

Tales of the MANAGERS (1997)





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"MAY YOUR BELLY NEVER GRUMBLE, MAY YOUR HEART NEVER ACHE, MAY YOUR HORSE NEVER STUMBLE, MAY YOUR CINCH NEVER BREAK."

THE COWBOY BLESSING

Life is hard. Life is short.

And life don't owe you a goddamn thing.

But you are extraordinary.

In this land of raw opportunity nothing can limit what you can become—not race, nor gender, nor how few dollars you have in your pocket. It don't matter where you come from, or what you've done before, you make yourself in the West, and the West makes you. There are no monsters but other folk, and only the dead forget the land is your enemy. Everyone has faith—many in God, but others in the power of the spirits, the strength of their compadres, or simply in themselves. Your Faith keeps you going when times get tough.

YOUR TALE OF THE OLD WEST

Tales of the Old West is a game about making your way in the West in the 1870s. Blessed with opportunity, cursed by hardship, and riven by conflict and struggle, it's a dangerous and competitive world. To thrive you'll need to find good friends, outwit your enemies,

and maybe resort to violence to protect what's yours. You play folks of the Old West, with no limit on who you can be or what you can become—farm hands or barkeeps, lawmen or outlaws, ranchers or cattle barons, bordello madams or saloon owners, card sharps or rubes, gunslingers or drifters, Native, African or white American, Mexican, Asian, or European. You may have little more than the shirt on your back, your skill with the iron, or your winning way with people. You may just be looking to stand up for yourself and earn a few bits for whiskey at the saloon. Or you may have grander ambitions—to make your name ring down the ages.

If you want to start fast and easy you can learn all you need in Chapters 1 to 5, use the character archetypes to decide who you are, and set off into the introductory scenario, "Patience is a Virtue", in Chapter 10. If you want to let fate decide who you are, then turn to the random lifepath generator, "Your Tale Begins", in the Appendix, and let the dice decide. Life in the Old West was challenging and ever changing, but some things were vital to getting by. You need to take

A NOTE ON FAITH

Religious faith, and mostly Christian faith at that, was a fact of life in nineteenth century America. The Christian concept of Manifest Destiny was at the forefront of western expansion. For many devout pioneers this was a true belief in a purpose decreed by Providence. For others it was a convenient way of clothing imperial ambition in a higher purpose or a convenient justification for seeking economic riches. But whatever the motivation, the influence of religion was present in everyone's day-to-day life. To reflect that, the push mechanic in Tales of the Old West is called Faith.

That said, we don't want faith to be a barrier to players enjoying the game. Your character can be of any faith, or none at all, in which case their "faith" comes from something else entirely—perhaps their own self-belief, their reliance upon friends and family, or their connection with nature. Faith can be anything you want—it's your choice.

account of your horse, your gun, where you live, what you do for a living, and the dangers of the land. To learn all about them—and more—turn to Chapter 6. This is a game set in the time of colonial expansion into Native lands, and a nation grappling with the effects of the emancipation of millions of men, women and children. It's about the impact of greed, capital and so-called civilized society on the West, and how the people of the time learned to live in this land.



You're living in a vibrant place, a melting pot of diverse peoples, cultures, and history that have combined in a unique way to create the Old West. Take a look at Chapter 7 to learn all about that.

You'll have a town to call home, a place full of ne'er-do-wells, con artists and thieves, with a few good folk thrown in there somewhere, that grows with the turn of the seasons. You might care about this

town, where you have your outfit, your business, your living. Or perhaps it's a place to scavenge and exploit, but then don't expect help when you most need it. For all you need to know about life in town, and the way the turn of the seasons builds your campaign, turn to Chapter 8.

And then there are tales a-plenty to be told. If you want to take a closer look at New Mexico, and see the campaign that runs across that territory, look no further than Chapter 9.

THE WILD WEST OF 1873

The West of 1873 is a newly painted picture splashed across an ancient landscape.

The annexation of Texas into the union and the subsequent Mexican–American War are still fresh in people's minds. It transformed the political land-scape—US territory expanded enormously, bringing Texas and the previously Mexican territories of California, Nevada, Utah, Arizona, and parts of New Mexico and Colorado into US hands. The wounds of the American Civil War are still healing—it ended only eight years ago. The Union victory has brought earth-shattering change: the emancipation of all those once held in bondage, the economic crises left by the war's destruction, and the humiliation of the former Confederate states. Settlers flood westward, first in their tens of thousands, then hundreds of thousands, then millions—an explosive expansion

CONTENT WARNING

The Old West of the 1870s was a time of hardship, struggle, conflict, exploitation, and violence, with some specific elements of the history that stand out: the constant colonial pressure of settlers moving west, the treatment of Native American communities, and the impact of slavery and the experience of millions of emancipated people. This game does not retreat from the realities of the history of the time, but encourages GMs and players to explore and understand those realities, and not to revel in them. GMs and players should all make sure they are comfortable with the themes this game explores and play it in the right spirit. If at any point the themes become uncomfortable for any participant, it's right and proper to say so. There are various ways you can manage this, called Safety Tools, that are available online. In this eventuality, it is also right and proper to modify the approach of the game accordingly, or to stop playing.

that far out-strips the government's ability to manage. Political chaos, corruption and cronyism are rife.

All this, imposed upon land already populated by Native American tribes and formerly Mexican citizens. Political realism has seen many Mexicans—now US citizens—mollified by the US government, although it doesn't reduce the prejudice shown towards them. The same can't be said of the Native American tribes. The precedent set in the previous two hundred years of colonization has not changed, and these communities are exploited, marginalized, hunted, moved, deceived, betrayed and destroyed. Many fight back, and in 1873 there are still so-called "Indian Wars" playing out, with more to come.

Towns are springing up anywhere people think they can make a fast buck, from digging up gold and silver, to lumber, farming and cattle ranching. As these places attract speculators seeking a quick fortune, they also attract everyone else looking to make a living—saloons, bawdy houses and hotels, general stores, blacksmiths and livery stables, beef outfits and horse ranches. Places like Deadwood, Dakota, Silver City in New Mexico, Carson City, Nevada, Dodge City, Kansas, and Cheyenne in Wyoming, will soon become infamous as they grow and develop on the promise of gold, silver or beef.

These towns are diverse melting pots of all the cultures that have flocked to the West. Men and women, young and old, rich and poor, from every European background, from the indigenous Native American heritage of the West itself, to the Mexican and Hispanic peoples, and the Chinese workers who came to build the railroads and decided to stay.

This is the picture of the West in 1873, a landscape of opportunity, of risk, of danger, and one in which only the cleverest, the fastest, or the most cunning will survive.



A NOTE ON HISTORY

The nineteenth century American West is a challenging place to set a roleplaying game. It's a period that includes a civil war dominated by the clash over whether dark-skinned people were people or not, and which is marked by the treatment of Native Americans as "savages". This history, and its portrayal, sidelines the millennia of Native American influence on the land, along with that of Mexican and Hispanic cultures. The myth of the West, particularly in cinema, has tended to portray the protagonists as exclusively of white European descent. The history has been overlaid with iconic representations that whitewash the cowboy, and for the most part portrayed Native American culture as antithetical to Anglo civilization. As two white boys from England, we can't expect to do full justice to all these issues, but we hope to make this game accessible to as wide an audience as possible. We are respectful of the real history, and have endeavored to reflect all the people in the US and the western territories at that time, without stereotyping anyone. We are, however, making a game that is intended to be fun, and we hope we have got the balance right. If you think we can do better, tell us. We are keen to learn. - Dave & Matthew.

INTRODUCTION TO RPGs

THE BASICS

This section introduces some key concepts in roleplaying, and how they are used in *Tales of the Old West*. If you have made your way here without knowing what a roleplaying game is, congratulations! Welcome to a rewarding and creative hobby. Roleplaying is a unique form of gaming or cultural expression that combines tabletop gaming with storytelling. Roleplaying games give you a set of rules and let you create your own story with your friends in a way that books, movies, TV, and even video games cannot.

