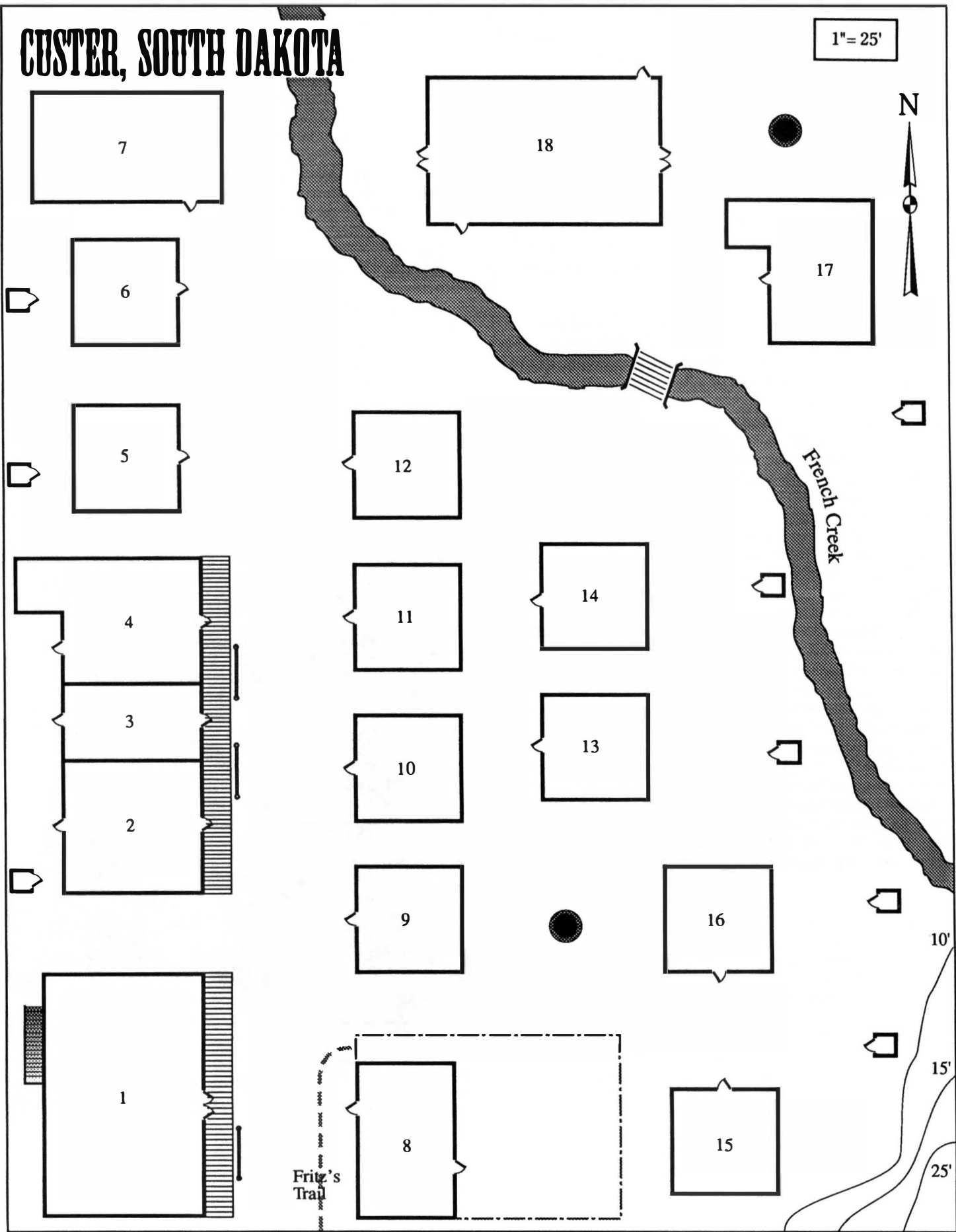
Fritz is a popular man hereabouts. He's free with his money and generous to his friends. The locals believe that the PCs are bounty hunters here to haul in Fritz for killing a man in Cheyenne, a crime he didn't commit. This is a story initiated by Fritz himself so as to make sure that his fellow citizens don't blow his cover.

The players should soon figure out that Fritz is hiding out in the old, abandoned barn across the creek (#18). If the PCs enter the saloon (#1) or raise a ruckus in town before confronting Fritz in the barn, John Donovan and Marty Sever (see #1) will be in the barn with Fritz when the PCs enter. Otherwise, Fritz will be alone.



CUSTER, SOUTH DAKOTA

1" = 25'



17.4 CUSTER

Here is a description of the buildings found on the map of Custer.

1. The Dead Bull Hotel and Saloon (2)

The Dead Bull is a run-down little joint which gets most of its business from being the only saloon in town. When the PCs enter the bar, all conversation stops, and the bar's seventeen occupants turn to stare at the PCs. Suddenly a knife flies out of one corner of the bar, knocking off one of the PC's hats.

Two burly men (John "Dano" Donovan and Marty Sever) stand up from the direction in which the knife came. They give the PCs long, hard stares, and then leave the bar via the back door. The head over to #18 to warn Fritz of the PCs presence in town. If the players try to stop them, Marty instigates a brawl while Dano runs to warn Fritz.

After the two men leave, the patrons relax and things return to normal. If the players approach the bar, the owner and bartender, George Bull, will tell them that their lives are in danger here. George refuses to answer any of the PCs questions about Fritz, as he's a friend of Fritz's father, but he's fairly talkative about other matters.

After the players have been served and sit down at the only open table (the one Fritz's friends just vacated), a short and thin young man sitting at the next table, whispers to the PCs, "I can help you, my friends." He introduces himself as Chip Mendez. He will tell the PCs where Fritz is hiding for a mere \$25. He can be bartered down to \$15, but no less, although he can be talked into accepting a gun of equivalent value instead.

Mendez was sweet on a girl named Betsy Lou Cunningham, but Fritz stole her away from him. For that, Chip has held a grudge against Fritz for many months. Chip would be more than happy to see Fritz gunned down by the PCs.

Chip manages to get out that Fritz is hiding in a barn on the outskirts of town before three drunks stumble up to the table and grab the PCs' drinks. If the PCs object, one the drunks will start a fight. The "drunks" are actually friends of Fritz who have figured out what Mendez is trying to do, and they're doing their best to stop it.

If the fight starts, two of the drunks will retreat, but four more men will step forward to help the third man out. Chip will run out at this point and head for the hills. If anyone draws a weapon at any point in the fight, George will draw a double barrel shotgun from behind the bar and scream for the combatants to get out of his bar.

2. General Store and Trading Post

Mike Murphy runs this exceptionally well-stocked store with his wife Amy and their twelve-year-old son Martin. In addition to just about everything you could ever want in a general store, Mike carries a good selection of guns, but they're not on display and he will deny their existence to the players.

The Murphys' only advice to the players is to leave town soon. They know nothing about where Fritz is, and even if they did know, they're not likely to be telling any strangers about it. Otherwise, the Murphys are a happy bunch, extremely helpful and more than willing to sell their goods to the PCs.

The store closes at dusk, after which the family heads home to #9.

3. Sheriff's Office and Jail (2)

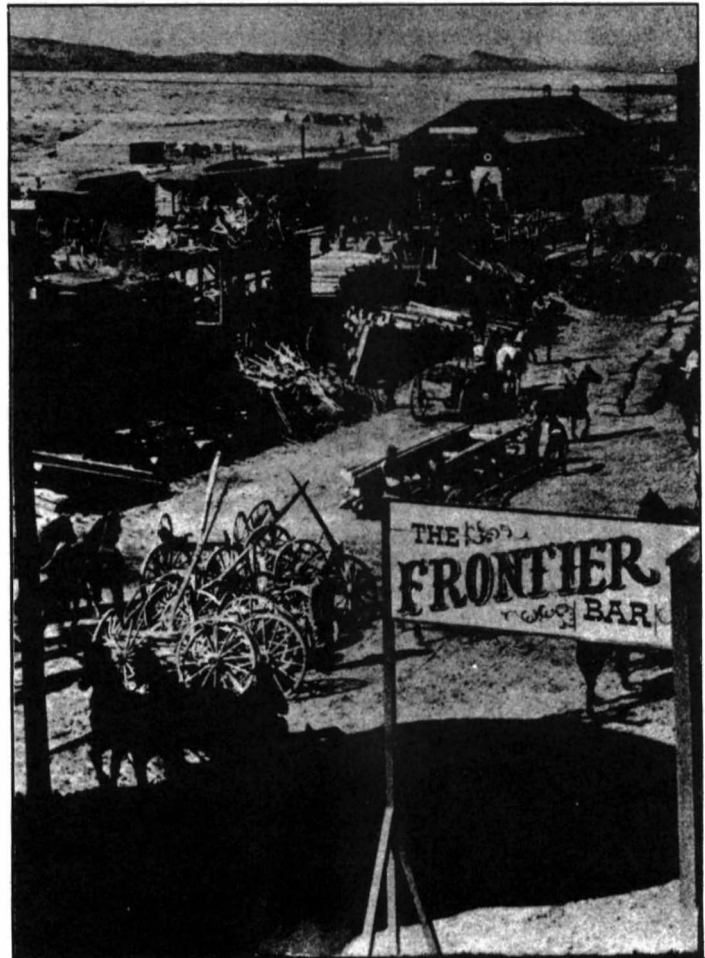
This building is closed and locked, as Sheriff Mike Tretyak is currently and conveniently out of town. If the PCs break in the front door, they'll find four 15-shot rifles and 2 double barreled shotguns. The keys to the two cells are in the sheriff's desk.

4. Cafe

This nice little restaurant is the only place in town where a strange can grab a bit to eat. John and Susan Gibbons run the place. Service is usually friendly, and the food is always good, particularly Sue's apple pie which people have been known to travel from Deadwood to devour. The five other customers in the place ignore the players completely.

John and Sue are just about ready to call it quits. Life in the wilderness is just too much for them, but they're not quite willing to take on the lawless town of Deadwood. As such, the couple is gearing up to pack and leave for Saint Louis within two weeks. This is not a secret, and they are willing to tell anyone willing to listen to them, for they hate this place and aren't afraid to show it.

Nobody in the restaurant knows where Fritz is, but they are otherwise helpful enough. The Gibbons live in #5.



5. The Gibbons Home

The Gibbons live in this whitewashed clapboard shack. The house is mostly bare, as the Gibbons have been selling off most of their furniture piecemeal. There's no room for such things on their trip back to civilization. The house is unlocked and searching it will provide the PCs with no information.

6. The Hope House (2)

This is where Phil Hope lives with his wife Martha, their two teenaged sons Paul and Pete and their teenaged daughter Mary. The Hopes run the farm out back of this house. The house is unlocked and searching it will provide the PCs with no information.

Phil is a burly man who absolutely refuses to leave the land upon which he and his family have worked so hard. His sons are of a similar attitude, but Mary longs for the luxuries of a city as seen through the pages of a big city department store catalog. Martha is sympathetic to her daughter's dream, but just doesn't see any way to make it come true. The other simply scoff at the young lady for trying to raise herself above her station in life.

During the day, only Martha and Mary are home, while Phil, Paul and Pete work the fields behind the house. At night, all of them are at home in bed, except for Mary who sits up a bit later to write about the day's events in her diary.

7. The Hope Barn

This well built, tall, red barn is owned by the Hopes. Inside is nothing more than an oxen, a mule, two horses, a buckboard wagon and some farm equipment. A hen house sits in the north-west corner.

8. Stable

This stable is owned and operated by Art Ramsey and his three sons, Alex, Albert and Alfred. The Ramseys also do some blacksmithing and leather repair on the side. There are two horses in the stables, waiting to be shod, and five horses in the corral, including Fritz's grey horse — the only grey horse in the place.

The Ramseys are good people, trying to scrape a living out of what's left of Custer. Mrs. Ramsey passed away soon after the family moved to Custer, and Art just never seemed to recover from the loss of his bride. Because of his melancholy, he never devoted enough time to his business, and when word of the gold strike in Deadwood hit Custer, the Ramseys didn't have enough money to pack up and leave.

This plunged Art even further into depression. The three AIs are doing their best to keep things afloat, and seem to be doing well. They have hopes of moving to California sometime soon, but first they need to scrounge up a grubstake. None of them resent their father for his inaction, but sometimes they tire of having him around because he's so depressing.

If the PCs ask any of the Ramseys about the horse, they'll tell them that Fritz dropped it off here a couple of hours ago and headed into the Dead Bull (#1) across the street.

9. The Murphy House (2)

Mike, Amy and Martin Murphy (#2) live in this well built, unpainted clapboard house. They are only home after dark, and otherwise the place is locked. There is little or nothing of value or interest to the PCs here.

10. Vacant House (2)

This abandoned, Victorian-style house is empty, and there is nothing of value here. The owners left in the initial rush to Deadwood, and took everything with them.

11. The Mayfair House (2)

This is where Jeff Mayfair — a tall mustachioed young man who always seems to be complaining about some sort of chill — lives when he's not out supervising his mine which is located about two miles outside of town. While Jeff is never in during the day, his wife Jenny and their four young children — Jill, Jack, Jackie and Karen — can usually be found here. The Mayfairs know absolutely nothing about Fritz and his escapades.

There is nothing of interest here for the PCs.

12. The Sandleman Home (2)

This blue, clapboard house is the home of Donald Sandleman, Fritz's father. Donald is a retired, old cowboy, somewhere in his fifties, and the years have not been kind to him. His face is brown and wrinkled, and his hair is white and thinning. He never smiles.

Donald does not approve of his son's illegal activities, but the boy puts food on his table (something he hasn't seemed to be able to do himself for the last few years), so he keeps his mouth shut. He will not tell the PCs where his son is, and will go for his shotgun if they threaten him. He will not, however, fire until he feels provoked.

13. Vacant House (2)

This abandoned, green, clapboard house is empty, and there is nothing of value here. The owners left in the initial rush to Deadwood, and took everything with them.

14. Vacant House (2)

This whitewashed, clapboard house is abandoned and empty, and there is nothing of value here. The owners left in the initial rush to Deadwood, and took everything with them.

15. The Ramsey Home (2)

Art, Alex, Albert and Alfred Ramsey live in this weather-beaten, unpainted clapboard house. They are only in the house after dark. Otherwise the place is locked. There is little or nothing of actual interest for the PCs here.

16. The Tretyak Home (2)

The sheriff lives in this blue and gold, Victorian-style home with his young wife Theresa. Mike's not in, but his wife is. She is friendly enough to the PCs, but knows nothing about Fritz except that he's been trouble in the past. She also recalls seeing some suspicious activity recently around the old, abandoned farm house (#17).

Mike is in Yankton, trying to drum up some funds for his dying town. He won't be back for at least three days.

17. Abandoned Farm House (2)

Across the rickety bridge is a rundown, abandoned farm. The ramshackle, faded house looks like it might fall down at any minute, but it's stable enough. It is, however, boarded up and empty. The owners of the farm took off for Deadwood when they heard of the gold strike. There is nothing of particular value here.

18. Barn

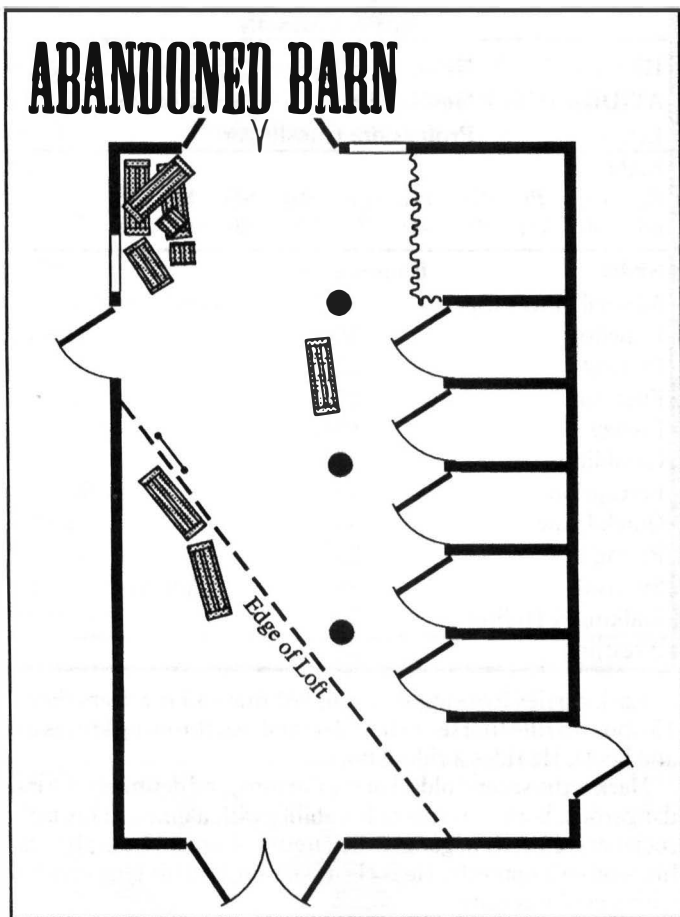
This is the barn in which Fritz is hiding out, along with Dano and Marty if they made it out of the bar (#1). Fritz and Dano are up in the hay loft, using the two bales as partial cover. Marty is hiding in one of the horse stalls, which are all otherwise empty.

When the PCs enter the barn, Fritz and Dano will wait until they are in the middle of the barn before opening fire on them. When the PCs turn their backs to Marty to face the assailants on the loft, he stands up and plugs them in the back.

Fritz is armed with a single action, fast draw .45 revolver and a 12-shot .45 carbine. He fires with the carbine first, switching to the revolver after the first exchange of fire. Dano is using a double barrel shotgun and carries a single action, fast draw .45 revolver on his belt. Marty has two single action, fast draw .45 revolvers.

The outlaws will fight to the death, as they are now trapped in the barn with the PCs.

Note: If any of the other bandits made it out of the train robbery and followed Fritz to Custer, they made it here before the PCs did. They were then ambushed in this same fashion, and were killed. Their bodies can be found underneath the moldy hay in one of the horse stalls.



