

WESTERN

HERO™



By Matt Forbeck

WESTERN HEROTM

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To Mike Trudgeon, Steve Null and Steve Winter for some of the best *Boot Hill* games I ever played in.

To Will Niebling for getting me into this business.

To Bryan Winter, my partner, for putting other things on hold so I could work on this.

To my family, particularly my parents, for supporting me through all my «ahem» life experiences.

And to Ann—for everything.

Thanks.

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About the Type

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

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

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

About the Illustrations

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

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



INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Suddenly, Clint spoke.

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

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

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

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

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

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

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

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

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

Welcome to *Western Hero*! This book brings to you a wealth of information, everything you need to know to be able to run or play in a Western roleplaying game using the **HERO System** rules.

Shotguns and six-shooters, cowboys and Indians, outlaws and lawmen, devilishly clever plots and bar brawls, fiendish antagonists and romantic interests—this book has them all.

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

WHAT IS WESTERN HERO?

Western Hero is the latest in the series of Campaign Books designed for use with the *HERO System Rulesbook*. Unlike some of the other *HERO System* supplements, characters in this game are not allowed to have Powers. *Western Hero* is meant to be a wholly heroic—not superheroic—game.

Western Hero contains everything you need to know to be able to roleplay in the American West between 1865–1901. Bank robberies, rustlers, bandits, wronged citizens, budding romances, hopeless causes and the kind of justice that comes from the barrel of a gun—all that’s in here, and more!

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

To make it easier for you to start right away, *Western Hero* also contains tons of ready-to-use material, including guidelines to cover most every combat situation you might encounter, adventure plots, campaign ideas and two scenarios: an introductory adventure and a full-blown mini-series. With this book and the *HERO System Rulesbook*, you can travel back in time and explore the American West just before the closing of the frontier. So, don’t be shy. Jump in head first and

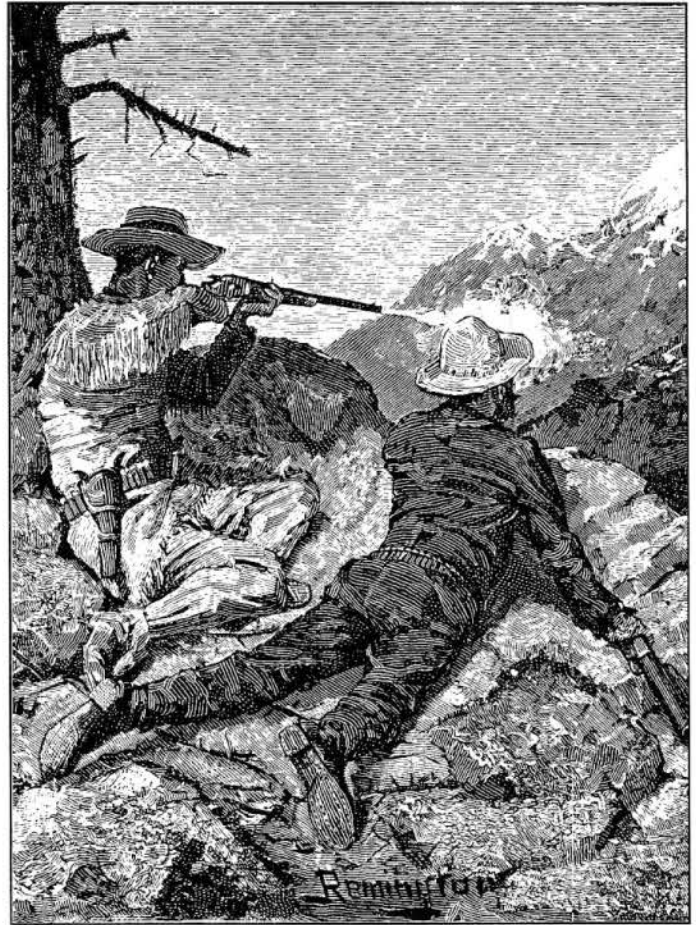
BE A WESTERN HERO!

HOW TO USE THIS BOOK

Western Hero can be used to play Western adventures, or as source material for adventures and scenarios other than the archetypical Western. You could, for example, play an adventure set in the eastern United States during the Civil War. And since all parts of the *HERO System* are compatible, *Western Hero* can function as a sourcebook for other *HERO System* games. For instance, there have been several comic book cowboys that could be simulated with the rules in this book and placed into a *Champions* campaign.

IF YOU’VE NEVER PLAYED A HERO SYSTEM GAME BEFORE

If you’ve never played any games using the *HERO System* (like *Champions* or *Fantasy Hero*), then this book is not the place to start reading. As explained above, *Western Hero* explains



how to use the *HERO System* rules in a Western setting, but for the most part it doesn’t actually contain those rules! If it did, this book would be over 350 pages long!

So before going any further, grab a copy of the *HERO System Rulesbook* and read it over. If you like, you can use the hardcover *Champions* book instead, as it contains the *HERO System* rules as well as the superhero roleplaying Campaign Book.

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

IF YOU’VE PLAYED A HERO SYSTEM GAME BEFORE

If you’ve already played a *HERO System* game (like *Champions*, *Fantasy Hero* or *Ninja Hero*), then you already know how the *HERO System* works. *Western Hero* just shows you how to use those rules to play a Western game.

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

Players may or may not want to read the entire *Sourcebook*. If the GM intends to use the scenarios or sample campaign, then he should tell the players beforehand not to read those chapters, as this would spoil the games. GMs, obviously, should read the entire *Sourcebook*.

Whether you're familiar with the *HERO System* or not, *Western Hero* has been set up to make it easy for you to start up a Western campaign. This book has extensive guidelines for constructing your own characters and a number of different types of campaigns, but we've also included a ready-to-use campaign city, complete with characters and scenarios.

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

WHAT'S INSIDE

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

THE CAMPAIGN BOOK

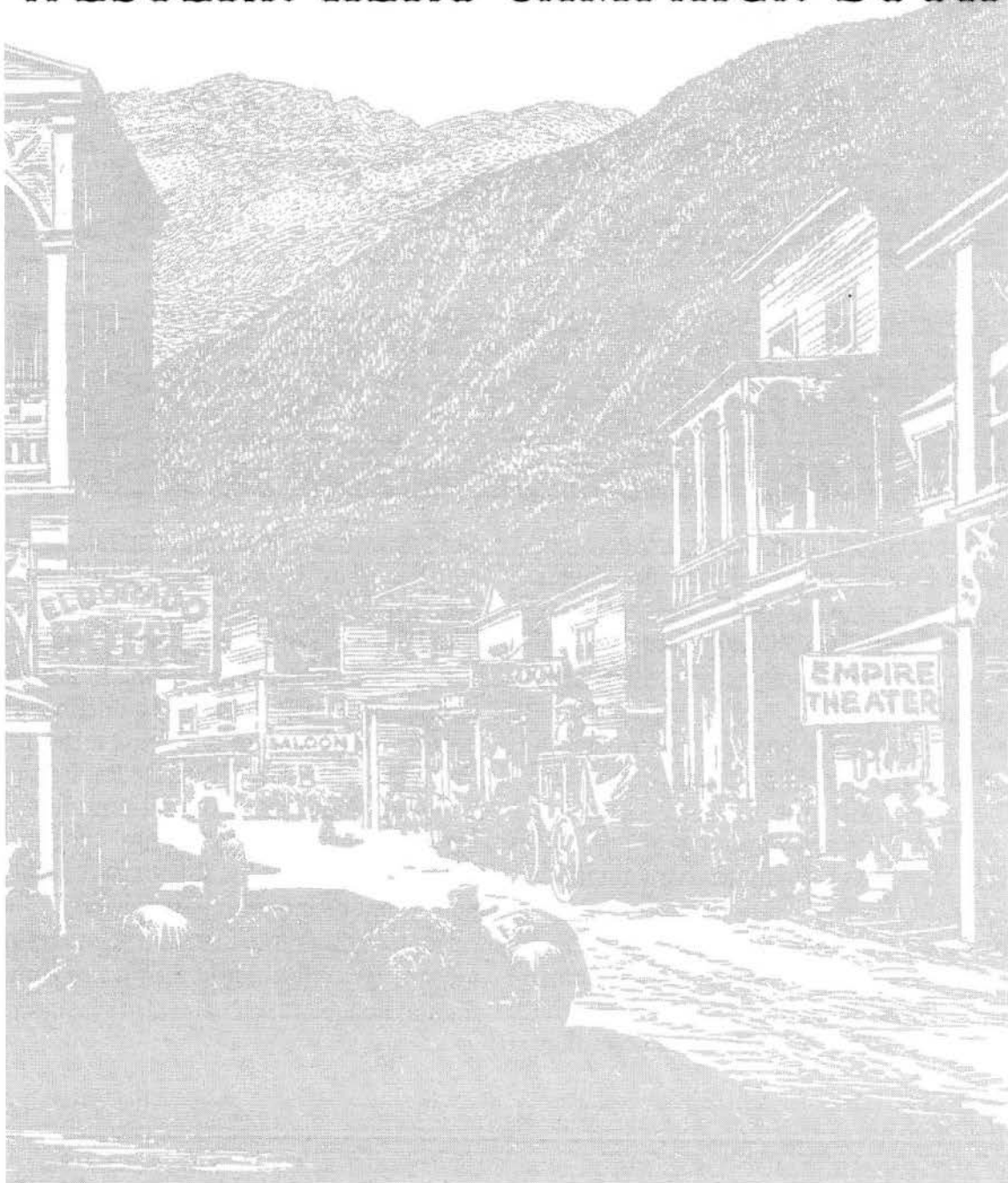
This section explains how to use the *HERO System* for Western roleplaying. The first chapter, *Character Creation*, explains how to build and play Western characters. The second chapter, *Combat*, tells the GM how he can simulate the blazing gunfights and bareknuckled brawls of Western combat. The *Gamemastering* chapter describes how a GM can create and run interesting Western scenarios and a full campaign.

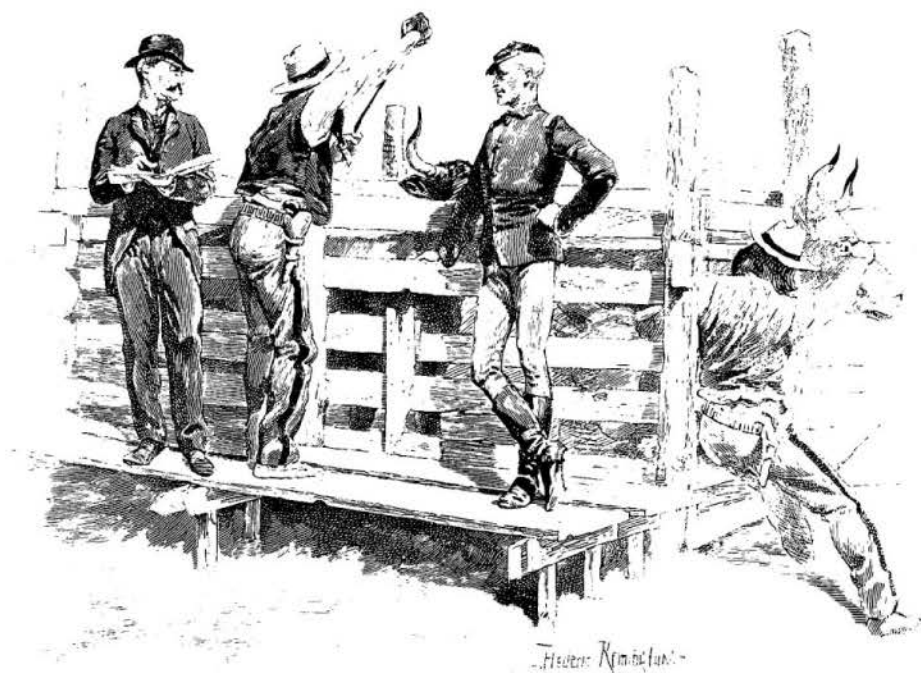
THE SOURCEBOOK

This section contains a tremendous amount of ready-to-use material intended to help a *Western Hero* Game Master run his campaign. The *History* chapter gives you a description of Western life. The *Bestiary* chapter has short write-ups for 10 creatures that you could encounter in a Western campaign. The *Characters* chapter has complete write-up of over 40 historical Western characters and 7 typical characters. These characters can either be used by the players as PCs or by the GM as NPCs.

Next comes the GM's Section. The *Deadwood* chapter contains an introductory scenario complete with a full campaign setting—the town of Deadwood, South Dakota—and a full-length adventure which can be run as a self-contained game or as the basis of a continuing campaign. The *Scenarios* chapter presents several ready-to-use scenarios. The *Miniatures* chapter includes a full set of rules for using miniatures with *Western Hero* to convert it into a fully three-dimensional roleplaying game. And, the *Bibliography* lists dozens of sources of inspiration for great *Western Hero* roleplaying scenarios.

WESTERN HERO CAMPAIGN BOOK





CHARACTER CREATION

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

This section provides a few techniques for coming up with a suitable *Western Hero* character conception, and, combined with the Character Creation section of the *HERO System Rulesbook* (p. 8), this should make the process of building a character fairly simple.

Before anyone creates a character, the Game Master must decide what type of campaign he intends to run. It's up to the GM to decide how many points the characters start with, how many Disadvantages they

can take, what kind of Skills or Talents are available, etc. For more information on this, see the *Game-mastering* chapter.

Unless the GM says otherwise, assume that the character is going to be playing in a heroic Western Campaign. Simply follow the guidelines in the *HERO System Rulesbook* for designing a Hero. This means that a player has 75 Character Points with which to build his character, plus a maximum of 75 points of Disadvantages. Characters are allowed to pay for Characteristics, Skills, Talents and Perks with these points, but cannot purchase Powers.

Read over this entire section before trying to design a character. While doing this, try to come up with a mental image of the character to be designed.

CHARACTER CONCEPTION

The easiest way to build a character is to figure out exactly what it is about the character that makes him interesting. This character conception can come any of a number of sources, or from several at once.

Start by thinking about what the character can do. Is he the fastest draw in the West (or at least a reasonable contender)?

Or start by defining the character's motivation. Is he looking to establish law and order, for instance, or is he simply out for revenge?

Or recreate a legendary character from literature or film, like Jesse James, Butch Cassidy or the Sundance Kid.

Or maybe model him after the player as he might have been if he'd been born in the nineteenth century. All of these ideas and more are perfectly valid bases upon which a character can be developed.

The following section explains many of these techniques in greater detail. If these suggestions don't help, the player should ask the GM for ideas, since he might be able to point out a certain type of character needed by the group or one that fits particularly well into his plans for the campaign. The player should probably talk to the GM anyway, since he'll be able to tell him what kind of a campaign he has in mind, and this may influence the player's decisions about how to go about designing the character.

CHARACTERS BASED ON MOTIVATIONS

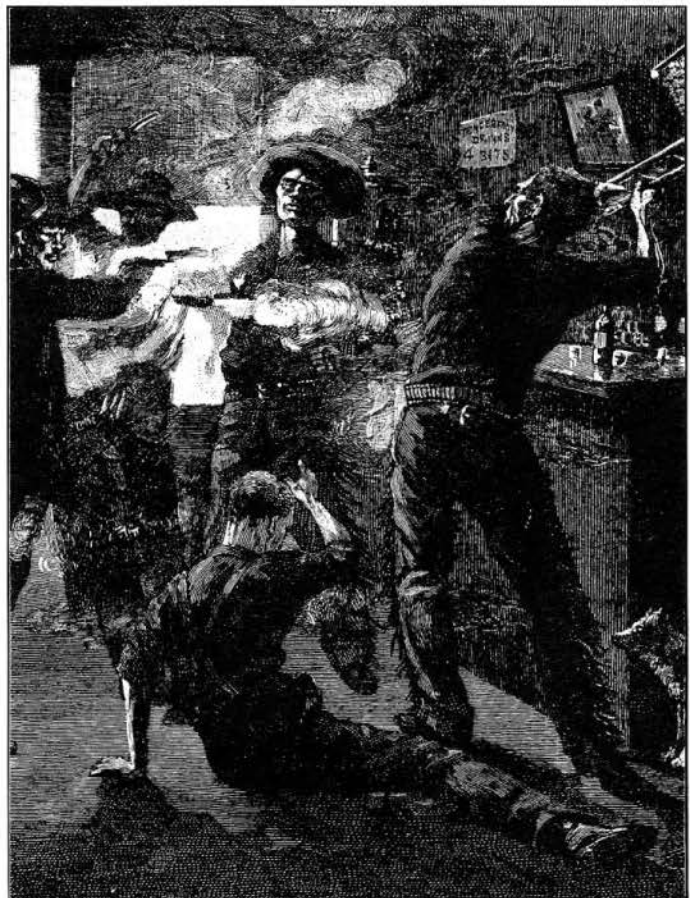
These kind of characters are built around a certain motivation, i.e., the player is primarily concerned with what drives the character to do the things he does. The motivation can be general, like "I aim to bring Law and Order to this town and make it safe for decent people to raise a family in," or more specifically oriented, like "Logan Walker killed my father, and I'm going to do him in if it's the last thing I ever do."

The character's motivations explain why he's an "adventurer"—why he finds himself in the kind of circumstances that call for careful thought, action and, occasionally, slinging lead. The motivation should be complex and realistic enough to be perpetually interesting. It's generally not much fun to play someone who always reacts a certain way. People are usually driven by several complicated factors in their lives, and characters should be similarly motivated.

Some common motivations for *Western Hero* characters are:

- **Loyalty:** This can include loyalty to the family (as in the case of the many gangs of brothers that roamed the West), loyalty to an individual (like the character's boss), loyalty to an organization (like the U.S. Army or an Indian tribe) or loyalty to a country or ideal. Such characters usually follow orders from whomever they've pledged loyalty to and do everything humanly possible to help that person or group.

- **Promoting a Code:** This code can be a code of conduct (like the Code of the West) or a religious belief (like pacifism). The character's cause in life is to convince others that his code is the correct one to follow. These characters usually lead by example and stick to their beliefs even if it endangers their life to do so.
- **Love:** This is somewhat akin to loyalty, except that the character doesn't take orders from the person or thing that he loves, but simply supports it to the best of his ability. This can be a fairly limited motivation, but allows for great roleplaying, especially when the character must act against that which he loves. A sheriff loyal to his constituents, for example, might be ordered to hunt down and bring in his best friend.
- **Glory:** The character wants to become famous and powerful. This can range from a desire to be reputed as the bravest bandit in the territory to an driving need to be the most powerful cattleman in all of Texas. Such a character is constantly attempting to acquire more power and notoriety, often in less than scrupulous ways.



- **Money:** This is like glory, but instead of becoming powerful, the character simply wants to become rich. He's always looking for a way to make a buck. Although there is some overlap between glory hunting and the desire for cold, hard cash, a character motivated by money is in it for more for the luxuries the funds bring him than the power it could give him over others.

This can be easily combined with other motivations. For example, a character may have to make enough money before a certain date to save his mother's ranch from foreclosure.

- **Revenge:** "Logan Walker, you killed my brother, and now you're gonna die." Revenge is a good motivation in Westerns, but it tends to result in the character becoming embroiled in a possibly endless circle of vengeance. In the situation above, for instance, if the speaker manages to kill Logan, Logan's brother Clint will inevitably hunt the man down and try to kill him. The circle of revenge can even expand to include others, and soon things can explode into a full-scale feud.
- **The Search:** The character seeks something and will spend all his time trying to find it. The object of the quest can range from a gold mine to a missing family member. The character may never accomplish his quest, and in fact, his goal might not even exist. Many early Spanish explorers spent years wandering around the American southwest searching for the Seven Cities of Gold.
- **Survival:** For one reason or another, the character is being hunted by a person or a group of people who wish to do him harm. The character just wants to keep as much distance between himself and his pursuers as possible. This can be an interesting motivation, particularly if the other player characters are unaware of the character's past.
- **The "Accidental Hero:"** This is a sort of non-motivation motivation, but is quite common in fiction. These poor sods stuck by fate with a band hand to play. Examples of this sort of character include the man on the run for the crime he didn't commit, the displaced foreigner in a completely alien culture (i.e., an oriental, Native American or eastern European thrust into white Western society) or the farmer forced to become a gunslinger because that's the only thing he was good at.

Handling Motivations: In game terms, most motivations can be handled as Psychological Limitations of varying strengths. The GM decides how common the situation is (i.e. how often it will occur in the game), and the player then decides how strongly the motivation affects his character.

Example: *After watching the film Jesse James starring Tyrone Power and Henry Fonda, a player decides he wants to play a young gunman out for revenge against the railroad company that tried to run his mother off of the family farm. The GM decides that in his campaign, encounters with railroad people and property are fairly common. The player must now decide how intense the motivation is.*

If the intensity is moderate, then the gunman probably wouldn't make a point of harassing the railroad unless he coincidentally stumbled across a promising situation. This would be worth 10 points.

If the intensity is strong, then the character would go out looking to cause the railroad problems, and if the opportunity were to present itself, he'd only ignore it after a long argument with himself (i.e., an EGO Roll). This is worth 15 points.

If the intensity is total, then the character would dedicate his entire life to hunting down railroad men and resources and causing them nothing but trouble. This is worth 20 points.

Obviously, the stronger the character's motivation, the greater the effect it'll have upon the campaign. The total intensity described above, for instance, could easily make the character's motivation the center of the entire game.

Of course, there is more to a character than simply his primary motivation. An outlaw could also be afraid of heights, for instance, or he might have developed an irrational hatred of bankers. However, the primary motivation gives the character a focus.

Building a character by concentrating on his motivation means starting with his Disadvantages and then building the rest of the character around them. If the player would rather start with the character's Characteristics or other abilities, he should try the method listed directly below.

CHARACTERS BASED ON ABILITIES

This type of character is based primarily around what he can do. First, decide what the character is able to do. Then buy his abilities through Skills, Talents and Characteristics.

Of course, the character doesn't have to be completely defined by what he does best. A gunslinger could have many abilities besides being fast on the draw and a crack shot with his .45s, but he should, at the very least, have the Fast Draw Talent and some Skill with hand guns. Maybe he's a passable guitarist as well, and actually makes his living as a musician, despite his lethal talents.

For a number of detailed examples of *Western Hero* characters, see the Characters section later in this book. These characters are game representations of actual historical characters, and they should give players a good idea of the kinds of heroic and not-so-heroic people that populated the old West.

Regardless of how the player determines his character's abilities, these abilities are no substitute for the character's personality. No matter what the character is capable of, give him some recognizable personality traits. These could be connected to his abilities. For example, what or who drove the gunslinger to develop his ability with hand guns? For more about this, see *Characters Based On Motivations*, above.

CHARACTERS BASED ON FICTION AND LEGEND

It's obviously possible to base a character upon a fictional or legendary person. These characters usually have an easily recognizable personality and set of abilities. It's fairly straightforward to design such a character, as it involves little more than translating the original person into game statistics.

There are a few things that should be kept in mind when attempting this. First, most historical Westerners are at about the same power level as the player characters in a *Western Hero* game. This is because, in fact, very few people were actually phenomenally fast on the draw or incredibly accurate shots. They generally got by on sheer cleverness and bravado instead. Because of this, compared to other types of games, it's relatively easy to build a character capable of at least rubbing shoulders with the lesser legends on his first outing.

Second, even when the PC is based on a fictional or legendary person, remember he's not actually that character—he's an individual in the GM's campaign. This means that if the GM decides that a player's version of Wild Bill Hickok has a younger brother named Harvey, that's the way things have to be. Most of the fun of roleplaying games comes from creating original stories, so players shouldn't fuss too much if the GM wants them to change a couple of things about their character's history. He's probably got a good reason for it, and if the players just sit back and go with it, chances are they'll find the change was worth it.

Finally, it's usually a smart idea for the player to use a different name for his character than the original. Especially if the GM decides that the character isn't the real character, who coincidentally exists in the campaign world and doesn't particularly take to some pilgrim using his name.

CHARACTERS BASED ON THE PLAYER

Finally, the player could base your character on himself. This can be done in either of two ways. In the first, the character is someone from the modern day who has somehow been transplanted to a Western setting, as was done in the films *Timerider* and *Back to the Future III*. This kind of character has access to all of the information the player might have, like where and when certain historical events occurred, but conversely might not know things normal characters would, like how to ride a horse or fire a gun.

Since such characters can completely alter the tone of the campaign, before a player designs one he should get special permission from his GM. Who knows? He might want everyone to play themselves!

The second way to base a character on a player is to imagine that the player was born sometime in the nineteenth century and to extrapolate his life from there. This still allows the player to react to game situations as he really would (or as he likes to think he would), but it doesn't stretch the sense of reality of the setting as severely as characters transported from the future.

Example: *Bill King wants to play himself in a Western Hero campaign, and so decides to design a character who is based upon himself, yet who grew up in the 1800s. Bill King (the character) was born in 1849 and raised in Strynraer, Scotland. He moved to the States when he was sixteen to find his fame and fortune. After the Civil War, Bill decided to move to New Mexico with a small grubstake to try his hand at ranching.*

Bill (the player) gives his character the Skills he would have learned while growing up, and then, as a joke, he gives his character some Disadvantages by exaggerating his own "Disadvantages."

Bill King the character is a merry, loquacious Scotsman with a thick accent that confuses most North Americans, particularly Mexicans with only a bit of broken American English. He's obsessed with the Egyptian gods and god-

esses, whom he believes may have migrated from their Egyptian desert to that of the American southwest after their fall from power. He's particularly concerned with the god Horus, to whom it's said he bears a striking resemblance.

One of the most difficult (and yet entertaining) aspects of this is deciding on the Advantages and Disadvantages that a player has so that he can become a HERO character. One interesting way is to have the other players make up the character. A person's friends often have a more clear concept of him than he does. This is sometimes uncomfortable, but if taken in the right attitude, it can be very realistic. Perhaps that degree of accuracy is not important, however. If that is the case, then how closely the character fits the player is unimportant.

Even more so than for characters based on legendary or fictional persons, if a player is playing a character based upon himself, he must always keep in mind that *Western Hero* is only a game. The character will likely be placed in a number of horrible or dangerous situations, and he could even die. This should not be taken personally or be a cause for bickering with the GM. A player must always maintain the distinction between himself and his character, even when the character is modeled upon himself.

PUTTING IT ALL TOGETHER

Regardless of where the player starts, he should work to flesh out the character and make him seem real as possible. All of the above sections can be of some help in doing this, regardless which approach the player decides to use. Even vengeance-hungry gunslingers need a history and personality. And any character can borrow some traits from the player, legends and fiction. Players should read all of the above sections before complete their characters.

The GM can play an important role in designing a character. If the campaign demands that certain roles be filled, the players might find it prudent to design characters that fit into these roles. If, for example, the GM decides that he wants the plot of the game to revolve around a group of people working as surveyors for a railroad company, the players should design characters that would fit into that kind of a situation.

Similarly, before the players start work on their characters, the GM should describe the campaign's premise, since this will strongly influence what types of character would become involved in the plot. For example, if the GM wants the campaign to be centered around searching for an escaped desperado, then each of the characters should have a reason for wanting to find him.

In addition to the more obviously useful abilities, the player should give the character appropriate background Skills. Relevant Professional Knowledge Skills help flesh a character out and make him seem real. A gunslinger might be fond of quoting the Bible if he'd been a reverend once upon a time, and an ex-soldier would likely have picked up a bit about military procedure and history along the way. Be creative. After all, KS: Railroad Timetables might come in handy at the strangest times.



PACKAGE DEALS

To create a character, a player can either start entirely from scratch and purchase his character's Skills and abilities one by one, or he can build him around one of the following package deals which represent a few of the most common types of professions found in Western legend and entertainment.

These package deals are intended to simplify character design, but don't allow them to stifle creative ideas. If a player feels a certain package deal is too restrictive or not exactly what he's looking for, he shouldn't use it. Just because he didn't buy the Lawman Package Deal, it doesn't mean his character can't be a Sheriff.

Obviously, the list below only begins to cover the numerous types of characters that can be played in *Western Hero*. GMs who want to expand the list should feel free to do so. Players should remember to check with their GM before going ahead and using any package deal.

BOUNTY HUNTER	
Skills	Cost
FAM w/Small Arms	2
FAM w/Common Melee Weapons	2
Criminology	3
Riding	3
Stealth	3
Tracking	3
KS: Wanted Criminals, 11-	2
Disadvantages	
Package Bonus	3
Watched by authorities (More powerful, frequently, extensive NCI, only watching, limited area), 11-	-10
Watched by criminals (As powerful, frequently, only watching)	5
Package Cost	0

Bounty Hunters walked a fine line between breaking the law and upholding it. They hunted criminals for a living, collecting the bounties placed on their heads, yet their methods were often illegal, violent, and dangerous for innocent bystanders. They were most often loners, hated by both the law and the criminals they hunted. They also rarely stayed in one place for long.

A bounty hunter's appearance could range from a low down weasel to a fancy-pants city slicker. They could also be men or women.

COWBOY	
Skills	Cost
FAM w/Lariat	1
FAM w/Small Arms	2
FAM w/Common Melee Weapons	2
Riding	3
AK: Area of Operation 11-	2
KS: Local ranchers, 11-	2
Disadvantages	
Package Bonus	-2
Watched by employer (More powerful, frequently, extensive NCI, only watching, limited area), 11-	-10
Package Cost	0

Cowboys were cattle herders who work the ranches of the American West. They were employed by a rancher who runs the entire business; they were supervised by a foreman who sees to the day to day operation of the ranch. The greater part of a cowboy's duties was to tend to the ranch's herd of cattle while they grazed in the fields, although he may have found himself occasionally helping out around the ranchhouse as well.

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

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

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

For descriptions of typical cowboys, see Billy Claibourne and the Clantons and McLaurys in the *Characters* section.

GAMBLER	
Skills	Cost
FAM w/Small Arms	2
FAM w/Riding	1
FAM w/Streetwise	1
Gambling	3
Sleight of Hand	3
KS: Games	2
Disadvantages	
Package Bonus	-2
Watched by Local Authorities (More powerful, frequently, extensive NCI, only watching, limited area), 11-	-10
Package Cost	
	0

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

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

For examples of some typical gamblers, see the descriptions of Wild Bill Hickok and Poker Alice Tubbs in the *Characters* section.

LAWMAN	
Skills	Cost
FAM w/Small Arms	2
FAM w/Common Melee Weapons	2
Criminology	3
Riding	3
KS: Wanted Criminals, 11-	2
KS: Criminal Law, 11-	2
AK: Jurisdiction, 11-	2
Perk: Local Police Powers	2
Disadvantages	
Package Bonus	-3
Distinctive Features (Badge)	-5
Watched by superiors (More powerful, frequently, extensive NCI, only watching, limited area), 11-	-10
Package Cost	
	0

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

People who were lawmen in one territory were often wanted for thievery or murder in another. This goes along with what was



actually the law of the West: might makes right. Some lawmen even made a tidy sum on the side by running a protection racket in the town that they were supposed to be protecting.

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

For examples of both these kinds of men, see the descriptions of Seth Bullock and Wyatt Earp in the *Characters* section.

MOUNTAIN MAN	
Skills	Cost
FAM w/Small Arms	2
FAM w/Animal Traps	2
Animal Handler	3
Riding	3
Survival	3
Tracking	3
AK: Mountains, 11-	2
Disadvantages	
Package Bonus	-3
Distinctive Features (Mountain Man)	-10
Psych Limitation: Ignorant of Social Graces	-5
Package Cost	0



Mountain men were trappers, hunters and woodsmen who lived (usually alone) in the Rocky Mountains—including the Black Hills of South Dakota. They also served as scouts and guides for the army or for settlers travelling through the mountains. Generally speaking, they were on better terms with the Native Americans in their area than other white men, although this was not always the case.

The stereotypical mountain man was large, muscular, and hairy. He wore clothes made from the hides of trapped animals, and was very gruff in his manner.

NATIVE AMERICAN BRAVE	
Skills	Cost
FAM w/Small Arms	2
FAM w/Common Missile Weapons	2
FAM w/Common Melee Weapons	2
FAM w/Lances	1
+1 w/Ranged Combat	5
Riding	3
Stealth	3
Survival	3
Tracking	3
AK: Hunting Lands, 11-	2
KS: Indian Legends, 11-	2
Disadvantages	
Package Bonus	-3
Distinctive Features (Native American)	-15
Monitored by Indian Agency (More powerful, frequently, extensive NCI, only watching, limited area), 11-	-10
Package Cost	0

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

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

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

It should be noted that originally "counting coup" entailed only touching a foe in combat with a coup stick rather than attacking him with a weapon. This was to show bravery, in that a warrior could get so close to his foe without a weapon and live. It wasn't until the Indian wars and the white man's influence that it became so bloody.

OUTLAW	
Skills	Cost
FAM w/Small Arms	2
FAM w/Common Melee Weapons	2
Riding	3
Streetwise	3
KS: Local Hideouts, 11-	2
KS: Wanted Criminals, 11-	2
PS: Type of Crime, 11-	2
Perk: Contact, 11-	2
Disadvantages	
Package Bonus	-3
Hunted by Local Authorities, (More powerful, occasionally, extensive NCI, desire to harshly punish, limited area) 8-	-15
Package Cost	
	0

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

The West was filled with these people: bank robbers, assassins, horse thieves, rustlers, burglars, bandits. And in their lawless environment, they thrived.

Some outlaws worked from noble motives; others, for revenge; still others, for nothing more than simple greed. Still, they all had one thing in common: they were hunted by whatever law they'd left behind.

PRIVATE DETECTIVE	
Skills	Cost
FAM w/Small Arms	2
FAM w/Common Melee Weapons	2
FAM w/Persuasion	1
FAM w/Riding	1
Conversation	3
Shadowing	3
KS: Wanted Criminals, 11-	2
KS: Criminal Law, 11-	2
Perk: Private Investigator License	2
Disadvantages	
Package Bonus	-3
Distinctive Features (Private Detective)	-5
Monitored by employer (More powerful, frequently, extensive NCI, only watching, limited area), 11-	-10
Package Cost	
	0

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

The most famous of these men were those employed by Allan Pinkerton: the Pinkerton Detectives. See the part on *The Law* in the *Characters* section for more about them.



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

PROSPECTOR	
Skills	Cost
FAM w/Riding	1
FAM w/Pack Animals	1
FAM w/Demolitions	1
Survival	3
Trading	3
PS: Prospecting, 11-	2
KS: Mineral Values, 11-	2
AK: Area around site	2
Disadvantages	
Package Bonus	3
Psych Limitation: Gold Fever	10
Hunted by Criminals (More powerful, limited area, occasionally, wishes to jump claim)	5
Package Cost	
	0

Prospectors were men and women who devote their lives to obtaining that one "lucky strike"—the "mother lode" and finding gold, silver or other precious metal (but gold was the most

common). Prospectors struck gold in the Black Hills of South Dakota, as well as in California, Colorado and the Yukon.

The stereotypical prospector was the old man with the pack mule panning for gold in the mountain streams. Prospectors can also be the members of entire families, however, all dedicated to striking it rich. Mining for metal, using everything from picks to dynamite, was also a common method of obtaining the ore.

The lust for easily obtained riches became known as gold fever, and it could easily make even a stable man irrational after long years of searching. This irrationality often made them even easier targets for claim jumpers, who would wait until others struck gold and then kill them or run them off of the site.

U.S. CAVALRY SOLDIER	
Skills	Cost
FAM w/ Small Arms	2
FAM w/ Common Melee Weapons	2
Riding	3
Survival	3
Tactics	3
PS: U.S. Military	2
KS: U.S. Military	2
AK: Assigned Area	2
Perk: Contact I3-	4
Disadvantages	
Package Bonus	-3
Distinctive Features (Uniform)	-5
Always Obeys Orders of Superiors	-15
Package Cost	0

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

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

See the description of Lieutenant Colonel George Armstrong Custer in the *Characters* section for an example of military ambition gone wrong.





CHARACTER ABILITIES

Once a player has a good idea about what he wants his character to be like, he needs to actually sit down and construct him on a point-by-point basis. Read the following sections. They should give the player an idea of what abilities and Characteristics are most appropriate for his character.

CHARACTERISTICS

Characteristics function identically for all different genres, so the guidelines presented in the *HERO System Rulesbook* apply to *Western Hero* as well. Since *Western Hero* is a heroic game, don't forget to use the Characteristic Maxima.

STRENGTH

Physical strength is important in Westerns, probably more so than it is today. Many folks were forced to eke a living out of the land, and the lack of powered machinery forced most people to stay in decent physical condition, although this was obviously not true for all.

DEXTERITY

DEX is the most important Characteristic in *Western Hero*, as there tend to be two types of gunslingers: the quick and the dead. DEX is the basis for a character's Combat Value and many Skills, and greatly affects his chance of beating an opponent to a draw.

CONSTITUTION

Since END and STUN are both based on CON, this Characteristic is useful for characters who will be doing a lot of fighting. A high CON is essential if the player plans on getting the character into many brawls, since CON determines if and when the character is stunned.

BODY

Many players make the error of ignoring BODY in favor of boosting other Characteristics. In *Western Hero*, this can easily become a fatal error as most of the weapons used in this game do killing damage. Not only does BODY figure into the character's STUN, it determines his point of death. Remember, no matter how fast the character is, eventually a bullet will catch up with him, and if he's short on BODY, he'll die.

INTELLIGENCE

Sure, most cowboys may seem thick as a block of wood—smarts aren't exactly a requirement for the job—but this is a Characteristic that shouldn't be ignored. A good INT score is essential for any character who plans to take INT-based Skills like Deduction or Tracking. It also figures into a character's Perception Roll, a vital statistic for gunfighters afraid of being bushwhacked.

EGO

The value of this Characteristic depends a lot upon the campaign. Some GMs use EGO Rolls to reflect a character's courage and strength of will, while others seldom force its use. Players should talk to their GM about this.

PRESENCE

Most heroes are people who command the respect of lesser folk, so a high PRE is common among Western heroes. A high PRE can allow a character to face down an opponent without ever drawing a gun. This ability can dramatically extend the life expectancy of less proficient gunmen.

COMELINESS

Face it, many Cowboys had a face that could stop a charging bull dead in its tracks. Remember though, a character won't spend all of his time in showdowns and gun duels. Comeliness is fairly worthless in a combat situation, but it can come in handy if the character wants to woo a young lady or run for political office.

PHYSICAL DEFENSE

This is basically how tough a character is, and in the West, toughness meant a lot. A high PD prevented many a cowpoke from heading off to that final roundup in the sky. This Characteristic allows a person to take two or three punches and still ride off into the sunset at the end of the day.

ENERGY DEFENSE

In *Western Hero*, this Characteristic is fairly unimportant, unless the character plans on standing under trees during thunderstorms or jumping into blazing buildings on a regular basis. The only time a character might regularly need a high ED is if he's playing in a cross-genre game that involves energy attacks. In the 1800s, energy attacks, for the most part, didn't exist.

SPEED

A high SPD is valuable in and of itself as it determines how many times a character can act in a Turn. Gunfights are generally quick affairs, and being able to act first and often means a lot.

RECOVERY

This Characteristic is important for those PCs who have a predilection for fistfights. Even if the player is not worried about END, a high REC is good to have as it determines how quickly his character heals after his latest combat. Most combat-oriented characters will eventually buy more REC over the course of a campaign.

ENDURANCE

Many characters, especially those with a high CON, can get by on their base END. However, if the character's likely to spend more END than his REC can keep up with, increasing his END may be a good idea. In particular, a character who likes to think with his fists should have a higher END.

STUN

As with BODY, many players ignore STUN. Don't. The fastest gun in the West is still extremely vulnerable if he can be knocked out with single blow. No matter how quick or tough a character happens to be, he'll eventually take damage. A tough guy with a low STUN is a good example of a glass jaw—one good punch is all it takes to knock him out.

CHARACTERISTIC RANGES

This section explains what Characteristic numbers mean and how they compare to each other.

Deficient (1–4): A Primary Characteristic below 5 means that the character is somehow disabled or handicapped. This isn't normally appropriate for a hero, although having one Characteristic in this range can provide a "hook" to define and describe the character. For instance, a cowboy with a 3 INT is dumber than his horse, and a bandit with a 2 COM sends barmaids screaming for the sheriff.

Poor (5–7): Characteristics in this range are below average. Though most heroes have above-average Characteristics, they could have one or two in this range. Though Characteristics in this range are below average, they are not unplayable. In fact, low Characteristics can be just as useful in defining a character as high ones. For instance, an old gunfighter could have a phenomenally high DEX but an abysmal END and STR.

Average (8–12): Primary Characteristics for most people between adolescence and middle age average around 8. An active, healthy person between about 16 and 32 years of age has Primary Characteristics of 10, which coincidentally is the Base Value for the Characteristics of PCs.

Notable (13–15): People look twice when abilities in this range are displayed. Remember that a character with STR 15 can lift twice as much as STR 10, and a character with a 13 Dexterity is unusually quick. Heroes, being exceptional individuals, often have several Characteristics in this range.

Remarkable (16–20): Characters with Characteristics in this range are rare (one in a thousand). Most PCs have one or more Characteristics in this range, normally those most important to the character's profession. This is also the limit of normal human abilities.



Most *HERO System* Skills can be used in *Western Hero*. Some Skills aren't available because of the lack of certain technologies in the latter half of the nineteenth century. Other Skills can be purchased, but their description has been altered by the circumstances of the Western setting.

This section lists all the *HERO System* Skills, noting which are appropriate to *Western Hero*, which are not and any other changes that should be made.

The GM should feel free to alter this list according to the demands of his campaign or to make exceptions when he must. For example, if a 20th-century computer scientist was somehow transported to Cripple Creek, Colorado, 1869, she'd still have Computer Programming Skill. She might not have a chance to use it, but you never know. As always, imagination is the best guide, and the GM is the final arbiter on all rules interpretations.

EVERYMAN SKILLS

As mentioned in the *HERO System Rulesbook* (p. 19), all characters start off with what are called Everyman Skills. These are Skills that most everybody finds they have to pick up in order to get through their daily lives. Because of this, they don't cost characters a thing—they're free!

In *Western Hero*, all characters have Familiarity (an 8– roll) with the Skills listed below. Players can purchase and improve upon these Skills, just like any other Skills, but they must still pay the full cost to do so. The Everyman familiarity doesn't affect the Skill's cost.

WESTERN EVERYMAN SKILLS

Climbing
 Concealment
 Conversation
 Deduction
 Shadowing
 Stealth
 Transport Familiarity (Horses)
 4 points with native language
 Note that literacy is not standard
 AK (Area Knowledge): Home Country
 1 point with a Professional Skill (8–)

WESTERN HERO SKILL LIST

Unless for some reason of his own the GM decides otherwise, the list below describes which Skills are available to characters and how common these Skills are. The section below goes into greater depth about how each Skill fits into the Western genre.

Skill	Availability
Acrobatics	Uncommon
Acting*	Common
Animal Handler*	Common
Breakfall	Common
Bribery	Common
Bugging (Eavesdropping)*	Uncommon
Bureaucratics	Uncommon
Climbing	Common
Combat Driving*	Common
Combat Piloting*	Not Available
Combat Skill Levels	Common
Computer Programming*	Not Available
Concealment	Common
Contortionist	Uncommon
Conversation	Common
Criminology*	Uncommon
Cryptography*	Uncommon

Skill	Availability
Deduction	Common
Demolitions	Uncommon
Disguise	Common
Electronics*	Uncommon
Familiarity	Common
Forensic Medicine (Embalming)*	Uncommon
Forgery	Uncommon
Gambling	Common
High Society	Common
Interrogation	Common
Inventor	Uncommon
Knowledge Skills*	Common
Languages*	Common
Lipreading	Common
Lockpicking	Common
Martial Arts*	Uncommon
Mechanics	Uncommon
Mimicry	Common
Navigation	Common
Oratory	Common
Paramedic*	Common
Persuasion	Common
Professional Skills*	Common
Range Skill Levels	Common
Riding*	Common
Science*	Uncommon
Security Systems*	Uncommon
Seduction	Common
Shadowing	Common
Sleight of Hand	Common
Skill Levels	Common
Stealth	Common
Streetwise	Common
Survival (Hunting)	Common
Systems Operation*	Uncommon
Tactics	Common
Tracking	Common
Trading	Common
Transport Familiarity*	Common
Ventriloquism	Uncommon
Weapon Familiarity	Common
Weaponsmith	Common

* See explanation in the text

ACTING

A character with this Skill can convincingly act as if he's more injured than he actually is. This often makes an opponent overconfident, allowing the character to escape or deliver a surprise attack. Sure, it's an old gag, but it still works.

Feigning injury should be handled as a Skill vs. Skill roll against the attacker's PER. The GM decides how much OCV bonus to give the character based on how clever the ploy is and how gullible the target is. If the ploy is not really all that clever or the target knows that the character does this all the time or the target makes his Perception Roll by more than the character makes his Acting Roll, then then the character gets no bonus.

In fact, the GM may give the attacker an OCV bonus! This reflects that the Acting character probably has to reduce his mobility, and hence his DCV, in order to try to make a fake injury look convincing.

ANIMAL HANDLER

Since animals are fairly common in the old West, the Skill Animal Handler is more common as well. Many people have at least a familiarity with the Skill, and almost every town has someone with the full Skill who is running a livery stable. Although it's not a prerequisite for being a cowboy or a sheepherder, this Skill is often handy to have if the character is making his living on a ranch or a farm. It also allows a character to teach his horse tricks, like how to come running at the sound of a low whistle.

BUGGING (EAVESDROPPING)

At the GM's option, this Skill can be interpreted as Eavesdropping. Characters who eavesdrop can make a Bugging Skill Roll to find spots in buildings (like from the rafters or through cracks between the slats of a shack or through keyholes) from or through which they can watch or listen to people without being seen. Stealth and Shadowing are complementary Skills for such activities.

COMBAT DRIVING

Most characters will take the Riding Skill instead of this one, since horses are the primary mode of transportation in *Western Hero*. Characters who use ships or other watercraft in combat should merely take the appropriate Transport Familiarity (and perhaps PS: Captain), since the ships and barges in Western campaigns do not move fast enough for Combat Driving to be effective.

Combat Driving applies to driving wagons or stagecoaches, which is good, since these contraptions provide only minimal protection to the driver. Since these vehicles are pulled by horses, a wagoner or coachman should also have Riding or Transport Familiarity for horses. A Riding Skill roll could be a Complementary roll to the Combat Driving roll.

COMPUTER PROGRAMMING

This Skill is inappropriate for *Western Hero*, as computers had yet to be invented. If a character was introduced to a setting with computers, he might be able to learn this Skill, but he shouldn't start with it unless he came from such a setting.

CRIMINOLOGY

In Westerns, Criminology is fairly primitive and involves little more than rounding up the suspects and comparing their stories with those of any witnesses. A character might actually be able to unravel the details of a crime by talking to witnesses, observing the body, examining the scene and the weapons, etc, but things like ballistics and fingerprinting were unknown at the time. Pinkerton detectives were probably better at this particular Skill than anyone else, as they had access to the information files and the political clout of their organization.

CRYPTOGRAPHY

Most codes used in the old West were relatively simple and rare, and codebreaking equipment was primitive or non-existent. A person with this Skill could if he wanted, decode a message written in Morse code if he didn't already have it as a Knowledge

Skill, but it would take him a while, and he still wouldn't be able to operate a telegraph unless he paid the cost for the Knowledge Skill.

ELECTRONICS

Telegraph lines crossed the country in 1861. The telephone and the electric light were presented to the public at the Centennial Exposition in Philadelphia, PA in 1876. The electronic age was just dawning in the era of *Western Hero*, so characters will probably find that they have little use for this Skill, but they can still purchase it if they like.

FORENSIC MEDICINE (EMBALMING)

In a Western setting, medical procedures and equipment are somewhat primitive compared to today's standards, but a qualified person could still make a good guess as to a person's cause of death and even perform a simple autopsy. This Skill can also be used to embalm a body and otherwise properly prepare it for burial. Most characters with this Skill are either morticians working for a funeral home or physicians.

KNOWLEDGE SKILLS

Knowledge Skills are the threads that tie together a character's list of Skills and can help explain where and how a character learned his Skills. For instance, a character with Type of Crime, Stealth, and Streetwise Skills might also purchase City Knowledge: San Francisco, the city where he picked up those Skills.

What follows are some sample Knowledge Skills for *Western Hero*.

Groups: Pure Prairie League, Ladies' Temperance Movement, a college or university, the U.S. Army, local, state or federal government, any of a number of religious organizations, nearly all of which are Christian in nature, Pinkerton Detectives, ethnic groups, etc.

People: Indian leaders, politicians, lawmen, bandits, crime lords, ranchers, locals, top people in a certain field, etc.

Places: Indian reservations, hideouts, caves, cities, rivers, states, territories, mountain ranges, deserts, any tract of open land, cities, etc.

Things: Indian legends, Indian culture, railroad timetables, laws, current events, horses, politics, local hideouts, routes to Mexico or Canada, type of crime, medicine, engineering principles, astronomy, biology, etc.

LANGUAGES

All characters start with a knowledge of their own language. For most characters this is English, although Native Americans obviously speak the tongue of their tribe instead, and Mexicans speak primarily Spanish. Note that literacy is not standard in the old West. Many people could not read or write a word.

On the other hand, it was not uncommon for a person to know another language if he lived in an area where more than one language was spoken. Many Texans had at least 1 point of Spanish, for example.

GMs who want to use a wide variety of languages can use the simple table for language fluency found in the *HERO System Rulesbook*, pg. 28.

MARTIAL ARTS

Although all of Martial Arts existed in other parts of the world at the time, most types were rarely seen in the wild West. The exceptions to this are Boxing and Dirty Infighting. A character

should only purchase a different type of Martial Arts if he can come up with a reason for having been able to learn it. (Example: The character is a Japanese immigrant.) For a thorough treatment of martial arts, see *Ninja Hero*.

PARAMEDIC

Despite the advances in medicine since 1865, the basic principles of first aid haven't altered much. For game purposes it's better (and simpler) to assume that this Skill works just as well in in the 1800s as it would in a modern-day campaign. After all, it's nice to have the characters survive.

PROFESSIONAL SKILL

A typical list of Western occupations includes Accountant, Actor, Banker, Barber, Bartender, Blacksmith, Bounty Hunter, Butcher, Carpenter, Clerk, Cook, Cooper (barrel and tubmaker), Cowboy, Dancer, Dentist, Deputy, Doctor, Engineer, Farmer, Gunsmith, Hired Gun, Housewife, Huckster, Jeweler, Judge, Leatherworker, Lumberjack, Marshal, Mason, Mill Worker, Miner, Nanny, Newspaper Man, Photographer, Piano Player, Pony Express Rider, Preacher, Rancher, Railroad Worker, Sailor, Saloon Girl, School Marm, Scout, Seamstress, Settler, Shepherd, Sheriff, Shopkeeper, Silversmith, Soldier, Stagecoach Driver, Surgeon, Tanner, Teamster, Telegraph Operator, Town Drunk, Tracker, Trapper, and Undertaker.

RIDING

As with Animal Handler, this Skill is common in *Western Hero*. However, not everyone has Riding—many people get by with just an appropriate Transport Familiarity. Riding Skill is especially good for cowboys, couriers or anyone else who spends a great deal of time riding or fighting from horseback.

SCIENCES

Due to technological limitations, certain Sciences are not available in *Western Hero*. Sciences that are available include Archaeology, Astronomy, Biology, Botany, Chemistry, Geology, Mathematics, Medicine, Metallurgy, Paleontology, Psychology, Sociology, Veterinary Medicine and Zoology. Most characters have little or no use for these Skills—gunslingers were never noted for their scientific achievements—but an innovative player may be able to find a use for many of them. Additionally, a character shouldn't purchase a Science unless he can rationalize why he's picked it up. Most bounty hunters didn't know the first thing about medicine, although there were doubtless times they wished they did.

SECURITY SYSTEMS

This Skill applies mostly to simple mechanical traps such as deadfalls and tripwires. Traps were fairly rare in the old West, as the favorite security method was to post guards.

SYSTEMS OPERATION

This Skill is not very common in *Western Hero*, as there are few machines complicated enough to warrant its use. Characters with this Skill understand Morse code and can operate a telegraph and (later) a telephone switchboard.

TRANSPORT FAMILIARITY

Since most transport is animal-based, most characters will have an Everyman Transport Familiarity for their favorite animal. Characters who want to be especially skilled should buy the Riding Skill. Additionally, anyone who wants to be able to drive any

type of vehicle should buy an appropriate Transport Familiarity. Examples include wagons, stage coaches, trains, sailboats, barges, horses, mules and bicycles.

WEAPONSMITH

Characters with this Skill should not be allowed to craft weapons that haven't yet been invented, e.g., a submachine gun or an automatic pistol. The GM can, if he wants, allow a character with Inventor and Weaponsmith to design new weapons, but this should be carefully monitored to preserve game balance.

SKILL ENHANCERS

All of the Skill Enhancers are allowed in *Western Hero*. Any character who has purchased a large number of Background Skills should consider buying the appropriate Skill Enhancer.

JACK OF ALL TRADES

Many characters in Westerns are drifters who wander from town to town, making their way however they can. Such characters usually pick up quite a few trades along the way.

LINGUIST

Although this Skill Enhancer isn't extremely common in the old West, there are some characters who might find it useful, particularly those who encounter many different types of Indian tribes and languages.

SCIENTIST

Characters with this Skill Enhancer tend to be the eccentric thinkers of the time, those men and women who invented many of the basic contraptions which are the foundation of today's society (e.g., the telegraph, the phonograph, the camera, etc.).

SCHOLAR

Players with this Enhancer tend to either have come from back East or have gone there to study. There was a notable lack of universities in the West during this period in history. The Scholar Enhancer also encourages other character types to buy the Knowledge Skills that flesh out a character's background.

TRAVELER

Outlaws, private detectives and hired guns move around a lot and often find it to their advantage to pick up this Enhancer. Often these people are tossed into a strange situation in a strange city and must learn their way around quickly and knowing a bit about the area helps.

Note that GMs often award assigned Experience Points to buy Area Knowledges. These points will be better spent by characters with this Enhancer.

WELL CONNECTED

Characters who enjoy social status can make better use of it with this Skill Enhancer. As with Traveler, many Game Masters award assigned Experience Points for Contacts and Favors, so those who are Well Connected make the most of these points. Bankers, powerful ranchers, and influential politicians all benefit from Well Connected.

PERKS

Perks are perfectly acceptable in *Western Hero*. The following notes describe how Perks should be changed to fit into the Western genre. The GM should approve the purchase of any Perk beforehand.

CONTACTS

Contacts are as useful in a Western genre, as in any other, and help tie the character more firmly into his surroundings.

When determining how much to charge for a Contact, the GM should assume the standard cost, unless the Contact is more powerful than the PC or has extensive noncombat influence. Each of these advantages raises the cost of the Contact by one point because of its increased utility.

Using these guidelines, a local banker would cost one extra point (extensive influence) and the head of a band of notorious outlaws would cost 2 points (more powerful, extensive influence).

Remember that Contacts are only contacts. They are not Followers, and they do not owe the character any Favors by virtue of being a Contact, although it's possible to spend enough points to make a Contact into a Follower or to purchase a Favor from the Contact.

Contacts can be awarded by the GM as part of the Experience Points for an adventure or as a special award over and above the points normally earned for the session.



FAVORS

These Perks are especially prominent in Westerns. Repaying an old debt is a classic way to for a character to become embroiled in an adventure, willingly or not. To many characters, a Favor has tremendous importance. To refuse to honor a debt could be considered an incredible affront.

Favors can be used as a means of exchange when mere coinage would be inappropriate. Powerful non-player characters are often willing to exchange Favors for services rendered, or vice versa. A Favor is almost always bestowed when a player character saves someone's life. Of course, the player characters should feel this obligation, too, unless they are just naturally ungrateful.

This is another Perk that GMs can award as a bonus at the end of an adventure. As discussed under Contact, the cost should be higher if the individual who owes the Favor is exceptional in some way.

FOLLOWERS

Many Western heroes have sidekicks or other companions to back them up when trouble starts. Unless they happen to be PCs, many of these companions end up as Followers.

Remember to maintain the distinction between a Follower and a Contact. A Follower is with the character at almost all times and usually does what the character wants him to. A Contact is not always available and usually doesn't feel obliged to simply do as the character says. Of course, if the follower turns out to be more trouble than he's worth, he is probably a DNPC (see Disadvantages).

Note that it's even possible to have a follower that's more powerful than the character, at least in name. For example, a cowboy could have a boss who admired him greatly and would do nearly anything for him as a friend. This is usually best handled through Contacts or Favors, however. Otherwise, the NPC Follower can end up dominating the campaign.

FRINGE BENEFITS

This Perk is handled just like it says in the *HERO System Rulesbook*, p. 44. Remember, the GM should only allow a particular perk if it fits into the campaign and with the character's background—a Mexican character can't just pay the points and declare himself President of the United States.

The costs listed below are only guidelines. The GM should adjust them according to their exact value in his campaign.

Point Cost	Position
1	License to practice a profession (<i>Lawyer, Doctor</i>)
1	Deputy
2	Private Investigator's License
2	Sheriff
3	Marshal
3	Circuit Judge
1	U.S. Army Sergeant
2	U.S. Army Major
3	U.S. Army Colonel
5	U.S. Army General
4	U.S. Senator
3	Local Chief of Indian Affairs

MONEY

As *Western Hero* is a heroic game, the best way to handle money is the second option listed in the *HERO System Rulesbook*, p. 44. The GM should just assign money to each character in keeping with that character's background. Typical salaries for a number of different occupations are listed in the Sourcebook under Money.

Keep this in mind: to most Western heroes, money was of secondary importance to doing the right thing. Many heroes rarely had more than enough to pay for a bath, a meal and a good night's sleep in a nice hotel. If a character wants to be rich, he must take sometime to sit down and describe exactly why he was so lucky to come by his good fortune. A good GM can transform this material alone into a campaign-length adventure.

VEHICLES AND BASES

In *Western Hero*, most vehicles and bases should either be found, stolen, appropriated or paid for in cash out of the character's pockets. Possession of anything except land was often a transitory thing in the old West, and characters should not have to pay for any material goods with Character Points.

TALENTS

It's up to the GM to decide which Talents, if any, he wants to allow in his campaign. The ones described below are those that players should pay particular attention to in *Western Hero*. Otherwise, treat each Talent normally.

Some Talents don't mean a whole lot in a Western campaign (like Lightning Calculator) and some are more easily abused (like Danger Sense). Most of them are acceptable in *Western Hero*, although the GM should read the following section. Be cautious of Talents marked with a stop sign or a magnifying glass.

BUMP OF DIRECTION

This Talent is especially valuable for characters who spend a lot of time riding the plains, tracking outlaws or searching for lost treasures. In conjunction with appropriate Area Knowledge Skills, Bump of Direction can prevent a character from becoming lost out on the open range.

DANGER SENSE

GMs should only approve this Talent if it gives their campaign the kind of feel they want it to have. For example, some Western heroes seemed to be able to sense an ambush a mile off. Also, this Talent could be used to simulate the mythical abilities of a Native American to sense impending danger. It's probably wisest not to allow it, however, as it can make a decent gunslinger nearly unkillable.

FAST DRAW

Fast Draw is easily the most popular Talent in *Western Hero*. This Talent works with almost any kind of short or medium length weapon. Obviously, even a character with this Talent cannot string a bow instantly. To be fast drawn, the weapon must be instantly available.

Remember that the character can use his Fast Draw roll in place of his DEX roll whenever two characters simultaneously use a held action and only then.

Besides allowing a character to draw and fire a gun in almost no time, this Talent also gives the possessor the ability to do tricks like holding out a weapon to someone who has him Covered and then reversing the weapon. Check out the *Combat Situations* section for more on this.

SIMULATE DEATH

This Talent should probably not be allowed for most characters, as its use implies that the Talented individual knows something about self-hypnosis. This was not common knowledge in the old West, although characters from Eastern cultures or well versed in ancient Indian ways might be in a position to have picked up this trick.

POWERS

In general, Powers are not available in *Western Hero*, particularly for player characters to purchase. The GM may, if he wishes, allow non-player characters like Native American or ancient Asian sorcerers to have some sort of legitimate healing or cursing powers, but for the most part, this should be avoided. Magic and mystical things were simply not a historical fact and have no place in a typical Western.

DISADVANTAGES

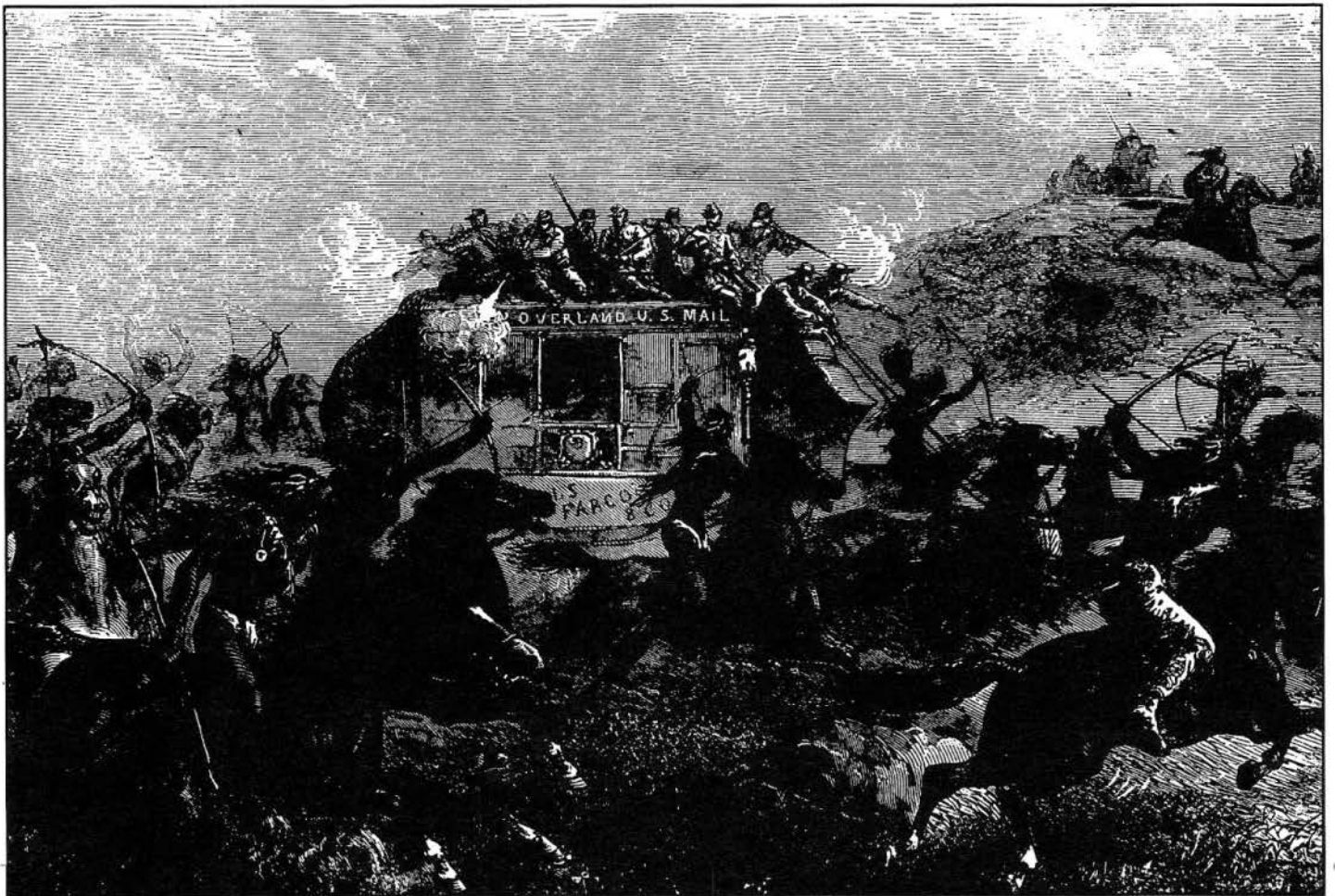
In *Western Hero*, Disadvantages play an incredibly important part in defining a character. Sure, the player's cowboy has got the Fast Draw Skill and he can fire his pistols with the best of them, but what makes him different from all the other gunslingers? What makes him unique? Disadvantages can provide an essential element that defines a character, hint at his background and keep him doing what he has to do, whether he wants to or not.

Below, are some changes to the list of Disadvantages in the *HERO System Rulesbook*, p. 117, and even a couple of new interpretations. If a Disadvantage isn't listed below, assume it stands unchanged. Players should feel free to make up others as well. Just make sure to get the GM's approval before using them.

DEPENDENCE

At first glance, it might seem that several common problems, like alcoholism or drug addiction, fall into this category, but such addictions are better simulated by Physical or Psychological Limitations. This is because a character with Dependence must have the substance he Depends on or die. While this is true of many addictions, the deterioration is usually gradual and so is not accurately represented by this Disadvantage.

Accordingly, this Disadvantage is extremely rare in *Western Hero*. The old West wasn't big on medicinal distribution. Sick people who were Dependent on a particular substance for survival



usually either died before they reached adolescence or stayed back East where such things were more readily obtained.

DISTINCTIVE FEATURES

Many characters in the Wild West had this Disadvantage, whether from gender, scars, skin color or a cultivated style of dress. This Disadvantage can also be used to simulate the disadvantages many minorities were subject to in the old West. See the section on *Discrimination* for more on this.

Examples include:

Distinctive Features: Tatoo (Easily concealed)—5 points

Distinctive Features: Baby face (Concealable)—5 points

Distinctive Features: City Slicker (Concealable, Causes major reaction)—10 points

Distinctive Features: Always wears a large, white sombrero (Not concealable)—15 points

HUNTED AND WATCHED

This is an extremely popular Disadvantage in *Western Hero* and has the handy benefit of tossing a number of adventure seeds into the GMs lap. GMs should, however, probably ignore Hunted rolls altogether. A Hunted that turns up unexpectedly can transform a dangerous scenario into an unintentionally deadly one.

Instead, the GM should simply work the Disadvantage into the campaign with approximately the same frequency as it would show up if he was rolling for it normally. This prevents a random dice roll from needlessly destroying a well-plotted adventure.

NORMAL CHARACTERISTIC MAXIMA

Since *Western Hero* is a heroic game, this Disadvantage is irrelevant. Everyone already has Normal Characteristic Maxima, and nobody gets any points for it.

PHYSICAL LIMITATION

Since there was a lack of proper medical care and procedures, many people of the West had gimp legs, bad arms, lost fingers, lost eyes, etc.

PSYCHOLOGICAL LIMITATION

Psychological Limitations define the key aspects in the personalities of many well-defined characters. This Disadvantage encouraging good roleplaying so much that a GM could make it mandatory that every character have at least one Psychological Limitation of some kind.

Some common Psychological Limitations are listed below:

Code Against Killing: A very difficult code to follow with guns blazing all around you, but a few of the Western Heroes were said never to have killed a man. This is also a common Disadvantage for characters in a "Singing Cowboy" type of Western.

Example: *Code Against Killing: Common, Total—20 points.*

Code of the West: This is without a doubt the most common Psychological Limitation in *Western Hero*. It basically boils down to that the character is Honorable, i.e., he always keeps his word, he never takes advantage of an unfair situation, and he fights fair whenever possible.

Example: *Code of the West: Common, Total—20 Points.*

Code of Vengeance: This Disadvantage drives the character to acts of vengeance. How often the character feels compelled to commit such acts depends on how much the Disadvantage is worth.

The amount of damage the character wants to do his chosen enemy should be at a level with the enemy's offense. An insult, for instance, might warrant a beating, but to avenge the murder of a friend the character would probably have to kill the murderer. A lot of prolonged feuds between entire factions were initiated perpetuated for years because entire groups of people on either side of the conflict had this Disadvantage.

Example 1: *Must Avenge All Insults to Friends, Family, Protected Parties or Self: Very Common, Total—25 points.*

Example 2: *Must Avenge All Insults to Self: Common, Total—20 points.*

Example 3: *Must Avenge Murder of Any Friend, Family Member or Protected Party: Uncommon, Total—15 points.*

Drunkard: A character with this Disadvantage drinks—heavily. This is probably a common, moderate Psych Limitation worth 10 points. However, if the character takes the Disadvantage as Mean Drunk, it is probably worth 20 points (Character's actions are totally irrational and useless—as well as dangerous).

Gold Fever: A character with this Disadvantage will do anything it takes to obtain the possible great wealth from the numerous gold strikes of the time. Depending on the severity of the greed, the character may do completely irrational things to obtain gold.

Example: *Gold Fever: Uncommon, Total—15 points.*

Gunslinger Mentality: A character with this Disadvantage figures that he's the toughest hombre in town or he's the fastest gun in the West, etc. In any case, whenever this character sees someone display skill in his chosen field, he must challenge them to a contest to prove his superiority.

Example: *Gunslinger Mentality: Common, Strong—15 points.*

Hates Authority: Characters with this Disadvantage have come to the West for the personal freedom. They dislike laws, lawmen, the government, etc. Oftentimes they had to keep moving as civilization encroached further and further into the frontier.

Example: *Hates Authority: Common, Strong—15 points.*

Hates Cattlemen or Shepherders: This was a common hatred in the old West. The Cattlemen hated the Shepherders and vice versa. It was the cause of many of the famous "range wars."

Example: *Hates Shepherders: Common, Strong—15 points.*

Hates People from Back East: A common unity was established in the West, at least enough so that newcomers from the East were often shunned and mistreated until they learned the way of things.

Example: *Hates Easterners: Common, Moderate—10 points*

Horse Lover: Characters with this Disadvantage would rather spend time with their horse than with most people.

Example: *Horse Lover: Common, Moderate—10 points.*

Killer: These characters are vicious killers. They have no compunctions about killing a man for any reason—even if he snores too loud. PC's should probably avoid this Disadvantage as it is quite brutal and evil.

Example: *Killer: Common, Strong—15 points.*

Loner: Characters with this Disadvantage like to keep to themselves. They are often wanderers who never settle down long enough to make any true friends. Sometimes they are mountain men who retreat into the wilderness for months of isolation. Other times they become hermits who are rarely, if ever, heard from by the rest of society.

Example: *Loner: Common, Total—20 points.*

No Handguns: Despite how it looked in many Westerns, not everyone carried a six gun. Most farmers and ranchers carry rifles when they need a firearm (they have them for hunting, and you can't hunt well with a pistol). This Disadvantage might only be appropriate for very realistic campaigns.

Example: *No Handguns: Common, Moderate—10 points.*

Prejudiced Against Indians, Blacks, Hispanics, Women: An all-too-common Disadvantage, see the section on Discrimination before using or allowing this.

Unfamiliar With Society: This Disadvantage can be looked at in many ways. It includes the mountain man or the Native American who is completely unfamiliar with "normal society" etiquette or customs, as well as the German immigrant with no grasp of the Code of the West. Either of these can get the character into a lot of trouble.

Example: *Unfamiliar with Society: Very Common, Strong—20 points.*

Upholds Law and Order: This is an obvious Disadvantage for a lawman, but any hero could have it. It simply means that the character should do what he can to right various wrongs, help stop the bad guys when he can and always support the sheriff or marshal or whomever.

Example: *Upholds Law and Order: Common, Moderate—10 points.*

Womanizer: Male characters with this Disadvantage often put wooing the ladies over anything else currently happening.

Note that female characters could have this Disadvantage towards men, and it could be called Flirtatious. This would in fact be worth more points, because in the West, there were far more men than women.

Example: *Flirtatious: Very Common, Moderate—15 points.*

PUBLIC IDENTITY

Most characters should probably take Reputation as a Disadvantage instead of Public Identity. The exceptions to this are notable public figures like famous politicians or lawmen. Not only do these people have a reputation, but they're usually tied down to a certain specific area or office and can easily be found by anyone looking for them.

Famous characters who move around with some frequency should take Reputation instead.

REPUTATION

In *Western Hero*, a character's Reputation means a lot. Many people have gone to great lengths to establish a reputation for themselves, whether for good or for ill. This Disadvantage is a

good opportunity for a character to color his past, whether it be heroic or sordid. Many old West characters that are famous now were famous in their won time, wether for bravery, ruthlessness or cowardice.

Because of the absence of a mass media in the latter part of the nineteenth century, the group of people who are likely to have heard of a character's Reputation is more limited. In *Western Hero*, a Reputation is assumed to carry weight only within the character's home territory or state.

SECRET IDENTITY

While this Disadvantage is not commonly used in *Western Hero*, there are several fictional precedents for masked Western heroes and villains (i.e., the Lone Ranger, Zorro, etc.). As this kind of situation greatly affects the flavor of the campaign, the GM should give some serious thought to the idea of masked men in his game.

SUSCEPTIBILITY AND VULNERABILITY

These Disadvantages would not normally be in a Western Hero game, however, as an optional way of handling Vulnerability, the player can choose a hit location on his body that is especially vulnerable. This is bought as an Uncommon attack. A character can have Vulnerabilities such as these:

$1\frac{1}{2} \times$ STUN, Attacks to One Location (Uncommon): 5 pts.

$2 \times$ STUN, Attacks to One Location (Uncommon): 10 pts.

$1\frac{1}{2} \times$ BODY, Attacks to One Location (Uncommon): 5 pts.

$2 \times$ BODY, Attacks to One Location (Uncommon): 10 pts.



Remington
-7-88

A character can have one of these, or several. Some examples include:

Glass Jaw (2 × STUN, Location 5—chin): 10 pts.

Old Internal Injuries (2 × STUN, 10 pts, and 1½ × BODY, 5 pts, Location 12—stomach): 15 pts.

For each Vulnerability, the player defines a specific body location which, if hit, will activate the Vulnerability. Each location should correspond to one number from 3–18 on the Hit Locations Chart, just as the two examples above showed. When a Hit Location result actually indicates two body parts (for example, there are two Locations 6—i.e., two hands), the character only has to define one of them as receiving the Vulnerability (for example, Left Hand).

If the campaign uses Hit Locations, then any blow which rolls that location activates the Vulnerability. This can be from a random roll on the Hit Location chart, or can be an aimed attack at that precise body part.

If the campaign doesn't use the Hit Locations chart, then the GM has a choice. Either he can use the Hit Locations chart, not using their usual damage modifiers, or he can treat each Vulnerability as having an 8-Activation Roll.

If the campaign uses the Hit Locations chart, and the character with this limitation places his Vulnerability on a body part which normally modifies damage, then both the location damage modifier and the Vulnerability modifier are used. For example, a character takes 2 × STUN to his Left Knee (Location 15). He's hit in the left knee for a killing attack where 6 BODY is rolled. To Location 15, this normally results in 3 BODY and 12 STUN. This character, who receives 2 × STUN to that knee, actually takes 3 BODY and 24 STUN.

With the STUN damage from normal attacks, the character applies the multiplier for the Vulnerability, then for the Hit Location, and *then* subtracts his PD from the attack. With the BODY damage from normal attacks, the character first applies the multiplier for the Vulnerability, *then* subtracts his PD from the attack, *then* modifies the damage for the Hit Location.

For instance, a character takes 2 × STUN to Stomach (Location 12) blows. He has PD 8. He's hit in the stomach with a Punch doing 18 STUN, 6 BODY. Because of the × 1½ N STUN from the Hit Location and his Vulnerability, he actually takes 54 STUN and 8 BODY. Now he subtracts his 8 PD, and so takes 46 STUN and 0 BODY.

Many players will wish to take this Limitation on arms and legs, because in campaigns utilizing Hit Locations they start out with a × ½ multiplier (for location) on damage. But that's fine, if you're using the optional Hit Location rules from the *Martial Arts* section; these locations are hit more often by 2d6+1 and 2d6+7 Hit Location rolls than by 3d6 Hit Location Rolls, and so they'll be hit often enough to keep this Disadvantage balanced.

ROLEPLAYING

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

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

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

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

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

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

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

NOTICE!

**TO THIEVES, THUGS, FAKIRS
AND BUNKO-STEERERS,
Among Whom Are**

**J. J. HARLIN, alias "OTF WHEELER;" SAW DUST
CHARLIE, WM. HEDGES, BILLY THE KID,
Billy Mullin, Little Jack, The
Cuter, Pock-Marked Kid, and
about Twenty Others:**

**If Found within the Limits of this City
after TEN O'CLOCK P. M., this Night
you will be Invited to attend a GRAND
NECK-TIE PARTY.**

**The Expense of which will be borne by
100 Substantial Citizens.**

Las Vegas, March 24th, 1881.

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

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

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

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

SPENDING EXPERIENCE

After your character's ridden off into the sunset, the GM should help you decide how to spend your Experience Points. The types of adventures that you play in should heavily influence the you spend Experience.

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

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

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

TEN TIPS FOR GOOD PLAY

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

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

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

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

Concentrate upon your goals. Work as a team, complementing each other's strengths and weakness, and you'll be

much more effective than any group of individuals could ever hope to be.

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

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

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

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

One more time: this is a game. You play to have fun. Enough said.

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

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

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

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

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

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

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

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

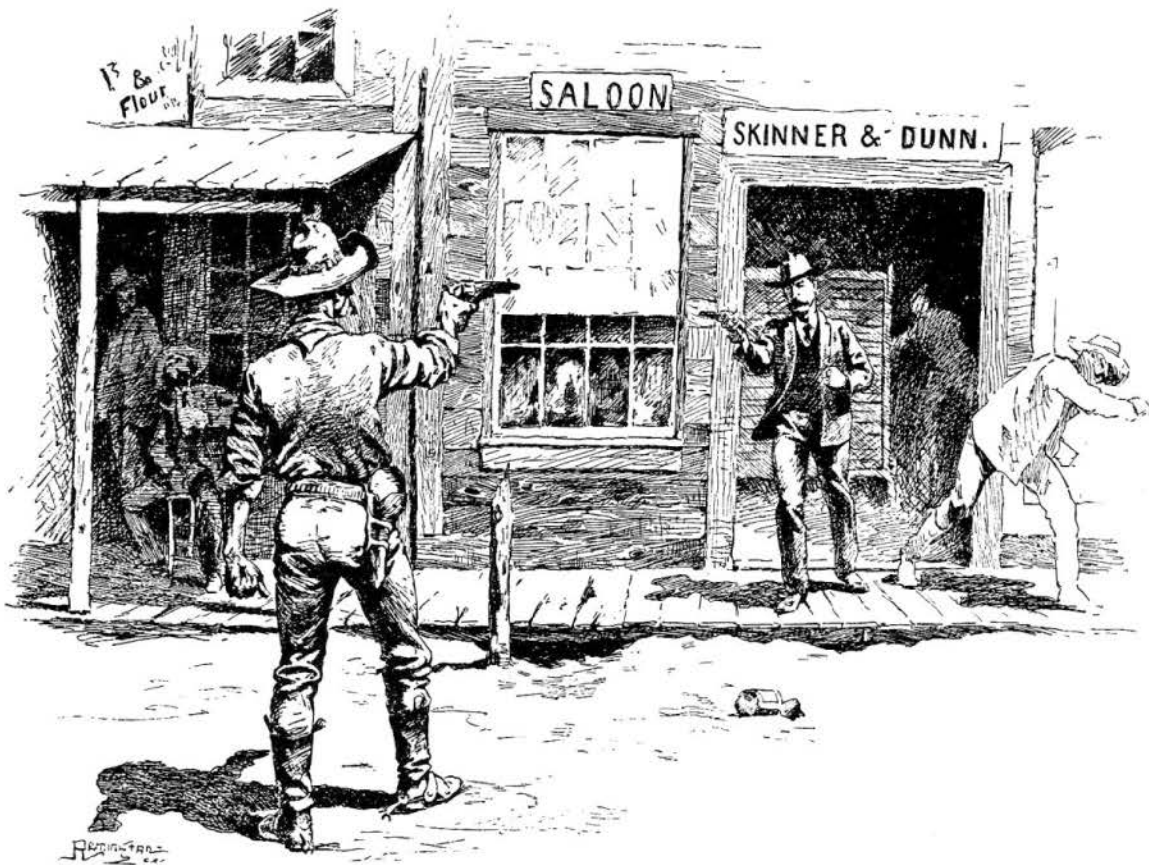
9. Remember: the GM is not your enemy.

He's only trying to run a good game and help everyone have fun. A good roleplaying session is basically interactive, co-operative storytelling. The players and the GM work together to weave a tale have an exciting, good time in the process.

10. Never lose sight of this fact: it's just a game.

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

When it's all over, no matter what happened or how the game went, you should still be able to step back from the table and smile.



COMBAT

Westerns are full of action, mystery and suspense, but in the end, most Westerns come down to one thing: a showdown. Combat is central to almost all roleplaying games, and *Western Hero* is no exception. Here's everything player and GMs need to know to be able to deal with the kinds of shootouts, ruckuses and brawls common to Westerns.

This chapter is full of lists of weapons, optional combat modifiers, optional combat modifiers and examples about how to handle certain types of situations particularly special to Western combat.

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



COMBAT OPTIONS

Western Hero uses the **HERO System** combat options for a heroic level game. GMs should use the hit location chart, the knockdown rules, etc.

Some of the **HERO System** combat options, however, aren't appropriate for the Western genre. Use the rules described below when playing *Western Hero*.

NO VELOCITY-BASED DCV

Don't bother with the optional velocity DCV table. Very few things in the old West moved fast enough to make it worthwhile to use this option.

OPTIONAL COMBAT SEQUENCE

Use the optional combat sequence checklist in its entirety. (See the *HERO System Rulesbook*, pg. 145.) The checklist lists the proper order for using the more realistic combat options which should be used when playing *Western Hero*.

OPTIONS FOR COMBAT LEVELS

Only allow Combat Levels with All Combat (8 point levels) and Levels with DCV (5 point levels) to be applied to a character's DCV against ranged attacks. Note that levels that only apply to ranged weapons such as bows or thrown weapons should never affect the attacker's DCV against ranged attacks.

This keeps an expert gunman from dodging approaching arrows—or bullets!

GUN MALFUNCTIONS

Use the optional gun malfunction rules on pp. 198 & 199 of the *HERO System Rulesbook*. These rules simulate the fact that, especially in the old West, guns don't always work properly. Whenever a character attacks with a gun, compare the roll to one of the tables below, depending on which kind of ammunition he's using.

The numbers in parentheses are used if the gun is dirty, wet or in otherwise poor condition. Note that unless the characters are particularly fussy about keeping their weapons clean (eg. clean and grease them after every gunfight), they will become dirty quite easily.

Only roll for a cannon if the entire crew is unfamiliar with the weapon.

If this rule is being used with the fumble rule (see above), then whenever a character rolls an 18 on an attack roll, roll a D6 to see if either the fumble or the malfunction occurs. On 1–3, the character fumbles. On 4–6, his gun malfunctions. Characters with Unluck should check to see if both effects happen simultaneously.

Explosion

The cap ignites some of the other bullets which aren't in the chamber and the gun explodes. If the weapon is a handgun, the character takes the weapon's normal damage to his gun hand. If

CAP AND BALL MALFUNCTION	
Attack Roll	Problem
18 (18)	Explosion
17 (17–16)	Misfire
16 (15)	Jam
15 (14)	Dud
METALLIC CARTRIDGE MALFUNCTION	
Attack Roll	Problem
18 (18–17)	Misfire
17 (16)	Jam
16 (15)	Dud
GATLING GUN MALFUNCTION	
Attack Roll	Problem
18–17 (18–16)	Misfire
16–15 (15–14)	Jam
CANNON MALFUNCTION	
Attack Roll	Problem
18	Explosion

the weapon is a long gun (i.e., a gun requiring two hands to use, like a rifle or a shotgun), the character takes half the weapon's normal damage to his hands. In either case the weapon is now useless although it may still be used as a club.

A cannon that explodes does 2d6K explosion damage and is damaged beyond repair.

Misfire

A damaged bullet is lodged in the firing chamber and is still live. The gun cannot fire until the round is removed.

A character with an appropriate Weaponsmith Skill can clear the shell safely in a half-Phase if he makes his Skill roll. If he fails the Skill roll, it takes him a full Phase.

Any other character can clear the shell safely in two Phases. If he wants to try to clear it in one Phase, he must make a DEX roll. If he makes it, he successfully clears the round. If not, the bullet goes off and does ½ of its normal damage to his hand.

Once the misfire is cleared, the weapon can be fired normally.

Jam

The round has jammed within the gun's barrel. The gun cannot be fired until the jam is cleared. Handguns cannot jam; treat this result as a dud.

A character with the appropriate Weaponsmith Skill can clear a jam in half a Phase. It takes anyone else a full Phase.

Once the jam is cleared, the gun fires normally.

Dud

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

NEW COMBAT OPTIONS

The optional rules below may be suitable for a GM for his *Western Hero* campaign. He should use only those that suit the style of the campaign he wishes to run, and ignore the rest.

BREAKING WEAPONS

In *Western Hero*, weapons and items have a DEF value equal to their Active Points divided by 5. (See Focus, in the *HERO System Rulesbook*, p. 105). Each attack that exceeds the DEF of the weapon or item and does BODY removes one "power" from the weapon. The DEF of most weapons is equal to the weapon's Damage Class (*HERO System Rulesbook*, p. 158).

Example: A .45 revolver does $1d6+1K$ (DC 4), so its DEF is 4. However, the much larger cannon does $4d6K$ (DC 12), so its DEF is 12.

Some GMs may want to give a further DEF bonus to very large weapons such as field cannon so that they cannot be damaged by "normal" means.

The only "power" a weapon has is its attack. If a weapon is broken, its attack is destroyed. For example, a saber could have its blade broken, or the barrel of a rifle may get bent.

Weapons only take damage when they are specifically targeted and struck. Attacking a hand-held weapon in hand-to-hand combat works like a Disarm maneuver, with a -2 OCV, -0 DCV. Attacking the same kind of weapon from range is a placed shot to the arms or hands, depending on the size of the weapon.

Any attack aimed specifically at a weapon that does more BODY damage than the weapon's DEF will render the weapon useless.

This rule calls for some additional dice rolling. GMs can always ignore it and instead just check a character's Unluck at dramatic points in the game to see if a weapon breaks.

The rule does, however, do a good job of simulating what happens to weapon when the character is trying to disarm an opponent without hurting him. This is typical of the film and television Westerners who were able to blast a pistol out of a man's hand while leaving him unharmed.

IGNORING A READY OPPONENT

In the HERO System, it's possible for a character to run right past and ignore an opponent who is standing in his way. There's no DCV penalty, even if the opponent is Holding his Phase. To discourage this, use the following optional rule (for melee attacks only).

If a character moves past an opponent who is holding an action (i.e., through the same or an adjacent hex), the moving character is half DCV against an attack by the waiting opponent.

If the character moves adjacent to the opponent and stops, or moves past with a Move Through or Move By maneuver and attacks, he keeps his normal DCV. After closing with his opponent in one Phase, the character can then move on during his next Phase and suffer no DCV penalty. But again, he must spend at least one Phase in conflict with his opponent or he suffers the DCV penalty against any held attack.

This rule means that characters can't simply sprint by opponents—they either have to spend a Phase in melee or become much easier to hit.