THE PLAYERS

Each player, except one, controls a player character (PC). You decide what your player character thinks and feels, and what they say and do—but not what happens to them. It is your job as a player to immerse yourself in your player character. They may be an adventurer in a distant and faraway place but they are still, at heart, a person with feelings and dreams, just like you. What are their big dreams? What are their likes and dislikes? What motivates them to get up every day? How would you react if you were in their shoes? What would you do? The player characters are always the protagonists of the story. The game is about you. Your decisions, your destiny, your tale.

THE GAMEMASTER

The final player is the Gamemaster, the GM. They describe the game world to the players, portray all the people they meet, and control the enemies they fight. The game is a conversation between the players and the GM, back and forth, until a critical situation arises where the outcome is uncertain. Then it's time to break out the dice—read more about this in Chapter 3.

It is the GM's job to put obstacles in the player characters' path, to challenge them, and force them

to show what they're really made of. But it is not up to the GM to decide everything that happens in the game—and above all, not how your story is supposed to end. That is decided in the game. That is why you are playing—to tell your own tales of the Old West.

TOOLS OF THE GAME

CHARACTER SHEETS

To document your character, you use a character sheet. How you create your character is described in Chapter 2. In addition, there are other sheets to document the town where you live, any property or business outfit you may own, and any compadres who accompany you on your tale. There are blank sheets at the end of this book, and you can find copies to download at https://www.effektpublishing.com/home/downloads.

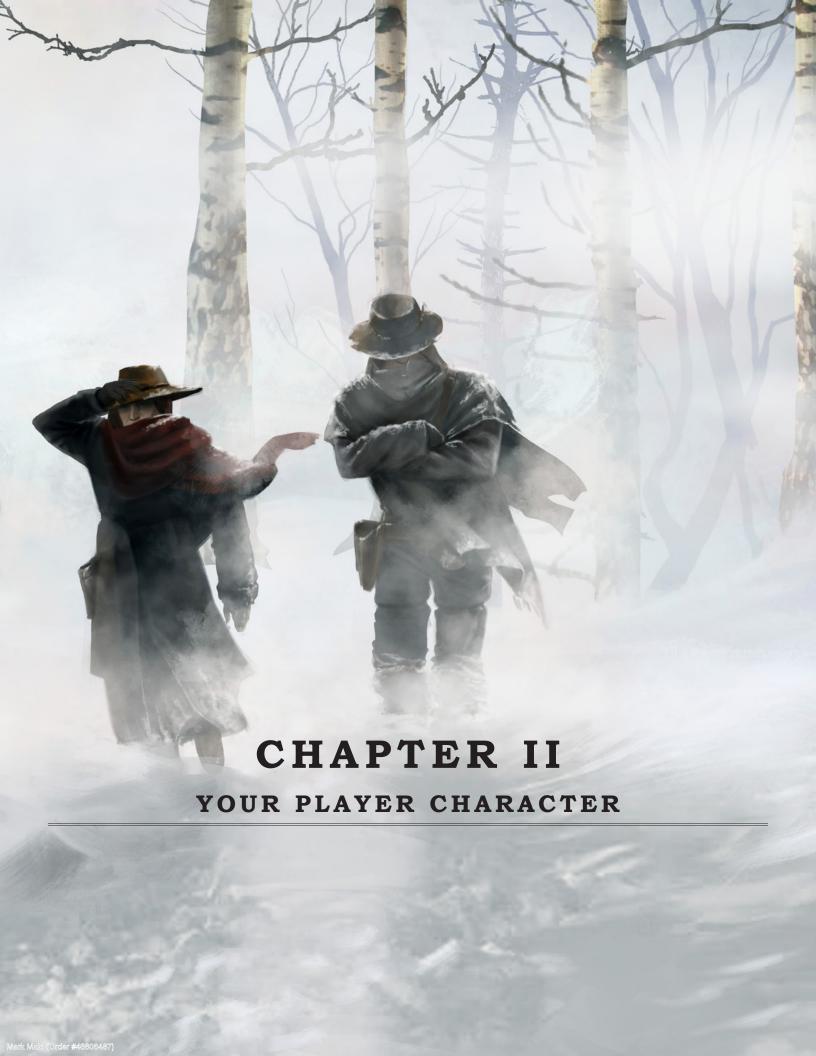
DICE

As a character in Tales of the Old West, you will have to take risks. Sooner or later, you will end up in situations where the outcome is uncertain, no matter how cunning you are. It's time to break out the dice. Tales of the Old West uses a modified version of Free League Publishing's Year Zero Engine, with D6 dice pools and the reroll, or "push", mechanic. You only need six-sided dice (known as D6) to play. You will need a handful of dice, five of which must all be the same color—these five are your Trouble dice (we explain how these work on page 38).

ROLLING DICE

The rules will sometimes ask you to roll D3, 2D6 or D66. D3 means you roll a D6 and divide the result by two, rounding up. 2D6 means you roll two six-sided dice and add the results to get a score between 2 and 12. D66 means you roll two D6. The first die represents the tens digit and the second die represents the units digit. That generates a result between 11 and 66.





"IT'S NEVER TOO LATE TO BECOME WHO YOU WANT TO BE. I HOPE YOU LIVE A LIFE THAT YOU'RE PROUD OF, AND IF YOU FIND THAT YOU'RE NOT, I HOPE YOU HAVE THE STRENGTH TO START OVER."

F. SCOTT FITZGERALD

Player characters in *Tales of the Old West* are defined by their attributes, which represent physical and mental qualities, their abilities, which represent general skills, and their talents, which represent the specialized skills that make them unique. They are also defined by their Faith, their Big Dream, and their relationships.

There are two methods to create your player character:

- Character Archetypes—if you want to create your character quickly simply select an archetype and make a few choices from the pre-determined lists.
- Lifepath System—if you want to let the dice decide, and create your character with a more detailed history and background, use the Your Tale Begins lifepath.

You can also use a Group Concept, if your players have a clear idea of the group they want their characters to belong to.

ATTRIBUTES

Your character has four attributes that indicate your basic physical and mental capabilities, each rated on a scale from 1 to 5 (healthy characters don't have any attribute below 2). Attributes are used when you roll dice to perform actions in the game, and also determine how much damage of various kinds you can withstand before you become Broken. Read more about this in Chapter 5.

GRIT

Grit represents resilience, strength and sheer physical presence. In the young it's shown in your healthy constitution and broad hips or shoulders. When you are older, people see it in the leather of your face. Damage to Grit is called Hurts.

QUICK

Quick represents your physical control, manual dexterity and hand/eye coordination. It's shown in your ease of movement, the way you shuffle the cards and how you hold your gun. Damage to Quick is called Shakes.

CUNNING

Cunning represents instinct, common sense and an understanding of how the world works. It's apparent in those who are close to nature, but even those brought up in the big east coast cities have it. It is about not overthinking things. Damage to Cunning is called Vexes.

DOCITY

Docity represents your ability to learn. You might be able to reel off bible verse like a preacher, navigate the finer points of law, recognize symptoms and understand how to treat them or apply the latest discoveries of science to your engineering project. Damage to Docity is called Doubts.

COMPADRES

Tales of the Old West introduces a new concept for your player character's relationship with certain non-player characters. These compadres form a close group of family, friends or crew for your outfit that both the players and the GM get to control. Read more in Chapter 6.

ABILITIES

Your abilities are the knowledge and skills you have acquired during your life. Along with your attributes, they determine how effectively you can perform certain actions in the game. Abilities are measured on a scale from 0 to 5. The higher the number, the better. There are 16 abilities, each tied to a specific attribute.

