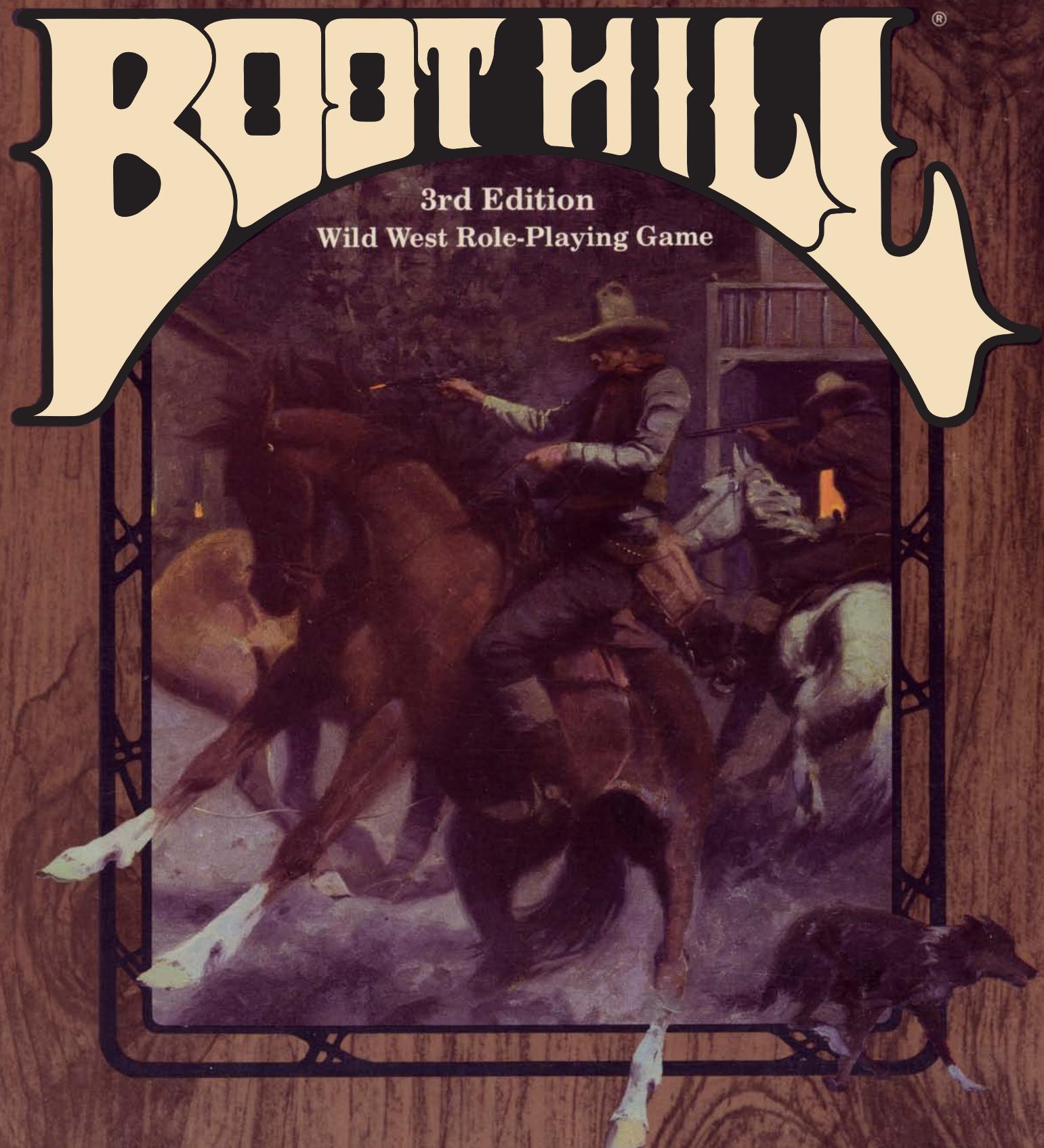


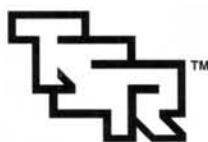
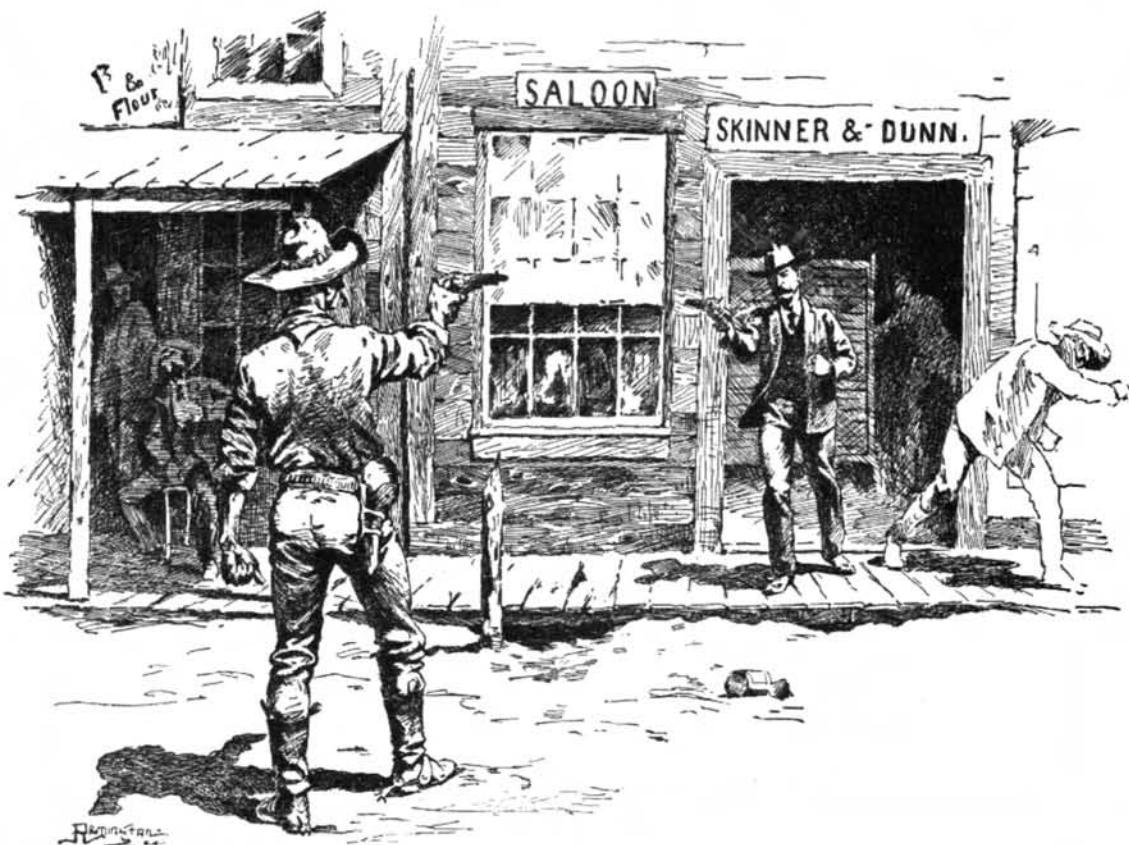
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PRODUCTS OF YOUR IMAGINATION™

BOOT HILL®

Wild West
Role-Playing Game



Credits

First and Second Editions by Brian Blume
and Gary Gygax.

Third Edition by Steve Winter.

Pocket adventures by Dave Cook (from Lost
Conquistador Mine, 1982) and Jeff
Grubb (from Burned Bush Wells, 1983).

Maps by Dave Sutherland and Dennis Kauth.
Computer design & layout by John Knecht.
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bibliographies and liberal advice.

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Historical Center, Cody, Wyoming (detail
of FIGHT AT THE ROUNDUP SALOON,
1928, William Gollings).

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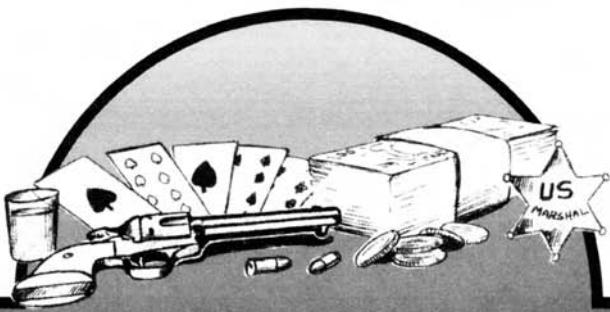
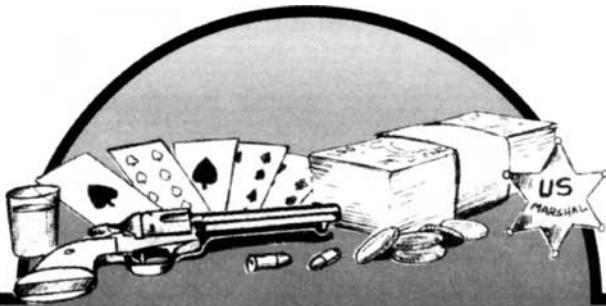


Table of Contents

Introduction.....	4
Chapter 1: Characters	6
Chapter 2: Gunfights	23
Chapter 3: Fistfights.....	43
Chapter 4: The Old West	54
Chapter 5: Horses	56
Chapter 6: Cavalry & Indians (& Other NPCs)	61
Chapter 7: The Western Campaign	84
Chapter 8: Tales of Discontinuity	106
Chapter 9: Adventures.....	107
Appendix 1: Bibliography	120
Appendix 2: Glossary	124
O K Corral Map.....	125
Tables.....	126
Character Record Sheet.....	128



Introduction: Go West, Young Man

Those immortal words were written by John Lane Soule in 1851. At the time the West was the great frontier, the promised land, the realization of manifest destiny. It was the land where anyone with courage, a willingness to work, and strength and fortitude could carve a lasting place for himself and his family.

The wide-open land was a symbol of the boundless riches of America. Prairies stretching to the horizon, searing deserts, soaring mountains, raging rivers, created a vast panorama of a paradise that held everything. While the other great powers of the world scrambled for overseas colonies, the United States could colonize its own continent just by walking or riding to the west.

It was only natural that the people and events of this place would grow to mythical proportions. The adventure and romance of gunfighters, scouts, indian fighters, indians themselves, cowboys, gamblers, and outlaws drew the attention of easterners and held it for decades. Dime novels made pop stars of such characters as Buffalo Bill Cody, Wild Bill Hickock, Calamity Jane, Bat Masterson, Jesse and Frank James, General George Custer, Sitting Bull, Billy the Kid, Annie Oakley, and countless other figures, both real and fictitious. Traveling shows, like Buffalo Bill's Wild West Show, were immensely popular even while the events they portrayed were still happening. Many of these shows toured Europe as well as the United States.

The Western myth is so firmly rooted in the American psyche that we aren't even conscious of much of it anymore; it's become second nature. Yet in recent decades debunking this myth has become popular. Some of this debunking is nothing more than revisionist rewriting of the history books; some of it reflects much-needed honesty in assessing our past.

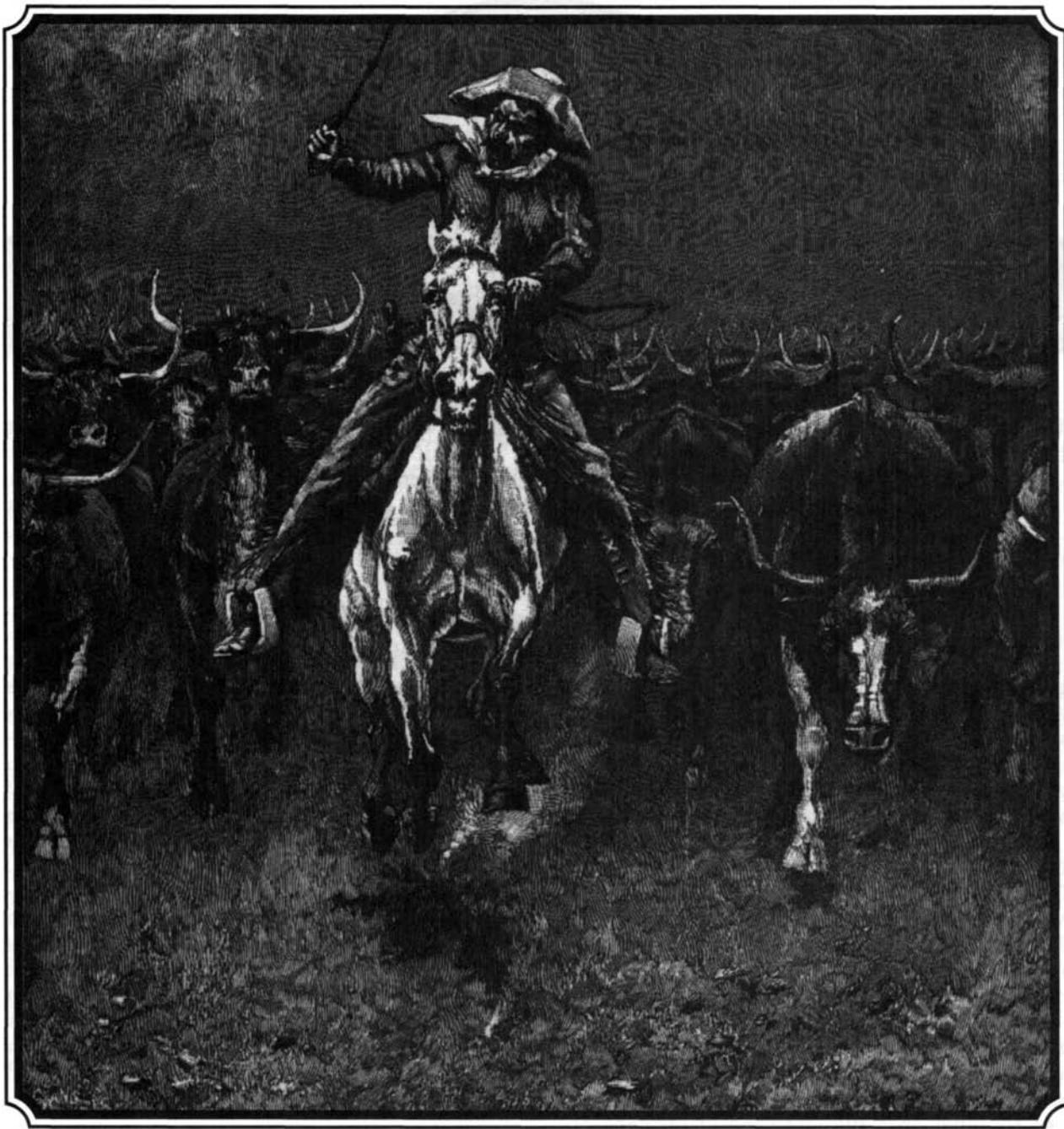
But there is a difference between the myth and the fact. Certainly life out west was harsh. It was a harsh land, in spite of what Currier & Ives would have you believe. Still, to conclude that most of the people who went west were miserable and impoverished as a result is as far off-center as messrs. Currier and Ives. The west was a frontier; people expected hardship. Most of those who went west did so to escape the misery and poverty of eastern industrial cities, farm lots that were continually divided into smaller and smaller parcels, or the devastated and unreconstructed south after the Civil War. The conditions they endured were horrid by modern standards, but modern standards don't apply. And the rest of the myth—well, if it was all true, it wouldn't be a myth, but the same could be said if it was all false. The truth, as usual, is somewhere between.

A Note About This 3rd Edition

The BOOT HILL® game is one of the longest-lived role-playing games around. This edition is completely revised, updated, and expanded from earlier versions.

Throughout the rulebook, it is assumed that the reader is familiar with role-playing games and has some experience with them. If that isn't the case, then your task will be more difficult. The best way to learn about role-playing is to sit in on a game with experienced players. If you can do that, you'll know everything you need to inside of 30 minutes. If that isn't possible, then approach the game in steps. It's really nothing more than playing cowboys and indians, only the action takes place in your head and on paper instead of in the back yard.

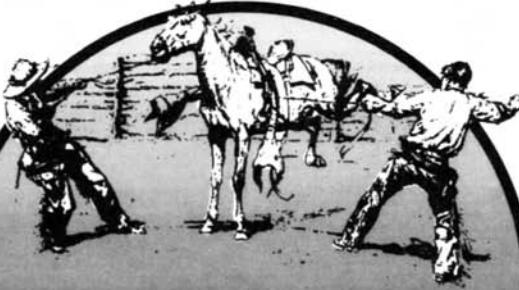
Begin by creating a character. Then create another. Then let them shoot at each other for a while. When you've got the hang of that,



have them punch each other a few times. Before long you'll be comfortable with the essential rules of creating characters, shooting, and brawling. Invite a few friends over, teach them what you know, and then try the Gunfight at the O K Corral scenario. As players get involved in the game and their characters, the role-playing will come naturally.

What You Need to Play

All you need to play the BOOT HILL® game is this book, some paper and pencils, a table for the players to sit around, and some dice: two 10-sided dice, one 6-sided die, and one 20-sided die at the minimum. The 10-sided dice are used only for creating characters. Once actual play begins, only 6- and 20-sided dice are needed. Miniature figures or tokens of some sort are handy during shootouts but aren't necessary.



Chapter 1: Characters

Every character in a BOOT HILL® game has five attributes:

Strength
Coordination
Observation
Stature
Luck

Strength measures physical power (how much can this character lift and carry?), stamina (how far can he run without collapsing?), health (how many nights can he sleep on the cold, damp ground before getting sick?), and wound capacity (how many bullets will it take to lay him low?).

Coordination measures manual dexterity (can this character pick a lock?), agility (can he turn a somersault?), balance (can he walk across the balcony railing without falling), speed (can he beat Dirty Dan to the draw?), and accuracy (can he shoot the spot off a playing card at 50 paces?).

Observation measures alertness (does this character notice the bandit sneaking past?), vigilance (does he stay awake all night while guarding the gold?), eyesight (can he see the spot on a playing card at 50 paces?), and other senses (does he hear the gun cocking behind him? can he feel the approaching rainstorm?).

Stature measures how widely known the character is (has anyone in the saloon heard of him?), how much of a reputation he has (is anyone in the saloon afraid of him?), and how physically imposing he is (if no one has heard of him, are they afraid of him anyway?). There were plenty of Western characters whose reputations far outstripped their deeds, while others deliberately played down their reputations to remain anonymous.

Luck measures the character's ability to escape unharmed from harrowing dangers (how did he survive the buffalo stampede?).

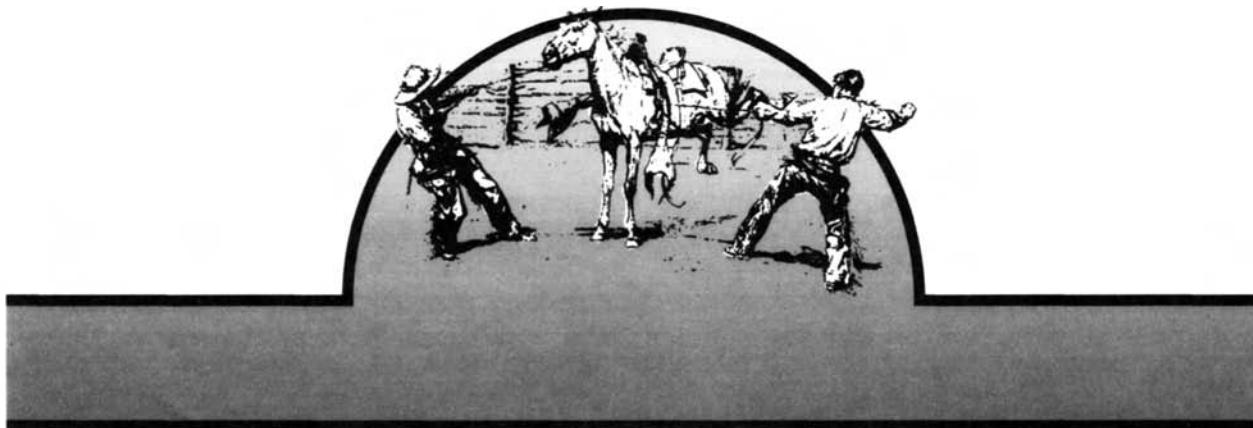
survive a fatal wound (look, the bullet must have hit the sheriff's badge!), and accomplish any other task that he has no reason to think possible (I swear that fellow could track a rabbit under water).

Attribute Scores

The character has a numerical score in each of these attributes. This score indicates how gifted the character is in that attribute—how strong, coordinated, observant, notorious, and lucky. Scores for Strength, Coordination, and Observation range from 2 to 20. Scores for Stature and Luck range from 1 to 10. Scores can be increased outside these ranges through experience (described below). High numbers mean the character is well-endowed in that attribute, low numbers mean he lacks that quality. The Attributes Scale provides a handy comparison for different attribute scores. (Don't interpret this scale too rigidly. After all, Strength measures a lot of different things. One character with a high Strength score could be powerfully muscled while another is wiry but incredibly tough.)

Strength

2	Puny, crippled, withered
4	A weakling, a child
8	Average for women, men with sedentary jobs
10	Average for active men
12	Rugged, tough
15	Strong, and respected for it
18	Massive, corded muscles
20	A mountain of a man, strongest in the territory



Coordination

- | | |
|----|--------------------------------------|
| 2 | Has a hard time putting on his boots |
| 4 | Clumsy, frightening with a gun |
| 8 | Awkward, tends to drop things |
| 10 | Average |
| 12 | Graceful, fluid |
| 15 | Extremely fast, has a reputation |
| 18 | Acrobatic, catlike |
| 20 | Greased lightning |

Observation

- | | |
|----|--|
| 2 | Wrapped in fog |
| 4 | Vacant, inattentive |
| 8 | Distracted, tends to ignore things |
| 10 | Average |
| 12 | Notices things that have changed |
| 15 | Very sharp, good memory for details |
| 18 | Eagle eyes, incredible deductive power |
| 20 | Seems to have a sixth sense |

Stature

- | | |
|----|-------------------------------------|
| 2 | Who? |
| 4 | Him? |
| 8 | People who know him realize he's OK |
| 10 | Average |
| 12 | Commands respect |
| 15 | Rooms fall silent when he enters |
| 18 | A hero of dime novels |
| 20 | A living legend |

Luck

- | | |
|----|-------------------------------------|
| 1 | Amazes people that he's still alive |
| 3 | Never wins anything |
| 5 | Average |
| 7 | Call him "Lucky" |
| 8 | A natural gambler |
| 10 | Unbelievable |

Generating Attributes

Three distinct methods for generating character attributes are described here. They are basically the same, with minor differences in the details. Method 1 is the standard; methods 2 and 3 are optional variants.

Method 1: The first step in creating a character is generating the scores for his attributes. For each of the five attributes, this is done by rolling two 10-sided dice and adding the results together, then modifying that total. Modifiers are listed on the Player Character Attribute Modifiers table. Find the dice roll total and add the listed modifier to it.

Table 1: Player Character Attribute Modifiers

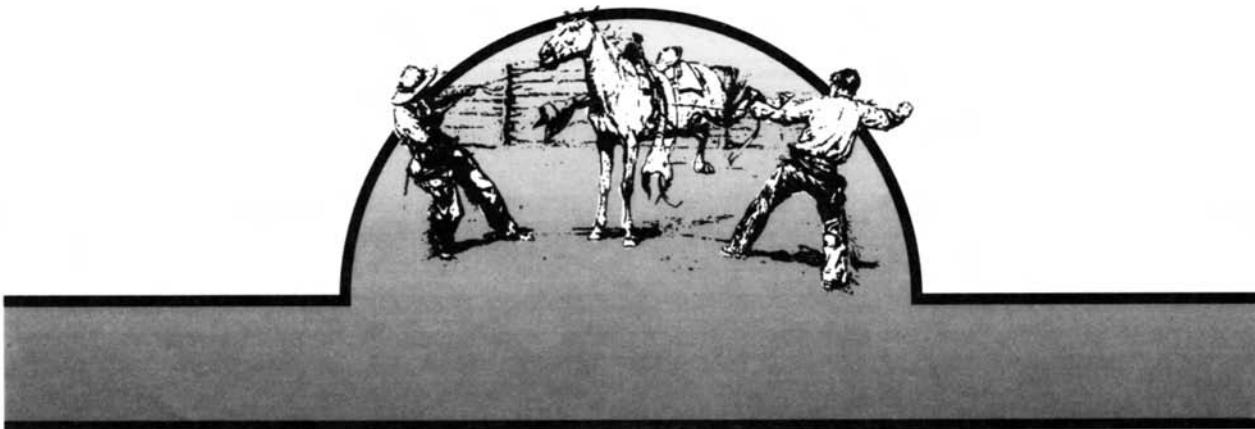
Dice Roll	Modifier
2-5	+5
6-10	+3
11-14	+2
15-17	+1
18-20	+0

The final, modified score is recorded on the character record sheet in the appropriate spot, with two exceptions. The character's Stature and Luck scores are divided by two, with fractions rounded up, before recording them. These halved scores are the character's final Stature and Luck scores.

Example: A player's dice rolls for creating his character are 9, 16, 5, 13, and 17. These are modified to 12, 17, 10, 15, and 18. On the character record sheet the player enters Strength 12, Coordination 17, Observation 10, Stature 8, and Luck 9.

Method 2. Instead of using the character's scores in exactly the order they were





rolled, generate and modify all five numbers, then arrange them in any order desired.

Example: In the original example, if the player wanted a character who was very strong and observant, he could rearrange his scores into this order: 18, 10, 17, 12, 15. This would create a very different character with Strength 18, Coordination 10, Observation 17, Stature 6, and Luck 8.

Method 3. Instead of generating only five scores, generate eight and modify them. Then, without changing their order, scratch out any three. The remaining five scores, in order, become the character's Strength, Coordination, Observation, Stature, and Luck.

Example: A player rolls the following eight scores: 10, 17, 6, 14, 7, 13, 12, 4. These are modified to 13, 18, 9, 16, 10, 15, 14, and 9. The player now has several options. He can simply cross off the three lowest scores (9, 10, and 9), giving his character Strength 13, Coordination 18, Observation 16, Stature 8, and Luck 7. If he wanted the highest possible Strength, however, he could cross off the 13 and both 9s, giving his character Strength 18, Coordination 16, Observation 10, Stature 8, and Luck 7. If he wanted the highest possible Luck, he could cross off the 10, 14, and 9, giving his character scores of Strength 13, Coordination 18, Observation 9, and Stature 8, and Luck 8.

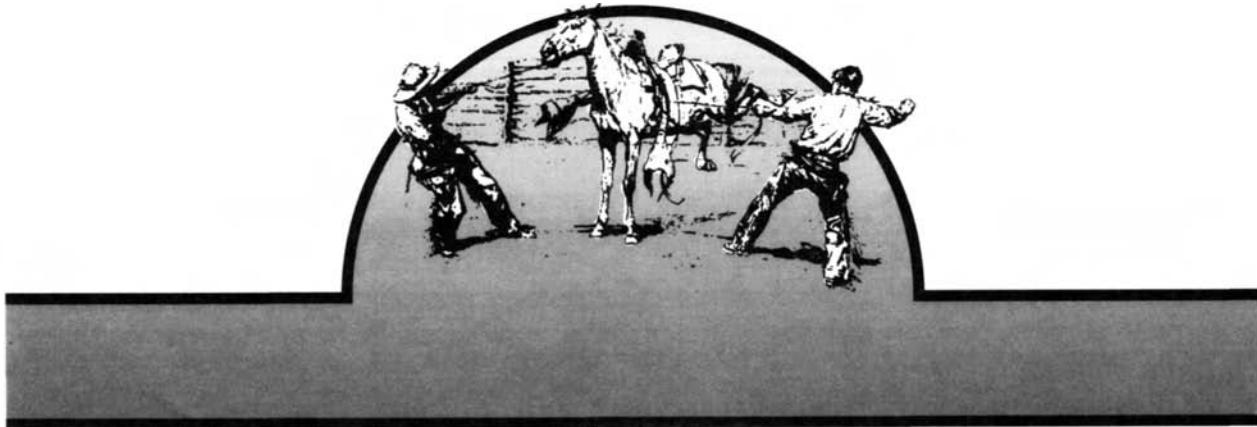
Choosing a Method. The character generation method that is best for you depends mostly on the sort of game you intend to play. The standard method is best for games with experienced role-players who enjoy the challenge of making the most of what they're given. Method 2 is best when the players have definite ideas about the sort of characters they want to play and probably won't be completely happy with something else (it's hard to enjoy playing a muleskinner when you had your heart set on being a gunfighter).

The third method is best for games of heroic (or Hollywood) proportions.

Using Attributes in Play

Attribute scores are very important during the game. Whenever a player wants his character to do something and the judge decides that the outcome isn't certain, he can ask the player to perform an "attribute check" using a certain attribute. The player rolls a 20-sided die and compares the number rolled to his attribute score. If the number rolled equals or is less than his attribute score, the action worked. If the number rolled is greater than his attribute score, the action failed. The extent of that failure is up to the Judge.

Example: Lucas McCade has been cornered in a tiny saloon by a pair of vengeful cowhands who believe he robbed their friend. Seeing no other way out, the player decides that Lucas will dive out the window and run for his horse, hoping to get away without a fight. The judge calls for an attribute check against Lucas's Coordination. Quickly he calls up a mental picture of the possible outcomes. If the roll is successful, Lucas will leap through the window the way he wanted. If the roll is really good—1 or 2—Lucas will land on his feet. If the roll fails, Lucas will still get through the window but then stumble in the street and fall, perhaps getting a face full of dirt. If the roll is really bad—19 or 20—he has misjudged the distance to the window and tripped, falling with his legs still on the sill where the cowhands could grab them and drag him back inside. Lucas's Coordination is 12, and the player rolls an 8—success! The judge announces that Lucas leaps through the window, rolls a short distance, and is ready to jump back up on his feet.



If a task is unusually easy or unusually hard, the judge can impose modifiers to the character's attribute for this check. These modifiers usually won't exceed + or - 5 in even the most extreme cases. A +1 modifier, for example, temporarily increases the character's attribute by one point, making it slightly easier for his attribute check to succeed.

Skills

In addition to his five attribute scores, each character also has skills. These skills give the character special knowledge, special abilities, or modifiers to their attributes.

There are 62 skills available to characters in the BOOT HILL® game. Of these, 57 are work skills like Accounting, Gambling, Swimming, and Trapping, and five are weapon skills: Archery, Brawling, Knife/Sword, Pistol, and Rifle.

Skill Scores

Like an attribute, each skill has a score.

To determine the score for a work skill, follow the same procedure as determining an attribute score: roll two 10-sided dice, add them together, and modify the result.

Weapon skills always begin with a score of 1. A character can, however, choose a weapon skill more than once and add 1 to his score each time. Choosing Pistol skill twice, for example, gives the character a score of Pistol 2.

Learning Skills

Every new character gets up to 10 skills of the player's choice. The exact number

depends on the total of the character's attribute scores. Total up all the character's attribute scores and consult the Initial Skills table.

Table 2: Initial Skills

Total Attribute Scores	Number of Initial Skills
27-40	10
41-62	8
63-80	6

At least half of these initial skills must be work skills. They can all be work skills if the player wants, but no more than half can be weapon skills. A weapon skill can be taken more than once to get a higher score, but each time counts as one skill.

New skills can be learned during the course of play, and old skills can have their scores increased, if the player spends experience points for the skill. This is explained under the heading Experience.

Using Work Skills

Work skills are used during play the same as attributes. When a character tries to use a skill, the player makes a "skill check" by rolling a 20-sided die. If the result is equal to or less than his skill score, he succeeded at his task. If the die roll is greater than his skill score, he failed.

If a task is unusually easy or unusually hard, the judge can impose modifiers on the character's skill scores. These modifiers usually won't exceed + or - 5 in even the most extreme cases.

A skill check of any sort is required only if there is some degree of difficulty to the task.



Routine tasks are assumed to be completed automatically. A blacksmith need not make a skill check every time he shoes a horse, for example. If an outlaw is forcing him to do it at gunpoint, however, this adds an element of difficulty calling for a skill check.

Rolling a 1 or a 20

It is possible for a character's skill or attribute score to be modified below 1 or above 20. This does not, however, mean that the character's skill works or fails automatically.

If a character's skill score is less than 1, the character can still succeed by rolling a 1. However, success must be confirmed with a Luck check. If the character subsequently rolls his Luck score or less on a 20-sided die, his task succeeds. Otherwise, it fails.

Similarly, if a character's skill score is modified to 20 or more, that character can still fail by rolling a 20. On a roll of 20, the character must confirm his success with a Luck check.

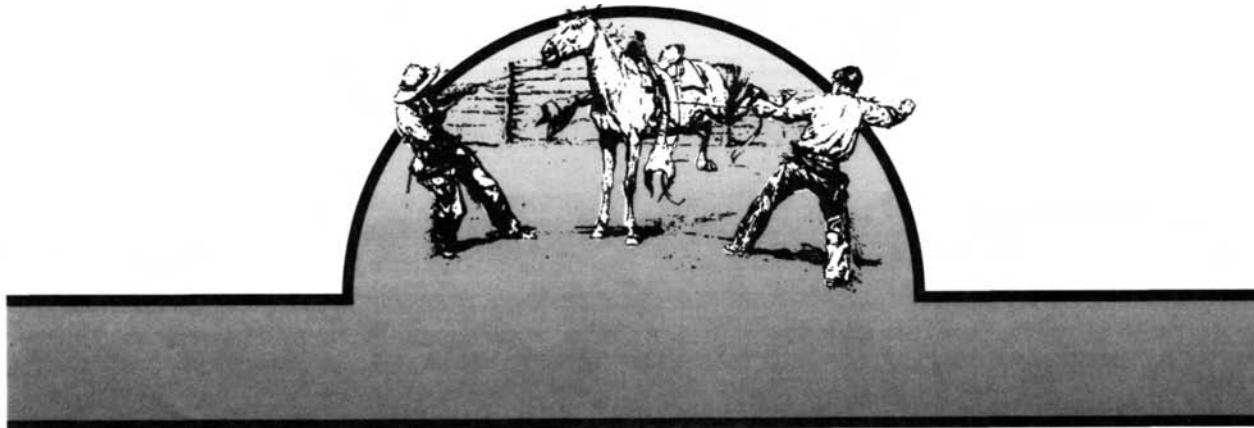
Using Weapon Skills

Weapon skills modify a character's hit number when using that type of weapon. The skill score is added directly to the character's hit number. For example, a character with a hit number of 12 and Pistol 2 effectively has a hit number of 14 when firing a pistol. This is explained in much greater detail in Chapter 2: Gunfights.

Skill Lists

The 57 work skills are listed below.

Accounting
Artillerist
Artist
Assaying
Bartending
Bureaucracy
Carpentry
Chemistry
Civil Engineering
Cooking
Cow Handling
Dentistry
Entertainer
Explosives
Farming
Fast Draw
Gambling
Gunsmithing
Indian Contact
Law
Leadership
Linguistics
Literacy
Locksmithing
Medicine
Orienteering
Photography
Pocket Picking
Preaching/Theology
Printing/Journalism
Prospecting/Mining
Public Speaking
Railroad Engineering
Riding
Roping
Saddlemaking
Scouting
Sheepherding
Silversmithing
Smithing



Stealth
 Surveying/Mapmaking
 Survival
 Swimming
 Tactics
 Tailor/Seamstress
 Teamster
 Telegraph
 Thespian
 Throwing
 Tracking
 Trading
 Trapping
 Veterinarian
 Wainwright
 Whip
 Wrangling

The five weapon skills are:

Archery
 Brawling
 Knife/Sword
 Pistol
 Rifle

Work Skills

A description of each skill and its use in the game follows. Some skills list Literacy as a prerequisite. This means that the character must also know Literacy before he can learn the skill in question.

Accounting. A character with this skill is trained as a bank clerk, accountant, store clerk, railroad ticket agent, or in another position that involves using math and handling money. He has a fair amount of business sense. *prerequisite: Literacy.*

Artillerist. This character probably served in the U.S. or Confederate artillery during the Civil War. He knows how to handle and fire a cannon, mortar, and even a

Gatling gun. The use of heavy weapons is described in Chapter 3.

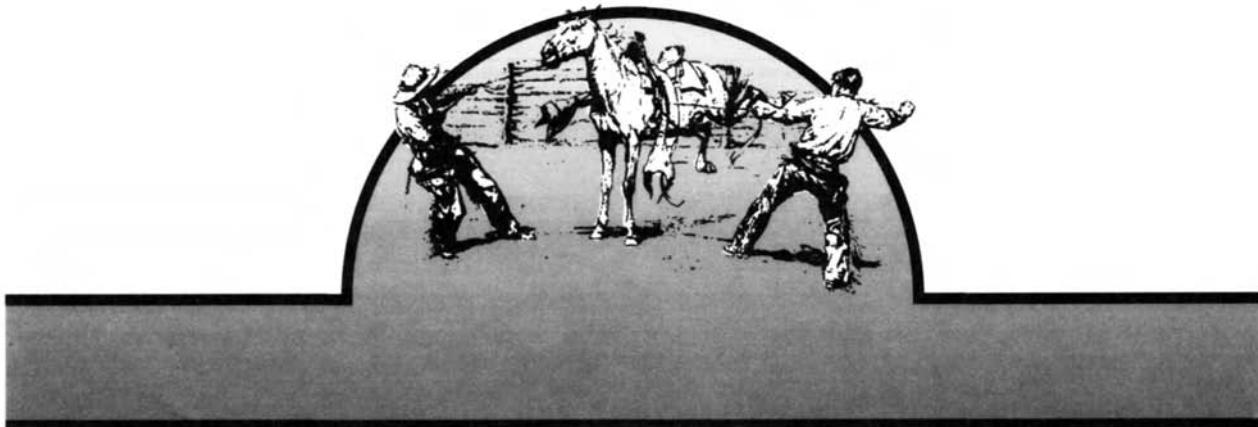
Artist. This character is a skilled painter. He could be a wildlife artist, a newspaper sketch artist, or a traveling portrait painter. Alternatively, a player could choose this skill to be a poet or playwright (in which case its prerequisite is *Literacy*).

Assaying. This skill lets a character assess the value of gold, gems, and other minerals. He is qualified to work in a government or private assaying office. He can identify fool's gold automatically, and a skill check will let him identify a metal or mineral, spot a counterfeit coin (if he handles it), or judge the value of cut or uncut gems.

Bartending. This character is skilled at all the various aspects of tending bar, from the simple (pouring a shot of whiskey without spilling) to the complex (telling some lout what his problem is without making him mad). He knows how to make a wide variety of mixed drinks (which were quite popular in the West), judge good whiskey from bad, and make bad-tempered men happy.

Bureaucracy. This skill conveys understanding of the inner workings of the army, the Bureau of Indian Affairs, and all forms of national, state, and territorial governments and commissions. A successful skill roll can help the character navigate through the channels to get whatever information, permit, license, or deed he requires. *prerequisite: Literacy.*

Carpentry. This character is trained to build wooden buildings, furniture, toys, and equipment. If the character tries to build something small, a single skill check at the end determines whether it turned out right (on a bad roll, for example, the lid of a chest might not fit quite right). On larger projects, several skill checks should be made, one for each stage of the work. When building a house, for example, one check could be made



to determine whether the frame went up all right, a second to check the exterior appearance, and a third for the interior finishing. Failure does not necessarily mean that the whole job is flawed, but some part of it probably needs to be done over. A carpenter can also repair wooden items that have been damaged.

Chemistry. This character is educated in the chemical sciences, including pharmacy. He can mix and identify simple chemicals (bicarbonate of soda) automatically. More complicated procedures require a skill check. In any case, the character cannot produce any chemical without the proper ingredients. Even with this skill, no one can make gunpowder from cotton balls and wood shavings. However, in an emergency the judge may allow a skill check for the player to come up with an insight on how the ingredients at hand can be usefully combined. *prerequisite: Literacy.*

Civil Engineering. This character is educated in the mechanical sciences, particularly architecture, drainage, railroad construction, and street building. While the day-to-day effort of designing and building a municipal water tower is not the stuff of western adventure, characters can also use this skill to spot weaknesses or flaws in such structures. *prerequisite: Literacy.*

Cooking. This character is qualified to work as a trail cook or short-order cook. With a score of 17 or higher, he could work as a chef in a restaurant or hotel.

Cow Handling. This is the skill of cowboys. Herding, cutting out, branding, and rounding up are all among the skills essential to cow punchers. This skill can be used in a specific case where something needs to be done with one or more cattle. It can also be used in a general way, once every two or three days on a cattle drive, to determine whether a

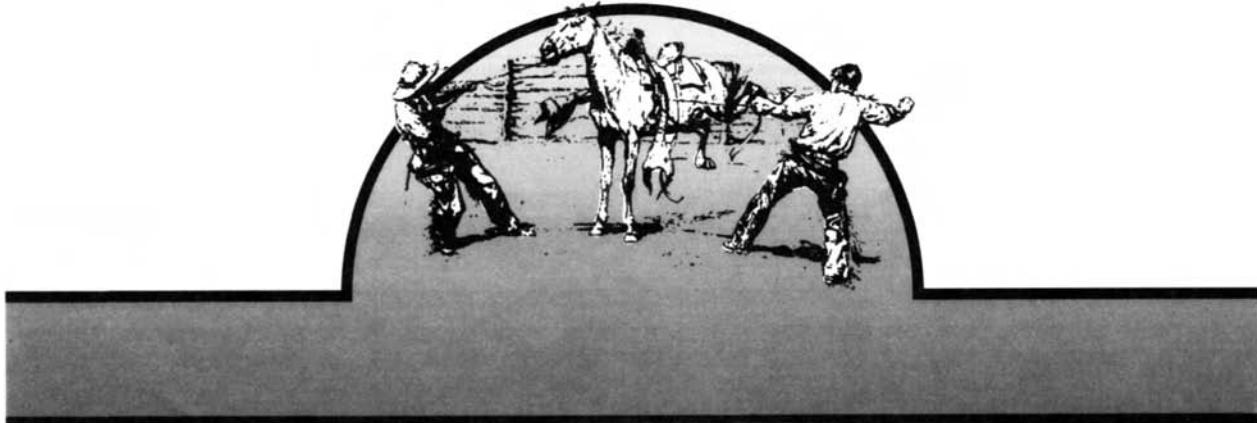
cowhand does something foolish, embarrassing, or dangerous.

Dentistry. This skill lets the character treat toothaches, broken teeth, rotten teeth, or make dentures. A character with this skill is also considered to have 6 points of Medicine skill, automatically. *prerequisite: Literacy.*

Entertainer. This character has some talent at singing and dancing. Or, if the player prefers, the character could be a stage magician, a comic, a storyteller, a puppeteer, or any other sort of entertainer (except an actor, which is covered by Thespian skill). The skill score is a general indicator of the character's ability to keep an audience entertained. A successful skill check means the audience likes the show, an unsuccessful check means things could get ugly.

Explosives. This character is trained to handle, set, and detonate explosives. Most anyone can light the fuse on a stick of dynamite and throw it, but only a trained character knows how to position explosives for the best effect, rig multiple charges, safely transport nitroglycerine, or correctly judge the right amount of explosive to use for a particular job. Usually, one skill check is all that's required for a small job, but larger tasks—bringing down a railroad bridge, for example—may require several skill checks. Failing a skill check does not necessarily mean that the charge exploded in the character's hand, or even that it didn't explode at all (though on a very bad roll, both of those results are possible). If the roll was close, it may simply mean that the charges did not explode the way they were supposed to—parts of the bridge are still standing, the mine caved in, etc. The use of explosives is explained in Chapter 3.

Farming. This character probably was raised on a farm. He knows about planting, harvesting, and tending crops, as well as rais-



ing cows, chickens, pigs, sheep, or any other farm animals the player chooses.

Fast Draw. In those cases where clearing the holster first is important, characters make Fast Draw skill checks. If the number rolled is equal to or less than the character's Fast Draw score, then he's pulled his gun up into firing position and the number rolled is that character's speed for that shot. If the number rolled is greater than the character's Fast Draw score, he hasn't cleared his holster yet and is not ready to fire. His opponent probably has gotten the drop on him. All of this is explained in greater detail in Chapter 2, Gunfights.

Gambling. When characters sit down to gamble, a character with Gambling skill has a significant edge. He also has the option to cheat with a decent chance of avoiding detection. Gambling skill can also be used to detect whether another player is cheating. Gambling is explained in greater detail in Chapter 7, The Western Campaign.

Gunsmithing. This character can repair or even make guns, with the proper equipment. Any gunsmith will usually carry with him the simple tools needed for most repairs, but he needs a stocked gunsmith's shop to make a gun or perform extensive modifications. If a Gunsmithing skill check fails, the judge decides whether the task is beyond the character's skill, he doesn't have the equipment he needs, or it is just impossible (too badly damaged to be repaired, for example). A gunsmith can also cast and reload bullets, and modify existing guns (turn a regular pistol into a fast-draw pistol, for example).

Indian Contact. This character has considerable experience dealing with Indians. He speaks a variety of Indian languages and knows their customs and traditions. This does not mean that all Indians like him, but a successful skill check improves the likelihood of a favorable reaction.

Law. Yes, there were lawyers and judges out west. A character with this skill is trained to serve as both. A skill check can serve to determine whether the character knows the legalities of a situation, whether he can adequately defend or prosecute a suspect, or pass a judgement that is both fair and satisfactory to the crowd. *prerequisite: Literacy.*

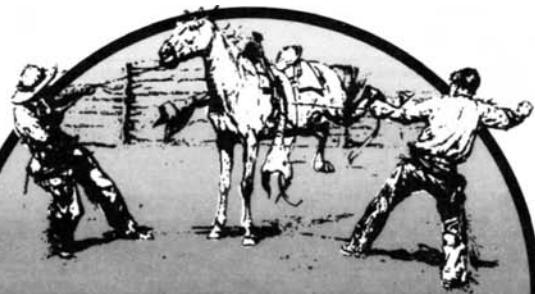
Leadership. A character with this skill is either trained, or has a natural aptitude for, leading bodies of men, either soldiers or civilians. The character can command a number of civilians (as in a posse) equal to his skill score, or four times that many soldiers. A successful skill check will also keep a group in line when trouble is brewing.

Linguistics. This character has made an extensive study of foreign languages. One-half the skill score, rounded up, is the number of languages the character speaks fluently. A successful skill check also lets the character understand at least part of any language. *prerequisite: Literacy.*

Literacy. A character with this skill can read and write any language he can speak, including Indian languages. The Judge can require a skill check in cases where the written material is complicated or the character doesn't get much practice.

Locksmithing. This skill represents both the lawful and honest pursuit of craftsmen who make and repair locks, and the dishonest pursuit of safecrackers and lockpickers. A skill check lets the character open a lock, repair a lock, or build a lock. The Judge should impose modifiers on this skill check suitable to the situation.

Medicine. While great strides were made in medicine in the years leading up to the second half of the 19th Century, a combination of inadequate knowledge and poor facilities made both disease and injury very lethal on the frontier. A good doctor was both very rare



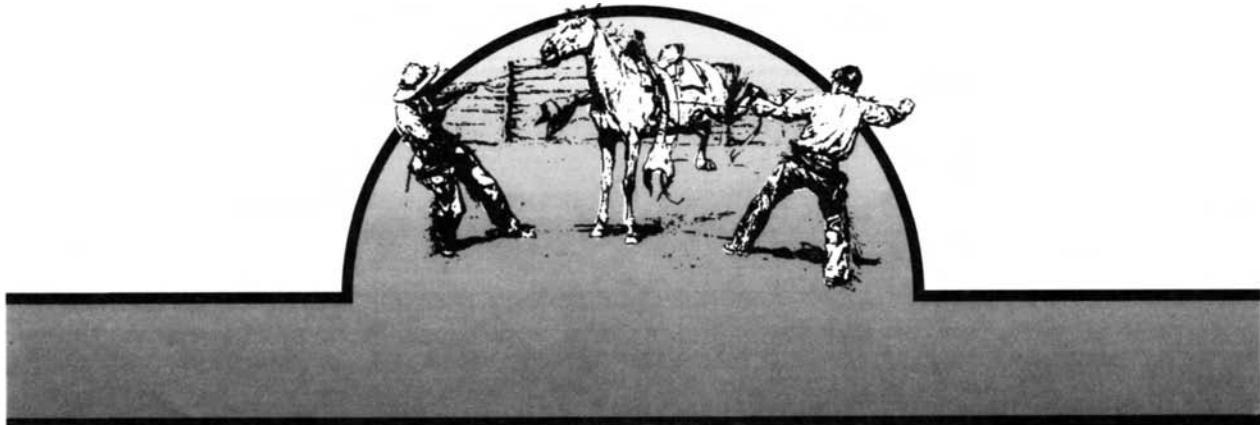
and very highly regarded. Even some of the basic principles of first aid, which we now take for granted, were largely unknown to the general public.

Wounds are dealt with in detail in Chapter 2, and recovery from wounds is covered in Chapter 7: The Western Campaign. Regarding wounds, medical skill has these capabilities and restrictions: No amount of medical skill or tending will save a character

who has been mortally wounded. Serious wounds will begin healing after a doctor makes a successful Medicine skill check. Light wounds heal on their own, or twice as fast if tended by a doctor. A doctor can also use his Medical skill to treat animal bites, poisoning, fevers, and other diseases. *prerequisite: Literacy.*

Orienteering. This is the art of traveling cross-country, with or without a map, without





becoming lost. A character relying on his Orienteering ability to get from here to there should make a skill check every one to five days, depending on how difficult the terrain is. The judge must decide, based on the landmarks available, whether a lost character realizes his predicament. Characters without Orienteering skill must make Observation checks, at least one per day, to not get lost in wilderness.

Photography. This character knows how to take photographs, develop film, and even make his own emulsions. Photography was still young, and very much in evolution, during the years 1865-90. Many photographers were from the do-it-yourself school and had a keen interest in the art they were helping to both invent and develop. Cameras and other equipment were bulky and fragile, but the public clamored for photographs, from personal portraits to portrayals of fabulous natural wonders and romantic figures to ship back East. Skill checks can be required for a wide variety of photographic tasks: exposing or developing the plate; transporting the equipment safely; coating the plates with emulsion.

Pocket Picking. Anyone who would sneak up to another person, reach into his pocket, and remove something is a thief. Anyone caught pursuing this profession can expect harsh treatment. A successful Pocket Picking check will lift a victim's wallet or purse (from a jacket or vest pocket, where it most likely would have been carried). If the pickpocket attempt fails, the victim checks his Observation to see whether the attempt was noticed.

