

Wild West Module BH 1
MAD MESA
by Jerry Epperson and Tom Moldvay



As you approach the small town of Mad Mesa you hear the loud, explosive bursts of guns being fired. Passing the road sign indicating the town of Mad Mesa, you notice that the population number on the sign has been written over and reduced more than once. You realize that maybe a night's stay in Mad Mesa might not be as restful as you had hoped it would be. Yet, you and your horse are tired, so you cautiously enter Mad Mesa wondering what to expect next.

Mad Mesa is the first in the series of modules for use with the Boot Hill™ game system. This module not only offers the usual multi-player, role-playing adventure, but also a special solo game.

If you enjoy this module, look for other Boot Hill products and watch for future releases from TSR. The Game Wizards.

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INTRODUCTION

BOOT HILL™ Wild West Role-Playing Game Adventure Module #BH 1 Mad Mesa

INTRODUCTION

MAD MESA contains both a solo adventure and a multi-player adventure. A copy of the BOOT HILL™ rules is necessary to play either adventure. The solo adventure should be played before the multi-player adventure, since the multi-player adventure makes use of information given in the solo adventure. A referee may wish to play the solo adventure so that he or she can use the information to smoothly run the multi-player adventure, and also have some fun on his or her own.

NIGHT IN MAD MESA A Boot Hill Solo Adventure

This adventure is designed for one player character at a time without a referee. It requires a set of the BOOT HILL rules, percentile dice (% dice), two 6-sided dice (2d6), scratch paper, and a pencil or pen.

When playing this adventure, all basic, advanced, and optional BOOT HILL rules are used. If all rules are not used, the player should modify the circumstances accordingly. Any rules additions are described under the section **ADDITIONAL RULES**.

The solo adventure is based on numbered entries. Each entry describes a scene and/or the actions involving the player character, then gives the player character a number of options from which to choose. A number representing the new entry number to be read follows each choice. Only one option should be chosen at a time, otherwise the flow of action falls apart.

For example, entry 26 reads: "The fire escape is empty. In front of the fire door at the top of the stairs is a drop of fresh blood. You may return to the street 62 or investigate further 27." If your character decides to return to the street, you then read entry 62. If, however, your character chooses to investigate the matter of the drop of blood, you would turn to entry 27 for a description of the following actions.

The entries are **not** numbered in order and if read in numerical order will not make sense. Since the entries are not in numerical order, the player should keep a record of entries he or she has read by writing down each number on a piece of scratch paper after reading that number. Recording the entry numbers helps the player from becoming lost.

The player must **not** read any of the options before making a choice. Decisions are made only on information possessed at the time of the choice. The players should also be careful to read only the entries chosen. Furthermore, once a choice has been made, the course of action from that choice occurs. As in the example above, if the player character had decided to investigate the blood drop, then the actions in entry 27 must occur.

Since it is not possible to cover every conceivable option for every circumstance, choose the best possible option, or the one which best fits the character's personality. The player should also exercise logic. For example, the player character has just shot and killed the notorious bushwacker Blackleg Bart on the fire escape of the Lazy A Hotel. Since the dead do not miraculously re-

appear, the player ignores any instructions from this point on which refer to Blackleg Bart.

Remember to keep track of dead and wounded characters since wounds affect speed and accuracy. Wounded characters heal at exactly the same rate as the player character. When the player character heals, modify all wounded characters accordingly.

Brawling wounds heal at a rate of one point per hour of rest, while non-brawling wounds heal at one point per week of rest (providing such wounds have been treated by a doctor). Multiple wounds heal at the same time, so no wound takes longer than seven weeks to heal. Penalties due to wounds are no longer in effect after the wounds are more than 50% healed.

For convenience, the time reference shifts while wounds are being healed. Instead of normal game time, when your character is healing a turn represents a week. At the end of each healing turn, roll for a chance encounter (see **Chance Encounters**). If a chance encounter occurs, resolve the encounter, then continue the process until your character is healed.

The map of MAD MESA contains named streets, numbered buildings, and numbers in certain street squares. A building's number is the same as the entry describing that building, so building 75 (Jackson's General Store) is described by entry 75. Numbers in street squares give the number of the entry which describes what a character sees if he or she is standing in that particular square. A player character can always move from one numbered position on the map (building or street square) to an adjacent numbered position.

Because of the fact that certain streets in MAD MESA are 2 squares wide, it may sometimes be difficult to say precisely when a character is at a numbered entry. In general, if there is doubt, he or she is there and should read the entry. If the entry description obviously does not match the character's position, stop reading.

Entries corresponding to map numbers often give the player options whose numbers are not on the map. These additional numbered entries are part of adventures which usually begin because of the presence of the player character at a particular map number. Be sure to record the map number where the adventure starts, since the player character usually returns to that number when the adventure ends.

When a situation arises where a gunfight might occur, known modifiers are already included into the description and the statistics given. The player has to take into account only those modifiers that directly affect the player character or result from the player character's actions. Complete statistics are given for all NPCs at the end of the multi-player section of the module.

Surprise for entry encounters are always given in the entry description. For random encounters, roll 1d6 for each character in the encounter (including the player character). A roll of 1 indicates that the character is surprised (a -5 modifier on speed).

Most encounters result from following the instructions in the entries. Some entry instructions include: "Roll for a chance encounter". A chance encounter is a random, non-programmed encounter. Check to see if a chance encounter occurs by rolling 1d10. Only if a 1 is rolled is there a chance encounter. Consult the section on **Chance Encounters** to determine which individual is encountered.

When encounters occur, the player follows the guidelines for morale and general actions for the various non-player characters (NPC) as given in the entry. If no specific guidelines are given, the

ADDITIONAL RULES

NPC reacts by following the general guidelines given under **Morale** in the **ADDITIONAL RULES**.

Abbreviations used for statistics include **STR** (strength), **BRV** (bravery), **BSP** (basic speed with the weapon listed), and **BAC** (basic accuracy to hit under the conditions given in the entry). Weapon abbreviations include **KN** (knife), **D** (derringer), **CBR** (cap-and-ball revolver), **SAR** (single action revolver), **DAR** (double action revolver), **FDR** (fast-draw revolver), **LBR** (long-barreled revolver), **SG** (shotgun), **SCG** (scattergun), **R** (rifle), **C** (carbine), **BR** (buffalo rifle). A number after the abbreviation of a weapon indicates the number of rounds that weapon holds.

The solo player character may be one which has been previously rolled up, or the player may wish to roll up a character especially for the adventure. If the character is new, he or she should begin the adventure with \$150 to spend on equipment. The character must buy a horse and tack, but all other equipment is optional. Equipment should be purchased before the adventure begins so that the character is fully equipped when the adventure starts. At least \$10 should remain unspent so that the character does not arrive in town broke.

The player may invent any reason he or she desires for the player character entering Mad Mesa. Such a reason might be tailored to fit into an existing campaign. However, the following two assumptions must be made: 1) The player character is reasonably sane, and 2) the player character is reasonably law-abiding. A player character who does not fit these assumptions is not liable to last long in Mad Mesa.

Some examples of possible motives are: 1) The player character has just finished a cattle drive and is in town for a good time. 2) The player character is a gambler looking to make money (be sure to roll up the character's gambling rating). 3) The player character is an eastern "green-horn" who has recently come west to do research for a dime novel. 4) The player character is a crusading newspaper writer out for stories. 5) The player character is a prospector trying to raise money for a grubstake. 6) The player character is an immigrant looking for good land to settle. 7) The player character is a noted gunfighter looking for a nice quiet place to relax. 8) The player character is an out-of-luck entertainer waiting for the rest of his or her troupe to arrive.

Many other motives are possible. While choice of motives does not directly affect the numbered entries, motive does add color and meaning to the adventure. But, no matter what motive the player character chooses, the general purpose in entering Mad Mesa is to make money while remaining alive and out of jail.

Experience (in the form of gunfights) is awarded for surviving a gunfight. It is not necessary to kill an opponent to obtain experience for a gunfight nor does the character have to win the gunfight, only survive it. The gunfight must have been one in which there was at least the possibility of the character dying. No matter how many individuals participated in the gunfight, or how many enemies the character killed during the gunfight, one gunfight yields one gunfight experience.

The adventure is entitled **Night in Mad Mesa** because all action takes place at night. Many of the entries would make no sense in the daylight. Space considerations prevent both a day and a night solo adventure in Mad Mesa since it would require two complete sets of entries. It is up to the player's imagination to fill in daytime events should the adventure go beyond one night. Daytime events have no bearing on the adventure and the action may well flow from night to night.

A citizen is defined as an individual who is named in an entry, but whose name is not italicized. An italicized name indicates an out-

sider. Sometimes entries give general instructions applicable to all citizens (such as, "all citizens will shoot on sight"). A note should be made of the instructions for future reference. Anytime citizens are encountered they try to follow the general instructions as long as the conditions which brought about the circumstances continue to exist.

The player character starts the adventure by reading the **START SOLO-PLAYER ADVENTURE** entry. The adventure continues as long as the player character remains alive, out of jail, and in town. Once the player character dies or leaves town, the adventure is over for that particular player character. The player may wish to have more adventures with other characters or play as many characters as he or she wishes as long as he or she plays them one at a time.

ADDITIONAL RULES

Jailbreak. The **JAILBREAK TABLE** is used when a player character is arrested for breaking the law and is put into jail. Use of the **JAILBREAK TABLE** is strictly optional. It offers a way to break out of jail when a referee is unavailable to moderate a jailbreak.

To use the **JAILBREAK TABLE**, roll % dice to determine the result of the attempted jailbreak. Only one jailbreak roll is allowed before trial and possible sentencing takes place. If the player character survives sentencing, he or she may make one additional roll for jailbreak.

JAILBREAK TABLE

Roll	Result
01-05	Successful jailbreak, roll for 2 wounds*
06-10	Successful jailbreak, roll for 1 wound*
11-15	Successful jailbreak, but without weapons
16-20	Successful jailbreak, but without horse
21-25	Successful jailbreak, but deputy killed**
26-35	Successful jailbreak
36-65	No chance to try a jailbreak
66-75	Jailbreak unsuccessful
76-80	Jailbreak unsuccessful, and deputy killed**
81-85	Jailbreak unsuccessful, roll for 1 wound*
86-90	Jailbreak unsuccessful, roll for 2 wounds*
91-95	Jailbreak unsuccessful, roll for 3 wounds*
96-00	Jailbreak unsuccessful, lynch mob hangs prisoner

* Roll normally for the location of wounds and the extent of damage inflicted. If the prisoner receives a mortal wound, the prisoner is dead.

** If the prisoner ever comes to trial, the prisoner must roll for an additional trial & sentence (for murder) with +30 added to the die roll.

If a jailbreak is successful, the prisoner acquires one horse, a SAR6 with 20 rounds of ammunition, and a R9 with 20 rounds of ammunition unless the above table limitations are in effect. It is assumed that the prisoner has eluded posse tracking him or her.

Trial and Sentence. The **TRIAL & SENTENCE TABLE** is used when a player is arrested for a crime and does not escape. The table must be used if no referee is available. A referee may wish to use the **TRIAL & SENTENCE TABLE** as a basis for conducting a trial in his or her campaign.

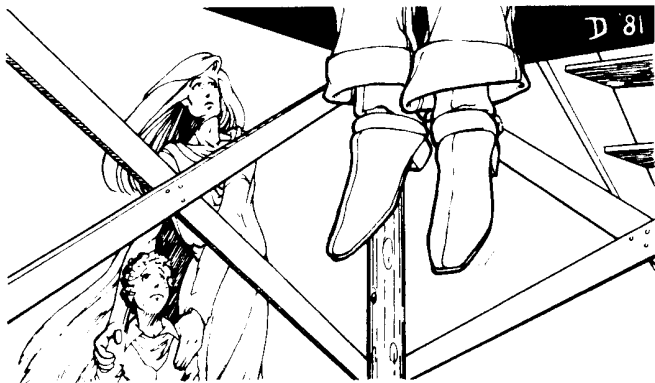
The results listed should be logically used. If the result obtained from a die roll is obviously not consistent with the crime, chose the closest result or roll again. For example, few judges would hang a man for disturbing the peace, so if a hanging result was obtained

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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: 1) misdemeanors, 2) minor felonies, 3) major felonies, and 4) hanging offenses. Misdemeanors include disturbing the peace, carrying a concealed weapon, assault, vagrancy, and drunkenness. 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 the Indians. Hanging offenses include murder, cheating at cards, horse theft, and selling guns to the Indians.

The maximum sentence for a misdemeanor is 90 days and \$90. For a minor felony, the maximum sentence is 6 months-2 years. The maximum sentence for a major felony is 2-20 years. The maximum 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 referee'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).

TRIAL & SENTENCE TABLE

Roll	Result
01-35	Prisoner found innocent
36-40	Prisoner is jailed overnight
41-43	Prisoner is run out of town
44-46	Prisoner is fined \$50
47-49	Prisoner is fined \$200
50-52	Prisoner is fined \$500
53-57	Prisoner is fined \$30 and sentenced to 30 days with a work gang
58-62	Prisoner is fined \$90 and sentenced to 90 days with a work gang
63-67	Prisoner is found guilty; sentence suspended in favor of a 90-day probationary period
68-72	Prisoner is sentenced to 6 months-2 years*
73-77	Prisoner is sentenced to 2-5 years*
78-82	Prisoner is sentenced to 2-20 years*
83-87	Prisoner is sentenced to 20 years-life*
88-90	Prisoner is sentenced to life imprisonment*
91-97	Prisoner is sentenced to be hung by the neck until dead
98-00	Prisoner is lynched

*Sentence served in the Federal, State, or Territorial Penitentiary, not in the local jail.

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 penalty fine listed, any sentence with a fine also includes paying the cost of all damages incurred as a result of the crime.

Note: The prisoner may wish to retain a lawyer. For each \$100 the prisoner spends, he or she can obtain a lawyer modification of -01 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.

Morale. Morale is the mental condition which reflects a character's willingness to endure hardship and face danger. Morale is based upon the **Bravery** score of a non-player character (a character not controlled by a player).

In each instance where a NPC is faced with a critical situation, percentile dice are rolled. If the roll is equal to or less than the individual's **Bravery** percentile score that individual continues to face the critical situation (such as a fight). If the roll is greater than the individual's **Bravery** score that individual tries to avoid or escape from the critical situation through flight, surrender or other methods.

The most common critical situation where morale need be checked is in a gunfight. If there is no reasonable way to avoid or escape the gunfight, then the NPC need not check morale. Some other critical situations include: attacking criminals while they are engaged in a crime, chasing criminals after a crime, joining a posse, calling someone a card cheat, being insulted, and continuing a gunfight already in progress. Typical responses for failing morale would be refusing to fight, running away from a fight, surrendering, or diving for safe cover instead of fighting.

The NPC should check every turn the critical situation continues. If on any check, the NPC rolls 30 or less than his or her **Bravery** score, that character need never check morale for the duration of the critical situation.

Morale can be modified by circumstances. Some of the possible circumstances follow:

Morale Modifiers (add or subtract from the die roll)	
-5	For each companion with NPC
-10	If on the same side as an individual with a reputation*
-5	If on the side with the greatest numbers
-5	If on the side with the fewest casualties
-5	If the NPC's personal property is involved
-10	If a close friend is killed
-5	If the NPC is enraged
-5	If the NPC is drunk
+5	If suffering from a wound less than 50% of Strength
+10	If suffering from a wound of more than 50% of Strength
+10	If facing an individual with a reputation*
+5	If within 6' (6 regular squares, or 3 Mad Mesa squares) of an individual who is killed

*A reputation is defined as someone with at least 8 gunfights. The individual also counts as a companion if on the side of the NPC.

NPC Reaction. Sometimes, NPC's have no specific reactions detailed under entries in response to player character's actions. If no reaction is given, an indication of the NPC's reaction can be obtained by rolling 2d6, modifying the roll according to general circumstances, then consulting the NPC REACTION TABLE.

NPC REACTION TABLE

Roll	Reaction
2	The NPC is very hostile and opens fire if given the slightest provocation.
3	The NPC is very hostile, interprets any movement of the player character toward his or her gun as an attack and then opens fire.
4	The NPC is hostile and insulting, and attempts to provoke a brawl.
5	The NPC is suspicious but does not fire unless provoked.
6	The NPC is undecided and off guard.
7	The NPC is undecided but on guard.
8	The NPC is somewhat friendly but on guard and careful.
9	The NPC is trustful as long as little risk is expected on his or her part.
10	The NPC is helpful and willing to give aid (within reason) as long as he or she is not expected to act alone.
11	The NPC is helpful and willing to give aid (within reason), even to the extent of leading others or acting independently (and/or alone).
12	The NPC is willing to risk his or her life for the character.

The reaction roll is modified by a number of general circumstances such as those listed below. Modifications are cumulative.

Reaction Roll Modification

- 2 Character is caught performing a criminal action
- 1 Character is a known criminal
- 2 Character has killed someone known to the NPC
- 4 Character has killed a friend of the NPC
- 2 An argument is currently in progress between the character and the NPC
- 1 NPC is drunk
- 3 Character is a known enemy
- 1 Character is a stranger
- +2 Character is a known friend
- +2 Character has saved the NPC's life
- +2 Character is known to represent the law
- +1 Character has previously helped the NPC
- +1 Character and NPC are together in the same group
- +1 Character refrained from killing a friend of the NPC when given the chance
- +1 Character is an individual known to have performed a heroic deed

While both **Morale** and **NPC Reaction** are included as aids for the solo adventure, the referee may wish to use them as guides to help in multi-player adventures.

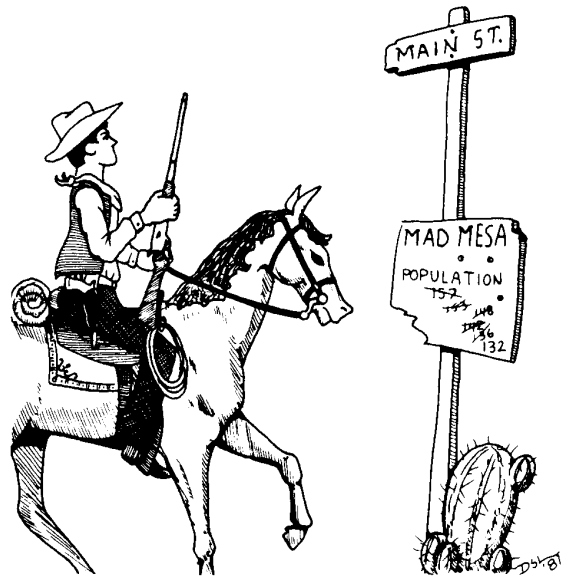
START SOLO-PLAYER ADVENTURE

It is a few hours after sunset. You are riding west on a dirt road. In front of you, you see dim gas lights outlining the vague forms of buildings. Overhead you catch a quick glimpse of a solitary buzzard circling over the town.