EPILOGUE

After the gunfight, if any of the outlaws have survived, the players can get the following information out of them. Alternatively, Donald Sandleman (see #12) will approach the players and offer them the same details. He is ashamed of his son's crimes and failures, and is attempting to atone for his silence.

A few miles outside of town, Fritz gave the claim papers to a man named Mark Carson in exchange for \$500 (which is still on Fritz's body) and a grey horse. Mark took the white horse Fritz was riding with him and headed off in the direction of Deadwood. The horse had a lazy (sideways) eight branded on it.

17.5 ON THE ROAD AGAIN

If the PCs have had a rough time of it thus far (which they probably have), let the trip to Deadwood pass uneventfully. Otherwise, feel free to toss another encounter their way to soften them up for the big showdown. You could, for instance, use the Indians! encounter again, or whatever else you think would be appropriate.

Chances are, however, that you should let the PCs alone and give them a chance to catch their breath. They're going to need it.

17.6 DEADWOOD AT HIGH NOON

For this part of the scenario, just use the city of Deadwood which is provided earlier in this book. By now, the players should have realized that the Carsons are behind the robbery. In fact, if they look in the right places, they'll find the white horse with the lazy eight brand tied up round back of Carson's wainwright shop (14.0 Deadwood #58).

If the PCs confront the Carsons, they'll deny everything. They made a point of spending each night at the D.T. Saloon (14.0 Deadwood #54), and as the train was robbed well over a day's ride out of town, the Carsons couldn't have committed the robbery.

If the PCs go for the sheriff (Seth Bullock is sheriff by now), Bullock will detain the four Carsons and take them in for questioning.

Eventually the Carsons will be released due to a lack of real evidence. The word of a bunch of hired guns against that of four respectable businessmen isn't exactly enough to hold the men on, even if they were hired on by Milo Karseboom. And Milo is still on his way back to Deadwood right now.

Afraid that the PCs will be able to blow their cover, the Carsons go gunning for the PCs. They use the PCs "lying accusations" as a pretense for calling them out.

Wherever the PCs are, the Carsons will eventually find them and call them out into the street. They will not take no for an answer. The ensuing gunfight should leave one side or the other dead.

If the PCs win, the claim papers will be found in the Carson's house (#69). Milo will get into town within a couple of days, and he'll pay them the agreed upon amount, plus their daily wages, and then ask them if they'd like to give getting the papers to Omaha another try. In either case, the PCs (and Rube if he made it, too) are now local heroes, having earned the undying gratitude of every miner in the area.

If the PCs lose, well, they're dead so what do they care? But in any case, if the PCs lose, the Carsons will forge papers that give them the rights to the largest and most profitable mines in the area. And they'll deliver these papers to Omaha themselves.

Unbeknownst to the PCs, the Carsons were not the brains behind this operation. The brains wouldn't have taken Fritz's horse into Deadwood. The kingpin of the entire operation is William Chang (see Deadwood #27 & #28), who isn't about to take this defeat lying down, as the PCs will more than likely soon discover, much to their own regret.

17.7 THE OUTLAWS

MATT CARSON										
Hits: 65			Melee: 70 w/knife				Fire: 90 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 5			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
80	60	50	60	60	80	70	50	85	80	
Skills					Bonuses					
Adrenal Moves (Speed)					30					
Brawling					25					
Driving					15					
First Aid					25					
Gambling					35					
Perception					30					
Public Speaking					35					
Quick Draw					35					
Riding					30					
Survival					25					
Stalking & Hiding					30					
Wrestling					35					

Matt carries two single action, fast draw .45 revolvers (belt), a double barrel shotgun (horse or shoulder) and a bowie knife (belt). He rides a riding horse.

Matt is the oldest and most level-headed of the Carsons, as far as that goes. He's a burly man with brown, curly locks and a large cheesy mustache, and he loves to brawl. He eschews guns as being only for weaklings, although he doesn't hesitate to use one when the situation calls for it.

Matt and Mark are often at odds with one another. It seems to Matt that his hot-headed little brother is going to get them all killed someday. Good robberies take careful planning. If they just keep leaping into situations with their guns blazing, sooner or later, someone's going to be ready for them, and then that's all she wrote.

Still, Mark's his brother, and Matt loves him and has a great deal of respect for him. That boy sure can shoot. It just often seems that sometimes these two are in more danger of each other than anyone else.

MARK CARSON										
Hits: 65			Melee: 90 w/knife				Fire: 70 w/gun			
AT(DB): 1(10)			MovM: +10				BaseRate: 60'			
Lvl: 5			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
60	90	60	60	60	70	70	50	85	80	
Skills					Bonuses					
Adrenal Moves (Speed)					40					
Brawling					35					
Driving					25					
First Aid					25					
Frenzy					40					
Gambling					25					
Perception					30					
Quick Draw					35					
Riding					25					
Survival					30					
Stalking & Hiding					30					
Wrestling					25					

Mark carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse or shoulder) and two throwing knives (belt and boot). He rides a riding horse.

Mark is the second oldest of the Carsons, and definitely the most dangerous, both in terms of his ability with a gun and his lack of social graces. A thin, gangly stick figure of a man, he is physically his brother's opposite. He is clean-shaven, and his blue eyes burn with a cold intensity.

A crack shot, Mark sees his brother Matt's preference for fisticuffs as being crude and uncivilized. To him, guns are the weapons of today, and hand-to-hand combat is a thing better left in the past.

Accordingly, almost any fight Mark has ever been in has quickly escalated to a gunfight. He does not like to brawl.

It is to his honor, however, in all the fights they've ever been in with each other, Mark has never shot Matt. He's pulled a gun on him more times than either one of them can count, but he's never actually used it.

Mark thinks that Matt is just too damned slow in his ways. He spends so much time thinking about how to commit crimes that more than one golden opportunity has slipped right through their fingers due to his foolish hesitation.

Mark honestly cares for all of his brothers a great deal and would never knowingly lead any of them into harm's way. This doesn't mean that it won't happen sooner or later. In fact, Mark has led the bunch of them into — and out of — a number of narrow scrapes.

LUKE CARSON										
Hits: 45			Melee: 50 w/knife				Fire: 60 w/gun			
AT(DB): 1(5)			MovM: +5				BaseRate: 55'			
Lvl: 3			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
65	75	50	50	50	60	75	50	55	55	
Skills					Bonuses					
Adrenal Moves (Speed)					25					
Brawling					20					
Driving					15					
First Aid					5					
Gambling					25					
Perception					20					
Quick Draw					30					
Riding					15					
Survival					15					
Stalking & Hiding					20					
Wrestling					15					

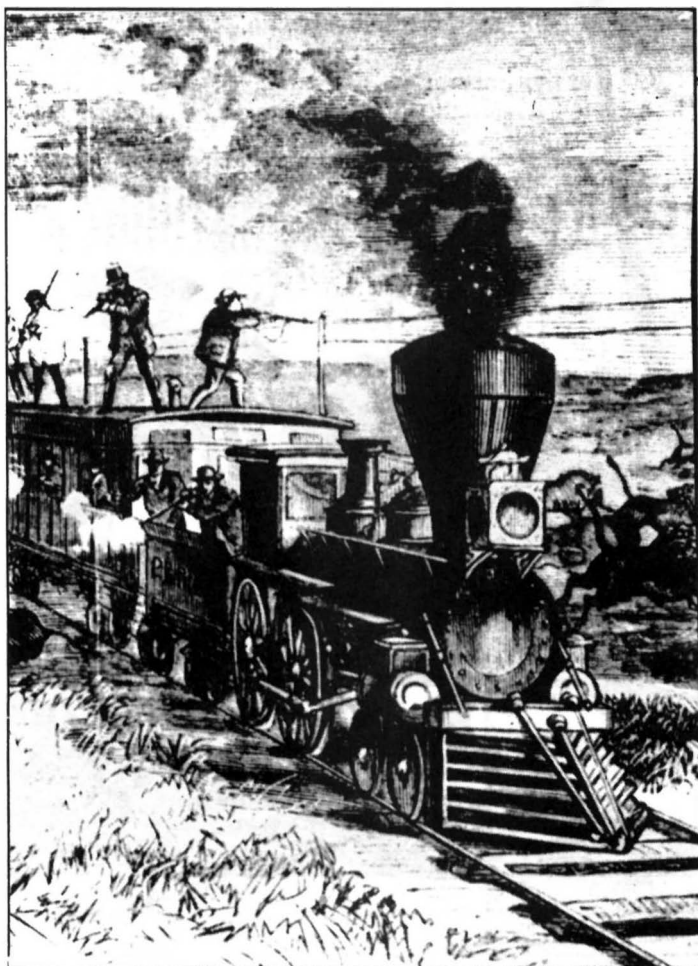
Luke typically carries two single action .45 revolvers (belt), a 15-shot .45 rifle (horse or shoulder) and a knife (belt). He rides a riding horse.

JOHN CARSON										
Hits: 45			Melee: 50 w/knife				Fire: 55 w/gun			
AT(DB): 1(5)			MovM: +5				BaseRate: 55'			
Lvl: 3			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
65	75	50	50	50	60	75	50	55	55	
Skills					Bonuses					
Adrenal Moves (Speed)					25					
Brawling					20					
Driving					15					
First Aid					5					
Gambling					25					
Perception					20					
Quick Draw					30					
Riding					15					
Survival					15					
Stalking & Hiding					20					
Wrestling					15					

John typically carries two single action .45 revolvers (belt), a 15-shot .45 rifle (horse or shoulder) and a knife (belt). He rides a riding horse.

Luke and John Carson, the two young, identical Carson twins, are generally simply content to follow their older brothers' leads. Of course, these leads often differ greatly from each other, but Luke and John just sit back and let their elders thrash out a plan to which they are both mutually agreeable. They never get involved in these discussions until a fight breaks out, at which time they promptly step between the two combatants until things settle down.

To look at Luke and John, you'd wonder how anyone could ever tell them apart. To tell the truth, Matt and Mark are the only ones in Deadwood who can. Both of them are tall, handsome, athletically built, dark haired, clean-shaven young men. The only real difference between the two of them is that Luke is better shot in general and John is a faster draw.



FRITZ SANDLEMAN										
Hits: 70			Melee: 65 w/knife				Fire: 100 w/gun			
AT(DB): 1(15)			MovM: +15				BaseRate: 65'			
Lvl: 5			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
55	95	50	80	60	80	90	75	60	65	
Skills						Bonuses				
Brawling						25				
Driving						15				
First Aid						25				
Gambling						25				
Perception						30				
Quick Draw						40				
Riding						40				
Survival						25				
Stalking & Hiding						40				
Wrestling						20				

Fritz carries two single action, fast draw .45 revolvers (belt), a 15 shot rifle (horse or shoulder) and a knife (belt). He rides a riding horse.

Fritz is a cocky young man with a flair for flamboyant and daring crimes. He likes to wear stylish, new clothes, usually red and black in color. He is nothing, however, if not a professional.

Unfortunately for him, taking his career seriously has not always been enough. He enjoyed a brief stint robbing California banks with the four Carson brothers, but eventually their luck ran out and they all headed for Custer to hide out at Fritz's father's home. Later, when the Carsons left for Deadwood, Fritz took to the hills outside the town, setting up his own claim while panning for gold.

Eventually Fritz tired of the mining life. When Mark Carson told him of the job he'd planned, Fritz jumped at the chance to make an illicit dollar. After the job, Fritz plans on simply getting lost in the hills until the Carsons manage to lay claim to most of the land around Deadwood. Then he'll take his share of the loot and head for New York City to pursue the life of an independently wealthy young man.

On the job, Fritz wears more subdued clothing than he normally does, the only trace of his love for brightly colored things being a crimson bandana worn about his neck. He is generally friendly enough to anyone who ventures to talk to him, but he will rarely start a conversation simply for its own sake. He will, however, talk to the PCs and try to pump them for information about their pasts and specifics about their assignment.

In different circumstances, Fritz might try to recruit PCs to help him pull off the job. This robbery has been far too well planned for him to try this, though, and he will do nothing to overtly jeopardize its execution.

JOHN "DANO" DONOVAN & MARTY SEVER										
Hits: 45			Melee: 50 w/knife				Fire: 60 w/gun			
AT(DB): 1(0)			MovM: 0				BaseRate: 50'			
Lvl: 3			Profession: Gunslinger							
Stats										
St	Qu	Pr	In	Em	Co	Ag	SD	Me	Re	
65	65	50	50	50	60	70	50	55	55	
Skills						Bonuses				
Adrenal Moves (Speed)						15				
Brawling						30				
Driving						15				
First Aid						10				
Gambling						25				
Perception						25				
Quick Draw						35				
Riding						15				
Survival						15				
Stalking & Hiding						20				
Wrestling						25				



18.0 SHOOT OUT AT THE O.K. CORRAL

Tombstone, Arizona, October 26, 1881. Marshal Virgil Earp deputizes two of his brothers — Morgan and Wyatt Earp — and a gambler friend named Doc Holliday. This posse then goes hunting for the Clantons and McLaurys, a group of local horse rustlers. They catch up with Frank and Tom McLaury, Billy and Ike Clanton and Billy Claibourne in a vacant lot between Fly's Photograph Gallery and the Harwood house, out back of the O.K. Corral. A gunfight ensues.

Each of the Earps is armed with two double action, fast draw .45 revolvers, except Virgil who is carrying only one. Doc Holliday is carrying a double action, fast draw .45 and Virgil's double-barrelled shotgun.

Frank McLaury and Billy Clanton are each wearing a double action, fast draw .45 and are standing next to Frank's horse upon which is a 15-shot .45 Repeating Rifle. The other characters on their side are unarmed.

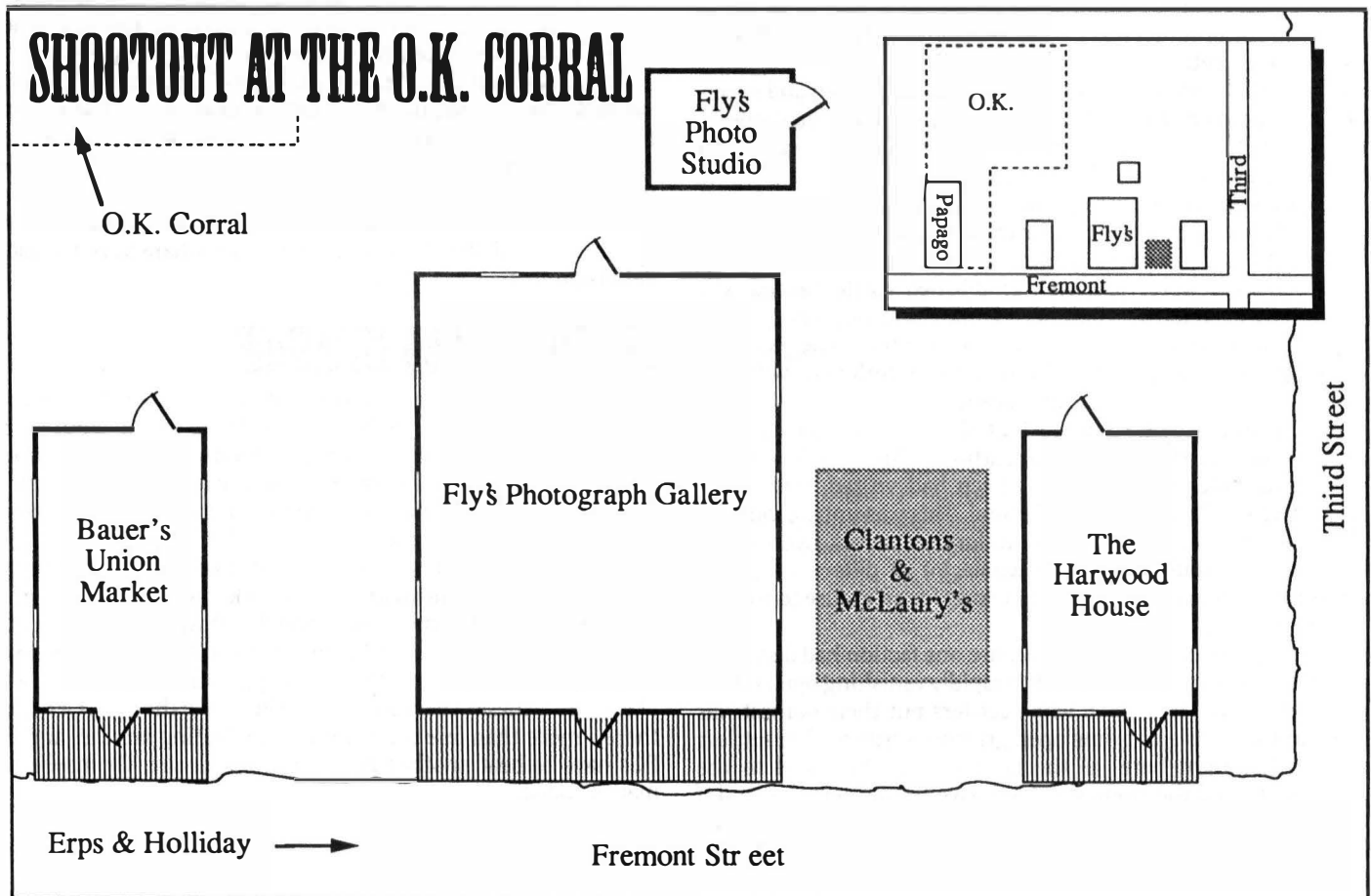
This is not a fair fight — the Earps planned it that way. Most historians now look on it as an execution.

Historically, Billy Claibourne ran as soon as he saw Holliday and the Earps approaching. The others stood their ground. It was Billy Clanton who drew first. Ike ran as soon as the shooting started and managed to escape unharmed.

When the dust had settled Billy Clanton and the McLaurys were dead. Virgil and Morgan were shot up pretty badly. Doc took a bullet but was fine. Wyatt emerged unscathed.