- FIGHTIN' (Grit)
- LABOR (Grit)
- PRESENCE (Grit)
- RESILIENCE (Grit)
- LIGHT-FINGERED (Quick)
- MOVE (Quick)
- OPERATE (Quick)
- SHOOTIN' (Quick)
- ANIMAL HANDLIN' (Cunning)
- HAWKEYE (Cunning)
- INSIGHT (Cunning)
- NATURE (Cunning)
- BOOKLEARNIN' (Docity)
- DOCTORIN' (Docity)
- MAKIN' (Docity)
- PERFORMIN' (Docity)

TALENTS

Talents are tricks, moves and unique skills that give you an edge over all them other folks. They are more specialized than abilities and give you a way to fine-tune your character. Talents are further explained in Chapter 4. You gain between one and three talents when you create your character depending upon your age, and you will learn more during the course of your tale.

FAITH

In Tales of the Old West every character has Faith—their own personal outlook on life, the philosophy they live by, their own way of being. Your Faith is what keeps you going when others would fall to their knees and give up. Faith might be just that: religious or spiritual faith of one flavor or another, but it doesn't have to be. It can be anything you want: reliance on friends and family, an affinity with

nature, or just the simple belief in yourself as the only one you can truly trust.

You should describe your character's Faith, and write it down in one short sentence. Examples include: "my place is in the saddle", "the Lord is my shepherd", "I can only rely on my gunslinging skills", "my ancestors are with me in every step I take", and "I will make my dead brother proud". Your Faith is the driving force behind what your character does—it is used to push your rolls, and reduce the impact of mishaps, called "Trouble" in Tales of the Old West.

BIG DREAM

Your immediate goal in the game is to survive. But in the long run, mere survival is not enough. You also have a motivation of your own, something you dream will one day come to pass, that keeps you on your feet when it would be easier to just lay down and die. You should choose your own Big Dream, or allow it to develop in your first few scenarios. During play you gain extra Experience Points (XP) if you risk or sacrifice something to move closer to seeing your Big Dream come true.



RELATIONSHIPS

Your player characters are all in it together as a group, but you are also an individual with personal relationships with the other player and non-player characters.

When you create your character you should describe your relationship with each of the other player characters, adding a short sentence for each to your character sheet. Your choices are important for you, but they are also important for the GM, as they can use them to create interesting situations in the game.

PARDNER

When you have noted your relationships to the other player characters you must choose which one of them you feel closest to. That player character is your Pardner. Mark your choice in the checkbox on the character sheet.

GEAR

You acquire gear both during character creation and as you progress in the game. All items you are carrying, or that might be carried for you on your horse or wagon, must be written down in the relevant Gear section on your character sheet: one item per row. If it's not listed on your sheet, you don't have it with you.

ENCUMBRANCE

You can carry a number of regular items equal to double your Grit. You always use your base Grit score to calculate this, and not the temporary reduced rating caused by taking damage (page 38).

HEAVY & LIGHT ITEMS

An item designated as Heavy counts as two regular items and takes up two rows on your character sheet instead of one. Some Heavy items count as three

or even four normal items. At the opposite end of the spectrum, there are items that are Light—they count as half a regular item, so you can list two Light items on one row on your sheet. Some Light items count as a quarter of a normal item in terms of encumbrance—the weight of such items are written as ¼ in the gear lists.

TINY ITEMS

Items that are even smaller than Light are called Tiny. They are so small they don't affect your encumbrance at all. The rule of thumb is this: if the item can be hidden in a closed fist, it's Tiny. Tiny items do need to be listed on your character sheet, but not recorded as Gear in the normal way.

OVER ENCUMBERED

You can temporarily carry more than your normal encumbrance limit (up to a total number of items equal to your Grit×2). In this case, you need to make a RESILIENCE roll whenever you want to run in a Round of combat, or walk a significant distance, or do anything the GM considers strenuous. If the roll fails, you must either drop what you are carrying, stay where you are, or suffer 1 point of Shakes and keep going.

FINISHING TOUCHES

APPEARANCE

You can describe your player character's face, body and clothing on your character sheet.

NAME

Some players like to give their character a name only after they have finished creating them. Others are inspired during the creation process or even start with a name.

MOUNTS

If you have a horse, mule or donkey you can let it carry some of your gear. The animal can carry a number of normal items equal to double its Grit, and twice that number if you dismount and lead it.

WHERE DO YOU LIVE?

The town you call home is central to your tale, and this town is one helluva place. There are fortunes to be made if you ain't the beef-headed sort, and are ready to put the other guy down. After all, there's no law out here, and the air reeks of the bloody stench of greed.

The streets are dirty, dusty, rutted, and filled with filth. Everyone is out for themselves, holding on to whatever faith brought them this far, and sheltering the evil that lurks in their hearts. No one is truly your friend—those professing honest intent aren't easily believed, those with ungodly purpose hide it behind smiling eyes, and those just hanging on will do anything to survive. It's hard to tell who is who. For sure there's some folks in town who reckon they own the place, who think their word carries more weight, and back that up with their hired gunhands. Morality? This isn't the place for morality—leave that for the preacher come Sunday morning.

But you can see what this town could become, the life you could forge here—the noisy saloon bar you favor, the hotel for breakfast when you have the odd dollar to spare, the stables, blacksmiths and general store. You gotta work together somehow, or this town will sink into the dirt and every last one of you will end up in the bone orchard. But that doesn't mean you have to like it. And it doesn't mean there aren't winners and losers.

See Chapter 8 for more about towns, how to set yours up and how you get it flourishing out in the wilds.

CHARACTER DEVELOPMENT

At the end of an adventure the player characters will be able to take stock, learn from the experiences they have had and earn Experience Points (XP). You will also see how well they have supported their home town and earn Settlement Points (SP). This is the time to check your dreams—has your Big Dream changed because of your recent experiences, and are you still close with those you thought were friends?

EXPERIENCE

The lessons your character learns during the game are measured in Experience Points (XP). You receive XP after the end of each adventure or game session (at the GM's discretion). Talk it through and let the whole group discuss what has happened. Ask yourself the following questions—each time you answer "yes" you gain 1 XP:

- Did you participate in the game session? You get one XP just for being there.
- Did you risk or sacrifice something significant to help realize your Big Dream?
- Did you risk or sacrifice something significant for any other character? Gain an additional XP if that character was your Pardner.
- Did you perform an extraordinary action of some kind?
- Did you act in accordance with your Faith?

You might also be awarded XP for scenario-specific achievements.

The GM has the final word when it comes to how much XP each character should get. Write down the XP on your character sheet.



SETTLEMENTS

The more commitment the player characters show to their home town, the faster that place will grow. As with XP, the GM awards Settlement Points (SP) to the local settlement when the group can answer "yes" to one or more of the following questions:

- Did the group sacrifice or risk something for the good of the settlement or the community?
- Did the group invest significant effort or money (either cash or points of Capital) in the settlement or community?
- Did the group protect the settlement or community in some way?

The GM has the final word on how many SP the players have earned, but we recommend that no more than 4 or 5 SP are earned per season.

SPENDING XP

You can use your XP to improve your abilities and talents, or to learn new ones. You can only spend XP when your player character gets a chance to rest, or between game sessions. You can also spend any SP you have earned to develop your home town during the Turn of the Season (page 180).

ABILITIES: To increase an ability level by one point costs 5 XP. Learning a new ability (at level 1) also costs 5 XP.

TALENTS: Learning a talent at the Basic rank costs 4 XP, and at the Advanced rank costs anoth-

er 6 XP. You must learn the Basic rank before you can learn the Advanced, and you can only increase a talent by one rank per session.

FIND A NEW DREAM

After any session, you may change your Big Dream and replace it with a new one. Try to connect the new dream to something that has happened during the course of the game.

CHANGE RELATIONSHIPS

After the end of a game session, you are free to redefine your relationships to the other player characters and NPCs as you see fit.

CREATING YOUR PLAYER CHARACTER

To create your player character you can use a pre-existing archetype (page 23), or the lifepath method (page 274). You may also wish to make use of a Group Concept. Whatever your choices, you start with your Session Zero.