SIMPLIFIED WEAPON STR MINIMA

According to the *HERO System Rulesbook*, melee weapons with +1 STUN Mod or Armor Piercing damage do additional damage at the rate of +2 DC per 15 STR over the STR Min (or +1 DC per $7\frac{1}{2}$ STR over the STR Min). All other hand-to-hand weapons do additional damage at the rate of +1 DC per 5 STR over the STR Min.

As an option, some record keeping can be simplified by making all weapons +1 DC per 5 STR over the weapon's STR Min. This gives Armor Piercing and +1 STUN weapons a small bonus. Otherwise, however, most *Western Hero* characters will never be able to get a damage bonus with these weapons.

USING TWO WEAPONS

A character using a second melee weapon, a cape—like a matador uses—or any other sort of parrying implement in his off hand gets a +1 DCV vs. melee attacks. A character carrying two weapons may attack with the off hand weapon (instead of his regular attack), and the GM may give a surprise attack bonus for such an attack. Remember that off hand attacks take a -3 OCV penalty (unless the attacker has ambidexterity).

Note that under no circumstances can a character attack twice in the same Phase. If a character wants to attack more often, he should buy more Speed.

Characters can simulate two-gun attacks by drawing two pistols and firing each alternatively. One common technique



actually used by many gunfighters in the old West was to draw the gun on his right hip and fire it at his opponents. He would then holster the empty pistol while drawing the gun on his left hip, toss the loaded gun into his right hand and begin firing again.

This technique, called a "border shift," allows a character to fire up to twelve bullets in a row without a break and with no OCV penalty for shooting with his off hand.

FUMBLES

A fumble is any attack which goes wrong. Fumbles are not very heroic, but they can add additional uncertainty to a battle. A character with Unluck who rolls any 1s fumbles his attack, and any attack roll of 18 is also a fumble.

It's up to the GM to resolve a fumbled attack. A fumbling character might have to make a normal OCV attack at an unintended opponent. Alternately, the character might drop his weapon, or stumble (giving him $\frac{1}{2}$ DCV for a Phase).

COMBAT MODIFIERS

The *HERO System* features a number of Combat Modifiers meant to cover a wide range of genres. Some of the modifiers (such as Off Hand) are well-suited to a Western campaign but others (such as Spreading an Energy Blast) are not a normal part of the genre. Those Combat Modifiers that deserve special treatment are listed below. Those that aren't listed function normally.

BOUNCING AN ATTACK

Characters cannot normally bounce attacks in *Western Hero*. After all, where in the West is someone going to find a hard, solid, even surface where he can bounce a knife much less a bullet?

If the GM is trying to simulate television (and some movie) Westerns, then he may allow characters to bounce bullets off of frying pans, tin barn doors, etc. and other "trick shots." These should be handled as detailed in the *HERO System Rulesbook*, p. 149.

CONCEALMENT

The rules for concealment can be used to simulate firing ranged attack into a melee. First, determine how much cover the target is receiving from intervening bodies. The attacker rolls his attack, taking the appropriate penalty. If he misses, and the miss is a result of the cover, then the attacker may have actually hit the cover. Have the attacker make a 0 OCV roll to see if he actually hit the cover.

Example: *David Perez has managed to take young Maria Vargas hostage and is demanding that Clint throw down his guns. Maria's body shields all of Perez's body except for his head, right shoulder, arm and hand and left shoulder and hand.*

Clint's OCV is 7, the Perez's DCV is 3. The GM assigns a -4 due to the amount of cover Perez has. To hit, Clint must roll a $11 + (7 - 3 - 4) = 11$. He rolls a 13, which misses Perez. Still worse, it means that Clint may have hit Maria. Had he rolled more than 15, he would have missed altogether.

The GM asks Clint to make a 0 OCV attack against Maria. Unfortunately, he rolls a 6, hitting poor Maria. Luckily, this surprises Perez who releases the wounded girl. Clint pumps the rancher full of lead before he can regain his wits and then rushes over to aid the wounded woman.

This rule can also be used for non-ranged weapons, especially when an attacker is striking into an extremely confused melee (like two combatants wrestling on the floor).

If the hit location rules are being used, some of the penalty for concealment can be eliminated if the attacker makes a Placed Shot. For instance, Clint could have placed a shot at the rancher's head. Since the rancher's head has no cover, Clint's shot would take no additional penalties.

If the player opts to try this, give him a -4 to any rolls against unintended targets when checking for Stray Shots (see below). This simulates the idea that placed shots are less likely to go wild than a normal shot.

SPREADING AN ENERGY BLAST

Spreading an Energy Blast is not used in *Western Hero* as there aren't any energy blasts to be spread. Simple, eh?

OFF-HAND AND UNFAMILIAR WEAPON

These rules work extremely well in a Western setting, and are strongly recommended for all *Western Hero* campaigns.

OPTIONAL COMBAT MODIFIERS

This section provides some advice on adjusting the Combat Modifiers for a Western campaign and optional rules for dealing with Weapon Lengths and Stray Shots. The Combat Modifiers chart which follows has been altered to include only those Modifiers which are appropriate for *Western Hero*.

CLUTTER

Not every hex includes a clear space, 2 meters on a side. Hexes are often filled with clutter, including furniture, walls, downed bodies, etc. An attacker takes -1 OCV for each piece of significant clutter in his hex.

"Significant" can be defined as any piece of clutter that is man-sized or larger. If the attacker has a long weapon, he takes an additional -1 OCV if his hex has any clutter at all. If the character attacks and misses because of the OCV penalty, it's because the weapon or attack has hit something it's not supposed to.

In tight quarters, some weapons cannot be used at all. Long weapons normally cannot be used in an area smaller than a full hex, while a medium weapon cannot be used in a small space like a coffin.

Clutter can also affect movement. If a character is moving at non-combat velocity through a cluttered hex, he must make a DEX Roll at -1 per piece of significant clutter to get through the hex. If the character fails the roll, he runs into something and stops in the hex. Characters running into low-lying clutter should have to make a DEX roll or trip and fall prone.

The GM should feel free to modify these penalties based on common sense and each particular situation. A character standing in a hex cluttered by three dead bodies might have trouble walking through it, but could fire a gun without penalty.

Similarly, while the pitchfork is a long weapon, it is used almost solely for thrusting and could be used in a hallway less than a hex in width. Of course, the farmer using it would have a hard time changing direction in a tunnel.

STRAY SHOTS

When a character misses a shot with a ranged weapon, he has a chance of hitting something behind his intended target. Imagine a straight line stretching between the attacker and his target. Now continue that line past the target.

The closest person or object to the attacker in a hex the line passes through or an adjacent hex to either side of that line has a chance of being hit by the stray shot. If there is more than one eligible target in this corridor of fire choose one at random to be the target of the stray shot.

Have the attacker make a 0 OCV attack against the new target taking into account any existing modifiers like concealment or range penalties. If the shot hits, treat it as a normal attack. If the shot misses, trace down the corridor of fire until a new target presents itself.

If there are no eligible characters, trace the corridor of fire until it hits something or goes out to its maximum range. Then randomly generate which of the three hexes the shot lands in.

This rule can be vital when determining where a thrown knife lands in a crowded barroom or when it's essential to know where a weapon is so that it can be recovered later.

WEAPON LENGTH

All melee weapons are categorized as being one of three lengths: short, medium, and long. These lengths are listed on the weapons chart. Short weapons include knives and other small weapons. Fists and teeth usually fall into this category, too, although not always (see below). Long weapons are usually hafted weapons such as spears and pole arms, but also include things like whips and lariats. All other weapons are medium.

The weapon length of animal attacks should be based on the size of the creature. Small creatures, especially those that attack by leaping upon their target, use short attacks. Most other creatures in *Western Hero* use medium length attacks.

There are three effects of weapon length:

1. Hit location for short weapons.
2. Inside vs. outside for mismatched weapons lengths.
3. The ability to attack at range with a long weapon.

GMs can decide to use all, some or none of these rules.

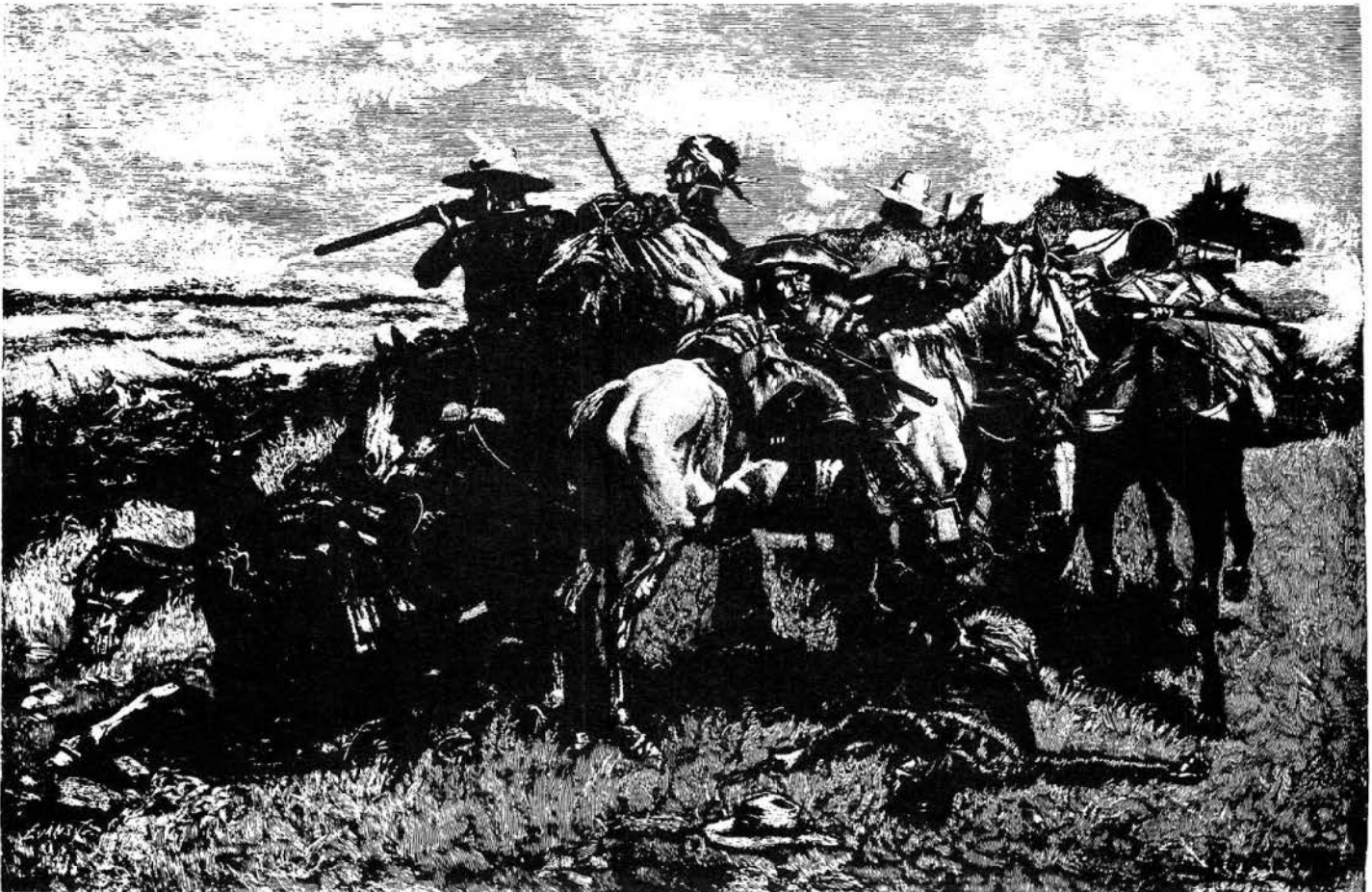
An attacker using a short weapon or his hands or feet can strike targets in his own hex or in adjacent hexes. If using hit location, an attacker employing a short hand weapon or a hand attack rolls 2d6+1 on the Hit Location Table to determine where a strike hits. An attacker using his feet or knees rolls 2d6+7 on the Hit Location Table to determine where a strike hits.

An attacker with a medium weapon can strike targets in the attacker's own hex or in adjacent hexes and uses the normal 3d6 when rolling for hit location.

An attacker with a long weapon can attack targets in adjacent hexes or up to 2 hexes away unless otherwise listed. An attacker with a long weapon can attack over or around another character at an opponent in a hex on the other side of the intervening character at -2 OCV. An attacker striking with a long weapon uses the normal 3d6 when rolling for hit location.

When an attacker with a short weapon fights a target with a medium weapon, the attacker is at -1 OCV. When he fights a target with a long weapon, the attacker is at -2 OCV. When an attacker with a medium weapon fights a target with a long weapon, the attacker is at -1 OCV.

The attacker with the shorter weapon takes the OCV penalty until he hits his target. When the attacker with the shorter weapon hits, it means that he's gotten inside his target's range, and the situation has become reversed.



The target with the longer weapon now takes the OCV penalty until he hits the attacker or until the target retreats out of melee weapon range. A hit means that the target with the longer weapon has thrown the attacker back to the optimum fighting distance.

The character with the longer weapon can regain his optimum fighting distance and remove any OCV penalties by retreating 1" or more and not attacking his opponent that Phase.

INTEGRATED COMBAT MODIFIERS CHART

Modifier	Notes	OCV	DCV
Area Effect Attack	Hit hex DCV (DCV 3, or DCV 0 if hex is adjacent)	—	—
Attacking Over a Character	Must be a long weapon	-2	—
Autofire	More than one shot; +1 hit/2 over attack roll	+0	-0
Braced	Only affects Range; can combine w/Set	+2	× ½
Clutter	Per piece of significant clutter in attackers hex	-1	—
Coordinated Attacks	Combine damage for purpose of Stunning	—	—
Concealed Target	By hit location table or: half hidden	-2	—
	target head and shoulders only	-4	—
Encumbrance (The DCV mods also apply to DEX Rolls)	Carrying 0–3.2 kg.	—	—
	Carrying 3.3–6.4 kg.	—	-1
	Carrying 6.5–12.5 kg.	—	-2
	Carrying 12.6–25 kg.	—	-3
	Carrying 25.1–50 kg.	—	-4
	Carrying 50.1–100 kg.	—	-5
Explosion	Hit hex DCV (DCV 3, or DCV 0 if hex is adjacent)	—	—
Multiple Attackers	+1 OCV/each additional attacker; must coordinate.	+1	—
Off Hand	using off hand	-3	—
Target Prone	may have concealment	—	× ½
Set	takes 1 full Phase	+1	—
Surprise Move	GM decides	+1 to +3	—
Surprised	in combat	—	× ½
	not in combat, take 2 × Stun	—	× ½
Target Size	fills 1 hex	+2	—
	fills 2 hexes	+4	—
	fills 4 hexes	+6	—
	½ human sized	-2	—
	¼ human sized	-4	—
	⅛ human sized	-6	—
Throw	unbalanced, unaerodynamic	-4	—
	balanced or aerodynamic	-2	—
	balanced and aerodynamic	-0	—
Target a hex	Hit hex DCV (3 or 0 if adjacent)	—	—
Unfamiliar Weapon		-3	—
Weapon Length	(Penalties reverse when wielder of shorter weapon is inside an opponent's longer weapon's reach)		
	short attack vs. medium weapon	-1	—
	medium attack vs. long weapon	-1	—
	short attack vs. long weapon	-2	—

COMBAT MANEUVERS

All of the combat maneuvers listed in the *HERO System Rulesbook*, are permitted in *Western Hero* unless modified in this section.

Some maneuvers (e.g., Haymaker and Move By) modify a character's STR. When these maneuvers are used with melee weapons, all STR modifiers affecting the user are applied before comparing the user's STR to the weapon's STR Min. Any damage bonuses or OCV penalties are derived from the character's modified STR.

Some maneuvers (e.g., Move By, Move Through, many Martial Strikes) add damage to a normal attack. When these maneuvers are used with melee weapons, the weapon does +1 DC for every +2d6N that would apply to an unarmed attack. Note that a weapon can never do more than twice its listed DC, no matter how many damage bonuses are awarded for additional STR, levels, or maneuvers.

Ranged weapons don't benefit from melee maneuvers. For example, if a character can use martial arts maneuvers with axes and can also throw an axe, he cannot use an Offensive Strike maneuver when throwing his axe, only when using it in hand-to-hand combat.

BLOCK

In *Western Hero*, a Block is often modified depending on what it is the character is Blocking with or who he's Blocking for.

Weapon Length and Blocking

If a character uses his weapon to Block an incoming attack or is attempting to Block a weapon, the length of the weapons can affect the Block attempt as shown on the table below.

WEAPON LENGTH BLOCK TABLE			
Blocker's Weapon Length	Attacker's Weapon Length		
	Short	Medium	Long
Short	—	-1 OCV	-2 OCV
Medium	—	—	-1 OCV
Long	—	—	—

Remember, if the characters are weaponless, this places them both in the short weapon category. Also, if the Blocking character is trying to Block a weapon with his bare hands, he takes an additional -1 OCV.

Example: *In the middle of a bar brawl, Art Wilson picks up the leg of a broken table and swings it at Logan, who aborts to a Block. Logan is using his fists, a short weapon, and Art is using a table leg as a club, a medium weapon. Checking the table above, we see that this gives Logan a -1 OCV modifier. However, because Logan attempting to Block a weapon barehanded, he takes an additional -1 OCV for a total modifier of -2 OCV.*

Blocking for Someone Else

It's possible to Block an attack aimed at someone else. Draw an imaginary line between the attacker and the target of the blow. The Blocking character can Block the attack he any part of this line falls within the range of his weapon. The character executing the Block takes a -2 OCV, in addition to any other modifiers. Note

that if he has to go over another character to perform the Block, he suffers another -2 OCV penalty as normal.

Example: *Art takes another swing at Logan with the table leg. Clint, who is standing behind Logan, stabs over his brother's shoulder with a pool cue (a long weapon) in an attempt to Block the attack. Clint takes -1 OCV for using a long vs. a medium weapon, -2 OCV for Blocking for someone else, and an additional -2 OCV for having to go over another character to perform the block. His total modifier is -5 OCV.*

DISARM

Remember that an attacker must make a grab and a STR vs. STR roll to Disarm an opponent. A character who attempts a Disarm with one hand has his STR reduced by -5 for purposes of the STR vs. STR roll.

Some weapons are more difficult to Disarm. A character holding a weapon with both hands gets an extra +5 STR in the STR vs. STR Roll to keep hold of his weapon.

Optionally, a character who is the target of a Disarm maneuver while completely unaware of the attack only gets his Casual STR (half his normal STR) to resist the attack.

GRAB

If a character succeeds in Grabbing your opponent, he can either:

1. Bear hug him, causing normal STR damage.
2. Hurl him to the floor, causing normal STR damage.
3. Throw him around. Just check on the Throwing Table and apply the modifiers listed below to see how far the attacker can toss the person.

A Grabbed character finds it harder to use weapons. An attack with a short weapon takes no penalty, with a medium weapon takes a -2 OCV and with a long weapon takes a -4 OCV.

A character can attempt a Grab with only one hand. If he does, his STR is reduced by 5 for the purposes of the attack.

Grabbing and Hit Location

If the Hit Location rules are being used, then the attacker should roll to see what part of his target he Grabs. When Grabbing with both hands, any hit on the victim's arms or legs immobilizes them. When Grabbing with one hand, a hit on the arms or legs immobilizes one limb. Grabbing an opponent by the torso or head does not immobilize any limbs, but has the best normal stun modifiers.

This rule is purely optional. GMs may find it adds unnecessary die rolling to barroom brawls and that characters are always grabbing their opponents feet at the strangest times.

Throwing Someone Around

Often in the West, just because a person was down didn't exactly mean the opposition was through with him. After all, it's particularly humiliating to get tossed down the length of a bar or pitched through a window (see below). And when a person got thrown out of a bar, he really got thrown out of a bar.

The first thing a character needs to do if he wants to throw someone around is Grab him. If the victim's Stunned or Knocked Out, there's little he can do about his predicament. Otherwise, though, most intelligent people will object to being bodily tossed about a room.

When throwing a person, the attacker cannot perform a running throw due to the bulky nature of his projectile. He can, however, after having Grabbed a person, bear hug him, and in a

subsequent turn move up to half of his normal movement and then throw him. This still counts as a standing throw.

If two or more (up to four) people Grab a person and try to throw him, average their STRs together and use that number to calculate how far they can throw their victim. In this case, the group can perform a running throw: the old 1—2—3—heave!

Notice that this means that a really strong character might actually be able to throw someone farther from a standing position than he could if his weaker friends helped him make a running throw. This is because when two or more people are throwing someone, it's assumed that they are fairly equally sharing the burden of holding the person they've Grabbed. Because of this, a substantially weaker throwing partner slows down his stronger compatriots when he tries to lend a hand.

Damage sustained by a person who's been thrown around is figured just like Knockdown damage (see below). Remember, the attacker doesn't have to throw a victim the maximum distance. Just like with Knockdown, it is often not so much how far a victim is thrown, as where they land.

HAYMAKER

A character can try a Haymaker with a melee weapon. All OCV and DCV modifiers are applied normally, and the attack comes at the end of the next Segment, just like with a normal Haymaker. If the attack hits, the attacker multiplies his STR by $1\frac{1}{2}$ and then subtracts the weapon's STR Minimum.

The attack does +1 DC for every 5 points by which the modified STR exceeds the weapon's STR Minimum. A weapon can still never do more than twice its base DC, no matter how much extra STR is used. Note that this maneuver can't be performed with a lariat unless it's being used as a garrote, as this weapon does no damage otherwise.

A Haymaker is its own maneuver. It can't be combined it with any other maneuver (except with the optional Club Weapon rule; see below).

MOVE BY

A character may attempt a Move By without a weapon according to the normal rules. When using a weapon, a character's STR is divided by 2 before calculating extra damage or OCV penalties for the weapon's STR min. If a character is mounted, he can use the mount's movement when calculating additional damage.

In a normal Move By, the attacking character takes some damage from the impact. When attacking with a melee weapon, the weapon takes the damage. If the total BODY of the attack is more than $3 \times$ the weapon's DEF, the weapon breaks. See *Breaking Weapons* for more details on this.

MOVE THROUGH

A character may attempt a Move Through without a weapon according to the normal rules. He can also perform a Move Through with a melee weapon. If a character is mounted, he can use the mount's movement when calculating additional damage.

In a normal Move Through, the attacking character takes damage due to the impact. When attacking with a melee weapon, the weapon takes the damage. If the total BODY of the attack is more than $3 \times$ the weapon's base DEF, the weapon breaks. See *Breaking Weapons* for more details on this.

OPTIONAL COMBAT MANEUVERS

Unless otherwise modified hereafter, the optional combat maneuvers in the *HERO System Rulesbook*, are unchanged.

COVERED

This maneuver can be used by a character with any kind of ranged weapon to cover a target. It can also be used with a melee weapon, as long as the target is within the range of the weapon's length.

PULLING A PUNCH

This maneuver is not allowed with ranged weapons and is only allowed with melee weapons if the Club Weapon option is being used.

ROLLING WITH A PUNCH

This maneuver is not normally allowed in heroic campaigns. The GM can allow it if he wishes, as long as he understands that it makes characters much tougher to kill. On the other hand, if a character is about to be felled by a lucky punch to the head or vitals, the GM might allow the character a chance to roll with the blow—this might be his only chance to survive.

SNAP SHOT

This maneuver takes a full move, so it can only be executed with a previously loaded ranged weapon. It is important to remember that a character is vulnerable for at least a full Segment after taking a snap shot.

SUPPRESSION FIRE

Note that in *Western Hero*, the only weapon capable of suppression fire is a Gatling gun.

SWEEP

Remember that although this maneuver is usually performed with a weapon, it can be attempted bare-handed. In *Western Hero*, this maneuver is most often used in a barroom brawl when a character is surrounded by two or more men who are looking to beat him senseless.

MARTIAL MANEUVERS

Because all of the Martial Maneuvers require that the character using them has purchased some form of Martial Arts in order to use them, they don't usually play much of a part in a typical *Western Hero* campaign. In fact, unless the character has a specific reason for having picked up Martial Arts, the GM should not allow him to buy the necessary Skill.

It's possible, however, for a character to have picked up Boxing or Dirty Infighting, and in this case, the GM should allow these maneuvers. Also, weird *Kung Fu* style games, in which the PCs and some select NPCs have some formal oriental Martial Arts training, might work well.

Players who want a more extensive treatment of martial arts, or a GM who wants to base a portion of his campaign around martial arts should read *Ninja Hero*, the martial arts sourcebook for the *HERO System*.

NEW OPTIONAL MANEUVERS

These new maneuvers are useful for simulating some of the more unusual affects of combat in the Western genre. The GM should make sure to tell his players which, if any, of these rules he is using.

CLUB WEAPON

Most melee weapons are killing attacks that cause lethal harm to the target. Sometimes a character may find that he wants to

subdue an opponent instead of killing him, and normal attacks are best for this purpose. Most melee weapons and guns can be used to do a normal attack by “clubbing” the target with it—using the flat of the blade, the butt of the rifle or the haft of the weapon to strike, instead of the edge.

The Clubbed Weapon will inflict a normal attack of the same Damage Class. To convert killing damage to normal damage, use the Damage Class Table (*HERO System Rulesbook*, pg 158). For instance, a machete normally does 1d6+1 killing damage; using the flat of the blade (clubbed), it would do 4d6 normal attack. A non-melee weapon like a rifle or pistol would be treated like a club.

Using the flat of a blade is a good way to break it. Consider the DEF of a bladed weapon reduced by 2 when used as a club. Other weapons like axes will probably have their normal DEF when used in this manner because of their sturdy design.

Conceivably, a character could use the haft of a weapon like a saber instead of the blade. This would mean that the weapon retains its normal DEF, but it is then classified as a short weapon due to the length of the part of the weapon being used to attack with.

HIPSHOOTING

Often in the middle of a gunfight, a character may feel that getting off his shot is far more important than aiming it properly. This rule should only be used if the Showdown rules are also being employed.

Whenever a character Hipshoots, i.e., shoots from the hip without taking the time to aim, he gets a +1 bonus to his DEX roll for every -1 he takes on his OCV. Thus, a skilled gunfighter can trade accuracy for speed.



SET VS. CHARGE

In this maneuver, the character puts his weapon at the ready before him in anticipation of ramming it into the first opponent who comes at him in a headlong charge. Normally, this can only be performed with long thrusting weapons such as spears, pitchforks and rifles with bayonettes, but the GM may allow characters with other weapons to Set vs. Charge at his option.

Only a character not already engaged in hand-to-hand combat with another opponent can Set vs. Charge. Once Set, the character cannot move until his next Phase, but can attack the first enemy that comes within melee range at any time. If the approaching enemy is about to attack the Set character, treat this as if the waiting character is holding his action. This means that both characters must make a DEX roll to see which attack lands first.

A character Set vs. Charge gets a damage bonus of +1d6N for every 3 inches of his enemy's movement. As with all maneuvers, the character instead gets +1 DC for every +2d6N bonus if he's using a killing attack.

Example: *Paul Stansfield, who is armed with a rifle and bayonette, is being charged by Running Bear who is on horseback and armed with a spear. Paul Sets his weapon vs. the charge and wins the DEX roll.*

Running Bear is moving 12", which means Paul gets +4d6 of damage. This converts to +2DC. Paul's bayonette normally does 1d6-1K (2 DC) damage. Now it does 1d6+1K (4 DC) damage.

UNHORSE

This maneuver removes a horsed target from his saddle, causing normal damage equal to the attacker's STR ÷ 5 plus 1d6 for every 5" the horse moved in the last Phase. An Unhorse maneuver can normally only be performed with a quarterstaff, whip, lariat or pole arm (although the GM may make exceptions if the player can come up with a good enough reason). A character who has been unhorsed can make a Breakfall roll to halve the damage.

A character who is expecting to be Unhorsed (i.e., sees his attacker and realizes what he's trying to do) will be much harder to Unhorse. The attack must be made at -3.

WEAPON BIND

A Weapon Bind maneuver blocks an opponent's weapon and binds it so that it cannot be used. The character using this maneuver performs an OCV vs. OCV attack, just like with a Block. If the maneuver works, the two weapons are momentarily locked together in a temporary deadlock. The Weapon Bind maneuver does no actual damage, but keeps the opponent from using his weapon.

If the Attack Roll is successful, both fighters immediately roll 1d6 per 5 points of STR. If the attacker's roll generates BODY equal to or greater than the BODY of the defender's roll, the defender's weapon is bound. If the defender wins, he breaks the bind, and the fight can resume normally. If the defender has the Escape maneuver, he can add the bonus STR to his 1d6 per 5 points of STR roll, just as with a Grab.

Immediately after a successful 1d6 per 5 STR roll, the attacker can attempt a STR vs. STR roll. If he wins, then he can shove his opponent back 1". If this forces the opponent into an obstacle, calculate the damage using the Knockdown rules. If the attacker ties or loses the STR vs. STR Roll, then neither combatant moves.

Once in a Weapon Bind, on each character's Phase, both characters roll 1d6 per 5 points of STR. If the attacker generates BODY equal to or greater than the defender, the weapons stay bound. If the defender generates more BODY, he breaks the Weapon Bind. This roll of 1d6 per 5 points of STR takes the acting character a half Phase, but is not considered an attack roll.

The defender can remove the Weapon Bind by retreating 1" or more and not attacking the target that Phase.

While the characters are bound together they may still talk, attack with their off hands, etc. They do not get any OCV or DCV bonuses for their bound weapons, but are otherwise at their normal OCV and DCV.

This maneuver can be performed with ranged weapons used as a club, as well as with normal melee weapons.

ARCHERY

In the old West, bows and arrows were used almost exclusively by Native Americans. In fact, if the character is not an Indian, the GM should not allow him to purchase familiarity or Skill levels with the bow unless the player can come up with a good rationalization for why the character has decided to take up archery.

Loading a bow requires a half Phase action. Firing a bow takes a half Phase action at half DCV. Therefore, loading and firing takes a full Phase and lowers the firer's DCV to half until his next Phase.

The following options give characters some additional choices when using ranged weapons. The GM can restrict these options to characters who are especially skilled with their weapon, say only to those characters with 2 or more levels with a weapon. This keeps most bow users from bothering with the options, but makes them available to skilled characters.

PREPARED ARROW FIRE

The archer may prepare two arrows to be fired in one Phase. Readying the arrows takes a half Phase per arrow, and the archer ends up holding two arrows in his hand. Once the arrows are prepared, they can both be fired in the same Phase. Each shot takes a half Phase action and suffers a -2 OCV penalty to its chance to hit.

RAPID ARROW FIRE

An archer can load and fire an arrow in a half Phase action with this maneuver, instead of the usual half Phase to load, half Phase to fire. This allows an archer to half move, load and fire in a single Phase. To be able to do this, the archer's STR must be at least 5 greater than the STR minimum of the weapon. The attack only takes a half Phase but is made at a -2 OCV penalty. Rapid Arrow Fire cannot be combined with Prepared Arrow Fire.

RELOADING A FIREARM

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

Because cap and ball revolvers had to be unloaded and reloaded from both ends of the cylinder, their cylinders were easily removable from the rest of the gun. This was so that a person

could more easily reload the gun, but most gunmen with these weapons carried a loaded spare cylinder with them to speed reloading in situations where time was of the essence.

Reloading Hand Guns and Long Guns

Metallic cartridge guns had fixed cylinders that couldn't be removed quite so quickly, and often had to be unloaded and reloaded one bullet at a time. Still, this was much faster than reloading a cap and ball cylinder.

A character can unload up to four bullets in a gun each Phase, or two bullets in a half-Phase. Metallic cartridges can be reloaded at the same rate.

It takes twice as long to reload a cap and ball gun, i.e., two bullets in a Phase or one bullet in a half-Phase. A cap and ball revolver cylinder can be entirely removed in a half-Phase. Note that this must be done before a cap and ball revolver can be loaded. The spent cylinder can be replaced with a previously loaded cylinder in another half-Phase.

Reloading a Gatling Gun

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

Reloading a Cannon

It takes eight people-Phases to reload a cannon. A maximum of four people can work on a cannon at the same time.



INTEGRATED COMBAT MANEUVERS CHART

Maneuver	Phase	OCV	DCV	Effects
Block	½	+0	+0	stops attacks, abort
Block for Other	½	-2	+0	protects other character
Brace	0	+2	½	+2 to offset Range Penalties only
Disarm	½	-2	0	can disarm target with STR vs. STR Roll
Dodge	½	—	+3	vs. all attacks, abort
Grab	½	-1	-2	do STR or throw
Haymaker	½#	0	-5	× 1½ STR before Pushing
Move By	½	-2	-2	(STR ÷ 2) + (v ÷ 5); attacker takes ½ damage
Move Through	½	-(v ÷ 5)	-3	STR + (v ÷ 3); attacker takes ½ or full damage
Set	1	+1	+0	
Strike	½	+0	+0	STR or by weapon type
Other Attacks	½	+0	+0	
Optional Maneuvers				
Club with Weapon.	½	+0	+0	does normal damage of equal DC
Covered	½	-2*	+0	target held by weapon
Dive for Cover	½	+0	+0	moves character, abort
Hipshooting	½	-1	+0	+1 DEX Roll per -1 OCV
Pulling Punch	½	-1 per 3d6	+0	strike, normal STUN, ½ BODY dam.
Set vs. Charge	1	+0	+0	STR + (v (of target) ÷ 3)
Sweep	1	-2	× ½	hits multiple targets in melee
Unhorse	½	-1	+0	STR + (v (of target) ÷ 5)
	½	-5	+0	STR + (v (of target) ÷ 5); target is expecting attack
Weapons Bind	½	+0	+0	can bind target's weapon with (STR/5)d6 roll
Archery Maneuvers				
Load Bow	½	—	—	
Fire Bow	½	—	× ½	
Prepare Arrows	1	—	—	Prepares 2 Arrows; not with rapid fire
Fire Prepared Arrows	1	—	—	Fires 2 Arrows; not with rapid fire
Rapid Arrow Fire	½	-2	—	Load & Fire Bow, STR ≥ STR Min+5
Reloading Maneuvers				
Unload 2 Bullets	½	—	—	
Reload 2 Metallic Cartridges	½	—	—	
Remove Cap & Ball Cylinder	½	—	—	
Reload 1 Cap & Ball Cartridge	½	—	—	
Replace Cap & Ball Cylinder	½	—	—	
Unload Gatling gun	1	—	—	
Reload Gatling gun	1	—	—	
Reload Cannon	8	—	—	
* Also use OCV mod for Hit Location				
# This maneuver takes one extra Segment to perform				
Explanation of Terms:				
Phase: How long it takes to perform the maneuver.				
OCV (Offensive Combat Value): The modification to the attacker's OCV for performing the maneuver.				
Dash ("—"): A dash on the table means that column is not relevant.				
DCV (Defensive Combat Maneuver): The modification to the attacker's DCV for performing the maneuver.				
Damage: The damage done by the attack. STR means that the attack does STR ÷ 5 in d6. Weapons do +1 DC for every +2d6N of the maneuver.				
Abort: A character can forfeit his next Action Phase to attempt this maneuver out of Phase. For a more detailed explanation, see Action Phases in the <i>HERO System Rulesbook</i> .				



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

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

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

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

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

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

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

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

Over the top of the swinging doors, Clint spotted Felipe standing in the middle of the street just outside of the circle of light from the saloon, his guns drawn. "What do you want,

kid?" He had to give Logan time to get into position, to check out the area and make sure this wasn't some kind of trap.

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

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

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

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

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

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

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

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

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

In the above showdown, Logan was atop the roof of the saloon waiting for Felipe, who couldn't see him, to make a move. Logan was set and holding his action. When Felipe decided to shoot Clint and stepped forward into the light, both he and Logan had to make rolls to see who goes first. The character that made his roll by the greatest amount got to act first. Logan, who had his weapon drawn and set, had a big advantage over Felipe, who had to draw his pistol before he could fire.

A showdown occurs when both characters have the option to act, and they must make rolls to see who will act first. This normally happens when one or both characters are holding their actions or when a character has another character covered. For

all other situations, use the normal Combat Sequence rules (see *Hero System Rules*, p. 139).

When two or more characters try to act at the same time, each character declares his intended action. A character executing a defensive action (one he can abort to) goes first. Defensive actions include Block, Dodge, Dive for Cover, and Roll With Punch.

A character who has his target covered, and is not distracted, goes next (see *Hero System Rulebook*, p. 155). If a character had his target covered, but was distracted, he loses the cover and must roll.

All characters not performing defensive actions or attacking covered targets must make a roll. The character's declared actions can modify his DEX or Fast Draw Roll. For purposes of calculating the Showdown modifiers, a character with the Fast Draw Talent is assumed to be able to 'draw and fire' as ½ Phase action.

When one or both characters are drawing a weapon in a showdown, the rolls are modified depending on the character's equipment. These modifiers are ignored once the characters draw their weapons.

SHOWDOWN MODIFIERS	
Modifiers	DEX or Fast Draw Roll Modifiers
Action Modifiers	
Declare a ½ phase action	0
Declare two ½ phase actions	-3
Declare a 1 phase action	-3
Set	+1
Hip Shot	+1 per -1 OCV
Weapon Arm/Hand Impaired	-3
Using Weapon with Off Hand	-3
Drawing a Weapon Modifiers	
Buffalo Rifle, Army Rifle, & Carbine	-5
Repeating Rifle	-4
Repeating Carbine	-3
Long Barrel Revolver	-3
Normal Revolver	-2
Fast Draw Revolver	-1
All Bows	-6
All Long Melee Weapons	-5
All Normal Melee Weapons	-3
All Short Melee Weapons	-1
Any Unfamiliar Weapon	-3
Drawing Hardware Modifiers	
Fast Draw Holster	+1
Hipshooting Holster	+1
Spring-sleeve Holster	+2

Declared Action: When two or more characters try to act at the same time, each character declares his intended action. The length of each character's declared actions can modify his DEX or Fast Draw Roll. For purposes of calculating the Showdown modifiers, a character with the Fast Draw Talent is assumed to be able to 'draw and fire' as ½ Phase action.

Set: If the attacker is Set on his target, he gets this bonus.

Hip Shot: Whenever a character Hipshoots, i.e., shoots from the hip without taking the time to aim, he gets a +1 bonus to his DEX roll for every -1 he takes on his OCV. Thus, a skilled gunfighter can trade accuracy for speed.

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

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

Unfamiliar Weapon: If the character's using a weapon for which he doesn't have Weapon Familiarity Skill, this penalty applies.

Drawing a Weapon: If the character is going to draw a weapon this Phase, the weapon and hardware modifiers apply. Note that characters without the Fast Draw Talent will usually lose if they try to draw on someone who already has his weapon out (i.e., they must take a half Phase action to draw their gun). To overcome this, the drawing character can try to make a successful PRE attack—heavily modified to reflect the situation, of course.

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

HOLDING AN ACTION

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

Normally, both characters involved in the close call make a DEX roll, and the person who makes it by the most gets to move first. In *Western Hero*, the showdown modifiers are added to each character's DEX or Fast Draw Roll before the rolls are made.

Example: *Clint has just been called out by Billy Wainwright, a young kid who wants to make a name for himself by putting Clint's name on a tombstone. Seeing no other way out of the situation, Clint meets the kid on the street. Neither man has drawn his weapon.*

Clint is carrying a Fast Draw Revolver in a Fast Draw Holster and Billy is carrying a Normal Revolver in a Fast Draw Holster. Clint gets a Fast Draw Modifier of 0 and Billy gets a Fast Draw Modifier of -1. Clint's DEX of 18 gives him a substantial edge over Billy's DEX of 12. Clint's base Fast Draw Roll is 13; Billy's DEX Roll is 11.

Clint decides that he doesn't really want to kill the kid. After all, he's still young—maybe he'll learn. He decides to shoot the kid's gun out of his hand. When the action starts, Clint needs to roll against a 13, Billy rolls against a 11.

Billy goes for his guns. He rolls a 12, missing his roll by 1. Clint rolls an 12 and makes his roll by 1. Clint fires first.

Billy's gun flies from his hand before he has the chance to squeeze off a single shot. Clint smiles. "Let that be a lesson to you, son. Mind your betters."

BEING COVERED

When a character tries to break away from being covered after successfully distracting or surprising his opponent, add the appropriate modifiers from the list below to both the attacker's and the target's DEX rolls.

THE FAST DRAW TALENT

Characters with the Fast Draw Talent can basically draw a weapon in little or no time. If a character makes his Fast Draw Roll he can 'draw and fire' in ½ a phase. A character without the Fast Draw Talent takes a full phase to 'draw and fire'.

A character with the Fast Draw Talent can make a Fast Draw roll instead of a DEX roll in any of the above cases. If the character uses his Fast Draw Talent to draw a gun that turn, he *must* make the Fast Draw roll.

COMBAT SITUATIONS

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

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

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

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

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

"You suppose right."

The cheat stood up and stepped away from the table. Then, when Logan was halfway out of his chair, the man went for his guns. Clint beat him to the draw.

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

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

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

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

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

Players are free to try to perform any action they want, even if the maneuver is not listed on the Combat Maneuvers chart. The GM should interpret any action in terms of the listed Combat Maneuvers, and if the action is sufficiently odd, he should give the character a Surprise Move bonus.

Flexibility in the interpretation of combat actions makes the battle a lot more fun to watch and play for everyone. The best GMs reward their players for colorful and creative actions.

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

KNOCKDOWN

In *Western Hero*, the rules for knockdown are simple. Use the ones outlined in the *HERO System Rulesbook*. The Knockback rules are not used.

Knockdown should be used with the Hit Location Table. It works in two ways.

1. If a character sustains an impairing wound, he's knocked one hex directly away from his attacker and must make a DEX roll. If he fails the roll, he's knocked down.
2. If a character sustains a disabling wound, subtract his total BODY from the amount he sustained from the attack after the location multiplier was applied. Divide that number by two.



The character is knocked that many squares directly away from his attacker and automatically falls prone. Ignore any negative results.

Note that it's possible to lose a limb or extremity and not be knocked down.

It takes a half-Phase for a character to get to his feet. Characters who don't want to (or more likely, can't) get up, don't have to.

KNOCKDOWN DIRECTION

Normally, a character is simply knocked directly away from his attacker. In hand-to-hand combat, however, an attacker can opt to drive his opponent directly into the ground instead. He just has to say so beforehand.

Then, if the victim is knocked down by the attack, he simply falls prone in the hex in which he was standing. Victims who have the Breakfall Skill can still use it to try to avoid damage (see *Avoiding Knockdown Damage* below).

KNOCKDOWN DAMAGE

Also note that Knockback damage applies to Knockdown as well. A character knocked into a wall or a similar upright object takes 1d6 damage for every inch he's knocked backward. A character who doesn't get knocked into anything takes 1d6 damage for every two inches he's knocked backward.

GM should reduce the damage if the character lands on something soft, like a bed, or increase it if the character gets knocked into a harder or more irregular surface, like the bars of a jail cell. Knockdown damage can even be turned into killing damage if the character gets knocked into a bed of nails.

GMs should pay particular attention to Knockdown in certain circumstances: on precarious mountain trails, near tall cliffs, atop moving trains or stagecoaches, etc. And remember, it's not the fall that kills the character, it's the landing.

RESISTING KNOCKDOWN

A character standing on a relatively stable surface can dig in and use his STR to brace himself against being knocked over from a certain direction. For each 5 points of STR used in this way, subtract -1 from the number of hexes the victim would be knocked backward. If this is still a positive number, the victim is knocked back the full number of hexes, just as if he'd done nothing. Otherwise, the victim manages to retain his footing and the Knockdown is ignored.

Note that a character only has to pay END for STR once each Phase, so a victim that successfully resists being knocked down could punch an opponent without having to pay twice. This is a half-Phase action, and the punching character is at $\frac{1}{2}$ DCV due to his relative lack of mobility.

AVOIDING KNOCKDOWN DAMAGE

A character with the Breakfall Skill who is heading for a rough encounter with the ground can attempt a Breakfall roll at -1 to his Skill for every two hexes he's knocked backward. If he succeeds, he takes no normal damage. If he fails, treat the situation normally.

Remember, Breakfall does no good to a character who is slammed into an upright object.

Example: *Jocko Mulligan, a professional bare-knuckled boxer, storms into town and sets up a ring in the middle of the town square. Slick Begman, his promoter, posts bills all over town, guaranteeing \$100 to anyone who can knock*

Jocko down—and this golden opportunity only costs \$25. Logan answers the ad.

Once in the ring, Logan and Jocko get right down to business. They trade several feints, each searching for an opening in their opponent's defenses. Jocko's a bit worn from having earlier taken down some fairly unimpressive opponents and so is spending 5 points of his STR to avoid being knocked down. Logan strikes first.

A lightning fast jab catches Jocko in the breadbasket. Logan's STR of 18 gives him $3\frac{1}{2}d6$ of damage. He rolls 6, 6, 2 and $4 \div 2 = 16$. What a punch!

Applying the location multipliers and subtracting Jocko's PD of 5, that's 19 points of STUN and 1 point of BODY. Jocko's automatically Stunned and can no longer brace himself against being knocked down. (His CON is only 18). Logan's really got him on the ropes.

While Jocko tries to recover, Logan places a Haymaker on his chin. This gives him 5d6 damage. He rolls 6, 6, 4, 6, 2. Logan's in rare form today.

That totals out to 24 STUN and 7 BODY. Checking for Knockdown, we see that Jocko's knocked back one hex and has to make a DEX roll or fall down.

If Jocko was awake at this point, he'd have a chance of remaining on his feet. As it is, the GM opts to apply the DEX roll to Jocko's chance of staying in the ring.

It's just not Jocko's day. He goes sailing through the ropes and off of the platform and lands on the spectators in the front row. The GM rules that the Mayor and his chair count as a relatively soft, yet fairly irregular surface and so Jocko takes another 1d6 damage from his landing, as does his honor.

Amid proclamations from the promoter that he's never seen such a fighter before, Logan manages to collect his prize money and avoid signing on as Slick's latest and greatest client.

EXPLOSIVES

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

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

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

Blasting caps do $\frac{1}{2}d6$ EX damage each.

MOUNTED COMBAT

In *Western Hero*, characters are likely to spend a good deal of time on horseback and, accordingly, shooting or being shot at from horseback. Although the rules below are specifically for

riders on horses, they can also be applied to riders on other mounts, like donkeys, oxen or whatever.

In combat, a horse acts just like a vehicle in terms of movement and getting hit. A rider is in complete control of his horse when the pair act at the lower of the rider and horse's Speeds, and on the lower of the rider and horse's Dexterities. The DCV of the pair is based on the lower DCV of horse and rider.

CONTROLLING THE HORSE

A character loses some control of his horse whenever the horse is moving at its non-combat movement rate, or if the horse is acting more often (i.e., at a higher SPD) than its Rider's SPD. In either of these cases, the rider must make a Riding Roll to control his horse, or the horse will not respond to his control.

Horses take damage like all other creatures. A horsed character who is knocked down must make a Riding Roll or fall off.

During Phased movement (combat time), a rider generally spends a half Phase controlling his horse—regardless of whether or not he has to make a Riding roll—and the horse can make up to a full move. The rider can use his other half Phase for other actions.

HORSES

Horses are by far the most common mount in *Western Hero*. For the purposes of control in combat, horses fall into two categories: riding horses and trained horses.

Riding Horses

Riding horses do their best to avoid combat. The rider must make a Riding Roll to get an untrained horse to move toward a melee. If the character makes the roll, the character uses a half Phase controlling the horse and the horse moves toward the fight.

If the character blows the roll, he loses a full Phase and the horse rears, or moves away, or otherwise avoids moving toward the fight. If the melee is very noisy or chaotic (as gunfights typically are), or if the battle includes fire or large explosions, the GM may apply -1 to -5 modifiers to the Riding roll.

Controlling an riding horse while actually engaged in combat requires a Riding Roll every Phase. If successful, the character spends a half move controlling the horse and may use the other half move making an attack at half OCV.

If the roll is failed, the rider must make a second Riding roll to avoid being thrown. Even if he makes this second roll, he can do nothing that Phase but hang onto his mount and make a half move directly away from the thick of battle.

Trained Horses

Controlling a trained horse is easier. The rider may move and attack with full OCV in combat without a Riding Roll. If he wants the horse to attack as well, he must make a Riding roll.

If the character makes the roll, he spends a half Phase controlling the horse, and may spend the other half Phase making his own attack. The horse may half move and attack with hooves or bite, or instead make a full move and trample its target with a Move By or Move Through.

In any case, if the horse is moving at its noncombat speed, the rider is at -2 OCV for all ranged combat.

For more information on horses, trained and otherwise, see the *Bestiary* section.

LANCES

The lance is a particularly effective weapon when used from horseback, and it was commonly used by Indian braves during the era of *Western Hero*. A character can do a Move By or a Move Through and use the velocity of the mount to add to the damage of a lance attack. Characters making lance attacks should be wary of enemies who are Set vs. Charge—an attack particularly effective against lancers.

COMBAT MODIFIERS

An attack by a mounted warrior is a fearsome sight to a non-mounted target, and worth a bonus to the PRE of the attacker. Add +2d6 if the rider is attacking normally, and +4d6 if he is charging with a lance (unless the defender is Set vs. Charge).

A character fighting from horseback has a height advantage over most opponents on the ground. The GM can specify that all riders' attacks versus targets on the ground use the 2d6+1 roll for determining Hit Location at no penalty. The GM can also specify that all ground level attacks against riders use the 2d6+7 roll for determining Hit Location at no penalty.

Note that if a rider falls off of a moving horse, this should be treated as falling off of a moving vehicle (see below).

HORSE-DRAWN VEHICULAR COMBAT

Combat involving horse-drawn vehicles is similar to mounted combat in many ways (see above), but the person controlling the vehicle needs to make Combat Driving rolls instead of Riding rolls. The SPD of the vehicle is the SPD of the slowest horse drawing the vehicle, and the same applies to vehicle's DEX.



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

The most common tactic used to stop a horse-drawn vehicle is to shoot the driver. The horses are worth money, after all! Each time a driver suffers knockdown damage or is rendered unconscious, he must make a Combat Driving roll to maintain his grasp on the reins. If he succeeds, he manages to retain his grip on the reins and, if he's been incapacitated, they can easily be taken up by another character. Note that it is possible to drape the reins across one's shoulders. If this is done, the driver could be stunned and the reins wouldn't fall.

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

FIGHTING ATOP A MOVING VEHICLE

Fighting atop a moving vehicle, like a stagecoach or a train, is not easy. First off, all ranged combat is at -1 OCV. And if a wagon is moving at its noncombat speed, all ranged combat on it is at -2 OCV.



The most dangerous part about fighting under such circumstances is that a good blow can knock a character off of the vehicle. Any time a character is knocked down, he must make a DEX roll to stay atop the vehicle, or over the edge he goes.

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

FALLING OFF A MOVING VEHICLE

When a character falls off of a moving vehicle, he rarely actually falls under its wheels. It's up to the GM to use his common sense to determine whether or not this happens. Obviously, if the character falls off the back or either side of the vehicle, he won't be run over by it; he must fall off of the front. If this does happen, the character then falls under the wheels of the vehicle on a 6-.

Generally, the only damage he takes is from his landing. To figure out how much damage a character takes, the GM needs to determine how fast he's moving when he lands.

First, find out how fast the vehicle is moving in inches/Segment and divide that number by three. Then add to that number the height from which the character is falling. The fallen character takes that many dice of normal damage.

Example: *Logan Walker knocks a bandit off of the top of a stagecoach. The coach is moving at 24", and the GM rules that the bandit falls from a height of 1". The bandit takes $(24 \div 3) + 1 = 9$ dice of damage, or 9d6.*

The GM can rule that the damage is killing damage if the character lands on sharp or jagged terrain. In this case, divide the number of damage dice by three. The bandit in the above example would take 3d6K, for instance. Also, it would be applicable to roll for the locations of these wounds.

Conversely, falling onto softer surfaces would lessen the amount of damage the character would take. Characters with the Breakfall Skill can use it to reduce the damage as well.

If the character falls beneath the wheels of the vehicle, calculate the damage from the fall normally and then treat him as if he'd been the victim of a Move Through by the vehicle. See Trampling below for more on this.

If the character falls off of a train, calculate the falling damage normally as described above. Characters who fall into the path of a train must make a DEX roll at -6 or die (a successful roll means they have avoided the cow catcher and the wheels).

RIDING A HORSE THROUGH A WINDOW

From time to time a character on the run from a large group of opponents will find all routes out of town blocked off. More than one desperado has decided that if the law is blocking off the streets, than he's just going to have to go through one of the buildings. Since most shopkeepers lock their doors at the sounds of a gunfight, the only way into the shop from the front is the window. And so it goes.

In order to convince a horse to take the plunge into a sheet of glass, the rider must make a successful Riding roll. The horse must then make a successful DEX roll to make it through the window. If it succeeds, great. If it fails, it trips and falls, taking its rider with it. In this case, both the rider and the horse take $\frac{1}{2}$ d6 killing damage from the broken glass and the fall.

RIDING A HORSE OFF OF A CLIFF AND INTO WATER

This is a famous stunt that's been pulled in more than one film. To perform it, all the rider has to do is make a successful Riding roll at -3. If he succeeds, he manages to get the horse to take the plunge.

In mid-air, the rider must then make a DEX roll to get away from the horse. If he fails, he becomes entangled with the horse. Once in the water, an entangled character is held under until he makes a successful DEX roll at -2 to free himself. See *Holding Breath and Drowning* in the *HERO System Rulesbook*, p. 167, for more on this.

When both the character and the horse manage to surface, the character must make another DEX roll to grab the horse if he wants to hitch a ride to shore.

TRAMPLING

To trample someone, a character basically has his horse perform a Move Through (see *Mounted Combat*). If a character wants to trample someone beneath a stagecoach or wagon, he does the same (see *Horse-drawn Vehicular Combat*). In this case, however, he should take the highest STR of all of the horses, add +5 STR for each additional horse and treat the maneuver as a single attack. This takes into account that, while not all of the horses may actually trample the victim, the momentum of the wagon they're pulling increases the damage of the ones that do make contact.

STAMPEDES

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

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

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

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

The easiest way to do this is by firing a gun. The character doesn't even have to aim at the beasts, although hiding behind a couple of carcasses might improve his chances of surviving this experience. Depending on the circumstances, enough cattle should hear the noise and react if the herd makes a PER roll, usually 10-. This roll can be affected by weather conditions, the volume of the sound the character can make, visibility conditions, etc.

One other option a character has is to attempt to leap onto the back of one of the lead cattle as it passes by. This requires an Acrobatics roll at -4. Once on the back of the cattle, the character can then simply ride out the stampede, although there's really no telling where or how far away he'll end up.

DRAGGING A CHARACTER FROM HORSEBACK

If a character riding a horse lassos a person on the ground who isn't well anchored, he has the option of dragging the character around. First he needs to knock his victim off of his feet. To do this he needs to make a STR vs. STR roll. If the rider is moving, he can use the horse's STR instead of his own.

For every Phase a character is dragged, including the one in which he's pulled to the ground, he takes 1d6 normal damage per 5" of movement. If his foot or leg is lassoed (i.e., it is impossible for him to brace himself), the damage is 2d6 per 5" of movement. Once the rider manages to pull the victim down, he can drag him for as long as he likes, or until he runs out of room.

A character who is being dragged can crawl up the rope if he manages to make a STR roll and the horse has travelled in a straight line for at least one Phase. He can then crawl up to a half-inch for each point by which he made the roll.

LASSOING A HORSE RIDER

If a character lassos a character riding a horse and tries to pull his victim from the horse, the rider must make a Riding vs. STR roll to stay on the horse each round. If he fails, he falls to the ground.

If the rider succeeds in staying on the horse and decides to move away from his attacker, the attacker must then make a STR vs. STR roll against the horse. If he wins, the horse comes to a halt at the end of the rope.

If he fails, he must either let go of the rope or be dragged around (see *Dragging a Character from Horseback*). In this case, however, the victim can let go of the rope at any time he wants.

OTHER COMBAT SITUATIONS

SLIDING SOMEONE DOWN A BAR

One of the most popular ways to throw someone around (see Grab in the Combat Maneuvers section) in a saloon is to slide them down the length of the bar. Only well-polished bars will do for this, though, rough-hewn surfaces will merely result in the victim skidding to an immediate stop with a belly full of splinters.

If a suitable surface is available, simply Grab the intended victim, drag him to a hex adjacent to the bar, and then hurl him the length of the surface. To see how far the attacker can slide his victim, check how far he could throw him as described above. On a smooth surface, he'll slide exactly that far.

Sliding is a tricky sport, though. The slider must make a DEX roll when he releases his victim. If it succeeds, the slidee hurtles helplessly towards the end of the bar. If it fails, he slips off the side. Roll a d6. On 1-3, the slidee lands on the floor of the bar. On 4-6, he falls behind the bar.

Most patrons will have the good sense to remove their drinks. If not, damage from running into these object is negligible, as is the trip down the bar.

GETTING TOSSED THROUGH A WINDOW

Ever notice how often a person gets badly hurt when getting tossed through a window? Barely ever, it seems, and there's a reason for this: they don't land on the glass.

As a rule of thumb, assume that most of the broken glass falls in the hex in which the window was shattered, away from the direction from which the victim was thrown. If the character lands in the glass, he takes ½d6 of killing damage. If he goes past it or remains standing in the hex where he smashed into the glass, give him 1 point of killing damage in addition to any other damage he might take.

Any character later knocked down in the hex with the broken glass takes ½d6 killing damage in addition to any other damage. A character knocked down in a hex adjacent to the broken glass and on the side of the window away from the original attack (glass breaks away from stress) similarly takes an extra 1 point of killing damage.

GETTING TOSSED INTO A MIRROR

This is just like getting tossed through a window, except that the victim automatically lands in the glass and takes ½d6 killing damage for doing so.

JUMPING THROUGH A WINDOW

Occasionally, a character will feel that he's got no other choice than to plunge straight through a pane of glass. Let him do it. After all, it's his life.

Simply have him make a DEX roll to make sure that he gets through all right. Characters who fail the roll take ½d6 killing damage. Use the rules outlined above in *Getting Tossed Through a Window* to determine damage.

OPTIONAL RULES FOR DETERMINING DAMAGE

The options in this section adjust the lethality level of the campaign. The **HERO System** is very flexible in its application of "reality" to combat, and can be easily adapted to whatever style of play the Gamemaster prefers. Special attention should be given to this aspect of the game, as *Western Hero* tends to be far more lethal than most Hero games.

CRITICAL HITS

Warning: These critical hits rules make combat more dangerous and unpredictable. They should only be added to a campaign where the GM wants every character to fear the possibility of a sudden and bloody death.

A critical hit is a blow which is so accurate that it does the maximum damage possible for the weapon. This happens when a character's roll to hit is less than or equal to half of his Attack Roll (rounded down). For example, if Clint Walker had an Attack Roll of 13 or less, he would do a normal hit if he rolled 7–13, and do a critical hit if he rolled 3–6.

When a critical hit is struck with a killing attack, the GM should assume that the dice for calculating Body come up all 6's. Then roll the Stun Multiplier or Hit Location and calculate the damage normally.

Example: *Clint, who has an OCV of 5, is attacking a character with a DCV of 5, so he has an Attack Roll of 11 or less. To score a critical hit, he must roll less than or equal to half of 11 (5.5) which, rounds down to 5 or lower.*

He does 1d6+1K with his .45, so a critical hit would do 7 BODY. He rolls the STUNx and gets a 3, so he does 21 STUN. If he was attacking hand-to-hand with his STR of 15 (3d6), he would do 18 STUN and 6 BODY.

In general, it is not necessary to figure out half of a character's Attack Roll for every attack. To save time, the attacker should only bother with this when the die roll for the attack is very low, say 3–8.

If the GM doesn't want the PCs to have to worry about critical hits, he could use this rule only for the PCs' attacks against NPCs and not allow the NPCs to make critical hits. Sure, this gives the PCs an unfair advantage, but they'll probably need it, and it reflects what seemed to happen in Western movies.

MYSTERY DAMAGE

In real life, a person cannot take an injury and know "Well, I've only taken 4 BODY, so I'm not in any real danger yet." He just knows he's hurt. He may have some vague idea of the wound's severity but should have little confidence in his ability to just shrug off the injury.

If the GM wants to simulate this in the game, he should secretly roll for and keep track of all BODY damage done by killing attacks and only let the players keep track of their own STUN damage from killing attacks, and of STUN and BODY damage from normal attacks. To do this, the GM has to know how much BODY the characters are starting with, what armor they are wearing, where it is, and how much resistant defense it provides. He must also make sure the players tell him of any BODY their characters take from normal attacks.

Whenever an NPC hits a PC with a killing attack, the GM rolls the damage, rolls the STUN multiplier, and announces something like this, "The bullet creases your scalp. The world turns black for a moment, but you shake it off. Take 12 STUN."

To get an idea of how bad the wound is, the player will have to take a half-Phase action and look at it. At that point, the GM should say nothing more than, "It's only a flesh wound," or "Ooh, that's a nasty gash in your side."

The characters will not know when they are mortally wounded, though the GM can tell them how they're bleeding like stuck pigs and swiftly growing weaker and weaker.

Note that when the GM uses Hit Locations, the process becomes a bit more complicated. A character who is told that he has been stabbed in the stomach and has taken 12 STUN automatically knows that he received 3 BODY from the stab. Therefore, in campaigns which use Hit Locations the GM has to keep track of STUN damage as well.

This method can be complicated and requires the GM to do more work than usual. It isn't recommended unless the GM doesn't mind being the one to keep track of damage, or has a special reason to keep the players off-balance. It's quite effective for special circumstances like duels, where it can be used to heighten the suspense of the situation.

RELATIVE POSITION

From time to time, two fighting characters will face one another on something other than level ground. If the GM is using the Hit Location rules, he can use the Special Hit Location table to simulate differences in height and position.

To do this, the GM chooses the roll that best reflects the difference in position, and uses it—instead of the normal 3d6 Hit Location Roll—at no penalty. For example, a Head Shot would be used when firing directly down from atop a building, and a High Shot would be used when a mounted attacker is striking an opponent on foot, who would use a Low Shot when fighting back. These same modifiers could be used for fighting up and down stairs, on furniture, steep hills and the like.

Additionally, the GM may apply OCV penalties when an attacker is restricted to using special hit location rolls. For example, if an attacker can only use a high shot, the GM can assign him a -2 OCV modifier. This will help balance the advantage of the special hit location rolls, and simulate the difficulties of fighting in unusual circumstances.

ATTACKS AGAINST DISADVANTAGED CHARACTERS

It's easier to perform Placed Shots on characters who are in some way disadvantaged and cannot use their full DCVs.

When a character is awake and trying to elude incoming attacks but is disadvantaged (e.g. prone, grappling with another character, Entangled), he gets only half his DCV. Placed Shots take the normal penalties (-8 for a Head shot, etc.).

When a character is awake, not restrained, and is in combat but is unaware of an incoming attack (e.g., an attacker has crept up behind him), he gets only half his DCV. Placed Shots take the normal penalties.

When a character is not in combat and is unaware of danger, he is at 0 DCV. Optionally, the GM can place him at $\frac{1}{2}$ DCV if he is still active—running, for instance. Placed Shots take half their normal penalties rounded up (e.g., -4 for a Head Shot).

When a character is not moving and is unaware of danger (e.g., asleep), he is at 0 DCV. Placed Shots take half their normal penalties. If the optional Critical Hit rule (see above) is being used, such attacks can be considered automatic Critical Hits, at the GM's option.

OPTIONAL DAMAGE RECOVERY RULES

An unfortunate reality of combat is that the damage sustained during one fight carries over to the next. In a scenario where there are several fight scenes, this can be a problem, since the characters are often so weakened by early combats that they have little chance when they finally reach the ultimate confrontation.

Fortunately, there are several ways to deal with this problem.

First, the encounters can be balanced so that the characters can easily defeat the opposition in earlier fights so that they're at full strength for the later and more difficult encounters. This is not an ideal solution, as a well-balanced battle is more fun than the cakewalk offered by initial encounters of this kind.

Several other alternatives exist. These optional rules are based on the assumption that several small wounds are easier to heal than one large wound that did the same total damage. This is especially advantageous to characters with high PDs as their individual wounds tend to be smaller.

To implement these rules, characters have to keep track not just of how much BODY they lose, but how much they lose from each attack. Instead of just saying "I've lost 7 BODY," a player must be able to say, "I took three blows, one doing 1 BODY, one doing 2 BODY, and one doing 4 BODY." The character can then deal with healing each wound separately.



CONVENTIONAL HEALING

In the *HERO system*, conventional healing is accomplished through the use of Paramedic Skill or PS: Doctor. As the rules stand, Paramedic Skill is only useful for stabilizing the condition of a dying patient and negating the effects of Bleeding wounds. PS: Doctor is used to simulate long-term care, such as the increased Recovery rate for hospitalization.

The GM can increase the effectiveness of conventional healing by allowing characters with PS: Doctor or even the Paramedic Skill to cure a little BODY damage from each wound. This is not useful to characters during combat, only afterwards.

The character attempting to help the victim rolls his PS: Doctor or Paramedic Skill once for each wound. If he is successful, the treated character regains 1 BODY from that wound. Each wound may only be treated once and may not regain more than 1 BODY from this treatment.

This treatment takes a minute or two per wound and requires bandages of some sort. Even a wound defined as a nasty bruise should be bound and supported.

Note that every character has the Paramedic Skill as an Everyman Skill and can use it in this way on an 8-. Characters can even perform emergency first aid on themselves. This simulates characters pulling bullets or arrows out of each other or themselves, and then bandaging the wound.

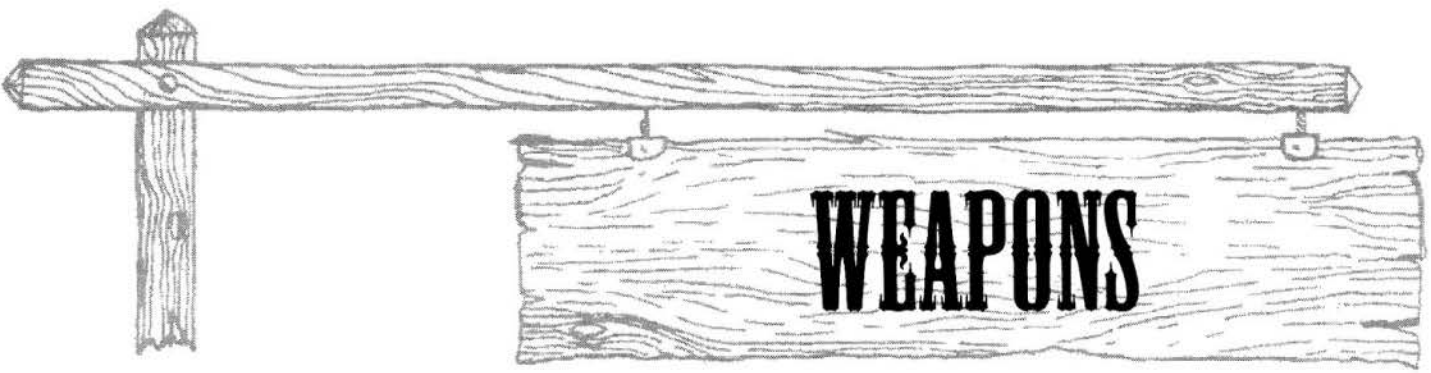
MINOR WOUNDS

With this option, characters take damage normally, but after the combat is over, the minor wounds they have sustained will heal quickly. This does not alter game balance while the characters are in combat, but makes characters more durable in the long run.

A minor wound is defined as any wound of 1 BODY. If these minor wounds are treated by a successful Paramedic roll, they are considered healed after 10 minutes or so. Even without a Paramedic roll, a character can quickly heal up to his REC in minor wounds in a single day. This healing can be proportioned over the course of the day if the GM so desires.

When combined with the Conventional Healing optional rule, any wound of 2 points that is doctored down to 1 point may be quickly healed as a minor wound. This means that an attack will have to do 3 or more points of BODY to have long-term effects.

Both the Conventional Healing and Minor Wounds rules give advantages to characters with high PDs. The GM should carefully decide when to apply both rules.



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

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

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

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

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

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

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

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

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

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

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

The Indian gave him a quizzical look.

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

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

"What do you want?" Logan demanded.

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

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

"Twenty braves, perhaps more."

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

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

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

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

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

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

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

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

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

"I have a request," ventured the Indian.

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

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

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

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

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

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

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

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

RANGED WEAPONS								
Name	OCV	R Mod	Damage	STUN x	STR Min	Max R	Shots	Notes
Bows								
Very Light Bow	0	0	1d6-1K	0	5	50	1§	2-h
Light Bow	0	0	1d6K	0	8	75	1§	2-h
Medium Bow	0	0	1d6+1K	0	10	100	1§	2-h
Heavy Bow	0	0	1½d6K	0	13	125	1§	2-h
Very Heavy Bow	0	0	2d6K	0	15	150	1§	2-h
Very Light Long Bow	0	+1	1d6K	0	9	75	1§	2-h, no horse
Light Long Bow	0	+1	1d6+1K	0	12	100	1§	2-h, no horse
Medium Long Bow	0	+1	1½d6K	0	14	125	1§	2-h, no horse
Heavy Long Bow	0	+1	2d6K	0	17	150	1§	2-h, no horse
Very Heavy Long Bow	0	+1	2d6+1K	0	19	175	1§	2-h, no horse
Thrown Weapons								
Long Spear	-1	-1	2d6K	0	13	40	1§	2-h
Spear	-1	-1	1½d6K	0	10	30	1§	1½-h
Tomahawk	0	-1	1d6K	0	8	10	1§	
Machete	0	-2	1d6+1K	0	10	10	1§	
Axe	0	-2	1d6+1K	0	10	10	1§	
Hatchet	0	-1	1d6K	0	8	10	1§	
Throwing Knife	0	0	½d6K	0	6	10	1§	
Bowie Knife	+1	-2	1d6K	0	10	10	1§	
Hand Guns								
.45 Derringer	0	-2	1d6-1K	0	5	10	1/2	
.38 Revolver	+1	0	1d6+1K	0	8	80	6	
.45 Revolver	+1	0	1d6+1K	+1	12	80	6	
Carbines								
.38 Repeating Carbine	+1	+1	1½d6K	0	6	250	6/7/9/12	2-h
.45 Repeating Carbine	+1	+1	1½d6K	+1	10	250	6/7/9/12	2-h
.45 Army Carbine	+1	+2	1½d6K	+1	10	375	1	2-h
Rifles								
.38 Repeating Rifle	+1	+2	2d6K	0	9	400	6/7/9/15	2-h
.45 Repeating Rifle	+1	+2	2d6K	+1	14	400	6/7/9/15	2-h
.45 Army Rifle	+1	+2	2d6K	+1	14	500	1	2-h, no horse
.50 Buffalo Rifle	+1	+2	2d6+1K	+1	16	600	1	2-h, no horse
Shotguns								
Shotgun, 1 Barrel	0	+2	2½d6K	+1	12	60	1	2-h, rdcd pen, rbyr
Shotgun, 2 Barrel	0	+2	2½d6K	+1	12	60	2	2-h, rdcd pen, rbyr
Repeating Shotgun	0	+2	2½d6K	+1	12	60	5	2-h, rdcd pen, rbyr
Scattergun, 1 Barrel	+2	-2	2½d6K	+1	11	30	1	2-h, rdcd pen, rbyr
Scattergun, 2 Barrel	+2	-2	2½d6K	+1	11	30	2	2-h, rdcd pen, rbyr
Repeating Scattergun	+2	-2	2½d6K	+1	11	30	5	2-h, rdcd pen, rbyr

Name	OCV	R Mod	Damage	STUN x	STR Min	Max R	Shots	Notes
Heavy Weapons								
.50 Gatling Gun	+1	+4	2d6+1K	+1	—	400	36	auto (5)
1" Gatling Gun	+1	+4	2½d6K	+1	—	400	18	auto (5)
Cannon, Cannister	+2	-2	4d6K	+1	—	100	1	rdcd pen, rbyr
Cannon, Cannonball	—	+4	3d6K	+2	—	300	1	OCV=0

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

Cap and Ball	-1	-1	-1K	—	-4	× ½	—	
Fast Draw	—	-1	—	—	-1	-20	—	
Long Barrel	—	+1	—	—	+1	+20	—	

Note that these modifiers are cumulative so that the statistics for a long barrel, cap and ball .38 Revolver are:

LB, C&B .38	0	0	1d6K	0	5	60	6	
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OCV: This is the OCV bonus that the weapon provides to the person attacking with it.

RMod: This is the modifier to ranged attacks made with the weapon. If the number is positive, the bonus can only be used to offset range penalties.

Damage: This is the damage that the target will take from a successful attack. If the damage is normal, then the d6 are listed as d6N. Killing Attacks are listed as d6K. All attacks do Physical damage.

STUN x: This is the STUN Multiplier, and should only be used for Killing Attacks. When the STUN Multiplier (d6-1) is rolled, the character should apply the weapon's STUNx modifier.

If the Hit Location rule is being used, the character should determine the STUNx according to the Hit Location, and then add the weapon's STUNx. For example, if a character with a Sledgehammer (STUNx = +1) hit an opponent in the head, the total STUNx would be × 6.

STR Min: This is the minimum STR required to fully control this weapon.

Max R: This is the weapon's maximum range in hexes.

Shots: This is the number of times the weapon can be fired without reloading.

Notes: This catch-all category includes any statistics that aren't listed elsewhere:

2-h = Two-handed

auto (#) = Automatic fire—the number in parentheses is the maximum number of shots that can be fired in a round.

no horse = the weapon cannot be used from horseback

1½-h = One-and-a-half handed—use as listed in one hand, use with -2 STR Min in two hands

rdcd pen = reduced penetration

rbyr = reduced by range

MELEE WEAPONS

Name	OCV	Damage	STUNx	STR Min	Length	Notes
Chopping Weapons						
Tomahawk	0	1d6K	0	8	M	throw
Axe	0	1d6+1K	0	10	M	throw
Hatchet	0	1d6K	0	8	M	throw
Machete	0	1d6+1K	0	10	M	throw
Sledgehammer	-1	1½d6K	+1	13	M	
Small Sledgehammer	0	1d6K	+1	11	M	
Hammer	0	1d6-1K	+1	8	M	
Pick	0	1d6KAP	0	11	M	
Small Pick	0	1d6-1KAP	0	8	M	
Clubs (Do not require weapon familiarity)						
Great Club	0	6d6N	—	15	M	2-h
War Club	-1	5d6N	—	10	M	1½-h
Large Club	0	5d6N	—	13	M	

MELEE WEAPONS

Name	OCV	Damage	STUNx	STR Min	Length	Notes
Clubs (Do not require weapon familiarity)						
Club	0	4d6N	—	10	M	
Baton	0	3d6N	—	8	M	
Stick	0	2d6N	—	5	S	
Brass Knuckles	0	2d6N	—	5	S	
Swords and Knives						
Saber	+1	1d6+1K	0	13	M	
Rapier	+1	1d6K	0	10	M	
Bayonet	+1	1d6-1K	0	8	M	
Bowie Knife	+1	1d6K	0	10	S	throw
Knife	+1	½d6K	0	6	S	
Throwing Knife	+1	½d6K	0	6	S	throw
Straight Razor	0	½d6K	0	5	S	rdcd pen
Pole Arms						
Long Spear	-1	2d6K	0	13	L3	2-h, set, throw, unhorse
Spear	-1	1½d6K	0	10	L	1½-h, set, throw, unhorse
Pitchfork	0	1½d6K	0	13	L	2-h, set, rdcd pen, unhorse
Shovel	0	1d6K	0	8	L	2-h, unhorse
Hoe	0	1d6+1K	0	10	L	2-h, unhorse
Scythe	0	1½d6K	0	13	L	2-h, unhorse
Unusual Melee Weapons						
Quarterstaff	+1	4d6N	—	13	M	2-h, unhorse
Whip	0	1d6K	0	9	L5	grab, rdcd pen
Lariat	0	—	—	4	L15	grab only
Garotte	0	3d6N	—	4	S	grab head only

OCV: This is the OCV bonus that the weapon provides to the person attacking with it.

Damage: This is the damage that the target will take from a successful attack. If the damage is normal, then the d6 are listed as d6N. Killing Attacks are listed as d6K. All attacks do Physical damage.

STUN x: This is the STUN Multiplier, and should only be used for Killing Attacks. When the STUN Multiplier (d6-1) is rolled, the character should apply the weapon's STUNx modifier.

If the Hit Location rule is being used, the character should determine the STUNx according to the Hit Location, and then add the weapon's STUNx. For example, if a character with a Sledgehammer (STUNx = +1) hit an opponent in the head, the total STUNx would be × 6.

STR Min: This is the minimum STR required to fully control this weapon.

Length: This is the weapon's length. S = small, M = medium, L = long and L# = a long weapon which can attack hexes up to # away.

Notes: This catch-all category includes any statistics that aren't listed elsewhere:

2-h = Two-handed

1½-h = One-and-a-half handed—use as listed in one hand, use with -2 STR Min in two hands

throw = can be thrown

rdcd pen = reduced penetration

set = can use Set vs. Charge maneuver with weapon

unhorse = can use the Unhorse maneuver with this weapon

OCV=0 = this weapon's OCV is always 0

grab = can use Grab maneuver with weapon

grab only = can only use Grab maneuver with weapon

grab head only = can only use Grab maneuver against only the target's head with weapon


 FIREARMS

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

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

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

AMMUNITION

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

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

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

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

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

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

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

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

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

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

DERRINGER

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

REVOLVERS

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

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

Caliber

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

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

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

Barrel Lengths

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

Actions

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

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

Some gunslingers tied back or removed the trigger on their single action revolvers. They could then fire the gun by simply fanning the hammer with their off-hand. This is called slipshooting and makes a single action revolver about as fast as a double action revolver.

RIFLES AND CARBINES

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

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

Army Rifle

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

Army Carbine

This is a shorter version of the Army Rifle (see above).



Buffalo Rifle

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

Repeating Rifles and Carbines

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

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

SHOTGUNS AND SCATTERGUNS

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

Ammunition

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

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

Repeating shotguns and scatterguns

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

GATLING GUNS

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

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

.50 Gatling Gun

This weapon weighs approximately 75 kilos and is mounted upon a large tripod. It can be turned up to 45° in a half-Phase or 90° in a full Phase.

Don't forget to take Encumbrance into account if someone tries to pick up and move the weapon himself. It takes two Phases to reset it after having been picked up and moved. If two men are

working on it, it only takes one Phase. This gun was often carried in the back of a wagon for greater mobility.

1-inch Gatling Gun

This larger (100 kg) version of the .50 gun is mounted upon two wagon wheels and a hitch which rested against the ground when the weapon was set up for firing. Normally, this gun was hitched to the back of a wagon for transport, and then unhitched for firing. It requires at least two people and a total of 16 person-turns (eight apiece in this case) to hitch up or set up this gun, and up to four people can work on it at a time.

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

If someone decides to move this gun by hand, he can move it up to ¼ of his movement in a Phase and in a straight line only. Each additional person (up to four) can add his effort to move it another ¼ of the slowest person's move. For example, four men could move a Gatling gun up to the slowest helping person's full move.

Cannons

Cannons can fire either a cannonball or a cannister round (basically a large shell of shot). Generally, unless the firer had a man strapped across the front of the barrel, he wasn't going to hit him with a cannonball. The large projectiles can, however, be used to batter down walls. When firing a cannonball, no matter what the user's OCV is, it always attacks at OCV 0.

Cannons are mounted on wheels and are moved much like a 1-inch Gatling gun (see above).

OTHER WEAPONS

Below are detailed descriptions of each of the different types of non-bullet-firing weapons available for use in *Western Hero*. See the Sourcebook section for details of their costs and availability.

BOWS

These are the traditional wooden bows used for firing wooden hafted, stone or metal tipped arrows. Light, medium and heavy refer to the tension of the bowstring, not the size of the weapon. A long bow is longer than a normal bow and thus able to support greater tension. Because of its size, a long bow cannot be used from horseback while a regular bow can.

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

BLADES

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

Axe

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

Bayonet

This is an 18-inch long triangular blade with a 3-inch socket that slipped over the barrel of a rifle. The front sight was then used

as a stud and a locking clasp to hold the blade in place. This weapon was popular with the military, particularly with their single-shot rifles, but most Westerners disdained them.

Bowie Knife

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

Hatchet

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

Knife

This is any small blade not specifically balanced for throwing.

Machete

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

Rapier

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

Saber

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

Straight Razor

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

Tomahawk

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

Throwing Knife

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

CLUBS

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

Brass Knuckles

This weapon is a special type of club that fits in or around the attacker's fist, making that hand into a much more powerful weapon. Besides the traditional ridged brass knuckle-protector, just about any hard object that will fit into a person's hand (e.g., a roll of quarters) will do in a pinch. The traditional weapon does have the extra added bonus of providing 6 DEF to the hand on which it's worn if the wearer makes an activation roll of 11-.

GAROTTE

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

This method of attack is most effective when the victim is surprised. Cowboys have been found strangled with their own bandanas. This isn't a really fair way to fight, but for those who don't care about honor, it's a good weapon to resort to.

HAMMERS

Although not a typical gunslinger's weapon, many a man has encountered a hammer during a conflict with a carpenter or the town blacksmith.

Sledgehammer

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

Small Sledgehammer

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

Hammer

This is the typical carpenter's tool.

HOE

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



LARIAT

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

A lariat can be used to perform a Grab maneuver up to 15 inches away. A lariat never does any actual damage, except when used as a garotte (see above).

PICKS

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

PITCHFORK

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

QUARTERSTAFF

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

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

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

SCYTHE

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

SHOVEL

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

SPEARS

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

WHIP

This is basically a long bit of woven strands of rawhide attached to a wooden handle, the kind used by stagecoach drivers to manage horses with. A whip can be used to perform Grab maneuvers up to 5 inches away. Whips are usually carried rolled up on a thong at the side of the owner's belt. This weapon can be employed as a garotte (see above).



GAMEMASTERING WESTERN HERO

Western Hero provides everything necessary for several adventures. But you'll eventually exhaust the ready-to-run adventures in herein, and what then?

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

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

The pages that follow contain some material to help you be the best GM you can. They are:

Getting Started: This section tells you about a few pertinent things you'll need to know before you get down to the business of starting your adventure.

Basic Game Mastering: This section contains tips and tricks on how to be a good Game Master and how to make sure that the players enjoy themselves.

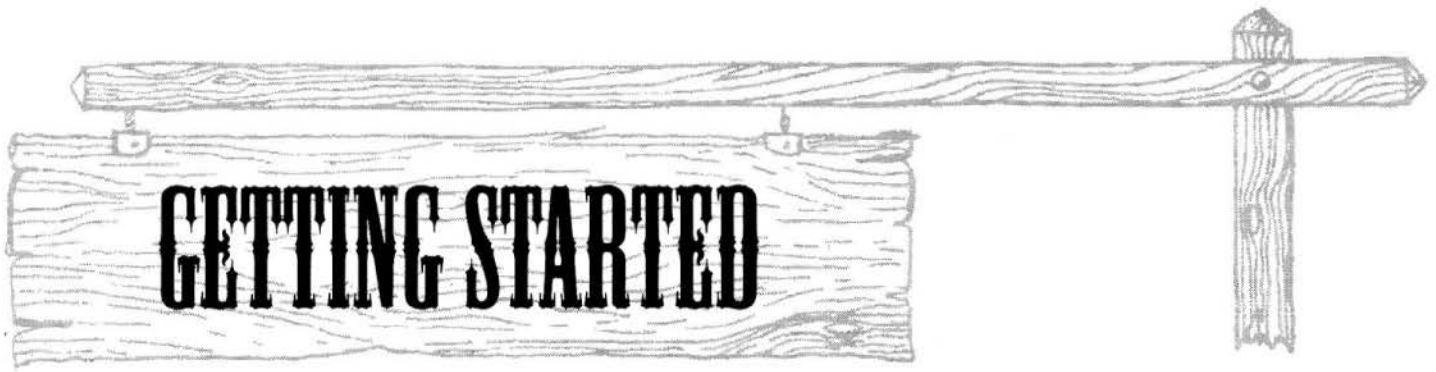
Creating and Running Scenarios: This section explains, step-by-step, how to create your own Western scenarios.

The Western Genre: This section explains exactly what Westerns are all about, and how to make sure your scenarios have the proper Western feel.

Setting up a Campaign: This section explains how to string your scenarios together into a campaign. There are extensive guidelines on how to start a campaign, and the various elements to be considered.

Setting: This section includes the information necessary to detail a believable Western setting. There are sections on geography, ecology, history, and so forth.

Editor's Note: *Some of the following sections have been taken from earlier HERO Games (especially Champions). They have been adjusted for Western Hero, however, and we recommend that all GMs read them.*



GETTING STARTED

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

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

Over this 41-year period, many things were happening with severe ramifications that shaped the world in which we live today. Part of this book contains a short History section describing the setting of *Western Hero*. You should know this material backwards and forwards, and things will run more smoothly and have greater authenticity if your players are familiar with it, too.

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

As you read over this entire book, keep in mind that you're going to have to make several decision that will affect the nature of your game. How do you want to handle discrimination? How lethal do you want the combat to be? How powerful do you want the characters to be in relation to the world around them?

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

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



BASIC GAMEMASTERING

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

1) BE ENTERTAINING

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

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

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

2) BE FAIR

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

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

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

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

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

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

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

3) BE FIRM AND CONSISTENT

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

Consistency will also save you many headaches. If you rule that being hit by a flying beer mug does 1d6 STUN in one session, and then ignore the damage in another session, it could cause problems. Changing accepted conventions only causes trouble. The players won't buy it, and your competence as a GM will be questioned.

4) BE FLEXIBLE

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

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

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

5) USE DRAMATIC LICENSE

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

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

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

He swings down towards the horseman, but blows his attack roll miserably. "Whoops! Logan obviously miscalculated how much rope he needed to perform this maneuver.

He misses the man on the horse completely, but instead slams smack dab into the side of the horse. The horse falls over sideways, throwing the rider to the ground."