If you'd like to play this scenario, assign each player one or more of the involved characters from 13.0 Characters. Doc Holliday and the Earps are approaching the Clantons and McLaurys via Fremont street as shown on the map. Place the Clantons, the McLaurys and Billy Claibourne in the shaded area of the map and begin.

This scenario can be used to give the GM a chance to try out the rules, just to see which ones are appropriate and which ones aren't.



19.0 SCENARIO IDEAS

Western films and literature are full of a wealth of good adventure ideas besides the ones already covered in the scenarios above. For more ideas, check out some of the sources mentioned in the Bibliography at the end of this book. Additionally, below you'll find several other notions which can easily be taken up and developed into short encounters or even full-fledged scenarios tailored to your players and campaign with just a little work and ingenuity.

19.1 RANGE WAR

Range wars crop up for a number of reasons, but they generally have a few things in common. Two or more factions are fighting over some piece of land which is valuable to them in one way or another, and they don't seem to be willing to share. After a short period of bickering and minor skirmishes, someone gets killed and tempers flare. Sometimes the participants get down and dirty and do the fighting themselves. Other times they call in the law or the army or hire some gunslingers to do the fighting for them, although the gunmen had a frustrating tendency to switch sides when offered better pay.

These battles were often fought between cattlemen and sheepherders who both wanted the open, government owned range for their herds to graze on. The cattlemen were almost always there first and viewed the sheepherders as invaders.

Many sheepherders were people newly immigrated to America who had gone out west to ply the trade they had learned in their homelands. In contrast, by the time the sheepherders showed up, most ranchers were rich, well-established cattle barons who might have been letting their herd graze the same piece of range for over an entire generation. It was easy for the cattle barons to work up the local populace against the interlopers with the strange new ways and the funny accents.

Also, it was widely rumored that sheep grazed the grass so closely that they killed it and that cattle wouldn't drink from the a watering hole that a flock of sheep had visited, due to the distinctive smell the beasts left behind. This was untrue, but you should let the players figure this out for themselves. Even so, it's likely that it wouldn't make a whole lot of difference to the cattlemen who were actually just looking for an excuse to run the sheepherders off of the range.

Other wars occurred simply because one faction had decided it didn't want any competition on the rapidly vanishing open range. Other wars were instigated when settlers put their homesteads down in the middle of prime open grazing territory. The settlers were in the right here, as the land actually belonged to the government and the Homestead Act gave the settlers the land if they set up shop on it, but the ranchers didn't care. All they saw were some newcomers taking over land which they'd had open access to for years.

These wars weren't fought over every square inch of open prairie, only over prime plots of land. This land was almost always abutting upon a stream or a river or some other body of fresh water. The person who owned the lands around a body of water controlled access to that water. Water was scarce in many parts of the west, particularly in the regions of the southwestern deserts. Land next to water was a valuable commodity, one that blood was often spilled over, and this was the source of most range wars.

Other wars were begun when a new cattle company decided to set up shop in a region controlled by a ruthless cattle baron. These wars tend to be characterized by a powerful man using physical force to serve his economic needs. Often the law is in the baron's pocket, as is the greater part of the town. The hardworking, honest newcomers face an uphill battle all the way, and virtually no one else is willing to lend them a hand.

Smaller skirmishes often occurred when a settler decided to set up a house, or worse yet, a town, on the edge of a vital body of water. As the federal government stood firmly behind the homesteaders, it was up to the cattle barons of the area to drive the newcomers off the land by using less than legal or honorable methods.

Range wars tend to be long and bloody, culminating in the surrender or moving on of one faction or another. The PCs can play members of one of the factions, gunmen hired on by one of the factions or even members of the law or military who've been called in to try to find a resolution to the situation.

One of the most famous rangewars was the Lincoln County war which involved the Regulators. See 13.0 Characters for more details on this.

19.2 THE HIDDEN TREASURE

This is a common theme in Westerns, as well as in other genres. Many years ago somebody buried something valuable out in the wilderness. It might have been cash from a bank robbery, the entrance to a gold mine or even an ancient shrine or burial ground. In any case, there's a map floating around which shows the way to this hidden cache, and the PCs have got it.

This adventure can have several twists tossed in. Maybe the PCs don't actually have the map — but they know where to find it, or they know someone who does — and they have to actually get the thing before their quest can begin. Or maybe they only have a part of the map and have to get the other parts from other people or places while these others are after the PCs bit of the map. Or maybe there's more than one copy of this map floating around, and the PCs have to beat another group to the treasure. Or maybe the map is coded.

These kinds of adventures can be a lot of fun — as full of mystery and intrigue as they are of action. Make it complicated and bewildering, full of twists and turns, and it'll be fun for everyone.

If you're using the Deadwood campaign setting, this type of adventure can easily be worked in. Say, for instance, that the nugget that Potato Creek Johnny carries around with him is actually just a small sample from an entire vein. And say Johnny let this slip one night while he'd had a bit too much to drink.

The PCs could be trying to drag the location of the mine out of Johnny. Or maybe Johnny's hired them to protect him. Or maybe Johnny's died, giving the PCs a cryptic map showing the location of the vein. Now all they have to do is locate the gold and place a claim on the land before someone beats them to it.

19.3 THE RAILROAD'S COMING TO TOWN

The railroad was a great source of income to both the people who ran it and the people who lived by it. The coming of a railroad was often accompanied by greedy and devious men. First the surveyors came, and they were sometime open to bribes to run the track through one town as opposed to another.

Then came the land barons. The lands through which the railroad ran would likely become extremely valuable with the amount of traffic and business the trains would bring, and these men were trying to corner entire area for the riches it could offer them. Men working for the railroad would offer the locals a fraction of what their land was worth, threatening that the government would come and take it for half that amount if they refused to sell now. Where threats failed, strong arm tactics were employed. Other men working for themselves or for private interest employed similar tactics to gain land situated around the tract upon which the tracks would be laid.

Then came the railroad workers, and rarely was a rowdier bunch of men ever seen. On payday it was not uncommon for a good part of the crew to end up in the nearest town ready to blow the better part of their pay. This brought problems to many a formerly peaceful Western town.

The PCs can take on several roles in any of these situations, but one of the most colorful is that of an independent group out to stop the land barons from stealing land from the good people to whom it rightfully belongs.

If you're using the Deadwood campaign setting, you can use this adventure idea with it. The year would be 1890. By now, the city's population has fallen off dramatically. People are getting desperate, and the railroad running through town might just be the thing they need to put them on the road back to prosperity. But someone, Mr. Chang, for example, has decided that the lion's share of the profits to be gained by the railroad's arrival should go to him.

19.4 IT'S AN ELECTION YEAR

Elections in the old West, whether for sheriff or mayor or district attorney, were often anything but on the level. They were filled with vote-buying and baby-kissing, threats and intimidation, ballot box stuffing and scandal after scandal — even assassination. The PCs can play any of several roles in this type of scenario: a member of one of the parties, the local law, a candidate, etc. The key phrases to remember here are dirty tricks, double dealing and foul play.

This is generally a campaign length scenario and should involve most or all of the major personalities in the affected area. The PCs' actions should have the potential to be meaningful and have a great affect upon the balance of power in this little corner of the world.

If you're playing with the Deadwood campaign setting, you can easily work this idea into your own game. Mayor Franklin is up for re-election, and this time his opposition is determined to win.

A newcomer named Steven Schooff has come to town and set up an incredibly well-stocked general store. However, the majority of the town still patronizes the already established merchants, and Schooff's gamble is not paying off. Schooff decides that the only way he can get things to turn around is by becoming mayor. With the power of that position behind him, he'll be able to hassle his competitors out of business.

The PCs could be hired by Schooff to hassle Franklin or to frame him for a reputation-damaging crime he didn't commit. Or they could be hired by Franklin to protect him or to figure out who framed him and why? Either way, this can be lots of fun.

19.5 BOUNTY HUNTING

One great problem in the West was the number of convicted or suspected criminals running about. Many a gunman made his living tracking down these thieves and murderers, and the PCs might decide to do this, too. Rewards ranged anywhere from \$50 a head for run-of-the-mill criminals to \$500 for dangerous thieves to \$10,000 for masterminds like Frank and Jesse James.

Although famous outlaws like the James brothers managed to elude even the most tenacious lawmen and detectives, most bandits weren't quite so smart — or lucky. The PCs can make quite a decent living for themselves by chasing down and collecting rewards on wanted men, but this is a dangerous profession. If an outlaw got wind of his pursuer, the hunted often became the hunter.

If you're playing in the Deadwood setting, you can work this adventure idea into your game in many ways. If the Carsons are still around, a group of bounty hunters could ride into town looking for them. Or maybe they're looking for Stuart Wilkinson (13.0 Deadwood #46). Or maybe they're hunting an outlaw who bears a striking resemblance to one of the PCs.

Just start out with one of these notions and run with it!

19.6 ROGUE INDIAN WAR BANDS

Native Americans were severely persecuted during the taming of the West, and this didn't sit well with them, especially the more war-like tribes. Although it's doubtful the PCs will want to get involved in a full scale war between the U.S. army and entire Indian tribe, problems existed on a scale that even a smaller group of PCs might find they could deal with — or at least try.

Amongst the tribes who had signed treaties and were living on the government reservations, there were often groups of young braves who chafed under the farmer's life. These young men often taunted each other into forming small bands of warriors that would make daring, almost suicidal, raids upon nearby towns or ranches. For each enemy killed, a brave could count coup: a unit of Indian honor.

Successful bands, heady with the coup they had counted against the white man, often rampaged across a territory leaving nothing but blood in their path. These Indian bands were often supplied with food, arms and ammunition by comancheros, white men who would sell the braves just about anything in exchange for some of the loot they had garnered on their raids. Eventually, like bands of modern-day guerilla rebels, the braves would force the government to sit up and pay attention to them, at which point they would submit demands for more rights and land.

It's the PCs' job to stop these young braves, whether it means signing a treaty with them or using force. One step towards accomplishing this is cutting off the braves' supplies by finding and rooting out the comancheros.

Alternatively, the PCs could play the braves, trying to make one last stand for their people against the white man's tyranny, knowing that they are ultimately doomed to fail against the U.S. army's superior forces.

If you're playing in the Deadwood campaign setting, this is an easy idea to work into the story line. Deadwood was smack dab in the middle of Sioux Indian territory for many years, and after the cavalry defeated the Sioux, Deadwood was only a short ride from the Great Sioux Reservation. An attack on the town would not be unheard of.

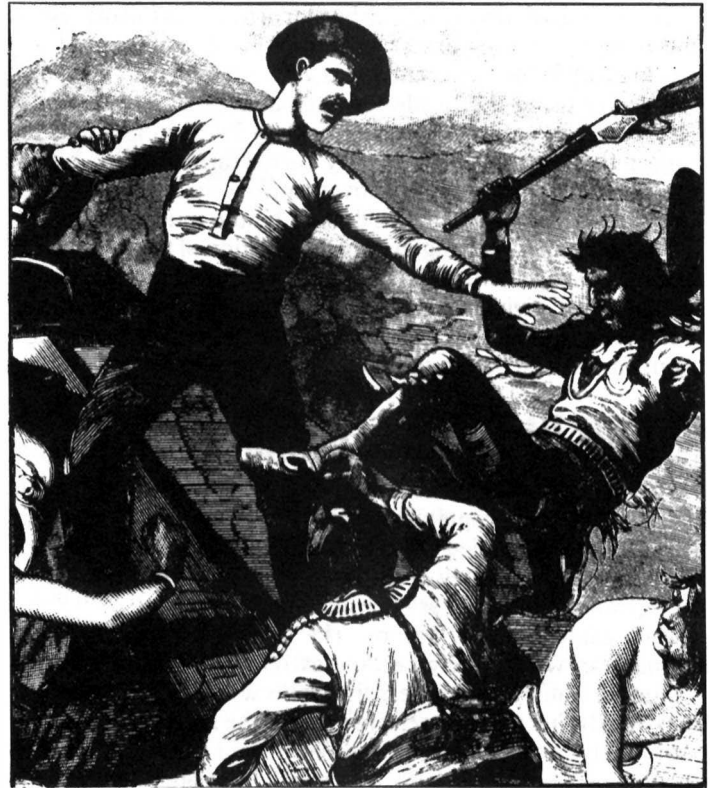
19.7 TRAVELLING AND DELIVERY

Moving across the old West, particularly before the completion of the first transcontinental railway, could often be an adventure in and of itself. Roaming gangs of bandits and hostile Indians, bad weather, lack of decent roads or often roads of any kind, etc. The problems facing western travellers were many.

The delivery of something from one place or person to another is also a common theme in Westerns. The parcel can be common (like cash, cattle or medical supplies) or unique (like a priceless work of art or an ancient Native American artifact or an important letter). It can even be a person.

Travelling or delivery scenarios are both easy to plan for and run on the spur of the moment. All you really need to know is the thing to be delivered (if it's a delivery scenario), the route to the destination and anything — whether manmade or natural forces — that stands in the PCs' way. It's usually good to add a time limit as well, since this can cause even more tension and force the PCs to take risks they wouldn't consider under other circumstances.

For an example of this, look to 17.0 The Great Claim Jump.



19.8 CATTLE DRIVE

This is probably one of the most common themes in more mundane Westerns. The PCs are part of a group of cowboys whose job it is to make drive some number of cattle (anywhere from 200 to 1000 head) from the owner's ranch to a rail station up to 1000 miles away.

Cattle that a rancher purchased or bred for little or next to nothing were worth maybe \$25 when full grown, but could be sold for twice that in Chicago. So the rancher would drive his herd, or a good portion of it, to the nearest rail head and sell his cattle there to a third man who would pay to transport the beasts to Chicago where he could sell them there at a large profit.

Lots of problems can crop up during a cattle drive: rustlers, Indian attacks, stampedes, bad weather, etc. It's up to you as to how hard of a time you want to give the PCs, but make them earn their money.

Again, all you really need to know to prepare one of these scenarios is how many head the PCs are in charge of and where they have to get them to. Again, a time limit is often handy here, although the fact that a shorter trip means less chances for things to go wrong should be enough of an encouragement for intelligent players.

19.9 RUSTLERS

Because of the value of cattle as mentioned above, there were thieves who would steal these cattle. The perpetrators were generally either bandits or local competing ranchers. The thieves were able to avoid detection for at least a while in any of three ways.

Bandits could often simply drive the cattle off the victim's ranch and sell them to someone far away who wouldn't ask too many questions. Local competitors often altered the stolen cattle's brand to look like their own. Alternately, as the western towns got larger and the railroads got closer to the ranches, the thieves could slaughter the stolen cattle and destroy the branded hides, and then sell the meat to local butchers or at the nearby railways.

In this situation, the PCs could play cowboys on either the victim's side or even as unwitting members of the thieves' ranch. They could also play the law and try to find out who's stealing the cattle and then bring them in.

19.10 DARING RESCUES

Rescues, like deliveries, are standard fare in Western adventures. They usually involve a person or thing being in some sort of danger and require the heroes to bring them to safety. A few examples are detailed below.

ON THE SCENE

While one or more of the heroes is walking through town several men run or ride up and grab a person off the street. The assailants then attempt to escape down the nearest alleyway or into an abandoned building.

The reason for the crime could be as simple as a mugging or as complicated as the kidnapping of the daughter of some powerful NPC. Small bits of heroism like this one make nice in-between adventure scenarios. With a minimum amount of preparation the GM can provide the players with a good evening of play.

If you're playing in the Deadwood campaign, you could have the PCs stumble across Billy and Albert Chin (14.3 Deadwood #28) shaking down one of the other Chinese men, or even kidnapping Katherine Wong (14.3 Deadwood #26).



NEST OF DANGER

While traveling past a small secluded cabin or farm a bruised and sweating woman rushes out to the PCs screaming for help. She tells them that a group of marauding bandits or hostile Indians swept through the area, burned everything to the ground and kidnapped her young daughter. The people of the surrounding area have known for some time about the band of renegades which lives in the nearby mountains but have never lost more than a few head of livestock to them. The mother begs with the players to save her child from certain death.

Since the bad guys' camp is well known (and well avoided) it shouldn't be hard for the heroes to find. Rescuing the young lady should be another matter, however. The hideout should be hard to reach without being spotted by a sentry or triggering off some other kind of alarm. This is a chance to test the players' inventiveness when facing overwhelming odds.

DELIVERIES REVISITED

Perhaps the PCs or another group of characters failed to accomplish a delivery scenario. The heroes are assigned the task of recovering the item and getting it to its planned destination.

Again, for an example of this look to 17.0 The Great Claim Jump.

APPENDIX



This appendix is split into several different sections, each of which could be of some use to both players and GMs alike.

The first section, 20.0 Miniatures, details exactly how to properly go about using miniatures in an *Outlaw* game. These rules can be applied to many other ICE games as well.

The second section contains guidelines for how to convert some other role playing game systems into *Outlaw* statistics.

The third section is a filmography and bibliography. It lists a number of wonderful sources to turn to if you're looking ideas to include in your game. While this listing only scratches the surface of the incalculable amount of material out there, it gives beginning *Outlaw* GMs and players a launching pad from which to begin their own research on the West.

Next, we have supplied you with some of maps of various Western locales. Hopefully, these will come in handy during play of *Outlaw*.

Finally, you will find all of the extra combat tables you will need to play *Outlaw*.

Note: *Boot Hill*® is TSR's (Lake Geneva, WI) trademark for their western role playing game, and our references to it are in no way meant to indicate that ICE has a license from TSR with regards to *Outlaw*. *Western Hero*™ is Hero Games' (Charlottesville, VA) trademark for its western role playing game.

20.0 MINIATURES

As described in 8.3 Extras, using miniatures with *Outlaw* can enhance enjoyment of the game. Miniatures give both the GM and the players a much better feel for what is happening at any point in a game, particularly during combat. Instead of guessing about ranges and angles and such, the way you'd have to if you were playing with just paper and pen, with miniatures you have a full-fledged, scaled model of the setting and relative positions.

