

SIX GUN™

THE GAME OF THE WESTERN



1PG™

DOWNING • STUBBS

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Thanks, Everybody!

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RULES OF PLAY

Six Gun: *The Game of the Western*™ is a simple-to-learn roleplaying game where players take on the roles of lightnin' fast gunslingers, hardened desperadoes or upstanding lawmen of the classic western film. It assumes the players and ref already have some rudimentary experience with role-playing. Its meant to be played in the vein of *A Fistful of Dollars*, *Silverado* and classics from the John Wayne stable, so keep it light (yet adventurous).

CHARACTER GENERATION & GAME RULES

Stats & Skills: Okay, pardner! Roll 1D3 for each stat (the bold entries on the character sheet). Roll 1D3+3 for the total number of points to distribute into skills (the individual listings below each stat on the character sheet). Every skill starts at 0, and no stat/skill combination can be less than 1. Put no more than 3 points in any single skill. If you need extra points, you can take them from other skills, leaving them at -1 for each point taken. For example, if you have a BRAINS of 3, you can take Readin' at -2 and add those two points to a different skill. If you don't see a skill you really want your character to have (Underwater Basketweaving, for instance), just write it in the margin after confirming with the referee.

Alternately, the referee may choose to have players build their characters with points. If so, distribute 8 points into the four primary stats, and use the rules which follow for secondary stats.

Secondary Stats: Roll 1D6 and put the number in GUTS, and 1D6 and write the result in PRESENCE. PRESENCE tells you how long you can keep calm and hold out when faced with unnerving situations, and GUTS signifies your ability to handle stress. At any time you have a traumatic experience in the game (like being captured and staked out by warring Apaches, or getting wounded), make a "GUTS Check". If you roll equal to or lower than your GUTS number, your PRESENCE is unchanged. The more GUTS you have, the easier it is to keep your PRESENCE intact. If you don't make it, your PRESENCE are reduced by 1. If you completely lose your PRESENCE, you are a basket case and scared yella'. You're only fit for a trip to the local sawbones to see what he can do with you; you need to roll a 4 or less every time you attack to avoid hitting your buddies by mistake due to your unstable mental faculties. Most likely one of them will need to pistol-whip you into unconsciousness or just put you out of your misery. You may always put Character Points into PRESENCE at the end of the game.

Roll 2D6+5 and write the number in BLOOD. This is how much BLOOD you have. Every time you take damage, you will lose BLOOD. When you have lost all your BLOOD, you are dead.

NOTORIETY tells you how many people have heard of your exploits or owe you something. It is important any time you need to ask for favors or get what you want. Everyone's NOTORIETY starts at 0. Everyone may try to roll 1D6 and get the same or under his

STURDINESS, PURDINESS, CRAFTINESS and BRAINS attributes (but you may only try once for each, at the beginning of the game). Add 1 to your NOTORIETY for each successful check. NOTORIETY rolls are the same as Skill Checks; roll equal to or under your NOTORIETY.

Background & Style Tables: Roll on these tables to get some western movie affectations.

Starting Money: Roll 2D6x\$10.

SKILL CHECKS

When the character performs an action (and by "action" we mean anything where the outcome may not be as certain as walking or tying one's shoes), determine what general skill will get it done. Add the skill with the stat it falls under to get the **Target Number** and roll equal to or below it on 1D6. **Rolling a 1 is always a success, while rolling a 6 is always a failure.** The referee may add to or subtract from the Target Number based on environmental factors (motion, weather, level of difficulty), so having a target of 6 isn't useless – it allows you to effectively absorb a -1 to your Target Number without having to worry too much.

When fighting, make a Fightin' Skill Check for attack or defense, Runnin' for evasion, or Shootin' for ranged attacks. Both combatants will make their Skill Checks at the same time. Whoever has a greater margin of success achieves his goal.

Ties go to defender; if both opponents are attacking, a tied margin means both attacks succeed. Subtract the weapon's damage from the wounded character's BLOOD. Always add the attacker's STURDINESS to the total amount of damage done on non-ranged attacks. Damage from punches is the same as STURDINESS, and kicks do STURDINESS +1.

In the case of a test of wills or standoff between characters, roll 1D6 versus PRESENCE. Characters with a NOTORIETY can add it to the Target Number. The greater margin of success wins and the loser must make a GUTS Check or lose 1 point of PRESENCE. If neither roll is equal to or below PRESENCE, the one that achieves the smallest negative margin wins.

ARMOR

Wearing certain clothing gives you **Armor Value**. Denim gives you 1 AV, leather gives you 2. When you take damage, subtract the AV in the appropriate location from the damage you are dealt.

CHARACTER IMPROVEMENT

If you survive a whole scenario, you get to add 1 point to NOTORIETY and 1D3+5 Character Points. Put these points into skills, PRESENCE, BLOOD, or GUTS. But *Six Gun* characters aren't necessarily meant for long campaigns – they're meant to be called out and gunned down like dogs in the streets. Just roll up a new one. Additional rules can be found in *The 1PG Companion*, available now from Deep7's web site at www.deep7.com.



CHARACTERS

CHARACTER GENERATION CHECKLIST

- Roll 1D3 for each stat.
- Roll 1D3+3 for the total number of points to distribute into skills. Put no more than 3 points in any one skill.
- If you need extra points, you can take them from other skills, leaving them at -1 for each point taken (no stat/skill combo can be less than 1).
- Roll 1D6 for PRESENCE; this is your charisma, your mental and physical bearing.
- Roll 1D6 for GUTS; when you are frightened or unnerved, an unsuccessful GUTS check will take away 1 point of PRESENCE.
- Roll 2D6+5 for BLOOD; when you take damage, you lose BLOOD; when BLOOD is gone, the character is dead.
- Roll equal to or under STURDINESS, PURDINESS, CRAFTINESS and BRAINS stats; receive 1 point in NOTORIETY for each success.
- Roll on **Background** and **Style Gear** tables.
- Roll 2D6 x \$10 in starting cash.

SKILL CHECKS

When you want the character to do something, determine the stat/skill combination that will accomplish the task. Add the skill and stat for the Target Number. Roll equal to or under the Target Number on a 1D6 for a success.

Rolling a 1 is always a success, while rolling a 6 is always a failure.

