



# LIGHTS, CAMERA *MURDER!*



AN ADVENTURE FOR

## THRILLING TALES



# LIGHTS, CAMERA *MURDER!*

BY TROY C. WILHELMSON

## INTRODUCTION

An old friend invites the Heroes to be extras in the next Buck Corgan Western, action and suspense quickly turns to horror and murder when a dark shadow falls across the silver screen!

## BACKGROUND

In the 1930's Hollywood was king and during that time the American Western was the darling of the silver screen. Whether it was the feature film or the serials that preceded it, the cowboy was the hero of the age making names like Buck Jones, Tom Mix and Gene Autry into full-blown movie stars.

Some of the westerns were set back in the 1870s era of the Wild West but many were set in the "modern" era of the 1930's. Cowboys and gangsters fought each other exchanging fire with tommy-guns and peacemakers. In the end the guys wearing the white hats would still win the day and the

girl too. If you were lucky, the hero might even sing a song as he rood his trusty horse off into the sunset.

In 1936 an up and coming movie director named Ford Johnson is making a name for himself by creating the most exciting and popular western serials in Hollywood. With its mix of action, suspense and romance Mr. Johnson has made "Tin Star with Buck Corgan" the most popular series at the movies.

Ford Johnson has done so well that when he demanded his own set be built out at Monument Valley in Utah and have all of his stars bussed out to the site for weeks at a time, Republic Pictures agreed. They knew they had a good thing when they saw it and didn't want to do anything to jeopardize their relationship with Mr. Johnson.

What the studio didn't know was the Ford Johnson was once an explorer

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and grave robber back in the early 1900's. In 1915 Ford was following an old map he had discovered on a trip to Mexico which claimed that a stash of Aztec gold was hidden within the "Valley of the Pillars" far to the north. According to legend, a band of gold-laden Aztec warriors escaped the wrath of Cortez and fled far to the north to the mysterious valley. The hoard was said to be a king's ransom in gold and jewels but the most valuable treasure they carried was the jewel encrusted mummy of a priest of Quetzalcoatl named Achicauhtli. After years of research Ford concluded that the writer must be referring to Monument Valley in Utah and thus set out on an expedition to find the treasure.

The young explorer searched for two years trying to find the lost gold but eventually had to give up the quest when he was drafted into the army to fight in the Great War.

Once the war was over Ford needed to get a job and so he moved west to Hollywood to work in the fledgling movie industry. He first worked as a stagehand but eventually worked his way up to being a camera man and then finally a director. Ford Johnson was very successful, even during the Great Depression, but despite his accomplishments he still dreamed about the lost treasure of the Aztecs. Unfortunately, the studio kept him very busy and he never had time to mount another expedition to go and search for the lost gold.

When the studio approached him about directing a western Ford

came up with the idea for the Tin Star series and the perfect location, Monument Valley. He knew that he would have plenty of large trucks to carry equipment and props out to the remote site and he would be able to bring several crew members along with whom he could trust to keep quiet about the search for lost treasure; particularly his friend Blake Cooper.

Soon Ford and his crew were out on location in Monument Valley and while construction on the set of 'Shady Gulch' was proceeding, Ford and his camera man, Blake Cooper, set out to "scout locations" for the series. In reality they were searching the valley attempting to locate the lost treasure of the Aztecs.

One afternoon while investigating a cave high on the side of a mesa, they discovered a large chamber. Peering inside they discovered the gold and treasure they had been searching for; including the mummy of the ancient Aztec priest Achicauhtli. Many other bones also littered the cave floor. Elated, the two set about gathering the gold and packing it up. For the next two days they packed up all of the treasure they could find. In the chamber of the mummy was an altar with a beautiful sacrificial knife inserted into a depression carved into the stone. When Ford went to take the knife a strange wind stirred in the cave. Ignoring this subtle warning, Ford seized the sacrificial knife as his greatest prize from the decades long treasure hunt.

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Having retrieved all of the treasure they could carry, Ford and Blake returned to the set and shipped most of it back to Hollywood (with the exception of a few bits of gold Blake kept and the sacrificial knife that Ford obsessively keeps near him in his tent). Now that the treasure has been found Ford and Blake have gotten down to the business of filming the Tin Star serial with Buck Corgan.

But the story doesn't end there. Disturbing the resting place of Achicauhtli has awakened the ancient spirit of the Aztec Priest. Rising as a mummy, Achicauhtli now seeks revenge against those who defiled his tomb. Particularly against the one who stole the sacrificial knife of Quetzalcoatl!

## ADVENTURE SUMMARY

The Heroes are invited by their good friend, movie star, Buck Corgan to come out and join him on the set of his latest serial "Tin Star" which is filming in Monument Valley under the direction of the great Ford Johnson.

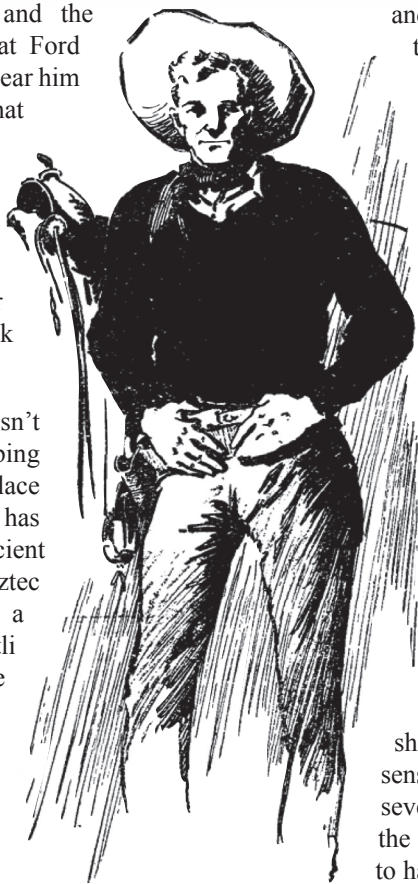
The PC's arrive on the set to discover that Buck has gotten them all bit parts to play in the movie. It should be an exciting adventure as the

Heroes are fitted for costumes

and given their lines to memorize. But on the first day of shooting several mysterious events transpire that could derail the entire picture; a sudden stampede runs through a scene, a strange fog envelops the set and the leading lady speaks in an ancient tongue with a voice that is not her own.

During the night after the first day of shooting a strange sense of terror infects several members of the cast who all claim to have heard the same voice chanting in a strange language which turns out to be ancient Aztec!

On the second day of shooting the Director tries to convince the cast and crew that all of the strangeness of the day before is nothing more than coincidence and superstition. Later that day during the shoot-out scene Buck seems to become mesmerized



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and shoots his gun at Ford but his gun isn't loaded with blanks and the director falls over clutching his wound. The PC's must stop their friend without hurting him.