Can you reach the villain this round? Just pull out a ruler and find out. Can the sheriff see you around the corner of the building? Can you see him? Slap down a straight edge, and you've got the answers you need.

In the sections below, you'll find everything you need to know about how to add this exciting new dimension to your *Outlaw* game. It's quick, easy and — most of all — fun.

20.1 MATERIALS

Here's a list of the extra items you'll need if you're going play *Outlaw* with miniatures.

MINIATURES

The first thing you need to pick up are some actual miniatures. The 25 mm lead variety are the best, as the scale fits pretty well with *Rolemaster's* movement and range scale. *Grenadier Miniatures* used to make a boxed set of them called *Western Gunfighters*, which is just perfect for use with this game, but they're hard to find nowadays. In actuality, just about any models will do — even those plastic cowboys and Indian many of us played with as kids.

Ambitious miniature players should paint their models as well. Although this by no means a necessity, it adds another layer of realism to the game. It's a whole lot easier to tell painted miniatures from each other instead of similar-looking pieces of metal, and it transforms each model into an individual piece of work. Modelling paints can be found at almost any hobby or game store.

PLAYING SURFACES

Many people like to use gridded 1" or 25 mm hex maps as a playing surface. *Elysian Fields* makes a transparent Mylar overlay with a grid of this size. This works really well because you can simply lay the sheet over any kind of map, even one you've drawn up yourself on a blank sheet of paper, and voila — instant gridded map! Alternatively, you can draw the map right onto the overlay with a marker and wipe it off when you're done.

As was mentioned in 8.3 Extras, one of drawbacks of using a gridded map is that everyone knows exactly what the distance between any two points is. This takes a good deal of the uncertainty out of the game. Conversely, this means you never have to bother with measuring out distances, and this can speed up play.

Miniature purists like to just play on a non-gridded surface, like a tabletop, for instance. The benefit of this is that you're not confined to keeping the miniatures within the lines of the grid. This is a much more natural way of playing, but it requires frequent use of a ruler.

BUILDINGS AND TERRAIN

No matter what kind of playing surface the GM decides to use, he needs to decide whether or not he's going to use flat drawings or models for the buildings and terrain features. Drawings are easy to make, cost virtually nothing and can be tailored to the exact needs of the scenario. Contour lines can substitute for three-dimensional hills, and lines and symbols can be used to represent walls, tables, trees, windows, doors, etc.

While drawings are easier to use, model buildings and terrain add a lot to the appearance of a game and can make using miniatures even easier, particularly when dealing with characters firing at each other from different altitudes. No more ignoring the effect upon range of firing from the third story of the hotel at the bandits down the street, and no need for triangulation. Simply measure the distance through the air. HO scale (1/76) buildings and terrain are a fair (though inexact) match to the 25 mm scale, and are available at most good hobby and game stores.

MISCELLANEOUS ITEMS

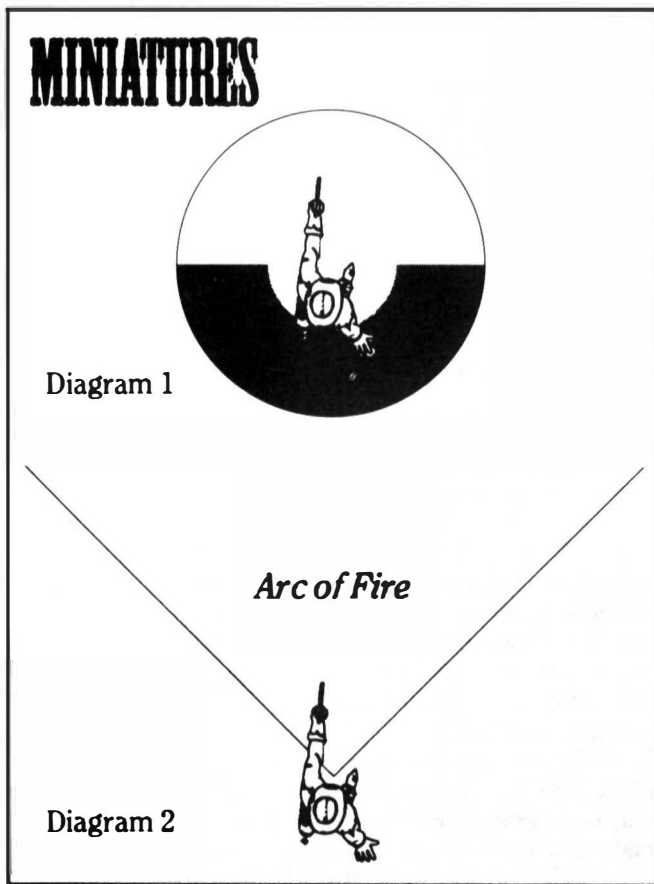
In addition to the above, all that's really needed is a good ruler or measuring tape.

20.2 PLAYING WITH MINIATURES

Using miniatures with *Outlaw* is incredibly easy. There are only five basic things that are important: facing, arc of fire, line of sight, movement and range. These are each discussed below at greater length.

FACING

In addition to the normal targeting limitations, one thing that becomes important in an *Outlaw* game when playing with miniatures is the direction in which each model is facing, as this determines the character's field of vision. Models can face in any direction, but can only see things in the 180° arc centered directly in front of them.



In the diagram above, the gunfighter can see anything in the arc formed by the line through the center of the model's base. This is his field of vision. Things or people in the shaded area behind the figure cannot be seen by the character. If possible, it's a good idea to paint such a line on the bases of the models.

This is where a bit of role playing enters the scene. A character cannot turn to face an opponent not in his field of vision unless he has a reason to do so. A character cannot turn to fire at an enemy model that he doesn't know the position of. Remember, just because the player knows where an enemy model is, it doesn't mean the character does.

A character has a chance of perceiving things that they can't or haven't actually seen, however. He could hear the footsteps of the man coming up behind him, for instance. This is where a Perception roll comes into play.

Example: A bandit is sneaking up behind Logan Walker who has his back to him. Although the player can see that this is happening on the tabletop, Logan the character has no reason to turn and face the man.

The GM decides to give Logan a chance to make a Perception roll. He's at -20 because the bandit is walking carefully. He makes it anyway, and turns to fire at his opponent. If Logan had blown the roll, he would never have seen the bandit.

A character can make as many Perception rolls as he likes at the beginning of each round up to a maximum of once per round for each thing he's trying to perceive. For instance, if there had been two bandits behind him in the above example, Logan would've gotten two Perception rolls, one for each bandit. And if the bandits decided to sneak up on him for a second round, Logan would've had the chance to make two more rolls.

Alternatively, if the character knows something's out there, but he's not sure what, he can make a general Perception roll instead.

ARC OF FIRE

Characters can only fire at targets within the 90° arc directly to the front of them. As shown in the diagram below, the vertice of the arc is upon the facing line that goes through the center of the model's base. The arc extends from there out to the limit of the weapon's range.

Note that it's possible for a character to be able to see someone off to one side of his field of vision, but not actually be able to shoot at him because of the way he's facing.

LINE OF SIGHT

Okay, the player character's opponent is in that building across the street, and as explained in *Rolemaster*, characters can only shoot at things that they can actually see. The question is, can the PC see him?

This is one of the beauties of using miniatures. To find out if a character can see his opponent, simply take a straight edge and trace a line directly from the center of the character's model to his opponent's. If a straight line can be made to all or a part of the opponent, the character can fire at him, or at least the parts of him that he can see.

Remember to keep in mind hills, rocks, walls and any other obstacles on the playing surface, whether the GM is using three-dimensional versions of these things or just line drawings.

MOVEMENT

As a general rule for miniatures use, 1" or 25 mm equals 6' of real distance.

If playing on a 1" or 25 mm gridded hex map, a model gets to move one hex for each six feet of movement for the character it represents. If Clint Walker had 50' of movement, for instance, he would then get to move up to 8 hexes.

Character models must be entirely within a single hex at all times. They can only move from one hex to another through a hex face, not via any of the vertices, although they can have any facing that the player likes (see below). Larger models, like wagons, should treat the front, center part of the model as if it were a character for purposes of movement. The other parts just tag along behind it.

If playing on a non-gridded surface, just haul out a ruler every time someone wants to make a move. If Clint Walker has 50' of movement, he gets to move up to 8". Simple enough.

RANGE

If playing on a 1" or 25 mm gridded hex map, measuring ranges is easy. Simply count the number of hexes separating the attacker from his target. Count the hex the target is in, but not the attacker's. Multiply the number of hexes by 6 and you have the range to the target in feet. Multiplying by 2 gives the range in yards instead.

If playing on a non-gridded surface, just haul out a ruler and measure the distance between the bases of the target and his attacker.

21.0 SYSTEM CONVERSIONS

STATISTICS CONVERSION CHART

Outlaw Character	Boot Hill® Formula A	Boot Hill Formula B	Boot Hill Formula C	Western Hero Formula
St	STR	STR	STRx5	STRx5
Qu	SPD	SPD	COOx5	DEXx5
Pr	BRV	(BRV+STT)/2	STAx5	PREx5
In	roll	LUC	LUCx10	EGOx5
Em	roll	roll	roll	EGOx5
Co	STR	STR	STRx5	(CON+BODY)x2.5
Ag	(GAC+TAC)/2	(GAC+TAC+COR)/3	COOx5	DEXx5
SD	roll	LUC	LUCx10	EGOx5
Me	roll	roll	roll	INTx5
Re	roll	OBS	OBSx5	INTx5

If the players happen to already be engaged in a different Western campaign, that shouldn't stop them from using *Outlaw* to its fullest. The systems below give outlines for converting both *Boot Hill*® and *Hero System* characters to *Outlaw* characters.

While these conversions systems have been designed to be as complete and accurate as possible, no such system can be perfect. When in doubt, the GM or player should try to simulate the basic idea behind a skill or talent rather than sticking religiously to a point-by-point conversion.

Also, note that converted characters are sometimes "rough," i.e., he comes out the other end of the system incomplete, stilted or simply different than he was originally conceived to be. Once the basic conversion has been completed, the GM or player should smooth off these edges and fill in these holes. The end product should be a complete and well-rounded *Outlaw* character.

21.1 CONVERTING BOOT HILL®

Boot Hill® is TSR's Western role playing game. It's been around since 1975 and was the first Western role playing game ever published.

CONVERTING STATISTICS

Over the years, additional *Boot Hill*® rules and adventures have been published in TSR's *Dragon Magazine*® and the Role Playing Game Association's *Polyhedron Newszine*®. One article of particular interest appeared in *Polyhedron Newszine* #13 in 1983. "Go West, Young Gamer" by Steve Winter introduced four new statistics to the game: Coordination, Observation, Stature and Luck. Also, late in 1990, TSR released the radically altered and rehashed third edition of *Boot Hill*®, also by Steve Winter.

Traditional (i.e., first and second edition) *Boot Hill*® characters should be converted using *Boot Hill*® Formula A on the Characteristic Conversion Chart. Traditional *Boot Hill*® characters designed using the optional statistic rules should have their characteristics converted using *Boot Hill*® Formula B. Third edition *Boot Hill*® characters should be converted with *Boot Hill*® Formula C.

CONVERTING SKILLS

Since first and second edition *Boot Hill*® don't use the concept of skills, this doesn't figure into converting first and second edition characters to *Outlaw*. A good part of the experience points the character gets from converted *Boot Hill*® Experience should be spent on skills though.

For third edition characters, the *Outlaw* equivalents of *Boot Hill*® skills can be found on the Skill Conversion Chart. To convert, a *Boot Hill*® skill, simply find the skill in that column and see which *Outlaw* skill it corresponds to.

To determine the Skill Roll for work skills, simply multiply the *Boot Hill*® skill score by five to get the *Outlaw* Skill Roll.

CONVERTING EXPERIENCE

For first and second edition *Boot Hill*®, simply take the character's Previous Number of Gunfights and use that as the character's level. This means that the average starting *Boot Hill*® character (who has been in two gunfights, and is thus second level) is relatively unskilled, which fits pretty well with his *Outlaw* version.

For third edition *Boot Hill*®, divide the character's Experience Points Earned by 60 to determine the character's level.

21.2 CONVERTING HERO SYSTEM

The *Hero System* rules are published by Hero Games. There is already a Western genre book published for use with the *Hero System*, called *Western Hero*. The material, such as text and layouts, in *Outlaw* is identical to that found in *Western Hero* except that *Outlaw* uses the *Rolemaster* system, not the *Hero System*.

CONVERTING CHARACTERISTICS

The Characteristic Conversion Chart details how to convert *Western Hero* statistics into their *Outlaw* equivalents.

CONVERTING SKILLS

The *Outlaw* equivalents of *Western Hero* skills can be found on the Skill Conversion Chart. To convert, an *Western Hero* skill, simply find the skill in that column and see which *Outlaw* skill it corresponds to.

To determine the skill bonus, multiply the character's *Western Hero* Skill Roll by 5.

Similarly, to find a character's OB with a particular weapon, simply multiply his *Western Hero* OCV bonus by 10.

CONVERTING LEVELS

The concepts of professions and levels are not used in *Western Hero*. Experience is instead awarded in the form of Character Points which the player can spend to improve the character.

For each 15 Character Points a *Western Hero* character has, the converted *Outlaw* character has one level. This means that starting *Outlaw* characters (who have one level and thus 15 Character Points) are not particularly skilled, which corresponds accurately to *Western Hero*.

SKILL CONVERSION CHART

Outlaw Skill	Boot Hill® Skill	Western Hero Skill
Acrobatics	—	Acrobatics
Acting	Entertainer, Thespian	Acting
Advertising	Printing/Journalism	Trading
Administration	Bureaucracy	Bureaucratics
Adrenal Defense	—	Combat Levels
Adrenal Moves	—	Combat Levels
Animal Healing	Veterinarian	—
Animal Training	Wrangling	Animal Handling
Appraisal	Assaying	Trading
Climbing	—	Climbing
Contortions	—	Contortionist
Cookery	Cooking	—
Crafting	Carpentry, Gunsmith, Silversmithing, Wainwright	Weaponsmith
Diplomacy	Bureaucracy	High Society
Driving	Teamster	Transport Familiarity, Combat Driving
Falsification	—	Forgery
First Aid	Dentistry, Medicine	Paramedic
Foraging	—	Survival
Gambling	Gambling	—
Herding	Cow Handling, Sheepherding	—
Interrogation	—	Interrogation
Leather Working	Saddlemaking	—
Linguistics	Linguistics, Literacy	Languages
Marine Pilot	—	Transport Familiarity, Combat Driving
Martial Arts	—	Martial Arts
Navigation	Orienteering	Navigation
Perception	Observation Stat	Perception Stat
Pick Locks	Locksmithing	Lockpicking
Propaganda	Printing/Journalism	—
Public Speaking	Preaching/Theology, Public Speaking	Oratory
Quick Draw	Fast Draw	Fast Draw Talent
Riding	Riding	Riding
Rope Mastery	Roping	FAM w/ Lariat
Seduction	—	Seduction
Smithing	Smithing	—
Stalking & Hiding	Stealth	Stealth
Survival	Survival	Survival
Swimming	Swimming	Swimming
Targeting	—	Range Skill Levels
Tracking	Tracking	Tracking
Trading	Trading	Trading
Trap Building	Trapping	Security Systems
Trickery	—	Sleight of Hand
Tumbling	—	Breakfall
Visual Arts	Photography	—

22.0 FILMOGRAPHY AND BIBLIOGRAPHY

The following publications and films are good sources for ideas and flavor for many different types of *Outlaw* games. This list is not intended to be exhaustive. It simply highlights some of the can't-miss classics in the Western genre. Particularly good films are indicated by a "•".

22.1 FILMS

The Alamo. Directed by John Wayne (1960), starring John Wayne, Richard Widmark, Laurence Harvey, Richard Boone, Carlos Arruza and Frankie Avalon. This extremely long film is a classic retelling of the Mexican army's attack upon the doomed Texas fort. It's worth watching if only for the climactic battle scene.

Back to the Future III. Directed by Robert Zemeckis (1990), starring Michael J. Fox and Christopher Lloyd. While not exactly a western, this film gives a good example of how to run a campaign in which modern-day characters are caught in the old West.

Bill and Ted's Excellent Adventure. Directed by Stephen Herek, starring Keanu Reeves, Alex Winter and George Carlin. Again, although this is far from a western, this film shows what it would be like for two California kids to make a trip to the old West — and what it might be like if they were to bring Billy the Kid back with them!

• *Blazing Saddles*. Directed by Mel Brooks (1974), starring Cleavon Little, Gene Wilder, Harvey Korman, Madeline Kahn, Slim Pickens and, of course, Mel Brooks. Arguably the best western comedy ever made, this film also highlights one way to deal with discrimination — laughter.

Billy the Kid v. Dracula. Directed by William Beaudine (1966), starring Chuck Courtney, John Carradine and Melinda Plowman. Sure, the movie's just a big, campy joke, but if you want an example of how to combine a western with a horror theme, here you go.

• *Butch Cassidy and the Sundance Kid*. Directed by George Roy Hill (1969), starring Paul Newman, Robert Redford and Katherine Ross. Arguably the best outlaw western ever made. Won Oscars for best cinematography, original score and original screenplay.

Cat Ballou. Directed by Elliot Silverstein (1965), starring Jane Fonda and Lee Marvin. A hilarious spoof of the traditional western, Marvin won an Oscar for his acting job.

Catlow. Directed by Sam Wanamaker (1971), starring Yul Brynner, Richard Crenna and Leonard Nimoy. This is a solid, yet extremely funny western about the adventures of an outlaw on his way to a robbery. A good example of how to keep the tone light and keep the adventure moving.

The Comancheros. Directed by Michael Curtiz (1961) starring John Wayne, Stuart Whitman and Lee Marvin. Wayne plays a Texas Ranger out to stop the outlaws supplying the Comanches with guns and alcohol. Solid western.