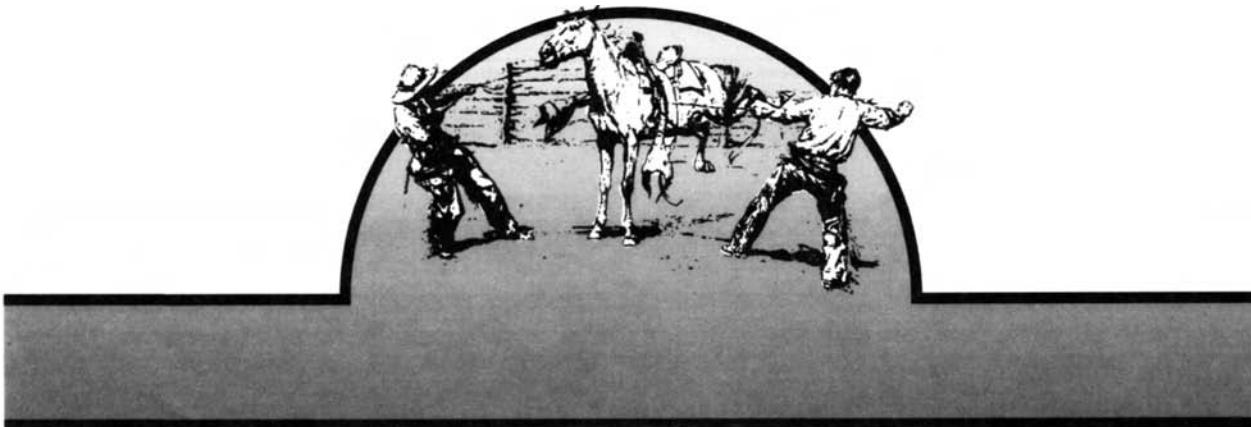
Preaching/Theology. This skill is essential to the stump-riding circuit preacher as well as to the selfless missionary. Successful skill checks can bring people into worship services or hold them enthralled with the power of the word. Preachers, ordained and otherwise, were always in demand, to minister to

the faithful, read over the dead and dying, and grant blessings on endeavors of every kind. Literacy is not a prerequisite for this skill but it is highly recommended.

Printing/Journalism. This character knows every aspect of the publishing trade, from writing to editing to typesetting to printing. He is qualified to run a newspaper of his own, file stories to a paper, or even write dime westerns. Skill checks can be used to determine whether a story was gripping and compelling, whether the character can get all the information he needs for a story, and as a general guide to how good a writer the character is. *Prerequisite: Literacy.*

Prospecting/Mining. This is the skill that lets a character locate oil, gold, or other valuable minerals and recover them safely. Skill checks can determine whether a mine shaft was dug safely, whether anything is found in the mine (modified, of course, by whether there's anything there in the first place), and whether the character even recognizes something of value when he sees it. If a character is operating a mine, a weekly skill check determines whether his work is paying off. Again, the size of the payoff is up to the Judge, based on the richness of the area.

Public Speaking. The ability to address and influence a crowd is essential to politicians, preachers, demagogues, temperance unionists, labor organizers, and dozens of other professions. Depending on the initial mood of the audience, a successful skill check can calm them down, whip them up, or even get them ready to storm the jail and string someone up. Like most skills, the player can't just say, "I'm speaking to the crowd," and roll some dice to see how people react. He should have to give at least a summary of the content of his speech. The Judge can impose modifiers on the skill check for particularly effective or ridiculous arguments.



Railroad Engineering. There is a mistaken notion that anyone can climb into a locomotive and run a train. This is true to about the same extent that anyone can climb into a car and drive it. If you value your life, however, you might not want to be in that car or train. A railroad engineer (literally, someone who runs the engine) can operate a train safely and correctly. He knows railroad procedures and signals. A skill check can be used to avoid mishaps planned by the Judge (e.g., stopping the train before it hits a torn-up section of track), but a failed check should never be the cause of a random mishap.

Riding. Assume that everyone in a BOOT HILL® game knows how to ride a horse. This skill comes into play in situations that call for something unusual: staying on a bucking or spooked horse, riding across difficult ground (steep slopes, deep rivers), jumping an obstacle. A character on horseback can also use this skill to calm his mount if it gets frightened or ornery.

Roping. A character with this skill can make a lasso and catch something with it. A single skill check is all that's required in most cases. In combat, throwing a lasso is the equivalent of firing a careful shot, except the character's Roping skill is his chance to hit. If the throw misses, reeling the rope back in takes at least six seconds (one combat turn). If a character is lassoed, he gets one chance to escape by making either a Strength or Coordination check. If the ability check fails, the character's arms are pinned at his sides (or his legs are tangled, depending on the lassoer's target). A lasso's short, long, and extreme ranges are 2, 5, and 10 yards.

Saddlemaking. Actually, this skill entails leatherworking of all sorts: making saddles, bridles, holsters, belts, or just about anything else, with the exception of boots. A skill check determines whether the work was

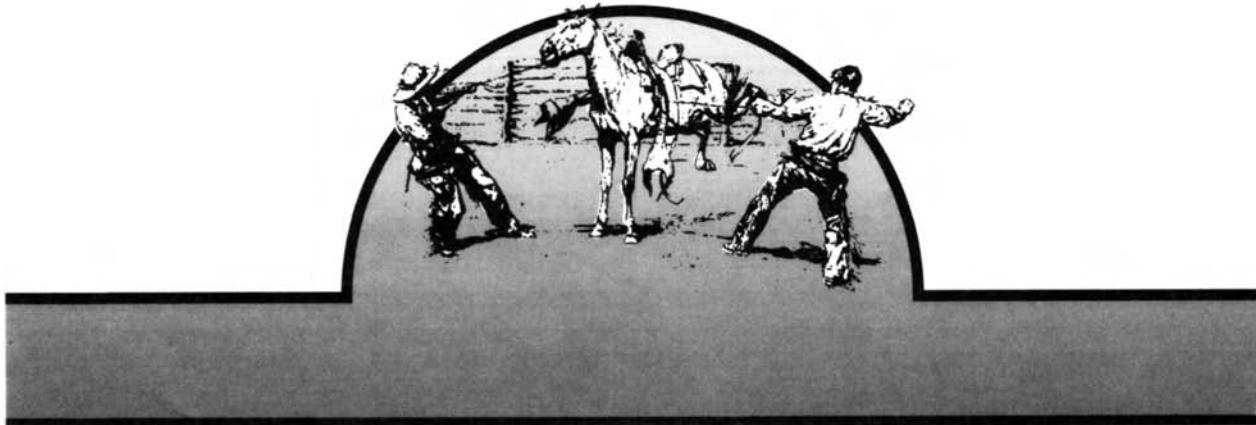
performed properly and to the customer's satisfaction.

Scouting. The ability to move through unknown or enemy territory, gather useful information, and return to safety again without being detected is called scouting. This skill does not cover the immediate acts of moving silently or without being seen, which are more properly covered by Stealth. Instead, it deals with the bigger questions like can the character find the Indian village? Can he get an accurate count of the warriors and their weapons? Can he spot their sentries, their source of water, or identify how many different tribes are represented? Skill checks can determine whether the scouting character finds what he's looking for, whether he avoids discovery, and whether he gets the facts right about what he saw.

Sheepherding. Sheep ("woollies") were extremely unpopular with cattlemen when herds were first brought West. Eventually, around the turn of the century, even cattlemen began to see how sheep and cattle could coexist on the same range, and even benefit from each other's presence. Before that time, however, a sheepherder had to be as courageous and heroically dedicated to his profession as anyone out West, considering the obstacles he faced. Like Cow Handling, skill checks can be used to control a herd, calm it down, stop or turn a stampede, and give rudimentary care to sick animals.

Silversmithing. When times were flush, the silversmith's art was in demand. Decorations on belt buckles, pistol grips, watches and watch chains, and jewelry were fancied by gamblers, gunmen, and wealthy ranchers and businessmen. A skill check determines whether the work turned out as desired. It also allows the character to appraise silver items.

Smithing. The smith was a multi-faceted craftsman, whose responsibilities ran far



beyond shoeing horses. In remote areas he could be called upon to fix or manufacture almost anything from metal: horseshoes, plows, knives, buttons, shovels, hammers, hinges, bathtubs, and barber chairs. A skill check determines whether an item can be repaired, and whether the work turns out properly.

Stealth. This skill allows a character to move silently or without being seen. Staying out of sight requires cover of some sort, whether it is rocks and brush or a crowd. Usually only a single roll is required to be stealthy. If the roll succeeds, anyone observing the area where the character is has his Observation score divided by three, rounded down, before making an Observation check.

Surveying/Mapmaking. The job of surveying and mapping the West was both vital to its eventual taming (via the railroad and telegraph) and dangerous (since the areas being surveyed were generally pretty wild). A skill check determines the accuracy of the character's mapping or survey measurements. A character with this skill automatically gets 6 points of Orienteering skill, too. *prerequisite: Literacy.*

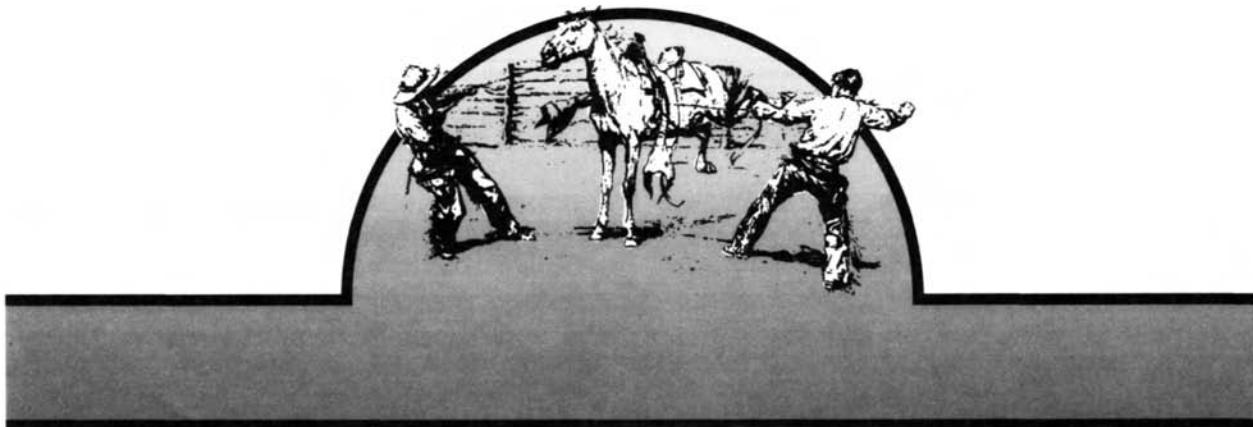
Survival. This character knows how to find water, food, and shelter in inhospitable wilderness. He also can tell healthy food and water from potentially dangerous stuff, and pick out a safe place to sleep (as opposed to, say, a scorpion's nest). The player makes one skill check per day. If the roll failed, the character's Strength, Coordination, and Observation scores (and those of everyone else depending on him) are reduced by one. If the roll succeeded but was within two points of the character's score, his Strength is reduced by one. If the roll succeeded by more than two points, the character is all right for today. If any attribute drops to 2 or less, that character becomes helplessly delirious. If any attribute drops to 0, that character dies.

Characters recover one attribute point per attribute per day once they reach civilization (or find help, at least).

Swimming. Surprisingly few Westerners actually knew how to swim. Anyone with this skill can swim automatically under normal circumstances, but must make a skill check in turbulent water or rapids, if seriously wounded, or if weighted down with heavy clothing, guns, gold, etc. Characters without this skill must make a skill check against one-half their Strength score, rounded up, anytime they get dunked. If this roll fails, they are going down. They get one more chance, to make a Luck check this time. Success means they drag themselves to the bank, half drowned. Failure means they can't get out without help, and will drown in 30 seconds (five turns) unless rescued.

Tactics. Tactics skill gives a character the ability to predict, to some extent, what an opponent will do in combat, and also grants some insight on the best course of action in a fight. At the beginning of a fight a character with Tactics skill makes a skill check. If it succeeds, that character's side gets to add one to its initiative die rolls through the whole fight. Also at the beginning of a fight, if the players aren't sure what to do, they can ask the Judge for advice. The Judge makes a Tactics skill check behind a screen where the players can't see the result. If the check succeeds, the Judge gives the players some vague but generally good advice. If the check fails, the advice is vague but poor. The players, of course, don't know which they're getting. (If more than one character has Tactics skill and they all try to use it at once, use it as an opportunity to spread confusion. Never give more than one piece of good advice and one piece of bad, and try to make them contradictory.)

Tailor/Seamstress. Anyone who was anyone at this time wore tailor-made clothes.



Clothes bought off the rack came complete with sharp creases, which were a dead give-away of either cheapness or lack of funds. Tailor-mades, on the other hand, were always fashionably rumpled. A tailor can make, fit, and alter clothing of any style, as well as recognize the value (and possibly even the region of manufacture) of a piece of clothing or an outfit.

Teamster. A teamster is, literally, someone who handles a team of animals; *i.e.*, a professional wagon driver. More information on wagon trains and freight hauling is given in Chapter 7. A Teamster skill check can maintain control of a panicking team, keep a wagon on its wheels at top speed, or prevent swamping when crossing a flooded stream.

Telegraph. By 1876, telegraph lines crossed the continent. A year later, they criss-crossed the West. This skill allows a character to send and translate messages via telegraph in Morse code. Except in the case of very simple messages (five words or less), a skill check is necessary to get the whole message or send the message with no significant errors. If the skill check fails, entire words will be scrambled or untranslatable. *prerequisite: Literacy.*

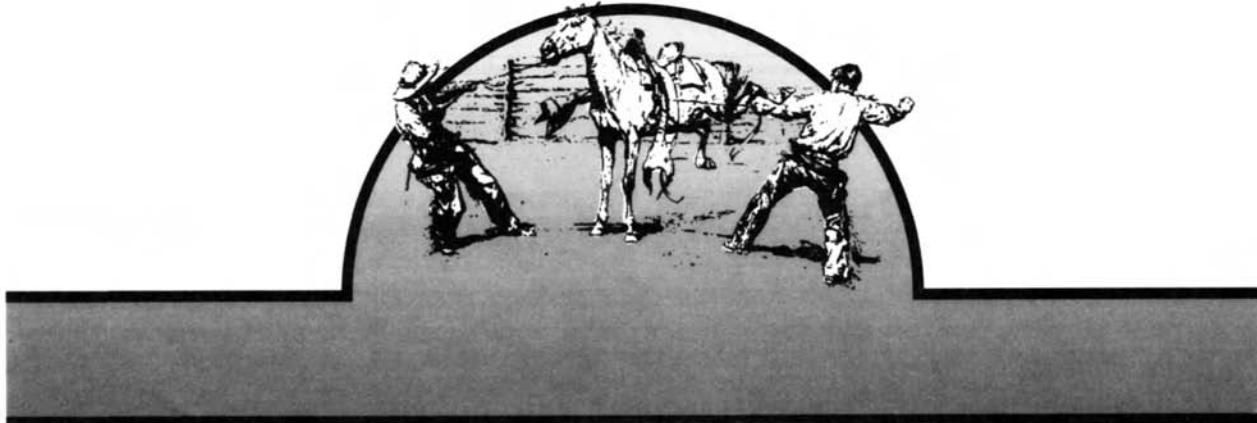
Thespian. This character has at least some talent and/or experience as an actor. His skill score gives a measure of his general worth in this regard, as well as his chance to deliver a pleasing and convincing performance.

Throwing. This skill applies equally to rocks, bottles, knives, and spears. Throwing something counts as a careful shot, but the character's chance to hit equals his Throwing skill score. This is covered in greater detail in Chapter 3. A character without Throwing skill can still throw, using one-third of his Coordination score (rounded up) as his chance to hit.

Tracking. In a region with few roads, often the only way to tell where someone went was to follow the faint trail left by his passage. Overturned stones and sticks, scuffed rocks, scratch marks, and churned-up sod are the signposts a tracker reads, as well as his own intuition about where the quarry is headed. A skill check is required every 2 miles. Adjust the character's skill score by: -3 if the area is hard or rocky; -6 if the trail leads through a large town or across a river (only if the quarry moved up or down stream); -1 if the quarry is Indians; +6 if the quarry is Indians in a town. If it rains, the trail is wiped out. If the trail is lost, it can be recovered by making a skill check with an additional -4 modifier, one check per hour.

Trading. This character has a knack for haggling. He won't get a discount every time he buys something, but if the price is negotiable (and he makes his skill check), he can probably get another 10 percent off (or add 10 percent to the sale price). This applies equally to bartering and cash purchases. Knowing something about the items up for sale helps; *e.g.*, a trader may get an even better deal on a horse if he has Horsemanship skill, too. Trading must not be limited to a die roll, however; as always, some role-playing should be involved.

Trapping. By the end of the Civil War, most hats were being made from felt instead of beaver. Still there was a market for beaver and exotic pelts, enough at least to support those few hard-core individualists who just couldn't stand having neighbors closer than 50 miles. The skill score represents the character's chance to run his trap lines successfully that week, bringing in 1 to 20 pelts (roll one 20-sided die) worth \$2 to \$3 each. A skill check can also be used to build a man trap, bear trap, or any other sort of trap the character needs.



Veterinarian. This is the animal equivalent of Medicine. Because of the difficulties in tending to them, however, there is often very little a veterinarian can do for an injured animal. Anesthetics for animals were, in many cases, worse than the injury or illness. If an animal needed to be unconscious for surgery, it would be done as quickly as possible to maximize the animal's chance to survive the anesthetic. After being treated by a vet, an animal recovers three wound points immediately, though all light and serious wounds must still recover normally. Serious wounds do not begin healing until tended by a veterinarian. Light wounds heal on their own, or heal twice as fast if tended by a veterinarian. A character with this skill automatically has 6 points of Medicine skill as well. *prerequisite: Literacy.*

Wainwright. This character can build and repair wagons, coaches, carts, buckboards, surreys, and all other sorts of horse-drawn, oxen-drawn, or mule-drawn vehicles. A skill check can verify whether repairs are made correctly or on time, and whether a new wagon is built correctly and on time.

Whip. The whip was a common tool among teamsters, drovers, swamppers, and others who worked with animals. A skilled man with a whip could slash clean to the bone, though rarely would he use a whip in such a way on an animal. When used as a weapon, a whip can be cracked as often as a careful shot. A Whip skill check determines whether the target was hit. Check wound locations and severity as usual, but with a -2 modifier on the severity roll.

Wrangling. This skill is necessary to the work of the wrangler, the man who oversees the spare horses on a ranch, cattle drive, or wagon train. This skill can also be used when judging a horse's value or training them.

Weapon Skills

All weapon skills work the same; the character's weapon skill score is added directly to his chance to hit when using a careful shot, steady shot, or hipshot, and is the character's chance to hit when fanfiring. Brawling and Knife/Sword skill is added to the character's die roll when attacking.

Archery. Archery skill applies only to bows.

Brawling. Brawling skill applies to any attacks with bare hands, a chair, a club, a bottle, or anything else that isn't really meant to be a weapon.

Knife/Sword. This skill applies to attacks with any sort of edged or pointed hand-held weapon, including tomahawks, but not to bludgeoning weapons.

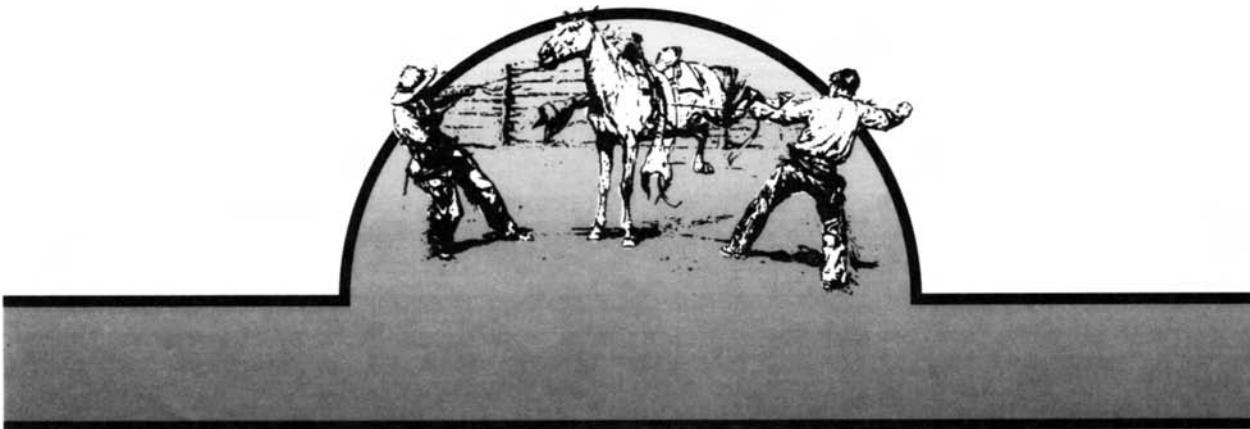
Pistol. This skill applies to any shots fired from a revolver, derringer, or other pistol. If the gun is used as a club, Brawling skill applies instead.

Rifle. This skill applies not only to rifles but to shotguns and scatterguns as well.

Handedness

Players can simply choose whether their characters are right or left handed. There is no particular advantage or disadvantage to either.

However, players can roll one 20-sided die to determine whether their characters are ambidextrous. On a roll of 20, the character is ambidextrous, meaning he can use either hand equally well; he never pays any penalty for doing something with his off hand.



Experience

As characters survive adventures and travel through history, they also gain experience which can improve their skills and attribute scores.

Experience is measured in points. Points are handed out to characters as rewards for their actions. As experience points are earned, they are tallied under the label, "Experience Points Earned" in the character sheet. The Judge decides who gets experience points, why, and when, but the list below provides guidelines.

- 50 points for surviving a gunfight;
- 40 points for bringing a criminal to justice;
- 30 points for winning a brawl;
- 20 points for coming up with a brilliant idea that saves the day or resolves an adventure;
- 10 points for using a work skill;
- 5 points per hour of real time spent playing the game.

The Judge can also hand out experience points in any amount he feels is justified as rewards for players who role-play their characters exceptionally well and by doing so increase everyone's enjoyment of the game.

Using Experience Points

Once you have them, the natural question is, what do you do with them? Experience points can be spent to increase a character's skill scores, learn new skills, or increase an attribute score. The costs for these improvements are listed below. Where indicated, the "range" refers to the range of the new, improved score, not the old score; e.g., improving a work skill from 15 to 16 costs 200, not 100.

increase work skill score by 1	
range 7-15	100 experience points
range 16-19	200 experience points
range 20+	300 experience points

increase weapon skill score by 1	
range 2-4	100 experience points
range 5-6	300 experience points
range 7+	500 experience points

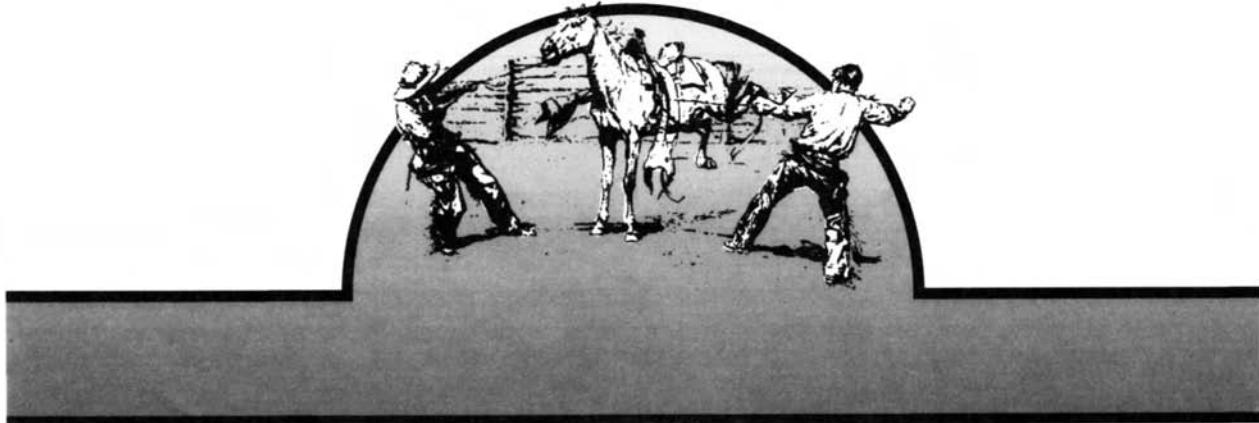
learn new skill	250 experience points
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increase attribute score by 1	
range 7-15	500 experience points
range 16-19	1,000 experience points
range 20+	1,500 experience points

When a character increases a skill score or attribute score, simply add one to the old score and record the change on the character sheet. Strength, Coordination, and Observation can be increased this way; Luck and Stature cannot. (Stature increases automatically as a result of play; see below. Luck can never be increased.)

When a character learns a new skill, the Judge should restrict the skill to something the character has a reasonable chance to learn. It's pretty unreasonable, for example, for a cowboy to suddenly become a doctor, based on his years of experience punching cattle. If he'd been taking a correspondence course during that time—perhaps. When the new skill is selected, its score is determined the same as an initial skill, by rolling two 10-sided dice, adding the results, and modifying on Table 1. The character can begin using the skill immediately.

Experience points that have been used are deducted from the character's "Experience Points Earned" total.



Extremely High Scores

As indicated in the preceding section, players can increase their characters' scores in both skills and attributes higher than 20. This is useful for two reasons: it allows the character to do things with large negative modifiers, and it provides the character with die-roll modifiers in some cases.

If a character's score with a skill is higher than 20, after modification, then the player can add the difference to his die roll. This is most important when using the Fast Draw skill. A character with Fast Draw 25, for example, can add 5 to his die roll when making a Fast Draw. Since the Fast Draw die roll determines the character's speed for the shot, this bonus is significant.

Any roll of 20 on the die, however, must still be confirmed by a Luck check.

Stature

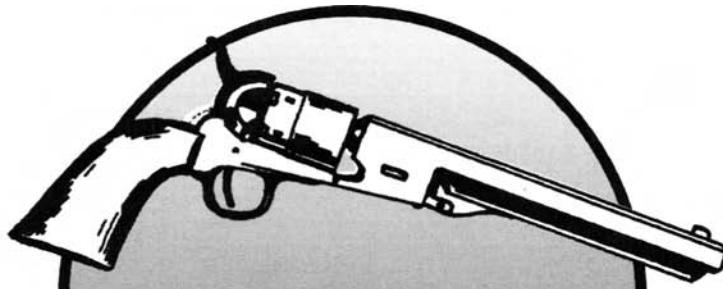
As a character performs noteworthy deeds, his Stature increases. Add one to a character's Stature score every time he: kills a man; brings a famous criminal to justice; commits a major crime (like robbing a bank or train); takes a job as a lawman in a major town; gets written about in an Eastern newspaper.

This increase, however, is not automatic. It applies only if the character's deeds are generally known. Drygulching a settler and leaving the body in a ditch won't increase the character's Stature because there were no witnesses. Likewise, robbing a bank so cunningly that no one knows the robber's identity won't increase stature either, but will earn a reputation for "the mystery bandit."

Stature can decrease, as well. If a character performs cowardly deeds, he will lose the public's favor and find himself forgotten, replaced by more dashing heroes and villains. A character loses one point every time he does something injurious to his reputation.

Note that no distinction is made here in terms of legal versus illegal activity. If Long-legged Tom Mosby takes a job as marshal of Promise City, then robs the bank there and skedaddles, both things will increase his Stature. High stature does not necessarily mean everyone respects the character.

Stature has several effects in the game. It modifies the reaction roll when the character meets someone. A Stature attribute check can be used to cow NPCs into compliance with the character's wishes (very useful for lawmen trying to disarm rowdy cowboys). It can also be used by the Judge to gauge how often the character will be challenged by young guns looking to make a reputation for themselves.



Chapter 2: Gunfights

Gunfighting was a significant fact of life on the western frontier in the second half of the 19th century. With the end of the Civil War, hundreds of thousands of veteran soldiers were turned out of the armies of both the United States and Confederate States. These men were trained to handle firearms, and most of them had at least some experience at killing their fellow man. With no place better to go, many of them turned to the expanding West.

Prior to the Civil War, the knife had been the preeminent sidearm and personal fighting weapon of the American frontier. But along with a multitude of veterans, the Civil War also produced a variety of reliable, multi-shot revolving pistols and magazine rifles. Almost overnight, Colonel Colt's "equalizer" transformed the nature of frontier fighting and gave the West one of its most enduring—and deadly—symbols.

Time Scale

Because there were really two different sorts of gunfights in the Old West, there are two different sorts of turns in the **BOOT HILL®** game.

The first sort of gunfight happens when at least one of the characters involved is concerned about getting off the first shot. This usually happens at a range of 20 feet or less. Two or more opponents blaze away at each other with lightning speed, shooting reflexively from the hip. The whole battle could be over in one or two seconds. This is the sort of battle favored by gunmen, outlaws and bar-room brawlers who liked to close in and overwhelm their opponents with an explosion of violence. Aiming is so instinctive in this sort of contest that it's almost irrelevant; the first shot may well be the only one that counts. For this sort of a gunfight, a turn is one sec-

ond long, and even this is further divided into six "counts." A one-second turn is also called a shootout turn.

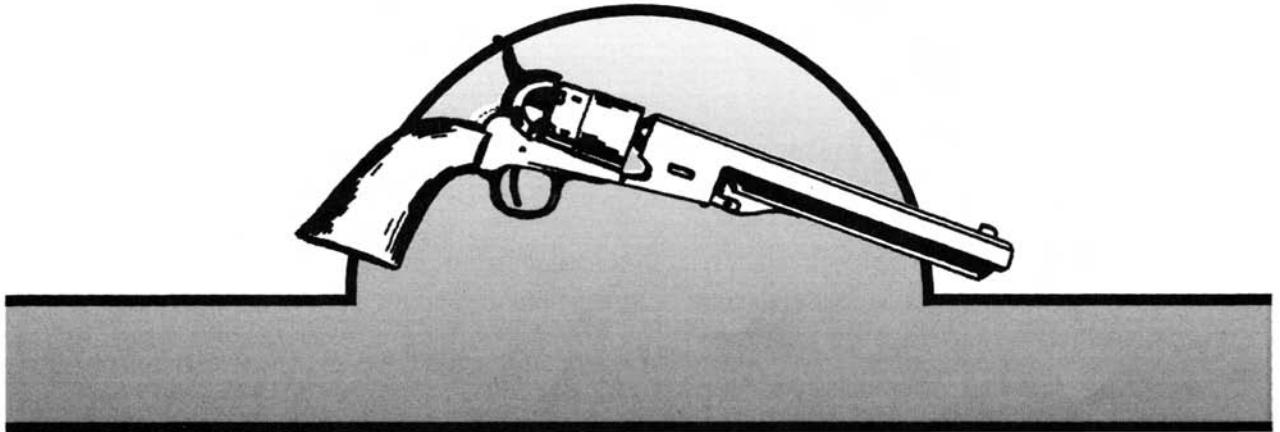
The second sort of gunfight happens when speed is not important, but accuracy is. This is usually at a range of more than 20 feet. In this fight, the first shot fired doesn't mean a thing. The first shot to find its target will settle the affair, and that shot will be fired by the man who can think coolly as he draws his pistol and aims, unconcerned by the storm of lead hail blasting harmlessly past him. This is the specialty of the gun fighter, the cold, aloof lawman and legitimate pistoleer. For this sort of a gunfight, a turn is six seconds long. A six-second turn is also called a combat turn.

When a gunfight begins, the Judge must decide which sort of turn is most appropriate to the action. It is even possible to mix the two in one fight. Gunfights often begin with a flurry of shooting at very close range and quickly open up and slow down as everyone dives for cover.

Many of the rules for combat are the same in both types of turns. Before discussing the specifics of shootouts versus combat turns, here are the basics of combat.

Types of Shots

There are four types of shots: careful shots, steady shots, hipshots, and fanned shots. A careful shot is aimed and fired with the gun at eye level. A steady shot is fired with the gun held still, but below eye level. A hipshot is fired from the hip, as soon as the pistol clears the holster (or the rifle is cocked), with only instinctive aiming. Fanfiring is an even faster form of hipshooting. The shooter clamps his finger down on the trigger (or just wires it back, or even removes it entirely) and then works the ham-



mer with the heel of his other hand. Careful, steady, and hipshots can be fired with any sort of weapon. Only a revolver can be used for fanfiring.

A careful shot emphasizes accuracy at the expense of speed. A hipshot or fanned shot emphasizes speed by sacrificing accuracy. A steady shot is a compromise between speed and accuracy.

A character can fire any sort of shot during a shootout turn. The type of shot fired has a big effect on when the shot is fired and how many shots can be fired. A character can fire one careful shot, two steady shots, three hipshots, or six fanned shots in a shootout turn. A character can always opt to fire fewer shots than he is entitled to.

A character can fire only careful shots during a combat turn. This is by definition. If someone wants to fire some other type of shot, then shootout turns must be used.

The Chance to Hit

The likelihood of a character hitting what he shoots at depends on the type of shot being fired. In all four cases, this is referred to as the character's chance to hit.

A character's chance to hit with a careful shot is his Coordination score. When the shot is fired, the player rolls one 20-sided die. If the number rolled equals or is less than the character's Coordination score (plus or minus appropriate modifiers, described below), the shot hits its target. If the die roll is greater than the character's Coordination score, the shot misses.

A character's chance to hit with a steady shot is one-half of his Coordination score, rounded up.

A character's chance to hit with a hipshot is one-fourth of his Coordination score, rounded down.

For example, a character with a Coordination score of 13 has a careful shot chance of 13, a steady shot chance of 7, and a hipshot chance of 3.

A character's chance to hit when fanfiring is 1, or his Pistol skill, whichever is more.

This information is summarized on Table 3: Chance to Hit

Table 3: Chance to Hit

Type of Shot	Chance to Hit
Careful	Coordination
Steady	Coordination/2, rounded up
Hipshot	Coordination/4, rounded down
Fanfiring	1, or Pistol skill

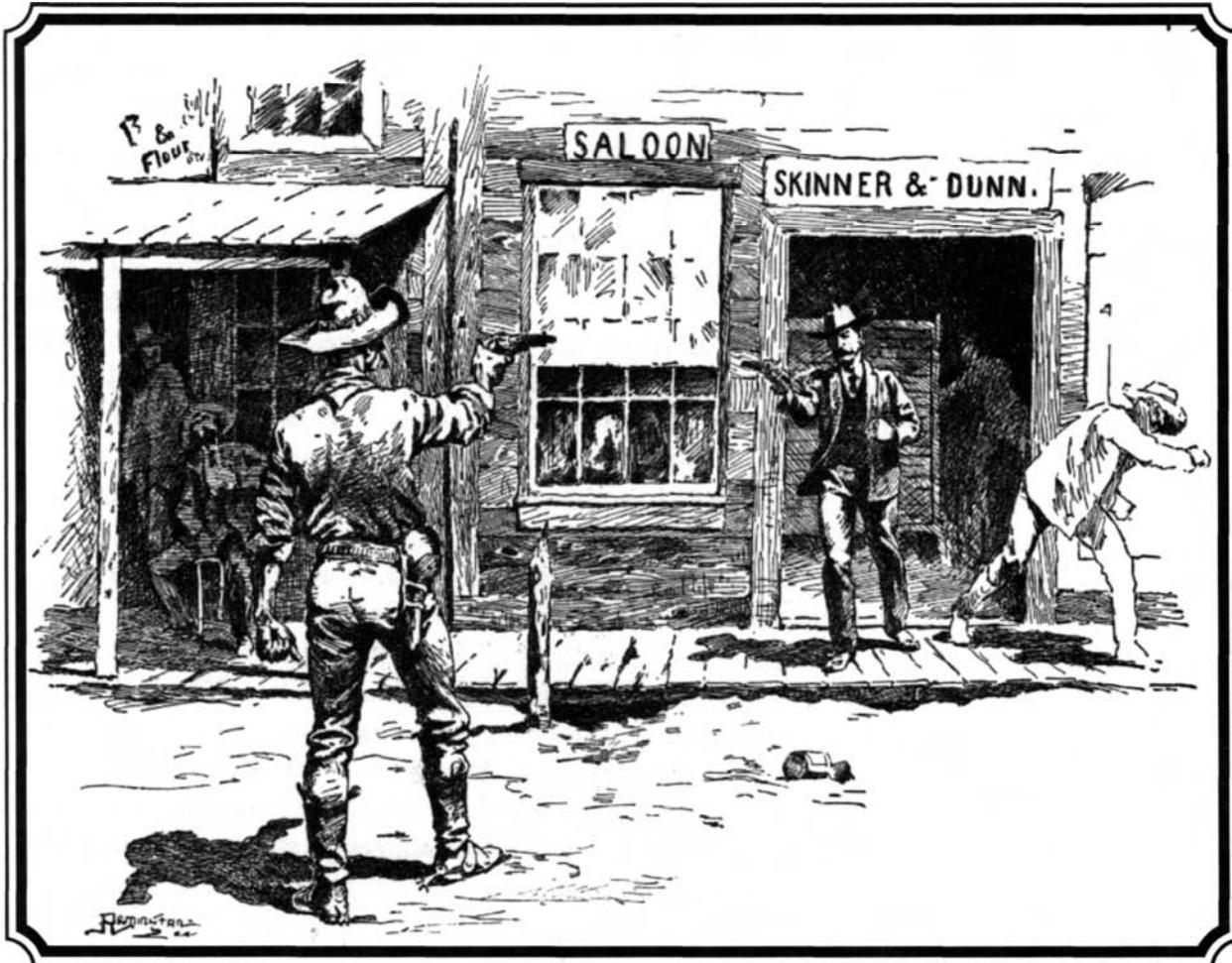
Chance to Hit Modifiers

A character's chance to hit can be modified by his skill, movement, wounds, range, cover, and several other factors. These are summarized on Table 4: Accuracy Modifiers.

The character's weapon skill score is added directly to his chance to hit with any sort of shot. For example, a character with chances to hit of 13, 7, and 3, and Pistol skill of 2, has modified chances to hit of 15, 9, and 5. His chance to hit when fanfiring is 2.

Ranges depend on the type of weapon being fired (rifles, of course, having longer ranges than pistols). Point blank range is 2 yards or less for any type of weapon. Pistol ranges are reduced when a character hipshots or fanfires the weapon; the shortened ranges are listed on Table 14: Weapons.

Movement modifiers are applied if either the shooter or the target is moving (walking, evading, running, trotting, or galloping). If both the target and the shooter are moving,



apply a modifier for each. A character cannot shoot while he is evading.

Wounds also reduce the character's chance to hit, regardless of where on his body they are. However, a serious wound in the arm or shoulder prevents a character from firing a pistol with that hand. Thus, a character with a serious wound in his gun arm has both the serious wound modifier (-4) and the wrong hand modifier (-2) if he continues firing his pistol. If by some awful stroke of bad luck he suffers serious wounds in both arms, he can switch the gun back to his "good" hand (this is strictly a game play thing; this poor fellow has enough problems without being completely denied the use of his revolver).

In extreme cases, the **size of the target** affects the character's chance to hit. Something the size of a house or a railroad locomotive is a very large target. A large target is smaller than a house but bigger than a horse. Horses and people are normal-size targets. A small target is something the size of a dog or a prone man. A playing card, bottle, or tin can is a very small target.

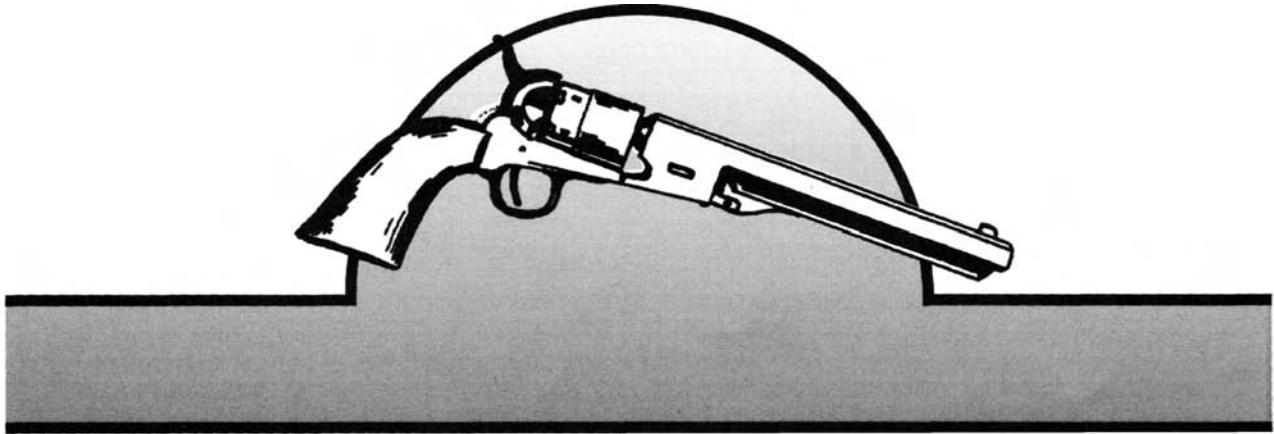
The **sniping** modifier applies only if the shooter's weapon is resting on a solid support: a rock or window ledge, for example, or even across the saddle of a standing horse. This bonus only applies to the first shot, however. If that shot sets off a general gunfight, the sniper loses his sniping benefit on any subsequent shots.

Shotguns and scatterguns get their bonuses at any range, under any conditions.

An **obscured target** is partially screened by something that will not stop a bullet: smoke, leaves, curtains, stained glass, etc. Cover that will stop a bullet is handled differently; see Cover.

Most BOOT HILL® game characters are right handed, with a few left handed and very few ambidextrous. If a right-handed character fires a pistol with his left hand, or vice versa, he suffers the -2 penalty for using the wrong hand. This penalty also applies when a rifle is fired with only one hand, regardless of which hand it is.

If a character shoots two pistols at once he has an additional modifier of -6 on all shots.



The -2 modifier for using the wrong hand applies only to the shots from his offhand.

Table 4: Accuracy Modifiers

Range	
Point Blank, pistol	+4
Point Blank, rifle	-2
Short	0
Long	-2
Extreme	-5
Movement (of target)	
Running/Trotting	-2
Evading/Galloping	-4
Movement (of shooter)	
Walking	-2
Running/Trotting/Galloping	-4
Wounds	
Each light wound	-1
Each serious wound	-4
Target Size	
Very large	+4
Large	+2
Normal	0
Small	-2
Very Small	-4
Miscellaneous	
Sniping	+2
Shotgun	+2
Scattergun	+4
Target obscured	-2
Using wrong hand	-2
Firing two pistols	-6

Rolling a 1 or a 20

It is possible for a character's chance to hit to be modified below 1 or above 20. This

does not, however, mean that the character misses or hits automatically.

If a character's chance to hit is less than 1, the character can still hit his target by rolling a 1. However, this hit must be confirmed with a Luck check. If the character subsequently rolls his Luck score or less on a 20-sided die, his shot hit. Otherwise, it missed.

Similarly, if a character's chance to hit is modified to 20 or more, that character can still miss by rolling a 20. On a roll of 20, the character must confirm his hit with a Luck check.

In addition, a roll of 20 sometimes indicates a misfire (see below). If the gun misfires, even a Luck check won't yield a hit.

Misfires

Faulty ammunition was common on the western frontier. Even the famed Colt .45 was prone to misfiring with alarming regularity. (The advantage to a revolver or a magazine rifle, of course, was that if a round misfired, you had several more to try.)

Any time a player rolls a 20 when shooting a gun, there is a chance that round misfired, or worse. After rolling a 20, the player must roll a 20-sided die again and check Table 5: Misfires to see what happened.

No Misfire means nothing happened. The round fired just the way it should have (though it probably missed).

Dud means the round didn't fire at all. Either the powder or the percussion cap is faulty. This isn't a big problem with cartridge ammunition or a revolving cylinder, but if the weapon is a Civil War rifle, it means that the gun now has a faulty charge of powder in its breech and can't be fired again until someone can dismantle and/or clean it. Neither of these is an option in the middle of a gunfight.

Table 5: Misfires

Weapon	No Misfire	Dud	Explosion	Jam
Derringer	1-12	13-20		
CBR, RCR		1-16	17-20	
SAR, DAR, LBR, FDR	1-16	17-20		
Shotgun, Scattergun	1-16	17-20		
Breechloader	1-8	9-20		
Lever Rifle, Carbine	1-8	9-12		13-20
Muzzle-loader, smoothbore		1-20		
Gatling Gun	1-4	5-6		7-20

One of these older guns with a dud round is useless as anything but a club for the rest of the fight.

Explosion is possible only with a cap & ball revolver or a revolving cylinder rifle. This result means that the round in the chamber fired, and every other round still in the cylinder also ignited and fired at once. If the round being fired is the last one in the gun, treat this result as No Misfire. Otherwise, the character suffers a wound in his gun hand. Roll normally for the wound severity, with a +1 modifier if the cylinder contained four or more loads (counting the one that was just fired).

Jam means that the round fired OK, but the cartridge cannot be extracted from the chamber properly. Clearing a jam takes three combat turns (18 seconds), or two combat turns if the character has Weaponsmithing skill and makes a successful skill check.

Initiative

Both combat turns and shootout turns rely on one side or the other having initiative. The side that has initiative is determined randomly at the beginning of each turn. Initiative is determined once per side, not once for each individual character in the fight.

While there are cases where the notion of “sides” doesn’t fit, in most gunfights there is a clear distinction between “us” and “them.” It is entirely possible to have more than two sides. In that case, each side rolls a die for initiative.

One player from each side rolls one 6-sided die. Reroll ties. The side with the highest roll has initiative.

Any character with Tactics skill can make a skill check at the beginning of the fight. If the check succeeds, that character’s side adds

one to its initiative die rolls for the whole fight. This bonus is never more than one point, regardless of how many characters on that side make successful Tactics skill checks. If a character’s skill check fails, that’s it for that fight; he can’t try again on a later turn. (As an optional rule, the Judge may allow this: If a character’s Tactics skill check fails, subtract his Tactics skill score from his die roll. Let him try the skill check again that many turns later.)

When rerolling ties, do not use the Tactics modifier. This modifier already did its part in tying the first die rolls; it does not apply to tie-breakers.

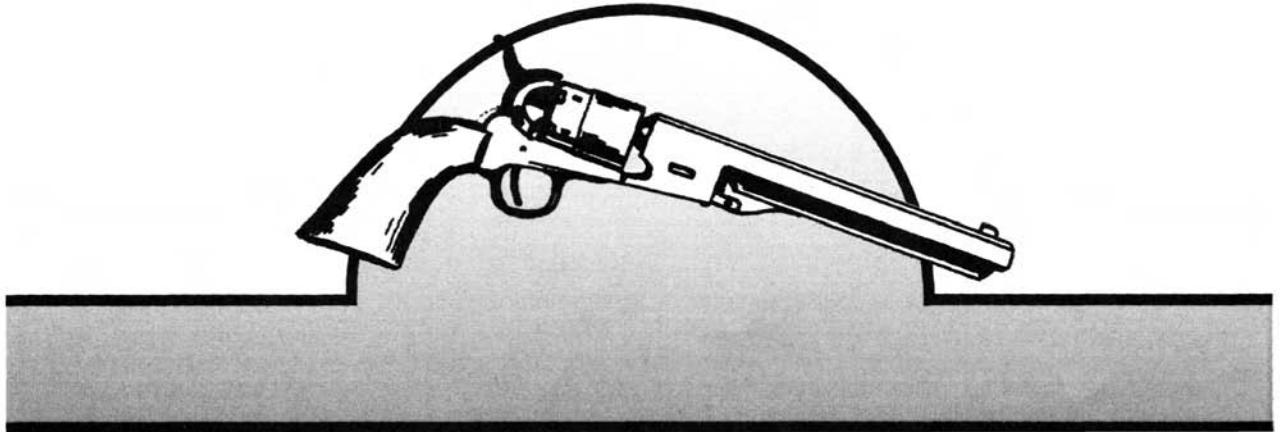
The advantage of having the initiative is that characters on the other side must declare their actions first. They don’t necessarily get to act first. They simply have to announce what they are doing before they know what their opponents are doing. Players on the side that has initiative get to hear the other guys’ plans for the turn before choosing their own actions.

In any case, players should not deliberate over this decision. Remember, a turn represents only six seconds of real time. Anyone who spends much more than that deciding what he’s up to is getting an unfair advantage. The Judge is within his right to push for a quick decision and penalize players who ponder.

Combat Turns

A combat turn represents six seconds in the life of a BOOT HILL® game character. During those six seconds he can shoot, reload, move, mount or dismount a horse, or do any number of other things as described below.

These are some examples of when to use combat turns, instead of shootout turns: Indians or outlaws are chasing down the



stagecoach; members of a posse have cornered several train robbers in an abandoned cabin and prepare to shoot it out; the sheriff, rifle in hand, races out into the street to fire a few farewell shots at the prisoner who just escaped from the jail and is now racing away on the sheriff's horse.

Combat Turn Action Sequence

A combat turn is resolved in the order outlined here. All actions are sequential. If Wyatt gets to shoot first and his shot seriously wounds Isaac, then Isaac is subject to all the penalties for being seriously wounded when he tries to do something.

1. One player from each side rolls a 6-sided die to determine initiative. The side with the highest die roll has initiative for that turn.
2. All the players on the side without initiative must announce what their characters will be doing that turn.
3. All the players on the side with initiative must announce what their characters will be doing that turn. These decisions can be based on what other characters have already announced.
4. Every character on the side with initiative can fire one or two careful shots. Wounds inflicted take effect immediately.
5. Every character on the side without initiative can fire one or two careful shots.
6. Every character on the side with initiative can either move, or delay his movement.
7. Every character on the side without initiative can move.
8. Characters with initiative who delayed their movement can move.

Declaring Actions

When characters are declaring their actions for the turn, they must state whether they are:

- Moving, and if so, how fast;
- Shooting;
- Moving and shooting;
- Pursuing some other action, with any particulars the Judge asks for.

Combat Turn Movement

A character can move the distances listed on Table 6: Combat Turn Movement.

Crawling is useful if a character needs to move through low cover without being seen. It is also the only type of movement allowed if the character has serious wounds in both legs.

Walking is not something that a character usually does during a gunfight. It reduces your chance to hit someone else without making you any harder to hit in return, and doesn't get you where you're going very quickly. Still, for the character with nerves of steel, it is an option.

Evading involves lots of weaving and ducking while running in a crouch. It is the best way to get to cover through a storm of bullets, if getting to cover is all you care about.

Running needs little explanation. It is fast, but does not throw off an attacker's aim very much as the target is moving in a pretty straight line.