SESSION ZERO

Your Session Zero covers everything you need to start telling your tale. It helps you define who you are, your current place in western society, and what you want that place to be. It builds your character and the landscape where you live in an exciting and collaborative experience.

OLD WE	Big Dream							TRAIT	
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If you and your fellow players want to play a group of pals you should consider choosing a Group Concept, but you don't have to. Then create your character by choosing an archetype or making use of the lifepath system. If your character has a business—an outfit—at the start of play you need to work out its details, and if you have gathered any non-player character pals—your compadres—during your life so far you'll determine all you need to know about them.

Finally, you'll discover your place in the Old West—if you have a town to call home you need to work out what it's like and how easy life is there.

GROUP CONCEPTS

You don't need to choose a Group Concept for your campaign. However, if you and your players have a clear idea of the kind of tale you want to tell, then choosing a Group Concept may help bring the campaign to life. You can also make choices during character generation that will support your Group Concept. Any character from any walk of life, culture, or heritage, can take advantage of the Group Concepts.

LAWMEN & BOUNTY HUNTERS

Local sheriffs or federal marshals, possibly hombres de la ley, Lighthorsemen, Texas Rangers or US Army or militia. You have seen the crime and corruption of the west and have committed to doing something about it. But the west is a harsh and complicated place. Can you uphold the high-falutin' ideals of justice and honor, or are you just as corrupt as those you track down?

Concept Bonus: Each player character can choose two of the following:

- a gun (with 2D6 bullets)
- a horse (not Appaloosa, Cayuse or Arabian)
- a shiny badge made of real silver
- iron manacles

The group also gets a base of operations (a business property, a sheriff's office or similar) at the GM's discretion.

OUTLAWS

You and your gang might have tried to be law-abidin' citizens or maybe you're just black-hearted through and through. Either way you make your living by stealing from others, and you're good at it. So good, in fact, that there's a price on your head somewhere, and you have to keep one eye open when you sleep. Gentlefolk fear your name, and bounty hunters and reputation seekers hunt you down.

Concept Bonus: Each player character can choose two of the following:

- a gun (with 2D6 bullets)
- a knife
- lockpicking tools
- D66 dirty dollars

The group also gets a concealed hideout somewhere in the wilderness, at the GM's discretion.

RANCHERS

Your prosperity relies upon your livestock—your herds of cattle or horses—and your skill in wrangling and bronco busting. Life is constant vigilance, protecting your fine animals from wolves, mountain lions, the hardships of the plains and human predators—rustlers from all points of the compass. You compete for land rights, you compete for contracts, and one day you might want to drive your herd all the way north for the best prices.

Concept Bonus: Each player character can choose two of the following:

- a horse (not Appaloosa, Cayuse or Arabian)
- a high-quality lasso
- a random rifle (and 2D6 bullets)
- a bonus compadre who works on the ranch

The group also gets a basic ranch (an outfit), at the GM's discretion, with a starting feature (a Paddock) and +1 Capital that must be invested in the ranching outfit.

FARMERS

You till the land and plant crops, or maybe deal with small livestock like sheep, pigs and chickens. You rely on your skills to make a living, to keep the wolves from your flock and the vermin from your crops. You need land, and people to buy your wares. The life of a farmer is backbreaking and hard, but if you all work together you can make your mark on the future.

Concept Bonus: Each player character can choose two of the following:

- a donkey and cart
- a standard shotgun (and 2D6 shells)
- quality farming tools
- a bonus compadre who works on the farm

The group also gets a basic homestead (an outfit), at the GM's discretion, with a starting feature (either a Pasture or Crop Field) and +1 Capital that must be invested in it.

BUSINESS OWNERS

A business can be anything from a saloon, hotel or whorehouse, to a mine or lumber outfit, or a claim. You might make things and sell them, or maybe buy stock low and sell it high. Your outfit provides vital services to the town and local community, but making a living can be a cut-throat and ruthless business.

Concept Bonus: Each player character can choose two of the following:

- a traditional item or piece of furniture for the business
- high-quality tools of the trade
- a bonus compadre who works in the business
- D66 in cash dollars

The group also gets a small business property to run their outfit, and +1 Capital that must be invested in the outfit, at the GM's discretion.

VAQUEROS & COWBOYS

The free life is for you and your fellows. You get work when you need it, earning enough to get by and a little left over to sink a few whiskeys in the local saloon, but otherwise you go where the west takes you. No place is home, and no one is your boss for long. You are vaqueros and cowboys, and you are free

Concept Bonus: Each player character can choose two of the following:

- a pistol (and 2D6 bullets)
- quality leather chaps and spurs
- a well-used lasso
- a random horse (not Appaloosa, Cayuse or Arabian)

The group gets a benefit of 4D6 dollars multiplied by the number of player characters in the group, the total to be divided how the players see fit.

MOUNTAIN FOLK

You live off the land, and are free. You only come into town to sell your furs and when you need provisions, but otherwise the wilderness gives you all you need. You do your best to preserve this lifestyle, but other folk encroach on your free life, coming to take the lumber, pan the rivers or hunt the wildlife you have forged a natural bond with.

Concept Bonus: Each player character can choose two of the following:

- a rifle (and 2D6 bullets)
- a quality warm fur cloak
- animal traps
- a horse (not Appaloosa, Cayuse or Arabian) or a donkey

The group gets a benefit of 2D6 dollars multiplied by the number of player characters in the group, the total to be divided how the players see fit.

PLAYING CHARACTERS FROM DIVERSE CULTURES

We want this game to be accessible to people from all over the world, and don't want players to feel directed into playing the stereotypical white cowboy, particularly when history shows us that the American West was much more diverse.

When playing a character from a culture that is not your own, be aware how easy it can be to fall into the trap of relying on cultural stereotypes and how insensitive that can be. This is particularly true of Native American backgrounds. We caution you against assigning your player character the heritage of a real-world tribe or First Nation unless you share that heritage—these tribal and communal identities are intensely personal and it would be easy to inadvertently trivialize someone else's tradition.

Instead we recommend you create a fictional tribe and community for your Native American player characters, where you can explore the history and experiences of Native American communities, without infringing the cultural identities of others. We also recommend you do not choose names for Native American characters that might fictionalize Native naming conventions. Many Native Americans in mixed communities took on, or were given, European names, and that is likely to be the best approach when the player does not have a native background.

By being mindful of these issues we hope to actively recognize, respect, and honor these traditions, rather than inadvertently ignore or disrespect them.

ARCHETYPES

If you have a good idea of the kind of character you want to play, simply choose one of the following archetypes and follow the instructions to customize your character.

The archetypes are:

- GENTLEFOLK
- GRIFTER
- HOMESTEADER
- LABORER

- LAWMAN
- OUTLAW
- PROSPECTOR
- RANCH HAND
- TRACKER
- TRADER

Each archetype comes with a base level of attributes and abilities—make a note of these. You have more points to add, depending on your player character's age (see the Player Character Age Table).

PLAYER CHARACTER AGE TABLE - CHOOSE YOUR AGE:

Age	Attribute points	Ability points	Talents
Greenhorn 15-20	6	2	1
Tested 21-40	5	4	2
Old-timer 41+	4	6	3

Add these additional points to the base scores for your attributes and abilities as you see fit, with these caveats: no more than two extra attribute points can be applied to any one attribute; and you can assign multiple points to a single ability, but no ability score can be higher than 3 at character creation.

Each archetype comes with four suggested talents, noted with their descriptions. Select between one and three talents, according to the age of your character.

Each archetype offers a selection of Big Dreams and Faiths. Choose one of each, or use them as inspiration to help you come up with your own. Your Big Dream earns you Experience Points when you work towards achieving it. Your Faith is your source of Faith Points and powers your ability to push your roll (page 40).

Finally choose two of the four pieces of gear listed with each archetype, roll your starting cash and you are ready to play.