Suddenly a flurry of shots erupts from the town. You draw your own weapon, ready to fire if the shooting heads your way. Your horse whinnies nervously but you quickly calm the animal.

There is no further shooting coming from the town, nor do the shots seem to have stirred up much excitement. You carefully continue into town. You notice that the dirt road is now named Main Street. On the same signpost is a sign which reads: "Mad Mesa —

population 157". Someone has crossed off the 157 and written in 153 underneath it. The 153 has also been crossed off and 148 written underneath. The process continued until there is no more room on the sign. The lowest number is 132.



You ride into town down Main Street (past the position marked **START** to the position marked **22** on the map). A man greets you and offers to stable your horse for six bits (75 cents) a night. The cost includes feeding and grooming.

You ask the man what all the shooting was about. "Nothing serious," he answers, "just some cowhands blowing off steam. It happens all the time now that we're smack in the middle of a cattle war. If it ain't the Russells, it's the Kanes, and when they're both quiet it's some of that low-life scum that's drifted into town for easy pickings. Mister, believe me, you'll know when serious shooting starts: lead will be flying every which way. All you can do then is jump for cover and pray . . . it also helps if you can shoot fast and straight".

The two of you dicker for a while, just to pass the time. After you dicker the price down to four bits (50 cents) the idea of stabling your horse becomes more appealing.

You have been on the trail for several days now and you are tired of riding. The offer seems fair and the man does not appear dangerous as he is unarmed. You decide to stable your horse in building **1** (**Larsen's Livery Stable**). You dismount and follow the man as he leads your horse into the stables. Go to entry 1 and begin the adventure.

Numbered Entries.

1. **Larsen's Livery Stable.** The stables are open 24 hours a day. Either Sven Larsen or one of his four sons is always in attendance. Larsen's Livery is the only public stable in town. If you cannot pay, Larsen's Livery accepts your horse as collateral. At present, Sven's oldest son Olaf is minding the stables. Olaf is unarmed. Leave by going to **22**.
2. You are standing on Main Street opposite the middle south window of building **23**. Roll for a chance encounter. You may walk west to **239** or east to **22**. If you choose to go east you may pick up your horse from Larsen's Livery Stable and leave town (thus ending the adventure for that particular character).

ENTRIES 3-20

3. You are standing at the 4-way intersection where Front Street crosses Main. On the northeast corner is building 23 (the First Congregational Church of Mad Mesa). On the southeast corner is building 85 (the Mad Mesa Schoolhouse). On the southwest corner is building 81 (the office and residence of Doctor James Smith). On the northwest corner is building 21 (the Sheriff's Office and Jail). The streets seem deserted. You may proceed north 4, south 34, west 143, or east 239.
4. You are standing on Front Street opposite the west door to building 23 (the First Congregational Church of Mad Mesa). You may try to enter the church 23, go north 240 or go south 3.
5. You are standing at the corner of Front Street and Broadway. To the north is the southeastern corner of the graveyard 29. To the east is the church lot 24. Roll for a chance encounter. You may check out the graveyard 29, investigate the church lot 24, go west 6, or south 240.
6. You are standing on Broadway opposite the north window of building 21. You may go west 62 or east 5.
7. The man sees you and pulls back his arm to throw a knife which he is holding. You may draw and fire 8, run away 9, or try to brawl with him 10.



8. Compare BSP's to determine first "shot". The attacker's BSP with a knife is +5, his chance to hit you is 51%, his STR is 14, his BRV is 74%, and the range is 2. If both combatants are alive and conscious after the first turn of combat go to 13. If the attacker is dead or unconscious go to 25. If you are unconscious go to 59.
9. There is a base 51% chance that the attacker's knife hits you (modified by your movement). The man also runs away after the initial attack so there are no other attacks. If you have survived go to 25. If you are unconscious go to 59 and ignore the first paragraph.
10. There is a 51% chance that the attacker's knife hits you. The attacker's BSP is +5, modified to +15 because of the distance between the two of you which you must cover before you can brawl. His STR is 14, his BRV is 74%. Compare BSP's to see if you can close before he throws his knife, or whether you must take the knife throw before you brawl. If you are still conscious, go to 11. If you are unconscious go to 59.
11. Proceed with the brawl using the statistics given in entry 10. Your opponent stabs with his knife if he still holds it. If not, he tries to draw his pistol and use it as a club. He does not fire his gun unless you do so first. If he knocks you unconscious there is a 70% chance he will slit your throat while you

are down. If you have survived go to 25. If you are unconscious go to 59.

12. You see a man on the bottom of the fire escape opposite the cemetery. He is climbing down the stairs as quietly as possible and is obviously trying to avoid being seen. Go to 7.
13. The attacker draws his SAR6. He tries to run away while dodging toward the church lot (where his horse is tethered). He tries to get out of town as quickly as possible. He returns fire at 1 shot per turn until his sixgun is empty or he is out of town. His BAC is 30%. His BSP with a SAR6 is +8, his STR is 14, his BRV is 74%. If the gunfight lasts more than four turns the man has reached his horse and escaped.

Run the combat until one of the combatants is dead or unconscious or until the attacker escapes. If the attacker escapes go to 31, otherwise go to 25.

14. If any shots were fired, go to 15. Otherwise you may check the body 20, investigate the fire escape 26, or go to 62.
15. Four men exit from the north door of building 70 onto Broadway to investigate the shots. The men are Joe Carrol: SAR6+11, BAC 50%, STR 13, BRV 36%; Zeb Davis: SAR6+16, BAC 71%, STR 16, BRV 80%; Jack Miller: SAR6+14, BAC 61%, STR 15, BRV 68%; and Clint Johnson SAR6+11, BAC 50%, STR 17, BRV 64%. A deputy from the nearby sheriff's office also investigates the shots. See entry 21 to determine which deputy investigates. The individuals from the Lazy A are merely curious and try to avoid trouble. The deputy demands that you drop your weapons and calls upon the citizens to back him up. You may drop your weapons 32, or shoot it out 33.
16. There is a 75% chance that the encountered individual assumes you are the assassin and draws his gun. He demands that you go with him to the sheriff's office. He fires if you make any move to go for your gun. There is a 25% chance that the individual has already seen the dead man and was in the process of leaving to get a deputy when he encountered you investigating the scene of the crime. He believes your story and does not draw his gun. He asks you to go with him to report the murder and describes the killer to the sheriff. If there is a gunfight and you win go to 15, if you are shot unconscious or you agree to go to the sheriff go to 21a.
17. A deputy was making his night rounds and has chanced upon you. Go to 15 and ignore the instructions concerning curious individuals from building 70.
18. A man at the foot of the fire escape opposite the cemetery tries to kill you with his throwing knife. You are completely taken by surprise. The attacker's BSP is +15, he has a 51% chance of hitting you, his STR is 14, his BRV is 74%, the range is 2. Compare BSP's to determine first shot. Run one turn of combat. If both combatants are alive and conscious go to 13. If the attacker is dead or unconscious go to 25. If you are unconscious go to 59.
19. You notice that the knife blade is already covered with blood. Go to 14.
20. The deceased is dressed all in black and is wearing moccasins instead of boots. You can find no identification. There is \$215 in his wallet. In one pocket is a set of skeleton keys. As you finish your examination of the body, you hear someone turning the corner of Front and Broadway. Go to 17.

21. **The Sheriff's Office and Jail.** Sheriff Tom Morgan: FDR6 + 34, SAR6 + 32, R15 + 19, BAC 93%, STR 18, BRV 94%. Deputies — "Red" Green: FDR6 + 19, SAR6 +17, R15 +4, BAC 65%, STR 15, BRV 87%. Sean O'Reilly: FDR6 +18, SAR6 +16, R15 +3, BAC 61%, STR 14, BRV 80%. Billy Brown: FDR6 +16, SAR6 +14, R15 +1, BAC 56%, STR 13, BRV 73%.

There is an 80% chance that Tom Morgan is in the office and a 50% chance per deputy that each deputy is in the office. There is always someone in the office so if chance die rolls show no one in the office ignore the rolls and roll again. When an entry calls for a deputy, the deputies should be used in the order given (i.e. "Red" Green, Sean O'Reilly, then Billy Brown). If all four lawmen should be killed the job will be given, in turn, to "Wild Bill" Wilkerson, "Wyoming Joe" Elliot, The Oklahoma Kid, or Gary Owen (statistics given in entry 78); then Zeb Davis, Jack Miller, or Clint Johnson (statistics given in entry 77). If all of these men are killed, there will be no law in Mad Mesa. The sheriff and any one of the deputies are familiar with Mad Mesa. They can identify any of the townsmen and can provide directions to any building. They can also provide the basic information given in 200. When you leave the sheriff's office you may walk onto Front Street 240 or Main Street 143.

As a general rule, scatterguns are illegal to carry on the street. They are weapons designed solely for maximum destruction and are legal only as defensive weapons to protect one's home or as riot control guns for law officials. If any lawman catches your character with a scattergun, the lawman confiscates the weapon and gives your character a warning the first time. The second time your character will be arrested.

Entry 21 is subdivided with 11 subdivisions numbered 21a through 21k. Treat each subdivision as a separate entry, keeping in mind that after one reads the information in the subdivision, the character is still physically in building 21.

- 21a. After checking the wanted posters, the sheriff releases you and gives you back your guns. "Sorry", he tells you, "but I had to play it safe until I was sure you weren't the killer". The actual killer was *Blackleg Bart*, a notorious bushwhacker with a price on his head of \$200 (dead or alive). If, as a result of your actions, *Bart* was captured or killed, the reward is yours. It is assumed that you have collected the money before you leave Mad Mesa.
- 21b. If you have not already done so, read (in order) entries 47, 56, and 49 for information, ignoring all instructions given under the entries. The sheriff fills in any missing details and the following story emerges:

A little over a year ago, five men robbed the Federal Bank of Mad Mesa. The men did not succeed in getting out of town. In the ensuing gunfight, three bankrobbers died and two others were captured. Before they were captured, the bankrobbers hid the stolen money and the loot was not recovered despite an intensive search of the town.

The two prisoners successfully broke out of jail and were not heard of again until you chanced across them in the cemetery. The sheriff speculates that Osgood Parkinson, the town undertaker, temporarily hid the money in his house. When an intensive search began, he used the burial of the dead bandits as a cover for burying the money. One of the bandits' coffins probably contains two corpses.

Apparently Osgood was so afraid of the two bankrobbers that he waited until they returned to dig up the money. As a

result of your efforts \$3270 has been recovered out of the \$3500 stolen. While there is no reward for the capture of the bandits, the Federal Bank of Mad Mesa gives a standard 10% reward for the return of stolen money by parties other than the robbers. It is assumed that you have collected the money (\$327) before you leave town.

- 21c. You are under arrest either for murder or attempted murder depending on the circumstances.
- 21d. The sheriff listens to your story but refuses to take any action whatsoever since he is trying to stay neutral in the Kane-Russell cattle war.
- 21e. The man who you thought was breaking and entering is really Sam Jackson, the store owner. If no brawling or shooting took place, you may leave the sheriff's office by the east door 240 or the south door 143. If a brawl or shooting took place, go to 145.
- 21f. The sheriff tells you that Josh Kearney is a notorious troublemaker whom he had warned to leave town. The sheriff believes your story of self-defense and you are free to go.
- 21g. The sheriff has already warned Jacob about Jacob's search for revenge. The sheriff believes that the fight was self defense and you are free to go.
- 21h. The sheriff arrests Jacob for attempted murder. You are needed to testify at the trial, otherwise you are free to go.
- 21i. You have stopped a theft that would have otherwise succeeded. The Wells Fargo company awards you the standard reward for recovering stolen money (10% of the money recovered). Before you leave town it is assumed that you have collected the \$480.
- 21j. Go to 244.
- 21k. The sheriff thanks you for your efforts. The arsonist is Sam Archer who has recently been hounded mercilessly by the Gazette. If the man is alive and captured, you are needed as a witness. In any case you are free to go about your business.
22. You are standing on Main Street outside the north door of building 1 (Larsen's Livery Stable). You may walk west 2, go out of town and end the adventure, or try to enter Larsen's Livery Stable 1.
23. **The First Congregational Church of Mad Mesa.** The church is usually kept locked and there is no way in except by breaking in through a window. The pastor is currently out of town, making his usual rounds of the countryside. Pete Armitage is the caretaker. During the day he is usually busy cleaning the church or church grounds. During the night he is usually sound asleep, aided by "medicine" which is 80% alcohol. At night, he continues to sleep even through gunfire if 1-4 is rolled on 1d6. Pete Armitage: SG2 -10, BAC 41%, STR 13, BRV 30%. You may return to the number you came from (4 or 239) and choose again or investigate the church lot 24.
24. The church lot is empty. Go to 5.
25. If you were not wounded by the attacker's knife, go to 19, otherwise go to 14.
26. The fire escape is empty. In front of the fire door at the top

ENTRIES 27-39

of the stairs is a drop of fresh blood. You may return to the street **62** or investigate further **27**.

27. You open the fire door. You see another drop of blood to your right. As you check out the second drop of blood you notice a hotel room door is open. You may return to **26** and choose again or investigate further **28**.

28. Glancing inside the open door, you see a man sprawled in bed. He has been stabbed to death. Roll for a chance encounter. If no one appears, you may report the murder **21a** or return to **26** and choose again.

If a chance encounter occurs, instead of rolling up the encounter normally, go to entry **78** to determine which individual is encountered. Roll 1d6. On a roll of 1 you will encounter The Oklahoma Kid, on a 2 "Wild Bill" Wilkerson, on a 3 Gary Owen, on a 4 Andrew Cook, on a 5 Ben Slade, and on a 6 "Wyoming Joe" Elliot. The dead man is Charlie Jones. Once you have determined which character you have encountered, make a note of the man's statistics and go to **16**.



29. The Mad Mesa Cemetery. The cemetery is surrounded by a 4' tall adobe wall. A dozen elm trees grow on the cemetery lot. The plots closest to Broadway have carved stone headstones or crosses. The plots furthest from Broadway have wooden headstones and crosses. A wrought iron gate is inset into the wall along Broadway directly across from Front Street. You may return to any entry on Broadway (**5**, **6**, **62**, or **63**), climb over the wall into the cemetery **35**, or try the gate **30**.

30. The gate is locked. Roll 1d6. If you roll 1-3 go to **40**; if you roll 4-6 go to **43**.

31. If any shots were fired, go to **15**, otherwise you may investigate the fire escape **26** or go to **62**.

32. The deputy slaps you into a set of iron manacles. He listens to your story but tells you he has to take you to jail anyway. Only the sheriff has authority to release a prisoner. The deputy escorts you to jail. First, however, he investigates the crime, taking you along with him. Read **20**, **26**, **27** and **28** for information, ignoring instructions given there. After you have read all four entries, proceed to the sheriff's office **21a**.

33. Conduct the gunfight. The range is 3. The deputy fights until unconscious or dead. The citizens (if any) fight with a +1 morale as long as the deputy is conscious. If any witness survives, he reports the gunfight to the sheriff and your description quickly spreads around town. If no witnesses sur-

vive, you may go about your business unhindered from **62** or investigate the fire escape **26**.

If you killed a citizen, a witness survived, and you are caught, you stand trial for murder with +25% on your roll for conviction and sentence. If you did not kill anyone, a witness survived, and you are caught, you stand trial for attempted murder with normal rolls for conviction and sentence.

If you are alive and a witness survived, roll 1d10. After that many number of turns, word of the gunfight has spread around town. If you killed a citizen, all townsmen and characters encountered by chance shoot you on sight. If you didn't kill anyone in the gunfight, they merely try to arrest you. You may attempt to leave town and end the module by rolling for one last possible chance encounter or you may go to **26** and investigate the fire escape.

34. You are standing on Front Street opposite the east door of building **81** (the Office and Residence of Dr. James Smith). You may try to enter the doctor's office **81** or you may walk north **3** or south **241**.

35. You manage to scramble over the wall. Roll 1d6. If you rolled 1-4 go to **40**; if you rolled 5-6 go to **43**.

36. Go to **42** and ignore the first paragraph. Your speed is +5 for surprise.

37. The murderer draws his gun and tries to shoot you. His statistics are SAR6 +15, BAC 60%, STR 13, BRV 60%. The range is 3. You are +11 on speed due to surprise and gun already out and +10 on accuracy due to weapon already aimed. Calculate the first shot and proceed with the gunfight. If you survive, go to **44**.

38. You may walk up normally **42** or sneak up quietly **46**. It takes longer to sneak up than to walk up at normal speed.

39. While you are steadying your gun, one man jumps down into the opened grave to lift off the coffin lid. As soon as he is preoccupied with opening the lid, the other man smashes a shovel down on the head of the man in the grave. The man in the grave crumples atop the coffin and does not move thereafter. You may challenge the murderer **37** or run away **55**.