COMBAT

Use Fightin' for attack/defense, Runnin' for evasion, or Shootin' for ranged attacks. Combatants roll simultaneously. The greater margin is successful. **Ties go to the defender; if both opponents were attacking, a tied margin means both attacks succeed.** Subtract the weapon's damage from the wounded character's BLOOD. Add attacker's STURDINESS to the total damage of non-ranged attacks.

ARMOR

Certain clothing has Armor Value (AV). Canvas/Denim: AV 1, Leather: AV 2. When the character takes damage, subtract AV from the damage dealt to the hit location before taking damage in BLOOD.

CHARACTER IMPROVEMENT

If the character survives an entire scenario, you get 1D3 + 5 **Character Points** and 1 point in NOTORIETY. If the character survives to the end of the scenario but is a replacement for a dead character, you only get 1D3 + 1 Character Points. Put these points into stats, skills, PRESENCE, BLOOD, or GUTS.

NAME: _____

OCCUPATION: _____

CASH: _____

HEIGHT: _____ WEIGHT: _____ AGE: _____

HAIR: _____ EYES: _____ GENDER: _____

STURDINESS ()

Drinkin' ()

Fightin' ()

Shootin' ()

PURDINESS..... ()

Dressin' ()

Posin' ()

Seducin' ()

CRAFTINESS ()

Dancin' ()

Fixin' ()

Gamblin' ()

Performin' ()

Ridin' ()

Ropin' ()

Runnin' ()

BRAINS ()

Knowin' ()

Readin' ()

Talkin' ()

Thinkin' ()

PRESENCE..... ()

GUTS..... ()

BLOOD..... ()

NOTORIETY ()

CHAR. PTS. ()

NOTES:

BACKGROUND TABLE (1D6)

- 1 MINER -1 Dressin', +1D6 x \$10
- 2 ENTERTAINER +1 Performin', NOTORIETY
- 3 DRIFTER +1 Presence, NOTORIETY
- 4 HIRED HAND +1 Ridin', +2 Fixin'
- 5 LAWMAN +1 Drinkin', Fightin', GUTS
- 6 PREACHER +1 Knowin', Readin', Talkin'.

STYLE TABLE (1D6)

- 1 TINHORN (Bowler, Vest, Spats)
- 2 U.S. ARMY (Cavalry Uniform)
- 3 SOUTH O' THE BORDER (Serrape, Cigarillos, Bolero or Sombrero)
- 4 COWBOY (Chaps, Stetson, Spurs)
- 5 INJUN (Feathers, Paint, Leather)
- 6 CHINESE (Coolie, Pigtail)

* These are OPTIONAL, and only suggestive of common styles in the western genre.

Hit	1	2	3	4	5	6
Location	Head	Torso	L. Arm	R. Arm	L. Leg	R. Leg
AV						

Weapons	Damage

FOR THE REF

This page is specifically for those intrepid (or crazy) enough to take on the duties of the referee. You get to have your evil cattle barons and slimy outlaws fill your friends full o' lead!! Whether you're a novice or a pro, here are some helpful hints for running a successful game of **Six Gun**.

SETUP & GAMEPLAY

Play order is based on the CRAFTINESS stat - higher CRAFTINESS goes first. To keep the order of play coherent, you may choose to seat your players around the table in order of highest CRAFTINESS to lowest and go around the table. A player with a higher CRAFTINESS may choose to hold his action and interrupt another player's action later in the order of play, but once an action is taken for the round, the player can take no further actions.

CUT TO THE CHASE

That means keep the adventure short and to the point. Think of it in terms of a movie. Get into the meat of the story as soon as possible. Remember, you don't have to plan a campaign. Each scenario is meant to be played within a single evening, or 2-3 hours each. If you want to bring back surviving characters and play another scenario, go for it! Westerns are crammed full of recurring characters (or at least cardboard cutouts of one another).

DON'T FORGET THE POPCORN

For many experienced players used to competitive campaign-style roleplaying, the idea of disposable cowboys and indians might be a bit foreign. Tell them to chill. You may have to remind your players that they are the white hats and noble natives in a classic western. Reference *Hannie Caulder*, *Silverado*, *The Professionals*, *Rawhide* (the Tyrone Power movie), *Stagecoach*, and for more sober input, *Hang 'Em High* and *Broken Arrow*. This is not a scholarly work or an in-depth roleplaying experience; it's "make-believe goes to the movies".

SET THE MOOD

Put on some appropriate soundtrack music (any western film score will do - we highly recommend Ennio Morricone's memorable work). Tell a visual story. "*The scout races back to the camp-fire, emitting the code sound of a screech owl on the hunt. The fire-*

light dances on his skin as you read his hand signs — a war-band of sixteen Apache, with repeating rifles, heading this way..."

THE BAD GUYS

A good rule of thumb when creating a villain or villains is to make them durable enough to be a challenge, but vulnerable enough to make the players believe they have a chance. Heh heh. If you have a plethora of banditos, give them 15 BLOOD. A lone gunslinger might have 20, to represent his more durable nature. If there are a few too many bad guys in a scenario, cut them out. Too few? Add some. Nothing is carved in stone.

IMPORTANT

Bad guys seldom kill the entire cast in an western. Usually one or more characters survive, often only to be shot down in the sequel! Even if the first string gets blown away, make sure at least one character survives to ride off into the sunset (even

with an armful of lead). If a player's character is killed, encourage them to make a new one and join back in as soon as the story will allow. By the same token, you may want to have each player start by creating two or more characters, so they have backups handy. These characters are so one-dimensional it is even possible to play two at the same time!

DRAMATIC LICENSE

It is your prerogative as the referee to tell the story as you see fit. Never be afraid to say, "because I said so..." If you need a decision made, roll a die for it. If you need to figure out how many stage robbers are hiding in the livery stable, roll a die for it. If the task is really easy, give 'em a +1 or +2 on their target number. If the task is super difficult, give 'em a -1 (remember rolling a 1 is always a success and a 6 is always a failure).

THE SCENARIOS INCLUDED

There are six scenarios included with this game that can be played in whatever order you see fit. Feel free to design your own, and keep checking www.deep7.com for free scenarios to download!

THE 1PG COMPANION

For those of you who like a bit more depth to your 1PG gaming sessions, check out *The 1PG Companion* for additional tabletop rules, such as running vehicle combat, building better NPCs, and additional character development rules.