AN EXAMPLE OF QUICK CHARACTER GENERATION

Ryan wants to play Tales of the Old West, but doesn't want to spend too much time creating his character. He selects the Outlaw archetype as he wants to be a gunfighter. That archetype already has 3 in Quick and 2 in the other attributes. Ryan wants to be a cocky, young gunslinger, so chooses to play a Greenhorn—this gives him 6 additional points to divide amongst his character's attributes. He can only assign a maximum of 2 points to any one attribute, but is very keen to add 2 to Quick and Cunning, ending up with scores of 5 and 4 respectively. He considers adding 2 to Docity but in the end settles for 1 point there and 1 to Grit as well.

However, being a youngster, Ryan only gets 2 additional points to spend on abilities. As he cannot increase any ability above 3, he adds a point to SHOOTIN', taking that to 3—he wants his character to be good with a gun—and adds his second point to INSIGHT, so his character can read an opponents' mood.

Ryan only gets to choose one of the three talents and selects QUICKDRAW, in keeping with his idea of a gunfighter.

Reading the Big Dreams, he likes the idea that his character hails from Boston, and had a run-in with the Pinkertons, so chooses the Revenge Big Dream. He also decides that his character is Catholic and chooses the Faith that reads: "You know that before you die you will confess your sins and repent".

For his character's two pieces of equipment he chooses a gun and a horse and rolls 12 rounds of ammunition and \$18 cash. Angela O'Malley, Angel of the West, resolves to purchase some more bullets as soon as she gets a chance.

Ryan is ready to play!.

GENTLEFOLK

As camps become communities, and communities become towns, they attract a different sort of traveler, bringing "civilization" to these wild lands. Artists, photographers, journalists and authors record the new frontier, while entertainers, preachers and teachers bring culture, building bridges between diverse communities. Many others—doctors, telegraph operators, bankers, brokers, business investors, dilettante travelers, federal officials, and local politicians—all add to this melting pot of opportunity and hope.



GRIT	2	Quick	2	CUNNING	2	Docity	3
Labor		Move		Hawkeye		Performin'	1
Presence	1	Operate	1	Nature		Makin'	
Fightin'		Shootin'		Insight	2	Doctorin'	1
Resilience		Light-Fingered		Animal Handlin'		Booklearnin'	2

Choose between one and three of these talents, depending on your age:

- CALMING MANNER. You reassure troubled minds just with the calm in your voice. With a successful PRESENCE test you can calm those around you, and even yourself, healing 1 point of Vexes or Doubts for every success. This talent also allows you to help a DOCTORIN' roll without having that ability.
- HEALING TOUCH. You're a natural healer. When you successfully heal a Broken person you double the number of attribute points that are restored.
- HIGH SOCIETY. You move in exalted circles. You know who to talk to and what their dirty secrets are. Gain a +1 bonus to PERFORMIN' when talking to anyone where Fame or social standing might have a bearing.
- THE VOICE. You have a beautiful singing voice or a way of speaking that gets people listening. You can use PERFORMIN' to draw the attention of everyone within Short range. They stop what they are doing and listen for D6 Rounds.

Big Dream - choose from one of the options below or decide for yourself:

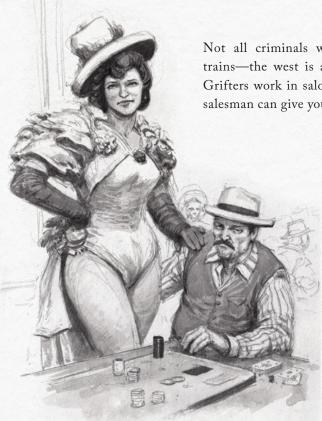
- You want to see European culture bring peace and civility to the west.
- You want to build a church and a congregation to save the souls of the faithful.
- If you could only run this town it could become a shining city on the hill.

Faith - choose from the following or come up with a core belief for your character:

- The Lord giveth and the Lord taketh away—I have faith in Him and His judgments.
- The papist Catholic Church is a heresy and will fall.
- Everything I need to know about life can be found at the bottom of a bottle.

Gear - choose two of the starting items below. You also get 2D6 × \$10 in cash:

- Doctoring Bag. Contains basic items, simple medicines, and elixirs. It gives +1 bonus to DOCTORIN' rolls.
- Deringer and D6 rounds.
- Arabian Horse with saddle and tack.
- Pipe and tobacco.



GRIFTER

Not all criminals were outlaws and shootists ambushing travelers and trains—the west is a lawless place where it's easy to hide in plain sight. Grifters work in saloons and on the streets. Being a cardsharp or snake oil salesman can give you a comfortable life, with less chance of getting hanged.

GRIT	2	Quick	2
Labor		Move	
Presence		Operate	
Fightin'		Shootin'	1
Resilience	1	Light-Fingered	2

CUNNING	3	Docity	2
Hawkeye		Performin'	2
Nature		Makin'	
Insight	2	Doctorin'	
Animal Handlin'		Booklearnin'	

Choose between one and three of these talents, depending on your age:

- SWINDLER. You are a cheat and a swindler. You gain a +1 bonus for any tests when scamming or cheating someone. This includes cheating while gambling.
- LOCKPICKER. You have mastered the art of picking locks, but need some sort of tool. Your LIGHT-FINGERED roll is modified by +1 when you pick a lock.
- GAMBLER. You are an expert at every kind of card game, and know how to win any which way. Choose a Gambling Tactic and gain a +1 bonus in that Tactic.
- SHILL. A friendly face in the crowd. You can act as the shill for another, and give +2 dice of assistance rather than +1 when helping them cheat, swindle or scam.

Big Dream - choose from one of the options below or decide for yourself:

■ You want to play poker with Bat Masterton and win.

- You want to get one up on the Pinkertons and keep them off your trail for the rest of your
- You want to build your own casino, where the house always wins.

Faith - choose from the following or come up with a core belief for your character:

- My Curall Tonic really is a cure-all—it's made me strong and will do the same for others, even if they doubt its qualities.
- I'm a bad man, but I have every faith in the Lord's forgiveness when I confess all before the end.
- There's a schmuck born every minute.

Gear - choose two of the starting items below. You also get $2D6 \times \$5$ in cash:

- Pack of cards.
- Cooper revolver and D6 rounds.
- Lockpicking set.
- Bottle of good whiskey.

HOMESTEADER

If you work the land for five years and build a house with glass in the windows, then it's yours. This is the land of opportunity—160 acres of virgin soil you can hand down to your family. Yeah, all you got is a sod house right now, but with hard work you can cut out a life for you and your descendants—far more than your ancestors could ever have hoped for under the bootheel of oppression back in your homeland.



GRIT	3	Quick	2	C $UNNING$	2	Docity	2
Labor	2	Move		Hawkeye		Performin'	
Presence		Operate		Nature	2	Makin'	
Fightin'		Shootin'	1	Insight		Doctorin'	1
Resilience		Light-Fingered		Animal Handlin'	2	Booklearnin'	

Choose between one and three of these talents, depending on your age:

- COMPANION. Your horse is your closest companion (when it dies you lose this talent, but can take it again at half price when you get a new horse). Your horse gains the LOYAL quality and will stand by your side and defend you if you're Broken (this can take your horse's total qualities over the normal maximum).
- SURVIVOR. You will survive. You are so rugged you can shake off damage from Shakes and Hurts. Each time you suffer damage roll a number of dice equal to your Grit divided by 2 (round up)—the damage is reduced by 1 per success.
- SMITH. You know the art of hammering coarse iron into lethal blades, horseshoes and more. You can use the MAKIN' ability to make and repair any metal tool or melee weapon with normal stats.
- SHOTGUN MASTER. You are unrivaled when it comes to using a shotgun, and always have one near to hand. As a free action you can use the butt of your shotgun to beat off an enemy at Arm's Length. With a successful FIGHTIN' roll, you push them to Near range.

Big Dream - choose from one of the options below or decide for yourself:

- This is your land, and your family's land, and they will live here for generations.
- You want to master the healing powers of nature itself, to help your fellow man.
- Five years is all you need to survive in this forsaken place. Five years, then a quick sale and you can return east with your fortune in your pocket.