40. You see a light flickering behind a clump of trees near the north center end of the graveyard. You may go to Broadway 5 or investigate further 38.
41. From behind the north wall, you hear something riding away from town as fast as possible. Go to 52.
42. Two men are standing around an opened grave. The lid of the coffin has been pried off and is lying loose on top of the coffin. Roll 1d6, and if you roll 1-4 the two men have heard you coming, draw their guns, and open fire. If you rolled 5-6, they react the same, but you have surprised them (+5 on your speed when calculating first shot).
- The range is 3. The two graverobbers' statistics are man #1 SAR6 +8, BAC 41%, STR 13, BRV 33% and man #2 SAR6 +15, BAC 60%, STR 13, BRV 60%. Both men fire 3 shots per turn until their guns are empty then try to brawl with you. Calculate the first shot and run the gunfight to its conclusion. If you are still alive, go to 44.
43. The cemetery appears to be deserted. You may leave to 5 or investigate 61.
44. Roll 1d6. If you roll 1-3 go to 41. If you roll 4-6 go to 48.
45. Neither party is surprised. The range is 3. The man's statistics are: FDR6 +17, BAC 52%, STR 14, BRV 50%. He fires 3 shots per turn until his gun is empty then draws his SAR6 +15 and empties all six chambers. Calculate first shot then proceed with the gunfight. If you are still alive, go to 52.
46. You surprise two men robbing a grave. The grave has been opened and the lid of the coffin has been pried off and is lying loose on top of the coffin. You may cover the two men with your gun and try to arrest them 36, steady your gun against a tree limb before challenging them 39, or sneak away out of the cemetery to 5.
47. The only man with identification is the man who was hit over the head with the shovel. The man is dead. On him you find a card which reads: "Osgood Parkinson — mortician. Serving Mad Mesa and the surrounding territory." The men have a total of \$32 between them. You may return to 52 and choose again or investigate the opened grave 56.
48. You hear a man jumping over the north wall into the cemetery. He lands with his gun drawn and aimed at you. You can shoot him 45 or run away 50.
49. The wheat sacks each contain an assortment of bills and coins. The bills are slightly mildewed but otherwise all right. Some of the bills are bundled together with a paper band. The band reads: "Federal Bank of Mad Mesa". There are three sacks.
- Suddenly you hear a voice cry out: "Freeze!" This is deputy Green (or whatever deputy is next in line should deputy Green be dead or injured). I've got you covered. Drop your gun and come out of there with your hands up. Make a false move and you're a dead man!"
- You may try to run away 51, shoot it out with the deputy 54, or surrender 58.
50. As you run through the graveyard, a man takes 3 shots at you. If you have just come from 48 his chances of a hit are 32%/22%/12%. If you have just come from 55 his chances of a hit are 40%/30%/20%. If you survive, you have jumped the cemetery wall to safety. You may go to 5 or report the matter to the sheriff 21b.
51. Deputy Green (or the next deputy in line if Green is injured or dead) fires at you as you run. It takes you two turns to get over the wall to safety. Each turn, deputy Green has a 55%/45%/35% chance of hitting you. If you cross the wall safely you can retire from the module or go to the church lot 24. If you have not retired from the module, roll 1d10. In that number of turns, word of your actions will be widespread around town and all townsfolk and chance encounters will be -2 on their reactions toward you.
52. You may report the matter to the sheriff 21b, return to 5 and choose again, or check out the bodies 47.
53. You may leave town and end the module, climb over the east wall to the church lot 24, climb over the west wall to the undertaker's house and business 68, or climb over the south wall to Broadway 5.
54. The deputy's speed statistics may be found in 21; you are surprised and his gun is already drawn and aimed (thus, he is +11 on speed). The range is 6. Calculate the first shot and run the gunfight to its conclusion. If you killed the deputy go to 57, if the deputy is unconscious go to 60.
55. Roll 1d6, if you roll 1-4 you are not heard running away. Go to 5 or report the murder to the sheriff 21b. If you roll 5-6 the murderer has heard you. Go to 50.
56. You slide the corpse off of the coffin and pry back the lid. The coffin is filled with old wheat sacks. The wheat sacks appear bulky, as if stuffed full. You may return to 52 and choose again or check out the wheat sacks 49.
57. Unfortunately, there were witnesses to the murder. Roll 1d10 (the time it takes word to get around town). After that many turns, in any chance encounter or regular encounter with a citizen, he or she shoots you on sight. Go to 53. If you are caught, you stand trial for murder with +25% on the roll for both conviction and sentence.
58. You hear the deputy say, "Is that one of 'em, Abel?"
- A short man dressed in faded workclothes answers, "Naw, he's the one tried to stop them dirty graverobbers. I hid behind them trees and seen it all 'fore I came and got you. He's okay, why don't you let him put his hands down?"
- "Yeah", the deputy answers, "I guess you can put your hands down and pick up your gun." The deputy walks over to the grave. "Hey Abel, look at this! It's the loot from the bank job last year!"
- The two men haul up the wheat sacks. The deputy hands you two sacks. "Could you give me a hand?" he asks. "Let's take these over to the sheriff and he'll explain everything. Abel, get some help and get these bodies out of here. Take the dead to the ice house and the wounded over to Doc Smith's. Keep a close watch on anyone left alive." The deputy gives Abel a gun and picks up two of the sacks. Go to 21b.
59. There is a 70% chance that the man cuts your throat while you are unconscious. If you survive . . .
- You wake up in the Doctor's Office 81 with Dr. Smith and Sheriff Morgan there. Your hands are manacled and the Sheriff has your guns. He marches you to the Jail 21, listens to your story, and locks you up. Go to 21a.

ENTRIES 60-81

60. A witness has seen the gunfight and ran away before you could kill him. Roll 1d10 (the time it takes word to get around town). After that many turns, the reaction of any chance encounter or townspeople is at a -2 modifier. Go to 53. If caught, you stand trial for attempted murder.
61. Roll 1d6. If you roll 1-2 go to 40, otherwise you may climb over the south wall 5, or 63, or climb over the east wall to the church lot 24.
62. You are standing on Broadway across from the fire escape to building 70. Roll 1d6. If you roll 1-2 go to 12. If you roll 3-4 go to 18. If you roll 5-6 you may go west 63 or east 6. (If you have previously been at this entry and rolled 1-4 presume that you have rolled 5-6 now.)
63. You are standing on Broadway opposite the north door to building 70 (the Lazy A Hotel). Roll for a chance encounter. You may try to open the door 72, go west 64 or east 62.
64. At the corner of Broadway and Washington Avenue you are standing in front of the south door to building 68. A sign above the door reads: "Osgood Parkinson — Mortician". You may try to enter the undertaker's 68, proceed south on Washington 65 or east 63.
65. You are standing at the junction of Broadway and Washington Avenue opposite the west window of building 70. Roll for a chance encounter. You may go south on Washington 66, west on Broadway 128, or go north 64.
66. You are standing at the junction of Washington Avenue and Main Street opposite the east door to building 190 (the Federal Bank of Mad Mesa). You may proceed south on Washington 136, east on Main 67, north on Washington 65, or try to enter the bank 190.
67. You are standing on Main Street opposite the north door to building 75 (Jackson's General Store). You may try to enter the general store 75, go west 66, or east 242.
68. **The Undertaker's House and Funeral Parlor.** Both parts of the building are currently empty. The undertaker, Osgood Parkinson, keeps a watchdog which begins barking should you knock on the door or try to break in. Go to 64.
69. You are standing on Main Street opposite the north door to building 81 (the Office and Residence of Dr. James Smith). You may try to enter the doctor's office 81, walk east 143 or west 242.
70. **The Lazy A Hotel.** The hotel is one of the few three-story buildings in town. You are at the front door. All the lights in the lobby are lit as are the gaslights on either side of the door. The doors are not locked. You may enter the hotel 71 or go to 242.
71. You walk into the hotel lobby. To your right is a restaurant which appears to be open for business. To your left is the lobby desk. Straight ahead is the main stairway. A night clerk is in attendance. You may try to go upstairs 76, leave the hotel 242, try the restaurant 77, or go to the front desk 73.
72. The door is bolted. You hear a voice from behind the door say, "Sorry, this is the back door. Only guests of the hotel are allowed in this way. You want the front door. Go around the block to Main Street." If you are a guest you may enter 74. If not, go back to 63 and choose again.
73. At the front desk is the night clerk, Fred Jackson: D2 +1, SCG2 -4, BAC 43% (63% with SCG), STR 13, BRV 52%. You may sign the register and pay for a room 74 (\$1 per day or \$5 per week, payable in advance), or you may go to 71 and choose again.
74. You may retire to your room 78, go to the restaurant 77, leave by the front door 242, or leave by the back door 63.
75. **Jackson's General Store.** There is a light on in the store, but the front door is locked and a sign reads: "Closed". No matter how hard you knock, no one answers. Roll 1d6. If you roll 1 go to 79, otherwise return to 67 and choose again.
76. As you try to walk up the main stairway, the night clerk calls out, "Can I help you, sir? Only guests are allowed upstairs." If you are a guest you may continue upstairs 78 after the clerk apologizes for not recognizing you. If you are not a guest, you may register as a guest 73, try the restaurant 77, leave the hotel by the front door 242, or argue with the clerk 80.
77. The restaurant has a half dozen tables covered with red checkered tablecloths. At present, two tables have customers and four are empty. A waitress sits at one of the empty tables. The waitress is Jean Evans D2 +6, BAC 45%, STR 13, BRV 43%. Seated at table #1 is a man and his wife. The man is Joe Carrol: SAR6 +11, BAC 50%, STR 13, BRV 36%. His wife, Emmalou, is unarmed. Three cowboys sit at table #2. They are: Zeb Davis: SAR6 +16, BAC 71%, STR 16, BRV 80%; Jack Miller: SAR6 +14, BAC 61%, STR 15, BRV 68%; and Clint Johnson: SAR6 +11, BAC 50%, STR 17, BRV 64%.

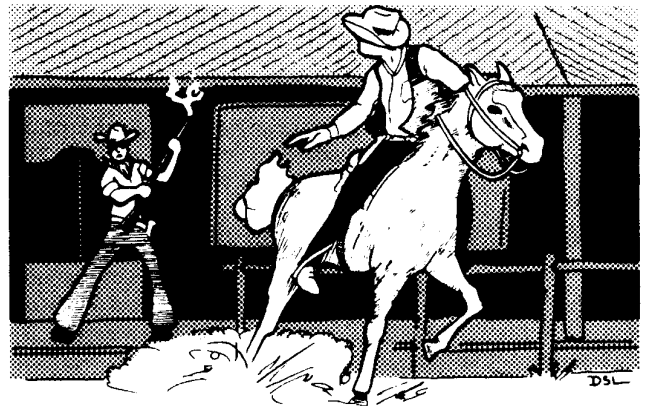
Meals cost 50 cents, coffee is free. The waitress also knows all the general information about the town given in entry 200. You may leave whenever you wish by returning to 71 and choosing again.
78. There are currently seven guests upstairs in various rooms. They are: The Oklahoma Kid: SAR6 +14, BAC 61%, STR 14, BRV 74%; "Wild Bill" Wilkerson: FDR5 +29, SAR6 +27, BAC 88%, STR 17, BRV 93%; Gary Owen: C12 -1, BAC 66%, STR 15, BRV 77%; Andrew Cook: SG1 -3, BAC 70%, STR 13, BRV 30%; Ben Slade: R9 -10, BAC 37%, STR 12, BRV 28%; Charlie Jones: LBR6 -4, BAC 62%, STR 15, BRV 50%, and "Wyoming Joe" Elliot: SAR5 +19, BAC 51%, STR 14, BRV 67%. You may stay in your room for the length of time for which you payed. Remember that if you wish to recuperate from injuries, the time reference shifts to one turn per week. When you wish to leave your room go to 74. Once out of your room and healed, the time reference returns to normal.
79. You hear a noise around the back of the store. You may attempt to investigate the source of the noise by walking around the building (by going west then heading south), or you may ignore it. In either case, return to 67.
80. The night clerk is Fred Jackson: D2 +1, SCG2 -4, BAC 43% (63% with SCG), STR 13, BRV 52%. He does not take kindly to an argument. While he is not abusive, he firmly answers you in the negative. As soon as an argument starts, Fred puts his hand on the scattergun he keeps under the front desk. The argument gets you nowhere. You may brawl with him 82, or return to 76 and choose again.
81. **Dr. James Smith's Office and Residence.** Dr. Smith practices out of his home. He has turned the wing facing Main Street into a surgery where he treats patients. His fees are standard as per the COST OF LIVING STABLE on page 17 of the BOOT HILL™ rules. Dr. Smith: SG1 +0, BAC 54%, STR 15, BRV 49%.

The doctor answers the door if you knock long enough. He treats patients at any hour. If you are brought to him unconscious, he lets you recuperate in surgery until you regain consciousness. The doctor is reasonably efficient. There is a 20% chance that you regain 1-3 STR points immediately due to his ministrations, a 70% chance that you regain no STR points, though your wounds are properly bandaged, and a 10% chance that while treating you he makes a mistake and you lose an additional 1-3 STR points before your wounds are bandaged. Thus, while not likely, it is possible to die under his scalpel (this is a matter of judgment by the referee if there is one).

You do not need the doctor's help to recover from brawling wounds. If Dr. Smith (the only doctor in town) does not treat your non-brawling wounds, there is a 10% chance you eventually die from a light wound, a 30% chance you eventually die from a serious wound, and a 50% chance you eventually die if you received so many non-brawling wounds that you passed out. Once you are through with the doctor, you may leave on Main Street 69 or Front Street 34.

82. As soon as the night clerk senses the start of a brawl, he opens fire with his SCG. Thus, when you see the SCG, you may still back out. His statistics are in 80. You are -5 speed because of the desk you must get around before you can reach the night clerk. The night clerk does not brawl as long as he can shoot you and he continues to try to shoot you as long as his weapon is not pinned. If you survive the fight go to 86. If no fight develops go to 76 and choose again. If you are shot unconscious, go to 21c.
83. You are standing at the junction of Front Street and Dodge Street. Roll for a chance encounter. You may go south 84, west on Dodge Street 104, or north to 241.
84. You are standing on Front Street opposite the east door to building 120 (the Mad Mesa Saloon). You may try to enter the saloon 120, walk south 89, or walk north 83.
85. **The Mad Mesa Elementary Schoolhouse.** The schoolhouse is a converted barn. It houses all grades. Pete Armitage, the church caretaker, checks the schoolhouse regularly and repairs any weather damage. At present there is no one inside the schoolhouse and all doors and windows are locked. Return to 241 and choose again.
86. If the fight with the night clerk took only one turn go to 144, otherwise go to 87.
87. Within two turns after it started, the customers from the restaurant 77 will rush in to stop the fight. Roll 1d6. If you roll a 1-3, there were no witnesses to the fight and the townsfolk assume that you, a stranger, are at fault. They try to arrest you for assault (attempted murder, or possibly murder, if you drew and fired your gun). If you roll 4-6, there was a witness to the fight. If you killed the man, your plea of self-defense will hold. If you have been arrested go to 21c. If the townsfolk accept your plea of self-defense, go to 71 and choose again. If the fight continues (i.e. you fight the newcomers) go to 88.
88. If the fight lasts another 3 turns, the townsfolk upstairs come down to join in (see 78 for townsfolk statistics). If, by some miracle, you are the only combatant conscious, go to 90. If you have been arrested go to 21c.

89. You are standing at the south end of Front Street opposite the west door to building 100 (the Bar-K Stables). You may try to enter the Bar-K Stables 92 or go north to 84.
90. You have obviously aroused the wrath of the good folk of Mad Mesa by successfully fighting so many of its citizens. You may stay in town and try to fight all the citizens 91 or run out of the Lazy A Hotel, jump on the nearest horse, and ride out of town as fast as you can 93.
91. Roll 1d10. After that many turns, any citizen who sees you and makes his morale roll tries to shoot you on sight. If shot unconscious, you are lynched unless the sheriff or a deputy is present. You may return to 90 and choose again or go to 70 and continue the adventure.
92. Roll 1d6. If you roll 1-3 go to 96, if you roll 4-6 go to 99.
93. Before you can get out of town, two shots ring out. Each has a 30% chance of hitting you as you are galloping down the road. If the shots do not kill you, you have ended the adventure alive. You may start again with a new character.



94. Roll 2d6 for the man's reactions. If you roll a 2 go to 97; if you roll 11 or 12 go to 95. If you rolled 3-10, the man directs you up the street to the junction of Main and Front, then west on Front Street. If you rolled 3-10, go to 89 and choose again.
95. The man asks you to step into the stable. He is obviously friendly. Go to 100. When you check for the group's reaction to you add +3 to the roll since they believe you are a gunfighter sent to help them.
96. You hear voices speaking quietly from inside the stables. You can hear at least four different voices. You may knock on the stable door 98, try to sneak inside and eavesdrop 106, or return north 84.
97. The man opens fire. His name is Luke Las Cruces. His BSP is SG2 +1, BAC 71%, STR 12, BRV 80%. The range is 2. Calculate the first shot and run the gunfight. If you survive the first turn, go to 102.
98. You knock on the stable door. You hear footsteps coming toward the door. They stop and, soon after, the door opens. A man dressed in jeans with chaps, boots, a checkered cotton shirt, a bandana, and a Stetson hat is standing in the doorway. He motions for you to enter the stable. You may ask politely for directions to the nearest hotel, saying that you are a stranger in town and you're sorry if you bothered the gentleman, then try to leave 94, or you may enter the stables 100.

ENTRIES 99-112

99. You may try to open the stable doors without knocking **110** or knock on the stable doors **98**.
100. **The Bar-K Stables.** The stables belong to the Bar-K ranch which is run by the five Kane brothers. The Bar-K is one of the two main factions in the range war. The stables are where they quarter their horses when in town. It also contains several bunks where their cowboys can sleep.

Right now there are five men seated around a whale-oil lamp talking. The five men are: Luke Las Cruces: SG2 +1, BAC 71%, STR 12, BRV 80%; Esteban Matamoros: CBR6 +5, BAC 58%, STR 13, BRV 62%; Rob Evanson: SCG2 +7, BAC 90%, STR 15, BRV 83%; Ezekiel Kane: SAR6 +14, BAC 61%, STR 14, BRV 77%; and Malachi Kane: R15 +4, BAC 56%, STR 12, BRV 74%.

A quick glance shows that Malachi Kane has been badly beaten up recently. Ezekiel, as leader, asks you why you are in town. You make up a plausible story. Roll the group's reaction to you. (One reaction roll is sufficient for all five men.) If you roll 2-3 go to **103**; if you roll 4-5 go to **107**; if you roll 6-8 go to **101**; if you roll 9-12 go to **105**.

101. They warn you that sneaking around at night can be dangerous, especially in a town in the middle of a cattle war. They suggest that you make an effort to mind your own business and not choose a side in the war. They then give you directions to the Lazy A Hotel (north on Front to Main, then west on Main). Go north to **84** and choose again.
102. Four men rush out of the stable. All four have their guns drawn. One man, dressed in a black broadcloth suit, shouts: "Stop! Both of you, stop. Luke! I've warned you to be more careful. You can't shoot every stranger that comes to town!" Luke lowers his shotgun. You may continue to shoot **109**, or lower your own gun **112**.
103. The Kanes assume you have been hired by the Russell faction. They try to brawl with you. You may try to run **108**, brawl with them **113**, or shoot it out **116**.
104. You are standing on Dodge Street opposite the north door to building **120** (the Mad Mesa Saloon). You may try to enter the saloon **120**, go west **121** or east to **83**.
105. A man dressed in a black broadcloth suit motions to Luke. "Ease up on that shotgun, Luke," he says. "This gent seems okay to me. He must be one of those gunhands brother Zechariah is hiring. You got here none too soon, mister." The man shakes your hand. "My name's Ezekiel, Ezekiel Kane, this here's my brother Malachi, that's Rob Evanson, our foreman, and Esteban Matamoros, our chief vacquero. You've already met Luke Las Cruces. He's a little crazy, but he's a good man with a gun. Have a seat, mister, and I'll fill you in."

Ezekiel tells you about the treacherous Russell family. He tells you how the Russells and their cowhands started a cattle war by claiming water holes which rightly belong to the Kanes. Recently a gang of Russell cowpunchers jumped Malachi and a Bar-K hand, Jack Maxwell, and beat the two men unconscious. One attacker continued to kick the men when they were down. He kicked Jack Maxwell so hard in the head that the man is presently in a coma.

The fight has brought events to a boil. The five men plan to head over to the Mad Mesa Saloon, pick up the other two Kane brothers currently in town plus the rest of the Bar-K hands, and then go gunning for the Russells.

Ezekiel gives you \$50 "for expenses". He offers you a job at \$100 per month for the duration of the war with a \$100 bonus once the Russells are beaten. At least one months wages are guaranteed, in case the war should end shortly. To earn the money you must go with them now and help them run the Russells out of town. Since the Russells are not likely to want to leave, a shootout is expected.