WEAPONS

Item	DMG
Arrow	7
Axe	6
Axe Handle	3
Bayonette	4
Bottle	2
Branding Iron (hot)	4
Bullwhip	2
Club	4
Crowbar	3
Derringer	6
Dynamite (stick)	20
Garrote	4
Gatling Gun (1D6 hits) ...	.8 ea.
Hammer	3
Horse Kick	6
Human Bite	2
Kick	1
Knife	3
Noose (per min.)	5
Pitchfork	5
Punch	0
Rifle	12
Shard of Glass	2
Shotgun (+1 Shootin')	10
Sixgun	8
Snake Bite (per hr)	3
Spear	5
Sword	6
Tomahawk	4
Train	40
Wagon	20
Wolf/Cougar Bite	4

Add STURDINESS to DMG of non-ranged weapons

LIVING IN THE OLD WEST

This section is included for those referees and players who wish to incorporate more everyday elements of the west into their game of Six Gun. If you would like, you can incorporate the rules included with The 1PG Companion or A Fistful of Six Gun if you own them.

DRINKIN'

Alcohol kept the west going. Beer could not reliably be kept cold in transport from the brewery so most beers were made locally with varying quality. Whiskey was the most potent and durable drink for transport. Regardless of quality, no man looking for a reprieve from the hard life of the west wanted water. Unfortunately, things often got out of hand and drunken brawls, shootings and crimes of passion were the result. Dealing with these issues was far more common for a sheriff and his deputies than facing down bandits and outlaws.

A character can hold his drink at x2 drinks of whiskey and x3 glasses of beer per point of STURDINESS. Going over this limit means that the character is drunk and subject to doing irrational things. For each drink that the character does over their limit, the player needs to make a Drinkin' check. If it fails, the character does something stupid based on his highest attribute. STURDINESS characters will start a fight or, if they're especially trigger-happy, pull a gun on someone. PURDINESS characters will try to seduce someone, CRAFTINESS characters will probably steal or break something, just for the opportunity of trying to put it back together, and BRAINS characters will make an ass out of themselves by talking too much or revealing information that would best be kept private. A night's worth of sleep will remove all the effects of drunkenness but not its repercussions.

WHORIN'

Despite their morally dubious nature, "entertainment parlors" sprung up across the west eager to take the money of lonely cowpokes looking for companionship. Most large towns and cities would have one or more. The important thing about the local cathouse, however, is the wealth of information that can be brokered there. Many prominent and influential members of society turned to such establishments for mistresses or companionship. Pillow talk with such individuals can be enlightening to say the least so astute madams kept up on the information and rumors that flowed through her bedrooms. Information, like sin, all comes with a price.

Business is business after all and the prime market is in the pleasures of the flesh. Its unlikely that characters will visit the local whorehouse simply looking for information. Rates are variable depending on the location of the establishment, the quality of the companion, and services rendered. To give a rough guideline that you can follow: \$1 for a night is at the bottom of the scale and the purchaser should be wary of his bedpartner's health; \$5 is average with nothing special; and \$20 is the best that money can buy. Extra fees are tacked on to the exotic or especially attractive whores.

ROPIN'

The lasso was an important tool to the cowpoke that needed to capture a calf for branding or to tether an animal. Occasionally, the

lasso could come in useful for capturing a man as well. Ropin' is a new skill under the CRAFTINESS attribute. Making a successful Ropin' skill check indicates that the attacker has managed to ensnare the target with his lasso. An opponent who has been ensnared gains one automatic Fightin' check to see if he manages to get free before the lasso is pulled taut. The only way for a target to free itself beyond this point is to either cut or bite through the rope. Cutting through the typical lasso with a sharp knife will take three rounds and biting through will take 20. These rates will vary depending on the sharpness of the tool or the strength of the biting.

SHOWDOWNS

In the typical realm of gunfighters, the showdown was glamorized enough in cheap fiction that many people seeking romanticized solutions to personal problems resorted to calling out their enemies for showdowns. Each participant makes a Knowin' check. The winner of the contest adds his margin of success to his initiative roll (failed rolls do not count against characters). The resulting combat is handled as normal ranged combat until one or both of the contestants are dead or defeated.

TRACKIN' & HUNTIN'

Often the skills of a tracker or hunter were needed either to follow the trails of indians and outlaws or those of a rabid animal loose in the area. Tracking is handled as a use of the BRAINS/Knowin' skill combination. A successful check will tell the tracker the type and number of creatures or men that were present and the approximate age of the tracks. A truly remarkable roll could be rewarded with extra information such as one of the sets of tracks was injured, was lame, was wearing Sears & Roebuck boots, etc.

Hunting is handled as a part of a BRAINS/Thinkin' skill combination. It can be used with tracking but hunting is more concerned with picking the best spots of ambush for killing game rather than following the target. A successful Huntin' check means that the hunter was able to find an appropriate spot and an appropriate type of animal has wandered into his sights. A standard Shootin' skill check will determine if his aim is true. Skilled hunters are invaluable if the characters run out of provisions or find themselves in a situation where they need to gather extra food. Certain types of animal pelts can also be sold for money if the character chooses to skin his prey.

GAMBLIN'

Also ranking among the pastimes of drinkin' and whorin' is the fine art of gambling. Poker tends to be the game of choice and many make their living off of games of chance until they're run out of town for either being a cheat or nobody wants to bet against them anymore. We would recommend actually using a deck of poker cards and playing a hand or however many your characters want to play. If you want to cut to the chase, you can simply make it an opposed Gamblin' check with the highest margin of victory taking the round. You might also wish to rule that every additional point of success on the roll incurs an amount of money equal to the original ante for the game (for example, the player beats his opponent's margin by two so he wins the pot plus the original ante x 2).

TUMBLEWEED

By Todd Downing

THE PREMISE: The town of Tumbleweed, Texas is under siege by a large gang of outlaws. The characters are guns for hire that must protect the town and rid the community of this terror. This adventure is the ubiquitous Seven Samurai/Magnificent Seven scenario that is ideal for getting players into the western genre. It is a giant morality play full of adventure and plenty o' shootin' (say, wasn't he a famous Irish gunfighter?).