Later that night they overhear the camera man arguing with Ford about putting back the treasure they had found but the director refuses to do it. When confronted, Blake tells the Heroes how he and the director followed an old map that Ford had acquired in Mexico many years ago to a mysterious valley where they found the tomb of an ancient Aztec priest. With the mummy they found gold and precious stones and a sacred knife once used for human sacrifice. Blake then asks the Heroes to travel to the tomb and see if there is anything they can do to stop the bizarre events happening on the set. He also suggests returning the knife that is in Ford's tent.

The next day the PC's set out into the desert in search of the Valley of the Pillars and the tomb of the Aztec priest. After a brutal ride under the hot desert sun, the Heroes crest a ridge and look down into a valley studded with mesas. In the center is a larger mesa where they find a cave entrance high up on the side. As they climb the side they are shocked to see several boulders and stones being thrown down upon them from unseen hands.

Once inside the cave the animated remains of Aztec warriors attack the PC's! Once the creatures are defeated they follow a cave leading further into the mesa and must deal with a

cunning pit trap that could spell doom for the Heroes.

Finally the PC's reach the ancient tomb and come face to face with the living mummy of the Aztec priest and his skeletal warriors! After a desperate battle the Heroes discover the resting place of the cursed knife and return it. The mesa suddenly begins quaking as the PC's race to escape the crumbling tomb!

Once outside the Heroes can rest easy knowing they have broken the curse of the Aztec priest and their friend Buck Corgan can safely get back to the business of making movies.

## GETTING THE PLAYERS INVOLVED

The Heroes have all been invited by their good friend Buck Corgan to visit the set of his latest western serial. Buck has also procured bit parts for his friends who wish to appear on screen. Those who don't want to appear are free to watch filming each day. They are set up with a tent of their own and are free to wonder the production site except when the cameras are rolling and then the Heroes just have to stay out of frame and try not to be distracting.

The PC's can be cast in any of the following roles and will need to possess the skill that follows:

- Townsfolk (this character has lines) – Persuasion d6 or better

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- Dancehall Girl – Agility d6 or better
- Saloon Patron – Fighting d6 or better
- Posse Member – Ride d6 or better

## CHAPTER ONE:

### ARRIVING ON SET

*The drive out to Monument Valley was spectacular if not uneventful. Once on location you met with Buck who immediately introduced you to the Director, Ford Johnson. You were quickly given roles, scripts, a shooting schedule and costumes and then assigned one of the tents in the small city that houses the cast, crew and horses needed for the movie. You begin filming bright and early tomorrow morning so you'd better get some rest because your week on the set is going to be a busy one!*

### GM ADVICE

During the scenes where the Heroes are acting in the film you will be taking the role of the director. Try your hardest to get the players into the spirit of making a movie by giving them their lines (See Handouts) and having them do multiple "takes". If they really get into playing the scene reward them with a benny and ignore the trait roll the PC is supposed to make. Half of the fun of this adventure is that the Heroes are participating in something outside of their comfort zone and the players should be allowed to fully take advantage of that. If you wish



for the Player to make the required trait roll is will be listed within the script in parentheses (Persuade) or (Ride -2).

### THE MOVIE PLOT

Tin Star opens with Sheriff Buck Corgan strolling through the streets of Shady Gulch. After greeting a few townfolk he is approached by Jim the telegraph operator who informs Buck that the nefarious Morton gang is coming to town and will arrive on the five o'clock train seeking revenge on Buck for putting them in the hoosegow. Buck needs to deputize some folks to help him stop these desperadoes so he heads to the saloon. Before he gets to the bar a brawl breaks out after a drunk tries to kiss one of the dancing girls. Buck

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enters the saloon, breaks up the fight and then passes out tin stars to a few deputies who are willing to join him against the Morton gang. A few deputies are sent to ride out to the train station to watch for the bad guys. When the black hats get off the five o'clock train the Deputies rush back to town and help Buck prepare for the shoot-out. When the Morton gang arrives in town the shoot out begins with all of the bad guys getting killed and Buck saving the day. The final shot is of a note in Morton's hand showing a map to the Lost Skull Mine.

## KEY EVENTS

The following events happen over the course of several days of shooting the Buck Corgan Serial. Some of them are "scenes" that are being shot that the Heroes are participating in, while others are events where Achicauhtli is causing mayhem trying to seek his revenge.

## DAY ONE

*You are roused from your sleep by one of the assistants "Good morning everyone! Rise and shine! Breakfast is being served in the commissary, you'll want to get over there before the cowboys or there won't be anything left. Seriously though, be there in ten minutes, get your chow and then you'll need to go right over to wardrobe. Shooting starts at 9am sharp." Once you've had a chance to wash up you head out into the bright desert sun of Monument Valley. This will certainly be a day to remember.*

Give the Heroes a bit of time to role-play in the commissary where they can meet up with Buck and Daisy. The cast is very excited and can't wait to get shooting. However, anyone making a successful Streetwise roll will overhear other members of the cast talking about how strange it is that Mr. Johnson brought them all the way out to Monument Valley to shot the serial when there is a perfectly good set back in Hollywood.

After eating, the PC's go over to wardrobe to get into their costumes. Once they are dressed the whole cast meets out in the center of the Shady Gulch set to meet with Ford Johnson.

There are three characters that the Heroes can play in this scene: Lady, Luke and Jim. Once they have been cast the Director explains the first scene:

*Quiet on the set! In this first Scene Buck is just walking up one side of the street and is met by a couple of townsfolk played by (insert the names of the Heroes here). The rest of you extras can tip your hat or just go about your business in the background. I just want the town to look busy in the background so folks just keep on crossing the street. Got it? Okay, let's get into position.*

As the PC's are listening to Mr. Johnson they can all make a Notice roll to see a shadowy form standing at the far end of the town set (this is none other than Achicauhtli). There are no real features to be made out and upon a second glance the shape is gone. If anyone critically fails the trait roll

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## TIME TABLE

### DAY ONE

- 8am – Breakfast and then to wardrobe
- 9am – Shooting the opening scenes
- 10:51am – The Stampede!
- Noon – Lunch
- 1pm – Shooting a bar scene & Brawl
- 1:42pm – A Fog Rolls In and a strange figure is spotted
- 3pm – Wrap for the day
- 5pm – Supper: Rumors start to circulate
- 2am – Voices in the night

### DAY TWO

- 8am – Breakfast and then to wardrobe
- 9am – Shooting the Train Station Scene
- 11am – Shooting the chase scene
- Noon – Lunch
- 1pm – Shooting the gun fight
- 3:09pm – A terrible accident
- 4pm – Wrap for the Day
- 6pm – An argument in a trailer
- 8pm – Blake Cooper asks for help



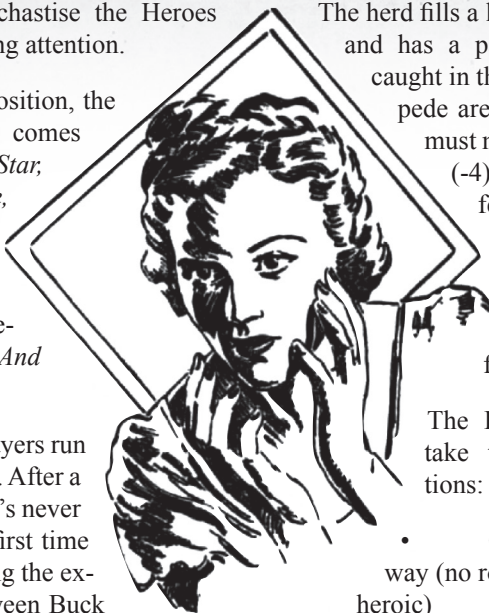
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have Ford chastise the Heroes for not paying attention.