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

6) CHALLENGE THE PLAYERS

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

7) GIVE EACH PLAYER SOME TIME

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

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

8) WORK WITH THE PLAYERS

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

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

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

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

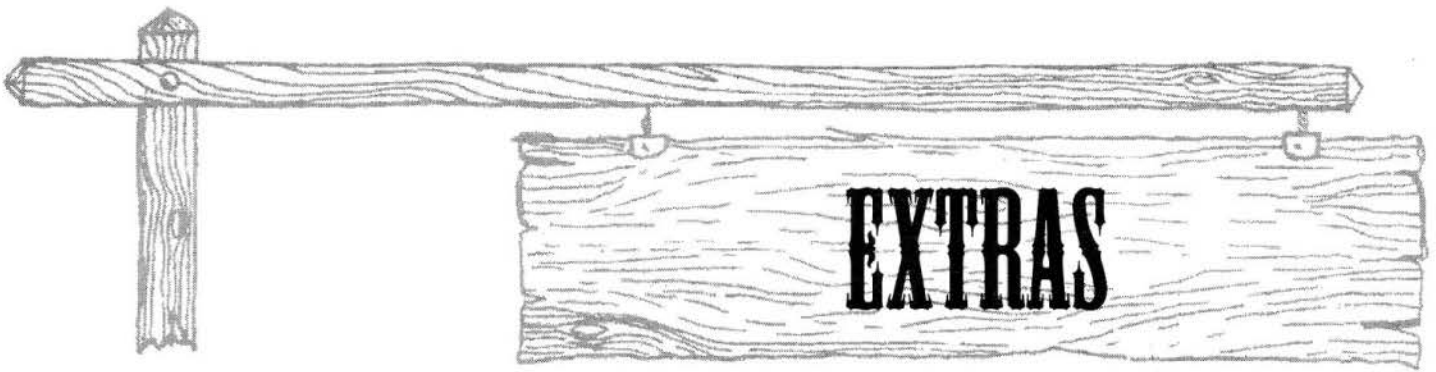
Don't try to force the players to do something they just don't want to do. If your players prefer role-playing to combat, don't hurl them into fight after fight. They'll soon become bored, and you'll be left with no players.

9) TAKE ADVICE

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

10) WATCH OTHER GAME MASTERS

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



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

MINIATURES

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

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

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

GRIDDED MAPS

Gridded maps are generally blank pieces of paper or plastic upon which is printed a grid of squares or hexes. The highest quality maps are produced by Elysian Fields, a division of the company Britton Designs, and are made of a transparent Mylar which can be written on and erased as many times as you like. In *Western Hero*, the most commonly used maps have a 25mm or 1 inch hexagonal grid on them.

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

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

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

PICTURES

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

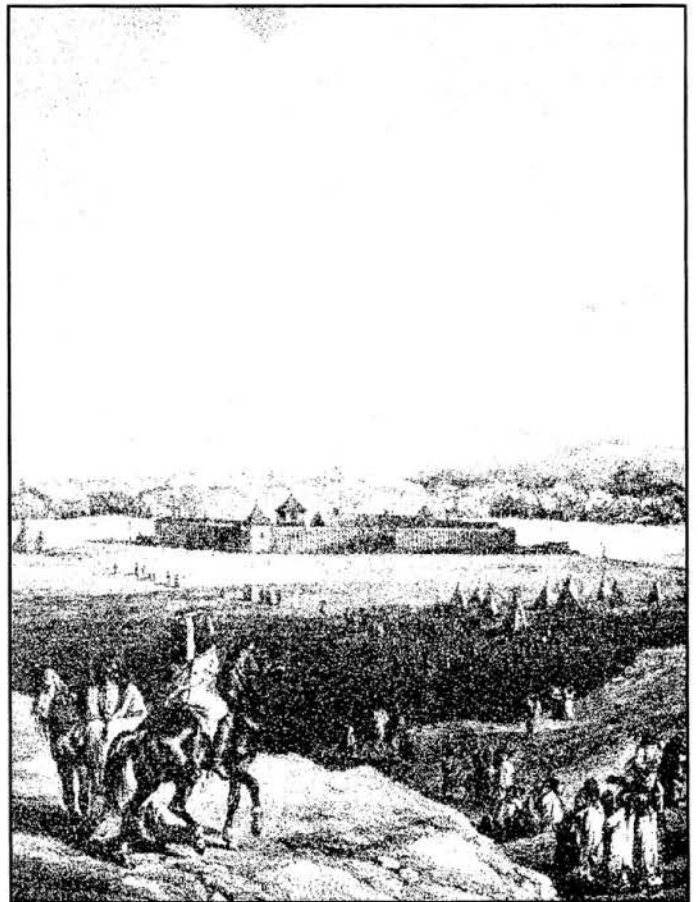
Getting decent visuals is not as difficult as it might seem. The most obvious source of artwork is players in the group. Many players have or know someone who has artistic talent. If none of the players are artists, it's possible to borrow from other sources.

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

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

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

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



SETTING

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

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

LIGHTING

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

SOUNDS

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

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

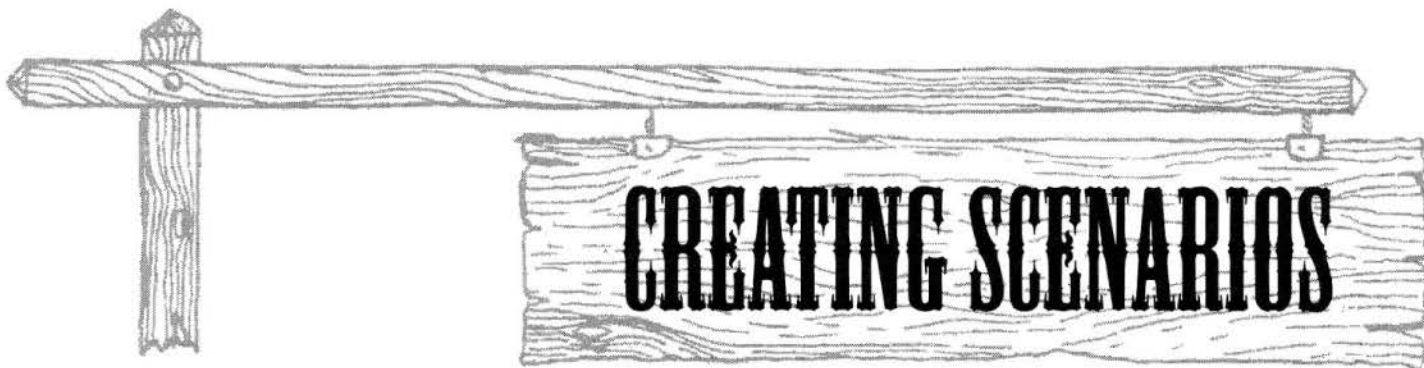
Explore your local public library's record collection for material like these or try to create your own (e.g., record a creaky door). The best thing about obtaining sound in these ways is that they're free.

OTHER EXTRAS

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

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

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



CREATING SCENARIOS

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

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

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

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

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



GETTING SCENARIOS

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

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

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



DESIGNING YOUR OWN SCENARIOS

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

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

OUTSIDE SOURCES

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

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

SOURCES CLOSER TO HOME

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

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

STANDARD PARTS OF A SCENARIO

A typical scenario can be divided into 4 parts:

1) Introduction: This is where you reveal the problem to the PCs and give them the information they need to start the adventure. For example, the PCs could discover that the bank has been robbed or that they're about to be run out of town on a rail. This should be enough to launch the PCs into action.

This is also often the part of the story where the characters band together as a group, for whatever reason that may be. For example, they could all be deputized for standing too close to the sheriff after the robbery.

- 2) **The Plot Thickens:** In this phase, the characters generally suffer setbacks, run into blind alleys or discover that the job they've set out to accomplish won't be finished quite as quickly as they'd hoped. Perhaps their information isn't entirely correct or complete, or perhaps other groups are seeking the same goal.
- 3) **Climax:** This is what we've all been waiting for: the exciting and dramatic denouement of the plot. This usually involves the PCs overcoming their adversaries and resolving the plot. In most *Western Hero* games, there's a gunfight somewhere around this point in time. For more about all this, see *Climax* below.
- 4) **Epilogue:** This is where you tie up any of the loose strings left over from the climax. If someone was injured, determine what happens to him. If a mystery was solved, sentence the perpetrator. This is also an excellent point to introduce or point out extant clues leading to the PCs next adventure.

CAMPAIGNING

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

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

RUNNING THE SCENARIO

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

INDIVIDUALIZE THE NPCs

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

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

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

COMBAT

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

One way to solve this problem is to have the players make some of the dice rolls you'd normally make. For example, you could tell the player "The bandit shot you with his rifle. Roll the location and damage."

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

The Combat Record Sheet provided at the back of the *HERO System Rulesbook* makes keeping track of characters and NPCs during combat much easier. Fill out the sheet before the game, listing the PCs and NPCs in order of DEX.

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

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

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

LETHALITY

Because *Western Hero* characters are prone to using killing attacks (i.e., guns), combat tends to be far more deadly in this game than in other Hero Games, particularly *Champions*. It's recommended that you use many or all of the optional rules listed in the Combat section of this book, but realize that if you do this, characters become much more likely to die.

Experiment with the optional rules beforehand to try and establish what level of lethality you want in your game. Run a few mock combats with different rules variants. Put two characters head to head and let them duke it out. Have fun with it.

Note that the higher the level of lethality in your game, the more role-playing becomes essential. A player is far more likely to try to come up with a more innovative solution to a problem than blowing an adversary away when he knows that a single bullet could spell his own end.

Of course, beginning players may become discouraged if their character bites the dust every time he makes the slightest error in judgement. On the other hand, that's the way it was in reality—and the player can always construct another character if he likes. However, if it becomes truly a drawback, perhaps its time to look at the optional rules you use and reconsider.

PACING

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

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

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

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

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

CLIMAX

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

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

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

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

REWARDS

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

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

CAMPAIGN CONSIDERATIONS

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

FORESHADOWING

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

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

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

CASH FLOW

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

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

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

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

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

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

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

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



THE WESTERN GENRE

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

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

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

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

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

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

How long you want your campaign to last can help you determine the lethality level of your campaign (see Lethality above). If you want the campaign to last for a long time and for the characters to survive adventure after adventure, tone down the lethality. Conversely, if you just want to play a one-shot scenario, turn it up all the way!



SUBGENRES

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

THE TRADITIONAL WESTERN

EXAMPLES

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

CHARACTERISTICS

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

TYPICAL CONVENTIONS

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

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

THE UNIVERSE

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

THE GRITTY WESTERN

EXAMPLES

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

CHARACTERISTICS

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

TYPICAL CONVENTIONS

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

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

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

THE UNIVERSE

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

THE BLACK AND WHITE WESTERN

EXAMPLES

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

CHARACTERISTICS

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

TYPICAL CONVENTIONS

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

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

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

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

THE UNIVERSE

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

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

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

THE HISTORICAL WESTERN

EXAMPLES

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

CHARACTERISTICS

Historical Western have only one unifying characteristic running through them: they are all supposedly true stories. And with a little bit of research, this can usually be found to not be the case.

The facts have been magnified far beyond any normal sense of proportion, and the stories have been twisted and inflated into myth and legend.

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

TYPICAL CONVENTIONS

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

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

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

THE UNIVERSE

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

THE OUTLAW WESTERN

EXAMPLES

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

CHARACTERISTICS

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

TYPICAL CONVENTIONS

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

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

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

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

THE UNIVERSE

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

THE WESTERN COMEDY

EXAMPLES

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

CHARACTERISTICS

The Western genre has been done to death over the years and because of this, it's easy to spoof the old clichés that riddle most Western novels and films. If you want to play a funny Western, you've probably already got all you need: this book, the *HERO System Rulesbook* and a well-developed sense of humor.

TYPICAL CONVENTIONS

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

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

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

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

THE UNIVERSE

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



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

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

SCIENCE FICTION WESTERNS

The films *Outland*, *Westworld* and the *Mad Max* trilogy are good examples of this twist. Basically, these are Westerns set in the future, either on post-holocaust Earth or on colony worlds or on

space stations. The common theme in these situations is that the law in these places is still a thing enforced only by vigilantism or by feeble efforts of a local provisional government.

If you want to try this mixture in your campaign, you should probably pick up *Star Hero*. That book will tell you all you need to know about how to design your own science fiction setting. Then while creating your campaign, use this book as a sourcebook for plot ideas and flavor.

FANTASY WESTERNS

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

If you want to use this twist, pick up *Fantasy Hero*. It'll tell you all about how to design your own fantasy world. While creating your campaign, just use this book as a source of plot ideas and frontier flavor. It's basically up to you whether or not you want to use guns in your campaign, but the relatively high level of technology mixed with the existence of magic could make things interesting.

FANTASTIC WESTERNS

Fantastic Westerns come in two types which can be either combined or used separately: the mystic Western and the horror Western. If you're interested in either one of these twists, pick up a copy of *Fantasy Hero*.

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

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

JAPANESE WESTERNS

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

One way to run this twist is to have the players be American gunslingers in Japan. Alternatively, you could just introduce a few samurai into a regular *Western Hero* campaign. The film *Red Sun* is a good example on how to effectively work the latter idea. The television show *Kung Fu* also was an oriental/Western cross genre attempt.

If you're interested in this twist, get a copy of *Ninja Hero*. It'll give you everything you need to be able to run either of these two twists.

SUPERHERO WESTERNS

There's a long-standing tradition of comic book Western characters who occasionally even run up against characters with superheroic powers. Examples include *Jonah Hex* and *The Two-Gun Kid*. If you'd like to run both a Western and a superhero roleplaying game, get a hold of *Champions*, the *HERO System* sourcebook for superhero games.

Again, there are two ways you can work this twist. First, you can simply transplant a regular *Western Hero* character into a regular **Champions** campaign. Simple enough.

Second, you can play a superhero game set in time and place of *Western Hero*. Imagine how an 1875 train robbery would be if there were superheroes and supervillains involved instead of sheriffs and outlaws!

WESTERN BITS

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

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

Box Canyon: These are basically dead-end canyons. They make wonderful hideouts and places from which to launch an ambush.

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

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

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

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

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

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

Fort: U.S. Army forts were spaced fairly evenly throughout the West so as to give soldiers and settlers safe passage to the West. Due to monetary restrictions, however, they generally weren't spaced nearly evenly enough, but at least they were there some of the time. Forts can provide a great home base for soldier characters.

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

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

Graveyards: Every Western town had one, and the townspeople often referred to it as Boot Hill. It is an essential part of the town. After all, where else were you going to put all the bodies stacking up around town?

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

Homesteaders: These were often the victims of the bandits, rich (and greedy) land barons, and marauding indian bands. Often foreign immigrants, these people were just trying to make a home for themselves in the frontier. They were stereotypically naive, honest and grateful to the do gooder that helped them out.

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

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

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

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

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

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

Drifters: Many of the heroes of the factual and fictitious West were homeless drifters who never settled down in one spot for very long. Many of the outlaws and scum had similar habits.

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

Many Westerns exploited the fact that humanity had to extract a living out an unforgiving land. From the wintry Dakotas to the blazing Arizona deserts, these were often hard places to live. Obviously the location in which your campaign is set will have a great deal to do with what kind of weather the characters face, but

remember that surviving the ordeals that the elements will toss at them should always be one of their concerns.

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

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

Scenery: Westerns are generally just loaded with scenery: snowy-topped mountains, arid deserts, gnarled rock formations, rushing rivers, open plains, etc. Don't forget at what time in history this is set. The backdrop for the traditional Western is humanity settling the final frontier on the face of the earth. Try to give the players a sense of the beauty and grandeur involved in living, working, loving and dying in one of the last tracts of unspoiled land on the planet.





WESTERN CAMPAIGNS

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

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

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

DEFINING YOUR SETTING

A lot of thought and playtesting went into making the **HERO System** flexible enough to simulate any conceivable roleplaying environment. Compared to most roleplaying genres, Westerns are fairly straightforward, and you should easily be able to use the **HERO System** to cover a Western setting.

The basic rules, however, provide only game mechanics. It's up to you to decide the campaign's tone and setting. In some cases this simply means adjusting those rules that don't reinforce the campaign that the GM would like to generate.

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

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

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

PLAYER INPUT

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

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

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

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

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

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

PLAYER GOALS AND MOTIVATIONS

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

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

ACHIEVABLE GOALS (THE QUEST CAMPAIGN)

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

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

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

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

OPEN-ENDED GOALS (THE CONTINUING CAMPAIGN)

While an open-ended storyline is uncommon for Westerns, it's fairly common in roleplaying games because many GMs prefer to run ongoing campaigns. Unlike the quest campaign, the continuing campaign has no tangible, achievable goal for the characters to pursue. This doesn't mean that the characters don't have any goals, merely that in general those they choose will never be completely realized.

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

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

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

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

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

COMMITMENT TO THE GOAL

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

UNITED GOAL

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

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

This type of goal works especially well for quest campaigns. A united goal provides a strong unifying theme which keeps the

PCs working together, although it often prevents the development of some of the interesting character conflicts which occur in less-united groups.

OVERLAPPING GOALS

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

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

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

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

CAMPAIGN TONE

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

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

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

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

At the same time, it can be frustrating for players who like to work their characters into the campaign tone, and it can be difficult for the GM to run a scenario where the tone is an especially important feature, since not all of the characters will

be of that same tone. It would, for example, be difficult to run a gritty adventure if some of the characters kept cracking jokes the entire time.

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

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

MORALITY

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

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

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

If you, as GM, establish a campaign where right and wrong are not clearly divided, the tone will be very different. Heroes won't readily be able to assume that white hats are good guys and black hats are bad guys.

The PCs themselves may, in fact, be morally "gray." Maybe they're bribable or see no harm in returning only a part of the stolen loot and stashing the rest where they can pick it up later. Or maybe they feel justified in breaking the law to harass an adversary.

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

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

REALISM

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

Do you want the campaign to feel like the real world? After all, even funny Westerns can have a hefty dose of realism thrown in. In a campaign with a realistic tone, the world is an unforgiving

place. Characters who are mortally wounded die, and those that get a good stand and screw up pay for it.

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

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

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

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

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

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

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

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

ATTITUDE

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

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

In an optimistic campaign, the heroes regularly triumph, and the bad guys are quickly overcome. This attitude allows the

players to feel the thrill of positive accomplishments, and the glow of contentment derived from living in a generally benevolent world. Whereas the forces of evil can be just as powerful and menacing as in a pessimistic campaign, the opportunity exists for evil to be entirely vanquished on both the small and grand scale.

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

SERIOUSNESS

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

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

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

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

CONTINUITY

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

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

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

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

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

Because of the fact that Westerns don't lend themselves readily to long, drawn-out campaigns, it's often easier to run an episodic

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

THE PHYSICAL SETTING

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

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

LOCALE

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

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

Good sources for this kind of information are:

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

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

TIME

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

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

You should also realize that the locale of the campaign can have a great effect of when a certain new bit of technology is available to the players. Telegraph lines, for example, first crossed

the country in 1861, but cities that weren't along the line from Saint Louis to San Francisco didn't have this service available to them until much later.

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

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

KEEPING IT ALL STRAIGHT

Once you figured out exactly what kind of a campaign you're going to run and what area you want to concentrate it in, you need to decide how to mold the HERO rules to fit your campaign. On the following Ground Rules Sheet, questions and blanks pertain to Power levels, Skills, Talents, Powers and Disadvantages.

If you decide to use the sheet, photocopy it and hand copies to each of your players, so they'll know what sort of characters to create, what rules they'll be playing under and what to expect from the campaign.

CAMPAIGN DESCRIPTION

The first section of the form allows for a description of the campaign's Tone and Setting. Remember, though, the PCs don't necessarily need to know this information.

Base Points

The GM should decide how many points the players may use to start building their characters. Obviously, characters built on more points are more powerful and more versatile.

If the GM wants the PCs to be little better than the average citizen, then the PCs should start with 50 points.

If the PCs are similar to heroes in mainstream Westerns (i.e., competent, good in one or two specialties, but not massively powerful), then they should start with 75 points. This is the strongly recommended starting level.

If the PCs are to be truly epic heroes, the type just made to save the world (or at the very least, tame the Wild West), start them with 100 points or more.

Points from Disadvantages

This section tells the players how many points they can receive from Disadvantages. A limit should be put on this number, particularly in campaigns run by beginning GMs. Otherwise, most players will overload their characters with Disadvantages, unbalancing the campaign and creating characters which are impossible to play.

If you want the PCs to be shining, flawless examples of heroic perfection, then don't allow them to take many Disadvantages. Increase their starting points level instead. Remember, however, that there is nothing necessarily unheroic about taking a great number of Disadvantages. Many of the most colorful Western heroes were Hunted by the law.

A good rule of thumb is that the Disadvantage totals should never be more than base points

Decide if you want to set a limit on the number of points that a character can get from a single type of Disadvantage. Setting a limit ensures that characters have numerous types of Disadvantages. They won't be able to get all of their Disadvantage points from Hunteds or Psychological Limitations, for instance.

It's recommended that the maximum points that a player can receive for any one type of Disadvantage should be limited to less than 25 points, except in the case of epic heroes, who can have up to 50.

Character Type	Base Pts.	Max Points from Disads	Max Points from one type of Disad
Skilled Normal	25	25	25
Low-Powered Heroes	50	50	25
Standard Heroes	75	75	25
Epic Heroes	100	150	50

POWER LEVELS

These lines tell the players how much combat ability and raw power they can possess. Under "Beginning Range," they're told how powerful the characters can be when they begin the campaign. "Maximum" tells them how much power their characters may have in the campaign, period. For example, a typical arrangement:

OCV/DCV (with levels): Beginning Range: 5-9, Maximum: 13

Speed: Beginning Range: 2-4, Maximum: 5

Weapon Damage: Beginning Range: DC 2-6, Maximum: DC 9

Skills: Beginning Range: 8- to 14-, Maximum: 17-

Talents: Beginning Range: 8- to 14-, Maximum: 17-

HOUSE RULES

This section covers any miscellaneous House Rules that are not covered in the preceding sections.

CHARACTER REQUIREMENTS

This section tells the players which Skills, Talents, Powers and Disadvantages are required, not recommended, or totally disallowed. Are the heroes all bounty hunters? Are they all outlaws on the run?

You can reflect these factors by requiring PCs to have certain abilities and Disadvantages. On the other hand, if you want all of the PCs to be heroic and pure of heart, you could forbid them from buying the Interrogation Skill or require them to buy the Code of the West Disadvantage.

WESTERN HERO CAMPAIGN GROUND RULES SHEET

GENERAL DESCRIPTION:

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.....

CAMPAIGN TONE:

Morality

- Good vs. Bad is black and white. Good vs. Bad is mostly clear cut. Some cross-over between Good vs. Bad.
- There is little distinction between good and bad. Morality is always in shades of gray.

Realism

- Very Romantic. Romantic. Neutral. Realistic. Extremely Realistic.

Attitude

- Everything works out—very Optimistic. Almost Everything works out—fairly Optimistic.
- Mixed Outlook, some things work out—neutral. Few things work out—fairly Pessimistic.
- Almost nothing works out—very Pessimistic.

Seriousness

- Almost entirely light-hearted. More light-hearted than serious. Seriousness balanced by light-heartedness.
- More serious than light-hearted. Almost entirely serious.

Continuity

- Episodic—no effort is made to tie the adventures together. Mostly Episodic, with some continuing stories.
- Some long stories and some Episodic ones. Mostly Serial, some enforcement of campaign continuity.
- Entirely Serial, everything must fit into the storyline

SETTING:

Locale:

Description:

Time:

CHARACTER BUILDING GUIDELINES:

Starting Points for PCs:

Maximum Disadvantage Points for PCs:

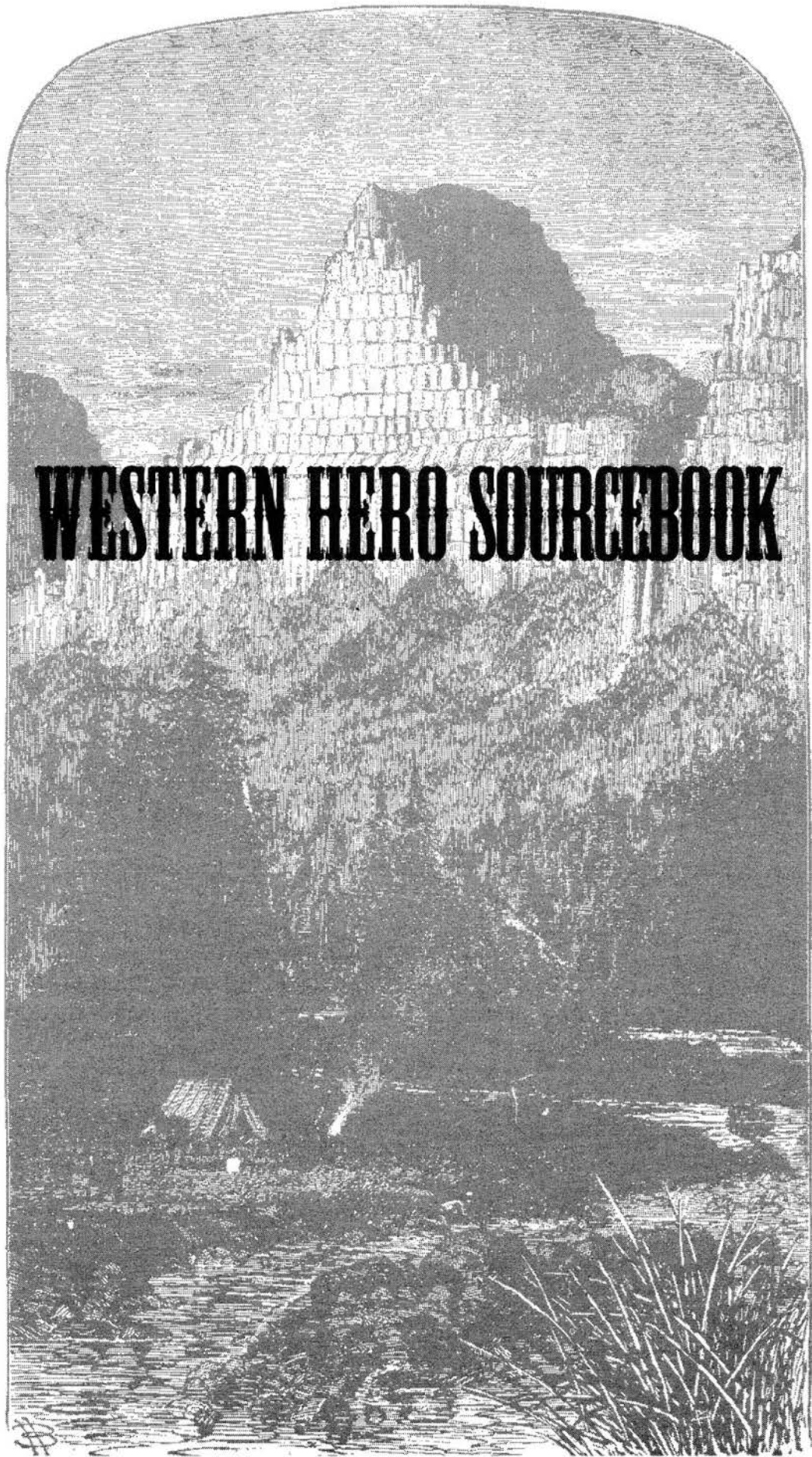
Max points for one Disadvantage category:

POWER LEVELS:

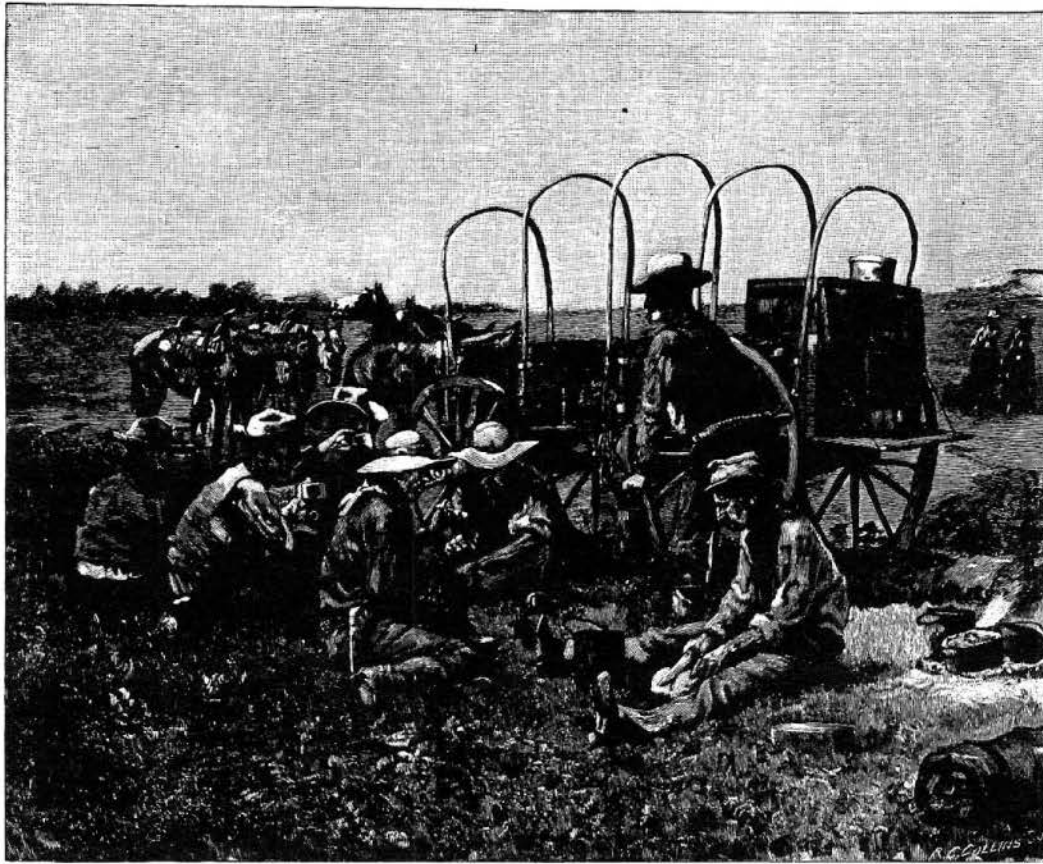
	Beginning Range	Maximum		Beginning Range	Maximum
OCV/DCV (w/levels)	Weapon Damage
Speed	Skills

HOUSE RULES:

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WESTERN HERO SOURCEBOOK

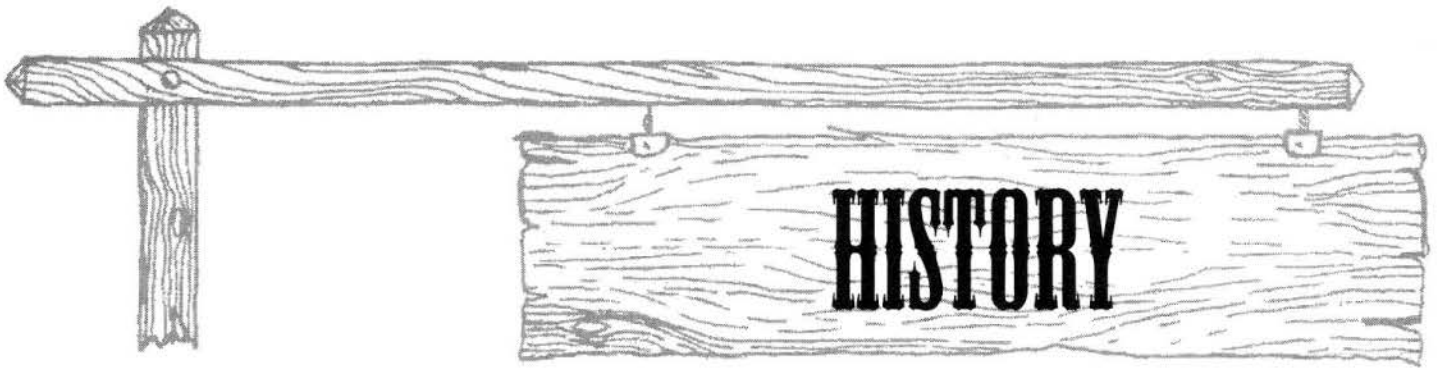


THE PLAYERS' SECTION

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

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

The third section, *The Bestiary*, gives game statistics for a number of the critters that roamed the American West alongside man. The last section, *Characters*, describes many typical people that lived in the old West, as well as going into in-depth detail about the most notorious Western personalities and gangs that ever lived.



HISTORY

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

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

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

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

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

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

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

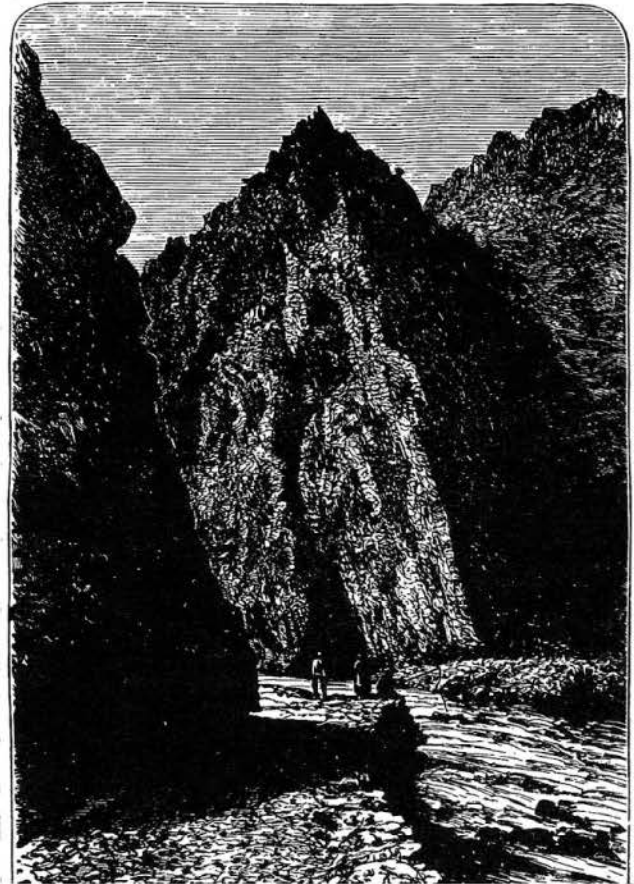
Miners had even a tougher time, as when the gold rushes were first beginning, there were no laws on the books to cover the claiming of areas of land for the mining of precious metals and minerals. A kind of consensus amongst the miners arose early on, however. A man was allowed to establish himself a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

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

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

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

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



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

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

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

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

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

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

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

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

HISTORY AND THE GAME

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

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

THE TIME LINE

The following time line is intended to give players and GMs an idea of when things were happening in the West—as well as in the rest of America—between 1860 and 1900. Obviously characters cannot know anything that has happened in their future and should be roleplayed appropriately. Also, keep in mind that the characters can affect the outcome of these events.

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

TIME LINE

- **1860**
Abraham Lincoln elected President.
Pony Express begins its first run on April 3.
- **1861**
Custer graduates from West Point.
The American Civil War begins on April 12.
Kansas becomes the 34th state.
The first transcontinental telegraph line is completed on October 18.
Pony Express closes down on October 26.
- **1862**
The Homestead Act offers free land to citizens who promise to improve their piece of land.
The Gatling gun is invented.
Lever-action, metallic cartridge repeating rifle introduced.
- **1863**
Emancipation Proclamation delivered on January 1.
West Virginia becomes the 35th state.
- **1864**
Lincoln elected to a second term as President.
Nevada becomes the 36th state.
- **1865**
The Civil War ends on April 9.
John Wilkes Booth assassinates Lincoln on April 14.
Andrew Johnson sworn in as President.
13th Amendment abolishes slavery.
War with the western Sioux Indians begins.
- **1866**
Transatlantic telegraph cable completed.
Alfred Nobel invents dynamite.
Single-shot metallic cartridge rifle introduced.
The James Gang pulls off the first business-time bank robbery in American history on February 14.
- **1867**
Custer suspended for abandoning his command.
Nebraska becomes the 37th state.
U.S. claims the Midway Islands.
U.S. purchases Alaska from Russia for \$7.2 million.
War with Sioux ends.

1868

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

1869

The first transcontinental railroad is completed on May 10.

1870

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

1872

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

1873

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

1874

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

1875

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

1876

Colorado becomes the 38th state.
 Wild Bill Hickok, Calamity Jane, Colorado Charlie and Bloody Dick Seymour ride into Deadwood, Dakota Territory, together.
 Lieutenant Colonel George Armstrong Custer and his men are massacred at the Battle of Little Big Horn, Montana, on June 25.
 The United States celebrates its 100th birthday on July 4.
 Wild Bill Hickok shot in the back by Jack McCall in the Belle Union Saloon of Deadwood, Dakota Territory, on August 2.
 The James gang stopped by the townspeople in Northfield, Minnesota. Only Frank and Jesse James escape.
 Rutherford B. Hayes and Samuel J. Tilden finish the race for the Presidency in a dead heat.
 National League of Professional Baseball Clubs formed out East.
 Tom Sawyer published.
 Red Cloud signs a treaty between the Sioux and the U.S.
 The Black Hills become legally open to settlement by whites. Red Cloud moves his people onto a reservation.

1877

Sitting Bull takes his tribe of the Oglalla Sioux to Canada to escape persecution by the U.S. army.
 Crazy Horse killed by U.S. soldiers.
 The Colt Thunderer, the first major American double-action revolver, introduced.
 Edward L. Schieffelin discovers silver in southern Arizona.
 The town of Tombstone is soon founded nearby.
 John Wesley Hardin captured by the Texas Rangers and sentenced to twenty-five years in prison.
 Jack McCall is convicted of the Murder of Wild Bill Hickok. He is hanged on March 1.
 Hayes declared President by a special electoral committee on March 2.
 Federal troops withdrawn from the South.
 Federal troops called in to quiet widespread railroad strikes out East.
 Dissatisfied southern blacks (a.k.a. Exodusters) move to Kansas by the thousands.

1878

Depression comes to an end.
 John Tunstall murdered on February 18.
 The three day fight against the Regulators begins on July 17. See the Characters section for more on this.
 Sitting Bull surrenders to the U.S. army at Fort Lincoln.

1879

The Earp brothers and Doc Holliday arrive in Tombstone, Arizona.

1880

James Garfield elected President.
 San Francisco is the only city west of the Mississippi with a population over 100,000.
 Canned foods widely available.
 The theory that germs make people sick becomes widely accepted.

1881

Jesse James retires with his wife and son to Saint Joseph, Missouri.
 Garfield inaugurated on March 4.
 Garfield shot on July 12 in a Washington, DC, railway station by Charles J. Giteau, a supporter of Vice-president Arthur.
 Billy the Kid killed by Pat Garret on July 14.
 Sitting Bull surrenders on July 19.
 Garfield dies on September 12.
 Chester Alan Arthur sworn in as President on September 20.
 Gunfight at the O.K. Corral on October 26.

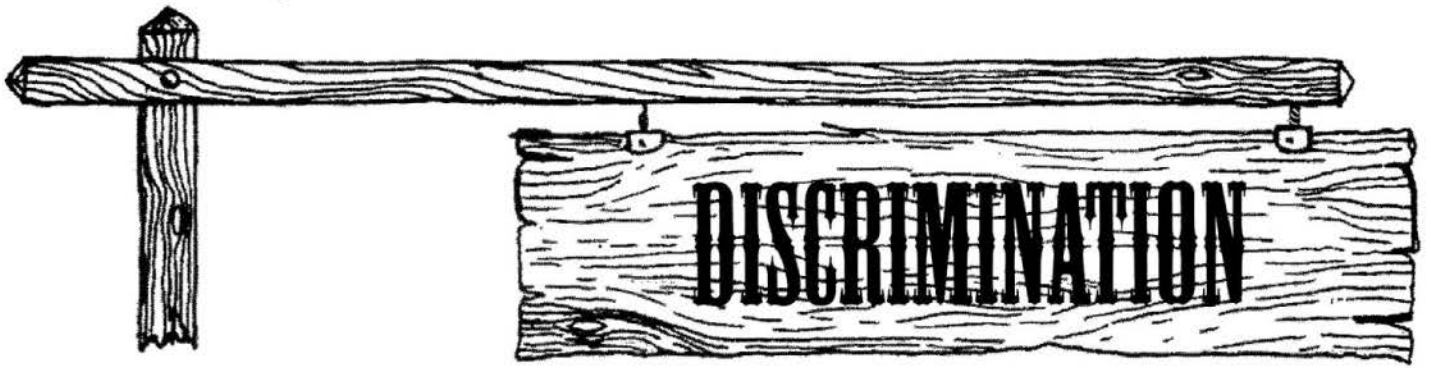
1882

Edison provides electric lights to eighty-five building on Wall Street, New York, New York.
 After practicing the profession for several years, Judge Roy Bean is finally appointed to be a Justice of the Peace.
 Jesse James shot by Bob Ford on April 3.
 Frank James turns himself in on October 5.

1883

Santa Fe, Southern Pacific and Northern Pacific Railroads completed.
 Teddy Roosevelt arrives in Little Missouri, Dakota Territory, to hunt buffalo. While out West, he starts up the Maltese Cross Ranch.

- **1884**
Grover Cleveland elected President.
Huckleberry Finn published.
- **1885**
Bad winter in the Plains states.
Modern safety bicycle introduced.
Calamity Jane gets married and hangs up her guns.
Sitting Bull tours the East with Buffalo Bill's Wild West Show.
Doc Holliday dies of tuberculosis in Glenwood Springs, Colorado.
- **1886**
Another bad winter in the Plains states.
Coca-cola introduced.
Buffalo Bill takes his wild West show to Europe.
Geronimo captured by the U.S. army.
Riot in Haymarket Square, Chicago, on May 1.
Cleveland marries Frances Folsom in the White House on June 2.
War with Mexico narrowly averted after Mexican troops attack American forces pursuing Geronimo across the border.
The Statue of Liberty is opened to the public on October 28.
- **1887**
Repeating shotgun introduced.
- **1888**
Benjamin Harrison elected President although he had fewer popular votes than Grover Cleveland.
Edward Bellamy's *Looking Backward, 2000 -1887*, published.
It becomes one of the best selling books of the century.
- **1889**
North Dakota, South Dakota, Montana and Washington become the 39th, 40th, 41st and 42nd states.
Thomas Edison invents the movie camera.
The last Indian war—the Messiah War—begins against the Sioux in South Dakota.
- **1890**
The worst drought in the history of the Dakotas.
Idaho and Wyoming become the 43rd and 44th states.
Butch Cassidy arrested for horse thievery in Laramie, Wyoming and sentenced to five years in prison.
Sitting Bull killed by Indian Agents on December 15.
The last major armed conflict between Indians and U.S. troops, the Battle at Wounded Knee, South Dakota, fought on December 29. Two hundred Native American men, women and children massacred by army cannons.
- **1891**
"Crazy Bob" Womack discovers gold twenty miles west of Pikes Peak, Colorado, at a place called Cripple Creek.
- **1892**
On October 5, the Daltons try to rob two banks in Coffeyville, Kansas, simultaneously, and fail.
- **1893**
Great Northern Railroad completed.
Anti-Saloon League founded.
- **1894**
In July, Federal troops called out to squelch Pullman strike riots in Chicago. To keep U.S. mail system going, trains are operated under military guard.
- **1893**
Cleveland elected to a second term as President.
Another depression begins.
Butch Cassidy arrested for horse thievery and sentenced to five years in the Laramie, Wyoming, penitentiary.
- **1895**
John Wesley Hardin shot down by John Selman in El Paso, Texas. Selman is acquitted for ridding Texas of a public menace.
- **1896**
Utah becomes the 45th state.
Butch Cassidy is pardoned for his crimes and released from prison on the condition that he never cause trouble in Wyoming again.
William McKinley elected President.
- **1898**
U.S. battleship Maine blown up in a harbor in Havana, Cuba, on February 15.
On April 25, the U.S. declares war on Spain.
Early automobiles selling out East for around \$2000.
Hawaii and Wake Island annexed to the U.S.
Teddy Roosevelt elected Governor of New York.
- **1897**
Depression ends.
- **1899**
Spanish-American war ends with the Treaty of Paris, approved by the U.S. Senate on February 6. Spain cedes Philippines, Puerto Rico and Guam to the U.S. and agrees to independence for Cuba.
U.S. troops end a Philippine rebellion in May by capturing Emilio Aguinaldo.
- **1900**
McKinley elected to a second term as President.
- **1901**
The Wild Bunch breaks up. Butch Cassidy and the Sundance Kid head to Fort Worth, Texas, to meet Etta Place.
McKinley is shot at the Pan-American Exposition and dies eight days later on September 14.
Theodore Roosevelt sworn in as President.
Butch Cassidy, the Sundance Kid and Etta Place leave the United States for South America.



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

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

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

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

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

Even in the West, where they were scarce, women were generally destined to be either housewives or prostitutes. They weren't, in fact, even given the right to vote until 1920. Women were occasionally traded to Indian tribes in exchange for goods and services, and many a white man was known to have taken an Indian woman as his wife.

Due to the scarcity of women, interracial marriages were not uncommon and were even generally accepted (except between blacks and whites), as long as the man was white.

HOW TO HANDLE DISCRIMINATION

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

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

A person who is in a class that is discriminated against should get some kind of Disadvantage for having to put up with the unenlightened attitudes of those around him. The point value of

this can be calculated by using the Distinctive Features Disadvantage (*HERO System Rulesbook*, p. 121).

A black man in a typical Western town, for example, would find the color of his skin a Concealable Distinctive Feature that is always noticeable and causes major reaction or prejudice. This is worth 15 points.

Conversely, a person who is willing to go out of his way to unjustly harass a person solely due to his own prejudices would also have a Disadvantage: a Psychological Limitation (*HERO System Rulesbook*, p. 123). A man who hates Indians and lives next to a reservation would find that an encounter with a Native American would be very common and would cause a Strong reaction in him. This would be worth 20 points.

ON BEING A HERO

Player characters should be heroic and discrimination is simply not heroic. If the GM wishes to make discrimination a central point of his campaign, he can allow a PC to be discriminatory, but for empathetic reasons (eg. the character's family was massacred in an Indian raid) and only temporarily. The GM should make a point to resolve this plot or sub-plot early in the character's career to clear up the moral ambiguity. Once the sub-plot is resolved, the player can then buy off this Psychological Limitation.

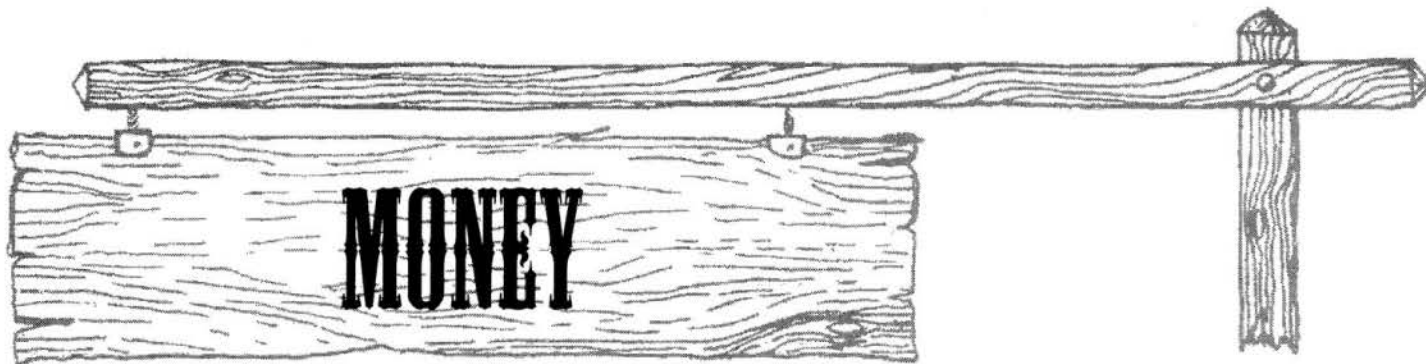
On the other hand, many heroes find it impossible to stand aside and watch discrimination occur. This is also a Psychological Limitation and should be awarded similarly. The same man described above, after having learned his lesson about judging people by the color of their skin, might then take a 20 or even 25 point Disadvantage by which he would feel compelled to defend the rights of a Native American with all of his ability—even at the risk of losing his life.

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

A FINAL NOTE

Discrimination is a serious issue and should be treated as one. If the players or GM don't want to deal with it in *Western Hero*, then they shouldn't bother. In the end, it's just a game, and the name of the game is fun. Besides, the idea of playing a character in a world where things like discrimination are unheard of has its own special appeal.

Wouldn't it be nice?



Whether in the form of greenbacks or gold dust, money makes the world go round, and the world of *Western Hero* is no exception. Since *Western Hero* is a heroic campaign, money means more to the players than it would in a superheroic campaign. True, a Westerner can live fairly cheaply—the Native Americans did so for centuries—but the life of a hunter-gatherer just isn't one that most people find they prefer over even the limited civilized life of Western towns.

The listings below should give players and GMs a good idea of exactly how much money a person could be expected to make in a number of occupations and a rough idea of how much things cost in the late 1800s. These numbers are only a guideline. They'll vary somewhat according to the exact year and situation the characters are in.

Obviously, as time passes, prices generally go up, but inflation was minimal during these years, and this factor can, for the most part, be ignored. The most important things to keep in mind is exactly where the characters are. In a town like Deadwood, for instance, prices might be 150 to 300% higher due to the incredible amount of money floating around.

Prices would also be higher in remote areas with limited access to many goods. Dynamite, for instance, probably wouldn't be available in an out-of-the-way farming town.

Remember, also, that the barter system was alive and well in the old West. People often put in a day's work at a ranch for some food and a night with a roof over their head.

When trying to set a price or value on any good, a rule of thumb for any GM is to simply put himself in the shoes of the seller and ask, "What's it worth to the buyer?"



While many characters will be "self-employed" (like bounty hunters, hired guns), some people actually work for a living. The amount of money they earn is listed below. Note that while some professions don't pay very well, there are other perks that make them more desirable. A cowboy, for instance, gets free room and board over and above his wages.

Feel free to use any of the money systems put forward in the *HERO System Rulesbook*, pp. 44–45, although the second method is highly recommended. Giving the players a certain amount of money in accordance with their background allows characters to start out with an appropriate amount of money, but gives GMs good control over their future earnings.

Additionally, if this option is being used, the GM should give each character his weekly wage for his profession, as listed below. Remember that characters with heavy work obligations (like storekeepers) may not have a lot of time to go adventuring, and days missed at work should affect their wages. If they miss too many days in a row, they might even get fired!

Profession	Wages
Assassin	\$50+/murder
Assayer	\$30/month
Bartender	\$35/month
Blacksmith	\$30/month
Carpenter	\$30/month
Cowboy/Ranch Hand/Farm Hand	\$25/month
Demolition Expert	\$50/month
Engineer	\$40/month
Gunsmith	\$30/month
Hired Gun	\$5/day + expenses
Horse Trainer	\$30/month
Justice of the Peace	\$50/month
Lawmen	
Sheriff	\$40/month
Deputy Sheriff	\$30/month
Texas Ranger	\$35/month
Federal Marshal	\$60/month
Territorial Marshal	\$50/month
Deputy Marshal	\$40/month
Prison Guard	\$25/month
Ranch Foreman	\$45/month
Saloon Girl	\$15/month + "entertainment fees"
Surveyor	\$35/month
Teamster	\$40/month
Telegraph Operator	\$30/month
Undertaker	\$40/month
U.S. Army Scout—Civilian	\$50/month
U.S. Army Soldier	\$25/month
Waitstaff	\$15/month

Assassin: This is a person who kills people for a living. The price listed here is what it would cost to hire a professional who stood a good chance of getting away clean and of not leaving any clues as to his employer's identity. While it was occasionally possible to find a man who would kill for as little as a drink, he was almost always a rank amateur—simply a fool with a gun.

Assayer: This is a person who analyzes ore to determine the amount and value of the precious metals in it. At least one could be found in any mining town. Assayers often doubled as precious metals purchasers. Many assayers who bought metal undervalued ore brought to them so that they could buy it at a price far less than its actual worth.

Bartender: This is the man behind the bar, the guy who serves drinks with a smile and a sympathetic ear. The West was full of them.

Blacksmith: Most blacksmiths made the larger part of their business making horseshoes and shoeing horses. Because of this, many of these men run a corral or livery as well. Blacksmiths can also fashion just about any iron object a person might need.

Carpenter: Carpenters build and repair wooden things, like tables or buildings. In boom towns where lots of construction was always going on, carpenters were in high demand. Because of this, many carpenters travelled a lot, always going wherever the work was.

Cowboy/Ranch Hand/Farm Hand: These people work on a ranch or a farm, taking care of the animals and the day to day operation of a ranch. They generally receive room and board in addition to their salary.

Demolition Expert: Often in the old West they were referred to as "navigators." This is a person who knows how to handle and properly use high explosives. They are in great use in large mines, as well as along the rail line. By the turn of the century, black powder was placed under tree stumps to clear farm land. A man could make a good living if he knew what he was doing.

Engineer: In the days of Westerns, this includes all sorts of professions, all the way from the men who designed roads and telegraph lines to the drivers of locomotives. In any case, a good amount of practical scientific knowledge (whether about trains or electricity or anything in between) was one of the requisites of this job.

Gunsmith: This is a person who can craft, modify and repair guns. Often people who run hardware stores worked as gunsmiths as well.

Hired Gun: This is a person who is hired on with an organization solely for his skill with a firearm. The duration of the employment is usually temporary. These men are hired on for a number of duties: to join a faction during a range war, to guard a payroll shipment, to protect a town from a band of marauding outlaws, etc.

Horse Trainer: Although many cowboys know a lot about how to work with horses, not all of them know how to train them. Many ranches have a horse trainer whose job it is to break and train wild horses, often with the reluctant help of some of the cowboys and ranch hands.

Justice of the Peace: This is kind of a local judge. He has the power to try minor civil and criminal cases, as well as perform marriages and act as a notary public.

Lawmen: These are men who are hired to uphold the law and keep the peace within their jurisdiction.

Sheriffs are usually authorized to handle an entire county or large city and are allowed to appoint a number of assistants, known as deputies. Sheriffs are often elected to their position or hired by a town council.

Marshals have much the same job as a sheriff, but outranked sheriffs and are officers of the state or federal government. There are a number of federal marshals who are the rough equivalent of today's F.B.I. They handle cases that cross state or territorial lines. They also have the power to appoint deputies, called deputy federal marshals, if they wanted.

Beneath the federal marshals in authority are the *territorial marshals* who are law enforcement officers of a state or territory. Each territorial marshal has the power to appoint themselves deputy territorial marshals, who are then sent out to cover smaller portions of land.

Deputy marshals often have jurisdictions similar or identical to that of a local sheriff. Deputy marshals appointed by territorial or federal marshals have the power to appoint assistants for themselves who are also called deputy marshals.

Prison Guard: These men work at local or state penitentiaries and guarded convicted criminals.

Ranch Foreman: This is the man in charge of the day-to-day operations of the ranch. Usually, he does not own the ranch, and in fact, has to answer to the owner, but he still has tremendous control over how things are done. The modern day equivalent would be the chief executive officer of a corporation.

Saloon Girl: Saloon girls who work as waitresses earned \$15 a month plus whatever they made in tips—anywhere from another \$5 to \$15. They generally are given a rent-free room in addition to their salary.

In some saloons, the girls also work as prostitutes, earning another \$5 to \$15 per customer (generally only one per night). Customarily, prostitutes also have to give 10 to 20% of their earnings to the house.

Surveyor: These are the people whose job it is to determine state, county, city and private property lines. They also are hired to plan out routes for telegraph and telephone lines, roads and railroads.



Teamster: A teamster is just about anybody who drives a team of animals (particularly horses) for a living. This includes both freight wagon drivers and stage coach drivers.

Telegraph Operator: This is a person versed in Morse code and able to send and receive messages along a telegraph line.

Undertaker: This is a person who buries the dead. Many undertakers also build coffins and carve tombstones.

U.S. Army Scout—Civilian: This is a civilian who is hired on as a scout by the U.S. Army. Often these people are full-blooded Indians or former hunters and trappers. They generally receive room and board in addition to their salary.

U.S. Army Soldier: These are enlisted men in the Army. They are given free room and board in addition to their salary. The wage listed is for enlisted men under the rank of sergeant. Higher ranking soldiers would make more, according to their rank.

Waitstaff: These are people who serve food and bus tables in a restaurant. They often receive free room and board in addition to their salary. Also, they could probably expect to make another \$5 to \$15 a month in tips.



Now that the players and GMs know about how much a person can expect to make in the old West, here's a bit about how much he can expect to spend. Remember that these prices are negotiable and have been known to fluctuate greatly depending the time and place of purchase, anywhere from 150 to 300% or more.

GUNS

The following table tells exactly how much each type of gun costs and when it became generally available. For more detailed descriptions of each of these items, see the Weapons section of this book.

Gun	Year Available	Price
.45 Derringer		
One shot		
Metallic Cartridge	—	\$8.00
Two Shot		
Metallic Cartridge	—	\$12.00
.38 Revolver		
Single Action		
Cap and Ball		
Fast Draw	—	\$12.00
Regular	—	\$10.00
Long Barrel	—	\$13.00
Metallic Cartridge		
Fast Draw	1868	\$22.00
Regular	1868	\$20.00
Long Barrel	1868	\$23.00
Double Action		
Metallic Cartridge		
Fast Draw	1877	\$32.00
Regular	1877	\$30.00
Long Barrel	1877	\$33.00

Gun	Year Available	Price
.45 Revolver		
Single Action		
Cap and Ball		
Fast Draw	—	\$17.00
Regular	—	\$15.00
Long	—	\$18.00
Metallic Cartridge		
Fast Draw	1868	\$27.00
Regular	1868	\$25.00
Long	1868	\$28.00
Double Action		
Metallic Cartridge		
Fast Draw	1877	\$37.00
Regular	1877	\$35.00
Long	1877	\$38.00
.38 Repeating Rifle		
Cap and Ball		
Six shot	—	\$18.00
Seven shot	—	\$20.00
Metallic Cartridge		
Nine shot	1862	\$35.00
Fifteen shot	1862	\$45.00
.45 Repeating Rifle		
Cap and Ball		
Six shot	—	\$23.00
Seven shot	—	\$25.00
Metallic Cartridge		
Nine shot	1862	\$40.00
Fifteen shot	1862	\$50.00
Buffalo Rifle		
Cap and Ball	—	\$30.00
Metallic Cartridge	1866	\$35.00
Army Rifle		
Cap and Ball	—	\$20.00
Metallic Cartridge	1866	\$25.00
.38 Repeating Carbine		
Cap and Ball		
Six shot	—	\$13.00
Seven shot	—	\$15.00
Metallic Cartridge		
Nine shot	1862	\$30.00
Twelve shot	1862	\$35.00
.45 Repeating Carbine		
Cap and Ball		
Six shot	—	\$18.00
Seven shot	—	\$20.00
Metallic Cartridge		
Nine shot	1862	\$35.00
Twelve shot	1862	\$40.00
Army Carbine		
Cap and Ball	—	\$15.00
Metallic Cartridge	1866	\$20.00
Shotgun		
Single Barrel	—	\$25.00
Double barrel	—	\$35.00
Repeating, Five shot	1887	\$70.00

Gun	Year Available	Price
Scattergun		
Single Barrel	—	\$25.00
Double barrel	—	\$35.00
Repeating, Five Shot	1887	\$70.00
Gatling Gun	1862	not available
Cannon	—	not available

A “—” means that the weapon has been available since before 1860.

Gatling guns and cannons are not available to civilians. They can only be requisitioned by the army.

AMMUNITION

The table below gives prices for the various types of ammunition available in the late nineteenth century. All types of ammunition were available during the time in which *Western Hero* is set. For more about ammunition, see the *Weapons* section of this book.

Ammunition	Price per Box of 100 Shells
.38 Cap and Ball	\$1.00
.38 Metallic Cartridge	\$2.00
.45 Cap and Ball	\$1.50
.45 Metallic Cartridge	\$2.50
Shotgun Loads	\$1.50

ACCESSORIES

The following items are handy bits and pieces that make it easier for characters to use that handsome firearm they’ve just purchased. Sure, now they’ve got it, but where are they going to hang it? How are they going to keep it clean?

Item	Price
Gun Belt	\$2.00
Gun Grease	\$0.25
Holster	
Regular	\$3.00
Quick Draw	\$2.50
Hipshooting	\$5.00
Spring-Sleeve	\$8.00
Rifle Scabbard	\$3.00
Carbine Scabbard	\$2.50
Shotgun Thong	\$0.20

GUN BELT

This is a typical leather gun belt, usually worn low around the hips, which has enough loops in it to carry 50 bullets at a time. Holsters can be hung on either hip or both.

Gun belts cannot hold shotgun loads. Shotgun loads were generally carried in a box, somewhere on the owner’s person, like in a vest pocket.

GUN GREASE

This oily substance is used to clean firearms and is an essential part of every professional gunslinger’s kit. See the *Combat* section for details about how dirt can affect a weapon’s chance of misfiring. A tube of gun grease costs 25¢ and contains enough grease to clean ten handguns or five shoulder arms.

HOLSTERS

These are the leather pockets made to snugly hold a revolver in its proper place until it’s needed.

Regular holsters hang from a gun belt and look just like any other holster, except that they have a flap with a metallic snap that closes over the top of the gun. This is designed to keep the gun in place at all times. This type of holster is generally only used by the military. Soldiers usually don’t need to be able to get their guns out that quickly, but a civilian wouldn’t normally think of using one of these holsters for that exact same reason.

Fast draw holsters make it easier to get a gun out of them more quickly because they don’t have the flap that a regular holster has.

Hipshooting holsters are pretty much like fast draw holsters in that they also do not have the regular holster’s flap. Unlike fast draw holsters, though, they are hung onto the gun belt by a single metal bolt or strap of leather and have a hole in bottom of the holster. Because of this, it’s possible to fire a revolver in a hipshooting holster without actually drawing it.

For purposes of the Fast Draw rules (see the *Combat* section), treat it as if the gun wielder is Hipshooting. Remember, if the gunslinger later wants to fire normally, he still has to draw his gun.

Spring-sleeve holsters are special trick holsters which hold a derringer in the sleeve of a man’s jacket. The mechanism is sprung with a simple movement of the gun arm, which causes the pistol to catapult down the sleeve and into the user’s waiting hand.

Any time a character uses a spring-sleeve holster, he must make a DEX roll to catch it in his hand. Otherwise the gun shoots forward onto the ground.

Spring-sleeve holsters were favored by gamblers, swindlers and con men—people who might find that instant possession of a small pistol in close quarters could mean a great deal to them. They were not considered honorable devices and were disparaged by gunmen, but less scrupulous people who were less skilled with revolvers often found them to be essential to their well being.

RIFLE SCABBARD

This is a long, hard leather sheath in which a rifle can be held. It can be strapped to a horse or across a user’s back.

CARBINE SCABBARD

This is similar to the rifle scabbard, but is shorter and holds a carbine.

SHOTGUN THONG

This is simply a small loop of leather by which a shotgun or scattergun can be hung. Many a shotgun-toting Westerner hung his weapon from around his saddlehorn or on a button on the inside of his longcoat.

OTHER WEAPONS

Below are the prices for many of the weapons commonly used in *Western Hero*. Note that in most cases, the weapons that are not listed below are not sold in stores and must be handmade instead (e.g., bows, quarterstaves). For more about these items, see the *Weapons* section in this book.

Weapon	Price
Bayonet	\$1.00
Bowie Knife	\$4.00
Brass Knuckles	\$1.00
Knife	\$1.00
Lariat	\$2.00
Machete	\$2.00
Rapier	\$5.00
Saber	\$7.50
Saber Scabbard	\$1.00
Straight Razor	\$2.00
Throwing Knife	\$1.50
Whip	\$10.00

HARDWARE

This is a listing of the other different types of tools, knives, etc. that a Westerner might find handy. Obviously, PCs will only want some of these things in special situations, but when those occasions do arise, the prices are right here. For more about some of these items, see the *Weapons* section in this book. The rest should be self-explanatory.

Item	Price
Axe	\$2.00
Axe head	\$1.50
Axe handle	\$0.50
Bed roll	\$4.00
Canteen	\$1.00
Coffee Pot	\$0.75
Drill	\$2.00
Drill bit	\$0.50
File	\$0.25
Hammer	\$0.50
Hatchet	\$1.00
Hoe	\$1.50
Lantern	\$2.50
Lantern Oil	\$0.10/gallon
Iron skillet	\$0.50
Knife sheath	\$0.25
Matches	\$0.50/100
Mess Kit	\$2.00
Monkey wrench	\$1.00
Nail	\$0.01
Padlock	\$0.75
Paint	\$0.10/gallon
Pick	\$2.00

Item	Price
Small Pick	\$1.50
Pitchfork	\$1.50
Saw	\$0.75
Screws	\$0.02
Scythe	\$2.00
Shovel	\$1.50

FOOD AND DRINK

This is a listing of how much it costs a character to feed himself. Remember, characters have to eat to live, although many Westerners drank a good part of their meals. Characters that don't eat regularly shouldn't be able to recover lost BODY, and in extreme cases, might even find their ability to recover STUN and END hampered.

Item	Price
Good Restaurant	
Breakfast	\$0.50
Lunch	\$0.25
Dinner	\$1.00
Cheap Restaurant	
Any meal	\$0.25
Trail Rations	\$1.00/day
Coffee	\$0.25/lb
Brewed	\$0.05/cup
Bacon	\$0.15/lb
Soft Drink	\$0.05/8 oz
Liquor	
The Cheap Stuff	
Shot	\$0.10
Bottle	\$2.00
The Good Stuff	
Shot	\$0.25
Bottle	\$5.00
Beer	\$0.05/glass

TRANSPORTATION

If a character wants to get around any other way than on foot, it's going to cost him. Most Westerners preferred to get around on horseback, but many rode trains and stagecoaches instead.

Item	Price
Riding Horse	\$100.00
Trained Horse	\$150.00
Mule	\$25.00
Donkey	\$20.00
Ox	\$30.00
Saddle	\$25.00
Saddle Blanket	\$2.00
Saddle Bags	\$5.00/pair
Bit and Bridle	\$1.00
Conestoga Wagon	\$150.00
Buckboard	\$50.00

Item	Price
Buggy	\$75.00
Large Freight Wagon	\$250.00
Small Freight Wagon	\$100.00
Stagecoach	\$500.00
Stagecoach Ticket	\$0.10/mile
Train Ticket	\$0.07/mile
Riverboat Ticket	\$0.05/mile
Barge (across a large river)	
Person	\$0.25

BEASTS OF BURDEN

See the *Bestiary* for more about these animals. The prices listed here are for fine, fit creatures. Beasts of lesser quality can be had for a correspondingly lower price.

COACHES AND WAGONS

Wagons and coaches come in a great variety of shapes and sizes, as they were all handmade during this period of time. The most common varieties are listed here. All of the vehicles listed below move at $\frac{3}{4}$ of the drawing animals' move per turn in combat or $2 \times$ that in noncombat.

The reason all of the rates are basically the same is that the larger vehicles are drawn by a larger number of animals. Vehicles which are particularly burdened down should take a movement penalty, say $-1''$ of combat movement for each two hundred pounds over the vehicle itself and the weight of the listed maximum number of occupants.

Buckboards have a seat for two people up front and can hold another two people or an equivalent amount of baggage in the back. They are generally drawn by a single horse, mule or ox.

Buggies are similar to buckboards, but are better made. They are usually finished, painted black and have leather trimmed, cushioned seats. They are generally drawn by a single horse.

Light freight wagons have a seat for two people up front and can hold another four people or an equivalent amount of baggage in the back. They are drawn by a team of two horses or oxen.

Conestoga wagons are the kind of covered wagons typically used by settlers heading West. They have a seat for two people up front and can hold another six people or an equivalent amount of baggage in the back. They are drawn by a team of four horses or oxen.

Heavy freight wagons are used to transport vast amounts of material to places that have yet to be reached by train. They have a seat for two people up front and can hold another eight people or an equivalent amount of baggage in the back. They are drawn by a team of six or more horses or oxen.

Stagecoaches are large enclosed passenger wagons with a seat for two riders up front and room for six to eight more in the coach, plus room for baggage atop the coach. They are drawn by a team of four to six horses.

MASS TRANSPORTATION

Stagecoach tickets and train tickets cost roughly the same amount for quite some time. True, the locomotive offered a safer and more comfortable ride, but the stagecoach could take passengers along any road, trail or open range, while the train was limited by its tracks.

It's up to the GM to decide whether or not a train is available in any certain area, and where it goes to from there. The first transcontinental railroad wasn't completed until 1869, and it was quite a while later before most of the West had access to rail services.

Railroads first sprang up in the East all the way over to the Mississippi River, and then started popping up all over the west coast. The heart of the West, being the least populated region of the country was the last area to be reached.

CLOTHING

Although players can generally assume that each character has at least two sets of work clothes (the style of which will vary depending on his job), there are situations where they may find that they need to buy more or better clothes. The well-dressed cowboy, for instance, wore blue jeans, chaps, boots, spurs, heavy gloves, a button-down work shirt, vest, belt, a bandana around his neck and a large hat. His tastes ran more to the practical than the stylish.

A banker would likely wear a good suit and a bowler or a derby and carry a gold pocket watch. His choice of clothing is obviously designed more to impress than to stand up to the rigors of the open range. Players should dress their characters accordingly. A banker wearing spurs and chaps, for example, might look silly.

Outlaws, on the other hand, tended to dress however they wanted to, or in whatever way suited their purpose at the time. No matter how the players choose to dress their characters, they should have some sort of reason for doing so, even if it's just to be different.

Item	Price
Men's Clothing	
Dress shirt	\$1.50
Work shirt	\$0.50
Flannel work shirt	\$1.00
Rain slicker	\$2.50
Chaps	\$4.00
Vest	\$1.00
Belt	\$1.00
Suspenders	\$0.50
Suit	\$7.00
Dress suit	\$15.00
Boots	\$7.50
Shoes	\$3.00
Work trousers	\$2.00
Long johns	\$1.50
Coat	\$2.50
Long coat	\$4.00
Leather jacket	\$5.00
Leather jacket, lined	\$7.50
Ladies' Clothing	
Skirt	\$2.00
Silk stockings	\$1.00
Blouse	\$0.75
Dress Blouse	\$1.00
Corset	\$1.00
Undergarments	\$1.00
Dress	\$4.00
Evening gown	\$15.00
Coat	\$3.00
Winter coat	\$6.50

Item	Price
Hats	
Derby	\$1.50
Stetson	\$5.00
Fedora	\$3.00
Straw hat	\$0.50
Sombrero	\$3.50
Calvary hat	\$2.50
Top hat	\$7.50
Vaquero hat	\$4.00
Ladies' Hat	\$3.00
Bonnet	\$2.00
Spectacles	\$2.00
Work gloves	\$1.50
Wool mittens	\$0.75

MISCELLANEOUS

If there couldn't find a price for what you were looking for on any of the other lists, it should be here. If it's nowhere to be found, the GM should set his own price for the item in question. He should try to be fair and reasonable about this, keeping in mind the laws of supply and demand and the setting in which the campaign is set.

Item	Price
Barbed Wire (only after 1874)	\$0.05/yard
Bath	\$1.00
Bible	\$1.00
Burial	\$5.00
Cigar	\$0.05
Cigarette	\$0.02
Coffin	\$8.00
Dime Novel	\$0.10
Doctor visit	
Office	\$3.00
House call	\$5.00
Explosives	
Black powder	\$0.50/lb
Nitroglycerine	\$2.50/pint
Dynamite (only after 1968)	\$3.00/stick
Blasting Caps	\$1.00/cap
Fuse	\$0.05/foot

Item	Price
False mustache	\$0.10
False beard	\$0.15
Guitar	\$7.50
Harmonica	\$0.50
Headstone	\$7.00
Locksmith's tools	\$20.00
Mail	
First Class Letter	\$0.05
Pony Express	
1860	\$5.00/half-oz.
1861	\$1.00/half-oz.
Pipe	
Wooden	\$2.00
Corn cob	\$0.25
Playing cards (pack)	\$0.25
Plow and Harness	\$20.00
Purse	\$1.50
Room	
in a boarding house	\$1.50/day
in a lower-class hotel	\$1.00/day
in a high-class hotel	\$2.00/day
Shave and a haircut	\$0.25
Spyglass	\$4.00
Steers	
Calves	\$5.00
Mature	\$15.00
at a stockyard	\$40.00
Telegram	\$0.05/word
Telescope	\$11.00
Tobacco, chewing	\$0.50/tin
Tobacco, smoking	\$0.50/pouch
Wallet	\$0.50
Watch	
Standard	\$2.50
Gold	\$10.00



The critters a character runs across or comes into contact with in the old West can be just as dangerous as any other peril he might encounter. Rattlesnakes are a fear in some parts of the country, grizzly bears in others. Still, some animals, like horses, definitely have their uses, and a person would be hard-pressed to find a Westerner without one.

Listed below are some creature statistics that might come in handy while playing *Western Hero*. If the GM doesn't see the animal he needs listed below, he should feel free to construct it on his own, using one of listed creatures as a guideline. Remember that all animal statistics must be approved by the GM.



Some animals have the ability to poison their victims. This venom can be constructed using the Power Killing Attack (Ranged), along the following guidelines. These guidelines can also recreate modern poisons, dangerous diseases, and any other attack where the damage takes time to affect the target.

CREATING POISONS

To create a venom attack, first buy a Ranged Killing Attack. Obviously, the larger the Killing Attack, the more dangerous the venom. Other attacks can form the basis for the poison, but RKAs are the most common.

To make the Killing Attack a poison, buy the Advantage NND. Poison NNDs do BODY damage. In general, the only defenses against this NND are having an appropriate immunity, having a radically unusual metabolism, or receiving an antidote. Because none of these are common defenses, the poison NND must be bought as a +2 Advantage. Most poisons are bought with the Limitation No Range, although this is not necessary.

Once the GM has created the Killing Attack, he should apply Gradual Effect, a new Power Limitation (see below). A Power with this Limitation takes some time to inflict its full damage. This Limitation can be used to simulate poisons that take some time to reach their full effect.

Many poisons are also bought along with a Hand-to-Hand Killing Attack. The poison is bought with the Limitation Doesn't Affect Target unless HKA does BODY. The value of this Limitation is based on the size of the Killing Attack, and usually ranges from $-\frac{1}{4}$ to $-\frac{1}{2}$. This Limitation simulates poison-filled fangs and other attacks where the attacker must first break the target's skin before injecting the poison.

To use a poison built along these lines, the attacker simply makes a normal attack. If successful, the poison begins to work, and damage is applied normally. If the target is brought below 0 BODY, he starts to die. For more information, see Gradual Effect, below.

Thus, the typical poison looks like this:

Power

RKA

Advantages

No Normal Defense (+1 or +2)

Limitations

Gradual Effect ($-\frac{1}{2}$ to -4)

No Range ($-\frac{1}{2}$)

Doesn't Affect target unless simultaneous HKA does BODY ($-\frac{1}{4}$ to $-\frac{1}{2}$)

STOPPING POISON

Just because a character has been poisoned with a Gradual Effect poison doesn't mean that he is doomed. There are numerous ways that the effects of a poison can be ameliorated, or even halted. Moreover, these efforts to save a character who has been poisoned can become an exciting race against time—which makes for excellent roleplaying.

NORMAL RECOVERY

A character who has been poisoned gets to recover normally. Although this is not much help against lethal poisons (since BODY is only recovered slowly), it can be extremely helpful against poisons that inflict STUN. In this case, the victim gets to recover the STUN on his normal recoveries, and thus recovers the damage extremely quickly.

ANTIDOTE

First, all poison attacks built around NND must have an antidote. This is a prerequisite for the Advantage, and needn't be defined in game terms. (It could, for example, be a certain rare root, a serum, an injection, etc.) A character who takes the antidote will take no further damage from the poison, but any damage he has already taken will remain, although this can be recovered normally.

MEDICAL ATTENTION

Competent physicians can be useful in keeping a poisoned character alive once he falls below 0 BODY. Without medical attention, such a character will quickly expire, as per the normal rules for taking damage. Additionally, in the old West, only physicians actually knew how to properly administer antidotes, and thus were the only people who would have access to them.

If a character makes his Paramedic roll, he can keep the victim alive. However, he must remake the roll each time another increment of the poison takes effect. (This is the same as "reopening wounds".) And if the poison is so strong that it brings the victim to $-2 \times$ his BODY, he will die automatically, despite the character's best efforts.

EXAMPLE VENOMS

Venom	Attack	Gradual Effect
Rattlesnake	3d6K, NND	1Hour (1d6K every 20 min.)
Coral Snake	10d6N, NND	1 Hour (1d6N every 5 min.)
Scorpions/ Spiders	2d6K, NND	1 Hour (1d6K every 30 min.)

GRADUAL EFFECT

A Power with this Limitation works slowly and takes some time to reach its full effect. When purchasing Gradual Effect, the GM must decide the duration of the attack, or how long it takes for the attack to apply its full damage. The Power receives a Limitation based on the following table.

Duration	Limitation
1 Turn	-½
1 Minute	-1
5 Minutes	-1½
1 Hour	-2
5 Hours	-2½
1 Day	-3
1 Week	-3½
1 Month	-4
&c.	&c.

When a Power with this Limitation is used, the GM apportions the damage over the duration of the Gradual Effect. For example, if an animal has a 5d6 RKA with a Gradual Effect of 5 minutes, then the GM would apply 1d6 Killing Attack every minute. A character gets his normal defenses against this attack, so until the attack exceeds his defenses he takes no damage.

The first increment of damage should be applied immediately upon the completion of the initial attack. Powers with this Limitation are usually bought with either No Normal Defense or AVLD, and thus ignore defenses altogether.

Example: *The GM is designing the dread bushwacker, a fictional variety of cobra which lives in the Arizona desert. To create the snake's deadly venom, the GM settles upon 4d6 RKA, for a Base Cost of 60 points. He applies the Advantage "NND" at the +2 level (see above). He also applies the Limitation "Gradual Effect" to the one hour level (-2). The final cost, ignoring all other Limitations and Advantages, is 60 points.*

In combat, the bushwacker successfully attacks a PC. The snake pays full END for the attack and the poison now starts to work. The GM divides the attack up over the hour, so the PC suffers 1d6 NND Killing Attack (1 hour ÷ 4d6) every 15 minutes. The GM applies the first 1d6 immediately, and then applies 1d6 every 15 minutes thereafter. The PC takes the damage, and if he drops below 0 BODY he will start to die. However, the poisoned PC has some time to find a physician with the antidote or a character with the Paramedic Skill to aid him. The GM might also allow the character to prevent some of the damage by sucking the poison out of the wound, applying a tourniquet, etc.

THE ANIMALS

BEARS

Appearance: Bears are large, humanoid mammals. They generally run on all fours and are surprisingly agile climbers. Their fur coloring ranges from light brown to black, or white in polar regions. Adult bears stand 7' tall or more, and weigh up to two hundred kilograms. Bears are generally skilled climbers and are able to reach speeds of up to 35 mph over short distances.

Combat Technique: Bears are curious and generally peaceful creatures and will usually fight only when frightened or cornered, though some attack without provocation. Bears attack by swiping their prey with huge claws or biting anyone close at hand. Larger species will Grab and crush their victims (i.e., bear hug them). A mother bear will become Berserk if her cubs are attacked.

Ecology: Most bears prefer the country life, feeding on honey, nuts, berries, and roots found in wooded areas. Some bears hibernate during winter, choosing caves or heavily wooded groves for accommodation. Most bears are encountered singly, or sometimes in groups of two or three.

Bears were also frequently hunted and trapped for their food value as well as their pelts. A large bear's fur could bring anywhere from \$5 to \$25, depending on the size and the quality of the pelt and the demand for pelts in that area.

BEAR, BLACK					
Val	Char	Cost	50+	Disadvantages	
23*	STR	8*	15	Phys Lim: No fine manipulation	
15	DEX	15	41	Animal Bonus	
18	CON	16			
12	BODY	4			
5	INT	-5			
5	EGO	-10			
20	PRE	10			
10	COM	0			
8*	PD	3*			
6*	ED	1*			
3	SPD	5			
10	REC	2			
36	END	0			
33	STUN	0			
*Density Increase bonuses already added.					
Cost	Abilities				
15	1d6 HKA (2d6 with STR), bite				
16	1d6+1 HKA; reduced penetration, 2 × 1d6-1 HKA (2 × 1d6+1 with STR), claws				
5	+1 w/H-to-H combat				
3	Armor: +2 rPD				
7	Density Increase (5) 0 END, Persistent, Always On				
6	+10 PRE; Fear only (-½) only while growling (-¼)				
3	+1 PER, all senses				
3	Climbing 12-				
3	Concealment 10-				
-4	Running: -2" (4" total)				
OCV: 5; DCV: 5; ECV: 2; Phases: 4, 8, 12					
Costs:	Char	Powers	Total	Disad	Base
	49	+	57	=	106
				=	56
				+	50

BEAR, GRIZZLY					
Val	Char	Cost	50+	Disadvantages	
33*	STR	18*	15	Phys Lim: No fine manipulation	
20	DEX	30	105	Animal Bonus	
18	CON	16			
22	BODY	24			
5	INT	-5			
5	EGO	-10			
20	PRE	10			
10	COM	0			
10*	PD	3*			
8*	ED	3*			
4	SPD	10			
10	REC	0			
36	END	0			
45	STUN	0			
*Density Increase bonuses already added.					
Cost	Abilities				
20	1d6+1 HKA (2½d6 with STR), bite				
19	1½d6 HKA; reduced penetration, 2 × 1½d6 HKA (2 × 1d6+1 with STR), claws				
5	+1 w/H-to-H combat				
9	Armor: +4 rPD/+2 rED				
7	Density Increase (5) 0 END, Persistent, Always On				
6	+10 PRE; Fear only (-½) only while growling (-¼)				
3	+1 PER, all senses				
3	Climbing 12-				
3	Concealment 10-				
-4	Running: -2" (4" total)				
OCV: 7; DCV: 7; ECV: 2; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	99	+	71	=	170
				=	56
				+	50

BEASTS OF BURDEN

Appearance: This category includes horses, mules and donkeys. Horses typically stand between five and seven feet at the shoulders. They have light coats of hair which come in any number of colors. Donkeys are smaller and generally grey-haired. Mules are a sterile cross between a horse and a donkey, between the two in coloration and size.

Combat Technique: Horses generally shy away from fights and most will even run away from loud noises. If a horse is cornered, however, it will defend itself by bucking and kicking or biting. In the old West, it was not uncommon for people to train horses to steel themselves against their fear and to heed orders only from their master. These horses might even have learned to do things like respond to their master's call or whistle.

GMs should note that the values below are for extremely well-bred horses—the kind that could be found on a modern race-track. More common horses could be substantially slower or weaker. In any case, the listed movement indicates the animal's speed at full gallop. For longer distances, the animal moves much more slowly.

Ecology: Wild horses can be found in all parts of the West, although they prefer the open plains. Mules are typically used in mountainous regions, but some may be found in other areas, like the Grand Canyon. Domesticated horses and mules can be found in all parts of the country.

Other Names: Charger, draft horse, clydesdale, bronco, mustang, burro, etc.

DONKEY					
Val	Char	Cost	50+	Disadvantages	
20*	STR	-5	15	Phys Lim: No fine manipulation	
11	DEX	3	15	Psych Lim: Stubborn	
20	CON	20	15	Psych Lim: Afraid of Loud Noises/Combat	
10*	BODY	-6	16	Animal Bonus	
3	INT	-7			
5	EGO	-10			
10	PRE	0			
12	COM	1			
4	PD	3			
4	ED	0			
3	SPD	9			
6	REC	2			
40	END	0			
25*	STUN	5			
* Characteristics From Growth Already Figured In					
Cost	Abilities				
20	Growth (15 pts.), 0 END, Persistent, Always On (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB)				
8	½d6 HKA with Reduced Penetration = 2 × 1pip HKA (2 × ½d6 with STR), bite				
15	+5d6 HA, kick				
3	Armor: +1 rPD/+1 rED, Natural Hide				
10	+4" Running (10" Total)				
8	Hearing PER +4				
OCV: 4; DCV: 2; ECV: 2; Phases: 4, 8, 12					
Costs:	Char	Powers	Total	Disad	Base
	15	+	64	=	79
				=	29
				+	50

RIDING HORSE					
Val	Char	Cost	50+	Disadvantages	
25*	STR	0	15	Phys Lim: No fine manipulation	
15	DEX	15	15	Psych Lim: Fear of Combat and Loud Noises	
20	CON	20	35	Animal Bonus	
16*	BODY	6			
4	INT	-6			
5	EGO	-10			
15	PRE	5			
16	COM	3			
5	PD	3			
4	ED	0			
3	SPD	5			
8	REC	4			
40	END	0			
32*	STUN	1			
* Characteristics From Growth Already Figured In					
Cost	Abilities				
20	Growth (15 pts.), 0 END, Persistent, Always On (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB)				
8	½d6 HKA with Reduced Penetration = 2 × 1pip HKA (2 × ½d6 with STR), bite				
6	+3d6 HA, kick				
3	Armor: +1 rPD/+1 rED, Natural Hide				
24	+12" Running (18" Total)				
8	Hearing PER +4				
OCV: 5; DCV: 3; ECV: 2; Phases: 4, 8, 12					
Costs:	Char	Powers	Total	Disad	Base
	46	+	69	=	115
				=	65
				+	50

TRAINED HORSE					
Val	Char	Cost	50+	Disadvantages	
30*	STR	0	15	Phys Lim: No fine manipulation Animal Bonus	
18	DEX	24	68		
20	CON	20			
18*	BODY	8			
5	INT	-5			
8	EGO	-4			
15	PRE	5			
10	COM	0			
7	PD	5			
4	ED	0			
4	SPD	12			
7	REC	2			
40	END	0			
33*	STUN	0			
* Characteristics From Growth Already Figured In					
Cost	Abilities				
27	Growth (20 pts.), 0 END, Persistent, Always On (-2 DCV, +2 to other's sight PER, +1" Reach, -4" KB)				
8	½d6 HKA with Reduced Penetration = 2 × 1pip HKA (2 × ½d6 with STR), bite				
6	+3d6 HA, kick				
3	Armor: +1 rPD/+1 rED, Natural Hide				
12	+6" Running (12" Total)				
8	Hearing PER +4				
1	FAM with Tactics				
1	FAM with Language (For Commands)				
OCV: 6; DCV: 4; ECV: 3; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	67	+	66	=	133
				=	83
				+	50

MULE					
Val	Char	Cost	50+	Disadvantages	
23*	STR	-2	15	Phys Lim: No fine manipulation Psych Lim: Stubborn Psych Lim: Afraid of Loud Noises/ Combat Animal Bonus	
11	DEX	3	15		
20	CON	20	15		
12*	BODY	-2			
3	INT	-7	10		
5	EGO	-10			
10	PRE	0			
10	COM	0			
5	PD	3			
4	ED	0			
3	SPD	9			
8	REC	4			
40	END	0			
31*	STUN	4			
* Characteristics From Growth Already Figured In					
Cost	Abilities				
20	Growth (15 pts.), 0 END, Persistent, Always On (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB)				
8	½d6 HKA with Reduced Penetration = 2 × 1pip HKA (2 × ½d6 with STR), bite				
15	+5d6 HA, kick				
3	Armor: +1 rPD/+1 rED, Natural Hide				
10	+5" Running (11" Total)				
8	Hearing PER +4				
OCV: 4; DCV: 2; ECV: 2; Phases: 4, 8, 12					
Costs:	Char	Powers	Total	Disad	Base
	21	+	64	=	85
				=	35
				+	50



CANINES

Appearance: Canines include the larger canines like foxes, wild dogs, coyotes, large hunting dogs, jackals and hyenas. They can be man's best friend or among his worst enemies. Canines are generally 3' high and 5' long, weighing 170 pounds (80 kg) or more. Their coats vary from light brown to black. They have a keen nose and sharp ears and are relentless pursuers.