THE SETUP: The characters can have all sorts of sordid pasts and connections to one another, and to the outlaws beating up on the poor town of Tumbleweed. The fact that the town is a Wells Fargo coach stop and has a modestly prosperous copper mine is what keeps the brigands coming back. The town has lost eight sheriffs in as many months, either quit or killed outright. There is basically no law except that of the gun. No churches, no schools. The few children in town run wild and are adept at thievery. The people are sullen and depressed, as they have no more heroes to look to. If any characters need a monetary reason to stand up to the outlaws, the leader of the gang, a tall, gaunt man by the name of Skeleton Bill is wanted in three territories for murder and train robbery. The reward is \$500.00 dead or alive for Skeleton Bob and \$200.00 dead or alive for his lieutenant, Lobo Azure, a brawny Mexican bandito known to carry up to a dozen pistols on his person. The other outlaws in his gang will fetch \$50.00 apiece alive, half that dead.

THE DUEL: One of the characters should be accosted in the Tumbleweed saloon by one of the outlaws, Paul "Twitchy" Quinlan, who currently has three sheets to the wind. The disturbance can be based on mistaken identity, unmistakable identity or just drunken bravado. In any case, the character should be called out to the street. Ordinarily, Twitchy Quinlan has a Shootin' skill of 2, but is at a -1 due to inebriation. Hopefully the character can outdraw Quinlan. If not, Quinlan will brazenly call out the other characters, one by one. Any characters killed by Quinlan can be rerolled and added immediately as new additions to the town, wondering what all the commotion is about. Once Quinlan is killed, word will get back to Skeleton Bill, and the siege will begin.

THE SAVIORS: The characters (especially the one responsible for facing down and plugging Quinlan) will immediately be approached by the mayor and several prominent local merchants for a meeting in the back room of the saloon. The meeting is attended by several townspeople, some of whom are distressed by the shooting of Quinlan, thinking Skeleton Bill will wreak his vengeance more mightily, and by some who behold the characters as their only hope. The barkeep points out a few saloon girls who have been severely roughed up by the Skeleton Gang, and the other girls are quick to offer favors to the male characters. If the characters are reticent, the banker will offer the characters a two pound bar of gold and 10% of the copper harvest for the next year (or as long as they stay). Any characters not swayed by money or revenge will be taunted by other townsfolk saying, "What makes you think THESE guys are good enough to take on the Skeleton Gang?" Personal honor can be a very effective motivating factor as can being called a yellow-bellied coward. Once they have agreed, the relieved citizens of Tumbleweed will treat the characters like kings.

THE DYNAMITE: The owner of the general store keeps a small stash of dynamite in his root cellar (usually to sell to the miners in town). He will give the characters as much as he has on hand (1 crate of 50 sticks, with 200 feet of fuse), but he does not own a detonator. While the characters are cutting short fuses and securing the sticks, one of the saloon girls will come running to deliver a message: three riders just came into town, and they're looking for the character who shot Twitchy Quinlan.

THE SECOND WAVE: The characters can keep prepping the dynamite, or someone can go deal with the riders to buy some time. In any case, the three members of the Skeleton Gang have come to size up the opposition and relay a few messages. To the town: Skeleton Bill is disappointed in this act of violence against his favorite cousin, and retribution will be especially harsh this time. To the character who shot Quinlan: You have earned the wrath of Skeleton Bill. If the characters offer no resistance at this point, the riders will ride away.

THE SHOWDOWN: The Skeleton Gang arrives in the late afternoon - dusk is a good backdrop for this kind of showdown. There is really nothing to say except the townsfolk retreat indoors, leaving the characters to face the twenty bandits who come riding in. Each character should be given a climactic opportunity to show his stuff, either by facing down Skeleton Bill, Lobo Azure or several opponents at once. If any characters die, rerolled characters can be added as emboldened townspeople. When Skeleton Bill and Lobo Azure are dead, the rest of the gang will lose heart and flee. The characters collect the bounties, and are free to go or stay as heroes.

Paul "Twitchy" Quinlan

STURDINESS 2/ Shootin' 2 Fightin' 1; PURDINESS 1;
CRAFTINESS 2/ Ridin' 1; BRAINS 1; BLOOD 14
Equipment: Sixgun (8 damage)

Skeleton Bill

STURDINESS 2/ Drinkin' 1 Shootin' 3 Fightin' 2; PURDINESS 1; CRAFTINESS 2/ Ridin' 2; BRAINS 1/ Thinkin' 1;
BLOOD 18
Equipment: Two sixguns (8 damage ea.)

Lobo Azure

STURDINESS 3/ Drinkin' 1 Shootin' 2 Fightin' 1; PURDINESS 1; CRAFTINESS 1/ Ridin' 1 Gamblin' 1; BRAINS 1;
BLOOD 18
Equipment: 8 sixguns (8 damage ea.)

Skeleton Gang Bandit:

STURDINESS 2/ Shootin' 1 Fightin' 1; PURDINESS 1;
CRAFTINESS 1/ Ridin' 1; BRAINS 1; BLOOD 14
Equipment: Sixgun (8 damage), Rifle (12 damage)

THE HANGING JUDGE

By Todd Downing

THE PREMISE: A renegade frontier judge with a handful of U.S. Marshals is dispensing vigilante law on innocent people. So far, this rag-tag posse has lynched a dozen rural cowhands and at least as many Indians. The characters are brought in as deputies to track down this Judge Howard Lynch and bring him back to Dodge City, alive if possible. A difficult task at best, considering he's protected by some crazed lawmen who believe they are serving justice and the United States. The characters will have to track the Judge and his "jury" down, competing with bounty hunters and Indian war parties.

THE SETUP: It would be ideal (but not necessary) if one of the characters is a lawman or has a law-enforcement past. Generally, however, the party can be made up of any number of cowboy/gunslinger types. Each deputy gets an advance of \$50.00, with a Federal reward of \$500.00 (total) upon the return of Judge Lynch. In addition, the government is offering \$100.00 for each of the five renegade marshals. The reward is halved for an individual not brought back alive. The Hanging Judge was last heard of in the area west of Blood Gulch, where a Cheyenne brave was found hanged from an oak. The local Cheyenne are in an uproar over this white man hiding behind a book and a few tin stars, and there are rumors they are beefing up punitive raids on rural white farms.

