WARGAMING WORLD

In #1 we mentioned a "Conan" line to be released by Miniature Figurines, Ltd, but it is not yet available — quite. The new range will actually be called "Swords & Sorcery", with over 125 figures **initially** and they look good. Although they are not "officially" to be for games based on the Conan series, many of these figures will be ideal for such usage (TSR helped MiniFigs in laying out which figures would be adaptable to such usage, so we know of what we speak). Kindly Steve Carpenter has sent us samples of the figurines currently ready, and the balance should be along in a few days. As soon as possible we will prepare a list of the MiniFigs S&S line with notes as to what they can be used for in games based on the Conan saga. It should appear here next ish. At the same time we hope to be able to mention other fantasy figures new from Heritage Models, Inc., Der Kriegspielers, and McEwan, as well as review these lines and Jack Scruby's too.

Magazine mentions are numerous this time. BUSHWHACKER, Box **3565,** 79106, (that's how they list themselves!) is a newsletter published by JagdPanther Publications. It covers a wide range of wargaming topics, evidentially stressing the boardgame aspect of our hobby. Issue #3 contained a very clever take-off from MAD Magazine entitled "The Do-it-yourself Game Review". We had about a dozen different fellows try this, and the laughter it afforded us all was worth the price of subscription — only $2.50/eight issues. SIGNAL, P.0. Box 830, CFPO 5056, Bellville, Ont., Canada KOK 3RO, continues its regular bi-weekly schedule. It is filled with game news and product and magazine reviews, including recently some comments on TSR's offerings. So at $1/6 or $3/20 issues, how can you lose? BLEAK DECEMBER, Box 73, Coloma, WI 54930, was mentioned last ish. It contains fantasy, s&s, and scifi material primarily, with some interesting classified ads. Anyone who collects books in the genre will enjoy it (even if Jim Dapkus, its editor and publisher, does complain about TSR being a bit late (!) in supplying him with some of our products in BD #5). Send 25¢ for two issues. WARGAMER'S INFORMATION #2 arrived, and we say again that this is another fine general newsletter — and in order to keep informed of what's going on in wargaming we must subscribe to at **least** one such publication. It is $2/12 issues from Flying Buffalo, Inc., P.O. Box 1467, Scottsdale, AZ 85252. BATTLE REPORT is the newsletter of the American Wargaming Association. It is a news and articles 'zine, and it just happens to carry some D&D material (#4 had "Dirty Tricks for the Dungeons" by Bill Hoyer). Not only is it an inexpensive and interesting magazine, but the AWA is also worth looking into if you are interested in national clubs. A six ish subscription is $2.75, $2.25 to AWA members. BR, c/o Thomas M. Sobottke, 412 Lee Hall, Whitewater, WI 53190. And we again recommend the MIDWEST GAMING REVIEW, interesting to all wargamers, but of particular merit for those in the Midwest. #14 is over 20 pages long and full of all sorts of news, articles, and information. A sample issue is 50¢, and from that you can both form your own opinion and find out subscription information. MGR, c/o Len Scensny, 734 Lawnview Ct., Rochester, MI 48063. AERODROME is the newsletter of the FIGHT IN THE SKIES SOCIETY (another affiliate of the AWA), and if you are a WWI aerial warfare buff this zine and game are for you. "FITS" is (in our opinion) the best and most realistic game of its type available, and AERODROME keeps readers posted on what is going on with regard to the game, postal matches, and rules additions. AERODROME, c/o Mike Carr, 189 19th Avenue S.W., Cedar Rapids, Iowa 52404 — ask Mike for information on the Society and for a sample of his newsletter. It is highly satisfying to see that organized wargaming continues in Europe, not only continues but grows thanks to the efforts of Walter Luc Haas, editor and publisher of EUROPA. This magazine is written in English because in a Europe with so many different national languages, some common tongue needs to be used to reach gamers in France, the U.K., Germany, Poland, Sweden, Belgium, Switzerland, Italy, and so on. This publication cannot be recommended too highly for those who are interested in at least observing the progress of our hobby in Europe and to learn what our fellows there have available and wish to have made available. "E" also contains many articles, reviews, and the like. "E" #6-8, a triple issue, was so thick it took me hours to read through!) Although the postage makes the cost above normal, you should not miss reading at least one issue. Single issue price is $.76 surface mai1/$1.24; air; 5 issues surface for $4.00/air mail reverses this with 4 issues for $5.00.

Tom Webster, 379 103rd Ave., Plainwell, MI 49080 has an interesting booklet entitled THE RISE AND FALL OF (WHO'S?) EMPIRE. It details PBM game which allows each participant to build his own kingdom from the ruins of the "Old Empire". It appears to require a good bit of paperwork, but otherwise seems easy and fun. Write to Tom for more information.

Richard A. Morenz offers cardboard flats of Revolutionary War figures — about 12¼¢ each — in sets of 12, half American and Half British. They appear to be nice for H.G. Wells games, for they are about 90mm scale. For more details write 215 East High Street, Lisbon, OH 44432.

GALLERY OF GUNFIGHTERS
Part 1 — The Art of Gunfighting

Note: The normal format of this column will be to present a short profile of a famous gunfighter along with ratings of his ability. These ratings will be compatible with TSR's BOOT HILL rules for Man-to-man actions in the Wild West. However, since this is the first in the series, it is appropriate to first discuss the "Art" of Gunfighting.

"God created men; Colonel Colt made them equal." In the wild 'n wooly towns of the western frontier during the 1870's and 1880's, many men would sooner go out on the streets without their pants rather than without their six-gun.

Gunfighting was a very complex art. It required courage, speed, steadiness and co-ordination. Hundreds of men died finding ways to improve the state of the "art." Bat Masterson, one of the most respected lawmen in the west, had some good advice for would-be gunfighters. He said to never try to bluff a man with a gun. A pistol is made to kill the other fellow with and for no other reason. Never reach for a gun without planning to shoot to kill. Masterson also recommended that to stop a man with a gun never aim along the barrel. Hold the gun tightly and point the barrel in the same manner that you instinctively point your finger. If a man couldn't learn to aim that way, he would never be a successful gunfighter.

When it came to drawing a gun, there were many variations. Gunfighters did not always wear their six-gun in the conventional holster as they do on TV or in the movies. Some simply carried them in their waistband, pants pocket or coat pocket.

Wild Bill Hickok probably never wore a holster. He would stick two revolvers, always the old fashioned cap and ball type (with a cap and ball pistol, loose powder is poured into each chamber and a lead ball is pressed on top), into his sash or waistband, butts pointing towards his belt buckle. In cold weather it would be next to impossible to draw from a holster under a coat, so six-guns were usually carried in a coat pocket.

A variety of special holsters also evolved. The swivel holster had a slot into which a pin mounted on the gun was placed. No leather surrounded the gun, and all that was needed was to swivel the gun on the pin and fire. A second type of swivel holster had the holster attached to the belt by a rivet. The whole holster would be swiveled on the rivet and the bullet fired through an opening in the toe of the holster. Swivel holsters were very quick but shooting from them not very accurate. Various vest-type holsters and shoulder holsters were also used. Some had pockets for the six-guns, and others used spring-like clips to hold the weapon in place.

When it came to drawing a gun from a holster and firing there were several methods to choose from, depending somewhat on the type of pistol. A single-action revolver was one that had to have the hammer cocked, usually with the thumb, before the trigger could drop the hammer. When drawing this type of gun, the trigger was pulled back as soon as the hand gripped the gun. As the gun was drawn the thumb pulled back the hammer and when the gun is pointed, the hammer was released. A double-action revolver was a type where pulling the trigger automatically cocked the gun and dropped the hammer. In drawing this type, the trigger could not be pulled until the gun cleared the holster. This is **Marginally** slower than firing a single-action type, but on the first shot only. Either type could be modified by "disconnecting" the trigger, and/or sometimes shortening the barrel. This made either type faster to fire and/or draw.

Either type of gun could be "fanned". Fanning entails holding the gun in one hand and striking the hammer with the side of the other hand to pull it back and let it fall. Fanning, according to many old-timers, including Wyatt Earp, was by far the fastest way to unload a six-gun, but was very rarely used by the top gunfighters in a life-and-death situation. Wyatt Earp held gun fanners in contempt, and other old-timers, including some Texas Rangers, stated that they had never seen fanning used in a fight but only as a stunt. Yet some credence must be given to such use.

Another much debated subject is that of only loading five shells in a six-gun and leaving the chamber under the hammer (the sixth) empty. This supposedly would protect the wearer of the gun from accidentally firing and blowing a hole in his foot or leg. This appears to be largely ignored by most gunfighters, although occasionally practices. The only way in which a gun could go off accidentally, without revolving the chamber and placing a bullet under the hammer, would be to strike or drop the gun directly on the end of the hammer with great force: an unlikely occurrence although one occasionally reads of it happening today. Additionally, the Colt Frontier model six-gun, a very popular weapon, had a safety notch which held an uncocked hammer away from the shell.

Many gunslingers carried two six-guns, but never fired them simultaneously. They would either alternate shots between the two if they were ambidextrous, or they would first empty one gun and then switch to the other.

A number of other stunts frequently seen in the movies were rarely used in gunfights. Among these is the so-called "Road Agent's Spin." For this trick, one pretends to present his six-shooter to another person with the butt up and towards them and with the trigger finger inside the trigger guard. He would then spin the gun on the index finger until the butt of the gun fell into his hand and the barrel pointed toward the opponent. Such stunts were rarely relied on in a fight, and were mainly used to develop dexterity. Another trick was known as the "Border Shift," where the gun was quickly tossed from hand to hand, butt first to barrel first, usually too late for the one trying it.

Gunfights were usually short in duration, particularly indoors. Smokeless powder was not introduced until the 1890's and if a battle lasted more than a few shots, the room quickly became enveloped in clouds of smoke. As in all other forms of competition, the best man usually won. (Shooting from ambush was fairly common and the typical Westerner realized this fact all too well.)

Someone once calculated that the average life span of the West's 250 most dangerous gunslingers was 32 years. That's not much considering that a few lived into their 70's and 80's. He who lived by the gun frequently died by the gun; or on the short end of a long rope.

FROM THE RIVENSTAR SONGBOOK

THE UNICORN SONG

by Moonwulf of Rivenstar*

Well, you know I once had a unicorn for a friend,
One time, a long time ago.
His horn was of twisted gold, pointed on the end,
And his coat was of silver-white snow.
Sometimes he'd let me climb up on his back,
And we'd ride through the mountains all day;
He told me the secrets that unicorns know,
And I missed him when he went away.

I once knew a dragon, a cousin of Puff,
All yellow and bright golden-red.
He looked ferocious, but he never breathed fire,
He just blew big smoke rings instead.
Sometimes he'd let me climb up on his back,
And we'd fly through the mountains all day;
He told me the secrets that all dragons know,
And I missed him when he went away.

And now I've got a manticore for a friend,
And he sure is ugly to see.
He's nasty and vicious, and he'll eat anything,
And he's standing right behind — (GOBBLE, SLURP, CRUNCH, CRUNCH!)

*also know as Michael Longcor

MAPPING THE DUNGEONS

D&D NEWS AND A LISTING OF SOME GAMEMASTERS

If you have a good campaign running and would like to be listed herein just drop us a card. We cannot guarantee a full listing of all campaigns in each issue — or even a listing at all if the ish is really crowded — but we will do our best, for many readers have been asking us to help them locate a group to dungeoneer with.

Rich Schwall, 216 Hickory Court, Northbrook, IL 60062, is offering a tremendous service for solo D&D players. He will exchange sealed envelopes with anyone who so wishes, or he will provide numerous surprises, tricks, and traps envelopes at 25¢ per. We have seen samples of his work, and it is **excellent.** We highly recommend Rich to all of you!

The ever-active Al Macintyre informs us of many D&D happenings in the Cincinnati area. There are several computorized games going on there — D&D and a scifi one among them. They also have a three-city PBM D&D game going on there, and it made the news in the editorial pages of the Cincinnati POST & TIMES STAR. Anyone in their area July 19 & 20 should stop in at the Cincinnati Games Con, Contact Boardwalk, 1032 Delta Ave., 45220.

John VanDeGraaf (address below) has developed an efficient system which allows referees and players to keep track of their character data. TSR is at work along somewhat similar lines with an aim towards making such forms available for purchase; meanwhile, those interested in learning about John's system should drop him a SASE and 10¢ (hope that's okay, John) for a sample of his form.

Dave (The Fiend) Arneson relates the following: "We had an interesting game this weekend in preparation for the great SUPER-NAZI confrontation. A band of heroes went through the ol' teleporter, and after mucking around awhile (robbery, kidnapping, murder, rape, etc.) the locals sent the police and army after them. (The Germans thought it was guerrilla activity.) The army finally found the farm they were using as a camp and moved in to search it. While thus busily employed the heroes returned from a foray and ambushed them. It was The Great Svenny, Marty the Elf, Richard the Hairy, and 5 berserkers against 26 soldiers with 2 cars, 2 trucks, 4 light mg's, 2 motars (60 mm), and the usual bevy of small arms. Marty the Elf and 2 berserkers were killed, while the tropps lost 7 KIA and 1 wounded before fleeing — good thing too, for shortly thereafter the remainder of the heroes' force arrived, 3 magical types and another 12 berserkers! The Nazis will certainly be back in strength, and this will result in a big battle . . . " The LGTSA fought a somewhat similar action in May, and the German patrol managed to save about one-third of its force. However, a panzerfaust certainly takes a troll out in a **hurry,** and had the Krauts been alert they might have done pretty well. The surviving veterans of such a fantastic confrontation would prove to be stout competition for dungeon adventurers and friends. Such mixing of historical periods with D&D makes for some interesting game situations. If readers are sufficiently interested we will eventually put out some detailed information as to how we manage to belod such widely varying periods — but not too soon, for we are still working bugs out of the systems.

John Bobek and Bill Hoyt have used D&D as a teaching aid in grade school classes. Bill has a great little book of accounts of adventures and illustrations of monsters prepared by his 6th graders. Wish I'd have had such luck as a child . . .

D & D GAMEMASTERS AND CLUBS WHICH FEATURE D & D:

Dave Cox, Illinois Central College, P.O. Box 2400, East Peoria, IL 61611.

Bill Hartley, 804 8th St., S.E., Medicine Hat, Alta, Canada TIA 1M8.

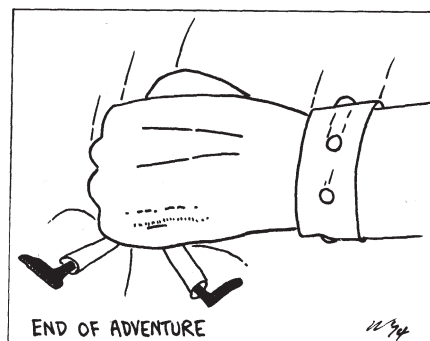LGTSA, c/o Rob Kuntz, 334 Madison, Lake Geneva, WI 53147.

Len Scensny, 734 Lawnview Ct., Rochester, MI 48063.

Brad Stock, 9821 Lee Circle, Leawood, KS 66206.

John VanDeGraaf, 37343 Glenbrook, Mt. Clemens, MI 48043.

Paul Wood, 24613 Harmon, St. Clair Shores, MI 48080.

Washington Wargamers, c/o Rob Blau, 604 Crestwood Dr., Alexandria, VA 22302.

END OF ADVENTURE

GALLERY OF GUNFIGHTERS

Part II: John "DOC" Holliday (a/k/a Tom McKey)

John Henry Holliday, the man who some say helped put sixteen men in the ground, was born about 1851 in Griffin, Georgia. During the late 1860's, Holliday studied to become a dentist, although historians disagree as to whether he attended college in Baltimore or served an apprenticeship under a practicing dentist in Georgia. About this time, he contacted a form of tuberculosis (commonly called "consumption" or "lung fever" in those days).

Holliday left Georgia because of his ailment (and there are persistant stories that he killed one or more men in Georgia) in 1873 and moved to Dallas, Texas where he practiced dentistry with another man. There Doc became disillusioned with the world as he saw it (again, possibly because of his lung condition) and took to heavy drinking and gambling, practicing dentistry only when he needed more money to gamble. He became quite proficient with cards and could both use and detect all the tricks of the trade. His reputation for fearlessness started to build during his stay in Dallas, when he traded shots with a saloon owner. Some say he killed a soldier in Jacksboro, Texas. He wound up in Fort Griffin, Texas, in 1877, where he met Wyatt Earp. Allegedly, he killed a man in a knife fight over a card game, and escaped when his mistress set fire to the building where he was being held.

From Fort Griffin, Doc eventually moved on to Dodge City, Kansas. On the way, he became involved in a knife fight with a gambler in Denver, and severely cut him up. In 1878, Doc set up a dentistry practice in Dodge, to earn more money to gamble. There he formed his famous friendship with Wyatt Earp, then a Deputy City Marshall, by coming to Wyatt's rescue. Earp had been cornered by an angry group of Texans, and was in a tight spot, when Doc appeared. A cowboy behind Wyatt was drawing his gun when Doc called out a warning and wounded the backshooter. Doc and Wyatt then proceeded to bluff their way through the situation with no additional shooting, and a friendship for life was formed.

When Holliday left Dodge he moved to Las Vegas, New Mexico, then as rough a town as any in the west. The move was, typically, not without its share of adventures, and Doc is said to have shot a gambler in Colorado on the way. In Las Vegas (1879), Doc operated a saloon with another man and was soon involved in one or possibly two shootings. Allegedly Doc wounded a gambler in one of the battles. The other fight shows the development of Doc's "philosophy" at this point in time. Doc was now living one day at a time. He had practically no fear of death because he expected to die soon from either Tuberculosis or lead poisoning (the lead being administered the hard way). A man named Gordon, who had a grudge against Holliday's saloon operation, decided it was time to shoot the place up. He approached the saloon and fired several shots into it. Holliday then stepped from the saloon and killed Gordon.

By 1880, Doc had moved to join Wyatt Earp in Tombstone, Arizona, where he finally achieved the reputation of one of the most dangerous gunslingers alive. Doc made many enemies from diverse sources. Doc was quite temperamental and had a bad temper when under the influence of alcohol, which was a lot of the time. He trusted no man save Wyatt Earp and would gladly have swindled an acquaintance if given the chance. However, he was a man of his word, and once his word was given, it was kept. He had one fight in the Oriental Saloon in which he shot the owner and a bartender. Doc was indicted, but nothing came of the charges.

If conditions had been right, THE classic gunfight in the history of the west might have occurred in Tombstone. Doc was standing with Wyatt outside a saloon when they were approached by John Ringo, considered by many to be the deadliest man in the southwest. Ringo and Earp had been feuding since the Earp party had arrived in town, and now Ringo had decided to have it out with Wyatt. Ringo challenged Wyatt to step out into the street. Earp, who was running for office in town at that time, realized that a shootout wouldn't help his campaign, so he told Ringo to forget it and walked into the saloon. Ringo, still spoiling for a fight, then challenged Holliday, and the game dentist replied, "Any time". Then, so the story goes, Ringo pulled a handkerchief from his breast pocket and extended to Doc saying that he should take the other end and that all they needed was three feet. Doc took a corner and both men squared off to draw. At that range, and considering the lightning speed of both men, one, and possibly both, would probably have died in the next split second if the town mayor hadn't broken them up. Ringo and Holliday almost shot it out on a second occasion, but were broken up by a deputy. Doc had been bad-mouthing Ringo, and Ringo had tracked him down and called him out.

Doc was also involved in the gunfight at the OK Corral (this is elaborated on in TSR's **BOOT HILL** rules), where three men were killed by Holliday, Wyatt Earp and Earp's brothers, Virgil and Morgan. The feud which led to the battle ended only after Virgil Earp was crippled, Morgan Earp killed and three or more of the Earps' enemies lay dead. Wyatt and Doc then fled Tombstone (they were wanted, perhaps unjustly, for the killings) and went to Colorado in 1882.

There Holliday went on his own again, and in 1884 he was in Leadville. By this time his TB was becoming acute. His five foot ten inch frame was so thin that he had the appearance of a walking corpse. Doc wounded a man and was acquitted of the shooting. He died on November 8, 1887 and his last words were, "This is funny." Indeed it was, because the famed dentist/gunfighter had died in bed of TB and alcoholism and not of gunshot wounds.

The following ratings are based on a scale of 01-100 and are compatible with TSR's **BOOT HILL** rules. High numbers are better except in the Gambler Rating, where a low number is best.

Doc Holliday

Speed	98
Gun Accuracy	96
Throwing Accuracy	89
Bravery	98
Strength	02
Experience	11
Gambler Rating	10

Amphibious	Flotation	Schnork	Schnork	Schnork	Schnork	Schnork
Notes	Stab. MG only/ No Indirect Fire/ No Fire When Moving/ 1976 Laser Rg Finder	Equipped to A2 Std. 1973/ Desig Leopard Al	+1 Suspension is rubber skirt	* Subtract 100mm penetration from HEAT due to Foam Filling	All Figures Est.	Figures Estimated

LEOPARD: The initial production series uses the statistics under the designation LEOPARD. The second production series was named the LEOPARD IA2. The first series, upon being equipped to A2 standard, was redesignated LEOPARD IA1. The third series tests the new turret for the LEOPARD II and is designated LEOPARD IA3. The LEOPARD II has 15 models built in a pre-production series and as of 1975 is not in service.

SHERIDAN: SHERIDAN does not carry nuclear weapons. Its gun/launcher fires a 152mm HEAT round or the SHILLELAGH missile. The gun uses a reticle sight (telescope). The gun can fire several thousand meters but is not accurate over 1200 meters in direct fire and because of the limitations of ammunition (type and number) is not capable of indirect fire. The stabilization is used to stabilize the coax MG when firing on the move. The gun and missile launcher cannot be used when the vehicle is moving. The M2 .50 caliber heavy machine gun mounted on the turret is to be considered a main weapon on the SHERIDAN as it is used often because of its antiarmor, antipersonnel firepower and reliability. The fitting of a laser rangefinder by 1976 should increase the hit probability of the gun and perhaps push the range of the HEAT round up to 2000 meters. Ammo storage is 20 rounds HEAT, 10 missiles.

GALLERY OF GUNFIGHTERS
Part III — Ben Thompson

Bat Masterson once said, "Others missed at times, but Ben Thompson was as delicate and certain in action as a Swiss watch." Bat also stated that "It is very doubtful if in his time there was another man who equalled him with a pistol in a life and death struggle." That was mighty high praise coming from a man like Masterson. Bat was not only one of the West's most respected lawmen and a gunfighter of high repute himself, but he was also personally acquainted with such gunslingers as Wyatt Earp, Doc Holliday, Johnny Ringo, Luke Short, Bill Tilghman, Clay Allison, and Wild Bill Hickock.

Thompson's life was one wild adventure after another. Born in England on November 11, 1842, he came with his family to Austin, Texas, at the age of nine. Ben and his brother Billy (the family troublemaker who Ben had to constantly rescue from various scrapes) both became proficient with guns at an early age. Before Ben was eighteen, he was involved in two shootings and several Indian fights, killing at least one man.

When the Civil War started, Ben joined the Confederate Army. The action and adventure appealed to Ben, but the regimented life-style of army camps did not. Ben was usually in trouble for running gambling games, bootlegging whiskey and fighting with his superiors. After killing one of his officers, Ben hid until his enlistment expired and promptly re-enlisted. Before the war ended, Ben had killed at least two more men in gunfights.

After the war, Ben was jailed briefly, but escaped to Mexico where he joined the Emperor Maximilian's army. Ben fought well for this new army and became a captain or major (depending on what account is studied) before Maximilian's armies were defeated. During his course in Mexico he incidentally shot and killed a Mexican policeman who crossed him.

Returning to Texas, Ben opened several gambling establishments. His prosperity didn't last long, though, because he was sentenced to four years in prison for shooting his brother-in-law. Released in 1870 after serving two years, Ben drifted north. By 1871 he was in the rough-and-tumble cow town of Abilene, Kansas. There he opened a saloon with Phil Coe, but his good fortune ended when Coe was killed by Wild Bill Hickock. Thompson had no written contract with Coe, and consequently lost his interest in the saloon. In 1873 Ben and his brother, Billy, had a feud with the lawmen in Ellsworth, Kansas, which resulted in Billy's accidental killing of the Sheriff. Billy fled and Ben moved on.

When the trail drives ended each year, and the gambling became slow, Ben would return to Austin. But trouble followed him, and in December of 1876 he had a gunfight in which he killed two men. Mark Wilson owned a saloon/theatre in Austin which Ben frequented. Wilson had a row with a friend of Thompson's. Ben and his friend later attended a show at Wilson's place, and someone set off a string of firecrackers. Wilson accused Ben and his comrade, and threats were exchanged. Wilson got a shotgun and fired at Ben, missing. Ben returned the fire hitting Wilson four times. Meanwhile, Wilson's bartender fired at Thompson with a rifle and Ben shot him in the mouth as the bartender ducked behind the bar. Both Wilson and the bartender died. Ben was acquitted for the killings.

After other adventuring, including a short stay in Tombstone, Arizona, Ben ran for Austin City Marshall about a year before the gunfight at the OK Corral in 1879 and was defeated. In 1880, he ran again and won. Under Ben's leadership, the Austin police department brought about an amazing reduction in the city's crime rate. The new responsibilities did not change Ben, however. He still continued to gamble and shoot up the town when things got slow, but this was not enough to discourage the people, and he was re-elected in the next election.

Ben did not finish his second term. He became involved in a feud with a San Antonio variety house owner, Jack Harris, and killed him. In the long, drawn-out legal battle that ensued Ben resigned his job as Marshall though he was eventually acquitted. The feud did not end, however, as Harris' partners, Simms and Foster, still carried it on.