They generally hunt in packs of 5 to 15. Social order can be determined by the position of the canines' tails. Dominant canines keep their tails raised high, while submissive canines keep their tails between their legs.

Combat Technique: Canines attack with their sharp teeth and strong jaws. They use constant movement to confuse and tire enemies, relying on persistence and numbers rather than precision attacks.

Ecology: Wolves, foxes, coyotes, hunting dogs and wild dogs can be found in temperate to arctic regions, while jackals and hyenas prefer the open plains.

FOX/COYOTE/HUNTING DOG					
Val	Char	Cost	50+	Disadvantages	
8	STR	-2	15	Phys Lim: No fine manipulation	
18	DEX	24	19	Animal Bonus	
13	CON	6			
10	BODY	0			
6	INT	-4			
5	EGO	-10			
13	PRE	3			
14	COM	2			
5	PD	3			
3	ED	0			
4	SPD	12			
6	REC	2			
26	END	0			
21	STUN	0			
Cost		Abilities			
10	½d6 HKA (2d6 with STR), bite				
3	Armor: +2 rPD, hide				
2	Running +1" (7" total)				
8	+4 Hearing PER				
8	+4 Smell PER				
10	Tracking Scent				
5	Ultraviolet Vision				
5	+1 w/H-to-H combat				
2	KS: Tactics, pack 11-				
5	Concealment 11-				
OCV: 6; DCV: 6; ECV: 4; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	36	+	48	=	84
				=	34
				+	50

WOLF/WILD DOG/LARGE HUNTING DOG					
Val	Char	Cost	50+	Disadvantages	
10	STR	0	15	Phys Lim: No fine manipulation	
18	DEX	24	34	Animal Bonus	
15	CON	10			
10	BODY	0			
6	INT	-4			
5	EGO	-10			
15	PRE	5			
14	COM	2			
6	PD	4			
3	ED	0			
4	SPD	12			
6	REC	2			
30	END	0			
23	STUN	0			
Cost		Abilities			
10	½d6 HKA (2d6 with STR), bite				
3	Armor: +2 rPD, hide				
2	Running +1" (7" total)				
8	+4 Hearing PER				
8	+4 Smell PER				
10	Tracking Scent				
5	Ultraviolet Vision				
5	+1 w/H-to-H combat				
2	KS: Tactics, pack 11-				
5	Concealment 11-				
OCV: 6; DCV: 6; ECV: 4; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	44	+	55	=	99
				=	49
				+	50

CATTLE

Appearance: This category includes cows, bulls, buffalo and oxen and bison. Cattle typically stand between four and eight feet at the shoulders. Their coats range from short to shaggy in length and from white to brown to black in color. Bulls are male cows (or cows are female bulls). Bison are the large shaggy creatures also mistakenly referred to as buffalo. Buffalo are actually a variety of wild ox. The term ox was also often applied to castrated bulls.

Cattle were bred for food (i.e., beef and milk) as well as for their use as powerful haulers of freight wagons.

Combat Technique: Cattle generally shy away from fights and most will even run away from loud noises, although they have been known to chase after and run down single targets (i.e., Move Through).

BISON/BUFFALO/OX					
Val	Char	Cost	50+	Disadvantages	
35*	STR	5	15	Phys Lim: No fine manipulation	
13	DEX	9	15	Psych Lim: Afraid of Loud Noises/	
25	CON	30		Combat	
25*	BODY	22	40	Animal Bonus	
5	INT	-5			
8	EGO	-4			
13	PRE	3			
10	COM	0			
8	PD	5			
5	ED	0			
3	SPD	7			
9	REC	2			
50	END	0			
46*	STUN	0			
* Characteristics From Growth Already Figured In					
Cost	Abilities				
27	Growth (20 pts.), 0 END, Persistent, Always On (-2 DCV, +2 to other's sight PER, +1" Reach, -4" KB)				
3	Armor: +1 rPD/+1 rED, Natural Hide				
8	+4" Running (10" Total)				
8	Hearing PER +4				
OCV: 4; DCV: 2; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Powers	Total	Disad	Base
	74	+ 46	= 120	= 70	+ 50

Herds occasionally stampede. This happens when one or more of the cattle gets frightened and bolts, scaring the neighboring cattle. These cattle then scare other cattle until the entire herd is rolling headlong in a single direction, trampling everything (and anyone) in its path.

Ecology: Cattle tend to congregate in herds, and these herds can be found in all parts of the West, although they prefer the open plains. Domesticated cows, bulls and oxen can be found in all rural parts of the country.

Other Names: Longhorns, heifers, "little doggies," etc.

BULL/COW					
Val	Char	Cost	50+	Disadvantages	
30*	STR	0	15	Phys Lim: No fine manipulation	
15	DEX	15	15	Psych Lim: Afraid of Loud Noises/	
22	CON	24		Combat	
22*	BODY	16	15	Psych Lim: Charges at the Color	
5	INT	-5		Red	
8	EGO	-4	32	Animal Bonus	
13	PRE	3			
10	COM	0			
6	PD	4			
4	ED	0			
3	SPD	5			
9	REC	3			
44	END	0			
40*	STUN	6			
* Characteristics From Growth Already Figured In					
Cost	Abilities				
27	Growth (20 pts.), 0 END, Persistent, Always On (-2 DCV, +2 to other's sight PER, +1" Reach, -4" KB)				
3	Armor: +1 rPD/+1 rED, Natural Hide				
10	+5" Running (11" Total)				
8	Hearing PER +4				
OCV: 5; DCV: 3; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Powers	Total	Disad	Base
	77	+ 50	= 127	= 77	+ 50

MOUNTAIN LIONS

Appearance: Mountain lions are simply larger versions of their more common, domesticated cousins. Mountain lions tend to stand between three to five feet high and are typically covered in a slick and thin coat of fur ranging in color from white to gold to black.

Combat Technique: Mountain lions of all sorts resort to similar tactics. They like to stalk their prey, using their stealth and concealment to maneuver into an ideal position. When they feel they are ready, the beasts leap on their prey. It can then use its powerful jaws and sharp claws to make short work of the enemy.

Motivations: The mountain lions' motivations are simple: survival. These cats only attack when they are hungry or feel threatened.

Ecology: Mountain lions may be found in a number of different climates. In the U.S., mountain lions are most commonly found in mountainous or forested areas.

Other Names: Puma, cougar, etc.



MOUNTAIN LION					
Val	Char	Cost	50+	Disadvantages	
18	STR	8	15	Phys Lim: No fine manipulation Animal Bonus	
21	DEX	33	109		
20	CON	10			
12	BODY	4			
6	INT	-4			
5	EGO	-10			
18	PRE	8			
14	COM	2			
9	PD	5			
8	ED	4			
4	SPD	10			
8	REC	0			
40	END	0			
31	STUN	0			
Cost	Abilities				
15	1d6 HKA (2d6 with STR), bite				
24	2d6 HKA with Reduced Penetration, 2 × 1d6 HKA (2 × 2d6 with STR), claws				
12	+6" Running (12" total)				
6	+10 Presence, Fear Only (-½), Only While Roaring (-¼)				
1	Armor +1rPD				
10	Tracking Scent				
6	+2 General PER				
4	+2 Hearing and Smell PER				
5	Ultraviolet Vision				
3	Climbing 13-				
5	Concealment 11-				
3	Stealth 13-				
10	+2 w/H-to-H combat				
OCV: 7; DCV: 7; ECV: 2; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	70	+ 104	= 174	= 124	+ 50

PIGS, WILD

Appearance: Boars and wild pigs are squat, rotund, four-legged animals covered with coarse, dark hair. Some varieties, notably the true boars, are equipped with large tusks. They range from 2' to 5' in length, and weigh from 100 to 300 kg.

Combat Technique: Boars charge at their opponent, attempting to bite or gore the victim. Larger specimens may attempt to knock down and trample an opponent.

Ecology: Boars live in temperate climates, foraging in woods and brushlands for roots and edible plants. They travel in herds of five to twenty members, though sometimes they are encountered singly.

Other Names: Pig, swine, sow, razorback.

PIG, WILD					
Val	Char	Cost	50+	Disadvantages	
13	STR	3	15	Phys Lim: No fine manipulation	
17	DEX	21	6	PER: -3 PER, Sight only (7- Roll)	
15	CON	10	63	Animal Bonus	
12	BODY	4			
5	INT	-5			
5	EGO	-10			
10	PRE	0			
8	COM	-1			
8	PD	5			
4	ED	1			
3	SPD	3			
8	REC	4			
30	END	0			
28	STUN	1			
Cost	Abilities				
15	1d6 HKA (2d6-1 w/STR), tusks				
16	1d6+1 HKA with Reduced Penetration = 2 x 1/2d6 HKA (2 x 1d6+1 with STR), bite				
3	Armor: +2rPD, hide				
3	PRE: +5; for PRE Attacks only (-1/2)				
18	Running: +7" (13" total)				
8	Smell PER +4				
8	Hearing PER +4				
5	Ultraviolet Vision				
7	Concealment 12-				
15	+3 w/H-to-H combat				
OCV: 6; DCV: 6; ECV: 2; Phases: 4, 8, 12					
Costs:	Char	Powers	Total	Disad	Base
	36	+ 98	= 134	= 84	+ 50

SCORPIONS

Appearance: Scorpions are arachnids with an elongated abdomen which forms itself into a tail tipped by a poisonous sting. Their front two arms end in a pair of vicious claws. They range in color from a sandy brown to a shiny black, and they grow up to six to eight inches long.

Combat Technique: When feeding, the scorpion tends to grab its food with its claws and then sting it to submission or death. When frightened or cornered, the arachnid will simply use its stinger to attack its foe until it can escape.

Ecology: Scorpions are found only in dry warm regions. They have a horrible tendency to crawl into bedrolls or empty boots to keep warm at night. Smart Westerners living in warmer climates always shake out their bedrolls or boots before using them.

SCORPION					
Val	Char	Cost	50+	Disadvantages	
3	STR	-7	15	Phys Lim: No Fine Manipulation	
25	DEX	45	12	Animal Bonus	
10	CON	0			
3	BODY	-14			
5	INT	-5			
5	EGO	-10			
10	PRE	0			
2	COM	-4			
5	PD	4			
2	ED	0			
4	SPD	12			
3	REC	0			
22	END	0			
14	STUN	0			
Cost	Abilities				
5	1 pip HKA (1/2d6 with STR), sting				
5	1 pip HKA (1/2d6 with STR), claws				
8	+4 Hearing PER 14-				
5	+1 w/H-to-H combat				
4	+1 OCV with Killing Attack				
12	Running +6" (12" total)				
17	2d6K RKA, NND, Gradual Effect (1 hour), No Range, only if HKA does BODY (-1/4), venom				
OCV: 6; DCV: 6; ECV: 2; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	21	+ 56	= 77	= 27	+ 50

SNAKE

Appearance: Snakes are long, thin reptiles. They have a smooth scaly skin which can be decorated with a number of different patterns.

Combat Technique: Snakes have two types of attack: constriction or poison. Constrictor snakes Grab and crush and opponent. Poisonous snakes strike at exposed flesh, hoping to inject lethal poison. In both cases the snake will sit relatively still and wait for an opportunity to strike. Snakes slither unseen through the underbrush or overhead in branches, and prefer to attack by surprise if possible.

CORAL SNAKE					
Val	Char	Cost	50+	Disadvantages	
6	STR	-4	15	Phys Lim: No Fine Manipulation	
16	DEX	18	18	Animal Bonus	
11	CON	2			
6	BODY	-8			
5	INT	-5			
5	EGO	-10			
10	PRE	0			
2	COM	-4			
5	PD	4			
2	ED	0			
4	SPD	14			
3	REC	0			
22	END	0			
14	STUN	0			
Cost	Abilities				
5	1 pip HKA (½d6 with STR), bite				
3	Armor: +1 rPD/ +1 rED				
2	Swimming +2" (4" total)				
8	+4 Hearing PER 14-				
5	+1 w/H-to-H combat				
4	+2 OCV with Killing Attack				
6	+10 PRE; Fear only (-½) only while rattling (-¼)				
20	Running +10" (16" total)				
29	10d6 Normal, NND, Gradual Effect (1 hour), No Range (-½), only if HKA does BODY (-¼), venom				
OCV: 5; DCV: 5; ECV: 2; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	7	+	76	=	83
				=	33
				+	50

Ecology: Snakes can be found just about anywhere. They prefer warmer areas and will become sluggish or dormant in cold weather. Snakes also have a horrible tendency to slither up and sleep next to other creatures to keep themselves warm on chilly Western nights. More than one cowboy has woken up with an unwelcome (and poisonous!) bed partner in his sleeping bag.

RATTLESNAKE					
Val	Char	Cost	50+	Disadvantages	
5	STR	-5	15	Phys Lim: No Fine Manipulation	
18	DEX	24	22	Animal Bonus	
11	CON	2			
5	BODY	-10			
5	INT	-5			
5	EGO	-10			
10	PRE	0			
2	COM	-4			
5	PD	4			
2	ED	0			
4	SPD	12			
3	REC	0			
22	END	0			
14	STUN	0			
Cost	Abilities				
5	1 pip HKA (½d6 with STR), bite				
3	Armor: +1 rPD/ +1 rED				
2	Swimming +2" (4" total)				
8	+4 Hearing PER 14-				
5	+1 w/H-to-H combat				
4	+2 OCV with Killing Attack				
6	+10 PRE; Fear only (-½) only while rattling (-¼)				
20	Running +10" (16" total)				
26	3d6K RKA, NND, Gradual Effect (1 hour), No Range, only if HKA does BODY (-¼), venom				
OCV: 6; DCV: 6; ECV: 2; Phases: 3, 6, 9, 12					
Costs:	Char	Powers	Total	Disad	Base
	8	+	79	=	87
				=	37
				+	50



CHARACTERS

There are four sections in this chapter. The first details statistics for typical characters that might be found in a Western setting.

The second includes a number of personalities that actually existed in the old West. They can serve as an example of the different types of heroes and villains that populated the West, as well as NPCs in any campaign.

The third section details a handful of the most famous of the numerous gangs that roamed the old West and gives detailed descriptions of their most famous members.

The fourth section gives a bit of information about the law enforcement officers that patrolled the American West. It also gives a full description of each type of lawman.

TYPICAL WESTERNERS

In this section, seven different types of people that the player characters might run across in the West are fully detailed. When the GM is in need of statistics for a certain type of average person, he should use the examples listed here. For more about the attitudes and backgrounds of most of these characters, take a look at the Package Deals in the *Character Creation* section of this book.

AVERAGE CITIZEN					
Val	Char	Cost	0+	Disadvantages	
10	STR	0	5	A single Disadvantage, like Age or a Physical or Psychological Limitation.	
10	DEX	0			
10	CON	0			
10	BODY	0			
10	INT	0			
10	EGO	0			
10	PRE	0			
10	COM	0			
2	PD	0			
2	ED	0			
2	SPD	0			
4	REC	0			
20	END	0			
20	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	PS: Character's profession 11-				
1	FAM w/an appropriate Skill				
OCV: 3; DCV: 3; ECV: 3; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	0	+	5	=	5
				=	5
					+
					0

Average citizens are as often as not unarmed, but many times they carry a small pistol, like a derringer or a .38 revolver, and/or a knife.

COWBOY					
Val	Char	Cost	25+	Disadvantages	
13	STR	3	3 10	Cowboy Package Bonus Monitored by superiors 11-	
11	DEX	3			
13	CON	6			
10	BODY	0			
10	INT	0			
10	EGO	0			
10	PRE	0			
10	COM	0			
4	PD	1			
3	ED	0			
3	SPD	9			
5	REC	0			
28	END	1			
24	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
2	FAM w/Lariat				
5	Riding 12-				
2	AK: Area of Operation 11-				
2	KS: Local Ranchers 11-				
OCV: 4; DCV: 4; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	23	+	15	=	38
				=	13
					+
					25

Cowboys typically carry a .45 revolver (belt), a 12-shot .45 carbine, a lariat and a knife (belt) and ride a riding horse.

GAMBLER					
Val	Char	Cost	25+	Disadvantages	
13	STR	3	3	Cowboy Package Bonus	
13	DEX	9	10	Monitored by superiors 11-	
13	CON	6			
10	BODY	0			
10	INT	0			
10	EGO	0			
10	PRE	0			
10	COM	0			
4	PD	1			
3	ED	0			
3	SPD	7			
5	REC	0			
26	END	0			
24	STUN	0			
Cost		Skills, Perks and Talents			
1	Literacy (English)				
2	FAM w/Small Arms				
2	FAM w/Riding				
2	FAM w/Streetwise				
3	Gambling 11-				
3	Sleight of Hand 12-				
2	KS: Games 11-				
OCV: 4; DCV: 4; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	23	+	15	=	38
				=	13
				+	25

LAWMAN					
Val	Char	Cost	25+	Disadvantages	
13	STR	3	3	Lawman Package Bonus	
13	DEX	9	5	Distinctive Features (Badge)	
13	CON	6	10	Monitored by superiors 11-	
10	BODY	0	10	Psychological Limitation: Obeys superiors (Common situation, Moderate Commitment)	
11	INT	1			
10	EGO	0			
13	PRE	3			
10	COM	0			
4	PD	1			
3	ED	0			
3	SPD	7			
5	REC	0			
26	END	0			
24	STUN	0			
Cost		Skills, Perks and Talents			
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
3	Criminology 11-				
3	Riding 12-				
2	AK: Jurisdiction 11-				
2	KS: Wanted Criminals 11-				
2	KS: Criminal Law 11-				
2	KS: Local Ranchers 11-				
2	Perk: Local Police Powers				
3	Talent: Fast Draw 12-				
OCV: 5; DCV: 5; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	30	+	23	=	53
				=	28
				+	25

Gamblers typically carry a .38 revolver (pocket), a derringer (spring-sleeve holster) and a knife (boot) and ride a riding horse.

Lawmen typically carry two .45 revolvers (belt), a rifle (horse or shoulder) and a knife (belt) and ride a riding horse.



NATIVE AMERICAN BRAVE					
Val	Char	Cost	25+	Disadvantages	
13	STR	3	3	Native American Brave Package	
13	DEX	9		Bonus	
13	CON	6	15	Distinctive Features (Native American)	
10	BODY	0			
11	INT	0	10	Monitored by Indian Agency 11-	
10	EGO	0	1	Experience	
10	PRE	0			
10	COM	0			
4	PD	1			
3	ED	0			
3	SPD	7			
5	REC	0			
26	END	0			
24	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Missile Weapons				
2	FAM w/Common Melee Weapons				
2	FAM w/Lances				
5	+1 w/Ranged Combat				
3	Riding 12-				
3	Stealth 12-				
3	Survival 11-				
3	Tracking 11-				
3	Talent: Fast Draw 12-				
OCV: 4; DCV: 4; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	26	+	28	=	54
				=	29
				+	25

Native American Braves typically carry a tomahawk (belt), a heavy bow (horse or shoulder), a quiver of 20 arrows (shoulder) and a long spear which they also use as a lance (horse). They ride a riding horse.

OUTLAW					
Val	Char	Cost	25+	Disadvantages	
13	STR	3	3	Outlaw Package Bonus	
13	DEX	9	20	Hunted by Local Authorities 11-	
13	CON	6	5	Experience	
10	BODY	0			
11	INT	1			
10	EGO	0			
13	PRE	3			
10	COM	0			
4	PD	1			
3	ED	0			
3	SPD	7			
5	REC	0			
26	END	0			
24	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
3	Streetwise 11-				
3	Riding 12-				
2	KS: Wanted Criminals 11-				
2	KS: Local Hideouts 11-				
2	KS: Local Ranchers 11-				
2	PS: Type of Crime 11-				
2	Perk: Contact—Fellow Outlaw 11-				
3	Talent: Fast Draw 12-				
OCV: 5; DCV: 5; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	30	+	23	=	53
				=	28
				+	25

Outlaws typically carry two .45 revolvers (belt), a rifle (horse or shoulder) and a knife (belt) and ride a riding horse.

PRIVATE DETECTIVE					
Val	Char	Cost	25+	Disadvantages	
13	STR	3	3	Private Detective Package Bonus	
13	DEX	9	5	Distinctive Features (Private Detective)	
13	CON	6			
10	BODY	0	10	Monitored by superiors 11-	
11	INT	1	10	Psychological Limitation: Obeys superiors (Common situation, Moderate Commitment)	
10	EGO	0			
10	PRE	0			
10	COM	0	2	Experience	
4	PD	1			
3	ED	0			
3	SPD	7			
5	REC	0			
26	END	0			
24	STUN	0			
Cost		Skills, Perks and Talents			
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	FAM w/Persuasion				
1	FAM w/Riding				
3	Conversation 11-				
3	Shadowing 11-				
2	AK: Jurisdiction 11-				
2	KS: Wanted Criminals 11-				
2	KS: Criminal Law 11-				
2	KS: Local Ranchers 11-				
2	Perk: Private Investigator License				
3	Talent: Fast Draw 12-				
OCV: 4; DCV: 4; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	30	+	25	=	55
				=	30
				+	25

Private Detectives typically carry two .38 revolvers (pockets), a rifle (horse or shoulder) and a knife (boot) and ride a riding horse.

U.S. CAVALRY SOLDIER					
Val	Char	Cost	25+	Disadvantages	
13	STR	3	3	U.S. Cavalry Soldier Package Bonus	
11	DEX	3			
13	CON	6	5	Distinctive Features (Uniform)	
10	BODY	0	15	Psychological Limitation: Obeys superiors (Very common situation, Moderate Commitment)	
10	INT	0			
10	EGO	0			
11	PRE	1			
10	COM	0			
4	PD	1			
3	ED	0			
3	SPD	9			
5	REC	0			
26	END	0			
24	STUN	0			
Cost		Skills, Perks and Talents			
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
5	Riding 12-				
3	Survival 11-				
3	Tactics 11-				
2	AK: Assigned Area 11-				
2	KS: U.S. Military 11-				
2	PS: U.S. Military 11-				
4	Perk: Contact—Superior Officer 13-				
OCV: 4; DCV: 4; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	23	+	21	=	48
				=	23
				+	25

U.S. Cavalry soldiers typically carry a 12-shot .45 carbine (shoulder), a .45 revolver (belt) and a knife (belt) and ride a trained horse. Officers also carried sabers.

WESTERN PERSONALITIES

The old West was filled with a number of historical personalities, upon which many Westerns are at least loosely based. These men and women played an integral part in the unfolding of American society in the West and in the closing of the American frontier. Some of them were outlaws, others were lawmen, and still others simply colorful characters. All of them, however, live on in film, literature and history.

And if the GM chooses, they can now live on in his *Western Hero* campaign as non-player characters.

Most notable Western personalities weren't actually all that remarkable simply on the basis of their abilities and skills. What distinguished them most was their actions. Some of the most famous outlaws of all time were painfully slow on the draw, but

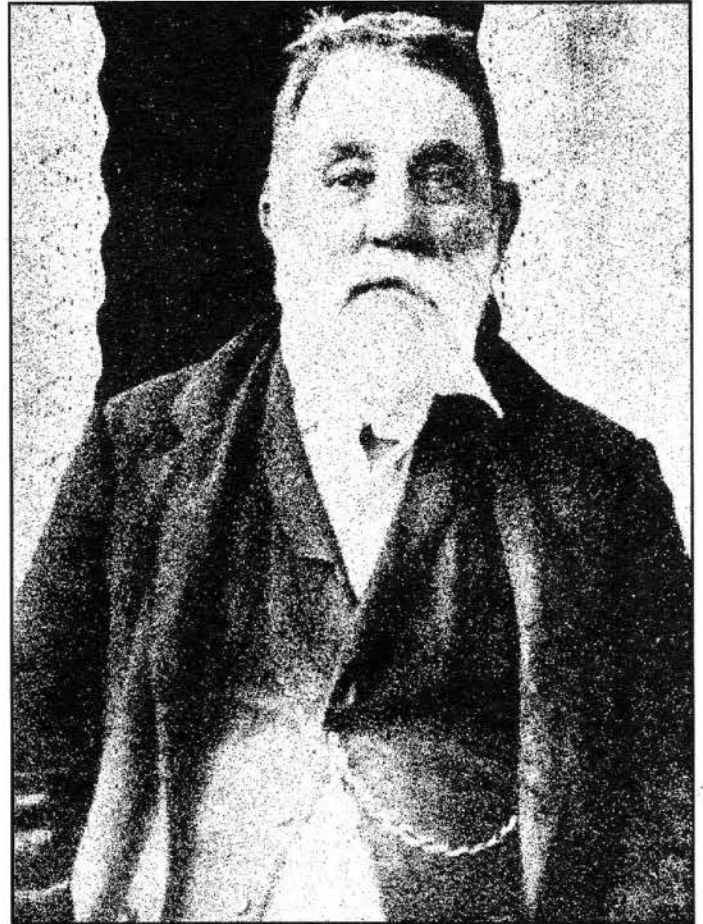
they more than made up for this with cunning plans and daring acts.

Because of this, many of the personalities described below are not statistically much more formidable than the average player character in a *Western Hero* campaign.

The characters are on a par with many player characters for one additional reason. Since most Western campaigns are closed affairs, PCs wouldn't otherwise stand a chance of emulating historical Westerners in the course of a short campaign. In a longer campaign, the GM should realize that while the PCs are gaining experience, these NPCs will as well, and their statistics should be altered accordingly.



JUDGE ROY BEAN					
Val	Char	Cost	75+	Disadvantages	
10	STR	2	20	Code of the West	
13	DEX	9	15	Psychological Limitation: Greedy	
12	CON	4		(Common situation, Strong commitment)	
12	BODY	4			
20	INT	20	16	Experience	
15	EGO	10			
18	PRE	8			
16	COM	3			
4	PD	2			
2	ED	0			
3	SPD	7			
5	REC	1			
28	END	2			
26	STUN	3			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
3	+1 w/Pistols				
2	Language (Spanish)				
1	Literacy (English)				
3	Criminology 13-				
5	Gambling 13-				
7	Oratory 15-				
11	Persuasion 17-				
2	AK: Jurisdiction 13-				
2	KS: Wanted Criminals 13-				
4	KS: Criminal Law 15-				
3	Perk: Justice of the Peace				
3	Talent: Fast Draw 12-				
OCV: 4; DCV: 4; ECV: 5; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	76	+	50	=	126
				=	51
				+	75



The stats above are for the year 1884. Bean carries a single action, fast draw revolver (belt), a 2-shot derringer (right coat pocket), a double barrel shotgun (horse or under bench) and a knife (belt). He rides a trained horse.

Judge Roy Bean was arguably one of the most colorful characters that ever lived. Born in Kentucky in 1825, he began life on his own as a small-time criminal, but after an arrest and a subsequent jailbreak, he decided to turn his talents to more profitable, and less dangerous, pursuits. He set himself up a saloon in San Antonio in the early 1880s, and it was there that people first began bringing complaints for him to hear.

As the nearest real courthouse was almost two hundred miles away, people came (or were brought) from all around to be called up for judgement before Judge Roy Bean. Bean's qualifications for this post were his quick thinking and common sense. He had no real training in the law. It wasn't, actually, until 1882 that the Texas Rangers managed to get him appointed as an honest-to-goodness Justice of the Peace.

In 1884, Bean moved to Langtry, Texas, and set up a combination saloon/pool hall/courthouse, billing himself as "the only law west of the Pecos." Due to lack of a prison, suspects awaiting trial were simply handcuffed to an old mesquite tree out back of the bar. Bean sold drinks before and after each trial, and even interrupted lengthy proceedings to sell liquor to thirsty participants or observers. He also pocketed most of the fines he levied against plaintiffs found guilty.

Once, in fact, when searching the body of a dead man for clues, Bean found forty dollars and a gun. He promptly fined the dead man forty dollars for carrying a concealed weapon.

Bean never let justice get in the way of his own well-being. When a man was brought before him for murdering a Chinese railroad worker, several of the man's friends made it quite clear to Bean how bad a conviction would be for the Judge's health. Bean flipped through his law book for a few solemn minutes and then announced that he could find no law specifically prohibiting the killing a Chinese man. And before he dismissed the case, Bean announced that the drinks were all on the suspect's friends.

Bean died peacefully in 1903.

JOHN BEHAN

Val	Char	Cost	50+	Disadvantages
15	STR	5	3	Lawman Package Bonus
13	DEX	9	5	Distinctive Features (Badge)
14	CON	8	10	Monitored by superiors 11-
14	BODY	8	20	Code of the West
14	INT	4		
10	EGO	0		
15	PRE	5		
16	COM	3		
8	PD	5		
5	ED	0		
2	SPD	0		
6	REC	0		
28	END	0		
29	STUN	0		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
3	Conversation 12-
3	Criminology 12-
3	Language (Spanish)
1	Literacy (Spanish)
1	Literacy (English)
3	Riding 12-
2	AK: Jurisdiction 11-
2	KS: Wanted Criminals 11-
2	KS: Criminal Law 11-
2	KS: Local Ranchers 11-
5	+1 with all ranged combat
2	Perk: Local Police Powers
5	Perk: Contact—Clantons and McLaurys 14-
3	Talent: Fast Draw 12-

OCV: 4; DCV: 4; ECV: 3; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	47	+	41	=	88
				=	38
				+	50

The stats given above are for 1881. Behan carries two double action, fast draw .45 revolvers (belt) and a knife (belt). He rides a riding horse.

Behan was the sheriff of Tombstone, Arizona, at the time of the gunfight at the O.K. Corral. His position was an elected one, and Behan knew that he needed the support of the local cowboys if he were to retain his position for any length of time. For this reason, he befriended the Clantons and McLaurys, even though he knew that they were rustlers.

On October 26, 1881, just before the famous gunfight at the O.K. Corral, Behan tried to convince the Clantons and McLaurys to drop their guns and get out of town. The rustlers replied to him that they'd do no such thing until Holliday and the Earps put down their weapons as well. The Earps ignored Behan and went to confront the rustlers.

Behan was hiding behind Fly's Photo Gallery with Billy Claibourne when the shootout took place.

CAPTAIN SETH BULLOCK

Val	Char	Cost	75+	Disadvantages
16	STR	6	3	Lawman Package Bonus
13	DEX	9	5	Distinctive Features (Badge)
15	CON	10	10	Monitored by superiors 11-
18	BODY	16	20	Code of the West
12	INT	2		
14	EGO	8		
16	PRE	6		
14	COM	2		
9	PD	4		
5	ED	0		
2	SPD	0		
9	REC	4		
40	END	2		
40	STUN	5		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
6	+2 w/pistols
1	Literacy (English)
3	Criminology 11-
5	Oratory 13-
3	Riding 12-
2	AK: Jurisdiction 11-
2	KS: Hardware
2	KS: Wanted Criminals 11-
2	KS: Criminal Law 11-
2	PS: Ranching
2	Perk: Local Police Powers
5	Talent: Fast Draw 13-

OCV: 4; DCV: 4; ECV: 5; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	74	+	39	=	113
				=	38
				+	75

The stats above are for the year 1876. Bullock carries two single action, fast draw revolvers (belt), a 15-shot rifle (horse) and a bowie knife (belt). He rides a trained horse.

Bullock came to Deadwood, South Dakota, on August 1, 1876, whereupon he opened a hardware store. Soon after his arrival, Bullock was asked to become the town's first sheriff. He accepted the job and continued to operate the hardware store on the side.

Bullock was as brave a man as one could ask for, and a crack shot besides, but even so, he used his gun rarely. He preferred strong words to hot lead. Later in his life, Bullock owned and operated a ranch which bordered on Teddy Roosevelt's Elkhorn ranch. Bullock is credited with introducing alfalfa as a crop to the Black Hills on this very ranch.

Soon after Roosevelt visited his neighbor, he and Bullock became good friends. In fact, when the Spanish-American War broke out in 1898, it was Bullock who personally recruited and organized the Rough Riders at Roosevelt's request. And when the Black Hills National Forest Reserve was established in 1905, Roosevelt himself appointed Bullock to be its first supervisor. That same year, Bullock led the Rough Riders through Washington, DC, in Roosevelt's inaugural parade.

Bullock was instrumental in the dedication of Mount Roosevelt in his friend's honor. Bullock died in 1919, soon after the dedication and was buried in the Mount Moriah cemetery in sight of the Roosevelt monument, as he had requested.

CALAMITY JANE (MARTHA JANE CANARY BURKE)

Val	Char	Cost	75+	Disadvantage
10	STR	0	15	Distinctive Features, Woman Code of the West Experience
17	DEX	21	20	
15	CON	10	17	
12	BODY	4		
18	INT	8		
10	EGO	0		
17	PRE	7		
14	COM	2		
5	PD	3		
3	ED	0		
4	SPD	13		
5	REC	0		
40	END	5		
27	STUN	2		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
3	+1 w/Rifles
10	+2 w/all ranged combat
7	Combat Driving 14-
	Free Transport Familiarity w/Ground Vehicles
1	Literacy (English)
5	Riding 13-
5	Perk: Contact—Wild Bill Hickok 14-
7	Talent: Fast Draw 14-

OCV: 6; DCV: 6; ECV: 3; Phases: 3, 6, 9, 12

Costs:	Char	Skills	Total	Disadv	Base
	75	+ 52	= 127	= 52	+ 75



Stats given above are for 1876. Calamity Jane carries two single action, fast draw .45 revolvers (belt), a knife (belt) and a 15-shot .45 rifle (horse). She rides a riding horse.

Martha Jane Canary was born in Princeton, Missouri, May 1852. When she was thirteen, her family moved to Virginia City, Montana, and on the trip, she picked up the riding and shooting skills for which she would become famous. For a while she lived in Salt Lake City, Utah, until her father died in 1867.

She then left for Fort Bridger, Wyoming where she arrived on May 1, 1868. In 1870, she joined Lieutenant-Colonel Custer at Fort Russell, Wyoming, as a scout in the Indian campaigns. In Custer's employ, she donned a soldier's uniform for the first time, and wore men's clothing frequently thereafter.

She was nicknamed Calamity Jane during the 1873 Wyoming campaign after rescuing the commander of the contingent she was working for—Captain Egan. Egan had been shot and was about to fall from his horse when Jane swept him onto her horse and set him down in front of her. After she returned him safely to Fort Lander, Wyoming, he said, "I name you 'Calamity Jane.' The heroine of the plains." The name stuck.

Jane kept on with Custer and the other army commanders as a scout throughout their campaigns, even to the Black Hills of the Dakotas in 1874. In 1876, she caught cold after swimming a river in the course of delivering a message across ninety miles of Indian territory. She was sent back to the fort and thus was nowhere near the Custer when he made his famous Last Stand.

Later, in Fort Laramie, she met and befriended Wild Bill Hickok, joining him on his trip to Deadwood, South Dakota. There, Jane carried the U.S. mail from Deadwood to Fort Custer, across one of the most dangerous tracts in the area, but due to her reputation she was rarely bothered.

It was Jane who captured Hickok's murderer, Jack McCall, in Shoudy's Butcher Shop.

Jane had her gentler side as well. Legend has it that she was known to have collected groceries for needy families from donors made eager to help after having been caught in the sight of her gun. During the smallpox outbreak in 1878, she helped nurse many Deadwood citizens through their illness.

She left Deadwood in the fall of 1878 and wandered around Wyoming, California and Texas. In 1885 in El Paso, Texas, she met and married Clinton Burke. In 1887, she gave birth to a baby girl. In 1889, she and her family moved to Denver, Colorado, where they managed a hotel until 1893. In 1895, they moved to Deadwood.

She died in Deadwood on August 2, 1903, twenty-seven years to the day after Hickok was murdered, and in accordance with her final wishes, she lies buried next to him in the Mount Moriah cemetery outside the city.

BILLY CLAIBOURNE					
Val	Char	Cost	25+	Disadvantage	
13	STR	3	2	Cowboy Package Bonus	
12	DEX	6	10	Monitored by superiors 11-	
12	CON	4			
13	BODY	6			
10	INT	0			
10	EGO	0			
10	PRE	0			
10	COM	0			
3	PD	0			
2	ED	0			
2	SPD	0			
5	REC	0			
26	END	2			
26	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	FAM w/Lariat				
3	Combat Driving 11-				
	Free Transport Familiarity w/Ground Vehicles				
1	Literacy (English)				
3	Riding 11-				
2	AK: Area of Operation 11-				
2	KS: Local Ranchers 11-				
OCV: 4; DCV: 4; ECV: 3; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	21	+	16	=	37
				=	12
				+	25

The stats above are for 1881. Billy typically carries a double action .45 revolver (belt) and a 12 shot .45 carbine (horse). He rides a riding horse.

The gangly young wagon-driver was a friend of the McLaurys and the Clantons who had made the unfortunate mistake of driving into Tombstone on October 26, 1881. He had been with the rustlers when Holliday and the Earps were hunting them down, but when he saw the marshal and his deputies approaching, he turned tail and fled. He was hiding with Sheriff Behan behind Fly's Photo Gallery when the gunfight broke out.

BILLY CLANTON					
Val	Char	Cost	50+	Disadvantage	
13	STR	3	2	Cowboy Package Bonus	
15	DEX	15	10	Monitored by superiors 11-	
13	CON	6	20	Hunted by Earps	
15	BODY	10			
14	INT	4			
10	EGO	0			
14	PRE	4			
14	COM	2			
4	PD	1			
3	ED	0			
3	SPD	5			
6	REC	0			
26	END	0			
29	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	FAM w/Lariat				
6	+2 w/Pistols				
5	Combat Driving 12-				
	Free Transport Familiarity w/ Ground Vehicles				
1	Literacy (English)				
3	Riding 12-				
4	AK: Area of Operation 13-				
3	KS: Local Ranchers 12-				
3	Talent: Fast Draw 12-				
OCV: 5; DCV: 5; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	52	+	30	=	82
				=	32
				+	50

The above stats are for 1881. Billy normally carried a single double action, fast draw .45 revolver (belt), a knife (belt) and a lariat (horse). He rode a riding horse.

Younger Brother of Ike Clanton, Billy became involved in the vicious feud between the Earps and the cowboys around Tombstone and was present at the shootout at the O.K. Corral. Billy never wanted the fight to happen, and was apparently trying to get Ike out of town when the showdown started.

He died in the gunfight, shot down by Morgan and Wyatt Earp, but he managed to wound both Virgil and Morgan Earp before drawing his final breath.

IKE CLANTON					
Val	Char	Cost	50+	Disadvantage	
15	STR	5	2	Cowboy Package Bonus	
15	DEX	15	10	Monitored by superiors 11-	
13	CON	6	20	Hunted by Earps	
16	BODY	12	15	Obnoxious Drunk (Common, Strong)	
14	INT	4			
13	EGO	6			
14	PRE	4			
14	COM	2			
7	PD	4			
3	ED	0			
4	SPD	15			
6	REC	0			
26	END	0			
29	STUN	0			
Cost	Skills, Perks and Talents				
4	+2" of Running				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	FAM w/Lariat				
1	Literacy (English)				
3	Riding 12-				
2	AK: Area of Operation 11-				
2	KS: Local Ranchers 11-				
7	Talent: Fast Draw 14-				
OCV: 5; DCV: 5; ECV: 3; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	71	+ 26	= 97	= 47	+ 50

The above stats are for 1881. Ike normally carried two double action, fast draw .45 revolvers (belt), a bowie knife (belt) and a lariat (horse). He rode a riding horse.

Ike was a loudmouthed cowboy who had gotten on the wrong side of Holliday and the Earps by giving Virgil Earp too much grief when the marshal arrested him after one of his frequent drunken brawls. Ike spent much of his time talking bad about his enemies and challenging them to fights. On October 26, he got what he wanted.

That morning, after a night of drinking and playing poker, Ike went hunting for the Earps, only Virgil Earp found him first. Virgil beat the elder Clanton and hauled him on down to the judge on the charge that he was illegally carrying firearms within the city limits. For this reason, Ike was unarmed at the time of the gunfight.

When the shootout started, Ike confronted Wyatt who, seeing Ike was unarmed, told him to get out of the way. Ike took these words to heart and ducked into Fly's Photo Gallery and then fled through the back door.

WILLIAM FREDERICK "BUFFALO BILL" CODY

Val	Char	Cost	100+	Disadvantages
14	STR	4	20	Code of the West Experience
18	DEX	24	26	
15	CON	10		
14	BODY	8		
17	INT	7		
10	EGO	0		
18	PRE	8		
16	COM	3		
3	PD	0		
3	ED	0		
4	SPD	12		
6	REC	0		
30	END	0		
29	STUN	0		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
1	FAM w/Lariat
15	+3 with all ranged combat
3	+2 against range with buffalo rifle
1	Literacy (English)
7	Oratory 15-
9	Riding 16-
13	Survival 16-
7	KS: Buffalo 16-
3	Talent: Ambidexterity
7	Talent: Fast Draw 15-

OCV: 6; DCV: 6; ECV: 3; Phases: 3, 6, 9, 12

Costs:	Char	Skills	Total	Disadv	Base
	76	+	70	=	146
				=	46
				+	100

The stats above are for 1877. Cody carries two double action, fast draw .45 revolvers (belt), a buffalo rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a trained horse.

Born in 1845, Cody rode for the Pony Express when he was only fifteen. It was there that he met and befriended Wild Bill Hickok.

Buffalo Bill earned his name well. In the 1870s, armed with his rifle (which he named Lucretia Borgia for the accurate and vicious bite of the fifteenth century Italian Duchess) and riding Brigham, his horse, he was hired by the Kansas Pacific Railroad to kill a dozen buffalo a day and have them butchered and delivered for roasting for the track layers' dinner that night. He was paid \$500 a month for this task, and in one eight-month stretch, he killed over four thousand buffalo. Later, when he saw how the buffalo population was plummeting, he abandoned his profession and entered show business.

By the 1880s, only a few hundred of the original thirteen million buffalo were left. Ironically, Cody owned and protected one of the remaining herds.

Cody was a consummate showman, and in the mid-1880s, he toured with his own Wild West Show show back East, giving the more "civilized" folk on the other side of the Mississippi a taste of the frontier. In 1885, he even had Sitting Bull, the great Sioux chief, along on his tour, and in 1886, he toured Europe as well.

CRAZY HORSE

Val	Char	Cost	75+	Disadvantages
22	STR	12	3	Native American Brave Package Bonus
20	DEX	30	15	
17	CON	14		Distinctive Features (Native American)
15	BODY	10	20	
15	INT	5	25	Code of the West
18	EGO	16	9	Hunted by U.S. Army 11-
24	PRE	12		Experience
18	COM	4		
7	PD	3		
3	ED	0		
4	SPD	10		
7	REC	0		
40	END	3		
35	STUN	0		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
2	FAM w/Common Missile Weapons
2	FAM w/Lances
10	+2 with all ranged combat
2	Language (English)
3	Oratory 13-
5	Riding 14-
3	Stealth 13-
7	Survival 13-
3	Tracking 12-
2	AK: Hunting Lands 11-
2	KS: Indian Legends 11-
5	Talent: Fast Draw 14-

OCV: 7; DCV: 7; ECV: 6; Phases: 3, 6, 9, 12

Costs:	Char	Skills	Total	Disadv	Base
	119	+	50	=	169
				=	69
				+	100

The stats above are for 1877. Crazy Horse carried a lance (horse), a 15 shot .45 rifle (horse), a tomahawk (belt) and a very heavy bow (back). He rode a trained horse.

This Oglalla Sioux warrior was born around 1849 and belonged for many years to the camp of Red Cloud, the great Oglalla chief. He participated in the war to keep the lands around the Powder River in the hands of the Sioux when the U.S. army tried to force the Bozeman trail through them in 1868. When Red Cloud signed a treaty with the white men that placed their people on a government reservation, the young warrior defected to Sitting Bull's camp. Several other warriors followed him then and later in 1872.

Crazy Horse participated in the Battle at Little Big Horn where the Sioux forces annihilated Custer's Seventh Cavalry in 1876. In 1877 when Sitting Bull decided to lead his people to safety in Canada, Crazy Horse was on the run from the soldiers, and Sitting Bull was forced to leave without him. Later that year, Crazy Horse was captured by the army and killed.

Crazy Horse has been called the Indians' Indian. He never surrendered, never signed a treaty, never went onto a reservation, and absolutely refused to be photographed. He was truly a hero of his people.

LIEUTENANT-COLONEL GEORGE ARMSTRONG CUSTER

Val	Char	Cost	75+	Disadvantage
12	STR	2	3	U.S. Cavalry Soldier Package Bonus
13	DEX	9	10	Always Obeys Orders of Superiors (Common, Moderate)
15	CON	10		
14	BODY	8	15	Overconfidence (Very Common, Moderate)
18	INT	8		
18	EGO	16	5	Distinctive Features (Uniform)
15	PRE	5	12	Experience
20	COM	10		
3	PD	0		
3	ED	0		
2	SPD	0		
6	REC	0		
30	END	0		
28	STUN	0		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
2	FAM w/Heavy Weapons
1	Literacy (English)
5	Oratory 13-
5	High Society 13-
11	Persuasion 16-
5	Riding 13-
3	Survival 11-
7	Tactics 15-
2	AK: Currently Assigned Area
5	PS: U.S. Military 14-
5	KS: U.S. Military 14-
2	Perk: Contact—General Phil Sheridan 14-

OCV: 4; DCV: 4; ECV: 6; Phases: 6, 12

Costs:	Char	Skills	Total	Disadv	Base
	68	+ 57	= 115	= 45	+ 75

The stats above are for 1876. Custer carries two single action .45 revolvers (belt), an army carbine (horse), a knife (boot) and a saber (belt). He rides a trained horse.

Born and raised in Monroe, Michigan, Custer graduated from West Point in 1861, just in time to take part in the Civil War. He

married Elizabeth Bacon in 1864 during a furlough. By the end of the war, Custer had become a Major-General. And the "Boy General with the Flowing Yellow Curls" made sure that it was he who presented General Lee's white flag to General Grant.

Due to budget restrictions, Custer was demoted to a captain of the cavalry after war. After lobbying the War Department with money inherited from his father-in-law, Custer was finally made a lieutenant-colonel and assigned to the Seventh Cavalry in 1866, and the Custers moved to Fort Riley, Kansas.

In 1867, Custer was made commander of the Seventh Cavalry and ordered to move against the Cheyennes, Sioux and Arapahos. In the middle of the campaign, Custer decided that he missed his wife and marched his men back to Fort Harker, abandoned his command and jumped the next train back to Fort Riley.

Custer was suspended for a period of one year for his actions, a judgment supported by General Grant. From that day forth, Custer and Grant were bitter enemies.

The Custers returned to Monroe for the duration of the sentence. Upon his return, Custer was restored to command of the Seventh Cavalry. During the Battle of the Washita, Custer ordered a retreat which abandoned Major Joe Elliot and sixteen other men to their death in hostile Indian territory. Elliot had testified against Custer in his court-martial and had temporarily held his command during his absence.

Custer was a power hungry madman, more than willing to let others suffer and die to suit his own ends. Additionally, he was an egomaniac. While he demanded the utmost loyalty and discipline in those under him, he generally refused to accord others the same respect.

In 1874, Custer led his men into the Black Hills of South Dakota, directly into the heart of territory given to the Indians in the Treaty of 1868. Charlie Reynolds, one of Custer's scouts, discovered gold there in French Creek, sixty miles south of Deadwood, on July 27.

In 1876, Custer spearheaded a move to drive the Sioux from the Black Hills so that white men could mine the gold. Dressed in a broad-brimmed white hat, a buckskins shirt and a scarlet tie, Custer kissed his wife goodbye and rode off to his death.

On June 25, 1876, Chiefs Rain-in-the-Face, Sitting Bull and Crazy Horse led 2,500 Sioux into battle against Custer's Seventh Cavalry near the Little Big Horn River in southern Montana. The cavalry was wiped out to the last man.

DEADWOOD DICK (AKA NAT LOVE)

Val	Char	Cost	50+	Disadvantages					
15	STR	5	20	Code of the West					
16	DEX	18	15	Distinctive Features (Black)					
13	CON	6	11	Experience					
16	BODY	12							
14	INT	4							
10	EGO	0							
14	PRE	4							
18	COM	4							
7	PD	4							
3	ED	0							
4	SPD	14							
6	REC	0							
26	END	0							
31	STUN	0							
Cost	Skills, Perks and Talents								
2	+1" of Running								
2	FAM w/Small Arms								
2	FAM w/Common Melee Weapons								
1	FAM w/Lariat								
9	+3 w/Lariat								
9	Riding 12-								
OCV: 5; DCV: 5; ECV: 3; Phases: 3, 6, 9, 12									
Costs:	Char	Skills	Total	Disadv	Base				
	71	+	25	=	96	=	46	+	50

The above stats are for 1876. Nat normally carried two single action, fast draw .45 revolvers (belt), a lariat (belt), a 12-shot .45 carbine (horse) and a throwing knife (belt). He rode a trained horse.

One of the few black cowboys noted in Western history, Nat won his nickname after winning the roping, shooting and wild horse riding competition at the Centennial celebration in Deadwood on July 4, 1876. After he'd won, Nat called himself Deadwood Dick and the name just stuck.

Nat ran a saloon in Deadwood which was frequented by many of the local blacks. Despite the problems he encountered as a



black businessman, he bore it all with a resigned smile. He was a handsome, cheery and loquacious person, and a loyal friend to those who did him a good turn. He rarely held a grudge. He would simply shake his head and say, "It just don't pay."

Two other men carried the monicker of Deadwood Dick after Nat. One was an actor from Cheyenne. The other was Dick Clark, an ex-stagecoach driver.

JAMES EARP					
Val	Char	Cost	25+	Disadvantage	
12	STR	2	15	Lame in left arm	
14	DEX	12			
12	CON	4			
12	BODY	4			
14	INT	4			
10	EGO	0			
11	PRE	1			
15	COM	5			
2	PD	0			
2	ED	0			
2	SPD	0			
4	REC	0			
24	END	0			
24	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	Literacy (English)				
3	Riding 12-				
OCV: 5; DCV: 5; ECV: 3; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	32	+	8	=	40
				=	15
				+	25

The above stats are for 1881. James normally carried a double action .45 revolver (belt), a knife (belt) and a double barrel scattergun (horse). He rode a riding horse.

The oldest and quietest of the four Earp brothers, James was born in 1841. After being shot in the arm during the Civil War, he took to serving drinks in local saloons. He was working as a bartender at the Long Branch Saloon, the largest watering hole in Dodge City, Kansas, when his brother Wyatt talked him into heading for Tombstone, Arizona, with him in 1879.

When James arrived in Tombstone, he set up a saloon for himself and made a good living. He was never involved in any of the gunplay that was to make his brothers famous.

MORGAN EARP					
Val	Char	Cost	75+	Disadvantage	
15	STR	5	20	Hunted by the Clantons and McLaurys 11-	
17	DEX	21			
15	CON	10	15	Overconfident (Very Common, Moderate Commitment)	
18	BODY	16			
12	INT	2	5	Distinctive Features (Badge)	
16	EGO	12	8	Experience	
17	PRE	7			
18	COM	4			
7	PD	4			
3	ED	0			
4	SPD	13			
8	REC	2			
30	END	0			
44	STUN	10			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	Literacy (English)				
3	Riding 12-				
7	Talent: Fast Draw 14-				
2	Perk: Local Police Powers				
OCV: 5; DCV: 5; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	106	+	17	=	123
				=	48
				+	75

The stats above are for 1881. Morgan carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a trained horse.

The youngest and most temperamental of the four Earp brothers, Morgan was born in 1852. After roaming around the West, working odd jobs and infrequently serving as a lawman, Morgan joined his older brothers in Tombstone early in 1880. There he rode shotgun on the stage running from Tombstone to Tuscon, Arizona, and occasionally lending his brother Virgil a hand as deputy marshal.

Morgan was involved in the shootout at the O.K. Corral. He shot Frank McLaury and Billy Clanton, and was himself shot in the shoulder by Billy. He, along with his brothers and Doc Holliday, was acquitted of any wrongdoing in the gunfight.

Five months after the fight, three friends of the Clantons and McLaurys shot Morgan through the back while he was playing pool with his brother Wyatt. Soon afterwards, Wyatt and Doc Holliday hunted down and killed the three men. Virgil Earp took Morgan's body with him to California soon after the murder.

VIRGIL EARP

Val	Char	Cost	75+	Disadvantage	
18	STR	8	3	Lawman Package Bonus	
15	DEX	15	20	Hunted by the Clantons and McLaurys 11-	
14	CON	8		McLaurys 11-	
18	BODY	16	5	Distinctive Features (Badge)	
15	INT	5	10	Monitored by superiors 11-	
12	EGO	4	15	Experience	
15	PRE	5			
16	COM	3			
8	PD	4			
3	ED	0			
4	SPD	15			
8	REC	1			
40	END	6			
45	STUN	9			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
5	+1 w/all ranged weapons				
1	Literacy (English)				
3	Riding 12-				
3	Criminology 12-				
2	AK: Jurisdiction (Tombstone, AZ) 11-				
2	KS: Wanted Criminals 11-				
2	KS: Criminal Law 11-				
5	Talent: Fast Draw 13-				
2	Perk: Local Police Powers				
OCV: 5; DCV: 5; ECV: 4; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	99	+	29	=	128
				=	53
				+	75

The stats above are for 1881. Virgil carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a trained horse.

Born in 1843, Virgil was prospecting and working as a deputy sheriff in Prescott, Arizona in 1879 when his brothers Wyatt and Morgan showed up in town and convinced him to come with them to Tombstone. Originally, he had gone to Tombstone in search of silver, but on the way there he was sworn in as a deputy U.S. marshal.

Soon after the Earps arrived in late December, the town's current marshal was killed by a cattle rustler and Virgil became the new marshal.

On October, 26, 1881, after a series of confrontations with a group of rustlers, the Clantons and McLaurys, Virgil deputized Doc Holliday, and they, along with his two other deputies, Morgan and Wyatt Earp, went hunting for the rustlers. They caught up with them near the O.K. Corral. Virgil was shot in the calf during the ensuing gunfight. He never fired a shot. He, along with his brothers and Doc Holliday, was acquitted of any wrongdoing in the gunfight.

Two months after the shootout, Virgil's left arm was shattered by a shotgun blast fired by an unknown assailant, presumed to be a friend of the men who had died at the O.K. Corral. After his brother Morgan was killed in a similar incident, Virgil and his wife packed up and left Tombstone for California to settle with his parents. They lived there peacefully until their deaths in the 1920s.

WYATT EARP

Val	Char	Cost	100+	Disadvantage	
18	STR	8	3	Lawman Package Bonus	
18	DEX	24	20	Hunted by the Clantons and McLaurys 11-	
15	CON	12		McLaurys 11-	
17	BODY	14	15	Hunted by the Law in Oklahoma 8-	
18	INT	8		Distinctive Features (Badge)	
17	EGO	14	5	Psychological Limitation: Must Avenge Murder of Any Friend, Family Member or Protected Party.	
18	PRE	16	15	Experience	
16	COM	3			
8	PD	4			
3	ED	0			
4	SPD	12	27		
7	REC	0			
40	END	5			
40	STUN	8			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
6	+2 w/pistols				
10	+2 w/ranged combat				
3	Criminology 13-				
13	Gambling 16-				
1	Literacy (English)				
3	Riding 13-				
2	AK: Dodge City, Kansas 11-				
2	KS: Wanted Criminals 11-				
2	KS: Criminal Law 11-				
9	Talent: Fast Draw 16-				
2	Perk: Local Police Powers				
OCV: 6; DCV: 6; ECV: 6; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	128	+	57	=	185
				=	85
				+	100

The stats above are for 1881. Wyatt carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). In combat, he's partial to slipshooting. He rides a trained horse.

Easily the most ambitious and well-known of the Earps, Wyatt was born in 1848. He began his career as an outlaw in 1871 when he escaped a grand jury indictment for horse thieving in Oklahoma. He later worked as a lawman in Wichita, Kansas, where he ended up pocketing most of the fines he collected. After that, he moved to Dodge City, Kansas, where he served as a deputy Marshal and moonlighted in the Long Branch Saloon.

In 1876, Earp turned in his tin star and headed for Deadwood, South Dakota, with Doc Holliday to join in the gold rush there. When he got there, the place was already flooded with far too many prospectors. He returned to Dodge the following July at the request of the mayor of the city who complained that things in the city had gotten too wild without him.

Wyatt was involved in the gunfight at the O.K. Corral on October 26, 1881. He shot down Frank McLaury and Billy Clanton and escaped from the battle unscathed. He was acquitted of any wrongdoing in the gunfight.

Later, while Wyatt was playing pool with his brother Morgan, the youngest Earp was murdered by friends of the men killed at the O.K. Corral. Soon after, Wyatt and Doc Holliday hunted down and killed the three men responsible for Morgan's death.

Wyatt hung up his guns after Holliday's death in 1885. He died in bed in 1929.

PAT GARRET					
Val	Char	Cost	75+	Disadvantage	
18	STR	8	3	Lawman Package Bonus	
15	DEX	15	5	Distinctive Features (Badge)	
14	CON	8	10	Monitored by superiors 11-	
18	BODY	16	20	Psychological Limitation: Never Ignores the Duties of His Office (Very Common, Strong Commitment)	
18	INT	8		Experience	
12	EGO	4			
17	PRE	7			
18	COM	4	12		
7	PD	3			
3	ED	0			
4	SPD	15			
7	REC	0			
36	END	4			
40	STUN	6			
Cost		Skills, Perks and Talents			
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
5	+1 w/Ranged Combat				
3	Criminology 12-				
1	Literacy (English)				
3	Riding 12-				
2	AK: Jurisdiction (Lincoln County, New Mexico) 11-				
2	KS: Wanted Criminals 11-				
2	KS: Criminal Law 11-				
3	Talent: Fast Draw 13-				
2	Perk: Local Police Powers				
OCV: 6; DCV: 6; ECV: 4; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	98	+	27	=	125 = 50 + 75

The stats above are for 1880. Pat carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a riding horse.

A tall, handsome man and former drinking and gambling buddy of Billy the Kid, Garret was elected sheriff of Lincoln County, New Mexico, in 1880. His first task was to bring in Billy for the murder of a sheriff during the Lincoln County range war in 1878. On December 21, 1880, he did so.

Within four months, however, Billy escaped. Garret was sent out to bring him in again. At Fort Sumner, New Mexico, on July 14, 1881, Pat Garret shot, killed and buried a man he claimed was Billy the Kid. Because of the way he ambushed the Kid, Garret lost his job and had to lobby long and hard in the state capitol to collect the \$500 reward. It was only supposed to go to the man who brought Billy in alive.

Garret was later killed in a gunfight with Wayne Brazil on February 29, 1908. Brazil was acquitted on the grounds of self-defense.

GERONIMO					
Val	Char	Cost	75+	Disadvantages	
18	STR	8	3	Native American Brave Package Bonus	
16	DEX	18			
18	CON	16	15	Distinctive Features (Native American)	
17	BODY	14			
16	INT	6	20	Code of the West	
14	EGO	8	25	Hunted by U.S. Army 11-	
17	PRE	9	39	Experience	
15	COM	3			
7	PD	4			
4	ED	0			
4	SPD	14			
10	REC	4			
36	END	0			
34	STUN	0			
Cost		Skills, Perks and Talents			
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
2	FAM w/Common Missile Weapons				
2	FAM w/Lances				
5	+1 with all ranged combat				
3	Language (English)				
7	Oratory 15-				
5	Riding 14-				
3	Stealth 13-				
9	Survival 12-				
7	Tactics 14-				
19	Tracking 16-				
2	AK: Hunting Lands 11-				
2	KS: Indian Legends 11-				
3	Talent: Fast Draw 12-				
OCV: 5; DCV: 5; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	104	+	73	=	177 = 102 + 75

The above stats are for 1874. Geronimo carries a very heavy bow (back), a 15-shot .45 rifle (horse), a tomahawk (belt) and a lance (horse). He rides a trained horse.

Born sometime around 1829, this Apache leader is easily one of the most famous Indian leaders. Throughout the years from 1858 to 1886, he led numerous daring raids upon settlements across the Southwest. While he was on the run from the army, he crossed the border into Mexico. This nearly precipitated another Mexican-American War when Mexican forces fired upon the pursuing U.S. soldiers.

Geronimo was captured soon after and spent the remainder of his days either working as an army scout or incarcerated in a military prison until his death in 1909. He was released only once in this time—to ride in down Pennsylvania Avenue wearing a black silk top hat in Teddy Roosevelt's 1905 inaugural parade.

JOHN WESLEY "WES" HARDIN					
Val	Char	Cost	50+	Disadvantage	
13	STR	3	3	Outlaw Package Bonus	
16	DEX	18	20	Hunted by the Texas Rangers 11-	
14	CON	8	15	Psychological Limitation: Bigoted	
12	BODY	4	15	Against Blacks (Common, Strong)	
10	INT	0		Experience	
12	EGO	4			
15	PRE	5			
10	COM	0			
5	PD	2			
3	ED	0			
4	SPD	14			
6	REC	0			
36	END	4			
31	STUN	5			
Cost	Skills, Perks and Talents				
2	FAM w/ Small Arms				
2	FAM w/ Common Melee Weapons				
5	+1 w/ Ranged Combat				
1	Literacy (English)				
3	Riding 12-				
3	Streetwise 12-				
2	KS: Local Hideouts 11-				
2	KS: Wanted Criminals 11-				
2	PS: Type of Crime 11-				
9	Talent: Fast Draw 15-				
3	Talent: Lightsleep				
2	Perk: Contact—Cal Federson, Saloonkeeper in Abilene, Kansas, 11-				
OCV: 5; DCV: 5; ECV: 4; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	67	+ 36	= 103	= 53	+ 50

The stats above are for 1876. Hardin carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a riding horse.

Hardin's life as an outlaw began when he murdered an ex-slave in Texas in 1868, and in his autobiography, he claimed to have killed forty-four men. He was a loner, wandering the West and letting his temper guide his way. He was reputed to have once shot a sleeping man for snoring too loudly. Hardin crossed paths with Hickok in Abilene, Kansas, but left town before a showdown developed.

In 1877, he was captured by a party of Texas Rangers. He was sentenced to twenty-five years, but was released after only seventeen. Eventually, he was shot by John Selman in El Paso, Texas, on August 19, 1895. Selman was acquitted for having performed a public service by ridding Texas of a menace to society.

JAMES BUTLER "WILD BILL" HICKOK					
Val	Char	Cost	100+	Disadvantages	
16	STR	8	3	Lawman Package Bonus	
20	DEX	30	20	Code of the West	
14	CON	8	5	Psychological Limitation: Shoots First, Asks Questions Later When Surprised (Uncommon, Moderate)	
17	BODY	14			
18	INT	8			
14	EGO	4	5	Reputation: Lawman 8-	
18	PRE	7	43	Experience	
16	COM	4			
7	PD	4			
3	ED	0			
4	SPD	10			
7	REC	2			
36	END	4			
36	STUN	4			
Cost		Skills, Perks and Talents			
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
15	+3 w/Ranged Combat				
3	Criminology 13-				
15	Gambling 17-				
1	Literacy (English)				
9	Oratory 16-				
7	Persuasion 15-				
3	Riding 13-				
2	KS: Wanted Criminals 11-				
2	KS: Criminal Law 11-				
2	AK: Jurisdiction (Abilene, Kansas) 11-				
13	Talent: Fast Draw 18-				
OCV: 7; DCV: 7; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	101	+ 67	= 168	= 65	+ 100



The stats above are for 1876. Hickok carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a riding horse.

Born in 1837 in Troy Grove, Illinois, Hickok worked for the Pony Express as a station hand, and later as a Union scout and a deputy U.S. Marshal. He was a lifelong friend of Buffalo Bill. An excellent gambler and a brilliant story-teller, Hickok was always one to shoot first and ask questions later.

After the Pony Express shut down, Hickok tried his hand at farming in Kansas. When he grew tired of this, he hired on as a freight guard on the Santa Fe trail, during which time he was involved in a fight at the Rock Creek station in which he killed several men. Later, in Colorado he killed a man who had accused him of cheating in a card game. Hickok was acquitted on the grounds of self defense.

As Marshal of Abilene, Kansas, he made a fine lawman with a incredible reputation. Unfortunately, due to his itchy trigger finger, he shot and killed a problem drunk and, later, a fellow lawman who had sneaked up behind him during a gunfight. He was fired after the latter incident and subsequently slid into a life of gambling and drinking.

He drifted through Dodge City, Kansas, and ended up in Cheyenne, Wyoming where he met Agnes Lake, a horse rider in the local circus. He married her in 1876 and then left for Deadwood to join in the latest gold rush.

After arriving in Deadwood, he pitched a tent in the gulch and panned for gold next to the other prospectors in the mornings and played cards with them in the evenings. A powerful faction in town, apparently afraid Hickok would be asked to become Marshal, hired Jack McCall to assassinate him.

On August 2, 1876, McCall shot Hickok in the back while he sat playing cards in the Belle Union Saloon (now the No. 10 Saloon). He was holding two black eights, two black aces and the Jack of diamonds—a hand which to this day is known as the "Deadman's Hand."

Hickok was initially buried in Boot Hill cemetery, but his body was later moved to Mount Moriah. His headstone reads: "Wild Bill, J.B. Hickok, killed by the assassin Jack McCall, Deadwood City, Black Hills, Aug. 2, 1876. Pard, we will meet again in the happy hunting grounds to part no more. Goodby, Colorado Charlie, C.H. Utter."

JOHN "DOC" HOLLIDAY

Val	Char	Cost	75+	Disadvantages
10	STR	0	10	Physical Limitation: Tuberculosis—lowers CON to 5 (Infrequent limitation, Greatly impairs) 8–
15	DEX	15		
10(5)	CON	0		Psychological Limitation: Alcoholism—will drink until extremely drunk (Common situation, Strong commitment)
14	BODY	8	15	
20	INT	10		Psychological Limitation: Vengeful (Uncommon situation, Strong commitment)
18	EGO	16		
15	PRE	5		Psychological Limitation: Bigoted Against Blacks (Common, Strong) Experience
12	COM	1	10	
8	PD	6		
2(1)	ED	0		
4	SPD	15	15	
4(3)	REC	0		
20(10)	END	0	22	
40(38)	STUN	16		

* Scores in parenthesis are for when Doc is feeling the effects of his tuberculosis.

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
1	Literacy (English)
3	Forensic Medicine 13–
11	Gambling 16–
9	Paramedic 16–
3	Riding 12–
3	Transport Familiarity (Ground Vehicles)
6	+2 w/shotguns and scatterguns
3	KS: Medicine 13–
3	KS: Games 13–
5	PS: Doctor 15–
3	Talent: Fast Draw 12–
1	Perk: Licensed Dentist

OCV: 5; DCV: 5; ECV: 6; Phases: 3, 6, 9, 12

Costs:	Char	Skills	Total	Disadv	Base
	92	+	55	=	147
				=	72
				+	75

The stats above are for 1881. Doc carries a double action, fast draw .45 revolver (belt), a 15-shot .45 rifle (horse), a double barrel scattergun (under coat) and a bowie knife (hanging around his neck). He rides a riding horse.

Born in 1850, Doc Holliday was an alcoholic and had contracted tuberculosis long before he rode into Tombstone late in December, 1879. He'd been a gambling friend of Wyatt's in Dodge City, Kansas, and had actually left town with them when they struck out for Tombstone, but due to a lucky streak in a casino in Prescott, Arizona, he didn't manage to hit town until a few days after the Earps.

Holliday's trade was dentistry, which he practiced on the days when the cards weren't falling right. By the time he'd ended up in Tombstone, his illnesses had taken quite a toll on him, and he looked like one of the walking dead. He was constantly coughing blood into a dark blue handkerchief. Along with his quick temper, he had a cold-blooded attitude towards killing and an intense hatred of blacks.

The Doc was once arrested by Sheriff Behan for having stuck up a stagecoach—a crime he claimed he didn't commit. He never forgave Behan for this supposedly unjust offense.

Holliday wore a long grey coat, even in the warm Arizona autumn, and used cane to help him walk. He considered Wyatt Earp to be the best friend he ever had and would go to almost any length to assist him. He demanded to be deputized before hunting down the Clantons and McLaurys. This way he could help the Earps at the O.K. Corral shootout without fear of legal retribution.

Holliday managed to gun down Tom McLaury before Frank McLaury shot Doc through the hip. He, along with the Earps, was cleared of any wrongdoing in the event.

Later, Holliday joined Wyatt Earp in hunting down three men who had assassinated Morgan Earp for his role in the O.K. Corral incident. Afterwards, Doc and Wyatt left the state to avoid responsibility for the men's deaths.

Holliday died with his boots off in the Glenwood Springs, Colorado, sanitarium in 1885.

JACK "CROOKED NOSE" MCCALL					
Val	Char	Cost	50+	Disadvantage	
13	STR	3	15	Psychological Limitation: Alcoholism—will drink until extremely drunk (Common situation, Strong commitment) Experience	
15	DEX	15			
14	CON	8			
15	BODY	10			
13	INT	3	11		
13	EGO	6			
13	PRE	3			
10	COM	0			
3	PD	0			
3	ED	0			
3	SPD	5			
6	REC	0			
32	END	2			
31	STUN	2			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
5	+1 w/Ranged Combat				
3	Riding 12-				
2	KS: Local Hideouts 11-				
5	Talent: Fast Draw 13-				
OCV: 5; DCV: 5; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	57	+	19	=	76
				=	26
				+	50

The stats above are for 1876. McCall carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse) and a knife (belt). He rides a riding horse.

McCall was a hired gun whose only claim to fame was that he shot Wild Bill Hickok in the back on August 2, 1876. Rumor has it that the lawless element in town, fearing that Hickok would be appointed marshal, offered McCall \$300 for the murder and then liquored him up to help him get up his courage. McCall was captured by Calamity Jane immediately after the murder and tried in a miner's court (which actually had no jurisdiction at all) and initially acquitted on the grounds that Hickok had shot McCall's younger brother several months previously.

McCall left town and after being overheard in Laramie and Cheyenne, Wyoming, boasting of his deed, he was arrested in Cheyenne and taken to Yankton, the capitol of the territory, where he was convicted (by a real court this time) and hanged on March 1, 1877. He died unrepentant of his crime.

FRANK MCLAURY					
Val	Char	Cost	50+	Disadvantage	
13	STR	3	2	Cowboy Package Bonus Monitored by superiors 11- Hunted by Earps Reputation: Crack Shot 8- Experience	
19	DEX	27	10		
13	CON	6	20		
12	BODY	4	10		
14	INT	4	11		
10	EGO	0			
14	PRE	4			
14	COM	2			
6	PD	3			
3	ED	0			
4	SPD	11			
6	REC	0			
26	END	0			
27	STUN	2			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	FAM w/Lariat				
10	+2 w/Ranged Combat				
6	+2 w/Pistols				
3	Riding 12-				
2	AK: Area of Operation 11-				
2	KS: Local Ranchers 11-				
3	Talent: Fast Draw 13-				
OCV: 6; DCV: 6; ECV: 3; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	72	+	31	=	93
				=	43
				+	50

The above stats are for 1881. Frank normally carries a double action, fast draw .45 revolver (belt), a knife (belt), a lariat (horse) and a 15-shot .45 rifle (horse). He rides a riding horse.

Like his brother Tom, Frank McLaury was a rustler from the range around Tombstone, Arizona. Reputed to be the best shot in the county, Frank was a lot more level-headed than Tom and would have preferred to avoid an armed conflict with their urban enemies, the Earps.

Billy Clanton and Frank had ridden into Tombstone to get Ike Clanton and Tom out of town on October 26, 1881. Frank was killed by Wyatt and Morgan Earp in the shootout at the O.K. Corral, but before he died, he managed to hit Doc Holliday with a single bullet.

TOM MCLAURY					
Val	Char	Cost	50+	Disadvantage	
17	STR	7	2	Cowboy Package Bonus	
15	DEX	15	10	Monitored by superiors 11-	
13	CON	6	20	Hunted by Earps	
16	BODY	12	15	Psychological Limitation: Overconfident (Very common situation, Moderate commitment)	
12	INT	2			
14	EGO	8			
15	PRE	5	5	Experience	
14	COM	2			
6	PD	3			
3	ED	0			
3	SPD	5			
6	REC	0			
26	END	0			
29	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
1	FAM w/Lariat				
6	+2 w/Pistols				
5	Riding 13-				
2	AK: Area of Operation 11-				
2	KS: Local Ranchers 11-				
7	Talent: Fast Draw 14-				
OCV: 5; DCV: 5; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	75	+	27	=	102
				=	52
				+	50

The above stats are for 1881. Tom normally carries a single double action, fast draw .45 revolver (belt), a knife (belt) and a lariat (horse). He rides a riding horse.

Tom McLaury was a cowboy and a rustler who worked the range outside of Tombstone, Arizona. He was a good friend of the Clantons and Sheriff Behan, but bitter enemies of the Earp brothers and Doc Holliday. He had come into town with Ike Clanton on October 25, 1881, the day before the famous showdown at the O.K. Corral.

The next day, Tom went to help out Ike who'd been arrested by the Earps. After a few harsh words with Wyatt outside the courthouse, Tom got a beating for his troubles. He was unarmed when the Earps caught up with him and the rest of his gang at the O.K. Corral, and he was killed in the ensuing gunfight by a shotgun blast from Doc Holliday.

POTATO CREEK JOHNNY (JOHN PERRETT)					
Val	Char	Cost	0+	Disadvantage	
10	STR	0	15	Psychological Limitation: Alcoholism—will drink until extremely drunk (Common situation, Strong commitment)	
10	DEX	0			
10	CON	0			
6	BODY	-4			
10	INT	0	10	Age (69)	
7	EGO	-3			
8	PRE	-2			
6	COM	-2			
2	PD	0			
2	ED	0			
2	SPD	0			
4	REC	0			
20	END	0			
20	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/ Small Arms				
2	AK: Black Hills 11-				
2	PS: Mining 11-				
30	Luck				
OCV: 3; DCV: 3; ECV: 2; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	57	+	25	=	82
				=	32
				+	50

The above stats are for 1876. Johnny normally carries a single action, cap and ball .45 revolver (belt). He rides a riding horse in poor condition and often leads a pack mule around, whether on foot or horseback.

Born in Wales in 1807, Johnny got his name from being the man to set up his mine on Potato Creek, about twenty-five miles out of Deadwood. Early in 1876, Johnny panned out a seven and a half ounce nugget of gold from his claim. This was purported to be the largest such nugget ever found in the Black Hills.

Instead of selling the gold, Johnny decided to tie it up in a large, silk bandana and bring it with him to the saloon. There he'd offer to show it to people in exchange for a drink. There were usually around a dozen knots in the bandana, and it normally took three or four drinks before Johnny could figure out how to untie them.

After his death, Johnny was buried in the Mount Moriah cemetery.

RED CLOUD									
Val	Char	Cost	75+	Disadvantages					
17	STR	7	3	Native American Brave Package					
15	DEX	15		Bonus					
17	CON	14	15	Distinctive Features (Native American)					
18	BODY	16							
14	INT	4	20	Code of the West					
14	EGO	4	25	Hunted by U.S. Army 11-					
15	PRE	5	14	Experience					
16	COM	3							
8	PD	5							
3	ED	0							
4	SPD	15							
8	REC	4							
44	END	5							
45	STUN	9							
Cost	Skills, Perks and Talents								
2	FAM w/Small Arms								
2	FAM w/Common Melee Weapons								
2	FAM w/Common Missile Weapons								
2	FAM w/Lances								
10	+2 with all ranged combat								
3	Language (English)								
5	Oratory 13-								
5	Riding 13-								
3	Stealth 12-								
5	Survival 12-								
3	Tracking 12-								
2	AK: Hunting Lands 11-								
2	KS: Indian Legends 11-								
OCV: 5; DCV: 5; ECV: 5; Phases: 3, 6, 9, 12									
Costs:	Char	Skills	Total	Disadv	Base				
	106	+	46	=	153	=	78	+	75

The above stats are for 1868. Red Cloud carries a very heavy bow (back), a 15-shot .45 rifle (horse), a tomahawk (belt) and a lance (horse). He rides a trained horse.

Born sometime in the 1820s, Red Cloud was a chief of the Oglalla Sioux in the Powder River country in Wyoming. He was a major player in the war against General William T. Sherman, who was trying to rob the Oglallas of the lands they'd been given by treaty. In 1868, he even faced Sherman down and forced him to withdraw U.S. troops from the forts in his territory before he would attend talks.

In the war that inevitably ensued, Red Cloud won many victories with the assistance of an able young Oglalla warrior named Crazy Horse. His defense of the Bozeman trail, which led through his lands from the southwest to Montana, was so fierce that no white men dared to use it. His success impressed even Sitting Bull of the Hunkpapa Sioux who encouraged the Hunkpapa warriors to give their allegiance to the Oglalla chief.

But later that same year, Red Cloud tired of the war and agreed that, as soon as the army withdrew from the area, he would sign a treaty placing the Oglalla on a reservation. This decision caused Crazy Horse to leave his tribe and join Sitting Bull's. Several other Oglallas followed, and due to allegations that he had sold out his people, Red Cloud stepped down as chief.

In 1877, the army invaded the reservation. When Red Cloud protested, he was bound and gagged and tossed into the guardhouse at Fort Robinson. He was released after the war was over. He finished out his days on the reservation and died in 1909.

THEODORE ROOSEVELT

Val	Char	Cost	75+	Disadvantage	
10	STR	0	20	Code of the West	
16	DEX	18	10	Psychological Limitation: Bigoted Against Native Americans (Common, Moderate)	
10	CON	0			
14	BODY	8			
20	INT	10	10	Psychological Limitation: Overconfidence (Very common, Moderate commitment)	
19	EGO	18			
18	PRE	8			
12	COM	1	5	Physical Limitation: Nearsighted (Infrequently, Slightly)	
2	PD	0			
2	ED	0	4	Experience	
3	SPD	4			
6	REC	0			
20	END	0			
24	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
10	+2 hand to hand combat				
3	+2 against range with buffalo rifle				
3	Bureaucratics 13-				
3	Conversation 13-				
3	High Society 13-				
1	Literacy (English)				
9	Oratory 16-				
5	Riding 13-				
3	Tactics 13-				
2	KS: Hunting 11-				
6	KS: Politics 15-				
2	Perk: Contact—Colonel Leonard Wood 11-				
OCV: 5; DCV: 5; ECV: 6; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	70	+ 54	= 124	= 49	+ 75

The above stats are for 1885. Roosevelt carries a 15-shot .45 rifle (horse), a knife (belt) and a double action, long barrel .45 revolver (belt). On hunting trips, he brings along a buffalo rifle, and when working on political matters (particularly concerning U.S. foreign policy) he carries a big stick. He rides a trained horse.

In 1883, at the age of 24, Teddy Roosevelt stepped off of a train in Little Missouri (later called Medora) in the heart of Dakota territory. He'd come to join the hunt for the last buffalo. He went back East soon after his hunting trip was over.

After his wife died in childbirth in 1884, Roosevelt returned to the West to take a personal hand in running the Maltese Cross Ranch which he'd invested in the previous year. The ranch was doing so well, he established a second ranch, the Elkhorn, just a little further on down the Little Missouri River.

Roosevelt wore a fringed buckskin shirt, a broad sombrero, leather chaps and boots and silver spurs. He also wore glasses and was called "Four Eyes" by other Westerners until, with a single



punch, he knocked out an obnoxious, gun-toting drunkard who made the mistake of stepping within reach of Roosevelt's right. After that incident, the cowboys treated him like one of their own.

Roosevelt was an insatiable hunter and wound up with quite a collection of stuffed heads for himself. He travelled back and forth between New York and the Badlands regularly until his two ranches were practically wiped out in the blizzards of 1887. After that point, he stayed back East for the most part, venturing out to the Elkhorn Ranch only for his annual hunting trip each fall.

During the Spanish-American War, Roosevelt recruited a regiment of Westerners to form the Rough Riders of which he was second in command. Due partly to his over-publicized role in the war, he was elected Governor of New York in 1898.

He was elected Vice-president in 1900, and became President in 1901 after the assassination of William McKinley. He left the office finally in 1908. On January 6, 1919, Roosevelt died.

SITTING BULL (TATANKA IYOTAKE)					
Val	Char	Cost	100+	Disadvantages	
16	STR	6	3	Native American Brave Package Bonus	
16	DEX	18			
17	CON	14	15	Distinctive Features (Native American)	
17	BODY	14			
19	INT	9	20	Code of the West	
19	EGO	18	25	Hunted by U.S. Army 11-	
24	PRE	12	25	Experience	
18	COM	4			
3	PD	4			
3	ED	0			
3	SPD	4			
6	REC	0			
40	END	3			
44	STUN	10			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
2	FAM w/Common Missile Weapons				
2	FAM w/Lances				
15	+3 with all ranged combat				
5	+1 with hand-to-hand combat				
3	Language (English)				
11	Oratory 18-				
5	Riding 13-				
3	Stealth 12-				
15	Survival 17-				
3	Tracking 13-				
3	AK: Hunting Lands 13-				
7	KS: Indian Legends 17-				
OCV: 5; DCV: 5; ECV: 6; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	116	+ 72	= 188	= 88	+ 100

The above stats are for 1878. Sitting Bull carries a very heavy bow (back), a 15-shot .45 rifle (horse), a tomahawk (belt) and a lance (horse). He rides a trained horse.

Born in 1831, Sitting Bull was the warrior chief of the Hunkpapas, a tribe of the Teton Sioux Indians. His first encounter with the U.S. army came at Killdeer Mountain in the summer of 1864. A group of escaped Santee warriors rode into his camp bearing tales of how these men, under General Alfred Sully, cut off the heads of the Indians they killed and mounted them on poles. While the chiefs argued whether to fight such barbarians or to head for the hills, Sully's forces found the camp and attacked. In the face of the army's superior firepower, all the Indians could do was cover the retreat of the the women and children until it was safe for them to scatter.

Over the next decade, Sitting Bull steadfastly refused to lead his people onto the Great Father's reservations so that they could throw down their weapons and become farmers. Sitting Bull was saddened by the fact that Red Cloud, his friend, had decided to work with the white men, but during this time, the great Indian chiefs Gall and Crazy Horse broke off from their own peoples and joined Sitting Bull's camp. In 1872, this camp was seven hundred tipis strong.

When gold was found in the Paha Sapa (translated: the Black Hills), Sitting Bull's homeland, white men invaded the land and began digging for the precious ore. When he heard how the white men had broken their treaty with his people, Sitting Bull immediately returned to his lands from a buffalo hunting foray in Yellowstone.

On December 25, 1875, the government agent at Standing Rock was ordered to notify all Hunkpapa Sioux to move onto the reservation by January 31, 1876 or "be deemed hostile and treated accordingly by the military force." This was purposefully calculated to reach the resisting Indians when it would be far too late for them to respond to the ultimatum, even had they wanted to. But now the military had an excuse to move in.

Along with Rain-in-the-Face and Crazy Horse, Sitting Bull led the massacre at Little Big Horn known as Custer's Last Stand on June 25, 1876. Later, in 1877, he led his people to safety across the Canadian border. His camp became a refuge for all American Indians, and by 1878 his camp had grown to well over fifteen hundred tipis—over seven thousand Indians seeking freedom from American persecution.

In Sitting Bull's last days as a refugee in Canada, a \$20,000 reward for his safe delivery to Fort Buford was offered by the U.S. government. In 1881, Sitting Bull surrendered to the U.S. army at Fort Lincoln. He was the last man of his tribe to do so.

Sitting Bull was kept as a prisoner of war until 1883 when he was placed upon the Standing Rock reservation in the middle of the Great Sioux reservation. The former Indian chief joined Buffalo Bill's Wild West Show in 1885 for \$50 a week and toured the eastern United States. He declined to join Cody for a tour of Europe the following year, as he believed he was needed by his people.

He was right. Although he fought for many years to keep the government from breaking up the Great Sioux Reservation, in the end he was doomed to fail in the face of the agents' bullying, bribery and assorted other dirty tricks.

In 1890, the Sioux turned to a new religion called the Ghost Dance. Although it was a pacifistic religion, local whites grew afraid that this was some sort of war dance and asked the army to intervene. On December 14 of that year, forty-three Sioux dressed in Indian agency police uniforms were sent to arrest Sitting Bull. Reports vary as to whether Sitting Bull went peacefully or resisted the arrest, but there was an exchange of gunfire, and in the end the great Sioux chief lay dead at the hands of his own people—those in the service of the white men.

JOHN SLAUGHTER

Val	Char	Cost	50+	Disadvantage	
13	STR	3	20	Code of the West Experience	
17	DEX	21	8		
13	CON	6			
12	BODY	4			
12	INT	2			
10	EGO	0			
14	PRE	4			
16	COM	2			
5	PD	2			
3	ED	0			
3	SPD	3			
6	REC	0			
26	END	0			
25	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
5	+1 w/Ranged Combat				
6	+2 w/Whip				
3	Combat Driving 12- Free Transport Familiarity w/ Ground Vehicles				
1	Literacy (English)				
3	Riding 12-				
2	AK: Stagecoach Trail 11-				
3	Talent: Fast Draw 12-				
OCV: 5; DCV: 5; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	51	+	27	=	78
				=	28
				+	50

The above stats are for 1876. Johnny normally carried a single action, fast draw .45 revolvers (belt), a knife (belt), a whip (belt) and a double barrel scattergun (horse or lap). When he wasn't driving a stagecoach, he rode a riding horse.

A stagecoach driver on the route from Cheyenne to Deadwood, Johnny met his end on March 27, 1877 when his coach was held up near Whitewood Creek. He apparently was trying to halt the coach as the robbers had ordered him to when the lead horse shied away. Thinking he was trying to escape, a bandit shot Slaughter in the chest, killing him.

The frightened horses took off like a cannonball until a passenger, Walter Iler, managed to grab the reins and steer the coach onto the next station. He was met on the way by Calamity Jane.

Jane ditched all of the baggage at the station so as to be able to make better speed and then drove the coach safely to Deadwood. The six passengers were unharmed. Johnny was buried in the Boot Hill cemetery overlooking the city.

REVEREND HENRY WESTON SMITH

Val	Char	Cost	25+	Disadvantage	
10	STR	0	25	Psychological Limitation: Will Not Commit a Sin (Very common situation, Total Commitment)	
10	DEX	0			
10	CON	0		Experience	
10	BODY	0	2		
18	INT	8			
15	EGO	10			
18	PRE	8			
10	COM	0			
3	PD	0			
2	ED	0			
2	SPD	0			
5	REC	0			
24	END	0			
26	STUN	0			
Cost	Skills, Perks and Talents				
1	Literacy (English)				
3	Oratory 13-				
3	Paramedic				
3	Riding 11-				
2	AK: Black Hills 11-				
2	KS: Medicine 11-				
9	KS: Scripture 18-				
2	PS: Doctor 11-				
1	Perk: Right to Marry				
OCV: 3; DCV: 3; ECV: 5; Phases: 6, 12					
Costs:	Char	Skills	Total	Disadv	Base
	26	+	26	=	52
				=	27
				+	25

The stats above are for 1876. The only things Preacher Smith has to defend himself with are his bible and his faith. He rides a riding horse.