You may join the Kane faction **111**, or explain the mistake Ezekiel has made and give him back his money **114**.

106. Roll 1d6. If you roll 1-2 go to **115**. If you roll 3-6 the Kanes have heard you, go to **103**.
107. The five men level their guns at you. Luke says "He's a dirty Russell spy!"

A man dressed in a black broadcloth suit answers, "Maybe. But we can't be sure. Mister, this here ain't a safe town for strangers. If you want to live, get out of town. Now! If we see you again, we'll shoot on sight. Not git!"

The five men escort you outside the stable, then return inside, slamming the stable doors in your face. You may force a confrontation **103**, or go north to **84**.

108. You take four punches, two rights and two lefts, before you break free. You run north to **84**. The five men jeer, but do not follow.
109. The four newcomers open fire while Luke starts to reload his shotgun. The five men are: Luke Las Cruces: SG2 +1, BAC 71%, STR 12, BRV 80%; Esteban Matamoros: CRB6 +5, BAC 58%, STR 13, BRV 62%; Rob Evanson: CRB6 +7, BAC 90%, STR 15, BRV 83%; Ezekiel Kane: SAR6 +14, BAC 61%, STR 14, BRV 77%; and Malachi Kane: R15 +4, BAC 56%, STR 12, BRV 74%. Malachi has obviously been recently beaten up. Calculate the first shot and run the gunfight. Each man fires one shot per turn until their morale breaks, or they run out of ammunition (in which case they reload). If you survive, you may report the shooting to the sheriff **21d** or return to **89** and choose again. If you are shot unconscious and did not kill one of the Kanes go to **117**. If you killed one of the Kanes they lynch you while you're unconscious.
110. Go to **100**. When you roll the group's reaction to you subtract 2 from the roll for barging in on them without knocking.
111. The five men and yourself go directly to the Mad Mesa Saloon where Hezekiah Kane, "Doc Jubal" Kane, and Bob Howard join the group. The nine of you then proceed toward Babe's Saloon **150** cutting in back of the Mad Mesa Saloon **130** and Blacksmith's Shop **125**. As you near the Railroad Corral **162** you see a group of men coming out of the back door of Babe's Saloon. The Russells have been warned. The two groups of feuding men meet in the vicinity of the Railroad Corral. Go to **175**.
112. The man in the black broadcloth suit introduces himself as Ezekiel Kane. He apologizes for Luke who is overly suspicious and sometimes acts a little crazy. If you have been wounded, he offers to pay your bill with Doc Smith and your hotel bill for the length of time it would take you to recover. He then warns you that the town is a powder keg right now and that everyone's nerves are on edge. He suggests that you be extremely careful. Return to **89** and choose again.

113. The five men have **Strength** and **Bravery** statistics of: STR 13, BRV 62%; STR 15, BRV 83%; STR 14, BRV 77%; STR 12, BRV 74%; STR 12, BRV 80%. You manage to land the first two punches each turn then you take ten punches each turn. Brawl until either you or all of them are unconscious. If you are still conscious, you may report the brawl to the sheriff 21d or return to 84 and choose again. If you have been knocked unconscious go to 117.
114. The Kanes are highly suspicious of you because of your refusal to join them. Go to 103.
115. You manage to sneak up into the hay loft without being seen or heard. Five men are seated around an oil lamp, talking. Four men are dressed like cowboys, the fifth is wearing a black broadcloth suit. One of the cowboys shows signs of a recent beating. As you eavesdrop you learn that the five men are all adherents of the Kane faction in the Kane-Russell cattle war. The men are planning revenge for the beating one of them took at the hands of the Russell mob. A shootout between the two factions appears to be imminent. The men are working up courage to go shoot up Babe's Saloon, the headquarters of the Russell faction.



You try to sneak back out. Roll 1d6. If you roll 1-2 you are discovered. Go to 103. If you roll 3-6 you succeed in leaving. You may head north 84, you may cut across the railroad tracks to 149 outside the south door of building 150 (where you heard Babe's Saloon is located) and try to warn the Russells, you may knock on the stable doors and pose as one of the gunfighters you have heard the Kanes are expecting (but whom they have never seen) 118, or you may ignore the situation by returning to 89 and choosing again.

116. Go to 109 and follow the instructions keeping in mind the fact that Luke Las Cruces has not fired his scattergun at this point. He fires one shot per turn like the other four men.
117. You wake on a couch in the doctor's office 81. Your guns have been taken from you. They are being kept by Doc Smith and will be given to you when you leave. Ezekiel Kane is sitting with the doctor. He gets up, walks over to you and says: "I hear Denver is nice this time of the year. Some people, on the other hand, recommend Phoenix for their health. There's an old saying I've heard: travel broadens the mind. If you don't have a horse, the stage leaves at dawn, and the train leaves at noon."

Ezekiel Kane leaves. You may follow his advice thus ending the adventure for that particular character. Or you may leave (with your guns) the doctor's office and go to 69 or 34. If you remain in town, any member of the Kane faction you should chance upon shoots you on sight.

118. Go to 98, then to 100. When you check for the group's reactions add +3 since you have come at a time when they already expect their brother to be sending gunfighters to town to join the Kane faction.
119. You may draw your gun, cover the man, and ask him to surrender 124, run and get the sheriff 127, or open fire on the man 130.
120. **The Mad Mesa Saloon.** The saloon has a long bar several feet away from the west wall. Several tables are scattered around the room along with a number of wooden chairs. In one corner, a piano player plays a steady medley of popular tunes on a tinny sounding piano. One table has a roulette wheel which is not being played at the moment.

There are 12 individuals in the bar. Three men and a woman are seated at one table playing cards. A man and a woman sit talking at another table. One man stands behind the bar serving drinks to three men and a woman who are standing on the other side of the bar. One man plays the piano in the corner.

The cardplayers are: Hezekiah Kane: FDR6 +35, SAR6 +33, BAC 93%, STR 18, BRV 96%; Carl Anderson: SAR6 +7, BAC 50%, STR 13, BRV 48%; Cole Brennan: LBR6 +6, BAC 61%, STR 14, BRV 71%; and Ma Blackburn: D2 +14, BAC 67%, STR 15, BRV 85%. Hezekiah Kane is ambidextrous.

The man and woman sitting at a table talking are: "Doc Jubal" Kane: SAR6 +19, BAC 71, STR 15, BRV 80%; and "Sweet Alice" May who is unarmed.

The individuals drinking at the bar are: Gabe Potter: R6 -10, BAC 45%, STR 14, BRV 33%; Clem Dixon: SAR5 +10, BAC 58%, STR 17, BRV 70%; and Bert Cummings and "Texas Rose" both of whom are unarmed.

The bartender is Bob Howard: SCG2 +9, C12 +4, BAC 70% (90% with SCG2), STR 17, BRV 87%. The piano player is "Gentleman John" Lee: D2 +4, BAC 50%, STR 12, BRV 42%.

You may try to join the poker game 123, try to play roulette 126, amble up to the bar for a drink 129, to go Dodge Street 104 or Front Street 84.

121. You are standing on Dodge Street with vacant lots to the north and south. In the vacant lot to the north you see a man trying to kick open the east door of building 75. You may go west 122, east 104, or investigate the man trying to kick down the door 119.
122. You are standing on Dodge Street opposite the north door of building 125 (the Blacksmith's Shop). A light is on and you hear a rhythmic clanging sound from within. Roll for a chance encounter. You may check inside 125, go west 132, or east 121.
123. There is an empty chair at the poker table and no one minds if you sit in on the game. The minimum amount of money to enter the game is \$50. Unless you can put up \$50 in table

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stakes, you cannot get into the game. Each player has between \$50 and \$300 with which to bet. Roll 1d6 × \$50 to determine how much money a player possesses. Hezekiah Kane, a professional gambler, has \$300 to bet.

Each hand you must ante \$10 or you cannot play. If you have a deck of cards available, deal out a hand for each player who then antes \$10 apiece. Hezekiah Kane is a professional gambler. To represent his superior card skill deal him six cards face down, using the best 5 cards to make a poker hand after all betting has been done. You may look at the hand you've dealt yourself and then bet any amount you wish as long as at least one player can match your bet. All players who can match your bet do so. If a player cannot match your bet he or she loses the ante. If a player does not bet three hands in a row, that person drops out of the game. Once all bets are down, look at the other hands to determine the winner.

If you do not have a deck of cards available, use % dice. Everyone antes \$10. Roll % dice for your hand. After your roll you may bet (the limit being an amount at least one player can match). Each player that can do so matches the bet. Then roll the other players hands. The highest roll wins. In the case of ties, those two players roll off again. Hezekiah Kane is a professional gambler and adds +5 to his rolls (he never cheats).



If your player is a professional gambler, you gain the same benefits that Hezekiah Kane does. You may also opt for cheating. If dealing cards, you may cheat by dealing yourself 7 cards instead of 5. If rolling dice, you may cheat by adding +20 to your roll. Each time you opt for cheating, roll % dice for each player, regardless of whether or not they bet, to determine if you have been caught cheating by that individual. If the roll is equal to or less than your gambling rating, you have been caught cheating by that person. Since Hezekiah Kane is a professional gambler the die roll is modified. The modification is -20 plus or minus the difference between his gambling rating of 09 and your own. If you are caught cheating, the individual who caught you tries to shoot you if he or she makes a morale check. If a gunfight starts calculate the first shot using the statistics from entry 120 then run one turn of combat.

After the first turn go to 245.

You may play poker for as long as you like or until either you or all of the other players have run out of money. No new players join the game after you. Once you have finished playing poker, return to 120 and choose again.

124. The man promptly raises his hands and shouts, "Don't shoot! Don't shoot. It's my own store. I'm not a robber!"

The man claims to be Sam Jackson, owner of Jackson's General Store. He says that he was working late on inventory and decided to get a breath of fresh air. A gust of wind blew the door shut and the lock accidentally sprung closed. He tried everything to open the door but nothing worked. As he tried harder and harder, he grew more and more frustrated. Finally he lost his temper and started kicking the door. He says that he was not breaking and entering; he owns the store and he can kick down the door if he wants to.

You may believe his story and leave going west 122 or east 104. You may doubt his story and make a citizen's arrest 131.

125. **The Blacksmith's Shop.** The inside of the blacksmith's shop is lit by several oil lamps and a glowing forge. The forge is worked by a set of pump bellows. A young man is pumping the bellows. An older man wearing a leather apron is pounding out a horseshoe using a hammer and anvil. The blacksmith is Ed Sellers (Sr.) SG2 -2, BAC 44%, STR 16, BRV 48%; and his son is Ed Sellers (Jr.) who is unarmed. Near the front of the store is a wooden rack filled with miscellaneous utensils for sale. The walls are lined with bits of leather goods and iron ware, some of which have price tags wired to them. You may return to 122 and choose again, or you may wait until the man is finished then introduce yourself and pass the time of day with the man (read the information in entry 200, then go to 122 and choose again).

126. If you wish to play, "Sweet Alice" May spins the wheel. She only bothers to act as croupier when there is a customer. To play roulette, roll % dice. There are four ways that you may bet. 1) You may choose one number from 1-10. If that number appears on either die you win four times the amount you have bet. 2) You may choose two numbers from 1-10. If either number appears on either die you win double your bet. 3) You may bet on one die against the other. The house wins all ties. If the die you choose is higher than the other die you win the amount of your bet. 4) You may choose two numbers from 1-10. If either of your numbers appears on both dice you win 20 times your bet. You are not limited to one type of bet at a time.

The house minimum bet is \$1; the house maximum bet is \$50. Play as long as you like or until you win \$5000 and have "broken the house bank". When you have finished playing roulette return to 120 and choose again.

127. Go directly to 21e. Presumably you are running so you need only roll for one chance encounter on the way to the sheriff's office.
128. You are standing on Broadway outside the north door to building 190 (the Federal Bank of Mad Mesa). You may try to enter the bank 190, go east to Washington Avenue 65, or west down Broadway 212.
129. You walk up to the bar. You may order a drink 133, or talk to the bartender for information 200.
130. The man's statistics are SAR6 +7, BAC 40%, STR 13, BRV 41%. You have surprised him so you are +5 on **Speed**. Calculate the first shot and run the gunfight. If it lasts less than 3 turns go to 138; if it lasts three turns or longer go to 134.
131. The man gives you no trouble. You march him at gunpoint to the sheriff's office 21e.

132. You are standing at the corner of Dodge Street and Washington Avenue. Roll for a chance encounter. You may go north 136 or east 122.
133. Whiskey costs 10 cents a glass or \$2 a bottle. You may drink all you wish keeping in mind the optional rule for **Intoxication** (BOOT HILL rules, page 14). When you have finished drinking return to 120 and choose again.



134. The men in the blacksmith's shop 125 and the Mad Mesa Saloon 120 rush out onto Dodge Street with drawn guns. You may try to fight them all 135, or surrender 137.
135. Consult entries 125 and 120 for the statistics of the townspeople in those buildings. Calculate first shot and run the gunfight. If you win you may go west 122 or east 104. If you lose but are not dead, you are arrested and go to 21e.
136. You are standing at the junction of Washington Avenue and Dodge Street. You may go north 66, south 132, or west on Dodge Street 140.
137. The men keep you covered with their guns while someone goes for the sheriff. When the sheriff arrives, he informs you that you have just been in a gunfight with the owner of the general store.
- Luckily for you, the blacksmith's son heard Sam Jackson cussing and kicking on the door so he backs up your story about mistaking the man for a thief. If you did not kill Sam Jackson go to 139. If you did kill Sam Jackson go to 142.
138. You may either run away 141 or report the shooting to the sheriff 21e.
139. The sheriff warns you against indiscriminate violence, but he lets you go because of extenuating circumstances. Go to 121 and choose again.
140. You are standing at the junction of Dodge Street and Davis Street opposite the south door to building 190 (the Federal Bank of Mad Mesa). You may try the door 190, head south on Davis Street 147, or east to Washington Avenue 136, or go west on Dodge 153.
141. Roll 1d6. If you roll 1-4 you have been seen by townfolk coming out of the blacksmith's shop and the Mad Mesa Saloon. Go to 134. If you roll 5-6 you have managed to run through the alley between Doc Smith's and Jackson's General Store without being seen. Go to 242.
142. Because of extenuating circumstances, the sheriff cannot arrest you. He does, however, run you out of town with the help of a mob of townspeople. You may end the adventure for this particular character or you may try to re-enter town 22. If this character heads back into town, all townfolk shoot him on sight.

143. You are standing on Main Street in front of the south door to building 21 (the Sheriff's Office and Jail). You may enter the sheriff's office 21, go east 3 or west 69.
144. You may go to 242 and escape. If you stay go to 87.
145. Luckily, the blacksmith's son witnessed your confrontation with Sam Jackson and backs up your story. If you did not kill Sam Jackson go to 146. If you did kill Sam Jackson go to 142.
146. The sheriff warns you against indiscriminate violence but he lets you go because of extenuating circumstances. You may leave his office by the east door 240, or the south door 143.
147. You are standing on Davis Street opposite the east window of building 150 (Babe's Saloon). You may go south 148, or north 140.
148. You are standing at the corner of Davis Street and Railroad Route. Roll for a chance encounter. You may go north 147 or west 149.
149. You are standing on Railroad Route opposite the south door to building 150 (Babe's Saloon). You may try to enter the saloon 150, go west 151, or east 148.
150. **Babe's Saloon.** The saloon is a two-story building. The second story contains bedrooms which cost \$3 a night. The saloon is on the first floor. It has a small bar and a half dozen tables with chairs. Music is provided by a player piano with a coin slot (3 songs for a nickel). Right now, no music is playing. There are nine men and four women in the saloon. Except for the bartender, the men are all seated around tables in the center of the room. The women all sit around a table against the west wall by the stairs leading to the second floor.
- The bartender is Harry Donovan SCG2 +1, BAC 57%, STR 14, BRV 46%. Three of the women are Ann Wilson, Conchita Gonzales, and Karen Swenson. They are unarmed. The fourth woman is Isabelle Rogers who is armed with two knives, one for throwing and one for fighting. Her statistics are: KN +6, BAC 53%, STR 15, BRV 54%.
- The eight men in the center of the saloon are: "Old Man" Russell: SAR6 +12, BAC 50%, STR 13, BRV 66%; Clay Russell: SG2 +6, BAC 76%, STR 15, BRV 78%; Jeff Russell: R15 +4, BAC 70%, STR 14, BRV 84%; Frank Russell: SAR6 +14, BAC 61%, STR 16, BRV 71%; "Buckshot" Blume: FDR6 +36, SCG2 +26, BAC 95% (100% with SCG2), STR 15, BRV 93%; Alex Sanders: CBR6 +6, BAC 61%, STR 14, BRV 66%; Jack Sloan: SCG2 +3, BAC 75%, STR 13, BRV 89%; and "Skins" McGregory: R15 +10, BAC 98%, STR 16, BRV 89%.
- The eight men are discussing something in heated terms as you enter. The women near the stairs spot you first. The eldest woman rises and starts to walk toward you saying: "Well hello, you look like you could use . . ."
- One of the men cuts her off saying, "Shut up and sit down, Belle." He turns toward you and says: "The bar's closed, the table's are closed, and there's no vacant rooms. This here's a private meeting, so keep drifting, stranger, you're not welcome here."
- The saloon grows deadly quiet. Six of the men in the center of the room are dressed as cowboys, including the one who

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just spoke. The speaker has a full beard which is turning gray. The other men are younger. The seventh man is dressed in a black broadcloth suit with a black derby and a black string tie. He has a dark drooping mustache and wears his guns tied low. The eighth man is dressed in buckskins. His rifle leans against his chair.

If you came from 115 to talk to the Russels you may do so by going to 176. Otherwise you may leave by going to 149 or 153. Or you may stay, pointing out that this is a public saloon 243.