Once into position, the clapboard comes out *"Tin Star, scene one, take one!"* the Director yells into his megaphone *"And ACTION!"*

Have the players run scene 1 here. After a few takes (it's never perfect the first time right?) during the exchange between Buck and Jim, the Heroes can attempt a Notice roll. If they succeed they hear a low rumble coming from the far end of town. Looking up they see the herd of longhorn steer used in the picture stampeding right towards the center of the scene (Achicauhtli has cast Fear on the cattle)! They have a moment to warn the cast and crew to get out of the way. If the PC's didn't make the roll, they will hear someone in the crowd yell, *"Stampede!"* and then everyone will start screaming and running for their lives as chaos erupts.

The herd fills a large blast template and has a pace of 7. Anyone caught in the way of the stampede are trampled. Victims must make an Agility roll (-4) each round or suffer 2d12 damage. After three successful Agility rolls, the victim has escaped from the herd.



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The PC's will need to take the following actions:

- Get out of the way (no roll but it's hardly heroic)
- Attempt to rescue one of the actresses who have fallen in the middle of the street! (Agility roll)
- Try to turn or stop the stampede (with either a Intimidation or Persuasion roll at -4) If successful the PC / PC's are seen as heroes and each player receives a Benny.

As the dust is settling the Hero's can make a Notice roll -2 (from the dust) to see the same shadowy figure from before standing at the far end of the town set.

Another cloud of dust passes through the street and the figure is gone. Once the injured are taken care of and the cattle are being rounded up, Mr. Johnson will call to break for lunch and then continue shooting at 1pm starting with the bar scene.

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## INVESTIGATION

The Heroes may want to go and take a look at the corral where the cattle are kept while the wranglers round up the steers.

When they arrive at the site they will find the corral gate wide open. A Notice roll will find the padlock still locked tight to the gate itself while a second successful Notice roll will reveal that there is no sign of a forced exit from the corral. Someone opened the gate and let the cattle out.

If the PC's talk with the Chief Wrangler, Eddie Hooch, he will tell them that the steers he uses have been in many films and are practically trained. He will insist that they don't spook easily because they are used to being around the sound of firing guns. If asked about the gate and the lock he will tell the Heroes that he checked the gate this morning when he was feeding the cattle and it was shut and locked tight. Eddie is the only person with a key and he keeps it on a lanyard around his neck. If any of the players wish to see if Eddie is lying they can make a Notice roll and if successful, will realize he is telling the truth and is truly baffled by what happened.

## LUNCH AT THE COMMISSARY

When the Heroes walk into the commissary and if they took action during the stampede (by rescuing someone or diverting the cattle) the whole cast erupts into cheers! Buck stands on his chair and calls out: *"Three cheers for*

*our Heroes! If we would have gotten that on film you'd put me out of work!"* He then calls the PC's over to his table to eat with him.

Once seated, Buck again thanks the Heroes for their bravery and then asks them what they think of being in a movie so far. After some small talk, Myra Banks (the actress playing Daisy) comes over to the table. She thanks the PC's for their bravery. If you'd like to add another element of role-playing feel free to have Myra flirt with the strongest male PC.

## BACK ON THE SET

After lunch is completed the crew sets up inside of the Saloon set to film the brawl scene (This is scene 2 of the script). The role of Patron is available for one of the Heroes to play. Much like scene one, have the other players read the roles for Daisy and the Drunk and the GM will play Ford Johnson the Director.

When the brawl begins set up the bar in a 10x12 inch area. There is a small stage against the back wall, 4 tables scattered throughout and the bar itself sits against the right wall. There is one "opponent" for every PC + 3 more. Play this scene just as if it were a normal combat recording damage as normal. If a Hero or an opponent takes a wound then their "character" has been knocked out cold. This is a great time for the players to make use of the Stunt rules and feel free to encourage them to use things like bottles and chairs, the more spectacular the fight the better the movie. If, as the director, you think that the fight is

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too boring or dull have the combat go back to the beginning and start again. Of course you don't want to do this too much as that can become tedious as well.

Once the fight has gone on for six rounds, Buck will enter the saloon and shoots his pistol signaling everyone to stop and look up at the Sheriff while he delivers his monologue.

As Buck is giving his speech the Heroes can make a Notice roll to see a thick fog has rolled in outside of the Saloon (The Aztec priest has cast Obscure around the saloon set). A second Notice roll -2 will spot a quick glimpse of a shadowy figure moving outside. Just then Myra's face goes blank and her eyes glaze over as she falls victim to Achicauhtli's Puppet spell. She steps away from Buck and says in a strange voice:

*"Return what is mine or all shall suffer the wrath of Achicauhtli!"*

She then collapses to the floor unconscious as Buck and another actor rush to Myra's aid. If any of the PC's look at Ford they can attempt to make a Notice roll to see a concerned look pass between he and Blake, the cameraman. Myra is then taken to the infirmary.

As soon as any of the Heroes step outside the fog will quickly dissipate. Looking around there is no one outside. A successful Tracking roll will see some footprints in the dirt outside the set. Upon close examination the PC's can discern the following information: the person was barefoot, was

of a light frame and (with a successful Healing roll) must be emaciated as the bones of the foot have left impressions. There are no other clues to be found.

The film shoot then wraps for the day with plans to begin again tomorrow morning with an 8am call time.

## LOOKING IN ON MYRA

The Heroes may want to go and talk with Myra in the infirmary. When they find her she is in bed with the studio doctor at her side. He turns to the PC's and tells them:

*"Miss Banks was just a bit dehydrated. A little bit of rest and she will be fine. You can talk with her if you like."*

Upon questioning Myra will tell the Heroes that she was in the middle of the scene when she could hear a strange voice in her head speaking in some 'weird' language. She remembers hearing the word "tlacotin" being spoken over and over and then everything went blank and she woke up here. A successful Knowledge (Archeology) roll will recognize the word tlacotin as the Aztec word for slave.