Walking, Trotting, and Galloping are also self-explanatory. In most cases where characters on horseback are involved in a gunfight, everyone will be galloping. Walking and trotting may come up when someone is being ambushed.

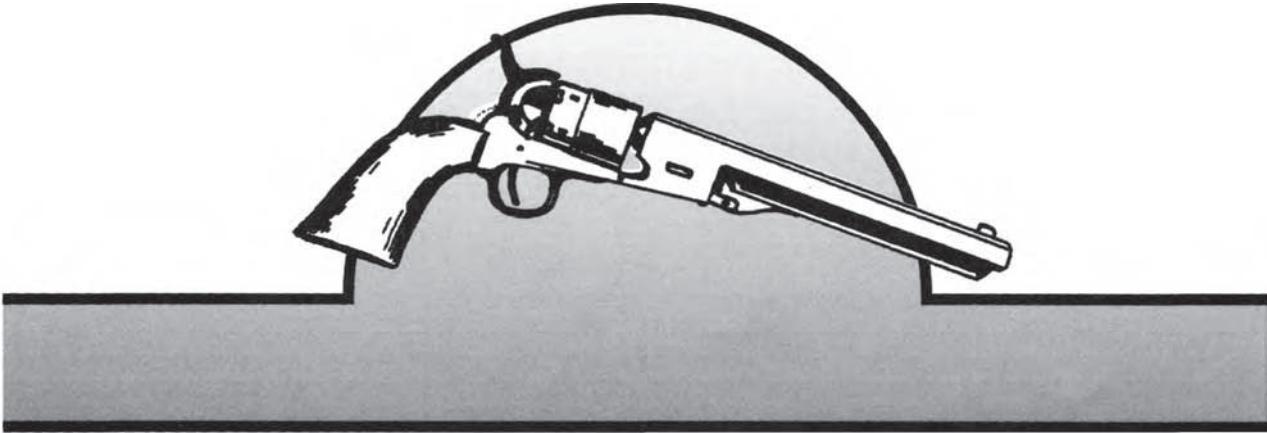


Table 6: Combat Turn Movement
(yards/turn)

On Foot	Mounted
Crawling	2
Walking	6
Evading	12
Running	24
Moving through door	-2 yards
Moving through window	-6 yards, Coordination check up/down
Moving on stairs	1 stair per yard move distance halved
Light wound in leg	walk only, distance halved
Serious wound in leg	crawl only
Serious wounds in both legs	
Other serious wound	walk or crawl at normal speed, other move distances halved
Mount/dismount	takes one-half movement allowance
Stand up	takes one-half move- ment allowance
Dive or fall prone	no penalty
Jump down one story	takes one-half move- ment allowance
Terrible footing	move distance halved

It is important to note that the distance a character moves does not determine his type of movement, but rather it is the other way round; his type of movement determines how far he is permitted to move. A character who wants to move 6 yards this turn is not necessarily walking. He can just as easily run or evade 6 yards. The character does what the player says, not what the movement table says.

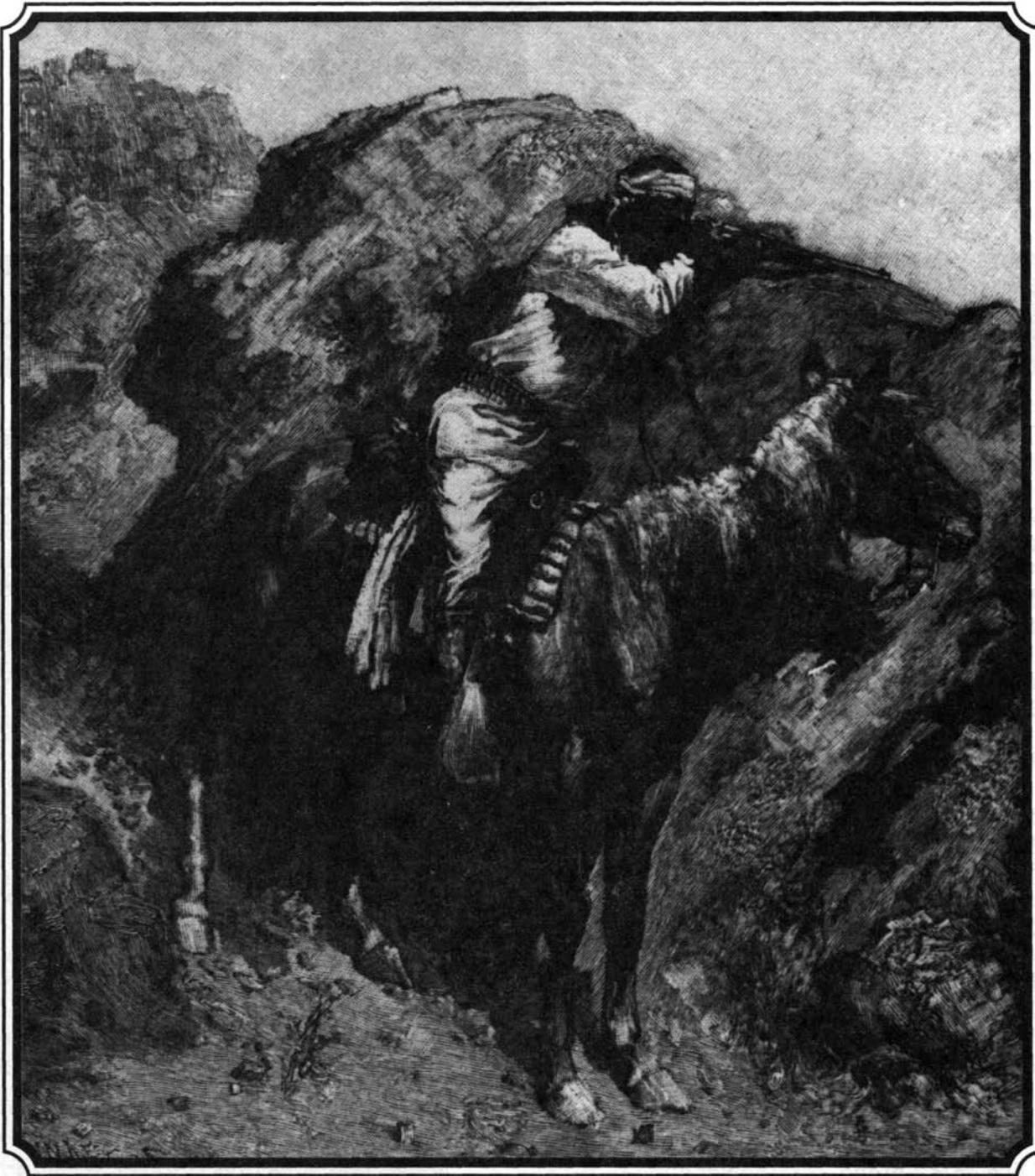
Single-Action vs. Double-Action

The primary difference between a single-action and a double-action revolver is that a single-action revolver must be cocked manually before firing. A double-action revolver cocks itself as the trigger is pulled.

Unquestionably, the single-action revolver was the most popular handgun in the West. Yet the double-action revolver seems like a better idea, and is the norm with police today. Why?

The key is trigger pull. The trigger of a double-action revolver, because it's doing more work, is much harder to pull than the trigger of a single-action revolver, which has only to trip loose the hammer. This slows down that key first shot by what could be a decisive fraction of a second. With a single-action revolver, the shootist could pin down the trigger as he drew and instantly slip the hammer from under his thumb when he wanted to fire. The second and third shots from the double-action revolver would probably be quicker than from the single-action revolver, but that is dubious comfort when the first shot could settle the issue, fatally.

It must be remembered that a pistol was not a sporting tool to a gunfighter. He was staking his life that his weapon would perform exactly as expected on demand, at any time. Betting your life on something new and unfamiliar is not a very attractive idea. Professional gunmen stuck with the tools they knew could do the job, and of course, whatever the professionals used was what the amateurs wanted.



Movement Penalties

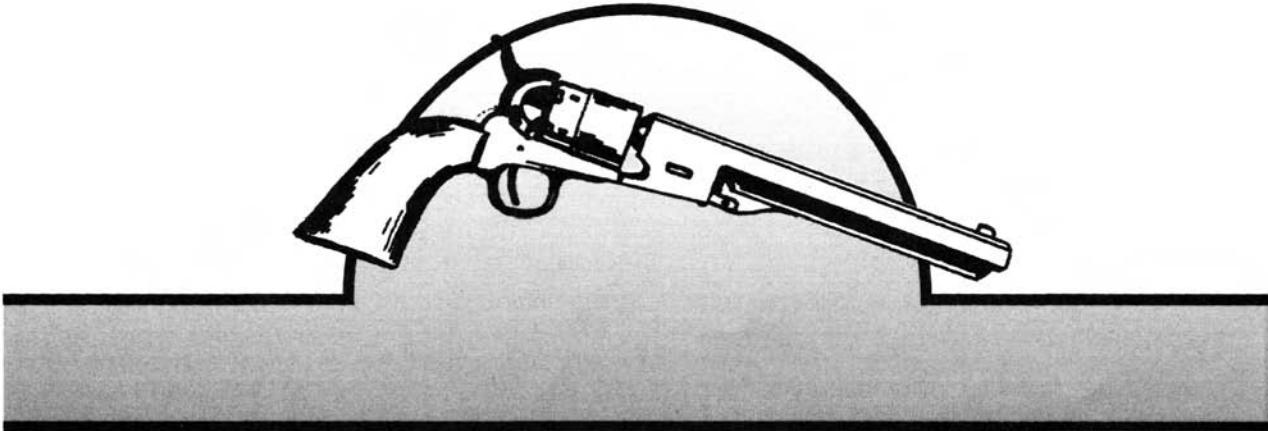
Many things can interfere with movement: obstacles, wounds, and poor footing are some of the more obvious. The most common movement penalties are listed on Table 6, with explanations below.

Obstacles: Crossing a window ledge or a similar obstacle consumes 6 yards of a character's movement. This penalty is simply added to the distance the character

regardless of how much movement he has left, unless he makes a successful Coordination check. A successful check does not reduce the obstacle's movement penalty, it simply lets him keep moving if he has movement left.

Ascending or descending stairs
costs 1 yard of movement per step.

Wounds: A character with a light wound in his leg can walk, evade, or run, but the distance he can move is halved.



distance is halved when walking. Crawling is unaffected.

All wound penalties are cumulative. If Hapless Bob has a serious wound in his left leg and two light wounds in his right leg, he can only walk and his movement distance is halved three times, or divided by 8; *i.e.*, he can walk about 30 inches per turn. Crawling is never affected by wound penalties, however, so he can get around faster by crawling than by walking.

Mounting/Dismounting: This applies to horses, wagons, stagecoaches, bulls, or any other sort of transport. It can also be applied generally whenever a character climbs up onto something or jumps down from something that is approximately horse-size. This action takes up half of the character's movement distance.

Standing Up/Falling Prone: A character can fall prone as his entire movement, or move any distance up to his full allowance and then fall prone. Falling prone does not cost any movement.

Standing up, on the other hand, eats up half of the character's move distance.

For purposes of accuracy modifiers, a character who falls prone is always considered to be evading (which, by extension, means he cannot shoot).

Jumping: A character who makes a significant jump—off the dance hall balcony, out of the hayloft, from the roof of a train—must make a Coordination check. If the check succeeds, the jump uses up half of the character's move distance and he can continue moving. If the check fails, the character stumbles and his move ends immediately.

Jumps of more than one story (10 to 12 feet) are a different matter. There are far too many variables to cover everything, but here's the general rule. When a character jumps more than 12 feet, he must make both a Coordination check and a Luck check. If he

passes both, things went really well. If he only passes the Coordination check, he is probably OK but something else may be damaged: he lost his gun, the matches in his pocket ignited. If he only passes the Luck check, he's probably hurt, but not terribly: he has a twisted ankle, a gashed leg, or a broken finger. If he fails both, he got badly busted up; a broken arm or leg, a concussion, a sprained back. The severity of all these things is up to the Judge, depending on the situation. A 20-foot jump into gravel is more dangerous than a 50-foot jump into deep water. Bear in mind that falling off a horse badly can kill a person, yet people have fallen from airplanes and survived. And, since this is a game, if jumping is the only option, characters probably should have a chance to survive. (On the other hand, if jumping was a stupid thing to do, go ahead and be harsh.)

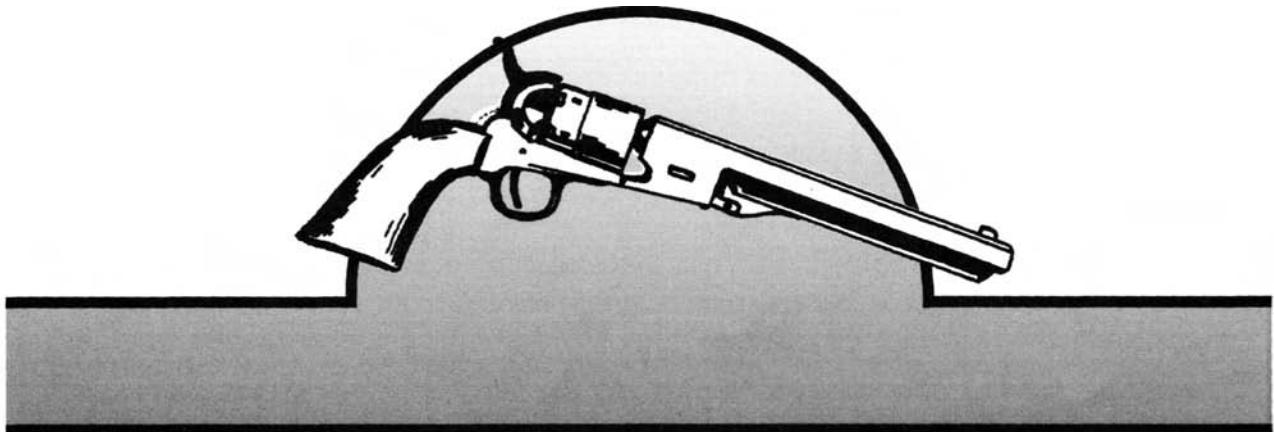
Bad Footing: If the footing is really bad, characters must make Coordination checks to stay on their feet if they are moving faster than a walk. "Really bad" footing would be knee-deep muck, grease, a swift-moving stream, or a bouncing buckboard.

Shooting

The only sort of shot that can be fired during a combat turn is a careful shot.

Sighting and Facing: A character can declare a shot against a particular target even if that target is not visible to him at that moment. As long as the target is visible when it's time to shoot, he can shoot.

If you use miniatures or counters on a map to display the action during a gunfight, only their position is important, not their facing. A character can look in any direction any time during the turn: during movement, before shooting, after shooting. Of course, the Judge can restrict this whenever he wants, to



allow someone to sneak up behind another character or for some other dramatic effect. But in general, characters have 360-degree vision during a combat turn.

Switching Targets: Characters can switch targets during the turn for any reason with no penalty.

Allowable Actions

Shooting, moving, and a combination of these two are not the only options available to characters during a combat turn. In fact, a character can do (or at least try to do) anything the player wants. The obvious restriction is that he has only six seconds to do it, if he wants to finish in a single turn.

Some examples of what a character can do in a six-second turn:

- light a fuse;
- load three rounds into a revolver;
- pour a glass of whiskey;
- dump everything out of a box or chest;
- tip over a table and crouch behind it;
- tie a simple knot.

Other actions may take longer than six seconds to complete. If a player announces that his character wants to do something that the Judge thinks will take several turns, the Judge should tell that to the player and then let him decide whether he still wants to do it.

Some examples of things a character can do in more than one turn:

- clear a jammed breechloading rifle
(3 turns);
- unsaddle a horse (2 turns);
- search a trunk for important papers
(3-5 turns);
- nail a board across a door or window
(2 turns);

cut a loophole through an adobe wall
(2 turns);
pick a lock (2-12 turns);
bandage a wound (3-6 turns).

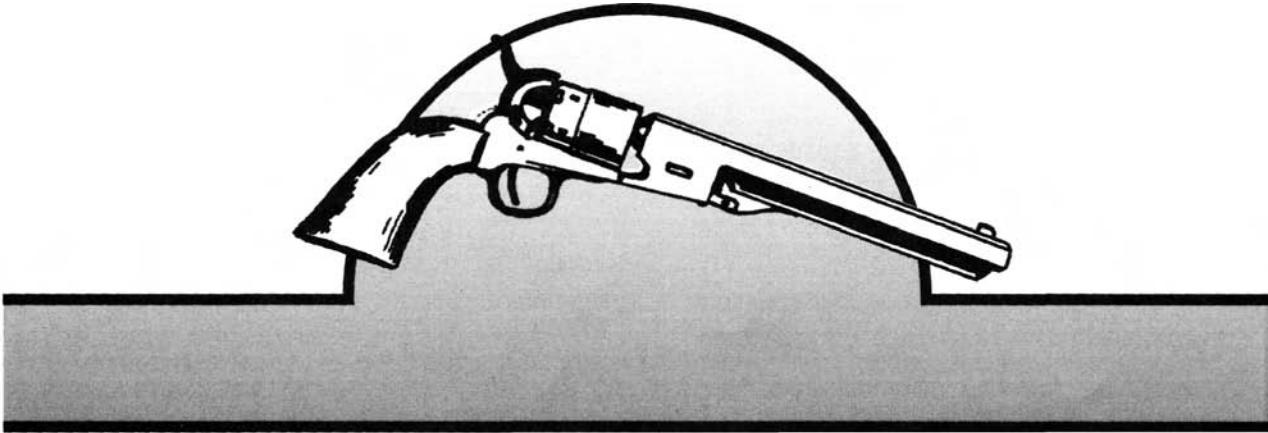
In a case where a character might be able to do something in one turn, but it might also take longer, the Judge should have the player make a Coordination or Strength check, whichever applies. If the check succeeds, the action takes one turn. If the check fails, the action takes two turns. Or perhaps the character must keep trying every turn until he either succeeds or gives up (a good example of this is trying to light a match in a stiff wind).

The Shootout Turn

The shootout turn is used in gun battles where split-seconds make the difference between winning and losing, living and dying. If any character wants to fire a steady shot, hipshot, or fanned shot, a shootout turn must be used.

A shootout turn represents only one second of game time. This one second is further divided into six "counts," which is nothing more than a vague term for one tick of the clock. A count is not necessarily one-sixth of a second, it is merely one of six subdivisions of a shootout turn.

The exact sequence of events in a shootout turn can vary from one turn to the next, but the sequence within a turn is very rigid. Each action a character performs is delayed a certain number of counts. As each count is ticked off, characters who are acting on that count compare their speeds. Actions are then resolved in speed order, with the fastest characters acting first. These key terms—speed and count—and how they interact are defined and described in detail below.



Shootout Turn Action Sequence

Actions within a shootout turn must be resolved in this order:

1. One player from each side rolls a 6-sided die to determine initiative. The side with the highest die roll has initiative for that turn. These rolls can be modified by Tactics skill.
2. All the players on the side without initiative must announce what the characters under their control will be doing that turn.
3. All the players on the side with initiative must announce what the characters under their control will be doing that turn. These decisions can be based on what other characters have already announced.
4. The Judge calls for any actions being performed on the first count. Players whose characters are performing an action on this count compare their characters' speeds. The character with the highest speed performs his action first, followed by the second fastest, and so on. If speeds are tied, actions are simultaneous. Characters who performed actions determine which count their next action will occur on.
5. Repeat step 4 for counts 2, 3, 4, 5, and 6.
6. Characters who are moving perform their movement.

Note that movement is not considered an action during the shootout turn. At this time scale, movement is so minor that its effect on a character's position can be ignored until the end of the shootout turn. Its effect on accuracy is quite important, however, and must be considered throughout the turn.

Keeping Track of Counts: During this sequence, the Judge should keep a six-sided die displayed prominently in front of him. This die shows which count is happening at

this moment. As each count is ticked off, the Judge rotates the die to the next number. This eliminates a lot of confusion and mistakes.

Each player, too, should keep a six-sided die in front of him. Instead of showing the count currently in play, however, this die shows on which count the character will be performing his next action. For example, a steady shot has a three-count delay. If a character's first declared action of the turn is a steady shot, he rotates his die to show the number three. Now everyone knows that this character is inactive during counts one and two, but that he is doing something during count three. After the player is finished with his action on count three, he will rotate his die again to show when his next scheduled action will occur.

Actions

A character's choice of actions is quite a bit more restricted during a shootout turn than it is during a combat turn, when a character can do most anything. Chances are that, during a shootout turn, lead will be flying so thick that no character with any concern for his life will do anything other than shoot or dive for cover.

The actions that players can choose during a shootout turn and the number of counts that each is delayed are shown on Table 7: Shootout Actions.

Fanned shots, hipshots, steady shots, and careful shots assume that the character is cocking the gun as part of his action. The listing for cocking a gun is used only if someone cocks a gun without firing it.

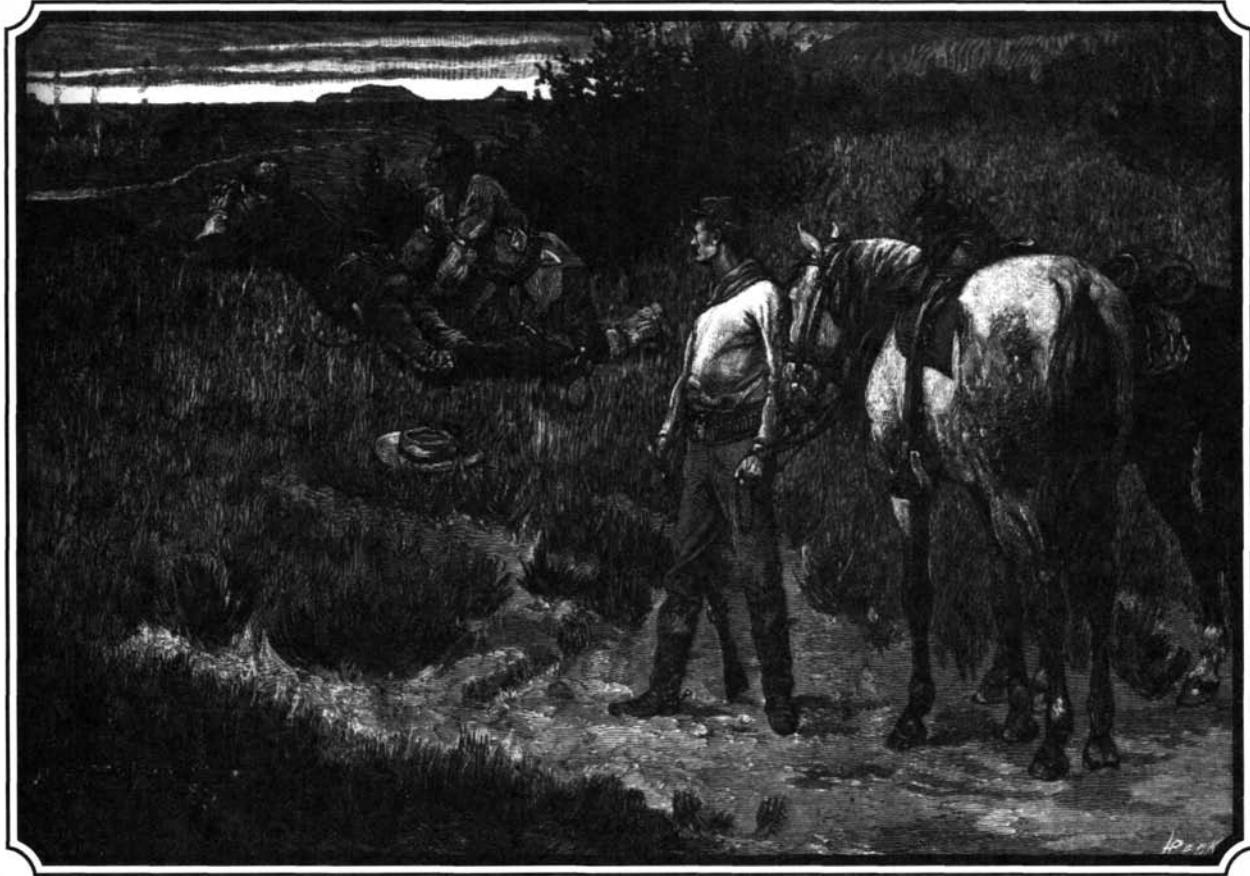


Table 7: Shootout Actions

Action	Counts
Fanned shot	1
Hipshot	2
Steady shot	3
Careful shot	6
Fast draw, successful	0
Fast draw, unsuccessful	2
Normal draw	3
Switch targets*	1
Cock a gun	1
Fire a cocked gun**	1 less than normal
Movement	—

* A character can switch targets between turns with no delay.

** Does not apply to fanfiring.

As an example, let's look at Montana Joe in a shootout, squared off against Carl Bjornsen. Joe knows Carl is a good shot, so he figures his best chance is to haul his piece out of his belt and let fly real quick. He tells the Judge he'll be doing a fast draw followed by three hipshots. If he makes his Fast Draw skill check, he'll get to fire his first hipshot on count 2, his second on count 4, and his third

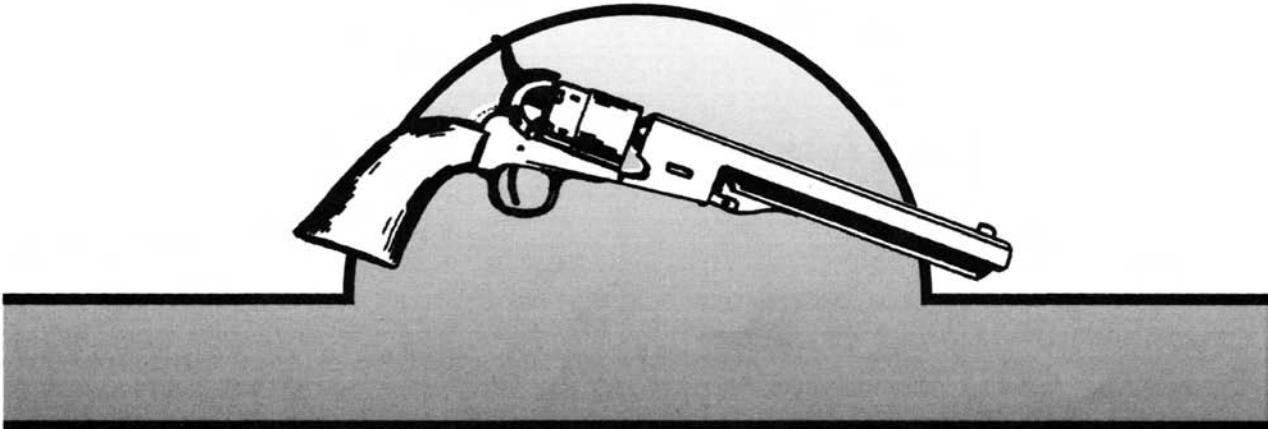
on count 6. Carl, whose blood is as thin and cold as the water in a fjord, figures that in all that excitement Joe couldn't hit a Texas longhorn sideways. Carl isn't too quick on the draw but he's a good shot, so he tells the Judge he's going to do a normal draw (rather than risk failing a Fast Draw check) followed by a steady shot. He'll pull his gun clear on count 3 and fire on count 6, assuming he hasn't picked up a fatal case of lead poisoning in the meantime.

Using this system, the best way to get the drop on someone is to come in with gun drawn and cocked, thus shaving at least one crucial count off the first shot.

Speed

When actions come up on the same count, compare the characters' speeds. The character with the highest speed gets to perform his action (probably firing a shot) first. If the speeds are tied, the actions are simultaneous.

In most cases, a character's speed equals his Coordination score. In some cases, it is determined by his Fast Draw skill check. In either case, it can be modified by any of the



items or situations listed on Table 8: Speed Modifiers.

Fast Draw

The notion of a “draw” is applied in these rules in a much broader sense than simply pulling a pistol from a holster. Pulling a pistol from a waistband or boot top, snatching it up from a table or the ground, or snapping it down from a spring holster concealed in your sleeve are all “draws.” Likewise, pulling a rifle from a saddle boot or swinging it up from a carrying position is also a draw. Doing any of these things with a knife or tomahawk is a draw as well.

If a character is not in a hurry to get his gun into firing position, he can use a normal draw. This takes three counts, but is a sure thing; the gun is guaranteed to be where it's wanted in three counts.

If a character is in a hurry to get his gun out into the sunshine, he can do a fast draw. This requires a Fast Draw skill check (which requires that the character have Fast Draw skill). If the character rolls his Fast Draw skill or less on one 20-sided die, he pulls his gun clear and into firing position with no delay. A successful fast draw does not take any counts at all.

If the character's Fast Draw check fails, however, it costs him two counts and leaves his gun in his holster (or wherever it was to begin with). On his next action, he can try Fast Draw again, or switch to a normal draw.

When a character uses a fast draw, his speed on his next shot is the number that he rolled for his Fast Draw skill check. After that first shot, the character's speed is once again his Coordination score. If a character uses a normal draw, his speed is always his Coordination score.

If a character's Fast Draw score is higher than 20, he can add the difference to his die roll. A roll of 20 on the die must still be confirmed with a Luck check, however.

Speed Modifiers

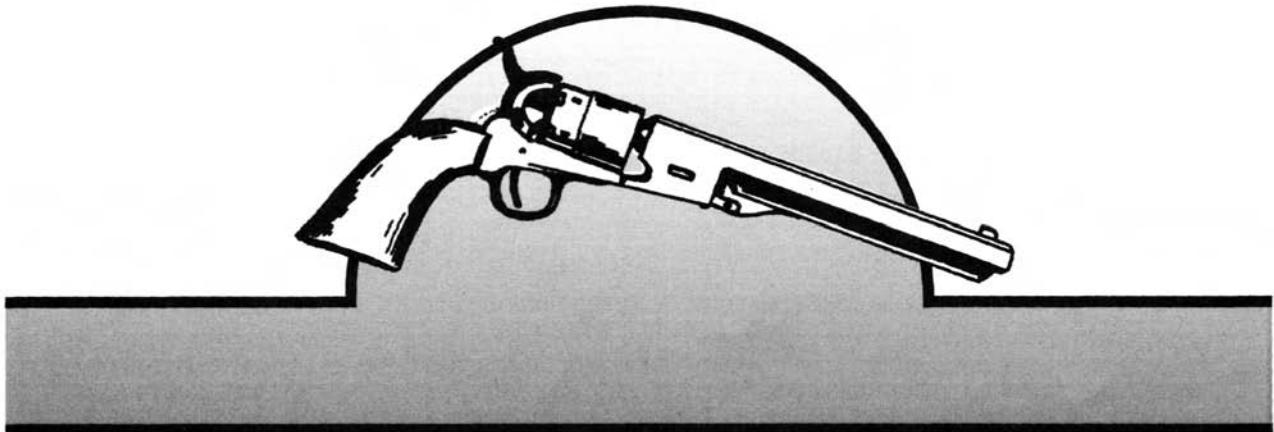
When determining a character's speed, consult Table 8 and add or subtract all applicable modifiers.

Movement modifiers apply only to the character who is moving, not to the character who is shooting at him.

Wound modifiers are applied once for each wound. A character with three wounds has three modifiers.

A character is **surprised** if he wasn't expecting trouble—e.g., he steps around the corner and there's an old enemy, fresh out of prison and itching for revenge—or he has his hands full of something besides his guns. He's completely surprised only if he was sleeping or completely occupied with something else; bathing, for example, or loading feed bags into a wagon. In either case, the Judge has a hand in moderating this. If the player declared that he was keeping an eye open for trouble and the Judge agrees that the character has reason to be wary, a potentially surprising situation can be avoided or a completely surprising situation reduced to merely surprising. The surprise modifier does not apply simply because someone drew first; if the other character was expecting trouble, he is not surprised.

To suffer the penalty for **firing two guns**, the character must actually be shooting both. Two guns can be fired simultaneously, but only at a single target. It was common practice in the West to carry two pistols but only shoot with the one in your right hand. When that one was empty, you dropped it and shifted the one in your left hand over (this was



called the “border shift”). There is no speed penalty for simply holding a second gun in your off hand.

Various types of weapons also have speed modifiers. Weapons range from very slow to very fast, with modifiers from -2 to +2. Weapon speeds are listed on Table 14: Weapons.

Table 8: Speed Modifiers

Walking, Trotting	-1
Running, Galloping	-3
Light Wound (each)	-1
Serious Wound (each)	-4
Surprised	-2
Completely Surprised	-4
Firing Two Guns	-2
Weapon is:	
Very Slow	-2
Slow	-1
Normal	0
Fast	+1
Very Fast	+2

Changing Your Actions

Generally, once a player declares his character's actions for a shootout turn, he is committed to those actions. There are, however, two instances when a character can do something else.

If a character fails his Fast Draw check, he can either try another fast draw two counts later, or begin a normal draw two counts later. Once he gets his gun out, he must continue with the actions he declared, at least until the end of the turn.

If a character's target is mortally wounded or passes out, the character can scrap whatever actions he declared for the rest of that turn and immediately declare new actions.

Carryover Counts

It is possible for a player to declare actions taking more than six counts. Usually this comes up when the player gets to change his declared actions during the turn. Any counts beyond six simply carry over into the next turn.

For example, Hank “Dustbin” Waatt is throwing down on Sgt. Radkin of the Texas Rangers and his two native trackers. Dustbin declares a fast draw and three hipshots. His second shot, on count 4, kills Radkin. Dustbin now changes his actions to switch targets to one of the trackers (1 count) and fire a hipshot (2 counts). The hipshot won't happen until count 1 of the next turn. At the beginning of that turn, Dustbin must still declare what he'll do for the other five counts.

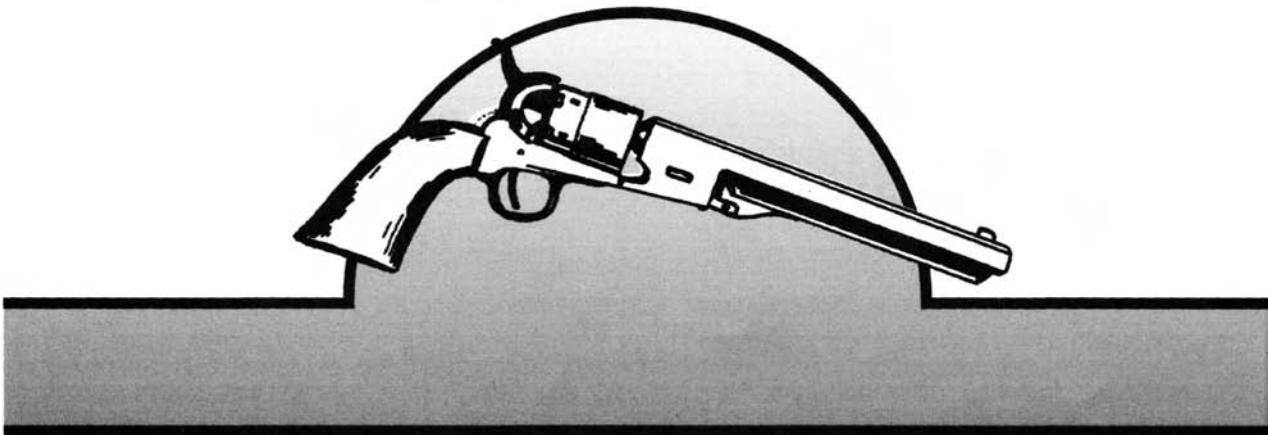
Shootout Movement

Table 9: Shootout Movement (yards/turn)

On Foot	1 ft.	Mounted
Crawling	1 ft.	
Walking	1	Walking
Evading	2	Trotting
Running	4	Galloping

Movement during a shootout turn is much less significant than during a combat turn. It has the same effect on accuracy in both types of turns. But a person just does not move very far in one second.

All movement happens at the end of a shootout turn, after all other actions on count 6 are finished. The distances a character can move in one shootout turn are listed on Table 9: Shootout Movement.



Shootouts With Lots of Characters

The simplest and most common shootout occurs one-on-one. Shootouts involving more characters are possible, however (the most famous shootout of all time—the Gunfight at the OK Corral—involved eight or nine people, depending on who you count, and was over in less than a minute with three dead, two seriously wounded, one lightly wounded, one unhurt, and two having fled immediately).

There are two ways to handle a large shootout. The first is to resolve everything strictly according to the order in which it happens, one count at a time. This cuts down on some confusion and keeps everything orderly.

Shootouts, however, were nothing if not confusing and disorderly.

A better way to resolve the action is to follow each event through to its conclusion before picking up the next event. Even a large shootout tends to break down into smaller, one-on-one contests. The gunfighter's natural tendency is to shoot back at the fellow who is shooting at him and not worry so much about the fellow who is shooting at someone else.

If players follow this natural tendency, the Judge can focus on a single pair of duelists and carry their exchange of shots through to the end, then move on to the next pair. This preserves the rapid-fire flow of the game and the feel of lightning shots.

It is possible to do this even in uneven matchups, if two or three characters are ganging up on one.

If the situation gets complicated, as when Joe shoots at Bob, Bob shoots at Ned, Ned shoots at Curly, and Curly shoots at Joe, the only real option is to play through the turn one count at a time. Doing it any other way runs a high risk of having to back up and do something over, because inevitably, Curly will kill Joe only to find later that Ned wounded

Curly first, and by then no one can remember what Curly's die roll was and whether he would have hit with a wound modifier. In this type of situation it is far simpler to process everyone's actions at the same time and keep it all chronological.

Wounding

If a shot hits a character, that character is wounded. The next step is to determine where the character was hit, and how severe the wound is.

To determine the hit's location, roll one 20-sided die and check Table 10: Wound Locations.

To determine the wound's severity, roll one 6-sided die and check Table 11: Wound Severity. Add and subtract all of the modifiers that apply to this roll.

For example, Montana Joe has just been shot. A 20-sided die roll of 8 places the wound in his right arm. A 6-sided die is rolled and the result is 3. This would normally be a serious wound, but because it is an arm wound there is an automatic modifier of -1, which reduces the roll to a 2: a light wound.

Some weapons have wound modifiers of their own, depending on how hard-hitting they are. Small caliber weapons (purse guns, very small derringers) have a -1 modifier, while large weapons like buffalo rifles have a + 1 modifier. These modifiers are listed on Table 14: Weapons.

A severity roll modified to less than zero means the wound was negligible, "a mere scratch." It has no effect.

Modifying Wound Locations: Under some conditions, a player can modify his wound location roll, shifting the hit toward a more vital area.

If the shot was at short range (or point blank range with a pistol), the player can

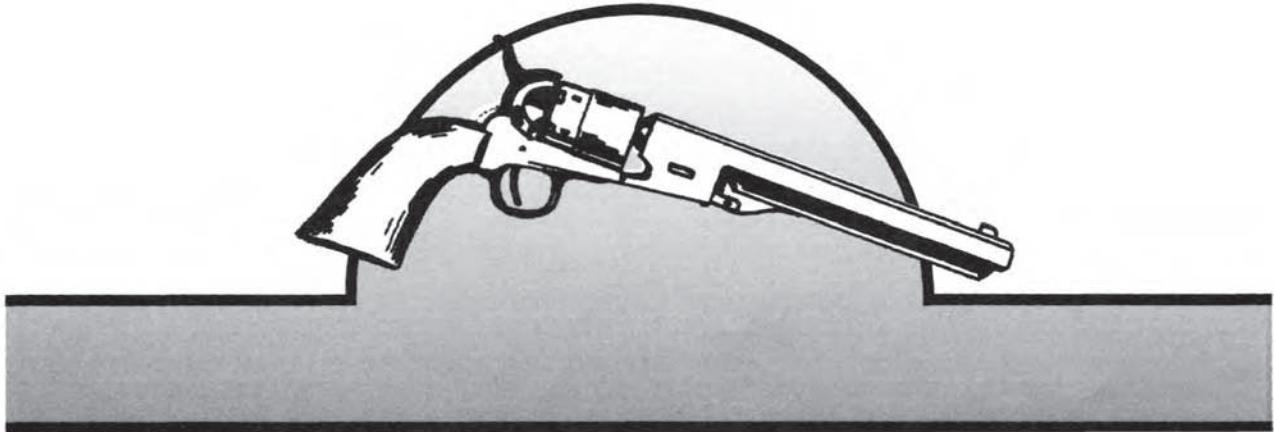


Table 10: Wound Locations

1-2	Left Leg
3-4	Right Leg
5-6	Left Arm
7-8	Right Arm
9	Left Shoulder
10	Right Shoulder
11-14	Abdomen
15-18	Chest
19-20	Head

Table 11: Wound Severity Number

-1	A scratch
0-2	Light Wound
3-5	Serious Wound
6+	Mortal Wound
+1	if hit is to chest or head
-1	if hit is to arm or leg
+ or -	weapon modifier

Table 12: Wound Location Modifiers
(× weapon skill)

Type of shot	Range	Short	Long	Extreme
Careful	full	1/2	1/4	
Steady	1/2	1/4	none	
Hipshot	1/4	none	none	
Fanfire	none	none	none	

modify the wound location die roll by adding or subtracting his weapon skill score. At long range, the modifier is one-half weapon skill, rounded down. At extreme range, the modifier is one-quarter weapon skill, rounded down.

Also, if the shot was a fanned shot, no modification is allowed. For a hipshot, the modifier is quartered. For a steady shot, the

modifier is halved. For a careful shot, the full modifier can be used.

All of this halving and quartering is cumulative. A character firing a steady shot at long range, for example, can modify the location die roll by adding or subtracting one-fourth, rounded down, of his weapon skill score. If the modifier is divided by more than four, no modifier is allowed.

A player does not have to use the full modifier if he doesn't want to. This decision is not made until after the wound location has been rolled. The player can see his die roll and then decide how much to add or subtract.

This is summarized on Table 12: Wound Location Modifiers.

Mortal Wounds and Luck

The only way a character can be killed is by suffering a mortal wound. Light wounds do not accumulate to become serious wounds and no amount of serious wounds ever becomes a mortal wound.

Even when a character takes a mortal wound, he is not killed automatically. Instead, the player makes a Luck check. If the check succeeds, something miraculously lucky has happened, saving the character's life! The wound is reduced to a light wound causing one point of damage. The player must come up with an explanation for this. Maybe the bullet struck the bible in his vest pocket or glanced off his belt buckle. Maybe the round was faulty and didn't contain enough gunpowder to kill someone. Maybe the bullet actually struck a rock, and a rock splinter caused the wound. Whatever the excuse, it must be at least possible, if not plausible, and no character can ever use the same excuse twice. Also, since the character does suffer a light wound from the shot, a misfire is not an acceptable excuse.



If the Luck check fails, the character is dead.

(As an optional rule, Judges may want to allow this. A character who suffers a mortal wound and fails his Luck check may be killed instantly, or he may only be dying. The player immediately rolls again, this time making a Strength check. If it fails, the character dies instantly. If it succeeds, the character is still alive, but completely incapacitated; he cannot move except to crawl pathetically, and he certainly cannot shoot or attack anyone. To find out how long the character lives, subtract his die roll from his Strength score. If the difference is zero to four, he lives one or two turns; just long enough to gasp out a dying message or leave one last clue. If the difference is five to eight, he lives for several minutes. If the difference is nine or more, he lives anywhere from an hour to a few days, depending on what sort of care he receives. Under no circumstances, however, will he recover; a mortally wounded character is doomed, with no chance for reprieve.)

Wound Points

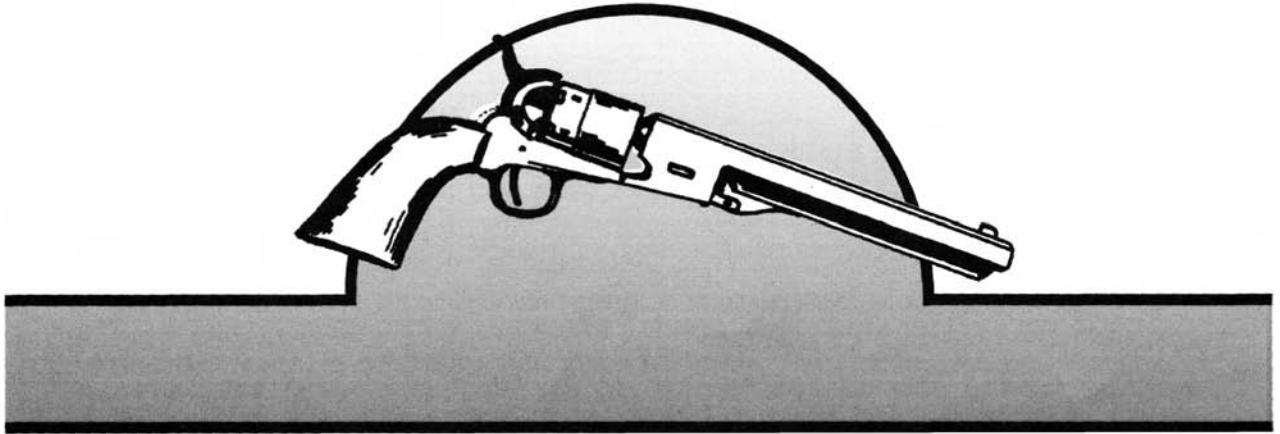
Whenever a character is wounded, in addition to suffering a light, serious, or mortal wound, he also picks up one to five wound points. If a character's wound points total up to more than his Strength score, the character passes out (from shock and loss of blood).

The number of points inflicted by a wound is the modified wound severity die roll. In the example above, where Montana Joe suffered a light arm wound, he also suffered two wound points.

When a mortal wound is reduced by a Luck check to a light wound, it inflicts only one wound point.

Shotguns and Scatterguns

Shotguns and scatterguns can be frighteningly deadly at close ranges; these were some of the most feared weapons on the frontier.



When a character is hit by a shotgun, the player rolls one 6-sided die and consults Table 13: Shotgun and Scattergun Wounds before rolling for wound location. This roll determines how many wounds are inflicted. A single shotgun blast can cause up to four wounds! Location and severity are rolled separately for each wound. Shotgun and scattergun wound locations can be modified, as described above.

The disadvantage of both a shotgun and a scattergun is that, at long or extreme range, it is also possible for a shot that was right on target to cause no wounds at all! If the result from Table 13 is zero wounds, the target is not hurt.

A scattergun has the added bonus that it can hit more than one character. If a scattergun is fired at a character at long range, the shot may also hit any and all other characters within 2 yards of the original target. If the original target is at extreme range, anyone within 5 yards can be hit. This is possible even if the original target was missed. The chance to hit any additional targets is one-half the chance of hitting the original target, rounded down. The character's Rifle skill is added in before the halving, so it is halved, too. However, wound locations on these additional targets cannot be modified.

Table 13: Shotgun and Scattergun Wounds

Die Roll	Short	Long	Extreme
1	1	0	0
2-3	2	1	0
4-5	3	2	1
6	4	3	2
Add'l target	NA	2 yds	5 yds

For example, while guarding the stagecoach, Shadowy Dave fires a blast from his sawed-off double-barrel at a masked hold-up man 12 yards away. Dave's chance to hit at

long range is 7 and his Rifle skill is 3, so he'll hit with a roll of 10 or less. The unfortunate outlaw is hit, and a 6-sided die roll comes up 5, indicating he suffered two wounds from the blast. These are determined to be a light wound in his left leg and a serious wound in his abdomen. The outlaw's partner, standing only a few feet to the side, will also be hit on a roll of 5 or less.

Cover

Any sort of barrier that can stop a bullet is considered hard cover, or simply cover. Cover provides considerable protection to a character lucky enough (or smart enough) to be behind it.

When a character is behind cover, the Judge must decide what portions of the character's body are protected. If a shot hits the character in a protected portion of his body, it hits the cover instead and the character is not hurt.

Examples of how much of his body a character must expose to fire when shooting around cover are given below:

Standing behind window, bar, barrels: legs covered.

Crouching behind window, bar, barrels: legs, abdomen, chest, arms covered.

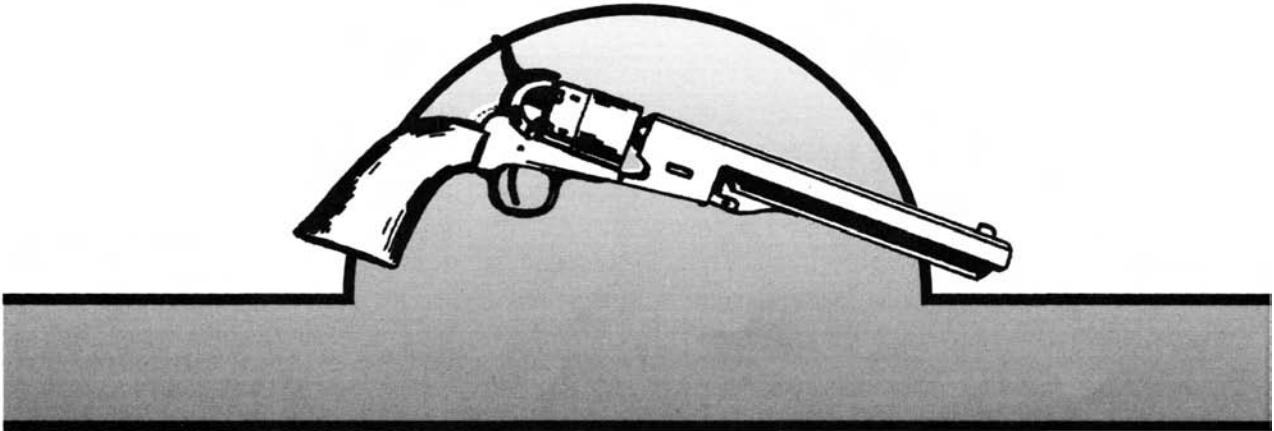
Leaning around corner, doorjamb: abdomen, inside leg, arm, and shoulder covered.

Behind standing horse: abdomen, chest covered.

Sitting behind desk: legs, abdomen covered.

If cover is sporadic but solid, like a rail fence, let the character make a Luck check to determine whether the bullet hits the cover or him.

As an optional rule, Judges may allow light cover. This is any sort of cover that



won't stop a bullet, but will slow it down considerably. Examples include wooden doors, floors, the sides of a stagecoach, or thin walls. A bullet that strikes this sort of cover is not stopped entirely. Instead, the cover modifies the wound severity die roll by subtracting 1 to 3 points, at the Judge's discretion.

Reloading

It is possible to reload a gun during a gunfight (though a true gunfighter would say that if you can't finish the job with one load, more probably won't help).

Reloading is only a concern during Combat turns. If a player feels that his character must reload during shootout turns, he must reload for six consecutive turns to get any benefit from it. Six consecutive shootout turns are the equivalent of one combat turn.