151. You are standing on Railroad Route opposite the fire escape to building 150 (Babe's Saloon). You may go west 152, east 149, or head south across the railroad tracks toward the corral 162.
152. You are standing at the junction of Railroad Route and Richmond Street, where they form a 45° angle. You notice that the door to building 172 (the Railroad Station) has been smashed open. You may investigate the Railroad Station 172 or you may ignore the broken door and leave, going northeast 157 or east 151.
153. You are standing on Dodge Street outside the north door of building 150 (Babe's Saloon). Roll for a chance encounter. You may go east on Dodge Street 140, west 157, or try to enter Babe's Saloon 150.
154. The graybearded man says, "Good, you've got here just in time. We're going after the Kanes now. Are you with us?" You may answer yes 174 or no 159.
155. The man is Josh Kearney SAR6 +8, BAC 50%, STR 15, BRV 70%. Calculate the first shot and run two turns of the gunfight (keeping in mind that your gun is already drawn, +6 on speed). If both of you are still conscious after two turns go to 164. Otherwise you may report the shooting to the sheriff 21f, or return to 152 and choose again. If you are shot or unconscious, you awaken in 81 with a \$5 bill.
156. You are standing at the junction of Adams Street and Main Street opposite the west door to building 160 (the Feed Store). Roll for a chance encounter. You may go north on Adams 197, try to enter the Feed Store 160, go west on Main Street 165, or south on Adams Street 157.
157. You are standing at the 3-way junction of Richmond Street, Dodge Street, and Adams Street. Roll for a chance encounter. You may walk east on Dodge Street 153, north on Adams Street 156, or down Richmond Street to 152.
158. You may run back down Railroad Route and around the corner of David Street to 147, or along Richmond Street then east on Dodge Street to 153. Either way the drunk takes two shots at you. Each shot has a 20% chance of hitting you.
159. The Russells accuse you of being a spy for the Kane faction and trying to trick them into a trap. The eight men in the center of the saloon try to brawl with you. You may run away 163, brawl with them 166, or start shooting 169.
160. **The Feed Store.** There are no lights on inside the Feed Store. All the doors and windows are locked. Return to 156 or 212 (whichever you came from) and choose again.
161. The man is Josh Kearney SAR6 +8, BAC 50%, STR 15, BRV 70%. Calculate first shot speeds to see whether you can grapple the man before he gets off a shot. The range is 1. The man continues to try to shoot you anytime his shooting (right) arm is free. If you have successfully grappled with him, and he manages to free his arm, subtract 20% from his chance to hit. Run two turns of combat. If both opponents are still alive and conscious go to 164, otherwise you may report the incident to the sheriff 21f, or return to 152 and choose again. If you are shot or beaten unconscious, you awaken in 81 with a \$5 bill.
162. **The Railroad Corral.** The Railroad Corral is the stock pen where cattle are kept before being loaded onto railroad cars. At present the corral is empty, as there are no shipments going out. Return to 151 and choose again.
163. You take four punches, two rights and two lefts (roll on PUNCHING TABLE), before you break free. You may run east 148 or west 151 if you exit through the south door. You may run east 140 or west 157 if you exit through the north door. The Russells do not follow you.
164. The man passes out from drink. You may report the incident to the sheriff 21f, or return to 152 and choose again.
165. You are standing on Main Street opposite the north door to building 170 (the Wells Fargo Office). Roll for a chance encounter. You may go west 167, east 156, or try to enter the Wells Fargo Office 170.
166. All eight men brawl with you. Use the statistics in entry 150. Run the combat. If you are the only one conscious go to 168. If you are knocked unconscious go to 171. As long as you do not draw a gun, neither will they. If you draw a gun, the brawl turns into a gunfight.
167. You are standing on Main Street opposite the south door to building 178 (the Assay Office). You may try to enter the Assay Office 178, go east 165 or go west 179.
168. You may report the incident to the sheriff 21d, or go to 150 and choose again.
169. The range is 4. Calculate the first shots using the statistics for the eight men given in entry 153. Since you have drawn a gun, the eight men fight with their guns instead of their fists. You get +5 on speed for surprise. Run the combat until your character is unconscious or dead, or your character is the only combatant still conscious. If you are still conscious go to 168. If you are unconscious and did not kill anyone go to 171. If you are unconscious and killed one of the Russells, your character never wakes up.
170. **The Wells Fargo Office.** The Wells Fargo Office is unlit and a sign reads "Closed". The north door is locked but the east door is unlocked. You may leave by returning to 165 and choosing again. You may knock on the door and say "Hello, who's there?" to see if anyone answers 173 or you may quietly open the door and look inside 177.
171. You wake up in the doctor's office 81. You are lying on a cot. Your guns are gone (Doc Smith has them). "Old Man" Russell is sitting nearby.
"Now that you're awake," he says, "I got a message for you. My boys ain't taken a likin' to you. They see the mark of Kane on you. Get out of town fast or we'll come gunning for you."
"Old Man" Russell leaves. The doctor returns your guns after you pay your \$5 bill, and says you may rest on the cot for the rest of the night then you'll have to leave. If you can't

pay your bill the doctor keeps your guns until the bill is paid. You may leave town after resting, thus ending the adventure for this particular character. Or you may ignore the warning and continue the adventure, knowing that any member of the Russell faction will shoot you on sight. If you choose this option, you may leave **69** or **34**.

- 172. The Railroad Station.** Even though the Railroad Station is closed for the night, the east door stands gaping open. You draw your gun and cautiously investigate. Once inside the building you are assailed by the odor of rotgut whiskey and filth. A man staggers out of the shadows and bumps into you. He seems to be extremely drunk. He lurches back a few steps, stops, then begins to draw his gun snarling, "Why don't you watch where you're going? I'll teach you a lesson!"

You may open fire **155**, run away **158**, or try to grapple with the man **161**.

- 173.** A man answers in a quiet voice, "Hello. Can I help you? The office's closed for the night, but the door's unlocked. Come on in." You can go on in **181** or excuse yourself for bothering the man at this time of night and leave by returning to **165** and choosing again.

- 174.** The Russells say they're glad you've joined them. "Old Man" Russell gives you a \$50 advance and offers to pay you \$100 a month as long as the war lasts plus a \$100 bonus when the war is ended satisfactorily. The nine of you exit Babe's Saloon through the south door and head toward the back entrance of the Mad Mesa Saloon. Go to **175**.

- 175. Shootout in the Railroad Corral.** The Russells and the Kanes have simultaneously decided to run the other faction out of town. By chance, both groups meet in the vicinity of the Railroad Corral. By mutual consent, both groups enter the corral, the Kanes entering from the east, and the Russells from the north. The two groups eye each other carefully as the characters spread out for more shooting room. The Kane faction lines up with their backs to the south corral fence. The Russell faction lines up along the north corral fence, also with their backs to the fence. The two

factions face each other with the characters placed as follows:

The Russell Faction

- R1) Alex Sanders: CBR6 +6, BAC 61%, STR 14, BRV 66%.
 R2) Jeff Russell: R15 +4, BAC 80%, STR 14, BRV 84%.
 R3) Clay Russell: SG2 +6, BAC 76%, STR 15, BRV 78%.
 R4) "Buckshot" Blume: FDR6 +36, SCG2 +26, BAC 95% (100% with SCG), STR 15, BRV 93%.
 R5) "Skins" Gregory: R15 +10, BAC 98%, STR 16, BRV 89%.
 R6) "Old Man" Russell: SAR6 +12, BAC 50%, STR 13, BRV 66%.
 R7) Frank Russell: SAR6 +14, BAC 61%, STR 16, BRV 71%.
 R8) Jack Sloan: SCG2 +3, BAC 60%, STR 13, BRV 89%.

The Kane Faction

- K1) Luke Las Cruces: SG2 +1, BAC 71%, STR 12, BRV 80%.
 K2) Esteban Matamoros: CBR6 +5, BAC 58%, STR 13, BRV 62%.
 K3) Malachi Kane: R15 +4, BAC 66%, STR 12, BRV 74%.
 K4) Hezekiah Kane*: FDR6 +35, SAR6 +33, BAC 93%, STR 18, BRV 96%.
 K5) "Doc Jubal" Kane: SAR6 +19, BAC 71%, STR 15, BRV 80%.
 K6) Ezekiel Kane: SAR6 +14, BAC 61%, STR 14, BRV 77%.
 K7) Bob Howard: C12 +4, BAC 80%, STR 17, BRV 87%.
 K8) Rob Evanson: SCG2 +7, BAC 75%, STR 15, BRV 83%.

*Hezekiah Kane is ambidextrous and can fire equally well with either hand.

The 16 men face off in eight pairs (R1-K1, R2-K2, R3-K3, R4-K4, R5-K5, R6-K6, R7-K7, R8-K8). On the first turn of combat each man fires at his opposite. All 16 men fire the maximum number of shots allowable for each weapon each turn as long as the ammunition holds up. If a weapon becomes empty, its user either spends the next turn reloading,



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or picks up a loaded weapon if there is one within 1 square. Picking up a weapon is a -10 modifier on speed. An individual with an empty weapon always picks up a loaded weapon in preference to reloading.

The range for the shootout is 7. Since this is long range for a scattergun, anyone firing a scattergun fires into 2 squares, not 1. If the choice of squares is not obvious, roll 1d6. 1-3 indicates an additional square to the immediate right of the target square. 4-6 indicates an additional square to the immediate left of the target square. "Buckshot" Blume carries a scattergun in a special holster on his left hip. He has perfected a cross-body draw. Since he is facing another professional gunfighter, "Buckshot" uses his fast draw revolver first, then draws his scattergun when the revolver is empty. His chance to hit with a scattergun is 100% (though a shell will be a dud on a roll of 00).

If a man kills his opposite or shoots his opponent unconscious and still has shots remaining for that turn, he shoots the next closest opponent. If two opponents are equally close, roll 1d6. On a roll of 1-3 the shooter shoots at the opponent immediately on the right of his original target. On a 4-6 the shooter shoots at the opponent immediately on the left of his original target.

If your character has joined either faction, he may line up (by choice) at any letter-number position, stacking with the individual already there. If the man opposite your character's position kills (or shoots unconscious) the other individual stacked with you, the man opposite you will pick you as his next target. If the man has shots remaining for the turn, he will shoot at your character. Otherwise, the man shoots at your character on the next turn that he has a loaded weapon and no other target.

Whenever possible, members of the Kane and Russell factions pair off against each other. If the faction your character has not sided with outnumbers the side your character has sided with at any point in the shootout, pair up opponents closest to each other. Of the characters without a paired opponent, one chosen at random picks your character as his opponent. Any other characters choose an opponent starting in the middle of the line first before spreading outward to either side. Opponents should be as evenly spaced out as possible. No individual has 2 opponents until all individuals have 1 opponent, no individual has 3 opponents until all individuals have 2 opponents, and so on.

Morale should be checked at the end of each turn. Any individual who fails his morale check runs outside the corral and then away, effectively running away from the shootout. The shootout continues until only one faction has conscious men still in the corral. Your character need not check morale. If he chooses to run go to 152 (the corner of Richmond & Railroad) or to 132 (the corner of Dodge & Washington), whichever is closest.

If your character was shot unconscious he will wake up in the doctor's office 81. If he was part of the losing faction he is jailed after surgery. The charges are disturbing the peace. If he was part of the winning faction no charges are brought against him. If your character is not unconscious he may go to Doc Smith's office 81 to have his wounds treated or go to celebrate with the victors (provided the character was part of the winning faction). If the Kanes won, the celebration is in the Mad Mesa Saloon 120. If the Russells won, the celebration is in Babe's Saloon 150. If you did not run, and helped

the winning faction, you are paid an additional \$100 immediately. You may leave the celebration whenever you wish.

176. You warn the Russells about the proposed ambush and they ask you to join them since you are obviously on their side. If you agree to join them go to 154. If you don't agree to join them go to 159.
177. You see a man dressed in dark clothes. He has just finished wrapping a mattress around something. While you watch, he takes several steps backward and crouches behind a heavy wooden desk. You see the sudden flare of a match with which the man lights a nearby fuse. The fuse begins to burn toward the mattress. You may duck back outside and wait for the man to leave 180, aim your gun at him and tell him to put up his hands 183, start shooting 186, or ignore the situation by returning to 165 and choosing again.
178. **The Assay Office.** The assay office is closed. The doors and windows are locked and the office is unlit. Go to 167 and choose again.
179. You are standing on Main Street at the west edge of town. A man is facing you. As soon as he sees you in the dim light he shouts: "You! You're Sam Collins, the man that killed my father!" He reaches for his gun. You may try to outdraw him 182, raise your hands and try to explain that he has made a mistake 185, or run away 188.
180. You hear a muffled explosion. A few minutes later, the thief comes running out the west door carrying a wheat sack slung over his shoulder. You may try to hit him over the head with your gun 184, shoot at him 192, or stick a gun in his ribs and tell him he's under arrest 189.



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ENTRIES 181-198

181. You open the door and walk in. Roll 1d6. If you roll 1-4 go to 191; if you roll 5-6 go to 194.
182. The man is Jacob Malone SAR6 +8, BAC 50%, STR 13, BRV 35%. Since you are reacting to his movement, subtract 1 from your speed when calculating first shot. Run the gunfight to its conclusion. The range is 4. Jacob will fire one shot per turn. If you are still conscious at the end of the gunfight you may report the incident to the sheriff 21g or ignore the situation either by returning east to 167 or by leaving town and ending the adventure for that particular character. If you are shot unconscious go to 247.
183. Roll 1d6. If you roll 1-2 go to 193. If you roll 3-6 go to 189.
184. Since he did not know you were there, he doesn't evade and you hit him over the head. There is a 60% chance that the man is stunned. Whether or not the man is stunned, he will take brawling damage. Roll on the PUNCHING TABLE adding +8 to your roll. Consult the Right (punch) column and double the amount of damage. If you have stunned the man go to 195. If you have not stunned the man go to 198.
185. The man is Jacob Malone SAR6 +8, BAC 50%, STR 13, BRV 35%. He fires one shot at you before you realize that you are not fighting back. If you are still alive go to 199.
186. The man is "Blackjack" Porter SAR6 +7, BAC 65%, STR 13, BRV 63%. Calculate the first shot and run one turn of the gunfight. The range is 4. *Blackjack* will fire 3 shots per turn until his gun is empty. If you are still alive after one turn of gunfighting go to 201.
187. You have left town and the adventure is over for that particular character. The Wells Fargo safe held \$4800 in crisp new \$100 bills. When you take a closer look at them you realize that the bills are all numbered sequentially. They are easy to spot if someone is looking for them, and most places large enough to deal with a \$100 bill are notified by Wells Fargo to be on the lookout for them. If you try to cash the bills there is a 50% chance they are recognized as stolen.



To make matters worse, someone noticed you, your description has been circulated and somehow authorities have learned your character's name. Congratulations, you are now an outlaw with a price of \$300 on your head, dead or alive. No place is safe anymore. At the referee's option (if there is a referee), any individual in any town is liable to try and collect the bounty on your head.

188. You run back Main Street and turn north 197 or south 157. Before you are out of sight, the man takes 2 shots at you. Each shot has a 20% chance of hitting. You hear the man yell "I'll be waiting for you. You won't be able to leave this way!"
189. The man raises his hands and lets you take his gun. He allows you to march him to the sheriff's office 211.
190. **The Federal Bank of Mad Mesa.** The bank is closed for the night. It is unlit and all the doors and windows are locked. You may end your search outside the north door 128, the east door 66, or the south door 140.
191. You feel a sharp pain in the back of your head. There is a 60% chance that you are knocked unconscious. If you are not knocked unconscious, go to 202. If you have been knocked unconscious go to 205.
192. The man is "Blackjack" Porter SAR6 +7, BAC 65%, STR 13, BRV 63%. The range is 2. Calculate first shots and run the gunfight. If you are still conscious at the end of the fight go to 203. If you passed out from wounds go to 205.
193. The man, "Blackjack" Porter, goes for his gun. His statistics are SAR6 +7, BAC 65%, STR 13, BRV 63%. Since your gun is already drawn and aimed, add +6 to your speed and +10 to your accuracy. Determine first shots and run the gunfight. The range is 2. Since *Blackjack* was walking, he is -5 to hit you, and you are -5 to hit him. *Blackjack* will fire 3 shots per turn until his gun is empty then he will try to run out of town. If you are still conscious at the end of the fight go to 203. If you passed out from wounds go to 205.
194. You catch a glimpse of a man hiding behind the door as you open it. He is holding a blackjack and waiting to hit you over the head. You may draw your gun 192 or slam the door and run 196.
195. After you tie the man up so he cannot escape you investigate the safe. It has been cracked open by the explosion. Inside is \$4800. You may steal the money and leave town 187 or you may report the attempted robbery to the sheriff 211.
196. The man does not follow. From inside the Wells Fargo Office you hear a muffled explosion. You may ignore the situation by returning to 165 and choosing again, you may raise the alarm 204, or you may draw your gun, cover both doors to the Wells Fargo Office, and wait for the man to leave 207.
197. You are standing at the corner of Adams Street and Broadway opposite the south window to building 213 (the offices of Owens & Brady, Attorneys at Law). Roll for a chance encounter. You may go east 210 or south 156.
198. The man is "Blackjack" Porter SAR6 +7, BAC 65% (55% after 2 turns), STR 13, BRV 63%. He draws his gun and tries to shoot you. Calculate first shots, keeping in mind that your gun is already drawn (+6 on speed). Conduct the gunfight. *Blackjack* fires three shots each turn until his gun is empty then he tries to run away. If the gunfight is not ended by 5

ENTRIES 199-206

turns he has escaped. The range for the first two turns is 2. Every turn thereafter the range increases by 10.

If you are still conscious by the end of the gunfight but the robber escaped, you may report the incident to the sheriff **246** or ignore the situation and return to **165** and choose again. If you have captured the robber, you may, in addition, choose to take his loot (\$4800) and leave town **187**. If you have been shot unconscious go to **205**.

199. Jacob Malone lights a match and takes a closer look at your face. "Oh no!" he says, "You don't have a scar on your left cheek. You can't be Sam Collins. I've shot at the wrong man." He continues to apologize and offers to pay all medical expenses if you have been wounded. You can try to haul him to the sheriff's office **211**, accept his offer for medical treatment **81**, or tell him to "Forget it. Just don't shoot at me again," and leave town or return to **167** and choose again.

200. General Information. The buildings in Mad Mesa are: **1** — Larsen's Libery Stable, **21** — The Sheriff's Office and Jail, **23** — The First Congregational Church of Mad Mesa, **29** — The Mad Mesa Cemetery, **68** — The Undertaker's House and Funeral Parlor, **70** — The Lazy A Hotel, **75** — Jackson's General Store, **81** — Dr. James Smith's Office and Residence, **85** — The Mad Mesa Primary School, **100** — The Bar-K Stables, **120** — The Mad Mesa Saloon, **125** — The Blacksmith's Shop, **150** — Babe's Saloon, **160** — The Feed Store, **162** — The Railroad Corral, **170** — The Wells Fargo Office, **172** — The Railroad Station, **178** — The Assay Office, **190** — The Federal Bank of Mad Mesa, **213** — Owens & Brady, Attorneys at Law, **214** — The Mad Mesa Gazette, and **225** — The Ice House.

You may record the information concerning the register of buildings for future use but do not actually go to the entry numbers at this time.

You also find out that the big news in town is the cattle war between the Russell faction and the Kane faction. The Kanes own the Bar-K Stable and run the Bar-K ranch. They accuse the Russells (who own the Box-R ranch) of rustling and moving in on waterholes the Kanes claim. Known members of each faction currently in town are: the Russell faction: Alex Sanders, Jeff Russell, Clay Russell, Frank Russell, "Old Man" Russell, "Buckshot" Blume, "Skins" McGregory, and Jack Sloan; the Kane faction: Malachi Kane, Hezekiah Kane, "Doc Jubal" Kane, Ezekiel Kane, Luke Las Cruces, Esteban Matamoros, Bob Howard, and Rob Evanson.