## RUMORS IN THE COMMISSARY

When the PC's go to supper they will first notice how everyone is speaking in hushed tones throughout the commissary. Any Hero making a successful Streetwise roll will overhear

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one of the following rumors, some of which are false:

- The movie is being filmed in Apache territory and they are trying to spook the cast away from their sacred grounds (false).
- Ford and Blake went out to scout for exterior locations for the film while the town set was being constructed (true).
- On the last Ford Johnson picture one of the stunt riders was killed and now his ghost has returned to haunt this shoot (false).
- When Ford's location scouting party returned they had several large bundles with them that seemed very heavy (true).
- The studio is trying to shut down the picture by scaring everyone because it is too expensive to film so far away from Hollywood (false).

The PC's are free to dig a little deeper into these rumors but there is little more to tell. Some of the scenic crew did see Ford's party return to the set with four large bundles strapped to the horses but that is all they saw.

If the Heroes decide that they want to talk with Ford he is unavailable and won't talk to anyone (he's got tomorrow's shooting to plan with the camera man and writer). No amount of persuasion will get him to talk to the PC's. If they push too hard he will re-

mind them that they are guests on this shoot and the only reason he allowed them here is because they are friends of Buck. If pushed further Ford will tell the PC's that he can have them removed by security.

If the Heroes go and talk with Buck about the rumors they heard he will assure them that there is no ghost (he was in Ford's last picture and no one was killed) and that the studio will do anything for Mr. Johnson (he's too valuable). As for Apaches he doesn't know anything about that. As for the other two rumors he tells the PC's that it isn't uncommon for the director to scout locations with the cameraman.

## VOICES IN THE NIGHT

At 2am a light breeze begins to blow through the camp. A whisper seems to be carried on the wind. This whisper slowly builds to a scream yelling the word "timomauhtiz!" A successful Knowledge (Archeology) roll will translate this to the phrase "you will be afraid." Achicauhtli is casting a very powerful Fear spell over a section of the camp (a large burst template). Any PC's within the spell radius must make a successful Guts roll -2. Other cast and crew members (Guts d6) will become Panicked if they fail.

Exiting their tents the Heroes see several people running in fear. Some are screaming while others are running for their lives. The PC's can try to help calm down some of the victims and restore sanity to the camp with a successful Persuade roll.

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During this scene any player making a successful Notice roll -2 will spot the writer, Charlie Hammet, running out of his tent looking terrified. If the Heroes decide to approach him or follow him they will hear him repeatedly mumbling *"I don't have it! I don't have it! I don't have it..."* If they manage to snap him out of it he will look at them *"What is going on? I thought I was sleeping and having a nightmare?"* If the heroes ask what the nightmare was about and make a successful Persuade roll he will utter, *"The dead want what is theirs"* and then wander back to his tent very confused.

Once the camp settles down everyone goes back to the tents and to a very fitful sleep.

## CHAPTER TWO:

### DAY TWO, TAKE ONE!

After a restless night the Heroes are awoken with the days shooting schedule. Breakfast is being served so it is off to the commissary.

*"As you walk into the commissary you can sense a palpable anxiety which hovers over the cast and crew. The clank of cutlery on dishes is the only sound you hear as everyone eats their breakfast in silence."*

The Heroes get their food and can sit at a table. No one is talking today and if asked the reply the PC's get is *"I don't want to talk about it"*. Even Buck is shaken to the point where he gets agitated if the Heroes press the issue of what is going on. He doesn't

know. He just wants to finish filming and go back to Hollywood.

After many minutes of uncomfortable silence the doors open and Ford Johnson walks in and climbs up on a table.

*"We've had some strange things happen on this location yesterday and I'm here to tell you that what you've seen is not a curse, not a haunting or any other kind of hogwash some of you are spreading. You have been privy to a series of coincidences that have disrupted our shooting schedule. The stampede? Something spooked the cattle and that happens from time to time. The fog? Dust being blown up in the street. Myra's strange episode? She didn't want folks to know but in her youth she was subject to fits. Isn't that right Myra?"*

(She nods but any Hero making a Notice roll will see that she doesn't mean it)

*And then the business of last night; paranoia. Now we have a movie to make and I don't want any more of this baloney getting in our way. We have a job to do now let's get it done."*

Ford walks out the door as the rest of the cast looks at each other in silence.

### THE TRAIN STATION AND WARNING RIDE

This scene flows directly into the ride back to town. So play it out in sequence. Cast the scene just as before and, again; let the players have fun with their roles.

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Unlike all of the previous scenes this one is shot without any strange occurrence, which gives the cast a boost of confidence. Once the scene is finished filming Ford then cuts for lunch and everyone returns to the commissary.

Once the PC's have finished their lunch and are returning to the set, have them make a Notice roll while walking through the camp. If successful they find a single .45 caliber bullet on the ground near Buck's tent. A Common Knowledge roll while examining the shell will discover that it is not a blank. There are sharpshooters on the set so this is not too unusual but a second Common Knowledge roll will realize filmmakers commonly use rifles, as they are more accurate.

**Historical note:** In the early days of Hollywood directors would use sharpshooters to help create the action of a gunfight. The squib wouldn't be used for years to come so the director would use real gunmen to fire live rounds seemingly close to the actors. This is how they got the ricochets and bullet holes appearing in the scene.

## TIME FOR A GUNFIGHT

This scene is a bit different than the others as the Heroes are participating in the gunfight but are not active within the dialogue of the scene (only Buck and Tex are involved). So have the players read the parts.

As Buck is delivering his last line interrupt and read the following aloud:

*"Suddenly Buck stops in mid-sentence, his eyes glazed over. He looks towards the director, raises his pistol and fires! Ford is thrown to the ground as a deep red stain forms on his chest. Buck, unflinching, says in a monotone voice 'Desecrator this is your last warning' he then turns to face you with his pistol leveled at your chest!"*

Deal action cards to everyone except Buck who is considered to be holding. Run the combat as normal. Buck has five shots left in his pistol and will attempt to kill anyone who is near him (primarily the PC's). The Heroes will need to be creative if they do not wish to hurt their friend. Disarming and non-lethal damage should be encouraged.

After the fight, Ford and Buck will be taken to their tents where the doctor will look them over. Filming is suspended for the rest of the day. If the Heroes wish to go and visit Buck they will find that he has been given a powerful sedative by the doctor and remains unconscious.

If the PC's question the Doc he will tell them that Ford's wound is superficial at best, though he will require a couple of days of bed rest.

At the commissary many of the actors are talking about leaving the film set and going back home to Hollywood. The PC's may want to try to convince them to stay by attempting a Persuasion roll -2.