BLOOD GULCH: While searching in the area of Blood Gulch, the characters are discovered by a Pawnee scouting party (keeping in mind the Pawnee have historically dealt somewhat favorably with the white man). If the characters go trigger-happy and attack the scouts, the scouts will retreat and the characters will miss out on some handy info and backup later. If anyone has a high Talkin' skill, they should be able to communicate. Once the scouts are convinced that the characters motives are honorable, they will give out some information. Evidently, they have seen Judge Lynch and his posse hiding out in a cave near Coyote Creek. If a gift is given to the scouts, they will be available later, should the characters need some help in the final fight.

THE CAVE AT COYOTE CREEK: The characters find the Hanging Judge's hideout and discover some basic camping supplies inside the cave (coffeepot, tin plates, bedrolls, and an empty bottle of rotgut). The campfire is out, but still warm. There are hoofprints trailing off toward Indian land. Time is of the essence.

THE HANGING TREE: A few miles from the cave, the characters come to a rise where they can see down into a small rocky canyon. At the bottom of the canyon is a solitary oak tree, which is currently being used as a gallows by Judge Lynch and his men. Three marshals, masked in black executioners hoods, stand by on foot, their mounts nearby, while a fourth sits astride his horse. The Judge stands before a sullen looking Cheyenne brave who sits, hands tied astride a painted steed. The Judge is

addressing the brave in an officious and zealous tone, pronouncing him guilty of various crimes. Hopefully the characters will notice one of the marshals is missing, so it won't come as a complete surprise when he barks, "freeze!" from the rocks behind them. If the posse can dispatch him quietly, they will have a chance to try to arrest the Judge and his cronies without an immediate shootout. However the Judge & co. aren't going peacefully. They will scatter for their horses and make sure to slap the Cheyenne's mount on the rear, sending the horse away at full speed. The characters not only need to subdue the Judge and his marshals, but save the brave as well. If they don't, the Cheyenne war party they are about to meet will kill them all.

THE WAR PARTY: If the characters are able to achieve both goals of freeing the Cheyenne brave and subduing Judge Lynch and party, they will be packing up to move off when they are confronted by a Cheyenne war party of twenty or so braves (armed with short spears, tomahawks and Winchester repeaters). The Cheyenne want the Judge. Of course, the characters can't legally hand him over (especially if he's alive). The freed brave will speak on behalf of the characters, but the war chief will not change his mind. If the characters befriended the Pawnee scouts earlier, a war cry will be heard behind the Cheyenne as a Pawnee war party comes to cause a diversion. If they didn't befriend the scouts, there will be a free-for-all in which many will likely be killed. If so, new characters can be introduced as members of a farmer posse on their way to punish a recent Cheyenne raid or lawmen brought to the area to help return the Judge (a second-string posse).

INTO THE SUNSET: The game should end as a typical western - the characters (at least a few of them) should get back to Dodge City with the Judge and the renegade marshals, dead or alive. They hear later that the Pawnee attack drew the attention of the Cheyenne away from the issue of Judge Lynch, and things will blow over after a while. They get bullets removed and wounds stitched, buy a bottle at the saloon and head off onto the lone-some road.

Judge Howard Lynch aka "The Hangin' Judge"

STURDINESS 2/ Shootin' 1 Fightin' 1; PURDINESS 2/
Posin' 1; CRAFTINESS 2/ Ridin' 1 Runnin' 1; BRAINS 3/
Thinkin' 1 Knowin' 2 Talkin' 2; BLOOD 18

Equipment: Rifle (12 damage), Sixgun (8 damage)

Renegade US Marshal

STURDINESS 2/ Shootin' 2 Fightin' 2; PURDINESS 1;
CRAFTINESS 1/ Ridin' 1; BRAINS 2/ Thinkin' 1; BLOOD 18

Equipment: Rifle (12 damage), Sixgun (8 damage)

Cheyenne or Pawnee Brave

STURDINESS 2/ Shootin' 1 Fightin' 2; PURDINESS 1;
CRAFTINESS 2/ Ridin' 2; BRAINS 1; BLOOD 15

Equipment: Rifle (12 damage), Spear (4 damage), Tomahawk (4 damage)

BRANDED

By Todd Downing

THE PREMISE: The characters, innocent traveling companions, are accused of a crime they did not commit. Now they must find the real desperadoes and clear their names before the marshal and his posse catch up with them. This is a real *Fugitive*-esque western yarn, where the characters must always be alert and looking over their shoulders, as the marshal is always just a few hoofbeats behind. The characters can be roaming cowpokes, ranchers, gamblers or frontier opportunists (i.e. any occupation), but they must all have a reason for traveling together.

THE SETUP: At an early junction, they share camp with a smartly dressed gunman, Frank Derringer, who questions them about their recent whereabouts and adventures. One or more of the characters may recognize Derringer as a famous bounty hunter in the southwest. Once Derringer is certain of the characters' identities, he will draw on them, asking them to drop their weapons and come with him. The characters should be motivated to put up a fight, and should be able to kill Derringer quickly. When his body is searched, the characters will find (aside from his Colt) a couple of small holdout pistols, a large hunting knife, \$23.00 in cash and a wanted poster, which has been folded up and stuck inside his vest. The wanted poster is recent and lists the characters as horse thieves and murderers, dead or alive, with a \$500.00 reward for each!

THE REAL CRIMINALS: One of the characters (any of them may make a Thinkin' roll) may recognize the modus operandi of the real criminals, a gang called the Blood Rock Bunch that recently operated out of his hometown. They specialize in committing crimes and making it look like someone else was responsible. By the time the truth is discovered, the gang has moved on or covered their tracks too well. If you'd like you can foreshadow these events by having someone very interested in their activities from a previous adventures in the same area. Their hideout is two days ride, at a place called Blood Rock Canyon. One of the characters has a sister only a day away, where they might be able to hide out and rest their horses for awhile.

THE BOUNTY HUNTERS: The characters will find out firsthand how an outlaw lives by the very fact that whenever they stop to rest, there is another bounty hunter harassing them. There can be any number of incidents on the way to sister's farm.

SISTER'S FARM: Not five miles from sister's farm, the characters encounter a lone rider. The rider turns out to be sister's 12-year-old son (the character's nephew), coming with a warning for the group: the marshal's posse has been to the house that morning, asking about them. They left after an hour or so. If the characters choose to go to sister's farm, they will find it vacant, save for a deputy's dead body near the corral and another just behind the barn. Upon further investigation, they find the Blood Rock

Gang holding sister captive. Evidently, the marshal's posse returned and surprised the gang as they raided sister's homestead and there was a shootout, resulting in two deputies dead and four wounded. The marshal fled with his posse to get back-up. The gang was just getting ready to head back to their hideout with sister captive.