During a combat turn, a character can reload the number of rounds listed on Table 14: Weapons. A character can reload while riding or moving (but not evading).

Night Fighting

Gunfights at night are a bit different from those in daylight. Suddenly, the question of being able to see the target becomes very important.

Movement. All movement rates other than walking and crawling are halved in darkness.

Visibility. The distance that a character can see in darkness is some multiple of his Observation score, in yards. The multiple depends on how much ambient light there is. On a cloudy, moonless night, visibility equals the character's Observation score. Under the stars and a crescent moon, visibility is twice the character's Observation score. Under the

full moon, visibility is three times the character's Observation score. If the target is standing near a light source (campfire, lantern), visibility is not reduced at all.

Surprise. A character firing from complete darkness, unless he was previously spotted or is being chased, always has complete surprise.

Accuracy Modifiers. All shots fired in darkness have a -4 penalty to their chance to hit.

The Judge can apply some discretion to all these situations, given the huge variety of darknesses. The inside of a mine is completely lightless, so accuracy penalties could be doubled. If a character has a muzzle flash to aim at, complete darkness is not such a handicap. Darkness penalties could even be invoked if a character rushes out of the glaring noonday sun into a shuttered building.

Concerning Table: 14 Weapons

Ranges are listed in yards.

Reload Rates are rounds reloaded per combat turn. A fractional rate of 1/3 indicates that one round can be reloaded in three turns.

Speed modifies the shooter's speed during shootout turns. These modifiers are listed on Table 8: Speed Modifiers.

All smoothbore, trade, muzzle-loading, breech-loading, and buffalo guns (which are breech-loaders) hold only one round and must be reloaded after every shot.

Shotguns and Scatterguns hold one or two rounds.

Lever-action rifles hold up to 15 rounds, carbines up to 12, depending on the model. Revolving cylinder rifles and carbines are mechanically similar to cap & ball revolvers, and hold six rounds.

All revolvers hold six rounds. However, pistols at this time had few safety features. The safety of the Colt .45, for example, was a

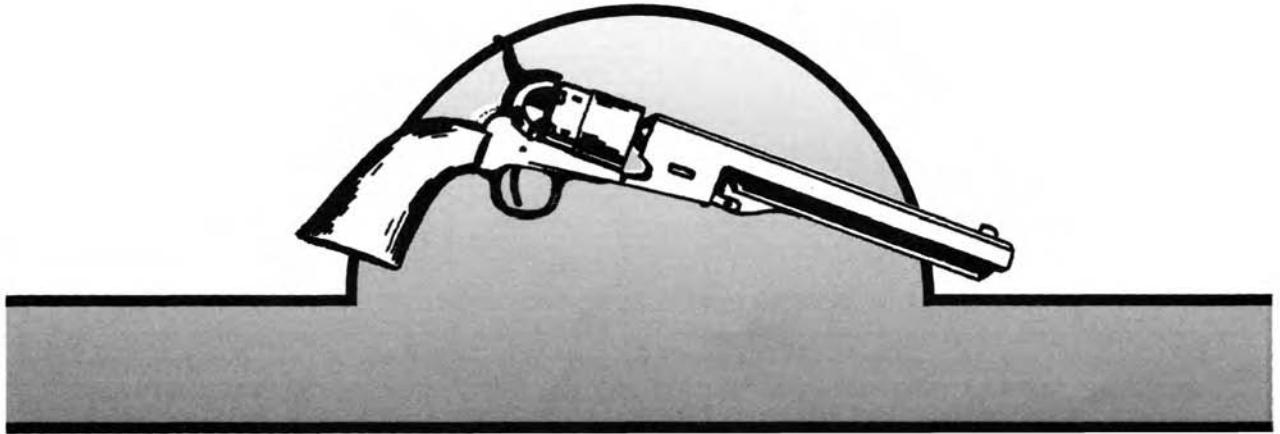


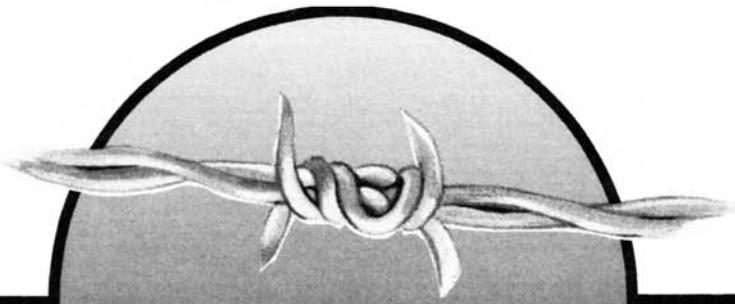
Table 14: Weapons

Weapon	Range (yards)			Reload Rate	Speed	Wound Modifier
	Short	Long	Extreme			
Thrown Knife, Tomahawk	2	4	8	NA	average	-1
Thrown Spear	10	20	40	NA	average	-1
Bow and Arrow	15	50	100	1	slow	-1
Smoothbore Pistol	6	20	40	1/3	slow	0
Indian Trade Musket	20	65	150	1/3	v. slow	-1
Smoothbore Musket	22	75	200	1/3	v. slow	0
Muzzle-loading Carbine	22	75	200	1/3	slow	0
Muzzle-loading Rifle	25	90	240	1/3	v. slow	+1
Breech-loading Carbine	25	80	200	1	slow	0
Breech-loading Rifle	30	100	500	1	v. slow	0
Revolving Cylinder Carbine	22	75	200	1/3	slow	0
Revolving Cylinder Rifle	25	90	240	1/3	slow	0
Buffalo Rifle	30	200	600	1	v. slow	+1
Lever-action Carbine	24	90	200	2	slow	0
Lever-action Rifle	30	100	400	2	slow	0
Shotgun	10	40	110	2	slow	0
Scattergun	8	16	30	2	average	0
Derringer	2	4	8	2	average	0
Cap & Ball Revolver	10	20	60	1/3	fast	0
Single Action Revolver	10	20	60	3	fast	0
Double Action Revolver	10	20	60	3	average	0
Fast Draw Revolver	6	15	50	3	v. fast	0
Long Barrel Revolver	12	30	90	3	slow	0
Any hipshot	6	12	36	NA	NA	NA
Cannon	20	60	120	1/3	v. slow	+3
Gatling Gun	40	200	400	1	v. slow	+1

catch at the first notch as the hammer was cocked. The hammer in this position would not release when the trigger was pulled. It was widely believed, however, that this safety was inadequate and that a good jolt could set off the gun, shooting its carrier in the foot (or worse, if he tucked it into his waistband or belt). Most people carried only five rounds in their revolver, leaving the hammer over an empty chamber, just to be sure. Such caution was probably unjustified, but it's part of the legend. Judges who want to keep the legend

alive are perfectly justified in requiring a Luck check anytime a fully-loaded revolver is jarred or handled roughly. If this check fails, the character just shot himself in the foot.

The exception to this safety rule is the cap & ball revolver. The cylinder on the CBR was notched between chambers, allowing the hammer to rest safely in one of these notches even when six rounds were loaded. When the gun was cocked, the cylinder rotated partway to bring the next chamber under the hammer.



Chapter 3: Fistfights

(plus knife fights, explosives, and heavy weapons).

While the gun was the great equalizer, it was not the only weapon men fought with on the frontier. Knives and fists, plus bottles, chairs, whips, and anything else at hand, were used as weapons. With few exceptions, fights out West were deadly serious. And when all the chips are on the table, so to speak, most of the rules are called off. There's no such thing as fighting dirty to the man whose life is in the wager. He'll fight to win, any way he can.

There are two general types of fistfighting: brawling, which involves lots of punching and kicking and smashing furniture; and grappling, which is essentially wrestling. Both sorts of fighting are resolved in a similar manner. The player rolls one 20-sided die. He adds his Brawling skill score to the roll, plus one if he is stronger than his opponent. He subtracts his opponent's skill score and modifiers for light and serious wounds from Table 4: Accuracy Modifiers. With the final die roll determined, consult the appropriate table to see what happens. The two types of fighting use different tables, giving very different results.

Knife fighting, while considerably more dangerous, also uses essentially the same rules.

Brawling, grappling, and knife attacks are possible anytime two characters are within 2 yards of each other.

Sequencing

One brawling attack is the same as one careful shot. That is, a character can make one brawling attack whenever he would otherwise be eligible to fire a careful shot. A character can make two brawling attacks in a combat turn. Instead of using the strict shoot-

ing sequence, however, brawling, grappling, and knife-wielding characters alternate attacks; the character with initiative attacks first. For example, if Hugh has initiative against Snakebite Johnson, the sequence for their fight this turn will be: Hugh attacks; Johnson attacks; Hugh attacks; Johnson attacks; movement. In a shootout turn, a brawling attack happens during the movement portion of the turn.

Brawling Procedure

When a character takes a swipe with his fist at another character, the player rolls one 20-sided die. To this roll is added the character's Brawling skill. If the character being attacked is in a position to defend himself, his Brawling score is deducted. If the punching character is stronger than his opponent, he gets to add another +1 to his die roll (the opposite is not true; the weaker character does not subtract 1). The result is located on Table 15: Brawling, and implemented immediately.

Damage. The damage listed on the table is temporary wound points. These act just like regular wound points, and are cumulative with them, but characters recover from temporary wound points much faster. If a character's wound points exceed his Strength score, he passes out. Recovery is covered in Chapter 7.

Damage is divided into right and left, depending on which hand the character punched with. Assume that the character always punches with his right unless he can't for some reason, like when his opponent has it caught in an arm lock. Left-handed characters reverse the damage listings for right and left. Ambidextrous characters use the right-hand damage for both hands.

The combination punch does three points of damage if both of the punching character's

Table 15: Brawling

Adjusted Die Roll	Result	Damage Left	Right	Effect on Opponent	Wound Severity
1	Miss			+2	
2-4	Miss			+1	
5-7	Blocked				
8-14	Glancing Blow		1	1	-2
15	Jab	1	2		-1
16	Hook	2	2		0
17-18	Combination	1	2	-1	0
19	Uppercut	2	2	-2	+1
20	Haymaker	2	3	-3	+2

hands are free, one or two if one of them is held.

As long as the character has at least one arm free, he can punch. If he is held in a bear hug, punching is impossible.

Effect on Opponent. The number in this column is a modifier which is applied to the opponent's next die roll, whatever it may be for: brawling, grappling, shooting, or even a skill check. These modifiers are cumulative until the character actually uses them or the end of the next turn, whichever comes first.

Wound Severity. This column applies during knife fights; see below.

The descriptive results on this table are primarily for color and should not be taken too literally, especially when combined with the next paragraph.

Smashing Things

Table 16: Brawling Weapons

Weapon	Modifier
Bottle, pistol	+1
Chair, rifle butt	+2
Empty barrel, crate	+3
Another person	+2
Large rock	+1

Why hit someone with your delicate gun hand when you could smash a chair over his head? Using any sort of bludgeoning weapon or improvised club works exactly the same way as brawling. The weapon allows an additional modifier to the Brawling die roll, besides the character's Brawling skill. Sample modifiers are shown on Table 16: Brawling Weapons. Using a bludgeoning weapon also adds one to the damage inflicted by each hit.

Grappling

Grappling also works identically to brawling, but uses Table 17: Grappling, instead. It is possible on Table 17 to perform so badly that you hinder your own next attack. Otherwise, the procedure is identical. The attacker adds his own Brawling skill to the die roll and subtracts his opponent's Brawling skill. If the attacking character is stronger than his opponent, he gets to add another +1 to his die roll (the opposite is not true; the weaker character does not subtract 1).

The descriptive results on Table 17 are more than just color. Results marked with an asterisk (arm locks, head lock, bear hug) are holds. Once a character has a hold on his opponent, he can either give it up and roll again on his next attack, or maintain the hold and inflict the same damage and effect automatically.

The opponent who is held can roll grappling or punching attacks normally. If he is in an arm lock, he can only punch with his free arm. If in a head lock, he can punch with either or both. A character in a bear hug can't punch at all. A held character breaks free by getting a throw result (a roll of 16 or 17). Two characters can simultaneously have holds on each other.

On a roll of 1, the damage is inflicted on the attacking character, not his opponent.

Knife Fighting

Knife fighting uses a procedure very similar to brawling and grappling. Everything stated here about knives applies equally to any edged weapon; a sword cane, tomahawk, axe, or bayonet.

While brawling and grappling could be considered "soft" forms of fighting, since generally no one dies as a result, knife fighting is



something else. At least one person in a knife fight usually intends wholeheartedly to kill the other, who may feel the same way or may simply be trying to defend himself. In either case, it's almost guaranteed that blood will be shed before it's over.

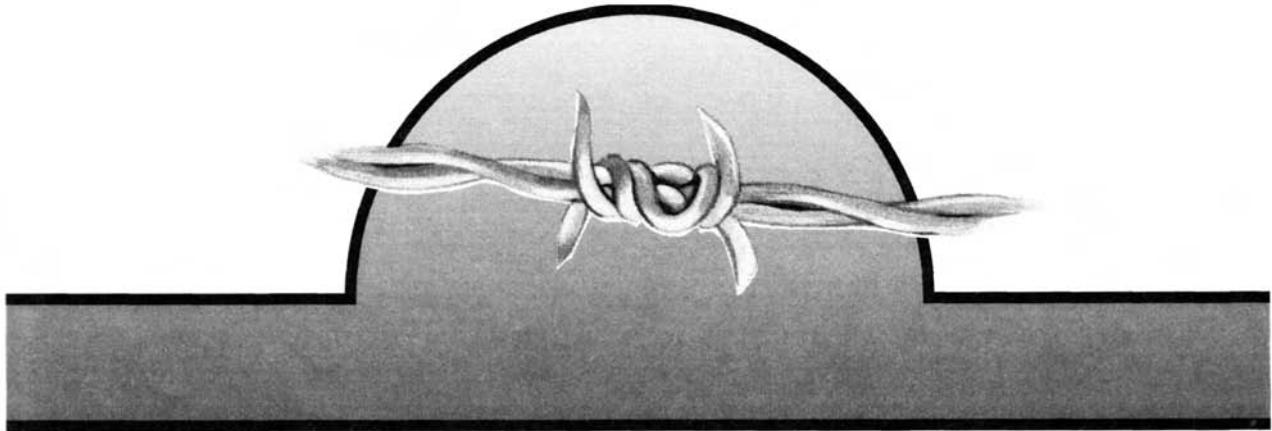
Given the deadliness of knife combat compared to normal punching and grappling,

everyone tends to be a lot more cautious when approaching a knife-wielding opponent. Because of this, a character cannot attack someone who has a knife unless he sees an opening. This requires making either a Coordination or an Observation check (player's choice), using only one-half of the character's attribute score, rounded up. This check

Table 17: Grappling

Adjusted Die Roll	Result	Damage	Effect on Opponent	Effect on You
1	Opponent gouges or knees you	2		-2
2	No hold		+2	
3-4	No hold		+1	
5-7	No hold			
8-11	Arm lock, left*	1	-1	
12-14	Arm lock, right*	1	-1	
15	Elbow smash	1	-1	
16-17	Throw (and break free)	1	-2	
18	Kick	2	-1	
19	Head lock*	3	-2	
20	Bear hug*	1	-4	

* This is a hold. A character held in a bear hug cannot punch.



can be modified by the character's Brawling or Knife skill, whichever is appropriate. This attribute check must be made prior to every brawling, grappling, or knife attack against a knife-armed foe, with the following exceptions: when the opponent's back is turned; when the opponent's knife arm is pinned in an arm lock or bear hug; when the attacker has his opponent in any sort of hold. If this check succeeds, the character sees an opening and can attack.

If an attack is possible, the attacking character rolls one 20-sided die, adds his own knife skill, and subtracts his opponent's knife skill. There is no modification for Strength. This result is found on the "Wound Severity" column of Table 15: Brawling. If a modifier is listed, the attacked character is wounded. The wound's location is determined randomly (knife skill can be added to the location die roll). The severity modifier from Table 15 applies to the severity die roll, along with other, normal modifiers.

Brawling Example

Three-fingered Moe has just accused Curly Wilkins, a green cowboy on his first trail drive, of cheating at cards. Unwilling to be treated this way, Curly takes a poke at Moe, which is exactly what Moe expected. No one is shooting, so the Judge decides to use combat turns for the fight.

Curly wins initiative on the first turn. A die roll of 9, reduced to 8 because of Moe's Brawling score, is a glancing blow which causes one point of damage to Moe. Moe follows up with a jab (die roll 13 plus Moe's Brawling score of 1), causing two points of damage to Curly. Curly comes back with a roll of 5, a miss. This ends the first exchange of blows.

No one is moving, so the second exchange begins. Curly misses again. Moe, feeling

flushed, scores a 17 adjusted to 18; a combination that puts three more points of damage on the cowboy and gives Curly a -1 modifier in his next attack. But Curly surprises Moe by rolling a 20. Even with Curly's -2 modifier (-1 for Moe's skill, -1 for the previous blow) this is a combination; three points of damage and a -1 modifier. Moe's last attack misses, but the cowboy scores again with an 11, another glancing blow.

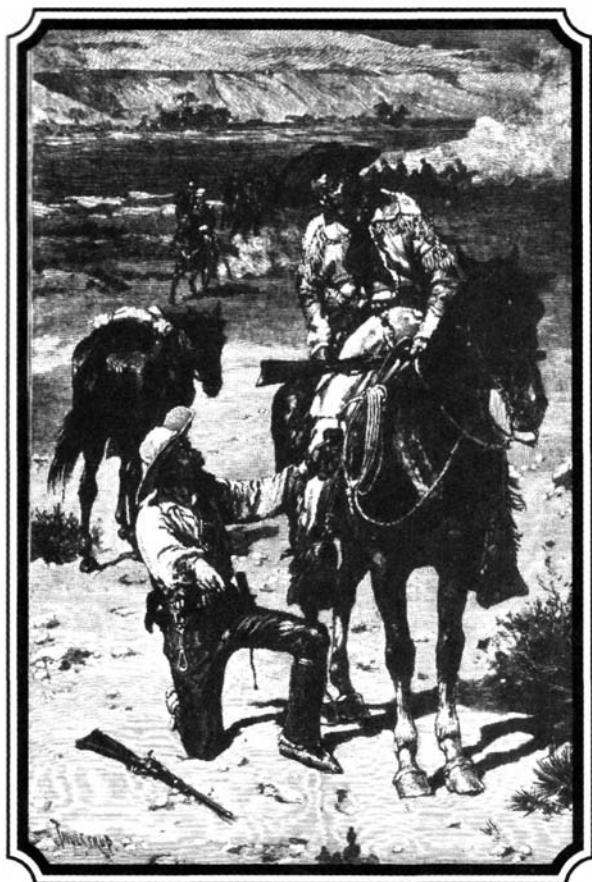
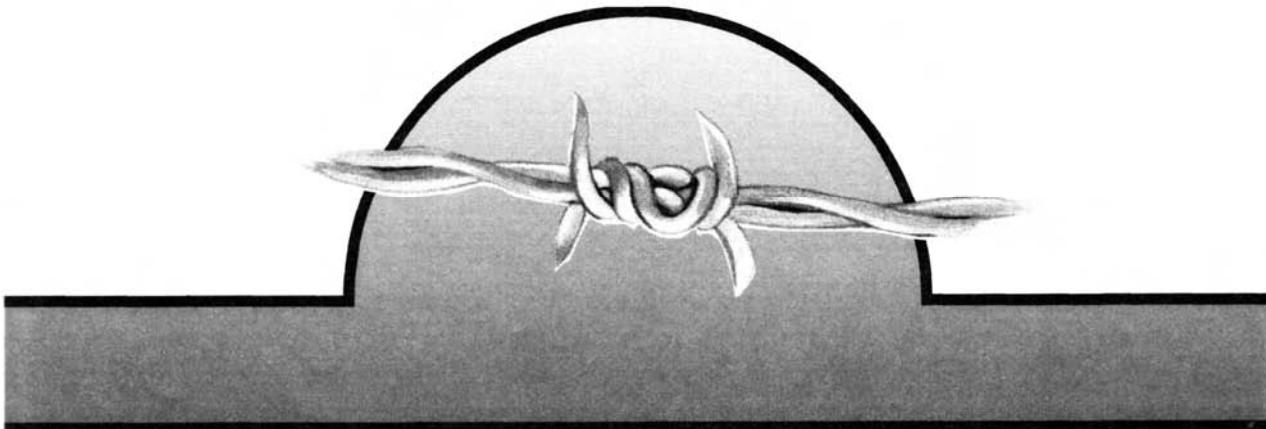
Thus ends the turn.

Moe wins initiative for the next turn. Curly will keep swinging, but Moe decides to up the stakes and yanks a knife from his boot. This costs him his first attack.

Still, Curly is now at a big disadvantage. In order to get past Moe's knife and attack, Curly must roll 6 or less (his Coordination score is 12 and he has no Brawling skill). He rolls 16 as Moe skillfully holds him off with the blade. Moe, however, is under no such restriction, and he attacks. He rolls a 15, which draws blood; a light wound to Curly's abdomen. This wound costs Curly 1 wound point and gives him a -1 modifier on his attacks (as per Table 4: Accuracy Modifiers). The first exchange of the second turn is over.

Again no one is moving, so Moe presses the attack. His second slash goes wide. Curly must keep punching because that is his declared action. This time his first check is 5 and he sees his opening. The cowboy rolls a 9, modified to 8 by his wound; a glancing blow, putting one more hit on Moe. But the gambler is unperturbed and slashes again, rolling 16. Moe crows with glee, seeing the dice turn up a mortal chest wound! But his face falls as Curly's Luck check converts the deadly wound to a light wound, the blade apparently turned aside by the silver dollar in Curly's shirt pocket. Curly spits out a dire threat as he leaps to avoid the swaying blade once again, unable to find an opening.

Thus ends the second turn.



Curly wins initiative on the third turn. Moe intends to keep fighting with his knife, but Curly switches tactics and declares that he will grapple his murderous assailant. Moe drops his guard for a moment as Curly rolls a 2, then leaps in. With some badly-needed luck, Curly rolls a 15. Even modified by -2 for his two light wounds, a 13 is still good enough to clamp an arm lock over Moe's right arm and inflict one damage point. Suddenly unable to use his knife, Moe can either grapple with hopes of breaking free or punch in

an effort to knock Curly unconscious. Moe knows that Curly can inflict one point of damage automatically every attack just by maintaining his hold. Unless Moe breaks free, he is in trouble (which, no doubt, he richly deserves).

Shooting at Mounted Characters

When someone shoots a mounted character, there is a chance the shot will hit the horse instead of the rider. If the wound location is in the leg or abdomen, the rider is hit if the number rolled for the location is even. If the number rolled for location is odd, the horse is hit. Roll a new hit location for the horse.

Likewise, if the horse was the original target, the rider is hit instead if the wound location is chest or abdomen and the number rolled is even. If the number is odd, the horse is hit. Roll a new wound location for the rider.

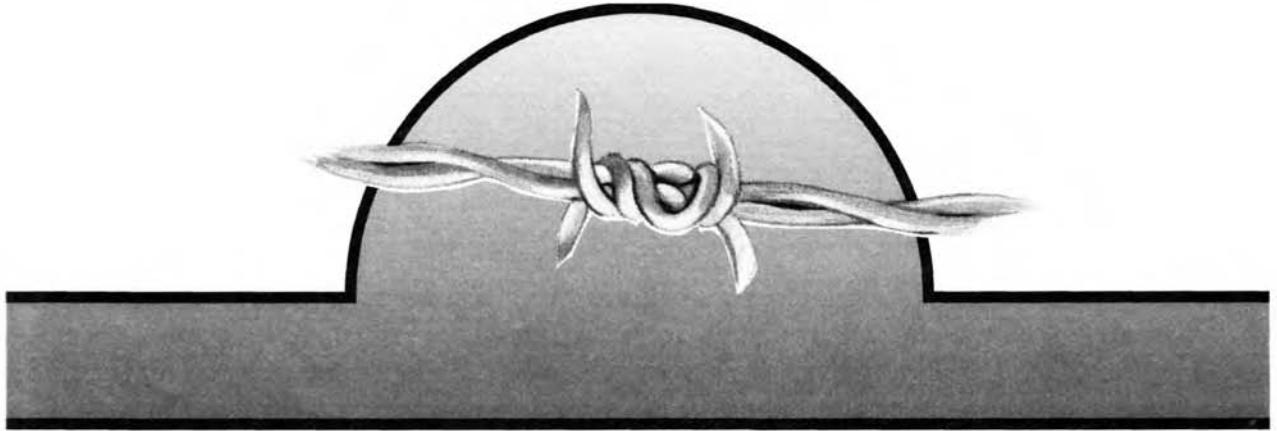
Once a wound has shifted from the rider to his mount, or vice versa, it can't shift back again.

Animals in Combat

When an animal is shot or otherwise wounded in any way, it is handled just like a wounded character. Table 10 is used to determine the wound's location. "Legs" are rear legs, "arms" are forelegs.

Animals also use Table 11 to determine wound severity, with one important difference: a severity roll of 6 against an animal is always a mortal wound, no matter what sort of modifier applies to the roll.

Other important bits of information about the most common animals are listed on Table



19: Animals. Entries are explained below.

Strength. This is just like characters' Strength. If an animal's Strength drops to 0, it is unconscious.

Wound Severity Defending. This modifier applies to the wound severity roll when the animal is wounded. It is based on the animal's size and toughness.

Attack Modifier. Animal attacks are resolved using Table 15: Brawling. Even though the animals aren't technically punching (and the descriptive results can't be taken too seriously), there is a lot of swiping and swatting going on. These modifiers are added to the animal's die roll on Table 15.

Wound Severity Attacking. The damage entries from Table 15 are not used for attacks by animals. Instead, if the animal connects (any result of 8 or more), a wound location is rolled randomly and this damage modifier is added to the severity roll.

Explosives

The use of explosives as weapons has been grossly overplayed in movies and books. In fact, it was rarely used this way at all for several very good reasons, most of which could

be reduced to the fact that it's almost as dangerous to the person using it as to the person it's being used against.

Four types of explosives were readily available out west: dynamite, gunpowder, blasting powder, and nitroglycerine. Of the four, dynamite was the best. Nitroglycerine was far too volatile, capable of being set off by the slightest jar, while gunpowder and blasting powder were unpredictable and bulky.

Safe Cracking

Aside from its legitimate use in mining and demolition, dynamite can be used to open locked safes (obviously, this is not the way a bank would do it).

Safes come in two sizes: large and small. Five sticks of dynamite will blow open a large safe, two sticks a small safe. The Judge can vary this from safe to safe, though some warning should be given to the players, such as stating that the safe is "very large" or "medium."

The proper amount of dynamite used on a safe will automatically crack the safe, but will also destroy one-fourth of the paper (such as money) in the safe. One stick less has only

Table 19: Animals

Animal	Strength	Wound Severity Defending	Attack Chance	Wound Severity Attacking
Horse	25	-1	+1	0
Buffalo	35	-1	0	+1
Grizzly Bear	50	-2	+5	+2
Brown Bear	40	-1	+3	+1
Wolf	16	0	+4	0
Dog, Coyote	12	0	+2	-1
Rattlesnake	5	+1	+3	-2
Eagle	10	+1	+1	-1
Mountain Lion	25	-1	+4	0

Jim Bowie's Knife

Before the Civil War, the knife was the most common personal weapon in America. No sensible citizen was fully dressed, even in a large and civilized city, without at least one knife somewhere on his person. Most pistols were of the single-shot variety, fine for fighting a formal duel of honor but with obvious drawbacks when defending yourself against a gang of highwaymen or thugs. A knife, on the other hand, never ran out of ammunition.

Knife fighting at this time was not the wild, slashing, leaping, wrestling match so commonly portrayed on film. Instead, it resembled fencing more than anything. It was considered bad business to get too close to the working end of your opponent's blade without introducing yours first.

The most famous American fighting knife of all was the Bowie knife, named after Jim Bowie, hero of the Alamo. Before Bowie was a Texan, however, he earned considerable fame for a particularly nasty knife fight *on* a sandspit across the Mississippi river from Natchez in 1827. Bowie, run through with a sword cane, still managed to kill his chief opponent and drive off the man's accomplices. Although Bowie definitely did not use a Bowie knife in this fight (it hadn't been invented yet), a legend was being born.

Three years later, Bowie visited famed Arkansas blacksmith and knife maker James Black. Black manufactured a knife that Bowie designed but, perfectionist that he was, he also made a second with a few modifications, which Bowie preferred. While its exact specifications are unknown (the knife disappeared after Bowie's death at the Alamo), the typical "Bowie knife" had a 10 or 12 inch blade, very heavy and thick, with a wickedly curved tip. The hilt guard was often sheathed in brass which, because it is softer than steel, could trap an opponent's blade. Overall, a very deadly weapon designed purely for fighting.

On his way back to Texas from Arkansas, Bowie ran afoul of three attackers. In their first real action, Bowie and his new knife decapitated one man, split another's skull, and disemboweled the third. From that point on, everyone wanted a Bowie knife.

a 50/50 chance of cracking the safe, but will not harm any of the paper. Using too much dynamite will crack the safe automatically, but will also scatter the contents and destroy all paper inside. Remember, however, coins were also a major medium of exchange out West, so most safes will contain a fair amount of both gold and silver coins.

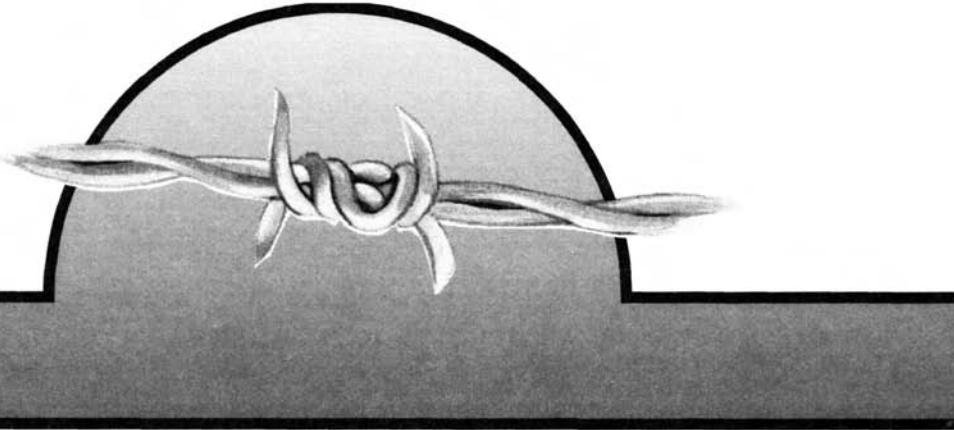
Injuries From Dynamite

Anyone near dynamite when it explodes runs the risk of injury, even death. Table 20: Dynamite gives the chance that a character will be injured by exploding dynamite, depending on how far the character is from the explosion. The first number in each entry is the chance to suffer a wound. If this number or less is rolled on one 20-sided die, the character suffers a single wound in a random-

ly-determined location. The second number is a modifier to the severity roll for that wound

Demolition With Dynamite

The chance listed on Table 20 to suffer a wound is also the chance that a simple, wood-frame building will be damaged by the blast. To determine how much damage a structure sustains, roll one 20-sided die. If the number rolled is less than or equal to the listed number, the wall of the building closest to the explosion has been damaged: boards are knocked loose, windows blown out, holes punched through. If this happens, roll again. If this second roll is less than the first roll, the wall is actually destroyed; there's a huge, gaping hole in the side of the building. In this case, roll a third time. If this roll is less than the second roll, the whole building is



destroyed. There might still be a wall, or portion of a wall, standing, at the Judge's discretion, but the building is a loss.

For example, consider what happens when three sticks of dynamite explode 6 yards from a saloon. The chance for damage is 11. The first die roll is 8, so the saloon has been damaged: windows broken, swinging doors torn off their hinges. The second roll is 14, which is greater than 8, so there is no further damage and no third die roll.

If characters are behind a wall, they are protected to the extent that the wall survives the blast. If the building is completely blown down, characters take the full force of the blast, rolling for injury normally. If the wall is destroyed but the building remains, characters roll for injuries normally but reduce the wound severity modifier by 2. If the wall is only damaged, the chance for injury is halved (rounded down) and the severity modifier is reduced by 2. If the wall is undamaged, the



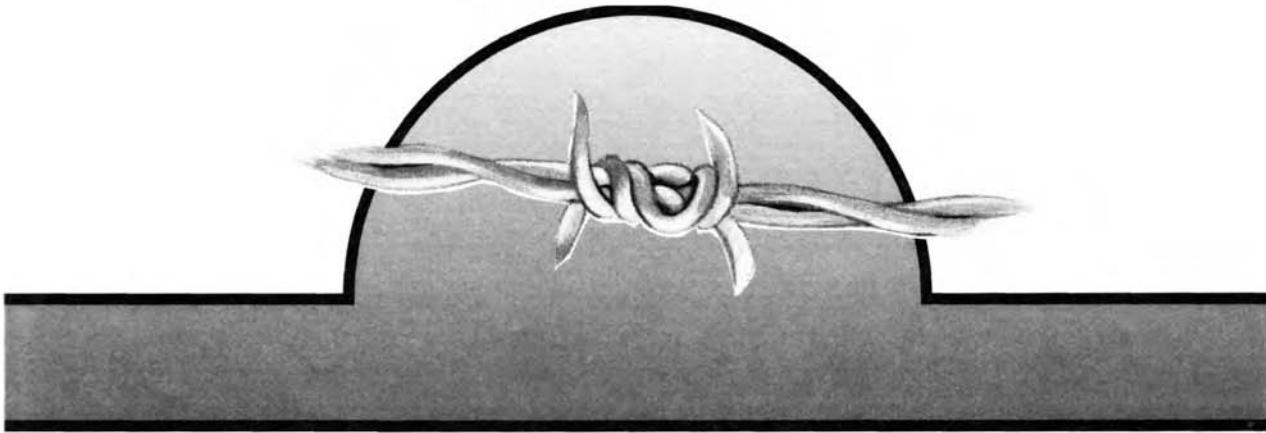


Table 20: Dynamite

Sticks of Dynamite	Distance from explosion (yards)				
	0-1	1-2	2-4	4-8	8-16
1	18/0	12/0	8/-1	5/-2	2/-3
2	18/+1	14/0	11/0	8/-1	2/-2
3	20/+2	16/+1	13/0	11/0	3/-2
4	20/+3	18/+2	15/0	13/0	4/-2
5-6	20/+4	19/+3	17/+1	14/0	6/-2
7-8	20/+4	20/+3	19/+2	17/+1	8/-2
9-10	20/+4	20/+3	20/+3	19/+2	10/-1
11-13	20/+4	20/+4	20/+4	20/+3	13/0
14-17	20/+4	20/+4	20/+4	20/+3	15/0
18+	20/+4	20/+4	20/+4	20/+3	17/+1

characters cannot be injured by the blast.

All of the preceding assumes a single-story wood clapboard building. Many other building materials were used (wood was scarce in the southwest), and some of these were sturdier than others. And, of course, buildings come in a wide variety of sizes. The list below gives modifiers which are added to or subtracted from the chance to damage various walls and buildings.

Material	Modifier
Tent, tepee	+5
Sod, adobe	-1
Logs	-3
Brick	-5
Barrels, crates	-1
Large building	-2
Multi-story building	-2

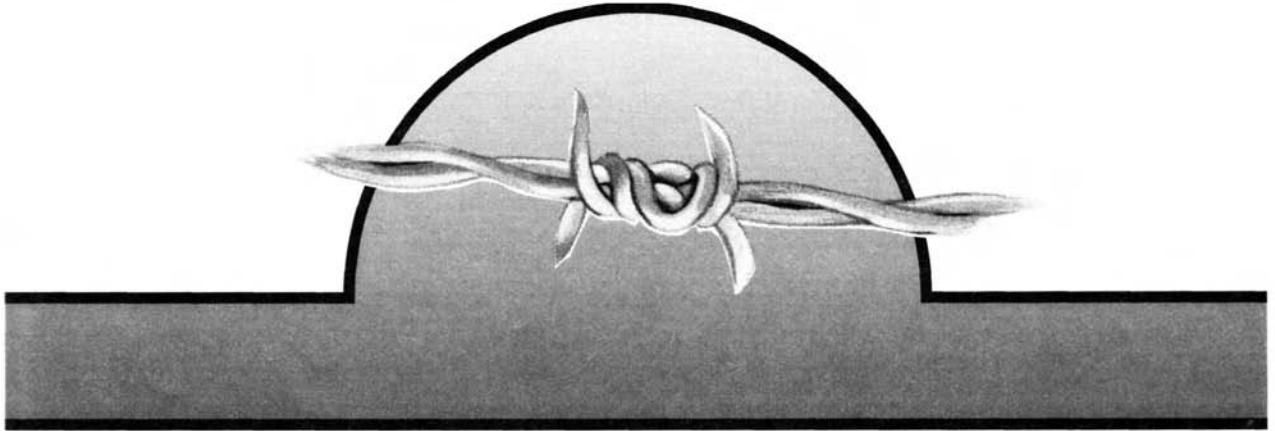
Throwing Dynamite

Contrary to what Hollywood would have us believe, a stick of dynamite is not a hand grenade. Whenever dynamite is thrown, there

is a flat 50/50 chance that the fuse will either fall out, extinguish itself, or otherwise fail to detonate the stick.

Also, while the speed at which a fuse would burn could be estimated quite accurately, very few people would be willing to estimate it within a few seconds. Consequently, anyone throwing a stick of dynamite is going to be liberal with fuse. That guarantees that the dynamite will be well away before it explodes; in most cases, it will hit the ground and still have several seconds left to burn. Now consider this; when a stick of sputtering dynamite lands at your feet, looking like it will blow up any second, do you A) throw yourself on the ground next to it, B) try to yank out the fuse, or C) decide you have little to lose and scoop it up and throw it back at your antagonist? Actually, either B or C is a pretty good idea, under the circumstances. Either option requires a Luck check. Yanking the fuse gets a +3 bonus, while throwing it back is straight Luck. It can only be returned once; the original thrower does not get a Luck check to throw it again.

Throwing dynamite is like throwing anything else. The thrower checks his Throwing



skill, or one-third of his Coordination score, rounded up. If the dynamite misses, the Judge can place it specifically if he wants, but it is best to assume that it lands somewhere it can do no harm.

Using Dynamite

Only a character with Explosives skill can handle and place explosives for best effect. As stated in Chapter 1, a failed Explosives skill check does not mean the dynamite blows up in the character's hand, it simply means something went wrong. Specifics are up to the Judge.

Assuming everything goes right, an explosive charge properly placed against a structure gets a +5 bonus to its damage number from Table 20.

A character without Explosives skill can still stack up dynamite and light the fuse. If the character passes an Observation check nothing goes terribly wrong. The result won't be as good as if an explosives expert had done it, but something like the intended target will be blown up. If he fails the Observation check, the charge has little effect, and a Luck check is required to avoid a mishap. Mishaps are also chosen by the Judge, but can range from destroying an entire bank without cracking the safe to blowing the character's hands off.

Other Risks

Dynamite in the late 1800s was prone to "sweating;" the nitroglycerine in it seeped out through the wax coating and puddled up on the outside, making the dynamite very sensitive and prone to self-detonation. This will not happen to a character with Explosives skill because he knows how to take care of his

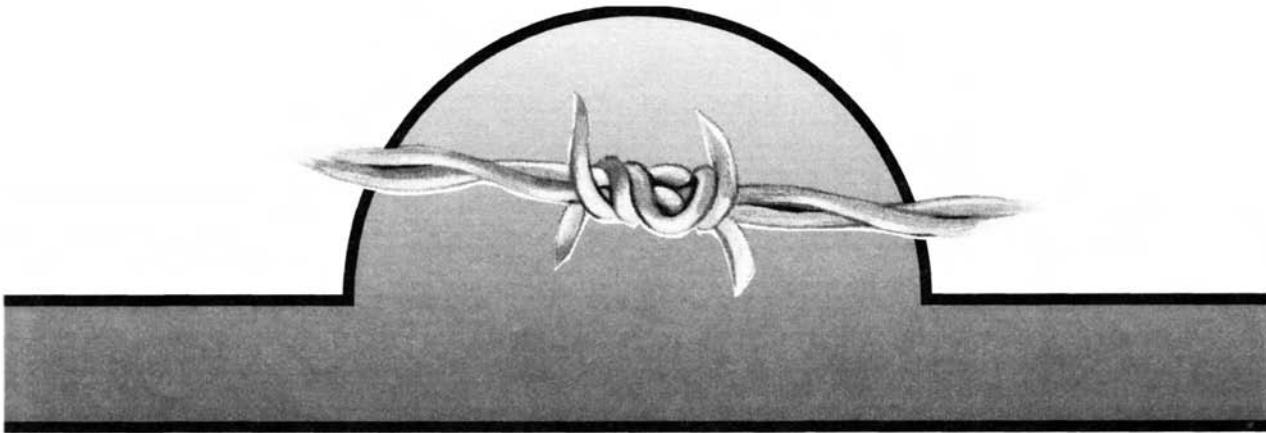
dynamite, but other characters run some risk. If the Judge rolls 1 on a 20-sided die, the dynamite is unstable and will explode if jarred or treated roughly. This includes getting into a fistfight, jumping off a roof, or being thrown from a horse.

Another problem with dynamite is the detonators, now called blasting caps. Without detonators, dynamite is quite safe (assuming it hasn't sweated). A stick of dynamite can be tossed into a fire and it will burn like waxed paper, without ever exploding. Detonators, however, are far more dangerous. Any character carrying detonators who falls, jumps, or is shot has a 25 percent chance (roll 5 or less on one 20-sided die) of the detonators going off. Each detonator causes one wound, with location and severity determined randomly. Fortunately, only one detonator is needed per dynamite bundle, not per stick. (Please note that, even in the 19th Century, dynamite and detonators were never shipped or stored together by responsible people. What the player characters do may be another story.)

Nitroglycerine

Nitroglycerine is the volatile ingredient in dynamite. It is an alarmingly unstable liquid; any sharp blow or jar can cause detonation. An Explosives expert can handle it reasonably safely, as long as he does not try anything foolish. Judicious use of skill checks is recommended. An untrained character trying to use nitroglycerine is more likely to kill or maim himself than anything else; liberal use of Luck checks is recommended.

If someone is desperate enough to use this stuff, assume that one ounce of nitroglycerine has the same explosive power as one stick of dynamite.



Gunpowder and Blasting Powder

Gunpowder can also be explosive in large quantities. It is much easier to transport than nitroglycerine, and is not subject to sweating like dynamite. However, the least spark can ignite an explosion.

Blasting powder is more potent than gunpowder, but no safer.

If someone uses powder as an explosive, assume that six pounds of gunpowder or three pounds of blasting powder is the equivalent of one stick of dynamite.

Heavy Weapons

Heavy weapons out West consisted mainly of Gatling guns and cannons. A Gatling gun is a heavy, rapid-fire rifle with multiple rotating barrels. They were quite rare, and only available to the army. Cannons were not so rare, but still restricted to the military (though smaller howitzers—horse guns—might be found in private hands).

Neither Gatling guns nor cannons are very mobile. They can be pushed 6 yards per combat turn (walking speed) by four or more men, or half that by three or less. If drawn by horses, they move like wagons. Four men can unlimber a gun and maneuver it into firing position in one minute (10 combat turns). Once set up, it can be rotated as much as 90 degrees per combat turn.

Gatling Guns

When a Gatling gun fires, every target in a 6-yard wide path in front of the gun might be hit. A separate roll is made for each target, using the firing character's Heavy Weapons skill score and all applicable accuracy modifiers.

When a character is hit, determine the number of wounds by using Table 13: Shotgun and Scattergun Wounds. However, reduce the number of wounds suffered by one in all cases; this modification can turn a hit into a miss, by shifting one wound to zero.

A Gatling gun can fire for six turns, and then must be reloaded. Reloading takes one turn.

A Gatling gun must check for misfire on any roll of 18 or more. Unjamming it takes one minute.

Cannons

Only cannister ammunition is considered in these rules, as long-range shellfire is really outside both the scope and intent of this game. Cannister is a bundle of large, iron balls—essentially a giant shotgun shell—which, when fired at the ground in front of the enemy, burst into a murderous hail.

Every target in a 45-degree arc in front of the gun must make a Luck check, with these modifiers (numbers are added to the character's Luck score): short range, -2; long range, 0; extreme range, +5. If a character is wounded, location and severity are determined randomly, with a +3 modifier for severity.

The character in charge of the gun crew must make a Heavy Weapons skill check before firing the gun. If no one on the crew has Heavy Weapons skill, assume that this check fails automatically. If this check fails, everyone in the target area gets to double his Luck score before making the Luck check.

If no one on the gun crew has Heavy Weapons skill, roll one 20-sided die before firing. On a roll of 1, the gun explodes with the force of three sticks of dynamite.

Reloading a cannon takes four men three combat turns. Each man missing from the crew adds two turns to this time.



Chapter 4: The Old West

Any sort of comprehensive history of the events and people that shaped the western frontier and gave it its unique flavor and romantic appeal are far beyond the scope of this game book. Countless excellent histories have been written on this fascinating period; many of them are listed in the bibliography at the end of this book. Readers are strongly urged to explore this wealth of material on their own, both for the greater realism and excitement it will bring to the game and for the pure, simple joy of discovery.

This chapter provides a skeleton timeline of western history. The period covered is from the discovery of gold in California until the last of the western territories attained statehood in 1912. Entries on this list are intended to be representative rather than comprehensive. If nothing else, something here may spark the reader's curiosity and lead him to deeper investigation.

- | | | |
|------|---|--|
| 1848 | Gold discovered at Sutter's Mill, California | |
| 1859 | Magnificent silver deposits discovered at Comstock Lode, Nevada | |
| 1860 | Abraham Lincoln elected president; Pony Express begins operation; gold discovered at Leadville, Colorado; Cochise leads Apache Indians from stronghold in Chiricahua Mountains against advancing settlers for 11 years; Confederate States attempt secession, Civil War erupts | |
| 1861 | First transcontinental telegraph line completed; Pony Express ceases operation | |
| 1863 | Gold mining makes Wickenburg, Arizona, one of the wildest towns in the West | |
| 1865 | President Abraham Lincoln assassinated; Confederacy surrenders, Civil War ends | |
| 1866 | Red Cloud's War—4,000 Sioux under Red Cloud "besiege" Fort Phil Kearny and Fort C.F. Smith (in modern Wyoming); 81 soldiers killed in Fetterman massacre (December 21); Satanta leads Kiowa raids into Texas | |
| 1867 | Nebraska becomes a state; U.S. purchases Alaska from Russia; Hayfield Fight and Wagonbox Fight (August 1 and 2) keep Red Cloud's War in the news; first cattle drives to Abilene, Kansas, signal the heyday of the cowboy | |
| 1868 | President Johnson impeached but acquitted; Ulysses S. Grant elected president; Beecher Island Fight (September 17); Red Cloud signs peace terms, moves to reservation in South Dakota (November 6); General Sheridan launches winter campaign against plains Indians; Chief Black Kettle killed at Battle of the Washita; Arapaho, Kiowa, Cheyenne, and Comanche agree to move onto reservations; more Kiowa raids in Texas | |
| 1869 | Transcontinental Railroad completed at Promontory, Utah (May 10); Battle of Summit Springs (July 11) breaks up Tall Bull's Cheyenne Dog Soldiers; Satanta captured | |
| 1871 | Camp Grant Massacre sets off 15 more years of Apache warfare; nine men killed in saloon shootout in Newton, Kansas; Wild Bill Hickock hired as marshal of Abilene | |
| 1872 | Ulysses S. Grant reelected to second term; U.S. General Amnesty Act pardons ex-confederates; Modoc War in southern Oregon | |
| 1873 | Satanta paroled | |
| 1874 | General Custer's expedition into the Black Hills discovers gold; Satanta again leads Kiowa and Comanche | |



- | | |
|---|---|
| <p>raids into Texas; Battle of Adobe Walls; Satanta surrenders</p> <p>1875 Lead discovered at Leadville, Colorado; copper mines opened at Morenci Field, Arizona; Quanah Parker, Comanche war chief, surrenders; Mason County War, Texas; Isaac Charles Parker, "the Hanging Judge," assumes office at Fort Smith, Arkansas, with jurisdiction over the Indian Territory</p> <p>1876 Presidential elections between Tilden and Hayes deadlocked with 20 electoral votes in dispute; Colorado becomes a state; The Plains War against Sitting Bull's Sioux; Battle of the Rosebud (June 17); General Custer and 263 troopers of the 7th Cavalry killed at Battle of the Little Big Horn (June 25); Dodge City begins 10-year reign as biggest cattle town</p> <p>1877 A second presidential election held, Rutherford B. Hayes elected; Sitting Bull escapes to Canada; Crazy Horse surrenders (May); Nez Perce War in and around Bitterroot Mountains (June to October)</p> <p>1878 Gold discovered at Tombstone, Arizona; Bannock War in Idaho (May to July); Cheyenne abandon Indian Territory reservations and retreat across Kansas and Nebraska; Lincoln County War, New Mexico, seals Billy the Kid's reputation</p> <p>1880 J. A. Garfield elected president; Geronimo rises to prominence as Apache war chief</p> <p>1881 President Garfield assassinated in September, succeeded by Vice President Chester Arthur; gunfight at the O K Corral</p> <p>1882 U.S. bans Chinese immigration for 10 years</p> <p>1883 Fence Cutters' War, Texas</p> | <p>1884 Grover Cleveland elected president</p> <p>1886 Geronimo surrenders and is relocated to Florida; Pleasant Valley Feud begins in Arizona, lasting until 1904</p> <p>1888 Benjamin Harrison elected president</p> <p>1889 North Dakota, South Dakota, Montana, and Washington become states; Oklahoma opened to nonindian settlement</p> <p>1890 Idaho and Wyoming become states; Spirit Dancer movement culminates in Battle of Wounded Knee</p> <p>1891 Gold discovered at Cripple Creek, Colorado</p> <p>1892 Grover Cleveland elected president; Johnson County War, Wyoming</p> <p>1896 William McKinley elected president; Utah becomes a state</p> <p>1898 Spanish-American War, U.S. acquires Cuba, Puerto Rico, Guam, and Philippines</p> <p>1900 William McKinley reelected president</p> <p>1901 Queen Victoria dies; President McKinley assassinated, succeeded by Vice President Theodore Roosevelt</p> <p>1903 Gold discovered at Goldfield, Nevada; first transcontinental automobile trip; Wright brothers make first manned flight</p> <p>1904 Theodore Roosevelt elected president</p> <p>1906 San Francisco earthquake and fire kill 700</p> <p>1907 Oklahoma becomes a state</p> <p>1908 William Howard Taft elected president</p> <p>1911 First transcontinental airplane flight</p> <p>1912 Woodrow Wilson elected president; Arizona and New Mexico become states, thus closing down the frontier</p> |
|---|---|



Chapter 5: Horses

The horse was the prime mover of the West. Few things were as humiliating to a cowboy than to be fired from a ranch and sent away on foot. Horse thieves were usually shot or hanged on the spot. This sort of justice seems harsh until viewed in light of the time and place. A man's horse was probably the most valuable and prized thing he owned. It was his livelihood and his salvation, and without he could very well die in the unforgiving wilderness. Horse thievery was considered a particularly cruel sort of murder, and those who understood that treated it correspondingly.