Born in Ellington, Connecticut, in 1852, this Methodist preacher served with the Massachusetts Infantry in the Civil War. After the war, he studied medicine. He acquired his license in 1867 and moved his family — a wife and three children — to Louisville, Kentucky.

Hearing of the gold rush in the Black Hills, he left his family behind, saying he would send word for them as soon as he made his fortune. He made his way to Deadwood, preaching to make a living along the way. He arrived there in May to find the rush in full swing and set up shop as a preacher. He was well-received, and apparently, well-liked.

As the summer came, the Indians were driven away from the town and some other mining camps were set up just a little ways outside of town. Preacher Smith decided that it was his duty to take God's message to these men as well. Although the lands around Deadwood were still dangerous due to both Indians and thieves, Smith refused to carry a gun. He placed his faith in the word of God instead.

Sunday, August 20, 1876, he was found shot down a few miles outside of town. His hands were folded across his Bible which lay upon his chest. His body was neither mutilated nor robbed, and the sermon he was carrying with him to read at Crook City lay in his pocket. To this day, this sermon is read annually at a service commemorating his death.

Preacher Smith was buried in the Mount Moriah cemetery.

ALICE "POKER ALICE" TUBBS					
Val	Char	Cost	25+	Disadvantage	
8	STR	-2	2	Gambler Package Bonus	
15	DEX	15	10	Monitored by Local Authorities 11-	
10	CON	0			
8	BODY	-4	15	Distinctive Features, Woman Experience	
16	INT	6	5		
10	EGO	0			
17	PRE	7			
10	COM	0			
2	PD	0			
2	ED	0			
3	SPD	5			
4	REC	0			
20	END	0			
20	STUN	0			
Cost		Skills, Perks and Talents			
2	FAM w/Small Arms				
1	FAM w/Riding				
1	FAM w/Streetwise				
15	Gambling 18-				
7	Sleight of Hand 14-				
4	KS: Games 13-				
OCV: 5; DCV: 5; ECV: 3; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	27	+ 30	= 57	= 32	+ 25

The stats above are for 1876. Alice typically carries a single action .38 revolver (right pocket) and a one-shot derringer (brasserie). She rides a riding horse.

Alice Ivers was born in Sudbury, Devonshire, England, on February 17, 1853. Her family brought her to America when she was three. After the Civil War—her father fought for the Confederates—she met and married Frank Duffield and moved to Leadville, Colorado.

There she learned to play cards and found that she had a talent for it. She would regularly rake in over \$25 a night. It was also at this time that she picked up her trademark habit of smoking cigars.

After Frank was killed in a mine explosion, she turned to gambling as a way of making her living. She wandered around from mining town to mining town, fleecing the miners of their hard-earned valuables. She made her most consistent winnings in Deadwood, South Dakota. Eventually, she even started her own gambling hall.



Even when she wasn't running her own game, she could always be found in another casino. She was good, and at Poker, she was the best.

When the gold rush in Deadwood faded, she moved to Sturgis. There she raised her four boys and three girls while regularly holding games in her house with the soldiers from Fort Meade. During this time, she went through three other marriages, but always kept the name of her second husband—Tubbs.

Once in a fight in which a soldier had failed to honor his debt, she shot the man dead. She was later acquitted on the basis of justifiable homicide. Later, she was convicted of bootlegging, but the governor pardoned her, saying, "I couldn't send a white-haired old lady to prison."

She died soon after an operation for "a pain" on February 28, 1930.



Although a number of the characters listed above worked together in factions, some of the most terrible and forceful of the gunfighters in the old West worked together in gangs. After all, short of a small army, who could withstand a six or a dozen of the greatest guns that ever lived?

DALTON GANG

The Dalton Gang consisted of Bob, Emmet and Gratton Dalton, Dick Broadwell and Bill Powers. Cousins of the Youngers of the James Gang, the Dalton brothers of Coffeyville, Kansas, decided to emulate their outlaw relatives by forming a gang of their own in 1890. After several train robberies, the boys decided to do something that would put their names in the history books forever: rob two banks at once!

They chose to hit the First National Bank and Condon & Co., two banks right across the street from each other and in their own hometown. They rode into town on October 5, 1892, to do the job.

Unfortunately, the street the banks were on was under repair, and the boys had to hitch their horses half a block away. And, although they were disguised, the townspeople recognized them. Local hardware dealers were busy passing out guns to people on the street while the boys were inside the banks.

Only one of the two groups actually succeeded in robbing a bank, as a teller managed to convince the other group that the vault had a time lock on it and couldn't be opened. When the gang ran for their horses, the townspeople opened fire.

In the end, the Daltons killed four townspeople. However, all of them except Emmet were shot down in the crossfire. Emmet, who was badly wounded, served 15 years in prison for his role in the attempted robbery.

EMMET DALTON					
Val	Char	Cost	50+	Disadvantage	
15	STR	5	20	Psychological Limitation: Overconfidence (Very common situation, Strong commitment) Experience	
15	DEX	15			
16	CON	12			
20	BODY	20	16		
10	INT	0			
10	EGO	0			
10	PRE	0			
10	COM	0			
3	PD	0			
3	ED	0			
4	SPD	15			
6	REC	0			
32	END	0			
34	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
5	+1 w/Ranged Combat				
3	Riding 12-				
2	KS: Local Hideouts 11-				
5	Talent: Fast Draw 13-				
OCV: 5; DCV: 5; ECV: 3; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	67	+	19	=	86
				=	36
				+	50

The stats above are for 1892. Emmet carries two double action, fast draw .45 revolvers (belt), a repeating shotgun (horse) and a knife (belt). He rides a riding horse.

Emmet, the middle child of the Dalton brothers, was a hulking brute of a man. A loud, obnoxious, foul-mouthed braggart, his favorite activity seemed to be hanging around in bars and brothels, telling anyone within earshot how great he and the rest of his gang were. It was this overconfidence that would eventually prove to be his downfall.

Emmet thought with his fists and guns, rarely with his head. If anything, though, he was tough. That fact alone probably was the reason that of the five robbers who rode into Coffeyville that morning, he was the only one to survive.

To his credit, Emmet apparently learned his lesson that day. After he got out of jail in 1907, he hung up his guns and went straight.

JAMES GANG

Jesse James and his brother Frank had fought for the Confederacy during the Civil War as part of a band of guerillas that made lightning strikes on Union troops in the Kansas-Missouri area. After the war, since the guerillas had been denied amnesty, the Jameses decided to round up a gang of the men they had fought alongside during the war and turn their talents to the more profitable pursuit of robbery.

Because of the way that the Union had treated the people of Missouri during and after the war, the James Gang had the support of most Missourians who delighted in hearing how a group of southerners were becoming a thorn in many northerners' sides.

The James Gang's career began on February 14, 1866 when two men, Frank and Jesse James, robbed the Clay County Saving Association in Liberty, Missouri. This was the first time in the history of America that a bank was robbed during business hours. It wouldn't be the last.

The James Gang was a band of daring thieves led by the two James brothers although Jesse usually had more say. Ranging in numbers over the years anywhere from three to twelve, the gang reputedly took in over half a million dollars between 1866 and 1881.

Some notorious members of the gang other than those listed below are the other Younger brothers (Bob, Jim and John), Bud Pence, George Shepherd, Clell Miller, Charlie Pitts, Bill Chadwell, Bill McCarty and Dick Liddil.

In the process of the first robbery, the duo took in \$60,000 and killed an innocent man while escaping town. They escaped free and clear and continued their series of bank robberies across the state.

It wasn't, in fact, until 1869 that the authorities were able to determine that the two brothers had a hand in the robberies at all. During a robbery of a bank in Gallatin, Missouri, Jesse lost his temper at a bank clerk who resembled a Union officer that'd killed a friend of his. Jesse killed the clerk immediately, and in the resulting confusion, he lost his horse which was recognized by the local sheriff as belonging to the younger James.

In 1873, the gang turned their talents to train robbery. During one robbery in 1874, they decided to only take money from passengers who hands were not worn rough by manual labor and even went so far as to provide the conductor with a previously written press release explaining how they'd pulled the job off.

Over the years, the James Gang managed to elude local sheriffs and posses, Pinkerton Detectives and even a special force of Missouri secret agents. Occasionally, a man or two was lost to their pursuers, but the Jameses themselves were never caught by the law.

In 1875, a Missouri secret agent, thinking he'd seen the Jameses enter the house of their mother Mrs. Zerelda Samuel, tossed a grenade into the old farmhouse, blasting off Zerelda's right forearm and killing her nine-year-old son by her second marriage. Public opinion in support of the James Gang became stronger than ever.

In 1876, the Jameses ran through Minnesota, blazing a trail of robberies as they went. It was in Northfield, Minnesota, however that things first really went wrong for the James Gang when the entire town turned out against them after a bungled bank robbery. Clell Miller and Bill Chadwell were killed in town. The posse that followed the surviving members of the gang out of

town caught up with Bob, Cole and Jim Younger and Charlie Pitts. Only Frank and Jesse escaped, although both had been shot.

It was three years until the Jameses rode again, but they never recaptured their former glory. Captured gang members habitually ratted on them, and by this time there was a \$5000 reward for any member of the James Gang, with \$10,000 for Jesse or Frank.

In 1881, under the name of Howard, Jesse moved his family to St. Joseph, Missouri, apparently looking to retire. On April 3, 1882, Bob Ford and his brother Charlie paid a call to Jesse, their cousin. At breakfast with them, Jesse read in the paper that Dick Liddil had surrendered, a fact he knew the Fords must be aware of but hadn't told him about. Bob, suspecting that Jesse was onto his plan to turn him in, waited until Jesse had gotten up to straighten a picture on the wall and then shot him in the back.

ROBERT FORD									
Val	Char	Cost	50+	Disadvantage					
15	STR	5	3	Outlaw Package Bonus					
16	DEX	18	15	Hunted by Local Authorities 8-					
12	CON	4	15	Experience					
13	BODY	6							
14	INT	4							
10	EGO	0							
12	PRE	2							
14	COM	2							
6	PD	3							
3	ED	0							
3	SPD	4							
6	REC	0							
28	END	0							
31	STUN	3							
Cost	Skills, Perks and Talents								
2	FAM w/Small Arms								
2	FAM w/Common Melee Weapons								
5	+1 w/Ranged Combat								
1	Literacy (English)								
5	Riding 13-								
3	Streetwise 11-								
2	KS: Wanted Criminals 11-								
6	KS: Local Hideouts 15-								
2	PS: Type of Crime 11-								
2	Talent: Fast Draw 12-								
2	Perk: Contact—Jesse James 11-								
OCV: 5; DCV: 5; ECV: 3; Phases: 4, 8, 12									
Costs:	Char	Skills	Total	Disadv	Base				
	51	+	32	=	83	=	33	+	50

The stats above are for 1876. Ford carries a single action cap and ball .45 revolver (belt, left), a single action .45 revolver (belt, right) and a 15-shot .45 rifle (horse). He rides a riding horse.

Ford was a cousin to the James brothers and a part of the final line-up of the James Gang. After eating breakfast with Jesse's family and his brother Charlie, Ford shot Jesse James in the back on April 3, 1882, with a gun once given to him by Jesse himself.

Although some accused him of committing the crime for the reward money, in fact, Ford murdered Jesse in cold blood for another reason: fame. He wanted to go down in history as the man who shot Jesse James.

Bob Ford was killed in 1892 in a gunfight with Ed Kelly whom Ford had accused of stealing.

JESSE JAMES

Val	Char	Cost	100+	Disadvantage	
16	STR	6	3	Outlaw Package Bonus	
18	DEX	24	20	Code of the West	
15	CON	10	15	Extreme Reputation: Outlaw 11-	
16	BODY	12		(Frequently)	
16	INT	6	25	Hunted by the Law 11- (More	
19	EGO	18		Powerful, NCI)	
21	PRE	11	41	Experience	
18	COM	4			
8	PD	5			
3	ED	0			
4	SPD	12			
8	REC	4			
40	END	6			
31	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
6	+2 w/Pistols				
10	+2 w/Ranged Combat				
1	Literacy (English)				
11	Oratory 17-				
11	Riding 17-				
5	Streetwise 14-				
5	KS: Wanted Criminals 14-				
8	KS: Local Hideouts 17-				
8	PS: Type of Crime 17-				
9	Talent: Fast Draw 16-				
8	Perk: Contact, the Editor of the Kansas City Times 17-				
OCV: 6; DCV: 6; ECV: 6; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	118	+ 86	= 204	= 104	+ 100

The stats above are for 1876 Jesse carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a riding horse.

Jesse was born in 1847, three years after his brother Frank. After the Civil War, he was shot in the chest while trying to surrender to Union troops. This may have been the grudge that caused him to form his gang.



In 1874, while on the run from the law, Jesse married his sweetheart of nine years, Zee Mimms, and through her fathered a son.

As leader of the James Gang, Jesse terrorized trains and banks across the West from the end of the Civil War until his death on April 3, 1882. While straightening a picture in his home, he was shot in the back by his cousin and fellow gang member Robert Ford.

FRANK JAMES					
Val	Char	Cost	75+	Disadvantage	
16	STR	6	3	Outlaw Package Bonus	
16	DEX	18	20	Code of the West	
14	CON	8	15	Extreme Reputation: Outlaw	
16	BODY	12		(Frequently 11-)	
19	INT	9	25	Hunted by the Law 11- (More	
12	EGO	4		Powerful, NCI)	
15	PRE	5	35	Experience	
16	COM	3			
7	PD	4			
3	ED	0			
4	SPD	14			
8	REC	4			
40	END	6			
38	STUN	7			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
6	+2 w/Pistols				
5	+1 w/Ranged Combat				
1	Literacy (English)				
7	Riding 14-				
3	Streetwise 12-				
7	Tactics 15-				
8	KS: Wanted Criminals 18-				
5	KS: Local Hideouts 15-				
8	KS: Literature 18-				
6	PS: Type of Crime 16-				
7	Talent: Fast Draw 14-				
8	Perk: Contact, the Editor of the Kansas City Times 17-				
OCV: 5; DCV: 5; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	101	+	75	=	176
				=	101
				+	75

COLEMAN YOUNGER					
Val	Char	Cost	75+	Disadvantage	
16	STR	6	3	Outlaw Package Bonus	
18	DEX	24	20	Code of the West	
14	CON	8	15	Extreme Reputation: Outlaw	
20	BODY	20		(Frequently 11-)	
14	INT	4	25	Hunted by the Law 11- (More	
16	EGO	12		Powerful, NCI)	
17	PRE	7	43	Experience	
16	COM	3			
6	PD	3			
3	ED	0			
4	SPD	12			
6	REC	0			
42	END	8			
37	STUN	2			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
6	+2 w/Pistols				
10	+2 in Hand-to-Hand Combat				
1	Literacy (English)				
7	Riding 14-				
5	Streetwise 14-				
7	Tactics 15-				
8	KS: Wanted Criminals 18-				
5	KS: Local Hideouts 15-				
6	PS: Type of Crime 16-				
7	Talent: Fast Draw 14-				
8	Perk: Contact, Jesse James 17-				
OCV: 6; DCV: 6; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	109	+	74	=	183
				=	100
				+	83

The stats above are for 1876. Frank carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a knife (belt). He rides a riding horse.

Born in 1844, Frank was Jesse James' older brother and a member of the James Gang. After the Civil War, Frank successfully surrendered to the Union forces and was paroled soon after.

The much quieter and more scholarly of the two, he was content to let Jesse hold the reins of the gang. In 1874, while on the run from the law, he married Annie Ralston, who bore him a son in 1878.

Frank surrendered to Missouri authorities on October 5, 1882 out of fear that he would be assassinated like his brother. He was acquitted of all charges against him by a jury composed of Missourians who supported his actions. He died peacefully in 1914.

The stats above are for 1876. Cole Younger carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a double barrel shotgun (horse) and a bowie knife (belt). He rides a riding horse.

The oldest of the Younger brothers, Coleman was the leader of this faction of the James Gang, also sometimes referred to as the James-Younger Gang. For a while in the early 1870s, Coleman and his brothers headed on down to Texas to try their hand at ranching for a while. While down there, they led law-abiding lives and even occasionally joined a posse to help the local sheriff track down an outlaw or two. Eventually, the Youngers got bored with this lifestyle, and by 1873, they returned to Missouri and joined back up with the Jameses.

Cole and his brothers Jim and Bob were captured after a bungled attempt to rob a bank in Northfield, Minnesota. Cole had been shot 13 times during the robbery, yet lived. However, Cole, his brothers, and Charlie Pitts, were hanged for their crimes.

THE REGULATORS

British rancher John Tunstall was a good, upstanding man of God who owned and operated a cattle ranch in Lincoln County, New Mexico. His employees were an interesting bunch—young delinquents, all of them, whose only shot at a good, honest life seemed to have been given them by Tunstall who took them in and educated them and treated them well. Tunstall's ranchhands and surrogate sons included Dick Brewer, William McCloskey, J.G. "Doc" Scurlock, Charlie Bowdre and George Coe, among others, and eventually, William H. Bonney, Jr.

In the summer of 1876, a rancher king by the name of John Chisum was accused by nearly all of the smaller ranchers in Pecos Valley of monopolizing the prime grazing range in Lincoln County, New Mexico, and even absorbing their smaller herds into his. He in turn charged that the other ranchers were rustling from him. A range war began.

On one side of the war were Major L.G. Murphy, J.J. Dolan and U.S. Attorney Thomas B. Caltron. On the other were Chisum, Alexander McSween and McSween's partner John H. Tunstall, himself. Murphy's group had financially dominated the area until McSween and Tunstall set up an effective rival operation. It was suspected that they initiated the war solely to have an excuse to rid themselves of their competitors.

Billy the Kid, operating under the alias William H. Bonney, Jr., originally began the fight working for Murphy, but after meeting Tunstall one day, he switched sides. According to Billy, Tunstall "was the only man that ever treated me like I was free-born and white."

Tunstall was reported to have said of Billy, "That's the finest lad I ever met. He's a revelation to me every day and would do anything on earth to please me. I'm going to make a man out of that boy yet." Thus was born one of the most unlikely friendships the West may have ever seen. Unfortunately, Tunstall never got the chance to complete Billy's tutelage.

Tunstall was shot down in cold blood on February 18, 1878, by a posse deputized by Sheriff William Brady to round up some of Tunstall's cattle which Murphy had claimed were his. The leaders of the posse, Billy Morton and Frank Baker—two men Billy had worked for Murphy with—shot Tunstall down after discovering him riding alone on the trail from his ranch into town.

At Tunstall's funeral, Billy swore revenge on Tunstall's murderers.

Soon after, McSween had Dick Brewer, Tunstall's foreman, sworn in as a special constable. Brewer gathered the rest of the young gunmen together (sixteen in all, including Brewer) to avenge Tunstall's death, and thus the Regulators were born.

The Regulators first act was to hunt down and capture Tunstall's killers. In an act of conscience, McCloskey tried to intervene on the killers' behalf, telling the others that they'd have to shoot him first before they shot down Morton and Baker. Frank McNab obliged him, and Billy dispatched the two killers immediately after.

Next, the band took after Andrew "Buckshot" Roberts, one of Murphy's best men. Roberts killed Brewer and wounded Bowdre and Coe before dying from his gunshot wounds.

With Brewer dead, Billy took charge. The Regulators next job was to assassinate Sheriff Brady and Deputy George Hindman, who were in Murphy's pocket. This went off without a hitch, with Billy killing the sheriff himself. Dad Peppin replaced Brady as sheriff and took a posse after the Regulators within the week of the killings.

Billy then decided to take the fight to Murphy and barricaded himself and the thirteen other Regulators in McSween's mansion, right across the street from the Murphy-Dolan store, known as "the Big House." Sheriff Peppin led an attack against the building on July 17, 1878. The fight lasted for three days until the army came in and pointed a cannon at the McSween house, ordering both sides to cease fire.

While the Regulators were parleying with Lieutenant Colonel Nathan Dudley, men from the Murphy camp stole around to the back of McSween's house and set it on fire. To avoid being burned alive, the Regulators made a mad dash for freedom.

Only nine men, including Billy, escaped. Five were killed in the crossfire laid down by Murphy's men while the army troops stood by and watched. McSween, who was unarmed, was killed by a rancher named Robert Beckwith. Beckwith was in turn killed by Billy the Kid during his escape.

After the news reached the East, President Hayes forced Samuel B. Axtell out of the governor's seat and named Lew Wallace (who later wrote the novel *Ben Hur*) the new governor of New Mexico. Wallace declared amnesty for everyone involved in the Lincoln County war as soon as they laid down their guns. This did not extend to people who'd already been indicted, as Billy the Kid had been for the murder of Sheriff Brady.

BILLY THE KID (WILLIAM H. BONNEY, JR.)

Val	Char	Cost	100+	Disadvantage
13	STR	3	3	Outlaw Package Bonus
23	DEX	39	15	Psychological Limitation: Must Avenge All Insults to Self (Common Situation, Strong)
12	CON	4		
20	BODY	20		
18	INT	8	15	Psychological Limitation: Must Avenge Murder of Any Friend, Family Member or Protected Party
18	EGO	16		
17	PRE	7		
14	COM	2		(Uncommon situation, Total commitment)
7	PD	4		
3	ED	0	15	Extreme Reputation: Outlaw 11- (Frequently)
4	SPD	7		
10	REC	4	25	Hunted by the Law 11- (More Powerful, NCI)
42	END	10		
43	STUN	10	24	Experience

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
9	+3 w/Pistols
5	+1 w/Ranged Combat
1	Literacy (English)
7	Riding 15-
3	Streetwise 12-
6	KS: Wanted Criminals 15-
7	KS: Local Hideouts 16-
4	PS: Type of Crime 13-
9	Talent: Fast Draw 17-
8	Perk: Contact, Sue McSween 17-

OCV: 8; DCV: 8; ECV: 6; Phases: 3, 6, 9, 12

Costs:	Char	Skills	Total	Disadv	Base
	134	+ 63	= 197	= 96	+ 100

The stats above are for 1878. Billy carries two double action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), and a throwing knife (boot). He rides a riding horse.

Billy the Kid was born Henry McCarty in New York City on November 23, 1859. According to legend, he left home at the age of twelve after having killed a man who had insulted his mother. Until he reached Lincoln County, New Mexico, the rest of his early years are shrouded in mystery and speculation, although he was known to have used the alias Henry Antrim for some of this time.

After his stint with the Regulators, Billy offered to turn state's evidence on the murderer's of Jim Dolan, a lawyer hired by McSween's wife Susan to settle the dead man's estate. In exchange, he would be let free. In a private meeting with the Kid, Wallace agreed.

Things were going as planned until, after testifying, Billy lost faith in the Governor's promise of freedom and escaped.

In 1880, Billy's old friend, Pat Garret, was elected sheriff of Lincoln County and ordered to bring him in. He captured him in Stinking Spring, New Mexico, on December 21, 1880. Charlie Bowdre, who was riding with Billy, was killed in the exchange.



Billy was sentenced to hang, but he managed to break out of jail on April 28, 1881, in time to escape the gallows. He somehow got his hands on a gun, shot the guard and took off into the New Mexico night—as daring an escape as there ever was. Garret was ordered to bring him in once again.

Along with his two deputies, John Poe and Tip McKinney, Garret caught up with Billy at Fort Sumner, New Mexico, on July 14, 1881. In the early morning hours, he shot someone in the dark. That person was buried before sunrise at a funeral attended only by Garret and his deputies. The marker read WILLIAM BONNEY JR.

The circumstances surrounding Billy's death and subsequent burial were odd. First of all, Garret and his men were the only witnesses to the incident.

Second, most times when a famous outlaw was killed, his body was put on display in a public place for several days. Garret claimed that the reason he buried Billy so quickly was that he had too much respect for the Kid to leave his corpse out for people to gawk at.

Did Billy the Kid die that night in Fort Sumner? Or was someone else buried in his place? No one alive knows for sure.

CHARLIE BOWDRE

Val	Char	Cost	75+	Disadvantage	
17	STR	7	20	Code of the West	
17	DEX	21	15	Extreme Reputation: Outlaw	
16	CON	12		(Frequently 11-)	
15	BODY	10	15	Hunted by Major Murphy (As	
15	INT	5		powerful, Frequently) 11-	
14	EGO	8	18	Experience	
14	PRE	4			
16	COM	3			
6	PD	3			
3	ED	0			
4	SPD	13			
8	REC	2			
42	END	10			
35	STUN	3			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
2	FAM w/Lariat				
6	+2 w/Pistols				
3	+1 w/Lariat				
1	Literacy (English)				
7	Riding 14-				
3	Streetwise 12-				
2	KS: Local Hideouts 11-				
7	Talent: Fast Draw 14-				
7	Perk: Contact, Billy the Kid 16-				
OCV: 6; DCV: 6; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	101	+ 42	= 143	= 68	+ 75

The stats above are for 1878. Charlie carries two double action, fast draw .45 revolvers (belt), a double barrel shotgun (horse), a lariat (horse) and a knife (belt). He rides a riding horse.

Charlie Bowdre was little more than a juvenile delinquent when he signed on to become a cowboy on John Tunstall's ranch. Tunstall took the young man, taught him to read and write and molded him into a fine, upstanding citizen. But when Tunstall was murdered, Bowdre took up with the rest of the Regulators to avenge his death.

Even though he'd been wounded in the gunfight with "Buckshot" Roberts, Bowdre still took part in the climactic battle at Alexander McSween's Big House. He was one of the young men who managed to escape.

Throughout the Lincoln County range war, Bowdre had formed a grudging respect for Billy the Kid. This eventually turned to friendship. When Governor Lew Wallace agreed to grant amnesty to any of the Regulators who hung up their guns (with the notable exception of the Kid) Bowdre, refused to turn himself in and rode with Billy to Fort Sumner. Bowdre was instrumental in persuading Billy to turn state's evidence to free them both from the lives of outlaws.

Charlie and Billy rode together until 1880, even after Billy balked at the deal he'd made with the governor. On December 21 of that year, Pat Garret came to Stinking Spring, New Mexico, to capture the Kid. Charlie Bowdre was killed in the crossfire.

ANDREW "BUCKSHOT" ROBERTS

Val	Char	Cost	75+	Disadvantage	
11	STR	1	3	Outlaw Package Bonus	
19	DEX	27	20	Code of the West	
14	CON	8	15	Extreme Reputation: Outlaw	
18	BODY	16		(Frequently 11-)	
10	INT	0	15	Hunted by Authorities in Utah	
17	EGO	14		(Occasionally 8-)	
15	PRE	5	34	Experience	
10	COM	0			
4	PD	2			
3	ED	0			
4	SPD	11			
6	REC	2			
36	END	4			
45	STUN	14			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
12	+4 w/Shotguns				
1	Literacy (English)				
3	Riding 13-				
5	Streetwise 13-				
3	Tactics 11-				
8	KS: Wanted Criminals 17-				
5	KS: Local Hideouts 14-				
6	PS: Type of Crime 15-				
7	Talent: Fast Draw 15-				
2	Perk: Contact, Major Murphy 11-				
OCV: 6; DCV: 6; ECV: 6; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	104	+ 56	= 160	= 87	+ 75

The stats above are for 1878. Buckshot carries a double barrel shotgun (belt), a double barrel scattergun (horse), and a bowie knife (belt). He rides a trained horse.

Buckshot is a grizzled hired gun, a mercenary who sold his services as a gunslinger to the highest bidder. In his earlier days, he was a highwayman of some repute in the northern part of Utah. Later, he could be found wherever there was a fight in which someone was willing to hire him to lend a hand. To his credit, however, Buckshot never in his entire career switched sides in a fight. He always figured that once he made his choice he was bound to stick to it.

Just before his death at the hands of the Regulators in 1878, Buckshot was riding high. He was collecting a good pay from Major Murphy, and there seemed to be little or no real threat from the opposition. And the Utah lawmen who had once chased him were a nearly forgotten memory.

Unfortunately, he also had a well-earned reputation as being one of the best gunmen in the state of Arizona. After two of his co-workers, Billy Morton and Frank Baker, shot down John Tunstall in cold blood, the Regulators weren't satisfied with taking out the killers. Buckshot was next on their list.

JOHN TUNSTALL

Val	Char	Cost	75+	Disadvantage
12	STR	2	20	Code of the West
13	DEX	9	15	Hunted by Major Murphy (As powerful, Frequently) 11-
14	CON	8		Experience
16	BODY	12	7	
20	INT	10		
15	EGO	10		
16	PRE	6		
16	COM	3		
5	PD	3		
3	ED	0		
3	SPD	7		
6	REC	2		
32	END	2		
32	STUN	3		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
2	FAM w/Lariat
1	Literacy (English)
3	Oratory 12-
3	Persuasion 12-
7	Riding 14-
7	KS: Literature 17-
6	PS: Ranching 16-
7	Perk: Contact, Alexander McSween 16-

OCV: 4; DCV: 4; ECV: 5; Phases: 4, 8, 12

Costs:	Char	Skills	Total	Disadv	Base
	77	+ 34	= 117	= 42	+ 75

The stats above are for 1878. Tunstall carries a double action, fast draw .45 revolver (belt), a 15-shot .45 rifle (horse), a lariat (horse) and a knife (belt). He rides a riding horse.

In the mid-1870s, John Tunstall saw that he could take modern English methods of cattle breeding and introduce them into the American West. On his own, he left for New Mexico to follow his dream and start up a ranch. When he got there, he fell in with Alexander McSweeny, a local lawyer who was willing to put up the money to back Tunstall's venture. The ranch prospered, despite the regular harassment Tunstall received by Major Murphy, the local financial baron.

John Tunstall was as good a man as there ever was in the West. He took in wayward young men who were wandering the West, and gave them a job and a home. He taught them how to read and how to act like gentlemen. And more than anything else, he gave them self-respect.

In 1876, the aggressive competition between Murphy and Tunstall finally exploded into a full-fledged range war. Tunstall's young men rose to the challenge and defended his interests well. It was during this time that Tunstall met Billy the Kid and took him under his wing.

In 1878, however, John Tunstall was shot down in cold blood by Billy Morton and Frank Baker, two of Murphy's men. It was this incident which caused the forming of the Regulators and initiated the bloody climax of the Lincoln County range war.

THE WILD BUNCH

The Wild Bunch—the last and most famous version of the Hole-in-the-Wall Gang—was formed by Butch Cassidy after his release from prison in 1896. After a bank robbery, the theft of a mine payroll and several incidents of cattle rustling, the Bunch turned their attention to their most famous targets: trains.

On June 2, 1899, the Bunch (also known at this time as the Train Robbers' Syndicate) stopped a Union Pacific train near Wilcox, Wyoming. They then used enough dynamite to open the mail car without harming the guard within. When they tried to open the safe, however, they used far too much explosive and blew \$30,000 into the air. Still, they managed to collect most of it before they rode off.

In 1901, after four more Union Pacific robberies, the railroad company decided to outfit a train with a number of hired guns and send them out after the Wild Bunch. The men were put on a boxcar with their horses, and they rode around the area on a secret train, waiting for the outlaws to make their move. Upon discovering this rather unexpectedly, Cassidy disbanded the Wild Bunch and headed for parts unknown with his friend the Sundance Kid. After narrowly escaping capture, the duo ran for the temporary safety of the home of the Kid's sweetheart, Etta Place.

Soon after, Butch and Sundance fled to Buenos Aires, Argentina, with Etta in tow. There, the trio, along with a gang comprised of some local outlaws, robbed their way across South America. The natives seemed to like Cassidy and often treated him as one of their own, even going so far as to provide him with shelter from the law.

After a long and fairly successful string of robberies, the duo reportedly found themselves holed up in a Bolivian town after having tried to rob a train of its shipment of silver. After holding out for a day against the Bolivian cavalry, Sundance was fatally wounded and Cassidy killed himself rather than be caught.

Members of Cassidy's Wild Bunch included the following men: the Sundance Kid, the Logan brothers Lonnie and Harvey (a.k.a. Kid Curry), Will Roberts, Jesse Linsley, William Cruzan, O.C. Hanks, James Lowe, John Arnold, Dave Atkins, Frank "Peg Leg" Elliot, Joe Chancellor, Bob Lee, David Lant, Harry Tracy, Elza Lay, Tom and "Black Jack" Ketchum, Bill Carver, George "Flat Nose" Curry, Ben Kilpatrick (a.k.a. the Tall Texan), Camilla "Deaf Charlie" Hanks and Tom O'Day. Also involved with the gang were Laura Bullion (a.k.a. Della Rose) and Etta Place.

In their heyday, their hideout was the Hole In The Wall, a narrow gulch which was the only main entrance to a barren valley in northern Wyoming. The Hole was easily defensible, and the stone walls of valley behind it were riddled with passages and caverns in which a knowledgeable person could hide for days on end.

BUTCH CASSIDY (GEORGE LEROY PARKER)

Val	Char	Cost	100+	Disadvantages
15	STR	5	3	Outlaw Package Bonus
23	DEX	39	15	Psychological Limitation: Code Against Killing (Common Situation, Strong)
14	CON	8		
15	BODY	10		
21	INT	11	20	Code of the West
17	EGO	14	15	Extreme Reputation: Outlaw 11- (Frequently)
20	PRE	10		
18	COM	4	25	Hunted by the Law 11- (More Powerful, NCI)
7	PD	4	44	Experience
3	ED	0		
4	SPD	7		
10	REC	4		
40	END	6		
40	STUN	10		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
12	+4 w/Pistols
5	+1 w/Ranged Combat
3	Demolitions 11-
1	Literacy (English)
1	Language (Spanish)
7	Oratory 15-
7	Riding 16-
5	KS: Lawmen 16-
6	KS: Wanted Criminals 16-
7	KS: Local Hideouts 17-
9	PS: Type of Crime 19-
15	Talent: Fast Draw 20-
8	Perk: Contact, Etta Place 17-

OCV: 8; DCV: 8; ECV: 6; Phases: 3, 6, 9, 12

Costs:	Char	Skills	Total	Disadv	Base
	132	+ 90	= 222	= 122	+ 100

The stats above are for 1900. Butch carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), and a knife (boot). He rides a riding horse.

Born in 1867, George Parker changed his name soon after leaving home and learning the fine arts of larceny. He took the name Cassidy in an act of respect for a friend of his, Mike Cassidy, who had taught Butch everything he ever needed to know about stealing horses and cattle. He picked up the nickname Butch while working in a butcher's shop in 1892.

He began his career as an outlaw by joining a gang, one member of which was Bill McCarty, a man who had earlier ridden with the James Gang. With this gang, he took part in his first bank and train robberies, experiences that would prove useful to him later in life. After a while, however, he took off on his own.

In 1894, Cassidy was arrested for horse thievery and sentenced to five years in the Laramie, Wyoming, penitentiary. After only a year or so behind bars, he was pardoned upon giving his guarantee that he would never cause trouble in Wyoming again. After he got



out, he formed the Wild Bunch, and true to his word, he never committed a crime in Wyoming again.

Butch was fairly unique among gunfighters in that he claimed to never have killed a man. While shooting at posses that were chasing him, he always shot at the horses, never the people. Despite his skill with a gun and his chosen career, Cassidy was not a violent man. He was also a diplomatic man, always asking every member of the gang for advice, and taking votes before taking on a job.

An athletic man, he took to bicycling in 1901 in his last day in Fort Worth, Texas before he took off for Argentina with the Sundance Kid and Etta Place. He and Sundance were reportedly killed by Bolivian troops in San Vicente, Bolivia in 1911, although the bodies were never positively identified.

Cassidy's death was, however, disputed by his family, the members of which later claimed that he visited them in 1929. According to them, he later lived in Spokane, Washington, under the name William K. Phillips, and he died there in 1937.

THE SUNDANCE KID (HARRY LONGABAUGH)

Val	Char	Cost	100+	Disadvantage
17	STR	7	3	Outlaw Package Bonus
26	DEX	48	20	Code of the West
14	CON	8	15	Psychological Limitation: Gun-slinger Mentality (Common situation, Strong commitment)
14	BODY	7		
14	INT	4		
18	EGO	16	15	Psychological Limitation: In love with Etta Place (Common situation, Strong commitment)
21	PRE	11		
20	COM	5		
8	PD	5	15	Extreme Reputation: Outlaw 11- (Frequently)
3	ED	0		
5	SPD	14	25	Hunted by the Law 11- (More Powerful, NCI)
9	REC	3		
36	END	4	29	Experience
33	STUN	0		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
18	+5 w/Pistols
15	+3 w/Ranged Combat
5	Gambling 15-
1	Literacy (English)
7	Riding 16-
3	Sleight of Hand 14-
2	KS: Lawmen 11-
2	KS: Wanted Criminals 11-
2	KS: Local Hideouts 11-
4	PS: Type of Crime 13-
27	Talent: Fast Draw 25-

OCV: 9; DCV: 9; ECV: 6; Phases: 3, 5, 8, 10, 12

Costs:	Char	Skills	Total	Disadv	Base
	132	+	90	=	222 = 122 + 100

The stats above are for 1900. Sundance carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse), a repeating shotgun (horse) and a bowie knife (belt). He rides a riding horse.

Harry "Kid" Longabaugh, from Sundance, Wyoming, better known as the Sundance Kid, was arguably the fastest and most accurate gunslinger that ever lived. Typically a loner, he had at least one good friend throughout the latter part of his life: Butch Cassidy.

Sundance joined Cassidy's Wild Bunch and rode with them for many years. He preferred to leave the bossing around to his pal, and take care of the shooting himself. When the Wild Bunch broke up in 1901, he and his sweetheart Etta Place joined Cassidy in fleeing to South America.

There the three of them lived and robbed together until Sundance had to take Etta, who was suffering from appendicitis, back to the states. Upon his return, the duo took up robbing once again. Other gunfighters tried to join them, but they'd have no part of it. As partners, they were almost perfect.

He and Butch were reportedly killed by the Bolivian army in 1911, but this is disputed. According to relatives, Sundance returned to the U.S. with Butch soon after their supposed deaths. There Sundance married Etta, and they lived happily ever after until his death in 1957.

ETTA PLACE

Val	Char	Cost	75+	Disadvantage
13	STR	3	15	Distinctive Features, Woman
17	DEX	21	15	Psychological Limitation: In love with Sundance Kid (Common situation, Strong commitment)
12	CON	4		
12	BODY	2		
19	INT	9	8	Experience
16	EGO	12		
18	PRE	8		
20	COM	5		
3	PD	0		
3	ED	0		
3	SPD	3		
8	REC	2		
34	END	5		
30	STUN	5		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
1	Literacy(English)
3	Language(Spanish)
1	Literacy(Spanish)
10	+2 w/Ranged Combat
9	Seduction 16-
3	Riding 12-
3	Talent: Fast Draw 12-

OCV: 6; DCV: 6; ECV: 5; Phases: 4, 8, 12

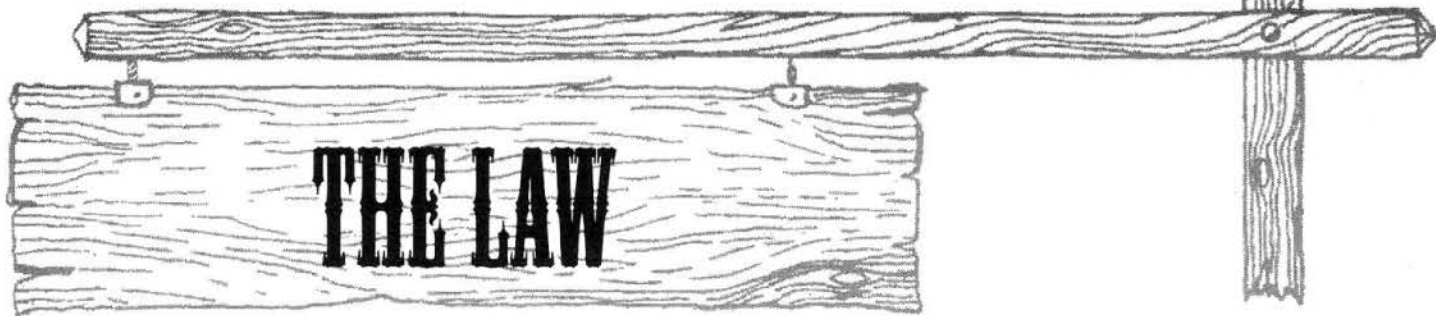
Costs:	Char	Skills	Total	Disadv	Base
	79	+	34	=	113 = 38 + 75

The stats above are for 1900. Etta carries a single action, fast draw .38 revolvers (belt), a 15-shot .45 rifle (horse) and a knife (belt). She rides a riding horse.

Etta first encountered the Wild Bunch in 1899 when the gang rode into Fort Worth, Texas, to visit Fanny Porter's brothel. Apparently a former school teacher down on her luck, Etta was living and working in Fanny's place at the time, and it was there that she fell in love with Harry Longabaugh, the Sundance Kid. And when Sundance and Butch Cassidy left for South America in 1901, she went with them.

She stayed with them until 1907 when she contracted appendicitis. Butch and Sundance drew straws to see who would take her back to the states for an operation. Sundance lost, and away he went. Soon after, he returned to Bolivia without her.

According to Sundance's relatives, he and Cassidy returned to the States soon after their supposed death at the hands of the Bolivian army in 1911. Etta and Sundance were then soon married, and they lived happily ever after.



In the old West, there were many groups of lawmen and citizens who played an integral part in the taming of the West along with some of the thieves and murderers of the day. Among these organizations were the Texas Rangers, Pinkerton Detectives and numerous local vigilante organizations.

THE TEXAS RANGERS

TEXAS RANGER					
Val	Char	Cost	50+	Disadvantages	
13	STR	3	3	Lawman Package Bonus	
15	DEX	15	5	Distinctive Features (Badge)	
13	CON	6	10	Monitored by superiors 11-	
10	BODY	0	10	Psychological Limitation: Obeys superiors (Common situation, Moderate Commitment)	
11	INT	1		Experience	
10	EGO	0			
13	PRE	3	10		
10	COM	0			
4	PD	1			
3	ED	0			
4	SPD	15			
6	REC	0			
26	END	0			
24	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
5	+1 w/Ranged Weapons				
7	Criminology 13-				
3	Riding 12-				
6	KS: Wanted Criminals 15-				
2	KS: Criminal Law 11-				
6	AK: Jurisdiction 15-				
2	KS: Local Ranchers 11-				
2	Perk: Local Police Powers				
7	Talent: Fast Draw 14-				
OCV: 5; DCV: 5; ECV: 3; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	43	+	44	=	87
				=	37
				+	50

Texas Rangers typically carry two .45 revolvers (belt), a 15-shot rifle (horse or shoulder) and a knife (belt) and ride a trained horse.

Originally founded in 1835 to serve as the army of the Republic of Texas, the Rangers fought well into the latter half of the nineteenth century. During the Civil War, the Rangers kept the western border of Texas safe from Indian attacks, and after the war they were kept on as a statewide police force.

THE PINKERTONS

PINKERTON DETECTIVE					
Val	Char	Cost	25+	Disadvantages	
10	STR	0	3	Private Detective Package Bonus	
13	DEX	9	5	Distinctive Features (Private Detective)	
10	CON	0	10	Monitored by Pinkerton Agency 11-	
15	INT	5	10	Psychological Limitation: Obeys superiors (Common situation, Moderate Commitment)	
13	EGO	6	5	Experience	
10	PRE	0			
10	COM	0			
2	PD	0			
3	ED	0			
3	SPD	7			
4	REC	0			
20	END	0			
20	STUN	0			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
2	FAM w/Persuasion				
2	FAM w/Riding				
7	Conversation 13-				
3	Persuasion 11-				
3	Shadowing 11-				
4	KS: Wanted Criminals 14-				
4	KS: Criminal Law 13-				
2	Perk: Private Investigator License				
OCV: 4; DCV: 4; ECV: 4; Phases: 4, 8, 12					
Costs:	Char	Skills	Total	Disadv	Base
	27	+	31	=	58
				=	33
				+	25

Pinkerton Detectives typically carry a .45 revolvers (belt), a 2-shot derringer (coat or vest pocket) a 15-shot rifle (horse) and a knife (belt) and ride a riding horse.

The Pinkerton detective agency was founded in Chicago, Illinois 1850 by Scotsman Allan Pinkerton, formerly the first detective of the Chicago police department. Over the next few years, the agents' successes made a big name for the company until it was even thought of as an integral part of big business and an unofficial force of the federal government. If there was a problem no one else could handle, the Pinkertons were called in.

Although the Pinkertons failed to hunt down the James Gang in the 1870s, they played an integral part in breaking up the Wild Bunch. Many of their agents were on the express train full of secret railroad agents. In the end, the Pinkerton Agency was replaced in good part by the federal organization modeled after it, the F.B.I.

VIGILANTES

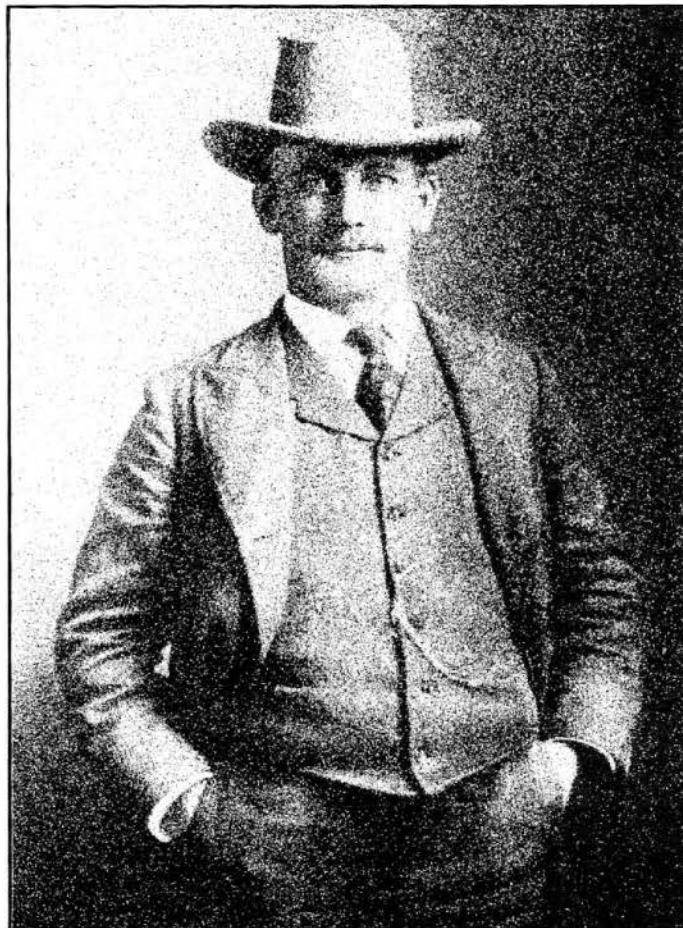
Often in the old West, especially in the early days, enraged citizens ignored the idea of due process and took the law into their own hands. More than one cowpoke who shot a popular man in self defense found himself swinging from the end of a rope after an impromptu trial held by the outraged citizenry.

LOCAL LAW

Most cities of any decent size had a popularly elected sheriff who kept the peace in the town. His wages were paid by the taxpayers of the city, and he'd often go to great (even illegal) lengths to please them in almost any situation. In the case of any trouble, the sheriff would just deputize any able-bodied men he could find and take his well-armed posse to deal with the situation. GMs should use the descriptions for a cowboy or an average citizen for posse members.

Marshals were a step above sheriffs, and in name at least, had jurisdiction over an entire territory or state. Because most marshals had such a large area to cover, they would usually work out of the largest town in their jurisdiction, or in the one most obviously in need of help. They would then deputize a number of assistant marshals who would be in charge of the other populated areas in the region.

Like sheriffs, both marshals and assistant marshals had the power to temporarily deputize citizens in times of need.





THE GM'S SECTION

Note: *If you are a player, do not read this section, as knowledge of the details herein would hamper your GM's ability to run a decent game. After all, it's harder to tell a story if the listeners already know how it ends.*

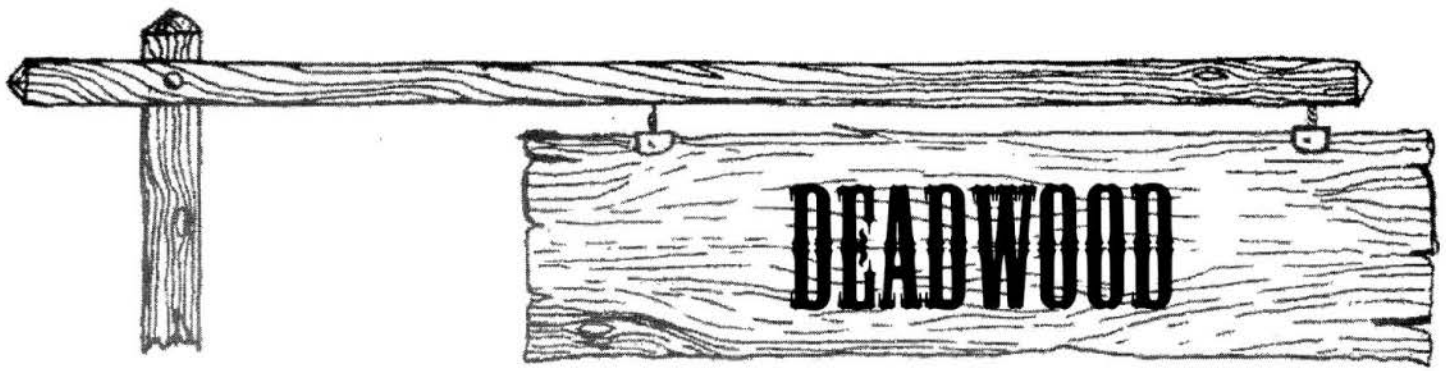
The following chapter contains information to which the GM alone should be privy. The first section details Deadwood, Dakota Territory, an actual historical town in which such famous Westerners as Wild Bill Hickok, Calamity Jane and Wyatt Earp actually lived (and, in some cases, died).

The second section gives five mini-scenarios for use in Deadwood or any other *Western Hero* adventure/

campaign. After that comes *Someone's Robbing the Bank!*, an introductory scenario set in Deadwood and designed for beginning players and GMs

The Great Claim Jump comes next. It's a full-blown adventure that takes the PCs from Deadwood, out into the wilds of Wyoming and the Dakotas and back through Custer, Dakota Territory. It climaxes in a good old fashioned showdown back on the streets of Deadwood itself.

After that, there's a section which helps you recreate the famous *Shootout at the O.K. Corral*. And in the last section, you'll find a number of adventure ideas to help you design your scenarios and campaigns.



Welcome to Deadwood (elevation 4,600 feet), a boom mining town nestled in Deadwood Gulch in the northern part of the Black Hills of South Dakota, formerly the southern half of Dakota Territory. Legend has it that the Hills were formed when Paul Bunyan buried Babe, his Big Blue Ox, under a mound of dirt and rock. (Babe had apparently made the mistake of swallowing whole a rather large red-hot stove.) The subsequent rains washed gullies and gulches in the land and carved out the huge rock formations you can still see today.

Nowadays, they'll tell you that the Black Hills are the closest thing to a moonscape you can find on this planet, and to tell the truth, you'd be hard pressed to prove them wrong. Due to an dry, airy climate, any rains that fall erode the land and then dry right away, not giving any wild plantlife a chance to grow into a solid ground cover.

Average rainfall in the Black Hills is right around 15 inches per year, making the area fairly dry. This is fortunate, however, since if it rained more often, most of the rock formations would have been washed into the ground long ago.

Although temperatures have been recorded as high as 115° Fahrenheit or as low as -46°, the climate in the Black Hills is usually much more temperate. The average temperature throughout January, the coldest month, is 10°. The average temperature in July, the hottest month, is 71°. The year-round average is 44°.

The first frosts generally come after September 15 and the last one usually happens before May 10. The average growing season in the Black Hills lasts only 105 days.

Ninety-eight percent of the trees in the area are ponderosa pine, with the remainder being birch, aspen, cottonwood and ironwood. Other plant life includes junipers, yuccas, wild roses and a wide variety of other bushes.

Golden eagles soar overhead. Geese and ducks can be found resting on any available body of water on their migratory trips to the north and south. Trout fill most streams, rivers, and creeks. Deer, antelope and elk can be found here, as can woodchucks, prairie dogs and badgers. The sound of howling wolves and coyotes and the occasional wary rattlesnake fills the night. Mountain lions prowl through the maze of rock formations. Black bears lumber around searching for food. Sheep and cattle can be found grazing on the outlying areas alongside the buffalo which fill the plains.

Above the bustling mining town of Deadwood lies Mount Moriah, also called Boot Hill, where the denizens of this land bury their dead. From this vantage point, the entire town can be seen.

A single street runs right down the center of town, there being no room for any others in the bottom of the narrow gulch. Houses

rest precariously above the businesses on the hillsides on either side of the gulch. To the north of town where the gulch splits in two, this pattern is followed again: businesses on the level ground and the houses in the hills. At the south end of town, the valley becomes so narrow that the road has to leave the path of the stream and work its way up into the steep hills surrounding the area.

In 1875, John B. Pearson found gold in Deadwood Gulch. The word leaked out next March, and the rush was on. Almost the entire population of Custer, a town 40 miles to the south, moved to Deadwood overnight—nearly 7,000 people. By the end of the summer of '76, the gulch's population swelled to around 30,000 people, most of whom were living in tents and ramshackle huts thrown together from any materials that could be found.

Deadwood was a wild and reckless town. Fortunes were made and squandered and then made again. Once a well-off miner even scattered a sack of gold onto the main street, just to see people scramble for the metal.

Wild Bill Hickok, Calamity Jane, Wyatt and Morgan Earp, Deadwood Dick, Colorado Charlie and Poker Alice lived here during those days and later. Some of them even died here—violently—as did Wild Bill, who was shot in the back of the head while playing poker in the Belle Union Saloon.

Eventually the stagecoach got through to Deadwood, late in '76. Major stagecoach trails ran from Deadwood to Bismarck, North Dakota; to Cheyenne, Wyoming, via Custer, South Dakota; to Sidney, Nebraska, via Rapid City, South Dakota; and to Fort Pierre, South Dakota. Other trails connected Rapid City to Fort Pierre and to Sidney more directly. A trail also ran from Custer to Sidney.

Just as with any other boom town, however, the prosperity faded quickly, and by 1894, the population of the town fell to around 1,600.

DEADWOOD AND YOUR CAMPAIGN

Below, you'll find a timeline that will tell you all about many of the most significant events in the history of Deadwood in the time when the West was still wild. Players should not read this or the rest of the chapter, as it's best if they don't know what's coming. Your campaign or game may have a significant effect upon these occurrences, or they might manage to transpire no matter what the players do. Don't worry too much about it.

And please note that the town described in this book is only roughly based upon the historical town of Deadwood.

THE TIME LINE

● Pre 1874

The Sioux Indians are the only inhabitants of the *Paha Sapa* (translated: the Black Hills). The land was “given” to them by the U.S. government as part of the Great Sioux Reservation. No one, including the Indians, is yet aware of the precious metals hidden within the hills, and the Indians are able to live peacefully for several years.

● 1874

Rumors of gold hidden in the Black Hills reaches the Lieutenant Colonel Custer. Custer arranges for an exploratory expedition to the area to “evaluate potential sites for a fort, so as to be able to supervise the natives more effectively.”

A scout working for Lieutenant Colonel Custer—Charlie Reynolds—finds gold in French Creek in the Badlands on July 27. Custer takes credit for the find.

A group of miners led by John Gordon set up a stockade on the French Creek in December.

● 1875

The U.S. army removes the miners from Gordon’s Stockade for trespassing on Sioux territory. They initiate negotiations with the Indians to attempt to purchase the land. The government agents are told the sacred land is not for sale.

In the fall, the U.S. gives up trying to buy the Black Hills from the Sioux and begins a campaign against them.

Later in the fall, John B. Pearson discovers gold in Deadwood Gulch, but keeps the secret to himself.

● 1876

In March, word of Pearson’s find gets out. Most of Custer, Dakota Territory’s, population (approximately 7,000 people) moves to the gulch. The rush begins in earnest.

In March, two hundred Montanans led by Bill Langston and Joseph Cook arrive in Deadwood to join in the gold rush. These men are characterized by their dedication to hard work, their camaraderie and their fierce support of each other in all aspects of life.

Wild Bill Hickok, Calamity Jane, Colorado Charlie and Bloody Dick Seymour ride into town together.

The Black Hills Pioneer, the first newspaper in the area, begins publication in Deadwood on June 8. Editor Ronan G. Lynch, champion of the oppressed, vows to print all the news he can fit on his one-page rag.

Colonel George Armstrong Custer and his men are massacred at the Battle of Little Big Horn, Montana, on June 25. The Pioneer goes to two pages on this occasion. Its headline reads “Custer Gets His Due!”

Nat Love wins the nickname Deadwood Dick during the Independence Festival on July 4. Nat takes his winnings and invests them into the Liberty Saloon. His good friend Jackson Hammer awards him fifty percent of the joint.

Seth Bullock arrives in Deadwood on August 1. Within a week, he’s set up his hardware store, and business is booming.

Wild Bill Hickok shot in the back in the Belle Union Saloon on August 2. Calamity Jane captures his killer, Jack McCall, in Shoudy’s butcher shop. McCall is acquitted by a jury of miners at a trial overseen by Ken Monahan. Monahan calls it a travesty of justice, and the Pioneer agrees. Its headline: “Murderer Gets off Scot Free.” McCall leaves town that night.

On August 19, Preacher Smith leaves town to give some sermons to the miners in the hills. His body is found on August 20.

Shocked at all the violent crimes, Mayor Ben Franklin hires Seth Bullock on as Deadwood’s first sheriff. Bullock vows to rid the town of crime. Pioneer: “Ha!”

Wyatt and Morgan Earp arrive in town looking for gold and find nothing but trouble.

Population of Deadwood rises to 25,000 by fall. The number of buildings has not increased dramatically, however, as almost 90% of the town’s citizens are miners content to live camped out in tents over their claims.

The first stagecoach from Cheyenne safely reaches Deadwood on September 25.

Reverend L.P. Norcross arrives late in the year and starts collecting funds to build a church almost immediately. The Pioneer runs an editorial about how God seems to have gotten along without a house in Deadwood for many years without any problems.

First telegraph line reaches Deadwood on December 2. The Pioneer prints an editorial about the mixed blessings of technology and how everyone’s in such a hurry these days.

● 1877

Reverend Norcross opens Deadwood’s first church—the Congregational Church—early in the year.

Father John Lonagan arrives in Deadwood and founds St. Ambrose, Deadwood’s first Catholic church, soon after.

Treaty with the Sioux approved. The Black Hills become legally open to settlement by whites. The Pioneer: “It’s All Legal!”

Jack McCall is arrested by the police in Yankton, Dakota Territory after being overheard boasting about how he killed Wild Bill Hickok. He’s hanged for the crime on March 1. Hickok’s friends hold an Irish wake for him in the Belle Union Saloon.

Johnny Slaughter killed en route to Deadwood on March 27. Calamity Jane rescues the coach and brings it safely home.

Frustrated with their fruitless crack at mining, Wyatt and Morgan Earp leave for Dodge City, Kansas, in July.

Reverend James Wilson arrives in Deadwood late in the year.

● 1878

Smallpox hits Deadwood. Many people die in the epidemic. Calamity Jane is the heroine of the town, nursing many of the stricken back to health.

The first telephone installed in Deadwood in March. The Pioneer runs the same editorial as when the telegraph came to town.

The Episcopal Ladies of Deadwood begin a fund drive to build a church. The Pioneer reruns its popular editorial about God’s general lack of a housing problem.

Fort Meade constructed one mile east of Sturgis, South Dakota.

After the smallpox epidemic is over, Calamity Jane leaves town in the fall. The Pioneer notes sadly, “She was the heart and soul of this town, and she will be missed.”

1879

A fire started in Mrs. Ellsner's bakery destroys most of Deadwood on September 25 and 26.

Seth Bullock gives up his job as sheriff to start up a ranch. "There's nothing left for me here," he says.

1880

Reverend Wilson opens the Methodist Episcopal Church. Ronan G. Lynch sells the Pioneer and leaves town for Los Angeles. In his final editorial, he writes, "I wanted to leave this God-forsaken place after the fire, but I stuck around until you people got things back together again. Now, having done my civic duty, I'm heading for the big time. So long!"

1881

Reverend George C. Pennell opens St. John's Episcopal Church in Deadwood on Easter Sunday with the funds raised by the Episcopal Ladies.

Deadwood incorporates into a city. By now, the population has shrunk to under 10,000 people.

1883

Heavy spring rains melt the snow and send flash floods through Deadwood, destroying much of the town. Three people are killed, including Doctor Babcock.

1885

A bad winter in the Plains states. Many miners give up their claims and head for warmer climes.

1886

Another bad winter in the Plains states. The town's population has fallen to under 3,000.

1887

Price of gold in Deadwood is finally standardized in July at \$18 an ounce.

A silver strike in nearby Carbonate and Galena pumps new blood into the town's failing economy. Mayor Ben Franklin calls it "the beginning of a new era of prosperity in Deadwood."

1888

A Baptist church is founded in Deadwood. The Pioneer is quiet about it.

1889

South Dakota becomes the 38th state on November 2. Reverend Mother Mary Angela Arnet arrives in Sturgis with Sisters Victoria, Magdalene, Anselma and Scholastica on May 2. The five Benedictine sisters start a school there with the help of Bishop Martin Marty.

The last Indian war—the Messiah War—begins against the Sioux in South Dakota. Ironically, the army is attacking the Indians because of a new religion sweeping the reservations, one based on pacifism and brotherly love.

1890

The worst drought in the history of the Dakotas this summer.

The last major armed conflict between Indians and U.S. troops, the Battle at Wounded Knee, South Dakota, fought on December 29. Two hundred Native American men, women and children are massacred by army cannons.

The last stagecoach out of town leaves Deadwood on December 28.

The railroad reaches Deadwood. The mayor hails this as a "new era in the prosperity of this fine town." It begins service on December 29.

1894

On March 5, a fire destroys most of Deadwood's business district. The people who decide to stay rebuild quickly. Population of Deadwood falls to 1,600.

1895

Calamity Jane returns to Deadwood with her husband and young daughter.

1903

On August 2, Calamity Jane dies. According to her last wishes, she's buried in the Mount Moriah (a.k.a Boot Hill) cemetery next to her friend Wild Bill Hickok.

DEADWOOD, 1876

The year in which this ready-made *Western Hero* campaign is set is 1876, one hundred years after the presentation of the Declaration of Independence. The date is June 16, nine days before the massacre of Custer and his men at the Battle of Little Big Horn. The players have just ridden into town to see what kind of fortunes they can reap or lives they can carve out for themselves from the Black Hills of South Dakota.

Deadwood's population has already grown to around 10,000 people, mostly men. Hundreds of eager new arrivals enter the city each day, and a substantial yet smaller number of people leave town discouraged by all the competition, looking for greener pastures or simply having been run out of town. Most people live in the tent city on the north side of town, but some of the more affluent reside in the homes crawling up the sides of the gulch or hang their hat in one of the local hotels.

Indians still roam freely throughout the territory, and although the army has just begun a summer offensive against them, the lands around the gulch are still full of perils—from Indians and two and four legged critters. Possibly more dangerous, however, is living inside the town. Where money flows freely through the hands of hard working citizens, there are always those who stand in the nearby shadows, waiting for their chance to shear the sheep-like townspeople of their golden fleece.

THE TOWN

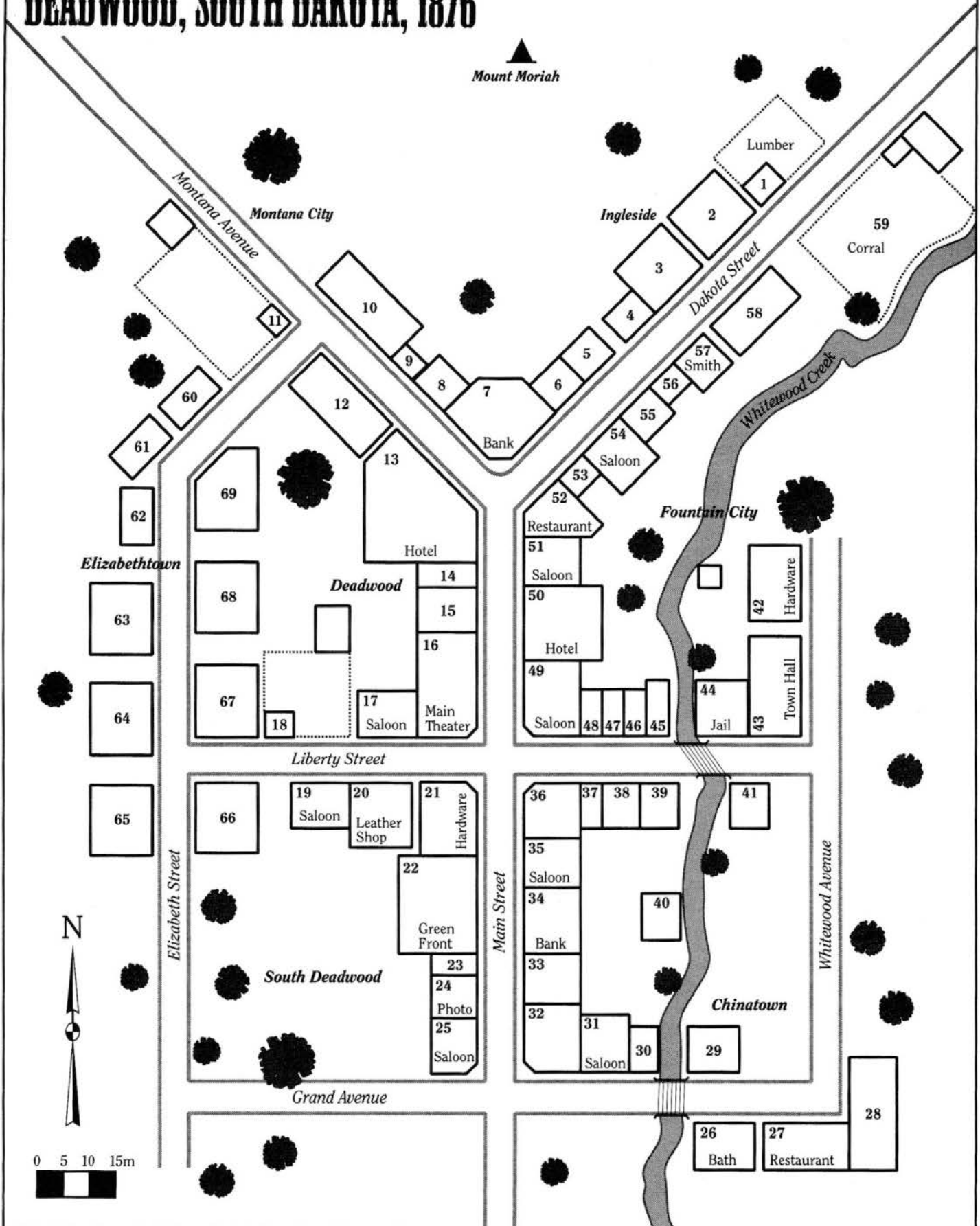
All of the buildings in Deadwood in 1876 are basically wooden frames with sections of clapboard slapped onto them to form walls. The streets are made of dirt and pocked with potholes every yard or so and most of them are clogged with horses and wagons making their way in and out of town. Gold fever is in the air, and most people are running around with dollar signs in their eyes.

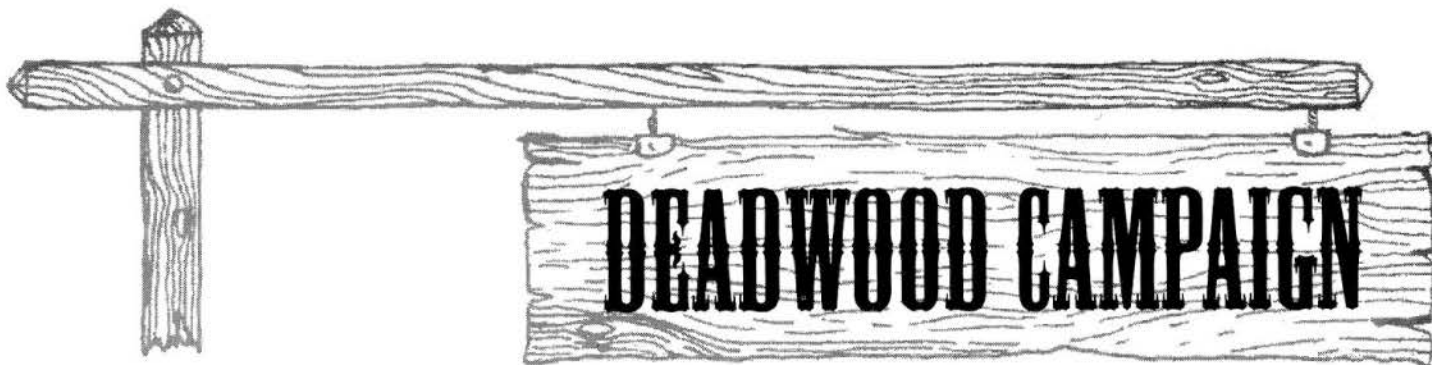
Almost all of the town's occupants are men. The majority of women are either married or working in either the Green Front (#22) (the local brothel) or one of the many saloons.

Children? No one in their right mind would bring a child into the middle of a gold rush. By next spring, things will have stabilized a bit and some of the townspeople will have brought their families to town, but during this first summer there's not a kid under 14 to be found.

DEADWOOD, SOUTH DAKOTA, 1876

▲
Mount Moriah





DEADWOOD CAMPAIGN

Each of the entries below describes one of the major buildings in downtown Deadwood. If a number appears next to the building's name, this is the number of floors the building has. Most buildings with more than one floor have back stairways leading to the upper floors. If a business has more than one floor, this is usually because the owner lives above his establishment.

Unless it says otherwise, assume everyone in town is an Average Citizen as described in the Characters section of this book. Also, almost every man in town is armed with a .45 caliber, single action metallic cartridge revolver. Most women carry a single-shot derringer on their person, and the women working in Esmerelda's (#12) and the Green Front (#22) keep a fast draw .38 caliber, single action metallic cartridge revolver close at hand at all times, whether on their person or beneath their pillow. Also, many shopkeepers keep a double-barreled shotgun or scattergun underneath their sales counter or elsewhere close at hand.

The town is broken up into seven different sections—Deadwood, South Deadwood, Montana City, Ingleside, Fountain City, Elizabethtown and Chinatown—each of which has its own unique flavor.

Any part of the map where a building hasn't been put up is vacant for one of three reasons.

- 1) On the outskirts of town, particularly to the south, east and west, the land is steep. It's easier to build on level land, so the town is extending up the gulch to the north.
- 2) Downtown, vacant lots are more than likely being built on or have been purchased or claimed. Perhaps the owner's in town, but hasn't been able to raise the money to purchase the building materials as of yet.
- 3) People are camping out on nearly every empty, level bit of land. The majority of the local population still lives in tents. This is because most of them are only going to be here for a short amount of time and just can't foot a hotel bill for the next six to eight months.

Deadwood is where the first arrivals to the city settled. Much of the business done in town is done here. It's also the "clean" entertainment section of town, featuring several saloons, the two best hotels in town and the Main Theater.

South Deadwood is definitely the seamier side of the city. This section of the town is home to the Green Front and some of the less reputable saloons. It's a favorite of local bandits and miners down on their luck. Nice people don't walk around here at night.

Got a need you can't satisfy legally? You're in the right place.

Montana City is where the large group from Montana settled when they came into town. Most of the area is covered with tents, but the Montanans are a confident lot and are already starting to put up houses.

Ingleside is where most other people who show up in town set up camp. Dakota street is the main drag by which most people enter and leave town, and it was common for a man to simply stop and pitch his tent on his way into town.

Fountain City is where the more industrious and professional miners head to. Easy access to the Whitewood Creek and proximity to Deadwood makes the spots in this area incredibly popular and accordingly hard to find. It was common for miners who lived here to sell or give their spot to a friend on the way out of town.

Elizabethtown is the most sophisticated section of the town. This is where the people who had money when they came to town and were planning on staying for a while built their homes.

Chinatown is a just what it sound like: a section of the city populated almost entirely by Chinese people. Most of the men here were brought over to work on the railroad, but have managed through hard labor, cleverness or quick-footedness to get out of their contracts. Chinese men wear regular Western garb, while the women wear the traditional clothing of their homeland.

General: All of the buildings have boardwalks in front of them and overhangs over the boardwalks. The overhangs are held up by wooden posts set into the boardwalks below. Horses can be tied to waist-high rails which run in front of almost every boardwalk. Horse troughs and hand-pumped wells are spaced regularly on every street.

1. Flaherty's Lumber Yard

This store has everything a person would need to build a shack or clapboard house like those covering the gulch: wood, saws, nails, hammers, etc. It's run by Bill Flaherty, a red-headed, dour-faced, young man originally from Cork, Ireland.

Bill came over to the states to help build the first transcontinental railroad. When he got sick of that job, he decided to make his fortune in this country on what he knows best: lumber. So far things have been going extremely well for Bill. Actually, the fact that he's making a small fortune in this town is the only thing that keeps him going.

He misses his wife and young son badly—he left them with his mother back in Cork—and can often be seen drowning his sorrows down at Murray's Pub (#51). Although he's got the money to bring his family over from his homeland, he doesn't feel that it would be safe for them to travel alone. He is constantly on the lookout for someone he trusts to take over the business for a few months so that he can go meet his family in New York.

Because of this, Bill often has a mournful look on his face, even though by many of the townspeople's standards, he's riding high. This, however, does not affect his business sense. When Bill's working in the store, he's the most pleasant, most helpful person anyone would ever want to talk to.

2. Herrmann and Treber—Wholesale Liquor Dealers (2)

This store is actually operated by Herrmann alone. Treber runs the sister store in Yankton, Dakota Territory. The two partners decided that they could make a lot of money if one of them were to open up a liquor store in Deadwood. After all, miners drink—a lot.

The two men drew straws, and Herrmann lost, so here he is. He seems to be making the best of his situation however. In fact, he finds the atmosphere in the town to be quite thrilling. Despite all of the hectic goings on, he feels quite safe here. In a mining town, who would shoot the man responsible for supplying the town with a steady supply of alcohol?

True, there is some competition from some of the local saloons that like to ship in their own booze, but Herrmann and Treber is by far and away the largest supplier of wholesale rum, beer, whiskey and tequila in town. They sell not only to the local saloons, but also to the general populace, although only during regular business. You want a bottle of something after five o'clock? Check out the bar down the street; you won't get anything here.

Because of his self-confidence and his attitude that he's got the whole town over a barrel, Herrmann is an obnoxious, toothy-grinned schmoozer who spends most of his time tossing his money around in almost any of the local saloons and speaking loudly in his thick German accent. He thinks everyone thinks highly of him, which is true to an extent. Some people actually like him despite his personality—more don't—but everyone's got an opinion of some sort about this scalawag.

3. Hardcastle's Feed and Grain (2)

Old Zeke Hardcastle has seen worse times in his life. Back in St. Louis, it seemed like there was a feed and grain store on every other block. Here, Zeke's on top of it all, and he's enjoying it.

Still, he's careful not to charge too much for his products. If he did, some other joe might get it into his head that he could be performing the same service—supplying the town with grain—for far less and still be clearing a profit. And we can't have that!

If Zeke could just get his identical twin brother Zack to keep his nose out of the saloons, and stop him from dropping so much at the tables, they might be able to pack up out of here pretty soon and head back East to retire. At 57, Zeke's tired of this life, and he blames Zack for dragging him out to this neck of the woods. Why if things weren't looking up for once, he's probably leave town right now.

Zeke's a tired, old white-bearded man who just wants to settle down and retire. Heck, he'd probably be willing to sell his half of the business if it meant he could get out of this place.

Zack, on the other hand, is acting like he's entering his second childhood. He gambles and hangs out at the Green Front (#22) until all hours of the night, and basically leaves running the store up to Zeke while he throws away their hard-earned money. Not exactly fair, but he doesn't care. For the first time in his life, Zack is having fun!

Zeke is actually at the point where he's contemplating posing as his brother and going out gambling one night, while Zack is sleeping off a hangover, and losing big at poker. When the creditors come looking for Zeke's brother, he'd probably figure he'd simply forgotten the incident because he'd been drinking. Zack would be forced to leave town or, at the very least, sell his half of the business to Zeke.

4. Assayer's Office (2)

This is a popular place with the miners. It's where they take their findings to have them measured and to have their purity and value determined. Milo Karseboom deals with them every day.

Milo Karseboom is a frail, retiring, bespectacled and balding man who'd be back with his family in Kansas if his wife hadn't browbeat and nagged him into accepting this position. "Think of the opportunity, Milo. You can't afford to pass this up, Milo. Think of the children, Milo."

In the end, it was for his children's sake that he went. And besides all of Ethel's nagging points—which were good ones, mind you—Milo had another reason for coming. After his business day is done, while the rest of the town cavorts at the saloons until all hours of the night, Milo is working on his novel. Out here he's got all the peace and quiet he needs—no carping wife or crying kids—and so much material!

The miners tell him all about themselves while he weighs and analyzes their find, and he listens. And then, after they've gone, he writes it all down in his journal. Hearing tales of the world has had another effect on Milo, though. Someday soon, he's going to get up his nerve and head on down to the Belle Union Saloon for a drink—his first one.

Milo is scrupulously honest in his dealings with the miners. He feels morally obligated to treat them fairly, and they respect him for it. Sure, Milo makes a killing at what he does, but he does it well, and he never cheats his clients.

Once, a miner came in and accused Milo of trimming a bit of gold off of his nugget. There were five other miners in the office at the time, and without hesitation, they ran the liar out of town, making him feel lucky he'd escaped with his life.

5. Deadwood Funeral Home (2)

This is where the folk of Deadwood take their dead so that Cal Jones can bury them. Cal is a freed slave from the heart of Georgia. He's not exactly sure if people stay away from him because of his skin or his profession, but he doesn't really care. Black, white, Chinese, Indian—all dead men are equal in Cal's eyes.

Cal's a strong man, his muscles well-developed from years of digging graves, building coffins and chiseling headstones, but he's never touched a firearm in his life. He knows what a gun can do, though. No one ever dies of natural causes in Deadwood.

Cal's also a quiet and intelligent man. He rarely drinks, and generally sticks to himself, spending his off time reading through a set of encyclopedias he was given in exchange for burying a schoolteacher in Custer. Cal doesn't read very quickly, but he's already up to the letter L.

Cal's favorite way to spend a night is head on down to the office of the Black Hills Pioneer (#14) and shoot the breeze with Ronan Lynch, a man who sure does seem to have a peculiar perspective on things and life in general. They two of them can just talk on and on for hours about everything in the world and nothing in particular. Sometimes they don't always see eye to eye on something, but at least they talk about it. Cal enjoys these evenings and considers them to be extremely educational.

6. Doctor Charlie Babcock, G.P. (2)

"Doc" to his patients and "Chuck" to his friends, Dr. Babcock is a good physician who truly cares for those who come to him for aid. He's a teetotaler by choice, having kicked his alcoholism five years back, and for a man of 35, he's in pretty good shape. Doc is a pacifist by nature and abhors violence as a means of settling a dispute. Perhaps this is what drives him to help those who've been hurt or injured.

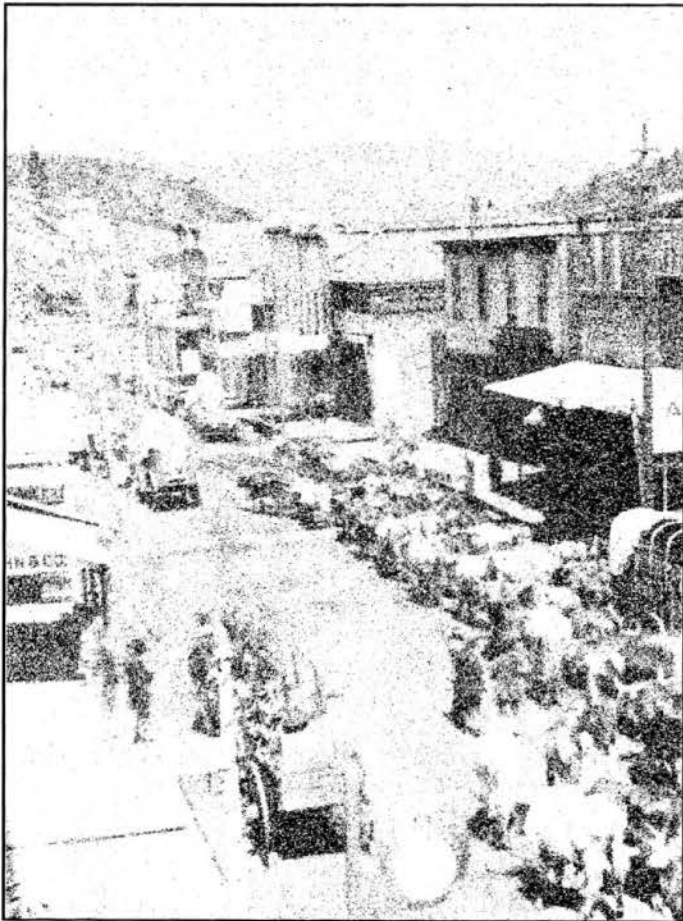
Doc is a friendly, talkative man, and would be willing to extend any of the player characters credit for his services. Sure, he needs to eat, too, but he just can't find it in his heart to turn away an injured person. He doesn't like having to trust people he doesn't know to pay him, but he takes his Hippocratic oath quite seriously.

Along with most of his services, he dispenses advice, free of charge. For example, "Get out of gunfighting, son. It's a dangerous profession that does no one any good."

There's only one thing missing in Doc's life: a woman. He lost his first wife in childbirth six years ago, something he never, as a physician, forgave himself for. Now that the old wounds have healed for the most part, Doc's looking to find himself a spouse. True, Deadwood isn't exactly a great place to find a wife, but maybe once he gets a little cash under his belt, he'll head out to San Francisco and try the city life once again.

7. The First Bank of Deadwood (3)

This is the more reputable of the two banks in Deadwood. Sven Krespel, a Swedish immigrant, brought his family to Deadwood to start the bank as soon as they heard of the gold find. They'd been living in Custer at the time.



Krespel works as the bank manager and keeps his office on the second floor of the building. His wife works as his secretary. They live in building #65 in Elizabethtown which is named, coincidentally for Mrs. Krespel. The couple is in their early 40s and have two sons, Albert and Frederick, both of whom work as tellers at the bank, and live up on the third floor of the building.

Al and Fred, as they're known around town, are as good a couple of boys as a parent could want. Although Al seems perfectly content to follow in his father's footsteps as a banker and financier, Fred is looking to make his own way in the world. Unbeknownst to the rest of his family, Fred's been practicing with a six-shooter, and on his eighteenth birthday (August 1) he's going to break the news to his parents that he's going to join the army.

Also working in the bank are two guards: Marty Miskulin and Mike Webb. Two young rascals from Saint Louis, Marty and Mike came to town to try their collective hand at panning for gold, but soon decided that this sounded far too much like hard work. Upon inquiring around, they found this cushy job and guards at a bank that's never been robbed, and now they're living it up.

Marty and Mike live in a tent out back of the bank. Although the Krespels have treated them fairly and well, the duo are loyal to their paycheck, not their employers. If a robbery were to happen while they were on duty, they'd throw down their guns at the first sign of trouble. In fact, if they saw an opening, they might even try to join up with the robbers. Neither of them, however, has enough initiative from them to arrange the robbery themselves.

For more details on this place, see *They're Robbing the Bank!*

8. Farley's General Store (2)

Paul and Ellen Farley own and operate the town's largest general store here, and sell just about anything that you could ever want, short of a stick of dynamite. The Farleys moved to Deadwood from Custer in the first wave of the rush and have been making a profit every day since. They're pleasant people, in their late twenties, and have hopes of raising a family soon.

Paul is about the friendliest person you could ever meet—always willing to lend a helping hand. And Ellen—well, when she smiles, the clouds vanish from the sky. The two of them together are like a sunny day, just a pleasure to be around. They live in building #64, right next to the Krespels who came up from Custer with them.

Although sometimes the filth and the violence of the town gets them down, the Farleys always look upon each challenge the day brings them as one sent to them from God. They both enjoy the idea of providing people with a much needed service at the edge of the last frontier. Since they've gotten to town, the competition in the hardware business has gotten stiff, but they're still doing the best business in town.

9. Tobacconist

Clem Harker is, as you might have guessed from the sign, the most unimaginative man that ever lived. Clem is somewhere in his late fifties, and nobody, including him, has any idea as to what age he is. It doesn't bother him, though. Nobody really cares about him; they just want his tobacco, which he sells to them without a smile.

Clem's business is doing much better than that of Wilbur Groves (#22). In Clem's opinion, one of the few he's ever actually expressed out loud, "that Groves boy shoulda stuck to mining. He just don't know nothing about tobacco."

Clem is a sight to see. His gray hair and bushy white-blond beard sticks out of the top of his spotless green suit like the top of a dandelion, and when he leaves his little shack (which he does only to walk to #61, his home, or to a restaurant to eat) he wears a derby that could have been cut from the same cloth. He's been known to frequent Erin's Restaurant (#52) whenever he's had a good day, which is often this year.

10. Mrs. Parker's Boarding House (2)

This is a quiet, reputable little boarding house populated by visitors to town, recent arrivals and miners who've had a long enough run of luck to be able to treat themselves to a real bed. Wilma Parker runs the place herself, and the eight rooms (2 large ones on the ends and six decent-sized ones) that she lets out on the second floor are almost always full. This is due in part to her excellent cooking.

At 39, Wilma's given birth to eight children, all of whom are grown now, and living elsewhere, with the exception of her daughter Wendy who is married to Wilson Beckett who owns the Main Theater (#16) in the center of town. Wilma is a portly woman with a healthy glow that's reputed to have come from her cooking. Secretly, she's having an affair with Saul Blanchley, a man ten years her junior who works at Calhoun's Livery (#11) and sleeps (occasionally) in room #7. Her husband Fred was killed last year while mining a claim with his son-in-law, Wilson.

Two other persons of note keep a fairly permanent residence here as well: Calamity Jane and Poker Alice Tubbs. (See the *Characters* section for more on these two).

Jane lives in room #3, across the hall from Blanchley. She knows about the couple's affair and teases Mrs. Parker about it mercilessly in private, but otherwise keeps her mouth shut.

Alice lives in room #1, one of the large suites. She's got her suspicions about Parker and Blanchley, but she could really care less about it.

11. Calhoun's Livery

Alexander "Bucktooth" Calhoun is the owner and operator of this livery. His twenty-year-old son Billy, who inherited his father's oral irregularity ("Bucktooth Jr."), helps his dad in the stables and grooms the horses. The Calhouns have four fine horses for hire or sale and have room for stabling fourteen more (four in the smaller barn and ten in the big one out back), although they can keep several more in their corral.