THE SHOOTOUT: The dilemma facing the characters is how to rescue sister and keep at least one of the gang alive to confess to the crimes of which the characters have been wrongfully accused, and how to do it before the marshal's posse returns. The leader of the gang, Dangerous Daniel Greene, will not back down. But if he is removed, the rest of the gang will surrender. The difficult part will be freeing sister from his grasp. If there is any kind of stalemate (or you just need to stall for time), the marshal should arrive with a dozen men and arrest the characters; only when the real criminals escape with sister and the characters maintain their innocence does the marshal realize there's been a severe mix-up. In this case, he'll release the characters and let them ride with the posse to Blood Rock River, where the final showdown will occur (instead of at the farm). If the final showdown occurs at the farm, the marshal should show up right after Greene has been dispatched, and based on the testimony of the real brigands, takes everyone into town for questioning.

INTO THE SUNSET: Once everything is sorted out, the characters will not only be let off the hook, but receive the reward originally posted on them as well. Poetic and formal justice is served. The characters are free to ride away into the sunset...

Good Luck, Pardner!

Frank Derringer

STURDINESS 2/ Shootin' 2; PURDINESS 2/ Dressin' 2; CRAFTINESS 1/ Ridin' 1; BRAINS 1; BLOOD 15

Equipment: Two derringers (5 damage), Sixgun (8 damage), Hunting knife (3 damage)

Dangerous Daniel Greene

STURDINESS 2/ Drinkin' 1 Fightin' 2 Shootin' 3; PURDINESS 1; CRAFTINESS 3/ Ridin' 1 Runnin' 1; BRAINS 1; BLOOD 20

Equipment: Two sixguns (8 damage), Knife (3 damage)

Blood Rock Bunch Gang Member

STURDINESS 1/ Fightin' 1 Shootin' 2; PURDINESS 1; CRAFTINESS 1/ Ridin' 1; BRAINS 1; BLOOD 15

Equipment: Sixgun (8 damage)

REAVEERS OF APACHE ROCK

By Todd Downing

THE PREMISE: The characters are hired to help drive cattle from Apache Rock, Arizona to Last Chance, Colorado.

Unfortunately and unbeknownst to them, the cattle are stolen.

Now the owners of the cattle and the law are on their trail, and the crime syndicate who hired them is happy to let them die defending the stolen herd. The characters will have to deal with the posse trailing them, the syndicate agents waiting for them in Last Chance and the many dangers of Indian country.

THE SETUP: Early in the game, a dapper looking gent calling himself Daryl Masters approaches the characters. He says he has 200 head of cattle he needs driven to Last Chance for market. He is willing to pay each rider 50¢ a head for the cattle that make it to Last Chance, not a bad sum. Thing is, he's on a very tight schedule, and they'd need to leave immediately. He'll pay an advance of \$50.00 and supply a chuck wagon with pots & pans, etc.

APACHE ROCK: The characters take possession of the herd just outside Apache Rock. The cattle are marked with a double X brand, which none of the characters recognize. They round up the herd and embark on a trail that will lead them right through Indian territory. Roll 1D6 each night to see if the real owners of the herd, who are in pursuit of their property, show up to try to take back the cattle. Start with a target of 1 the first night, then increase it by one each night (the second night would be 2 or less, the third night would be 3 or less, etc.). By or before the 6th night, about ten well-armed cowhands of the Double X ranch in Yuma show up in the characters' camp at dawn, saying, "We'll be takin' these doggies back to Yuma..." Of course, the characters will reasonably assume at gunpoint that they are there to steal the cattle. There may be a fight here. If the characters win, they can continue the drive. If not, they are both captured and taken back with the Double X cowboys or killed. If a player's character is killed, he can roll up a new character as a member of the Double X posse.

INJUN ATTACK: If the characters evade or defeat the Double X posse, they can continue north. If the characters are captured by the Double X posse (or become the Double X posse by elimination), they drive the cattle south. In either case, the local Indians will attempt an attack on the party. A war party of 3D6 braves rides into the herd, scattering them off the trail and attacking the characters. You may want to give them a -1 to their attacks for shooting from horseback. As the referee, play up the utter chaos of the situation with stampeding cattle scattering randomly and bellowing, bullets flying wildly and the clouds of dust, screams of the wounded and terrifying war cries. In any case, try to arrange it so that the characters don't easily win, but they lose 1D3x10 head of cattle either through the battle or escape.

ARRIVAL: If the characters become the Double X posse and survive the Indian attack, they drive what's left of the cattle south to Apache Rock, where they will need to track down Daryl Masters and turn him in for the reward (\$200.00, which will hopefully offset the cattle losses). If the characters, on the other hand, make it to Last Chance, a representative of Daryl Masters named Thomas Merriweather meets them. He will quickly pay them and tell them to hightail it out of town. Thinking this somewhat suspicious, the characters can encounter a posse from Apache Rock who are looking for some stolen cattle with a Double X brand. The characters can avoid any legal entanglements if they point out the representative of Daryl Masters.

DARYL MASTERS & HIS AGENTS: Masters has heard about either the defeat of Merriweather or the victory of the Double X posse and he has gone into hiding at his office in Yuma along with six hired gunslingers to protect him. It's up to the characters to flush him out of hiding and make him pay for his crimes! If they help capture the would-be cattle baron, they can return home to Apache Rock with the posse (and their captive), collect the reward (\$200.00 split among the posse) and ride off into the sunset.

Good Luck, Pardner!