Horses came in a wide variety of flavors. Each had its own perceived characteristics, advantages, and disadvantages. Some were smart, others were churn-heads. White horses were considered weak, black horses too vulnerable to heat exhaustion. Bays were considered mean, pintos too small.

A cowboy did not work with just one horse, but with a string of 7 to 10. Each was trained for a different kind of work: cutting, roping, swimming, night riding, morning work, afternoon work, etc. These were not the cowboy's property—they belonged to the ranch—but they were *his* horses, and no one else rode them unless he was looking for trouble.

While a horse's breed has no effect in these rules, players who like this sort of color can select a horse from the list below, or roll a 20-sided die and select one randomly.

Table 21: Horses

1-3	Appaloosa
4-6	Arabian
7-9	Morgan
10-12	Palomino
13-15	Pinto
16-19	Quarter Horse ("short horse")
20	Thoroughbred

Horse Attributes

Like player characters, horses have attributes and scores. A good horse can be a tremendous asset to a PC and is well worth almost any price.

A horse's attributes are: Strength, Coordination, Intelligence, and Luck. These scores are determined just like character scores, by rolling two 10-sided dice and adding the results. Instead of using Table 1 to modify these scores, however, add the modifiers listed below:

Strength: +5

Coordination: +2

Intelligence: divide by 2

Luck: normal

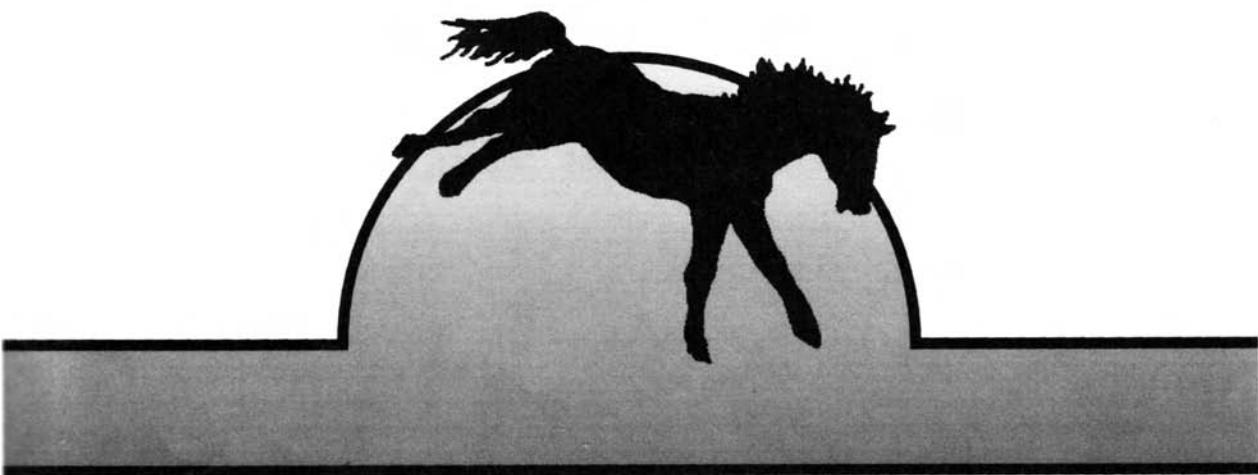
Strength, Coordination, and Luck are used exactly the same as a character's attributes.

Intelligence, however, determines how many and which skills a horse knows. When creating a horse, make an Intelligence check once for each skill. If the check succeeds, the horse knows that skill; generate a skill score for it by rolling two 10-sided dice.

The skills a horse can know are: herding, cutting, swimming, gun, and tricks.

Herding is a catch-all for the skills that make a good cowhorse (they were not generally called cowponies). Because a horse lacks this skill doesn't mean he won't be used for herding, it just means he isn't the kind of horse a cowboy wants in his string.

Cutting is the most prized of all skills for a cowhorse. A good cutting horse was a treasure beyond price. Cutting involved working into the herd, singling out the one beef that was wanted, driving it to the edge of the herd, and then, in one rush, chasing it out of the herd. This last bit required excellent agility, as the cow would try everything to get back



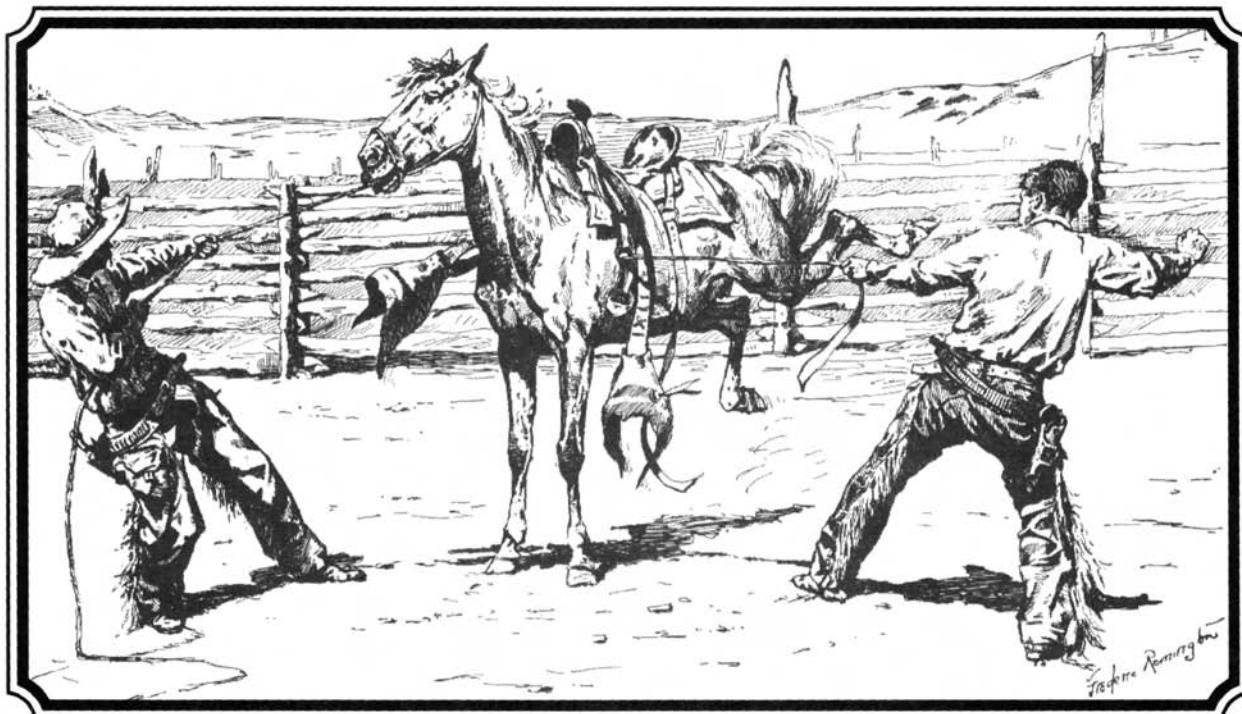
into the herd and the horse would spin and weave at top speed to prevent it, plus high intelligence, because the horse had to anticipate the cow's maneuvers. A good cutting horse could "turn on a quarter and give you 15 cents change." If a cutting horse's Cutting skill is higher than its Coordination score, use its Cutting skill whenever a Coordination check is called for. Otherwise, it gets a three-point bonus when making Coordination checks.

Swimming is not something that a horse is well designed for, especially with a man on its back. A swimming horse can easily roll over or be tipped backward by pressure on the reins. Once swamped, even the best horse is likely to panic and drown or kick its rider to death. A swimming horse must make a Swimming skill check to avoid panicking. A

horse without Swimming skill checks against one-half its Strength, rounded up.

Gun skill indicates that the horse is familiar with the sound of a gunshot and probably won't panic when one is fired near it. Normally, a horse makes an Intelligence check to not panic in a gunfight. A horse with Gun skill uses its skill score instead. If the horse's Intelligence is equal to or higher than its Gun skill, increase its Gun skill to be three points higher than its Intelligence.

Tricks is a broad category. If a horse makes a successful Intelligence check for this skill, it knows two tricks of the player's choice and gets to make another check for two more. Each successful check earns two more tricks and another check. A particularly smart horse could know half-a-dozen or more tricks. Each trick has its own skill score.





A player can choose any trick he wants for his horse, subject to the Judge's approval. Some samples are: coming when the character whistles; picking up a hat from the ground; plucking a pistol from a holster; climbing stairs; counting; bucking off anyone but the PC; stopping when the character whistles; responding to unusual commands (other than "giddyap" and "whoa").

Horse Quality

In several places throughout these rules, horses are referred to generally by their quality: excellent, good, fair, or poor. This is based solely on the horse's Strength. An animal with Strength 10 or less is poor; 11 to 15, fair; 16 to 20, good; and 21 or more, excellent.

Panicking

Horses sometimes panic when faced with sudden danger. Check a horse for panic whenever a gun is fired nearby (check only the first shot in a gunfight), it sees a rattlesnake, it is in a burning building, or it is wounded.

A horse panics if it fails an Intelligence check.

A panicked horse bucks, leaps, or runs blindly in a random direction. If the rider passes a Riding skill check to stay on the horse (or one-half Coordination if he does not have Riding skill), he can try to calm the animal down by making either another Riding check or a Wrangling check.

Horse Traits

The worth of a horse depends mostly on its attribute scores and skills. However, a horse can also have undesirable qualities that

are hard to detect until after it's been purchased and ridden for a while.

To determine whether a horse has any undesirable traits, roll one 6-sided die. On a roll of 6, it has one or more bad quirks. Roll one 20-sided die and consult Table 22: Horse Traits to find out what its bad habit is.

Table 22: Horse Traits

1-2	Bites
3	Kicks
4-5	Steps on feet
6	Won't gallop
7	Chews fences
8	Stops occasionally
9-10	Rubs against fences
11-12	Bucks
13	Untrained
14	Bone-jarring gait
15	Single rider
16	Rears
17	Headstrong
18	Leaps
19-20	Roll twice

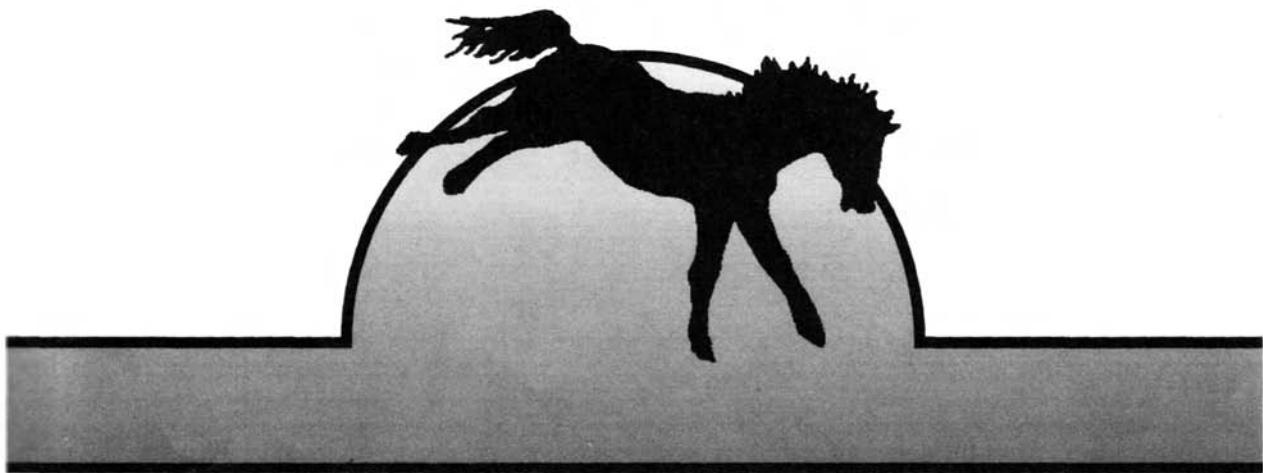
Most of these things are self-explanatory. The few that are not are explained below:

Stops Occasionally. This horse will sometimes stop dead and refuse to move. A Riding or Horse Handling check will get him going again.

Untrained. This horse does not respond to the normal commands. It does what it thinks the rider wants, but it usually misinterprets his intent. A wrangler can train the horse in a week or two.

Single Rider. This horse is so accustomed to its previous owner that it won't let anyone else ride it. Over the course of several weeks, it will get used to its new rider.

Headstrong. This horse believes it is smarter than its rider and generally does



what it wants. A wrangler can train it in a month or two.

A Judge can either invoke these traits whenever he thinks the time is right, or assign a score to each trait and call for a check when the situation is right. Most of these traits, like stepping on feet or chewing fences, are just aggravations. A few, like bucking and rearing, can be downright dangerous if the horse decides to go bad at the wrong time.

Bronc Busting

Bronc busting occurs when a character tries to ride an unbroken horse. This rule gives characters a way to get horses at a lower cost (for an unbroken horse) or tame a wild horse.

To use this rule, the referee must first secretly determine the Strength of the horse to be broken. The player then rolls one 20-sided die and adjusts the roll by the listed modifiers. The adjusted roll is found on Table 23: Bronc Busting.

The column Next Turn Modifier is the amount added to or subtracted from the next die roll made by that rider.

Every time a character should be thrown, he must make a Riding skill check. Success means he stays on with a -8 modifier next turn, failure means he is thrown and this busting attempt is over (though he can dust himself off and get back on if he wants). Usually this was a good idea, as a horse who threw too many riders could get downright cocky.

If a character is thrown, roll a wound location and severity. A mortal wound knocks the character out for 1 to 20 minutes but does not kill him. All Strength losses are treated as brawling damage. Characters regain one lost Strength point for each hour of rest.

If a character stays on the horse for 20 turns, the horse will stop, winded. It is automatically considered to be broken, even if a Broken result was never rolled.

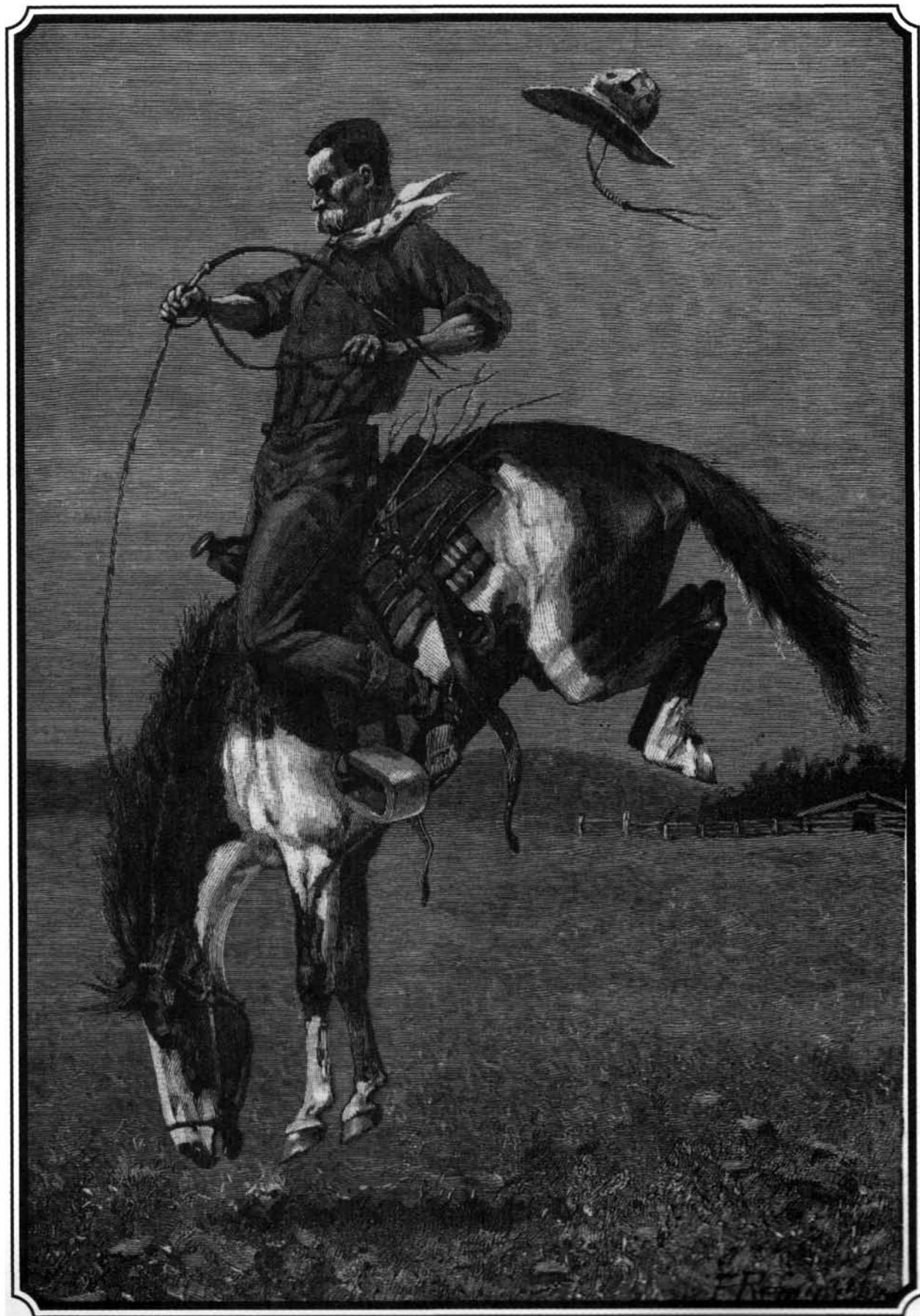
Table 23: Bronc Busting

Die Roll	Result	Next Turn Modifier
7 or less	Thrown	-8
8	Roll*	-8
9	Sunfish*	-6
10	Smash*	-4
11-12	Buck	-2
13-14	Rear	-1
15-16	Kick	0
17	Gallop	+2
18	Trot	+4
19	Walk	+6
20	Stand	+8
21 or more	Broken	Horse is tamed

* If not using a saddle and bridle, treat this result as Thrown.

Modifiers

Strength 21-25	-4
Strength 16-20	-2
Strength 11-15	0
Strength 6-10	+2
No saddle or bridle on horse	+1





Chapter 6: Cavalry & Indians

(and Other Nonplayer Characters)

The West produced a cornucopia of unique and fascinating characters. It was a harsh life, even in the towns, and surviving in the wilderness was a daily battle. Even the names given to places evoke hardship: Death Valley, Tombstone, Cripple Creek, Contention City, Diablo Canyon, Burden, Bearmouth, Las Cruces.

Eventually, people of every stamp moved west, for a multitude of reasons. One terse saw summed them all up, saying that folks went west “to git something, to git away from something, or just to git.”

These people are the nonplayer characters, or NPCs, of the *BOOT HILL®* game. They populate the background, occasionally stepping forward to perform.

In essence, NPCs are just like player characters, only under the Judge’s control. There are several key differences, however, in the way their attribute scores are generated and in the attributes they have.

Nonplayer Character Attributes

Nonplayer characters have the same five attributes that player characters have. They also have two optional attributes, however: Bravery and Greed.

Bravery measures the character’s steadiness in the face of danger or adversity. If a threatening situation develops, the Judge can use an NPCs Bravery score to determine whether the character stays around and faces the problem, or runs off to hide and save his skin. Situations where this could come up are: one or more outlaws in a gang have been shot or killed in a battle with a posse—will

the rest keep fighting or hightail it out the rear exit?; the sheriff has told several members of his posse to circle around behind the outlaw’s hideout to cut off their escape, but can’t send a seasoned deputy with them—when the bandits come out shooting, will the citizens risk their lives to stop them, or decide that this is someone else’s job?

NPC Bravery can be affected by the situation. Sample modifiers are listed on Table 24: NPC Bravery Modifiers.

Table 24: NPC Bravery Modifiers

+2	Avenging the death of a friend
+2	On same side as someone with Stature 12+
+1	Defending personal property
+1	Drunk
+1	With companions (+1 each, up to 4)
-1	Wounded
-1	Outnumbered
-2	Fighting someone with Stature 12+
-2	Facing a dangerous animal
-4	Unarmed
-4	Facing a weird or supernatural event

Greed measures not just the character’s lust for money, but his self-interest as a whole. Will the NPC steal something that is left lying around? Will he betray his fellow gang members to keep his own neck from being stretched? Or even kill them for their share of the gold?

Both of these attributes are optional. The Judge can use them if he wants to introduce an element of unpredictability into NPCs. In any case, these two scores should be kept secret from players if the NPCs are employees or accomplices. Only the Judge should know how brave or greedy an NPC is.

Note that these two attributes are at odds with each other in certain situations. A character with high scores in both will be in a per-



sonal conflict when put in a situation where running would obviously be cowardly, but staying probably means death (the decision to remain and fight at the Alamo is a perfect example). Such a character could make attribute checks for both Bravery and Greed. Whichever check passes with the highest roll wins out.

Rolling NPC Attributes and Skills

The only difference between rolling attribute and skill scores for NPCs and for PCs is that NPCs don't get to modify their rolls on Table 1: Attribute Modifiers. The numbers they roll are the numbers they get, which means that the average NPC will have slightly lower scores than the average PC.

Reactions

When player characters meet NPCs, the Judge should have some sort of encounter in mind. Often, the attitudes of the PCs sets the tone for the encounter. Sometimes, however, the Judge may want to simply determine the NPCs' reactions to the characters randomly, either for the sake of variety or to save his brain power for something more important.

In this case, the Judge rolls two 6-sided dice and consults Table 25: Reactions. Bear in mind that these results do not dictate the NPCs' attitudes throughout the encounter. Rather, they indicate the NPCs' moods as the encounter begins. Player characters also influence the tone of the encounter with their own actions.

Table 25: NPC Reactions

Dice Roll	Reaction
2	Deadly—NPC attacks at slightest provocation.
3	Hostile—NPC attacks if PC makes any move toward gun.
4	Insulting—NPC tries to pick a fight.
5	Suspicious—NPC watches character.
6	Doubtful—NPC watches character.
7	Undecided—NPC does not watch character.
8	Friendly—NPC watches character.
9	Trusting—NPC is friendly and does not suspect PC.
10	Helpful—NPC gives reasonable aid.
11	Cooperative—NPC is willing to join character.
12 +	Loyal—NPC is willing to risk his life for the PC.

Modifiers

-4	PC has killed a friend of the NPC.
-4	PC is an Indian or half-breed.
-3	PC was seen committing murder.
-2	PC fought on "wrong" side in Civil War.
-2	PC is a known criminal.
-2	PC is committing a crime.
-2	PC is Mexican.
-2	NPC is angry to begin with.
-1	NPC is drunk.
+1	PC's Stature is 10+.
+2	PC's Stature is 15+.
+2	PC has helped NPC before.
+2	PC is a known lawman.
+2	NPC is outnumbered.

Group Reactions. A community has common interests and concerns. Citizens react as a body to events which threaten their safety. Whenever one of the situations listed



among the modifiers for Table 26: Group NPC Reactions use Table 26 to determine the attitudes of groups of NPCs. Roll two 6-sided dice to obtain a number between 2 and 12. Add any appropriate modifiers.

On this table, “group” can also refer to the members of any one side in a conflict: ranchers, sheepherders, townspeople. “Leader” refers to any major figure in the group: lawman, deputy, ranch owner, or grange leader. It is possible for a PC to become a leader, but in general, this table is used to determine the reactions of the townspeople or other large groups without PCs.

Table 26: Group NPC Reactions

Dice Roll	Result
2*	The citizens are up in arms. Vigilante groups form. Undesirables get tarred and feathered, run out of town, or even lynched. If leaders fail to act, they lose their positions and are treated as undesirables.
3*	The people demand action and volunteer to help keep order. People offer to form posses and serve as deputies.
4*	The people are riled, ask for help, and begin arming themselves.
5-6	The people are annoyed, but do not think anything will be done.
7	The people are not concerned. They are more interested in weather, crops, and business.
8-9	People favor the issue, but take no action.

Dice Roll	Result
10	People back the issue strongly and support those involved.
11	Group support for the issue is strong. People whom groups favor become local celebrities.
12+	Group support is very strong. People who receive community support become local heroes.

Group NPC Reaction Modifiers

-5	Killing of lawman or leader
-4	Killing of group member
-3	Open gunfighting
-3	Harm done to livestock or crops
-1	Open brawling
-1	Vandalism
+1	Killing of criminal
+2	Killing of murderer
+3	Action taken to stop unrest

* A roll of four or less also results in the formation of a Citizens’ Watch to patrol the streets and keep them peaceful. If the Citizens’ Watch is formed, strangers must register their lodgings with the marshal’s office. Known troublemakers are subject to a fine of \$50 and two weeks in jail if caught carrying a weapon in town. Anyone who is not a lawman or member of the committee who is caught firing a gun in town will be arrested, fined \$100, and sentenced to four weeks in jail.



Sample Nonplayer Characters

What follows is a list of typical nonplayer characters that can be encountered almost anywhere. The attribute scores listed for them are only suggestions, provided as a handy reference when an NPC is needed quickly.

Table 27: Nonplayer Characters

Career	Str	Coo	Obs	Sta	Luc	Bra	Gre	Skills
Artist	9	12	15	2	4	6	8	Artist 14
Author	9	11	13	3	5	8	10	Journalism 13
Banker	8	10	12	6	2	4	13	Accounting 15
Bartender	12	10	11	8	7	15	10	Bartending 10
Blacksmith	14	10	9	4	5	11	12	Smithing 12
Bounty Hunter	11	14	16	12	9	18	16	Rifle 3 Pistol 1 Knife 2 Tracking 8
Buffalo Hunter	11	13	14	7	6	14	8	Rifle 16 Survival 9
Cavalry Trooper	12	13	10	4	3	12	9	Riding 11 Rifle 1 Pistol 1
Clerk	9	10	11	3	4	4	5	Accounting 8
Con Man	8	12	15	3	8	6	18	Thespian 12 Public Speaking 15
Cowboy	12	9	8	2	3	13	6	Riding 9 Cow Handling 11 Roping 12
Craftsman	15	8	8	3	4	8	8	Carpentry 13 Gunsmith 13 Locksmith 13 Saddlemaker 13 Wainwright 13
Dentist	6	11	13	8	6	11	9	Dentistry 14
Deputy Marshal	12	16	14	13	8	18	6	Leadership 16 Tactics 14 Pistol 2 Rifle 3
Deputy Sheriff	11	14	12	10	7	14	8	Pistol 3 Rifle 1 Brawling 2



Career	Str	Coo	Obs	Sta	Luc	Bra	Gre	Skills
Detective	11	14	17	7	6	11	10	Stealth 11 Pistol 2
Doctor	7	12	15	16	7	13	5	Chemistry 8 Medicine 14
Drifter	9	11	12	1	2	2	15	Pickpocket 10 Stealth 9
Drunk Foreigner	6	5	4	1	1	3	14	Brawling 1 Riding 15 Pistol 3
Fugitive	9	12	12	3	2	8	13	Fast Draw 11 Stealth 7 Pistol 2
Gambler	8	15	16	10	9	6	14	Fast Draw 14 Gambling 16 Pistol 1
Gunman	11	17	14	14	8	15	12	Fast Draw 18 Tactics 13 Pistol 4
Gunsmith	13	10	12	6	4	7	9	Gunsmithing 13
Hangman	12	9	8	7	2	14	11	Law 5
Homesteader	14	8	7	3	3	13	4	Farming 10
Horse Thief	12	12	8	2	5	5	12	Horse Handling 9 Rifle 2
Indian	13	12	10	1	6	15	4	Riding 17 Stealth 11 Survival 14 Archery 2 Rifle 1
Indian Agent	7	10	11	4	2	8	12	Bureaucracy 9
Infantry Trooper	13	9	8	3	6	14	8	Brawling 2 Rifle 1
Judge	10	8	13	16	7	14	7	Law 13
Laundress	8	6	9	1	3	6	6	Public Speaking 10
Lawyer	11	9	12	13	5	10	10	Law 11
Merchant	7	8	11	6	4	6	11	Public Speaking 12 Accounting 9 Trading 15
Miner	14	8	7	3	5	13	12	Explosives 13 Brawling 2
Nun	6	7	8	5	7	11	2	Farming 9 Medicine 4



Career	Str	Coo	Obs	Sta	Luc	Bra	Gre	Skills
Photographer	11	10	14	3	6	8	7	Photography 12 Chemistry 7
Preacher	9	6	11	8	5	12	8	Preaching 15 Pistol 2
Railroad Worker	16	8	10	4	4	9	11	Brawling 3
Rancher	13	12	10	7	8	12	9	Cow Handling 12 Tracking 8 Rifle 1
Reporter	7	9	13	5	7	11	14	Journalism 11
Rustler	9	13	12	2	4	7	14	Cow Handling 9 Roping 13 Pistol 3
Saloon Girl	6	10	9	3	5	4	11	Bartending 14 Gambling 11
Scout	11	13	15	6	7	15	9	Indian Contact 9 Orienteering 12 Reconnaissance 15
Seamstress	7	9	8	4	1	3	3	Tailor 16
Secret Serv. Agent	11	10	12	7	6	12	6	Leadership 10 Bureaucracy 12
Secretary	6	8	9	1	1	3	4	Bureaucracy 10
Sheep Rancher	12	7	8	1	6	13	5	Farming 8 Sheepherding 12
Sheriff	11	15	12	13	9	16	6	Stealth 10 Pistol 3 Rifle 2
Stage Guard	8	13	12	6	6	14	8	Rifle 4
Stage Driver	10	9	11	5	5	13	7	Teamster 14 Pistol 1
Tailor	7	10	9	4	1	5	5	Tailor 15
Teacher	6	7	13	9	5	11	3	Literacy 18
Teamster	13	8	8	5	4	9	11	Teamster 13
Texas Ranger	11	16	13	15	10	19	4	Riding 11 Tactics 14 Tracking 16 Rifle 3 Pistol 3
Town Marshal	10	9	11	14	7	12	12	Public Speaking 12
Wells Fargo Agent	9	9	12	7	5	11	8	Telegraph 13
Widow	8	8	10	6	2	11	5	



The Fastest Guns That Ever Lived

This next list gives BOOT HILL® game scores for 101 of the most famous and infamous figures of the Old West. Judicious use of these characters can liven up fictional games or recreate historical encounters.

The categories of information provided and abbreviations used on Table 28 are:

Name. This is the figure's most common name or nickname, along with well-known aliases, in alphabetical order.

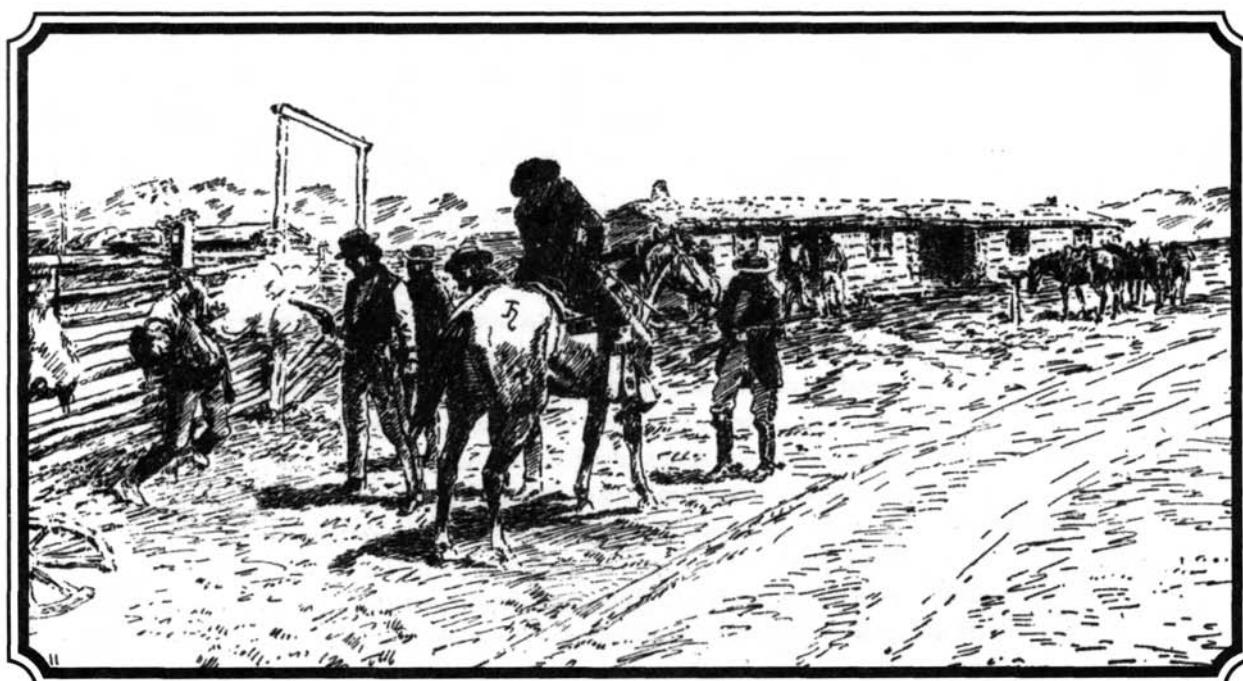
Str, Coo, Obs, Sta, Luc. Strength, Coordination, Observation, Stature, and Luck scores. Halved and quartered Coordination scores are listed beneath the full score to show steady shot and hipshot chances.

Wpn, Ski. The most commonly carried weapons and the character's skill when using that weapon are listed here. The character may well have other weapons besides these, especially outlaws and bandits, who generally were always much more heavily armed than they appeared (with derringers, boot knives, etc.).

FD. Fast Draw skill score.

Dates. These are the person's birth and death dates, where known. Assume that most gunmen were active beginning at age 18 or 20, and often continuing on until their deaths (which often came at a young age).

Loc. Locations where the figure was most active. The abbreviations used are: AZ—Arizona; CO—Colorado; IT—Indian Territory (now Oklahoma); KS—Kansas; KY—Kentucky; MO—Missouri; NB—Nebraska; NM—New Mexico; RM—Rocky Mountain





The Gunfighter—Romantic Warrior?

Much has been written on the subject of the Western gunfighter. Conflicting opinions paint pictures of noble benefactors, laconic drifters, and psychopathic killers. There probably is a little bit of truth in all these images, in that there was no typical gunfighter any more than there is now a typical housepainter. But the best sources of information on these phlegmatic men are contemporary; in many cases, the gunfighters themselves.

Gunfighters were popular material for the newspapers and dime novels of the day. Undoubtedly many of the reports of their exploits were exaggerated beyond all reason. But accounts of their pasts and personalities are revealing.

Skill with the tools of the trade was essential. Professional gunmen practiced their craft every day, knowing full well that their lives often depended on their reflexes.

In many cases they were described as veterans of the Civil War, where many fought with guerrilla units or as scouts. Although it's an anachronism, these were the commando units of their age. Such men were conditioned to kill without hesitation, as a means to an end. The enemy was not a human being, but an obstacle to be overcome. Time and again society has witnessed the difficulty with which such soldiers try to readjust to peace-time, civilian life. Out West, they didn't have to; they weren't misfits so much as professionals with valuable skills.

This isn't to say that they killed without remorse. Many gunmen were tortured by their deeds. But, as Wild Bill Hickock was reported to have said, there's no time to think about it when it's happening and no gain in regretting it after.

Hickock was also a perfect example of another main aspect of the gunmen's personality; absolute fearlessness, to the point of disdaining death. Every gunfighter who wrote or spoke about his experiences mentioned that the man who hesitated, because he didn't want either to kill or be killed, was lost. Hickock and others like him could draw, aim, and shoot to kill with almost inhuman detachment, seemingly unaware or unconcerned that someone was also shooting at them. This capacity, more than any other, distinguished the great gunmen.



states; SD—South Dakota; SW—Southwest states; TX—Texas; UT—Utah; WY—Wyoming.

Prof. The character's profession. Most of these figures held many positions throughout their careers, on both sides of the law. A character listed as a gambler definitely has a Gambling skill score above 12; the Judge can decide just how high it is, depending on the competition.

Kills. This lists the number of men the character probably killed along with the maximum number that, if you believe everything you hear, this character might have killed.

Am. An X in this column means the character definitely was ambidextrous. In the absence of contradictory historical evidence, assume everyone else is right-handed. (Even Billy the Kid, who is described as left-handed by many authors, probably was right-handed. The left-handed claim is based on a photograph of Billy showing him wearing his gun for a left-handed draw. Unfortunately, this photograph has most often been printed backward, as an examination of the buttons on his vest and the loading slot on his rifle will show.)

Rew. The amount of the reward offered for an outlaw, where known. Few of these rewards were for delivery "Dead or Alive," so the full amount should be paid only if the man is brought in alive enough to be convicted. If he is brought in dead, only half the reward should be paid. Also note that these rewards were not always offered by a single entity. Those on the James Gang and the Wild Bunch, for example, are totals of all rewards offered by the various banks, railroads, and other concerns who had been victimized. It is up to the player characters to collect their rewards from the people who offered it; the local marshal won't simply hand over \$1,000 when Bill Dalton is brought in.

Additional Skills. Judges should feel free to assign additional skills and scores to these characters as the need arises. No Knife or Brawling scores are listed, for example, because little or no evidence is available to support them. In such a case, a score assigned to fit the local campaign is better than an arbitrary but "official" number assigned here.

The Fastest Guns That Never Lived

This portion of the rules is adapted from four articles published in the early days of DRAGON® magazine (and even the waning days of Strategic Review). It must be stressed that these fellows are far deadlier than most player characters, deadlier even than some of the historical figures, so they should be used with caution. Their arrival can quickly unbalance most scenarios unless they are matched against their own kind.

No other type of program has ever dominated television the way westerns did in their heyday. For more than a decade, cowboys, Indians, ranchers, gunmen, and their ubiquitous sidekicks blazed across our screens. Along with their movie brethren, the entertainment industry gave us some of the greatest gunslingers of all time. Their exploits would have stunned their normally stoic forebears.

The Lone Ranger (Clayton Moore) is perhaps the best known hero of the western sagas, dating back to the days of radio adventures. Together with Tonto (Jay Silverheels), his faithful Indian companion, they were a match for any bad man as well as a voice for compassion and charity.



The Rifleman (Chuck Connors) appeared on TV in the early 60s.

Matt Dillon (James Arness) was the fictional marshal of Dodge City on "Gunsmoke." An unforgettable supporting cast included Chester, his deputy; Doc; Miss Kitty; and Festus.

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

Josh Randall (Steve McQueen) was the perfect bounty hunter from "Wanted: Dead or Alive." He carried a special single-action revolver which was very fast (+2 speed) and has short, long, and extreme ranges of 14, 24, and 70 yards.

Hopalong Cassidy (William Boyd) was one of the early TV heroes of the 50s. "Hoppy" was the two-gunned champion of justice.

Yancy Derringer (Jack Mahoney) and his Indian sidekick Pahoo were a tough pair. Yancy has a Gambling score of 85.

Johnny Yuma (Nick Adams) appeared on "The Rebel" in the early 60s.

The Cisco Kid and Pancho (Duncan Renaldo and Lee Carrillo) wisecracked their way across the television screens of the late 50s and early 60s. "The Cisco Kid" is still in syndication in some areas.

Bert, Bart, and Beau Maverick (James Garner, Jack Kelly, and Roger Moore) starred in "Maverick," one of the most popular and well-written television shows ever produced. The "tall, dark strangers" all have Gambling scores of 19 and they all prefer talking their way out of trouble to shooting. They will, however, support their friends to the end.

Will Sonnet (Walter Brennan) and his grandson Jeff spent several seasons looking for their son and father, a missing gunslinger, on "The Guns of Will Sonnett." Will claimed the prodigal son was the third fastest gun in the West. "He's good, but Jeff's better . . . and

I'm better than both of 'em. No brag, jest fact."

Jason McCord (Chuck Connors) was drummed out of the U.S. cavalry for cowardice in "Branded." Every time he comes into a town, there is a 75% chance someone who had a relative killed at Bitter Creek will recognize him and challenge McCord to a gunfight.

Ben, Adam, Hoss, and Little Joe Cartwright (Lorne Greene, Pernell Roberts, Dan Blocker, and Michael Landon) were the rugged operators of the Ponderosa ranch in "Bonanza." Little Joe was left-handed, and had a quick temper.

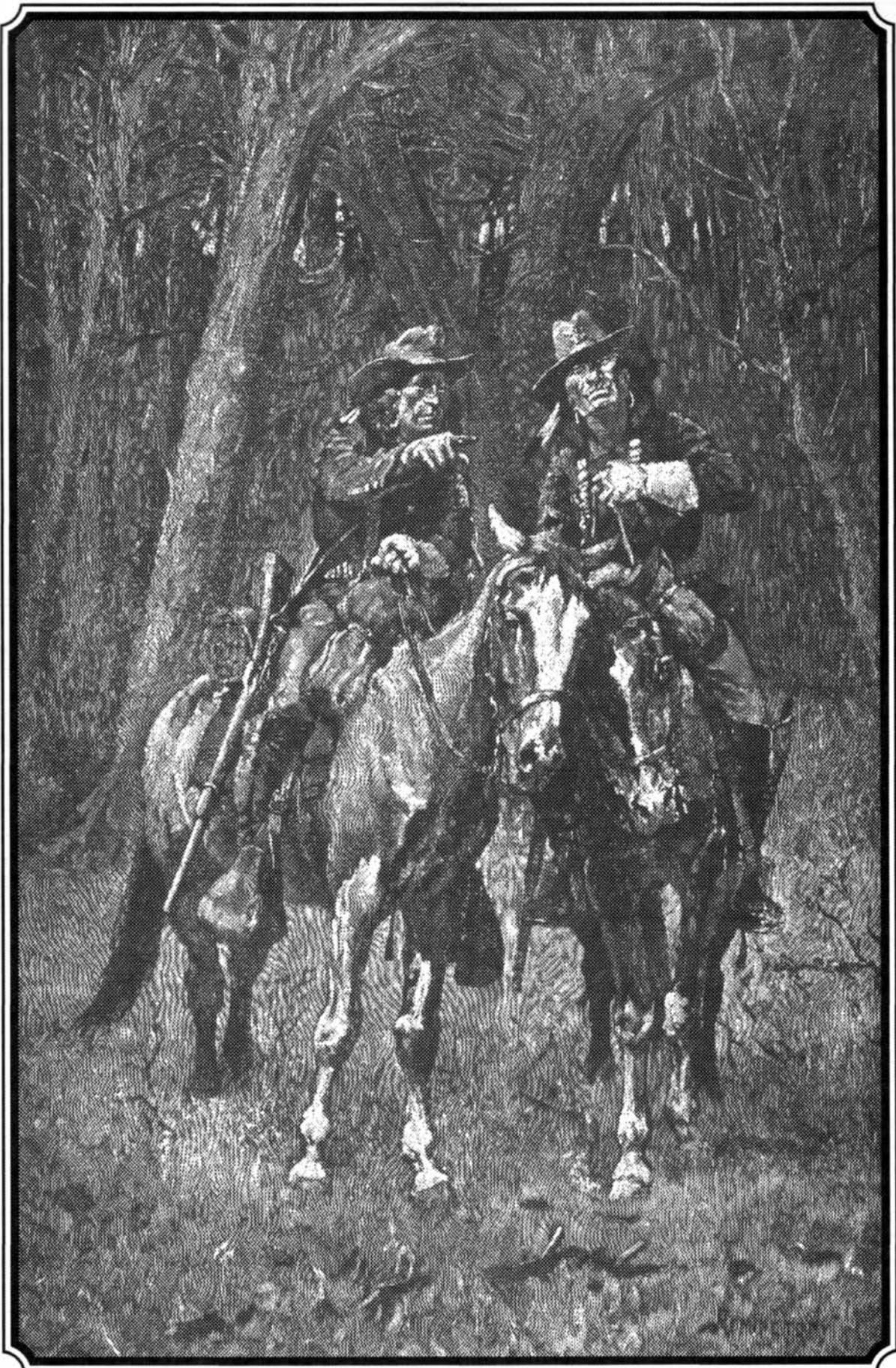
Red Ryder (Don Barry, William Elliot, and Allan "Rocky" Lane) was one of the most popular serial westerns. The stars who played him also appeared in many other roles on TV, movies, and radio.

"Hoot" Gibson was one of the first cowboy stunt men. During the 20s, he was second only to Tom Mix as the leading cowboy star. His pictures were mostly nonviolent, but fast and full of action.

William S. Hart portrayed the Old West as it really was, probably more than any other star of the early westerns. His films, such as "Tumbleweeds" (1925 and 1939) are now classic westerns. When movie realism lost its box office appeal, Hart retired—and had never made a talkie!

Tim Holt displayed a talent for acting far above most of his contemporaries at a time when the acting, even in the finest old westerns, was admittedly not top notch. He was a leading box office draw in the late 30s and 40s. His movie career ended in the 50s, but he continued to appear in guest roles on TV into the 60s.

"Lightning Bill" Carson (Colonel Tim McCoy) was "the detective of the range." He frequently donned disguises during the course of a movie.





The Virginian (James Drury) was the first 90-minute Western series.

Tom Mix was a U.S. marshal and a Texas ranger before becoming a movie actor! By 1921 he was the “King of the Cowboys” in movie westerns. His films had lots of action, chases, and fight scenes, but usually no one was killed. He never smoked nor drank on screen. Mix did all of his own stunt work and suffered over 80 injuries during his film career. He retired from the movies in 1935 and died in a car accident in 1940.

The Durango Kid (Charles Starrett) rode across the screen in 56 movies, starting in 1940. The kid would typically appear from nowhere, save the day, and reappear later as a mild-mannered nobody.

Bob Steele was probably the fastest draw of all the old movie cowboys. He rose to fame in the late 20s. He did a movie series as Billy the Kid and appeared in both the “Three Mesquiteers” series and the “Trail Blazers” series. Others may remember him as Trooper Duffy on the TV series, “F Troop.”

John T. Chance (John Wayne), the heroic sheriff of “Rio Bravo,” is representative of many of the roles Wayne played. From “Stagecoach” (1939) to “The Shootist” (1976), he made countless westerns, all memorable and many classics. John Wayne was undoubtedly the greatest western actor to grace the screen.

The Man With No Name (Clint Eastwood) is also representative of Eastwood's later film roles. He appeared in television westerns earlier, but his career didn't take off until the “spaghetti westerns” of the 60s. The Man With No Name has Gambling skill of 80, along with being one of the most ruthless and cold-blooded gunfighters ever seen.

Lee Van Cleef was one of the few cases where someone who almost always played bad guys (did you see him in “High Noon”?)

became a major star on his own. His role in “The Good, the Bad, and the Ugly” launched his starring career in European westerns.

Eli Wallach was the bandit chief in “The Magnificent Seven.” Wallach also played opposite Eastwood and Van Cleef in “The Good, the Bad, and the Ugly,” along with hundreds of other heavy roles throughout his career.

Will Kane (Gary Cooper), the stoic sheriff who stood alone against overwhelming odds in “High Noon,” is a western icon.

The Magnificent Seven: Yul Brynner played Chris, the wise and seasoned leader of “The Magnificent Seven.” His cohorts included: Steve McQueen, Brynner’s friend and a superb rifleman; James Coburn, always cool as ice and deadly accurate with a throwing stiletto; Charles Bronson, whose strength and fearlessness won him a reputation as a very tough hombre; Robert Vaughn, a selfish survivor who overcame his fear in the end; Horst Buchholz, greedy and careful about the odds but steadfast in action; and Chico (Juan Mateos), the brash, untried youth who was brought along because he upped their number to a lucky seven.

Shane (Alan Ladd) was the haunted, mysterious gunman who couldn’t escape his past or his destiny in a classic tale of ranchers versus homesteaders.

Special Abilities

A—No accuracy penalty when shooting from a moving horse.

B—Never surprised.

C—Double the length of medium range when shooting.

D—All rifles and shotguns considered “fast.”

E—Always applies wound location modifiers as if firing careful shots.



F—Anyone who beats him to the draw must also make a Luck check to actually get the first shot.
 G—Subtract 3 from all wound severity rolls against him.
 H—Halve penalty when shooting at a moving target.

J—Must shoot only at opponent's gun hand, using hipshot chance, but shot counts as a careful shot.
 K—No penalty for shooting with his off hand.
 L—Weapon never runs out of ammunition.