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## CHAPTER THREE:

### CUT!

As the Heroes are walking back to their tent from the commissary have them make a Notice roll to overhear Ford arguing with Blake Cooper. If their roll is successful they hear the following:

*"...that isn't an option! I've searched for this all my life and now I've got it!"*

*"Ford, we have to return the treasure to the cave or we're all going to end up like you or worse! Listen to reason! For our own safety we've got to do it!"*

*"You're telling me you believe in this hoodoo?"*

*"Well what other explanation is there!?! I, for one, am getting rid of this stuff and I'd advise you to do the same. Especially, that knife."*

Then Blake leaves the tent. If the PC's don't want to be seen have them make a Stealth roll. If they decide to confront Blake he tells them the entire story about the Aztec treasure as told in the background section. He then pleads with the Heroes:

*"Buck told me you've done investigations in the past. I wonder if you might be willing to look into this situation. Ford is awful stubborn about this but I'm afraid it will get him killed and the rest of us along with him. Would you please help us?"*

The Heroes will need to decide what they are going to do. Blake will provide them with a map to the cave and will be able to get them the use of some horses and any other equipment they may need (within reason). He will also hand over the bit of treasure he still has in his tent (some gold jewelry and semi-precious stones)

If the PC's want to confront Mr. Johnson about the issue, he will prove to be as stubborn as a mule. First he will deny any knowledge of the story Blake told them. Then he will brush off all of the events on the set as unfortunate coincidences. Finally, he will tell the PC's that it is too late because he's already shipped most of the treasure back to Hollywood. The only piece he still has is the knife and he won't be giving that up any time soon.

After the Heroes have talked with Ford they may want to try and steal the knife. Ford keeps it in a locked case on the desk in his tent. Ford is a light sleeper and keeps a pistol under his pillow (a habit he learned during the Great War) consider him an Inactive Guard for Stealth roll purposes. The PC's will have to make two consecutive Stealth rolls to get into the tent and over to the desk. Then they will need to make a successful Lock-picking roll to open the case (unless the PC's want to steal the whole case) and finally they will need to make two more Stealth rolls to escape. If the PC's awaken Ford, deal the action cards. Ford will first pull out his pistol and try to see who is in his tent. This may give the PC's a chance to escape without incident.

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Luckily for the Heroes, Ford is in too bad of shape to try to give chase so once they leave his tent they free to go.

## CHAPTER FOUR: AND... ACTION!

As promised Blake Cooper provides the PC's with a map, horses, food and water. He explains that the location of the cave is a four-hour ride from the film set and is high up on the side of a mesa. As the Heroes ride away Blake yells after them *"I almost forgot, be prepared to jump!"* If the Heroes ask him what that means he will tell them Ford said the passageway was trapped.

The ride through the desert is uneventful but very hot. By mid-afternoon the temperature is well above 90 degrees Fahrenheit. Have each of the PC's make a Vigor roll to combat the effects of the desert sun. If the PC's fails the roll they gain one level of Fatigue.

After six hours of riding the Heroes enter what must be The Valley of the Pillars.

### THE ANCIENT BURIAL GROUND

*"As you crest a ridge you look down into low valley dotted with tall, thin mesas. Near the center sits a much larger mesa that stands out from the rest. The formations almost resemble tree trunks within a stone forest. The valley is eerily quiet with only the low wind making any sound."*

As the PC's make their way down into the valley they can make a Notice roll to see a cave opening forty feet up the side of the large central mesa. Unless the Heroes have any kind of device to assist their ascent (like a jet pack) they will need to make three successful Climbing rolls.

Achicauhtli has been watching the PC's since they first entered the valley and has been preparing for their arrival by animating the remains of his Aztec warriors. As the Heroes are climbing up the side of the mesa the priest will have two of the warriors push a large boulder over the side in an attempt to kill the intruders. Read the following aloud:

*"The desert sun beats down on you as you climb the side of the mesa. Suddenly a few small rocks fall from above. Following where they came from you look up to see a large boulder being pushed out of the cave mouth!"*

Depending on where the PC's are in relation to the rocks path they will either have to make an Agility roll to get out of the way or they will have to make a Climbing roll -2 to avoid the resulting rock slide. Anyone hit by the boulder will take 2d10 damage and fall for another d6 damage per ten feet in height. If the Hero missed their Climbing roll they will only take the falling damage.



# LIGHTS, CAMERA, MURDER!

## 1. The Cave Entrance (8"x3") :

*"Crawling over the edge of the cliff you look up to see the walls have been carved and painted in the ancient Aztec style. Across the chamber you see a dark passage out of which flows hot stale air."*

Then, just as the last PC is about to climb into the cave mouth, three Aztec zombies will rush out from the darkness of the passage to the north and attack! The undead fiends will attempt to force the PC's back over the edge of the cliff. This should be a dramatic fight where the heroes are in real danger of falling to their death.

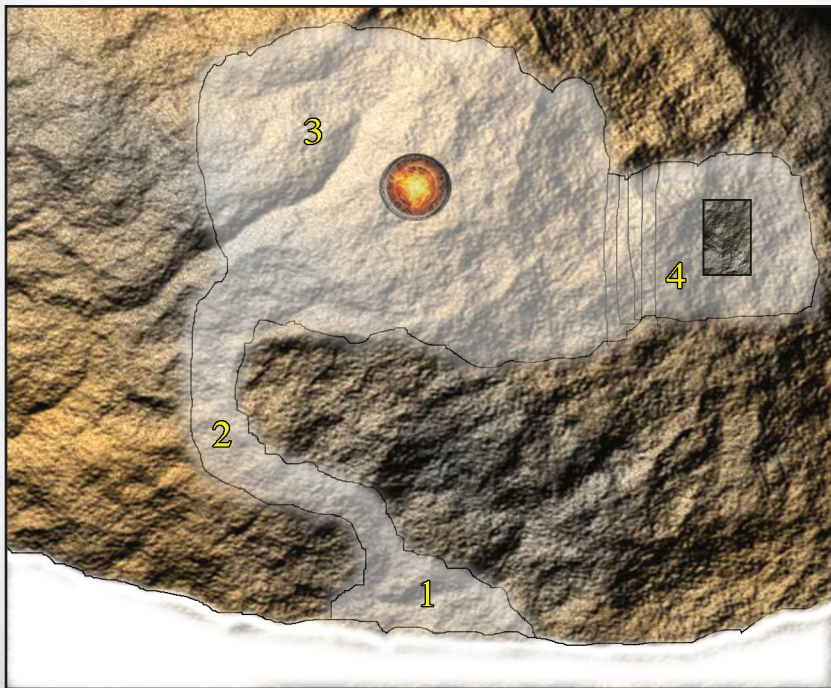
Once the battle is over the Heroes can take in their surroundings a bit more before pressing on. The PC's can make a successful Knowledge (Archaeolo-

gy) roll to be able to read some of the Aztec glyphs on the walls. If successful, they read the following passage *"Here lies the great Achicauhtli, high priest of Quetzequatl. Those who dare enter must fly with Tonatiuh"*. A second Knowledge: Archaeology roll will recognize Tonatiuh as one of the Aztec sun gods.