Daryl Masters

STURDINESS 2/ Shootin' 2; PURDINESS 3/ Dressin' 2
Posin' 1; CRAFTINESS 2/ Gamblin' 1 Runnin' 2; BRAINS 3/
Knowin' 1 Talkin' 2 Thinkin' 2; BLOOD 18
Equipment: Sixgun (8 damage)

Thomas Merriweather

STURDINESS 2/ Fightin' 1 Shootin' 1; PURDINESS 2/
Posin' 1; CRAFTINESS 1/ Runnin' 1; BRAINS 2/ Talkin' 1;
BLOOD 18
Equipment: Sixgun (8 damage)

Double X Posse Cowboy

STURDINESS 2/ Fightin' 1 Shootin' 1; PURDINESS 2;
CRAFTINESS 2/ Ridin' 2; BRAINS 1; BLOOD 14
Equipment: Rifle (12 damage), Sixgun (8 damage)

Indian Brave

STURDINESS 2/ Fightin' 2 Shootin' 1; PURDINESS 1;
CRAFTINESS 2/ Ridin' 2; BRAINS 1; BLOOD 15
Equipment: Rifle (12 damage), Spear (4 damage), Tomahawk (4 damage)

Hired Gunslinger

STURDINESS 2/ Shootin' 2; PURDINESS 1; CRAFTINESS
2/ Ridin' 1; BRAINS 1; BLOOD 16
Equipment: Two sixguns (8 damage)

LOS BANDITOS

By Todd Downing

THE PREMISE: The characters were driven off their Arizona silver mine claim two years ago by a criminal syndicate. Now they've struck the motherlode and are shipping half a million dollars in silver bars to the mint in San Francisco. If the characters can hijack the silver train and get over the border into Mexico, they can have a nice, wealthy retirement. This is a revenge/heist scenario in the tradition of Pale Rider (blowing up the mining camp), Silverado and For a Few Dollars More. The characters are not openly criminals, just bitter hardworking slobs kicked off their claim who want what's rightfully theirs.

THE SETUP: Since the Syndicate booted the characters off their claim, they've taken to their various professions in and around Daws Canyon, Arizona. One of the characters should be selected as the catalyst ("hey - we're getting the band back together!" ...wrong movie, but you get the picture), rounding up each character with some code reference the group decided on two years ago. This character has it from a Chinese laborer/mole within the Syndicate that they are preparing to ship the silver by rail from Tucson to San Francisco (by the way, this mole within the mining camp will require a cut of the loot). The Tucson line runs within 10 miles of Daws Canyon, and there is a perfect overlook and plenty of room to maneuver a covered wagon.

THE PLAN: The characters can plan any kind of bizarre heist they wish. Let them go nuts. The only thing you need to know is that the shipment will be guarded by security men with six guns and rifles (or shotguns). How many is up to your sense of sadistic glee in watching players crap their pants. There will be at least four men guarding the silver car and another couple of hired Pinkertons watching over the whole matter. Beyond that, throw in as many as you think appropriate. Just remember: there is such a thing as overkill. Challenge the players - don't make it a cakewalk. But don't make it an impossible bloodbath, either. You'll also need to decide what style of western you're running - John Ford or Sam Peckinpah. Is death clean and wholesome like in most westerns pre-1960s? Or is it gritty and messy, with blood spurting in slow motion? It's up to you, but be consistent.

THE HEIST: The characters have a multitude of options - they can jump the moving train, forcing it to stop (or not), they can blow up or barricade the tracks, they can stage an accident as a trap, etc. Once aboard the train, they can separate the silver car, or they can blow up the train and offload the silver, or they can simply try to stick up the train and offload the silver. If they were so inclined, they could force the train to Mexico (or at least as far south as it could go). It doesn't really matter, in the grand scheme of things. The characters should shoot it out with the guards and Pinkertons, and start offloading the silver. The Chinese informant is aboard the train, serving as valet to the head honcho of the mining company. Given the opportunity,

he'll make his break and throw in with the characters, aiding their escape with the loot.

THE GETAWAY: The idea is that the characters do indeed get away with the loot. The last part of the film is the part where they haul ass to Mexico. Keep in mind they're toting a wagon of silver ingots through the southwest, and it won't take long for the mining company to send out every bounty hunter in Arizona, in addition to legitimate law enforcement. There can be a final mad dash to the river that acts as the physical border between the U.S. and Mexico. It's about 2½ feet deep and can be ridden across. If the characters make it, they'll only have to contend with the Mexican soldiers on the other side (who can be persuaded with a cut of the loot). It's extremely appropriate for at least one of the group to get shot as he's riding for the river. In a final act of defiance, he can stand and face the oncoming posse, making possible his compatriots' escape. The final result is up to you: there are examples of tragic westerns where the characters don't get away with the goods, righteous or not. As a player, it's kind of a bummer to play through hell and lose, but hey, that's what tragedy is. On the other hand, it'd be just as realistic to portray the characters as western Robin Hoods (except for the giving to the poor bit), barely making it to the other side of the river and buying the protection of the border soldiers, riding off into the dusty Mexican sunset.

Train Security Man

STURDINESS 2/ Shootin' 1 Fightin' 1; PURDINESS 1;
CRAFTINESS 1/ Runnin' 1; BRAINS 1 BLOOD 15
Equipment: Rifle (12 damage) Sixgun (8 damage)

Pinkerton Detective

STURDINESS 2/ Fightin' 1 Shootin' 2; PURDINESS 1;
CRAFTINESS 2/ Ridin' 1 Runnin' 1; BRAINS 1/ Knowin' 1
Thinkin' 1; BLOOD 16
Equipment: Sixgun (8 damage)

Bounty Hunter

STURDINESS 1/ Fightin' 1 Shootin' 1; PURDINESS 1;
CRAFTINESS 2/ Ridin' 1; BRAINS 1; BLOOD 14
Equipment: Shotgun (10 damage), Sixgun (8 damage)

Officer of the Law

STURDINESS 2/ Fightin' 1 Shootin' 1; PURDINESS 1;
CRAFTINESS 1/ Ridin' 1; BRAINS 2/ Talkin' 1 Thinkin' 1;
BLOOD 15
Equipment: Rifle (12 damage), Sixgun (8 damage)

Mexican Soldier

STURDINESS 2/ Fightin' 1 Shootin' 1; PURDINESS 1;
CRAFTINESS 1; BRAINS 1; BLOOD 15
Equipment: Rifle (12 damage), Bayonette (4 damage)

RAIL BARON'S RANSOM

By James Stubbs

THE PREMISE: The daughter of Robert J. Grieves, a prominent rail baron, has been kidnapped by agents in the employ of his chief rival in an effort to discourage Grieves from buying land that the rival wants. Grieves has no intention of letting this land go even though he fears for his daughter.

THE SETUP: Wilson Finnick, one of Grieves's trusted business associates, approaches the characters. He has heard of their previous adventures and believes that they can get results on a matter of some importance. He is not at liberty to talk about it and will insist that the characters come with him to his home. If pressured, he will say that there is \$500 in pay for the job.