Faith - choose from the following or come up with a core belief for your character:

- Manifest Destiny is true, right and demanded by God—my strength comes from making this so on earth.
- The family I have around my fire—they give me the strength to overcome.
- The land is my mother, father, everything—my faith is that it will ever be so.

Gear - choose two of the starting items below. You also get $D6 \times 5 in cash:

- Farming equipment.
- Standard Shotgun and 2D6 rounds.
- Missouri Fox Trotter and tack.
- Wagon and mule.



Choose between one and three of these talents, depending on your age:

- MINER 49ER. You are experienced in handling dangerous explosives. You can recognize sweating dynamite and other danger signs. Treat Trouble on dynamite ability rolls as normal (unlike the rule on page 83 the Trouble is not activated unless the roll is pushed).
- PUGILIST. You are an expert fist fighter. In hand-to-hand fighting you can anticipate your enemy's every move, and swap your initiative card with an opponent you are actively fighting.
- RABBLE ROUSER. You know how to rile up a crowd or get a posse angry. You do not suffer from the penalty to PERFORMIN' when trying to influence a crowd that outnumbers you.
- SNEAK. You are sneaky. You gain +1 bonus to any rolls that relate to sneaking and hiding.

Big Dream - choose from one of the options below or decide for yourself:

■ You don't want much from life: just a family, and a home of your own.

LABORER

America is built upon the strength of your back and the sweat of your brow. You may be a navigator laying steel tracks across the continent, or a miner digging up its bounty. You are not rich, and you might not be over-burdened with education, but your work is honest.

GRIT	3	Quick	2
Labor	2	Move	
Presence		Operate	2
Fightin'	1	Shootin'	
Resilience	1	Light-Fingered	

Cunning	2	Docity	2
Hawkeye		Performin'	
Nature		Makin'	2
Insight		Doctorin'	
Animal Handlin'		Booklearnin'	

- Those folks with the papers and books seem to have all the money. That's what you need, and to get that you need to learn to read.
- You dream of finding a place where people from every nation come together as equals.

Faith - choose from the following or come up with a core belief for your character:

- Poor as a church mouse I may be, but I get through life by the strength of my pals.
- I have faith in the judgment of the people and the hands of the working man.
- I am Jewish, often alone, but proud in my solitude.

Gear - choose two of the starting items below. You also get $D6 \times \$1$ in cash:

- Basic Tools (Weight 2), required to undertake any MAKIN' roll to build something.
- Knife.
- Mining equipment (Weight 2), a wide range of equipment needed to manage a Mining Outfit. Without this the Turn of the Season roll for a Mining Outfit suffers a -2 penalty.
- Bottle of sipping whiskey.

LAWMAN

There's a thin line between outlaw and lawman. Whose law are you enforcing? Did you incite riots to break the unions with the Pinkertons back east? Are you a Texas Ranger enforcing the interests of Anglos over Tejanos? Are you a deputy marshal tracking fugitives, or a town sheriff?

GRIT	3	Quick	2
Labor		Move	1
Presence	2	Operate	
Fightin'	2	Shootin'	2
Resilience		Light-Fingered	

CUNNING	2	Docity	2
Hawkeye		Performin'	
Nature		Makin'	
Insight		Doctorin'	
Animal Handlin'	1	Booklearnin'	

Choose between one and three of these talents, depending on your age:

- AUTHORITY. You have the weight of authority on your side, whether from the law, the big man in town or just your own personality. You gain a +1 bonus to PRESENCE tests.
- HORSE WARRIOR. You are trained in fighting from a moving horse. You get a +1 bonus to all attacks from a mount.
- JUDGE OF CHARACTER. You can read other people like a book and smell a lie a mile off. You get a +1 bonus to INSIGHT tests to see if someone is lying or trying to pull the wool over your eyes.
- MANHUNTER. You have spent years chasing down your quarry. You gain a +1 bonus to HAWKEYE when tracking your quarry across the wilderness.

Big Dream - choose from one of the options below or decide for yourself:

■ You want nothing more than a few acres of land, a family, and a life of peace.



- You will not rest until every lawbreaker has been driven from your town.
- You came west to escape the law back east, so it's ironic that all you want is to enforce the law here.

Faith - choose from the following or come up with a core belief for your character:

- As a Quaker I am uplifted by my Society of Friends.
- The wide open plain and the river give me everything I need.
- I live by the avenging hand of St Michael, and the iron of my gun.

Gear - choose two of the starting items below. You also get 2D6 × \$10 in cash:

- Colt Walker, holster and 3D6 rounds.
- Hartford Coach Gun.
- Morgan Horse and tack.
- Handcuffs.



Choose between one and three of these talents, depending on your age:

- COLD BLOODED. You are completely callous and can kill defenseless enemies without so much as a second's hesitation. You can perform a coup de grace without needing to make a Docity test, but you still lose a point of Docity.
- QUICK DRAW. You draw your weapon faster than your enemy can blink. Once per Round you can draw a one-handed weapon without spending an action. This includes picking up a weapon from the ground. You also gain a +1 bonus to your Draw roll during a duel.
- KNIFE FIGHTER. You are lethal with a knife in hand. Gain a +1 bonus to your FIGHTIN' rolls when you fight with a knife in your hand.
- TWO GUN. An expert with the iron, you can use one gun in each hand. You can draw two pistols with one fast action, and use your second pistol in your off hand to perform an extra Quick Shot attack per Round. This attack gets an extra -2 penalty on top of the -2 penalty for the Quick Shot itself (-4 in total).

OUTLAW

The west can be a lawless place where it is easy to make your living taking from others. You just need to keep one step ahead of the law, if it ever comes after you. All sorts of outlaws and shootists find hideouts from which to ambush travelers and trains.

GRIT	2	Quick	3
Labor		Move	1
Presence		Operate	1
Fightin'	2	Shootin'	2
Resilience		Light-Fingered	

CUNNING	2	Docity	2
Hawkeye		Performin'	
Nature		Makin'	
Insight		Doctorin'	
Animal Handlin'	2	Booklearnin'	

Big Dream - choose from one of the options below or decide for yourself:

- Wanted for murder, you must find a way to get those charges dropped once and for all.
- The Pinkertons set you up back east and you want revenge.
- You want to keep "civilization" out of this place and make sure you're the top dog in town.

Faith - choose from the following or come up with a core belief for your character:

- You know that before you die you will confess your sins and repent.
- You're only as good as the person next to you—I rely on my gang to pull me through.
- God forsook this world, if He were ever even here, and I live by my pain.

Gear - choose two of the starting items below. You also get $D6 \times \$3$ in cash:

- Colt 45 Peacemaker, holster and 3D6 rounds.
- A second Colt 45 Peacemaker and holster.
- American Quarter Horse and tack.
- One stick of dynamite.

PROSPECTOR

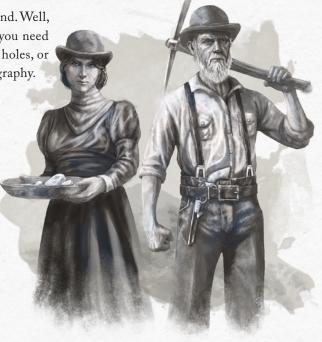
You can see something others can't—the riches in the ground. Well, you can't see them yet, but you know they are there. All you need to do to strike it rich is pan enough streams, dig enough holes, or if you are more scientifically minded, survey enough geography.