The Calhoun's only employee is Saul Blanchley, a twenty-nine-year-old miner who spends his mornings tending to the horses and his afternoons working his claim. Saul lives at Mrs. Parker's Boarding House (#10) where he's currently engaged in a torrid affair with Mrs. Parker, a woman ten years his senior. Saul relentlessly riles Bucktooth, Jr., about various things, including his teeth, his ability with a gun and his general lack of a decent self-image.

The Calhouns are good people, although it seems that the elder is more than a bit fond of whiskey. The younger is practicing with a gun because he's going to be a gunfighter someday. As he's horribly sensitive about his dental problem, unless he gets better with his gun quickly, he's probably either going to end up dead for drawing on a faster man or in jail for starting an unwarranted fight.

Odds are that, within two weeks, Junior will draw on Saul. Of course, if another person, particularly a PC were to rile the boy, he'd be just as willing to take his pent-up aggressions out on him instead.

The Calhouns live in #60, along with Mrs. Calhoun who tends to the house and lends a hand around the stable when necessary.

12. Esmerelda's Dance Hall and Saloon (2)

This joint features a bar and a dance floor. Lonely miners and cowboys can pay a nickel to have the privilege of a dance with Esmerelda Gomez or any of the three other lovely young women employed there. A gramophone in one corner supplies the music. On Fridays and Saturdays a band composed of several townspeople get together and perform live music for the benefit of the dancers (and for a modest fee from Esmerelda, of course).

Esmerelda took Fanny Swanson, Paula Dewhurst and Zelda Murphy from a brothel they were all working at in Cheyenne and moved them up to Deadwood, where their services were in even more demand. Each of the four ladies has a room upstairs, to which they can invite gentlemen at their own discretion. In actuality, all of the women have given up their former ways, and many a cowpoke leaves Esmerelda's even lonelier than when he went in.

When times are hard (and they haven't been for the last couple of months) the three girls can be found moonlighting down at the Green Front (#22). Esmerelda, on the other hand, has vowed never to go back to that way of earning a living. She is trying to go straight and will deny ever having lived a less than exemplary life.

Paula Dewhurst has also renounced her former job, as she's struck up a romance with Ronan Lynch (#14). She's got her eye on marriage, but Ronan will have nothing to do with it. He likes his bachelorhood and isn't about to give it up for Paula—or anyone else for that matter.

Unlike the other two women, Fanny and Zelda are still more than amicable to generous offers from handsome young men. Both of them are husband hunting, but have had no luck as of yet. At first they were jealous of Paula's thing with Ronan, but lately they've been advising her to dump him, as the relationship appears to be headed to a dead end. Needless to say, this has not won them any points with the newspaper man.

13. The Franklin Hotel (3)

Of the two hotels in town, the Franklin is definitely the better. Although both places' rates are basically the same, the Franklin's help is more helpful and their rooms roomier. The hotel is run by Benjamin Franklin (no relation, although he'd be the last one to admit it), his wife Catherine, their seventeen year old daughter Carlene and their son Walter, who is sixteen.

Devout Protestants, the Franklins are never anything less than courteous and polite. What's more, after years of moving around the West, they think they've finally found a place in which they can stay. Their reputation is impeccable, and they mean to keep it that way. No shady characters are allowed to stay in the hotel, and if they make any trouble, they are politely asked to leave. Mr. Franklin keeps a scattergun on a shelf under the front desk, just in case he feels compelled to press the point.

In addition to his duties to his family and his business, Ben was elected mayor of Deadwood last month. Although this position has yet to make many (if any) demands on him as of yet, he's the keeper of the keys for the town hall (#43) and the jail (#44).

Ben's not particularly fond of his position as mayor. He ran for the office only because he despised his competition. As of yet, he hasn't had to do much, but the rash of violence which is affecting the town has disturbed him. He's looking to hire a sheriff, but he hasn't been able to find a candidate for the job who is both willing and qualified. Any PCs interested in the job could probably have it, but it would be a thankless task.

Carlene is secretly seeing Doctor Gallagher (#47), a fact of which her parents would likely not approve. Stephen has shown her that there's a great big world out there beyond the limits of

the Dakotas, and she wants to see it. Since Stephen doesn't seem to be willing to take her, she's been trying to save enough money to make the trip herself. It's her dream to someday visit England and Ireland.

Walter would like nothing more than to spend a night down at the Green Front (#22). He's managed to stash away enough money to make it worth his while, but he hasn't yet managed to get up the courage. He knows his parents would beat the living tar out of him if they were to find out he'd been there.

He's been racking his brain for weeks to try to figure out a way to get in, and he's finally struck upon a solution. Someday soon, he's going to disguise himself as a miner and just walk right on in like he knows what he's doing. Likely, he'll be recognized and have the whole incident blow up in his face, but he's going to try it nevertheless.

The Franklins' living quarters occupy half of the top floor of the hotel. They can be reached by both an inner stairway and another set of stairs out back of the hotel.

14. The Black Hills Pioneer (2)

This is the first—and presently only—newspaper available in the Black Hills. The news that editor Ronan Lynch publishes is largely hearsay and more based upon opinion than fact, but it's always colorful and never boring. Any and all citizens are welcome to submit articles of their own, but whether or not they get printed is up to Ronan alone.

Ronan is a dry yet witty, Irish cynic. His favorite topic is America, his adopted land, and what's wrong with it. Most of his editorials begin with the phrase: "All we need to solve the problem of _____ is a few selective hangings."



Although he may come across as man embittered by decades of hard times, in actuality, Ronan is only in his late twenties. He misses Ireland dearly, but seems to have taken to his new environment like a lonely bull to a cow. In between drinks at Murray's Pub (#51) and the D.T. Saloon (#54), he finds time to date the young miss Dewhurst over at Esmerelda's (#12).

He knows Paula is pushing him for marriage, but he's not quite willing to give in just yet. In fact, he's currently got his eye on the lovely young Maggie McCoy (#50), whom he spends a lot of time with down at Murray's

Everybody knows Ronan. The honest, hard-working saps love him and the corrupt despise him. Although he's always got a kind word for the former and a barb for the latter, the people he really identifies with are the movers and the shakers, the entrepreneurs and the thinkers. He scorns most people as having absolutely no imagination.

Strangely enough, his best friend in Deadwood is the caretaker, Caleb Jones (#5) with whom he's spent many a night arguing about world and local issues over a cutthroat game of chess. Ronan has the utmost respect for Cal and will mercilessly hound anyone who says anything bad about the man.

15. The No. 1 Saloon (2)

Furl Cebidae is the saloonkeeper of the No. 1. After spending the first few years of his adult life as a freight wagon driver, Furl decided to settle down and start up a saloon with the money he'd saved over the years. Things are going well thus far—so well, in fact, that Furl's actually considering either starting up another saloon or buying out one of his competitors. The only problem is that he can't run two places at once, and he doesn't really trust anyone else with even a small portion of his money.

A young man of only 26, Furl is ambitious as can be—he wants everything. Perhaps his hunger for financial gain is his way of compensating for the ugly, monkeylike features he was born with. In either case, Furl appears to be a man destined for success.

Frequent customers of the No. 1 include Pat and Mike Watson (see #59) and what sometimes seems like just about every miner in the Black Hills. Busy as it is, the saloon tends to be a quiet joint, as most of the clientele are too tired to bother talking after a hard day in the hills and are just content to sip at the dirt cheap, watered-down whiskey Furl serves them.

Most self-respecting people won't set foot in this place. The drinks are cheap, but weak, and the atmosphere is dull. However, there's plenty of people in the Black Hills who are completely devoid of self-respect, or simply down on their luck, and just looking for a place to drown themselves in haze of liquor. Furl makes the most of their misery.

Ronan Lynch (#14) absolutely despises this place and has made no bones about it in the Pioneer. He does, however, have a great deal of respect for Furl as a businessman, if not as a socially conscious human being. Furl generally bristles under the newspaperman's criticism, but until it starts to affect his business, he's willing to let it slide.

16. The Main Theater (2)

The Main Theater is actually the only theater in town, and it does a thriving business because of it. In the days before the advent of electronic entertainment devices, there are only a few things an unattached man could do with his free time: hit a saloon, work on a hobby or go to the theater. Theater attendance in Deadwood is always strong—so strong that if you are looking for someone, chances are good you can find him at the Main Theater at least once a week. Many a showdown takes place outside—and even inside—the theater.

The Main is owned and operated by Wilson Beckett and his wife Wendy Parker Beckett, daughter of Wilma Parker (see #10), and they do fairly well for themselves. The couple are hoping to start a family of their own soon, but in the meantime, the theater is their life. On days when a travelling show isn't in town (which is often), the Becketts perform classic plays and those of their own devising which are regularly well-received.

Wilson is a gifted actor who had to leave San Francisco after he killed a man in a bar brawl. When he came out to the Dakotas to escape the law, he thought he'd try something no one he'd known before could have pictured him doing. He went into mining.

It was in Custer that he met and married Wendy. Later, he and the Parkers moved to Deadwood when they heard of the gold rush. Wilson had been working a claim with Wendy's father when a band of roving bandits shot down and killed the man. Wilson was in town getting supplies when the murder occurred.

It was this incident that inspired Wilson to return to acting as a much less dangerous occupation, and with Wendy's support and her mother's money (which they've already paid back), the Main Theater was born.

Wilson's idea that the theater life is a safe has been disproven several times by the number of showdowns that have occurred inside the theater itself. Whenever anyone in the place draws a gun, Wilson hustles his wife and the rest of the actors off of the stage until the drama in the seats has played itself out. Because of this, if an attacker gives the rest of the crowd a chance, they'll toss him out on the street so that they can go back to watching the show.

The Becketts live in #66. The theater is two stories high, but is only one story on the inside, i.e., it's a high-ceilinged theater.

17. The Liberty Saloon (2)

An uncracked bell hangs over the front of this saloon which is owned by Jackson "Sledge" Hammer, a muscle-bound, bald-headed black man in his mid-twenties who works as the place's bouncer. Sledge picked up his nickname and his musculature while working on the first transcontinental railroad. Since then, he's gained a well-deserved reputation as one of the best bareknuckled boxers around.

The bar is tended by a currently unemployed cowboy, Nat Love (see Characters). Nat's a freed slave and a crack rider, roper and bronco rider. Few men are more experienced on a ranch or behind a bar than he. Nat's fame does little to alter the makeup of his clientele. Nearly everyone who drinks in his saloon is black.

The crowd in the Liberty is almost always well-behaved. The men here know that if they get kicked out of this bar, few other places in town will serve them. The only white man to frequent this bar at all is Ronan Lynch (#14), who comes down here to talk with Cal Jones (#4) about once a week.

The bar is generally given a wide berth by most of the non-black people in town, despite its fine reputation. This is due to the fact that some bigoted white drunk will inevitably wander into the place looking for a fight. Generally, the fool gets the tar beat out of him and ends up sleeping it off in the street.

However, these incidents have made the patrons of the Liberty Saloon wary of any white strangers who enter the place. The atmosphere comes up short of actually hostility, particularly if Ronan's there, but it's enough to make most strangers feel uncomfortable.

The management of the saloon doesn't appreciate any trouble. Hammer has often been heard saying, "If I was you, mister, I'd be leaving."

18. Wells Fargo Office

This is where the occasional stagecoach that manages to make it to Deadwood through the treacherous Black Hills stops. The only person working here is Doug Barkley, a young man still heady with the responsibility that's been thrust upon him. At nineteen, he's stagehand, desk clerk, horse keeper, and station manager for Wells Fargo's brand spanking new stagecoach station here in Deadwood. Of course, business is kind of slow because the stage rarely ever comes to town, and it's never on schedule when it does.

In the meantime, Doug busies himself by keeping things up around the place, just in case a stage does come. If and when this does happen, you can bet that he'll be ready. In his off hours, which he has a lot of, Doug spends a good part of his time at the Dusty Trail Saloon (#19) across the street. Doug lives in #67 with Andy Forrest, owner of the Dusty Trail and his childhood friend.

There are five good horses in the corral out back of the office. Most nights Doug keeps them stabled in the barn out back of the corral.

19. The Dusty Trail Saloon

This single-story saloon is kept by Andy Forrest, a bright-faced, young, blond-haired, blue-eyed, beardless lad of twenty-two. Andy came into town with his childhood friend Doug Barkley who managed to get a job with the Wells Fargo branch in town (#18). Andy had bigger dreams than his friend however, and decided to set himself up a saloon across the street from Doug's office. Although Andy hasn't gotten much business from stage passengers, he's seen plenty of miners drift in and out his doors, and he's doing alright, though not as well as many of the other saloons in town.

A billiards table rests in the east end of the bar, and a floating poker game runs almost twenty-four hours a day at the table nearest the window. Doug joins the poker game quite often, and although he lost his shirt the first few times, he eventually figured out what he was doing. Nowadays Doug can usually make just enough to cover his bar tab. Plus, from where he sits he can see the stage station, just in case a coach ever comes in.

The few times that trouble has broken out in the saloon, Doug and Andy dove for cover and simply waited for the whole things to blow over. After the fight, Andy grabbed his double barreled scattergun from behind the bar and levelled it at the person who started it, demanding payment for anything broken in the brawl. If the assailant was unconscious or dead, Andy simply took the cash off the man's body while Doug covered the winners with his two fast draw .45s.

Andy and Doug have been the most vocal proponents for a sheriff in this town, and Doug even has alluded to Mayor Franklin (#13) that he'd be willing to take on the job himself. Franklin has hesitated to hire the young man, as he fears that his lack of experience would make his tenure as sheriff a short one. Soon, however, Franklin may become desperate to hire someone, and Doug would be a logical choice.

Andy and Doug live together in #67.

20. Liberty Leathers (2)

In this store a person could buy almost any kind of leather good one could want: whips, jackets, saddles, saddle bags, chaps, purses, etc. And all of the pieces are handmade right here in Deadwood. Robert Drayson and his brother-in-law Tom Applegate tan the leather in #40, out by the creek. Robert and his wife Linda (Tom's sister) then take the leather and work it into saleable goods which they sell at this store.

The Draysons work long, hard hours, trying to get up enough money to bring their families to Deadwood so that they can all live together. Business is good right now—the leather jackets are blowing out the door faster than Linda can sew them together—and barring a major catastrophe, it looks like the rest of the Draysons and Applegates will be living in town by this time next year. Robert and Linda live in #63, and Tom lives above the store.

The Draysons are a happy and content couple, although they miss their children (Bobby, Lisa, Cynthia, Rich and little Nathan) dearly. Tom's wife Carla is still back in Lincoln, Nebraska, with his sister's kids and his own son Timmy. Sometimes, when being without her is too much for him, he heads over to The Dusty Trail (#19) for something to take the edge off and to play a little poker.

Tom's been playing a bit much lately, and losing badly. He owes a bit of money (around \$25) to Doug Barkley (#18) who covered his debt after a bad night. Tom suspects Doug of cheating (unjustly) and is seriously considering calling the young man out if he has another bad night playing cards with him. He figures that, at the very least, this way he can rid himself of his debt, one way or another.

21. Sam Quentin's Hardware and Gun Shop (2)

Balding and gray in his early thirties, Sam's seen more of the West than he likes to let on. He fought for the Confederacy during the Civil War and lost his right arm at the Battle of Gettysburg. After the war, he spent his time roaming the Western territories, picking up odd jobs as he went.

He was a gunman for a while, but he soon found that the fact that no one would take a one-armed gunslinger seriously got him into more tight situations than he would've liked. Barely anyone seems willing to let himself get faced down by a man he's got a

whole arm up on. Most of the men Sam encountered in that manner lived to regret their mistake, but none of them ever hassled him again.

Nowadays, Sam likes to keep a low profile. He tries hard to maintain his reputation as a fair salesman, and escape his history as a great gunman. As far as he knows, no one in town is aware of his past.

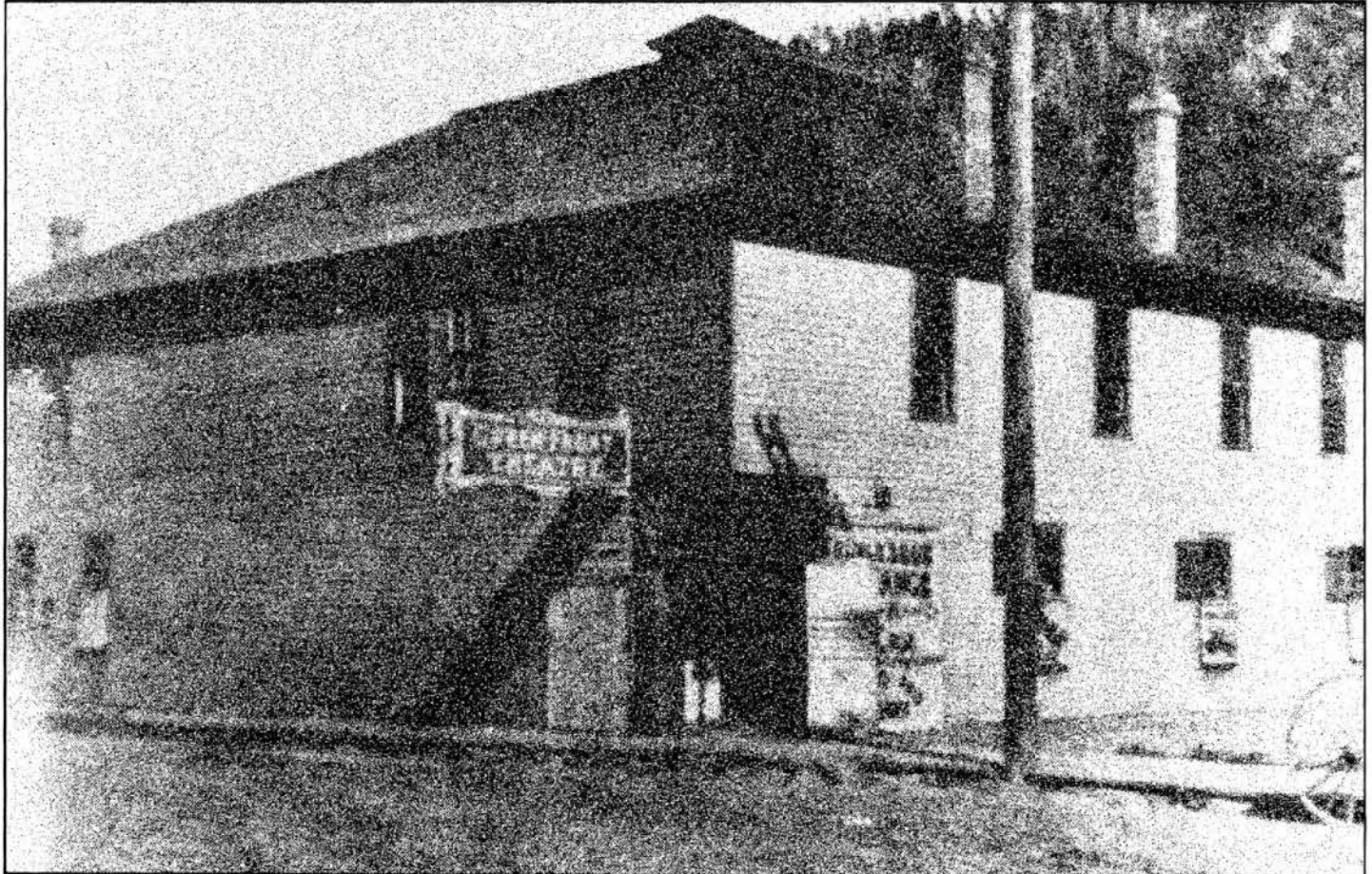
Business has not been going so well for Sam. The Farleys (#8) and the Somers (#33) operate much friendlier places and their prices are lower. Sam just gets whatever business is left over from the other two. This irks him a bit, but he's not willing to do too much about it for fear of having someone recognize him. He makes enough to get by on, and that's fine with him.

The simple fact that Sam seems to be willing to do little to bolster his sagging business attracted the attention of Ronan Lynch (#14). Ronan did a little digging and discovered all about Sam's sordid past. He has, however, decided to give Sam a chance at the straight life and has not exposed the ex-gunman for what he is.

22. The Green Front (3)

This is Deadwood's only brothel. The first floor is occupied by the saloon and the building's offices. The second and third floors consist of rooms along the walls and an open area in the middle. Three great chandeliers hang to the level of the second floor from the roof of the third floor, and provide the entire saloon with light.

The establishment is run by Genevieve (Jenny) Trochet, an elderly madame who takes good care of her girls and abides no trouble in her house. There are a dozen young ladies working in the Front at present, although this number does tend to fluctuate



a great deal, as the girls come and go as they please. Come nightfall, there's never a boring moment at the Green Front, and the ladies are kept busy entertaining their guests all night long.

Madame Trochet is aware of the competition from the women down at Esmerelda's, but has decided to do nothing about it. All of the ladies down there have moonlighted with her upon occasion and are often her best workers.

Some of the Green Front's girls have put on burlesque shows down at the Main Theater (#16), and Madame Trochet supports this enthusiastically. After all, it's free advertising.

The prettiest and most popular of the ladies is Kitty LeRoy, a dark-haired twenty-three year old with fire blazing in her eyes. She's vowed that while men may rent her, no one will ever have her. She's idolized by many of the younger girls, and respected by Trochet.

Kitty's suitors include Stephen Gallagher (#47), Quentin Hobbes (#49) and Gary Hale (#34). Stephen and Quentin know about each other and Hale, but Gary is in the dark about the others. Kitty keeps him this way for fear of getting Gary involved in a shootout with the other men.

The other women presently working there are Jacqueline McNeely, Claudia Rousseau, Beverly Oakes, Nina Salamanca, Babette Smiley, Stephanie Talbot, Priscilla Young, Harriet Farmer, Rebecca Lovelace, Pilar Fortuna and Lori Abel. Jack Stillman tends the bar, dressed in fine tuxedo shirt, vest and pants and wearing a black bowtie. Burly Lucas Sarandon, dressed in much the same manner except for the guns at his belt, works as the bouncer there, making sure no one starts any trouble, and finishing any that gets started.

Pilar's steadiest customer is Andy Forrest (#19), who is trying to take her away and marry her, and she is actually considering accepting his offer. Unfortunately, Nina has her eye on the young Forrest (her former lover) as well, and many a night at the brothel has been disturbed by a catfight between the two women.

Nina herself is being pursued by Larry Fillmore (#24) who is trying to make her into an honest woman. Nina has many happy moments with Larry, but they are too often spoiled by her jealousy of Pilar's relationship with Andy.

23. Main Street Cigars (2)

This little building is both shop and home to Wilbur Groves, miner by preference, tobacconist by default. At thirty-three, Wilbur has finally given up on mining because he's apparently no good at it. In the twelve years he panned his way across the West, he barely ever made more than enough to live on. In the end, he decided to switch over to doing the only other thing he knew: selling tobacco.

When Wilbur left home to become a miner after his twenty-first birthday, his father (in whose tobacco shop he'd worked for many years) told him he was a fool and that he'd always regret following that wayward path. Eventually, Wilbur decided that he agreed with his father and set up this tobacco shop.

He's still a little bitter about the decision, and news of a large strike still sends him packing into the hills, a pick slung over his shoulder and a sign on his shop's door that reads "Gone for gold. Be back in three days." But he never, ever finds any of the yellow stuff, and this makes him even more bitterly resigned to the unromantic life of a tobacconist every day.

Wilbur harbors a passionate hatred of Clem Harker (#9), his only competition in town, as Clem is a glaring example of well Wilbur could be doing in this business if he only were to put his mind to it. Wilbur spends many nights dreaming of setting "the little leprechaun's" building ablaze and watching his rival's stock and store go up in smoke.

24. Fillmore's Photo Studio (2)

Larry Fillmore's only talent in life is his ability with a camera, but he's good at that. Real good. And he's been stealing business from Hutton's studio (#53) since the day he rode into town. Hutton's not exactly happy with that, but the hell with him. America was founded upon the principle of free enterprise, and Larry's just plain out doing a better job than his competitor. Besides, old man Hutton's just mad because young Larry knows the technical side of the business better than he does.

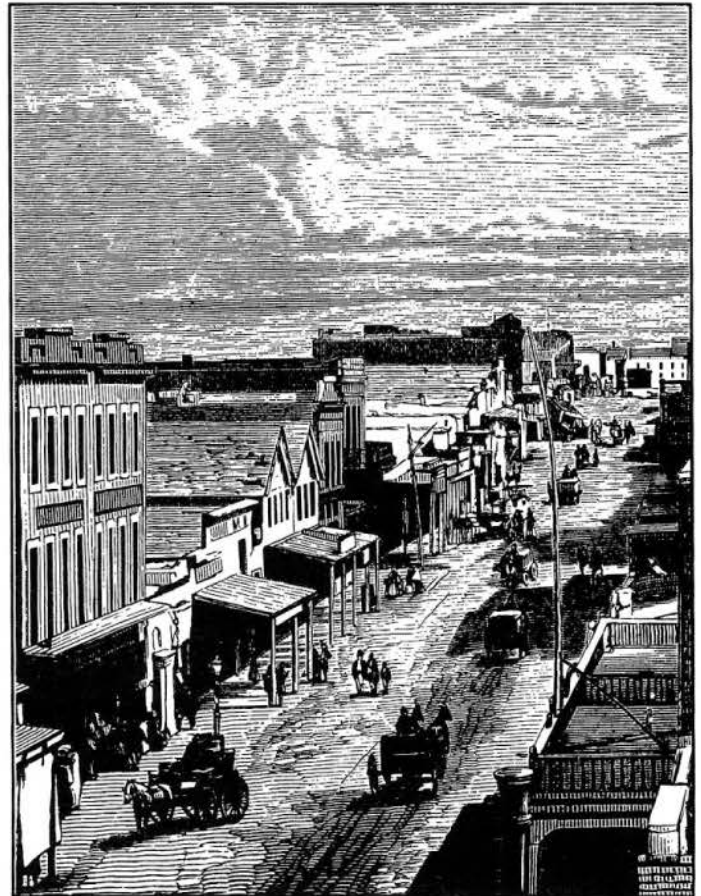
Larry lives on the northern part of the second floor of this building. The southern part of the ceiling of the first floor is a skylight slanted towards the sun at an angle so that Larry can get enough light into his studio.

Larry is a brash young man, full of youth and vigor. He's currently romantically pursuing the beautiful Pilar Fortuna (#22), with an eye towards eventual marriage. Larry thinks that he could be genuinely happy with Pilar if he could just take her mind off of her previous man, Andy Forrest (#19). Larry is determined to confront Andy about this issue in the near future.

In Larry's opinion this town isn't big enough for the two of them, and he's not leaving. If Andy doesn't come around to his way of thinking, well, Larry will just have to be a bit more persuasive in his methods.

25. The Yellow Nugget Saloon (2)

George Armbruster is the owner and manager of this saloon which is a favorite with miners from Deadwood and other part of the territory. George is a second-generation Dakotan, having been born on his parents farm outside of Yankton in what will someday be South Dakota. He's a fairly average looking man with dusty brown hair and a waxed mustache, and in fact, has absolutely no secrets lying hidden in his past.



Armbruster only does a fair business at his saloon, but he's content with that. He puts up with no violence in his place. Start a fight in the Nugget, and George will pull his shotgun from behind the bar and shoot you dead. The crowd at the Nugget is accordingly well-behaved.

Not surprisingly, Armbruster has made a number of enemies with his strict policy. Survivors of his wrath and kin of those killed by it show up to confront him on a regular basis. Most often they are simply ignored, but upon occasion, an upstart gets too big for his britches and George puts him in his place: Boot Hill.

A lot of gambling goes on in the Nugget—miners trading amongst themselves the valuable bit of gold they've scratched from the earth. In fact, non-miners are looked on with a suspicious eye by the clientele.

This is Potato Creek Johnny's favorite bar (see the *Characters* section for more on this), and he often ends up sleeping on the grass out back of the place.

26. Wong's Bath House (2)

Kevin Wong and his wife Katherine operate this bath house for the benefit of the folk of Deadwood. The Wongs came over from China so that Kevin could work on the first transcontinental railway. They were a poor couple then, but it was while working on the railroad that Kevin met and befriended Jackson "Sledge" Hammer (#17).

It was Sledge who persuaded Kevin to take his wife and move out to Deadwood to make their fortune. The Wongs see a lot of Sledge at the Liberty Saloon (#17) and at China Joe's (#31) down the street. Their friendship remains strong to this day.

The only major problem the Wongs have is the Chang family who owns and operates The Far East Saloon (#28) and Restaurant (#27) next door to them. The Changs have made repeated offers for the bath house, but Kevin and Katherine have staunchly refused them. Kevin fears that the Changs might resort to violence to get what they want, but he knows that he can depend on Hammer and Hammer's partner, Nat Love (#17), for support.

27 and 28. The Far East Restaurant and Saloon (2)

The Changs are somewhat of an anomaly in the old West. They had money when they left China and just thought they could make more in this country. The family consists of William and Mary (the parents), Billy and Albert (their adult sons) and Shian (William and Mary's teenage daughter). Mary and Shian are rarely if ever let out of the buildings, except to go to Wong's (#26) to take a bath.

The two women run the restaurant which serves a blend of Chinese and American foods. (It's tough to get Chinese vegetables in Deadwood these days). They serve an incredibly tasty pepper steak, and their chop suey is easily the best this side of California.

Meanwhile, Billy and Albert take care of the saloon. The bar is generally well-populated by the more successful Chinese miners in the area, although it's nowhere nearly as popular as China Joe's (#31) down the street. This is a great source of shame for Billy and Albert who take pride in their work.

William oversees the entire operation, lending a hand whenever and wherever he's needed. He manages the restaurant during the day and the saloon at night.

The Changs (with the possible exception of Shian) have a distinct superiority complex, but they're careful not to show it off too much outside of Chinatown. On their own turf, however, they're a bit more aggressive and have openly shown ambitions of running all of Chinatown. They've made cash offers to each of

the other businesses in the area, but have been turned down every time.

Billy has been trying to convince Albert to help him arrange for a fatal accident to happen to Joe Liu (#34), but Albert wants to try to beat Joe honestly first. Chances are good, however, that Albert will soon decide to go along with his brother's idea and start plotting against Joe.

29. Lao's Laundry (2)

Mike Lao came over from China to the States to work on the first transcontinental railroad. He runs this laundry service on his own and makes a good profit as well. Although he doesn't turn over quite the volume that his cross-creek competitors the Chins do, he still has more work than he can handle. There are always clothes to be cleaned, especially in a boom town like Deadwood.

Mike worked on the western part of the railroad and never ran into the others in town who worked on the eastern end. After he left his railroad job, Mike set up shop in Custer. He came to Deadwood with the rest of the town after word of the gold strike let out.

Mike's a young man—only 18 years old—and he likes his life here in the West. The only things he's missing in his life is a wife. He's sweet on Shian Chang (see #27), but doesn't think her father would let her anywhere near a poor laundryman like himself. Still, he likes to eat at the Far East Restaurant, just so he can talk to her.

Mike has refused the Changs' offer to buy him out, but now he hears that they might resort to less honorable methods to force him to sell. He also knows that if Billy or Albert suspected his intentions toward their sister, he might not be long for this world.

Mike doesn't have a lot of friends to back him up in a confrontation, as many of the other Chinese do, and this causes him many a sleepless night. He's been hanging out at China Joe's (#31) a lot lately, trying to make friends with the rest of the Chinese community.

30. Chin's Chinese Laundry (2)

Walter and Betsy Chin are a happy Chinese couple who came over to work on the first transcontinental railroad. Although they worked on the western end of the track, they never ran into Mike Lao (see #29). Even though Mike's a competitor, they like him well enough, and there's more than enough work here for both of the businesses.

Betsy is homesick for China and is trying to get her husband to accept William Chang's offer for their store (see #27). Walter argues that there's no way the couple could make anywhere near the kind of money they're making now if they were in China. Betsy knows he's right, but sometimes she feels as if she would do about anything to see her homeland again. Still, she loves Walter and would never do anything to disappoint him.

Walter spends a lot of time at China Joe's (#31) griping about all the grief the Changs have caused him with their lousy offer. Joe generally just laughs and tells him to grin and bear it, but Walter thinks that he may have a compatriot in Mike Lao (#28).

31. China Joe's Saloon (2)

A young man of twenty-two, Joe Liu came over from Hong Kong to work on the first continental railroad. When his contract was up, Joe knew what he wanted to do—run a saloon. He started work in Denver, Colorado, and began building his grubstake. When news of Custer's gold strike reached him, Joe headed for the Black Hills.

Later, he moved to Deadwood with the rest of Custer. Joe is good friends with all of the Chinese people in town, with the exception of the Changs (#27 and #28). He doesn't like their attitudes, nor does he trust their motives. Billy and Albert, in fact, have been barred from entering the establishment after an altercation in which they unjustly accused Mike Lao of cheating at mah jong.

The bar caters mostly to Chinese miners (mostly ex-railroad workers), but other people are generally welcome. Bigots who hassle the clientele are quickly ejected and rarely return. The atmosphere is generally upbeat, loud and chaotic, just the way Joe likes it.

Joe spit at Chang's offer to buy him out. He does well enough here, businesswise, and has lots of friends, and he enjoys what he's doing. He's not moving for anybody.

The saloon houses a single billiards table, and along with the normal poker games, Joe plays a bit of mah jong with anyone who knows how to or simply cares to learn. The Wongs, the Chins and Mike Lao are all regulars in the bar, and Jackson "Sledge" Hammer shows up a couple times a week.

Jackson's the only Westerner to take Joe up on mah jong, and sometimes he even wins. Joe and Jackson have a great deal of respect for each other, and either of them would do anything for the other.

32. Pop's Place (2)

This is a favorite for miners who have yet to strike it rich. The food is plentiful, if somewhat uninspired, and Pop's is easily the cheapest place in town. Pop, Raymond Peoples by name, is a grizzled old buzzard who spends most of his time over at the Yellow Nugget (#25) across the street. He put the money up for the place (from which comes its name), but it's his son Oscar who runs it.

The fare includes such staples as gruel, oatmeal, sausages, beans, bread, cheese and Oscar's famous stew. It's not exactly a tantalizing feast, but it's guaranteed to fill the emptiest belly at a more than reasonable price.

Oscar fought and worked as a cook for the Union in the Civil War. After the war, Oscar slung hash for a few years at a diner in Des Moines, Iowa. Early in '76, the restaurant at which he worked burned in a fire. Out of a job, Oscar headed back to the farm.

When he got there, his recently widowed father told him that he'd set him up with the cash to start a restaurant if they moved to the town of his choice. Two months later, Pop's Place opened its doors for the first time, and the rest is history.

Oscar's a good man, although he's bit embarrassed at his father's drinking. He puts up with it though, attributing Raymond's melancholy to the loss of his beloved wife.

33. Somers' Hardware (2)

This is a hardware store which sells all sorts of tools, guns and building supplies. Jim Somers, a bespectacled young blonde-haired man, runs the place with the help of his lovely wife, Jane. The two of them came to town a few months back, just a little after the rest of the residents of Custer. Jane was ill when word of the gold rush arrived, so the Somers waited until she got over it before they set out for their new life in Deadwood. Although Jane's fairly well recovered, her health is still fragile and is a constant worry to Jim.

The Somers are a pleasant young couple and often have the Becketts (see # 16) over for dinner. They also like to lend a hand in getting some of the theater productions together. Jane is an

excellent artist who paints nearly all of the backdrops, and nobody in town can hold candle to Jim when it comes to building sets.

Business at the store is somewhat less successful than that of the Farleys (#8) but well ahead of that of Sam Quentin (#21). Jim would be willing to put more time into making the store into the thriving business that it could be, but he's too worried about Jane to devote all of his energies to his work.

34. The Black Hills Bank and Trust (2)

This bank is owned and operated by Stan Cochrane and his wife Abigail, whose offices occupy the building's second floor. Stan is a greedy old miser who doesn't trust anybody, and it shows in the way he deals with his employees.

Abigail is a devout Protestant who is looking into setting up a church in Deadwood. For the most part, the men in town terrify her with all their drinking and hollering and womanizing, and she's been talking about it to Preacher Smith who lives in the tent town north of town, out past Ingleside. She has high hopes that by this time next year, Deadwood will have its first church, and she looks forward to the calming effect she thinks it'll have on this untamed town.

Abigail also happens to be of the opinion that Ronan Lynch (#14) is the greatest travesty of a newspaperman that ever set pen to paper. Coincidentally, Ronan considers Mrs. Cochrane to be a meddling old biddy who the West would be better off without. Ronan also thinks poorly of her husband, whom he refers to as a thief hiding behind the respectability of a banker's grey suit.

The two teller/guards' names are Derek Dingle and Gary Hale. Derek is a clever young man with ambitions of one day running either this bank or a bank of his own. Gary's notions are a bit less legal. He's basically casing the place with the idea that he'll be able to get a gang together to rob it one day. In fact, if he thinks he can trust the PCs, he'll approach them and offer to let them in on the deal.

While Gary chafes under old man Cochrane's watchful eye, Derek thrills at the attention and uses each opportunity that comes his way to learn something new about the banking business. Both men are eligible young bachelors, but Derek's looking for a nice girl, while Gary frequently pays his respects to the ladies of the Green Front (#22). Derek's got his eye on Carlene Franklin (#13), though she's not aware of it, and he's about to approach her father to ask his permission to court his daughter.

Gary was hired on at the bank because he's good with both people and a gun. Derek owes his job solely to his eagerness to learn. On the whole, Gary's a lot more likable fellow than Derek, but Gary will probably live a lot shorter (and more spectacular) life.

35. The Avalanche Saloon (2)

This hole in the wall is run by "Avalanche Jack" Carty and his partner Cole Bullock a.k.a. Bull. The Avalanche is unique among the bars in Deadwood in that the patrons are not only allowed to toss their empty beer or liquor bottles against the back wall, but are actually encouraged to do so. This is easily the roughest bar in town. At least one man dies each week in a dispute over a poker game, and another is usually killed over some other matter.

It's probably also the most financially successful bar. While the men the Avalanche caters to are fairly violent, they are also heavy drinkers and have a lot of money to blow. The Avalanche sells more booze every day than other saloons sell in three.

Avalanche Jack and Bullock are old partners. They've been working together for over twenty years, and have finally decided that the mining life is too rough for their old bones. They didn't want to miss out on their old lifestyle, though, so after their latest and greatest find, they built this saloon here in Downtown Deadwood. What with all of the spillover business from the Green Front across the street (#22), they've been making a real killing.

Avalanche serves drinks while Bull spends most of his time on the other side of the bar, drinking beer and schmoozing with the patrons. Avalanche is the brains of the outfit; Bull's the muscle. Bull might appear to be dead drunk at times, but you've never seen a man sober up as quickly as he does when trouble's brewing.

Jack and Bull have made some enemies by kicking people out of the bar, but they never come around here any more. The owners' decisions as to who is allowed in the bar are fully supported by its patrons. The last man to draw on Bull in the middle of the bar ended up dying of twenty-seven gunshots. Only three other people were injured in the barrage.

36. The Deadwood Cafe (2)

This little restaurant is run by Scott and Sherri Holmes, a young black couple from Detroit. They've come out to Deadwood to make their fame and fortune, and so far they're doing a great job. The cafe is frequented by people of all races, but the majority of the clientele is black. Nat Love and Jackson Hammer (see #17) are regulars here.

Sherri does the cooking while Scott handles the waitering. Sherri is probably the best cook in the entire county, and Scott's always got a friendly smile for his customers. Despite her race, Sherri's had several offers of employment at Erin's Restaurant (#52), but she's happy where she is, and she's not moving.

Scott plays a mean harmonica on the side, and on some nights, he and Sherri (who's got a great voice) head on down to Esmerelda's to help the band with the music making. They've even performed a couple of times at the Main Theater (#16) and gotten rave reviews.

Scott and Sherri serve the same people as the Liberty Saloon (#17), and the clientele is accordingly well-behaved. Anyone who gives the Holmes trouble is barred from both that restaurant and the Liberty Saloon. Additionally, Jackson Hammer and Nat Love eat almost all of their meals here, and are always willing to lend a hand in resolving any trouble.

37. Pierce's Confectionery (2)

Roddy "Old Man" Pierce is the owner and proprietor of this candy store where you can find the right kind of candy to satisfy almost any sweet tooth. Roddy ran a shop like this one in Saint Paul, Minnesota, for thirty years until he decided that he needed to make some more money so that he could retire. More than anything else, Roddy misses the smiling children who used to come up to the counter with their pennies to buy their sweets for the day. Selling candy to the miners just isn't the same.

On the other hand, Roddy's making two or three times as much money now than he was before. And there's enough young couples in town. Soon the rush will die down and children will be running in the streets.

A lifelong bachelor, Roddy's generally a happy man, always serving up his goods with a wink and a smile, but the thought of settling down with a woman and raising some children of his own has never entered his mind. Now he just wants to scrape together enough cash to move to California and retire.

Nobody ever gives Roddy any trouble. After all, what self-respecting bandit would rob a candy store?

38. Christian's Bakery (2)

This little bakery which provides almost everyone in town with bread and its legendary strudel is owned and operated by Christian and Susanna Manchester, a middle-aged couple from Lexington, Kentucky. Their older son Bernard is a Lieutenant in the U.S. army stationed in Arizona. Simon, their other son, works in a publishing house in New York City where he edits dime novels glorifying the lives of people in the West.

The Manchesters have been baking for over twenty years now, and they were just ready for a change of scenery. Of course, they didn't figure that making a little bit more money would hurt either, so they moved to the most rapidly expanding city they could find: Deadwood. After they make enough money, they'll probably head to someplace warm to retire, but for now, they're having a good time taking on the town (in the baked goods sense, that is).

Sure, they seem a little bit out of place in Deadwood, but that's just what fascinates these two. They've never been near anything exciting before in their lives, and they're generally just fascinated by watching the people walking down the street.

The Manchesters like to talk to Ronan Lynch (#14) to get the latest dirt on everyone in town, and Ronan's usually willing to accommodate them, if only to hear their oohs and ahs. He thinks they're the strangest and funniest people in town.

39. Shoudy's Butcher Shop

As the owner of the only butcher shop in town, Jake Shoudy is making a killing. After all, people got to eat, and if there was a vegetarian in Deadwood, Shoudy never heard of him. Jake does all of the butchering in the back of the shop, and his wife Christine handles the customers. This suits the both of them just fine, as Jake is the quiet type, and Christi, she's a people person.



The two of them are happy and as busy as they can be. They talk about leaving town sometimes, but they just can't bear the idea of leaving such a "gold mine" behind. Besides, who else would provide the town with the butchering it needs? Someday they'll head for greener pastures, but for now, they're here to stay.

The Shoudys live in #62.

40. The Deadwood Tannery

This building on the edge of the creek is where Robert Drayson and Tom Applegate make the leather that Robert and his wife Linda (Tom's sister) fashion into goods they can sell at their shop, Liberty Leathers (#20). They get most of their skins from Jake Shoudy (see #39) for a good price.

This place stinks to high heaven. Luckily the prevailing winds come out of the West, sparing most of the town from having to live with the smell. Coincidentally, the opposite side of the river is nearly bare of buildings or tents. Several people have complained to Mayor Franklin (#14) about having a tannery in the middle of the town, but nothing has been done about it as of yet.

41. Ralph's Barber Shop and Bath House (2)

Ralph Carpenter is a good barber, and he provides this town with much needed goods and services: shaves, haircuts, beard trimmings, straight razors, etc. In return, he makes quite a nice living for himself. It's a good thing, too—he needs it.

Ralph has only one vice in his life: poker. At night, he can usually be found down at the Belle Union Saloon dropping the better part of his day's earnings. He may love the game, but he's no good at it at all.

Actually, in another city he might not be doing so badly, but in Deadwood, he's a mark for every gambler in town. He plays with

Wild Bill Hickok sometimes, and Bill seems to know exactly how much to take the barber for before it becomes too much. Many a night has ended for Ralph with Hickok sending him home with at least a little left in his pockets. Ralph's a good loser.

42. Ackerson's Hardware and Explosives (2)

Just like it sounds, this is Waldo Ackerson's shop where he sells hardware and explosives—dynamite, blasting caps and fuses to be more specific. This is the only place in town with explosives for sale. They're kept in a shed out back of the store.

When Waldo came to town, there were no other hardware shops in Deadwood, so he set up one of his own. He figures that being over here on the other side of the river should keep his dynamite away from any careless cigars.

There was a time when you couldn't have dragged Waldo away from his pick without a team of wild horses, but nowadays he seems pretty content with his business. The work's easier, and it pays better. Plus he gets to sleep in a bed on a more or less regular basis. What more could a man want?

Of course, business has slacked off since the other hardware stores came into town. Waldo doesn't really care. In fact, he seems to like it. He makes enough through the sale of dynamite to get by, and he doesn't have to deal with as many people as he used to. The only thing Waldo really misses about mining is the solitude, but nowadays, he often still manages to come pretty close to that peaceful feeling of being alone.

Waldo's a white-haired, weather-beaten, old man who looks like he's been sleeping under the stars since he was six. He doesn't like to talk much, and if someone starts asking him too many questions for him to handle, he simply draws his gun and asks them to leave. Still, as a businessman, he's dependable.



43. The Deadwood Town Hall (2)

This building is two stories tall, but is actually only one story tall on the inside. It was built when the folk of Custer moved to Deadwood, but they made one error. They left their mayor behind.

About a month ago, Benjamin Franklin (see #13) was elected mayor in an impromptu election. He doesn't come around here much, as the only time he's actually required to do something is when there's trouble brewing. Various religious group often meet here on Sundays to hold services, but other than that, the building gets little actual use. Ben has the keys to the place.

44. The Deadwood City Jail (2)

The jail was built at the same time as the town hall (#43). Deadwood currently has no lawman in town, but in the eventuality that they do acquire one, the townspeople are ready. The second floor has room enough for a sheriff and a deputy or two to live, but it's empty, as are the office and cells on the ground floor. Benjamin Franklin (see #13) has the keys to the building and the cells.

Many townspeople have been calling for Franklin to hire a sheriff, but he just can't seem to find a qualified applicant. The town needs one desperately; that's for sure. Only, who's it going to be?

45. Ken Monahan, Attorney at Law (2)

This creekside building is the office of Deadwood's only lawyer, Ken Monahan, and his wife and secretary Nancy. Because he's the only person in town with any real knowledge of the law, Ken doubles as the town judge, too. And in any dispute between two people coolheaded enough to not have resorted to lead as a means of settling their argument, Ken acts as arbitrator. He's a busy man.

He keeps his office on the second floor of the building and hold court on the ground floor. Nancy and he live in #69, the largest house in town. The Monahans were part of the first wave of settlers from Custer. They'd fallen on hard times in that town, what with the lack of gold and all, but here they're doing well—real well.

Ken's a fair-handed judge. He is the law in this town, and he treats the responsibility that comes with that with all seriousness and respect. Because of this, he rarely has a dull moment. Without Nancy as his secretary, he'd have drowned under a sea of records by now. Together, the two of them make an excellent team and are admired throughout the town.

Ken is scrupulously honest and unbribable. Perhaps due in part to this, every so often a man who he's convicted comes gunning for him. Ken realizes that his is a dangerous life, but he feels that it's up to him to see that justice is done in the city where he's chosen to live.

Nancy keeps a file on all the known outlaws in the Dakota Territory and all neighboring areas. The Monahans will let anyone who wishes to examine this file, as long as one of two of them is with the person in the room while he does so.

The Monahans have several children, all of whom are full grown and still out East.

46. The U.S. Post Office (2)

Stuart Wilkinson plays the part of the lonely postman here. When the mail comes, which it rarely does, Stuart makes sure it gets to everyone in the city limits and holds on to it for people out of town, putting out the word that he has a letter for them. In his off hours, you can find Stu down at the poker tables at the Belle Union Saloon where he can usually hold his own.

Stu's on the run from the law. A couple of years ago, he killed a man in Texas over a woman, and ran. In another year or so, it should be safe for him to head South again, but until then, he's content with keeping a low profile here in Deadwood. He knows Hickok is a lawman, but he's sure Bill's never heard of him before. Or if he has, he doesn't seem like he cares.

Stu's a likable guy in any case. He takes pride in his job and does it well.

47. Doctor Stephen Gallagher, D.D.S. (2)

When he was but a lad, Steve's parents brought him to Boston from Dublin. He grew up and got his education there before heading out West to see the rest of America. Steve's not really into dentistry for the money. He just wants to make enough to live on and a little extra so he can travel a bit.

Nowadays, in fact, Stephen spends most of his time exploring the Black Hills and can rarely be found in his office. When he is in, he usually has several, hurting people crowded into his small waiting room. After work, he heads on down to Murray's Pub (#51) for a pint of beer and a game of cards.

Stephen's still a young and extremely available bachelor, and he spends some of his time talking to and dancing with the ladies in Esmerelda's (#47). He's still far too interested in seeing the rest of the world to settle down quite yet, but he's never been above spending a little time in the company of a beautiful woman.

Currently, he's seeing both Kitty LeRoy (#22) and Carlene Franklin (#13). He knows Kitty would never be his alone, but he enjoys her company nevertheless. And to him, Carlene is but a child, although an extremely pretty and entertaining one.

Stephen's under the impression that he has no enemies in town, and for the most part, he's right. If either of his current affairs were to be discovered however, he would probably find himself in hot water.

48. Liberty Street Watches and Jewels (2)

This little store is owned and run by Gunther Gotrekson, a burly, balding Prussian immigrant who came over to the states right after the American Civil War. Gunther has wandered around the West for the last ten years, purchasing precious stones and metals from the miners and fashioning them into beautiful jewelry. He also sells and repairs a dandy line of well-made pocket watches.

Gunther enjoys America a lot, particularly the West. Sure, it doesn't have all the amenities of civilization, but out here, far away from the rest of the world, is where Gunther feels most free. In Prussia, Gunther felt repressed, doomed to the dull, average life of a jeweler. Here, he seems to have control over the direction in which his life is going. Societal pressures are virtually non-existent, and Gunther loves it.

Gunther's sense of freedom has transformed him into a merry, free-wheeling party lover. He indulges himself in as many hedonistic pleasures as he can afford to and works only when he must. Accordingly, the "Out to Lunch" sign on Gunther's door is often there for the better part of the day.

Gunther spends a lot of his free time at the D.T. Saloon (#54). He knows the staff there well, so after work he just usually walks out his back door, cuts across the tent city behind the storefronts and enters the saloon from the rear.

At the age of thirty-three, Gunther still knows how to raise a ruckus with the best of them, and this little man is reputed to be the best drinker in town. Nobody downs beer like Gunther. A couple of times a week, some yahoo new to town will come in and challenge the German to a drinking contest. Gunther's currently

79-0-1, his one draw having come against Ronan Lynch, editor of the *Black Hills Pioneer* (#14).

49. The Belle Union Saloon (2)

This saloon is owned by Calvin Hicks and Quentin Hobbes. Calvin spends most of his time behind the bar, serving up witty repartee along with drinks and a wry smile. Quentin is definitely the more outgoing of the two, and he acts as the bouncer and host.

Hicks and Hobbes had been running a saloon in Custer when news of the gold strike reached them. They were the first of Custer's former citizens to reach Deadwood, and the Belle Union was the town's first saloon.

The two men fought on the side of the Union in the Civil War. After the war, they headed west in search of an easy buck, and with the Belle, it looks like they've found it. The saloon is nearly always packed and is easily the most popular watering hole in town.

Frequent patrons include Wild Bill Hickok, Calamity Jane, Poker Alice Tubbs, Potato Creek Johnny, Johnny Slaughter and, upon occasion, Preacher Smith, who comes in to speak to the patrons of the bar about the evils of drink. Smith usually lasts two minutes in the saloon before he gets asked to either a drink or get out. He always leaves. (See *Characters* for details on all of these people). Other notable patrons include Ralph Carpenter (#41) and Stuart Wilkinson (#46).

Hicks is a short blond-haired young man with a mischievous grin and a zest for life. He stands out in sharp contrast to Hobbes, who is tall, red-headed and has a much more practical bent to his thinking. The two of them, however, are inseparable friends, loyal to each other to the end.



Neither of the men have many enemies. Fights rarely break out in the bar, generally for fear of incurring the wrath of patrons like Hickok and Calamity Jane, and so there are few people who've ever been offended by the owners. When a fight does break out, however, you can count that Hobbes will be right there in the thick of it, showing off his prowess in hand-to-hand combat.

50. The Main Hotel (3)

Mickey and Julia Copperfield own and run this well-appointed hotel with the assistance of their friend Maggie McCoy. The three met back East in Boston where they were all working at the same large hotel. After a lot of talking about it, the trio decided to head out to the Dakota Territory to run a hotel of their own.

So far things are going really well. After the mayoral election, Maggie, Mickey and Julia were afraid that Ben Franklin (see #13) would use his influence to help his business and hurt theirs, but they haven't noticed any underhanded tactics as of yet.

Mickey and Julia tend to stick to themselves a lot, but whenever they have a chance (which, as they're so busy, is seldom nowadays) they join Maggie for a drink next door at Murray's Pub (#51). All three of the young entrepreneurs live in the hotel.

Maggie spends most of her free time socializing at Murray's where she's trying to spark up a romance with Ronan Lynch (#14). She is aware of Ronan's affair with Paula Dewhurst (#12), but she's determined to make Ronan her's, no matter what Paula—or even Ronan—has to say about it.

51. Murray's Pub (2)

This saloon has a strong Irish flavor to it. Shamrocks and pictures of Ireland and Irish people hang on the walls, and upon request, the owner, Martin Murray, will take his guitar from where it lays next to his shotgun under the bar and play an old Irish tune for you.

Martin came to America with his brother James and their cousins Mary, Helen and Joan Murray, soon after the Civil War. After a successful stint as a barman in New York, Martin took a job working on the first transcontinental railroad. When that job was done, Martin hightailed it to the Dakota Territory to set up a saloon of his own. Once he'd gotten the thing up and running, he sent for the rest of the Murrays, who came to join him in Custer.

Just before the others arrived, Martin learned of the gold strike in Deadwood and headed off right away, leaving a message for his brother and cousins to follow as soon as possible. When they arrived, they found that Martin had already started constructing the pub and Erin's Restaurant (#52) next door to it.

Martin is definitely the head of the entire operation. James works as the barman while his older brother handles the books and the crowd. Business is booming here, as it is all over Deadwood. Frequent patrons include Bill Flaherty (#1), Ronan Lynch (#14), Stephen Gallagher (#47), Maggie McCoy (#50) and the Murray sisters (#52).

Martin is a sharp businessman. Although he's not running the busiest saloon in town, he's targeted the people in his market (Irish immigrants) and met their desires. Result: he's got a good, respectable crowd.

You probably wouldn't know it to hear him talk, but Martin's a pacifist. He's never held a gun in his entire life. James, on the other hand, is a crack shot with the scattergun he keeps behind the bar. At the first sign of trouble, the weapon is out and ready to squelch it.

The Murray brothers are cheerful Irishmen who are amused by their countryman Ronan's acerbic wit. James runs the people end of the saloon, while Martin takes care of the business end.

52. Erin's Restaurant (2)

This bustling restaurant is owned by Martin Murray (see #51) and operated by his three cousins, Mary, Helen and Joan Murray. These three sisters are all fabulous cooks, but Joan is far and away the best, her specialty being her famous Irish stew which brings patrons in from miles around. Helen spends most of her time seating people and waiting on tables, and Mary runs the cash register and manages the place.

All three of the fair-skinned, brown-eyed brunettes are quite happy with their lot. Their skills and weaknesses tend to complement each others' wonderfully. Joan is an inspired and industrious cook. Helen is a loquacious and charming waitress, and Mary is excellent with numbers. And in a pinch, any of the three ladies can substitute for the other. Their no-nonsense attitudes are refreshingly different in a town where most everyone seems to be looking for a way to scam a quick buck.

Together, the three women are quite successful and content. They spend many of their evenings in Murray's Pub (#51) singing tunes from their homeland to the accompaniment of Martin's guitar. Occasionally, the entire family even performs at Esmerelda's (#12) or the Main Theater (#16).

53. Hutton's Photo Studio (2)

Peter Hutton lives above this little building, the first floor of which serves as his photo studio and gallery. Balding and in his early fifties, Pete's a good photographer, although not quite as good as Larry Fillmore down the street (see #24). Pete's major problem is that he's a bit absent-minded and tends to lose lose film sometime, forcing him to have to shoot again when the customer comes back to pick up his photos.

Larry riles Pete mercilessly about the number of customers Pete's lost to him. Pete doesn't actually mind losing the business so much as having Larry rub it into his face. One of these days, Fillmore's going to open his mouth once too often, and Pete's going to have to close it for him, but good.

Generally, Pete's a friendly enough, if somewhat scatterbrained man, and he spends a good deal of his time either shooting pool at the D.T. Saloon (#54) next door or getting his ego soothed by the lovely ladies at the Green Front (#22).

54. The D.T. Saloon (2)

Supposedly "D.T." stands for Dakota Territory, but from the number of drunks that stumble out of this place every night, it might as well be short for delirium tremens. The patrons here are generally the miners who got booted out of every other bar in town and now have nowhere else to go. The D.T. is without a doubt second only to The Avalanche Saloon (#35) as being the toughest joint in town. It's owners, "Lightning" Dan Anderson and Jeremiah "Hot Shot" Singer, are just as tough. The nicknames are based both on the gunmen's favorite drinks and their prowess with a pistol.

These two desperados set up this joint with the funds garnered in their last bank robbery which took place somewhere in northern New Mexico. Although they're wanted in several southwestern states for rustling, train robbery and bank robbery, they feel fairly safe here in Deadwood, far from the long arm of the law.

Fights are an almost nightly occurrence in this saloon, but Lightning and Hot Shot don't really mind, as long as somebody coughs up for the damages. Those who are reluctant to pay up don't have charges pressed against them, just the barrels of Anderson and Singer's six-guns.

The saloon features two billiards tables and Deadwood's longest running floating poker game. The game's been running 24

hours a day for over three months now and shows no sign of ever ending. As the game is held in a back corner of the bar, the players are able to ignore any potential interruptions, like brawls and gunshots and such.

Familiar Faces at the D.T. include Ronan Lynch (#14), Gunther Gotrekson (#48), Peter Hutton (#53) and the Carson brothers (#56, #57 and #58).

Lightning is a tall, blond-haired man who speaks slowly but menacingly in his Oklahoma drawl. Hot Shot hails from New York, but this fact doesn't seem to have civilized him any more the Lightning. Both men are experienced gunslingers who have no compunction about using their skills to get what they want.

The duo are trying to avoid getting on the wrong side of the law in the Dakotas, however. They treat their customers fairly and equally. If you have money, you're welcome here. If you want a fight, you came to the right place. Just don't mess with the men in charge.

55. Bower's Tailoring and Dry Goods (2)

This store is operated by Rex Bower, who runs the sales department of the shop, and his wife Melissa, who handles the tailoring end of the business. The two of them came from Custer in the first wave of the gold rush, and their business is thriving.

In addition to their tailoring service, the Bowers sell clothes and cloth of all different types, styles and sizes. They also sell some of the finest tents in town. These seven foot tall, four-man structures of green canvas and wooden poles are their most popular items.

Within a few months, the Bowers hope to have completed their house which they're building in Elizabethtown. After they get settled in, raising a family shouldn't be too far behind.

As for Rex and Melissa, there's no doubt as to who wear the pants in this family: she does. Most of the time, Rex can be heard scurrying about the store, muttering, "Yes, dear. Right away, dear." Melissa is domineering and stubborn. She always gets her way, and she made sure that she married a man who knows that.

56. Carson's Barrels

This little shop is where Matt Carson makes the barrels which are used all over town. Matt came to town from Los Angeles with his three brothers after decided that there was money to be made in Deadwood. On the way to town they decided that they needed more of a grubstake, and so they robbed a train and have been keeping a low profile ever since.

They spend most of their nights playing poker at the D.T. Saloon (#54) down the street. When the gold rush dies off in a few years, the brothers will head back to California. By that time the law should have forgotten about their little escapade, and they'll be able to lead lives of luxury on the coast.

The four brothers live in #69, the largest house in Deadwood. Matt's the oldest and definitely the most level headed of the entire bunch. The money still left from the bank robbery is hidden beneath the floorboards in the Carsons' living room. Unbenowst to the four brothers, the president of the bank that they robbed has hired the Pinkerton agency to find them. Sometime in the next few weeks, four detectives will enter town and start looking for them.

For more about the Carsons, see #57 and #58.

57. Carson's Smithy

This is where Mark Carson works as a blacksmith. For more on Mark and his brothers, see #56 and #58. Second oldest of the four brothers, Mark is without a doubt the most headstrong and rambunctious of them all. If anyone is going to blow their cover,

it'll be him. In fact, he thinks he already knows how he's going to do it—by robbing the First Bank of Deadwood (#7).

Mark doesn't particularly care about keeping his nose clean. He likes life on the run and doesn't mind if this is the way he'll have to spend the rest of his life. His brothers just don't have the madcap sense of drama that he has. They're all going to die in bed someday—old men without a trace of the youth they once had. Mark's going out in a blaze of glory.

58. Carson's Wainwright Shop

This is where the youngest of the Carsons, Luke and John, build, sell and repair wagons. They do good work and enjoy the business. They know that their brother Mark wants to rob the First Bank of Deadwood (#7), but they've vetoed the plan. They see absolutely no reason to cause problems in their hometown.

Luke and John are identical twins, Luke being the older of the two by a few minutes. Not nearly as ambitious as either of their older brothers, these two would be happy to spend the rest of their lives right here in Deadwood. They've got everything they want here, and don't really see any reason to leave.

For more about the Carsons, see #56 and #57.

59. Watson's Stables

This livery and corral is run by Patrick Watson and his twenty-year-old son Michael who came to Deadwood from Custer in the first wave of the gold rush. There are five horses for rent or sale here, and there's room in the barn for stabling ten more. Occasionally, Pat's wife Josephine lends a hand around the place, but right now she's usually busy at home with Mike's wife Eileen who is now five months pregnant.

Occasionally, Pat and Mike have been known to have a wee bit too much to drink down at the No. 1 Saloon (#15). Pat usually ends up standing on a table, shouting about everything that's gone wrong with the country. Within minutes, Mike inevitably joins him, going off on one tangent or another. Mike's favorite topic of discussion is his theory that it was a conspiracy that killed Lincoln, not just John Wilkes Booth.

If Ronan Lynch should happen to be in the bar at this time, watch out! Suddenly, Furl's got a full-blown political discussion on his hands. These discussion quickly deteriorate into shouting matches, at which point Furl tosses everyone out of the bar, as they've just crossed over from being entertainment to headache material.

No matter how they may rant and rave or what may happen to them in the saloon, Mike and Pat are faithful husbands and good men on the whole. They always make it back home (#68).

60. Home (2)

Alexander and Martha Calhoun live with their son Billy in this well-built, unpainted, clapboard house. Evenings often see the family sitting out on the front porch, enjoying the warm Dakota summer nights. See #11 for more about them.

61. Home (2)

Clem Harker lives on his own in this rickety place. It looks like one man with a length of rope and a strong horse could pull this place over. It's painted green. See #9 for more about him.

62. Home (2)

Jake and Christine Shoudy live in this solidly built, white washed house. Many nights, the Shoudys sit on the porch and sing tunes to each other. See #39 for more about them.

63. Home (2)

Robert and Linda Drayson live in this blue house. Tom Applegate is often eating dinner here with them in the early evenings. See #20 and #40 for more about them.

64. Home (2)

Paul and Ellen Farley live in this well-built, blue house. Most evenings, Paul and Ellen sit out on the front porch, working on their whittling or knitting respectively. See #8 for more about them.

65. Home (2)

Sven and Elizabeth Krespel live in this wonderful, white Victorian-style house. Their two sons, Albert and Frederick, often can be found here in the early evenings, eating dinner with their parents. See #7 for more about them.

66. Home (2)

This fine, red house is where Wilson and Wendy Beckett live. It seems as if they're almost never home, except in the mornings, and then they're usually sleeping. See #16 for more about them.

67. Home (2)

This bright blue clapboard building is where Doug Barkley and Andy Forrest live. Since both of them spend most of their time down at the Dusty Trail (#19), this place is usually empty. See #18 and #19 for more about them.

68. Home (2)

This freshly white-washed, Victorian-style home is where Patrick and Josephine Watson and Michael and Eileen Watson live. Only Josephine and Eileen are home on weekend evenings when their husbands hang out at the No. 1 Saloon (#15). See #59 for more about them.

69. Home (2)

This rough-hewn, unpainted, two-story shack is where the Carson brothers—Matt, Mark, Luke and John—live. Rarely are any of them home. See #56, #57 and #58 for more about them.



MINI-SCENARIOS

The following mini-scenarios can be used in one-shot adventures or as part of a longer campaign. Although they are set in Deadwood in the year 1876, feel free to adapt them and use them in any campaign setting if you wish.

MIXED-UP MABEL

As the PCs are approaching the Main Hotel (#50), a bedraggled, yet curvaceous young blond woman steps out and begins walking up the street towards them. She is carrying a dirty baby in her arms, and four unwashed ragamuffins tag along after her, the youngest holding onto the hem of her well-worn and faded calico dress. Suddenly, she seems to recognize the player character with the highest COM and runs up to him calling in a thick Southern accent, "Darling! Oh, my darling! I thought I'd never see you again!"

Upon reaching the PC, she hands him the child and tosses her arms around him, laying a passionate kiss upon his lips. The children follow her close behind screaming, "Daddy! Daddy!" Once somebody calls the PC by name, Mabel will pick up on this and call him by that name. Until then, she uses pet names for him, e.g., "snookums," "honey" and "my little buckaroo."

The player character is not, of course, this woman's husband. She's a desperate young lady—Mabel Markley, by name—who's husband has left her. She is willing to do anything to find a new man, and so has resorted to this underhanded tactic.

If the PC denies being her husband, Mabel will begin crying loudly, and Mickey and Julia Copperfield will come running out of the hotel to see what's going on. By now, a crowd will have formed around the players.

The Copperfields will corroborate Mabel's story, as she spent most of the previous night crying and whining about her husband who has left her. If the dispute gets taken to Ken Monahan to settle the issue, he'll decide in favor of the PC—as long as his friends are willing to vouch for his innocence in this matter—because Mabel has absolutely no evidence to support her claims. Mabel will drop the whole thing at any point in exchange for \$20 so that she and her children can get a start on a life without her no-good, alleged husband.

Mabel is truly in desperate straits. Her real husband was killed in an Indian attack on the road from Custer to Deadwood, and she has no way of supporting herself. When she's not out trying to wrangle innocent strangers into supporting her children, Mabel is actually quite a sweet woman, and given some time, she'd more than likely be able to find a husband in a more orthodox manner.

If anyone bothers to ask, her only morally marketable skill is that she's an excellent seamstress. Inventive players who ask around will find that Sven Krespel of the First Bank of Deadwood

(#7) would be willing to loan her the money to start up a seamstress shop, and the Bowers (#55) would be willing to hire her on as well.

KID WITHOUT A CAUSE

And seemingly without brains, for that matter.

Eugene Marshall is a brash, hot-headed, brown-haired, freckle-faced young man out to establish a reputation for himself as an awesomely fast gunslinger. Eugene wears a black shirt and pants, both cleaned and pressed, a fashionable black Stetson and shiny black boots. This young man reeks of the money he inherited when his grandfather died.

When Eugene left Saint Louis to seek his fame, it was not with his father's blessings. However, if Eugene is killed, his father will surely spare no expense to track down his son's killers and ensure that justice is done.

Eugene thinks he's hot stuff because he's managed to acquire the Fast Draw Talent by practicing on tin cans and hunting rabbits. Other than that, he's a fairly unremarkable Skilled Normal. Actually, if he wasn't so foolhardy (i.e., downright stupid), he might live long enough make a decent gunfighter someday. As it is, he'll be lucky to see his nineteenth birthday next week.

If the PCs have been in any gunfights in town at all, or if they've even just bragged about being a fast or a good shot, sooner or later Eugene will catch up to the fastest of them and challenge him to a showdown. If possible, Eugene will wait until he can get the PC alone, but if it doesn't seem like this will ever happen, he'll simply track down the PC's party and call his intended opponent out.

Eugene will draw and fire, even if his opponent refuses to.

None of the townspeople will interfere with Eugene. They think that this is a private matter between him and the PC, who must have done something to offend the aspiring young gunslinger.

If Eugene wins, he tells Ken Monahan some story about how the PC killed his brother in New Mexico last year. Once he's cleared of any wrongdoing, he heads down to the D.T. Saloon (#54) to booze it up and brag about his feat.

If Eugene loses, the PC will be cleared of any wrongdoing, as he clearly was defending himself. If the punk lives, he'll either follow the PC around, asking the gunman to teach him everything he knows, or—if the PCs snub him—he'll crawl off to lick his wounds and plot his revenge.

If Eugene dies, some Pinkertons employed by his father will be in town within a week to investigate. More than likely, they'll come to the same conclusion as everyone else in town: Eugene got what he deserved. But this might not please Daddy.

PRESENTING KID YANEZ

In the field across the street from the town hall, a miner turned showman named Dick Nensel has set up a temporary boxing ring. He is offering a \$50 reward to anyone who can knock out his champion Dennis "Wild Man" Yanez. It only costs \$10 to try it, and one fight is held at noon each day. If someone cares to try their prowess in the ring more immediately, all they need do is outbid the person who was scheduled for that day.

Dick is a bright-eyed young man of slender build, dressed sharply in a derby, shirtsleeves, a vest and pinstriped grey slacks. His voice is loud and clear and carries well, and his manner is affable.

His companion, Wild Man Yanez, towers above him, a hulking brute of a man. A mane of long, fiery hair flows from his head, and his vicious grin, punctuated by several broken teeth, is enough to strike fear into the hearts of the bravest cowboy. He bellows menacingly at anyone foolish enough to accept his manager's offer and mocks those too cowardly to try.

Dennis is actually an intelligent and shrewd boxer, but he likes putting on the Wild Man act. Besides, it actually helps to drum up business. Who wants to pay \$10 to fight a shrinking violet? No matter what the outcome of the fight, Dennis always makes sure that the crowd gets a good show.

The ring is basically three lengths of rope tied around four posts to form a three-tiered box, similar to that of a real ring.

Before the fight, Dick takes any and all bets against his man. He gives only even odds, and can cover up to \$500 total.

Dennis is a hulking behemoth of a man, basically a Skilled Normal with a STR of 18, a PD of 7 and +2 OCV to any barehanded attack. Any man who beats him in a fair fight will get the money and earn the big man's undying respect.

After the fight, the duo can usually be found celebrating down at the Belle Union Saloon (#49) or at the D.T. Saloon (#54). Dennis has yet to lose a fight in this town, but the Wild Man still has challengers lining up around the block. Next Saturday night (Dick and Dennis never fight on Sunday), Dennis is going to challenge Gunther Gotrekson (#48) to a drinking contest with a \$50 pot.

Dick and Dennis are staying in room #7 of the Main Hotel (#50).

DR. EBENEZER HAZEL'S POTENT PANACEA

As the characters pass down Main Street and into South Deadwood, a handsome middle-aged man dressed a fine black suit and a matching silk top hat steps forward to accost them. "Salutations, there, gentlemen! May I perchance have an opportunity to pique your powerful curiosities with the introduction of this wild and wonderful concoction known to the world as Dr. Ebenezer Hazel's Potent Panacea, the Cure for All that Ails You?"

Doc Hazel, as he's affectionately called by the ladies of the Green Front (#22), is here in town for a limited time to make available to the good people of Deadwood the potion that he's brewed up after many long hard hours of research in his laboratory out East. It's the bargain of a lifetime at only \$5.00 a bottle.

The potion is actually watered-down whiskey flavored with chocolate and a healthy dose of menthol. It'll clear out your

sinuses in a matter of seconds and give you a sugar rush along with a good healthy glow, but actually has no proven medicinal value other than as an anaesthetic when taken in quantity.

Doc likes to flex his vocabulary to impress the yokels, and it usually works. Sometimes he even likes to toss in multi-syllabic words of his own invention (e.g., dispatulated, hydroferric and superiorlicious), secure in the knowledge that few in the town are well-read or spoken enough to catch his private joke. Remember, even if the players catch onto this, the same does not necessarily hold true for their characters who are more than likely far less well-educated.

Other than his condescending attitude towards the less intelligent members of the Deadwood community, Doc Hazel's a good, although not completely honest man, and he would never do anything to directly cause someone harm, nor would he take money from a person who needed it more than he. He's friendly, humorous, a heck of a conversationalist and a born salesman. With enough inspiration, this man could sell dirt to the miners.

While he's not making his pitch, Doc Hazel can be found sipping beers and playing cards at the Dusty Trail Saloon (#19). Doc has already run into Ronan Lynch (#14), and he realized that he only had a few days left in town before Ronan splashed the truth about his concoction all over town. Doc wasn't too surprised by this, and really didn't mind so much, as he was only stopping through town on his way from Minneapolis to Seattle.

Doc offered to purchase an ad in the Pioneer in exchange for Ronan's silence on the contents of his potion. Ronan exploded at him, telling him he was lucky that the newspaperman didn't run a special exposé edition that day. Doc's planning on heading out of town early tomorrow, but tonight he's staying at the Franklin Hotel (#3).

While this scenario might not be one filled with excitement or violence, it will serve to introduce the PCs to an interesting Western character who might one day need their help, or be there to help them.

THAR'S GOLD IN THEM THAR HILLS!

Sol Wrigley is a man down on his luck. Four months ago, he sold everything he owned and set off for Deadwood to try his hand at mining for gold, and like everything else in his life, it just didn't pan out. He's about to leave town, but as a last effort to make even a little bit of cash out of this entire fiasco, he's decided to sell off his claim.

Unfortunately, his claim isn't worth a dime. In three months, he hasn't found a single trace of gold on his property. He has, however, rented out his good friend Potato Creek Johnny's 7.5 ounce gold nugget (see *Characters* for detail on Johnny).

Sol's hanging around in the D.T. Saloon (#54), just waiting for someone new to town to roll in for a drink. When he sees the players, Sol motions for them to come over to his table. When he gets them to sit down, he spills out this story.

"I came here a few months ago, looking for gold, like most people in these parts. I set up a claim about ten miles up the creek from here and panned and panned for weeks on end. I was just about to give up, when three days ago—jackpot!—I found the biggest nugget I've ever seen. Could be the biggest one ever.

"Unfortunately, yesterday, I got word that my wife, who I left behind in San Francisco, is dying, leaving my three children with no one to take care of them.

"Now, as much as I hate to leave at a time like this, I got to go home—back to see my wife before she dies, and to raise my poor motherless kids. I'd keep my strike a secret and come back for the gold later, if I wasn't absolutely sure that some unscrupulous devil would come along and hornswoggle my claim. So instead, I'm looking to sell it.

"You seem like good men to me. And I want to make sure that this claim does somebody some good—somebody I chose, that is. And I'm willing to part with it for only two hundred dollars."

Sol is willing to let himself get haggled down to \$100, telling the PCs that if they get a single nugget even half the size of the one he found, they'll be able to make back their investment. If they ask about his find, Sol will show them Potato Creek Johnny's nugget. It's huge—the largest ever found in the Black Hills to date.

At the very worst, Sol's willing to trade for as much cash as the PCs have (not less than \$25) and a good horse with saddle, bridle and pads. He tells the PCs that he'd show them the claim himself, but he's really in a hurry to get out of town. For an extra \$10, he'll even toss in all his mining gear. (Actually, he can be talked into tossing this in for free if the PCs haggle well enough.)

If the PCs don't buy the claim, Sol sells it to someone else within the hour. If the PCs pay up, Sol signs over his claim to them and gives them specific instructions as to where it is as the territory it covers. In either case, within next few hours Sol returns Johnny's nugget to him and heads out of town quickly and rather unceremoniously.

If the PCs wander into the No. 1 saloon (#49) anytime at least five hours after they leave Sol, Potato Creek Johnny is in there drinking up a storm. After a while, he spots them and offers to show them his gigantic gold nugget (which is now tightly wrapped up in a bright blue silk bandana) in exchange for a drink. At this point, Johnny's been drinking for several hours, and it takes at least four drinks before he can figure out all of the knots in the bandana.

The PCs will easily recognize the nugget. Sol's got at least a three hours head start on them (four, if they bought the claim). If, through some stretch of the imagination, the PCs ever manage to catch up with him, he refunds their money and pleads for his life, explaining the dire straits which have fallen upon him and protesting to his dying breath that the bit about his dying wife and poor children is true. (It is.)

If the PCs check out the claim, they'll find that it's been fairly well worked over the last few months, and it is absolutely worthless. If the characters have come out of this swindle with little but the shirts on their backs, the GM may, if he's feeling particularly generous, allow them to find some gold, although it should be well hidden and take them many days to dig up.

THE STICK-UP

If one or two PCs are wandering town at night by themselves and they wander down Main Street and into South Deadwood, they hear a voice come from the alley between Fillmore's Photo Studio (#24) and the Yellow Nugget Saloon (#25). "Psst! Hey, buddy!" it says, "C'mere. I got something for you."

If the PCs are actually foolish enough to fall for this, they deserve to get robbed. As the PCs step into the alley, Joe Schill and Mark Nosek, the two thugs who are waiting for them, reveal their pistols and demand that the PCs empty their pockets.

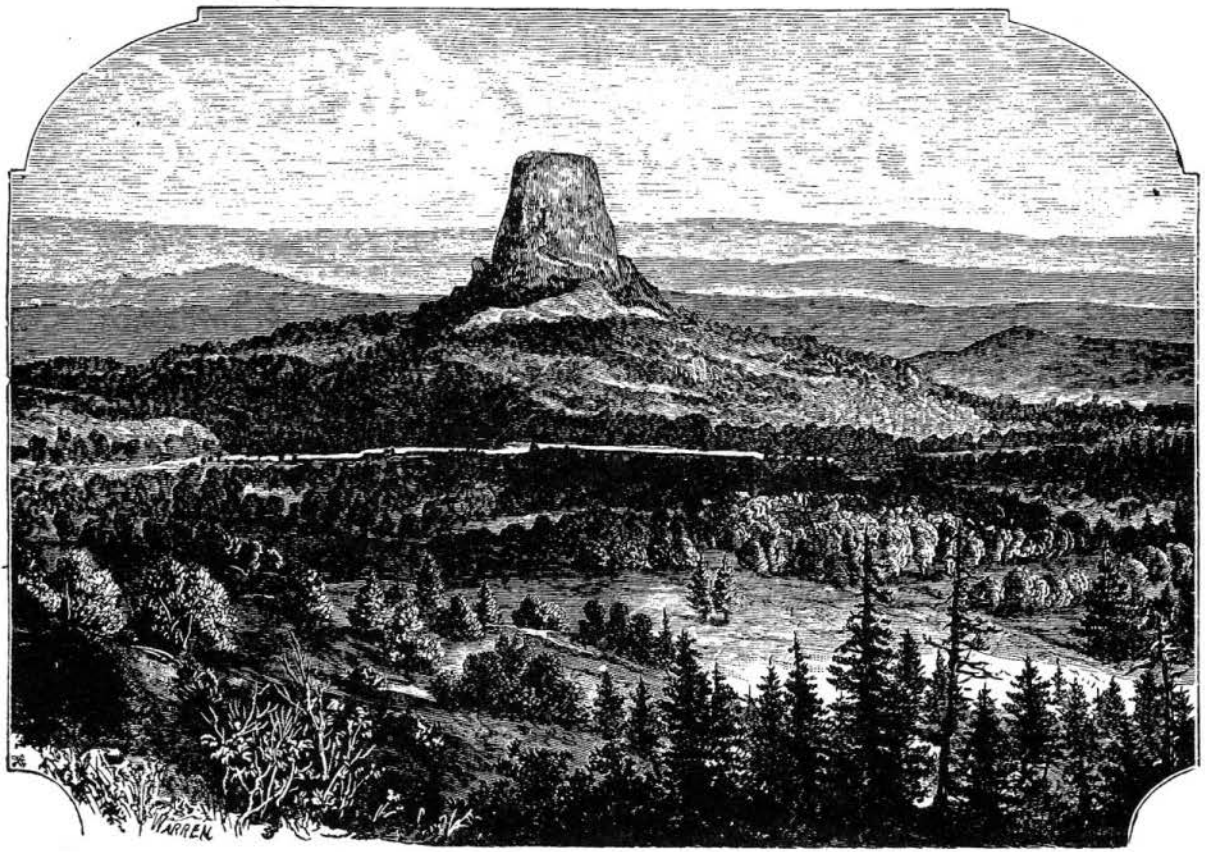
These two aren't messing around here; they really will shoot if the PCs make any sudden moves. In their eyes, money can be taken even more easily off of a dead body than a live one. Of course, the noise would attract unwanted attention, so they're trying to do this the easy way.

If the PCs draw their weapons before entering the alley, the thugs hide their guns behind their backs, and Mark says, "Oh, I'm sorry. I thought you were someone else."

If the PCs ignore the whispered beckoning and continue on their way, nothing happens.

Treat Schill and Nosek as Skilled Normals. Joe is carrying two single-action .45 caliber revolvers. Mark has a similar pistol on him, but he's holding a double-barreled scattergun at present.

Mark and Joe are basically two thugs who rode into town the night before and will be gone before sunrise. They just want to make a few quick, painless robberies and then leave. The PCs are to be their last victims. After this encounter, the two will mount up and ride for Yankton.



INTRODUCTORY SCENARIOS



As the sun sets on the town of Deadwood, lights spring up all across the gulch. Miners form circles around campfires, families settle down to eat or to read a good book, saloons become pools of brilliant activity within the darkness. On worn and tired horses, seven men ride into town. They're looking for gold, not in the hills, but in the pockets of the people.

These men are hardened desperados, ready to kill to get what they want. They are Ben, Bart and Cole Bolton, Pat Cooney, Brian Kristofek, David Reeves and Nick Lucey, and they're not staying long.

The Bolton gang has ridden into town, and they're looking to make themselves some quick and easy cash. Because of the number of people in town, they're afraid to just ride on in and make a direct attack against the bank in broad daylight, but Ben Bolton, the leader of the gang, has come up with a plan he thinks is foolproof.

THE BRAWL

One day, while the PCs are in one of the local saloons (it doesn't matter which one, although a map of the Belle Union (#49) is provided) about three hours before sunset (i.e., 6:00 P.M.), Bart Bolton walks into the bar and orders a drink—whiskey straight up, and leave the bottle. After looking around for a few minutes, Bart downs his shot, picks the weakest looking of the PCs and says, "Mister, I don't like the way you look."

It doesn't matter what the PCs try to calm Bart down, this man is looking for a fight, and he's going to get it. "I don't like the way you smell! In fact, I don't even like the way your mother smells in the morning!"

As soon as one member of the group makes a smart-aleck remark or anything that might possibly be construed as one, Bart says, "Oh, yeah?" and takes a poke at him.

Bart is not alone in the bar. Nick Lucey, another member of the gang, is sitting at the end of the bar nearest the street. Soon after Bart initiates the fight, Nick slips his left hand into his brass knuckles and circles around the fight until he's in position to take one of the characters from behind. Then he leaps into the fray.

If Bart gets any opportunity to do so, he grabs the bottle off of the bar and uses it as a weapon. Neither Nick nor Bart will go for their guns unless one of the players does first. They want a loud, obnoxious brawl, not a gunfight.

There are other people in the bar in addition to the PCs, Nick and Bart. Wild Bill Hickok is playing cards at the table in the northeast corner. He has his back to the wall. Ralph Carpenter, Stuart Wilkinson, Poker Alice and Johnny Slaughter are playing as well. Treat Ralph and Stuart as Normals. Full descriptions for Hickok, Alice and Slaughter are in the *Characters* section.

Any of the other tables at which the PCs are not sitting are occupied by enough miners to fill every chair in the saloon. Additionally, there are two others sitting at the bar. Hicks is standing behind the bar, and Hobbes is sitting on a stool across from him.

No one interferes with the fight unless someone gets tossed on top of them or their table. Common reasons to get involved are, "You spilled my drink!" or "You ruined our poker game!"

No one will pull a gun or a knife unless the PCs do. At that point, every table in the saloon gets overturned, and the people who were sitting at it duck behind it and draw their guns. Patrons sitting at the bar jump over the bar and hide behind it while drawing their guns. None of the NPCs will fire at anyone who is not pointing a gun in his direction.

Two minutes after the brawl begins, no matter who is winning or if the fight's even still going, the PCs hear a shout from the streets. "Hey, someone's robbing the bank!"

THE ROBBERY

As soon as the rest of the gang saw Bart walk into the saloon down the street, they launched their assault on the bank. They busted open the back door with an axe and then ran inside and blew open the safe. The explosion alerted the Krespel brothers who were on the third floor.

Al and Fred went downstairs to investigate. Al called out and asked, "What's going on here?" The only answer he got was a bullet in his belly. Fred returned fire and managed to shoot two of the outlaws before they pinned him down behind the loans and acquisitions desk.

Then the robbers ran out of the bank's front door, jumped on their horses and rode out of town.

Note that it's possible that the PCs have figured out what is going on or to just happen to be in the area of the bank for one reason or another. If this happens and the PCs are alert, let them make an attempt at foiling the robbery. If they succeed, which is unlikely, move immediately to the scenario's Resolution.

THE CHASE

As the bandits head out of town, Fred leaps out of the bank and empties his gun at them. His first shots miss, and the bandits are soon out of range. Fred looks around and jumps onto his horse.

"I need some brave men," he shouts, looking down the street at the players if they haven't already joined him. "\$50 a head for each of those outlaws. If you're with me, mount up. I'm leaving right now."

None of the other residents of Deadwood are willing to join the young man. As far as most of them can see, it's really none of their business, and those people who did have money in the bank aren't gunfighters of any kind. It's up to the PCs to lend a hand.

As soon as everyone who's going to join has done so, Fred leads the group out of town. He will go alone if no one else is willing to lend a hand. If so, his body will be found on the road to Montana the next day.

If at any point in this part of the scenario, any of the PCs say that they are trying to keep an eye on Bart or Nick (and Bart and Nick are not dead or unconscious), have them attempt a PER roll to spot the two outlaws sneaking off in the other direction. If they've been keeping tabs on them all along, this roll can be ignored.

THE AMBUSH

Cole and David have been shot. This is slowing the outlaws down a bit. So much so, that the rest of the gang knows that if they don't leave the two injured men, the posse is sure to catch up with them soon.

There is honor among these thieves. They've been terrorizing neighborhoods together since they were children. If they can't outrun the posse, they're just going to have to shoot them down.

The outlaws position themselves behind any handy cover. Any PC who says that he's looking out for an ambush should be given a PER roll as they approach this part of the gulch. A successful roll means that the PC has spotted one of the outlaws (determined randomly). PCs with the Tactics skill whose players do not think

to look for an ambush should be given a Tactics roll to see if the PCs would think of it.

Ben is the one who shot Al Krespel. He thinks he killed the boy and so will fight to death, as he figures that if he gets caught, it's the gallows for him. He'd rather go out in a blaze of glory.