• *Dances With Wolves*. Directed by and stars Kevin Costner (1990). The latest, big budget epic Western. Here the Indians are civilized and have cool haircuts, while the white men are crude, boorish barbarians who probably smell really bad when you get down wind.

The Desperadoes. Directed by Charles Vidor (1943), starring Randolph Scott and Glenn Ford. A good traditional western in which Ford, a former outlaw, goes straight and joins forces with the law to clean up the town.

• *Destry Rides Again*. Directed by George Marshall (1939), starring Jimmy Stewart and Marlene Dietrich. This early satirical film shows how a lawman can clean up a town without drawing his gun.

The Fastest Gun Alive. Directed by Russell Rouse (1956), starring Glenn Ford and Jeane Crain. A good example of how a reputation can come back to haunt a gunfighter, long after he's hung up his guns.

• *A Fistful of Dollars*. Directed by Sergio Leone (1964), starring Clint Eastwood. This film is the original spaghetti Western — gunfighting with a flair! Followed up later by *For a Few Dollars More*, *The Good, the Bad and the Ugly*, and *Once Upon a Time in the West*.

• *The Frisco Kid*. Directed by Robert Aldrich (1979), starring Gene Wilder and Harrison Ford. A wonderfully funny film about a Polish rabbi (Wilder) making his way across the country to San Francisco. Ford plays an outlaw — the rabbi's only friend. A good example of overlapping goals at work.

Gunfight at the O.K. Corral. Directed by John Sturges (1957), starring Burt Lancaster and Kirk Douglas. It's a palatable version of the famous shootout in Tombstone, Arizona.

• *High Noon*. Directed by Fred Zinnemann (1952), starring Gary Cooper, Grace Kelly and Lloyd Bridges. Easily one of the best western films ever made. The story takes 84 minutes to occur — exactly as long as the film — making it look as if it were shown in real time. Won Oscars for best actor and best editing.

Jesse James. Directed by Henry King (1939), starring Tyrone Power and Henry Fonda. An excellent example of how facts can be twisted to turn an outlaw into a respectable legend.

The Life and Times of Judge Roy Bean. Directed by John Huston (1972), starring Paul Newman and a whole slew of other stars. Extremely entertaining western about the arbitrary arbitrations of Roy Bean.

- *Little Big Man*. Directed by Arthur Penn (1970), starring Dustin Hoffman. A great film about the life of a colorful, fictional western character.
- The Lone Ranger*. Directed by Stuart Heisler (1956), starring Clayton Moore and Jay Silverheels. This is a feature length film version of the TV show, but is a good example of a larger-than-life hero.
- *The Long Riders*. Directed by Walter Hill (1980), starring the Carradine brothers, the Keach brothers, the Quaid brothers and the Guest brothers. The four sets of actor brothers portray four sets of actual brothers involved in the story of the James-Younger gang. An excellent, gritty version of the legend of Jesse James.
- *Mad Max*. Directed by George Miller (1979), starring Mel Gibson. An excellent portrayal of western attitudes in a dark near-future setting. The first sequel, *Mad Max 2: The Road Warrior*, is even more outstanding, although the third in the trilogy, *Mad Max Beyond Thunderdome*, is less inspired.
- *The Magnificent Seven*. Directed by John Sturges (1960), starring Yul Brynner, Steve McQueen, Eli Wallach, Horst Buchholz, James Coburn, Charles Bronson, Robert Vaughn and Brad Dexter. An excellent example of how a group of different characters can band together to battle a common foe — for pay, no less. The less worthwhile sequels are still worth checking out: *The Return of the Seven* and *Guns of the Magnificent Seven*. The original was based on *The Seven Samurai*.
- *The Man Who Shot Liberty Valance*. Directed by John Ford (1962), starring Jimmy Stewart, John Wayne, Vera Miles, Lee Marvin and Andy Devine. One of the all-time western classics.
- *My Darling Clementine*. Directed by John Ford (1946), starring Henry Fonda, Linda Darnell and Victor Mature. A fictionalized version of the events leading up to the gunfight at the O.K. Corral as told from Wyatt Earp and Doc Holliday's point of view.
- *The Outlaw Josey Wales*. Directed by Clint Eastwood (1976), starring Clint Eastwood, Chief Dan George and Sondra Locke. One of the best outlaw films ever made, this film also shares the grittiness of Eastwood's early spaghetti westerns.
- The Outlaws Is Coming*. Directed by Norman Maurer (1965), starring the Three Stooges, Adam West and Nancy Kovack. This is the stooges last feature length film, and it even stars a pre-Batman Adam West. What more could you want in a western comedy?
- Pale Rider*. Directed by Clint Eastwood (1985), starring Clint Eastwood. This is Eastwood's most recent western, but it borrows so heavily from *Shane*, it's disappointing to not see much new. Still, if you want to see a gritty version of *Shane*, here you go. The action's still great.
- Rancho Deluxe*. Directed by Frank Perry (1975), starring Jeff Bridges and Sam Waterson. A comedy about modern-day rustlers, this is a good example of one way to run a western in the present. Plus, music by Jimmy Buffett, who makes a cameo.
- Red Sun*. Directed by Terrance Young (1972), starring Charles Bronson, Ursula Andress and Toshiro Mifune. A good example of how to mix Japanese and Western turn-of-the-century cultures into an entertaining adventure.
- Rio Bravo*. Directed by Howard Hawks (1959), starring John Wayne, Dean Martin, Ricky Nelson, Angie Dickenson and Walter Brennan. A classic tale of a sheriff, backed only by a band of unlikely misfits, taking a stand against a band of outlaws.
- *The Seven Samurai*. Directed by Akira Kurosawa (1954), starring Toshiro Mifune, Takashi Shimura, Yoshio Inaba, Ko Kimura, Seiji Miyaguchi and Minoru Chaiki. This is the classic Samurai film, and it was used as the basis for many later westerns, most notably *The Magnificent Seven*. If you want to use any kind of oriental flavor or martial arts in your campaign, this is a must-see. Heck, see it anyways. The atmosphere is perfect for most westerns.
- *Silverado*. Directed by Lawrence Kasdan (1985), starring Kevin Kline, Scott Glenn, Kevin Costner, Danny Glover, John Cleese, Rosanna Arquette, Brian Dennehy, Linda Hunt and Jeff Goldblum. Easily the best western in recent history. The action is fast paced and covers just about every possible cliché. It also is one of the few films to deal with discrimination in the old West. See it.
- *Shane*. Directed by George Stevens (1953), starring Alan Ladd, Jean Arthur, Van Heflin and Jack Palance. A classic story of a gunfighter saving an innocent family from evil men and becoming idolized by their son in the process. Won an Oscar for cinematography.
- *The Shootist*. Directed by Don Siegel (1976), starring John Wayne, Lauren Bacall, Ron Howard, Jimmy Stewart, Richard Boone, Hugh O'Brian, Harry Morgan, Rick Lenz, John Carradine, Sheree North and Scatman Crothers. In his last film, Wayne plays an elderly, cancer-stricken gunfighter who finds that he cannot escape the consequences of his reputation. Great characterization and development.
- *Star Wars*. Directed by George Lucas (1977), starring Mark Hamill, Carrie Fischer, Harrison Ford and Alec Guinness. While a science fiction movie, it has an almost purely Western plot. Substitute rough Westerners for the cantina aliens, black slaves and/or indians for the droids, six-shooters for blasters (which never run out of ammo), and horses for space ships: a classic Western.
- *Stagecoach*. Directed by John Ford (1939), starring Claire Trevor, John Wayne, Andy Devine, John Carradine, Thomas Mitchell, Louise Platt, George Bancroft, Donald Meek, Berton Churchill, Tim Holt, Tom Tyler and Chrispin Martin. This is the film that brought the western out of the Saturday matinee and onto the silver screen. This is a must-see. Won Oscars for best supporting actor (Mitchell) and best score. *Stagecoach* was remade in 1966 and 1986, but these imitators weren't worthy of their name.
- ¡Three Amigos!* Directed by John Landis (1986), starring Steve Martin, Chevy Chase and Martin Short. A good western comedy if you're willing to turn off your mind, sit down and relax for a while. Well worth checking out.
- Timerider*. Directed by William Dear (1983), starring Fred Ward. A professional motorcycle racer gets sent back to the old West. An interesting example of how to run a western game with a hero from another time.
- Tumbleweeds*. Directed by King Baggot (1925), starring William S. Hart and Barbara Bedford. A silent film, this is one of the first and most famous westerns.
- The Virginian*. Directed by Victor Fleming (1929), starring Gary Cooper, Richard Arlen, Walter Huston, Mary Brian, Chester Conklin and Eugene Palette. Features Cooper coining one of the most memorable western lines: "Smile when you say that."

Viva Zapata! Directed by Elia Kazan (1952), starring Marlon Brando, Jean Peters and Anthony Quinn. A great tale about a Mexican peasant's path to the Presidency. Got an Oscar for best supporting actor (Quinn). As an example of how to run a high-power game, it's excellent.

Westworld. Directed by Michael Crichton (1973), starring Richard Benjamin and Yul Brynner. Set in a role playing resort in the not-too-distant future, this is a great example of how to mix science-fiction and western themes.

The Wild Bunch. Directed by Sam Peckinpah (1969), starring William Holden, Ernest Borgnine and a whole slew of others. Set in the early twentieth century, this film explores the last days of the western outlaw.

Young Guns. Directed by Christopher Cain (1988), starring Emilio Estevez, Kiefer Sutherland, Lou Diamond Phillips, Charlie Sheen, Dermot Mulroney, Casey Siemaszko, Terence Stamp, Jack Palance, Terry O'Quinn, Sharon Thomas, Brian Keith and Partick Wayne. Although this film mangles the truth behind the legend of the Regulators, it's an excellent example of a way to run a traditional group western game — pull out all the stops, and go for broke! It was followed by an equally entertaining sequel, *Young Guns II.*

Zorro. Directed by Joaquin Luis Romero Marchent (1961), starring Frank Latimore, Mary Anderson, Ralph Marsch and Howard Vernon. A great tale of a legendary hero in southern California. If you want a western with a different flavor, check this out.

22.2 TELEVISION SHOWS

The Adventures of Red Ryder

Bonanza

Branded

The Cisco Kid

Death Valley Days

Dusty's Trail

Gunsmoke

Kung Fu

The Lone Ranger

Maverick

The Rifleman

The Virginian

Wanted: Dead or Alive

Young Riders

Zorro

22.3 GAMES

Boot Hill® by TSR.

Bounty Hunter™ by Nova Games.

Gunslinger™ by Avalon Hill.

The Old West™ by Skirmish Wargames.

Once Upon a Time in the West™ by Tabletop Games.

Western Hero™ by Hero Games.

Wild West™ by Fantasy Games Unlimited.

22.4 COMIC BOOKS

Jonah Hex by DC Comics.

The Rawhide Kid by Marvel Comics.

The Two-Gun Kid by Marvel Comics.

22.5 BOOKS

FICTION

Recommended authors:

Max Brand

Zane Grey

Louis L'Amour

Larry McMurtry

Jim Miller

NON-FICTION

Alias Billy the Kid: The Man Behind the Legend by Donald Cline

The Authentic Life of Billy the Kid by Pat Garret (and Marshall Ashman Upson).

The Book of the American West, edited by Jay Monaghan.

The Gunfighter: Man or Myth? by Joseph G. Rosa.

The Gunfighters by Time-Life Books.

Leonard Maltin's TV Movies and Video Guide, 1991 Edition, edited by Leonard Maltin.

A People and a Nation: A History of the United States, Volume II: Pictorial History of the Wild West by James D. Horan and Paul Sann.

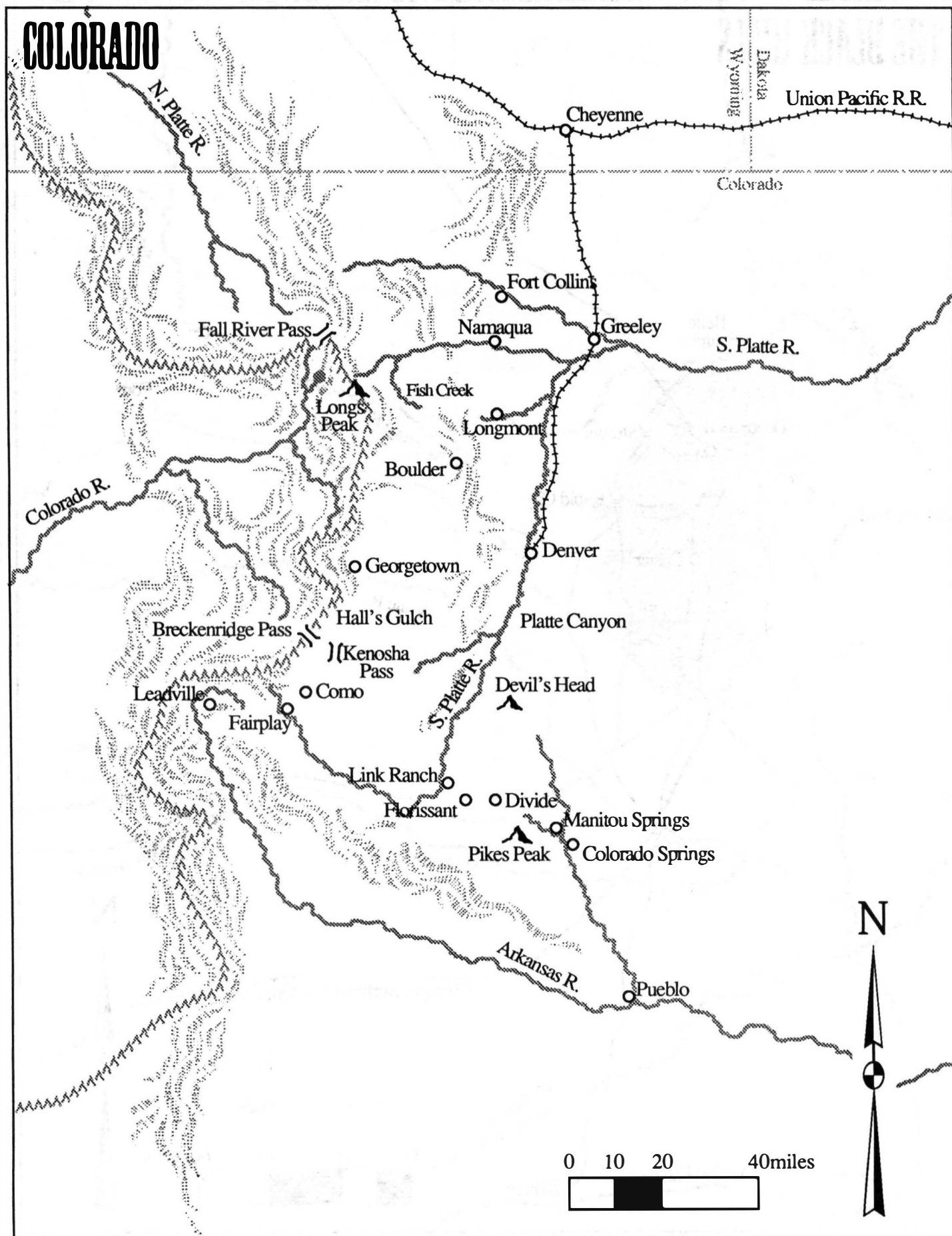
The Reader's Encyclopedia of the American West, edited by Howard R. Lamar.

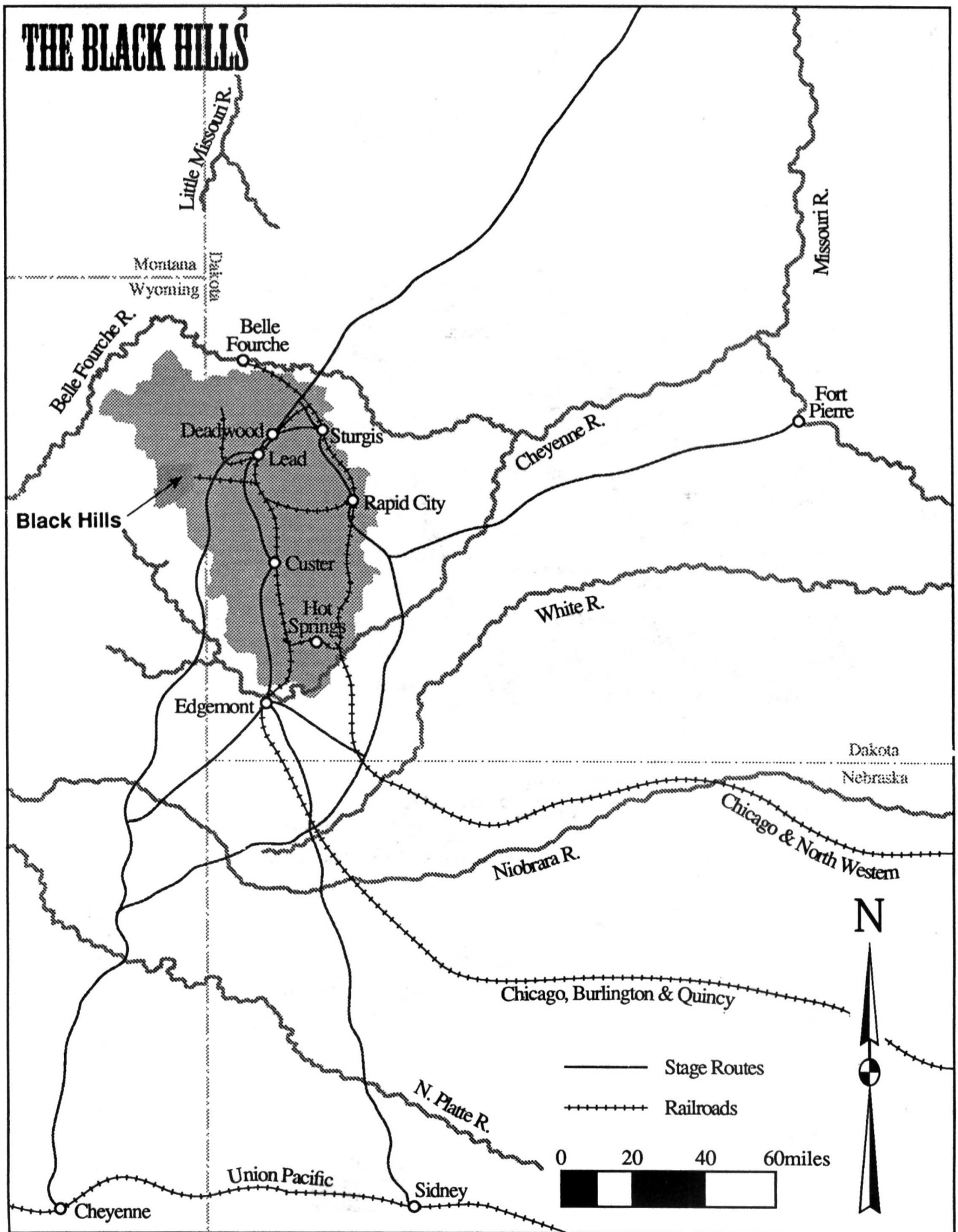
Since 1865 by Mary Beth Norton, et al.