## 2. The Passage and the Trap (20"x2"):

*"A dark ten-foot wide passage winds deeper into the mesa. Its walls and ceilings painted with the images of many of the Aztec gods. While a diamond pattern has been carved into the floor."*

Forty feet down the tunnel is a ten-foot wide pit trap that is fifty feet deep (5d6 damage). Painted on the ceiling above it is the image of the



# LIGHTS, CAMERA, MURDER!



sun god Tonatiuh. The Heroes will need to make a Knowledge (Archeology) roll to recognize the glyph. If the PC's have heeded the warning they may figure out that to fly with Tonatiuh means to jump over that spot.

If the PC's were unable to read the warning or have no idea what they are looking for then have them attempt a Notice roll -2 to see a faint outline of what could be a pit trap.

### **3.The Hall of the Warriors (10"x10"):**

*"You enter a fifty foot wide circular chamber that is illuminated by a large flaming well in the center. Directly across from you a stone stairway rises up to a deep alcove that holds a stone altar. Ten smaller alcoves are carved into the walls of*

*the room; all but three are holding the mummified remains of an Aztec warrior. The room seems strangely clean and evidence of the original expedition lead by Mr. Johnson can be seen in the footprints in the dust on the floor."*

Give the PC's a few moments to take in the strangeness of this room and let them decide what they are going to do. After a bit of time they will see Achicauhtli step out of the shadows behind the altar in the upper alcove. Read the following aloud:

A sudden movement catches your eye as you look up towards the altar. Out of the shadows walks an emaciated corpse whose skin is stretched like dried leather over its protruding bones. It glares at you with darkened

# LIGHTS, CAMERA, MURDER!

empty eye sockets. Pointing at you with its boney fingers it utters a single phrase in the ancient Aztec tongue commanding the surrounding corpses to rise.

The Heroes will all first need to make Guts rolls -2 or run in terror from the undead fiend.

Achicauhtli has ordered his warriors to attack. However, if the Heroes claim that they are there to return the knife the ancient Priest will stop his warriors, walk down to the PC's and hold out his hands to take the knife from them. This should be a very tense situation. If the Heroes try to trick their enemies and attack Achicauhtli then the warriors will spring into action while the Aztec priest retreats to the altar to cast his spells. If the PC's give Achicauhtli the knife he will quietly turn back towards his altar and then order the warriors to seize the intruders and prepare them to be sacrificed to the feathered serpent. Deal action cards. This will be a climactic battle to the death and Achicauhtli will use all of his power to destroy the PC's.

When the battle is over the PC's will have to decide what to do with the knife and any of the treasure they may have brought with them (woe to anyone with the Greedy hindrance).

#### **4.The Altar Chamber (2" x 2"):**

*"A great stone altar crudely carved in the shape of a serpent sits at one end of the 10x10 chamber while a stone throne sits on the opposite side."*

This room is empty except for the

previously mentioned furnishings. If the Heroes examine the altar closely a successful Notice roll will spot a carved recess on the top. Upon closer inspection they realize that it is in the shape of the sacrificial knife they have (hopefully) brought with them. If the PC's place the knife in this spot Achicauhtli will release a terrifying howl and will then fall to the floor (as will his warriors) a lifeless corpse once again.

## IT AIN'T OVER YET

Once the Heroes have defeated the evil Achicauhtli the mesa grows quiet...almost too quiet. Suddenly the rock begins to rumble and stones start to fall from the ceiling! The tomb is collapsing! The Heroes will need to make a run for it. Deal action cards. At the beginning of each round all of the PC's will need to deal with the consequences of the cave-in.

### ROUND 1:

#### **THE GROUND IS SHAKING!**

The Heroes must each make a successful Agility roll or fall prone.

### ROUND 2:

#### **ROCKS ARE FALLING!**

Chunks of rock begin to fall from the ceiling each PC must make a successful Agility roll or be hit with a rock for 2d8 damage.

# LIGHTS, CAMERA, MURDER!

## ROUND 3:

### DUST IS FILLING THE CAVE!

The Heroes must each make a successful Vigor roll or take a point of Fatigue from inhaling too much dust.

## ROUND 4:

### THE TUNNEL COLLAPSES!

Any PC's still in the tunnel leading outside must make an Agility roll -2 or take 4d8 damage from the rubble and become trapped in the cave. After the fourth round the shaking stops and the mesa becomes quiet again. By this point the Heroes should have made it to the cave entrance where they will be safe.

## EPILOGUE

Having returned the cursed knife to its rightful place and having escaped from the clutches of death you now, tiredly climb onto your horses for the trip back to the camp. You managed to help out your friend, Buck, and they can get back to shooting the Tin Star serial. If only the moviegoers knew what really happened behind the scenes. Now there's a story. It's just too bad no one would believe it. Even in Hollywood. Once back in the saddle you and your comrades slowly begin to ride off into the sunset, or at least, back to the movie set.

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## DRAMATIS PERSONAE

### BUCK CORGAN

Buck is a genuinely nice guy who has perfect movie star looks. He was born on a California ranch in 1909 where he learned to ride and shoot at a very young age. It was assumed that Buck would work on the ranch just as the rest of his family had done for two generations but he caught the acting bug and took a train to Hollywood at the age of 18. Buck started off as an extra and then moved on to being a stunt rider. It wasn't long before he caught his big break and is now the star of his own serial for Republic Pictures.

**Attributes:** Agility d6, Smarts d6, Spirit d8, Strength d4, Vigor d6



# LIGHTS, CAMERA, MURDER!

**Skills:** Fighting d6, Persuasion d10, Riding d8, Throwing d8

**Charisma:** +2; **Pace** 6; **Parry:** 5;  
**Toughness:** 5

**Hindrances:**

**Edges:** Charismatic

**Gear:** Old West sheriff costume, Colt Peacemaker (blanks or 12/24/48 2d6+1), lasso

## MYRA BANKS

Myra is playing the role of Daisy, Buck's sweetheart in the Tin Star serial. She was born to a wealthy family in New York City in 1916 and played her first role on Broadway at the age of 10 (with a little help from her father). Since then Myra has become very used to getting anything she wants (and these days that includes men). She will never take no for an answer and if she doesn't get her way she will throw a tantrum and storm off to her tent. She is very flirtatious and manipulative and loves to be the center of attention.

**Attributes:** Agility d6, Smarts d4, Spirit d8, Strength d4, Vigor d8

**Skills:** Intimidation d8, Persuasion d8, Taunt d8

**Charisma:** +4; **Pace** 6; **Parry:** 4;  
**Toughness:** 6

**Hindrances:** Quirk: Spoiled Rotten, Stubborn

**Edges:** Attractive, Very Attractive

**Gear:** Make-up kit, a trunk full of the latest fashions, costumes, cigarettes, cigarette holder

## FORD JOHNSON

Ford was born in Chicago in 1893. The son of meat-packer, he was raised in a tough neighborhood and grew up knowing how to fight, cuss and steal. When he could scrape up a nickel he would head to the local nickelodeon to see any of the new moving pictures that were being shown. He was fascinated with the stories they brought to life and dreamed that someday he would escape Chicago and go to Hollywood. Unfortunately, most of Ford's youth was spent as a petty crook but when he was 16 he came into a little money and took a train south and never looked back.