The others will fight until they are either unconscious, dead or has suffered an impairing wound. None of them will surrender (after suffering an impairing wound) until Ben is out of the fight and less than half of the five men are still in it.

Fred Krespel fights until the death. He absolutely refuses to go home emptyhanded.

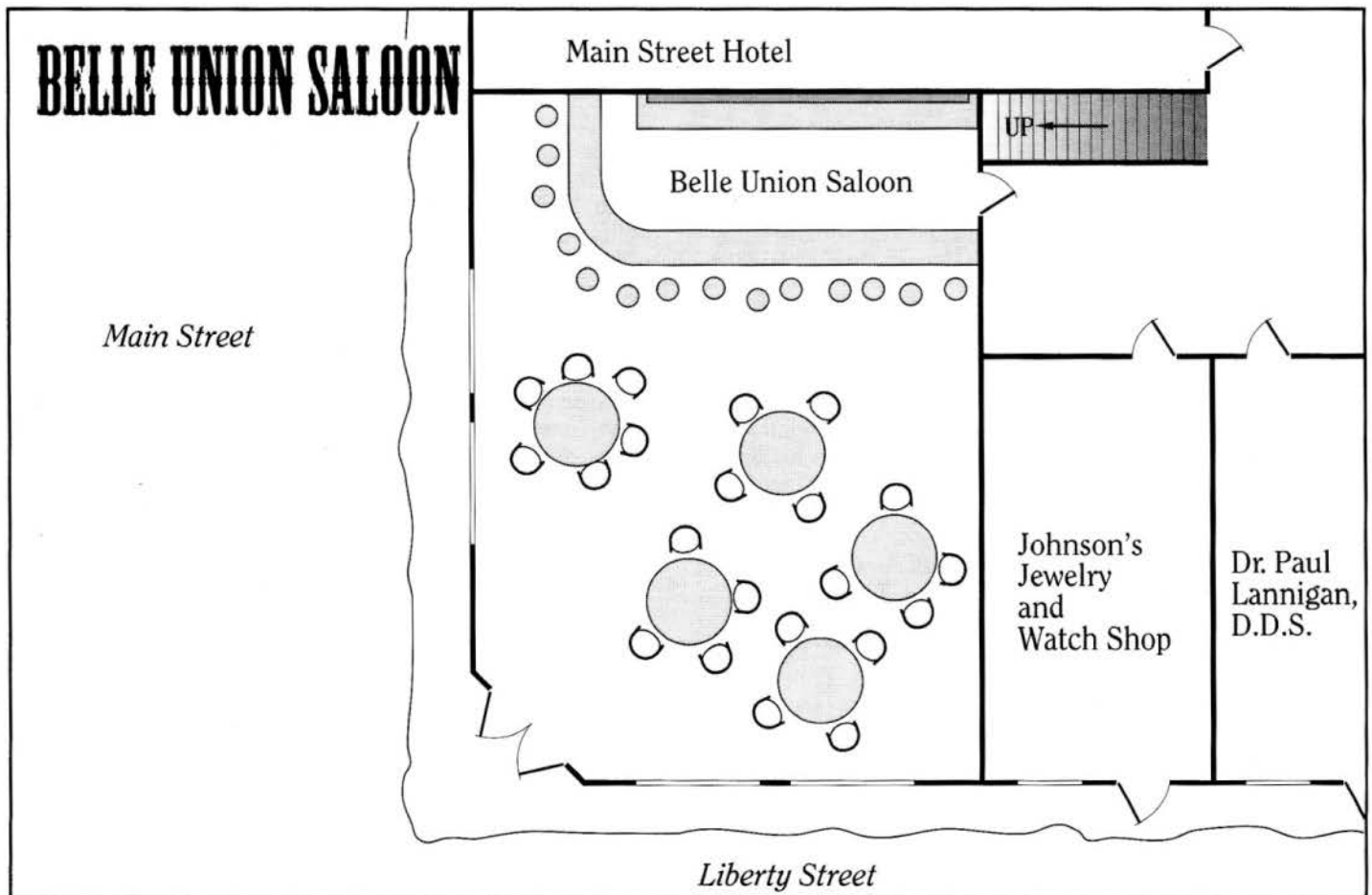
THE TRIP BACK

Play this encounter only if Bart or Nick manage to leave the saloon unnoticed.

Bart and Nick, who should have recovered as much as they can in the short amount of time since the bar brawl, left town soon after the posse. When they heard the gunfight (assuming the ambush went down), they assumed things had gone from bad to worse for the gang and decided to mask themselves with bandanas and set up another ambush just around the bend to take care of any survivors.

PCs have the same opportunity to detect this ambush as they did in the Ambush encounter.

If no one comes toward the town in fifteen minutes, Bart and Nick will assume that their friends won the battle. They will then saddle up and try to catch up with them as quickly as possible.



If the PCs won and Nick and Bart are severely outnumbered, the duo heads back to town. They'll try to break their friends out of jail later.

If it appears that it'll be a fairly even fight, Nick and Bart wait until the PCs are in the best strategic position and then open fire on them.

If it looks as though the PCs won't be able to put up much of a fight, the bandits will announce themselves and give the PCs the option of surrendering. If at this point, the PCs hold any captured outlaws hostage, Nick and Bart head for the hills. They'll attempt a jailbreak later.

If Fred realizes that he and the PCs have no chance to survive a gunfight with the two outlaws, he will grudgingly go along with the PCs if they decide to surrender. The outlaws tell Fred and the PCs to throw down their guns and put their hands in the air. Then they relieve them of the rest of their weapons, tie them up and toss a knife onto the ground about fifty yards down the road. The surviving outlaws then grab all of the horses (including the PCs') and head for the hills.

FOLLOWING BART AND NICK

If the PCs decide to follow Bart and Nick instead of heading out with the posse, Nick and Bart will rendezvous with the other bandits in the gulch described in the Ambush encounter. If the PCs are not spotted by the outlaws, they can try to ambush them at any time.

If the PCs didn't bother to stop Fred from rushing off after the bandits, they'll hear gunshots as they approach the gulch: the sounds of Fred's demise. Bart and Nick will then set up as in The Trip Back. If nothing happens for fifteen minutes, Bart and Nick will assume the bandits won the gunfight. They will then saddle up and try to catch up with their friends.

Eventually, Bart and Nick will catch up with their friends. Soon after, the bandits, realizing that no one else is following them, will set up camp for the night. Although they will always have at least one man on watch while the others sleep, this is the perfect time for the PCs to attack, if they have not already done so.

RESOLUTION

Surviving PCs get to split the reward for any outlaws they captured or killed. If they manage to bring back the stolen cash, they get an additional \$100.

Fred doesn't get any of the money, but he does ask the group what they intend to do from here. If it's anything remotely dangerous, romantic and on the right side of the law (e.g., becoming lawmen or bounty hunters), he asks if he can join up with them.

THE GREAT CLAIM JUMP

The Great Claim Jump is a complete adventure designed for approximately 6 heroes. The game starts in Deadwood and ends there as well. The main players in this scenario (besides the PCs, of course) are the Carson brothers of Deadwood #57-#59 and #69.

BACKGROUND

It's late September in Deadwood in 1876. The town's population has grown to somewhere just short of 30,000 people. Miners have flooded the area, laying claim to just about every square inch of land in the entire area. This boom town is bustling like no other city in the world.

Right about now, though, people are starting to settle in for the long, hard winter ahead. Shacks are going up where tents once stood. Firewood and coal have become precious commodities. And there's not a man in town who knows how to wield a hammer who hasn't been spending his every waking moment helping to put together one sort of building or another.

Milo Karseboom (see Deadwood #4) has been doing double time as both assayer and claims officer for the last six months or so. He's got enough papers in his filing cabinet sink a small ship,

but it's time for the papers to be filed in a proper state capitol where they'll be safe, instead of rotting away in this boom town where life is all too cheap.

At the request and the funding of the Miners' Association of Deadwood, Milo has agreed to hire on a group of men to guard the papers on their way from Deadwood to Omaha, Nebraska. The couriers route will take them from Deadwood to Fort Laramie, Wyoming, where they'll hop a train that hooks up with the Union Pacific Railroad in western Nebraska. From there it's a straight shot to Omaha, where the claim papers will be kept on file until South Dakota becomes a state.

THE SET-UP

The PCs, along with Fritz Sandleman, Clayton Leonard, Don Justin and a grizzled old tracker named Rube McLandry, are hired by Karseboom to take the claim papers to Omaha. Pay for the job is \$5/day plus expenses. The trip should take about 2 weeks, ten of those days being on horseback going from Deadwood to Fort Laramie and back. Payment is upon the safe arrival of the papers in Omaha. Milo is going with the couriers so that, after the trip, he can visit his wife in Kansas while the PCs return home.

The trip to Fort Laramie is fairly uneventful. If you like, you can have the PCs spot groups of cowboys driving cattle, Indian scouts watching them from far hills, etc., but they should have no large encounters. Once they get on the train, things will be lively enough.

THE PLOT

The Carson brothers have decided that the chance to steal all of the claim papers is just too good. They've hired on a man named Fritz Sandleman to arrange for the train to be robbed on the way from Fort Laramie to the Union Pacific Railway.

Don and Clayton were both recommended to Milo by Mayor Franklin himself. And upon the Carsons' vouching for Fritz, Milo hired him on as one of the guards as well.

While Don and Clayton are friendly enough, on the trip to the railhead, and willing to shoot the breeze with the PCs for hours, Fritz is noticeably more reticent.

After getting the guard job, Fritz then rounded up a gang of desperados and let them know that the train was ripe for a robbery, and in fact, that he'd guarantee no resistance from any train guards, as he would be on the train.

It's at this point that the adventure begins.

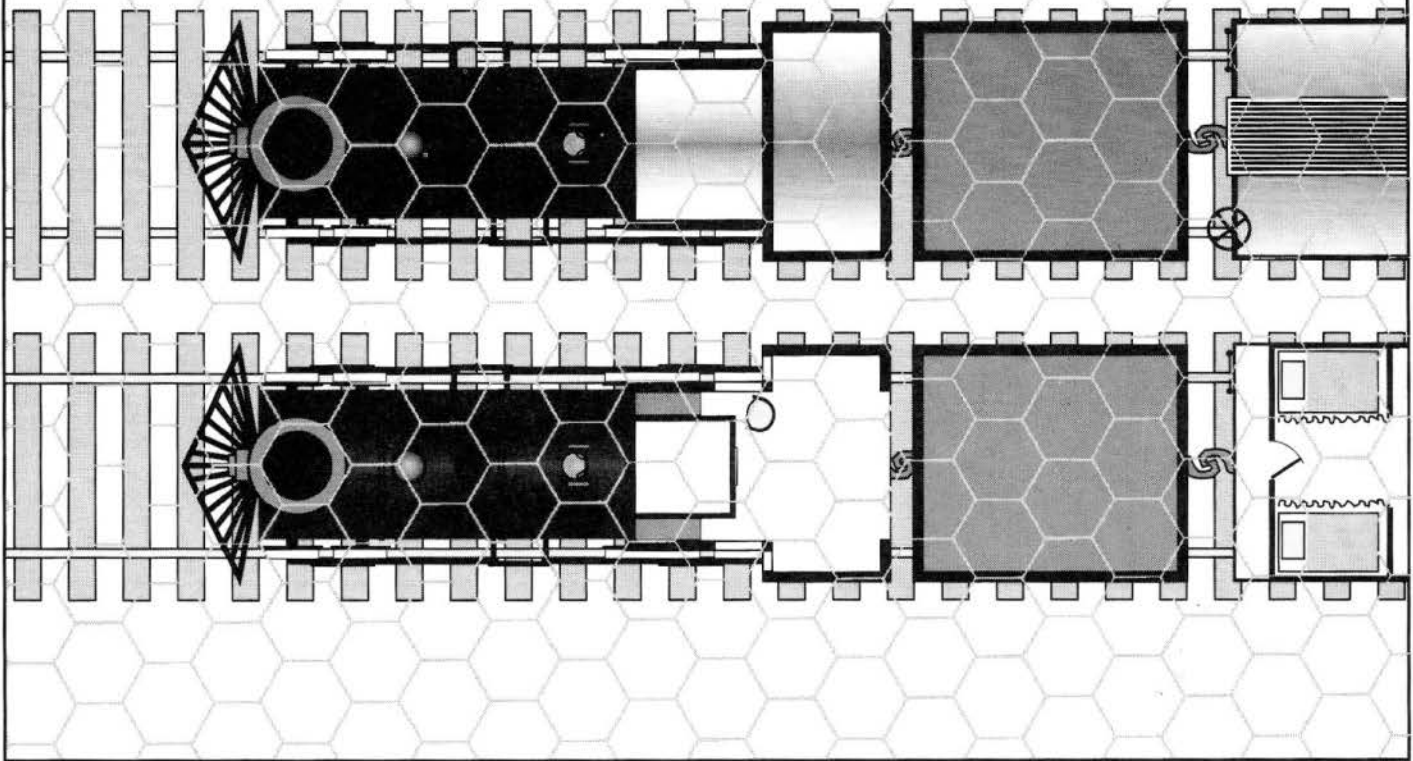
Ideally, Fritz then manages to get the papers and get off of the train while the rest of the gang unwittingly provides cover for his little escapade by trying to rob the train. From there, Fritz proceeds north to the town of Custer, South Dakota where his father lives. Just outside of town, Fritz gives the papers to Mark Carson in exchange for his payment and a fresh horse. Fritz's new horse is grey. His other was white.

From there, Mark makes his way to Deadwood where he and his brothers will look over the claim papers and forge new ones

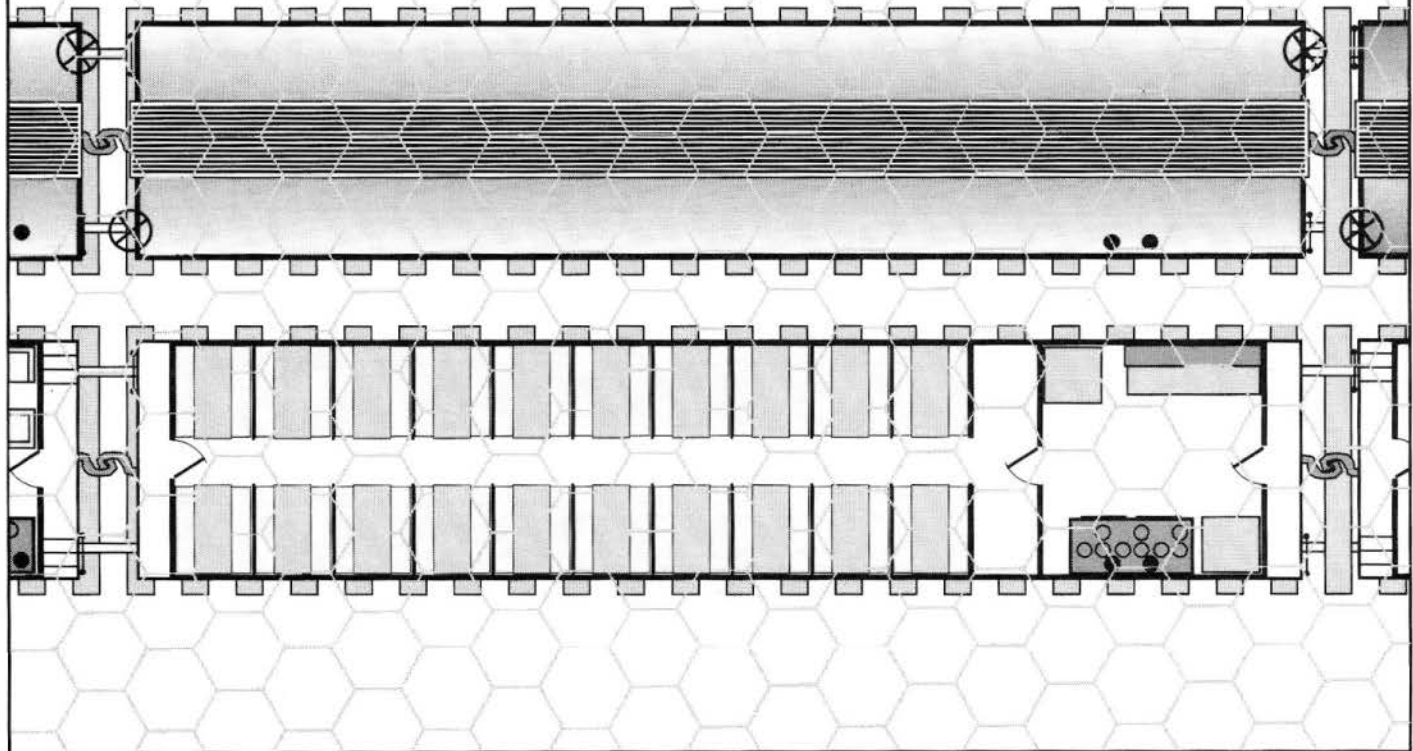


ENGINE

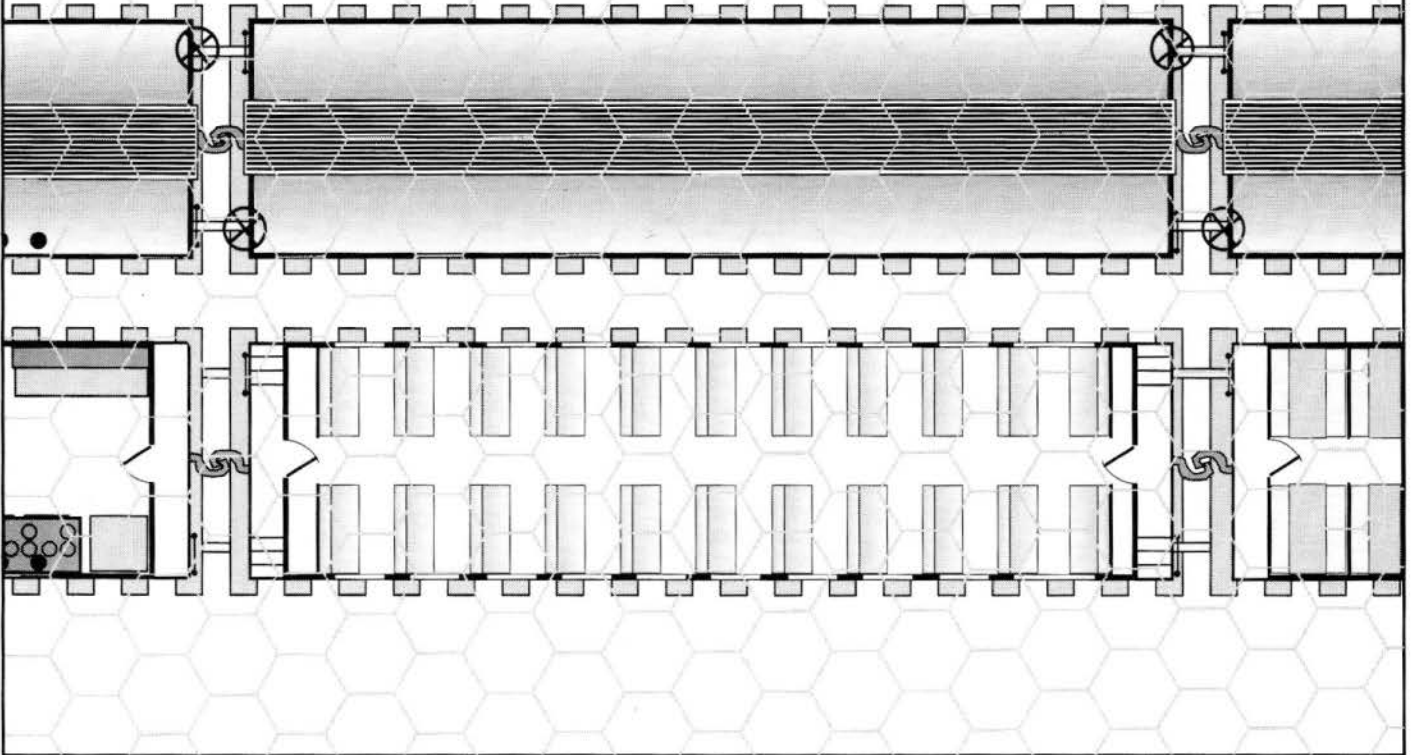
COAL CAR



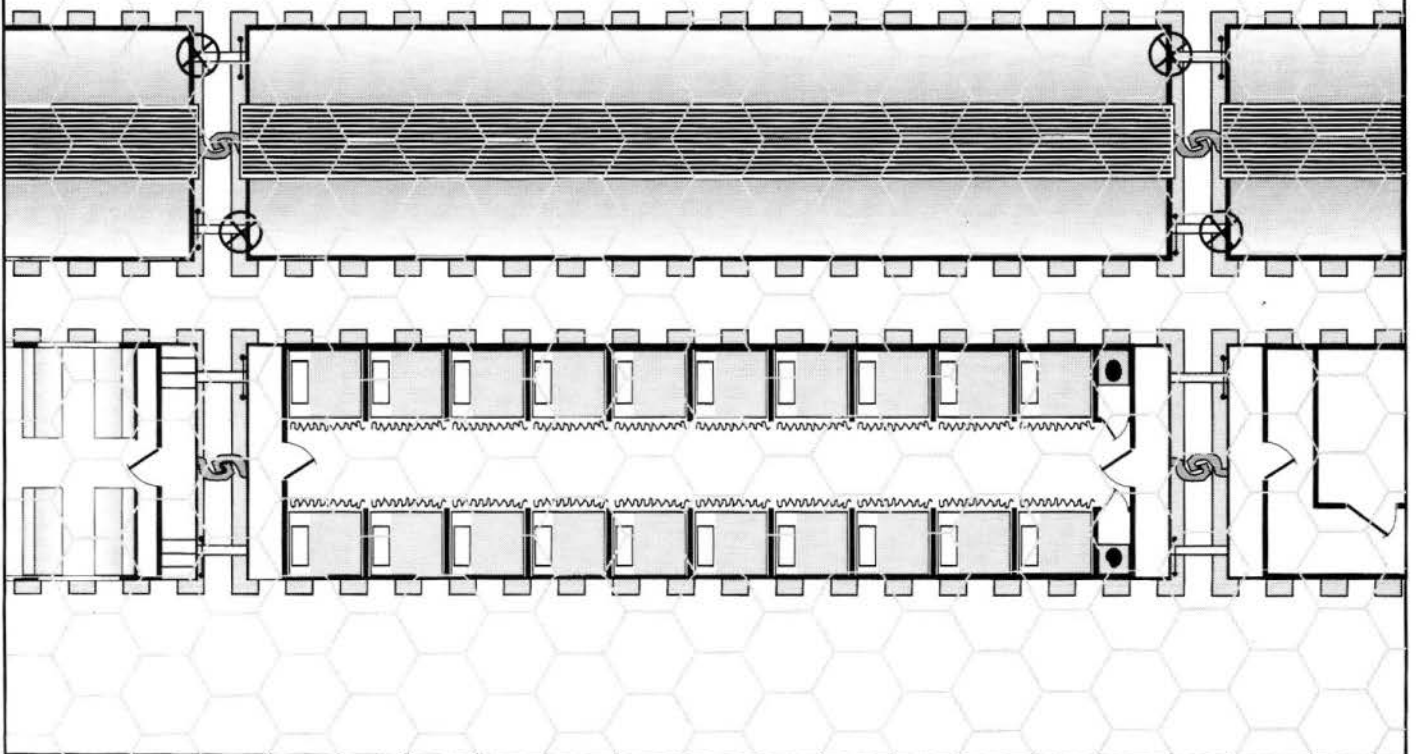
DINING CAR



PASSENGER CAR



SLEEPER CAR



for the most profitable of the claims—papers which state that the Carsons are the rightful owners of the property. These papers will end up in Omaha by the end of the week.

THE GREAT TRAIN ROBBERY

THE TRAIN

The train consists of twelve cars in total. At the time of the robbery (see below) the train is only moving at a little over 20 mph (SPD 4, Move 15"/phase). The descriptions below run from the engine to the caboose in order.

1. Engine

This is where the train is controlled from. In the small room are the engineer and the fireman (the man who stokes the furnace), both of whom will surrender if threatened with a gun or a knife. If the bandits reach this part of the train, they'll order the engineer to stop the train. The train takes 15 phases to stop safely and quietly, although it can be brought to a halt in three phases if necessary.

2. Coal Car

This is where the coal which is used to fuel the train's engine is kept. (Surprise, surprise!)

3. Dining Car

Mediocre breakfast, lunches and dinners are served to the passengers here. There are two rows of ten dining booths, one on

each side of the train. Each booth can seat four adults comfortably. The conductor is here, eating his breakfast along with ten passengers—six men, two women and two children. Two waiters are in the main part of the car, serving the meals, and the cook and a third waiter are in the kitchen.

4. Passenger Car

This is simply a car with bench-like seats along both sides. There is no one in this car.

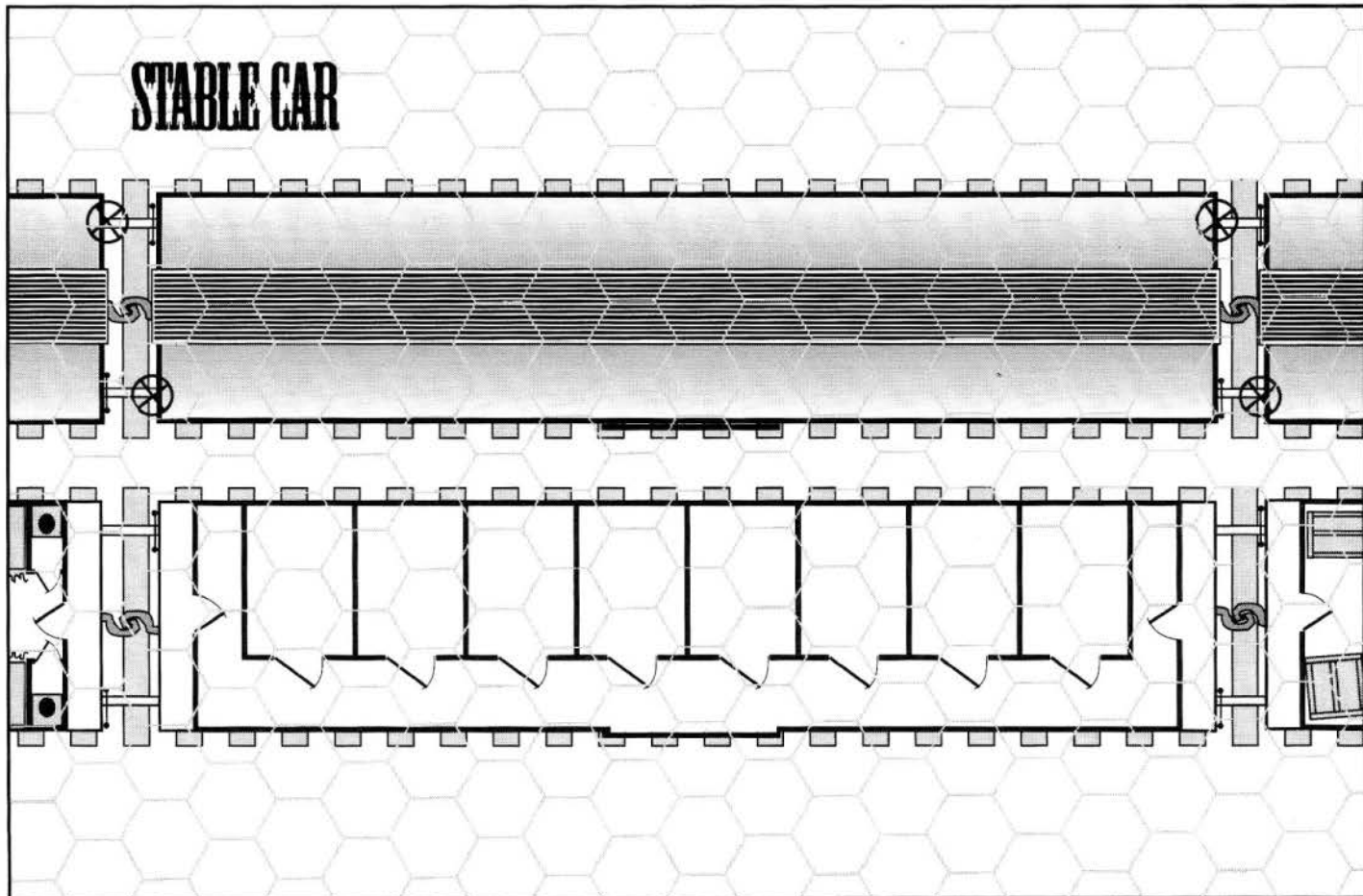
5. Passenger Car

This is just like car #4, except that there is a young couple in here who have just finished watching the sunrise. Two businessmen are having an intense discussion in the rear, right corner.

6. Sleeper Car

This is a sleeping car with a row of two-tiered, curtained bunks on either side, making 40 beds in total. At the time that the

OCCUPANCY OF A TRAIN BED	
Die Roll	Result
1	Empty (no occupant)
2	Empty (occupant is elsewhere on the train)
3	Man (will fight an unarmed assailant)
4	Woman with 1 or 2 children (will scream for help)
5	Woman (will scream for help)
6	1 or 2 children (will scream for help)



Fritz overpowers Milo and grabs the claim papers, stuffing them into his saddlebags. He then opens the side door to the car and, seeing his white horse tied to an approaching water tower, jumps.

Four of the bandits move into the baggage car through the caboose. The other four (A, B, C and D) run along the top of the train cars towards the engine. Don gets shot in the back by the bandits as they enter the baggage car, but Clayton manages to kill three of them before the fourth man (E) cuts him down.

At this point, Rube and the PCs hear the gunshots and can enter play. They are in the private car in whatever positions they like, although at this hour, it's likely that most of them will be sleeping.

A single bandit (E) remains in the baggage car. He will climb on top of the mail car and swing inside through the side door. He then begins to collect the mail bags. When the train stops, he'll jump out of the train and rendezvous with any of the surviving members of the gang.

Two of the other bandits (A and B) are heading towards the engine to grab the engineers and stop the train. The other two (C and D) will enter the second of the two passenger cars to begin the robbery and then work their way back to the Pullman car. None of the passengers will offer resistance.

When the PCs begin to move, Bandit E is at the rear of the baggage car. Bandits A and B are at the front end of the mail car with Bandits C and D two inches behind them.

Run the encounter as you like from here. The PCs and Rube shouldn't have too many problems with the remaining bandits, as they are woefully outgunned after having already lost three of

their number. The bandits will not surrender, although they may try to escape if they realize how bad things are for them.

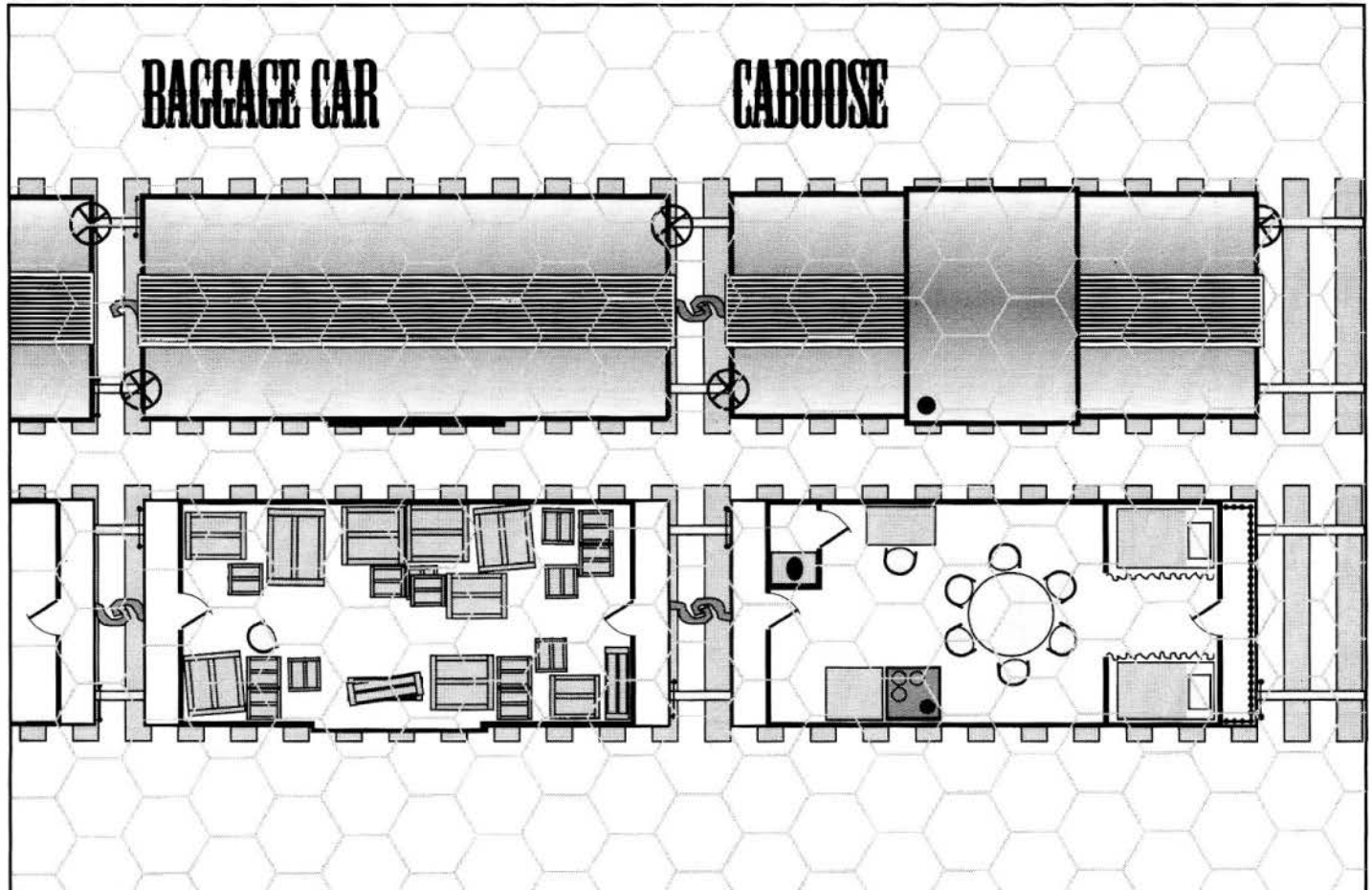
EPILOGUE

After the PCs have foiled the robbery, they should eventually get around to checking up on Milo, who is still in the mail car, sleeping off Fritz's haymaker. The train has stopped, even if the bandits never made it to the engine. Any bandits who got away (although this isn't likely) will head for Custer, hot on Fritz's trail and looking for revenge.

When Milo wakes up and figures out what happened, he curses the meanest blue streak of his entire life. Eventually, he just gets so red in the face that he nearly passes out. He then stops for a moment to catch his breath before explaining.

Milo had been expecting that something like this might happen. That's why he hired on so many men in the first place, and once the PCs wake him up, that's why he's prepared to place a bounty of \$100 on each of the escaped bandits' heads and offer a bonus of \$1000 for the safe return of the claim papers. And he wants the player to mount up and head out now.

Feel free to adjust the amounts of the rewards to fit the financial level of your campaign and the players' willingness to take on the job. Milo is willing to cut a deal here, as he's sure to lose his job if he can't get those papers back. If the players refuse, Milo withholds their payment for the job so far and threatens to spread the story of their cowardice all across the West. If the players still refuse, Milo refuses to let them travel in the private car. They must either pay for their passage on one of the passenger cars or get their things and ride off.



robbery begins, most of the passengers are asleep. Any time a character draws aside the curtains to a bunk, roll a d6 on the table provided.

7. Sleeper Car

This car is just like car #6.

8. Stable Car

There are five horses in here, in addition to each of the PCs' horses, belonging to Don, Clayton, Fritz, Milo and Rube, respectively. The car was rented out by Milo with the substantial funds made available to him by the Miners' Association of Deadwood.

9. Private Car

This is a plush private car rented out by Milo. The PCs and Rube stand guard in here and are obliged to be ready at a moment's notice. In here are six beds, a stove, a table with six chairs, a couch, a coffee table and a small, but well-stocked bar.

10. Mail Car

This is where the U.S. Mail is kept during the train ride. It's also where Milo is holed up with the papers he's so worried about. Don and Clayton are usually in here as well, except for times when they head into the private car for a break. The three spend most of their time whiling away the hours over a game of cards.

11. Baggage Car

This is where the passengers' luggage is kept, along with any other small bits of freight the railroad has contracted to carry. Most of it is antique furniture on its way to a wealthy rancher in Seattle. Fritz spends most of his time sleeping in the chair in the

front part of the car. After all, he knows when the trouble's going to begin (see below).

12. The Caboose

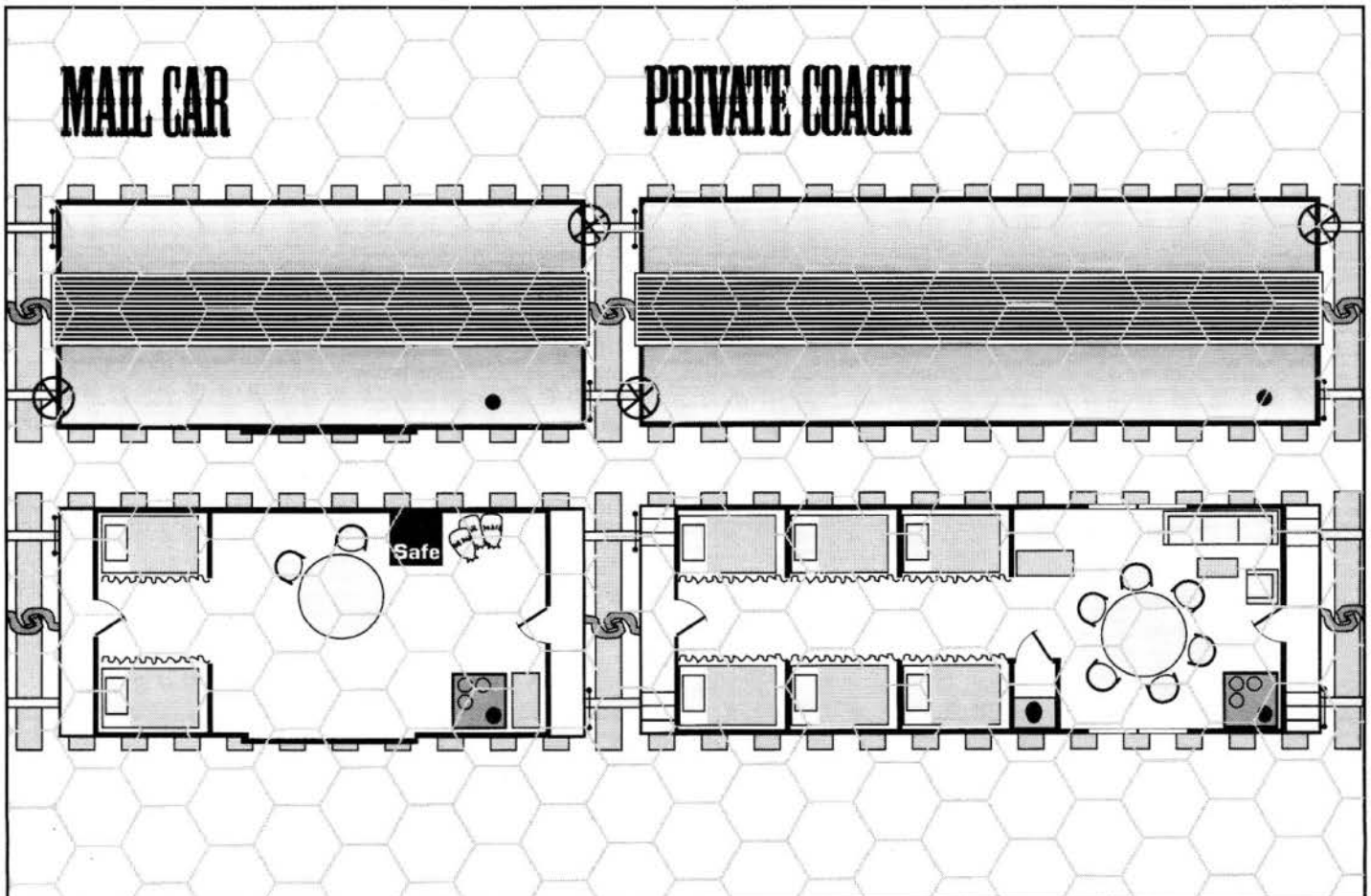
This is where the train's two brakemen sleep and eat. They're friendly enough fellows in their mid-twenties, and seem always eager to answer any question or simply lend a hand. The furnishings consist of four beds, a table with six chairs, a stove and a desk with a chair. Under each of the two beds nearest the rear of the train is a locker containing one of the brakemen's personal effects (i.e., his toiletries and clothes).

THE ROBBERY

The PCs and Rube are to stand guard in the comfortable, well-appointed private car in front of the mail car in which Milo sits with Don and Clayton, guarding the papers. Fritz is standing guard in the baggage car directly behind the mail car. There are two railroad workers in the caboose which is coupled to the rear of the baggage car.

At dawn, Fritz goes into the caboose. The two caboose men are asleep. Fritz steps out onto the back steps of the car and waits until he sees the eight bandits ride up behind the train. He then goes back into the car and pistol whips the railroad workers in their sleep.

Fritz then runs up to the mail car and pounds on the door, shouting that the bandits are coming. When Don and Clayton rush out towards the back of the train, Fritz ducks into the mail car and locks and bars the door behind him, shouting "Adios!" While Don and Clayton beat on the door, the bandits catch up with the train and board it.



ON FRITZ'S TRAIL

Milo will tell the players exactly how Fritz overpowered him and that just before passing out, he saw the bandit leap to the ground as they passed the water tower a ways back down the tracks. He also recalls seeing a white horse tied up to the tower.

If Rube survived the train robbery, he'll offer to ride along with the PCs and help them track down Fritz. If the players refuse, he'll tag along anyway, albeit at an inconspicuous (and safe) distance.

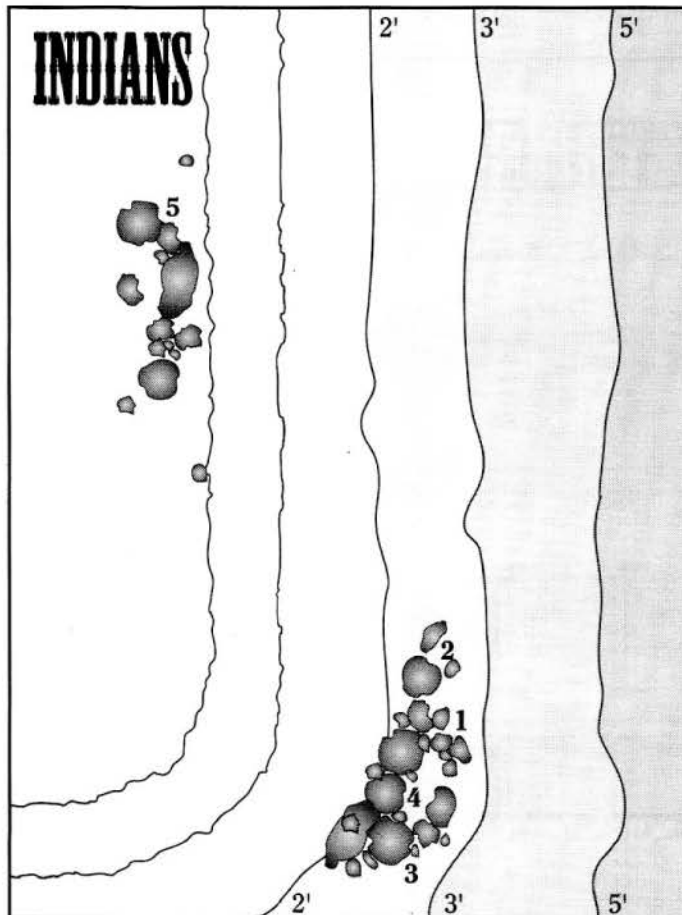
If none of the players are up to the job, Rube can easily follow Fritz's trail from the water tower. It heads back in the general direction of Deadwood, 200 miles to the north.

The following encounters can be played any time that the PCs lose the trail or if you just want to break up the monotony of the long and dusty trail. Eventually the PCs should make it to Custer and catch up with Fritz.

RATTLER ON THE ROCKS

As the players pass over a relatively rocky part of the trail, have each of them make a PER roll, or make it for them secretly. If any of them make it, they hear the telltale warning sound of a rattlesnake up ahead. The PCs can easily circle around this area if they like.

If all of the characters miss their PER roll, the snake attacks the lead horse as it passes by his lair. See the *Bestiary* for details about rattlesnakes.



PLIGHT ON THE PRAIRIE

Have the characters each make a PER roll. Anyone who succeeds notices a trace of white against the horizon to the West. If anyone has a spyglass or if the PCs decide to get closer to investigate, they see that it's Conestoga wagon train, and the wagons look like they've seen better days.

The covers have been ripped off of the tops of some of the wagons, one or two of them are still burning, and arrow shafts protrude from the sides of many. As the players approach, a large bearded man waves them over to him.

He introduces himself as Bubba Cooper, the leader of this ill-fated wagon train which happened upon a tribe of hostile Indians. The settlers eventually managed to repel the attacking tribe, but not without first sustaining great losses. The settlers are headed to California to start up new lives on the west coast. They'd appreciate it greatly if the PCs would escort them to the next town, about a day's ride west.

If the PCs decline to help (they should if they want a chance of catching Fritz), Cooper asks if they'd at least be willing to part with some of their ammunition then, as the settlers have almost exhausted their own supply.

If the PCs refuse to help the settlers in any way whatever, the settlers will refuse to answer any of their questions. They saw Fritz pass by almost two hours ago, but he refused to stop when they tried to wave him down. Cooper is smart enough to guess that this is the man the PCs are after and will act accordingly.

If the PCs do help the settlers, Cooper will tell them when he saw Fritz ride by, which direction he was headed in and even the color of this horse (white). If the PCs get abusive, Cooper will send them in the directions in which the Indians went instead. Either way, the wagon train packs up and leave as soon as the PCs are gone.

INDIANS!

These Sioux braves are a small part of the force that decimated Cooper's wagon train. The tribe is angry about the campaign that the U.S. army is warring against them at this time, and they've taken to attacking anyone they find on their lands. They chased Fritz for a while about an hour and a half ago, but they weren't able to catch him.

They figured that a man who was running like Fritz was must have someone running after him, though, and so they backtracked a ways down the trail and laid an ambush for the PCs. They are positioned as shown on the map. They are all armed with tomahawks and very heavy bows. Additionally, #5 is armed with a 15-shot .45 rifle. The Indians will wait until the PCs pass the first rock formation before they attack.

The Indians are not trying to kill the PCs, just scare them off of the land. As such, their first round will be fired into the air. Any PC who makes a PER roll will notice this. If the PCs decide to fire back, the Indians will fight until three of them are dead or incapacitated, at which point the survivors will jump on their horses and ride off, or until the PCs have run off.

THE MOST REVEREND RIP-OFF

While on the trail, the PCs stumble across a camp centered around a small covered wagon. As the PCs approach, an extremely large German Shepherd jumps out of the back of the wagon, barking and growling, yet holding his ground. After a half a minute or so of this, a voice comes from the inside of the PCs, "Adam!"

A large man dressed all in black and wearing a parson's hat steps out of the wagon, rubbing the sleep out of his eyes. He introduces himself as Elijah P. Simon of the Seventh Holy Miracle of the Second Evangelical Chapter of the Apostolic Society of Our Lady of Montreal. A substantially smaller young man, who introduces himself as Sampson, Reverend Simon's faithful acolyte and assistant, follows him out of the wagon.

Elijah is a crafty man who has gotten into religion solely for the money. He was on his way to Deadwood when he decided to take a shortcut, and he is now lost. He and Sampson decided to camp out here overnight and are surprised to see people of any kind. Of course, when Elijah sees people, he sees an opportunity to make money, and the PCs are no exception.

Sampson is a meek, little, wispy-haired man who has hired on with the Reverend as his personal assistant. He knows Elijah is a charlatan, but this doesn't affect his loyalty to him in the slightest. At the first sign of trouble, though, it's every man for himself. The Reverend's not paying him to take bullets.

Elijah greets the players warmly and belts out many prayers of thanks for the presence of the good people surrounding him. His speech is peppered with the kind of phrases you might expect from a modern-day television preacher: "Hallelujah!" "Praise the Lord!" "Amen!" etc.

After his initial greeting, the Reverend carefully looks over the group until he comes to the most shy and retiring type (besides Rube, who looks like a heathen to the good Reverend). As his eyes meet this person, he stops and proclaims, "Hallelujah! Yet another vision of the Lord has come true!" He then goes on to explain that the Lord came to him in a vision last night and told him that this was a most holy and pious man to whom he should do honor.

If the player objects, the Reverend goes on for a bit about how even the most vile of sinners have been known to eventually see that light and that the Lord must've sent Elijah to this man to instigate the process that would save his soul. He'd like to baptize the PC, which he'll do for a paltry \$5, to cover the cost of the holy water.

Alternatively, he'd be willing to sell each and every member of the party a Bible, as he can't possibly have the chosen of the Lord traipsing around with a bunch of Bible-less heathens. And Bibles are only \$1 apiece, to cover only the cost of printing, of course.

The Reverend carries around a load of other paraphernalia in addition to his Bibles, and he'll offer them up for sale as well, although he'll be satisfied if everyone would just buy a Bible or if the "chosen one" submits to a baptism. If the players refuse to go along with this, the Reverend will loudly denounce them as heathens and devil-worshippers. If they buy his goods or services, however, he launches into a long sermon on the wages of sin and how the PCs' purchases have put them back on the road to Heaven.

If either the Reverend or Sampson are questioned about Fritz, they refuse to talk to heathens or those who walk with them, i.e. everyone has to go along with this if they want what Elijah knows. Unfortunately, he doesn't know much. He was sleeping when Fritz rode by and has no idea where he went.

Not knowing what's going on has never stopped Elijah P. Simon before, though. Since the PCs came from the south, he tells them that he saw Fritz going north. When? Oh, two, three, maybe four hours ago. The color of his horse? Brown. White, you say? Oh, yes, white it was.

If the PCs get fed up here and resort to violence, Sampson steps forward with his single action .45 revolver. Elijah carries a derringer in a sleeve-spring holster, but if things look bad, he heads for the shotgun in the wagon. Neither man will desert the other.

Inside the wagon, there are a shotgun, \$50 hidden under the trunk of religious paraphernalia, some food, 100 rounds of .45 ammo, 50 shotgun shells and two knives.

THE DESPERADOS' DECEPTION

This encounter should be run sometime around dusk.

As the PCs ride along, the terrain gets hillier and hillier until they find themselves in a small hollow. As they reach the bottom of the hollow, a double-barrelled scattergun pops up over the steepest part of the hill before them, immediately followed by a man's head. The man orders the PCs to stick their hand in the air or be blown away.

As the PCs look around, twenty or so rifle barrels pop up along the top of the hill, one by one, with a battered hat not far behind each one.

Actually, there are only three men here—the last survivors of the infamous Puma Gang that had been terrorizing these parts until recently. The trio—Bill Niebling, Dirk Elliot and Dale Taylor—have decided that the Puma Gang can ride again if they can just gain the necessary capital. Bill is the goateed man sporting the shotgun while the bearded Dirk and the clean-shaven Dale set the guns and hats in place. Dirk and Dale give the rifles an occasional jostle and mumble around behind the hill a lot and even peer over the edge from various positions from time to time to give the PCs the sensation that the boys are getting restless.

The rifles are actually blackened sticks, although from the PCs distance it's hard to tell the difference. Give each of the characters a PER roll at -4 if they want to make one (i.e., they say they are



trying to get a better look at the other bandits, etc.). The idea here is not for the PCs to spot what's going on, but to see what kind of guts they have.

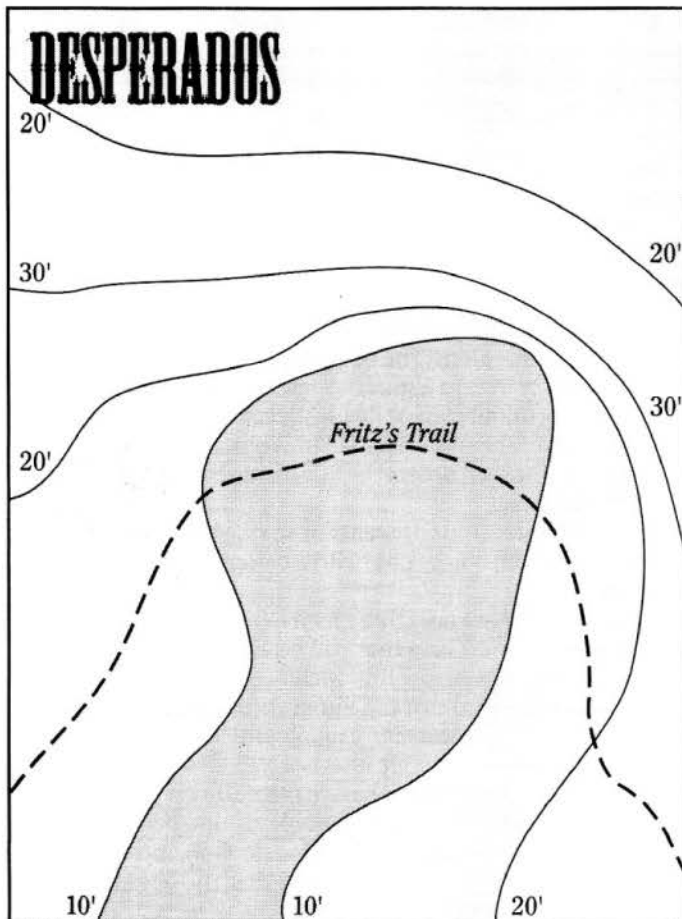
Bill will then order the players to throw down their guns and lay face down on the ground, after which Dirk and Dale will head on down the hill to frisk the players and tie them up. The bandits then take all of the PCs money and toss their weapons into a heap at the top of the hill. They then mount up and ride off into the sunset, attempting to maintain their ruse at all times.

If at any point, the PCs open fire or attack in any other way, the bandits will flee if they are outnumbered or do not already have the players at a distinct disadvantage. These men don't want to hurt anyone; they just want the PCs' cash.

INTO EACH LIFE SOME RAIN MUST FALL

Put quite simply, it rains, wiping the trail out. This should only happen just before the PCs reach Custer, and you should run one other encounter directly after it—one that will put the PCs back onto Fritz's trail. Whichever encounter you choose to run at this point, the person offering up the information will swear upon his mother's grave that he saw the man that the PCs are describing, but that he was on a grey horse.

This is because Fritz has met Mark and given him the saddlebag with the claim papers in exchange for his fee, \$500, and a fresh horse, which happens to be grey. From there Mark heads back to Deadwood and Fritz continues on into Custer.



WILDCAT ATTACK

Earlier today, as Fritz rode through this area, he spotted a mother mountain lion with two kittens. He shot and killed the whelps, leaving the mother to stew in her anger. As the characters pass the ledge near her lair, she launches herself at one of them at random. She will attack until either she or the character is dead.

See the *Bestiary* for details about mountain lions.

THE PARANOID PROSPECTOR

As the players ride over the crest of a hill, they spot a sign on the top of the next rise. In big red letter on weathered wooden planks, it reads "Blunt Pick Gold Mine—No Trespassing. Claim Jumpers Will Be Shot!"

On the other side of the hill is the camp of James Daniel Phipps. ("You can call me J., or you can call me D., or you can call me J.D., or you can call me Jim, or you can call me Dan," etc.) It's a small but messy camp, with cooking gear and mining equipment strewn all about the place.

If any of the players make a PER roll, they'll spot J.D., a grizzled old man somewhere on the far side of what looks to have been an unkind sixty years. He's hunched down behind a boulder on the fringe of the camp, and he's levelling an army rifle in the PCs' direction. Whether or not he's spotted, he'll eventually start screeching and hollering at the PCs about how they're a bunch of lousy no-accounts come to rob a defenseless old man of what little he can scratch out of the ground. In his mind, they've come to jump his claim, but he's caught them red-handed, and they're not going to get away with it.

If the PCs act reasonably and deny any such intentions amid oaths upon their honors and their mothers' graves, J.D. will carefully lower his rifle. If, after a minute or so, no one has threatened or attacked him, the prospector grins, says, "Well, alright," and cheerfully slings the gun over his shoulder and asks the PCs to sit down and join him in a cup of coffee.

The coffee would gag a horse, but J.D. just swills the stuff down like mother's milk and grins. He's willing to talk about just about anything, including that no-good varmint who ran his horse through here not long ago.

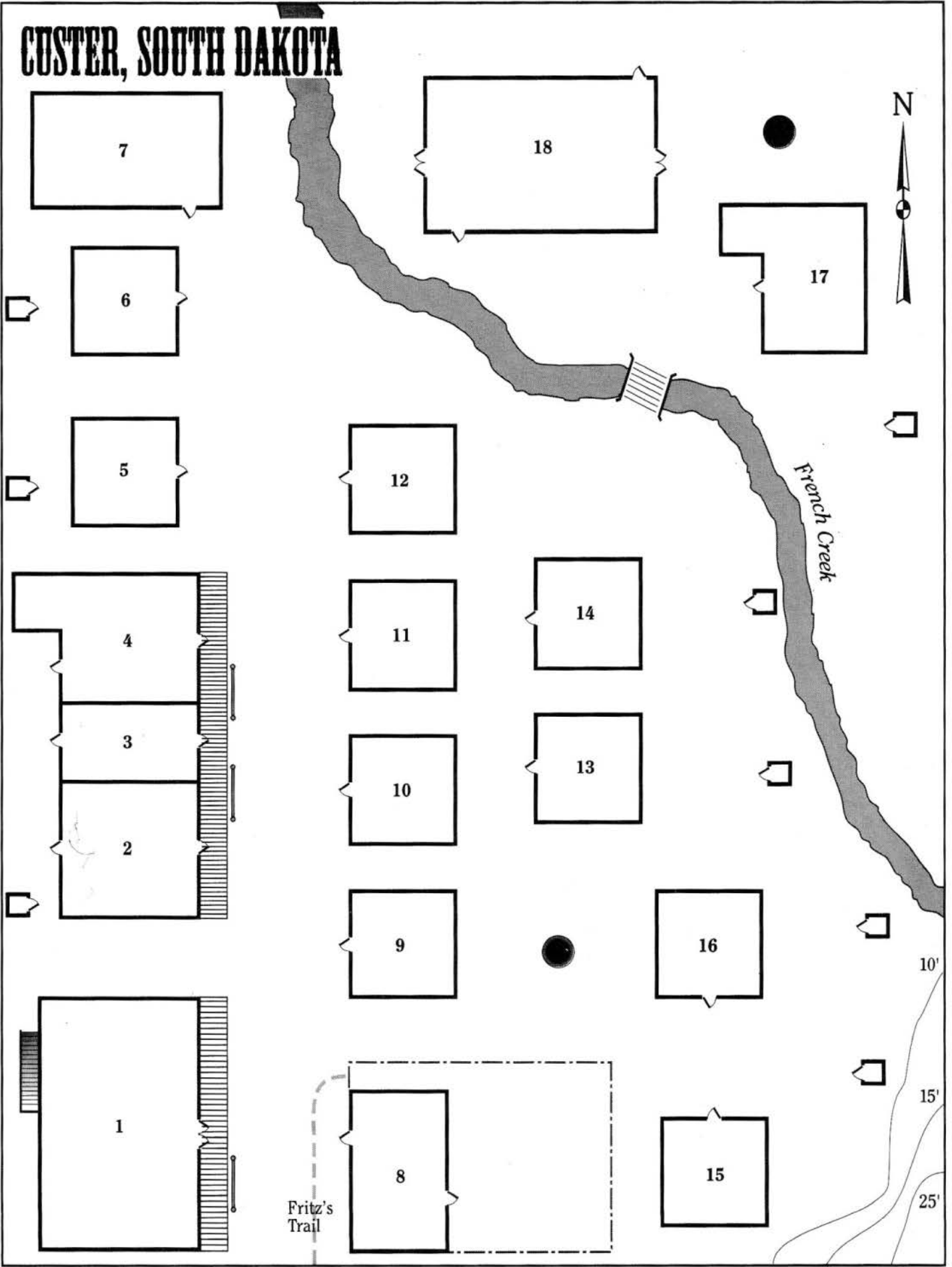
About an hour or so ago, Fritz ran through the camp on his horse, nearly trampling J.D. and knocking everything all about in the process. J.D. swears he generally keeps his camp spotless, but if the PCs bother to look around, it looks more like a herd of wild buffalo stampeded through here rather than a single horseman.

One of the reasons J.D. is so paranoid is that he hasn't legally laid claim to this plot of land, although he's planning to do so in the near future. The only things worth any value in the camp are two gold nuggets J.D. found yesterday, which are worth \$20 apiece.

LAST STAND IN CUSTER

This is Custer, Dakota Territory—Fritz's home town. It's pretty much a ghost town nowadays, most of the people having up and left earlier in the year after hearing of the gold strike in Deadwood. Many of the buildings are just like those in Deadwood, clapboard shacks nailed together in a hurry to have something built at all, but the town is so small the streets don't even have

CUSTER, SOUTH DAKOTA



names. The locations shown on the map are the only ones that are occupied or of any possible interest. The others have long since been abandoned and ransacked of anything of use.

Some people have stuck around, though, and are still trying to tough it out. Life in Custer is not good for most, but for a lucky miner or a farmer or two, it's okay. Most of the people in town are armed with one or two single action .45 revolvers.

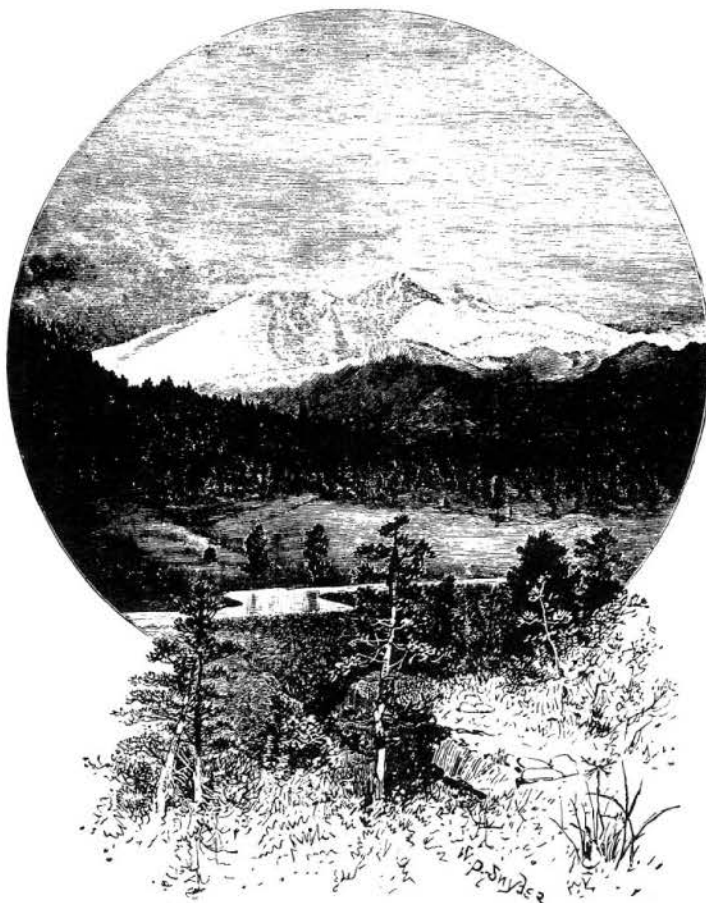
Fritz is a popular man hereabouts. He's free with his money and generous to his friends. The locals believe that the PCs are bounty hunters here to haul in Fritz for killing a man in Cheyenne, a crime he didn't commit. This is a story initiated by Fritz himself so as to make sure that his fellow citizens don't blow his cover.

The players should soon figure out that Fritz is hiding out in the old, abandoned barn across the creek (#18). If the PCs enter the saloon (#1) or raise a ruckus in town before confronting Fritz in the barn, John Donovan and Marty Sever (see #1) will be in the barn with Fritz when the PCs enter. Otherwise, Fritz will be alone.

1. The Dead Bull Hotel and Saloon (2)

The Dead Bull is run-down little joint which gets most of its business from being the only saloon in town. When the PCs enter the bar, all conversation stops, and the bar's seventeen occupants turn to stare at the PCs. Suddenly a knife flies out of one corner of the bar, knocking off one of the PC's hats.

Two burly men (John "Dano" Donovan and Marty Sever) stand up from the direction in which the knife came. They give the PCs long, hard stares, and then leave the bar via the back door. The head over to #17 to warn Fritz of the PCs presence in town. If the



players try to stop them, Marty instigates a brawl while Dano runs to warn Fritz.

After the two men leave, the patrons relax and things return to normal. If the players approach the bar, the owner and bartender, George Bull, will tell them that their lives are in danger here. George refuses to answer any of the PCs questions about Fritz, as he's a friend of Fritz's father, but he's fairly talkative about other matters.

After the players have been served and sit down at the only open table (the one Fritz's friends just vacated), a short and thin young man sitting at the next table, whispers to the PCs, "I can help you, my friends." He introduces himself as Chip Mendez. He will tell the PCs where Fritz is hiding for a mere \$25. He can be bartered down to \$15, but no less, although he can be talked into accepting a gun of equivalent value instead.

Mendez was sweet on a girl named Betsy Lou Cunningham, but Fritz stole her away from him. For that, Chip has held a grudge against Fritz for many months. Chip would be more than happy to see Fritz gunned down by the PCs.

Chip manages to get out that Fritz is hiding in a barn on the outskirts of town before three drunks stumble up to the table and grab the PCs' drinks. If the PCs object, one the drunks will start a fight. The "drunks" are actually friends of Fritz who have figured out what Mendez is trying to do, and they're doing their best to stop it.

If the fight starts, two of the drunks will retreat, but four more men will step forward to help the third man out. Chip will run out at this point and head for the hills. If anyone draws a weapon at any point in the fight, George will draw a double barrel shotgun from behind the bar and scream for the combatants to get out of his bar.

2. General Store and Trading Post

Mike Murphy runs this exceptionally well-stocked store with his wife Amy and their twelve-year-old son Martin. In addition to just about everything you could ever want in a general store, Mike carries a good selection of guns, but they're not on display and he will deny their existence to the players.

The Murphys' only advice to the players is to leave town soon. They know nothing about where Fritz is, and even if they did know, they're not likely to be telling any strangers about it. Otherwise, the Murphys are a happy bunch, extremely helpful and more than willing to sell their goods to the PCs.

The store closes at dusk, after which the family heads home to #9.

3. Sheriff's Office and Jail (2)

This building is closed and locked, as Sheriff Mike Tretyak is currently and conveniently out of town. If the PCs break in the front door, they'll find four 15-shot rifles and 2 double barreled shotguns. The keys to the two cells are in the sheriff's desk.

4. Cafe

This nice little restaurant is the only place in town where a strange can grab a bit to eat. John and Susan Gibbons run the place. Service is usually friendly, and the food is always good, particularly Sue's apple pie which people have been known to travel from Deadwood to devour. The five other customers in the place ignore the players completely.

John and Sue are just about ready to call it quits. Life in the wilderness is just too much for them, but they're not quite willing to take on the lawless town of Deadwood. As such, the couple is gearing up to pack and leave for Saint Louis within two weeks.

This is not a secret, and they are willing to tell anyone willing to listen to them, for they hate this place and aren't afraid to show it.

Nobody in the restaurant knows where Fritz is, but they are otherwise helpful enough. The Gibbons live in #5.

5. The Gibbons Home

The Gibbons live in this whitewashed clapboard shack. The house is mostly bare, as the Gibbons have been selling off most of their furniture piecemeal. There's no room for such things on their trip back to civilization. The house is unlocked and searching it will provide the PCs with no information.

6. The Hope House (2)

This is where Phil Hope lives with his wife Martha, their two teenaged sons Paul and Pete and their teenaged daughter Mary. The Hopes run the farm out back of this house. The house is unlocked and searching it will provide the PCs with no information.

Phil is a burly man who absolutely refuses to leave the land upon which he and his family have worked so hard. His sons are of a similar attitude, but Mary longs for the luxuries of a city as seen through the pages of a big city department store catalog. Martha is sympathetic to her daughter's dream, but just doesn't see any way to make it come true. The other simply scoff at the young lady for trying to raise herself above her station in life.

During the day, only Martha and Mary are home, while Phil, Paul and Pete work the fields behind the house. At night, all of them are at home in bed, except for Mary who sits up a bit later to write about the day's events in her diary.

7. The Hope Barn

This well built, tall, red barn is owned by the Hopes. Inside is nothing more than an oxen, a mule, two horses, a buckboard wagon and some farm equipment. A hen house sits in the northwest corner.

8. Stable

This stable is owned and operated by Art Ramsey and his three sons, Alex, Albert and Alfred. The Ramseys also do some blacksmithing and leather repair on the side. There are two horses in the stables, waiting to be shod, and five horses in the corral, including Fritz's grey horse—the only grey horse in the place.

The Ramseys are good people, trying to scrape a living out of what's left of Custer. Mrs. Ramsey passed away soon after the family moved to Custer, and Art just never seemed to recover from the loss of his bride. Because of his melancholy, he never devoted enough time to his business, and when word of the gold strike in Deadwood hit Custer, the Ramseys didn't have enough money to pack up and leave.

This plunged Art even further into depression. The three Als are doing their best to keep things afloat, and seem to be doing well. They have hopes of moving to California sometime soon, but first they need to scrounge up a grubstake. None of them resent their father for his inaction, but sometimes they tire of having him around because he's so depressing.

If the PCs ask any of the Ramseys about the horse, they'll tell them that Fritz dropped it off here a couple of hours ago and headed into the Dead Bull (#1) across the street.

9. The Murphy House (2)

Mike, Amy and Martin Murphy (#2) live in this well built, unpainted clapboard house. They are only home after dark, and otherwise the place is locked. There is little or nothing of value or interest to the PCs here.

10. Vacant House (2)

This abandoned, Victorian-style house is empty, and there is nothing of value here. The owners left in the initial rush to Deadwood, and took everything with them.

11. The Mayfair House (2)

This is where Jeff Mayfair—a tall mustachioed young man who always seems to be complaining about some sort of chill—lives when he's not out supervising his mine which is located about two miles outside of town. While Jeff is never in during the day, his wife Jenny and their four young children—Jill, Jack, Jackie and Karen—can usually be found here. The Mayfairs know absolutely nothing about Fritz and his escapades.

There is nothing of interest here to the PCs.

12. The Sandleman Home (2)

This blue, clapboard house is the home of Donald Sandleman, Fritz's father. Donald is a retired, old cowboy, somewhere in his fifties, and the years have not been kind to him. His face is brown and wrinkled, and his hair is white and thinning. He never smiles.

Donald does not approve of his son's illegal activities, but the boy puts food on his table (something he hasn't seemed to be able to do himself for the last few years), so he keeps his mouth shut. He will not tell the PCs where his son is, and will go for his shotgun if they threaten him. He will not, however, fire until he feels provoked.



13. Vacant House (2)

This abandoned, green, clapboard house is empty, and there is nothing of value here. The owners left in the initial rush to Deadwood, and took everything with them.

14. Vacant House (2)

This whitewashed, clapboard house is abandoned and empty, and there is nothing of value here. The owners left in the initial rush to Deadwood, and took everything with them.

15. The Ramsey Home (2)

Art, Alex, Albert and Alfred Ramsey live in this weatherbeaten, unpainted clapboard house. They are only in the house after dark. Otherwise the place is locked. There is little or nothing of actual interest to the PCs here.

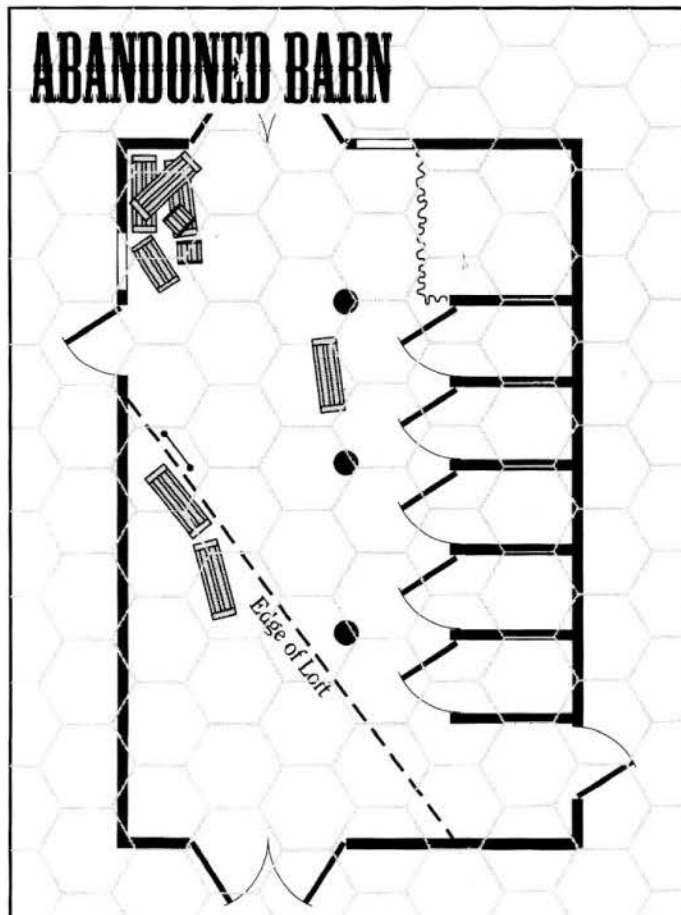
16. The Tretyak Home (2)

The sheriff lives in this blue and gold, Victorian-style home with his young wife Theresa. Mike's not in, but his wife is. She is friendly enough to the PCs, but knows nothing about Fritz except that he's been trouble in the past. She also recalls seeing some suspicious activity recently around the old, abandoned farm house (#17).

Mike is in Yankton, trying to drum up some funds for his dying town. He won't be back for at least three days.

17. Abandoned Farm House (2)

Across the rickety bridge is a rundown, abandoned farm. The ramshackle, faded house looks like it might fall down at any minute, but it's stable enough. It is, however, boarded up and empty. The owners of the farm took off for Deadwood when they heard of the gold strike. There is nothing of particular value here.

**18. Barn**

This is the barn in which Fritz is hiding out, along with Dano and Marty if they made it out of the bar. Fritz and Dano are up in the hay loft, using the two bales as partial cover. Marty is hiding in one of the horse stalls, which are all otherwise empty.

When the PCs enter the barn, Fritz and Dano will wait until they are in the middle of the barn before opening fire on them. When the PCs turn their backs to Marty to face the assailants on the loft, he stands up and plugs them in the back.

Fritz is armed with a single action, fast draw .45 revolver and a 12-shot .45 carbine. He fires with the carbine first, switching to the revolver after the first exchange of fire. Dano is using a double barrel shotgun and carries a single action, fast draw .45 revolver on his belt. Marty has two single action, fast draw .45 revolvers.

The outlaws will fight to the death, as they are now trapped in the barn with the PCs.

Note: *If any of the other bandits made it out of the train robbery and followed Fritz to Custer, they made it here before the PCs did. They were then ambushed in this same fashion, and were killed. Their bodies can be found underneath the moldy hay in one of the horse stalls.*

EPILOGUE

After the gunfight, if any of the outlaws have survived, the players can get the following information out of them. Alternatively, Donald Sandleman (see #12) will approach the players and offer them the same details. He is ashamed of his son's crimes and failures, and is attempting to atone for his silence.

A few miles outside of town, Fritz gave the claim papers to a man named Mark Carson in exchange for \$500 (which is still on Fritz's body) and a grey horse. Mark took the white horse Fritz was riding with him and headed off in the direction of Deadwood. The horse had a lazy (sideways) eight branded on it.

The players may be able to deduce this for themselves since he does not have the papers and does have \$500 cash.

ON THE ROAD AGAIN

If the PCs have had a rough time of it thus far (which they probably have), let the trip to Deadwood pass uneventfully. Otherwise, feel free to toss another encounter their way to soften them up for the big showdown. You could, for instance, use the Indians! encounter again, or whatever else you think would be appropriate.

Chances are, however, that you should let the PCs alone and give them a chance to catch their breath. They're going to need it.

DEADWOOD AT HIGH NOON

For this part of the scenario, just use the city of Deadwood which is provided earlier in this book. By now, the players should have realized that the Carsons are behind the robbery. In fact, if they look in the right places, they'll find the white horse with the lazy eight brand tied up inside the Carson's wainwright shop (Deadwood #58).

If the PCs confront the Carsons, they'll deny everything. They made a point of spending each night at the D.T. Saloon (Deadwood #54), and as the train was robbed well over a day's ride out of town, the Carsons couldn't have committed the robbery.

If the PCs go for the sheriff (Seth Bullock is sheriff by now), Bullock will arrest the four Carsons and take them in for questioning.

Eventually the Carsons will be released due to a lack of real evidence. The word of a bunch of hired guns against that of four respectable businessmen isn't exactly enough to hold the men on, even if they were hired on by Milo Karseboom. And Milo is still on his way back to Deadwood right now.

Afraid that the PCs will be able to blow their cover, the Carsons go gunning for the PCs. They use the PCs "lying accusations" as a pretense for calling them out.

Wherever the PCs are, the Carsons will eventually find them and call them out into the street. They will not take no for an answer. The ensuing gunfight should leave one side or the other dead.

If the PCs win, the claim papers will be found in the Carson's house (#69). Milo will get into town within a couple of days, and he'll pay them the agreed upon amount, plus their daily wages, and then ask them if they'd like to give getting the papers to Omaha another try. In either case, the PCs (and Rube if he made it, too) are now local heroes, having earned the undying gratitude of every miner in the area.

If the PCs lose, well, they're dead so what do they care? But in any case, if the PCs lose, the Carsons will forge papers that give them the rights to the largest and most profitable mines in the area. And they'll deliver these papers to Omaha themselves.

Unbeknownst to the PCs, the Carsons were not the brains behind this operation. The brains wouldn't have taken Fritz's horse into Deadwood. The kingpin of the entire operation is William Chang (see Deadwood #27 & #28), who isn't about to take this defeat lying down, as the PCs will more than likely soon discover, much to their own regret.

THE OUTLAWS

MATT CARSON

Val	Char	Cost	75+	Disadvantages
18	STR	8	3	Outlaw Package Bonus
12	DEX	6	10	Hunted by California Authorities, 8-
13	CON	6		
19	BODY	18	20	Code of the West
17	INT	7	15	Psychological Limitation: Must Avenge Murder of Any Friend, Family Member or Protected Party (Uncommon, Total)
14	EGO	8		
16	PRE	6		
16	COM	3		
8	PD	4	21	Experience
3	PD	0		
4	SPD	18		
8	REC	2		
40	END	7		
45	STUN	10		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
10	+2 w/Hand to Hand Combat
3	Riding 11-
3	Streetwise 11-
2	KS: Wanted Criminals 11-
2	KS: Local Hideouts 11-
2	KS: Local Ranchers 11-
2	PS: Type of Crime 11-
2	Perk: Contact—William Chang 11-
11	Talent: Fast Draw 14-

OCV: 4; DCV: 4; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	103	+	41	=	144
				=	69
				+	75

Matt carries two single action, fast draw .45 revolvers (belt), a double barrel shotgun (horse or shoulder) and a bowie knife (belt). He rides a riding horse.

Matt is the oldest and most level-headed of the Carsons, as far as that goes. He's a burly man with brown, curly locks and a large cheesy mustache, and he loves to brawl. He eschews guns as being only for weaklings, although he doesn't hesitate to use one when the situation calls for it.

Matt and Mark are often at odds with one another. It seems to Matt that his hot-headed little brother is going to get them all killed someday. Good robberies take careful planning. If they just keep leaping into situations with their guns blazing, sooner or later, someone's going to be ready for them, and then that's all she wrote.

Still, Mark's his brother, and Matt loves him and has a great deal of respect for him. That boy sure can shoot. It just often seems that sometimes these two are in more danger of each other than anyone else.

MARK CARSON

Val	Char	Cost	50+	Disadvantages
14	STR	4	3	Outlaw Package Bonus
19	DEX	27	10	Hunted by California Authorities 8-
14	CON	4		
12	BODY	4	15	Psychological Limitation: Gunslinger Mentality (Common, Strong)
15	INT	5		
14	EGO	8		
17	PRE	7	15	Psychological Limitation: Must Avenge Murder of Any Friend, Family Member or Protected Party (Uncommon, Total)
16	COM	3		
4	PD	1		
3	PD	0		
4	SPD	11	18	Experience
6	REC	0		
34	END	3		
40	STUN	14		

Cost	Skills, Perks and Talents
2	FAM w/Small Arms
2	FAM w/Common Melee Weapons
5	+1 w/Ranged Combat
6	+2 w/Pistols
7	Riding 15-
3	Streetwise 12-
2	KS: Wanted Criminals 11-
2	KS: Local Hideouts 11-
2	KS: Local Ranchers 11-
2	PS: Type of Crime 11-
2	Perk: Contact—William Chang 11-
11	Talent: Fast Draw 17-

OCV: 6; DCV: 6; ECV: 5; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	90	+	46	=	136
				=	61
				+	75

Mark carries two single action, fast draw .45 revolvers (belt), a 15-shot .45 rifle (horse or shoulder) and two throwing knives (belt and boot). He rides a riding horse.

Mark is the second oldest of the Carsons, and definitely the most dangerous, both in terms of his ability with a gun and his lack of social graces. A thin, gangly stick figure of a man, he is physically his brother's opposite. He is clean-shaven, and his blue eyes burn with a cold intensity.

A crack shot, Mark sees his brother Matt's preference for fisticuffs as being crude and uncivilized. To him, guns are the weapons of today, and hand to hand combat is a thing better left in the past.

Accordingly, almost any fight Mark has ever been in has quickly escalated to a gunfight. He does not like to brawl.

It is to his honor, however, in all the fights they've ever been in with each other, Mark has never shot Matt. He's pulled a gun on him more times than either one of them can count, but he's never actually used it.

Mark thinks that Matt is just too damned slow in his ways. He spends so much time thinking about how to commit crimes that more than one golden opportunity has slipped right through their fingers due to his foolish hesitation.

Mark honestly cares for all of his brothers a great deal and would never knowingly lead any of them into harm's way. This doesn't mean that it won't happen sooner or later. In fact, Mark has led the bunch of them into—and out of—a number of narrow scrapes.

LUKE CARSON						
Val	Char	Cost	50+	Disadvantages		
13	STR	3	3	Outlaw Package Bonus		
15	DEX	15	10	Hunted by Colorado Authorities, 8-		
13	CON	6	5	Experience		
10	BODY	0				
11	INT	0				
10	EGO	0				
10	PRE	0				
10	COM	0				
4	PD	1				
3	PD	0				
3	SPD	10				
5	REC	0				
26	END	0				
24	STUN	0				
Cost	Skills, Perks and Talents					
2	FAM w/Small Arms					
2	FAM w/Common Melee Weapons					
10	+2 w/Ranged Combat					
3	Riding, 12-					
3	Streetwise, 11-					
2	KS: Wanted Criminals, 11-					
2	KS: Local Hideouts, 11-					
2	KS: Local Ranchers, 11-					
2	PS: Type of Crime, 11-					
2	Perk: Contact—William Chang, 11-					
3	Talent: Fast Draw, 12-					
OCV: 5; DCV: 5; ECV: 3; Phases: 3, 6, 9, 12						
Costs:	Char	Skills	Total	Disadv	Base	
	35	+	33	=	68	
				=	18	
				+	50	

Luke typically carries two single action .45 revolvers (belt), a 15-shot .45 rifle (horse or shoulder) and a knife (belt). He rides a riding horse.

Luke and John Carson, the two young, identical Carson twins, are generally content to follow their older brothers' leads. Of course, these leads often differ greatly from each other, but Luke and John just sit back and let their elders thrash out a plan to which they are both mutually agreeable. They never get involved in these discussions until a fight breaks out, at which time they promptly step between the two combatants until things settle down.

To look at Luke and John, you'd wonder how anyone could ever tell them apart. To tell the truth, Matt and Mark are the only ones in Deadwood who can. Both twins are tall, handsome, athletically built, dark haired, clean-shaven young men. The only real difference between the two of them is that Luke is better shot in general and John is a faster draw.

JOHN CARSON						
Val	Char	Cost	50+	Disadvantages		
13	STR	3	3	Outlaw Package Bonus		
15	DEX	15	10	Hunted by Colorado Authorities, 8-		
13	CON	6	5	Experience		
10	BODY	0				
11	INT	0				
10	EGO	0				
10	PRE	0				
10	COM	0				
4	PD	1				
3	PD	0				
3	SPD	10				
5	REC	0				
26	END	0				
24	STUN	0				
Cost	Skills, Perks and Talents					
2	FAM w/Small Arms					
2	FAM w/Common Melee Weapons					
6	+2 w/Pistols					
3	Riding, 12-					
3	Streetwise, 11-					
2	KS: Wanted Criminals, 11-					
2	KS: Local Hideouts, 11-					
2	KS: Local Ranchers, 11-					
2	PS: Type of Crime, 11-					
2	Perk: Contact—William Chang, 11-					
7	Talent: Fast Draw, 14-					
OCV: 5; DCV: 5; ECV: 3; Phases: 3, 6, 9, 12						
Costs:	Char	Skills	Total	Disadv	Base	
	35	+	33	=	53	
				=	28	
				+	25	

Luke typically carries two single action .45 revolvers (belt), a 15-shot .45 rifle (horse or shoulder) and a knife (belt). He rides a riding horse.

FRITZ SANDLEMAN					
Val	Char	Cost	75+	Disadvantages	
12	STR	2	3	Outlaw Package Bonus	
17	DEX	21	10	Hunted by California Authorities, 8-	
12	CON	2			
14	BODY	8	15	Psychological Limitation:	
15	INT	5		Overconfidence (common, strong)	
10	EGO	0	11	Experience	
16	PRE	6			
10	COM	0			
5	PD	5			
2	PD	0			
4	SPD	13			
6	REC	4			
30	END	3			
30	STUN	4			
Cost	Skills, Perks and Talents				
2	FAM w/Small Arms				
2	FAM w/Common Melee Weapons				
13	Riding 17-				
3	Streetwise 11-				
2	KS: Wanted Criminals 11-				
2	KS: Local Hideouts 11-				
2	KS: Local Ranchers 11-				
2	PS: Type of Crime 11-				
8	Perk: Contact—Donald Sandleman 17-				
9	Talent: Fast Draw 15-				
OCV: 6; DCV: 6; ECV: 3; Phases: 3, 6, 9, 12					
Costs:	Char	Skills	Total	Disadv	Base
	67	+ 47	= 114	= 39	+ 75

Fritz carries two single action, fast draw .45 revolvers (belt), a 15 shot rifle (horse or shoulder) and a knife (belt). He rides a riding horse.