The citizens and the feuders have an unspoken pact. No citizen (including the law) bothers anyone on either side as long as all fighting takes place where innocent bystanders cannot be accidentally hurt. While any of the feuders are potentially dangerous to meet for a stranger, "Buckshot" Blume, "Skins" McGregory, and Hezekiah Kane are professional gunfighters and are especially dangerous.

Record whatever information you want for future reference then return to the entry you have just come from and choose again.

201. You hear a muffled explosion from the vicinity of the safe. A few stray feathers from the mattress float past. Continue the gunfight to its conclusion. If you are still conscious at the

end of the fight go to **208**. If you passed out from wounds go to **205**.

202. Roll on the PUNCHING TABLE to see how much damage you took. Roll on the right-hand column adding +8 to your die roll. The attack will do double the indicated damage. You may brawl with the man **206** or draw your gun **192**.

203. If *Blackjack* is not dead you tie him up to make sure he cannot escape. He has stolen \$4800 from the Wells Fargo safe. You may take the money and leave town **187**, report the crime to the sheriff **211**, or ignore the situation and return to **165** to choose again.



P'81

204. You crouch down behind a rainbarrel, the only available cover. You draw your gun and fire a shot in the air shouting "Stop, thief! Robbery at the Wells Fargo Office! Help!" Unfortunately, before any help has had time to arrive, the robber runs out the west door. A wheat sack is slung over his shoulder. His gun is drawn.

The man is "*Blackjack*" Porter SAR6 +7, BAC 25%, STR 13, BRV 63%. He is running and dodging as fast as he can to get out of town. He fires one shot per turn for five turns by which time he reaches his horse and escapes. The original range is 7. Each turn the range increases by 10. Since you are behind cover, ignore any hit to your legs, left shoulder, or abdomen/groin. If you are firing a one handed weapon ignore any hit to your left hand.

If you stop the robber from leaving town go to **208**. If you are shot unconscious go to **205**. If you are still conscious but did not stop the robber go to **209**.

205. You wake in the doctor's office **81**. The sheriff listens to your story while the doctor tends you. Having already examined the scene of the crime, the sheriff believes that you are an innocent bystander. He takes down your statement and asks you to leave an address where you can be reached in case the thief is caught and you are needed as a witness. Otherwise you are free to go.

206. The man is "*Blackjack*" Porter SAR6 +7, BAC 65%, STR 13, BRV 63%. You still have two punches this turn (possibly

with a minus modifier). After one turn, calculate first shot speeds to see who punches first, since you have recovered from your initial surprise. Run the brawl to its conclusion. "Blackjack" punches rather than grapples. If you are knocked unconscious go to 205. If you win the brawl go to 215.

207. The man exits the west door. He is "Blackjack" Porter SAR6 +7, BAC 25%, STR 13, BRV 63%. He has a wheat sack slung over his shoulder and his gun is drawn. The man is running and dodging as fast as he can to get out of town. He fires one shot per turn for five turns by which time he reaches his horse and escapes. The original range is 7. Each turn the range will increase by 10. Since you are behind cover, ignore any hit to your legs, left shoulder, or abdomen/groin. If you are firing a one-handed weapon ignore any hit to your left hand.

If you stop the robber from leaving town go to 208. If you are shot unconscious go to 205. If you are still conscious but did not stop the robber go to 209.

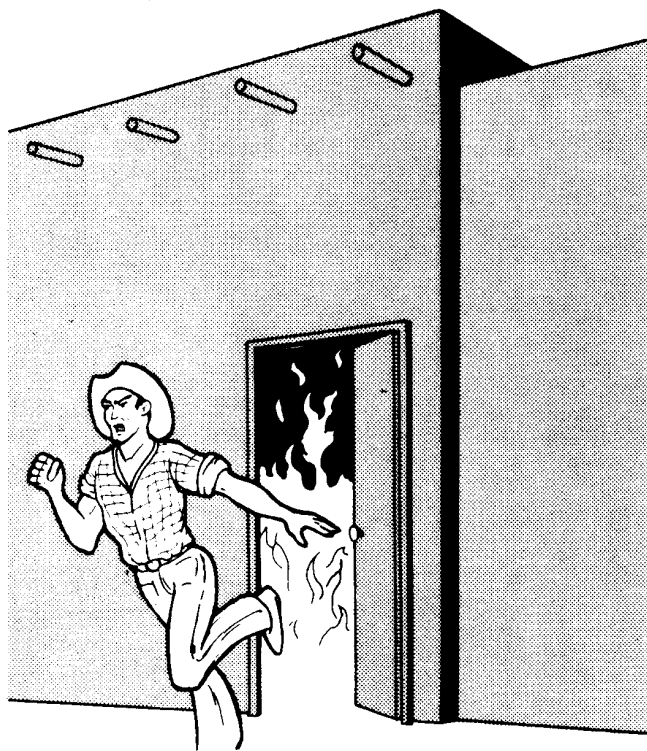
208. Go to 195, but ignore the instructions about tying the man up if he is dead.
209. The sheriff arrives soon after the thief leaves. He listens to your story and sympathizes with your unsuccessful attempt to stop the robbery. He thanks you for being a conscientious citizen and takes down your address so that he can reach you should the thief be caught and a witness needed at the trial. Return to 165 and choose again.
210. You are standing on Broadway outside the south door to building 213 (the office of Owens & Brady, Attorneys at Law). You may try to enter the attorneys' office 213, go west 197, or east 212.
211. Jacob Malone feels guilty about shooting at an innocent man. He gives you his gun and lets you march him to the sheriff's office 21h.
212. You are standing on Broadway between the south door to building 214 (the Mad Mesa Gazette) and the north door to building 160 (the Feed Store). Roll for a chance encounter. You may try to enter the Mad Mesa Gazette 214, you may try to enter the Feed Store 160, you may go east 128 or west 210.
213. **The Office of Owens & Brady, Attorneys at Law.** The attorneys' office is locked for the night. There are no lights on. As you are checking the east side of the building, however, you see a man dragging a burlap sack toward the building in the northeast corner of the map (225 — the only building not on a street). The building is made from solid logs. It has no windows and only one door. The man carrying the sack is dressed in old workclothes. He has a CBR holstered on his right hip. The contents of the sack are obviously heavy and bulky.
- You may draw your gun and yell for the man to stop 216, shoot at the man 219, try to silently follow 222, or ignore the man and return to 210 and choose again.
214. **The Mad Mesa Gazette.** The Gazette office has a sign on the south (front) door which reads: "Closed". The north (back) door, however, is standing open. A man dressed like a cowboy stands outside the open door. He is holding a bottle in his right hand. A strip of cloth sticks out of the neck of the bottle. The man lights the strip of cloth, then draws back his



ENTRIES 215-229

arm to throw the bottle through the open door. You may draw your gun and yell at him to "Stop!" because he is under arrest 217. You may draw your gun and open fire 220. You may run for the nearest cover around the corner of the undertaker's house 223. Or you may ignore the man and head back toward Broadway 226.

215. You hear a muffled explosion from the vicinity of the safe and a few stray feathers from the mattress float past. Go to 195.
216. The man drops the sack and raises his hands. "What do you want", he says, "Don't bother me, I'm busy." You can ask him exactly what it is he is so busy doing 221, keep him covered while you open the sack 218, or tell him he can go about his business and return to Broadway 210.
217. The man throws the bottle into the Gazette office, ignoring your shouts. From inside the Gazette office comes the explosion of a fireball. You may open fire on the arsonist 224 or you may run away and raise the alarm for the fire 227.



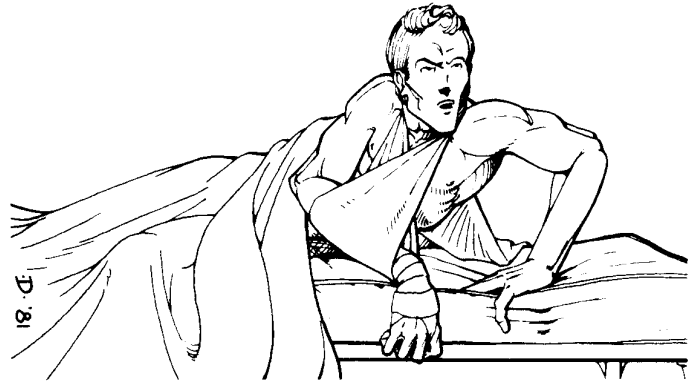
218. Inside the sack is the corpse of a man who has recently been shot to death. You may open fire on the man who was carrying the sack 219, or you may try to arrest the man 221.
219. The man is John Billings CBR6 -2, BAC 37%, STR 14, BRV 21%. Calculate first shots. If you get the first shot calculate its effects. If the man is still conscious go to 228, if he is unconscious or dead go to 231. If you do not get the first shot go to 234.
220. The man is Sam Archer SAR6 +13, BAC 50%, STR 13, BRV 57%. You get a free shot (or shots) since the man spends the turn hurling the bottle into the Gazette office. On turn two of the gunfight the man will draw and fire at you (if he is still alive and conscious). Sam Archer fires 3 shots per turn until his gun is empty. Calculate first shots and run the gunfight. If you win go to 229; if you are shot and unconscious go to 232.

221. The man says "Look, I'm John Billings, and I'm just doing my job. The sheriff asked me to drag this corpse over to the ice house to keep it in cold storage until a burial can be arranged. If you don't believe me, go talk to the sheriff. But don't take too long, 'cause this is not exactly a pleasant job and the sooner it's done the better."

You can believe the man, let him go, and return to 210 to choose again. You may march him off to the sheriff's office 21j. Or you may keep him covered and check out the ice house 225.

222. You manage to stay hidden in the shadows. The man stops at the entrance to the log building. He opens the door. He reaches into the sack and pulls out the corpse of a man who has been shot to death. You may try to arrest him 221, start shooting 219, or continue to follow him as he carries the corpse inside the log building 225.
223. You duck around the corner of the undertaker's house. Inside the Gazette Office, the bottle explodes and the night is lit by a fireball. The windows are blown out. As the fireball dies down, the building begins to burn. The arsonist starts running out of town. You may yell at him to "Stop!" 235, you may start shooting 224, or you may ignore him and try to rouse the town to fight the fire 227.
224. The Gazette office has caught fire and is burning down. The arsonist is Sam Archer SAR6 +13, BAC 20%, STR 13, BRV 57%. Since his mission is accomplished Sam tries to run out of town, dodging your fire. Sam returns your fire, firing one shot per turn. After 4 turns, Sam reaches his horse and the gunfight is over. If you win the gunfight go to 229, if you are shot unconscious go to 232.
225. **The Ice House.** The ice house is made from unfinished logs. It has one door and no windows. A pit has been dug inside the ice house and steps lead down into it. Large blocks of ice stand slowly melting on the floor. Various perishable foods hang from the rafters. Two corpses are laid out on pallets waiting for burial. Several extra pallets await future victims of the cattle war and other gunfights. If you came from entry 221 go to 230. If you came from entry 222 go to 233.
226. When you reach Broadway a fireball explodes from inside the Gazette office. You may try to raise the alarm for a fire 227, or ignore the situation and return to 212 and choose again (keeping in mind that the Gazette office is burning down).
227. Everyone in the Lazy A Hotel 70 runs out to help you fight the fire. The arsonist escapes but the Gazette office is saved with only minor damage thanks to your quick actions. You are given a free life-time subscription to the Mad Mesa Gazette (it's lifetime or yours, whichever is shorter). The sheriff takes down your description of the arsonist and says that the man sounds like Sam Archer to him. Sam has been the focus of a series of rather vicious lampoons recently run in the Gazette and apparently he has taken a direct hand in stopping the presses. The sheriff takes down your current address as you are needed as an eye witness at the trial. Return to 212 and choose again.
228. The man does not draw his gun. Instead, he shouts, "Don't shoot! Don't shoot!" Go to 216.
229. If the man is unconscious, you tie him up so that he cannot escape. You may report the incident to the sheriff 21k, raise

- the fire alarm 227, or ignore the situation and return to 212 and choose again.
230. You may believe John Billings' story and return to 210 to choose again. You may allow him to store the corpse he was carrying on one of the extra pallets then take him to the sheriff's office 21j to check out his story.
231. If the man is unconscious you tie him up so he cannot escape. You may report the incident to the sheriff 21j or ignore the events and return to 210 to choose again.
232. You wake in the doctor's office 81. The sheriff listens to your story while the doctor treats you. The sheriff takes down your description of the arsonist and says that it sounds like Sam Archer. Sam has been the focus of a series of rather vicious lampooning articles recently run in the Gazette. Apparently he has taken a direct hand in stopping the presses. The sheriff takes down your current address as you are needed as an eye witness at the trial. You are free to leave the doctor's office, 69 or 34, whenever you wish.
233. The man you are following drags the corpse he's carrying down the stairs and lays it on a pallet next to the other corpses. He turns to leave. You are lucky enough to slip outside without him seeing you. You may run away and get the sheriff 21j, wait outside and try to knock the man unconscious with your gun barrel 236, wait outside to arrest the man 238, or start shooting since the man is trapped inside the ice house 219.
234. Go to 228.
235. The man keeps running. You may ignore him and raise the fire alarm 227 or start shooting at him 237.
236. As the man walks out the door to the ice house you hit him over the head with your gun barrel. There is a 60% chance that the man is stunned. If the man is stunned go to 231. If the man is not stunned go to 221.
237. The man is Sam Archer SAR6 +13, BAC 20%, STR 13, BRV 57%. He runs and dodges, trying to escape. Calculate first shots and run the gunfight. Sam fires one shot per turn. If the gunfight lasts more than three turns Sam has escaped. The range is 5 for the first turn, 15 for the second turn, and 25 for the third turn. If you win the gunfight go to 229. If you are shot unconscious go to 232.
238. The man says that his name is John Billings and that he is just doing his job. He claims that the sheriff ordered him to carry the corpse to the ice house where it can be kept until it can be buried. He does not resist arrest and goes with you to the sheriff's office 21j.
239. You are standing on Main Street opposite the south door to building 23 (the First Congregational Church of Mad Mesa). Roll for a chance encounter. You may try to enter the church 23, or go west 3, or east 2.
240. You are standing on Front Street opposite the east door to building 21 (the Sheriff's Office and Jail). You may try to enter the Sheriff's office 21, go north 5, or south 4.
241. You are standing on Front Street opposite the west door to building 85 (the Mad Mesa Primary School). Roll for a chance encounter. You may try to enter the schoolhouse 85, go north 34 or south 83.
242. You are standing on Main Street opposite the south door to building 70 (the Lazy A Hotel). You may try to enter the hotel 70, go west 67 or east 69.
243. The eight men assume you are a spy for the Kanés trying to make trouble. Go to 166.
244. The man is John Billings, and he was carrying out the sheriff's orders and storing the corpse in the Ice House for burial. If you have killed John, the sheriff does not arrest you because of extenuating circumstances but he tells you that you had better leave town quickly. John was well liked in town. If the sheriff, or any other citizen sees you in town again they shoot you on sight. If John is not dead you are free to go about your business (though you are expected to pay any medical bills he might accrue). You may leave the Sheriff's office by 240 or 143.
245. After one turn of combat, all those present who are armed and make a morale check assist in attempting to subdue you. If you use your gun, they fire, but otherwise brawl with you. If you are defeated, they take your winnings and run you out of town (if you return with this character all townsfolk will have a -2 modifier on reaction rolls). If you defeat everyone in the saloon go to 84 or 104 and continue. In 1-10 turns the story will be around town and if you killed anyone you will be shot on sight. If you did not kill anyone and are caught, you go on trial for cheating at cards. If you survive the fight go to 84 or 104.
246. The sheriff thanks you for trying to halt the robbery and takes your name and address so he can contact you when the villain is brought to justice. You may leave the Jail at any time 143 or 240.
247. You awaken in the Doctor's Office 81. Jacob Malone, realizing that he had shot the wrong man, paid your bill and left town. You may leave the Office whenever you wish.



Chance Encounters. A chance encounter is indicated when a 1 is rolled on 1d10. To determine which individual is encountered, use the following list of lettered entries. Roll 1d6. The number rolled indicates the position from the top of the list of the letter entry to be used as a chance encounter. Every time a letter entry is used, cross its letter off the list. When only 5 entry letters remain, chance encounters occur in the order of the final 5 entries, thereby no longer necessary to roll to see which entry letter to use.

For example, on the first encounter a 3 is rolled on 1d6 to determine which encounter is to be used. The character would encounter the character described in entry "J" (Sam Collins). "J" is then crossed off the list so that if, to determine the next encounter, a 3 is again rolled, the encounter would be with the individual described in entry "D" (Seymore Calhoun), not entry "J".

CHANCE ENCOUNTERS

Chance Encounter Letter List

H 1
E 7
J 2
D 2
L 5
F 7
I 7
G 8
A 9
C 10
M 11
K 12
N 13
B 14

Chance Encounters, Lettered Entries.

- A. Mrs. Seymore Calhoun. Mrs. Calhoun is not armed. She is looking for her husband who snuck out of the house to go drinking. She lectures you for several minutes on the evils of strong drink.
- B. Irving "The Mad": SCG2 +27, BAC 100%, STR 17, BRV 100%. Irving is a homicidal maniac who has escaped from a nearby asylum where he stole some weapons. As soon as he sees you (range of 4) he opens fire. Calculate first shots and run the gunfight to its conclusion. If you live, you find that Irving's guards have tracked him down and take him (or his corpse) into custody soon after the gunfight ends.
- C. "Skins" Gregory: R15 +10, BAC 98%, STR 16, BRV 89%. "Skins" is a member of the Russell faction in the cattle war and will shoot on sight (range of 7) if your character has been ordered to leave town by the Russell faction. Otherwise he greets you pleasantly then continues on his way toward Babe's Saloon. Whatever the outcome of a fight no one (not even the law) interferes. If you should kill "Skins" and meet up with another of the Russell faction, that character will shoot on sight.
- D. Seymore Calhoun. Seymore is lying on the street. He is unarmed. Close inspection shows him to have passed out from drink. Though his wallet is empty, he shows no signs of having been robbed.
- E. Bertie Slade: D2 +5, KN +5, BAC 50%, STR 13, BRV 35%. Roll 1d6. If you roll 1-2 you do not notice Bertie standing in the shadows until his blackjack strikes you on the back of the head. There is a 60% chance you are stunned then knocked unconscious before you can recover. If you are stunned you wake to find that you have been robbed of all your money. If you have not been stunned, you may run away or proceed to fight. The range for a fight is 1. If you choose to fight, and lose, you are robbed. In a fight, Bertie does not fire his gun unless you draw your gun. If you win the fight you find that a deputy was alerted by the noise and arrives just as the fight ends. You go with him to the sheriff's office 21 where a search of the wanted posters reveals that you are entitled to a \$50 reward for the capture of Bertie Slade (dead or alive). You may leave the sheriff's office at any time. It is assumed that you have collected the reward before the adventure ends.
- F. Chris Miller: SAR6 +19, BAC 53%, STR 14, BRV 70%. Chris is a brash young kid out to make a reputation for himself. He has decided to make you his victim. At a range of 8 he yells "Draw!" and reaches for his gun. You can tell that whether you draw or not he is out to kill you. Calculate first shots and

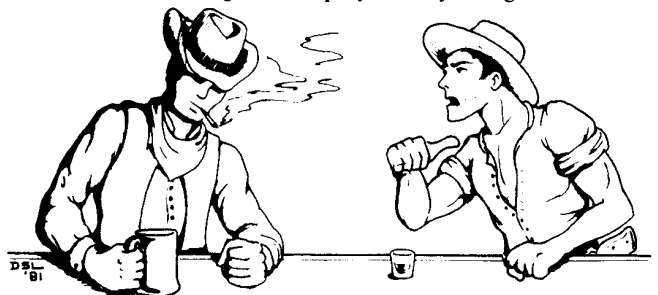
run the gunfight. If you live, you find that a deputy witnessed the shootout but refused to interfere in what he thought was a fair (face-to-face) private affair. Unless you wish to press charges there are no repercussions over the shooting.