Ford traveled down to Mexico where he drifted from town to town, prize-fighting, gambling and working as a ranch hand to get by. After one very lucrative game of poker he found himself the owner of a very old map that had been part of the pot. The map told of a great treasure hidden to the north and Ford decided to become a treasure hunter.

After a few years of searching with very little success, Ford joined the Army and was sent to fight in the Great War where he met his good friend Blake Cooper. They both had a love of movies and Blake talked about heading to Hollywood after the war. When they were discharged the two friends headed west to California.

# LIGHTS, CAMERA, MURDER!

Ford is a hard drinking, cigar chomping, son-of-a-gun. He demands perfection and is as stubborn as a mule. If anyone challenges his direction or opinion he will first berate them into submission and if that isn't enough, Ford isn't afraid to throw a punch. His cast and crew practically live in fear of the man. He gets away with this kind of behavior because he is a genius as a director. The studio knows a good thing when they see it and will do anything to keep this young buck at their side. Having fought in the Great War has made Ford a hard man and he still has nightmares of the trenches but he drowns them with whiskey. Ford's closest friend is his cameraman Blake Cooper who fought at his side in France.

**Attributes:** Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d8

**Skills:** Climbing d6, Fighting d8, Guts d8, Intimidation d10, Investigation d6, Knowledge: Archaeology d6, Notice d8, Persuasion d6, Shooting d6

**Charisma:** +0; **Pace** 6; **Parry:** 6;  
**Toughness:** 6

**Hindrances:** Arrogant, Mean

**Edges:** Command, Inspire

**Gear:** Whiskey, cigars, Smith & Wesson Model 10 Revolver (12/24/48 2d6+1), wooden matches, megaphone, wide-brimmed hat, riding crop.

## EDDIE HOOCH, CHIEF WRANGLER

Eddie is a genuine cowboy from a bygone era; a man with grizzled skin and a steely stare. Eddie has worked on a ranch and with horses as far back as he can remember. He knows everything there is to know about horses and cattle. He is a man of very few words and will opt to answer most questions with a one-word answer if he can. He just doesn't see the point of using more than he needs to.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Knowledge: Livestock d10, Notice d6, Riding d10

**Charisma:** +0; **Pace** 6; **Parry:** 4;  
**Toughness:** 5

**Hindrances:**

**Edges:** Beast Bond

**Gear:** Cowboy hat, chewing tobacco, Winchester rifle (24/48/96 2d8), sugar cubes

## CHARLIE HAMMET, WRITER

Charlie got his start writing short stories for a literary magazine back east. After some minor successes he submitted several short stories to *Weird Tales* and was surprised to find that they were accepted. After two years of writing freelance with various pulp magazines he was brought on as a staff writer with a publishing house. His big break came when he

# LIGHTS, CAMERA, MURDER!

was able to write several issues of The Spider magazine. His work was highly praised and Charlie decided to try his hand at screen writing and moved west to Hollywood. It didn't take long for the young writer to get a job at Republic working on the various serials they produce.

**Attributes:** Agility d4, Smarts d8, Spirit d8, Strength d4, Vigor d6

**Skills:** Knowledge: Writing d10+2, Persuasion d8+2

**Charisma:** +0; **Pace** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:**

**Edges:** Scholar

**Gear:** Type-writer, paper, gin, cigarettes, lighter

## BLAKE COOPER, CAMERA MAN

Tall and good looking, Blake is an even-keeled, stand-up kind of guy. Loyal to the core but not so much that he is blinded by bias. He is Ford's best friend and always second in command of any film shoot they are working on.

Blake was born in Saint Paul, Minnesota in 1898 the son of a railroad engineer. His uncle was a photographer and Blake would spend hours in his studio playing with the cameras. In 1912 his uncle purchased a moving picture camera and Blake was hooked. He helped his uncle make films all over the city and the state.

Blake planned on traveling to Hollywood as soon as he turned 21 but at the age of 19 he was drafted and sent overseas to fight in the Great War where he met Ford Johnson in a trench in France. There they found they both had a love of movies and adventure so together they traveled to California after the armistice was signed. As they traveled Ford told Blake about the lost treasure he was searching for and that, somehow, the two of them would find a way to go and retrieve it.

**Attributes:** Agility d8, Smarts d6, Spirit d4, Strength d6, Vigor d8

**Skills:** Fighting d6, Knowledge: Cinematography d10, Notice d8+2, Repair d8, Shooting d6

**Charisma:** +0; **Pace** 6; **Parry:** 5; **Toughness:** 6

**Hindrances:** Cautious, Loyal (to Ford)

**Edges:** Alertness, Steady Hands

**Gear:** Camera, film, knife, Springfield M1903 Rifle (24/48/95 2d8)

## LONG HORN CATTLE

**Attributes:** Agility d6, Smarts d4 (A), Spirit d8, Strength d12+2, Vigor d12

**Skills:** Fighting d6, Notice d6

**Pace** 7; **Parry:** 5; **Toughness:** 10

**Special Abilities:**

- **Horns:** d12+d6+2

# LIGHTS, CAMERA, MURDER!

- **Gore:** Cattle use the charge maneuver to gore their opponents with their long horns. If they can move at least 6" before attacking, they add +4 to their damage total.
- **Size +2:** Cattle are large animals
- **Stampede:** The real danger from a big herd of cattle lies in a stampede. Any unfortunates caught in the stampeding herd are trampled by their hooves. These bystanders must make an Agility roll (-4) each round or suffer 2d12 damage. After three successful Agility rolls, the individual has got out of the way of the herd.

## SKELETAL AZTEC WARRIOR

**Attributes:** Agility d8, Smarts d4, Spirit d4, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Notice d4, Shooting d6

**Pace 7; Parry: 6; Toughness: 7**

**Gear:** Spear (Str+d6, +1 Perry, Reach 1, 2 hands).

### Special Abilities:

- **Bony Claws:** Str+d4
- **Fearless:** Skeletons are immune to fear and intimidation
- **Undead:** +2 Toughness. +2 to recover from being Shaken. Called shots do no extra damage.