MEETING WITH GRIEVES: The posse is led to Finnick's home which is an opulent estate well outside of city limits. Describe for players all the marble, statuary and finery around them. They should realize that they're dealing with big money now and the more astute should start to feel shorted for only \$500. Finnick will introduce them to Grieves. Grieves is an older man in his 50s who is dressed expensively. A successful Knowin' roll will identify him as the owner of the Grieves Freight Line, a local railway system that has grown prosperous from the local ore mines and cattle ranches. Grieves will explain the problem as detailed in "The Premise" but will not divulge the information about his rival or his interests in the land. He suspects who is behind the kidnapping and prefers to deal with them personally. The characters are purely there to ensure that his daughter is safely out of the way before he makes his move.

KIDNAPPING BACKGROUND: Eliza Grieves was taken captive by "train robbers" from one of Grieves's trains as she was on her way home for a visit. He lost three guards in the attack but more importantly he believes that there is some sort of deception going on; mainly because no freight was taken by the attackers and the ransom note they sent to him only demands \$1000. Either these outlaws are stupid and desperate or there is some plot hatching against him. He wants the posse to track down these brigands and get his daughter back alive.

THE RANSOM NOTE AND PLANS: The note demands \$1000 in cash to be delivered to Prospector's Gully, an abandoned deep channel that used to be mined for iron. Grieves will supply them with a satchel containing the money with a warning that if the posse tries to double-cross him he will have every bounty hunter in the west after them. The kidnappers, however, have a better plan. They intend on letting the ransom money arrive, kill the carriers, claim the money never arrived and send a second ransom note demanding more money. They figure that this should keep Grieves so occupied that his rival will have time to finalize the land deal as well as net some extra money for their own clever plan.

PROSPECTOR'S GULLY: The gully is a deep one, its sides cut into rough terraces and pocked with numerous abandoned mine entrances. The posse does not see anybody and are completely unmolested until they make their way to the bottom of the culvert.

The outlaws have tethered one of their horses at the bottom to entice the posse to descend into their ambush.

OUTLAW ATTACK: There are eight outlaws total. Seven of them are concealed singly in the darkness of some of the mine entrances. The last outlaw has been left to guard Eliza deeper in one of the mines. Taking cover is going to be difficult for the posse as they are surrounded on all sides and being fired upon from above. The only cover in the bottom of the gully is the tethered horse (AV 6) and some rocks that can provide cover (AV 12) to a crouching man's legs and torso from one side. Unless the characters thought to provide for a lookout above who can act as a sniper, snuck themselves in or devised some other plan, this situation is likely to become very deadly very quickly. Shooting from the bottom of the gully invokes a -1 penalty for the posse, as they have to rely on spotting muzzle flashes and perceived movement.

SAVING ELIZA: The outlaw guarding Eliza will use her for a human shield and try to barter for his escape. Hopefully the characters won't try to shoot him with her in the way but, if they do, all of their shots are at a -2 penalty. Hitting Eliza is instantly fatal for her and will incur the wrath of Robert J. Grieves. The outlaw is panicky but will let Eliza go a short distance from the gully once he feels safe. Whether the characters pursue or truly let him go is entirely up to them. If the posse searches the mines, they can find \$50 in cash, the second ransom note demanding more money, and the slain outlaws horses and camping gear.

HOMEcoming: Depending upon how easy a time they had with the outlaws, you can pull an Indian attack where they have to protect Eliza again or you can make the trip uneventful and allow the characters to heal up some and get to know Eliza. Returning Eliza home safe and sound will earn the posse their \$500 reward. Grieves will also want his \$1000 back. Depending upon their actions and tone of voice with him, he may cut them in on another job that will let them keep the \$1000 or he'll just get them out of his sight as quickly as possible.

WHERE TO GO FROM HERE: During the space of the scenario, Grieves has confirmed his suspicions and will want the posse to do a retributive attack against his rival while he is involved in the negotiations. This will allow Grieves to interpose with a better offer at a time of weakness. The job is likely to be very dangerous and against a major property of the rival (something like a payroll shipment). This could lead to an ongoing series of adventures as the posse find themselves involved in a series of attacks and reprisals as the two rail barons strike at each other over supremacy and honor.

Outlaw

STURDINESS 2/ Fightin' 1 Shootin' 2; PURDINESS 1;
CRAFTINESS 1/ Ridin' 1; BRAINS 1; BLOOD 15
Equipment: Rifle (12 damage)

NAME: _____

OCCUPATION: _____

CASH: _____

HEIGHT: _____ **WEIGHT:** _____ **AGE:** _____

HAIR: _____ **EYES:** _____ **GENDER:** _____

STURDINESS ()

Drinkin' ()

Fightin' ()

Shootin' ()

PURDINESS..... ()

Dressin' ()

Posin' ()

Seducin' ()

CRAFTINESS ()

Dancin' ()

Fixin' ()

Gamblin' ()

Performin' ()

Ridin' ()

Ropin' ()

Runnin' ()

BRAINS..... ()

Knowin' ()

Readin' ()

Talkin' ()

Thinkin' ()

PRESENCE..... ()

GUTS ()

BLOOD..... ()

NOTORIETY ()

CHAR. PTS. ()

NOTES:

NAME: _____

OCCUPATION: _____

CASH: _____

HEIGHT: _____ **WEIGHT:** _____ **AGE:** _____

HAIR: _____ **EYES:** _____ **GENDER:** _____

STURDINESS ()

Drinkin' ()

Fightin' ()

Shootin' ()

PURDINESS..... ()

Dressin' ()

Posin' ()

Seducin' ()

CRAFTINESS ()

Dancin' ()

Fixin' ()

Gamblin' ()

Performin' ()

Ridin' ()

Ropin' ()

Runnin' ()

BRAINS ()

Knowin' ()

Readin' ()

Talkin' ()

Thinkin' ()

PRESENCE..... ()

GUTS ()

BLOOD..... ()

NOTORIETY ()

CHAR. PTS. ()

NOTES:

Hit Location	1 Head	2 Torso	3 L. Arm	4 R. Arm	5 L. Leg	6 R. Leg
AV						

Weapons	Damage

Hit Location	1 Head	2 Torso	3 L. Arm	4 R. Arm	5 L. Leg	6 R. Leg
AV						

Weapons	Damage