- G. Ralph Wagner: SCG2 +3, BAC 81%, STR 15, BRV 71%. A wagon passes you. The wagon has wooden sides and top. Painted on the sides in bright blue letters is a sign which reads: "WAGNER'S AQUAE VITAE: The Miracle Potion of the Ages. Guaranteed to Cure Any Disease Known to Man. Until recently sold only to the Crowned Heads of Europe. Now available in The United States of America. Ralph Wagner — sole distributor."

Ralph stops his wagon when he sees you and goes into his sales spiel. If you wish, you may purchase a bottle "For the mere pittance of \$3 (2 for \$5). A small cost for the very elixir of life." If you purchase a bottle (or two) you find that drinking Wagner's Aquae Vitae has the same effect as drinking bitter diluted whiskey. Even if it doesn't actually cure anything, at least you feel better.



- H. Joey Black. Joey is the paper boy for the Mad Mesa Gazette. He is unarmed. He tries to sell you a copy of the newspaper (5 cents). If you buy the paper and stop to talk for awhile, you learn the information in entry 200.
- I. Frank Russell: SAR6 +14, BAC 61%, STR 16, BRV 71%. Frank is, of course, a member of the Russell faction in the cattle war. He shoots your character on sight (range of 3), if your character has been warned to leave town by the Russell faction, or if you have killed a member of the Russell faction. If you have not been warned to leave town by the Russell faction and have not killed a member of the Russell faction, Frank Russell ignores you and continues on his way. Whatever the outcome of a fight no one (not even the law) interferes.
- J. Sam Collins: SAR6 +10, BAC 51%, STR 16, BRV 76%. Sam is aggressively, belligerently drunk. No matter what you say or do, he tries to fist fight with you. Sam punches as long as you do not draw your gun. If you do draw your gun, the fist fight will turn into a gunfight. A deputy chances by just as the fight ends. Sam is a notorious drunken brawler. Regardless of the outcome of the fight, the deputy allows you to go free.



MULTI-PLAYER ADVENTURE

MAD MESA

A BOOT HILL Multi-player Adventure

- K. "Doc Jubal" Kane: SAR6 +19, BAC 71%, STR 15, BRV 80%. Doc Jubal is a member of the Kane faction in the cattle war. He pleasantly passes the time of day with you unless you have killed a member of the Kane faction or you have been warned to leave town by the Kane faction, in which case he shoots on sight (range of 5). Whatever the outcome of a gunfight no one (not even the law) interferes.
- L. Luke Las Cruces: SG2 +1, BAC 71%, STR 12, BRV 80%. Luke is a member of the Kane faction in the cattle war. He ignores you unless you have killed a member of the Kane faction or been warned to leave town by the Kane faction, in which case he shoots on sight (range of 6). Whatever the outcome of a fight no one (not even the law) interferes.



- M. Jonathan Whittier. Jonathan is dressed in the latest eastern fashions. He is unarmed. He tries to sell you a \$500 premium life insurance policy for \$50 initial payment and \$10 per month until the policy is paid off. It has a double indemnity clause so that, once the policy is paid off, if your character dies by violence, his or her heir inherits \$1000. If you wish to, you may pay for the policy all at once.

If you decide to buy the policy, accompany Jonathan to the doctor's office 81 for a physical check-up which you pass provided you are not currently wounded. The doctor witnesses the transaction. Jonathan advises you that Mad Mesa is really not a safe town to be in and hopes that your business keeps you in town as short as possible. The doctor agrees with Jonathan's opinion saying that "Mad Mesa is really only safe for doctors and undertakers, who perform such vital services that they are immune to being shot." You may leave the doctor's office to 69 to 34 whenever you wish.

- N. Tom Morgan: FDR +34, SAR +32, R +19, BAC 93%, STR 18, BRV 94%. Tom Morgan is the town sheriff. If you are known to have committed a crime he tries to arrest you. If you go for your gun he shoots to kill, firing one aimed shot for your character's head. Tom Morgan is a Crack Shot. He has only a 73% chance to hit, but a successful hit will hit your character in the head. A second roll will still be necessary to see how serious the head wound is. Keep in mind that any successful head wound has a 50% chance to stun its target. If you are stunned you recover in irons on the way to jail.

Introduction. Unlike the solo adventure, the multi-player adventure requires a referee. Before judging the multi-player adventure, it is a good idea for the referee to become thoroughly familiar with the solo adventure. The referee should try to visit every building in Mad Mesa, using as many separate players as necessary. After visiting all the buildings and experiencing as many entries as possible, the referee should look over the solo adventure and read those entries his or her characters did not choose, to get an overall view of the various encounters.

The multi-player adventure is based on the encounters detailed in the solo adventure. The section on **Encounters for the Multi-player Adventure** lists the various encounters as they have been adapted for the multi-player adventure. It is suggested that the number of player characters for the multi-player adventure range from 4-8 player characters. To balance the additional player characters in the multi-player adventure, additional individuals have been added to the encounters.

It is important that the encounters be balanced for the number of player characters in the multi-player adventure. Balance, to a certain extent, depends on exactly how many player characters are involved in the encounter. An encounter which is balanced for five or six player characters may not be balanced for eight or three player characters. The referee should make any changes he or she feels necessary to maintain play balance during an encounter. Some balancing factors include: altering the number of individuals in an encounter, altering the morale of the NPCs, or allowing one side in the encounter to be protected by cover. The question of balance becomes particularly important when a group of player characters splits into smaller groups and one or more of the smaller groups have an encounter.

The multi-player adventure takes place both at night and during the day. Some of the encounters listed under the **Encounters for the Multi-player Adventure** are suitable only at night, some take place in daylight, and some could occur either at night or during the day. The referee should decide which encounters would work best at night and which would work best during the day.

The Referee in Boot Hill. The referee is neutral, structuring the adventure for the players so that the adventure remains interesting and enjoyable. The referee plays the roles of NPCs in encounters with the player characters, but the adventure is not a contest between the referee and the players. Some NPCs may, indeed, be villains, but others might befriend the players. The majority of the NPCs remain neutral, minding their own business unless provoked or threatened. In general, the referee should try to imagine how a NPC would logically react considering the circumstance, the NPC's statistics, and the NPC's occupation, then play that character as realistically as possible. For example, a hired gunfighter is likely to shoot if danger threatens, while a shopkeeper is more likely to run for cover under the same circumstances. For an added touch of realism, the referee may want to create personality outlines for the more important townspeople before the adventure begins. Such personality outlines would help decide how the individual NPC would react.

A referee should also keep in mind the tendency for Western townsfolk to unite in vigilance committees if pushed too far by violent acts and rampant lawlessness. Westerners respected the law, but they were also self-reliant. If the law could not handle the lawlessness, the citizens tended to group together and take charge of the situation. Usually townsfolk avoided violence, but a single

MOTIVATION

courageous individual could spark off a reaction in which bandits were either wiped out or run out of town in a hail of gunfire (such as happened at Northville, Coffeyville, Bannack, and Silver City).

On the other hand, an adventure without danger tends to be boring. The referee should balance possible violence, providing enough action to keep the adventure exciting without escalating the level of lawlessness to unreasonable heights.

One way to look at the multi-player or solo adventure is to view them as *concentrated* adventures. The action is concentrated into a short space of time for gaming convenience, but the amount of adventure is more normal for a period covering months or years. The Kane-Russell cattle war, while compacted into one adventure, is assumed to be of long standing and to have lasted for more than a year. When balancing the amount of violence, the referee should keep in mind the concept of a concentrated adventure.

Typical Characters. Typical characters have average statistics for each particular type, rather than rolling up each character anew. They help the referee improvise extra NPC's when necessary. Thus, if a citizen dies and the referee has to quickly fill in the vacancy, he or she can use the statistics for a typical character rather than stopping the action to roll up a new NPC.

Typical characters can also be used to create chance encounters. For example, if the referee wanted the party to accidentally stumble onto the hideout of an outlaw gang, he or she need only decide how many outlaws would be present and use that number of typical Bandits/Outlaws for the encounter (see the table below).

TYPICAL CHARACTER TABLE

Character	SAR	R	BAC	STR	BRV
Townsfolk	+8	-5	50%	13	30%
Lawman	+19	+6	70%	15	70%
Cowboy	+13	+0	60%	15	60%
Cavalryman	+10	-3	60%	14	60%
Miner	+10	-3	50%	15	50%
Logger/Tracklayer	+10	-3	50%	16	55%
Homesteader	+8	-5	50%	13	30%
Shepherd	+7	-6	55%	14	50%
Greenhorn	+6	-7	40%	13	20%
Drifter	+10	-3	50%	14	40%
Bandit/Outlaw	+16	+3	65%	14	65%
Indian Brave	+11	-2	65%	15	70%

In the solo adventure, many of the buildings in Mad Mesa are closed at night. During the day, most of those buildings would be open. If the player characters wish to visit one of these buildings, the referee should place 1-6 typical characters in the building. The characters represent the owner, workers or customers. The referee may also wish to use some of his or her own player characters as townsfolk so that the referee can judge and play at the same time. If so, the referee should be careful to 1) not take advantage of his or her position as referee, that is, the referee should treat his or her player characters like any other player characters and should show no favoritism, and 2) make certain that the player character is logical as a townsfolk. (For example, a player character who is a noted outlaw is hardly likely to be running the Feed Store in Mad Mesa.)

Chance Encounters. Chance encounters differ slightly in the multi-player adventure from the solo adventure. The referee should check once every two turns for a chance encounter. Roll 1d10 and a chance encounter occurs when a 1 is rolled. The referee never need check while a gunfight is in progress.

If a chance encounter should occur, roll 1d6. On 1-3 use the chance encounter table for the solo adventure. The only adjustments which need to be made are that if any member of the Kane or Russell faction is encountered, all the members of the Kane or Russell faction are encountered at the same time, and if Tom Morgan is encountered he will have two deputies with him at the time. On 4-6 use the following CHANCE ENCOUNTER TABLE.

CHANCE ENCOUNTER TABLE

Chance Encounter Results

- 1-6 drifters ride into town.
- The stage arrives. It carries 1-3 greenhorns and 1-3 townsfolk plus a driver and shotgun guard (treat as typical cowboy characters).
- The train pulls into town. It carries 1-6 tracklayers, 1-3 drifters, 1-3 townsfolk, and 1 lawman.
- 1-10 cavalrymen ride into town.
- A wagon train arrives carrying 2-20 homesteaders.
- 2-20 Indian braves raid the town.
- 1-6 shepherders drive in a herd of sheep.
- 1-10 cowboys drive in a herd of cattle.
- 1-6 outlaws try to rustle stock from the railroad corral.
- 1-10 miners come to town because they have heard of a nearby ore strike.

To use the table, roll 1d10 to determine the encounter. An encounter may take place more than once, but if the referee feels that a particular encounter is occurring too frequently, the referee should roll over or choose an encounter. The individuals encountered in the table are all typical characters.

Any time a chance encounter occurs, the referee may substitute all or some of the bankrobbers listed in encounter XII. In that way, the arrival of the bankrobbers is not so conspicuous.

Player Character Motivation. As in the solo adventure, the player characters in the multi-player adventure may have only general motives for being in Mad Mesa. They are resting from and celebrating after a successful cattle drive, or they have come into town to stock up on supplies, or they are just passing through, or some similar motive.

To make the multi-player adventure more interesting, the referee may wish to invent a motive which unifies all the player characters and gives them specific or general missions to accomplish while in town. Such motives are often tied to existing game campaigns and will only fit the logic of a particular campaign. One possible motive not derived from a campaign follows.

Uncle Zeke, a NPC relative of one (or more) of the player characters, owns the Rocking-Z ranch, a piece of land which appears to be good for little else besides grazing a few hundred head of cattle. A nearby large ranching outfit, the Circle-V ranch, recently offered to buy the land for a little more than its market value. Uncle Zeke's wife is buried on his ranch and he decided not to sell the land. Whether by chance or design, everything has gone wrong for Uncle Zeke since his decision not to sell. Cattle are constantly being rustled (a few head at a time), wells are being poisoned, ranch hands are beaten up when they go into town, the railroad refuses to ship Uncle Zeke's cattle to market, and the bank has given notice that they intend to foreclose on the mortgage when the next payments fall due.

Uncle Zeke has begged his favorite nephew (or niece) and his or her friends for help. He has reasonable suspicions that the Circle-V ranch is behind his misfortunes, but he has no proof and is not sure why he is being harassed. His land is simply not that valuable

and, to his knowledge, he has never offended anyone at the Circle-V ranch.

Uncle Zeke knows two facts which might help. First, the Circle-V ranch is represented by Matt Brady, who has an office in Mad Mesa. Second, one of the rustled steers recently turned up in Mad Mesa. The steer originally had a Rocking-Z brand. A running iron had been used to alter the brand to a Lazy-H. The rebranding was skillful and the fraud was not discovered until, when the animal was skinned for food, someone took a look at the inside of the hide. Since the two brandings had taken place at different times, the rebranding marks could be distinguished, but only from the inside. The steer was part of a shipment of mixed brands composed mainly of Circle-V brands.



When faced with the fact, the owner of the Circle-V produced a bill of sale which appeared genuine. Even so, he offered to reimburse the Rocking-Z for the steer. Unfortunately, the owner of the Lazy-H ranch has disappeared, so the bill of sale could be traced no further.

Uncle Zeke has three theories why the Circle-V might be after his land. 1) The railroad might plan on building a new spur which crosses his land and is using the Circle-V to obtain the land cheaply. 2) The owner of the Circle-V knows about some gold (or possible silver) deposits on Rocking-Z land of which Uncle Zeke is unaware. 3) The Circle-V plans to expand in such a way that the Rocking-Z forms an important part of the expansion.

Uncle Zeke has no proof to back any of his theories. It's possible that the string of misfortunes is purely coincidental and has driven Uncle Zeke a bit paranoid. Even if Uncle Zeke really is being harassed, the reason might be entirely different than any of his theories.

Still, Uncle Zeke is kin and he is in trouble. No self-respecting Westerner would abandon kinfolk in their time of need. The player characters have promised to ride into Mad Mesa and investigate. The player characters, as strangers, are more likely to find information than Uncle Zeke. Uncle Zeke stays on the ranch and tries to discover what he can on his end.

If at all possible, the player characters are to find proof of the harassment which would stand up in court or to stop the harassment by some other legal method. Even if the player characters could just find out the reason for the harassment (if there is one) it would help Uncle Zeke plan a counter-strategy.

The referee knows the following information which the players do not know at the start of the adventure. 1) The Russells have recently bought control of the Circle-V ranch (which was on the

verge of bankruptcy). Proof of the control lies in a contract kept in the Wells Fargo safe. If the players stop the robbery of the Wells Fargo office (detailed in **Encounter VIII**) and check the loot, they will find the contract along with the stolen money.

2) Valuable lead deposits have been found on Rocking-Z land. The assay report, complete with samples, was filed by "Old Man" Russell with the Assay Office. Unfortunately, the clerk was bribed to misfile the report. Unless the player characters make an illegal search of the Assay Office, or offer at least \$200 counter-bribe to the clerk, the player characters do not discover the assay report.

3) The Russells plan to turn most of the territory into their own personal range. The Rocking-Z land lies in a strategic location. As soon as their rivals, the Kanes, are out of the way, the Russell plan can continue. In the offices of Owen & Brady is a territorial map which outlines the Russell scheme. Matt Brady, lawyer for both the Russells and the Circle-V, cannot be bribed for the information, since he stands to make a fortune over the merger once the cattle war ends. Garry Owen, Matt's partner, is scrupulously honest. He already has begun to suspect Matt. The information about Uncle Zeke's harassment will tip the scale and Garry will use his key to open up the office and help the player characters search for evidence.

4) On the body of "Old Man" Russell is a bill of sale for 20 head of "maverick unbranded" cattle to the Lazy-H ranch. The bill of sale can easily be shown to be a forgery since it is signed by the owner of the Lazy-H ranch and the man could not read or write and signed all legal documents with his mark, not his signature.

5) In the hand of the dead man Charlie Jones (see **Encounter I**) is the following note: "Circle-V plus Box-R dash Bar-K". The note implies that Charlie had some evidence to connect the Circle-V ranch with the Russell-Kane cattle war.

The assay report, the merger contract, the map from Matt Brady's office, the forged bill of sale, and the dying man's note all constitute evidence that would influence a judge. Since the evidence is circumstantial it takes at least three of the five pieces of evidence together to convince the sheriff to arrest the Russells and the owner of the Circle-V ranch. Any three bits of evidence will suffice.



ENCOUNTERS I-VII

Encounters for the Multi-player Adventure.