In 1884, Thompson met John King Fisher, another famous gunfighter, and they made the rounds of the Austin bars. They then went to San Antonio where Fisher suggested that they visit Foster, who was a friend of Fisher's. Ben agreed, and they went to the theatre. Simms and Foster had been warned of their coming and set up a trap. Thompson and Fisher were arguing with Simms and Foster when a fusillade erupted. When the smoke cleared, Ben had been hit by nine bullets and Fisher had been hit by thirteen. Foster and one of his friends, a man named Coy were also hit. Coy lived, but Foster's leg was amputated and he eventually died of complications. At the inquest, the doctors who performed the autopsy contended that the shots killing Thompson and Fisher had come from a curtained booth behind and above the men, but a jury decided that the shooting had been by Foster, Simms and Coy, and in self-defense.

Thus died Ben Thompson on 3/11/1884 at the age of 41. He was, in this author's opinion, one of four most dangerous gunfighters who ever lived. He had killed at least eight men and probably as many as sixteen (although some report up to thirty-two killings), only to die in an ambush.

The following are subjective ratings of Ben Thompson's abilities in terms of TSR's BOOT HILL rules.

Speed — 99

Gun Accuracy — 98

Throwing Accuracy — 78

Bravery — 98

Strength — 80

Experience — 15

Gambler Rating — 15

GEN CON IX PREVIEW

Running conventions is similar to staging parades or pageants; no sooner is one past than you have to start planning the next one. Last year's GenCon was such a success (see related article this issue) that we will be hard put to top it this year. But that doesn't mean we don't aim to try! When you are the biggest and the most senior, all you can do is either get bigger and better, or relinquish the sobriquet 'premier'. Well, rest assured that we have no intentions of taking a back seat to anyone. The next GenCon will be held on Aug. 20, 21 and 22 (Fri., Sat. and Sunday), 1976. Location will be the same, in the Horticultural Hall in Lake Geneva. After all, why change a winner?

Something new has been added, though. GenCon IX will have three seminars: the first a question and answer period designed for D&D Dungeon-

As a Bard progresses upwards he collects followers to follow him on his journeys, these wayfarers often become his loyal servants. Therefore a Bard of the degree of Fochlucan usually has two first level followers, a Bard of Mac-Fuirmidh has one second level and two first level followers, and two second levels, a Canaith Bard has three first, two second and one third level followers, a Bard of Cli has three first, three second and two third level followers, a Bard of the Anstruth degree is attended by three first level, three second level, third third level and three fourth level followers, a Bard of the Doss degree is accompanied by two first level followers, and a Bard of the esteemed Ollamh degree is attended by four servants of each level from first level to sixth level. These servants do not have to be paid, however when one dies he is never replaced, A Bard uses the following table to determine his followers:

01-30 Bard   31-55 Druid   56-75 Fighter   76-90 Thief   91-99 Magic User
00 Roll twice ignoring 00.

These characters have +3 loyalty and their characteristics should be determined. Note that if a Bard occurs, he himself will not have any followers. It is unnecessary to keep track of experience points for these servants since first level servants become second etc. as a Bard progresses through the colleges of Bard's

To become a Bard a character must have at least an average strength and intelligence. Below average dexterity reduces the Brd's thieving abilities by ½. A Bard must also have an above average charisma, for every point above 14 a Bard adds 5% to his charming abilities.

Mighty Magic Miscellany

Barding Harps
by D. Schwegman

Barding harps are rare magical items which aid a bard on his long and dangerous adventures. There are five types of Barding harps, one on each of the miscellaneous magic tables.

TABLE 1   Fochlucan Harp: This harp adds 10% to a bard's chance of charming a creature. In addition to this it has three songs. The first of these and most powerful is its song of protection from evil which is equivalent to the third level spell. The second song is one of defense which casts a shield around the bard and is like the first level spell 'shield'. The last song casts a circle of light around what ever the bard desires (the party, an object, etc.) and is equivalent to the second level magic user's spell 'continual light'. This harp can only be played by a bard of the fochlucan college or higher, a first level bard who attempts to play the harp will take from 1-10 points of damage. The songs of this harp are   playable only once per day by the bards of the Fochlucan college, for each additional college above this a bard is able to play the songs one more time per day.

TABLE 2   Mac-Fuirmidh Harp: This harp adds 20% to a bard's chances of charming a creature and also possesses the three songs of the Fochlucan Harp. In addition to this the harp has two more songs. The first of these turns the bard invisible and keeps him so until he stops playing. In this state he may still be located by the sound of his harp though the sound appears to come from nowhere; this makes the bard very hard to hit and baffles stupid creatures. The second song enables a bard to strengthen fighters and is like the second level strength spell except that it lasts as long as the bard has strength to keep playing, the spell is broken when the bard stops or is stopped by interruption, The Mac-Fuirmidh Harp is playable only by bards of the Mac-Fuirmidh college or higher, its songs, like the other barding harps, are playable but once per day unless a bard is of a higher college whereupon he may play the songs of this harp once more per day for every higher college he has attained. Note that a Mac-Fuirmidh bard would be able to play the harps first three songs (shield, protection/evil, and light) twice per day. A bard who is lower than the MacFuirmidh college who tries to play the harp will suffer 2-20 points of damage.

TABLE 3 Doss Lyre: This Lyre adds 30% to a bard's chance of charming creatures and has all the abilities of the Mac-Fuirmidh Harp as well. In addition to this the lyre has two special songs. The first song enables the bard to fly up to the limitations of the third level spell 'fly' with the exception that it lasts as long as the bard is able to play. The faster or the higher a bard tries to fly the quicker he becomes tired. Generally, a bard is only able to keep up maximum speed or very high altitudes for as many turns as his level; after this a roll of a 1-4 on a six-sided die indicates the bard has collapsed, unconscious from his efforts. The second song of the lyre is equivalent to the third level dispell magic spell in which the bard ratios his level over the level of the caster to determine his chance of success. These two songs are playable but once per day unless the bard is of a higher college than Doss. A bard of the college of Doss with this harp could use each of the first three songs three times per day, the next two songs (invisibility and strength) twice each per day. A bard of a lower college than Doss who attempts to play this lyre will suffer from 6-36 points of damage.

TABLE 4   Canaith Lyre: This lyre adds 40% to a bard's chance of charming creatures and has all the abilities of a Doss Lyre. In addition it has two special

songs. The first song is like the fourth level 'confusion' spell. The second is like the fourth level 'fear' spell. In addition to this the lyre has a healing song which when played can heal the listeners from 2-12 points of damage, this song is playable once per day only regardless of a bard's higher levels. A bard of a college lower than Canaith who attempts to play the Lyre will suffer between 6-48 points of damage.

TABLE 5 Cli Mandolin: This Mandolin adds 50% to a bard's chance of charming creatures and has all the abilities of a Canaith Lyre. In addition to this it has the power of telekinesis, contains one elemental, and can heal better than the Canaith Lyre, being able to heal from 3-18 points of damage. (Note that this is the only healing it can do; the abilities of the Canaith Lyre are not accumulative in this Mandolin; that is, it does *not* heal 2- 12 *and* 3-18 from those who listen to its song. This Mandolin also has a song of fire which is like the fourth level spell and can remove curses like the fourth level spell. For each college above Cli a bard can use these two spells once more per day. A Bard of a lower college than Cli who attempts to play this Mandolin will suffer from 6-60 points of damage.

It is important to note that a bard cannot tell two barding harps apart for all of the above instruments have powerful enchantments laid upon them so that they all appear as harps and until a bard attempts to play them he does not know what type of instrument it might be, nor what college it is from, for only a wish could reveal this information.

BOOT HILL Experimental Rule

by Brian Blume

A man can be an excellent shot with a gun when it comes to target practice, but when he faces another man who is also armed, his bravery shows. If he is not composed of iron nerves, his aim is liable to waver. This is reflected in TSR's BOOT HILL rules for western miniatures and campaigns, by modifications to the TO HIT CHART.

In a similar manner, a gunfighter may be greased lightning on the draw in practice, but when he faces an armed opponent, he may flinch on the draw if he is not steely-nerved. To reflect this in BOOT HILL, try the following experimental rule:

To the FIRST SHOT CHART, add a new column for Bravery. It should look as follows:

Bravery

Coward	-3
Cowardly	-1
Average	0
Above Average	+1
Brave	+2
Very Brave	+3
Fearless	+4
Foolhardy	+5

This is still only an experimental rule, and your comments are welcome. If the rule is approved by you, the gamers, it will probably be added to the book in the next printing.

May your aim be true and may your spurs never rust!

OOOPs...!

peration, "get the stones out of your head. This is the pitch: this Maev and Ailill are mobbing up everybody that owes Cuchulainn here a score, and when they get them all together, they're going to put a geas on him that will make him fight them all at once, and it's too bad."

Cathbadh combed his beard with his fingers. "If this be true. . ." he began.

"It's the McCoy. Think I'm on the con?"

"I was going to say that if it be true, it is high tidings from a low source. Nor do I see precisely how it may be dealt with. If it were a matter of spells only …"

Cuchulainn said with mournful and slightly alcoholic gravity, "I would fight them all without the geas, but if I am fated to fall, then that is an end of me."

Cathbadh turned to Shea. "You see the trouble we have with himself. Does your second sight reach farther, slave?"

Brodsky said, "Okay, lug, you asked for it. After Cuchulainn gets rubbed out, there'll be a war and practically everybody in the act gets knocked off, including you and Ailill and Maev. How do you like it?"

"As little as I like the look of your face," said Cathbadh. He addressed Shea. "Can this foretelling be trusted?"

"I've never known him to be wrong."

Cathbadh glanced from one to the other till one could almost hear his brains rumbling. Then he said, "I am thinking, Mac Shea, that you will be having business at Ailill's court."

"What gives you such an idea?"

"You will be wanting to see Ollgaeth in this matter of your wife's geas, of course. A wife with a geas like that is like one with a bad eye, and you can never be happy until it is removed entirely. You will take your man with you, and he will tell his tale and let Maev know that we know of her schemings, and they will be no more use than trying to feed a boar on bracelets."

Brodsky snapped his fingers and said, "Take him up," in a heavy whisper, but Shea said, "Look here, I'm not at all sure that I want to go to Ailill's court. Why should I? And if this Maev is as determined as she seems to be, I don't think you'll stop her by telling her you know what she's up to."

"On the first point," said the druid, "there is the matter that Cucuc saved your life and all, and you would be grateful to him, not to mention the geas. And for the second, it is not so much Maev that I would be letting know we see through her planning as Ollgaeth. For he will know as well as yourself, that if we learn of the geas before he lays it, all the druids at Conchobar's court will chant against him, and he will have no more chance of making it bite than a dog does of eating an apple."

"Mmm," said Shea. "Your point about gratitude is a good one, even if I can't quite see the validity of the other. What we want mostly is to get to our own home, though." He stifled a yawn. "We can take a night to sleep on it and decide in the morning. Where do we sleep?"

"Finn will show you to a chamber," said Cuchulainn. "Myself and Cathbadh will be staying up the while to discuss on this matter of Maev." He smiled his charming and melancholy smile.

Finn guided the couple to a guest-room at the back of the building, handed Shea a rush-light and closed the door, as Belphebe put up her arms to be kissed.

The next second Shea was doubled up and knocked flat to the floor by a super-edition of the cramps.

Belphebe bent over him. "Are you hurt, Harold?" she asked.

He pulled himself to a sitting posture with his back against the wall. "Not — seriously," he gasped. "It's that geas. It doesn't take any time out for husbands."

The girl considered. "Could you not relieve me of it as you did the one who howled?"

Shea said, "I can try, but I can pretty well tell in advance that it won't work. Your personality is too tightly integrated — just the opposite of these hysterics around here. That is, I wouldn't stand a chance of hypnotizing you."

"You might do it by magic."

Shea scrambled the rest of the way to his feet. "Not till I know more. Haven't you noticed I've been getting an over-charge — first that stroke of lightning and then the wine fountain? There's something in this continuum that seems to reverse my kind of magic."

She laughed a little. "If that's the law, why there's an end. You have but to summon Pete and make a magic that would call for us to stay here, then hey, presto! we are returned."

"I don't dare take the chance, darling. It might work and it might not — and even if it did, you'd be apt to wind up in Ohio with that geas still on you, and we really would be in trouble. We do take our characteristics along with us when we make the jump. And anyway, I don't know how to get back to Ohio yet."

"What's to be done, then?" the girl said. "For surely you have a plan, as always."

"I think the only thing we can do is take up Cathbadh's scheme and go see this Ollgaeth. At least, he ought to be able to get rid of that geas."

All the same, Shea had to sleep on the floor.

To be concluded
in Vol. III No. 2 #16

Random Encounters for BOOT HILL

by Michael E. Crane

Have you ever wanted to play *Boot Hill* but didn't have a moderator? Or have you, as the moderator, ever wanted to lighten your burden? Or have you ever finished an adventure early and just wanted to kill some time? The answer is to have a random encounter chart. This almost totally eliminates the need for a moderator and relieves all the demands of role-playing, for the most part, on the players. For an example, I have made up a wilderness encounter chart; encounter charts could be made up of cities or rural areas.

For each day in the wilderness, roll a six-sided die. A roll of six indicates an encounter. If an encounter is indicated, roll percentile dice and consult the table below:

Wilderness Encounter Table (WET)

Roll	Encounter
1-10	2-12 mounted bandits, armed with an assortment of revolvers and rifles. There is a 15% chance of $l-6,000. Otherwise there will be $1-10 per bandit.
11-40	2-12 wagons containing 1-4 homesteaders apiece. There is also a 50% chance of cows (1-12) and a 25% chance of pigs (1-6). The wagons are usually loaded with foodstuffs, clothing, furniture, etc. . . . 10-60% of the homesteaders are armed (rifles) and know how to use them. The homesteaders that are armed have a 50% chance of having $1-10 apiece.
41-45	1-3 clergy-unarmed-20% chance of having $1-20 in gold.
46-65	Soldiers-75% chance of a detachment (7-12 + Leader) and a 25% chance of a Troop (42-52 incl. Leaders and scouts) soldiers. Soldiers are mounted, and are armed with SAR's and Standard Army Issue rifles. Each soldier has $2-40.
66-75	Indians-1-40. 95% are mounted. All Indians are armed with Tomahawks and/or knives, 40% are armed with bows, 20% are armed with lances, 20% with Civil War rifles, 10% with standard rifles, and 10% with revolvers.
76-80	Pony Express Rider-Has $1-20 and is armed with a DAR and a standard rifle. There is a 75% chance that he has a good horse and a 25% chance he has an excellent horse.
81-85	Trapper-Armed with DAR, Buffalo Rifle, Throwing Knife and Axe. A trapper has 1-3 horses (75%) or 1-3 donkeys (25%). There is a 50% chance that he has $1-20.
86-90	Posse consisting of 3-18 men armed with DAR's and standard rifles. Posses are mounted.
91-85	Stagecoach-Has a guard, driver and 1-6 passengers. Guard is armed with DAR and standard rifle. 1-4 passengers are armed (30% chance CBR, 20% chance SAR, 10% chance DAR and 40% chance standard rifle). There is a 50% chance that each passenger has $1-20.
96-100	Packet Train-1-10 wagons-l driver per wagon-armed with SAR and shotgun. Cargo is determined by moderator-is usually foodstuffs. Each driver has a 20% chance of having $1-10.

As you can see, this chart contains many possible variations with the possibilities being endless. After using this type chart for a while you will find that the most enjoyable adventures can come through it.

Design Forum

Let Your Town Have A Purpose, or, How To Design A Town In *Boot Hill*

by Mike Crane

One of the hardest things for a moderator to do in any role-playing game is to set up the town or towns in which the players will brawl in, buy equipment in, live in, etc . . . and Boot Hill is certainly no exception. In practice it may be even harder to set up a town in Boot Hill than any other role-playing game if you know little about the Old West.

The first problem confronting the moderator is what scale to use. I have found that the best cross between detail and space-saving is 20 feet per square on a sheet of graph paper. This gives adequate detail of the town without taking up a wall.

Before grabbing a sheet of graph paper and feverishly drawing on it (or building on it depending on your point of view) stop and lay out a rational organization of your town and also establish it's reason for being there in the first place. If you hate the thought of organizing your town, relax; your town will probably be much easier, quicker, and fun if you take the time out.

Before you even get out a sheet of graph paper you should have specified where it will be located, what the surrounding area looks like, and most importantly you should have written up a capsule history of the town. Some of the most important things that you should include in the history of the town are the original founders' nationality, race and purpose. These are very important because obviously a Spanish missionary's purpose is going to be much different than an American who is looking to exploit the surrounding area. The other main thing that should have been included in the history is if any other nationalities or races immigrated to that town, as this could create separate nationality quarters that would drastically alter the town. An example of this would be a town founded by a group of Spanish farmers who would build small houses made mainly from adobe bricks. Later this territory could be captured by the Americans who might be cattlemen and would probably try to run the Spanish off their farms, and would probably ship in lumber with which to build their houses, thus changing the area's original way of making a living and also changing the area's lifestyle.

Another thing to keep in mind when mapping out your town is its reason for being there. Whatever the reason is it will greatly influence the contents of the town. An example of this would be a town that was founded because it was located in good cattle country. The town would then probably contain a multitude of cattle pens, livery stables, feed stores, blacksmiths, a vet, etc . . . and there might even be a railroad running through the town to ship the cattle back to the east. If the town was founded because of gold deposits found in that area there will probably be at least one main mine, a multitude of claim stakes, and assorted general stores to rip off the miners hard-earned golddust.

The location of the town is also very important. An example of this would be a town not on a river or stream — this town would either have to drill wells or if this did not work they would have to cart water into the town. A town on a railroad could have a large Chinese population consisting of Chinese who had once worked on building the railroad. If the town wasn't on the railroad then it probably has a Pony Express and/or a Wells-Fargo office. **A** town located near Indian territory or repeatedly attacked by Indians would probably have a fort and might even have a trading post. If the town is in a easily accessible area it could be the local seat of government and be the headquarters of the Marshal's Office or of the friendly hanging judge. Imagination is the only limit in this department.

One of the last things to consider in mapping your town is the size. When determining the size of your town remember that most western towns consisted of a few shacks (not counting the buildings with the half moon cut into the door) and not thousands of people, and, few western towns had more than a few hundred people. I would suggest, however you design, at least one town with several hundred people as the center of action. Again, imagination is the only limit.

Remember, you are not designing these towns to exactly portray an old western town, but to provide an enjoyable place for your players. Once you have perfected your designing techniques you will be able to quickly design old western towns containing sawmills, saloons, banks, "social centers", tinsmiths, lithograph studios, gunsmiths — well, you get the idea.

AUTUMN REVEL — A TSR MINI-CON AT LAKE GENEVA — NOV. 4 & 5, 1978

Review

Alpha Omega

Alpha Omega is Battleline's first foray into science fiction gaming and it's pure Buck Rogers . . . with some '70's updates. It reminds me of *Star Wars* more than any other SF game I've seen. That may or may not be an endorsement; I don't think so.

Alpha Omega is billed as "A game of tactical combat in space," a claim supported by the rules. Units are individual spacecraft representing humankind, an alien race (the Rhylsh) and a robotic symposium called the Drove. The counters are shape-coded by type, an idea that doesn't work too well in play. The artwork on the counters using it is superb. On the whole, the counters are less successful than the fine counters in other Battleline games. Part of this is because the ship counters are photographic reproductions of Valiant miniatures, muddily done. The rest of the problem is that only white shows up well against dark purple backgrounds. Reading the black lettering on some counters will blind you. Overall, the counters are nice but not up to the standards of other Battleline games.

The mapboard hexes are enormous, in more than one sense. They are physically about 1½° across and they represent 186,000 miles side to side; one light-second. Each turn is six seconds of real time. A strange scale for tactical combat; in a hex that big, how do you hit your target? How do you find it?

All movement and combat in *Alpha Omega* is two-dimensional. Every action occurs in the plane of the map board. This may be disturbing to those who have played the ordinary run of tactical SF games, most of which are three-dimensional. In the case of *Alpha Omega,* three dimensions wouldn't add anything. There are no "terrain features" which are not represented by counters, the routes of transit are unimportant to most play, so it's not really necessary to add a third direction of movement. It would be a complication without benefit.

An unfortunate flaw of this game is its two-dimensional nature, nevertheless. It is really little more than a naval game set on a sfarfield map. The rules for movement, facing and combat are more than a little reminiscent of *Submarine,* a fine game but a poor parent for this one.

Alpha Omega lacks believability, an important quantity in a science fiction game. The weapons, from the Argonne Accumulator to the Dacer Shield, are just names. They are not only unexplained and unjustified, they are difficult to accept. While I am willing to believe in faster-than-light travel, which is a feature of this game, I am not willing to believe in weapons which arrive instantaneously, as the mechanics require these do.

Anyone else with a scientific inclination may do as I did and check the energy expenditures represented in the movement of these ships. A few minutes with a pocket calculator and the formulae from high-school physics will show that these battlefleets are spending more energy on movement than all the nations of the earth used last year. Ghod only knows how much goes into firing the guns, or that faster-than-light movement. This is failure by extravagance. The same extravagance went into naming the alien ships. I have great difficulty accepting names like "Anopholies", "Siphonphera", "Akroid" and "Balushi". I hope you had fun naming them, guys, 'cause it sure didn't do anything for the game.

NOTE: I thought most everyone caught the intended references of the latter two. Watch out for Coneheads; they're not from France. — Ed.

In its favor, *Alpha Omega* does have some nice touches, but not enough to save it. The simultaneous movement and combat by plotting is well done. The pad for this purpose is excellent. Another plus is the dependence of combat on the programming of the battle computers aboard both the attacker and defender. The combat results are decrements of the energy available to a ship for fire and movement and this too is nice.

To anyone with a background in SF gaming, *Alpha Omega* is a second choice; at best. For gamers just making the jump from conventional wargames, it's not bad; it just isn't very good. I hope Battleline's second effort is as good as this one might have been. —DM

Birth Tables — Boot Hill

by Stephen Blair

I Social Class

01-10 — Law Related
11-55 — Ranch Related
56-85 — Merchant Related
86-99 — Drifter
00 — Historical Character

IA. Professions of Fathers

Law Related Professions	Ranch Related Professions	Drifter Types
1 — Lawyer	01-50 Cowboy	1 — Gunfighter
2 — Judge	51-00 Homesteader	2 — Detective
3 — Cavalry Trooper*		3 — Vagabond
4 — Town Marshall		4 — Vagabond
5 — Deputy Sheriff		5 — Gambler
6 — Sheriff		6 — Gambler
7 — Stage Coach		7 — Indian
8 — Deputy US Marshall		8 — Bounty Hunter

*Roll for Rank

01-65 EM
66-85 N C 0
86-95 Lieutenant
96-97 Captain
98-99 Colonel
00 General

Merchant Related — Roll for Craft

1 — Blacksmith	11 — Bank Teller
2 — Physician	12 — Assayer
3 — Dentist	13 — Government
4 — Leatherworker	14 —Miner
5 — Gunsmith	15 — Bartender
6 — Tailor	16 — Undertaker
7 — Preacher	17 — Clerk
8 — Buffalo Hunter	18 — Railroad
9 — Telegrapher	19 — Stage Line
10 — Storekeep	20 — Muleskinner

II Birth Order

1 — 1st Born		5 — 3rd Born	
2 — 1st Born		6 — 4th Born	
3 — 2nd Born		7 — Bastard	
4 — 2nd Born		8 — Bastard	

Roll six-sided die to determine orphan status. A die roll of six indicates orphan.

All fathers have one random skill. All Players have two random skills.

III Skills   IV Initial Purse*

III Skills	IV Initial Purse*
1 — Reading/Writing	01-20 — $ 25
2 — Horsemanship	21-40 — 75
3 — Crafts*	41-50 — 100
4 — Swimming	51-70 — 125
5 — Tracking	71-80 — 150
6 — Marksmanship — Gun	81-90 — 200
7 — Marksmanship — Thrown	91-99 — 250
8 — Gambling	00 — 500
9 — 2nd Language	
10 —Facility with numbers	If Player is orphan — $0

*Indicated amount for 2nd born on down
 Doubled for 1st Born plus 1/2 of any land that father owns.

V Size of Spread

1 — 640 Acres	6 — 3840	Each 640 acres will contain 30-80% usable grazeland
2 — 1280	7 — 4480	Each acre supports 1/2 Horse, 1/2 Longhorn, 1/4 Hereford,
3 — 1920	8 — 5120	or 5 sheep. There is a 0-70% chance of potable surface
4 — 2560	9 —5760	water per 10 acres. Land value $0.50 — $2.50
5 — 3200	10 — 6400	

How to Use the Birth Tables:

Simply roll the appropriate **sided** dice for a result on the appropriate table:

I. Roll percentile dice for father's area of endeavor, then roll proper die on the indicated sub-table (IA). If 00 was rolled, player has choice of becoming one of the characters listed on p. 25 or 28 of the Boot Hill Rules or on p. 6 of vI#7 of the Strategic Review. Player may if he wishes, however, continue to use the birth tables in lieu of this option.

II. Roll eight-sided die to determine sibling rank on table II, then roll six-sided die to determine orphan status.

III. Now roll for father's skill. Players may choose this as one of their two skills and take one random skill or they may roll for two random skills.

IV. Now roll for initial purse.

V. If father is a homesteader, then roll to determine size of spread. Referee will determine types of animals on homestead and the amount of grazeland available, and the availability of water.