Table 28: The Fastest Guns That Ever Lived

Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
Clay Allison	17	18	15	18	9	FDR	7	26	40-87	TX	Rancher	8	26		\$500
		9				SAR	7			SW	Gunman				
		4				LR	3			KS	Gambler				
Apache Kid	11	18	13	14	5	FDR	3	20	68-94	SW	Outlaw	4	20		\$5,000
		9				SAR	3								
		4				LR	2								
Cullen Baker	12	18	17	19	9	FDR	7	21	35-69	TX	Gunman	12	—		
		9				CBR	7								
		4				LR	3								
Sam Bass	11	15	13	9	7	FDR	1	14	51-78	TX	Bandit	0	—		\$2,500
		8				SAR	1			SD					
		4				LR	0			NB					
Charlie Bassett	9	15	11	13	6	FDR	1	19	47-96	KS	Lawman	9	—		
		8				SAR	1				Gunman				
		4				LR	1								
"Billy the Kid," "Kid Antrim,"	8	18	11	18	8	FDR	7	26	59-81	SW	Outlaw	8	21	X	\$1,200
		9				SAR	7				Gambler				
		4				LR	2								
William Bonney Billy Breakenridge	10	17	15	11	5	FDR	1	17	49-31	AZ	Lawman	3	—		
		9				SAR	1				Rancher				
		4				LR	1								
Dick Broadwell (Dalton Gang)	10	17	11	6	3	FDR	2	14	?-92	IT	Bandit		—		
		9				SAR	2								
		4				LR	1								
Curly Bill Brocius	16	17	12	6	9	FDR	4	23	57-82	AZ	Rustler	4	—		\$500
		9				SAR	4			TX					
		4				LR	3								
Bill Brooks	17	15	15	14	7	FDR	1	20	49-74	KS	Lawman	4	15		\$500
		8				SAR	1				Bandit				
		4				LR	0								



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
Henry Brown	9	16	16	9	6	FDR	3	26	57-84	KS SW	Lawman Bandit	4	6		
		8				SAR	3								
		4				LR	1								
"Black Face Charlie" Bryant (Doolin Gang)	11	16	16	10	6	FDR	2	17	?-91	IT	Bandit	2	—		\$1,000
		8				SAR	2								
		4				LR	1								
Frank Canton	12	16	15	16	4	FDR	7	23	49-27	WY IT TX	Lawman Gunman	3	—		
		8				SAR	7								
		4				LR	3								
Bill Carver (Wild Bunch)	10	15	12	9	8	FDR	1	21	?-01	RM SW	Bandit	2	4	X	\$500
		8				SAR	1								
		4				LR	1								
"Butch Cassidy," George Parker (Wild Bunch)	14	16	11	11	8	FDR	1	17	66-09	RM	Bandit	0	10		\$2,000
		8				SAR	1								
		4				LR	0								
Augustine Chacon	13	18	15	19	5	FDR	7	16	?-02	SW	Killer	10	29		\$2,000
		9				SAR	7								
		4				LR	4								
Ned Christie	17	19	11	3	4	FDR	2	15	?-92	IT	Outlaw Gunsmith	2	—		\$500
		10				SAR	2								
		5				LR	4								
Billy Claibourne	7	15	16	4	2	FDR	1	20	?-88	AZ	Rustler	1	3		
		8				SAR	1								
		4				LR	0								
Billy Clanton	18	19	12	5	1	FDR	1	21	?-81	AZ	Rustler Rancher	0	0		
		10				SAR	1								
		5				LR	0								
Finn Clanton	9	14	18	5	1	FDR	1	19	?—	AZ	Rustler Rancher	0	0		
		7				SAR	1								
		3				LR	0								
Ike Clanton	8	12	18	3	4	FDR	1	16	?-87	AZ	Rustler Rancher	0	0		
		6				SAR	1								
		3				LR	0								
N. H. "Old Man" Clanton	10	15	12	11	3	FDR	2	18	30-82	AZ	Rustler Rancher	3	—		
		8				SAR	2								
		4				LR	1								
"Long-haired" Jim Courtright	13	18	14	15	9	FDR	6	28	48-87	TX NM	Gunman Lawman	4	13	X	
		9				SAR	6								
		4				LR	2								
"Flat Nose" George Curry	12	14	12	6	5	FDR	1	14	?-00	RM	Bandit	1	—		\$3,000
		7				SAR	1								
		3				LR	1								



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
"Kid Curry,"	10	19	12	19	3	FDR	7	24	65-04	RM	Bandit	9	—	\$4,000	
Harvey Logan		10				SAR	7								
(Wild Bunch)		5				LR	3								
Bill Dalton	15	17	16	14	4	FDR	6	16	73-94	IT	Bandit	3	—	\$1,000	
(Doolin Gang)		9				SAR	6			KS					
		4				LR	2								
Bob Dalton	13	19	16	8	3	FDR	5	16	67-92	IT	Bandit	3	—	\$5,000	
(Dalton Gang)		10				SAR	5				Lawman				
		5				LR	3								
Emmett Dalton	13	15	16	8	10	FDR	1	16	71-37	IT	Bandit	1	—	\$5,000	
(Dalton Gang)		8				SAR	1				Lawman				
		4				LR	0								
Frank Dalton	9	15	15	8	8	FDR	4	16	?-87	IT	Lawman	1	—		
		8				SAR	4								
		4				LR	2								
Grat Dalton	12	17	11	3	2	FDR	3	17	62-92	IT	Bandit	1	—	\$5,000	
(Dalton Gang)		9				SAR	3				Lawman				
		4				LR	2								
Bill Doolin	16	17	14	12	10	FDR	3	15	63-95	IT	Bandit	3	—	\$5,000	
(Doolin Gang)		9				SAR	3								
		4				LR	1								
"Arkansas Tom"	11	16	18	9	4	FDR	1	15	?-24	IT	Bandit	2	—	\$1,000	
Dougherty		8				SAR	1								
(Doolin Gang)		4				LR	1								
Morgan Earp	11	16	15	10	8	FDR	2	22	?-82	AZ	Gunman	1	—		
		8				SAR	2			KS	Lawman				
		4				LR	1								
Virgil Earp	14	16	12	11	7	FDR	2	19	?-05	AZ	Lawman	1	—		
		8				SAR	2			KS	Gunman				
		4				LR	2								
Warren Earp	8	14	12	12	9	FDR	1	19	?-00	AZ	Gunman	1	—		
		7				SAR	1				Lawman				
		3				LR	0								
Wyatt Earp	19	18	15	17	8	FDR	6	26	49-29	KS	Lawman	5	12		
		9				SAR	6			AZ	Gambler	18			
		4				LR	2				RM				
"Colorado Bill"	6	15	15	7	9	FDR	4	18	?-79	IT	Bandit	5	—		
Elliott		8				SAR	4								
		4				LR	1								
Jessie Evans	8	14	17	3	1	FDR	1	24	57-?	SW	Gunman	?	—	\$500	
(Billy the Kid's		7				SAR	1				Bandit				
Gang)		3				LR	0								



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
John "King" Fisher	15	19	12	15	9	FDR	7	28	54-84	TX	Rustler	7	26		
		10				SAR	7				Lawman				
		5				LR	3								
George Flatt	10	16	15	10	1	FDR	0	17	53-80	KS	Saloon	2	—		
		8				SAR	0				Lawman				
		4				LR	1								
Pat Garrett	13	18	11	13	10	FDR	4	17	50-08	NM	Lawman	2	—		
		9				SAR	4				Cowboy				
		4				LR	2								
Jim Gillett	10	17	17	3	2	FDR	1	20	56-?	TX	Ranger	2	6		
		9				SAR	1				Lawman				
		4				LR	1								
"Cherokee Bill"	11	18	13	18	2	FDR	6	15	76-96	IT	Killer	9	13	\$1,000	
Crawford Goldsby		9				SAR	6								
		4				LR	2								
"Deaf Charlie"	12	14	7	4	3	FDR	1	14	63-02	RM	Bandit	1	—	\$1,000	
Hanks		7				SAR	1								
(Wild Bunch)		3				LR	0								
John Wesley Hardin	7	19	16	20	3	FDR	7	30	53-95	TX	Gunman	22	44	X	\$4,000
		10				SAR	7			KS	Gambler				
		5				LR	4								
"Wild Bill" Hickock	16	19	13	20	9	FDR	8	28	37-76	KS	Lawman	11	30	X	
		10				CBR	8			SD	Gambler				
		5				D	8			MO					
"Doc" Holliday	6	19	14	19	9	FDR	6	28	52-87	KS	Gambler	15	30		
		10				SAR	6			SW	Gunman				
		5				SCG	5			RM					
Cash Hollister	12	15	12	11	7	FDR	4	17	40-86	KS	Gunman	2	—		
		8				SAR	4				Lawman				
		4				LR	3								
Tom Horn	16	20	17	12	2	FDR	5	17	61-03	RM	Detective	7	24		
		10				SAR	5			TX	Gunman				
		5				LR	7			IT					
Temple Houston	11	17	12	7	5	FDR	1	19	?-05	IT	Lawyer	1	—		
		9				SAR	1			TX	Gunman				
		4				LR	1								
Frank James (James Gang)	14	18	11	18	1	FDR	5	16	43-15	MO	Bandit	2	8	\$10,000	
		9				CBR	5			KY					
		4				LR	2			KS					
Jesse James (James Gang)	12	19	18	20	7	FDR	6	17	47-82	MO	Bandit	4	15	\$10,000	
		10				CBR	6			KY					
		5				LR	3			KS					



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
"Canada Bill" Jones	8	15	15	8	3	FDR	1	18	?-77	MO	Gambler	0	—	X	
		8				SAR	1			KS					
		4				D	1								
Sam Ketchum	11	14	18	6	5	FDR	1	14	?-99	SW	Bandit	1	—		\$1,000
		7				SAR	1								
		3				LR	1								
Tom "Black Jack" Ketchum	13	16	17	13	5	FDR	3	15	66-01	SW	Bandit	3	—	X	\$1,000
		8				SAR	3								
		4				LR	2								
Jeff Kidder	10	18	13	16	2	FDR	1	25	?-08	AZ	Ranger	4	—		
		9				SAR	1								
		4				LR	0								
Ben Kilpatrick	16	15	17	11	7	FDR	0	21	?-12	R	Bandit	1	4		\$1,000
"The Tall Texan"		8				SAR	0			SW					
(Wild Bunch)		4				LR	1								
John Langford	12	16	11	9	9	FDR	5	21	?-69	KS	Gunman	6	—		
		8				SAR	5								
		4				LR	3								
Elza Lay	11	14	11	6	4	FDR	1	16	65-33	RM	Bandit	1	—		\$1,000
(Wild Bunch)		7				SAR	1								
		3				LR	0								
"Buckskin Frank" Leslie	11	16	18	13	8	FDR	4	24	42-24	AZ	Gunman	4	14		
		8				SAR	4			IT					
		4				LR	1			TX					
Lonny Logan	8	16	16	9	10	FDR	1	17	?-00	RM	Bandit	1	—		\$1,000
(Wild Bunch)		8				SAR	1								
		4				LR	0								
"Wild Bill" Longley	17	19	16	20	6	FDR	6	30	51-78	TX	Gunman	17	32	X	\$1,000
		10				SAR	6			KS	Gambler				
		5				LR	2			UT					
"Rowdy Joe" Lowe	19	16	15	5	3	FDR	3	20	45-99	KS	Gambler	2	10		
		8				SAR	3			TX	Gunman				
		4				SCG	1			CO	Saloon				
Chris Madsen	10	19	18	7	9	FDR	6	23	51-?	IT	Lawman	3	10		
		10				SAR	6								
		5				LR	1								
Bat Masterson	12	18	15	16	5	FDR	5	25	53-21	KS	Lawman	4	27		
		9				SAR	5			TX	Gambler				
		4				LR	2			CO					
Ed Masterson	11	17	15	12	3	FDR	4	18	52-78	KS	Lawman	1	—		
		9				SAR	4								
		4				LR	2								



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
Jim Masterson	11	17	13	9	3	FDR	3	20	55-95	KS IT	Lawman	1	—		
		9				SAR	3								
		4				LR	1								
“Mysterious Dave” Mathers	9	17	11	14	4	FDR	4	27	44-20	KS SW	Lawman Bandit	4	8		
		9				SAR	4								
		4				LR	3				Gambler				
Frank McLaury	15	16	12	7	3	FDR	1	21	?-81	AZ	Rustler Rancher	2	—		
		8				SAR	1								
		4				LR	1								
Tom McLaury	11	15	17	6	7	FDR	1	17	?-81	AZ	Rustler Rancher	1	—		
		8				SAR	1								
		4				LR	0								
John Meagher	12	14	16	12	9	FDR	1	14	?-?	KS	Lawman	1	—		
		7				SAR	1								
		3				LR	0								
Mike Meagher	11	16	18	6	7	FDR	2	15	44-81	KS	Lawman	1	—		
		8				SAR	2								
		4				SCG	1				Politien				
“Old Bill” Miner	10	14	14	3	4	FDR	1	14	47-13	RM	Bandit	2	—	\$500	
		7				SAR	1								
		3				LR	1								
“Bitter Creek” George Newcomb (Doolin Gang)	12	15	14	12	2	FDR	4	22	?-95	IT	Bandit	2	—	\$1,000	
		8				SAR	4								
		4				LR	3								
Print Olive	10	15	14	10	2	FDR	3	17	40-86	TX	Rancher Gunman	3	—		
		8				SAR	3								
		4				LR	1								
Bass Outlaw	6	17	17	6	2	FDR	3	16	?-78	TX	Ranger Outlaw	2	—		
		9				SAR	3								
		4				LR	1								
“Big Nose George” Parrott	14	15	11	13	10	FDR	4	16	?-78	RM	Bandit	2	5	\$500	
		8				SAR	4								
		4				LR	0								
Bill Powers (Dalton Gang)	7	18	13	5	2	FDR	1	15	?-92	IT	Bandit		—		
		9				SAR	1								
		4				LR	2								
Bill Raynor	11	15	14	6	1	FDR	3	23	?-85	TX	Lawman Gunman	3	—		
		8				SAR	3								
		4				LR	2								
Johnny Ringo	16	19	15	17	7	FDR	7	29	51-82	AZ TX KS	Rustler Gunman Gambler	6	12		
		10				SAR	7								
		5				LR	0								



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
Baldy Russell	10	14	9	13	1	FDR	2	17	53-28	TX	Outlaw	3	—		\$500
		7				SAR	2								
		3				LR	1								
Thomas Rynning	13	19	15	15	1	FDR	6	19	66-?	AZ	Ranger	6	—		
		10				SAR	6			TX	Soldier				
		5				LR	3			KS					
“Old John” Selman	7	17	17	6	7	FDR	5	17	39-96	TX	Lawman	5	20		
		9				SAR	5				Outlaw				
		4				LR	3								
Luke Short	11	18	13	11	8	FDR	6	26	54-93	KS	Gambler	4	9		
		9				SAR	6			TX	Gunman				
		4				LR	0			CO					
Charles Siringo	11	18	18	11	10	FDR	4	19	55-27	RM	Detective	4	6		
		9				SAR	4			TX					
		4				LR	3								
Joe Slade	20	18	14	12	1	FDR	5	23	24-64	RM	Gunman	4	26		
		9				SAR	5				Stt Agent				
		4				LR	1								
John Slaughter	12	19	17	17	2	FDR	7	24	41-22	AZ	Lawman	8	20		
		10				SAR	7			TX	Rancher				
		5				LR	4				Ranger				
Charlie Storms	10	15	16	6	6	FDR	2	21	?-81	CO	Gambler	2	—		
		8				SAR	2			AZ					
		4				LR	0								
Dallas Stoudenmire	18	16	14	8	8	FDR	7	27	45-82	TX	Lawman	7	11		
		8				SAR	7				Gunman				
		4				LR	3								
Sam Strawhim	11	14	16	5	4	FDR	2	17	?-69	KS	Gunman	2	3		
		7				SAR	2								
		3				LR	0								
“Sundance Kid,”	11	17	12	10	7	FDR	5	26	67-09	RM	Bandit	3	11		\$6,500
Harry Longbaugh		9				SAR	5								
(Wild Bunch)		4				LR	1								
Heck Thomas	14	19	16	16	3	FDR	4	24	50-12	IT	Lawman	4	10		
		10				SAR	4			TX	Ranger				
		5				LR	6								
Ben Thompson	15	19	15	15	7	FDR	6	30	51-84	TX	Gambler	8	40	X	
		10				SAR	6			KS	Lawman				
		5				LR	2				Gunman				
Billy Thompson	7	15	14	5	5	FDR	2	18	47-?	TX	Gambler	3	—		\$500
		8				SAR	2			KS	Gunman				
		4				LR	0								



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Dates	Loc	Prof	Pr	Max	Am	Rew
Bill Tilghman	15	18	12	8	1	FDR	5	25	54-24	IT	Lawman	3	12		
		9				SAR	5			KS	Cowboy				
		4				LR	4								
"Mad Dog" Harry	16	19	15	13	6	FDR	7	17	?-02	RM	Killer	12	20		\$3,000
Tracy		10				SAR	7				Bandit				
(Wild Bunch)		5				LR	0								
Matt Warner	8	15	14	7	10	FDR	3	19	?-38	RM	Bandit	2	—		
(Wild Bunch)		8				SAR	3								
		4				LR	1								
Ben Wheeler	9	15	13	14	6	FDR	3	18	?-84	KS	Lawman	2	—		
		8				SAR	3			TX	Bandit				
		4				LR	1								
Zip Wyatt	11	14	17	5	9	FDR	1	14	?-95	IT	Bandit	2	11		\$1,000
		7				SAR	1								
		3				LR	0								
Bob Younger	10	18	11	7	7	FDR	6	17	51-89	MO	Bandit	2	—		\$5,000
		9				SAR	6			TX					
		4				LR	2								
Cole Younger	20	19	18	14	1	FDR	7	17	44-16	MO	Bandit	2	10		\$5,000
(James Gang)		10				SAR	7			TX					
		5				LR	3								
Jim Younger	11	18	13	7	7	FDR	6	16	48-02	MO	Bandit	2	—		\$5,000
(James Gang)		9				SAR	6			TX					
		4				LR	2								
John Younger	10	16	14	4	1	FDR	4	18	50-74	MO	Bandit	2	—		\$5,000
(James Gang)		8				SAR	4								
		4				LR	1								

Table 29: The Fastest Guns That Never Lived

Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Sp. Abil.
The Lone Ranger	19	20	16	14	8	FDR	8	22	A,E,F,G,H,J
Tonto	16	18	20	7	5	SAR	5	19	
						KNF	4		
The Rifleman	18	19	13	11	6	SAR	4	22	C,D,E,F
						LR	8		
Matt Dillon	20	19	20	19	10	FDR	7	22	E,F,G
						LR	6		
Paladin	19	19	13	12	9	FDR	9	23	A,B,E,H
						LR	6		



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Sp. Abil.
Josh Randall	16	18	17	13	4	SAR	6	22	E,F
						LR	6		
Hopalong Cassidy	16	17	16	11	8	FDR	7	21	A,E,F,G,H,J,K
Yancy Derringer	15	19	13	13	7	FDR	7	22	B,E
Pahoo	19	17	11	7	4	SAR	4	21	D
						KNF	5		
Johnny Yuma	13	18	15	8	6	FDR	6	21	E,F
The Cisco Kid	13	19	13	15	9	FDR	7	21	A,B,E,G,H,J
Pancho	15	13	9	6	4	FDR	4	8	G
Bret Maverick	15	15	18	12	9	DER	2	19	E,G,K
Bart Maverick	16	15	20	12	8	DER	3	18	E
Beau Maverick	16	15	17	12	7	DER	2	19	E
Will Sonnett	12	20	13	7	4	SAR	7	23	A,E,H,K
						LR	5		
Jeff Sonnett	17	17	8	6	4	FDR	5	20	A,E,H
						LR	2		
Jason McCord	18	17	12	16	8	FDR	6	21	E,G,H,J
						KNF	4		
Ben Cartwright	15	15	12	15	6	FDR	5	19	A
Adam Cartwright	17	18	20	9	5	FDR	6	21	A,E
Hoss Cartwright	20	15	8	10	5	FDR	4	18	A
Little Joe Cartwright	15	15	13	10	7	FDR	5	20	A
Red Ryder	15	19	14	16	9	FDR	7	23	A,B,E,F,H,K
						LR	7		
"Hoot" Gibson	18	18	12	13	8	FDR	6	21	B,G,J
						LR	5		
William S. Hart	15	18	16	14	9	SAR	7	22	A,E,F,H
						LR	4		
Tim Holt	13	18	16	12	6	FDR	6	22	A,E,F,H
"Lightning Bill" Carson	16	20	13	11	7	FDR	7	22	A,B,E,H
The Virginian	15	19	18	15	8	FDR	7	23	A,E,F,H
Tom Mix	19	18	14	17	9	FDR	6	23	A,B,C,E,G,H,J,K
The Durango Kid	9	19	18	9	6	FDR	7	23	A,B,E,H
Bob Steele	12	19	16	10	6	FDR	6	24	A,B,F,H
John T. Chance	19	19	13	17	9	FDR	7	23	A,B,C,E,G,H
The Man with No Name	17	20	18	11	8	FDR	9	25	A,B,E,H
Lee Van Cleef	15	19	11	9	5	FDR	7	24	B,E,H
						LR	7		
Eli Wallach	16	17	11	7	3	FDR	5	20	E,F
Will Kane	15	18	17	14	7	FDR	6	21	B,C,F
Yul Brynner	18	19	15	9	5	FDR	5	22	B,E,H



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Sp. Abil.
Steve McQueen	18	18	13	8	4	FDR	5	22	B,C,D,E,H
						LR	7		
James Coburn	18	17	12	7	5	SAR	3	24	B,E,F,H
						KNF	8		Throwing 18
Charles Bronson	18	18	11	7	4	FDR	6	23	A,B,D,E,H
Robert Vaughn	17	18	13	8	2	FDR	6	23	E,F,H,K
Horst Buchholz	17	18	14	6	5	FDR	7	22	A,E,H,K
Chico	15	16	13	4	8	FDR	2	18	B,H

Table 36: Fictional Nonplayer Characters

Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Prof	Am	Rew
Luke Hardeman	8	15	12	4	7	FDR	1	20	Gambler 18	X	
		8				SAR	1				
		4				LR	0				
Julio Diego Garcia (Jim Ward)	14	11	10	9	8	FDR	1	6	Horse Rancher		
		6				SCG	1				
		3				LR	1				
Jake Priddy	14	12	13	3	3	FDR	0		Sheep Rancher		
		6				SAR	0				
		3				LR	1				
Dwayne De Truthe (Mike Carr)	15	16	11	7	4	FDR	1	9	Preacher		
		8				SAR	1				
		4				LR	1				
“Moonwaltz Kid,” Montgomery Pickens (Rob Kuntz)	17	16	11	14	4	FDR	4	15	Gambler 19	X	
		8				SAR	4				
		4				KNF	3				
“Hole in Juan” Gomez	18	15	13	11	4	FDR	2	16	Gambler 15		
		8				LR	2				
		4				KNF	3				
“Pig’s Eye” Douglas (Douglas Gang) (Mike Carr)	13	14	10	10	6	FDR	3	18	Bandit		\$500
		7				SAR	3				
		3				LR	1				
“Deadeye” Douglas (Douglas Gang) (Mike Carr)	16	13	8	8	5	SAR	1	9	Bandit		\$500
		7				LBR	1				
		3				LR	1				
“Bullseye” Douglas (Douglas Gang) (Mike Carr)	14	13	10	9	6	SAR	2		Bandit		\$500
		7				LBR	2				
		3				LR	1				
“Eagle Eye” Douglas (Douglas Gang) (Mike Carr)	14	14	10	6	8	SAR	0		Bandit (half-breed)		\$500
		7				BOW	2				
		3				KNF	2				
									Throw 14		



Name	Str	Coo	Obs	Sta	Luc	Wpn	Ski	FD	Prof	Am	Rew
Jake Krain (Douglas Gang) (Mike Carr)	20	10 5 2	17	4	3	FDR SAR LR	1 1 0	11	Bandit		\$250
Toby Harris (Douglas Gang) (Mike Carr)	12	9 5 2	18	7	6	FDR LR KN	1 2 2	14	Bandit	X	\$250
"Dastardly Dave" Slade (Dave Megarry)	16	14 7 3	15	14	5	FDR SAR SCG	3 3 2	15	Throw 10 Saloon Gambler 16		
Ben Cartwheel (Dave Arneson)	14	18 9 4	13	12	9	FDR SAR LR	4 4 2	16	Rancher		
"Bad Joe" Johnson	13	12 6 3	11	8	7	FDR DER LR	1 1 0	16	Gambler 17	X	
Mister G (Gary Gygax)	15	13 7 3	9	8	4	FDR SAR LR	1 1 2	22	Rancher		
Mason Dix (Terry Kuntz)	19	14 7 3	10	11	2	FDR DER LR	2 2 0	13	Lawyer		
"Silver Dollar" Tim McCall (Tim Kask)	18	14 7 3	14	8	5	FDR SAR SG	1 1 2	14	Saloon Gambler 18		
Mark "Snake" Redman	15	13 7 3	18	12	4	FDR SAR DER	4 4 4	17	Gambler 19	X	
Ernie Sloan (Ernie Gygax)	13	10 5 2	15	7	9	FDR SAR KN	3 3 1	17	Gambler 17 Saloon Throw 13		
George "Shotgun" Chambers	12	11 6 3	18	3	8	FDR SAR SG	1 1 2	14	Marshal		
Fred Hicks	16	9 5 2	11	4	4	FDR SCG KN	0 1 1	11	Saloon		
Irby Cole	16	10 5 2	4	5	5	FDR SAR SG	1 1 1	12	Sheriff		
Clem Hawkins	14	11 6 3	11	4	7	SAR SCG KN	1 1 2		Saloon Throw 13		
Neil Tolson	16	9 5 2	6	7	7	SAR LR KN	0 1 1	7	Justice of the Peace		



Chapter 7: The Western Campaign

The full flavor and scope of the BOOT HILL® game comes out in campaign play, with numerous characters vying for a wide assortment of goals and objectives. The interplay of personalities (on both sides of the law) can be fascinating and fun, and a well-run campaign with a competent Judge and a good assortment of players will be satisfying for all.

Campaigns should be tailored to suit the preferences of the players, but some general guidelines are given here. This chapter also includes additional rules that the extended setting of a campaign requires.

The Referee

All campaigns require an impartial referee. The person taking the role of Judge is a pivotal figure, for it is he or she that shoulders the principal responsibility for all aspects of play. The Judge must have a good working knowledge of the rules.

A Judge must also be impartial and moderate the action without interfering in the course it might take. The Judge is in charge of processing and revealing information as the campaign goes on. This "limited intelligence" aspect greatly adds to the appeal of the game, when not every character is aware of all that is happening.

The Judge provides background for the players. The scope of the campaign is determined by his judgment. The Judge's decisions are always preeminent and the players must accept them accordingly.

Healing Wounds

As characters heal, they recover both the Strength points they've lost and from the effects of the wounds. The rate at which the character heals depends on whether a doctor has tended his wounds (someone with Medicine skill has made a successful skill check).

A character who has received medical care heals at the rate of one Strength point per week per serious wound and two points per week per light wound. All light wounds are considered healed after one week, all serious wounds are considered healed when the character has recovered all his Strength points. Thus, a character with two light wounds and one serious wound heals five points the first week (two for each of the light wounds, one for the serious wound). At the end of that week his light wounds are completely healed. He now heals one point per week for the next three weeks. At the end of that time, his serious wound is completely healed.

If the character has not received medical attention, he heals only one point per week per light wound and no points for serious wounds. A light wound is considered healed after two weeks. The character discussed above would heal only two points per week. After two weeks his light wounds would be healed, but his serious wound would not be healed at all.

If a serious wound goes untended for three weeks, the character must make a Luck check. If this check succeeds, the character begins healing normally. If the check fails, the wound has gone septic and the character dies.

Special penalties (to accuracy, speed, and movement) due to light wounds are no longer in effect after one week of healing. Special penalties from serious wounds are no longer in effect after two weeks of healing.



Brawling damage is restored at the rate of one point per hour of rest.

The point at which a character recovers consciousness should be decided by the Judge on an individual basis.

If a character is not fully recovered from a brawl, it will affect his accuracy, movement, speed, and strength. If the character has lost four or less points to brawling damage, he is affected as if he had a light wound. If his brawling damage is five or more points, the effect is the same as a serious wound. This does not come into play until after the brawl is over.

enness. Minor felonies include petty theft, trespassing, bribery, aggravated assault, manslaughter, and fraud. Major felonies include robbery, rustling, assault with a deadly weapon, arson, attempted murder, and selling whiskey to Indians. Hanging offenses include murder, cheating at cards, horse theft, and selling guns to Indians.

The maximum sentence for a misdemeanor is 90 days and \$90. For a minor felony, the maximum sentence is six months to two years. The maximum sentence for a major felony is two to twenty years. The max-

Frontier Justice

If a character is arrested for a crime (regardless of whether he's guilty) he probably will be brought to trial. This can range from a formal affair with a real judge and lawyers to a frontier trial in the saloon where the character isn't even allowed to speak in his own defense. In both cases, the Judge can either role-play the trial or get it over with quickly by using Table 30: Trials and Sentences.

Some common sense is required when using this table. If the result obtained from a die roll is obviously not consistent with the crime, choose the closest result or roll again. For example, few judges would hang a man for disturbing the peace, so if a hanging result was obtained for this crime, either roll again or, preferably, assign the maximum sentence for a misdemeanor (90 days and \$90).

In general, there are four categories of crimes: misdemeanors, minor felonies, major felonies, and hanging offenses. Misdemeanors include disturbing the peace, carrying a concealed weapon, assault, vagrancy, and drunk-

Table 30: Trials and Sentences

Roll	Result
1-6	Prisoner is found innocent
7	Prisoner is jailed overnight
8	Prisoner is run out of town
9	Prisoner is fined \$50
10	Prisoner is fined \$200
11	Prisoner is fined \$500
12	Prisoner is fined \$30 and sentenced to 30 days with a work gang
13	Prisoner is fined \$90 and sentenced to 90 days with a work gang
14	Prisoner is found guilty; sentence suspended in favor of a 90-day probationary period
15	Prisoner is sentenced to 6 months-2 years*
16	Prisoner is sentenced to 2-20 years*
17	Prisoner is sentenced to 20 years-life*
18	Prisoner is sentenced to life imprisonment*
19	Prisoner is sentenced to be hanged by the neck until dead
20	Prisoner is lynched

*Sentence served in the federal, state, or territorial penitentiary, not in the local jail.



imum sentence for a hanging offense is, of course, hanging.

If a crime has a valid justification, it probably does not come to trial. Justifications include self-defense, a fair gunfight, shooting a card cheat, and shooting an individual engaged in a crime other than a misdemeanor. Some other circumstances may assure a minimum penalty at the Judge's discretion. Such circumstances include the victim having insulted a lady, the crime being a first offense, town opinion favoring the criminal, or the criminal being completely drunk at the time (and not being a habitual drunkard).

If the prisoner cannot pay a fine, he or she can work the fine off at a rate of \$30 per month. In addition to the fine listed, any sentence with a fine also includes paying the cost of all damages incurred as a result of the crime.

The prisoner may wish to retain a lawyer. For each \$100 the prisoner spends, he gets a lawyer modification of -1 on the die roll, to a maximum modification of -05. Money obtained illegally cannot normally be used to hire lawyers; all fees must be paid in advance.

Vigilantes

An important part of Western history were the vigilantes, groups of citizens organized to maintain peace and order in their community. In areas where official law enforcement was lax or nonexistent, vigilantes were necessary to combat lawlessness.

Vigilante justice was quick and efficient, but was conducted without legal formalities or fair trials for the accused. Those who were believed to be guilty of violent or deadly crimes were usually executed immediately.

Vigilantes will act on the following types of crime: murder, arson, molesting a woman, jailbreak, cattle rustling, horse stealing, theft, claim jumping, poisoning wells, cheating at cards.

Vigilantes also often persecuted vagrants, business competitors, or "undesirables." Characters can expect trouble for any of the following reasons: being nonwhite, vagrancy, raising sheep, selling quack medicine, competing with local businesses, owning property desired by the vigilantes, etc.

If there is a possible connection between a player character and a crime, there is an 80% chance that the vigilantes will believe the character is guilty. The chance is reduced 10% for every local citizen of good reputation who speaks in favor of the character. If the character is found innocent by the mob, he or she will be released and told to leave town. If the vigilantes decide that the character is guilty, use Table 31: Vigilante Justice to determine what action they take.

Table 31: Vigilante Justice

Die Roll	Result
1-4	Character told to leave town
5-8	character's goods confiscated, character told to leave town
9-15	Character beaten unconscious, afterward told to leave town
16-20	Character hanged or shot

1-4	Character told to leave town
5-8	character's goods confiscated, character told to leave town
9-15	Character beaten unconscious, afterward told to leave town
16-20	Character hanged or shot

The Judge may modify the die roll for punishment based on the severity of the crime and other factors (such as the character's race, occupation, etc.) The effect of such factors on the die roll is left to the Judge.



Posses

If a posse is needed to pursue bandits, Indian raiders, or whatever, there will be a delay in assembling the group (which will be an assortment of various citizen characters, primarily).

Up to 10 NPCs can be assembled almost immediately for a posse; roll one 10-sided die to determine how many NPCs volunteer. When a campaign map is used for the pursuit, this group sets out one hex behind the quarry.

An additional 1-10 volunteers can be added to the posse by waiting one hour and rolling another 10-sided die. An additional wait of another hour will add another 1-10 persons. The posse will not attract any more members beyond this.

If word is telegraphed or taken by rider to another town or area, one hour must be spent preparing for the pursuit before the local law officers and another 1-10 persons can be ready to ride.

Loot (The Wages of Sin)

A successful robbery or holdup nets a haul for the outlaws within the following ranges:

Bank	\$1,000-\$50,000
Citizen	\$0-\$50 + watch, ring, etc.
Freight Wagon	Value of goods, bullion, or ore
Post Office	\$0-\$1,000 in mail
Stage Coach with payroll	\$100-\$1,000
without payroll	\$5-\$500 + watches, rings, etc.
Stage Office	\$100-\$1,000
Train (express car)	\$1,000-\$50,000 in mail, payroll, or securities
Other Business	\$50-\$500

The take from cattle rustling, horse thieving, and other types of theft will depend on the market value of the stolen animals or items. Stolen goods may sometimes be difficult to dispose of without raising undue attention—the Judge's discretion is needed in such cases.

Rewards

Rewards for player outlaws and their gang members are determined as follows:

- Any crime involving robbery of more than \$10,000 places a reward of \$1,000 on the gang leader and \$250 on other gang members. Any robberies of lesser amounts call for rewards of \$500 and \$100, respectively.
- Any crime involving murder adds a reward of \$250 (or more if the victim is a prominent citizen) to each of the criminals involved.
- Any other crime may add rewards of up to \$250, at the discretion of the Judge.

Not all rewards are "dead or alive" rewards. The full amount should be paid only if the outlaw is brought in alive and convicted. If he is brought in dead, only half of the reward should be paid.

Rewards are usually offered by either the aggrieved party in the case of bank, payroll, and train robberies, or the governor of the state or territory in the case of particularly troublesome outlaws. It is the responsibility of the player characters to collect their rewards and be sure they aren't cheated by shady politicians.



Transportation

While the horse was the most common means of transport out West, it was not the only means. Folks were always looking for ways to carry more and carry it faster than a horse was able. Some of the most successful are outlined below.

Pack Mules. A mule is a cross between a donkey and a horse, and usually combines the sure-footedness and sturdiness of the former with the size and strength of the latter. A mule could carry approximately 200 pounds, though this usually included 50 pounds of feed. A mule could walk all day, though rarely did they travel faster than a walk, covering 12 to 15 miles a day.

Mule Trains. A mule can haul a lot more cargo than will fit on its back, so as soon as there were roads, there were mule trains. A wagon could hold 2,000 to 3,000 pounds of cargo and travel 12 to 15 miles per day. Typical costs for this sort of transport was approximately \$20 per ton across prairie, but this could be doubled or tripled across mountains.

Ox Trains. An ox train is pretty much the same as a mule train, but with oxen instead of mules. Oxen are a bit slower, covering only 10 to 12 miles per day.

Carretas. The carreta is a two-wheeled Mexican cart. Usually drawn by oxen, these carts could travel up to 30 miles per day over level ground. They were horribly uncomfortable and indescribably noisy (their rough-hewn axles were often not even greased), but simple to build and effective.

Steamboats were common on inland waterways and along the coasts. A typical steamboat had three decks: the freight deck, the passenger deck, and the hurricane deck. Accommodations on the lighter boats were

primitive, since these were built mainly for freight hauling.

Stagecoach. Coaches were not new in the 19th Century, but the rugged, dependable, and reasonably comfortable concord coach was an American innovation. The average speed was about 5 miles per hour. Stations were usually positioned along the routes every 20 miles or so, where passengers could wash up and eat and horses could be changed. A continuous trip from St. Louis to California could be made in about 25 days and cost about \$200. Average speed was 4 to 5 miles per hour. Indian attacks on stages were rare after the 1860s, though bandits were a major problem in gold-mining areas (where passengers often carried large sums of money).

Railroads. The first transcontinental rail line, a joint project between the Union Pacific and Central Pacific railroads, was completed on May 10, 1869. Several other lines were completed in the following years, and all of these branched out feeder lines in every direction. Train travel was safe, fast (16 to 20 miles per hour), comfortable, and reasonably priced. If the rail lines went to your destination, there was no better way to get there.

Automobiles. While automobiles are not part of the great Western tradition, their impact was being felt by the turn of the century. The first transcontinental car trip, from San Francisco to New York, was made in 1903. Almost overnight there was demand for good roads to replace rutted tracks and trails. Before long, stagecoaches and prairie schooners would be only reminders of a passed age.



Intoxication

Alcoholic beverages affect people in various ways. For every three average-sized drinks a character takes, reduce all of his skill scores plus Coordination and Observation by one. For every six average drinks consumed, add one point to his Strength score. No more than two points can be added to Strength in this fashion.

If a Judge is moderating the action, his discretion can be used to determine when consumption takes a character past normal drunkenness.

Gambling

Gambling was an accepted profession in many parts of the West. The two most popular, both card games, were poker and faro.

To represent poker, set a wager for each hand. Each participating player bets that amount every hand. The "pot" is then the wager multiplied by the number of players. Each player rolls one 20-sided die, with the pot going to the highest roll. If the high rolls are tied, both players double their wager and roll again.

To represent faro, the Judge (or one of the players, if his character is the dealer) acts as the "house." Everyone wagers the same amount of money, including the house. The dealer rolls one 20-sided die. Every other player also rolls one die. Anyone who beats the house score wins, taking the wagered amount. The house wins ties.

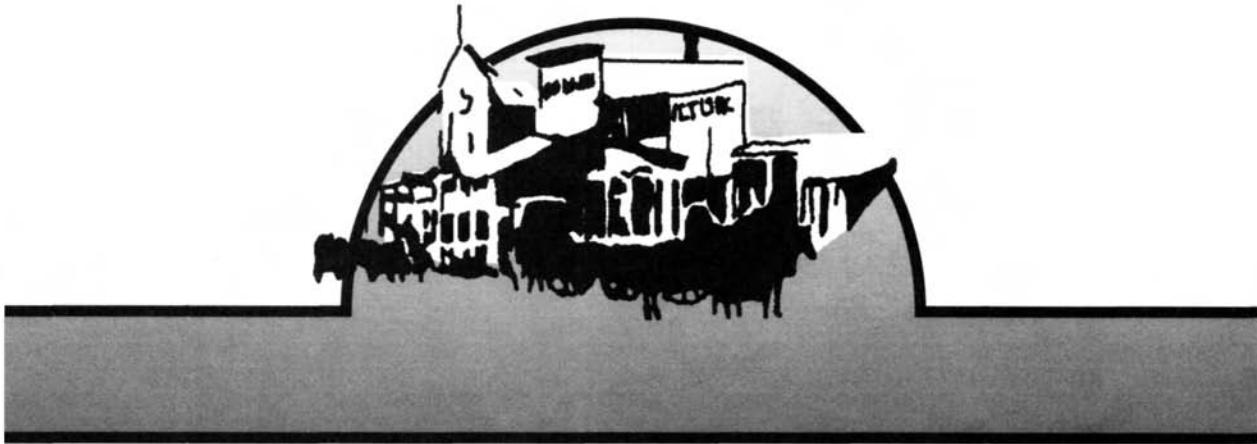
Professional gamblers have an edge. Besides having vast experience with the possible card combinations and knowing the odds on each, they can manipulate cards and often take advantage of information they are

not supposed to know. Such cheating was accepted as part of the profession, provided that the cheater was not clumsy enough to get caught.

Professional gamblers in the BOOT HILL® game (anyone with Gambling skill) have two advantages. The first represents their knowledge of the game, rather than actual cheating. If a character with Gambling skill rolls a number less than his Gambling skill score, he gets to split the difference (and round fractions up). For example, a character with Gambling skill 15 who rolls an 8 gets to add one-half of the difference to his roll. The difference between 15 and 8 is 7, half of 7 (round up) is 4, and 8 plus 4 is 12, so the gambler has a roll of 12 for that hand. This is relatively safe in that, since the character isn't cheating, no one can catch him doing anything underhanded. Still, a liquored-up cowboy who's just lost his month's pay may not care too much about the formality of evidence.

Alternatively, a gambler can cheat. This works the same as usual, except the gambler gets to roll twice, modifying each roll if it's less than his skill score, and use whichever roll he wants. Every time the gambler does this, however, he must make a Gambling skill check. If this check fails, then every other character at the table (even those who aren't playing!) makes an Observation check. Characters who have Gambling skill make a Gambling check as well. If *any one* of these checks succeeds, that character has detected the cheating. At that point, it is up to the character how he handles it. Customarily, NPCs will demand that all of their losings for the night be returned before going for their guns.

Other games were played, including keno, roulette, and three card monte. If roulette or keno is played, only the house may cheat. If a professional gambler can find a sucker to play three card monte with him, the gambler will



never lose, but must make a Gambling check every round, with a +3 bonus.

The Cost of Living

As characters progress in a campaign, they will probably get jobs, eat meals, and locate a place of residence. The following list gives guidelines on wages and expenses which can occur in Promise City or elsewhere in a typical Western town.

For simplicity, assume that a character can live cheaply for about \$25 per month in a town. This includes two meals per day and lodging in a sleazy hotel. A cowboy has virtually no expenses while living in the ranch bunkhouse and eating at the ranch—of course, he must work about 16 hours a day, six days a week, or even longer on cattle drives!

Bear in mind, when examining this list, that all of these items probably were available for considerably less in the East. Goods of all sorts were difficult to transport to the Western frontier, and their prices were inflated to reflect this.

Table 32: Costs of Living

Men's Clothing

Hat:	\$2
Good hat:	\$5
Shirt:	\$1
Vest:	\$1
Trousers:	\$2
Suit, plain:	\$5
Suit, fancy:	\$10
Boots:	\$10
Chaps:	\$5
Spurs:	\$7 per pair
Gloves:	\$2

Women's Clothing

Shoes:	\$4
Hat:	\$3
Shirt:	\$1.50
Skirt:	\$3
Wrap:	\$15

Food

Coffee:	30c per pound
Bacon:	20c per pound
Beef:	7c per pound
Dried beef:	20c per pound
Flour:	4c per pound
Root beer:	10c per bottle
Cheap Meal:	25c
Mess Kit:	\$2
Canteen:	\$1
Survival rations (hardtack, beans, beef jerky, etc.):	\$1.50 per day

Entertainment and Miscellaneous

Tobacco:	10c per bag
Whiskey:	10c per shot or \$2 per bottle
Beer:	5c per mug or glass
Shave and haircut:	25c
Bath:	75c, fresh water \$1
Field glasses:	\$10
Telescope	\$6
Steel safe, small	\$50
Stereoscope	75c
Tombstone	\$10
Cattle: calf:	\$5
yearling:	\$10
at Kansas railhead:	\$30
Doctor's services (\$3 per visit min.):	
bullet removed:	25c
bullet hole patched:	50c
broken bone set:	50c
broken bone splinted.:	75c
buckshot removed:	\$2
concussion treated:	50c



lacerations stitched:	50c
powder burns treated:	\$1
other burns treated:	\$2
leeching:	25c
amputation:	\$5
diseases* treated:	\$2

*Diseases treated could include consumption, grippie, gangrene, cholera, dysentery, malaria, smallpox, typhus, typhoid fever, yellow fever, spotted fever, tetanus, rabies or social diseases. No cure is guaranteed by treatment.

Lodging

Sleazy hotel:	25c per night
Average hotel:	75c per night
Deluxe hotel:	\$2 per night
Corral space for horse:	25c per day
Rooming house:	(free at deluxe hotel) \$1 per day, meals included

Wages and Salaries

Cowboy:	\$30 per month
Cowboy foreman:	\$45 per month
Guard at territorial prison:	\$90 per month
Coroner:	\$5 per inquest
Lawman:	\$75 per month, plus \$2 per arrest leading to conviction
Deputy:	\$50 per month, plus arrest bonus as above
Justice of the Peace:	
Fines:	\$2 to \$20 for disorderly conduct
Court costs:	\$2 to \$5 for above
Marriages:	\$5
Bartender:	\$50 per month
Waitress/saloon girl:	\$17.50 per mo. plus tips and room/board
Hired gunfighter:	\$5 per day plus expenses
Teamster:	\$40 per month
Civilian scout for the army:	\$75 per month

Undertaker:	\$20 per burial
Midwife:	\$3.50 per delivery

Weapons

Derringer, single barrel	\$5	
Derringer, double barrel	\$15	1870
Muzzle-loading pistol	\$7	
Cap & Ball revolver	\$20	
Single action revolver	\$30	1869
Double action revolver	\$28	1869
Fast draw revolver	\$40	1869
Long barrel revolver	\$35	1870
Shotgun, single barrel	\$20	
Shotgun, double barrel	\$30	





Shotgun, pump (6 shot)	\$75	1885
Scattergun, double barrel	\$40	
Indian trade musket	\$10	
Smoothbore musket	\$12	
Muzzle-loading carbine	\$15	
Muzzle-loading rifle	\$17	
Revolving cylinder rifle (6shot)	\$28	
Breach-loading carbine	\$18	
Breach-loading rifle	\$20	
Lever action rifle (15 shot)	\$50	1872
Lever action rifle (9 shot)	\$40	1872
Lever action rifle (6 shot)	\$30	1872
Lever action carbine(12 shot)	\$48	1872
Lever action carbine (9 shot)	\$38	1872
Lever action carbine (6 shot)	\$28	1872
Buffalo rifle	\$30	
Hunting/fighting knife	\$1	

(Dates listed are when that item became available.)

Related Items

Ammunition, except shotgun	\$2 per 100 rounds
Ammunition, shotgun	\$2 per 25 rounds
Holster and gun belt	\$5
Rifle sheath	\$4
Black powder	\$5 per 12.5 lb. keg

Transportation

Poor horse(Str 6-10)	\$20
Fair horse(Str 11-15)	\$50
Good horse(Str 16-20)	\$100
Excellent horse(Str 21-25)	\$150
Mule	\$20
Ox	\$25
Saddle, bridle, pads	\$40
Buggy	\$40
Buckboard	\$35
Saddle bags	\$5

Maps

The large mapsheet included with the game is printed on two sides, and is specially designed to serve several uses.

The first side of the map shows a portion of a "typical" Western town, with streets defined and buildings of various types arrayed along them. Doors and windows are shown (the presence of two or three windows indicating a two- or three-story structure), and individual buildings are identified by name.

The town map is designed to serve three purposes. First, it can function as the main portion of the fictional town of Promise City which is prominent in the various scenarios of the game, or as almost any Western town of similar size. Second and third, portions of the town map can be utilized for the two historical scenarios in this book: the Battle of Coffeyville and the Gunfight at the O.K. Corral. The map's scale is 1 space = 2 yards.

On the opposite side of the town map is the fictional area surrounding Promise City and El Dorado County, located "somewhere in the Southwest." The map can be modified or enhanced in any way desired by the Judge. Details can be left as shown, added, or deleted as desired. The scale of this map is 1 hex = 2 miles.

Moves On the Campaign Map

A campaign map such as the one included in the game or another designed by the Judge can be used for strategic movement. With a scale of two miles per hex, the following guidelines are appropriate for movement from place to place under various conditions.

Table 33: Strategic Mounted Movement (miles/hour)

Horse's Strength	1st Hour	2nd Hour	3rd Hour	4th Hour	5th Hour
21-25	16	12	8	4	must rest
16-20	14	10	6	2	must rest
11-15	12	8	4	2	must rest
6-10	10	6	2	must rest	—

- Men on foot can move 2 miles per hour for up to 16 hours, then must rest for 8 hours. Men on foot can run 4 miles per hour for 3 hours, but then must rest for an hour; running men must also rest for 8 hours per day.
- Mounted men can move 4 miles per hour for up to 16 hours, but then must rest for 8 hours. Mounted men may also move at a higher rate depending on their horses' Strength. Most horses are fair or good quality, but there are also poor or excellent types. Use Table 33: Strategic Mounted Movement to find the distances (in miles per hour) that a horse can travel. Resting a horse for one hour will shift its speed two columns to the left on Table 33. If the character dismounts and walks beside the horse for an hour, it shifts one column left.

If a horse is ridden to exhaustion (the point where it "must rest"), make a Strength check for it at the end of the day, with a -5 Strength penalty. If this check fails, the horse cannot use its "1st hour" rate on the following day. If the horse fails two such checks on consecutive days, it dies.

For example, Crazy Pierre is escaping from a bank heist on a horse with Strength 18. In the first hour he moves 14 miles, in the second hour he moves 10, and in the third hour he moves 6 for a total of 30 miles covered in three hours. Knowing that his horse (which is tiring rapidly) would only move 2 miles next hour, Pierre decides to rest his horse for a time. At the end of one hour of rest, Pierre could start traveling again at a speed of 10 mph; however, he does not observe any close pursuit, and so elects to rest his horse another hour, which will bring it back to its full speed of 14 miles per hour.

Effects of Terrain. Table 33 and the preceding paragraphs assume the characters are traveling across open ground. When that is not the case, movement slows down. Check Table 34: Strategic Movement Adjustments to find out how fast the characters can really travel in one hour.

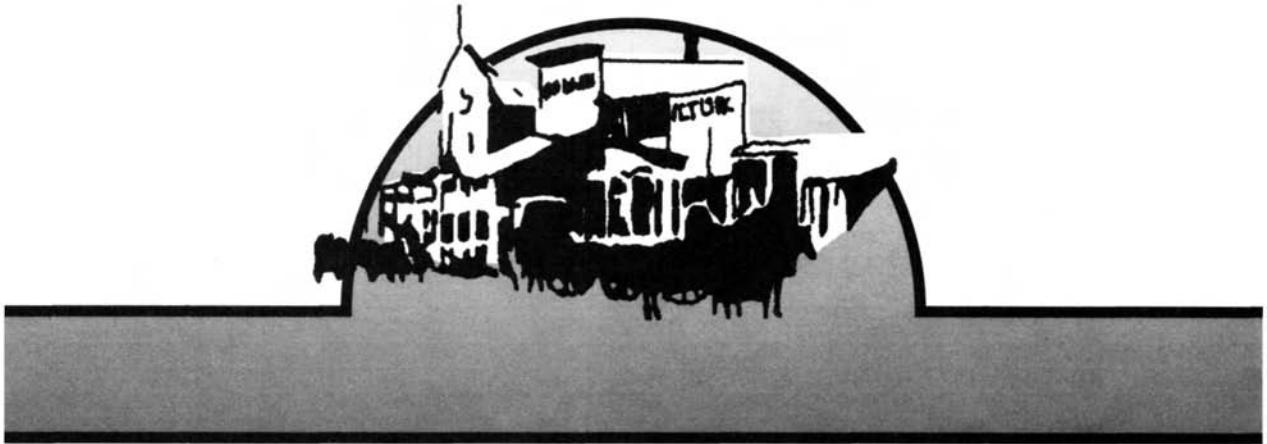
Table 34: Strategic Movement Adjustments

Terrain	Effect on Movement Mounted	Effect on Movement Foot
Badlands*	1/4 speed	1/4 speed
Desert*	1/4 speed	1/2 speed
Forest	1/4 speed	1/2 speed
Hills	1/2 speed	1/2 speed
Mountains*	1/4 speed	1/3 speed
Prairie, clear	3/4 speed	3/4 speed
Road	normal	normal
Trail	3/4 speed	normal

* This is "hard or rocky" terrain for tracking purposes.