2	Quick	2	GRIT
	Move	2	Labor
1	Operate		Presence
	Shootin'		Fightin'
	Light-Fingered		Resilience

_				
	Cunning	3	Docity	2
	Hawkeye		Performin'	
	Nature	2	Makin'	2
	Insight		Doctorin'	
	Animal Handlin'		Booklearnin'	1

Choose between one and three of these talents, depending on your age:

- BRAWLER. You don't need weapons to bring down your enemies. All your unarmed attacks and blocks have a +1 bonus.
- ENGINEER. You know how these new-fangled machines work, and are skilled at using and repairing them. You're a natural with these new contraptions. You have the skills and knowledge to work as an engineer on a railroad or manufactory, and gain a +1 bonus to OPERATE when fixing machines.
- GUARD DOG. You have a loyal companion that stands by your side and will defend you to the death (when your dog dies you lose this talent, but can take it again at half price when you get a new dog). Your dog is big and dangerous, and growls to order. Gain a +1 bonus to your PRESENCE when intimidating someone alongside your dog.
- HERBALIST. You have learned the healing ways of nature and the land and how they can be twisted with malicious intent. You are a healer, a druggist, or an apothecary. You can concoct healing elixirs and salves from herbs and plants, giving a +1 bonus to DOCTORIN' tests. You can brew poisons with a Potency of 2.



Big Dream - choose from one of the options below or decide for yourself:

- "There's gold to be found in them that hills" and it's all going to be yours.
- The railroad will build a new civilization in the west, and you will be the architect.
- There is too much prejudice back east, but here in the west people will know your name.

Faith - choose from the following or come up with a core belief for your character:

- The Hindu teachings are not so well known here, but they stand by me, and I, them.
- God's design is all around me, and he has a design for my fate too.
- The strength of the land itself keeps me on my feet.

Gear - choose two of the starting items below. You also get $D6 \times \$3$ in cash:

- Panning equipment.
- Colt 1860 New Army (no holster), D6 rounds.
- Mule
- Camping Gear (Weight 1), bedrolls, canvas for shelter, a tinder box and pan for frying. Gives a +1 bonus to NATURE rolls when making camp for the night.

RANCH HAND You have found a life in the saddle. You might be working in a stockyard or as a farm hand, or driving cattle across the plains. It hasn't made you rich but it comes with two meals a day and a little money to spend in town. G_{RIT} 2 QUICK 3 2 Labor Move Presence Operate 1 1 Fightin' Shootin' Resilience Light-Fingered 2 CUNNING 2 Docity Hawkeye Performin' Nature Makin Insight Doctorin' Animal Handlin' Booklearnin

Choose between one and three of these talents, depending on your age:

- BORN IN THE SADDLE. Riding comes as naturally to you as breathing does to the rest of them. You get +1 bonus to all ANIMAL HANDLING rolls that relate to horses.
- BRONC BUSTER. You know how to handle and train horses. You can break and train wild horses, using the Training Your Horse rules.
- LIGHTNING FAST. You react with the speed of a snake. You draw two initiative cards instead of one during the initiative draw. Choose the one you want to use and discard the other.
- ROPER. You are an expert with the lasso and get a +1 bonus to your ANIMAL HANDLIN' roll when lassoing.

Big Dream - choose from one of the options below or decide for yourself:

- Brought up in the saddle, you aim to prove a woman is just as capable as any man, if not more.
- For generations your people have lived and worked this land—you must protect it from

the settlers and pass it on to future generations.

■ Your dreams are only as big as the next town, where you aim to get drunk, win at cards, and make love.

Faith - choose from the following or come up with a core belief for your character:

- The Lord demands all, but He gives all too.
- My faith rests in the inherent goodness of all humankind.
- The spirits my grandfather used to talk of will raise me up.

Gear - choose two of the starting items below. You also get $D6 \times \$1$ in cash:

- Lasso (lariat).
- Cooper pistol with holster and 2D6 rounds.
- Mustang, saddle and tack.
- Camping Gear (Weight 1): bedrolls, canvas for shelter, a tinder box and pan for frying. Gives a +1 bonus to NATURE rolls when making camp for the night.

TRACKER

You love the big open sky and can tolerate the weather that it throws at you better than most. In the west you might be a Pony Express rider or stagecoach driver. Up north you might have been a hunter or trapper. You might be a soldier or scout. Or you might be more academic: a naturalist or cartographer.



G_{RIT}	2	Quick	2	CUNNING	3	Docity	2
Labor		Move		Hawkeye	2	Performin'	
Presence		Operate		Nature	2	Makin'	
Fightin'		Shootin'	1	Insight		Doctorin'	
Resilience	2	Light-Fingered	1	Animal Handlin'		Booklearnin'	

Choose between one and three of these talents, depending on your age:

- LIGHT-FOOTED. You walk like the spirits, and leave no trail behind you. You gain +1 bonus to your NATURE roll when you're trying to avoid someone tracking you.
- MOUNTAINFOLK. You have lived your life in the mountains. Gain a +1 bonus to NATURE and RESILIENCE tests when in the wilderness.
- BOW MASTER. The bow is the weapon of a true man from a more civilized culture. You can use a bow up to Long range with no penalties.
- TRACKER. You know how to move, track and hunt. You are an expert tracker and get a +1 bonus when tracking in the wilderness.

Big Dream - choose from one of the options below or decide for yourself:

- People respect you as a scout, but you want to be known as the greatest scout that ever lived.
- One day you will have dozens of drivers, carting loads all across the west.
- You dream of never having to speak to another person again.

Faith - choose from the following or come up with a core belief for your character:

- All things in nature are connected with all others—I have faith in the spirits of my ancestors.
- I draw strength from my persecuted Huguenot past—neither I nor my family will ever be persecuted again!
- I have faith in my destiny—to protect and restore the land, having witnessed the fate of the buffalo.

Gear - choose two of the starting items below. You also get 2D6 × \$1 in cash:

- Camping Gear (Weight 2): bedrolls, canvas for shelter, a tinder box and pan for frying. Gives a +1 bonus to NATURE rolls when making camp for the night.
- Winchester 1868 and 2D6 rounds.
- Pinto horse and tack.
- Knife.



TRADER

You are the engine that drives the westward expansion. There is money to be made here in all sorts of ways—you could be a hotelier or run a boarding house. You might work in a saloon, behind the bar or in the "upstairs rooms." You might work with horses as a saddler or farrier. The options are only limited by your imagination and entrepreneurial spirit.

GRIT	2	Quick	2	CUNNING	3	Docity	2
Labor	1	Move		Hawkeye		Performin'	2
Presence		Operate		Nature		Makin'	2
Fightin'		Shootin'		Insight	2	Doctorin'	
Resilience		Light-Fingered		Animal Handlin'		Booklearnin'	1

Choose between one and three of these talents, depending on your age:

- BUSINESS MINDED. Business is in your blood. You have great business acumen, and through your business strategy, good salesmanship or bad-mouthing the competition your business always does well. Your modifier for Competition is always +1 better than it should be, up to a maximum of +3.
- LAWYER. You may have gone to school, or learned your law over a lantern late at night, but you know your rights. You can add the number of successes from a BOOKLEARNIN' roll (as a free action) as bonus dice to your PERFORMIN' test when trying to influence someone by using your knowledge of the law or other official information.
- CHARMING. You are skilled in the arts of persuasion. You get +1 bonus to PERFORM-IN' when trying to charm, seduce or schmooze someone.
- LUCKY. No matter how bad the odds, you always seem to get away unscathed. When you suffer a critical injury you can choose to reroll the Tens die and keep the best result.

Big Dream - choose from one of the options below or decide for yourself:

- These fortune hunters come ill-equipped for the cold winters, and are willing to exchange their silver for the warmer clothes you make you will be the richest trader in town.
- You will leave your criminal days behind you and forge a new life in peace.
- Where there is opportunity, so comes law, and by the Lord this town needs a judge in good standing—that will be you.

Faith - choose from the following or come up with a core belief for your character:

- Money talks. Always has, always will.
- The strength of Allah will get me through my troubles.
- Organized religion is a fool's game, but I know god is with me in the wind and sky.

Gear - choose two of the starting items below. You also get 2D6 × \$5 in cash:

- Ounce of gold.
- Roper repeating shotgun and D6 rounds.
- Canoe.
- D6 bear pelts.