## ACHICAUHTLI, AZTEC MUMMY

**Attributes:** Agility d8, Smarts d6, Spirit d10, Strength d12, Vigor d10

**Skills:** Faith d10, Fighting d10, Intimidation d8, Knowledge (Occult) d6, Notice d8, Stealth d6

**Pace 6; Parry: 7; Toughness: 9**

**Gear:** An obsidian edged club called a Macahuilt (d12+d10)

### Special Abilities:

- **Fear (-2):** Anyone encountering an Aztec mummy must make a Guts roll (-2).
- **Invulnerability:** Achicauhtli can only be shaken and will take no wounds until his sacrificial knife is restored. Once the knife is back to its resting place on the altar in the tomb, Achicauhtli will be destroyed.
- **Level Headed:** The mummy draws two cards and acts on the highest.
- **Miracles:** Aztec mummies have 20 power points and the following powers: beast friend, fear, obscure, puppet, zombie.
- **Undead:** +2 Toughness. +2 to recover from being Shaken. Called shots do no extra damage.



# PLAYER HANDOUT

## SCENE 1

### EXT. MAIN STREET OF SHADY GULCH - DAY

Buck walks down the street greeting various townsfolk and tipping his hat to the ladies.

#### LADY 1 (Persuade)

Good morning Sheriff.

#### BUCK

Mornin' Mam.

Buck continues walking up the street.

#### LUKE (Persuade)

Mornin' Buck!

#### BUCK

G'mornin' Luke. How's the misses?

#### LUKE

Perty dern good. Doc says she'll be up and on her feet in no time.

#### BUCK

Well tell Sarah I say hello.

#### LUKE

Will do Sheriff.

Buck crosses the street and heads up the opposite walkway when we see Jim, the telegraph operator, come running up to him waving a telegram.

#### JIM (Persuade -2)

Buck! Buck! I got a message for ya!

#### BUCK

Hold on there Jim. Why all the excitement?

# PLAYER HANDOUT

**JIM**

Oh it ain't good news Buck. The Morton Gang's a-comin' to town.

Buck reads the telegram and a grim look washes over his face.

**JIM**

I reckon they's coming to git ya for puttin' them away in the hoosegow!

**BUCK**

I reckon. (pause) I put them away five years ago and I'll do it again if I have too. I guess I'd better go round up some Deputies.

**JIM**

I'm with ya Buck!

Buck heads up the street towards the saloon.

**FADE OUT.**

**SCENE 2**

**INT. SALOON - DAY**

A line of dancing girls (Agility) performs on a small stage to the sound of a rinky-tink piano. After the dance finishes they walk off into the crowd. One of the dancers, Daisy, is accosted by a drunk.

**DRUNK - Grabbing Daisy by the arm**

Darlin' yar the perttyist thing I've seen in years! Why don't you pucker up and give me a big ol'kiss?

**DAISY**

Get your whiskey stinkin' hands off me!

# PLAYER HANDOUT

**DRUNK - Forcing her to kiss him**

Oh you ain't gittin' away from me that easy. Hehehe...

**DAISY**

Leave me alone!

Another bar patron comes to help Daisy.

**PATRON (Persuade)**

Hey! You heard the lady! Let her go!

**DRUNK**

Mind your own business!

**PATRON**

I said LEAVE HER ALONE!

He punches the Drunk who falls into a table of gamblers who then get up to fight. A huge bar brawl ensues (Fighting). Daisy weaves in and out of the fight helping when she can and dodging bodies when she must.

**CUT TO.**

Buck walks up to the saloon doors, looks around at the fight, pulls out his six-gun and fires one shot into the air. The fight suddenly stops as everyone looks towards the Sheriff.

**BUCK**

What in tarnation is going on in here?

Daisy runs over to Buck and embraces him.

**DAISY**

Oh Buck!

**BUCK**

I don't know how this mess started but I'm here to tell you there is a bigger mess headed this way on

# PLAYER HANDOUT

the Noon train from Santé Fe. The Morton Gang's a comin' to town and you can be certain that they want revenge for sending them up the river. There ain't one of us that is gonna be safe when they get here so we need to band together and fight these desperadoes. So I need brave men to step up as deputies. I know I can count on all of you in a pinch so go grab your guns and make sure your loved ones hole up in a safe place until the shootin's over.

Now go on git!

**FADE OUT.**

**SCENE 3**

**EXT. TRAIN STATION - DAY**

Deputies Slim and Tanner arrive at the train station to await the arrival of the Morton Gang. They approach the ticket window to talk with the Station Manager.

**SLIM (Persuade)**

Is the next train going to be on time?

**STATION MANAGER**

Yep, comin' in from Santé Fe at high noon.

**TANER - to Slim (Persuade)**

That ain't much time.

**SLIM**

Do ya think it'll give Buck enough time to clear out the town?

**TANER**

I hope so. The best thing we can do is skedaddle back to town the minute we see that engine round the bend.

**SLIM**

How many of 'em do you think there'll be?

# PLAYER HANDOUT

**TANER**

The last time the Morton Gang came though Shady Gulch there were ten men.

**SLIM-swallowing his fear**

That many?

**TANNER**

That many and all of them armed to the teeth.

**SLIM**

Well...I ain't scared.

**TANNER**

You should be.

WOOOOOOOOOOOOO!!!! The silence is suddenly shattered as a steam whistle blows in the distance. Startled, Slim and Tanner look up.

**CUT TO.**

The front of a steam train rounding a bend and heading towards the station.

**CUT TO.**

Slim and Tanner standing on the platform.

**TANNER - running to his horse.**

C'mon Slim lets ride!

The two deputies jump onto their horses and begin riding as fast as they can back to Shady Gulch (Ride). They are seen taking sharp turns (Ride), jumping over creeks (Ride -2), and leaping a fence (Ride -4). Finally they enter the far end of town. Buck sits on a chair in front of the Jail.

**SLIM - riding up to the jail (Persuade-2)**

Sheriff! Sheriff!

# PLAYER HANDOUT

**BUCK**

Well?

**TANNER (Persuade-2)**

It's here Buck. Right on time.

**BUCK**

Alright boys, grab yer guns.

**CUT TO.**

**EXT. TRAIN STATION - DAY**

Six men wearing black hats step off the train. All of them are openly carrying guns.

**FADE OUT.**

**SCENE 4**

**EXT- SHADY GULCH - DAY**

The people of Shady Gulch wait nervously for the desperadoes to arrive in town. Men with their guns drawn steel themselves behind barrels and up on balconies as the time slowly ticks by.

Suddenly the sound of hoof beats is heard in the distance. The deputies are seen cocking their guns. At the far end of town the black hated Morton gang rides in. All of the villains have weapons drawn.

**TEX MORTON**

All right you lily livered cowards! We've come back to give you what ya got comin'!

Buck slowly walks out into the middle of the street to face Tex.

**BUCK**

You broke the law Tex and we did what was right! Sending you to prison for five years should have given you plenty of time to think about what you done.

# PLAYER HANDOUT

**TEX**

And I thought long and hard about it Sheriff. Long and hard about how to git ma revenge on this town!

**BUCK**

You stole a horse Tex! Be glad we didn't hang you!

**TEX - Raising his pistol**

Well you should'a killed me when you had the chance!

Gunfire erupts as men on both sides are killed and gun smoke fills the air...

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