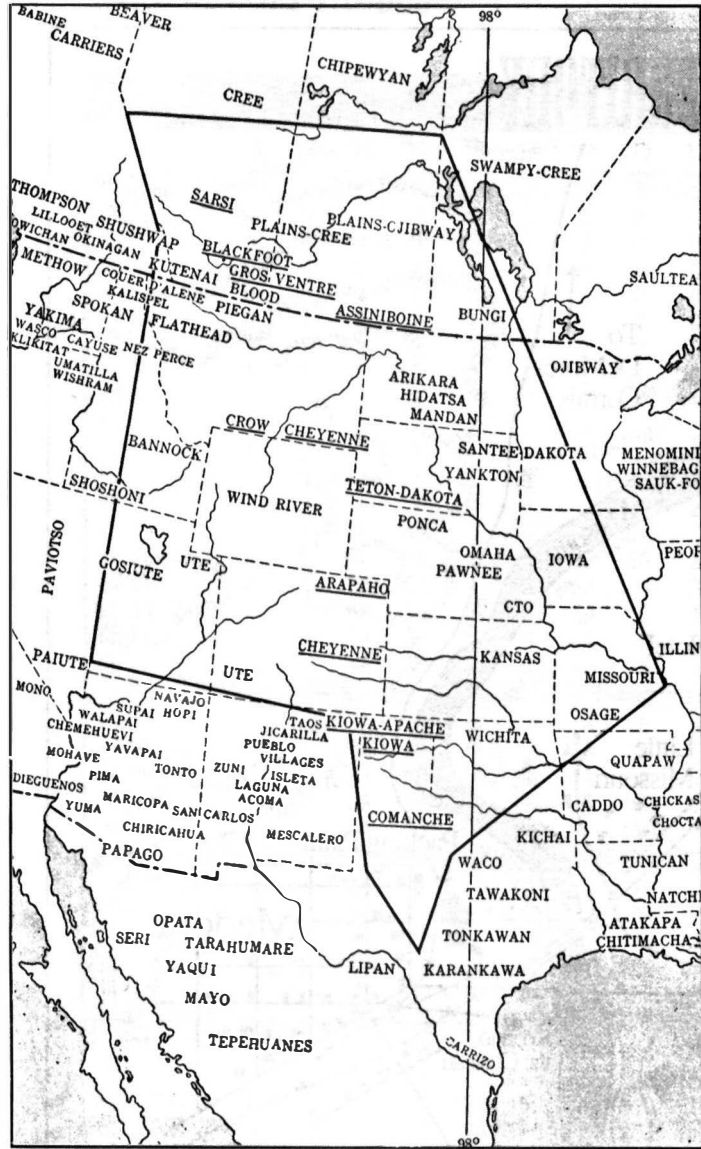
South Dakota: A Guide to the State by M. Lisle Reese.

The Westerners by Dee Brown.

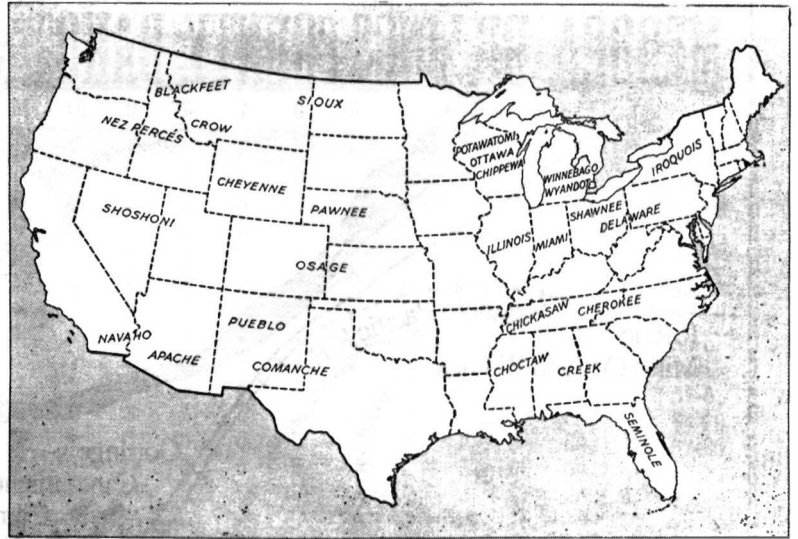




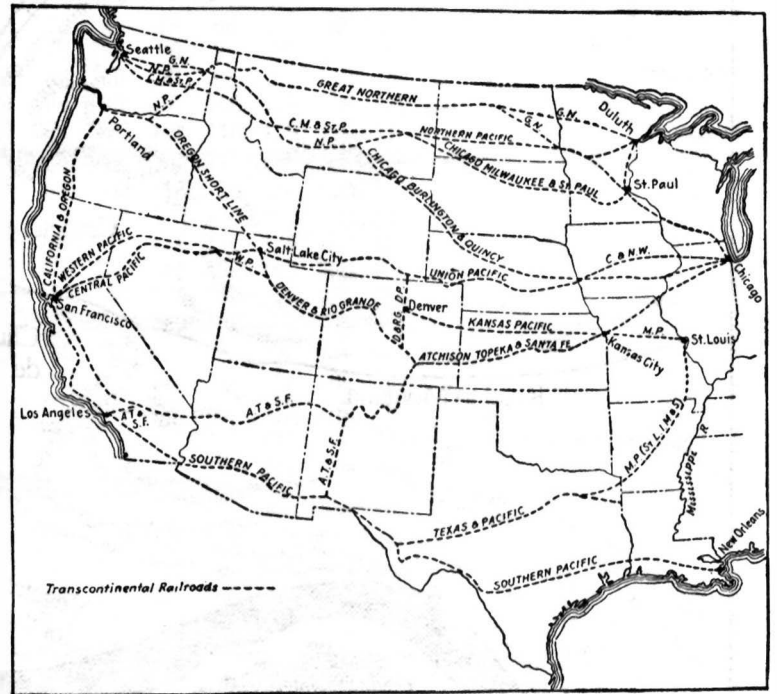




The Plains Indian culture area

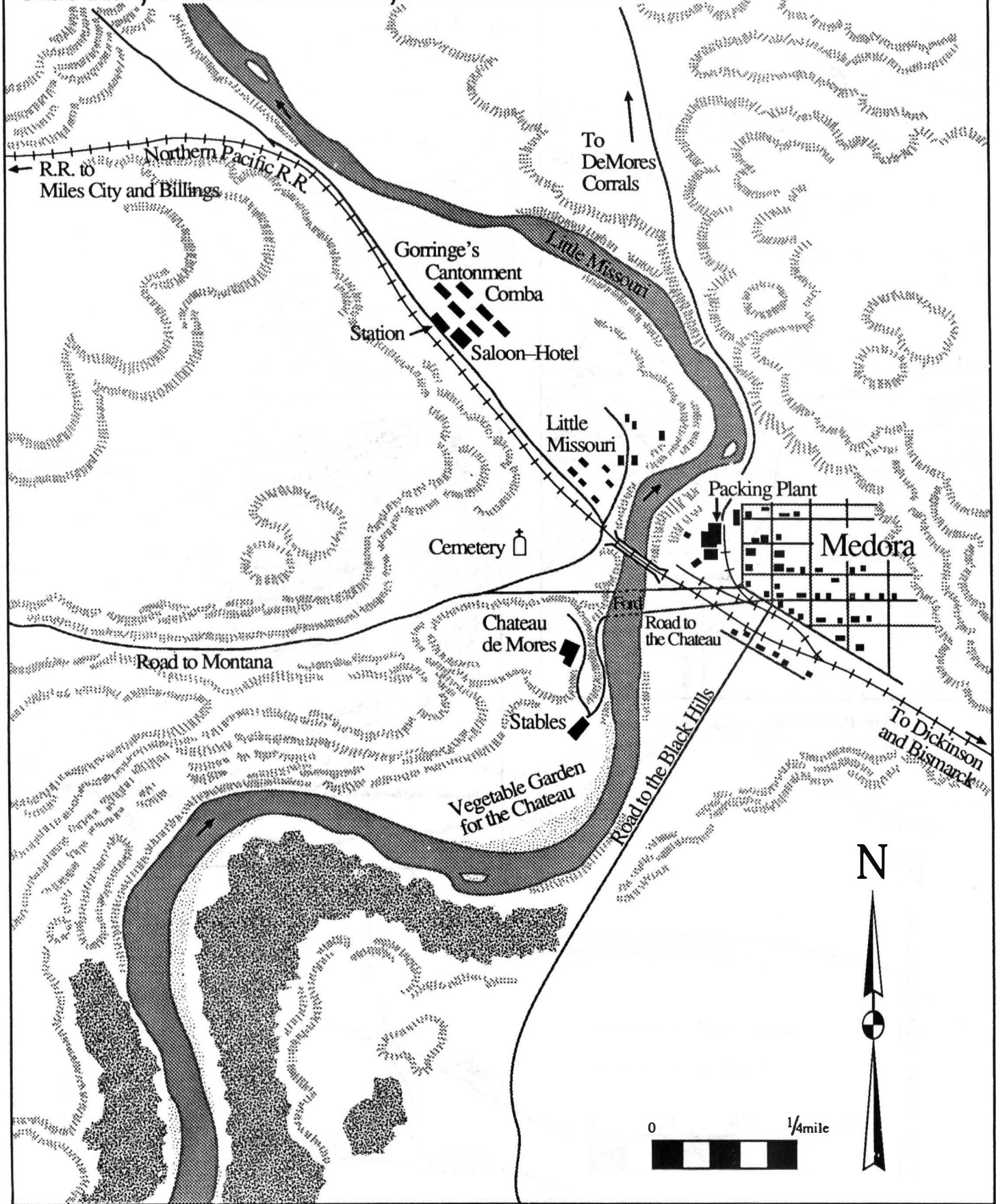


Indians of North America



Transcontinental Railroads

MEDORA, BILLINGS COUNTY, DAKOTA TERRITORY



24.0 ATTACK TABLES

24.1 GUN ATTACK TABLE

	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
01-0X	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	01-0X
0X-39	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0X-39
40-42	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	40-42
43-45	0	0	0	2	2	2	0	0	0	0	0	2	0	0	0	0	0	0	0	0	43-45
46-48	0	0	1	2	2	2	2	0	0	0	0	3	2	0	0	0	0	0	0	0	46-48
49-51	0	1	2	2	2	2	2	2	0	0	0	2	3	3	2	0	0	0	2	0	49-51
52-54	1	1	2	2	2	2	2	2	0	0	1	2	4	3	3	2	0	0	3	2	52-54
55-57	1	1	2	2	2	2	2	2	0	1	2	2	4	4	3	2	0	1	4	3	55-57
58-60	1	2	2	3	2	2	2	3	1	1	2	3	4	4	4	3	1	1	5A	4	58-60
61-63	1	2	3	3	2	2	3	3	1	2	3	3	5	5	4	4	1	2	5A	5	61-63
64-66	1	2	3	3	2	3	3	3	2	2	3	3	5	5	5	5	2	2	6A	6A	64-66
67-69	1	3	4	3	3	3	3	4	2	3	4	3	5	6	5	5A	2	2	6A	6A	67-69
70-72	2	3	4	4	3	3	4	4	2	3	4	4A	6	6	6	6A	2	3	6B	6A	70-72
73-75	2	4	4	4A	3	4	4	5A	3	4	4	4A	6	6	6A	6A	2	3	6B	7A	73-75
76-78	2	4	4	5A	4	4	5	5A	3	4	4A	5A	6	7	6A	7A	3	4A	7B	7B	76-78
79-81	2	4	5A	5A	4	5	5A	6A	3	4	5A	5A	6	7	7A	7A	3	5A	7B	7B	79-81
82-84	2	4	5A	5B	5	5	6A	6B	4	4	5A	6B	7	7A	7A	7B	4A	6A	8C	8B	82-84
85-87	3	5	5A	6B	5	6	6A	7B	4	5A	6B	6B	7	7A	7B	7B	5A	6B	9C	8C	85-87
88-90	3	5A	6A	6B	5	6	7A	7B	4	6A	6B	7B	7	8A	8B	8B	6B	7B	10C	8C	88-90
Maximum Result for MARK 1 Weapon																					
91-93	3	6A	6A	7B	6	7A	7A	8B	5	6A	7B	8B	8B	8B	8B	9B	7B	8B	12C	9C	91-93
94-96	4	6A	7A	7B	6	7A	8A	8B	5	6A	7B	8B	8B	9B	9B	10B	8B	9C	13C	11C	94-96
97-99	4	7A	7A	8B	7A	8A	8A	9B	6	7A	8B	9B	9B	9B	10B	11B	9C	10C	15D	13D	97-99
100-102	4	7A	8A	8B	7A	8A	9A	10B	6	7A	8B	9B	9B	10B	11B	12B	10C	12C	17D	15D	100-102
103-105	5	8A	8A	9B	8A	9A	9A	11B	7A	8A	9B	10B	10A	11B	12B	13C	11C	14C	19D	17D	103-105
Maximum Result for MARK 2 Weapon																					
106-108	5	8A	9A	9B	8A	9A	10A	12B	7A	8A	9B	10B	11B	12B	13C	14C	12C	16D	21D	19E	106-108
109-111	6	9A	9A	10B	9A	10A	11A	13B	8A	9A	10B	11B	12B	13C	15C	16D	14D	18D	22E	21E	109-111
112-114	6	9A	10A	11B	9A	10A	12B	14B	8A	9A	10B	11C	13C	14C	17D	18D	16D	20D	23E	23E	112-114
115-117	7	10A	10A	12B	10A	11A	13B	16C	9A	10B	11B	12C	14C	16D	19D	20D	18D	22D	24E	25E	115-117
118-120	7A	10A	11A	13B	10A	12A	14B	18C	10A	11B	12B	13C	15D	18D	21D	22E	20D	24D	25E	27E	118-120
Maximum Result for MARK 3 Weapon																					
121-123	8A	11A	11B	14B	11A	13B	15B	20C	11B	12B	13C	14C	16D	20D	23E	24E	22D	26E	27E	29E	121-123
124-126	8A	11A	12B	15C	11A	14B	16C	22C	12B	13C	15C	16D	18D	22E	25E	26E	24E	28E	29E	31E	124-126
127-129	9A	12A	12B	16C	12B	15B	17C	24C	13C	14C	17D	18D	20E	24E	27E	28E	26E	30E	31E	33F	127-129
130-132	9A	12B	13B	17C	13B	16C	19C	26C	14C	15D	19D	20D	22E	26E	29E	30E	28E	32E	33F	35F	130-132
133-135	10A	13B	14B	18C	14B	18C	21C	28D	15C	16D	21D	22E	24E	28E	31E	32F	30E	34F	35F	37G	133-135
Maximum Result for MARK 4 Weapon																					
136-138	11B	13B	16C	20D	16C	20C	23D	30D	16D	17D	23E	24E	26E	30E	33F	34F	32F	36F	37G	39G	136-138
139-141	12B	14C	18C	22D	18C	22D	25D	32E	17D	19E	25E	26E	28E	32F	35F	36G	34F	38G	39G	41H	139-141
142-144	13B	15C	20D	24D	20D	24D	27E	34E	18E	21E	27E	28F	30F	34F	37G	38G	36G	40G	41H	43H	142-144
145-147	14C	17D	22D	26E	22D	26E	29E	36E	19E	23E	29F	30F	32F	36G	39G	40G	38G	42H	43H	45H	145-147
148-150	15C	19D	24D	28E	24E	28E	31E	38E	20E	25F	31F	32F	34G	38G	41G	42G	40H	44H	45H	47H	148-150
Maximum Result for MARK 5 Weapon																					
	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	

01-0X = Failure. Consult *Master Weapons Chart*, (Section 5.1) for actual failure range. If Failure is rolled, roll 1D10: 1-5: weapon fumble, roll on (26.0) *Firearm Fumble Table*; 6-10: weapon malfunction, see Section 5.3.

A-E= Puncture Criticals

F = 'E' Puncture Critical + 'A' Impact Critical

G = 'E' Puncture Critical + 'B' Impact Critical

H = 'E' Puncture Critical + 'C' Impact Critical

For Automatic fire against one target all Puncture criticals

become Shrapnel criticals, and concussion hits are increased by 50% (round up).