The Skills

Reading/Writing self-explanatory player may acquire this skill by finding an instructor and spending 6 months to 2 years learning.

Horsemanship allows player to improve quality of horse by one step for each six weeks spent in training (Maximum 2 step increase)

Crafts Roll on proper table in section IA.

Swimming Only players who know how to swim may swim. This skill may be learned in 2 weeks if an instructor is available.

Tracking Subtract 5 from all tracking die rolls.

Marksmanship Add 10 to the original accuracy score. Players may add 1 to their original accuracy scores for each week and minimum of 250 rounds of ammunition used in practice. A maximum increase of 5 is allowed. If an instructor who must have an accuracy of 85 or greater is available, then these rates are doubled (2 per week Maximum of 10)

Gambling Adjust all Gambling die rolls 10% in player's favor. 15% chance of being accused of cheating.

2nd Language May speak (and read/write if player can read/write) 1 additional appropriate language.

Facility with numbers can add and subtract, can detect fraud in bills and books.

An Example:

John W. Bitterrott's Father was (I-51) a Homesteader (IA-58). He owned 1280 acres of land (V-2) in Gamer's Territory. John was his second child (II-3) but not an orphan (II-5). Although John's father was a noted horseman (III-2), John was a gambler (III-8) and had learned Arapaho (III-9) from some of his Indian Scout friends. When John reached the age of 21, his father gave him $125 (IV-61) and kicked him out.

New Scrolls *fr pg 13*

LEVEL 7

SUMMON: Speaking this spell summons a demon or other being which will perform one task for the summoner, much like an invisible stalker. The DM should prepare an individual list of creatures, such as Quaolnargn of the Elric of Melnibone series, in addition to the standard demons, which may be summoned. Their powers should vary: precognition, level-draining, etc., but they should be no more powerful than common sense dictates (this is not a Gate spell!). In some cases, other rituals, such as sacrifices, should be necessary to call forth certain beings.

APPORTATION: This is a sort of "reverse teleport": instead of bringing the caster to a prestated location, this spell allows the caster to teleport any given object to himself. Magical items get a saving throw vs. magic as a Magic-user of twice the items' "level". Thus a +1 sword saves as a second level Magic-user. Items on the Miscellaneous Magic tables take their "level" as the number of the table, and all other items have a saving throws of 12. Living targets get saving throws, but all those below fifth save at a -4, and those of sixth level or greater save at -3. Whether or not the spell works, the Magic-user must rest for 1-12 hours before more spells may be cast. Use of a crystal ball when casting this spell adds 10% to the chance of success.

MASS POLYMORPH: This spell allows the caster to enchant up to 25 roughly mansized creatures, as Polymorph Others. The potency of this spell causes all those affected by it to save at a -3. If it is cast at two or fewer creatures, they save at a -4. Monsters appreciably larger or smaller than man-size alter maximum number affected accordingly. Range: 120 feet.

COMBINE III: As Combine II, but allows combinations of up to nine spell levels, or four spells, total.

LEVEL 9

CANCELLATION: Speaking this spell causes the caster's touch to be treated as a Rod of Cancellation. Duration: 1 melee turn.

As a final word, it should be noted that, although these spells have worked beautifully in my campaign, no two DMs run their worlds in exactly the same way. I therefore urge anyone who decides to use them to playtest them thoroughly before adding them to their spell lits. May your treasures be plentiful, and may you always make your saving throw.

SENSIBLE SORCERY

by Ronald Pehr

One of the joys of being a Magic User in *D&D@* is the chance to invent new spells appropriate to the types of situations the player encounters. Magical research is conducted at the inn or castle or guild hall, in between quests, and is a good way to use up the copious amounts of treasure that sometimes come a player's way. However, too often players select spells as if out of a vending machine. They "put in" gold pieces, wait the requisite time period, and out comes anything they want. Too often, DMs let players get away with this — forgetting that just because research was conducted doesn't mean:

a) The spell is a particular level just because that was declared.
b) The spell is appropriate to the Magic User just because he wants it.
c) The character researching the spell can, in fact, do a spell of that level.

Naturally, players want the most powerful spells at the cheapest cost. A good guide for what would be an appropriate spell level is the current list in the *D&D@* rules. There seems to be a basic assumption among players that if a spell is in *Grayhawk* or the new, revised *D&D@* rules, that the spell is common knowledge in the profession. This gives standard to measure proposed research. An example of an appropriate spell appeared in Paul Suliin's article in the September 1978 issue of *The Dragon.* "Moon Runes" are a written version of the Magic Mouth Spell. As a first level spell they would have been too cheap — as they can accomplish far more than a Ventriliquism Spell — and at third level they would have not been worth having, as the written spell Explosive Rune is a third level spell which can cause damage.

Another example from that article is "Magic Missle II" as the obvious second level equivalent of the standard Magic Missle. (When a Wizard of my acquaintance researched it a couple of years ago, we called it "Magic Javelin").

Some of Mr Suliin's level choices for researched spells allow a player too much too soon. "Wall of Water" blocks creatures under 5 hit dice and does 6 dice of damage to fiery creatures. The already extant fourth level spells, Wall of Fire and Wall of Ice, block creatures under 4 hit dice and Wall of Ice does only 1 die of damage to fiery creatures. Furthermore, both of these spells require concentration while "Wall of Water" does not. Another example of an overly powerful spell for fourth level is "Shatterray" which does 5-30 pts. of damage, can be used against inaminate objects, can be aimed, and increases in power with the level of the caster. The *Grayhawk* spell, Ice Storm, is fourth level and does 3-30 pts. of damage but has none of the other advantages of "Shatterray."

This brings up Rule One of Research: No researched spell may cause more damage, gain more information, summon more powerful beings, or give more control over mind and matter than an already existing spell of the same or lower level. The exception to this rule is if the researcher is of a

McLean

profession more suited to the spell. For instance; if a DM allows "specialist" Magic Users, a "Fire-Mage" might get "Firebolts" or "Firebeams" doing equivalent to Fireballs at second level.

Rule Two of Research: A character cannot learn a spell that is the province of another profession. This is highly subjective and utmost DM discretion is called upon. There is some overlap already — Magic Users can do some Illusionist spells (but of course, Illusionists are a profession which did not exist until those spells had already been given to Magic Users) such as Hallucinatory Terrain, and both Magic Users and Clerics can do Light Spell — but in general there should be a dividing line between professions. Clerics do not manipulate natural/ supernatural forces to attack — Web, Magic Missle, Fireball — and Magic Users don't get divine guidance and intervention — Detect Traps, Speak With Dead, Resurrection. Sharply delineated character classes, each with special powers and weaknesses, increases game enjoyment immeasurable.

Rule Three of research should be self-evident: A character cannot research a level spell of a level he cannot yet learn. Forcefield-type spells might be researched at any level (E.g. Shield is a first level spell) but if the third level spell Protection From Normal Missles is not available to a character then certainly he can't research any sort of magical weapon protection. If a character can't do Wall of Ice he certainly can't research "Vortex" or "Wall of Dust."

DMs should apply these rules strictly, so that when the day comes that a Novice Magic User has fewer Sleep Spells than the DM has orcs, the DM won't be confronted with "But don't you remember? I researched a first level spell of 'Sneeze to Repel All Orcs' just last week!"

BOOT HILL ENCOUNTER CHART

or,
What To Do Between Bank Jobs

by Robert Wagner

This chart is modeled after the fact that most towns specify the characteristics or weapons of each encounter so the referee may suit each one to fit into his game. The referee may also decide when there should be a chance for an encounter (1 every hour, half-hour, etc.)

Town till 8 p.m. **(1 out of 6 chances)**	*Town after 8 p.m.* **(2 out of 6 chances)**
1 Pickpocket	I Lady of the evening
2 Stealing job offer*	2 Murder job offer*
3 Mugged by 1 person	3 Mugged by 2 people
4 Questioned by deputy	4 Small posse after you(armed)
5 Irate merchant after you	5 Vigelantes ambush you
6 Shot at by I person	6 Shot at by 2 people
7 Jumped by I person	7 See bank being robbed
8 Small posse after you (unarmed)	8 Jealous husband
9 Harm person job offer*	9 Escaped prisoner
10 Drunk wants to fight you	10 Insane gunfighter
I I Deputy shoots at you	I I Shot at by 3 people
12 Arson job offer*	12 Challenged to a gunfight
13 Undercover deputy	13 Mistaken for a murderer
14 Mugged by 2 people	14 3 deputies try to arrest you
15 See mugging	15 Lynch mob after you
16 Gunfighter wants to gunfight you	16 Large brawl in street
17 Murder job offer*	17 Wanted man with a price on his head
18 Falsely arrested	18 Hidden sniper
19 Shot at by 2 people	19 Large posse afte you (armed)
20 2 deputies after you	20 U.S. Marshal tries to arrest you

*Most job offers are made by merchants wanting their competition eliminated.

Variant

Boot Hill **Additions, Revisions, and Trivia**

by Michael Crane

Boot Hill is an excellent game, but as all games, it has its faults. Some of these faults are due to lack of space while others are due to the state of the art at the time (as it was the first game of its kind). One of *Boot Hill's* main faults are its *Hit Location Charts:* the *Fast Hit Location Chart* is highly inaccurate and is devoid of much of the interest of the *Exact Hit Location Chart,* while the *Exact Hit Location Chart* takes much too *looooong* in large combat situations. The answer is of course, to make up a Fast Exact Hit Location Chart —very fast to resolve but very accurate:

Fast Exact Hit Location Chart

Dice Roll	Result
01-04	LW, Left Leg
05-10	SW, Left Leg
11-14	LW, Right Leg
15-20	SW, Right Leg
21-24	LW, Left Arm/Hand
25	SW, Left Arm/Hand
26	LW, Right Arm/Hand
27-30	SW, Right Arm/Hand
31-34	LW, Right Shoulder
35-39	SW, Right Shoulder
40	MW, Right Shoulder
41-44	LW, Left Shoulder
45-49	SW, Left Shoulder
50	MW, Left Shoulder
51-58	LW, A/G
59-66	SW, A/G
67-70	MW, A/G
71-72	LW, Chest
73-79	SW, Chest
80-85	MW, Chest
86-87	LW, Head
89-92	SW, Head
93-100	MW, Head

LW = Light Wound   MW = Mortal Wound
SW = Serious Wound   A/G = Abdomen/Groin

All rules can still be used with chart, including sharpshooting, and combats may now be carried out with much more speed. Note however, that this is not meant to replace the *Exact Hit Location Chart!* It is only meant to replace the *Exact Hit Location Chart* for large gunbattles where large numbers of die rolls would bog down the game. For small gun battles the *Exact Hit Location Chart* is the best chart to use.

A rule that has been missing for a long time is a rule governing if a character is left or right handed. I suggest using the following chart (swiped right out of *Dragon #10):*

Roll	Handedness
3	Ambidextrous
3-5	Left
6-12	Right

An ambidextrous may now fire two pistols with the following modifiers: one shot fired from each gun 0, two shots fired from each gun -10, three shots may never be fired from either gun while both are being shot.

If a character is left handed switch the positions of Left Arm/Hand and Right Arm/Hand with each other on the *Fast Exact Hit Location Chart* and the *Exact Hit Location Chart.* There is no change if a character is right handed.

Another large modifier left out of *Boot Hill* is the individual size of each character. Use the following chart to determine each characters size:

Roll	Size
1	Tiny
2	Small
3-4	Average
5	Tall
6	Very Tall

Tiny characters receive a -20 when rolling for their strength but all characters shooting at them receive a -10 on the *To Hit Chart,* due to their small size.

Small characters are similar, receiving a -10 when rolling for strength, and characters shooting at them receiving a -5 on the To Hit Chart.

Average characters receive no benefits or liabilities.

Tall characters receive a + 10 on their strength roll, Very Tall characters receiving a +20 on their strength rolls. Characters shooting at Tall characters receive a +5 on the *To Hit Chart,* and a + 10 on the *To Hit Chart* when shooting at Very Tall characters.
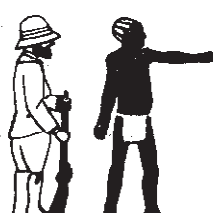
Another rule I would like to suggest is the *"Running the Horse to Death"* rule. This allows the player to ride his horse as if it had run one less turn than it really had; for every turn of this, roll a six-sided die; on a roll of 5 or 6 the horse dies, right then and there. This may only be used for three turns before the horse must rest at least one turn (Example; John the Bandit is trying to escape from a posse but unfortunately for him he is mounted on a fair horse which has been running for one hour, so he decides to run the horse to death. This turn his horse again runs 6 but sinks to third turn exhaustion, meaning that even if he runs his horse to death next turn if it survives, he will only move 4).

My last point concerns morale, which is mangled badly in *Boot Hill.* Morale should be adjusted as follows: never allow a character's morale to go up more than two levels due to modifiers, and -5 for every 50% that the character is outnumbered (if he is against three men arid is alone his morale is -15). And never let a character's morale go down more than three levels.

I hope these ideas help your *Boot Hill* campaign as much as they helped mine and may your bullets always fly true.

SIX GUNS & SORCERY

Allen Hammack

Editor's Note: The tables and notes on conversion of the systems in this article will appear in the forthcoming AD&D DUNGEON MASTERS GUIDE, and thus are to be considered "official" material.

The group of adventurers had met in the Waltzing Werebear tavern and after a few flagons of ale had decided that the town of Bordant had become too dull. The ruins that they liked to explore had not yielded any treasure in weeks, they were fairly certain that they had been through and mapped virtually the entire dungeon, and even the monsters were hardly surprises anymore. In short, the area was played out; thus, the group decided to move on to greener (or more golden) pastures. Just then, a wizened old man wrapped in a dark cloak and leaning on a gnarled staff approached the table.

"Milords, this humble servant could not help but overhear your laments. Could it be that you would be willing to take a very great risk with your life, provided there was fantastic adventure and great treasure to be had — by the survivors . . . ?"

They stared at the old man with a mixture of doubt and curiosity — and the curiosity won out. A fighter who appeared to be the leader took a swallow of ale and, looking around the table, saw nods of assent from all. "So, stranger, you can do this for us?'

"Indeed, brave souls; but if there are any amongst you who would leave, let them do so now." Light danced within the ancient one's eyes as he smiled. "All will go? Excellent! Follow me, then . . . ."

He led them out of the tavern and through the dark, narrow streets to a quiet, infrequently travelled part of town. He pulled an amulet from beneath his robes and mumbled a chant; the mists which swirled around their feet seemed to stir, moving faster and rising higher. Soon the adventurers could see nothing but the maddening white mists, nothing! The fighter was about to call out when suddenly the mists dropped and vanished, and the puzzled fighter found himself in a strange building made of wood, but with a peculiar transparent material covering the windows. Loud music from an instrument he had never seen before (a large box with many black and white levers to press) mingled with the raucous laughter of strangely garbed men and women; the men had peculiar curved pieces of iron on their belts instead of swords.

The voice of the old man was inside his head. "Each of you seven is at a different location in town. Each of you has five loyal henchmen from this era." (At this, the fighter was surrounded by several men calling him 'Boss', slapping him on the back, laughing, and thrusting a clear tankard of what appeared to be a light ale into his hand.) "There are four rooms scattered throughout this otherwise normal town which contain gold, gems, magic — and a cylindrical device. Stepping into this device is the only way to get back to your time, and each device holds only one person and works but once. There is one other small problem, though;

each group of followers hates every other group and will kill them — and their leader — on sight, regardless of any orders to the contrary. By the way, the weapons they carry project small metal missiles at great velocity; they are quite deadly. Enjoy your adventure . . . ."

The above is but one possible scenario in which *Advanced Dungeons & Dragons*® can be combined with other game systems (in this case *BOOT HILL*) to spice up a campaign. The players certainly don't have to be pitted against one another, as in this rather cruel adventure; one of the most enjoyable games the author has ever played in concerned a *BOOT HILL* posse that was sent into a "ghost town" to bring back the bad guys "dead or alive". We should have guessed. We ran into berserkers, orcs, werewolves, a wight, and even a green dragon! (The Lone Ranger had silver bullets available for the wight.) The anachronistic shock can be very effective at generating excitement. Whether the referee decides to have a space/time warp throw *BOOT HILL* characters into a fantasy setting, or to have *AD&D* characters journey to the Wild West, the conversions are the same. Herewith follow some guidelines for melding the game systems:

CHARACTER ABILITIES

BOOT HILL CHARACTER CONVERSION TO AD&D:

Strength	Dexterity
as shown: 19 = 18/50. 20 = 18/75	6 base + 1 per 10% of *BOOT HILL* speed rating to a maximum of 16

Intelligence	Constitution
use 3d6 to determine	use 3d6 to determine

Wisdom	Charism
use 3d4 to determine	use d8 +4 to determine

AD&D CHARACTER ABILITIES TO BOOT HILL STATISTICS:

Speed	Strength
dexterity score = % score	as shown, 18/ up to 51 = 19, 18/51 and greater = 20

Gun Accuracy	Bravery
all have 01 initially, for each 6 rounds fired add + 1 until a maximum of 25	100 modified as follows: cleric = –2 x wisdom fighter or monk = –1 x wisdom magic-user = –3 x wisdom thief = –4 x wisdom

Throwing Accuracy	Experience
use normal attack tables for *AD&D*	initially NO experience, subject to later results

Saving Throws:

BOOT HILL characters save at their fighter level as noted under *Hit Dice.*

Fighting Ability:

BOOT HILL characters have fighter ability as noted above under *Hit Dice.*

Movement:

Base unarmored movement for *BOOT HILL* characters is 12"; horses are all light.

Turn Sequence:

Use the normal *AD&D* turn sequence unless both sides are using firearms, in which case use the *BOOT HILL* turn sequence and first shot determination. For *initiative,* add +1 to *BOOT HILL* characters who are unarmored and using firearms.

Weapon Range:

BOOT HILL inches convert to *AD&D* inches (").

Rate of Fire of Firearms: Use the rate of fire shown in *BOOT HILL* as the number of shots allowed per round, with NO penalty for firing more than one shot. As the round is a full minute, you may optionally allow DOUBLE rate of fire, with a –10% penalty for all shots fired above the standard rate of fire, the penalty being cumulative, i.e. 3 extra shots = 30% penalty on each extra shot. *Reloading* rate equals segments per round, so that any firearm can be completely reloaded in 1 round.
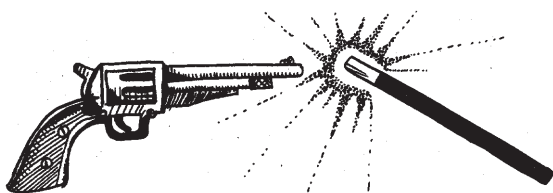

FIRST SHOT DETERMINATION BASE NUMBER ADJUSTMENTS:

(1) Weapon Speed Factor	=	Rate of Fire	=	Weapon Class
8-13		½		VS
6-7		1		S
5		2		BA
4		3		A
2-3		—		F
1		—		VF

(2) **Adjustment For ACTUAL Armor**

Armor Class Due To Armor Worn	First Shot Determination Modifier (Penalty)
10	0
9	– 1
8	– 2
7*	– 3
6	– 4
5	– 5
4	– 6
3	– 7
2	– 8

*All magic armor is classed as AC 7 for purposes of this determination. Note magic rings, bracers, and similar protections which are not armor equate to AC **10** for this purpose.*

Hit Determination Modifier

Armor Class*	Modifier
10	0
9	−1
8	− 1
7	−2
6	−2
5	−3
4	−3
3	−4
2	− 4
1	−5
0	−5
−1	−6
−2	−6
etc.	etc.

Special Note: Do not include dexterity bonus to armor class for purposes of modifying hit determination.

Wounds: Each hit causes damage as follows, several hits from the same weapon being computed separately:

			Range	Modifier	
Weapon	Damage	S	M	L	E
Arrow, tomahawk hand axe), etc.			ALL AS IN *A&D*		
Derringer	1-4	+2	+1	0	0
Other Hand Gun	1-8	+3	+1	0	0
Shotgun	1-10	+2	0	−1	−2
Scattergun	1-8	+1	0	–	−2
Other Shoulder Arms	2-8	+2	+1	0	0
Gatling Gun	1-8	+2	—	0	—
Cannon (cannister)	3-12	+4	+2	0	—
Dynamite (per stick)*	4-24	—	—	—	—

No saving throw allowed. You may optionally allow a save, treating the explosion as if it were a fireball, *but damage base must then be increased to 6-36 hit points.*

Transferral of Firearms to the AD&D Campaign: Unless the DM desires to have gunpowder muddying the waters of his or her fantasy world, it is strongly urged that *BOOT HILL* firearms be confined to specific areas, and when gunpowder is brought into the fantasy milieu (out of the confined area of the special adventure) it becomes inert junk — ergo, no clever alchemist can duplicate it. Likewise, dynamite and similar explosives become inert.

Any circumstances not covered here can be extrapolated from *AD&D* works and/or the revised version of *BOOT HILL* as applicable. Imaginative *BOOT HILL* referees might well find that some *AD&D* monsters and characters will prove interesting inhabitants for old mines or hidden valleys. Enjoy your adventure . . . .

The GENCON brochure which appeared in the July issue of The Dragon has a minor error. The Racine Motor Inn and the Holiday Inn in Kenosha will have shuttle bus service to and from the convention, as well as all other motor inns listed in red. Aside from this minor error the convention brochure is accurate in the information it contains.

Design Forum

BOOT HILL? SURE! BUT WHAT SCALE?

Ralph Wagner

The introduction to the original BOOT HILL states, "Figures used should be about 25mm or 30mm scale." But my friends and I play in 54mm since I got an old Louis Marx & Co. western town from the '50s. If you're not lucky enough to find a town, can you still have a good game in 54mm? And what about other scales? To answer these questions and more, I would like to explore the advantages and disadvantages of playing BOOT HILL in any and all scales available.

Let's start with the smallest scale, HO, or 15-20 mm. Two companies make western figures of polyethylene in an HO scale. They are Airfix of England and Atlantic of Italy. Airfix figures have been available in the U.S. for years. They offer a fair range of figure sets, including cowboys, Indians, cavalry and wagon train. The wagon train is no longer sold in a box by itself, but is now included in a cavalry fort set. It is well worth the cost because of the women and citizens included in it. The main problem with the entire line is a lack of sharpness and detail in the faces. Also, I find the hand guns too large. Airfix has been changing its HO line to look like its 54mm counterparts, though as yet this has only been done with WWII figures. When this change-over takes place for the western figures, the 20mm gamer will have some very fine figures. On the basis of its other products, I feel that a false-front town and more western figures would be well within Airfix's ability.

Atlantic HO figures have recently become available in the U.S., and if I were Airfix I would be worried, not only because of Atlantic's large western line, but because of its fine detail. Their western line includes what Airfix has, and more: miners, buffalo hunters, bad guys, sheriffs, etc. Let's look at the variety in one set, "Outlaws and Sheriffs." It includes: bank robber being shot, woman with rifle, man being dragged by a horse, man being hung, and a two-gun sheriff. This is much better than your standard bunch of cowboys with guns!

If I have any complaint with the Atlantic figures, it would be that some are too long, while others are suffering from severe pumpkin-headedness. The Indians (Sioux and Apache) have been hurt by poor research, so one must get a good history book and a sharp blade before going very far. If you play by not letting the figures into the buildings, then the Atlantic buildings are meant for you. I would just use the printed front of the building and build a new structure around it. Although at this time Atlantic does have an overwhelming edge in quality and quantity over Airfix, I would still include Airfix figures in my town, though I would try to improve on them.

I feel that in 20mm there is a very wide range of figures available. The only things missing are Mexicans and a stage set. Atlantic buildings can be used along with HO railroad buildings, but the latter are a bit too small. The overall problem with the scale is that everything is too tiny. 20mm is fine for large battles, but perhaps too small for 1 to 1. The furniture for barroom brawls has to be built by a clever germ.

McEwan Miniatures, Minifigs and Grenadier all make Wild West gaming figures. McEwan's range is small but interesting; a fat Mexican and a Clint Eastwood figure stand out. Comparing the western line to the other McEwan figures, it seems to be lacking detail, but they do offer extra weapons. Most of the figures also appear in mounted versions.

Minifigs makes a wider and more interesting line than McEwan. The figures are more detailed and finished. They offer, among others, a saloon girl, a sleeping Mexican, a lady, a cowboy being shot, and several different gunfighters.

Grenadier's "Western Gunfighter" line has the greatest variety of figures, some 50 of them. These are all pretty good, though the poses aren't very dynamic, and Grenadier has had some problems in the past with casting quality on these guys (it seems to have been cleared up). However, for the variety they offer, they are almost essential to a complete 25–30mm town.

One could have quite a few different western figures by mixing items from these companies together. Still lacking are a good bunch of Indians, rolling stock, cattle, and cavalry. Although one can always play

around these missing types, they can add a lot to a town. As for the town itself, only cardboard is available.

Elastolin makes wild west figures in two ranges, 70mm and 40mm, both of styrene. Now, 40mm would be the ideal scale to play 1 to 1 in, it seems to me; small enough for a big town, yet large enough to be seen. Although Elastolin makes some outstanding figures in other lines, the Wild West is not its long suit. Only a few figures are really passable, and there are not nearly enough to get the ball rolling.

Valiant makes the only metal 54mm figures worth buying for gaming, because the uniqueness of the cameo figures (Doc Holliday, Wild Bill Hickock and Wyatt Earp) makes them worth the price.

Three companies make 54mm western figures in polyethylene. They are Airfix, Brittains, and Louis Marx & Co. The Airfix line is the same in content as the HO, excluding the wagon train, but that's where all the similarity stops. The 54mm figures are excellent in all respects: poses, detail and authenticity. The only thing that is poor is the horse-saddle-rider arrangement.