- I. Three men assassinate Charlie Jones in his hotel room. Two men perform the actual assassination while the third man stands watch on the hotel fire escape. The two assassins are "Frenchie" Le Blanc KN +8, D2 +8, BAC 63%/50%, STR 15, BRV 61% and Paul Carson KN +10, SAR6 +13, BAC 55%/60%, STR 13, BRV 57%. The lookout is "Blackleg" Bart KN +5, SAR +8, BAC 51%/60%, STR 14, BRV 74%. This encounter is an adaptation for the multi-player adventure of the encounter detailed in entries 7-20, 21a, 25-28, and 31-33 of the solo adventure.
- II. Five men dig up a coffin filled with loot from an old bank hold-up. Four men stand near the coffin. They are Ben Stockwell SAR6 +15, BAC 50%, STR 13, BRV 60%, Osgood Parkinson SAR6 +8, BAC 31%, STR 13, BRV 33%, Billy Stockwell SAR6 +13, BAC 55%, STR 14, BRV 65%, and Al Bronson SG2 +2, BAC 60%, STR 13, BRV 58%. The fifth man is holding the gang's horses outside the north wall of the Mad Mesa Cemetery 29. The man is Angus MacDonald R15 +2, BAC 52%, STR 15, BRV 61%. If the player characters surprise the grave robbers and quietly observe them, the player characters witness Ben Stockwell murdering Osgood Parkinson with a shovel. This encounter is an adaptation for the multi-player adventure of the encounter detailed in entries 21b, 29, 30, 35-56, 58, 59 and 61 of the solo adventure.
- III. A surly night clerk at the Lazy A Hotel 70 insults one of the player characters. The clerk is Fred Jackson (the brother of Sam Jackson who owns the General Store). His statistics are D2 +1, SCG2 -4, BAC 43%, STR 13, BRV 52%. If a gunfight would develop, check to see if the townsfolk in the restaurant 77 and the upstairs bedrooms 78 join in defense (or revenge) of Fred Jackson. It takes two turns for the characters from the restaurant to join the fight and three turns for the individuals upstairs to join the fight. If the player characters have shot Fred Jackson, any townsfolk who makes his or her morale roll opens fire on the player characters. This encounter is detailed in entries 21c, 70-74, 76-78, 80, 82, 86-88, and 90-93 of the solo adventure.
- IV. The player characters spot a man trying to kick down the back door to Jackson's General Store 75. Unknown to them, the man is Sam Jackson, the owner of the store. He does not fire if fired upon. The encounter is detailed in entries 21e, 75, 79, 124, 131, 134, 135, 137-139, 141, 142, 145 and 146 of the solo adventure.
- V. **The Kane-Russell Cattle War.** The cattle war is the central theme behind the violence in Mad Mesa. There are at least three possible encounters directly based on the cattle war, and possibly more than three depending on chance encounters. 1) The player characters can encounter the Kane faction in the Bar-K Stables 100. This encounter is detailed in entries 21d, 94-103, and 105-119 of the solo adventure. 2) The player characters can encounter the Russell faction in Babe's Saloon 150. This encounter is detailed in entries 21d, 150, 154, 159, 163, 166, 168, 169, 171, 174, 176 and 243 of the solo adventure. 3) The major encounter in the Kane-Russell cattle war is the shootout in the Railroad Corral 175. The referee should try to get the player characters involved in one side or the other in the cattle war (preferably the Kanes, if the motivation of helping Uncle Zeke is being used). The shootout should be as balanced as possible. Both sides in the shootout should be roughly equal, though the

side which the player characters join can be slightly stronger. It may be necessary for the referee to balance the sides in the shootout by deleting gunmen from the more numerous side, or adding gunmen to the weaker side. The four Russells and the four Kanes should always participate in the gunfight if they are alive and conscious at the time.

If the referee needs extra gunmen to balance the sides, he or she can either use some of the following or roll up his or her NPC's. "Whiskey Jack" Kraft SAR6 +7, BAC 50%, STR 14, BRV 47%; Roy Murphy SG2 +2, BAC 65%, STR 13, BRV 61%; Jason "JJ" Johnson FDR6 +31, BAC 83%, STR 15, BRV 89% (Jason is a known gunfighter); Greg Mitchell R15 +6, BAC 45%, STR 12, BRV 71%; Ernie Mather SAR6 +13, BAC 55%, STR 14, BRV 54%; or Max Hoffmann SCG2 +3, BAC 70%, STR 13, BRV 59%.

The shootout in the Railroad Corral is detailed in entry 175 of the solo adventure.

- VI. Four drunken cowboys have broken into the Railroad Station 172 to sleep off their drunk. They will be extremely belligerent and likely (but not certain) to attack on sight. The leader of the cowboys is Josh Kearney SAR6 +8, BAC 40%, STR 15, BRV 70%. The other three cowboys are Barry Lanser SAR6 +7, BAC 45%, STR 14, BRV 65%; Chuck Blain SAR6 +9, BAC 40%, STR 14, BRV 60%; and Eric Rodgers SAR6 +9, BAC 50%, STR 13, BRV 65%. Each cowboy fights for 1-3 turns before he passes out from drink. (Roll 1d6 for each man, 1-2 equals one turn, 3-4 equals two turns, and 5-6 equals three turns that that man fights before passing out.) This encounter is an adaptation for the multi-player adventure of the encounter detailed in entries 21f, 155, 158, 161, 164 and 172 of the solo adventure.



- VII. The player characters may gamble or drink in the Mad Mesa Saloon 120. Read entries 120, 123, 126, 129 and 133 of the solo adventure for details.

ENCOUNTERS VIII-XII

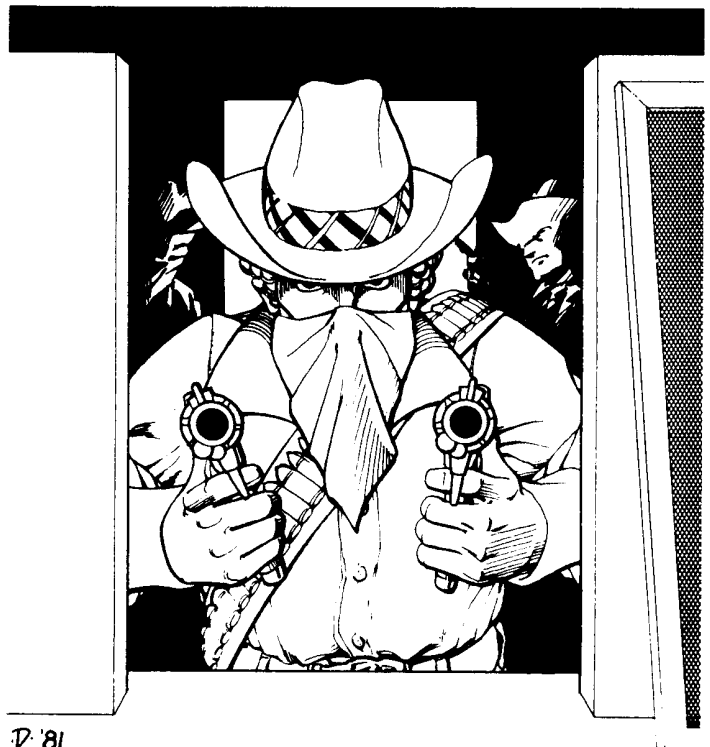
- XII.** Six men try to rob the Federal Bank of Mad Mesa 190. The robbery takes place in broad daylight. Three men enter the bank while three others station themselves outside the bank as horse holders and lookouts. One lookout, *Art Peterson* SAR6 +12, BAC 65%, STR 15, BRV 79%, stations himself on Broadway outside the north door to the bank. The second lookout, "*Mustang Joe*" *Fisher* R15 +6, BAC 69%, STR 14, BRV 71% stations himself on Dodge Street outside the south door to the bank. The third lookout, *Tony Rosselli* SAR6 +12, BAC 58%, STR 13, BRV 73% stations himself on Washington Avenue outside the east door to the bank. The three men who enter the bank are *Merle Kirby* SAR6 +20, BAC 75%, STR 14, BRV 81%, his brother *Boyd Kirby* SAR6 +26, BAC 81%, STR 17, BRV 86%, and *Gil Hardy*, "*The Cheyenne Kid*" FDR6 +29, SAR6 +27, BAC 88%, STR 15, BRV 94%.

Inside the bank are *Carl Loomis* D2 +1, BAC 40%, STR 13, BRV 47%, a bank teller; *Walter McBain* SAR6 +4, BAC 35%, STR 14, BRV 42%, the bank president; *Mrs. Norma Handel*, who is unarmed, and *Gus Schwartz* SAR6 +9, BAC 66%, STR 14, BRV 62%. *Gus* is a drummer who sells firearms. His pistol is in his sample case. Depending in the circumstances, reaching the gun could require negative speed modifications. *Walter McBain's* pistol is in his desk drawer. Reaching it might also require negative speed modifications. When considering morale, keep in mind that the *Kirby* gang has a territory-wide reputation as desperados and *The Cheyenne Kid* is known to be a gun-fighter with a reputation.

At least three individuals are on the streets at the time of the holdup. Place one individual from either the *Kane* or the *Russell* faction somewhere on Broadway (either section). Place one individual from inside the *Lazy A Hotel 70, 77, 78* somewhere on Main Street. Place one individual from the CHANCE ENCOUNTER TABLE for the solo adventure somewhere on Dodge Street. The individuals may be chosen by the referee or picked at random.



- VIII.** Two safecrackers are breaking into the Wells Fargo 170 safe. While one man is cracking the safe, the second man is standing guard at the west door of the building. The safecracker is "*Blackjack*" *Porter* SAR6 +7, BAC 55%, STR 13, BRV 63%. The lookout is *Otto Schultz* SAR6 +9, BAC 60%, STR 14, BRV 60%. *Otto* is holding a stick of dynamite and a fuse which were not needed to crack the safe. If the player characters have drawn their guns to investigate the building, or give the impression that they suspect that a robbery is in progress, there is a 50% chance that *Otto* lights the dynamite, throws it out the door at the player characters, then closes the door. This encounter is an adaptation for the multi-player adventure of the encounter detailed in entries 211, 170, 173, 177, 180, 181, 184, 186, 187, 189, 191-196, 198, 201-209 and 215 of the solo adventure.
- IX.** Three brothers mistake one of the player characters for *Sam Collins*, the man who killed their father. The three of them immediately open fire. The oldest brother is *Jacob Malone* SAR6 +8, BAC 40%, STR 13, BRV 35%. The other two brothers are *Joshua Malone* SG2 +5, BAC 55%, STR 14, BRV 48%; and *Solomon Malone* R15 +5, BAC 50%, STR 13, BRV 61%. The encounter is an adaptation for the multi-player adventure of the encounter detailed in entries 21g, 21h, 182, 185, 188, 199 and 211 of the solo adventure.
- X.** The player characters chance across a man carrying a sack. Inside the sack is the corpse of a man who died recently from gunshot wounds. Unless the player characters ask, they do not know that the man is following the sheriff's orders and stashing the corpse in the *Ice House 225* until burial. The man is *John Billings* and he does not fight if fired upon. The encounter is detailed in entries 21j, 213, 216, 218, 219, 221, 222, 225, 228-230, 233, 236 and 238 of the solo adventure.
- XI.** Four men try to firebomb the office of the *Mad Mesa Gazette 214*. The leader of the men is *Sam Archer* SAR6 +13, BAC 50%, STR 13, BRV 57%. The other men are his hired hands. They are *Jerry Tucker* SG2 +2, BAC 55%, STR 13, BRV 40%; *Martin Bond* R15 +5, BAC 50%, STR 14, BRV 53%; and *Barry White* SAR6 +7, BAC 50%, STR 12, BRV 43%. This encounter is an adaptation for the multi-player adventure of the encounter detailed in entries 21k, 214, 217, 220, 223, 226, 227, 231, 232, 235 and 237 of the solo adventure.



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STATISTICS

The bank robbers try to be as inconspicuous as possible. They do not arrive in town together. They can be brought in as part of chance encounters. The robbers converge on the bank from several approaches so that three robbers enter the bank at the same time that the lookouts are in position. The robbery should be timed by the referee so that most of the player characters are within SAR range of the bank at the time of the robbery.

If any shooting starts, individuals inside buildings can begin to react to the shooting one full turn after the first shots have been exchanged. Until then, the only individuals who can react to the robbery are those individuals who can actually see the robbery in progress.

Once the robbers have the money, or their morale breaks, they try to ride out of town. Each lookout has his horse next

to him. The other bank robbers' horses are tethered on Broadway outside the Bank, the Feed Store, and the Gazette Office. Any bank robber that succeeds in getting out of town has escaped as far as the adventure is concerned.

Non-Player Character Statistics. Listed below, in alphabetical order by last name, are the statistics for the armed people a player might meet in Mad Mesa. The characteristics are listed in the following order: BSP = base speed addition because of characteristics; BAC = base gun accuracy; SPD = Speed Rating; GAC = Gun Accuracy Rating; TAC = Throwing Accuracy Rating; STR = numerical Strength Rating; BRV = Bravery Rating; EXP = Number of Gunfights survived.

CHARACTER STATISTICS

Character Name	BSP	BAC	SPD	GAC	TAC	STR	BRV	EXP
Carl Anderson	-1	50	10	38	24	13	57	1
Sam Archer	+5	50	43	38	01	13	57	1
Pete Armitage	-5	31	05	05	12	13	30	0
"Blackleg" Bart	+0	61	08	84	35	14	74	1
John Billings	-2	37	10	20	16	14	21	0
Ma Blackburn	+9	67	52	68	19	15	85	3
Chuck Blain	+1	40	20	23	15	14	60	0
"Buckshot" Blume	+26	95	100	99	64	15	93	11+
Martin Bond	+10	50	72	45	28	14	53	1
Cole Brennan	+6	61	36	76	19	14	71	2
Al Bronson	+7	60	59	44	39	13	58	2
Billy Brown	+6	56	37	84	100	13	73	0
Joe Carrol	+3	50	35	36	51	13	36	1
Paul Carson	+5	60	38	69	50	13	57	3
Sam Collins	+2	51	11	35	19	16	76	1
Andrew Cook	+2	70	29	53	28	13	30	1
Zeb Davis	+8	71	61	87	90	17	80	3
Clem Dixon	+2	58	20	41	34	17	70	3
Harry Donovan	+1	57	14	11	10	14	46	0
"Wyoming Joe" Elliot	+11	51	71	35	12	14	67	2
Jean Evans	+1	45	11	44	27	13	43	0
Rob Evanson	+7	90	49	92	68	15	83	2
"Mustang Joe" Fisher	+11	69	68	69	28	14	71	7
"Red" Green	+9	65	64	80	57	15	87	1
Gil Hardy "The Cheyenne Kid"	+19	88	95	89	57	15	94	10
Max Hoffmann	+3	70	31	36	06	13	59	1
Bob Howard	+9	70	64	95	100	17	87	1
Irving "The Mad"	+27	100	100	87	48	17	100	6
Fred Jackson	-4	43	03	35	28	13	52	0
Sam Jackson	-1	40	09	21	13	13	41	0
Clint Johnson	+3	50	31	73	97	17	64	0
Jason "JJ" Johnson	+21	83	96	91	90	15	89	10
Charlie Jones	-4	62	04	72	63	15	50	5
"Doc Jubal" Kane	+11	71	75	91	92	15	80	3
Ezekiel Kane	+6	61	38	60	06	14	77	3
Hezekiah Kane	+25	93	99	99	61	18	96	10
Malachi Kane (healthy)	+14	61	90	80	49	16	74	1
(beat up)	+9	56				12		
Josh Kearney	+0	50	09	06	05	15	70	0
Boyd Kirby	+18	81	94	93	23	17	86	7
Merle Kirby	+12	75	70	91	01	14	81	3
"Whiskey Jack" Kraft	-1	50	12	38	11	14	47	1
Barry Lanser	-1	45	07	20	19	14	65	1
Luke Las Cruces	+6	71	41	52	08	12	80	3
"Frenchie" Le Blanc	+3	50	28	47	88	15	61	1
"Gentleman John" Lee	-1	50	08	47	02	12	42	1

STATISTICS

Character Name	BSP	BAC	SPD	GAC	TAC	STR	BRV	EXP
Carl Loomis	-4	40	02	23	10	13	47	0
Angus MacDonald	+7	52	54	13	07	14	50	1
Jacob Malone	+0	50	20	26	27	13	35	0
Joshua Malone	+10	55	72	47	18	14	48	0
Solomon Malone	+10	50	80	48	19	13	61	2
Esteban Matamoros	+5	58	45	81	95	13	62	1
Ernie Mather	+5	55	48	67	30	14	54	2
Walter McBain	-4	34	05	04	06	14	42	0
"Skins" McGregor	+15	98	89	100	60	16	89	9
Chris Miller	+11	53	80	70	25	14	70	0
Jack Miller	+6	61	50	85	09	15	68	1
Greg Mitchell	+11	45	77	13	14	12	71	2
Tom Morgan	+24	93	98	99	80	18	94	10
Roy Murphy	+7	65	62	45	15	13	61	3
The Oklahoma Kid	+6	61	46	85	13	14	74	2
Sean O'Reilly	+8	61	61	58	12	14	80	3
Gary Owen	+4	66	28	79	20	15	77	3
Osgood Parkinson	+0	31	20	03	10	13	33	0
Art Peterson	+4	65	35	70	51	15	79	5
"Blackjack" Porter	-1	65	09	67	24	13	63	2
Gabe Potter	-5	45	04	33	10	14	33	1
Eric Rodgers	+1	50	12	39	02	13	65	2
Isabelle Rogers	+1	53	12	59	65	15	54	1
Tony Rosselli	+4	58	33	66	58	13	73	1
Clay Russell	+11	76	78	86	08	15	78	1
Frank Russell	+6	61	45	77	74	16	71	2
Jeff Russell	+9	70	65	92	75	14	84	1
"Old Man" Russell	+4	50	21	15	30	13	66	3
Alex Sanders	+6	61	47	79	71	14	66	1
Otto Schultz	+1	60	20	71	43	14	60	4
Gus Schwartz	+1	66	16	71	08	14	62	7
Ed Sellers, Sr.	+3	44	27	04	05	16	48	0
Ben Slade	-5	37	01	17	13	12	28	0
Bertie Slade	+0	50	14	30	34	13	35	3
Jack Sloan	+3	75	20	54	21	13	89	0
Dr. James Smith	+5	54	39	05	02	15	49	4
Ben Stockwell	+7	50	51	75	50	13	60	0
Billy Stockwell	+5	55	49	66	17	14	65	1
Jerry Tucker	+7	55	65	22	18	13	48	1
Ralph Wagner	+8	81	60	77	58	15	71	1
Barry White	-1	50	10	70	17	12	43	0
"Wild Bill" Wilkerson	+19	88	91	91	59	17	93	9

CREDITS

Dedication

To Don Epperson, who has yet to understand what I am talking about.

To my grandfather, who keeps the Old West legends alive.

And to Tom Moldvay, who took an idea and breathed into it the essence of life. This one's for you.

Design: Jerry Epperson and Tom Moldvay

Development: Evan Robinson

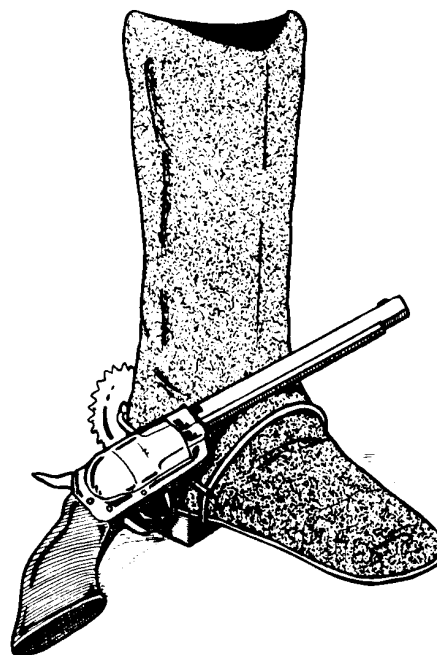
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Playtesters: Evan Robinson, Corey Koebernick



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