21.2 SHOTGUN ATTACK TABLE

	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
01-0X	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	01-0X
0X-30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0X-30
31-33	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	31-33
34-36	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	2	1	34-36
37-39	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	1	2	2	37-39
40-42	0	0	0	1	0	0	0	1	0	0	0	1	0	0	0	1	0	1	2a	3	40-42
43-45	0	0	0	1	0	0	0	1	0	0	0	1	0	0	0	2	0	2	3a	3a	43-45
46-48	0	0	0	1	0	0	0	2	0	0	0	1	0	0	1	3	1	2	3a	4a	46-48
49-51	0	0	0	2a	0	0	1	3a	0	0	0	2a	0	0	1	3a	1	2	4a	4a	49-51
52-54	0	0	1	2a	0	0	1	4a	0	0	1	2a	0	0	2	4a	2	3a	4b	5a	52-54
55-57	0	0	1	2a	0	0	2	4a	0	0	1	2a	0	0	3	4a	2	3a	5b	5b	55-57
58-60	0	0	2a	3a	0	0	3a	5a	0	0	2a	3a	0	0	3a	5a	2	4a	5b	6b	58-60
61-63	0	0	2a	3a	0	0	4a	5a	0	0	2a	3a	0	1	4a	5a	3a	4a	6b	6b	61-63
64-66	0	0	2a	3b	0	1	4a	6b	0	0	2a	3b	0	2	4a	6b	3a	5a	6a ²	7b	64-66
67-69	0	1	3a	4b	0	2	5a	6b	0	1	3a	4b	0	3	5a	6b	4a	5a	7a ²	7a ²	67-69
70-72	0	2	3a	4b	0	3	5a	7b	0	2	3a	4b	0	3	5a	7b	4a	6a	7a ²	8a ²	70-72
73-75	0	2	3b	5b	0	3	6b	7b	0	2	3b	5b	1	4	6b	7b	5a	6a ²	8a ²	9a ²	73-75
76-78	0	2a	4b	5a ²	1	4a	6b	8a ²	0	2a	4b	5a ²	2	4a	6b	8a ²	5a	7a ²	9b ²	10a ²	76-78
79-81	0	3a	4b	6a ²	2	4a	7b	8a ²	0	3a	4b	6a ²	3	5a	7b	9a ²	6a ²	7a ²	10b ²	11b ²	79-81
82-84	0	3a	5b	6a ²	3	5a	7b	9a ²	0	3a	5b	6a ²	4	6a	8b	10a ²	6a ²	8b ²	11b ²	12b ²	82-84
85-87	0	4b	5a ²	7a ²	4	6b	8a ²	10a ²	0	4b	5a ²	7a ²	5	7b	9a ²	11a ²	7a ²	9b ²	12b ²	13b ²	85-87
88-90	0	4b	6a ²	8b ²	5	7b	9a ²	11b ²	0	4b	6a ²	8b ²	6	8b	10a ²	12b ²	8a ²	10b ²	13a	14a	88-90
91-93	1	5b	6a ²	9b ²	6	8b	10a ²	12b ²	1	5b	6a ²	9b ²	7	9b	11a ²	13b ²	10b ²	12b ²	15A	16A	91-93
94-96	1	5b	7a ²	10b ²	7	9b	11a ²	13b ²	1	5b	7a ²	10b ²	8	10b	12a ²	14b ²	12b ²	14b ²	17A	18A	94-96
97-99	2	6a ²	7b ²	11b ²	8	10a ²	12b ²	14b ²	2	6a ²	7b ²	11b ²	9	11a ²	13b ²	15b ²	14b ²	16A	19A	21A	97-99
100-102	2	6a ²	8b ²	12A	9	11a ²	13b ²	15A	2	6a ²	8b ²	12A	10	12a ²	14b ²	16A	16A	18A	21A	24B	100-102
103-105	3	7a ²	8b ²	13A	10	12a ²	14b ²	16A	3	7a ²	8b ²	13A	11	13a ²	16b ²	18A	18A	20A	23B	27B	103-105
Maximum Result for Long Range																					
106-108	3	7a ²	9b ²	14b ²	11	13a ²	16b ²	18b ²	3	7a ²	9b ²	14b ²	12	14a ²	18b ²	20b ²	20b	23b	25A	30A	106-108
109-111	4	8a ²	10b ²	15A	12	14a ²	18b ²	20A	4	8a ²	10b ²	15A	13	15a ²	20b ²	22A	22b	26A	27A	33B	109-111
112-114	4	8b ²	11A	16b ²	13	15b ²	20A	22b ²	4	8b ²	11A	16b ²	14	16b ²	22A	24b ²	24A	29A	30B	36B	112-114
115-117	5	9b ²	12b ²	17B	14	16b ²	22b ²	24B	5	9b ²	12b ²	17B	15	17b ²	24b ²	26B	27A	32B	33B	39B	115-117
118-120	5	9b ²	13A	18B	15	17b ²	24A	26B	5	9b ²	13A	18B	16	18b ²	26A	28B	30B	35B	36B	42B	118-120
Maximum Result for Medium Range																					
121-123	6a	10a	15a	20A	16a	19b	26b	28A	6a	10a	16b	21b	17b	20b	28A	30A	32B	37B	39B	45C	121-123
124-126	7a	11a	17b	22A	17b	21b	28A	30A	7a	12b	19b	24A	18b	22A	30A	32B	34B	39B	42C	48C	124-126
127-129	8a	12b	19A	24A	18b	23A	30A	32B	8b	14b	22A	27A	19A	24A	32B	34B	36B	41C	45C	50D	127-129
130-132	9a	13b	21A	26A	19A	25A	32B	34B	9b	16A	25A	30B	20A	26B	34B	36B	38C	43C	48D	53D	130-132
133-135	10a	14A	23A	28B	20A	27B	34B	36B	10A	18A	28B	33B	21B	28B	36B	38B	40D	45D	51D	56D	133-135
Maximum Result for Short Range																					
136-138	11b	16A	25A	30B	21B	29B	36B	38B	12A	21A	31B	36B	23B	31B	38B	41C	42D	47D	53D	58D	136-138
139-141	12b	18A	27A	32B	22B	31B	38B	42C	14A	24B	34B	39B	25B	34B	42B	44C	44D	49D	55D	60E	139-141
142-144	13b	20A	29B	34B	23B	33B	40C	44C	16A	28B	37B	42C	27B	37B	44C	47D	46D	51D	57E	62E	142-144
145-147	14A	22B	31B	36B	24B	35C	43C	47D	18B	31B	40C	45C	30C	40C	47D	50D	48D	53E	59E	64E	145-147
148-150	15A	24B	33B	38B	25C	37C	46D	50D	20B	34C	43C	48C	33D	43D	50D	53D	50E	55E	61E	66E	148-150
Maximum Result for Point Blank Range																					
	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	

01-0X = Failure. Consult *Master Weapons Chart*, (Section 5.1) for actual failure range. If Failure is rolled, roll 1D10: 1-5: weapon fumble, roll on (26.0) *Firearm Fumble Table*; 6-10: weapon malfunction, see Section 5.3.

a = 'A' Critical modified by -20.
b = 'A' Critical modified by -10.

a² = Two 'A' Criticals modified by -20 each.
b² = Two 'A' Criticals modified by -10 each.

Normally all criticals are Puncture, but Bolded results are Shrapnel.

21.3 EXPLOSION ATTACK TABLE

	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
01-02	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	F	01-02
03-30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	03-30
31-33	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	31-33
34-36	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	34-36
37-39	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	1	37-39
40-42	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	1	0	1	1	2	40-42
43-45	0	0	0	1	0	0	0	1	0	0	0	1	0	0	0	1	0	1	1	2	43-45
46-48	0	0	0	1	0	0	0	1	0	0	0	1	0	0	0	2	0	1	2	2A	46-48
49-51	0	0	0	1	0	0	1	1	0	0	1	1	0	0	1	2	1	1	2	3A	49-51
52-54	0	0	0	1	0	0	1	1	0	0	1	1	0	0	1	2	1	2	2	3A	52-54
55-57	0	0	1	2	0	0	1	2	0	0	1	2	0	0	1	3A	1	2	3	3A	55-57
58-60	0	0	1	2	0	0	1	2	0	0	1	2	0	0	2	3A	1	2	3A	4A	58-60
61-63	0	0	1	2	0	0	1	2	0	0	1	2	0	0	2	3A	1	2A	3A	4A	61-63
64-66	0	0	1	2	0	0	2	3	0	0	1	3	0	1	2	4A	1	3A	4A	4A	64-66
67-69	0	0	1	2	0	1	2	3	0	0	2	3	0	1	3	4A	2	3A	4A	5A	67-69
70-72	0	1	1	3	0	1	2	3	0	1	2	3A	0	1	3	5A	2A	3A	4A	5A	70-72
73-75	0	1	1	3A	1	1	2	4	0	1	2	4A	1	2	4	5A	2A	4A	5A	5A	73-75
76-78	0	1	2	3A	1	1	3	4	0	1	3	4A	1	2	4	5A	2A	4A	5A	6A	76-78
79-81	0	1	2	3A	1	1	3	4A	0	1	3	5A	1	2	5	5A	2A	4A	5A	6A	79-81
82-84	0	1	2	3A	1	2	3	4A	1	1	4	5A	1	3	5A	6A	3A	5A	6A	6A	82-84
85-87	0	1	2	3A	1	2	3	4A	1	1	4A	5A	2	3	6A	6A	3A	5A	6A	7A	85-87
88-90	0	1	3A	3A	1	2	4	4A	1	2	4A	6A	2	3A	6A	6A	3A	5B	6B	7B	88-90
Maximum Results For 5th Blast Radius																					
91-93	1	1	3A	3A	2	2	4	4A	1	2	5A	6A	3A	4A	6A	7A	4B	6B	7B	7B	91-93
94-96	1	2	3A	4A	2	2	4A	5A	1	2	5A	6B	3A	4A	7A	7B	4B	6B	7B	8B	94-96
97-99	1	2	3A	4A	2	3	4A	5A	1	2A	5A	7B	3A	4A	7B	7B	4B	7B	7B	8B	97-99
100-102	1	2	3A	4B	2	3	4A	5B	2	3A	6B	7B	3A	4A	7B	8B	5B	7B	8B	8B	100-102
103-105	1	2	4A	4B	3	3A	5A	5B	2A	3A	6B	7B	4B	5B	8B	8B	5B	8C	8C	9C	103-105
Maximum Results For 4th Blast Radius																					
106-108	1	3	4B	5B	3	3A	5A	6B	2A	3A	6B	8B	4B	5B	8B	9B	6C	8C	9C	9C	106-108
109-111	2	3	4B	5B	3	3A	5B	5B	2A	3A	7B	8B	4B	5B	9B	9C	6C	9C	9C	10C	109-111
112-114	2	3	4B	5B	3A	4A	5B	6B	2A	4B	7B	9C	5B	6B	9C	10C	7C	9C	10C	10C	112-114
115-117	2	3A	5B	6B	3A	4A	6B	6C	3A	4B	8C	9C	5B	6B	10C	10C	7C	10C	10C	11C	115-117
118-120	2	4A	5B	6B	3A	4B	6B	6C	3A	4B	8C	10C	5C	7C	10C	11C	8C	10D	11D	11D	118-120
Maximum Results For 3rd Blast Radius																					
121-123	2	4A	6B	6C	3A	5B	6B	6C	3B	4B	4C	10C	6C	7C	11C	11C	8D	11D	11D	12D	121-123
124-126	3	4A	6B	6C	3A	5B	6C	7C	3B	5B	9C	11D	6C	8C	11C	12D	9D	11D	12D	12D	124-126
127-129	3A	4A	6C	7C	4A	5B	7C	8D	4B	5C	10C	11D	6C	8C	12D	12D	9D	12D	12D	13D	127-129
130-132	4A	5A	7C	7C	4B	6C	7C	9D	4C	6C	10D	12D	7C	9D	12D	13D	10D	12D	13D	14D	130-132
133-135	5A	5B	7C	8D	5B	6C	8C	10D	5C	7C	11D	12D	8D	9D	13D	14D	11D	13E	13E	15E	133-135
Maximum Results For 2nd Blast Radius																					
136-138	6B	6B	7C	9D	6C	7C	9C	11D	6C	8C	11D	13D	9D	10D	13D	15D	12E	14E	14E	16E	136-138
139-141	7B	7C	8D	10D	7C	8D	10D	12D	7C	9D	12D	14D	10D	11D	14D	16E	13E	15E	14E	17E	139-141
142-144	8C	8C	9D	11D	8D	9D	11D	13E	8D	10D	12D	15E	11D	12D	14E	17E	14E	16E	15E	18E	142-144
145-147	9D	9D	10D	12E	9D	10E	12E	14E	9D	11E	13E	16E	12E	13E	15E	18E	15E	17E	15E	19E	145-147
148-150	10E	10E	11E	13E	10E	11E	13E	15E	10E	12E	14E	17E	13E	14E	16E	18E	16E	18E	16E	20E	148-150
Maximum Results For Ground Zero																					
	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	

Note Hits on chart are multiplied x the Mk number of the explosive. Critical type is shrapnel.
 01-02= Failure. If Failure is rolled, roll 1D10: 1-5: premature detonation; 6-10: Fuse burns out-no detonation.

MODIFIERS:

- +5: per Mk# of explosive
- +40: ground zero
- +30: 2nd blast radii
- +20: 3rd blast radii
- +10: 4th blast radii
- +35: if touching target when it explodes
- x: Defender's cover bonus

25.1 IMPACT CRITICAL STRIKE TABLE

	A	B	C	D	E
01-05	Nary a whisper. +0 hits.	Great luck escapes you. No additional damage. +0.	+1 hit	+2 hits	+3 hits
06-10	+1 hit	+2 hits	+3 hits	+4 hits	Blast stuns foe for 1 round. +3 hits.
11-15	Foe loses initiative for 1 round. +2 hits.	Foe is spun about. +4 hits. Foe loses initiative 1 round.	Foe is unbalanced. +3 hits and foe must parry 1 round.	Foe is unbalanced. +4 hits and foe must parry 1 round.	Blast stuns foe for 1 round. +4 hits.
16-20	Foe is spun about. +3 hits. Foe loses initiative 1 round.	Blast unbalances foe. +2 hits and foe must parry 1 round.	Foe is unbalanced. +4 hits and foe must parry 1 round.	Foe is unbalanced. +6 hits and foe must parry 1 round.	Blast stuns foe for 1 round. +9 hits.
21-35	Foe is unbalanced. +5 hits. Foe loses 2 rounds of initiative.	Blow unbalances foe. +5 hits and foe must parry 1 round.	Foe is unbalanced. +8 hits and foe must parry 1 round.	Foe is unbalanced. +10 hits and foe must parry 1 round.	Foe reels from blast. +15 hits and foe is stunned for 1 round.
36-45	Foe is unbalanced. +8 hits. Foe loses 2 rounds of initiative.	Blow unbalances foe. +9 hits and foe must parry next round.	Foe is unbalanced. +10 hits and foe is stunned for 1 round.	Foe is unbalanced and must parry for 2 rounds. +12 hits.	Foe is spun about and reels backwards 10 feet. +20 hits. Foe is stunned 2 rounds.
46-50	Blow unbalances foe. +10 hits. Foe loses 3 rounds of initiative. Getting better.	Blow unbalances foe. +10 hits and foe is stunned next round.	Foe is unbalanced and must parry for 2 rounds. +12 hits. Add +5 to your next action.	Foe is spun about. +20 hits. Foe is stunned 2 rounds.	Foe is staggered. +20 hits and foe is stunned and unable to parry 1 round.
51-55	Foe is unbalanced. +10 hits. Foe is stunned for 1 round. Grazing blast.	Blow unbalances foe. +12 hits and foe is stunned next round.	Foe is knocked back 5 feet and must parry for the next 2 rounds. +15 hits.	Foe is knocked back 5 feet and must parry for the next 2 rounds. Add +5 to your next action.	Foe is staggered. +20 hits. Foe is stunned 2 rounds and unable to parry next round.
56-60	Foe is unbalanced. +10 hits. Foe is stunned next round.	Foe is spun about. +10 hits and foe is stunned for 2 rounds.	Foe is spun about +12 hits and foe is stunned for 2 rounds.	Foe is staggered. +10 hits. Foe is stunned and unable to parry for 1 round.	Foe is knocked down, +20 hits. Foe is out of action for 2 rounds.
61-65	Foe is unbalanced. +12 hits. Foe is stunned during next round.	Foe is staggered. Poor fool is stunned and unable to parry next round. +10 hits.	Foe is stunned and unable to parry next round. +10 hits. Add 5 to your next action.	Foe is staggered. +10 hits. Foe is stunned 2 rounds and unable to parry for next round.	Foe is knocked down. +20 hits. Foe is out of action for 3 rounds.
66	Blast breaks foe's non-weapon shoulder. Arm is useless. +20 hits. Foe must parry for 1 round. +7 hits.	Blow shatters foe's weapon shoulder. +15 hits. Arm is useless. Foe is stunned for 1 round.	Fail breaks both of foe's arms. Foe is knocked down, is at -90, and is stunned for 3 rounds.	Blow to foe's head. You kill him.	Blast shatters skull into thousands of lost particles. Foe dies instantly. Direct hit.
67-70	Blow to foe's back. Foe is stunned and unable to parry for 1 round. +7 hits.	Blow to foe's back. Foe is stunned and unable to parry next round. +12 hits.	Blow to foe's back. Foe is stunned for 2 rounds and unable to parry next round.	Foe is knocked down. +15 hits. Foe is out of action for 2 rounds. Add +5 to your next act.	Blast to foe's non-weapon arm. Foe is stunned 1 round. Foe has a shattered shoulder.
71-75	Blow unbalances foe. +10 hits and foe is stunned for 2 rounds. Strong grazing blast.	Blow stuns foe for 2 rounds. +20 hits. Foe is unable to parry next round.	Foe is knocked down. +10 hits. Foe is out of action for 2 rounds. Add 5 to your next act.	Foe now has a broken non-weapon arm. +10 hits. Foe loses use of arm, is stunned 1 round.	Blast to foe's chest breaks ribs and stuns foe for 6 rounds. +20 hits. Foe at -25.
76-80	Blow stuns foe for 2 rounds. +15 hits. Foe is unable to parry for 1 round.	Foe is knocked down. +10 hits. Foe is out of action for 2 rnds. Add +5 to your next act.	Blow breaks foe's collar bone. Foe is at -25. Break is minor. +15 hits. Foe is stunned 1 round.	Blow breaks foe's weapon arm. +10 hits. Arm is useless. Foe is stunned for 1 round.	Blistering blast to foe's shoulder area breaks collar bone and both shoulders. Foe's arms are useless. +25 hits.
81-85	Blow to foe's back +10 hits. Foe has broken ribs and torn cartilage, fights -25.	Blow to foe's back tears cartilage, breaks ribs. +10 hits. Foe is stunned for 2 rounds and fights at -25.	Foe has broken thigh. +15 hits. Foe fights at -40 and is stunned for 3 rounds.	Blow breaks both of foe's arms and knocks foe down. +20 hits. Foe is down for 3 rounds, has 2 useless arms.	Blast to side crushes a variety of organs. Foe dies of internal bleeding after 6 rounds of inactivity. +30 hits.
86-90	Blow knocks foe down. +10 hits. Foe is down for 3 rounds and is unable to parry.	Strike to foe's calf. +20 hits. Foe fights at -50 due to broken bone and torn tendons. Foe is stunned 3 rounds.	Blow breaks foe's hip. +20 hits. Foe fights at -60 and is stunned and unable to parry for 2 rounds.	Strike to foe's abdomen. +20 hits. Foe dies in 6 rounds due to organ loss.	Blast crushes bone in foe's lower body. Foe finds life hard and dies in 3 rounds. +50 hits.
91-95	Blow breaks foe's hip. Foe fights at -50. +20 hits. Foe is stunned and unable to parry for 3 rounds.	Blow to upper head area. He is dead.	Blow shatters foe's knee. Foe is hobbled and is at -75. +20 hits. Foe is stunned and unable to parry for 9 rounds.	Blow shatters foe's jaw. Foe's brain is destroyed. +50 hits. Foe dies after 3 rounds of inactivity.	Blast drives bone through foe's lungs. Foe drops and dies after 6 rounds of intense agony. Sad. +30 hits.
96-99	Blast to foe's head. +20 hits. He is knocked out and in a coma for 1 month.	Blast to foe's collar area severs windpipe. Foe cannot breath or fight. +25 hits. Foe dies in 12 long rounds.	Blast to foe's chest. Foe dies immediately after sudden brain shock. +50 hits.	Blow to foe's side. +25 hits. Bone is driven into foe's kidneys and foe dies of shock in 1 round.	Blast crushes skull. Foe dies immediately. Add +20 to your next action.
100	Head strike. +25 hits. Foe dies due to the skull fracture in 3 rounds.	Blow to back of neck paralyzes foe from the shoulders down. +30 hits. Foe is unhappy.	Blast to foe's head crushes skull. Foe dies immediately. Add +10 to your next action.	Foe's lungs and heart explode. Foe dies instantly. Add +25 to your next action.	Shot through the eye. Foe dies instantly.