Brittains has much to add in western figures. Each line has six mounted figures and six on foot. The lines are cowboys, cavalry, Apache and Plains Indians. The cowboys have just had six new hands added, and a stagecoach and covered wagon are further nice additions to the line. The basic problem is with the weapons; the handguns are too small, while the rifles are too big. However, for such few problems as the line affords, I feel Brittains shouldn't be missed.

Louis Marx & Co., has been producing figures for many years. Almost all of us have seen a "Fort Apache" set. Marx puts out "Storage Box" sets which include cowboys and Indians, combined as well as separate. The cowboys have many poses and different types: mountain men, miners, bad guys and sheriffs, etc. Included in these sets are many accessories, such as a wagon, woodpile, watering troughs, extra weapons, steers, etc. These are the kinds of things that really make a fine western town. Cavalry and "Davy Crockett" types can still be found in the large fort sets.

As far as I'm concerned, the Marx figures are excellent (the miners are special stand-outs). As good as it is, the line is not without its problems. Some of the handguns are not too clear, two of the cowboys' arms are too long, the Indians have some small figures, and the two Mohawks are totally out of place. These are minor problems. It almost seems to me that Marx is trying to keep these very fine figures a secret. Most people regard them as toys, but I will stack the majority of them against anything else.

Airfix, Brittains and Marx together provide a very wide range of figures. In 54mm, the major problem is space and a town. Brittains does make one, but it seems far too juvenile, and the fine Marx towns are no longer commercially available. I would suggest making some buildings yourself. A town can be made using shoeboxes and balsa wood. Set the box on its side, and use the bottom for the front of the building. Cover the front with balsa wood. Victorian architecture was big, so the 1" to 1' cut balsa used for dollhouses can often be used here. As far as furniture goes, outside of the Marx accessories, some can still be found in the toy department, but most will have to be found at flea markets or Salvation Army toy bins. Once you do find it, it will have been worth the effort.

Any of these different scales can be used with the BOOT HILL role-playing system, with a little distance conversion to adjust for size. The distances in BOOT HILL assume the use of figures in the 25–30mm range. When using 15–20mm figures, cut all distances in half; for 40mm, multiply all distances by 1¾, and for 54mm, multiply everything 2½ times. These may not be exact, but they work. Of course, it's much easier to make all distance changes and note them before play, rather than trying to convert every distance in the middle of the game.

To come to any conclusion on which is "best," 20mm vs. 54mm, or metal vs. plastic, would be wrong. I wanted to explore as many scales as possible and plausible, so as to afford the gamer the most enjoyment possible. Remember two things: In one-to-one all that is needed are two figures, not two armies; and the true measure of any figure is what it looks like after the modeler is done, not what it looked like before.

THE FASTEST NEVER PTS. GUNS THAT LIVED I-IV

**Allen Hammack, Brian Blume,
Gary Gygax, Tim Kask**

This article is a combination of reprints from "The Fastest Guns That Never Lived" articles and some new entries. Since many of the first articles (and the most famous stars) appeared in issues of *Strategic Review* and *The Dragon* that are out of print, it seems logical to reprint them so that new readers and players of the revised BOOT HILL game could enjoy them. It must be stressed that these "guns" are far stronger than most player characters and will unbalance the game unless caution is exercised, but special scenarios using one or two of them might be enjoyable.

* * * *

Movies and television have given us some of the greatest gunslingers of all time. Their abilities are far superior to those of any gunfighter who really lived, or so it seems from the old shows. Some of those heroes and villains are presented here for the benefit of those who would like to see what they could do. The ratings correspond to terms of TSR's *Boot Hill* game rules for gunfights with counters or miniatures.

SPECIAL ABILITIES

A—½ penalty when shooting from horseback

B—Never surprised

C—Double the length of medium range when shooting

D—Shoulder arms are considered as "fast"

E—May "hipshoot" with no penalty

F—No penalty for giving opponent first move

G—Treat wounds as one type lower when shot. A "Mortal Wound" result becomes a "Serious Wound", etc.

H—½ penalty when shooting at moving target

J—Must use Sharpshooting rule, and must fire at "gun arm/hand' only

K—No penalty for "wrong hand" shooting

The Lone Ranger (Clayton Moore) is probably the premier hero of the western sagas, going back into the days of radio adventures. Together with Tonto (Jay Silverheels), his faithful Indian companion, they were a match for any bad men.

The Rifleman was played by Chuck Connors on TV in the early Sixties. Deduct 20 from his chance to hit when he uses any weapon but a rifle.

Matt Dillon, the marshal of Dodge City on "Gunsmoke," was portrayed by William Conrad on radio and James Amess on television.

Paladin (Richard Boone) was the finest example of the paid gunman. His card read "Have Gun, Will Travel"—which was also the name of the show.

Josh Randall was played by Steve McQueen on "Wanted: Dead or Alive." Josh was the perfect bounty hunter; he carried a special handgun which has the effect of a single-action revolver, except that it is "very fast" and has a range that is 2" (or spaces) longer in all categories.

Hopalong Cassidy (William Boyd) was one of the early TV heroes of the Fifties. "Hoppy" was the two-gunned champion of justice.

Yancy Derringer (Jack Mahoney) and Pahoo, his Indian sidekick, were a tough pair. Yancy has a Gambler Rating of 14.

Johnny Yuma was played by Nick Adams on "The Rebel," a TV series of the early Sixties.

The Cisco Kid (Duncan Renaldo) and Pancho (Leo Carrillo) wisecracked their way across the television screens of the late Fifties and early Sixties. "The Cisco Kid" is still in syndication in some areas.

Bret, Bart, and Beau Maverick were played respectively by James Gamer, Jack Kelly, and Roger Moore in one of the most popular and well-written television shows ever produced. The "tall, dark strangers" all have Gambler Ratings of 02, and they all prefer talking their way out of trouble to shooting; they will, however, support their friends to the end.

Will (Walter Brennan) and Jeff Sonnet were grandfather and grandson, looking for a missing gunslinger (Will's son and Jeff's father) on "The Guns of Will Sonnet." Will claimed the prodigal son was the third fastest gun in the West. "He's good, but Jeff's better—and I'm better than both of 'em." No brag, just fact.

Jason McCord was portrayed by Chuck Connors in the TV series "Branded." Every time McCord comes into a town there is a 75% chance that someone will recognize him who had a close relative who was killed at Bitter Creek, and will challenge McCord to a gunfight.

Ben, Adam, Hoss, and Little Joe were the Cartwrights of "Bonanza," played by Lorne Greene, Pernell Roberts, Dan Blocker, and Michael Landon. Little Joe was the only left-handed gun in this powerful ranching family, and he also had the quickest temper.

Don "Red" Barry is probably most remembered for his starring role in the movie series "The Adventures of Red Ryder" from 1940 to 1944. His last starring role was in "Iron Angel" (1969) but he has appeared constantly in supporting roles in movies such as "Johnny Get His Gun" (1971) and "Showdown" (1973) since then.

William "Wild Bill" Elliot rose to fame by starring in the movie serial "The Great Adventure of Wild Bill Hickok" in 1938. In 1944 he took over the lead of the "Red Ryder" series from Red Barry in 1950 and 1951 he ran the "Wild Bill Elliot" series on the radio. He continued to make top westerns until the later 50's.

"Hoot" Gibson was one of the first cowboy stunt men. "Action" (1921) began his rise to stardom. During the 1920s. Hoot ranked second only to Tom Mix as the leading cowboy star. His pictures were fast, full of action, but mainly nonviolent. By the 1930s Hoot's popularity declined with the rise of the talkies, but he kept some attention by starring in the first of the "Three Mesquiteers' series (which would later feature such greats as John Wayne and Bob Steele). He later starred in the "Trail Blazers" series in 1943.

William S. Hart, probably more than any other of the early western stars, portrayed the Old West as it really was. Films such as "Tumbleweeds" (1925, 1939) are now classic westerns. When realism in the westerns no longer had box office appeal, Hart retired from his movie career. He never made a talkie!

Tim Holt was a real star. Admittedly, much of the acting, in even the finest of the old western movies, was not top notch. However, Holt displayed a quality of acting ability far above most of his contemporaries. In the late 30's and into the 40's Tim was one of the leading box office draws. In 1946 he made "My Darling Clementine" along with Heny Fonda, Victor Mature, Walter Brennan and Ward Bond which portrayed the events leading up to the famous Gunfight at the OK Corral. It was a top effort. His career ended in the early 50's, but he appeared as late as the 60's in a segment of "The Virginian."

Allan "Rocky" Lane achieved cowboy stardom in the mid-40's. He developed a character who was neat, kind, pleasant, handsome, quick on the trigger and tough in a fist fight. In 1946, he replaced Wild Bill Elliot as the lead in the "Red Ryder" series. His career faded out, along with most of the other movie cowboys, with the rise of TV in the early 50's.

Colonel Tim McCoy was most remembered for the series of films in which he played Lightning Bill Carson. McCoy developed a screen character who was "The Detective of the Range." His character frequently donned disguises during the course of a movie. He starred from the late 20's through the early 40's when he joined the army and attained the rank of Lieutenant Colonel.

Joel McCrea rose to stardom in the mid-30's on the strength of some fine non-westerns. His popularity was slipping when, in 1944, he made "Buffalo Bill." After 1945 Joel made mostly westerns, including the title role in "The Virginian." He portrayed various historical figures including Wyatt Earp, Bat Masterson and Sam Houston. In the late 40's and early 50's, he did the radio serial "Tales of the Texas Rangers" and in 1959 starred in TV's "Wichita Town." He is still active (starring in "Mustang Country" in 1975) and is currently the Chairman of the Board of Directors of the Cowboy Hall of Fame.

Tom Mix was, before becoming a movie actor, once a U.S. Marshal and a Texas Ranger. By 192 1 he was the "King of the Cowboys" of the movie western. His films had lots of action, chases and fight scenes. He never smoked or drank on screen and usually no one was killed. He did all of his own stunt work and suffered over eighty injuries during his professional career. He retired from the movies in 1935 and died in an auto wreck in 1940.

The Durango Kid (Charles Starrett) rode across the screen in 56 movies starting in 1940. The "Return of the Durango Kid" appeared in 1945 and continued until 1952. The Kid would appear from nowhere, save the day and reappear as the mild-mannered nobody.

Bob Steele was probably the fastest draw of all of the old movie cowboys. He rose to fame in the late 20's. In the 40's, he did a series as Billy the Kid and made 20 pictures in the "Three Mesquiteers" series. He also starred in the "Trail Blazers" series. He has continued working until the present and the younger generation may remember him as Trooper Duffy on TV's "F Troop."

John Wayne has appeared in a great number of western movies. These ratings represent a composite of his various roles.

Clint Eastwood did appear in westerns on TV, but his career wasn't in the "star" category until he played the "man with no name" character in the "Dollars" movies. Definitely one of the finest gunfighters ever seen, Eastwood has a Gambler Rating of 12.

Lee Van Cleef is one of the few "bad men" who has made it big in

NAME	GUN SPEED	GUN ACCURACY	THROWING ACCURACY	BRAVERY	STRENGTH	EXPERIENCE	SPECIAL ABILITIES
The Lone Ranger	92	98	78	98	95	11+	A,E,F,G,H,J
Tonto	80	91	96	89	83	9	
The Rifleman	90	98	51	91	91	11+	C,D,E,F
Matt Dillon	88	95	45	95	99	11+	E,F,G
Paladin	98	98	80	98	94	11+	A,B,E,H
Josh Randall	91	90	66	91	82	11+	E,F
Hopalong Cassidy	87	86	65	91	79	11+	A,E,F,G,H,J,K
Yancy Derringer	94	97	70	90	77	11+	B,E
Pahoo	90	84	100	90	95	8	D
Johnny Yuma	91	88	65	90	66	11+	E,F
The Cisco Kid	88	96	66	96	67	11+	A,B,E,G,H, J
Pancho	38	66	34	34	76	8	G
Bret Maverick	89	76	47	88	77	8	E,G,K
Bart Maverick	85	77	45	72	79	8	E
Beau Maverick	85	77	45	72	79	8	E
Will Sonnet	90	99	72	92	58	11+	A,E,H,K
Jeff Sonnet	86	88	76	89	84	5	A,E,H
Jason McCord	88	88	79	92	91	11+	E,G,H,J
Ben Cartwright	75	76	51	92	75	11+	A
Adam Cartwright	86	90	47	94	87	11+	A,E
Hoss Cartwright	70	75	45	92	100	9	A
"Little Joe" Cartwright	81	75	47	92	75	7	A
Don "Red" Barry	92	96	66	98	59	11+	A,B,E,H
"Wild Bill" Elliot	95	90	78	96	84	11+	A,E,F,H,K
"Hoot" Gibson	88	90	81	98	91	11+	B,G,J
William S. Hart	89	90	72	96	77	11+	A,E,F,H
Tim Holt	91	91	48	94	63	11+	A,E,F,H
"Rocky" Lane	97	90	52	95	97	11+	A,B,E,H
Col. Tim McCoy	88	99	69	94	82	11+	A,B,E,H
Joel McCrea	95	94	59	95	77	11+	A,E,F,H
Tom Mix	96	90	88	98	98	11+	A,B,C,E,G,H,J,K
The Durango Kid	97	95	42	96	45	11+	A,B,E,H
Bob Steele	99	96	55	97	59	11+	A,B,F,H
John Wayne	96	96	60	96	97	11+	A,B,C,E,G,H
Clint Eastwood	100	100	96	99	85	11+	A,B,E,H
Lee Van Cleef	98	98	63	99	77	11+	B,E,H
Eli Wallach	95	85	80	60	78	11+	E,F
The Magnificent Seven:							
Yul Brynner	92	95	94	98	92	11+	B,E,H
Steve McQueen	91	92	80	98	90	11+	B,C,D,E,H
James Coburn	95	83	100	99	92	11+	B,E,F,H
Charles Bronson	91	89	74	100	91	11+	A,B,D,E,H
Robert Vaughn	88	92	68	15/99	85	11+	E,F,H,K
Horst Buchholz	88	90	62	95	85	11+	A,E,H,K
Juan Mateos	72	80	71	97	77	2	B,H

Fantasysmith's Notebook
(From page 26)

leverage. You'll want to leave at least one piece in its initial pose so you can show it to admiring friends and say: "See, they all looked like this when I started."

Don't clean off the flash before modifying: it will give a bit of extra strength to the areas you are bending and can be removed later. A lucky bit of flash could give you the opportunity of making a dagger if you wish. Start off by filing or sanding the bases flat. This will allow you to stand them up easily during the process to come. When the bases are flat, you can start bending the figures. This is called reanimation.

Remember that although the metal casting will try to bend in a curve, a bone would not bend that way, so you'll have to take care. The arms are the most important part to bend. By putting arms in a different position, you can radically alter the visual impact of a skeleton. Some possible reanimations which affect only the area above the hip bones are illustrated. In order to assure a clean, straight bend, put a brace at the bend point. Almost anything that is small and strong, such as a small steel ruler, will do. You could also use your small pliers to do this—and have a much easier time of it.

Don't push too hard on the arms, especially if you begin to feel metal fatigue. When the metal begins to bend really easily it has become fatigued and will snap. Oops! Too much? Well, read on, and Ye Fantasysmith will tell you how to fix it right up.

Torsos and heads can be bent around to give a new position; just incline them as you wish, and swivel them a bit Watch out for that metal fatigue, though. It's deadly to undead miniatures.

If you're careful enough, you'll hardly ever need the repair tips that follow. But you still should know them. In one case, a casting from my set of figures simply did not have a left arm. This is the same circumstance that occurs when you snap off an arm. To save the casting, glue a cardboard shield to the stump that remains, and hopefully no one will be the wiser. Use a simple rectangular shield. This is not only easier to cut out, but matches the Roman short sword the skeletons carry.

If there hadn't been a stump big enough for attaching the shield, you'd need more tools to save the casting. Take a small twist drill and put a hole into the ribcage right about where the arm socket would have been. Then get a small piece of copper or other soft wire ready to glue into the hole. Shape the wire and flatten the "forearm" with a file before gluing the shield on. Shaping means that you will not have to put any pressure on the glue joint. The flattening means that you'll have more surface to attach the shield to and, because the wire is roughed up, the glue will adhere better. Now glue the shield onto the wire, let it dry, then glue the whole thing into the arm socket you drilled previously.

If the right arm (which holds the weapon) breaks off, you'll have to modify around the breakage. Right arms are not too hard a problem, and require much the same method as the left arm. You start off by gluing the forearm and weapon to the wire instead of a shield. This is a bit trickier and will require more skill; a method is illustrated on the instruction page. Human forearms have two bones so that the hand can swivel about 270 degrees. The hand and weapon are on the end of the forearm. This makes for a complicated shape, so it is always easier to save the broken piece and use it rather than trying to build the arm from scratch. If you get a casting without a right arm, you can always make that skeleton into a left-hander—it's easier than fabricating the arm.

Any skeleton with a trick back needs all the help it can get Start by gluing a support between torso and hip bone. The flat end of a toothpick will do nicely. Use epoxy cement to attach the toothpick to the torso. After that has dried, glue the entire thing to the hip bones. With this kind of support, it is best to have the skeleton facing directly forward so as to get the maximum area for the glue to hold. After "de back bone connected to de hip bone" again, you have the same problem that Richard Nixon had with his skeletons—coverup. Really now, you wouldn't your skeleton to develop an inferiority complex when all its buddies called it "toothpick back," would you? Get over this problem by improvising a ragged cape.

Take some very light cardboard or heavy paper, the thickness of an old Dragon cover, to make the cape. Cut out the paper in a rough cape shape with ragged edges. Weaken this a bit by rolling it on a pencil and

make folds for the neck and shoulders where the cloth would naturally fall over the bones. Working the cape will make it fall into a drape shape—now keep it in shape by strengthening the entire cape with glue. Moisten the cape and skeleton's back thoroughly with your favorite quick-drying cement and hold it in place until it sets up. Presto! a skeleton with some shreds of dignity.

Now you're ready to paint. Here are a few hints. Bones normally bleach white, but would usually have darker parts. Use a light flesh color to indicate these parts by giving areas like the rib cage, forearm, and lower leg a base coat of flesh color or darker shade first. Then dry brush some white over the bones. The skull is all white, of course, but shading is necessary around the temples and jaw. Eye sockets, nose and mouth cavities are often painted black, but a dark brown will be more effective. An interesting effect is created by putting a tiny dot of red directly in the middle of the eye cavity. If this proves to be too difficult for you, though, forget it

Swords, of course, will be nicked, dull, and rusty. A quick shot with knife or file can nick the swords quite convincingly. If you do not have a dull silver or "gunmetal" color, put a black wash over your normal silver paint after it dries. This will do nicely. As a last detail, a small bit of red orange color on the blade with indicate rust Any capes you have added will have to look old as well as tattered, so mix grey with any color you choose, and give it a wash of lighter grey as a finisher. You can paint in the smallest tatters, holes, and frayed edges with black if you wish.

There you have it—your skeleton crew is ready to go out and spook adventurers in varied poses, dressed to the height of bony fashion! You may want to look at a good figure-drawing book to learn more about skeletons. If you do—BRAVO! Interests developed in fantasy modelling can lead to much more than better fantasy play. Whirling anatomically correct skeletons through your games is one example of positive spin-off—no bones about it!

The Fastest Guns
(From page 45)

the western movies. He played heavies on television and movies from the early Fifties all the way to his most successful role, one of the three gunfighters in Clint Eastwood's movie "The Good, the Bad, and the Ugly." This launched him in a starring career in European westerns.

Eli Wallach has also achieved some notoriety as a villain, especially in "The Magnificent Seven" and "The Good, the Bad, and the Ugly." He was a scrappy, trouble-making gunfighter.

Yul Brynner has made several westerns, and the ratings are a composite of these, most notably "The Magnificent Seven," "Catlow," and "Westworld."

Steve McQueen played Yul Brynner's friend in "The Magnificent Seven," where he was a superb rifle shot.

James Coburn is always as "cool as ice" in his best westerns. In "The Magnificent Seven" (on which the ratings are based) his favorite weapon was a stiletto throwing knife with which he had deadly accuracy and speed.

Charles Bronson has been excellent in many movies, including "The Magnificent Seven." His fearlessness and strength have won him the reputation of being a very tough hombre in a fight.

Robert Vaughn was also in "The Magnificent Seven." He portrayed a cowardly con man who overcame his cowardice at the end of the movie, where he died bravely. Before play begins roll percentile dice and a score of 75 or below indicates that the lower bravery score should be used.

Horst Buchholz played the last of the professional gunfighters of "The Magnificent Seven." He was greedy and careful about the odds in a fight, but was dependable and steadfast when in action.

Juan Mateos played Chico in "The Magnificent Seven." Brynner and McQueen were uncertain about taking this brash, untried youth along, but finally gave in because he would make their number seven— "for luck". He survived that movie and reappeared in "Return of the Seven."

THE FASTEST GUNS THAT NEVER LIVED

By Brian Blume, Gary Gygax and Tim Kask

The movies and television have given us some of the greatest gunslingers of all time. Their abilities are far beyond those of any gunfighter that really lived, or so it seems if you watch the old shows.

A few of those old heroes are presented here for the benefit of those who would like to see for themselves what they could do. The ratings are given in terms of TSR's BOOT HILL rules for gunfights with miniatures and show the basic abilities of twelve men plus their special abilities. We are sorry if we left out one of your favorites, but space prevents the inclusion of more names. We strongly advise against using any of these characters in a campaign, but some very interesting scenarios can be devised using these characters.

The Lone Ranger and Tonto — The Lone Ranger is probably the premier hero of the western sagas; going back into the days of radio adventures. Together with Tonto, his faithful Indian companion, they were a match for any bad man.

The Rifleman — Chuck Conners played the Rifleman on TV in the early 60's. Deduct 20 from his chance to hit when he uses any weapon but a rifle.

Clint Eastwood — In his various western movies, especially the "Dollars" series, where he played the "man-with-no-name", Clint Eastwood played one of the finest gunfighters ever seen. He has a gambler rating of 12.

Yancy Derringer and Pahoo — Another of the TV westerns, Yancy Derringer and his Indian sidekick were a tough pair. Yancy has gambler rating of 14.

Johnny Yuma — Nick Adams played Johnny Yuma on "The Rebel", a TV series in the early 60's.

Matt Dillon — James Arness played Matt Dillon, the marshall, on "Gunsmoke", a TV series which is still being seen in some areas.

John Wayne — In the many movies John Wayne has appeared in, most have been westerns, dating all the way back to the days of the "Three Mesquiteers". This represents a composite of his various roles.

Paladin — Played by Richard Boone around 1960, Paladin was the finest example of the paid gunman, his card even read "Have gun, will travel" which was the name of the show.

Josh Randall — Played by Steve McQueen on "Wanted — Dead or Alive", Josh Randall was the perfect bounty hunter. He carried a special handgun which has the effect of a single-action revolver, except that it is "very fast", and has a range that is 2" longer in all categories.

Yul Brynner — These ratings are a composite of his various movies, especially "Catlow" and "The Magnificent Seven".

Hopalong Cassidy — "Hoppy" was one of the early TV heroes in the 50's. He was the two-gunned champion of justice.

	SPEED	GUN ACCURACY	THROWING ACCURACY	BRAVERY	STRENGTH	EXPERIENCE	ABILITIES
The Lone Ranger	92	98	78	98	95	11+	A,E,F,G,H,J
Tonto	80	91	96	89	83	9	
The Rifleman	90	98	51	91	91	11+	C,D,E,F
Clint Eastwood	100	100	96	99	85	11+	A,B,E,H
Yancy Derringer	94	97	70	90	77	11+	B,E
Pahoo	90	84	100	90	95	8	D
Johnny Yuma	91	88	65	90	66	11+	E,F
Matt Dillon	88	95	45	95	99	11+	E,F,G
John Wayne	96	96	60	96	97	11+	A,B,C,E,G,H
Paladin	98	98	80	98	94	11+	A,B,E,H
Josh Randall	91	90	66	91	82	11+	E,F
Yul Brynner	92	95	94	98	92	11+	B,E,H
Hopalong Cassidy	87	86	65	91	79	11+	A,E,F,G,H,J,K

SPECIAL ABILITIES

A — ½ penalty if shooting from horseback.
B — Never surprised.
C — Double the length of medium range when shooting.
D — Shoulder arms are considered as "fast".
E — May "hipshoot" with no penalty.
F — No penalty for giving opponent first move.
G — Treat wounds as one type lower when shot. A "Mortal Wound" result becomes a "Serious Wound", etc.
H — ½ penalty if firing at a moving target.
J — Must use "Sharpshooting" rule, and must fire at "gun arm/hand" only.
K — No penalty for "wrong hand" shooting.

"Cauldron" from p. 2

also worth mention, in that his music is very apropos to dungeoneering. I refer to Bo Hansson, and his two works: "Music Inspired by the Lord of The Rings" and "Magicians Hat".

We're looking forward to meeting some of our Eastern fans at ORIGINS II, in Baltimore on the 23rd, 24th and 25th of July. Though one would never know from their advertising, there will be more *D & D* and *EPT* than last year. We'll be there, so the Con won't be a total loss for those gamers that aren't strictly AH or SPI board gamers. We'll be releasing a few surprises at ORIGINS, so don't miss it!