Rations

Characters can find adequate amounts of water, as well as grazing for their horses, in most types of wilderness terrain. Characters must carry food and water for themselves and their horses when traveling in desert or badlands. Each character needs at least half a canteen of water per day, as well as 3 pounds of meat, beans, or hardtack per day. Each horse needs at least a gallon of water and 10 pounds of feed per day. Failure to provide adequate feed for animals will eventually kill them. See the description of Survival skill for details on starvation.



Field Glasses and Telescopes

Player characters traveling in the wilderness may find it useful to have a pair of field glasses or a telescope. A telescope costs \$15, field glasses \$30. These may be hard to find away from metropolitan areas.

Both devices increase the user's sighting range in the wilderness. Sighting ranges for various landmarks are listed on Table 35.

Table 35: Telescope Sighting

Object	Range
Man in open	1 to 1.5 miles
Tree or similar landmark	2 to 3 miles
Very large object	3+ miles

The practical limit for a telescope is about 5 miles. However, someone who knew what he was looking for could spot a large landmark, like a town, from an elevated position as much as 30 miles away. Because of the wide variety of terrain and visibility conditions, the Judge must rely on his own judgment in unusual cases.

Encounters

During the course of play, characters can encounter many NPCs. It is difficult, if not downright impossible, for the Judge to plan in advance every encounter the characters will have.

The lists that follow can be used to stimulate the Judge's imagination when coming up with encounters.

To use these tables, roll two 20-sided dice three times: once to determine who is met,

again to determine what that group is doing, and a third time to add a quirk or two to the group. The first die determines which portion of the table is used, the second determines which entry is used. For example, if the first roll is 8 and the second is 12, a gambler is encountered. If the first roll had been 16 and the second 12, a sheepherder would have been encountered. For quirks, there are four lists from 1 to 20 instead of two.

Some random combinations may seem nonsensical at first, but try to reason them through as rolled. If a rationale can be found for a seemingly paradoxical situation, the foundation has been laid for a very interesting adventure.

The Judge decides how many characters are in a group and what sort of equipment and weapons they have. Encounters can range from individuals to infantry companies or even Indian tribes.

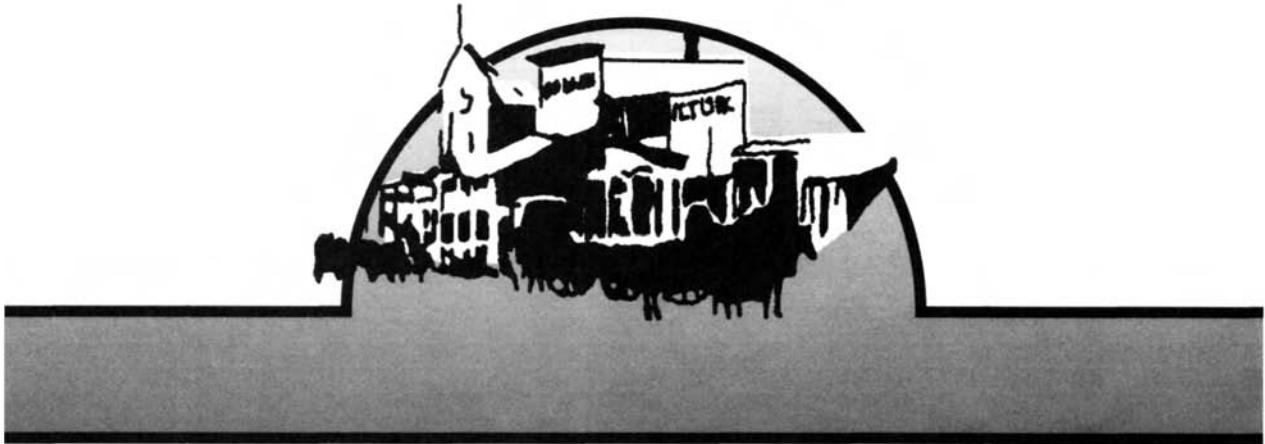
Example: The Judge wants to set up a random wilderness encounter. His die rolls are 5 (first table), 11 (drifter), 9/6 (fleeing lone lawman), and 12/14 (plays musical instrument). It's now up to the Judge to figure out why the drifter is fleeing the lawman and whether the musical instrument has anything to do with it or is just a prop. Perhaps the instrument was stolen; perhaps the drifter was supposed to play at the lawman's wedding and insulted the man's bride; perhaps the lawman has mistaken the drifter for someone else who carries a price on his head.

As the example illustrates, the Judge would do well to roll out several random encounters before play begins so he has time to think about them and flesh out the situations and NPCs.



Table 36: Random Encounters

Group Encountered			Wilderness (11-20)	Town (11-20)
Wilderness (1-10)	Town (1-10)			
1 Army patrol	Soldiers	1	Lone lawman or ranger	Deputy sheriff
2 Artist	Artist	2	Lone outlaw	Mugger
3 Bounty hunter	Bounty hunter	3	Miner	Miner
4 Buffalo hunters	Buffalo hunter	4	Nun	Nun
5 Cavalry scouts	Cavalry scout	5	Photographer	Photographer
6 Cavalry patrol	Cavalry officer	6	Posse	Bully
7 Cowboys	Cowboy	7	Soiled doves	Soiled doves
8 Dentist	Dentist	8	Railroad surveyors	Railroad executive
9 Detective	Detective	9	Rancher	Rancher
10 Doctor	Doctor	10	Rustlers	Drifter
11 Drifter	Drifter	11	Settlers	Pilgrim
12 Gambler	Gambler	12	Sheepherder	Sheepherder
13 Gunfighter	Gunfighter	13	Stagecoach	Stage guard or driver
14 Gunsmith	Craftsman			
15 Homesteader	Granger	14	Texas rangers	Texas ranger
16 Indian family	Reservation indian	15	Trapper	Trapper
17 Indian tribe	Indian woman	16	Traveling merchant	Merchant
18 Indian war party	Indian fugitive	17	Unemployed cowboys	Drunk
19 Itinerant preacher	Preacher	18	Vigilantes	Vigilante
20 Lawyer	Lawyer	19	Wagon train, freight	Teamster
		20	Writer	Novelist



What They're Doing				
	Wilderness (1-10)	Town (1-10)	Wilderness (11-20)	Town (11-20)
1	Building home	Putting up building	4	Raiding homestead
2	Catching wild horses	Selling horse	5	Raiding indian camp
3	Delivering a parcel	Delivering mail	6	Raiding ranch
4	Dying of thirst	Getting drunk	7	Repairing telegraph line
5	Fleeing indians	Talking about the "old days"	8	Rounding up cattle
6	Fleeing lone lawman	Fleeing deputy sheriff	9	Setting an ambush
7	Fleeing posse	Forming posse	10	Starving
8	Fleeing relatives	Skipping out on wedding	11	Tearing down fence
9	Fleeing vigilantes	Searching for undesirables	12	Tracking grizzly bear
10	Going to hanging	Lynching someone	13	Tracking indians
11	Heading for town	Heading out of town	14	Tracking wolf
12	Hiding out	Hiding out	15	Transporting gold
13	Hunting	Catching chickens	16	Transporting ore
14	Looking for a homestead	Hiring a guide	17	Transporting payroll
15	Looking for lost treasure	Selling patent medicine	18	Transporting pilgrims
16	Looking for missing person	Looking for workers	19	Transporting prisoners
17	Looking for work	Looking for work	20	Transporting wounded
18	Planning crime	Scouting robbery targets		Quirks (1-5)
19	Prospecting	Bringing in ore for assaying	1	Addicted to laudanum
20	Pursuing bank robbers	Chasing a spooked horse	2	Aggressive
	Wilderness (11-20)	Town (11-20)	3	Albino
1	Pursuing kidnappers	Rounding up truants	4	Alcoholic
2	Pursuing rustlers	Trying to calm jealous husband	5	Armed to the teeth
3	Putting up fence	Looking for a bath	6	Arrogant
			7	Bigoted
			8	Blind
			9	Brave
			10	Cautious
				(6-10)
				Enormously fat
				Fanatical
				Foolhardy
				Forgetful
				Generous
				Has captives
				Has no horse
				Ill
				Impatient
				Incompetent



11	Chews tobacco excessively	Inferiority complex
12	Clumsy	Injured
13	Cowardly	Insane
14	Cultured	Irritating
15	Deadbeat	Kleptomaniac
16	Defensive	Knows every thing
17	Disorganized	Laughs too much
18	Doesn't speak English	Lies habitually
19	Dressed outlandishly	Limps
20	Dying	Lost
	(11-15)	(16-20)
1	Loud	Speaks many languages
2	Messy	Stingy
3	Midget	Stutters
4	Missing an arm	Talks about death
5	Missing a leg	Talks too much
6	Mute	Tells tall tales
7	Naive	Terrified of indians
8	Neat	Trusting
9	Owns mean dog	Trying to give something away
10	Paranoid	Uncooperative
11	Passive	Uncouth
12	Personable	Very bright
13	Phony accent	Very old
14	Plays musical instrument	Very young
15	Practical joker	Very quiet
16	Pursued by mortal enemy	Well traveled
17	Reckless	Well groomed
18	Sadistic	Whistles obnoxiously
19	Sloppy	Wise
20	Smells bad	Witty

The Campaign Scenarios

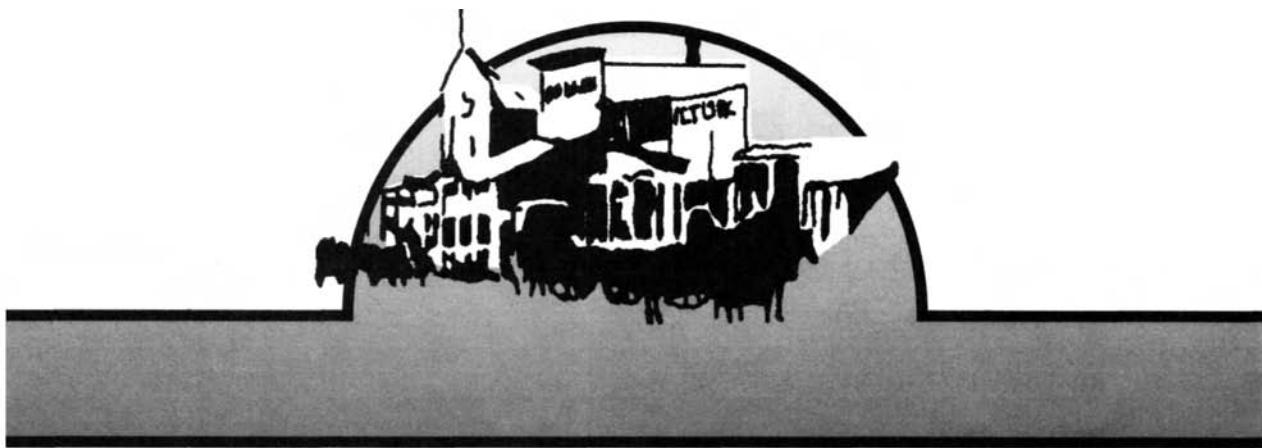
Two campaign scenarios are included in this book. One is quasi-historical, the other is completely fictional. Either of these can provide the beginning of a campaign, or the Judge can start his own campaign, cutting it "from whole cloth." In any event, players can make their own destinies in such settings by choosing a personal role or occupation. The objectives of each character can be outlined by the player or the Judge, and these are the goals each will seek as the campaign goes on.

Campaign Time

At the Judge's option, campaign turns can be daily, weekly, monthly, or of any specified duration. Each turn, the players describe to the Judge what their characters' actions and undertakings will be, and the Judge moderates the results. The Judge takes all actions into account and describes appropriate information on events to the players as their characters would know it.

When the action becomes appropriate to combat or shootout turns, the larger goings-on are suspended until the tabletop action is resolved. With that done, campaign play resumes.

This approach is slightly different from many role-playing games, where the emphasis is on tactical combat and acting out all the minute-by-minute decisions a character makes every day. While the BOOT HILL® game can be played that way perfectly well, it also allows the option for a wider focus, taking in events on a grander scale.



Records

The Judge should keep copies of all starting statistics and changes made by all pertinent characters in the campaign, giving special care to the player characters (who undoubtedly will also want to keep records of their own). For example, the Judge should provide each player at the start of the game with an inventory of his character's cash on hand, equipment, animals, possessions, hirelings/associates/friends, and so on. Much of this can be done by the players themselves, alleviating some of the load on the Judge, especially if the players have experience with role-playing games.

Orders for the actions of characters in each campaign turn can be given orally, but the Judge may wish to consider requiring written orders from each player, just so he has a record of the characters' intentions.

Roles and Objectives

The roles and objectives assigned to the participants must match the scope of the campaign. If the map covers a large area and the campaign is expected to last several game years, players should represent major characters: ranchers, outlaw leaders, sheriffs, Indian chiefs, cavalry commanders, and so on, each with subordinate characters under his command. Objectives would be similarly broad. On the other hand, a campaign taking place in a small county with but a town or two would cast its participants in less grandiose roles and give them smaller objectives. An outlaw's objective might be to lead a gang of desperadoes into town, rob the bank, escape to a hideout, and lay low for a month before pulling another job.

Campaign Scenario I

Promise City, 1876

This quasi-historical campaign is centered around Promise City, a fictional town in Texas, not far from the Indian Territory. It is the seat of El Dorado County. Located on the Great Southwestern Trail (one of the important trails up which cattle are driven to the Kansas railheads for shipment to the East), Promise City has become a bustling locale. It is one of the main stops of the gamblers' circuit, drawing gamblers from all over in search of a quick buck. Promise City's population of miners, cowboys, and businessmen are easy pickings for the deft gamblers.

The town is located near the army post, Fort Griffin. The fort was established to protect the area against the ravages of renegade Indians who leave their reservations in the Indian Territory to strike out at the ranchers and farmers and cowboys driving herds to Kansas. The Indian Territory is also a favorite hideout for bandits and outlaws, since it is a federal territory where Texas lawmen have no jurisdiction.

The town of Promise City is, of course somewhat larger than that portion shown on the town map included with this book. Although the map provided offers enough room for most action, the Judge can outline other parts of the town if he wishes.

This campaign focuses primarily on Promise City. If a larger playing field is desired, the town's environs (and even outlying parts of El Dorado County) can be included.



The Players

Each player creates a character as described in Chapter 1.

The Non-Player Characters (historical)

To add interest and spice, the following characters (from Table 28: The Fastest Guns That Ever Lived) may occasionally drift through El Dorado County in general, and Promise City in particular. The list below assumes an 1876 setting in northern Texas; appropriate adjustments can be made for other times and locales.

Wes Hardin, outlaw
Bill Longley, outlaw
Ben Thompson, rancher on a cattle drive
Jim Courtright, deputy from another part of Texas in search of criminals
Johnny Ringo, gambler
Doc Holliday, gambler
Clay Allison, rancher on a cattle drive
King Fisher, rancher on a cattle drive
Wyatt Earp, gambler
Bat Masterson, gambler
Luke Short, gambler
John Slaughter, Texas Ranger
Bill Raynor, deputy U.S. marshal in the Indian Territory
Heck Thomas, Texas Ranger
Chris Madden, deputy U.S. marshal in the Indian Territory
Frank Canton, outlaw (using the name Joe Horner)
Rowdy Joe Lowe, gambler
Bill Elliot, outlaw
Jim Gillett, Texas Ranger
Baldy Russell, outlaw
John Selman, outlaw
Print Olive, rancher on a cattle drive

Billy Thompson, gambler
Sam Bass, outlaw

The Nonplayer Characters (fictional)

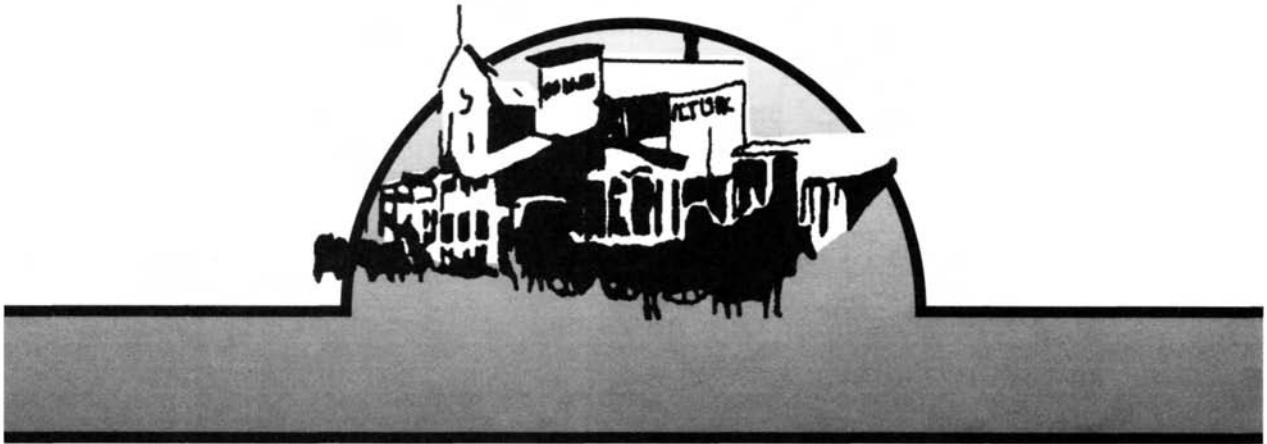
A list of locally prominent nonplayer characters residing in the Promise City area is given on Table 37: Fictional Nonplayer Characters. These characters can be used as desired in setting up the campaign situation.

Campaign Scenario II

Promise City & Eldorado County, 1890 (Fictional)

Promise City is the seat of fictional Eldorado County, "somewhere in the Southwest." Outside the town is Fort Griffin, an army outpost of some importance, at least locally.

The campaign map shows Eldorado County, its surrounding areas, and prominent geographical features. The map is designed to be "finished" by the Judge, who can set Promise City in the locale of his choice—perhaps in Colorado or Wyoming, perhaps in Texas (near the Indian Territory, along the Mexican border, or elsewhere), or anywhere in the Old West desired. The Judge can orient the map as appropriate to the chosen setting (designate which way is north and identify the borders as county or state lines, and so on). In addition, various parts of the map (the towns, in particular) must be placed and marked with names. The following list of towns (with descriptions) can be consulted, with each town being assigned an exact location. Several of these entries have a distinct



Mexican flavor, which is appropriate if the campaign is set near the Mexican border. If the campaign is set somewhere else, the Mexican listings can be disregarded or their names can be changed. Other features described below should also be marked on the map.

Using the Map

Before marking up the county map, the Judge must decide what setting he wants for the campaign—*i.e.*, what part of the Old West Promise City will be in. Once this decision is made, the map can be oriented as desired and filled in. The following examples are just some of the possibilities.

- Promise City in Texas, near the Indian Territory. The map is oriented so that Fort Griffin is east of Promise City. Thus, the river at the north with the boundary marks the border of Texas and the Indian Territory (a fictional equivalent of the actual Red River border between Texas and present-day Oklahoma).
- Promise City in Texas, near Mexico. The map is oriented so that Fort Griffin is west of Promise City. Thus, the river at the south marks the Texas-Mexican border (a fictional equivalent of the actual Rio Grande River).
- Promise City in Colorado, at the edge of the Rockies. The map is oriented so that Fort Griffin is south of Promise City with the mountains rising to the west.

These are only a few possible settings for the action. The map is designed to be placable almost anywhere. With a little planning, it is suitable for most locations.

Once the setting is determined, the following list of geographic features can be placed by the Judge on the map to “fill in” the details as desired. A representative list of map features is given—it is up to the Judge to decide where they belong. Likewise, not all listings need be used, and additional features can certainly be added as desired. The end result should be a unique campaign map with an interesting assortment of locales. The Judge can map out appropriate details of specific locales as the tabletop action requires.

Towns

Brewster. A railroad town, Brewster is developing into a major trading center in the area. It is larger than Promise City, but the considerable distance between the two towns has allowed Promise City to grow without being in constantly in Brewster’s shadow. Brewster boasts about 90 buildings. (If desired, this town could be off the map as the nearest city of importance.)

Bullion City. Once a prosperous town for prospectors and miners, Bullion City is now dying because the mineral and precious metal deposits nearby are almost played out. It is now a hangout for rough characters of all descriptions. There are about 25 buildings.

Burned Bush Wells. A small town which is nonetheless bustling. Burned Bush Wells has sprung up along a cattle trail as a regular stop. Gambling is one of the main activities. About 20 buildings comprise the town.

Buffalo Chips Junction. This hamlet is a rather sleepy town, lying at the intersection of two well-traveled routes. There are about 12 buildings.

Flapjack Junction. A small town which serves the local farmers and ranchers. Flapjack Junction is a rather quiet settlement. There are only about 10 buildings.



Gordon. Now a ghost town, Gordon enjoyed a brief existence when mining enterprises in the area sprang up, but they were short-lived. There are about 15 buildings, all in disrepair.

Garrison del Neuvos. Garrison del Neuvos is located along a well-traveled route, meaning it harbors its share of intriguing characters. There are about 15 buildings in the town.

Glencia Portos. A growing settlement, Glencia Portos primarily serves the small ranchers and farmers in the surrounding area. Regular stagecoach service is a reminder of its relative importance locally. There are about 20 buildings.

Hacienda del Roberto. This town has grown up around the prominent settlement of a local landowner, and now numbers about 15 buildings.

Justice. Justice, located in an abundant farming area, is a somewhat prosperous town which is assuming greater importance as local growth continues. There are only about a dozen buildings, but new construction is certain in the near future.

Plaza del Lobo. One of the oldest settlements in the entire area, Plaza del Lobo has not enjoyed growth in the area's recent boom because it is so isolated. Recurring rumors of bad water in the surrounding area have also kept new settlers away. There are about 15 buildings.

Prairie Gulch. A quiet but mysterious place, Prairie Gulch enjoys a rather unsavory reputation in the county because of its unfriendliness to travelers and outsiders. There are about 10 buildings.

Promise City. A prosperous town which has grown up as the seat of Eldorado County, Promise City is growing in importance. While retaining a definite measure of its rough and ready frontier nature, Promise City nonetheless shows other small signs of refinement,

elegance, and progress that give the local citizens pride—and which would even be a welcome sight for the more discriminating visitors from such places as St. Louis, New Orleans, or San Francisco.

Promise City carries on a bustling merchant and banking trade, with a good assortment of business enterprises to serve the local populace and, indeed, the entire county. Regular stagecoach service links the town with the outside world, and Promise City is on the proposed route of the planned railroad which, it is hoped, will soon cross the county. There are about 75 buildings comprising Promise City (the town map shows about 60 of them).

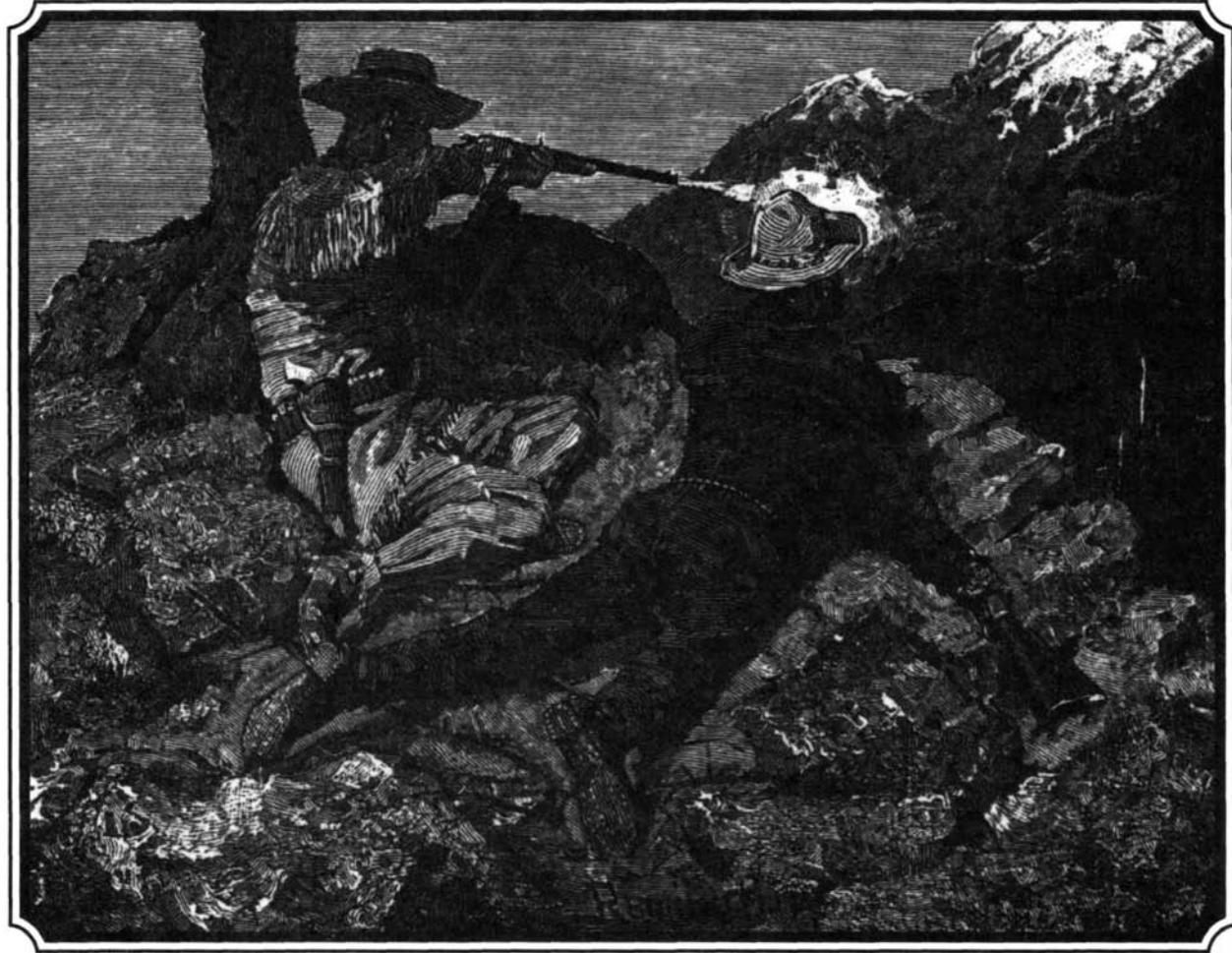
Prosperity. A boom town which has sprung up with reports of recent strikes by prospectors in the area, Prosperity is a wild and woolly place that has attracted all sorts of newcomers. There are already almost 20 buildings in the town, and more are being built.

Rio Neches. Rio Neches is a backwater town. It attracts few visitors due to its isolated location. There are about 10 buildings.

Stetson City. A ranching town, Stetson City has gained a reputation as a tough place from the outbreaks of local violence that seem to recur there with alarming frequency. About 20 buildings make up the town.

Shiftless. A cattle town of some reputation, Shiftless is a ramshackle settlement where passing visitors usually outnumber local residents. Shiftless has become a popular stop for traveling gamblers, and that activity abounds in the town. There are about 15 buildings.

Two Feathers. Two Feathers is a semi-permanent Indian encampment outside the boundaries of the designated Indian lands. The fact that it is away from traveled routes and in a relatively remote area accounts for



the fact that few white men venture there, or care about its existence.

Wild Creek. A small but bustling lumber town, Wild Creek's future is bright as the county continues to prosper and grow. Its single mill has enjoyed success, but if rail connections are made to the town as anticipated, a boom could occur. There are about 15 buildings.

Zion. The newest settlement in the area, Zion is small but growing. Another group of settlers from "back East" is expected in the near future, with an accompanying boost in the town's size. There are 10 buildings, mostly new, comprising the town.

Roads & Trails

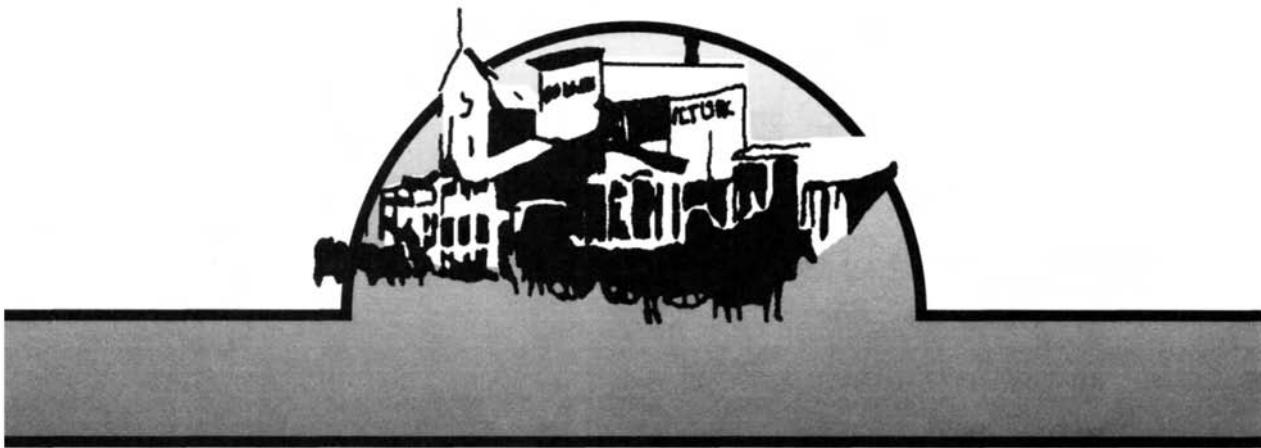
The major routes of travel in the area are shown on the map. The most prominent of these can be named as desired. Stage routes should be noted by the Judge. Cattle trails, if any, can be marked on the map or at least noted elsewhere (and they will of course be common knowledge in the area).

Railroad Lines

No rail lines are marked on the map, but can be added initially, or constructed during the course of the campaign—depending, of course, on the year selected for play and the area chosen as the location of the campaign setting (the first transcontinental railroad was completed in 1869). Rail plans for the county call for a line to Promise City (perhaps from Brewster), with eventual connections to Wild Creek (due to the lumber business there). Rumor has it that two competing railroads each have separate plans for the first line through the county.

Water Features

Bodies of water and watercourses can be named as desired. Smaller creeks can be added in certain areas, since the map shows only the most prominent streams.



Mines

There are several mines in the area, including some which have been abandoned.

Bronco Mine
Caliente Mine
Downer Mine
Mother Lode Mine
Red Rock Enterprises Mine
T.T. Mine

Ranches

Cattle and sheep ranching is a major activity in the county (with the inevitable conflicts between the two groups), and there are numerous ranches of every size. The size and location of prominent ranches can be designated by the Judge. The most prominent of these are:

Benjamin Ranch
D Bar K Ranch
Double C Ranch
G Bar G Ranch
Hanging S Ranch
Lazy J Ranch
Logan Ranch
Ponderous Ranch
Rocking G Ranch
Templeton Enterprises Ranch

Neighboring Counties

Benton County
Big Rock County
Cimmaron County
Patch County
Wyler County

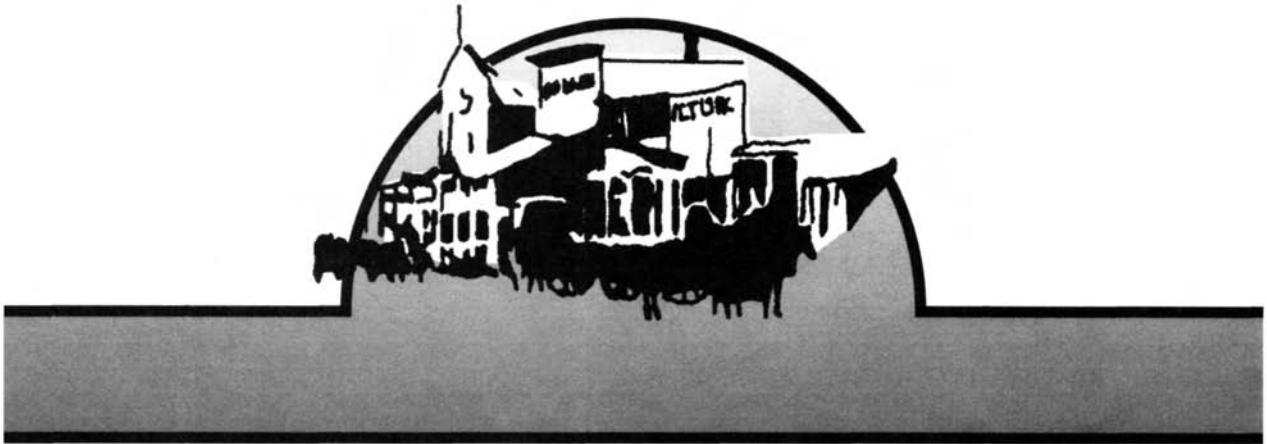
Topographic Features

Badlands. The barren Badlands cover a considerable area. They are a desolate expanse of dry hills with irregular rock formations throughout. They are generally inhospitable, although their very nature makes them a suitable locale for isolated hideouts. (The Badlands are a permanent feature marked near one edge of the map.) Some of the locally known landmarks in the Badlands are:

Cactus Flats
Desolation Valley
Eldon Hills
Flat Top Mountains
Hidden Cave
Horn Mountains
Mesquite Hills
Mesa del Sol
Mesa Grande
Morgan Range
Mustang Hills
No Man's Canyon
Profit Valley
Red Rose Pass
Remembrance Pass
Rock Spring
Sandy Hills
Scavanger Flats
Sugar Bowl Valley
Token Pass
Vulture Hills
Yellow Rock Canyon

Other Features

Lodge Pole Trading Post. A small settlement (five buildings) has arisen next to the established trading post at the place known as Lodge Pole, near the Standing Bear Indian Reservation. The trading post is well-known,



but the clientele's generally tough and imposing nature keeps most timid souls away.

Standing Bear Indian Reservation. A fairly large land area comprises the reservation, named after Chief Standing Bear, an Indian leader. A large number of Indians from two different tribes live on the reservation. Despite the government's designation of the reservation as a single entity, it is actually settled in two distinct sections, with each tribe keeping its distance from the other. An uneasy peace exists between the two people, whose dislike for each other is exceeded only by their mutual resentment of white men. This ill-feeling manifests itself on occasion in various ways, adding great and continuing uncertainty to the entire situation.

The reservation land is mostly barren and bleak. Indian groups have settled in various parts of the reservation, but the two main encampments are known as Buffalo Tooth and Many Tears. There is a small trading post on the reservation known as the Standing Bear Trading Post, which is generally the only place white men are seen. (The reservation can be located where desired on the map, and its size is up to the Judge.)

Fort Griffin. Although important in the area, Fort Griffin is an unremarkable outpost. Its garrison is small considering the extent of the surrounding territory, and the fort itself consists only of a blockhouse and several buildings.

Desperadoes' Den. An area of small caves and protective overhanging rock formations is known locally as Desperadoes' Den. This isolated place in the semi-mountainous hills is barely accessible, and few know its exact location despite its reputation as a hideout for hard cases on the run or on the wrong side of the law. (The Judge may initially want to keep the location of this place as a secret from all except the most prominent outlaw characters.)

The Players

The size and scope of the campaign depends on the number of players—the more, the merrier (in the largest campaigns, having two Judges can be helpful)!

Players should be divided into two basic groups—outlaws and everyone else. There can be an assortment of prominent citizens—ranchers, businessmen, and so on—plus lawmen, railroad executives, Indian chiefs, cavalry commanders, gamblers, or hired guns, drifters, and bounty hunters.

Characters involved in law enforcement can take such roles as: county sheriff, town marshal, deputy, state ranger (such as Texas or Arizona Ranger), or deputy U.S. marshal. Jurisdiction depends upon the situation and locale for each official—county sheriffs have no jurisdiction outside their county, state rangers have no power to arrest outside their state border (and they only operate in a county at the request of county law officers), and deputy U.S. marshals have no jurisdiction outside a federal reservation or the Indian Territory unless carrying a federal arrest warrant.

Players opting to be outlaws start their own gangs by hiring nonplayer characters and/or by joining with other player characters of similar bent. None of the player outlaws are wanted by the law at the start of the game, so they are free to travel and act as they please until such time as they break the law. Famous outlaws from the list of historical nonplayer characters will seldom have anything to do with the player characters.

Players who are something besides lawmen or outlaws may have special individual goals as outlined privately by the Judge at the start of play (for instance, a prominent rancher's objective may be gaining control of part of the county). With town and county elections occurring from time to time on a



regular basis, the selection of elected officials friendly to certain players can add additional intrigue, as well. The possibilities are many.

Nonplayer Characters, Fictional

The list of locally prominent nonplayer characters previously presented on Table 37 can be used as desired. See the table for details on the individual characters.

Nonplayer Characters, Historical

To add interest and spice, the following historical characters from the list *The Fastest Guns that Ever Lived* might occasionally drift through Eldorado County in general and Promise City in particular. This list assumes an 1890 setting in northern Texas; appropriate adjustments can be made for other times and locales.

Bass Outlaw, Texas Ranger
Luke Short, gambler
Bill Tilghman, deputy U.S. Marshal in the Indian Territory
“Bitter Creek” Newcomb, Doolin gang member
Chris Madsen, deputy U.S. Marshal in the Indian Territory
Rowdy Joe Lowe, gambler
Jim Masterson, deputy U.S. Marshal in the Indian Territory
Temple Houston, lawyer
Tom Rynning, Texas Ranger
Jim Gillett, rancher on a cattle drive
John Selman, lawman from another part of Texas searching for a criminal
Grat Dalton, outlaw
Bob Dalton, outlaw
Emmett Dalton, outlaw
Bill Dalton, Doolin gang member

Charlie Bryant, Doolin gang member
Ned Christie, outlaw
Bill Doolin, outlaw “Cherokee Bill” Goldsby, outlaw
Zip Wyatt, outlaw

Tom Dougherty, Doolin gang member
Heck Thomas, deputy U.S. Marshal in the Indian Territory

The Objective

The objective of outlaw players is to be the first to accumulate \$100,000 and safely escape from the area. The objective of the lawmen players is to be the one who garners the most reward money for capturing outlaws without being killed (all player outlaws must be captured for any lawman to win). The objective of other players will vary depending upon their starting situation and the resources at hand (or attainable) and the Judge’s discretion.

Since the *BOOT HILL®* game is a role-playing game, “winning” is relative to a large degree. A campaign can run to some predetermined time limit, or can simply keep on going if the Judge and players agree that it would be fun to do so. In such cases, formal guidelines for winning are discarded and each player endeavors simply to best improve his individual position (and that of his colleagues and henchmen). As always, the main objective is nothing more than having fun!



Chapter 8: Tales of Discontinuity

If you prefer your Westerns pure and unadulterated, it might be wise to skip this chapter. The notions contained here are for the adventurous, for Judges who seek something truly different and who love throwing curve balls to their players.

No doubt role-players who sit down for an evening's BOOT HILL® game expect something in the classical Western genre: cattle drives, gunfights, bank robberies, gold rushes. Imagine their surprise when they encounter . . . a vampire! Or a werewolf, or creatures from beneath the Earth.

No, these things are not typically Western, but they can be the basis for a very enjoyable role-playing session. The sense of wonder that is so essential to adventure gaming is strongest when encountering the unknown or the unexpected.

Discontinuity

If any of this material is used, it follows these assumptions.

The universe contains not just one, but many parallel realities. We know and exist in only one of them. Most bear a strong resemblance to one another, differing in only a few key details.

Occasionally, these alternate realities overlap. When that happens, someone (or something) can inadvertently cross from one reality to another. This switch may not be immediately apparent, but soon small differences will begin to make things seem very strange indeed. This effect, of being "lost in the twilight zone," is behind many seemingly inexplicable events.

Discontinuous Adventures

Some samples of the types of adventures a discontinuity can lead to are:

- Characters come across strange tracks in the wilderness which lead to a hidden valley or a subterranean world populated by dinosaurs and cavemen;
- Characters riding across the wilderness suddenly come upon a valley they've never seen before with a smooth, black tower rising ominously from the ground;
- Wagon trains are disappearing in a remote area, and Indians come into town talking of strange and savage creatures living in the hills;
- A silent, brooding foreigner drifts into town, and then townspeople begin disappearing, or turning up in the morning, drained of blood;
- The characters are captured, accused (rightly or wrongly), tried, convicted, and hanged, only to be launched on a series of weird and surreal after-death adventures.

Making It All Fit

Obviously, this sort of device can't be used too often or it loses its shock value. This is, after all, a game of Western adventure, not horror. But remember, too, that the latter half of the 19th Century was the time of Sherlock Holmes, Tarzan, John Carter, and Jack the Ripper. Victorians (and the American west was as steeped in Victorian attitudes as any other place) were either incredibly superstitious or dogmatically empirical, in fiction anyway.



Chapter 9: Adventures

This chapter contains two distinct sections. The first is a pair of historical scenarios. These are shootouts based on two very famous gun battles from the Old West: the gunfight at the O K Corral and the battle of Coffeyville. The second section is a series of short adventures which can be added to any BOOT HILL® campaign, either as a change of pace or to lengthen one of the referee's own adventures. These were originally published in the adventure modules BH1 through BH5.

The Gunfight at the O K Corral

This scenario (with the example of play which follows it) provides a suitable training game for beginning players.

The Gunfight at the O K Corral is the most famous of all American gunfights. In this fight Wyatt Earp, his brothers Virgil and Morgan, and John "Doc" Holliday fought Ike and Billy Clanton and Frank and Tom McLaury, leaders of the "cowboy" (rustler) faction in the Tombstone, Arizona area. The chain of events which led to the fight is too long to recount here, but can be found in most books on the Old West.

The gunfight did not actually take place at the O K Corral, but just down Fremont street, between Fly's Boarding House and Harwood's House (a map of this area is included in this rule book). The Earp group was allegedly approaching the cowboys to disarm them.

The Earps were each armed with two fast-draw revolvers, all loaded with six rounds. "Doc" Holliday carried both a fast-draw pistol and a shotgun. Of the cowboys (who were obviously expecting a fight at this time), only Frank McLaury and Billy Clanton were wearing revolvers—two each of the fast-draw type.

Tom McLaury and Ike Clanton, a loud-mouthed braggart, were supposedly unarmed, but for the purposes of this scenario should be armed with one fast-draw revolver apiece. Billy and Frank were both holding horses, each of which had a rifle in a scabbard next to the saddle. Billy Claibourne was also actually present at the fight, but ran before the first shot and later claimed that he was just a bystander and had no part in the feud. As an option, he can be added to the cowboy side.

The one-page map included in this book is suitable for this scenario (some minor liberties have been taken with the exact location or distance represented, but these will not in any way interfere with the recreation of history), and the setup should be as illustrated. The scenario starts just as the first shot is fired and continues until one side has been eliminated or has fled. The winner is the side with remaining characters, although a historical comparison can be used to modify success.

The actual outcome of the battle found Billy Clanton and both McLaury's dead. Ike Clanton had fled at the beginning of the shooting. On the Earp's side, Virgil and Morgan were both seriously wounded, and "Doc" Holliday was slightly wounded. Wyatt was uninjured.

The Characters

The characters who are involved and the weapons they carry are listed below. Complete statistics and attribute scores for these figures are listed in Chapter 6, Table 28: The Fastest Guns That Ever Lived.

- | | |
|----------------|------|
| 1. Virgil Earp | FDR6 |
| 2. Morgan Earp | FDR6 |
| 3. Wyatt Earp | FDR6 |



4. "Doc" Holliday
5. Frank McLaury
6. Billy Clanton
7. Tom McLaury
8. Ike Clanton
9. Billy Claibourne
(optional)

FDR6, SG2
FDR6, LR15
FDR6, LR15
FDR6, LR15
FDR6, LR15
FDR6

	Speed	Chance	Shots	Target
--	-------	--------	-------	--------

Wyatt Earp	22	8	3	Frank
Morgan Earp	19	4	3	Tom
Frank McLaury	16	3	3	Wyatt
Virgil Earp	15	18	1	Ike
Billy Clanton	10	16	1	Wyatt
Tom McLaury	9	3	3	Virgil
"Doc" Holliday	9	19	2	Billy
Ike Clanton	4	2	3	Morgan

Example of play

What follows is an example of how a scenario of the Gunfight at the O K Corral might be played, with the addition of NPC Bravery for Ike Clanton (seeing how he was the only major participant to skedaddle during the shooting).

Turn 1

Bravery is first checked for Ike Clanton, as he is faced with a dangerous situation. His Bravery score is 9. An 8 is rolled, meaning he will stay and fight this turn.

Knowing the action will be fast and furious, the Judge announces that shootout turns will be used. Initiative rolls are 4 for the lawmen and 2 for the cowboys.

All of the cowboys elect to Fast Draw and shoot, with no movement. Frank will fire three hipshots at Wyatt. Tom is firing three hipshots at Virgil. Ike fires three at Morgan. Billy Clanton fires one careful shot at Wyatt.

All of the lawmen are Fast Drawing and shooting as well. Wyatt elects to fire three hipshots at Frank. Morgan fires three hipshots at Tom; Virgil aims one careful shot at Ike. "Doc" Holliday fires two steady shots from his shotgun at Billy.

At the start of the turn, Fast Draw rolls (in descending order) and chances to hit are as follows:

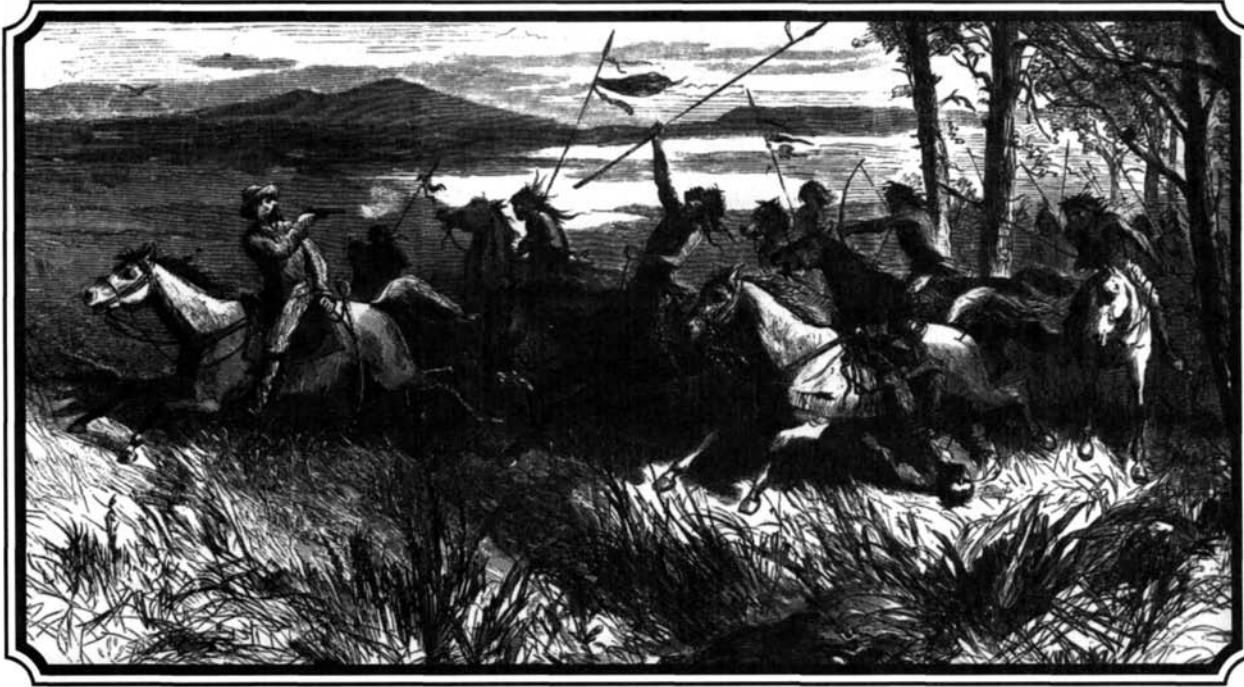
Everyone's Fast Draw rolls succeed, so no one's shot is delayed.

Five shots are fired on count 2. Wyatt's first shot puts a serious wound in Frank's left shoulder. Morgan's shot puts a light wound in Tom's left shoulder. Frank, his chance to hit now reduced to less than 1, misses Wyatt. Tom also misses Virgil and Ike misses Morgan.

One shot is fired on count 3. Doc's shotgun blast hammers Billy, causing four wounds: abdomen/mortal, left shoulder/serious, chest/serious, head/light. Billy fails his Luck check and dies on the spot.

Five more shots are fired on count 4. Wyatt's second shot causes another serious wound to Frank's abdomen. Morgan rolls a light wound to Tom's right shoulder. Tom misses Virgil again. Frank, with two serious wounds, rolls a 1 and then makes his Luck check, inflicting a serious head wound on Wyatt. Ike scores a light wound to Morgan's abdomen.

On count 6, four shots are fired. Wyatt's third shot is a mortal wound to Frank's abdomen, and Frank dies (before his third shot). Morgan's third shot is also mortal, hitting Tom in the chest. Tom's Luck fails and he dies. Virgil's careful shot causes a serious wound to Ike's abdomen. Ike misses Morgan.



Turn 2

The lawmen win initiative for this turn.

The Judge decides that, given how badly things are going, Ike must check his Bravery score again. This time the roll is 18 and Ike will run for it, but he also will fire one careful shot as he goes. All four lawmen fire careful shots at their fleeing enemy.

Doc Holliday has the highest speed, and his shot causes one light wound in Ike's right arm. Morgan Earp fires second, and gets a mortal wound in Ike's chest. Miraculously, Ike passes his Luck check, converting the mortal wound to a light wound. Wyatt fires third, scoring a serious wound to the abdomen. The unfortunate Ike, with two serious and two light wounds, finally passes out in the alley from loss of blood.

The final score of the fight—

Frank McLaury: dead

Tom McLaury: dead

Billy Clanton: dead

Ike Clanton: two serious wounds in abdomen, light wounds in chest and arm

Wyatt Earp: serious wound in head

Morgan Earp: light wound in abdomen

Virgil Earp: unhurt

"Doc" Holliday: unhurt

The Gunfight at the O K Corral is over, again. Set it up and practice working out the

hit chances and sequence. Maybe next time the Clanton/McLaury crowd will win.