Fritz is a cocky young man with a flair for flamboyant and daring crimes. He likes to wear stylish, new clothes, usually red and black in color. He is nothing, however, if not a professional.

Unfortunately for him, taking his career seriously has not always been enough. He enjoyed a brief stint robbing California banks with the four Carson brothers, but eventually their luck ran out and they all headed for Custer to hide out at Fritz's father's home. Later, when the Carsons left for Deadwood, Fritz took to the hills outside the town, setting up his own claim and panning for gold.

Eventually Fritz tired of the mining life. When Mark Carson told him of the job he'd planned, Fritz jumped at the chance to make an illicit dollar. After the job, Fritz plans on simply getting lost in the hills until the Carsons manage to lay claim to most of the land around Deadwood. Then he'll take his share of the loot and head for New York City to pursue the life of an independently wealthy young man.

On the job, Fritz wears more subdued clothing than he normally does, the only trace of his love for brightly colored things being a crimson bandana worn about his neck. He is generally friendly enough to anyone who ventures to talk to him, but he will rarely start a conversation simply for its own sake. He will, however, talk to the PCs and try to pump them for information about their pasts and specifics about their assignment.

In different circumstances, Fritz might try to recruit PCs to help him pull off the job. This robbery has been far too well planned for him to try this, though, and he will do nothing to overtly jeopardize its execution.

THE SHOOT OUT AT THE O.K. CORRAL

Tombstone, Arizona, October 26, 1881. Marshal Virgil Earp deputizes two of his brothers—Morgan and Wyatt Earp—and a gambler friend named Doc Holliday. This posse then goes hunting for the Clantons and McLaurys, a group of local horse rustlers. They catch up with Frank and Tom McLaury, Billy and Ike Clanton and Billy Claibourne in a vacant lot between Fly's Photograph Gallery and the Harwood house, out back of the O.K. Corral. A gunfight ensues.

Each of the Earps is armed with two double action, fast draw .45 revolvers, except Virgil who is carrying only one. Doc Holliday is carrying a DA/FD .45 and Virgil's double-barrelled shotgun.

Frank McLaury and Billy Clanton are each wearing a DA/FD .45 and are standing next to Frank's horse upon which is a 15-shot .45 Repeating Rifle. The other characters on their side are unarmed.

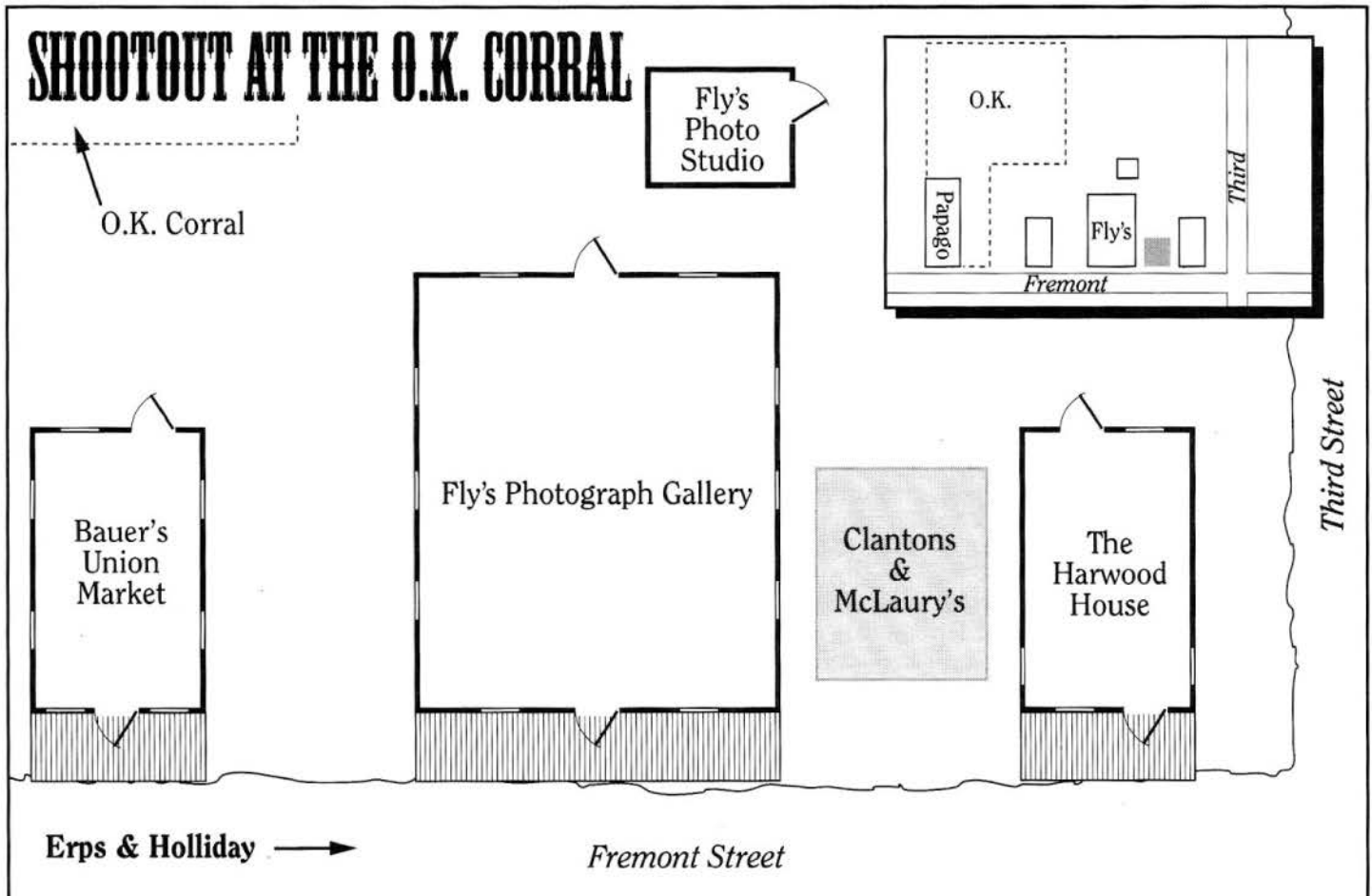
This is not a fair fight—the Earps planned it that way.

Historically, Billy Claibourne ran as soon as he saw Holliday and the Earps approaching. The others stood their ground. It was Billy Clanton who drew first. Ike ran as soon as the shooting started and managed to escape unharmed.

When the dust had settled Billy Clanton and the McLaurys were dead. Virgil and Morgan were shot up pretty badly. Doc took a bullet but was fine. Wyatt emerged unscathed.

If you'd like to play this scenario, assign each player one or more of the involved characters from the *Characters* section of this book. Doc Holliday and the Earps are approaching the Clantons and McLaurys via Fremont street as shown on the map. Place the Clantons, the McLaurys and Billy Claibourne in the shaded area of the map and begin.

This scenario can be used to give the Game Master a chance to try out the optional rules, just to see which ones he'd like to include in the campaign. See the *Gamemastering* section for more on how to go about doing this.



SCENARIO IDEAS

Western films and literature are full of a wealth of good adventure ideas besides the ones already covered in the scenarios above. For more ideas, check out some of the sources mentioned in the *Bibliography* at the end of this book. Additionally, below you'll find several other notions which can easily be taken up and developed into short encounters or even full-fledged scenarios tailored to your players and campaign with just a little work and ingenuity.

RANGE WAR

Range wars crop up for a number of reasons, but they generally have a few things in common. Two or more factions are fighting over some piece of land which is valuable to them in one way or another, and they don't seem to be willing to share. After a short period of bickering and minor skirmishes, someone gets killed and tempers flare. Sometimes the participants get down and dirty and do the fighting themselves. Other times they call in the law or the army or hire some gunslingers to do the fighting for them, although the gunmen had a frustrating tendency to switch sides when offered better pay.

These battles were often fought between cattlemen and sheepherders who both wanted the open, government owned range for their herds to graze on. The cattlemen were almost always there first and viewed the sheepherders as invaders.

Many sheepherders were people newly immigrated to America who had gone out West to ply the trade they had learned in their homelands. In contrast, by the time the sheepherders showed up, most ranchers were rich, well-established cattle barons who might have been letting their herd graze the same piece of range for over an entire generation. It was easy for the cattle barons to work up the local populace against the interlopers with the strange new ways and the funny accents.

Also, it was widely rumored that sheep grazed the grass so closely that they killed it and that cattle wouldn't drink from the a watering hole that a flock of sheep had visited, due to the distinctive smell the beasts left behind. This was untrue, but you should let the players figure this out for themselves. Even so, it's likely that it wouldn't make a whole lot of difference to the cattlemen who were actually just looking for an excuse to run the sheepherders off of the range.

Other wars occurred simply because one faction had decided it didn't want any competition on the rapidly vanishing open range. Other wars were instigated when settlers put their homesteads down in the middle of prime open grazing territory. The settlers were in the right here, as the land actually belonged to the government and the Homestead Act gave the settlers the land if they set up shop on it, but the ranchers didn't care. All they saw were some newcomers taking over land which they'd had open access to for years.

These wars weren't fought over every square inch of open prairie, only over prime plots of land. This land was almost always abutting upon a stream or a river or some other body of fresh water. The person who owned the lands around a body of water controlled access to that water. Water was scarce in many parts of the West, particularly in the regions of the southwestern deserts. Land next to water was a valuable commodity, one that blood was often spilled over, and this was the source of most range wars.

Sometimes wars started because immigrants brought their sheep to graze upon land used for decades by cattle. These were particularly nasty wars because they tended to also be based upon ignorance and bigotry.

Other wars were begun when a new cattle company decided to set up shop in a region controlled by a ruthless cattle baron. These wars tend to be characterized by a powerful man using physical force to serve his economic needs. Often the law is in the baron's pocket, as is the greater part of the town. The hardworking, honest newcomers face an uphill battle all the way, and virtually no one else is willing to lend them a hand.



Smaller skirmishes often occurred when a settler decided to set up a house, or worse yet, a town, on the edge of a vital body of water. As the federal government stood firmly behind the homesteaders, it was up to the cattle barons of the area to drive the newcomers off the land by using less than legal or honorable methods.

Range wars tend to be long and bloody, culminating in the surrender or moving on of one faction or another. The PCs can play members of one of the factions, gunmen hired on by one of the factions or even member of the law or military who've been called in to try to find a resolution to the situation.

One of the most famous range wars was the Lincoln County war which involved the Regulators. See the *Characters* chapter for more details on this.

THE HIDDEN TREASURE

This is a common theme in Westerns, as well as in other genres. Many years ago somebody buried something valuable out in the wilderness. It might have been cash from a bank robbery, the entrance to a gold mine or even an ancient shrine or burial ground. In any case, there's a map floating around which shows the way to this hidden cache, and the PCs have got it.

This adventure can have several twists tossed in. Maybe the PCs don't actually have the map—but they know where to find it, or they know someone who does—and they have to actually get the thing before their quest can begin. Or maybe they only have a part of the map and have to get the other parts from other people or places while these others are after the PCs bit of the map. Or maybe there's more than one copy of this map floating around, and the PCs have to beat another group to the treasure. Or maybe the map is coded.

These kinds of adventures can be a lot of fun—as full of mystery and intrigue as they are of action. Make it complicated and bewildering, full of twists and turns, and it'll be fun for everyone.

If you're using the Deadwood campaign setting, this type of adventure can easily be worked in. Say, for instance, that the nugget that Potato Creek Johnny carries around with him is actually just a small sample from an entire vein. And say Johnny let this slip one night while he'd had a bit too much to drink.

The PCs could be trying to drag the location of the mine out of Johnny. Or maybe Johnny's hired them to protect him. Or maybe Johnny's died, giving the PCs a cryptic map showing the location of the vein. Now all they have to do is locate the gold and place a claim on the land before someone beats them to it.

THE RAILROAD'S COMING TO TOWN

The railroad was a great source of income to both the people who ran it and the people who lived by it. The coming of a railroad was often accompanied by the coming of greedy and devious men. First the surveyors came, and they were sometimes open to bribes to run the track through one town as opposed to another.

Then came the land barons. The lands through which the railroad ran would likely become extremely valuable with the amount of traffic and business the trains would bring, and these men were trying to corner an entire area for the riches it could offer them. Men working for the railroad would offer the locals a fraction of what their land was worth, threatening that the government would come and take it for half that amount if they

refused to sell now. Where threats failed, strong arm tactics were employed. Other men working for themselves or for private interest employed similar tactics to gain land situated around the tract upon which the tracks would be laid.

Then came the railroad workers, and rarely was a rowdier bunch of men ever seen. On payday it was not uncommon for a good part of the crew to end up in the nearest town ready to blow the better part of their pay. This brought problems to many a formerly peaceful Western town.

The PCs can take on several roles in any of these situations, but one of the most colorful is that of an independent group of outlaws out to stop the land barons from stealing land from the good people to whom it rightfully belongs.

If you're using the Deadwood campaign setting, you can use this adventure idea with it. The year would be 1890. By now, the city's population has fallen off dramatically. People are getting desperate, and the railroad running through town might just be the thing they need to put them on the road back to prosperity. But someone, Mr. Chang, for example, has decided that the lion's share of the profits to be gained by the railroad's arrival should go to him.

IT'S AN ELECTION YEAR

Elections in the old West, whether for sheriff or mayor or district attorney, were often anything but on the level. They were filled with vote-buying and baby-kissing, threats and intimidation, ballot box stuffing and scandal after scandal—even assassination. The PCs can play any of several roles in this type of scenario: a member of one of the parties, the local law, a candidate, etc. The key phrases to remember here are dirty tricks, double-dealing and foul play.

This is generally a campaign-length scenario and should involve most or all of the major personalities in the affected area. The PCs' actions should have the potential to be meaningful and have a great affect upon the balance of power in this little corner of the world.

If you're playing with the Deadwood campaign setting, you can easily work this idea into your own game. Mayor Franklin is up for re-election, and this time his opposition is determined to win.

A newcomer named Steven Schooff has come to town and set up an incredibly well-stocked general store. However, the majority of the town still patronizes the already established merchants, and Schooff's gamble is not paying off. Schooff decides that the only way he can get things to turn around is by becoming mayor. With the power of that position behind him, he'll be able to hassle his competitors out of business.

The PCs could be hired by Schooff to hassle Franklin or to frame him for a reputation-damaging crime he didn't commit. Or they could be hired by Franklin to protect him or to figure out who framed him and why? Either way, this can be lots of fun.

Or, for a completely different sort of scenario, one of the PC's could run for mayor...

BOUNTY HUNTING

One great problem in the West was the number of convicted or suspected criminals running about. Many a gunman made his living tracking down these thieves and murderers, and the PCs might decide to do this, too. Rewards ranged anywhere from \$50

a head for run-of-the-mill criminals to \$500 for dangerous thieves to \$10,000 for masterminds like Frank and Jesse James.

Although famous outlaws like the James brothers managed to elude even the most tenacious lawmen and detectives, most bandits weren't quite so smart—or lucky. The PCs can make quite a decent living for themselves by chasing down and collecting rewards on wanted men, but this is a dangerous profession. If an outlaw got wind of his pursuer, the hunted often became the hunter.

If you're playing in the Deadwood setting, you can work this adventure idea into your game in many ways. If the Carsons are still around, a group of bounty hunters could ride into town looking for them. Or maybe they're looking for Stuart Wilkinson (Deadwood #46). Or maybe they're hunting an outlaw who bears a striking resemblance to one of the PCs.

Just start out with one of these notions and run with it!

ROGUE INDIAN WAR BANDS

Native Americans were severely persecuted during the taming of the West, and this didn't sit well with them, especially the more warlike tribes. Although it's doubtful the PCs will want to get involved in a full scale war between the U.S. army and entire Indian tribe, problems existed on a scale that even a smaller group of heroes might find they could deal with—or at least try.

Among the tribes who had signed treaties and were living on the government reservations, there were often groups of young braves who chafed under the farmer's life. These young men often taunted each other into forming small bands of warriors that



would make daring, almost suicidal, raids upon nearby towns or ranches. For each enemy killed, a brave could count coup: a unit of Indian honor.

Successful bands, heady with the coup they had counted against the white man, often rampaged across a territory leaving nothing but blood in their path. These Indian bands were often supplied with food, arms and ammunition by comancheros, white men who would sell the braves just about anything in exchange for some of the loot they had garnered on their raids. Eventually, like bands of modern-day guerilla rebels, the braves would force the government to sit up and pay attention to them, at which point they would submit demands for more rights and land.

It's the PCs' job to stop these young braves, whether it means signing a treaty with them or using force. One step towards accomplishing this is cutting off the braves' supplies by finding and rooting out the comancheros.

Alternatively, the PCs could play the braves, trying to make one last stand for their people against the white man's tyranny, knowing that they are ultimately doomed to fail against the U.S. army's superior forces.

If you're playing in the Deadwood campaign setting, this is an easy idea to work into the storyline. Deadwood was smack dab in the middle of Sioux Indian territory for many years, and after the cavalry defeated the Sioux, Deadwood was only a short ride from the Great Sioux Reservation. An attack on the town would not be unheard of.

TRAVELLING AND DELIVERY

Moving across the old West, particularly before the completion of the first transcontinental railway, could often be an adventure in and of itself. Roaming gangs of bandits and hostile Indians, bad weather, lack of decent roads or often roads of any kind, etc made travel difficult. The problems facing Western travellers were many.

The delivery of something from one place or person to another is also a common theme in Westerns. The parcel can be common (like cash, cattle or medical supplies) or unique (like a priceless work of art or an ancient Native American artifact or an important letter). It can even be a person.

Travelling or delivery scenarios are both easy to plan for and run on the spur of the moment. All you really need to know is the thing to be delivered (if it's a delivery scenario), the route to the destination and anything—whether manmade or natural forces—that stands in the PCs' way. It's usually good to add a time limit as well, since this can cause even more tension and force the PCs to take risks they wouldn't consider under other circumstances.

For an example of this, look to *The Great Claim Jump* above.

CATTLE DRIVE

This is probably one of the most common themes in more mundane Westerns. The PCs are part of a group of cowboys whose job it is to drive some number of cattle (anywhere from 200 to 1000 head) from the owner's ranch to a rail station up to 1000 miles away.

Cattle that a rancher purchased or bred for little or next to nothing were worth maybe \$25 when full grown, but could be sold for twice that in Chicago. So the rancher would drive his

herd, or a good portion of it, to the nearest railhead and sell his cattle there to a third man who would pay to transport the beasts to Chicago where he could sell them there at a large profit

Lots of problems can crop up during a cattle drive: rustlers, Indian attacks, stampedes, bad weather, etc. It's up to you as to how hard of a time you want to give the PCs, but make them earn their money.

Again, all you really need to know to prepare one of these scenarios is how many head the PCs are in charge of and where they have to get them to. Again, a time limit is often handy here, although the fact that a shorter trip mean less chances for things to go wrong should be enough of an encouragement for intelligent players.



RUSTLERS

Because of the value of cattle as mentioned above, there were thieves who would steal these cattle. The perpetrators were generally either bandits or local competing ranchers. The thieves were able to avoid detection for at a least a while in any of three ways.

Bandits could often simply drive the cattle off the victim's ranch and sell them to someone far away who wouldn't ask too many questions. Local competitors often altered the stolen cattle's brand to look like their own. Alternately, as the Western towns got larger and the railroads got closer to the ranches, the thieves could slaughter the stolen cattle and destroy the branded hides, and then sell the meat to local butchers or at the nearby railways.

In this situation, the PCs could play cowboys on either the victim's side or even as unwitting members of the thieves' ranch. They could also play the law and try to find out who's stealing the cattle and then bring them in.



DARING RESCUES

Rescues, like deliveries, are standard fare in Western adventures. They usually involve a person or thing being in some sort of danger and require the heroes to bring them to safety. A few examples are detailed hereafter.

ON THE SCENE

While one or more of the heroes is walking through town, several men run or ride up and grab a person off the street. The assailants then attempt to escape down the nearest alleyway or into an abandoned building.

The reason for the crime could be as simple as a mugging or as complicated as the kidnapping of the daughter of some powerful NPC. Small bits of heroism like this one make nice in-between adventure scenarios. With a minimum amount of preparation the GM can provide the players with a good evening of play.

If you're playing in the Deadwood campaign, you could have the PCs stumble across Billy and Albert Chin (Deadwood #28) shaking down one of the other Chinese men, or even kidnapping Katherine Wong (Deadwood #26).

NEST OF DANGER

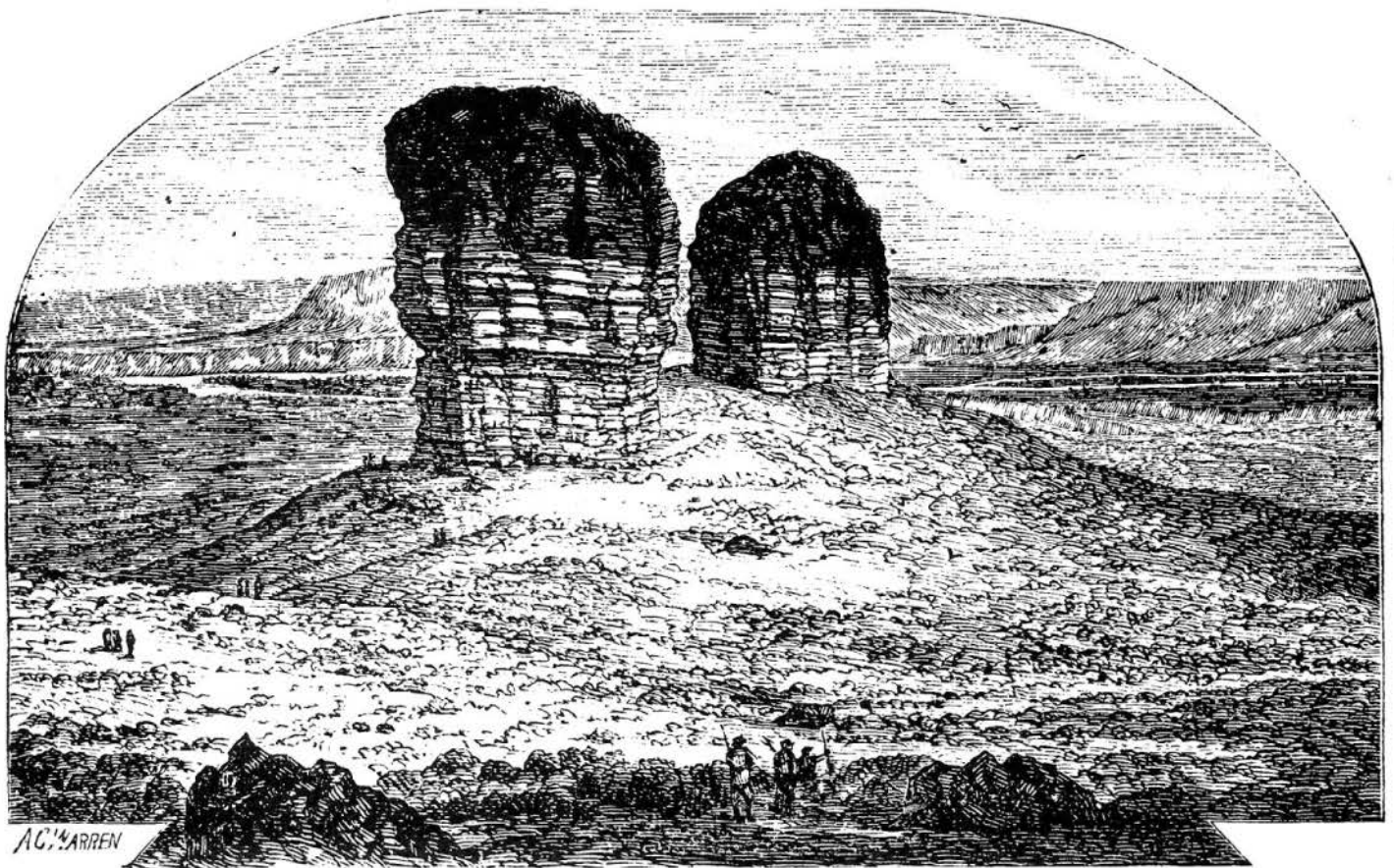
While traveling past a small secluded cabin or farm a bruised and sweating woman rushes out to the heroes screaming for help. She tells them that a group of marauding bandits or hostile Indians swept through the area, burned everything to the ground and kidnapped her young daughter. The people of the surrounding area have known for some time about the band of renegades which lives in the nearby mountains (woods? valley?) but have never lost more than a few head of livestock to them. The mother begs the heroes to save her child from certain death.

Since the bad guys' camp is well-known (and well-avoided) it shouldn't be hard for the heroes to find. Rescuing the young lady should be another matter, however. The hideout should be hard to reach without being spotted by a sentry or triggering off some other kind of alarm. This is a chance to test the players' inventiveness when facing overwhelming odds.

DELIVERIES REVISITED

Perhaps the PCs or another group of character failed to accomplish a delivery scenario. The heroes are assigned the task of recovering the item and getting it to its planned destination.

Again, for an example of this look to *The Great Claim Jump* above.



APPENDIX

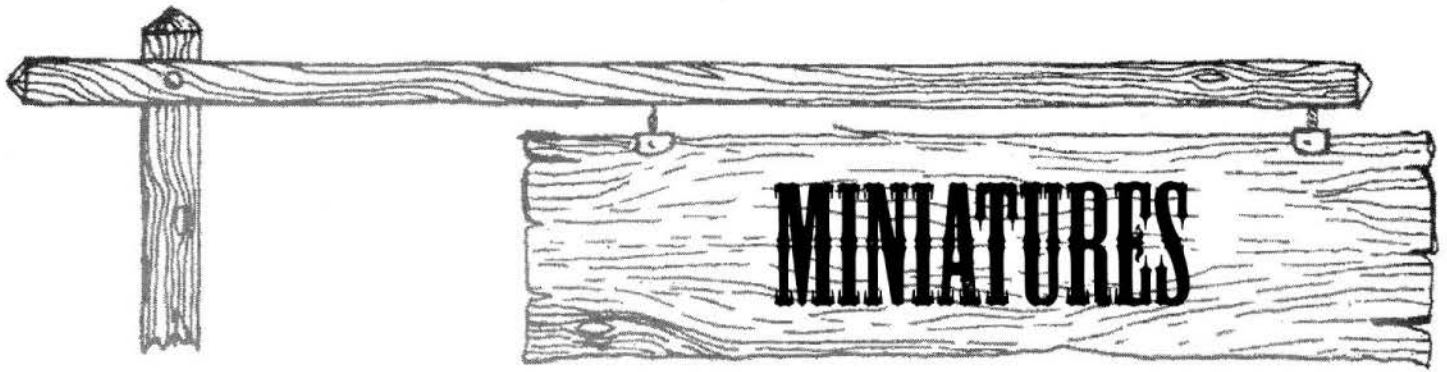
This appendix is split into three different sections, each of which could be of some use to both players and GMs alike.

The first section, Miniatures, details exactly how to properly go about using miniatures in a *Western Hero* game. These rules can equally well be applied to any other **Hero System** game as well.

The second section contains guidelines for how to convert the other two most popular Western roleplaying games into *Western Hero* statistics. Many *Western Hero* players have probably played *Boot Hill*® before, and others may have picked up *Outlaw*™. This section will tell you how to take characters from those other two games and transform them into ready-to-use *Western Hero* characters.

The last section is a filmography and bibliography. It lists a number of wonderful sources to turn to if you're looking ideas to include in your game. While this listing only scratches the surface of the incalculable amount of material out there, it gives beginning *Western Hero* GMs and players a launching pad from which to begin their own research on the West.

Note: *Boot Hill*® is TSR's (Lake Geneva, WI) trademark for their Western roleplaying game, and our references to it are in no way meant to indicate that ICE has a license from TSR with regards to Western Hero. *Outlaw*™ is ICE's (Charlottesville, VA) trademark for its Western roleplaying game.



As described in the Extras section of the chapter on Game-mastering, using miniatures with *Western Hero* can enhance enjoyment of the game. Miniatures give both the GM and the players a much better feel for what is happening at any point in a game, particularly during combat. Instead of guessing about ranges and angles and such, the way you'd have to if you were playing with just paper and pen, with miniatures you have a full-fledged, scaled model of the setting in which the characters are and of their positions, relative to each other.

Can you reach the villain this phase? Just pull out a ruler and find out. Can the sheriff see you around the corner of the building? Can you see him? Slap down a straight edge, and you've got the answers you need.

In the sections below, you'll find everything you need to know about how to add this exciting new dimension to your *Western Hero* game. It's quick, easy and—most of all—fun.

MATERIALS

Here's a list of the extra items you'll need if you're going play *Western Hero* with miniatures.

MINIATURES

The first thing you need to pick up is some actual miniatures. The 25mm lead variety are the best, as the scale matches the *HERO System's* movement and range scale. Grenadier Miniatures used to make a boxed set of them called *Western Gunfighters*, which is just perfect for use with this game, but they're hard to find nowadays. In actuality, just about any models will do—even those plastic cowboys and Indian many of us played with as kids.

Ambitious miniature players should paint their models as well. Although this by no means a necessity, it adds another layer of realism to the game. It's a whole lot easier to tell painted miniatures from each other instead of similar-looking pieces of metal, and it transforms each model into an individual piece of work. Suitable paints can be found at most hobby or game stores.

PLAYING SURFACES

Many people like to use gridded 1" or 25mm hex maps as a playing surface. Elysian Fields makes a transparent Mylar overlay with a grid of this size. This works really well because you can simply lay the sheet over any kind of map, even one you've drawn up yourself on a blank sheet of paper, and voila—instant gridded map! Alternatively, you can draw the map right onto the overlay with a marker and wipe it off when you're done.

As was mentioned in the *Extras* section, one of drawbacks of using a gridded map is that everyone knows exactly what the distance between any two points is. This takes a good deal of the uncertainty out of the game. Conversely, this means you never

have to bother with measuring out distances, and this can speed up play.

Miniature purists like to just play on a non-gridded surface, like a tabletop, for instance. The benefit of this is that you're not confined to keeping the miniatures within the lines of the grid. This is a much more natural way of playing, but it requires frequent use of a ruler.

BUILDINGS AND TERRAIN

No matter what kind of playing surface the GM decides to use, he needs to decide whether or not he's going to use flat drawings or models for the buildings and terrain features. Drawings are easy to make, cost virtually nothing and can be tailored to the exact needs of the scenario. Contour lines can substitute for three-dimensional hills, and lines and symbols can be used to represent walls, tables, trees, windows, doors, etc.

While drawings are easier to use, model buildings and terrain add a lot to the appearance of a game and can make using miniatures even easier, particularly when dealing with characters firing from at each other from different altitudes. No more ignoring the effect upon range of firing from the third story of the hotel at the bandits down the street, and no need for triangulation. Simply measure the distance through the air. HO scale ($\frac{1}{76}$) buildings and terrain, which match the 25mm scale, are available at most good hobby and game stores.

MISCELLANEOUS ITEMS

In addition to the above, all that's really needed is a good ruler, marked in inches.

PLAYING

Using miniatures with the *HERO System* is incredibly easy. There are only four basic things that are important: facing, arc of fire, line of sight, movement and range. These are each discussed below in greater length.

FACING

In addition to the normal targeting limitations, one thing that becomes important in a *HERO System* game when playing with miniatures is the direction in which each model is facing, as this determines the character's field of vision. Models can face in any direction, but can only see things in the 180° arc directly in front of them.

In *Diagram 1* on the next page, the gunfighter can see anything in the arc formed by the line through the center of the model's base. This is his field of vision. Things or people in the shaded area behind cannot be seen by the character. If possible, it's a good idea to paint such a line on the bases of the models.

This is where a bit of roleplaying enters the scene. A character cannot turn to face an opponent not in his field of vision unless he has a reason to do so. A character cannot turn to fire at an enemy model that he doesn't know the position of. Remember, just because the player knows where an enemy model is, it doesn't mean the character does.

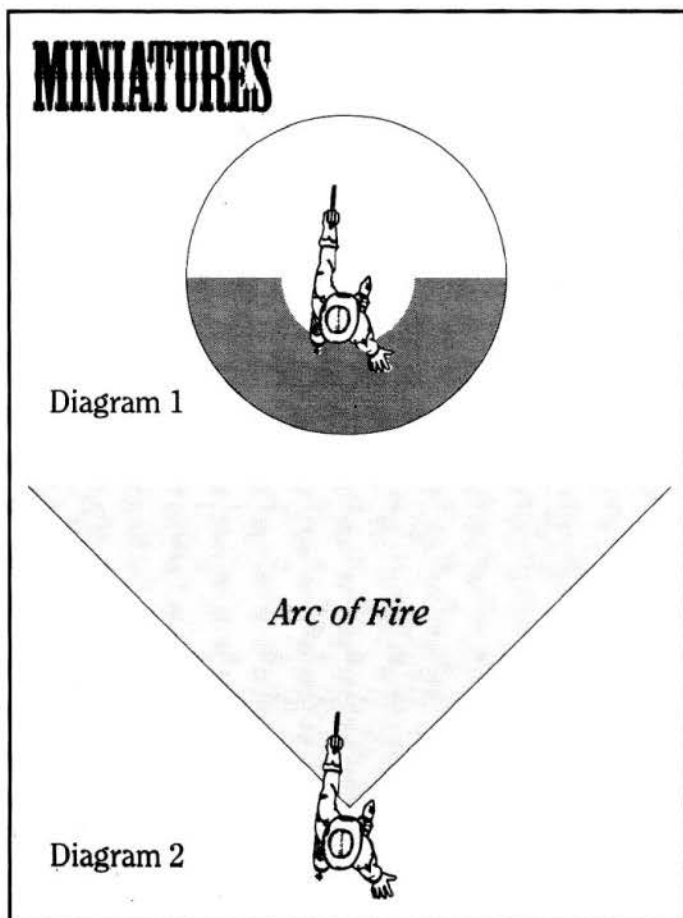
A character has a chance of perceiving things that they can't or haven't actually seen, however. He could hear the footsteps of the man coming up behind him, for instance. See the Perception rules on pp. 136–138 of the *HERO System Rulesbook* for more about how to handle this.

Example: *A bandit is sneaking up behind Logan Walker, who has his back to him. Although the player can see that this is happening on the tabletop, Logan the character has no reason to turn and face the man.*

The GM decides to give Logan a chance to make a PER roll. He's at -2 because the bandit is walking carefully. He makes it anyway, and turns to fire at his opponent. If Logan had blown the roll, he would never have seen the bandit.

A character can make as many PER rolls as he likes at the beginning of each of his phases, but he can only roll once per phase for each thing he's trying to perceive. For instance, if there had been two bandits behind him in the above example, Logan would've gotten two PER rolls, one for each bandit. And if the bandits decided to sneak up on him for a second phase, Logan would've had the chance to make two more rolls.

Alternatively, if the character knows something's out there, but he's not sure what, he can make a general PER roll instead.



ARC OF FIRE

Characters can only fire at targets within the 90° arc directly to the front of them. As shown in *Diagram 2*, the vertice of the arc is upon the facing line that goes through the center of the model's base. The arc extends from there out to the limit of the weapon's range.

Note that it's possible for a character to be able to see someone off to one side of his field of vision, but not actually be able to shoot at him because of the way he's facing.

Note also that this is an optional rule fit for miniatures use only.

LINE OF SIGHT

Okay, the player character's opponent is in that building across the street, and as explained in the *HERO System Rulesbook*, characters can only target things that they can actually see. The question is, can the PC see him?

This is one of the beauties of using miniatures. To find out if a character can see his opponent, simply take a straight edge and trace a line directly from the center of the character's model to his opponent's. If a straight line can be made to all or a part of the opponent, The character can fire at him, or at least the parts of him that he can see.

Remember to keep in mind hills, rocks, walls and any other obstacles on the playing surface, whether the GM is using three-dimensional versions of these things or just line drawings.

MOVEMENT

If playing on a 1" or 25mm gridded hex map, a model gets to move one hex for each inch of movement of the character it represents. If Clint Walker had 6" of movement, for instance, he would then get to move 6 hexes.

Character models must be entirely within a single hex at all times. They can only move from one hex to another through a hex face, not via any of the vertices, although they can have any facing that the player likes (see below). Larger models, like wagons, should treat the front, center part of the model as if it were a character for purposes of movement. The other parts just tag along behind it.

If playing on a non-gridded surface, just haul out a ruler every time someone wants to make a move. If Clint Walker has 6" of movement, he gets to move up to 6". Simple enough.

In either case, note that powered movement is subject to turn mode limitations, while characters are not, and everyone and everything is subject to acceleration/deceleration limitations. See the *HERO System Rulesbook*, pp. 142–144 for more about movement.

As an optional rule for turn modes, make the distance a small vehicle—like a horse—has to move before turning continuous from turn to turn.

Example: *Clint Walker's horse is moving at 11" per turn, making his turn mode 2, when Clint decides to run around in a circle for a while. He gets a free turn when he begins his move (assuming he ended his last move by travelling in a straight line for at least 2 inches) and then has to move 2" more before he can turn again. If he turns every chance he gets, he makes five turns and then moves another inch.*

On Clint's next turn, he doesn't get a free turn to start his move. He must move another inch, completing the required 2" move, before he can turn again.

Note that when working on a non-gridded surface, turn modes aren't quite as easy to deal with, but with a protractor or the handy angle guide provided in this book, it's really no problem.

Longer vehicles turn the same way horses do, but the vehicle must move the entire length of the longest part of the vehicle, plus the turn mode, before it can make a turn. A stagecoach with a six horse team, for instance, has about 3" of horses drawing 2" of coach. If it was moving 12", it would have to move $3" + (12" \div 5) = 5"$ before it could make a 60° turn.

RANGE

If playing on a 1" or 25mm gridded hex map, measuring ranges is easy. Simply count the number of hexes separating the attacker from his target. Count the hex the target is in, but not the attacker's.

If playing on a non-gridded surface, just haul out a ruler and measure the distance between the bases of the target and his attacker.

In either case, if the target and attacker are at different levels and aren't on a map with scale model buildings and terrain, either ignore how this make the distance between them longer, or triangulate the distance. Remember, $A^2 + B^2 = C^2$.

There is an easier way to do this, but it requires two rulers. Place the first ruler next to the higher character and place a finger on the vertical distance between the two characters. Then measure the distance from the lower character to the finger. Voila! Instant triangulation.

Example: *The game is being played on a non-gridded surface with only miniatures, no buildings or terrain. Logan is on the roof of the bank, 6" above the ground, and is firing at a bandit down the street. The player places a ruler next to Logan and puts his finger on the 6" mark. He then measures the distance from here to his target.*

SYSTEM CONVERSIONS

If the players happen to already be engaged in a different Western campaign, that shouldn't stop them from using *Western Hero* to its fullest. The systems below give outlines for converting both *Boot Hill*[®] and *Outlaw*[™] characters to *Western Hero* characters.

While these conversions systems have been designed to be as complete and accurate as possible, no such system can be perfect. When in doubt, the GM or player should try to simulate the basic idea behind a skill or talent rather than sticking religiously to a point-by-point conversion.

Also, note that converted characters are sometimes "rough," i.e., they come out the other end of the system incomplete, stilted or simply different than he was originally conceived to be. Once the basic conversion has been completed, the GM or player should smooth off these edges and fill in these holes. The end product should be a complete and well-rounded *Western Hero* character.

STATISTICS CONVERSION CHART

<i>Western Hero</i> Character	<i>Boot Hill</i> [®] Formula A	<i>Boot Hill</i> [®] Formula B	<i>Boot Hill</i> [®] Formula C	<i>Outlaw</i> [™] Formula
STR	STR(Ability Score)	STR(Ability Score)	STR	ST ÷ 5
DEX	(GAC + TAC) ÷ 10	(GAC + TAC + COR) ÷ 15	COO	(AG+QU) ÷ 10
CON	STR(Ability Score)	STR(Ability Score)	STR	CO ÷ 5
BODY	STR(Ability Score)	STR(Ability Score)	STR	8 + (Hits ÷ 10)
INT	10	OBS ÷ 5	OBS	(RE + ME) ÷ 10
EGO	BRV ÷ 5	BRV ÷ 5	STA	SD ÷ 5
PRE	BRV ÷ 5	STT ÷ 5	STA	PR ÷ 5
COM	10	STT ÷ 5	STA	AP ÷ 5
PD	2 × Figured	2 × Figured	2 × Figured	2 × Figured
ED	Figured	Figured	Figured	Figured
SPD*	(Figured + SPD) ÷ 2	(Figured + SPD) ÷ 2	(Figured + COO) ÷ 2	Figured
REC	Figured	Figured	Figured	Figured
END	Figured	Figured	Figured	Figured
STUN	Figured	Figured	Figured	Figured

* All SPD scores should be rounded up to the next highest whole number.

<i>Western Hero</i> Skill	<i>Boot Hill</i> [®] Skill	<i>Rolemaster</i> [™] Skill
Acrobatics	—	Acrobatics
Acting	Thespian	Acting
Animal Handler	Cow Handling, Wrangling, Shepherding	Animal Handling/Training
Breakfall	—	Tumbling
Bribery	—	Bribery
Bureaucratics	Bureaucracy	Administration
Climbing	—	Climbing
Combat Skill Levels	Archery, Brawling, Knife/Sword, Pistol, Rifle	Adrenal Defense, Higher OB/DB
Concealment	—	Hide, Hide Item, Camouflage
Contortionist	—	Contortions
Conversation	—	Diplomacy
Demolitions	Explosives	Academics
Disguise	—	Disguise
Familiarity	Low Score Skills	Low Level Skills
Forensic Medicine (Embalming)	—	Surgery
Forgery	—	Falsification
Gambling	Gambling	Gambling
Interrogation	—	Interrogation
Inventor	—	Academics
Knowledge Skills	Various Skills	Lore Skills
Languages	Linguistics, Literacy	Linguistics
Lipreading	—	Lip Reading
Lockpicking	Locksmithing	Pick Locks
Martial Arts	Brawling	Brawling, Martial Arts (S&T, St)
Mechanics	—	Academics/General Skills
Mimicry	—	Mimicry
Navigation	Orienteering	Navigation
Oratory	Public Speaking	Public Speaking
Paramedic	Medicine, Veterinarian, Dentistry	First Aid
Persuasion	—	Duping
Professional Skills	Various Skills	Various Skills
Range Skill Levels	—	—
Riding	Riding	Riding
Science	Various Skills	Various Academics
Security Systems	Trapping	Set/Disarm Traps
Seduction	—	Seduction
Shadowing	—	Surveillance
Skill Levels	High Score Skills	Higher Skill Levels
Sleight of Hand	Pocket Picking	Trickery, Pick Pockets
Stealth	Stealth	Stalk
Streetwise	—	Streetwise
Survival (Hunting)	Survival	Scrounge, Foraging, Hostile Environs

<i>Western Hero</i> Skill	<i>Boot Hill</i> [®] Skill	<i>Rolemaster</i> [™] Skill
Swimming	Swimming	Swimming
Tactics	Tactics, Leadership	Tactics, Leadership
Tracking	Tracking	—
Trading	Trading,	Appraisal, Advertising, Trading
Transport Familiarity	Teamster	Boat/Wagon Pilot
Ventriloquism	Ventriloquism	Ventriloquism
Weapon Familiarity	Artillerist, Roping, Throwing, Whip	Weapon Skills
Weaponsmith	Gunsmithing, Smithing	Smithing

CONVERTING BOOT HILL[®]

Boot Hill[®] is TSR's Western roleplaying game. It's been around since 1975 and was the first Western roleplaying game ever published.

CONVERTING STATISTICS

Over the years, additional *Boot Hill* rules and adventures have been published in TSR's *Dragon Magazine*[®] and the Role Playing Game Association's *Polyhedron Newszine*[®]. One article of particular interest appeared in *Polyhedron Newszine* #13 in 1983. "Go West, Young Gamer" by Steve Winter introduced four new statistics to the game: Coordination, Observation, Stature and Luck. Also, late in 1990, TSR released the radically altered and reshaped third edition of *Boot Hill*, also by Steve Winter.

Traditional (ie. first and second edition) *Boot Hill* characters should be converted using *Boot Hill* Formula A on the Characteristic Conversion Chart. Traditional *Boot Hill* characters designed later used with the optional statistic rules should have their characteristics converted using *Boot Hill* Formula B. Third edition *Boot Hill* characters should be converted with *Boot Hill* Formula C.

Note that when converting first and second edition characteristics, the Die Score (not the Ability Score) should always be used unless otherwise indicated, as it is for STR.

GMs who want or need even more precise conversions of certain *Boot Hill* characteristics should use the following chart to determine its *Western Hero* value.

<i>Boot Hill</i> [®] Characteristic Die Score	<i>Western Hero</i> Characteristic Value
01-90	1 per 5
91-100	1 per 2

For example, a *Boot Hill* character with a Mighty Strength (99) would have a STR of $(90 \div 5) + (9 \div 2) = 23$ in *Western Hero*.

CONVERTING SKILLS

Since first and second edition *Boot Hill* don't use the concept of skills, this doesn't figure into converting first and second edition characters to *Western Hero*. A good part of the Character Points the character gets from converted *Boot Hill* Experience should be spent on skills though.

For third edition characters, the *Western Hero* equivalents of *Boot Hill* skills can be found on the Skill Conversion Chart. To convert, a *Boot Hill* skill, simply find the skill in that column and see which *Western Hero* skill it corresponds to.

To determine the Skill Roll for work skills, simply use the *Boot Hill* skill score as the *Western Hero* Skill Roll. For weapon skills, the skill score indicates the appropriate number of Combat Skill Levels that character has with that weapon.

Note also that the *Boot Hill* fast draw skill should translate into the *Western Hero* talent. And the *Boot Hill* Indian contact skill should convert into an appropriate *Western Hero* perk.

CONVERTING EXPERIENCE

For first and second edition *Boot Hill*, simply take the character's Previous Number of Gunfights and multiply that number by 15. That's the number of Character Points the character has to spend. This means that the average starting *Boot Hill* character (who has been in two gunfights, and thus has 30 character points to spend) is relatively unskilled, which fits pretty well with his *Western Hero* version.

For third edition *Boot Hill*, divide the character's Experience Points Earned by 4. That's the number of Character Points the character has to spend.

CONVERTING OUTLAW™

<i>Outlaw</i> ™ Characteristic Value	<i>Western Hero</i> Characteristic Value
01-90	1 per 5
91-100	1 per 2
101+	1 per 1

Outlaw™ is the Western genre book for use with *Rolemaster*, Iron Crown Enterprises' best-selling fantasy roleplaying game. *Outlaw* is nearly identical to *Western Hero* except that it uses the *Rolemaster* system, not the *HERO System*.

CONVERTING CHARACTERISTICS

The Characteristic Conversion Chart details how to convert *Outlaw* statistics into their *Western Hero* equivalents. GMs who want or need even more precise conversions of certain *Outlaw* characteristics should use the following chart to determine its *Western Hero* value.

For example, an incredible *Outlaw* character with a PR of 101 would have a PRE of $(90 \div 5) + (10 \div 2) + (1 \div 1) = 24$ in *Western Hero*.

CONVERTING SKILLS

The *Western Hero* equivalents of *Outlaw* skills can be found on the Skill Conversion Chart. To convert, an *Outlaw* skill, simply find the skill in that column and see which *Western Hero* skill it corresponds to.

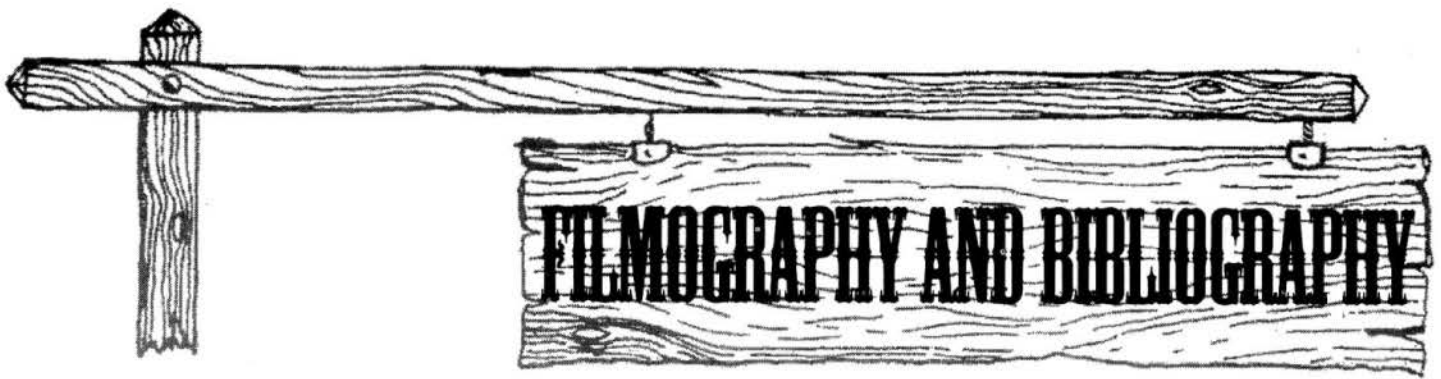
To determine the Skill Roll, divide the character's *Outlaw* skill bonus by 5. The result is the character's *Western Hero* Skill Roll.

Similarly, to find a character's OCV with a particular weapon, simply divide his *Outlaw* weapon skill bonus by 10.

CONVERTING LEVELS

The concepts of professions and levels are not used in *Western Hero*. Experience is instead awarded in the form of Character Points which the player can spend to improve the character.

For each level an *Outlaw* character has, the converted *Western Hero* character has 15 Character Points to spend on Skills and other abilities. This means that starting *Outlaw* characters (who have one level and thus 15 Character Points) are not particularly skilled, which corresponds accurately to *Western Hero*.



FILMOGRAPHY AND BIBLIOGRAPHY

The following publications and films are good sources for ideas and flavor for many different types of *Western Hero* games. This list is not intended to be exhaustive. It simply highlights some of the can't-miss classics in the Western genre. Particularly good films are indicated by a "•".



FILMS

- The Alamo*. Directed by John Wayne (1960), starring John Wayne, Richard Windmark, Laurence Harvey, Richard Boone, Carlos Arruza and Frankie Avalon. This extremely long film is a classic retelling of the Mexican army's attack upon the doomed Texas fort. It's worth watching if only for the climactic battle scene.
- Back to the Future III*. Directed by Robert Zemeckis (1990), starring Michael J. Fox and Christopher Lloyd. While not exactly a Western, this film gives a good example of how to run a campaign in which modern-day characters are caught in the old West.
- Bill and Ted's Excellent Adventure*. Directed by Stephen Herek, starring Keanu Reeves, Alex Winter and George Carlin. Again, although far from a Western, this film shows what it would be like for two California kids to make a trip to the old West—and what it might be like if they were to bring Billy the Kid back with them!
- *Blazing Saddles*. Directed by Mel Brooks (1974), starring Cleavon Little, Gene Wilder, Harvey Korman, Madeline Kahn, Slim Pickens and, of course, Mel Brooks. Arguably the best Western comedy ever made, this film also highlights one way to deal with discrimination—laughter.
- Billy the Kid v. Dracula*. Directed by William Beaudine (1966), starring Chuck Courtney, John Carradine and Melinda Plowman. Sure, the movie's just a big, campy joke, but if you want an example of how to combine a Western with a horror theme, here you go.
- *Butch Cassidy and the Sundance Kid*. Directed by George Roy Hill (1969), starring Paul Newman, Robert Redford and Katherine Ross. Arguably the best outlaw Western ever made. Won Oscars for best cinematography, original score and original screenplay.
- Cat Ballou*. Directed by Elliot Silverstein (1965), starring Jane Fonda and Lee Marvin. A hilarious spoof of the traditional Western, Marvin won an Oscar for his acting job.
- Catlow*. Directed by Sam Wanamaker (1971), starring Yul Brynner, Richard Crenna and Leonard Nimoy. This is a solid, yet extremely funny Western about the adventures of an outlaw on his way to a robbery. A good example of how to keep the tone light and keep the adventure moving.
- The Comancheros*. Directed by Michael Curtiz (1961) starring John Wayne, Stuart Whitman and Lee Marvin. Wayne plays a Texas Ranger out to stop the outlaws supplying the Comanches with guns and alcohol. Solid Western.
- The Desperadoes*. Directed by Charles Vidor (1943), starring Randolph Scott and Glenn Ford. A good traditional Western in which Ford, a former outlaw, goes straight and joins forces with the law to clean up the town.
- *Destry Rides Again*. Directed by George Marshall (1939), starring Jimmy Stewart and Marlene Dietrich. This early satirical film shows how a lawman can clean up a town without drawing his gun.
- The Fastest Gun Alive*. Directed by Russell Rouse (1956), starring Glenn Ford and Jeane Crain. A good example of how a reputation can come back to haunt a gunfighter, long after he's hung up his guns.
- *A Fistful of Dollars*. Directed by Sergio Leone (1964), starring Clint Eastwood. This film is the original spaghetti Western—gunfighting with a flair! Followed up later by *For a Few Dollars More*, *The Good, the Bad and the Ugly*, and *Once Upon a Time in the West*.
 - *The Frisco Kid*. Directed by Robert Aldrich (1979), starring Gene Wilder and Harrison Ford. A wonderfully funny film about a Polish rabbi (Wilder) making his way across the country to San Francisco. Ford plays an outlaw—the rabbi's only friend. A good example of overlapping goals at work.
- Gunfight at the O.K. Corral*. Directed by John Sturges (1957), starring Burt Lancaster and Kirk Douglas. It's a palatable version of the famous shootout in Tombstone, Arizona.
- *High Noon*. Directed by Fred Zinnemann (1952), starring Gary Cooper, Grace Kelly and Lloyd Bridges. Easily one of the best Western films ever made. The story takes 84 minutes to occur—exactly as long as the film—making it look as if it were shown in real time. Won Oscars for best actor and best editing.
- Jesse James*. Directed by Henry King (1939), starring Tyrone Power and Henry Fonda. An excellent example of how facts can be twisted to turn an outlaw into a respectable legend.
- The Life and Times of Judge Roy Bean*. Directed by John Huston (1972), starring Paul Newman and a whole slew of other stars. Extremely entertaining Western about the arbitrary arbitrations of Roy Bean.
- *Little Big Man*. Directed by Arthur Penn (1970), starring Dustin Hoffman. A great film about the life of a colorful, fictional Western character.
- The Lone Ranger*. Directed by Stuart Heisler (1956), starring Clayton Moore and Jay Silverheels. This is a feature-length film version of the TV show, but is a good example of a larger-than-life hero.

The Long Riders. Directed by Walter Hill (1980), starring the Carradine brothers, the Keach brothers, the Quaid brothers and the Guest brothers. The four sets of actor brothers portray four sets of actual brothers involved in the story of the James-Younger gang. An excellent, gritty version of the legend of Jesse James.

- *Mad Max*. Directed by George Miller (1979), starring Mel Gibson. An excellent portrayal of Western attitudes in a dark near-future setting. The first sequel, *Mad Max 2: The Road Warrior*, is even more outstanding, although the third in the trilogy, *Mad Max Beyond Thunderdome*, is less inspired.
- *The Magnificent Seven*. Directed by John Sturges (1960), starring Yul Brynner, Steve McQueen, Eli Wallach, Horst Buchholz, James Coburn, Charles Bronson, Robert Vaughn and Brad Dexter. An excellent example of how a group of different characters can band together to battle a common foe—for pay, no less. The less worthwhile sequels are still worth checking out: *The Return of the Seven* and *Guns of the Magnificent Seven*. The original was based on *The Seven Samurai*.
- *The Man Who Shot Liberty Valance*. Directed by John Ford (1962), starring Jimmy Stewart, John Wayne, Vera Miles, Lee Marvin and Andy Devine. One of the all-time Western classics.
- *My Darling Clementine*. Directed by John Ford (1946), starring Henry Fonda, Linda Darnell and Victor Mature. A fictionalized version of the events leading up to the gunfight at the O.K. Corral as told from Wyatt Earp and Doc Holliday's point of view.

The Outlaw Josey Wales. Directed by Clint Eastwood (1976), starring Clint Eastwood, Chief Dan George and Sondra Locke. One of the best outlaw films ever made, this film also shares the grittiness of Eastwood's early spaghetti Westerns.

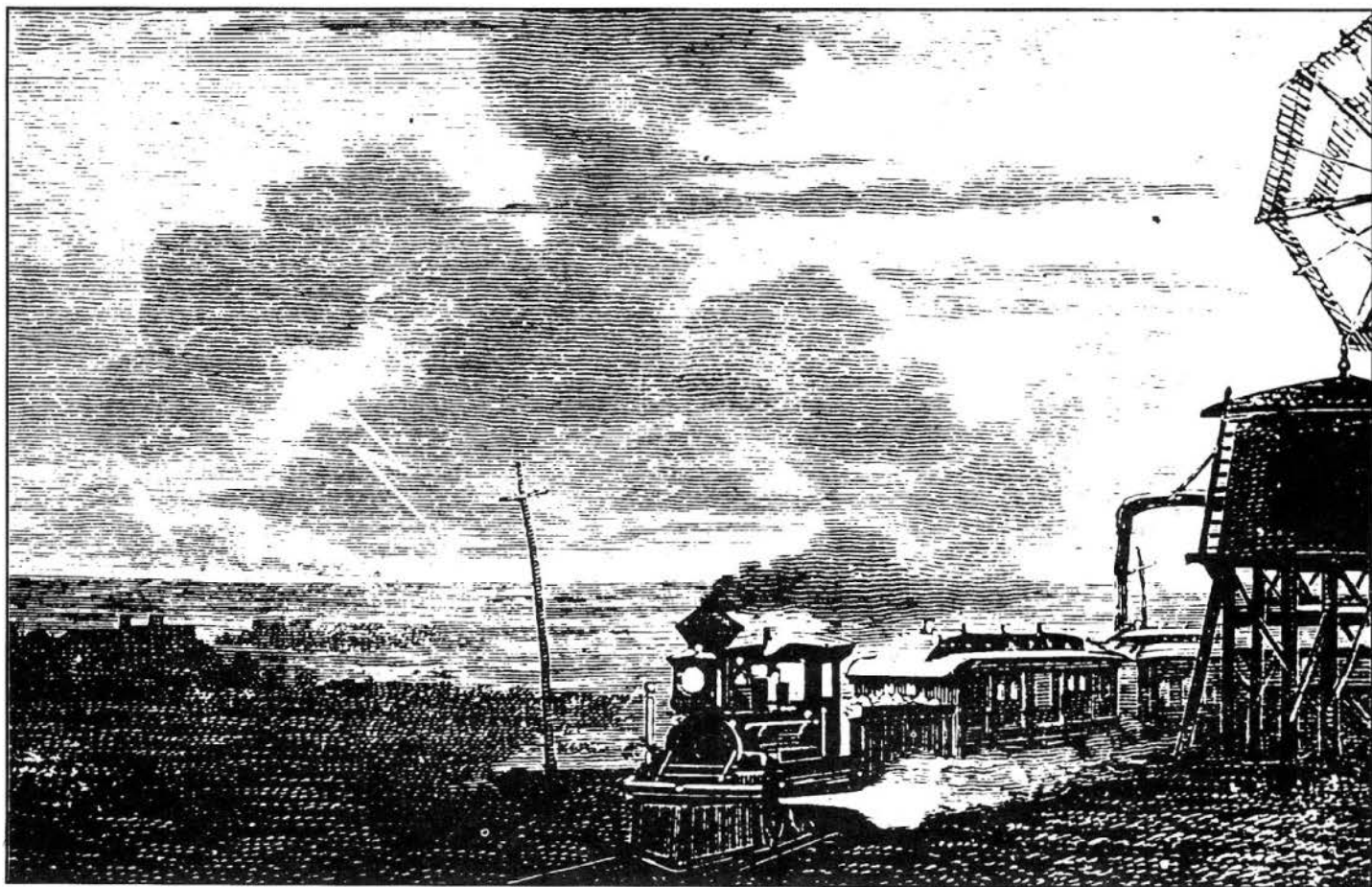
The Outlaws Is Coming. Directed by Norman Maurer (1965), starring the Three Stooges, Adam West and Nancy Kovack. This is the stooges last feature length film, and it even stars a pre-Batman Adam West. What more could you want in a Western comedy?

Pale Rider. Directed by Clint Eastwood (1985), starring Clint Eastwood. This is Eastwood's most recent Western, but it borrows so heavily from *Shane*, it's disappointing to not see much new. Still, if you want to see a gritty version of *Shane*, here you go. The action's still great.

Rancho Deluxe. Directed by Frank Perry (1975), starring Jeff Bridges and Sam Waterson. A comedy about modern-day rustlers, this is a good example of one way to run a Western in the present. Plus, music by Jimmy Buffett, who makes a cameo.

Red Sun. Directed by Terrance Young (1972), starring Charles Bronson, Ursula Andress and Toshiro Mifune. A good example of how to mix Japanese and Western turn-of-the-century cultures into an entertaining adventure.

Rio Bravo. Directed by Howard Hawks (1959), starring John Wayne, Dean Martin, Ricky Nelson, Angie Dickenson and Walter Brennan. A classic tale of a sheriff, backed only by a band of unlikely misfits, taking a stand against a band of outlaws.



- *The Seven Samurai*. Directed by Akira Kurosawa (1954), starring Toshiro Mifune, Takashi Shimura, Yoshio Inaba, Ko Kimura, Seiji Miyaguchi and Minoru Chaiki. This is the classic Samurai film, and it was used as the basis for many later Westerns, most notably *The Magnificent Seven*. If you want to use any kind of oriental flavor or martial arts in your campaign, this is a must-see. Heck, see it anyway. The atmosphere is perfect for most Westerns.
- *Silverado*. Directed by Lawrence Kasdan (1985), starring Kevin Kline, Scott Glenn, Kevin Costner, Danny Glover, John Cleese, Rosanna Arquette, Brian Dennehy, Linda Hunt and Jeff Goldblum. Easily the best Western in recent history. The action is fast paced and covers just about every possible cliché. It also is one of the few films to deal with discrimination in the old West. See it.
- *Shane*. Directed by George Stevens (1953), starring Alan Ladd, Jean Arthur, Van Heflin and Jack Palance. A classic story of a gunfighter saving an innocent family from evil men and becoming idolized by their son in the process. Won an Oscar for cinematography.
- *The Shootist*. Directed by Don Siegel (1976), starring John Wayne, Lauren Bacall, Ron Howard, Jimmy Stewart, Richard Boone, Hugh O'Brian, Harry Morgan, Rick Lenz, John Carradine, Sheree North and Scatman Crothers. In his last film, Wayne plays an elderly, cancer-stricken gunfighter who finds that he cannot escape the consequences of his reputation. Great characterization and development.
- *Star Wars*. Directed by George Lucas (1976), starring Mark Hamill, Carrie Fischer, Harrison Ford and Alex Guinness. While this is technically a science fiction movie, it has an almost purely Western plot and feel to it. Substitute rough Western characters for the cantina aliens, black slaves and/or indians for the droids, six-shooters for blasters and horses for space ships and it's a very classic Western.
- *Stagecoach*. Directed by John Ford (1939), starring Claire Trevor, John Wayne, Andy Devine, John Carradine, Thomas Mitchell, Louise Platt, George Bancroft, Donald Meek, Berton Churchill, Tim Holt, Tom Tyler and Chrispin Martin. This is the film that brought the Western out of the Saturday matinee and onto the silver screen. This is a must-see. Won Oscars for best supporting actor (Mitchell) and best score. *Stagecoach* was remade in 1966 and 1986, but these imitators weren't worthy of their name.
- *Three Amigos!* Directed by John Landis (1986), starring Steve Martin, Chevy Chase and Martin Short. A good Western comedy if you're willing to turn off your mind, sit down and relax for a while. Well worth checking out.
- *Timerider*. Directed by William Dear (1983), starring Fred Ward. A professional motorcycle racer gets sent back to the old West. An interesting example of how to run a Western game with a hero from another time.
- *Tumbleweeds*. Directed by King Baggot (1925), starring William S. Hart and Barbara Bedford. A silent film, this is one of the first and most famous Westerns.
- *The Virginian*. Directed by Victor Fleming (1929), starring Gary Cooper, Richard Arlen, Walter Huston, Mary Brian, Chester Conklin and Eugene Pallette. Features Cooper coining one of the most memorable Western lines: "Smile when you say that."
- *Viva Zapata!* Directed by Elia Kazan (1952), starring Marlon Brando, Jean Peters and Anthony Quinn. A great tale about a Mexican peasant's path to the Presidency. Got an Oscar for best supporting actor (Quinn). As an example of how to run a high-power game, it's excellent.
- *Westworld*. Directed by Michael Crichton (1973), starring Richard Benjamin and Yul Brynner. Set in a roleplaying resort in the not-too-distant future, this is a great example of how to mix science-fiction and Western themes.
- *The Wild Bunch*. Directed by Sam Peckinpah (1969), starring William Holden, Ernest Borgnine and a whole slew of others. Set in the early twentieth century, this film explores the last days of the Western outlaw.
- *Young Guns*. Directed by Christopher Cain (1988), starring Emilio Estevez, Kiefer Sutherland, Lou Diamond Phillips, Charlie Sheen, Dermot Mulroney, Casey Siemaszko, Terence Stamp, Jack Palance, Terry O'Quinn, Sharon Thomas, Brian Keith and Partick Wayne. Although this film mangles the truth behind the legend of the Regulators, it's an excellent example of a way to run a traditional group Western game—pull out all the stops, and go for broke! It was followed by an equally entertaining sequel, *Young Guns II*.
- *Zorro*. Directed by Joaquin Luis Romero Marchent (1961), starring Frank Latimore, Mary Anderson, Ralph Marsch and Howard Vernon. A great tale of a legendary hero in southern California. If you want a Western with a different flavor, check this out.

TELEVISION SHOWS

The Adventures of Red Ryder
The Big Valley
Bonanza
Branded
The Cisco Kid
Death Valley Days
Grizzly Adams
Guns of Will Sonnet
Gunsmoke
Have Gun Will Travel
The Lone Ranger
Maverick
The Rifleman
The Virginian
Wagon Train
Wanted: Dead or Alive
Young Riders
Zorro

GAMES

Boot Hill® by TSR.
Bounty Hunter™ by Nova Games.
Gunslinger™ by Avalon Hill.
The Old West™ by Skirmish Wargames.
Once Upon a Time in the West™ by Tabletop Games.
Outlaw™ by Iron Crown Enterprises.
Wild West™ by Fantasy Games Unlimited.

COMIC BOOKS

Jonah Hex by DC Comics.
The Rawhide Kid by Marvel Comics.
The Two-Gun Kid by Marvel Comics.

BOOKS

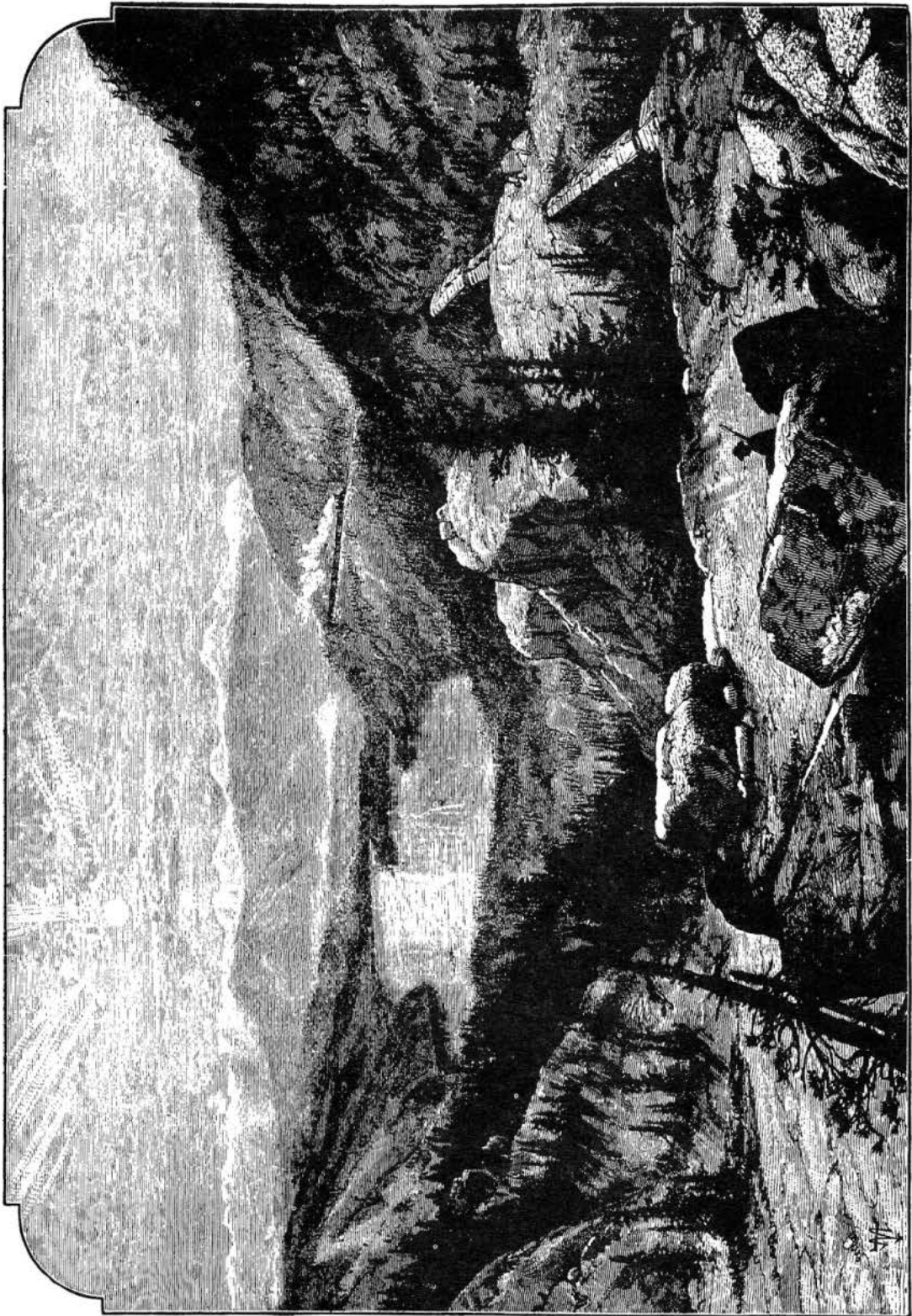
FICTION

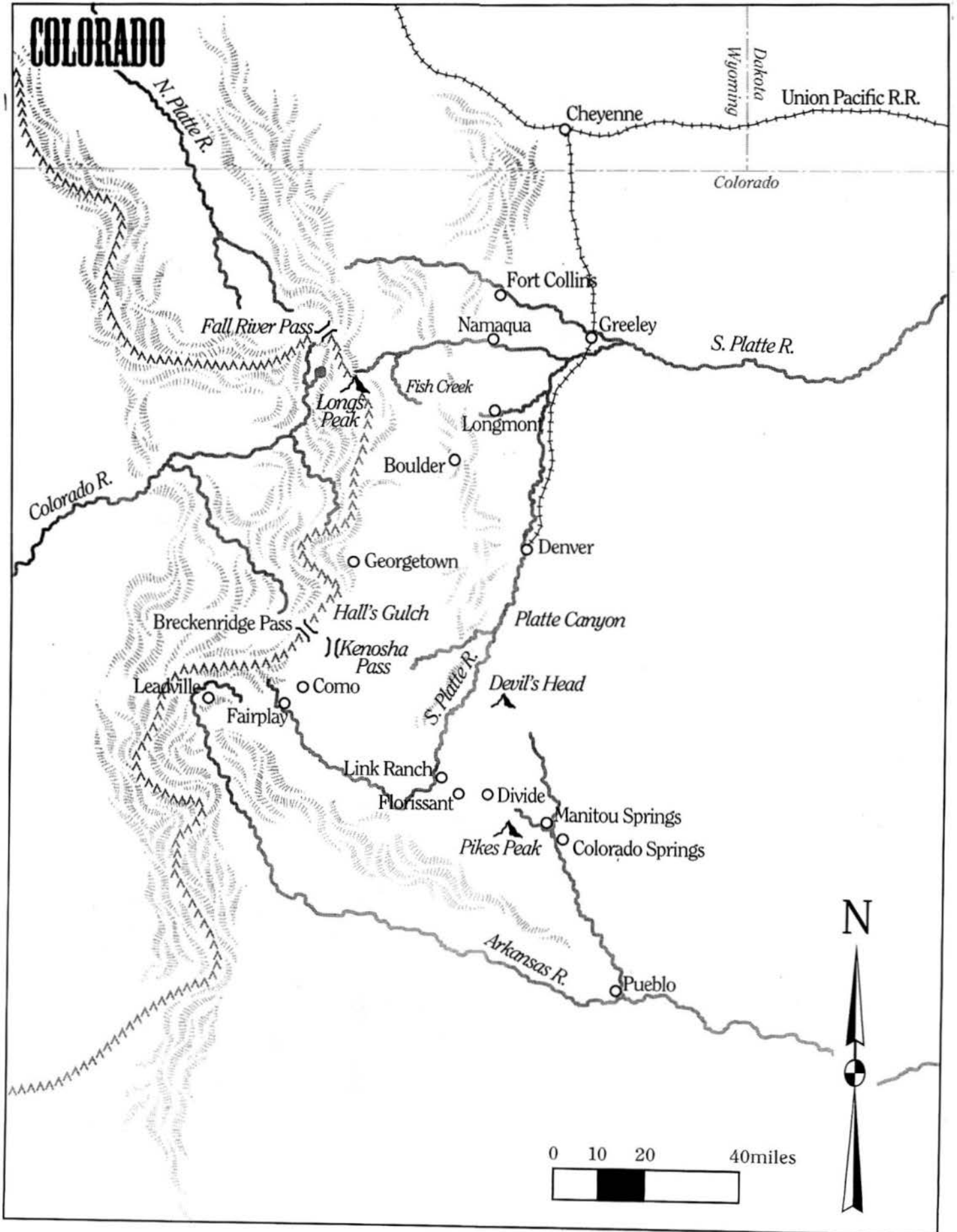
Recommended authors:

Max Brand
 Zane Grey
 Louis L'Amour
 Larry McMurtry
 Jim Miller

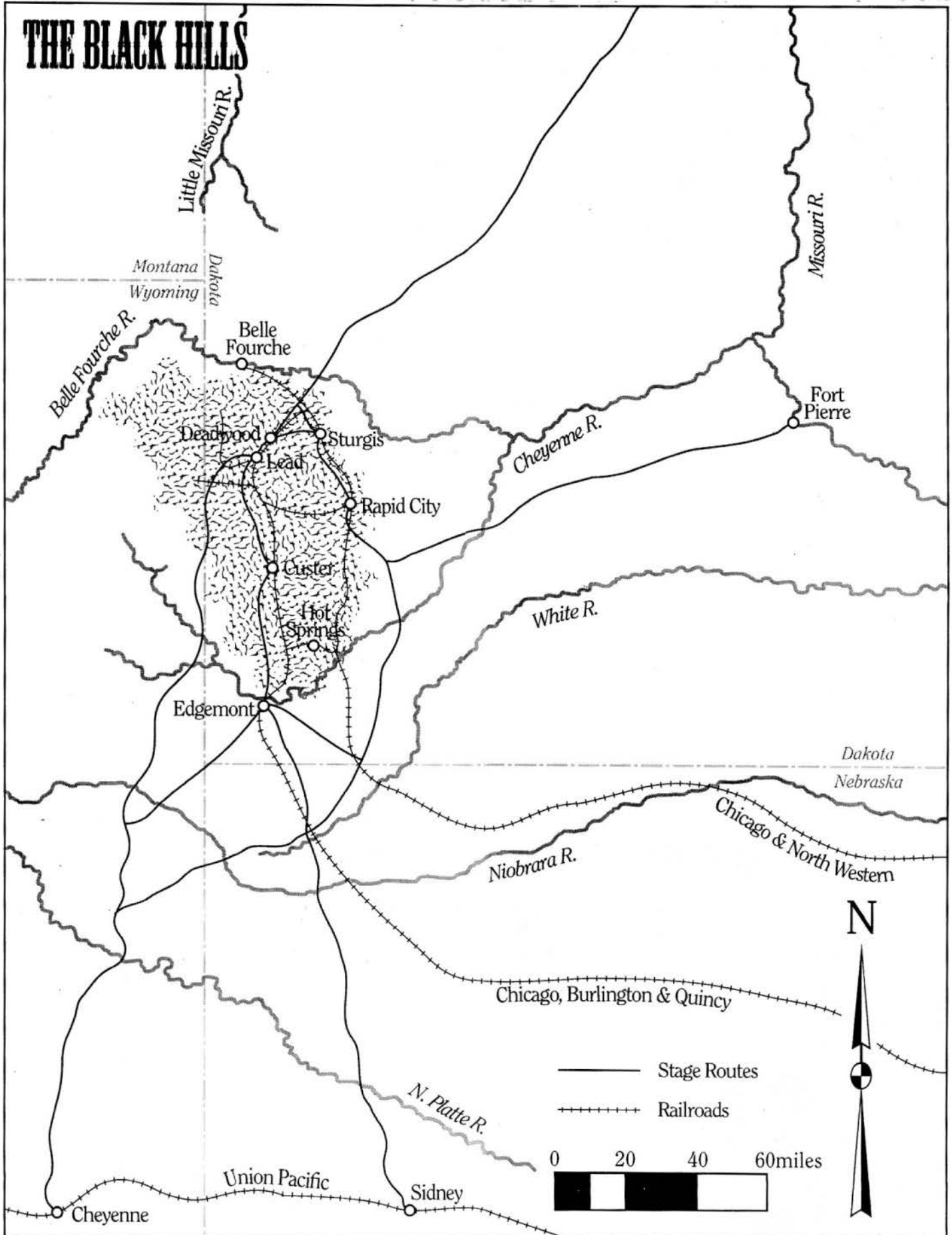
NON-FICTION

Alias Billy the Kid: The Man Behind the Legend by Donald Cline
The Authentic Life of Billy the Kid by Pat Garret (and Marshall Ashman Upson).
The Book of the American West, edited by Jay Monaghan.
The Gunfighter: Man or Myth? by Joseph G. Rosa.
The Gunfighters by Time-Life Books.
Leonard Maltin's TV Movies and Video Guide, 1991 Edition, edited by Leonard Maltin.
A People and a Nation: A History of the United States, Volume II: Pictorial History of the Wild West by James D. Horan and Paul Sann.
The Reader's Encyclopedia of the American West, edited by Howard R. Lamar.
Since 1865 by Mary Beth Norton, et al.
South Dakota: A Guide to the State by M. Lisle Reese.
The Westerners by Dee Brown.
Ranch Life and the Hunting Trail by Theodore Roosevelt

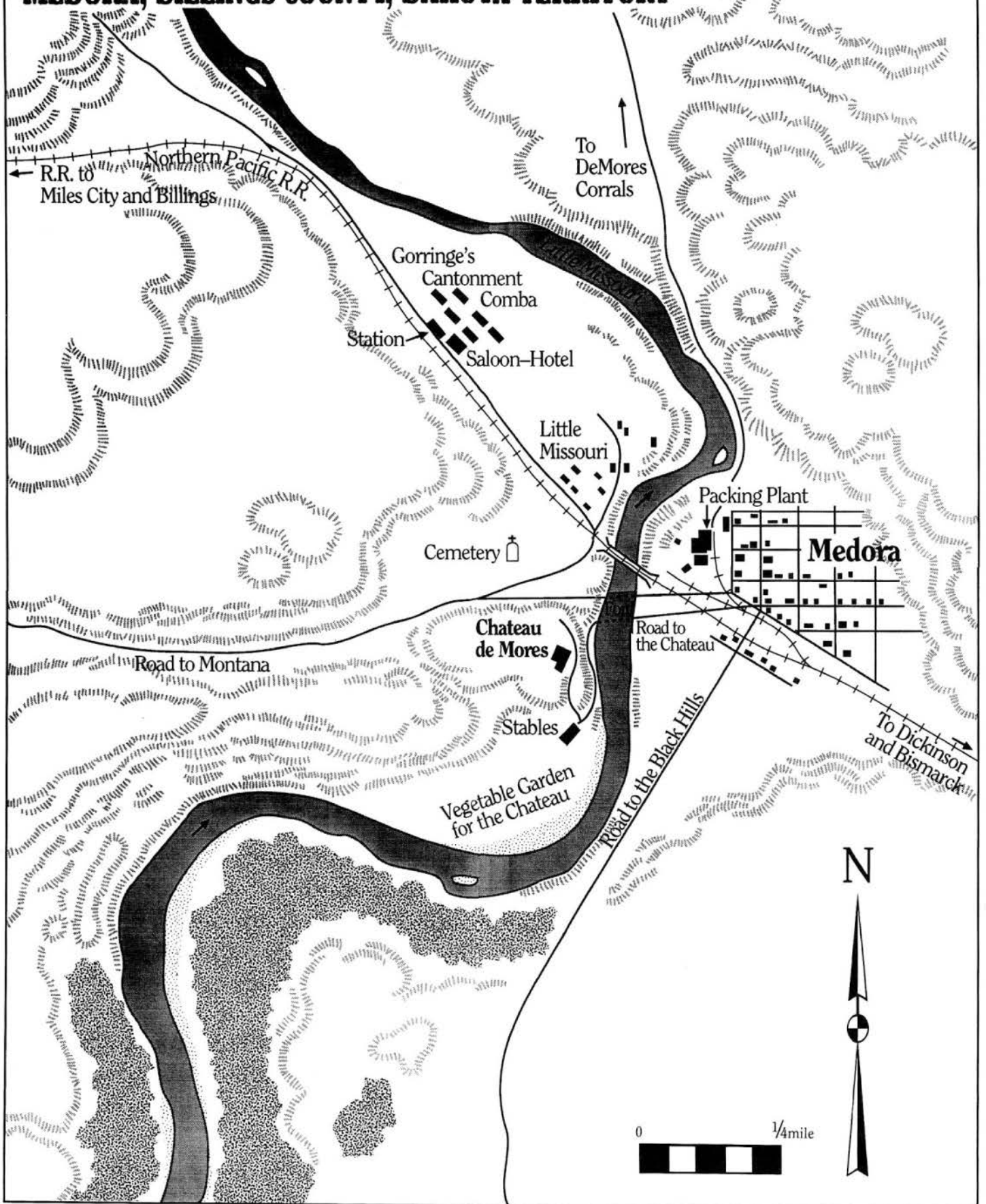




THE BLACK HILLS



MEDORA, BILLINGS COUNTY, DAKOTA TERRITORY



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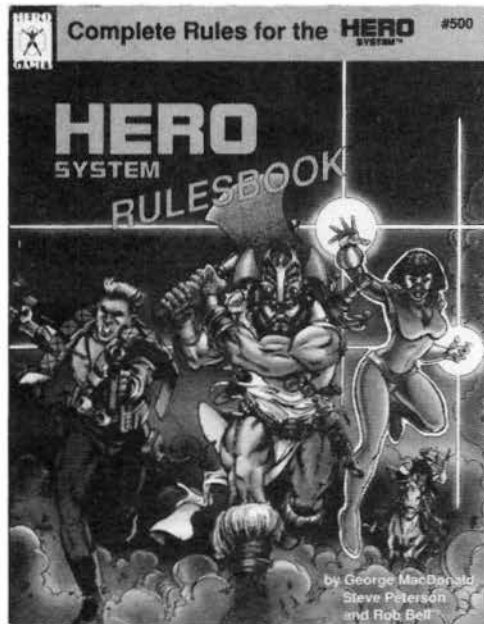
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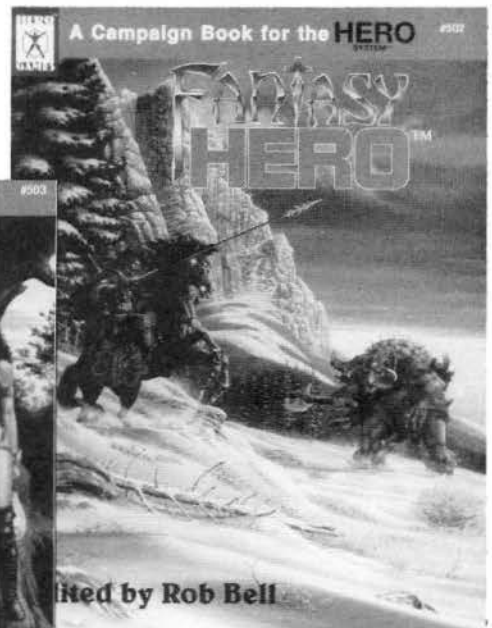
to enable players to use other products with their *Fantasy Hero (FH)* characters. Top it all off with new ready-to-run scenario ideas and *FH* becomes a must-buy for any fantasy fan. Cover art by Larry Elmore.

Fantasy HERO

Companion™

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More, more, more! Hot on the heels of the revised (and desperately awaited) *Fantasy HERO*™, the 144 page *Fantasy HERO Companion* has everything you would want to make your *Fantasy HERO* campaign even better. There are hundreds of more spells, more magic items, more beasts, and more Colleges of Magic. Also included are rules for mass combat and floor plans for fantasy locations. So expand your horizons even further — pick up the *Fantasy HERO Companion*. Cover art by Larry Elmore.



WESTERNTM HERO

Clint and Logan Walker looked around them. The barroom was filled with men, and all of them were after the price that was wrongfully placed on the two brother's heads. Clint drew his six-shooters with blinding speed, firing them wildly from the hip. Logan, seeing that their path of escape was too heavily blocked, grabbed the nearest scoundrel and tossed him through the large plate window. Bullets filled the air around them as they leapt through the open window, Clint's guns still blazing.

"Nice job, little brother," Clint shouted,

pointing with one gun while firing the last bullet of the other, "but we still need to worry about that!"

Logan looked in the direction indicated as the two ran for their horses. A wagon drove into town, loaded down with the weight of what the young gunslinger knew to be a Gatling gun. Maybe, just maybe, the two could outrun this group of bounty hunters, but how would they save the town from Lyle Clemins, the man who had framed them for murder and who was about to drive dozens of honest homesteaders off their land?

*Western Hero*TM is the Western sourcebook for the **HERO System**TM, providing enough information to run Western adventures in either the historical or the fictional Wild West. From lassoing a wild stallion to sliding a low-down cowpoke down the bar and through a window, its all here. Use *Western Hero* as a supplement for your existing Hero game, or start your own Western campaign.

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- Suggestions and guidelines for creating Western-style characters, including many new package deals, advantage and disadvantage options, and more.
- A Western Sourcebook containing a timeline, a bestiary, descriptions and statistics for equipment and weapons, and pages of information on the Old West.
- A complete campaign setting based on the Western town of Deadwood.
- Two complete scenarios, numerous other adventure ideas, and plenty of advice for creating and running your own. Western adventures and campaigns.
- Dozens of Western NPCs, including many historical figures such as *Wild Bill Hickock, Calamity Jane, Butch Cassidy* and *the Sundance Kid*.
- Layouts and descriptions for two Western towns, the OK Corral, a 1800s train, a bar, and other Western locations.



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