Someone, long, long ago, sent us some material called "Witchcraft Supplement for Dungeons & Dragons." Would that someone please contact us at once? It's 18 pages, stapled together, and appears to have been thermofaxed. Speak now, or forever forsake credit . . .

dirt by jake

THE FASTEST GUNS THAT NEVER LIVED (PART II)

By Brian Blume

This second article on "The Fastest Guns that Never Lived" is dedicated primarily to the great movie stars of days gone by. Their daring feats and blazing gun battles, far surpassed even the greatest of real-life gunslingers. It is primarily through their efforts that the Old West still remains alive in the hearts and minds of today's Americans.

Thirteen of the greats of the movie and TV screen were presented in part one (still available in the latest issue of The Strategic Review). Another fourteen are presented here. The ratings are purely subjective on the part of this author, and are in terms of TSR's BOOT HILL rules for gunfights in miniature. If anybody's favorite hero has been slighted or left off, please send complaints to the author, C/O this magazine. It is strongly advised that these characters not be used in any current campaign games, as they will overbalance the campaign, but they will provide some very interesting special scenarios.

Don "Red" Barry — Barry is probably most remembered for his starring role in the movie series "The Adventures of Red Ryder" from 1940 to 1944. His last starring role was in "Iron Angel" (1969), but he has appeared constantly in supporting roles in movies such as "Johnny Get His Gun" (1971) and "Showdown" (1973) since then.

William "Wild Bill" Elliot — Elliot rose to fame by starring in the movie serial "The Great Adventure of Wild Bill Hickok" in 1938. In 1944 he took over the lead in the "Red Ryder" series from Red Barry. In 1950 and 1951 he ran the "Wild Bill Elliot" series on the radio. He continued to make top westerns until the late 50's.

"Hoot" Gibson — A pioneer in the early silent westerns, Hoot was one of the first cowboy stunt men. "Action" (1921) began his rise to stardom. During the 1920's, Hoot ranked second only to Tom Mix as the leading cowboy star. His pictures were fast, full of action, but mainly non-violent. By the 1930's, Hoot's popularity declined with the rise of the talkies, but he kept some attention by starring in the first of the "Three Mesquiteers" series (which would later feature such greats as John Wayne and Bob Steele). He later starred in the "Trail Blazers" series in 1943.

William S. Hart — Probably more than any other of the early western stars, Hart portrayed the Old West as it really was. Films such as "Tumbleweeds" (1925, 1939) are now classic westerns. When realism in the westerns no longer had box office appeal, Hart retired from his movie career. He never made a talkie!

Tim Holt — Admittedly, much of the acting, in even the finest of the old western movies, was not top notch. However, Holt displayed a quality of acting ability far above most of his contemporaries. In the late 30's and into the 40's Tim was one of the leading box-office draws. In 1946 he made "My Darling Clementine" along with Henry Fonda, Victor Mature, Walter Brennan and Ward Bond which portrayed the events leading up to the famous Gunfight at the OK Corral. It was a top effort. His career ended in the early 50's, but he appeared as late as the 60's in a segment of "The Virginian."

Allan "Rocky" Lane — Lane achieved cowboy stardom in the mid-40's. He developed a character who was neat, kind, pleasant, handsome, quick on the trigger and tough in a fist fight. In 1946, he replaced Wild Bill Elliot as the lead in the "Red Ryder" series. His career faded out, along with most of the other movie cowboys, with the rise of TV in the early 50's.

Colonel Tim McCoy — Most remembered for the series of films in which he played Lightning Bill Carson, McCoy developed a screen character who was "The Detective of the Range." His character frequently donned disguises during the course of a movie. He starred from the late 20's through the early 40's when he joined the army and attained the rank of Lieutenant Colonel.

Joel McCrea — McCrea rose to stardom in the mid-30's on the strength of some fine non-westerns. His popularity was slipping when, in 1944, he made "Buffalo Bill." After 1945 Joel made mostly westerns, including the title role in "The Virginian." He portrayed various historical figures including Wyatt Earp, Bat Masterson and Sam Houston. In the late 40's and early 50's, he did the radio serial "Tales of the Texas Rangers" and in 1959 starred in TV's "Wichita Town." He is still active (starring in "Mustang Country" in 1975) and is currently the Chairman of the Board of Directors of the Cowboy Hall of Fame.

Tom Mix — Before becoming a movie actor, Mix was at one time a U.S. Marshall and a Texas Ranger. By 1921 he was the "King of the Cowboys" of the movie western. His films had lots of action, chases and fight scenes. He never smoked or drank on screen and usually no one was killed. He did all of his own stunt work and suffered over eighty injuries during his professional career. He retired from the movies in 1935 and died in an auto wreck in 1940.

The Durango Kid — Portrayed by Charles Starrett, The Durango Kid rode across the screen in 56 movies starting in 1940. The "Return of the Durango Kid" appeared in 1945 and continued until 1952. The Kid would appear from nowhere, save the day and-reappear as the mild mannered nobody.

Bob Steele — Probably the fastest draw of all of the old movie cowboys was Bob Steele. He rose to fame in the late 20's. In the 40's, he did a series as Billy the Kid and made 20 pictures in the "Three Mesquiteers" series. He also starred in the "Trail Blazers" series. He has continuied working until the present and the younger generation may remember him as Trooper Duffy on TV's "F Troop."

Lee Van Cleef — Van Cleef is one of the few "bad men" who has made it big in the western movies. He played heavies from the early 50's all the way through his roles in two of Clint Eastwood's movies, "A Few Dollars More" and "The Good, the Bad and the Ugly." Those two movies launched him in a starring career in European westerns, and today Van Cleef is the most popular western actor in Europe. Many of his films have made it back to the US (such as El Condor and Barquero, both 1970).

The Cisco Kid and Poncho — These two characters are out of place among these other movie stars, but they deserve recognition for their entertainment on TV during the late 50's and early 60's. Their exploits are still shown on some stations around the country.

	SPEED	GUN ACCURACY	THROWING ACCURACY	BRAVERY	STRENGTH	EXPERIENCE	ABILITIES
Don "Red" Barry	92	96	66	98	59	11+	A,B,E,H
Wild Bill Elliot	95	90	78	96	84	11+	A,E,F,H,K
"Hoot" Gibson	88	90	81	98	91	11+	B,G,J
William S. Hart	89	90	72	96	77	11+	A,E,F,H
Tim Holt	91	91	48	94	63	11+	A,E,F,H
Rocky Lane	97	90	52	95	97	11+	A,B,E,H
Col. Tim McCoy	88	99	69	94	82	11+	A,B,E,H
Joel McCrea	95	94	59	95	77	11+	A,E,F,H
Tom Mix	96	90	88	98	98	11+	A,B,C,E,G,H,J,K
The Durango Kid	97	95	42	96	45	11+	A,B,E,H
Bob Steele	99	96	55	97	59	11+	A,B,F,H
Lee Van Cleef	98	98	63	99	77	11+	B,E,H
The Cisco Kid	88	96	66	96	67	11+	A,B,E,G,H,J
Poncho	38	66	34	34	76		G

SPECIAL ABILITIES

A — ½ penalty if shooting from horseback.
B — Never surprised.
C — Double the length of medium range when shooting.
D — Shoulder arms are considered "Fast."
E — May "hipshoot" with no penalty.
F — No penalty for giving opponent first move.
G — Treat wounds as one class lower when shot. A "Mortal Wound" result becomes a "Serious Wound," etc.
H — ½ penalty if firing at a moving target.
J — Must use "Sharpshooting" rule, and must fire at "gun arm/hand" only.
K — No penalty for "wrong hand" shooting.

THE FASTEST GUNS THAT NEVER LIVED, Part III

by Allen Hammack

This article was submitted by Allen before Part II of this series appeared in Little War. In order to make it compatible with the first two articles, I made some minor changes and this can be considered as "official material."

THE FASTEST GUNS THAT NEVER LIVED are brief descriptions of some of the great cowboys and gunfighters of the movies and TV. The ratings are given in terms of Brian Blume TSR'S BOOT HILL rules for gunfighters with miniature figures.

Bart, Bret and Beau Maverick — Played by Jack Kelly, James Garner and Roger Moore in the TV series MAVERICK. They all have gambler ratings of 02 and always prefer to talk their way out of trouble to shooting.

Will and Jeff Sonnet — Father and son were searching for another son, a missing gunslinger, in this short-lived TV series Will (Walter Brennen) claimed the prodigial son was the third fastest gun in the west. "He's good, but Jeff's better — and I'm better than both of 'em."

Eli Wallach — Probably most noted for his role in "The Good, the Bad, and the Ugly." He was a scrappy, trouble-making gunfighter.

Charles Bronson — Excellent in many movie westerns, including "The Magnificent Seven." He is always a tough hombre in a fight.

James Coburn — In his best westerns, Coburn is always as "cool as ice." In "The Magnificent Seven", his favorite weapon was a stiletto throwing knife with which he had deadly accuracy and speed.

Robert Vaughn — Also in "The Magnificent Seven", Vaughn portrayed a cowardly con man who overcame his cowardice at the end of the movie (where he was killed). Before play begins, roll percentile dice for his courage and a score of 75 or less indicates that the lower braver score be used.

Tim Straum and Kid Shelleen — In the classic comedy "Cat Ballou" both roles were played by Lee Marvin. There is a 50% chance that Kid Shelleen will be drunk, in which case, use the lower set of ratings for him. Straum is easily identifiable by his silver nose (the real nose was bitten off in a fight!)

Jason McCord — Portrayed by Chuck Connors in the TV series BRANDED. Every time McCord comes into a town, there is a 75% chance that someone will recognize him and will have had a close relative who was killed at Bitter Creek and will challenge McCord to a gunfight.

Good shootin', and keep an eye on that fellow in black over by the bar . . .

entrance where more giants and hell hounds are coming in, the 9th level MU casts *see invisible* to locate Obmi, while the dwarf, fighter, and 9th level cleric fight the gnolls.

On the first part of the next melee turn, the MU yells to the ranger where Ombi is and she moves towards him. The 12th level cleric yells to the group which way is the fastest way out and the group slowly (comparatively) begins to move in that direction, slashing, hacking, and etc. When the ranger reaches Obmi, on the second half of the melee, she dusts him with *appearance dust.* The fighter then moves to join her and help subjue him. The rest of the group still slowly moves towards our excape route, slashing and hacking, while the 9th level MU resumes hitting those enemies entering the doorway.

The next melee round has the fighter and ranger knocking out Obmi (who is not in haste) tying him up and forcing a *potion of invisibility* down his throat. This should take up both halves of our melee turn. The rest of the group continues fighting both halves. At the beginning of the next melee round the ranger takes Obmi, the fighter calls out to our thief and finds his position while we all fight. The second half has the fighter grabbing up the thief and all those fighting disengaging and preparing to run.

On the next turn, all, including the 12th level MU, run for the exit. We figure that even if the elemental is not yet dead, he will have to fight his way through the remaining giants to follow us, and if that doesn't stop him for awhile, then he still cannot keep up with us in our hasted state. From this point on we all run. It will take us less than two melee turns to reach the exit. Because of our hasted state, all this action has taken only a few melee turns. This is fast enough to insure our avoiding those coming up from deeper in Snurre's halls. I should also point out that at the time the game was called, no one in the group was more than 30% damaged, and all had at least two extra healing potions each.

Very interesting. I'm not sure I would have allowed them to do all of that as fast as they did, but the basic plan seems sound, and, since their retreat was not yet completely cut off, they might just have made it. It was, in any case, a very enjoyable way to spend a July afternoon.

While their proposed plan may sound a bit pretentious, I'd have to think that their odds of escape were pretty good. At the risk of giving them all swelled heads, I must attest that their second round, which I DM'ed was one of the best I've ever had the pleasure to DM. They were cohesive, which I think won it for them. They also thought very fast, and reacted quickly, with excellent coordination. I think that the coordination/teamwork aspect cannot be over emphasized; it was crucial. As it turned out, the winning GenCon team clearly won their tournament through exemplery cooperation — but that's another story. My congratulations to the winning Origins team, and my respect for a job well done. **KE.**

	SPEED	GUN ACCURACY	THROWING ACCURACY	BRAVERY	STRENGTH	EXPERIENCE	ABILITIES
Bret Maverick	89	76	47	88	77	8	E,G,K
Bart Maverick	78	80	42	75	77	9	E
Beau Maverick	85	77	45	72	79	8	E
Will Sonnet	90	99	72	92	58	11+	A,E,H,K
Jeff Sonnet	86	88	76	89	84	5	A,E,H
Eli Wallach	95	85	80	60	78	11+	E,F
Charles Bronson	91	89	74	100	91	11+	A,B,D,E,H
James Co burn	95	83	100	99	92	11+	B,E,H
Robert Vaughn	88	92	68	15/99	85	11+	E,H,K
Tim Straum	90	90	54	82	85	11+	A,E,H
Kid Shelleen	91	92/15	58/33	95	85	11+	E,K
Jason McCord	88	88	79	92	91	11+	E,G,H,J

SPECIAL ABILITIES

A — ½ penalty if shooting from horseback
B — Never Surprised
D — Shoulder arms considered as "fast"
E — May "hipshoot" with no penalty
F — No penalty for giving opponent first move
G — Treat wounds as one type lower when shot. A "Mortal Wound" result becomes a "Serious Wound", etc.
H — ½ penalty if firing at moving target
J — Must use "Sharpshooting" rule, and must fire at "gun arm/hand" only
K — No penalty for "wrong hand" shooting

THIS HERE'S TYRANNOSAURUS TEX

by Roger E. Moore

Some years ago a movie was made entitled *The Valley of Gwangi,* in which a group of cowboys stumble across a lost valley in the American Southwest populated by prehistoric dinosaurs and mammals. In the course of an impromptu rodeo, the cowboys encounter the uncrowned king of the valley: a great Tyrannosaurus Rex known as "Gwangi." The rest of the film is reminiscent of *King Kong,* with the capture of Gwangi, the attempt to exhibit him commercially, his escape and final destruction. Did the movie have to end this way? Maybe not.

The following scenario is freely adapted from the movie, and was designed to fit in with an ongoing *Boot Hill™* campaign if desired, or as a one-evening adventure unconnected with the regular goings-on. It should provide some lively entertainment for the players (and for the BH gamemaster as well; the look on the player's faces when he describes the figure towering over their characters will be something to treasure until the referee is old and grey.) Rather than creating a Lost Valley and the characteristics of the hordes of other beasts therein, an alternative method of getting "Gwangi" into play is given.

The Scenario

It is spring in El Dorado County. For two weeks thunderstorms have lashed at the countryside; flash floods and landslides are reported in the hills and mountains around Promise City. As the weather subsides ("the worst gully-washer in forty-odd years," say the old-timers) rumors of a great "devil-beast" are heard by traders doing business with some Indians in the mountains. The monster was supposedly released by the powers beyond during the height of the storm's fury, and now roams the hills at will. Some of the Indians believe that the beast, which they call The Avenger, was sent to destroy the white man and return the land to its original occupants. Other Indians, including most of the ones claiming to have seen the beast, regard the creature as evil and potentially hostile to all men.

These rumors are heard in the bars and taverns of Promise City, but are usually told with great derision and obvious amusement or contempt. Soldiers from Fort Griffin regard the rumors as a possible prelude to a general Indian uprising, believing the story to be the vision of a medicine man.

As time progresses, ranchers near the mountains discover the tracks of some unknown creature, unlike any tracks ever seen before. Many people regard them as a hoax, though the ranchers finding the tracks swear they aren't. Some reports of missing cattle are made known in the same area. Finally, a lone rider enters town, obviously panicked and having ridden hard for most of the day, and tells a tale of having met a huge reptilian beast in the mountains that attacked his party. He doesn't know what has happened to his friends, who rode off into a canyon to escape the creature.

When a posse is organized and goes into the area, the men discover the bodies of two of the missing men, partially devoured, and their mounts. Giant, three-toed tracks cover the area and lead away from the site, but the trail is lost as it enters rockier ground. The bodies of the men and animals show the marks of teeth larger than anything known, and the members of the posse believe it is impossible for this to have been the work of Indians or any other humans. The town marshal posts a reward of $50,000 for the killing or capture of the monstrous predator.

Referee's Information

The thunderstorms caused a landslide, opening a natural cavern in the mountains. Through an unusual combination of geological circumstances, a Tyrannosaur was trapped in that cavern millions of years ago and preserved alive but in hibernation; the rain waters washed away the surrounding rock cover and awakened the slumbering giant. It is now roaming about the country in search of food, and relishes the new diet of horses, cows, and humans it finds in the rough terrain. It has no established lair, but wanders freely in a fifty-mile radius around the place it emerged from. It fears nothing. Unless cut short by act of man or God, it has a life expectancy of another 50 years.

Some basic information on the Tyrannosaurus Rex will be helpful in running the adventure. The creature, by the best paleontological figuring available today, weighed eight tons in life, stood twenty feet high and had an overall length of forty to fifty feet. It moved with a waddling gait, using its tail to counterbalance its head and chest as it moved. It was fairly fast-moving, despite the apparent clumsiness of its motion.

While Tyrannosaurs existed, some six-

ty million years ago and more, they were at the top of the ecological food chain and preyed on any and all creatures across the American West and Asia. Their jaws were four feet long and jammed with four- to six-inch-long teeth. Tyrannosaurs had thick hides and were probably dark in color (black, grey, or reddish). Their forelimbs were useless as weapons and served only to help them get up from the ground after resting.

One of the books listed in this article's bibliography *(The Day of the Dinosaur)* discusses some of the finer aspects of dinosaur hunting, supposing that such was possible to the modern sportsman, and tells about shooting Tyrannosaurs in particular. It ain't easy, pard. First of all, it is difficult to say what the best place is to shoot at. A Tyrannosaur has a very tiny brain (though with highly developed reflexes and senses), and head shots are not necessarily fatal. The heart is the best aiming point, but the de Camps note that the average Tyrannosaur heart weighed somewhere between fifty and one hundred pounds and a direct hit with an elephant rifle would probably only slow the creature, rather than kill it immediately. Shots put elsewhere are a waste of time, and are dangerous for the hunter besides (who, in such cases, quickly becomes the hunted).

The *Boot Hill* characteristics of an adult Tyrannosaur given below are arbitrary, of course, but are based on all available information. The statistics may be modified as desired, but in any event, it is recommended that it be very hard for a character to kill a dinosaur of any kind with only one shot. The stopping power of weapons in the 1800's was not as great as the weapons the de Camps spoke of in their discussion, and besides, a prolonged gunbattle will generate more excitement in the game.

An interesting side note: Paleontologists (fossil-hunters) and other scientists were unaware of the existence of Tyrannosaurs until the late 1800's and early 1900's, when several skeletons were discovered in Montana. Any scientists in the time of *Boot Hill,* might, however, be aware of the fossils of related species, such as Megalodon and Antrodemus (which were discovered earlier than Tyrannosaurus),

Tyrannosaurus Rex in Boot Hill:

Strength: 250
Speed: 27" tactical scale; 4 hexes/turn strategic scale. (Tactical scale turns are

10 seconds long; strategic turns are an hour long.)

Attacks: One every turn (10 seconds) for 2-11 wounds (1d10+1) per bite. Roll for the effects and location of each wound separately.

To hit: 85% base chance; modifiers for target condition (obscured, moving, etc.) apply, as well as modifiers for the wound-ed condition of the Tyrannosaur.

Range of Attack: From where it stands, a Tyrannosaur has a "reach" of three hexes, tactical scale (about 18'), when it leans down to bite at someone. The Tyrannosaur will attack last in order in each turn that it attacks.

Morale: 100%. *Absolutely fearless.*

Additional notes: A Tyrannosaur can-not be stunned unless dynamite is used (see Dynamite Rule below). All minor characters must make an immediate mo-rale check at -60% upon first confronting this monster, fleeing immediately if they fail. Characters firing weapons or shoot-ing bows at a Tyrannosaur have a +15% to hit due to its large size.

Hit Location Chart for Tyrannosaurus

Dice	Location	Light Wound	Serious Wound	Mortal Wound
01-20	Tail	01-80	81-00	---
21-50	Rear Leg**	01-60	61-00	---
51-55	Forearm**	01-70	71-00	---
56-75	Abdomen	01-50	51-99	00
76-85	Chest	01-40	41-95	96-00

86-00 Head & Neck 01-40 41-98 99-00
** 01-50 = Left, 51-00 = Right.

A result of Light Wound means a deduction of 3 points from the Tyranno-saur's strength; a result of Serious Wound deducts 7 points. If a Mortal Wound is received, the Tyrannosaur will continue to fight for 1-10 turns before collapsing and dying. During that time it will move at half normal speed and have a base chance of 45% to hit a target, making one attack every two turns until death.

If the Tyrannosaur's strength is reduc-ed to zero or less from non-mortal wounds, it becomes unconscious and has a 30% chance of dying 1-10 hours later. Thereafter, if it survives, it regains one strength point per day, to a maxi-mum of its original strength. If captured alive, it must be fed its own weight (8 tons) in raw meat every month to keep it healthy. It will also be active and ex-tremely dangerous, and any keepers will have their hands full!

Using the above chart, there is a 1% chance of inflicting a mortal wound on the Tyrannosaurus with any single shot. Referees should adjust hit location to take into account attacks made from ground level, since these beasts had hips 10' off the ground and knees 6' high. An Indian warrior with a tomahawk would score a hit on a location between 01-50 on the above chart (a leg or tail)

unless the dinosaur bends down to bite him; if that happens, hits may be regis-tered elsewhere on the body or head.

The Dynamite Rule

For every two sticks of dynamite used against a Tyrannosaur in one attack, there is a cumulative 50% chance of stunning it for one turn (10 seconds), a 25% chance of inflicting a wound or wounds (d10: 1-2 = one wound, 3-5 = two wounds, 6-8 = three wounds, 9-0 = four wounds), and a cumulative 10% chance of killing it outright. This percentage is reduced by 20% (for stunning, wound-ing, and killing) for each 2" (12') that the monster is distant from the explosion. For example, 20 sticks of dynamite ex-ploded 4" (24') from a Tyrannosaur has a 460% chance of stunning it (500-40= 460), a 210% chance of wounding it (250-40=210) and a 60% chance of killing it (100-40=60). Treat any amount of dyna-mite greater than 40 sticks as 40 sticks.

Good luck, and hoping you have a fast horse!

Bibliography

de Camp, L. Sprague, and Catherine Crook de Camp, The Day of the *Dinosaur,* Curtis Books, N.Y., 1968, paperback.

Desmond, Adrian J., *The Hot-Blooded Dino-saurs,* Warner Books, N.Y., 1977, paperback.

'RuneQuest is the most playable and elegant fantasy role-playing [game] designed to date.' —ARES MAGAZINE. 'RuneQuest is for those who want a fast-playing active game and developing social systems and cultures for their world. I highly recommend RuneQuest for those who who don't mind an introduction to role-playing, or those who desire a refreshing want an introduction to role-playing. 'All these roles are presented change.' —FANTASTIC SCIENCE FICTION. 'All these roles are present, as well as an ongoing story with explanations of the reason why each rule is present, as well as an ongoing story that illustrates both the application of the rules and the flow of the game. No other ruleset shows quite so well how the game is to be played.' —ISAAC ASIMOV'S SCIENCE FICTION MAG-AZINE. 'A lot of thought has gone into this game. It shows. It is playable yet realistic. You don't need sev-for any world. Since this game contains a logical system, almost anything can be added to the matrix it presents. A gem of a game. You won't be disappointed.' —THE SPACE GAMER MAGAZINE. 'Aha! Finally, a book a beginner can read and understand. This book is superb. It tells you what a fantasy role-playing game is, how to create an adventurer, spells out the book mechanics of playing, tells much about magic—and lots more. Interlaced throughout the book are the sagas of Rurik the Restless [and] Ariella the Priestess...specific examples of how the game might occur as it is played. Beautiful!' —The Dragon, in RECREATIONAL COMPUTING.

BOXED RUNEQUEST

Okay, you got a good game there. But since I know that the RuneQuest book sells for $11.95, and since I also know that you really only need the Book, why should I buy Boxed RuneQuest? —Because you'll need the box to hold everything else you get, like the reset and revised APPLE LANE dual scenarios, the new BASIC ROLE-PLAYING (a fast intro to RuneQuest and FRP), another new book, FANGS (a starter set of pre-rolled monsters and NPCs), character and monster sheets, SIX POLYHEDRAL DICE, and other surprises. Since Apple Lane alone retails for $4.95, you probably won't mind getting all the rest for about $3 more than the RQ/AL price. But whether Book or Box, you'll have RuneQuest—the best deal of all!

T.M. applied for

BOXED RUNEQUEST $19.95
RUNEQUEST BOOK $11.95

At your hobby dealer or by mail from Chaosium, Box 6302-D, Albany CA 94706. Add $1.00 for *postage & handling. Write for free catalog.*

CHAOSIUM INC.

Tell them you saw it in Dragon magazine

How to ease the Boot Hill™ identity crisis

by Paul Montgomery Crabaugh

Everyone seems to have a place in Boot *Hill* except the player-characters, who have to be content with a place on Boot Hill. They wander in out of nowhere, invariably causing much havoc and then moving on.

Mind you, it doesn't have to be that way. A player can simply define his character as being the local deputy, or whatever; however, it seems that most players are reluctant to do that.

Nor is this attitude necessarily born of timidity. The Deputy, for example, would clearly have certain advantages over the other characters, and the players may be reluctant to claim a clear advantage for themselves.