The Battle of Coffeyville

The Battle of Coffeyville marked the end of the trail for the Dalton Gang. The battle began when five members of the gang tried robbing two banks in the same town at the same time. This had only been attempted once before—unsuccessfully—by their cousins, the James/Younger Gang. The ensuing fight ended with four citizens killed and four wounded; of the bandits, only Emmett Dalton lived, and he received a long jail sentence.

The Promise City map can be used for this scenario (it corresponds to the historical situation in general respects—some minor details have been altered, but they will not affect the recreation of history).

Setup

The Dalton Gang members begin in two locations at the start of the action: Grat Dalton, Bill Powers, and Dick Broadwell are in Condon's Bank (use Berman's Mercantile), and Bob and Emmett Dalton are in the 1st National Bank. Each is armed with a lever-action rifle and two fast-draw revolvers.

They are opposed by 16 citizens in three groups of 6, 8, and 2. Their abilities are deter-



mined randomly as normal for NPCs, except for one, John Kloehr, who is in the group of 8 and who has Coordination 17, Rifle 3, Pistol 2, and Bravery 19 (he is noteworthy as the person responsible for killing two or three of the outlaws, depending upon whose account is read). The group of 6 citizens starts in the Indian Head Saloon, the group of 8 citizens starts in Slade's Hardware, and the group of 2 citizens starts in the Harness Shop and Bootmaker's building. The citizens can begin taking action immediately upon hearing any shooting; Even if no shots have been fired, however, each group can become active if a 6 or less is rolled on one 20-sided die; roll separately for each group, at the beginning of every combat turn until shots are fired. These citizens are suspicious and can act accordingly. The Judge must use some discretion here to determine reasonable actions. (Firing a few shots into the air just because someone's nose itches is not reasonable.)

The citizens have one gun each at the start and minimal ammunition on their person (extra ammunition or guns must be obtained from a hardware or similar store on the map). A random number is generated by the roll of a single die for each citizen's firearm: 1-8 Rifle; 9-16 Revolver (random type); 17-20 Shotgun.

Special Rules

All buildings are locked and cannot be entered except for those that are used as starting positions.

The Dalton Gang members never make Bravery checks, but a citizen must whenever he is wounded or sees another citizen get killed.

Options

Bill Doolin, a man who later became the leader of his own famous gang, was supposed to join in the robbery attempt. His horse went lame on the way to the meeting place, and when he failed to arrive on time the others started without him. To give the Daltons a slightly better chance, Bill Doolin can be added to the Dalton Gang (the victory conditions remain the same).

As an option, try setting up the gang members and citizens in other locations, with each side unaware of the other's position. This requires planning and constant overseeing by the Judge, but can make the situation more challenging for both sides.

Victory Conditions

To win, the outlaws must get to their horses (adjacent to the Lumber Yard) and get off the board (while mounted) across Sierra Street with at least three of their gang. The citizens win if they capture or kill all of the gang members. Any other result is a draw.

The Characters

Complete information on the outlaws (Bob, Grat, and Emmett Dalton, Dick Broadwell, Bill Powers, and Bill Doolin) is listed on Table 28: The Fastest Guns That Ever Lived.

Pocket Adventures

The following sections are short adventures, taken from adventure modules BH1 through BH5 which were published for the BOOT HILL® game between 1981 and 1985.



These are not complete adventures by themselves, but can be used as jumping off points for longer adventures or as fill-in items during a campaign.

The Manchester Mangler

This scenario begins with the arrival of the stagecoach in town. The driver has been having trouble with the brake and must stop to make repairs before going on. The stage will not be able to continue until the next morning. Big Mike O'Halloran and Jeremy Bentham are the only passengers on the stage. Big Mike is the Manchester Mangler, a professional bare knuckles boxer. Jeremy Bentham is his manager. Both have come over from England to tour the Southwest and stage prize fights. Since they are stuck here overnight, Jeremy decides to see if they can make a profit. After getting rooms at the hotel, he will go out on the balcony and begin yelling (in his best English accent), "Gentlemen! Tonight, for one night only, the fighter of the century—The Manchester Mangler—will give a demonstration of his pugilistic skills against all comers! \$50 to the man who can knock him out! Remember, tonight only, in your town!" While he is giving his sales pitch, Big Mike will come out in his boxing clothes and stand beside Bentham. O'Halloran is a huge man with a bald head and handlebar mustache. Jeremy will keep the sales pitch going until he attracts a crowd. Once this has been done, both will

come out into the street. Most of the townspeople will be there to watch the fight. A rope will be laid on the ground to mark the boxing ring.

If none of the player characters decide to fight Big Mike, an NPC will enter the ring. Before starting the fight, Bentham will take side bets against his fighter. These will be at even odds. The total of all the bets cannot exceed \$1,000. After this is done, Bentham will explain that the fight is "no-holds-barred" until one man is unconscious. The referee may let one of the players control the NPC for the fight, or simply announce that the fight lasts several minutes before the local is knocked out. Big Mike should lose about five Strength points in this fight.

Bentham will then challenge the crowd to come up with a better fighter. No one will come forward (except possibly a player character). If no player characters volunteer, Bentham will single one of them out (referee's choice) and offer him \$100 if he can knock out Big Mike. If the character refuses, Bentham will give up for the night, but not before implying the player character is a coward.

Jeremy will continue to offer fights and side bets until there are either no comers or Big Mike is down. So long as there is a willing fighter, the crowd will not let Jeremy withdraw his fighter and will get mean if he tries to do so.

After the fight, Jeremy and Big Mike will go back to their room and stay there all night. Jeremy will keep the original \$1,000 and the winnings (\$300 plus any character's sidebets)

	Str	Coo	Obs	Sta	Luc	Skills
Big Mike O'Halloran	18	16	12	9	6	Brawling 4
Jeremy Bentham	10	11	9	6	9	Public Speaking 12 Thespian 14



in a money belt under his nightshirt. Bentham and O'Halloran will both leave in the morning on the stage.

Jeremy carries \$1,000 in his money belt and a derringer in his trouser pocket.

Stable Fire and Bank Hold-Up

One morning, the various members of an outlaw gang drift into town, posing as strangers just passing through. At 11 A.M., one of the outlaws enters the stable and ignites the hay in the loft. The stable owners are elsewhere at the time. After the fire is burning well, the outlaw runs out into the street and raises the alarm, shouting, "Fire! The stable's gonna burn!" Most all the male citizens of the town come to help put out the fire. They form a bucket brigade from the nearest well to the stable.

Meanwhile, the outlaws are robbing the bank. Shadowy Dave and the man with the shotgun enter the bank, one man (with an RCR7) is holding their horses outside, one man (with the BR) is in front of the sheriff's office, and the last two are posted near the southern end of the town. Shadowy Dave and the other man force the teller to open the safe and then take all the cash. They (and the man holding the horses) then ride south, trying to leave town. Their escape will be covered by the other men at their different posi-

tions. They will shoot at anyone who fires on or pursues the robbers.

Shadowy Dave's plan was that all the robbers would ride peacefully out of town without attracting any notice. However, two things will go wrong. First, the bucket brigade crosses the street they planned to use for escape. Second, the teller comes out of the bank with a CBR and shoots at the bank robbers as they reach the bucket brigade. Panicked, the robbers (except for Shadowy Dave) begin shooting at anyone in sight and then concentrate on those people who shoot back. Shadowy Dave will spur his horse forward and try to ride out of town as fast as possible. The gunfight continues until the robbers are all dead or have surrendered. The bank robbers will not surrender until two or more of their gang are dead or unconscious. When this happens, they have to pass a Bravery check every turn. Bank robbers who fail this check will surrender. The citizens are unarmed (except for the sheriff) and will run for cover when the shooting begins unless they pass their Bravery checks also. Those citizens that pass Bravery checks will continue to fight the fire. Hence, the job of stopping the outlaws will have to be done by the player characters. The bank will pay a \$100 reward if the money is returned.

If the characters help fight the fire, it will be put out after it has burned the upper half of the building (about 30 minutes). If the player characters have horses in the stable,

	Str	Coo	Obs	Sta	Luc	Brv	Skills
Shadowy Dave Struthers	13	17	9	6	5	16	CBR 2 RCR 2 Riding 11
Gang Members (5)	13	14	9	4	4	13	Pistol 1 Rifle 1



the animals will die from heat and smoke inhalation unless a player character lets them out of their stalls. Anyone entering the burning building can release the horses into the corral. There is a 50% chance that the character will be injured while doing this. The injury will either be light (70% chance) or serious (30% chance) and will be caused by general burns. If two or more characters enter the stable, one may rescue the horses while the other gathers saddles and other tack.

Three of the outlaws are armed with RCR7s, one carries a BR, and the last has a SHG2. All of them carry CBR6s. The five outlaws have identical characteristics. All of the bank robbers have good horses with saddle, bridle, and other normal gear.

Use standard NPCs for the bank teller, sheriff, and townspeople.

Jailbreak!

The night before this scenario occurs, the local sheriff Mule arrested Luis Vaco and Esteban Berrera for horse stealing. They are now in the lockup. The sheriff is now worried and comes to the player characters for help. The Berrera family is a close-knit group and the sheriff expects violence because of the arrest. In fact, the previous sheriff was gunned down in the night after he arrested some members of the family. The sheriff wants to deputize the player characters and be ready, with them, for the Berreras.

If the player characters agree to the sheriff's plan, he will hastily make them all temporary deputies. Any character without a rifle will be given one from the sheriff's office. The sheriff explains that the Berrera family is about 20 to 30 members strong and most are known banditos in Mexico. They use the U.S. as a hideout from Mexican authorities. The

sheriff guesses that since their kin are still alive, the Berreras will try to break them out of jail. Furthermore, it is likely that the attempt will be made at night.

As night falls, the sheriff tells the player characters to take positions in the town where they can watch the main street and the lockup. He also suggests that people stay in pairs for safety. Since none of the businessmen want their buildings shot up, player characters will not be able to hide inside. The only buildings that player characters might be able to hide in are the stable, the lockup, and the sheriff's office. The sheriff plans to watch the lockup from the back door of his office.

That night the air is chill and clear. The moon is only one quarter full. Buildings and shapes are only vaguely outlined. At about 2 A.M., the Mexicans enter the town. Jose Berrera, El Moro, and seven of the other outlaws enter from the north, on foot. They will be moving quietly and slowly, watching for signs of trouble. As they close in on the lockup, El Moro and two of the outlaws split off from the main group and circle around to the east. Meanwhile, Sebastian and three other outlaws approach from the west side, going directly to the lockup. Once at the lockup, Sebastian will pass two CBRs inside. Ropes will be tied to the window bars and all the horses will be used to pull the window out.

About a minute after Sebastian reaches the lockup (or the instant any shooting starts), Jesus and the two remaining outlaws ride fast into town from the south. They make as much noise as possible, firing their guns into the air and screaming oaths and curses. If the player characters fire at them, the other members of the family in town will immediately open fire. Under cover of this noise, Sebastian (covered by El Moro and his two men) spur the horses. After a minute or two of pulling, the window and a good portion



	Str	Coo	Obs	Sta	Luc	Brv	Skills
Jose Pedro Ruiz y Berrera	14	17	13	12	7	16	SAR 3 LR 2 Fast Draw 18
Jesus Berrera	17	13	9	7	4	12	CBR 1 Knife 2
"El Moro" (the Moor) Berrera	10	14	10	11	5	15	CBR 2 Fast Draw 17
Sebastian Vaco	14	14	13	5	2	11	CBR 1 RCR 2 Knife 3
Luis Vaco	13	11	11	6	3	10	Pistol 1
Esteban Berrera	11	9	13	4	4	10	Pistol 1
12 Banditos	12	11	10	4	3	10	CBR 1 RCR 1

of the wall crack and fall free. The prisoners are free. When this is done, Sebastian and El Moro shout, "Ojalla!", their signal. All surviving members of the family mount up and ride out of town as fast as possible. Sebastian has extra horses available just outside of town.

This is the plan the Berrera family will follow. There are several things that could go wrong with it and there are several ways the player characters might ruin the plan. The Judge should not suggest any of these methods through the sheriff, but should let the players do the planning. Possible complications could include moving the prisoners, substituting player characters for the prisoners, or even lighting the whole area with lanterns. If any special precautions are taken, the Berreras still follow their plan up until the point where something goes wrong. Thereafter, the family members do whatever seems best, depending on their Bravery checks. If all the named members of the family are killed or unconscious, the remaining outlaws flee immediately.

Jose is the bandit's leader, and he has an excellent horse. All other bandits have fair or

good horses. El Moro is Jose's father. Luis and Esteban are currently in the lockup. The 12 other banditos are all members of either the Berrera or Vaco families. All have identical characteristics.

The Fake Map

Jeremiah Longley and Samantha DeVries arrive in town on the stage. They will be let off in town, although anyone watching will notice Jeremiah arguing with the driver about something. After a heated exchange, Jeremiah walks away, cursing under his breath. If there are rooms available in the hotel, Jeremiah reserves two rooms, one for himself and one for his "daughter." He gives the names Jeffrey and Amelia Turpin.

Sometime after checking into the hotel, Jeremiah will wander about town. If asked what he is doing, he explains that he and his daughter had little choice, as they lacked sufficient funds to travel further. He is now in distress about their situation (he explains) and must make plans. He will continue to



travel about the town, until the story of him and his daughter is widespread. The Judge should see that the player characters hear the story if they do not meet Jeremiah personally.

That evening, Jeremiah will accidentally let slip (as if he were a forgetful old man) that he has something of great value to sell. Samantha will quickly quiet him and try to convince others that he meant nothing. Again, if the player characters are not present, the news of this story should reach their ears.

Early the next morning, a stranger named Robert Hamilton will ride into town. After stabbing his horse, he will go to the sheriff's office. While Hamilton is in the sheriff's office, Samantha will "accidentally" meet a player character (bump into one on the street, enter a bar looking for her father, etc.). She will use this opportunity to strike up a friendship with the player character. If possible, she will arrange for the characters to dine with her and her father that night. During the rest of the day, nothing else will happen in this scenario, except that Robert Hamilton will be seen about town, saying little to anyone.

That evening, if the player characters dine with Jeremiah and Samantha, the two cons deliver their "pitch." Samantha (as Amelia) will appear nervous and worried. Jeremiah will explain that he needs money badly, due to a series of unfortunate reverses. However,

the only thing he has of worth is an old map. He claims the map is a copy of the old Mendoza map that shows the location of the Lost Conquistador Mine. Once he had ambitions of going after the mine himself, but since the death of his wife, he has had to devote his time to raising his daughter in a manner befitting a proper young girl. He is still very unwilling to sell the map, but (after much persuasion) would be willing to cut the characters in on the deal. For \$2,000 up front, he will consider the player characters partners and will give them the map to recover the treasure. Once the mine is found, a claim would then be filed in all their names. If asked why he needs the \$2,000, he will explain that it is a security in case the characters decide to skip out on him. As proof of his sincerity, he will show the player characters a small portion of the map. It shows the area around Promise City and is apparently authentic.

After stating his problem, he will be ready to deal with the PCs. If the characters wish to argue about the price, he will be willing to haggle about the money, but he will not go lower than \$500. After any dealing is done, he will retire, pleading his old age. If the player characters have not agreed to the deal, Samantha will give them the final hook. She explains that she has been very nervous because there have been some men following her and her father, men who want to take the map from them. As proof she describes the

	Str	Coo	Obs	Sta	Luc	Brv	Skills
Jeremiah Longley	7	11	15	2	7	6	Thespian 16
Samantha DeVrie	9	10	14	3	6	6	Thespian 15
Robert Hamilton, Pinkerton agent	13	13	12	8	8	15	SAR 3 LR 2 Stealth 8



stranger who rode into town today (Robert Hamilton), claiming that he is one of those men. The players have until morning to decide what to do.

If the player characters accept the deal, they receive the map when they pay the agreed sum. They have bought a worthless piece of paper. If the players confront Robert Hamilton, he tries to bluff his way out of the situation if possible. Failing that he reveals that he is a Pinkerton agent. If the player characters realize the truth and inform Hamilton of what has happened, he will ask them to meet with the two cons one more time. At this meeting, he (and the player characters) will arrest the pair. It is highly unlikely that this will come to a shootout, since the couple are con artists, not gunfighters.

If the characters buy the map and do nothing else, Jeremiah and Samantha skip town at the earliest possible moment. They buy horses and gear and ride away in an unknown direction.

If the characters travel into the wilderness using the phony map, they travel in a random direction for at least 30 or 40 miles before finally realizing that they cannot seem to find any of the landmarks on the map. What happens next is up to the players.

Jeremiah is a frail looking man, who appears to be about 60 years old. He has a very puritanical look about him as he normally wears dark clothing and a broad brimmed hat. He has grey hair and a full salt and pepper beard.

Samantha, a pretty young woman, often poses as Jeremiah's daughter. She dresses nicely and is very polite and demure. She carries an FDR in her handbag.

Hamilton is an agent of Pinkerton's National Detective Agency. He has been tracking Longley and his partner for several weeks. He wants them for a railroad swindle they pulled earlier this year. He dresses in dark suits and wears a bowler hat.



A Woman Wronged

Jerry and Margaret arrived in town riding a freight wagon. Jerry is searching for the man who promised to marry his sister. They will ask for rooms in the hotel and offer to work for their room and board. Late in the afternoon, they both walk up and down the streets of town, Jerry with shotgun in hand. Each time they approach a man, Jerry turns to Margaret and asks, "Is that him?" Each time he asks, she shakes her head no. Finally, they meet the player characters (either in the street or in a building). Before Jerry can ask his question of Margaret, she stops and points to one of the male player characters and say, "Him! He's the man!" The Judge chooses which player character she is pointing at. Immediately Jerry will point his shotgun at the character and tell that "low-down deceiver" to freeze. One to four citizens will be on hand to see this.

If the character obeys, Jerry will lead him to the Justice of the Peace. There, with Margaret holding her child in her arms and Jerry holding the shotgun on the player character, a traditional (if somewhat hasty) shotgun wedding will be performed. Jerry will provide the money for the wedding license and the Justice of the Peace's fee, commenting on how he has been saving his money a long time for this. After the wedding, Jerry will still be suspicious of the player character, but Margaret will be very loving. She will give the player the child, calling him their son, etc. She will also say how they can all go home now and mind the farm, raising their

crops on the little homestead they have in Nebraska.

Jerry and Margaret are actually pulling a con. Neither of them has seen the player character before. Margaret, as an unwed mother, seemed to have little hope of doing well in life. To help her get ahead (or get married), Jerry hit upon a scheme of marrying her to an unsuspecting stranger. However, all he and Margaret really want is money. If the player character offers over \$200, Jerry and Margaret will agree to drop their claim, saying, "At least the skunk had honor enough to offer support for the child." They will stick to their story unless positive proof can be given that they are lying. Testimony from the player character's companions will not be considered positive proof. If asked, the sheriff will make inquiries for the player character. His checking has a 60% chance of revealing the truth.

If the player characters kill Jerry to prevent the wedding from happening, the sheriff (assisted by several other townspeople) will arrest the characters involved. If the shooting was in self defense, the sheriff will let the player character go after two days. He will warn the character that it might be best to leave the area. If the PC ignores this warning, he will be visited by 12 masked vigilantes during the night. They beat him soundly, tie him on his horse backward, and run him out of town.

If witnesses say it was murder, the player character will be held by the sheriff for the circuit judge. The remaining player characters will have one week to rescue the prison-

	Str	Coo	Obs	Sta	Luc	Skills
Jerry Mortens	13	10	9	3	3	SHG1
Margaret Mortens	10	10	9	1	1	

	Str	Coo	Obs	Sta	Luc	Brv	Skills
Lyle Underhay	12	10	13	13	6	9	Accounting 9 Pistol 1
cronies	13	11	10	8	4	10	Pistol 2 Brawling 1
Wesley Phillips	8	17	16	2	1	6	Pickpocket 14

er. After this, public outcry (assisted by the vigilantes) will force a trial. A trial will be held with one of the local vigilante leaders filling in as judge. Unless the player characters can present strong evidence to the contrary, the verdict will be guilty and the character will be hanged.

Jerry is about 20 years old and is very tanned and weather-beaten. Margaret is 18 years old and is very pretty. She is unarmed.

Fire!

As the characters ride along, they notice that the weather, which has been overcast for most of the day, is now breaking up. A breeze has risen and thunderheads are starting to sweep across the sky toward the east. Lightning flashes brighten the horizon to the north, south, and west. To the characters, it appears they will soon be in for a cloudburst.

After riding a distance further, the characters see a mass of low-lying clouds to the southwest. These clouds are actually smoke from a large grass fire started by lightning. If the characters have a telescope and observe the smoke, they will be able to see the fire sweeping in a long line to the west. At the same time, the wind will start to pick up, whipping dust and tumbleweeds through the air.

After riding 5 miles more, the player characters will be able to tell that the fire to the southwest is only slowly moving in their direction. It appears to present no danger.

A few minutes later, the wind shifts. Within 10 minutes, smoke begins blowing over the characters and soon it will become quite thick, restricting vision as if it was night. The characters will top a small rise and see, in the depression below, a second fire to the north, obscured from their notice by the drifting smoke. This fire is burning from

west to east at a slow rate. The air has become thick, choking, and hot. It will be obvious to the player characters that if they remain in this area much longer, they will be overtaken by the fire. At this point, check each horse for panic. Panicked horses flee at full gallop in a random direction until exhausted or brought under control.

If the characters don't want to be roasted to death or die from smoke inhalation, they will have to gallop away from the fires, either to the east or west. Characters must make either an Observation check or a Riding check to avoid having their galloping horse stumble in a pothole and break a leg or go lame.

If the characters ride to the west, they travel for 30 minutes and then discover that the changing wind has swept the southwestern fire line around so that it is heading toward them. They will not be able to reach safety by traveling west. Characters trapped by the fire will be killed unless they dig shelters for themselves. Those sheltered will suffer 3-18 points (three 6-sided dice) of damage to their Strength. Half of this damage is burns, which must recover like wounds, the other half is from smoke inhalation and can be recovered like brawling damage. It is impossible for trapped characters to save their horses. If the characters travel east, they will have to ride at a gallop for an hour before reaching safety.

Shortly after the characters reach safety (or are roasted to death), the wind direction changes, forcing the flames back on themselves. The fires slowly die out, except for a few areas of smouldering remains.

The Pickpocket

The characters are walking through town when a short figure wearing a black hat rushes around the corner, colliding with one of the

	Sta	Coo	Obs	Sta	Luc	Brv	Skills
Mad Tex Randolph	11	16	16	9	5	7	FDR 2 Fast Draw 12
Bad Arnie	17	13	6	5	7	8	SAR 2 LR 1
Sam Wells	8	15	8	5	6	9	SAR 1

red kerchief pulled up over his nose, drops his hat, a pocket watch, and a wallet, and tries to run away down the same route the player characters came.

The short figure is Wesley Phillips, a petty thief who has taken the wallet and watch of Lyle Underhay, wealthy businessman and owner of much of the town. If the party stops Wesley, he starts a brawl with them. Unless it is protected, the watch is smashed. Underhay and two drunken cronies arrive on the scene in a minute and get into the brawl. The sheriff arrives in another two minutes and tries to break up the fight by firing into the air. He arrests the fighting characters, charging them all with brawling and Wesley with theft.

If the characters do not stop Wesley's escape, Underhay accuses the party of the theft when he and his sidekicks arrive. He calls for the sheriff while his men hold their weapons on the characters. Underhay offers the dropped hat, watch, and wallet as proof to the sheriff. He agrees with Underhay and arrests one character as the thief.

Unless someone proves them wrong, both Underhay and the sheriff insist they have the real thief. The dropped hat, for example, is far too small for anyone in the group. Wesley is hiding out at a local saloon until things die down. If the PCs fail to persuade the sheriff that they are innocent, the local doctor comes forward and supports the characters' story (he was across the street at the time). The doctor does this only if the characters haven't done anything to upset him recently.

In any event the characters are exposed to the corruption and control of Mr. Underhay in this town. As the sheriff lets the characters go, he warns them to stay clear of Underhay and his powerful friends.

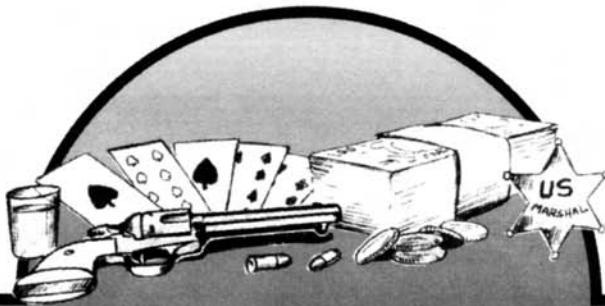
An emergency at an outlying ranch calls the town doctor out of town for a few days. He asks the player characters to watch his office while he is out, passing out only prescribed medicine and handling small emergencies in return for \$5 each.

The first day passes calmly; the major problem is Widow Simms coming in for her medication. About 9:00 that evening there is a thunderous knock on the outside door, and it swings open to reveal Mad Tex Randolph, a known bandit, holding a cocked shotgun under his arm. Behind Tex is Bad Arnie Randolph carrying a wounded Sam Wells. Tex explains that Sam caught a slug in the thigh in a "hunting accident" and needs the doctor to cut out the bullet and patch him up. He assumes that the eldest character present is the doctor, and does not take no for an answer.

Sam has a serious wound in the leg and has already lost four Strength points. He is in shock and bleeding heavily. He will be dead by morning if the characters wait for the doctor to return.

If someone agrees to operate (and assuming he has no Medical skill), that character must make either a Coordination or Observation check, using one-half of his score (rounded down), to remove the bullet. Alternatively, the character can make a Luck check instead. Each failed attempt costs Sam Wells one Strength point, plus extracting a loud scream. Once the bullet is removed and the wound closed, Arnie carries Sam to the horses, Mad Tex covers the retreat, and the trio rides off into the darkness. (This sort of treatment won't help Sam to recover, but the outlaws don't know that.)

Mad Tex and Sam both have prices on their heads (\$150 and \$50, respectively) for crimes committed in Texas. Bad Arnie is not wanted.



Appendix 1: Bibliography

This list of books and films is not meant to be complete. Any list that pretended completeness would be as long as this entire book. But the books and movies listed here are among the best around, and the books especially were invaluable in writing this edition of the BOOT HILL® game. Even a little historical research will go a long way toward making a BOOT HILL campaign more realistic and exciting. The Old West as it really was is every bit as fascinating and thrilling as the adulterated versions popular in movies and fiction. And in a BOOT HILL campaign, there's no reason why both sorts can't exist side by side.

Nonfiction Books

Chapel, Charles Edward, *Guns of the Old West*, Coward-McCann Inc., New York, 1961; An exhaustive reference book which includes not only detailed notes and photographs on hundreds of guns but also interesting anecdotes about the people who used them, and how.

Cunningham, Eugene, *Triggernometry: A Gallery of Gunfighters*, The Caxton Printers, Ltd., Caldwell, Idaho, 1975; Brief biographies on 17 famous gunmen, plus a chapter on gunslinging in general. A bit romantic, perhaps, but informative and entertaining nonetheless.

Foster-Harris, *The Look of the Old West*, Viking Press, New York, 1955; This homesy and whimsical book covers a complete range of Western topics, from army uniforms to horses to cowboy equipment to gunfighting techniques. It is filled with the sort of trivial yet fascinating details that really bring the period to life.

Garfield, Brian, *Western Films: A Complete Guide*, Da Capo Press Inc., New

York, 1982; This is a very complete guide to Western films and is enjoyable reading if Garfield's rather strong opinions agree with your own. Garfield is also the author of many Western stories, some of which have been made into films, so he knows his subject.

Monaghan, Jay, *The Book of the American West*, Simon and Schuster, New York, 1963; This fascinating book contains 10 chapters, each written by a different author, covering a gamut of Western subjects. It is among the most comprehensive one-volume histories available, and is delightful reading to boot, filled with period woodcuts and illustrations.

Patterson, Richard, *Historical Atlas of the Outlaw West*, Johnson Books, Boulder, Colorado, 1985; State by state and town by town, this book examines outlaw activity in the West from before the Civil War until after the turn of the century. Packed with information that is invaluable when designing adventures.

Rosa, Joseph G., *The Gunfighters*, University of Oklahoma Press, 1969; Much of this book is straightforward recounting of actual gunfights, but later chapters on the psychology of gunmen and the business of gunfighting are fascinating.

Utley, Robert M., *The Indian Frontier of the American West, 1846-1890*, University of New Mexico Press, Albuquerque, 1984. A well-balanced look at the treatment of Indians from both perspectives. The emphasis is on the interaction of competing societies rather than battle accounts.

Fiction Books

To attempt to list even a portion of the wonderful Western fiction available would inevitably result in too many worthwhile



The Code of the Old West

The code of the gunfighter was a practical one. If a man thought he had just cause to kill someone, he simply went to the saloon where he had checked his gun and then looked up his victim—no seconds, no engraved invitations, just action. While this readiness to kill might seem shocking today, remember that this was a wild and dangerous frontier where people expected to have to fight to protect what they had. Also remember that, for every person who got tangled up in a gunfight, there probably were hundreds who never fired a gun in anger.

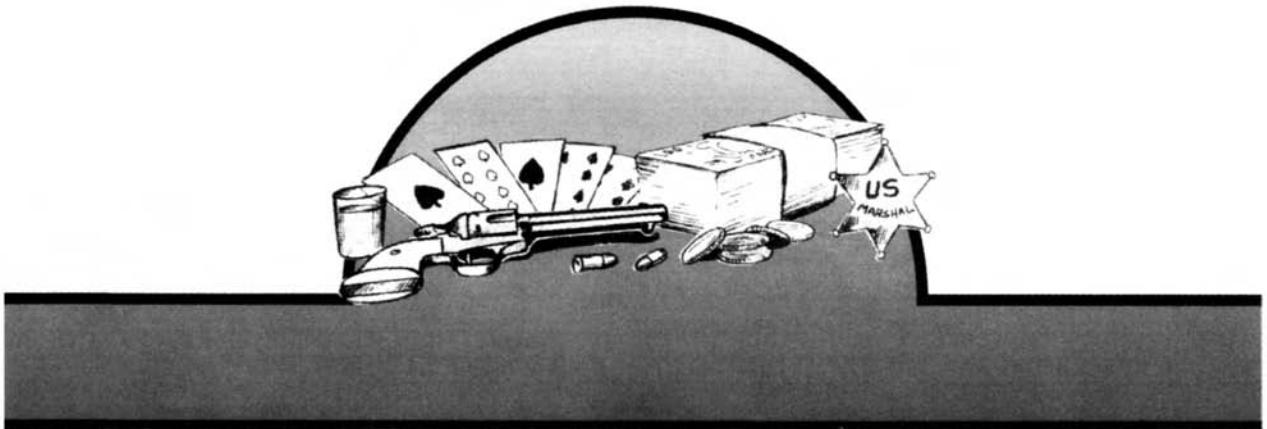
When a fight started, the only rule was to be the last one on his feet. The sole objective was to kill or incapacitate while avoiding return fire. Even the quick draw was decisive only if it prevented the other man from firing.

Black powder was one obstacle to shooting accuracy. That explosive threw up dense clouds of foul smoke, and indoors a gunfight of more than a few shots duration caused an effect similar to tear gas.

There was only one real clause in the gunfighter's code. That was that the gunfighter could not shoot an unarmed man or one who was not on his guard. This was a practical rule, because it often saved him from hanging. If an argument occurred and both men were armed and willing to fight, any killing was usually judged to be self-defense. A minor condition to the rule was that it was not healthy for a stranger to kill a prominent townsman under any circumstances. Such occurrences frequently ended in lynching.

titles being dropped off for the sake of space. Readers are directed to the classics, rather than the newer books which accent blood and sex. Anything by Louis L'Amour, Dan Parkinson, Willa Cather, Zane Grey, Eugene Manlove Rhodes, James Warner Bellah, Luke Short, or Ernest Haycox is worth reading. Deserving special mention are the two books listed below.

Pronzini, Bill, and Martin H. Greenberg, *The Arbor House Treasury of Great Western Stories*, Arbor House, New York, 1982; This one volume contains 33 of the greatest western short stories ever written, by authors like Mark Twain, Ernest Haycox, Bret Harte, Max Brand, and many others. Highly recommended.



Schaefer, Jack, *Shane*, Bantam, New York, 1950; Like the movie made from it, this powerful book is the definitive retelling of the Western myth: a strong, mysterious stranger rides into the valley, sizes up the conflict, and coolly risks his life for the cause of justice. If there's only one Western novel on your shelf, it should be **Shane**.

Films

To a large degree, film is the preeminent medium of Western storytelling. Sadly, the genre seems to be dead; many people feel The Wild Bunch was the last real western to be made. (Was it parabolically significant that that movie was about the end of an era?) Recent entries tend to lack substance or come off as just too slick. Many of the films listed below are landmarks in the genre, and some are just good fun.

Barbarosa, independent, 1981; This movie cast Willie Nelson as an American outlaw caught up in a Mexican feud. The sets and costumes are very good, as is Nelson's characterization of the wily bandit.

Billy the Kid, MGM, 1930. This movie's strongest asset was William S. Hart as technical director. It captures much of the feel of the times and the characters, even if the ending, in which Pat Garrett lets Billy go, is ludicrous. The rest of the movie is well worth seeing.

Blood on the Moon, RKO, 1948. A familiar script but excellent in its portrayal of the Western frontier.

Butch Cassidy and the Sundance Kid, Fox, 1969. Lousy history lesson but wonderful entertainment.

Canyon Passage, Universal, 1946. A small picture full of wonderful, memorable characters.

Cat Ballou, Columbia, 1965. One of the few really funny western comedies.

Destry Rides Again, Universal, 1939. One of the big westerns of 1939 that revived the genre. Destry is the soft-spoken sheriff who never carries a gun.

Duel In the Sun, independent, 1946. Not a great movie, but a great big movie. This one covers a lot of ground in a very satisfactory manner.

Four Faces West, United Artists, 1948. Another version of the Pat Garrett/Billy the Kid story which very nicely captures the atmosphere of the time and place.

The Good, the Bad, and the Ugly, United Artists, 1966. The most distinctively stylish of Sergio Leone's "spaghetti westerns" (others being *A Fistful of Dollars*, *For a Few Dollars More*, and *Once Upon a Time in the West*). They are entertaining films but present a juvenile, mindlessly violent view of an almost ludicrous, fairyland West. If this is the sort of thing you like, you'll really like this.

The Gunfighter, Fox, 1950. The original, and likely the best, version about the aging gunfighter who wants out of the business but whose reputation won't let him quit.

High Noon, United Artists, 1952. A film of enormous intensity, *High Noon*'s story is somewhat cliche but it's never been done better than here. Not only a great Western, but a great film in all regards.

Hondo, Warner Brothers, 1953. One of John Wayne's best. An army scout holes up in a settler's cabin during an Indian uprising.

Jesse James, Fox, 1939. Although something of an apology for those bad James boys (which is only to be expected), this is probably the best of the James Gang movies.



The Magnificent Seven, United Artists, 1960. A gripping and involving film. If it's not a great movie, it's at least a great story.

My Darling Clementine, Fox, 1946. While the story bears little resemblance to the historical events or characters involved in the gunfight at the O K Corral, it is a dandy legend, beautifully filmed.

Red River, United Artists, 1948. One of the best cattle-driving pictures, with a story reminiscent of Mutiny on the Bounty.

Ride the High Country, MGM, 1962. A magnificent picture about integrity and shattered friendship, as two aging gunfighters escort a shipment of gold down from the mountains.

Rio Bravo, Warner Brothers, 1959. It's a bit juvenile and absurd in places, but this film is also great fun. Stereotypes get played to the hilt and there's never any doubt the good guys will come out on top.

The Searchers, Warner Brothers, 1956. Lauded by some critics as the greatest American film ever made, *The Searchers* certainly is a monumental work. It relates, in a series of episodes, the efforts of two Texans to track down a white girl kidnapped by Comanches. The movie's tremendous strength comes from its powerful characterizations.

Shane, Paramount, 1953. A mythical tale of a mysterious gunman trying to escape his past who is forced through friendship to strap on his guns and kill for the sake of justice. *Shane* is the ultimate retelling of the Western myth.

She Wore a Yellow Ribbon, RKO, 1949. The best of John Ford's cavalry trilogy, with one of John Wayne's best performances.

Stagecoach, United Artists, 1939. This film was not John Wayne's first western, as many people believe, but it did rescue him from B oaters. Hordes of imitators have made

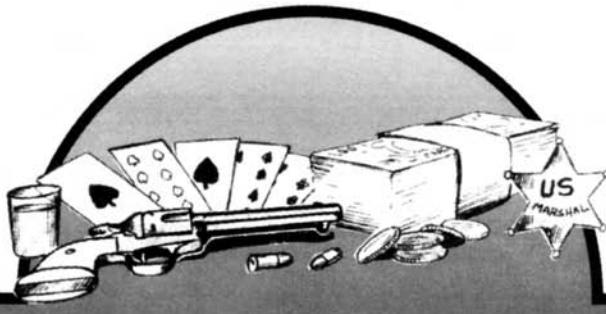
it look too familiar, but it is still the original and it helped spark a western revival.

Tumbleweeds, United Artists, 1925. This silent movie is the last and most memorable of William S. Hart's films. Hart is best remembered for his dedication to preserving realism in sets, costumes, and props. Like all silent films, the acting is exaggerated and somewhat comical to modern eyes. Still, this is a fine movie and, if you want to see on film what the West really looked like, well worth watching.

The Virginian, Paramount, 1929. The movie that in many ways defined the western. As a very early talkie, its edges seem awfully rough today, but it still has the power to enchant.

The Westerner, United Artists, 1940. The enigmatic Judge Roy Bean tangles with homesteaders and the quintessential laconic stranger.

The Wild Bunch, Warner Brothers, 1969. Sam Peckinpah's masterpiece is hauntingly beautiful, yet some critics found it disgusting. Look beyond the ultra-slow motion violence and you'll find a powerful and traditional story about values, loyalty, and the passing of old ways—themes that define the Western.



The slang of the Old West was colorful, amusing, and confusing to anyone unfamiliar with it. The items listed here are only the barest sampling. Readers interested in this subject are recommended to the writings of Mark Twain and Ernest Haycox in particular, and Western fiction in general.

Arkansas toothpick: long, straight-edged, tapered fighting knife
Artillery: gun.
Barbiquejo: chin strap of a sombrero.
Beeve: cow or steer.
Bit: one-eighth of a Spanish dollar, or 12 V2 cents.
Blue whistler: bullet.
Boot Hill: cemetery, usually for less respectable corpses.
Buckboard: wagon, usually drawn by one or two horses, with a plank bed.
Bull whacker: bull-team driver.
Chin music: sermon or speech.
Cutter: gun.
Feed yard: wagon lot.
Fiddle footed: restless, a wanderer.
Fish: cowboy's slicker or raincoat.
Flat goods: tobacco.
Frog-stabber: Arkansas toothpick.
Gone up the flume: died.
Gospel sharp: preacher.
Gospelmill: church.
Granger: farmer.
Gullet Tickler: back edge of a Bowie knife.
Gun: a revolver, not a rifle. Guns were worn, derringers carried. Guns were pulled, not drawn.
Hackamore: bridle used in bronc busting.
Hair-case: hat.
Hand: cowboy working for a ranch.
Harvey House: one of a chain of restaurants common along railroad lines, known for good food and pretty waitresses.
Hog ranch: a covert saloon, common during the Hayes administration.
Hondo: the loop at the end of a lariat.

Hoosegow: jail or lockup.
Iron: branding iron.
John B.: Stetson hat.
Lariat: rope used for throwing and catching cattle.
Leafless tree: gallows.
Maverick: unbranded livestock.
Montana Brim: hat with four creases on the crown, now called a campaign hat or Smokey-the-Bear hat.
Mud wagon: light stagecoach, used on muddy roads because it was less likely to get stuck.
Mule Skinner: mule-team driver.
Mustang: wild horse.
Necktie party: lynching or hanging.
Piece of Eight: Spanish milled dollar.
Plew: plug pipe tobacco.
Quirly: hand-rolled cigarette. Cigarette papers at this time were not glued, the smoker had to hold the cigarette to keep it from unrolling.
Real: small Spanish silver coin, equal to one bit (pl. *reales*).
Remuda: spare horses.
Salty bronc: bad horse.
Short bit: U.S. dime.
Steel Dust: excellent horse.
Stingy gun: gun intended for concealment, a derringer.
Swamper: wagon driver's assistant.
Throw down: attack, usually by drawing first or coming in with gun already drawn (as in, "Come quick! Utah Bob's throwin' down on Jake!").
Thumb buster: Colt .45 revolver.
Toro: double-bladed knife.
Whip: stagecoach driver.
Wool hat, wool hat bunch: someone with little or no money (as in, "He's a wool hat"). A wool hat was much cheaper than a good felt hat.
Wrangler: man in charge of extra livestock, especially horses.

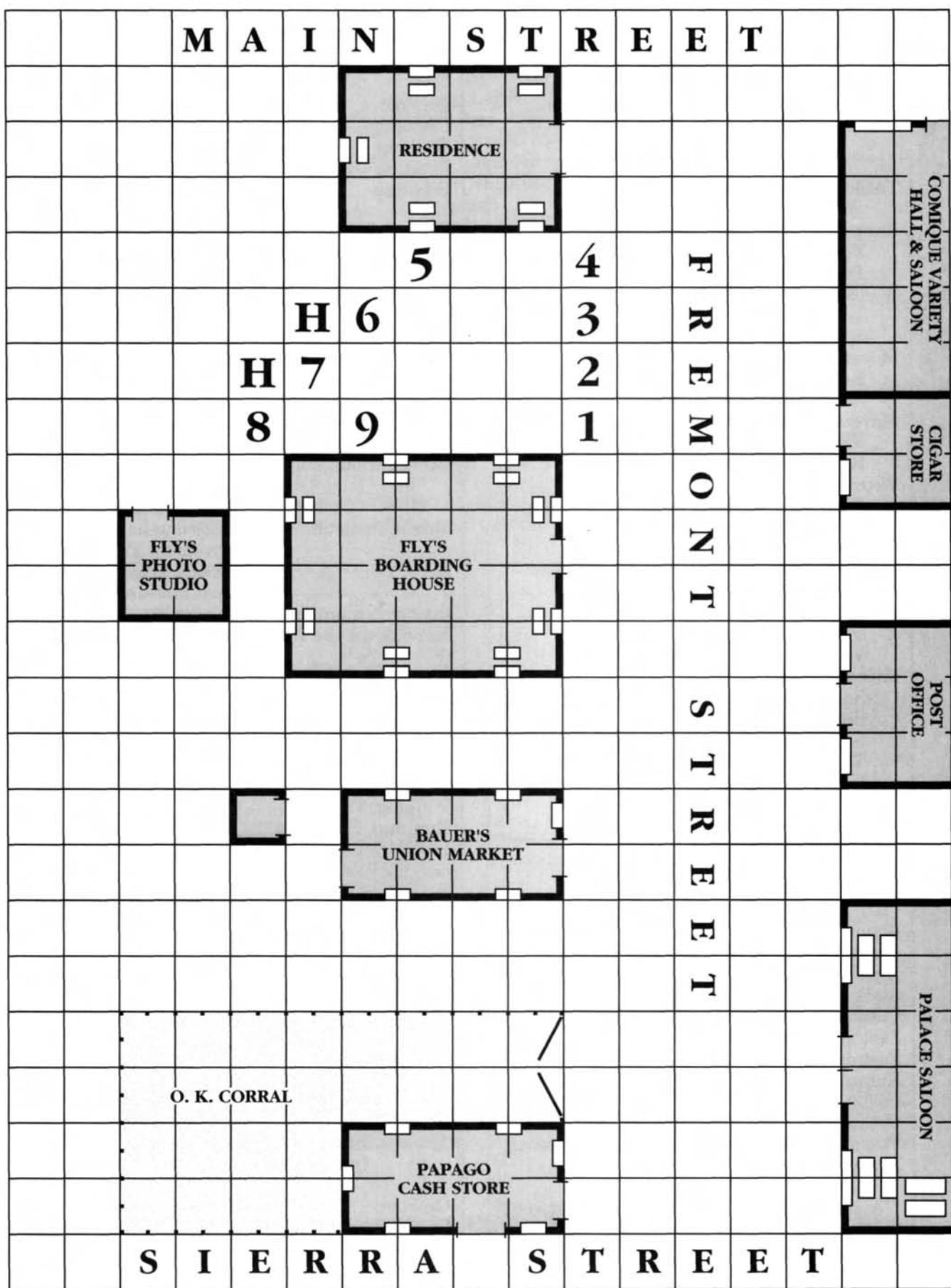




Table 4: Accuracy Modifiers

Range	
Point Blank, pistol	+4
Point Blank, rifle	-2
Short	0
Long	-2
Extreme	-5
Movement (of target)	
Running/Trotting	-2
Evading/Galloping	-4
Movement (of shooter)	
Walking	-2
Running/Trotting/Galloping	-4
Wounds	
Each light wound	-1
Each serious wound	-4
Target Size	
Very large	+4
Large	+2
Normal	0
Small	-2
Very Small	-4
Miscellaneous	
Sniping	+2
Shotgun	+2
Scattergun	+4
Target obscured	-2
Using wrong hand	-2
Firing two pistols	-6

Table 7: Shootout Actions

Action	Counts
Fanned shot	1
Hipshot	2
Steady shot	3
Careful shot	6
Fast draw, successful	0
Fast draw, unsuccessful	2
Normal draw	3
Switch targets*	1
Cock a gun	1
Fire a cocked gun**	1 less than normal
Movement	—

* A character can switch targets between turns with no delay.

** Does not apply to fanfiring.

Table 6: Combat Turn Movement (yards/turn)

On Foot	Mounted
Crawling	2
Walking	6
Evading	12
Running	24
Moving through door	-2 yards
Moving through window	-6 yards, Coordination check
Moving on stairs	up/down 1 stair per yard
Light wound in leg	move distance halved
Serious wound in leg	walk only, distance halved
Serious wounds in both legs	crawl only
Other serious wound	walk or crawl at normal speed, other move distances halved
Mount/dismount	takes one-half movement allowance
Stand up	takes one-half move- ment allowance
Dive or fall prone	no penalty
Jump down one story	takes one-half move- ment allowance
Terrible footing	move distance halved

Table 8: Speed Modifiers

Walking, Trotting	-1
Running, Galloping	-3
Light Wound (each)	-1
Serious Wound (each)	-4
Surprised	-2
Completely Surprised	-4
Firing Two Guns	-2
Weapon is:	
Very Slow	-2
Slow	-1
Normal	0
Fast	+1
Very Fast	+2

Table 9: Shootout Movement (yards/turn)

On Foot	Mounted
Crawling	1 ft.
Walking	1
Evading	2
Walking	1
Trotting	3



Table 10: Wound Locations

1-2	Left Leg
3-4	Right Leg
5-6	Left Arm
7-8	Right Arm
9	Left Shoulder
10	Right Shoulder
11-14	Abdomen
15-18	Chest
19-20	Head

Table 11: Wound Severity

-1	A scratch
0-2	Light Wound
3-5	Serious Wound
6+	Mortal Wound
+1	if hit is to chest or head
-1	if hit is to arm or leg
+ or -	weapon modifier

**Table 12: Wound Location Modifiers
(× weapon skill)**

Type of shot	Range		
	Short	Long	Extreme
Careful	full	1/2	1/4
Steady	1/2	1/4	none
Hipshot	1/4	none	none
Fanfire	none	none	none

Table 13 Shotgun and Scattergun Wounds

Die Roll	Short	Long	Extreme
1	1	0	0
2-3	2	1	0
4-5	3	2	1
6	4	3	2
Add'l target	NA	2 yds	5 yds

Table 14: Weapons

Weapon	Range (yards)	Reload Rate	Speed	Wound Modifier
	Short	Long	Extreme	
Thrown Knife, Tomahawk	2	4	8	NA average -1
Thrown Spear	10	20	40	NA average -1
Bow and Arrow	15	50	100	1 slow -1
Smoothbore Pistol	6	20	40	1/3 slow 0
Indian Trade Musket	20	65	150	1/3 v. slow -1
Smoothbore Musket	22	75	200	1/3 v. slow 0
Muzzle-loading Carbine	22	75	200	1/3 slow 0
Muzzle-loading Rifle	25	90	240	1/3 v. slow +1
Breech-loading Carbine	25	80	200	1 slow 0
Breech-loading Rifle	30	100	500	1 v. slow 0
Revolving Cylinder Carbine	22	75	200	1/3 slow 0
Revolving Cylinder Rifle	25	90	240	1/3 slow 0
Buffalo Rifle	30	200	600	1 v. slow +1
Lever-action Carbine	24	90	200	2 slow 0
Lever-action Rifle	30	100	400	2 slow 0
Shotgun	10	40	110	2 slow 0
Scattergun	8	16	30	2 average 0
Derringer	2	4	8	2 average 0
Cap & Ball Revolver	10	20	60	1/3 fast 0
Single Action Revolver	10	20	60	3 fast 0
Double Action Revolver	10	20	60	average 0
Fast Draw Revolver	6	15	50	3 v. fast 0
Long Barrel Revolver	12	30	90	3 slow 0
Any hipshot	6	12	36	NA NA NA
Cannon	20	60	120	v. slow +3
Gatling Gun	40	200	400	1 v. slow +1



Player Name: _____

Character Name: _____

Age: _____ Background: _____

Sex: _____ Home state: _____

Strength:

Coordination:

Observation:

Stature:

Luck:

Wounds:

Wound Points:

Hipshot/Steady Shot/Careful Shot _____ / _____ / _____

Weapon	Speed	Short / Long / Extreme	Reload Rate

Skills:

Equipment:

Experience:

BOOT HILL[®]

3rd Edition
Wild West Role-Playing Game

Two rows of unpainted wooden buildings face each other across the wide, dirt street. A signboard creaks mournfully in the hot wind. Down this track rides a lone figure, tired but alert. His boots, hat and buckskin jacket are layered with dust. But the ivory-handled revolver at his hip is spotless and cool. Neither a beacon nor a threat, it's simply there, a part of the man.

Drift back to the days of cattle drives, dance halls, range wars, and gunslingers. The BOOT HILL[®] Wild West Role Playing Game lets you relive the grand adventure of the American Frontier. It's a wide open land where a man with strength, determination, and courage can carve a place for himself.

This 3rd Edition of the classic BOOT HILL game is thoroughly revised and updated. It includes:

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