25.2 SHRAPNEL CRITICAL STRIKE TABLE

	A	B	C	D	E
01-05	A grazing shot; no extra hits. Your gun just jammed . . . sorry.	You shoot off a piece of foe's equipment. +0 hits.	Hit foe's weapon, destroying it and breaking one of foe's fingers. +2 hits.	Foe is staggered by your effort. He is stunned next rnd. +6 hits.	Foe urinates in fear. +7 hits.
06-10	Just a nick . . . for +1 hit.	+2 hits.	Foe stunned next rnd. +3 hits.	Foe, impressed with your hail of fire, is stunned for 2 rnds. +7 hits.	You have initiative for the next 3 rnds. +10 hits.
11-15	+3 hit.	You have initiative next rnd as foe checks for damage. +4 hits.	Hit foe's side in poorly aimed fire. +9 hits. You have the initiative.	Solid hit to shoulder blade. Foe is stunned for 4 rnds and is unable to parry for 2 rnds. He takes 2 hits/rnd. +9 hits.	Foe fumbles weapon and is unable to parry when he is stunned next rnds. +12 hits.
16-20	Foe may not attack next rnd. +4 hits.	Slash foe's side. He must parry next rnd. +5 hits.	Blows to the sides cause foe to parry for 2 rnds. +9 hits.	Foe takes 3 side strikes. He is stunned for 6 rnds and bleeds, taking 4 hits/rnd. +11 hits. Add 10 to your next action.	Grazing head strikes stun foe for 3 rnds. He takes 2 hits/rnd. +13 hits. Add 25 to next attack.
21-35	You gain initiative next rnd +4 hits.	Foe must parry next rnd at -40 as the metal is too close for comfort. +6 hits.	You shatter one of foe's ribs. Foe is stunned for 2 rnds, takes 2 hits/rnd, and is knocked on his back. +11 hits.	Foe hit in hip and along both sides. He is stunned and unable to parry for 4 rnds, is at -45, and takes 2 hits/rnd. +13 hits.	Several ribs shatter in glancing blows. Foe takes 2 hits/rnd and is stunned for 2 rnds with no parry. +15 hits.
36-45	Blow to foot. Foe receives 1 hit per rnd unless armored. +5 hits.	Strikes to calf and hand give +7 hits. Foe is at -10.	Strike foe's knee and calf. Foe receives 4 hits/rnd and foe is at -40. +12 hits.	Foe doubles over with hits to the shin, thigh, and groin. He receives 5 hits/rnd, is prone for 4 rnds and permanently sterile. +15 hits.	Arm and leg strike. He takes +17 hits and is bleeding at 4 hits/rnd, is at -40 and stunned for 10 rnd.
46-50	Glancing shots to back of foe's neck. Foe must parry next rnd at -30. +5 hits.	Strike to the back and upper arm. Foe is stunned and unable to parry for 2 rnds. Foe receives 2 hits/rnd and +8 Hits.	Strike across foe's back and buttocks — ouch. He takes 2 hits/rnd and is stunned for 3 rnds. +13 hits.	Strikes to lower back paralyze foe's legs. He is down (at -80 to all action) and taking 4 hits/rnd.	Multiple back blows send foe flying 10 feet. Unable to parry, foe is stunned for 12 rnds. He takes 6 hits/rnd and is at -70. +19 hits.
51-55	Two strikes to foe's collar area. He is knocked back parrying at -20 next rnd. Foe receives 2 hits/rnd and +6 hits.	Foe hit in side and upper arm. +10 hits. He is stunned for 3 rnds and takes 5 hits/rnd.	Foe staggers and parries for 3 rnds after receiving minor wounds to the chest and groin. Foe receives 3 hits/rnd and +15 hits.	Major wounds to foe's chest. He and is stunned and unable to parry for 3 rnds. He takes 5 hits/rnd. +19 hits.	Foe knocked back with chest strikes. Aorta damage causes 20 hits/rnd. Lung lacerations will suffocate foe in 4 rnds. He is prone, meanwhile. +21 hits.
56-60	Two shots to foe's leg. +10 hits. Foe is stunned for next 3 rnds.	Two strikes to the thigh and one to the forearm sadden foe. Foe receives 4 hits/rnd and +11 hits. Foe is stunned 3 rnds and unable to parry. He is at -50.	Foe stunned for 5 rnds by strikes to the calf and thigh of both legs. He is down and taking 5 hits/rnd and is at -50. +16 hits.	You lacerate foe's thigh and shatter a hip joint. He is in a week long coma taking 5 hits/rnd. +22 hits.	Both thighs and groin very severely slashed. Foe takes 10 hits/rnd, is down and stunned for 20 rnds. +23 hits. Embarrassing.
61-65	Hit along wrist. Foe receives 2 hits/rnd. Foe is stunned next rnd. +10 hits.	Blows along forearm and opposite shoulder. Arms less than useless. Foe receives 4 hits/rnd and 12 hits.	Foe drops possessions after being struck in the arms. Foe takes +17 hits, stunned 5 rnds, -25 on actions, and bleeds. Receives 6 hits/rnd. Give up.	Foe loses hand, and arm is severely mangled. He is unable to parry for 5 rnds and is stunned for 20 rnds. Receives 6 hits/rnd. +24 hits.	You deliver ugly wounds to foe's arms and shoulders. Limbs are useless. Foe is at -60, stunned, and unable to parry for 5 rnds. +25 hits.
66	Strikes to shoulder/collar area. Foe is stunned for 5 rnds and arm is useless. Activity at -30 and foe receives 4 hits per rnd. +55 hits.	Elbow shattered with forearm left dangling. Foe receives 6 hits/rnd as foe sees this and passes out. +20 hits.	You cut foe down at the knees. Foe is immobilized and at -100. Receives 10 hits/rnd and foe is stunned for 12 rnds.	The side of foe's head springs 3 leaks. Too late to call a plumber; he's dead. Very gory.	You expose foe's chest cavity. He is dead. +15 to your next action.
67-70	Blow along neck, upper chest and arm. Foe knocked down stunned for 4 rnds. Foe receives 4 hits/rnd. +17 hits.	Neck and arm strikes cause 6 hits/rnd and +14 hits. Foe at -20 and stunned for 5 rnds.	Multiple strikes along the upper body Foe is stunned for 8 rnds and cannot parry for 4 rnds. Receives 2 hits/rnd and +20 hits.	Shoulder smashed. Foe spins back 10 feet. He is stunned and unable to parry for 7 rnds. Arm is useless. Receives 6 hits/rnd. +26 hits.	Muscles and tendons in foe's arm and leg are torn beyond recognition. He takes 12 hits/rnd and is down for 20 rnds. +28 hits.
71-75	Tendons in both legs are slashed. Foe is at -50 and is taking 4 hits/rnd. He is out for 2 rnds and stunned for 5 more. Too bad.	Foe's leg riddled. He is at -50 with 4 hits/rnd and also stunned for 5 rnds. +17 hits.	Leg muscles and tendons slashed by strikes to calf and thigh. Foe stunned and unable to parry for 8 rnds, takes 5 hits/rnd, and is at -75. +25 hits.	Hits in the shin, knee, hip, and side, down foe in a convulsive heap. He is down for 24 rnds and at -90. He takes 8 hits/rnd. +27 hits.	Foe loses both legs to your razing assault. He is in shock, taking 14 hits/rnd, and will die anyway in 6 rnds. +30 hits.
76-80	Foe's left side and arm are perforated. Foe is at -40, stunned and unable to parry for 6 rnds. Foe takes 3 hits/rnd and +18 hits.	Foe's left arm takes multiple lacerations. Receives 3 hits/rnd and operates at -40. Foe is stunned next rnd and cannot parry. +18 hits.	Blows to both arms and chest break several indigenous bones. Foe is stunned for 12 rnds, takes 8 hits/rnd, and is unable to parry. +27 hits.	Strike destroys foe's weapon and neatly separates his arm from his body. Foe is in shock and prone taking 8 hits/rnd. +30 hits.	Bone splintered from one shoulder to the other. Additional thigh wound. Foe is prone taking 14 hits/rnd and equipment is destroyed. +32 hits.
81-85	Foe pummeled in the side and hip. Immobilized until aided. He takes 6 hits/rnd and +20 hits.	Strikes to the side and leg. Foe experiences 9 hits/rnd for bleeding. Stunned and unable to parry for 5 rnds before passing out from shock. +21 hits.	Several side and back wounds cause foe to parry in a stunned state for the next 13 rnds. Foe takes 9 hits/rnd and +28 hits.	Severe blows to foe's side and abdomen. Foe is stunned and unable to parry for 5 rnds. He is taking 10 hits/rnd and is at -95. +32 hits.	Witless loser charges you as you sever his spine, hand, and lacerate the side of his head. He falls in a heap, quite lifeless.
86-90	Hit foe's back and upper leg. He is bloody and knocked 10 feet away. Foe unable to parry for 5 rnds. 6 hits per rnd, and +18 hits.	Strikes blow away ear and pierce hip. Foe at -30, cannot parry for 2 rnds, stunned for 6 rnds, and takes 8 hits/rnd. +27 hits.	Foe knocked down. Strikes kill foe. +30 hits.	Sent spinning, foe is struck in the spine, the kidneys, and he loses a hand. This one is history in one rnd. +33 hits.	Disemboweling stream of metal pummels foe's leg, abdomen, and chest. He lapses into unconsciousness before dying in 4 rnds. +35 hits.
91-95	Foe loses one ear, and nose is lacerated. Hearing at -50. Out 3 hours. Foe receives 5 hits/rnd and +23 hits.	Impacts to middle and upper back, and back of head. If unarmored, foe dies; otherwise, he is stunned for 10 rnds. Takes 8 hits per rnd and +25 hits.	Foe makes an excellent ventilator with holes in the leg, side, and chest. He expires in 1 rnd. +32 hits.	Several strikes take out the liver, spleen, and intestines. Poor slob fights or one messy rnd then drops. +34 hits.	Spinal shot induces a bizarre twist. Arteries in chest and arm also severed. Foe is paralyzed and dies in 3 rnds. +40 hits.
96-99	Malicious blow to foe's face. He loses nose, cheekbone and a part of his skull. Foe is in coma until revived. Receives 4 hits/rnd and +25 hits.	Foe brutalized by strikes to the side, cheek, neck, and brain. Foe dies in 2 prone rnds. Add 10 to your next attack. +35 hits.	Foe knocked back 15 feet without an arm, and with gashes in the neck. He is paralyzed by a broken spine and dies in 8 rnds. +35 hits.	A classic example of unanesthetized surgery. You remove a plethora of vital organs. A bit sloppy. Foe is out and dies in 3 rnds. +35 hits.	A Steady stream nails the sucker in brain, neck, heart, abdomen, and groin. Your allies within 50 feet add +10 to their next attacks. You are out of ammunition.
100	Hip is destroyed. More importantly, the head is messily separated from the shoulders. Bye.	Poor sucker is without the lower half of his body and has a hole where his eye was to boot. It was quick.	Foe takes strikes to the chest, and face. Lungs fill with blood, making breathing difficult. Poor fool expires in 3 messy rnds.	Foe hit in the heart and brain for a prompt demise. Good shot. Add +20 to your next attack.	Foe bursts into a bloody pulp. Yuck.

26.0 FIREARM FUMBLE TABLE

	Projectile (1-handed)	Projectile (2-handed)
01-25	Mysteriously, you elect not to fire at this time.	A moment's hesitation loses you the opportunity to fire this phase.
26-30	Your clumsy maneuvers prevent an effective shooting opportunity. Try again next phase.	Poor grip and nasty kickback conspire to deliver 10 hits (and you miss).
31-40	Distracted by the Winged Victory of Samothrace, you fail to fire this round.	You empty the clip into the air, then you're stunned for 1 round as you realize your foolishness.
41-50	Get your eyes checked. Momentary double vision convinces you to wait out the rest of this round (you are at -50).	You empty a round/burst into the ground. Your sheer incompetence costs you 2 rounds of stunned amazement.
51-60	The ammo cartridge is jammed. It will take 2 rnds to draw a new weapon or 1-6 to wrest this one free.	Slight sprain to your non-weapon wrist causes all further 2-handed attacks to be at -20. You take 5 hits.
61-70	Your spastic shooting hits 3 meters short of the target. You are at -30 to activity next round.	Break a finger and take 8 hits. You are stunned 2 rounds, and all weapon attacks using that hand are at -70.
71-80	Poke yourself in the eye while trying to get fancy. +8 hits, -20 to activity and stunned 2 rounds.	Trigger slips as you take aim. Make an attack with no modifications on the closest opponent.
81-85	Those pistols are a little tough to get a grip on. You unceremoniously drop the thing and it bounces a good 2 meters away.	Whirling around for no apparent reason, you bash your weapon against a nonaggressive surface.
86-90	Cartridge drops out of weapon, scattering ammo, on which you slip and fall down in a comical display. You are down and stunned next round (and red-faced).	Horror at your own shooting ineptitude stuns you for 3 rounds.
91-95	Fingers mysteriously entangled in weapon cause you some consternation and 3 rounds of stunned extrication.	Burn yourself on the hot casing as you fire ineffectively. You take 4 hits and are stunned two rounds.
96-99	Very poor grip causes you to fire wildly. 20% chance you hit someone in a 180° arc in front of you (roll attack w/no skill bonus). Your foolishness stuns you for 4 rounds.	While daydreaming, you put your hand in front of the barrel while firing. Lose a finger. +10 hits; 5 hits per round and stunned 3 rounds.
100	You pull the trigger and empty the gun into your own foot. +20 hits; 8 hits per round. -70 to activity and stunned 3 rounds.	You artfully spin the weapon in your hand and deal a point-blank attack on yourself (no skill bonus). Roll the attack and say your prayers, buddy.

OUTLAW™

Clint and Logan Walker looked about them. The barroom was filled with men, all of them after the price wrongfully placed on the brothers' heads. Clint drew his six-shooters with blinding speed and fired wildly. Logan, seeing their way out blocked, grabbed the nearest scoundrel and pitched him through the huge plate-glass window. The air was thick with bullets as the brothers dove through the new exit, Clint's guns still blazing.

"Nice job, little brother," Clint shouted, gesturing with one gun while firing off a last bullet with the other, "but we still need to worry about... that!"

Logan looked as the two ran for their horses. A wagon swerved around the corner, loaded down with what the young gunslinger knew to be — a gatling gun!

Maybe, just maybe, the two could outrun these bounty hunters. But how could they save their town from evil Lyle Clemens, the man who was about to drive dozens of honest homesteaders from their land... the man who had framed them for murder?

Outlaw™ is the Western sourcebook for the **Rolemaster™** and **Space Master™** systems, providing enough information to run Western adventures in either the historical or fictional Wild West. From lassoing a wild stallion to sliding a low-down cowpoke down the bar and through the window, its all here.

Use **Outlaw** as a supplement for your existing **Rolemaster** or **Space Master** game, or start your own Western campaign.

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- Guidelines and optional rules for Western-style maneuvers and combat.
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WARNING:

Outlaw contains much of the same information found in *Western Hero™*. If you have *Western Hero*, we suggest that you do not purchase *Outlaw*.

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