The impartial (and usual) way to determine matters such as this is to roll on a table (May I have the envelope, please?):

Roll	Character Background
	MALE CHARACTERS
01-06	Gunman
07-11	Gambler
12-16	Rancher
17-19	Bartender
20-23	Lawyer
24-27	Bounty Hunter
28-30	Deputy Marshal
31-33	Detective
34	Miner
35-38	Wells Fargo Agent
39-44	Cowboy
45-47	Stage Driver
48-49	Homesteader
50	Merchant
51-52	Gunsmith
53-54	Blacksmith
55-59	Drifter
60	Secret Service Agent
61	C l e r k
62	Sheep Rancher
63-65	Foreigner
66-67	Teacher
68-69	Preacher
70	Scout
71-74	Cavalryman
75-77	Cavalry Officer
78	Banker
79-80	Craftsman
81-83	Doctor
84-85	Dentist
86	Photographer
87	Author
88	Artist
89-91	Deputy Sheriff
92-95	Reporter
96-00	Indian
	FEMALE CHARACTERS
01-05	Gambler
06-08	Rancher
09-13	Bartender
14	Lawyer
15-16	Detective
17	Secret Service Agent
18-23	Clerk
24-30	Foreigner
31-38	Teacher
39-43	Doctor
44-47	Dentist
48-52	Photographer
53-58	Artist
59-62	Author
63-64	Reporter
65-72	Secretary
73-81	Saloon Girl
82-88	Indian
89-90	Nun
91-00	Widow

Before anyone asks, I'm not notably chauvinistic— but the times were.

It should be noted that if you were to use these tables to populate a town, it would be a very strange town indeed. The idea is not to reflect the population, but to recreate the mix of character types you find in westerns-especially the older westerns and new old-style westerns (respectively typified by *Rio Bravo* and *Breakheart Pass),* where there was more variety of characters; newer westerns tend to divide the population into three classes: cuties, killers and bodies.

Cash & carry for cowboys

by Glenn Rahman

One does not play any role-playing game long before his character needs equipment not listed in the game rules. Take the case of the BOOT HILL™ Wild West game by TSR: Prices are given for things like horses, guns, and rifles- but what if one's character has to do some carpentry? How much does his tools cost? Or, how much must he spend at the general store if he wants to go to the church social wearing a string tie, a high-crowned hat, and silk socks? The GM may know what some of these items cost in today's world, but what did they cost a century ago? And who (without research) can put a price on archaic items, such as a graphophone, a stereoscope or a single-horse buggy?

Fortunately, the prices of everyday merchandise of the latter 19th century are fairly well preserved in the historical record. Compared to today's costs, 19th-century prices were phenomenally low — a saddle cost $8, a pound of meat 10¢, a cigar 1¢. One must remember, however, how low the wages were in those days. A working man might earn only 20¢ per hour or less. If today's common hourly wage of $4 is used for comparison, it is apparent that the printed price of Western goods must be multiplied at least twenty times to approximate their true cost (percentage of income) to a 19th-century purchaser.

With this understood, let's go to a well-stocked general store of BOOT HILL vintage. Usually, the prices in the following list refer to the middle-range selling price of the item, and the given prices represent costs near main centers of transportation. If goods must be expensively transported by peddlers or mule skinners to areas of small population or great remoteness, prices will be considerably higher.

GUNS

Hand Guns

Remington Derringer, .41, single shot	$5
Revolver, Colt Army; double action, .44, 6 shots	$14
Revolver, Colt Frontier; single action, .45, 6 shots	$13
Revolver, Colt Navy; double action, .38, 6 shots	$12
Revolver, Smith & Wesson; double action, .44, 5 shots...-....	$13

Rifles and Shotguns

Rifle, Colt; .38, 15 shots	$12
Rifle, Spencer; 56-52 caliber, 8 shots	$10
Rifle, Winchester repeating; .38, 15 shots	$11
Shotgun, Spencer repeating; 12 gauge, 6 shots	$30
Shotgun, single barreled; 16 gauge, one shot	$6
Shotgun, double barreled; 12 gauge, two shots (utility)	$20
Shotgun, double barreled; 12 gauge, two shots (utility)	$50

Ammunition

.38 bullets	85¢ per box of 100
.44 bullets	$1.40 per box of 100
.45 bullets	$1.60 per box of 100
12 gauge shotgun shells	90¢ per box of 100

Other gun-related items

Black powder	$2.25 per 12½ lb. keg
Cartridge and shot belt	$1.40
Gun grease	15¢ per 2 oz. tube
Holster, pistol	20¢
Holster belt with cartridge loops	15¢
Rifle sheath	$1.15

MEN'S CLOTHING

Footgear

Plow shoes	$1.25/pair
Riding boots	$5/pair
Western boots	$3/pair

Suits, coats, etc.

Coat, duck	$1.25
Coat, Mackintosh	$5
Pants, work	$1
Shirt, flannel	$1
Shirt, white (utility)	3/$1
Shirt, white (dress)	$1.50
Shirt, work	50¢
Suit (utility)	$5
Suit (quality)	$10
Socks, silk	35¢/pair
Socks, wool	18¢/pair
Tie, broad	50¢
Tie, string	7¢
Underwear, woolen	$1.10

Other items

Bandanna	5¢
Beard, false	$1.75

Cane, metal-tipped	20¢
Cigars, Havana	50 for 65¢
Cigars, stogie	100 for $1
Cigarettes	10 for 4¢
Mustache, false	10¢
Pipe, tobacco	25¢
Razor, straight	$1.75
Spectacles	75¢
Tobacco, plug	21¢/lb.
Watch, 14 karat	$12
Watch (utility)	$1.75
Wallet	25¢

Hats

High-crowned	$5.25
Derby	$1
Sombrero	3
Stetson	$3.90
Straw-hat	50¢
U.S. Cavalry hat	$1.40
Vaquero hat	$3

Gloves

Buckskin	$1
Mittens, wool	13¢

CANNED AND DRIED GROCERIES

Bacon	7¢/lb.
Beans	10¢/3 lb. can
Beef, corned	12¢/lb.
Beef, dried	15¢/lb.
Cheese	11¢/lb.
Chocolate	50¢/lb.
Coffee	30¢/lb.
Corn	10¢/2lb. can
Ham, boneless	10¢/lb.
Hominy	2¢/lb.
Lard	7¢/lb.

Oatmeal	3¢/lb.
Peas	10¢/3 lb. can
Phosphate	15¢/8 oz. btl.
Pumpkins	10¢/3 lb. can
Rice	5¢/lb.
Root beer	10¢/8 oz. bottle
Salmon	13¢/lb.
Sweet potatoes	15¢/lb.
Tea (bargain)	35¢/lb.
Tea (quality)	60¢lb.
Tomatoes	8¢/3 lb. can

WOMEN'S CLOTHING

Footgear

Boots	$2.75/pair
Shoes	$2/pair

Hats

Dress hat	$2
Straw hat	50¢

Coats, dresses, etc.

Chemise	80¢
Corset	$1
Shirt, cotton	50¢
Shirt, satin	$1
Shirt, woolen	$1.50

Skirt, cotton	$3
Skirt, muslin	$1.50
Skirt, silk	$10
Stockings, silk	$1/pair
Suit (quality)	$12
Suit (utility)	$5
Wrap	$10

Other items

Diamond, 1 karat	$70
Gloves, kid	$1/pair
Ostrich plume	33¢
Perfume	25¢/oz.
Ring, 14 karat gold	$1.50

MEDICINES AND TOILET ITEMS

Bath tub	$5	"Microbe killer"	$1/½ gal.
Castor oil	25¢/half pt.	Quinine	12¢/25 pills
Cod liver oil	50¢/pt.	Rat poison	12¢/lb.
Corn & bunion plaster	6¢	Soap	15¢/cake
Cough syrup	30¢/4 oz.	Turkish towel	5¢

TOOLS, HARDWARE AND CAMP EQUIPMENT

Tools

Auger bit	10¢
Drill brace	$2.50
File	15¢
Hammer	40¢
Monkey wrench	25¢
Saw	45¢
Shovel	80¢

Knives

Camper's two-bladed knife/fork	35¢
Butcher knife	30¢
Hunting knife	70¢
Knife sheath	15¢

Traps

Bear trap	$6
Fox trap	45¢
Wolf trap	$2

Other items

Axe, hunter's	40¢
Axe, woodchopper's	50¢
Axe handle	25¢
Lantern, railroad	50¢
Nails	$1.65/keg
Padlock	40¢
Paint	6¢/lb.
Screws	2¢/doz.
Tent, miner's (7' x 7')	$5

KITCHEN AND HOME

Coffee pot	80¢	Stove, potbellied	$10
cup	5¢	Stove, wood/coal	$10
Frying pan	15¢	Water bucket, cedar	20¢
Pan, covered	60¢	Water bucket, metal	80¢

ENTERTAINMENT

Reading material

Hardcover book	75¢
Bible	90¢

Music

Accordion	$5
Banjo	$9

Concertina	$3
Fiddle	$6
Graphophone	$25
Graphophone record	50¢
Guitar	$7
Harmonica	25¢
Piano, upright	$100

TRANSPORTATION AND COWBOY, GEAR

Wagons and carriages

Buggy	$36
Surrey, 2-seater	$45
Wagon, farm	$40
Wagon, market	$34
Wagon, road	$25

Other items

Lariat, 35 ft.	$1.50
Riding bridle	70¢
Saddle bags	$3/pair
Saddle blanket	90¢
Spurs	$1/pair

Wagon cover (1 l'x13')	$4.50

Harnesses

Farm team harness	$20
Single-horse buggy harness	$10
Two-horse buggy harness	$20
Two-horse carriage harness	$30
Two-horse wagon harness	$22.50

Saddles

Ladies' saddle	$7	Texas saddle	$10
Stock saddle	$12	Western saddle	$8

MISCELLANEOUS ITEMS

Dynamite blasting machine.	$15
Field glasses	$5
Spyglass, 15x magn.	$3
Steel safe, 22" high	$50
Stereoscope	50¢
Tombstone	$7

Saved by the cavalry!
An army of knowledge for BOOT HILL® players
by Carl Smith

The sergeant shaded his eyes, hunched over in the saddle, and squinted against the glare of the desert sun. The air he sucked into his lungs was hot. His shirt was stained with salt streaks under the armpits and from his shoulders down to his waist. The barrel of the carbine resting across his lap was almost too hot to touch.

Suddenly a searing pain shot through his left leg. An arrow! And now he saw the Indian, kneeling by a patch of sagebrush where he would have bet a week's pay that there wasn't enough room for a rabbit to hide. His Sharps carbine came around, and he made its big .52 caliber barrel boom while he wheeled his horse around to head for the troop. Behind him, the air filled with war cries. . . .

That scene is not one that often occurs in a BOOT HILL® campaign — but it could. With a little patience, some basic know-how, and a dab of creativity, you can turn your BOOT HILL campaign into part of the epic battle for the Old West. To do this, first you need some background information about American Indians and the United States Army.

In the 1870's, the United States was recovering from the Civil War. A large army was considered unnecessary; as soon after the war as 1875, the Army had shrunk to less than 24,000 men. For comparison, the Confederacy alone fielded more than 20,000 men at the Battle of Shiloh. In the Battle of Antietam, around 23,000 men were killed. Yet, the entire United States was now to be protected by this small force.

The U. S. Army circa 1875 consisted of five artillery regiments, twelve cavalry regiments, and nineteen infantry regiments. Artillery and cavalry regiments were composed of twelve companies each. Of the nineteen infantry regiments, ten were "old style" regiments of ten companies each, and nine were "new" regiments of twenty-four companies (divided into eight battalions of three companies apiece). This totaled 2,444 men per new regiment, about 305 men to a battalion, or 101 men to a company. Old regiments had 582 men per regiment.

Regiments were commanded by colonels, and each regimental commander had a lieutenant colonel as his second in command. Most battalions were commanded by majors, and consisted of a headquarters company and two other companies. Although colonels commanded on paper, the members of many regiments never saw their commanding officers in the field.

Cavalry companies were called squadrons, and majors commanded them. Cavalry squadrons were composed of a headquarters troop and two other troops. Infantry companies and cavalry troops were usually commanded by captains, or sometimes a senior first lieutenant. Most troops/companies were composed of platoons (about 50 men in size) commanded by a first lieutenant. Many of the first lieutenants who commanded companies received the command so the captain could be free to perform his time-consuming administrative duties.

The platoon was subdivided into two 25-man sections, and each section was split into two squads, sometimes three. The squad was the smallest military unit.

In the army of 1875, the command structure was headed, of course, by the President as Commander-in-Chief, followed by the General of the Army, a Lieutenant General, three Major Generals, 14 Brigadier Generals, and 67 men holding the rank of colonel. The approximate distribution of men in the primary ranks for each branch of the service was as follows:

	Inf.	Cav.	Art.
Colonel	25	10	5
Lieutenant Colonel	25	20	5
Major	25	30	15
Captain	250	120	60
First Lieutenant	250	120	120
Second Lieutenant	250	120	65
Sergeant Major	19	12	5
First Sergeant	250	120	60
Sergeant	1,000	600	250
Corporal	1,000	480	240
Private	8,460	8,540	2,600

The army of the 1870's was a great melting pot. After the Civil War, many ex-Confederates enlisted out of desperation. There was nothing for them to return home to, and joblessness was rampant in the pre-industrial South. Irish, Scots, ex-Confederates, blacks, and a small cadre of professional soldiers formed the army that was supposed to keep peace and protect the frontiers.

Of particular interest are the 9th and 10th Cavalry Regiments and the 24th and 25th Infantry Regiments, which were formed entirely of black soldiers and black non-commissioned officers. (Their officers were white.) These soldiers fought so well that the Indians gave them a special name, "buffalo soldiers." The name derived from their hair, which reminded the Indians of the pelt of the buffalo, and the naming was also a tribute to the soldiers' tenacity and courage. By an Indian, no higher compliment could be paid. At one time or another in their units' histories, all of the "buffalo soldiers" saw duty at Fort Davis, Texas.

Each of the branches of the army had its own distinctive color. This color appeared on its guidons, on its epaulette backgrounds, as the color for its NCO's stripes, and as the color of the stripe that ran down the trouser leg of the dress uniform. The infantry used oyster white or light blue, the cavalry yellow, artillery scarlet, and the medical corps green.

Unlike today's chevrons, the army's chevrons in 1875 had their point towards the wrist. In addition, if an NCO had a specialty (bugler, cook, stable sergeant, etc.), the symbol for that specialty (a bugle, a cook's hat, a horse's head) was embossed above the stripe in the regimental color. As such, there were no shoulder patches to designate units.

Although the dress uniform was fancy, we need concern ourselves only with the campaign uniform. The soldier wore a dark blue shirt, trousers of a lighter blue, and a blue or tan slouch hat. The infantry was issued shoes and leggings (which were often discarded), and the cavalry was issued boots.

For armament, the soldier carried a .45 caliber Colt New Model Army single-action revolver in a leather-flap holster. The holster was suspended from a leather belt on which was slung a cartridge box with 30 spare pistol rounds. Soldiers were also issued a 100-round bandolier or cartridge belt. Often, wearing their bandolier as a belt, they hung their holsters directly from it. This cartridge belt was filled with ammunition for their .52 caliber Sharps rifles. The infantry carried the rifle, and the cavalry carried the lighter carbine version until the army adopted the Krag-Jorgensen in the late 1890's. The calibre of the Sharps is often given as .52, .54, or .56, because different bullets measured differently from tip to base. Early in the Indian campaigns, the cavalry was issued the famous 7-shot Spencer repeating carbine. These were the firearms used at the famous Battle of Beecher's Island. Another standard piece of weaponry was the sabre issued to cavalry soldiers. Most of these were the 1860 model, and almost always left to decorate the barracks wall while their owners campaigned.

FORT DAVIS

(1880)

Sleeping Lion Mountain

Drainage ditches

Privies

Kitchens

San Antonio-El Paso Road

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

A: Hospital steward's house
B: Hospital
C: Magazine storehouse
D: Band quarters
E: Officers' Row (CO in center)
F: Quarters
G: Sutler
H: Telegraph office
I: Parade field
J: Chapel
K: Post HQ
L: Cav. barracks (4 buildings)
M: Guardhouse
N: Inf. barracks
O: Bakery
P: Commissary
Q: Barracks
R: Quartermaster storehouse
S: Quartermaster stables
T: Cav. stables
U: Old commissary & storehouse
V: Old quartermaster office & storehouse
W: Gardens

0   200   400   600

(feet)
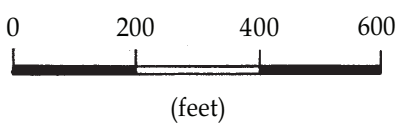
Both cavalry and infantry were issued a canteen and a pair of blankets. The infantry was issued a backpack which was often discarded in favor of the blanket roll. The canteen was worn over the right shoulder on the left hip. If a pistol was worn, it was carried butt forward in a holster on the right hip. The cavalry wore their carbine slings so the carbine hung on the right side of the rider.

Two common pieces of "unofficial" gear, the large hunting knife and the canvas pouch (kit bag), were integral pieces of campaigning equipment. When troops used the Spencer carbine, they carried a box of spare, loaded ammunition tubes to insert into the butt of the rifle.

The army was often criticized for using a single-shot rifle when so many repeating rifles were available. The reason they did not change was twofold: One, the range of the Sharps was such that it easily outdistanced many of the Indians' weapons and kept them at bay; two, the Sharps did not often jam, as did the repeating rifles.

The army was trained to fight. The infantry dug rifle pits for protection, and the cavalry fought dismounted. Cavalrymen were trained to make their mounts lie down during a gunfight, so the horse's body could serve as a shield if no other cover was available. When large groups of cavalry fought on foot, one of every five men was designated as a horse-handler. He was left to watch the mounts of all five while the others were freed for offensive actions.

The mission of the U. S. Army in the Southwest was one of varied purposes and means, but primarily — from the army's viewpoint, anyway — the soldiers were a peacekeeping force. They escorted civilians, scouted unknown territory, chased Indians who "jumped" the reservation, recovered stolen livestock, and performed routine military duties in addition to keeping the frontier safe from Indians.

Today, many people have an inaccurate idea of how the "standard" military outpost looked. We of the 20th century envision some sort of "Fort Apache" fortress, with a stockade of pointed logs and wooden, rough log outbuildings. And indeed, a few forts — but only relatively few — were like that.

On the plains, there was little building wood. Most forts were "open," having no outer wall. (Among its other disadvantages, a high wall around a fort cut off any possibility of a cooling breeze.) Most forts put their buildings facing a central parade ground. If an attack occurred on such a fort, the low adobe buildings provided excellent opportunities for intersecting lines of fire against the intruders. Because army forts were so difficult to take by force, most attacks on groups of soldiers took place at some location well out of sight of a fort. A fairly representative fort of this era was Fort Davis, Texas. (See the map on the previous page.)

In the context of a BOOT HILL campaign, few soldiers in their right minds will engage in quick-draw gunfights. The soldier's flap-holster deters that sort of thing — but once his pistol is drawn, the soldier stands as good a chance as anyone else. With a full bandolier of ammunition, the soldier is well stocked and can hold off the enemy for a long time.

Most forts had a sutler's store, a combination of general store and saloon, where troops congregated on most evenings. Or, if they could get passes, they went into town. When "let loose" on a nearby town, some soldiers could be as high-spirited as Texas cowpunchers just coming off a long trail drive. Wild Bill Hickok had a feud with Capt. Tom Custer (yes, *that* Custer's brother) of the 7th Cavalry that started when he shot two members of that unit in Hays City, killing one.

Generating soldier characters

To start a BOOT HILL game involving characters serving in the U. S. Army, roll dice for each member of a mixed party of soldiers to determine the ranks they hold. (Approximate pay rates for each rank are also given in the table below.) In some situations, duplicate rank results may have to be re-rolled or manipulated in some way. For instance, in a small group of soldiers there would be virtually no chance of two men holding the rank of captain; although the dice do allow for this possibility, the referee should only permit such a result to stand if it is sensible and playable in the context of the adventure or the campaign. Note that under the circumstances described here, no one with the rank of major or above will be found as part of a mixed group of soldiers.
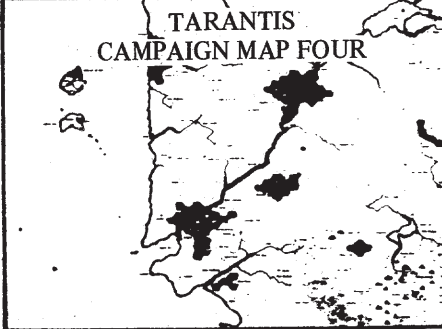
Dice roll	Rank	Pay
01-60	Private	$13-16
61-75	Corporal	$16-20
76-80	Sergeant	$21-25
81-85	First Sergeant	$24-36
86-88	Second Lieutenant	$24-32
89-95	First Lieutenant	$25-35
96-99	Captain	$36-44
00	Civilian Scout	$1-2[1]
----	Major	$42-50

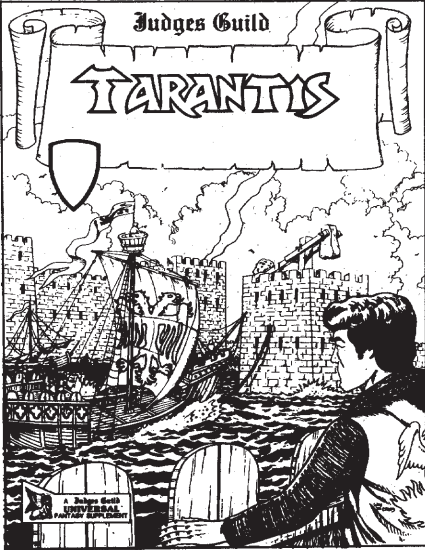[1] — Wages per day; other figures are monthly pay.

Men were paid by their actual rank, and not according to any brevet rank they might have acquired in the Civil War. A brevet rank was a temporary command rank, allowing the bearer to be called by that rank and to command troops, but not giving him the actual pay grade. At Little Big Horn, General Custer (brevet rank) was actually Lieutenant Colonel Custer.

Soldiers receive experience points while

on campaign. They gain one experience point for every week they campaign, and likewise one point for every enemy they kill. Half of their experience points must be put into raising their bravery through experiencing the rigors of the campaign.

When brawling, soldiers receive a 5% bonus on their hitting and chances to do damage, since they have been trained in melee combat. When firing from any supported, kneeling, standing, or prone position with a rifle, a soldier receives an additional 5% bonus to hit, since soldiers trained on the rifle range in all of these firing positions.

When soldiers gain certain amounts of experience points, they may advance to the next highest level (rank):

Points needed to reach	Rank
30	Private Second Class
45	Private First Class
60	Corporal
75	Sergeant
100	Sergeant Major
150	Second Lieutenant
175	First Lieutenant
200	Captain
250	Major

Because of the style of holsters they wear, soldiers receive no bonus when attempting to draw quickly. And, soldiers cannot "call" their shots, since they train by shooting at targets and silhouettes. Furthermore, soldiers firing a military-issue weapon do not suffer the –5% penalty for firing while walking.

In terms of the BOOT HILL game, soldiers may improve their Gun Accuracy for either rifle or pistol, but they must be improved separately. Strength and Bravery may be improved by campaigning, as may Experience. Soldiers may have any initial Speed ability score. However, if it starts out as less than 60% it can never be improved to higher than that number.

To equate the soldier's weapons with the BOOT HILL system, treat the military-issue weapons as follows: The Colt NMA is a 6-shot SAR; the .52 calibre Sharps rifle is a one-shot Army rifle. There is no carbine analogous with the single-shot .52 calibre, so use the statistics for the Civil War carbine, except that the weapon holds one shot instead of seven. Additionally, the following adaptations are suggested:

All army rifles are treated as buffalo guns in terms of stunning chances. Army carbines are not. Military rifles have a lessened chance of jamming (only a 1 in 100 chance), since breech loaders are not too difficult to clear.

For game purposes, all crew-served weapons require a crew of four, commanded by an NCO or an officer. Cannons may not function with less than two gunners. Gatling guns may fire with two gunners or less, but still have a basic crew of five (including the commander) to start.

BIBLIOGRAPHY

Guns of the Gunfighters, 1975, published by Guns and Ammo
The Soldiers, 1973, Time-Life Books
The Authentic Wild West, 1976, James D. Horan
Small Arms in Profile, Vol. I, 1973, Doubleday Books
The Complete Illustrated Encyclopedia of the World's Firearms, 1978, Ian V. Hogg
The Book of the American West, 1963, Julian Messner Co.
Arms and Equipment of the Civil War, 1962, Jay Coggins
Fort Union, 1962, Robert Utley
A Pictorial History of the United States Army, 1966, Gene Gurney
The West Point Atlas of American Wars, 1959
Great Western Indian Fights, 1960, University of Nebraska Press
Rifles and Warbonnets, 1968, Marian T. Place
United States Firearms: The First Century 1776-1875, 1971, David F. Butler
Uniforms of the World 1700-1937, 1980, Knotel, Knotel and Sieg
Old Forts of the Southwest, 1963, Herbert M. Hart

Ω

THE TAMING
OF BRIMSTONE

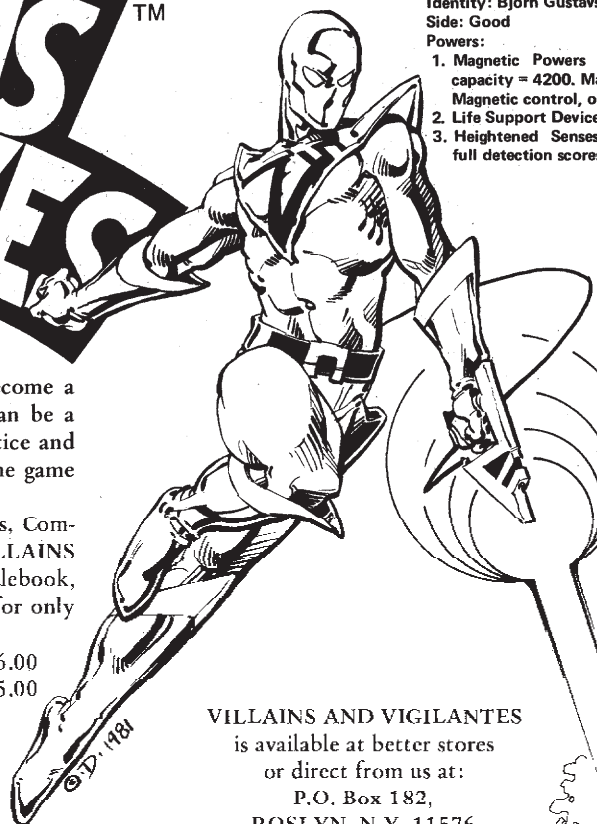# THE TAMING OF BRIMSTONE

A BOOT HILL™ adventure by Donald Mumma

Brimstone is a young town that is already feeling its age. It sprang up in the scrub lands of northern Arizona, in anticipation of the railroad route that would pass that way. A few merchants and businessmen managed to make a decent living from a population that was only partly transient and generally very quiet.

Then the rumors started — rumors of silver to be found in the nearby mountains. And, unfortunately for Brimstone, some of the rumors were true. The population of the town swelled with visitors, people who didn't care about Brimstone nearly as much as they cared about themselves. Some of them were prospectors willing to work for their riches, but most of them were criminals and saddle tramps expecting to line their pockets at the expense of someone else's wallet — if not his life.

Within a few weeks, Brimstone was overrun by outlaws and money-hungry cowboys. Fists and bullets flew at the slightest provocation. The town sheriff was gunned down, and many another good man bent to the will of the outlaws — or died because he refused to. The

citizens' committee in Brimstone tried in vain to find a successor for the sheriff; no single man could hope to corral all the outlaws, or muster enough support from the townspeople to make a stand against them.

Then came the railroad — and what the good people of Brimstone had hoped would be their salvation instead only added to their troubles. The rails approached Brimstone from the east; as soon as the end of the line was closer to Brimstone than their fast "watering hole," the railroad men started coming to town when they weren't on duty. The tracklayers were a rough and unruly bunch; they usually came to Brimstone in large groups, intending to have a good time and not caring much about who got hurt in the process. The tracks reached Brimstone, and the workers descended on the town in even greater force. Then the tracks inched farther to the west, but the tracklayers still called Brimstone "home" in their off hours. Because Brimstone is the only town for at least 30 miles around, and because the railroad is maintaining a warehouse in town near the tracks, the

railroad men are likely to be around for quite some time.

At about the time the railroad men arrived, the good people of Brimstone realized that help, if their town was to get any, would have to come from outside rather than inside. The word got out: There was wealth for the giving to anyone who could bring law and order back to this lawless town. The call attracted a few itinerant cowboys who thought they had nothing to lose — and ended up losing their lives. It also brought occasional groups of two or three bounty-hunter types who didn't realize what they had got themselves into until it was too late. A lot of people have found out the hard way that the outlaws in Brimstone don't intend to give up without a fight — a fight they don't figure on losing.

Now the call has been heard by a group of stalwart straight-shooters who look to have the best chance yet to release the good citizens of Brimstone from the grip of terrorism and anarchy. The town's just ahead, off on the western horizon. . . . Follow the railroad tracks and you'll be there before you know it.

GENERAL INSTRUCTIONS

The text for this adventure should be read and thoroughly understood by the referee before play begins. None of the information that follows is to be known by players or player characters, except for facts they might learn in the course of the adventure.

THE TAMING OF BRIMSTONE is an adventure designed for the BOOT HILL™ game. It should be undertaken by no less than four experienced player characters. The only other materials needed to run this adventure are a copy of the BOOT HILL rules, a pair of percentile dice, and paper and pencil for record keeping.

This adventure puts the player characters in the role of "town tamers," resembling the activities of such famous Old West names as "Bear River" Tom Smith, Charlie Siringo, Bill Tilghman, and "Wild Bill" Hickok. Men such as these may not have always stayed within the law — but very often they *were* the law in the wild towns they tamed.

In history, just as in the preface to this adventure, town tamers were usually sought out by a town council or citizens' committee willing to pay well for their services. What "well" meant depended on how wealthy the townspeople were and, perhaps, on how good a job the

tamers did. The incentive for player characters to attempt THE TAMING OF BRIMSTONE is the promise of a reward — perhaps a grant of land, the claim to a silver strike, a cash payment, or a combination of all three. The amount and nature of the payment to player characters should be decided by the referee based on the needs and desires of those characters. The reward may be specified beforehand, as part of the background information that will be provided to the players, or it may be left vague until the characters reach Brimstone and make contact with Gil McCurdy at his saloon.

The referee must decide exactly how much background to give the player characters. They may be told virtually all of the facts about Brimstone given in the preface above, or certain minor pieces of information may be withheld (perhaps to be learned later from one of the townspeople or outlaws they will encounter). It stands to reason that most of the story of Brimstone as related in the preface would be common knowledge in many surrounding towns, with those who have left or escaped the town having spread the word for the last several weeks. It is assumed the player characters are approaching Brimstone from the east, following the railroad line to the town. If

Brimstone is given a place on a campaign map, the direction of the railroad route and the direction from which the characters approach may be changed to fit the surrounding terrain.

Typical characters

The player characters will meet many special, individual non-player characters during the adventure. But most of the population of Brimstone is made up of "typical characters" of one type or another. The following chart, derived from the one given in BOOT HILL module B1, *Mad Mesa,* lists the major attributes of typical characters and shows what weapon(s) each might be carrying. Using this chart to "create" the customers in a saloon, residents of a rooming house, or the makeup of any mixed group of people will save the referee the time and trouble of rolling attributes for each character. To use the "weapon selection" part of the chart, roll d% and refer to the appropriate column for each individual "typical character." Some of the character types listed on the chart in the module are deleted here, since certain types (lawman, Indian brave, etc.) would only be rarely encountered — if at all — in a place like Brimstone.

Abbreviations in the chart headings

are read as follows: SAR = single action revolver; R = rifle; BAC = base gun accuracy; STR = numerical Strength rating; BRV = Bravery rating; BSP = base speed addition because of characteristics. Abbreviations for weapon names are taken from the Price List in the BOOT HILL rule book. Unless otherwise specified, all revolvers are of the 6-shot variety.

Crimes, criminals, and victims

The crimes committed in Brimstone after the arrival of the town tamers, and the perpetrators and the victims of those crimes, are determined by the use of the following tables. The Frequency table shows what sort of crime has been committed, depending on the result of a dice roll that is modified according to how many "steps" have been taken toward taming the town. The Criminal table determines whether or not a special NPC committed the crime in question, and the Victim table defines who was the victim of the act.

(Note that arson and disturbing the peace don't necessarily have "victims" in the same way that other crimes do. The victim of an act of arson is the building rolled for the location of the crime; see the following paragraph on determining location. The victim of a disturbance of the peace is, technically, anyone who was a witness to the act. If a roll on the Frequency table yields either an "arson" or "disturbing the peace" result, no roll on the Victim table is necessary.)

The location of a crime is determined randomly for each occurrence of law-breaking, with the probabilities divided evenly between 10 of Brimstone's 11 buildings. Possible crime sites are labeled with the numbers 0 through 9 on the map of the town; simply roll one percentile die to get a single-digit result indicating in which building or area the crime took place. No major crime will occur (at least for the duration of this adventure) in the barber shop/doctor's office operated by Jason Scott; an unwritten and unspoken agreement between all the cutthroats in town is that they will not harm or injure "Doc Scott," because his skills are sorely needed and they would be impossible to replace.

Character type	SAR	R	BAC	STR	BRV	BSP	01-25	Weapon selection 26-50	51-75	76-00
Townsfolk	+6	-5	50%	13	30%	0	KN	2 D	SAR	9R
Cowboy	+13	0	60%	15	60%	5	KN CWC	SAR 9R KN	2-SAR 9R K N	SAR 15R KN
Miner	+10	-3	50%	15	50%	2	DAR5 KN	A R E R KN	BR LBR K N	15R KN
Logger/ tracklayer	+10	-3	50%	16	55%	2	SAR KN	SAR KN	9R 20 KN	9C SAR KN
Homesteader	+8	-5	50%	13	30%	0	SAR	LBR	6C 2D	BR K N
Greenhorn	+6	-7	40%	13	20%	-2	SAR	2D KN	LBR 1D	E R KN
Drifter	+10	-3	50%	14	40%	2	SAR	CWC KN	DAR KN	AR SAR
Bandit/ outlaw	+16	+3	65%	14	65%	8	SAR 9R	2-SAR 9C	FDR 15R	2SG FDR

Frequency table

| Crime	Frequency
Murder	01-25
Attempted murder	26-35
Manslaughter	36-45
Robbery	46-55
Arson	56-60
Assault	61-75
Disturbing the peace	76-00

"Step" modifiers: Dice rolls taken on the Frequency table are usually adjusted up or down in conjunction with the "step" designating the current crime situation in Brimstone. These graduations range from Step 1 (when Brimstone is at its wildest and deadliest) to Step 7 (when the town is, for all practical purposes, tamed). The modifiers are as follows:

at Step 1: -30   at Step 5: +10
at Step 2: -20   at Step 6: +20
at Step 3: -10   at Step 7: +30
at Step 4: no modification

With the step modifiers in use, the probability of a murder taking place at Step 1 is increased to 55% instead of 25%, and a crime result of "disturbing the peace" is not possible (not because it doesn't happen, but because the town tamers have much more serious things to worry about). At the other end of the scale, there is no possibility of a "random murder" when the crime situation is at Step 7, and disturbing the peace is much more common than any other crime.

How often crimes occur in Brimstone depends on what the crime situation is at a given time. When the town is at Step 1 or Step 2, the number of crimes committed per day is equal to the number of player characters who started the adventure. At Steps 3, 4, and 5, three crimes are committed per day. At Steps 6 and 7, the frequency of crimes drops to two incidents per day. The referee should roll on the Frequency table, and other tables as applicable, the specified number of times per day.

The time of day or night that a crime occurs is determined by rolling percentile dice and translating the result into an hour by dividing the number by four and
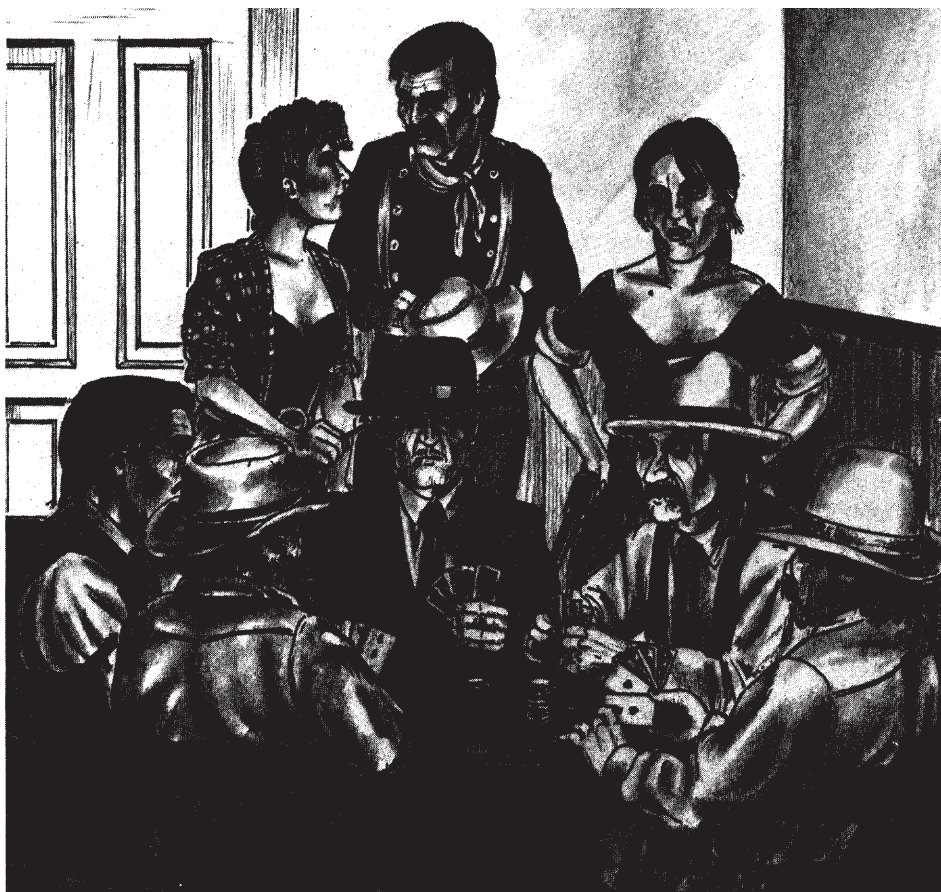
rounding up to the nearest whole number. (To keep the results within the range of a 24-hour clock, the referee should ignore results of 97-00 and roll again whenever such a result is obtained.) Example: A roll of 53 for the "crime time" means that the incident occurs at 2 p.m. (1400 hours) on the day in question, since 53 divided by four is 13.25, which rounds up to 14. Optionally, the referee may elect to eliminate the rounding-up procedure and use the "crime time" result as expressed in hours and minutes. In this case, a roll of 53 would indicate that a crime occurs at 1:15 p.m.

Criminal table

d% roll	Criminal
01-70	Special NPC
71-00...	Typical bandit/outlaw

On a result of "Special NPC," the crime was committed by a special character (see the list in the following text) who happened to be at the crime location. If more than one special NPC is present at the scene of a crime, assign equal probabilities to all those present and determine the criminal randomly from among the choices.

On a result of "Typical bandit/outlaw," the crime was committed by a "nameless" criminal who happened to be at the crime location. This result also applies in cases where no special NPC is at the scene of a crime. Assign attributes and weapon(s) to the criminal as per the above section on "Typical characters."

Victim table

d% roll	Victim
01-70	Typical character
71-90	Special NPC
91-00. . . .	Owner or proprietor of crime location

On a result of "Typical character," the victim of the crime was a "nameless" town resident, cowboy, or other character drawn from the "Typical character" chart.

On a result of "Special NPC," the victim was a special character who happened to be present at the scene of the crime. Roll randomly to choose between multiple special characters in the same location, as described above. If this result is obtained and no special NPC is present, treat it as a result of "Typical character."

On a result of "Owner or proprietor," the victim is the NPC who owns or runs the building or establishment where the crime occurred. Obviously, this result can only apply once for any given location if it pertains to a crime of murder or manslaughter. (A person can be the victim of more than one robbery, even though attempts after the first might not yield the criminal any loot.) If the dice rolls indicate the killing of an owner or proprietor who has already died, the referee must roll again to obtain a meaningful result.

To use this crime-determination system most effectively, the referee should pre-generate the events for an entire day at the beginning of that 24-hour period, so that he or she will know ahead of time when and where all the crimes "scheduled" for that day will occur. On the day the player characters arrive in Brimstone, the referee should adjust the frequency and time-of-day rolls for the length of time remaining in that day: If the town tamers ride into Brimstone at high noon, for instance, there will be half the usual number of crimes during the rest of that day (since only 12 hours remain in the day), and all of those incidents will occur between noon and midnight.

In the context of the adventure, other crimes may occur besides those called for by the use of the system described above; it is entirely possible, for instance, that a player character will be the victim of a murder, attempted murder, or assault because of actions taken by the player characters and NPCs when the town tamers try to eliminate or apprehend a criminal. "Special crimes" of this nature are not necessarily considered when determining whether the crime situation of the town changes (see the following section), although certain events, such as the killing or wounding of a town tamer, will certainly have a bearing on how successful the player characters are.

How to tame the town

THE TAMING OF BRIMSTONE is accomplished in steps, as outlined briefly under the Frequency table above. The player characters are considered to have completed the adventure successfully if the crime situation improves to Step 7 and maintains that status for seven full days thereafter.

The adventure begins at Step 1 when the town tamers come on the scene. For the sake of added realism (and perhaps a shorter adventure), the referee can start at Step 2 if at least one town tamer with experience of 10 or higher is in the player-character group at the start of the adventure.

The crime situation is improved by one step (to a higher number, but never higher than 7) at the end of any day when one of these conditions were met:

1. All who committed crimes in the previous two days were apprehended or killed as a result of the town tamers' pursuit of them after those crimes.

2. Any two special NPCs whose names are marked with asterisks (see the descriptions below) are caught or killed as a result of crimes they committed.

3. A special condition, as outlined in some of the descriptions of special NPCs, is met.

4. A period of 4 days has elapsed without any player characters being killed or forced to leave town.

The crime situation is worsened by one step (to a lower number, but never lower than 1) at the end of any day when one of these conditions were met:

5. A player character has been killed, incapacitated, or forced to leave town.

6. A non-player character, special or typical, who has not committed a crime since the start of the adventure is killed or taken into custody.

7. A non-player character, special or typical, has remained at large for at least two full days after committing a crime.

8. A period of three full days has elapsed without any criminals being caught or killed.

No more than one step can be gained or lost in one day. The results of different conditions may cancel each other out; for instance, the crime situation would remain unchanged after a day in which conditions 1 and 6 were both met. If more than two conditions are met, the net result is considered: If conditions 1, 5, and 6 were all met in a single day, the crime situation would be worsened by one step.

"Crime," as defined in the conditions, refers only to incidents of lawbreaking called for by use of the Frequency table — not to any other crimes that may be committed while town tamers are in pursuit of someone.

Special non-player characters

The most powerful and potentially most dangerous non-player characters in Brimstone are described below. The referee should make every attempt to role-play these characters according to their personal descriptions, and according to the way a fugitive would act after committing a crime. For instance, no NPC would make a stand in the open against a group of player characters and attempt to shoot it out — unless something in a character's personal description indicates that he, in a certain situation, would be an exception to this.

No non-player character, special or typical, will voluntarily leave town (by moving out of the area shown on the map), except for Shotgun Slay. But — as the town tamers will quickly find out — there are plenty of places to hide inside Brimstone itself.

Statistics and attributes for special NPCs appear in abbreviated form at the start of each description. Each NPC's name is followed immediately by an abbreviation for his preferred weapon and a number which represents his base speed when using that weapon. The abbreviations for attributes should be read as follows: BAC = base percentage chance to hit with the weapon specified; STR = numerical Strength rating; BRV = Bravery rating (base percentage chance to stand up under pressure).

This page and the one backing the other half of the map of Brimstone have been left blank so the map can be removed from the center of this magazine and spread out flat for use by the referee and player characters. Once the player characters arrive in Brimstone (and perhaps make a short trip around town to familiarize themselves with the place), the referee can reveal the entire town map to them without giving away any important information.

2

3

7

8

9

N
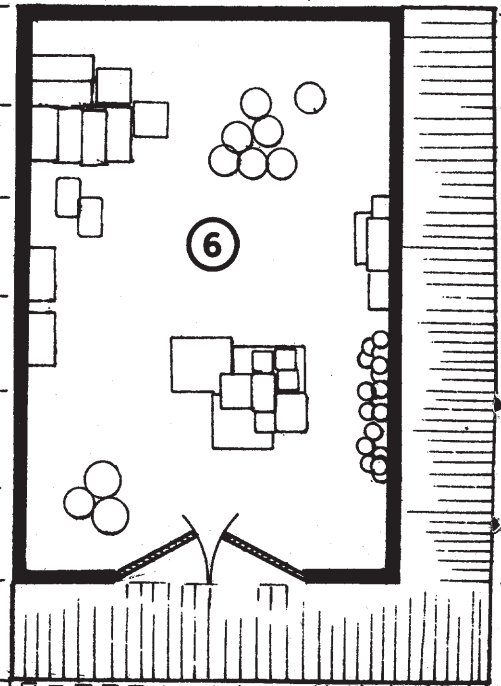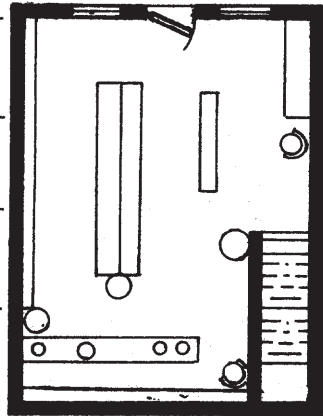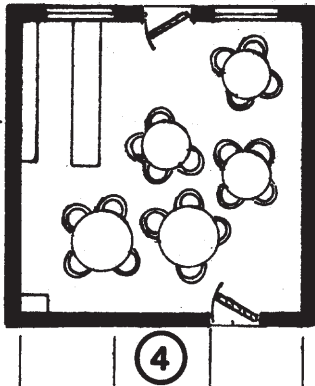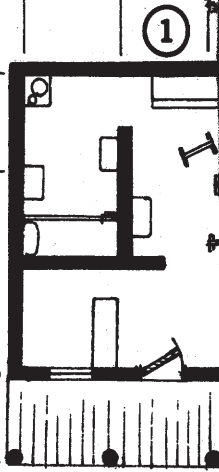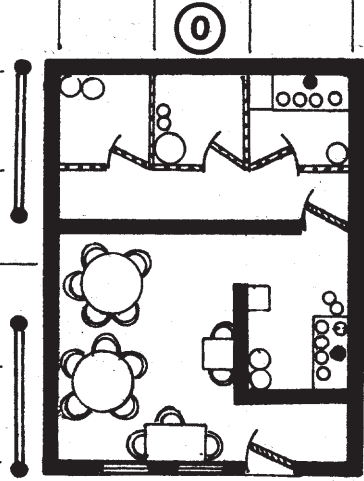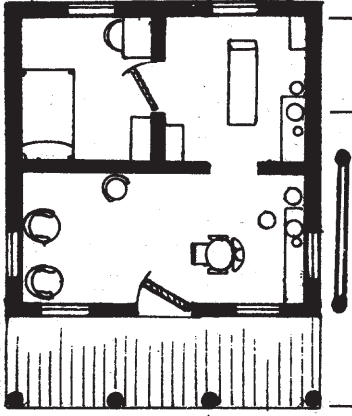
1 square = 6 feet

This page and the one backing the other half of the map of Brimstone have been left blank so the map can be removed from the center of this magazine and spread out flat for use by the referee and player characters. Once the player characters arrive in Brimstone (and perhaps make a short trip around town to familiarize themselves with the place), the referee can reveal the entire town map to them without giving away any important information.
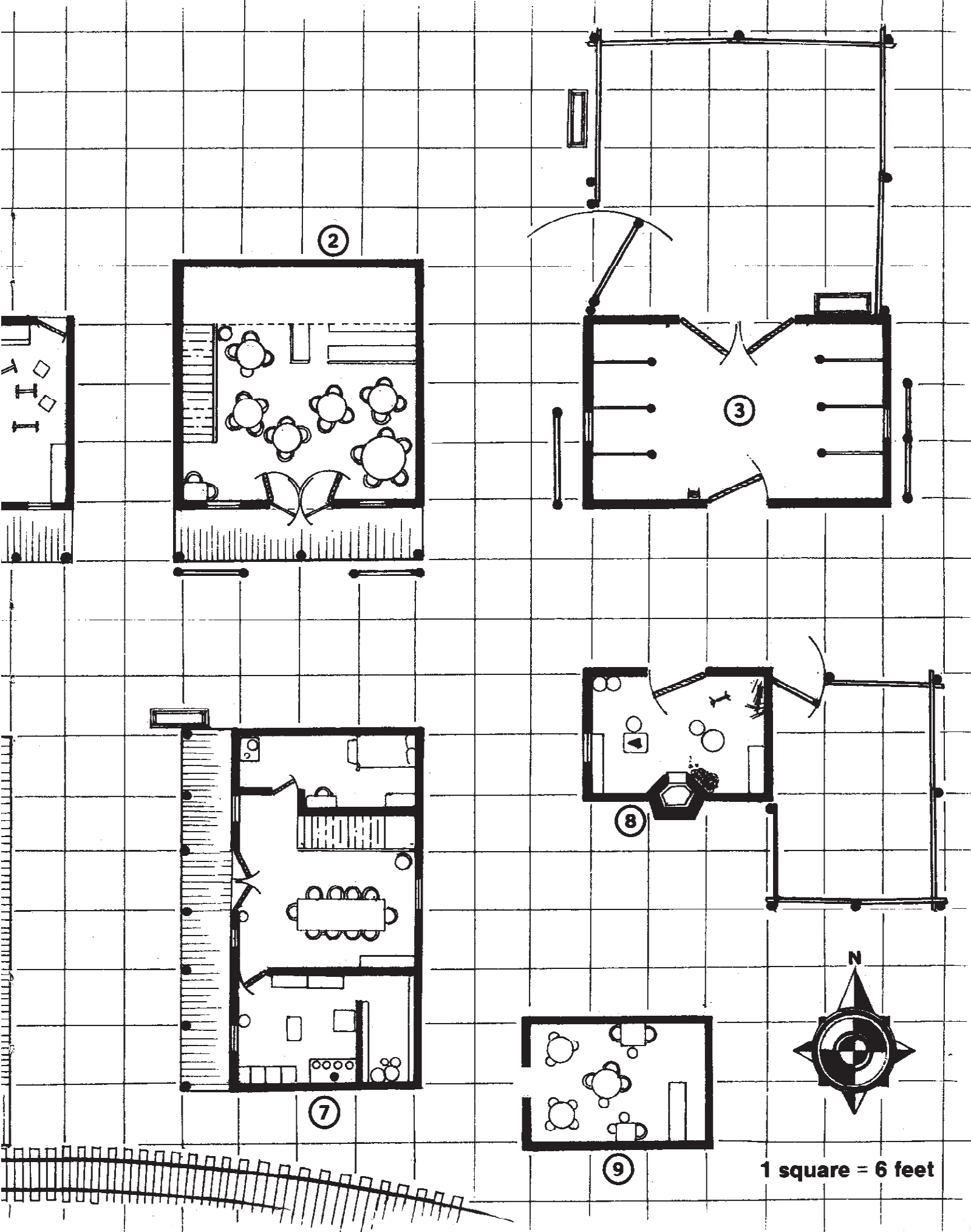
As noted earlier under "How to tame the town," the killing or capture of any special NPC with an asterisk preceding his name may contribute to the improvement of the crime situation. Certain descriptions also mention special conditions that, if they occur, will have an effect on the crime rate.

Shotgun Slay SCG +6; BAC 95%; STR 16; BRV 96%. He carries two scatter guns, one holstered on each hip, and two bandoliers with 25 shells each crisscrossed over his chest. His scatter guns are each 12 inches long, with rounded pistol grips where the stocks used to be. He needs two hands to aim and fire each gun, and cannot use both of them at one time without a great reduction in his accuracy.

Slay will avoid a shootout with any town tamers if at all possible, but otherwise there is little in the way of violence and criminal activity he is not capable of. Although Slay is the leader of a small gang, he occasionally comes into town alone. No townspeople or other NPCs will give him any trouble because they fear not only his revenge but the revenge of the outlaws he rides with.

If Slay is beaten up by the town tamers or has his weapons confiscated, he will get on his horse and ride out of town shouting "I'll never set foot in Brimstone again!" If he is arrested and confined by the player characters, Slay will try to bargain for his release by making the same promise not to return. In addition to his other undesirable traits, Shotgun Slay is a liar: On the third night after he rides out, he will return with the members of his gang. They are:

Josh McCord FDR6 +22; BAC 68%; STR 17; BRV 58%.

Clint Jones 15R -3; BAC 47%; STR 13; BRV 34%.

Sam Jones 15R -1; BAC 57%; STR 14; BRV 07%.

Don Malte 2SG +10; BAC 77%; STR 17; BRV 32%,

Although they aren't the bravest bunch of outlaws in these parts, Slay's boys are cold-blooded killers, and they will almost always stay in a group wherever they go. As long as Shotgun Slay or Josh McCord is alive and with the group, none of them needs to make a morale check.

If Shotgun Slay is killed before he gets a chance to leave town, or if he is kept imprisoned for more than five full days, these four men will ride into town on the second day thereafter, seeking to rescue him or avenge his death.

If Slay rides back into town with his men, they will be planning to ambush the town tamers at night, and all five of them will try to do so at the earliest opportunity. In normal circumstances, Slay will spend from midnight to noon each day either at the boarding house (location 7) or getting a meal at the cafe (location 0). If his men have come to town, all four of

them will be camped together somewhere north of Brimstone. They will join Slay at McCurdy's Saloon (location 2) every afternoon, and all five of them will stay there until nightfall or later.

The crime situation will automatically improve by one step (to a higher number) at the end of a day when Slay is killed or imprisoned or leaves town. It will not automatically worsen by one step when his gang comes to town, but the events that follow might cause that to happen very shortly anyway.

Shaun McTosh KN +11; BAC 55%; STR 18; BRV 71%. He is the "ringleader" of the railroad workers, a burly brawler who loves to drink and gamble and is respected and feared by the other tracklayers. Shaun will arrive in town at noon on the day after the player characters' arrival, and thereafter will alternate three days in town and three days away (back working his shift at the railroad site several miles to the west). He spends most of his time, day and night, in the tent saloon (location 9) by the tracks,

In addition to Shaun, there will be 20 off-duty tracklayers in town at any time. They are boisterous and occasionally violent, but generally keep to themselves, traveling only between the tent saloon, the warehouse (location 6), and the cafe.

Shaun is not necessarily a criminal, and is not especially unreasonable. The player characters may be able to strike a deal with him to keep his men under control — a bargain that will be honored even while Shaun is out of town. If such a deal is struck, the crime situation will improve (to one number higher) at the end of that day. If Shaun is killed or imprisoned by the town tamers, the crime situation will worsen by one step at the end of that day, and all "typical track-layer" NPCs will have their Bravery ratings raised from 55% to 75% for the duration of the adventure.

Mike McAllister SAR6 +10; BAC 37%; STR 12; BRV 51%. Mike, a new arrival in town, is a pyromaniac. He's a mild-mannered enough fellow until he's harassed or irritated, whereupon he will promptly try to put the torch to some place.

Mike spends most of his waking hours at Kate's Place (location 4) sipping brandy and trying to make ends meet by selling items of pewter from his sample case. He will not commit any crime other than arson for as long as he is alive and in town — but if a result of "arson" is obtained on the Frequency table, there is an 80% chance that Mike is the culprit. If Mike is killed or run out of town, the chance of arson being committed anytime thereafter is reduced by half. (On a result of "arson," roll d% again; this time, a result of 01-50 means that the crime is assault instead of arson.)

If Mike is ever the victim of a crime other than murder or manslaughter, he will seek revenge on the following day against the one who committed that crime. In such a case, one of the pre-generated crimes for that day will automatically be arson, and the location of the fire will be the building in which Mike's enemy is located, Mike will only attempt revenge once for any time he is injured or bothered in this manner; although he likes to set fires, he also likes not getting caught, and he won't press his luck.

*Billy Gaston KN+17; BAC 50%; STR 14; BRV 61%. Billy, a typical young roughneck, hangs out at McCurdy's Saloon most of the time but is 10% likely to be inside any other building in town at a particular time (for instance, when a crime occurs).

Billy fancies himself to be a superior knife-handler and is eager to make a reputation: the second time any player characters (individually or in a group) enter McCurdy's Saloon, Billy will attempt to goad one of them into pulling his gun so that he can throw his knife in "self defense." If a conflict occurs as a result of this confrontation, the referee should treat it as a case of attempted murder (or worse) on Billy's part, then delete one of the pre-generated crimes

for that day, and moderate the consequences of the incident accordingly.

*Sam Lyons D2+7; BAC 63%; STR 16; BRV 51%. Sam, a little more cautious and a little younger than Billy Gaston, hangs out with Billy. The pair will be found together 60% of the time Billy is away from McCurdy's, and Sam will always be with Billy when the latter is in McCurdy's. If Billy succeeds in getting one of the town tamers to pull his gun, there is a 50% chance that Sam will immediately dart for the door, pausing on his way out to fire one shot from his derringer at the lawman threatening his friend.

*Jesse Turner FDR6 +8; BAC 50%; STR 9; BRV 82%. Jesse is a headstrong young man whose courage sometimes verges on foolhardiness. He hopes to land a job as a guard at the "bank" inside McCurdy's Saloon, proving his worthiness by out-drawing someone who looks like an easy target. He will be in the saloon every day and half the night, only absent from the premises for more than half an hour when he's asleep (from 2 a.m. to 9 a.m.) at his campsite east of town.

Jesse may decide to challenge one of the town tamers to a showdown, but only after sizing up the competition for a while. He will wait until at least the fourth full day after the player characters arrive before picking out a target, and his intended victim will be the player character who seems the least courageous or the slowest on the draw in the group. There is a 30% chance that Jesse will issue such a challenge on every occasion when his intended target enters McCurdy's Saloon on the fourth full day of the adventure or thereafter.

Jesse is desperate for money, and if he can't get it any other way he'll try robbery, Every time a roll on the Frequency table indicates the occurrence of a robbery, there is a 20% chance that Jesse is the culprit — *if* Roberto Gomez is not the robber; roll Roberto's chance (see his description) first. This 20% chance only applies until Jesse commits his first robbery; afterward, his chance to be the culprit is determined normally.

*Tom Curry SAR6+17; BAC 50%; STR 14; BRV 28%. Tom is a quiet sort most of the time and will never take any chances with his life or well-being, but he can be belligerent and violent when he thinks he has no other choice. He has a part-time job at the blacksmith shop (location 8) in the mornings (8 a.m, to noon), and stays at the boarding house at night (11 p.m. to 8 a.m.). The rest of the time he's liable to be found sitting quiet and alone at a table in Kate's Place.

*Sam Gallz FDR6+28; BAC 57%; STR 13; BRV 16%, Sam will tell anyone who cares to listen that he's just about the fastest gun alive — but will change his mind in a hurry if anyone takes him up on his boast. For this reason, he usually stays away from the saloons except when they are least busy (from 8 a.m. to noon), and divides his time evenly between McCurdy's and Kate's. For much of the rest of the day he will saunter around in the vicinity of the cafe and the general store (location 5) trying to intimidate and impress passers-by. He spends his nights (9 p.m. to 8 a.m.) in his tent, which is pitched in back of the carpenter's shop.

*Juan Martin KN +7; BAC 68%; STR 13; BRV 58%. Juan doesn't carry a gun, and for that reason he isn't considered a threat by the other would-be criminals in town. But railroad workers coming to Brimstone for the first time would do well to steer clear of him; Juan's favorite pastime is hanging around outside the tent saloon waiting to stab someone, or threaten to stab someone, and then make off with his money. Sometimes he takes his talents to a different part of town: If a result of "assault" is obtained on the Frequency table, there is a 30% chance that Juan is the culprit, regardless of the location of the crime or the time of day. This 30% chance only applies until Juan has committed one assault; after that, his chance to be involved in a crime is determined normally.

*Jimmy Watts FDR6 +10; BAC 42%; STR 11; BRV 39%. Jimmy is a fugitive, and true to his character he spends most of his time holed up. He stores his sleeping gear and other personal belongings in a nook in a corner of a storage area in the carpenter's shop, only venturing out for meals and a drink or two at odd hours when he thinks the cafe and Kate's Place won't be too busy.

The territory of New Mexico has put a $500 price on Billy's head — dead or alive — for robbery and murder. Although he would just as soon keep a low profile and stay out of trouble until things cool down, he will not hesitate to commit a violent act if it seems like the only way to keep his identity secret from the town tamers. Each of the town tamers has a chance of 10% times his experience to recognize Jimmy on first sight, and the player characters may decide to try to kill or capture him, but this killing or capturing can only count toward the taming of Brimstone If Jimmy has committed a crime since the town tamers arrived.

*Roberto Gomez CBR +15; BAC 45%; STR 17; BRV 52%. Roberto spends half his waking hours hanging out in the lobby of the boarding house, watching for people passing through town whom he can take advantage of — either by engaging them in a card game or by knocking them over the head with his revolver and lifting their wallets, Once he has latched onto a likely victim, he will either take his "friend" to McCurdy's or will follow the would-be victim around town, waiting for an opportunity to strike. On a result of "robbery" on the Frequency table, there is a 25% chance that Roberto is the culprit, regardless of where the crime is committed. This 25% chance only applies until Roberto commits his first robbery, after which his chance to be involved is determined normally.

General notes on special NPCs

The special NPC character descriptions given above do not account for every NPC's whereabouts at any particular time of day, but do illustrate general tendencies. The referee should assume that most special NPCs, just like other townspeople and typical characters, will move around during the course of a day. Thus, there is a possibility that (for instance) Jesse Turner will be at the blacksmith's shop when a crime occurs at that location These possibilities can be assigned subjectively by the referee — "tossing in" a special NPC here and there to keep things lively — or they can be determined objectively by rolling dice, giving perhaps a 5% chance for any individual special NPC to be at a predetermined crime location The referee should remember that just because a special NPC is at a crime location doesn't mean that individual committed the crime. However, many of the special NPCs would have good reason (in their minds) to fear a direct confrontation with the town tamers, even if they aren't involved in the crime that's being investigated.

Special NPCs should not usually be singled out for special attention by the referee (thus bringing them to the attention of the player characters) unless and until they do something to warrant such attention. For example, Tom Curry will appear to be just another saloon customer to a player character who has just walked into Kate's Place; unless he has committed a crime or is approached to be questioned about something, he probably won't do anything to cause himself to stand out in the crowd. Two important exceptions to this guideline are Shotgun Slay and Shaun McTosh, whose appearance and mannerisms *will* cause them to be immediately singled out by any observer.

The referee's imagination and ingenuity will perhaps be tested most severely after special NPCs commit crimes and try to go into hiding, A criminal on the run can be very ingenious. . . . The most important thing for the referee to remember at all times is to role-play each special NPC in the manner that seems most appropriate for that character's personality and for the circumstances of the present situation. No set of rules or guidelines can hope to account for all the events that might unfold.

THE TOWN OF BRIMSTONE

The "business district" of Brimstone is shown on the map accompanying this text. Apart from these 11 large buildings and two fenced-in corrals, several tents and shanties dot the surrounding landscape, particularly to the north and west (in areas not pictured on the map). As mentioned earlier, no special NPCs will voluntarily leave town (except for Shotgun Slay, who doesn't mean what he says). However, several of them will spend their sleeping hours in these tents and primitive shacks, not within the area covered by the map. If this area is to have a part in the adventure, the referee must extend the boundaries of the map to account for them and determine the locations of the residences before action moves into that area. As a general rule, it would be unwise (if not downright foolish) for player characters to try to explore this area, unless they are in pursuit of a fleeing criminal or unless they need information so urgently that they can't wait for a certain individual to come back to town in the morning.

The large buildings in Brimstone are described in the following text. Except for the barber shop/doctor's office, each of them is identified by a single-digit number to be used when the referee must randomly determine a crime location Crimes can occur in the area immediately around a building (such as in the corrals adjacent to the livery stable and the blacksmith shop, or in an alleyway between two buildings), or inside a structure. It is up to the referee to decide exactly where, and under exactly what circumstances, a crime is committed.

Barber shop/doctor's office

This building, located in an unofficial "no man's land" at the west edge of town, is where Jason Scott goes about the business of keeping the people of Brimstone shaved, trimmed, and patched up. He never turns away a customer or a patient. Whether or not he actually has a doctor's degree is of little consequence to the people he serves; all they know is that he seems to be able to keep them healthy and in one piece. And in return for that service, the bad guys of Brimstone have agreed among themselves to leave Doc Scott and his place of business alone.

Jason Scott (STR 11) is not armed. He does not want to antagonize anyone, but he is in favor of what the town tamers are trying to do. If he's pressed for information, he will tell the player characters that Shotgun Slay is the biggest troublemaker in town, and he has heard rumors about a gang of men that Slay bosses, but doesn't believe them to be in the area.

0. Hoffman's Cafe

This establishment is located in what used to be Brimstone's jail and sheriff's office. Fred Hoffman (STR 11) and his wife Cindy (STR 10) got the approval of the citizens' committee to move in and turn the place into a cafe after the sheriff's job became vacant. Cathy Jones (STR 10) was hired as a waitress and kitchen help, and the three of them have managed to make the business reasonably profitable. None of them carry any weapons. Fred keeps $30 in a drawer in the kitchen and stores the rest of his proceeds in the "bank" in McCurdy's Saloon.

The cafe has a kitchen walled off from the eating area, and there are living quarters upstairs for the Hoffmans and Cathy. The building also contains three jail cells with iron-bar doors. The locks have been removed from the doors and are nowhere to be found, and the insides of the cells are used for a pantry and storage area. The cells may be usable to hold prisoners if the town tamers can gain the assistance of the Hoffmans, and if they can obtain some chains and padlocks to keep the doors closed.

1. Wilson's Carpenter Shop

Robert Wilson (FDR6+8; 15R -7; BAC 61%; STR 12; BRV 65%) runs this shop with the help of his son Billy (STR 14). They turn out finished wood items for sale, and will also sell raw materials (lumber, nails, etc.) to anyone who's interested. Robert keeps his FDR under the counter in the front of the shop and stores his rifle in the back of the building, which doubles as a workshop and living quarters. There is a 75% chance that Billy will be tending the store at any time during business hours (8 a.m. to 6 p.m.) while his father is in back working.

Robert Wilson is a member of the Brimstone citizens' committee. Like all the other members, he doesn't want this fact broadcast too loudly around town. He will be glad to see the arrival of the town tamers and will do whatever he can to help them in their effort as long as it doesn't involve gunplay. He keeps a tidy sum of cash ($50 or $100; 50% chance for each) inside a strongbox under his workbench.

2. McCurdy's Saloon

This is the biggest and the busiest place in town. The owner and proprietor, Gil McCurdy (STR 13), appears to be loud and raucous, with manners little better than those of the people his saloon serves. His behavior is actually just a "cover" that helps keep him in good standing with all the rough characters in town. If the player characters can ever get him alone for a conversation, they'll find him to be pleasant, well-meaning, and very nervous. Gil McCurdy is the leader of Brimstone's citizens' committee, and he is vitally interested in cleaning up the town so that he and his business can survive and prosper. He will be able to provide player characters with details of the reward they can expect for taming the town, if no such details were previously made known to them.

The only unusual aspect of McCurdy's Saloon is a locked and heavily guarded room at the back of the second floor. This room has served as Brimstone's unofficial "bank" since the early days of the town. Keeping a lot of money in the vicinity of so many criminal types might seem like a foolish thing to do, but the criminals all realize that "their" town needs money to pay for supplies — and they can always meet their immediate financial needs by knocking someone over the head and making off with his wallet. "Making money" in this fashion is much more attractive to them than challenging the guns of McCurdy's guards. Also, none of the bad guys in town want to see any other bad guy make *this* much money *this* quickly. Only twice in the town's history have men tried to gun down a guard and rob the bank, and on each occasion they were filled full of bullet holes — not only by the guard, but by quite a few of the saloon's patrons — before they had even made it to the locked door.

The guards are Tom Blandin (SCG +6; BAC 78%; STR 16; BRV 80%), Jim Morris (SCG +13; BAC 92%; STR 13; BRV 93%), Al Rolins (15R +10; BAC 98%; STR 16; BRV 89%), and Dave Miles (15R +20; BAC 87%; STR 16; BRV 93%). Two of these men (one with a scatter gun and one with a rifle) will be on duty at any time of the day or night.

Either Al Rolins or Dave Miles will be seated on a chair outside the bank door, near a balcony overlooking the ground floor of the saloon and in plain sight of the only flight of stairs. Anyone who comes more than halfway up the stairs will be told to halt and state their business before (perhaps) being allowed to continue. Gil McCurdy's living quarters are also on the second floor of the saloon, and the owner does occasionally receive visitors there (usually merchants who want to make a deposit) — but only if he knows they're coming and has alerted the guards to let the visitors pass.

Either Tom Blandin or Jim Morris will be stationed inside the locked room, with orders to fire immediately — through the door — if anyone tries to open the door before giving the secret signal. The signal being used at the start of the adventure is two short raps on the door, followed by the password "Winifred" (the name of Gil McCurdy's mother), followed by three more short raps. The signal is known only to Gil McCurdy and the guards who are stationed inside the room. They change it every few days.

Inside the locked room is a small safe, too heavy to lift, containing $1,000 in small-denomination bills at the start of the adventure. This amount is increased by $100 to $200 per day as new deposits are made. The bank is depleted of funds approximately once a month when shipments of supplies are hauled in from the east. The latest supply shipment was

received a week before the player characters arrived.

McCurdy's is open for business from early morning to well past midnight every day. The bartender is Danny Tucker (SCG -4; BAC 54%; STR 13; BRV 15%), who is on duty about 12 hours a day and is occasionally replaced or assisted by one of the off-duty guards at mealtime or when the place is especially busy.

3. Brimstone Livery Stable

John Stevens (SAR5 +11; BAC 50%; STR 13; BRV 36%) is the owner and proprietor. There is a 45% chance he will be working on the premises at any time. Otherwise, he may be (35%) in his living quarters in the northwest corner of the building or (20%) somewhere else in town. John puts up three stable hands who each work an 8-hour shift every day. They are Jack Westscott (KN +4; BAC 34%; STR 12; BRV 57%), Clyde Austin (D2 +6; BAC 50%; STR 16; BRV 35%) and Billy Samson (unarmed; STR 13; BRV 43%).

John Stevens is a member of the Brimstone citizens' committee. But he doesn't go looking for trouble, and he won't be eager to help anyone against the criminals for fear of endangering his business and his safety. His stable and corral are almost always full, but there always seems to be room for one more horse if a customer is willing to pay John's prices. Three horses (two good and one fair) are for sale, at twice the cost indicated on the Price List in the BOOT HILL rules. John keeps $30 in a pouch under his bed, and on a busy day might make two or three trips to the bank to keep his cash-on-hand from growing too large.

4. Kate's Place

This is a somewhat run-down but very respectable drinking and gambling establishment, with emphasis on the gambling part. Kate James (SAR5 +2; BAC 40%; STR 12; BRV 55%) is the owner and proprietor, and the only woman member of the Brimstone citizens' committee. She is homely and gruff, and she hates customers cheating at her gambling tables even more than she dislikes having a fight break out at the bar. She and her employees don't have a lot of difficulty keeping order, and they prefer to cater to the quiet sort of customer who isn't inclined to bother anyone else.

The house dealer at Kate's is 8 skilled card-handler by the name of Seymour "Aces" Mills (FDR6 +16; D2 +11; BAC 50%; STR 8; BRV 25%). He has a Gambling Rating of 01.) "Aces" keeps his FDR in a holster fastened to the bottom of the table where he works, and packs a derringer to defend himself when he isn't at the table.

The bartender is a burly, surly character known simply as "Mister John" (LBR +6; BAC 57%; STR 19; BRV 90%) He is primarily responsible for keeping order

at Kate's Place, and he is usually able to do it without pulling the trigger of his LBR which is stored under the bar. He prefers to use the weapon as a club, taking advantage of the length of its barrel to bust heads if things start to get out of hand. And if he can't get to the weapon in time, Mister John can do a good job of busting heads with his bare fists.

Proceeds from the saloon are kept in a cash box in Kate's living quarters in the back of the building. The place takes in as much as $100 on a busy day, and Kate makes a trip to the bank at least once every two days.

5. Simon & General Store

Jim Simons (SCG +5; BAC 60%; STR 13; BRV 34%) is the owner and proprietor. His wife Jenny (STR 10) tends the store 50% of the time, while Jim is upstairs in their living quarters or elsewhere in town.

Despite its record of efficiency and security, Jim doesn't trust the bank at McCurdy's. He prefers to keep his cash under his bed, where the SCG is also stored. The strongbox has $200 in it the day the player characters arrive in town, and Jim puts another $40 in it at the end of each business day. Jim is a member of the citizens' committee, but won't take any unnecessary chances on behalf of the town tamers. He is very concerned for his wife's safety and will protect her at all costs.

6. Railroad Warehouse

This is the largest building in town, and the only one with no windows. It is used to store construction materials that are transported to the track-laying site several miles to the west as needed, when railroad, workers change shifts. The caretaker is John Curtis (KN0; BAC 78%; STR 12; BRV 97%), who is not required to be inside all the time and spends about half his waking hours in the tent saloon nearby.

The warehouse is not filled to capacity by any means; there are several nooks and crannies in and around piles of crates where someone could hide for quite a while — if he is able to shoot off or otherwise break through the heavy lock on the doors. Presently, the warehouse contains 10 crates of miscellaneous tools such as picks, shovels, axes, hammers, tongs, and so forth; 10 crates of train-engine parts; 7 crates of rifles (50 to the crate), 3 crates of ammunition for the rifles, 10 barrels of oil, and 20 barrels of spikes. The guns and ammunition are in boxes disguised as tool crates, stored at the bottom of stacks of crates that really do contain tools. Only John Curtis and Shaun McTosh know of their existence.

John Curtis sleeps in the warehouse. For a price, he can be persuaded to let railroad workers and (for a higher price) perhaps other people to bed down among the crates at night.

7. Brimstone Boarding House

There are 18 single rooms for rent in this building, and only three of them are vacant when the town tamers arrive. The others are occupied by various special NPCs (see the personal descriptions given earlier) and typical characters. Alice Johnson (STR 9), an elderly woman, runs the place, but it is owned by Gil McCurdy. He watches out for her welfare by sending an off-duty guard across the street three or four times a day to check on her, and to transport to the bank any cash she may have taken in. There is never more than $20 in Alice's possession at any time, and she keeps her money locked in a bureau drawer in her living quarters on the ground level of this two-story building.

8. Carson's Blacksmith Shop

Horseshoes and hardware are the specialties of blacksmith Andrew Carson (SCG +23; BAC 107%; STR 20; BRV 99%). He is normally a quiet man who cares only about doing good work and receiving fair payment for it — but if he is provoked, he will not hesitate to demonstrate his courage and his expertise with his SCG to anyone who crosses him. He works with a one-hand sledgehammer that he can throw with a speed and accuracy equal to his skill with his SCG.

Andrew can fashion two sets of chains and shackles in a day, if he is contracted to do so. He keeps his SCG on his workbench within arm's reach when he is there, and takes it with him to the loft of the livery stable when he retires there to sleep.

9. Tent saloon

This is the newest building in Brimstone, and it isn't really a building at all. The wooden walls of this structure are only about four feet high; canvas draped around a frame forms the upper part of the walls and the ceiling. Most of the time the canvas walls are rolled up to let in light, which also enables anyone to see inside the building from a distance away.

This structure was originally created as a "flop house" for off-duty railroad workers, and it still serves that purpose. But the workers have also chipped in to build and maintain a bar on the premises, so the tracklayers don't have to fraternize with the rest of the townspeople unless they want to. The caretaker and bartender is Frank Nash (STR 11), who prides himself on being quick with his fists. He keeps no more than $50 in his pocket and stores the rest of the proceeds he gets in his room in the boarding house. The tent saloon is only open for business from noon to midnight, but will have at least 10 railroad workers inside at any hour of the day or night. The place has a narrow doorway, but no door across it; a canvas flap can be fastened in place to keep out bad weather or prying eyes. ✖