THE LIFEPATH SYSTEM YOUR TALE BEGINS

Use the lifepath system if you want to find out who your player character is during character creation. This system lets the dice tell you everything you need to know about your starting player character and how your tale begins. Follow the quick and easy steps, and you will soon know where you were born and what upbringing you had, what kind of family you grew up in and where they are now. You can choose how old your character is when they enter

the game by deciding how many "Livings" they have—each one covers a period of time and determines what they have done with that time, how they have survived and what they have gained, learned, and lost from each one. But of course, the more Livings your character goes through during their lifepath, the older they are when the game begins. You'll finalize your character with their Faith, Big Dream, and Pardner, as well as any NPC compadres they pick up along the way.

YOUR CHARACTER'S BACKSTORY

The lifepath offers plenty of history and background for your character, but it's up to you to put all that together into a coherent and exciting backstory. The more effort you invest in putting this starting story together the deeper your character's history will be and the more plot hooks you'll give to your GM—your tale will be much more compelling for it.

To create your player character using the lifepath, follow the easy steps in the Appendix: Your Tale Begins, on page 274.







"NEVER APPROACH A BULL FROM THE FRONT, A HORSE FROM THE REAR, OR A FOOL FROM ANY DIRECTION."

OLD WEST SAYING

When things get tense and you try something where the outcome is uncertain, you break out the dice and make a roll! *Tales of the Old West* uses the Year Zero Engine dice pool mechanic, in which players roll a pool of D6s.

GETTING INTO THE ACTION

PERFORMING AN ACTION

When you perform an action it usually means you will have to make an ability roll to determine how successful you are. You describe what your player character is trying to achieve, then grab a number of six-sided dice equal to the relevant ability level plus the current level of the related attribute.

Damaged Attributes? Note that you only gain attribute dice equal to your current level in that attribute. If you have suffered damage and have a lower attribute score you only add the current number of attribute dice to your pool—your ability to perform is reduced as you struggle with the harm you have suffered.

No Ability Level? You can always have a go and roll an ability test even if you have no skill in that ability—in that case you only use the associated attribute for the ability in question, with any relevant modifications. However, you cannot offer help (page 43) to another character unless you have at least 1 point in the relevant ability.

MODIFICATIONS

In certain circumstances your dice pool might be modified by the addition of extra bonus dice, or you may have dice taken away due to a penalty. Some items of gear and talents give bonuses to certain actions, and player characters can do things to give themselves bonuses in certain situations. The GM may also apply additional modifications, either bonuses or penalties, depending on the circumstances. The maximum for each individual modification is +3 or -3, and multiple modifications for different reasons stack.

DESCRIBE YOUR ACTION

A dice roll is a dramatic peak—first you should describe what you are trying to achieve, so that everyone knows what is at stake. Then you roll your dice, interpret the result and describe what happens. Describe what you do, what you say, or what you are thinking. If you push your roll, describe how. Do it yourself, don't wait for the GM to ask—the GM should only stop you if you go beyond the results you have rolled.

TROUBLE

When you're trying to achieve something challenging, trouble is never far away. Five dice in your dice pool are always designated as "Trouble dice" and should be a different color from the rest. If your dice pool totals five dice or fewer, all your dice are Trouble dice. Once you have assembled your pool, roll all the dice at once.

AN EXAMPLE DICE POOL

Brody Anaheim, played by Dave, is galloping his horse away from some men out to do him harm, and he needs to make an ANIMAL HANDLIN' roll. His ANIMAL HANDLIN' ability score is 3, and his Cunning (the related attribute) is 4, giving him a total of seven dice in his dice pool. Of those seven dice, five are Trouble dice, so Dave grabs two black dice and five red Trouble dice, then makes his roll!

SIXES MEAN SUCCESS

To succeed with your action you must roll at least one 6, called a success. A 6 on any die, including Trouble dice, counts as a success. If you roll more than one success your action has worked out even better than you'd hoped and you can achieve other additional effects—we call these stunts.

STUNTS

Any extra successes beyond the first are used to perform stunts. In a violent conflict, stunts can convert into extra damage or the chance to critically injure your enemy, but they can also be used for more imaginative outcomes in any situation: force an opponent to move, fall over or drop something; cause a horse to buck; craft something of exceptional beauty; earn trust or make a friend; or cheat more brilliantly at cards. Stunts are only limited by your imagination, but the GM always has the final say on what is possible and the potential outcomes.

HERE COMES TROUBLE

A result of 1 on any of your Trouble dice could be bad for you. However, this Trouble only applies if you push your roll. You can use your Faith to reduce the Trouble you may face (page 40).



THE ART OF FAILURE

If you roll no successes in your ability roll, not only have you failed to achieve your goal, but also something else might go wrong. Feel free to elaborate on what this is and why, with the help of the GM. They might even let a failed roll have further consequences to move the story forward in a dramatic way. But you have one last chance if you really want to succeed—you can push the roll.

DON'T ROLL TOO OFTEN

It can be hard to succeed with ability rolls—if you lack the right gear or friends that could help you, there is a great risk of spectacular failure. With that in mind, you should never roll dice unless it is absolutely necessary. Save the dice for dramatic situations or tough challenges. In any other situation, the GM should simply allow you to perform whatever action you wish.

PUSHING YOUR ROLL

If you are desperate to succeed with an ability roll and want another chance to roll successes, you can rely on your Faith and push your roll i.e., reroll your dice. You would normally only push a roll if you'd failed it, but you can push any roll to try and get more successes, for example, to increase the effect of an attack.

To push your roll, you reroll all your dice except those showing a result of 6 (a success) and any Trouble dice that are showing a 1 (Trouble)—you keep these because you need 6s, and because any result of a 1 on the Trouble dice may prove troublesome after your pushed roll.

Pushing your roll costs 1 Faith Point, and you can only push each roll once. But it is not without risk—as well as the chance of Trouble, each push depletes your reserves of Faith, and you risk having your Faith shaken if your reserves ever run out.

FAITH POINTS

Each character has a pool of Faith Points, starting with 4 at the beginning of each scenario. Faith can be earned in play, and can be carried over between adventures at the GM's discretion, but no character can have more than 10 Faith Points at any one time.

If your reserve of Faith runs out (your Faith Points go down to zero) you have shaken your Faith and must restore it. Naturally, without Faith you cannot push your rolls or buy your way out of Trouble.

PUSHING YOUR ROLL CAN BE TROUBLESOME

Relying on your Faith and pushing your roll can be troublesome. Even if your pushed roll succeeds, any 1s rolled on your Trouble dice bring unfortunate events to your door. After you push a roll, you need to work out the scale of that Trouble—count all the Trouble dice that came up 1, then roll on the relevant column on the Trouble Outcome Tables (either for Conflict/Physical Trouble, or Mental/Social Trouble)—this will reveal the nature and severity of your troubles. Depending on the situation, you and your GM might have better ideas about what actually happened, but the Trouble should cause a similar mechanical effect.

BUYING OFF TROUBLE WITH FAITH

Those with Faith can mitigate the effects of Trouble and reduce the Trouble's potential scale. Whenever a Trouble die results in a 1 the player may use a Faith Point to "buy off" that die of Trouble. If you use Faith to buy off a 1 on a Trouble die before a roll is pushed—when the first roll has resulted in 1 or more points of Trouble—the Trouble dice that have been bought off can be rerolled as part of the pushed roll. If you buy off Trouble after the roll is pushed, the Trouble die is simply negated by your Faith.

DEALING WITH TROUBLE

With Brody Anaheim still chased by those bad men, Dave has to make another ANIMAL HANDLIN' roll with his pool of 7 dice—5 of which must be Trouble dice. This time the roll fails and he has scored a 1 on a Trouble die. Damn, Brody needs to clear that thicket to escape, so Dave decides to push his roll, spending 1 of his 4 available Faith Points to do so. He also doesn't like the look of that Trouble he sees coming, so spends a second Faith Point to buy off the Trouble die. As he has bought off that die of Trouble before he pushes the roll, he can reroll it, so he rerolls all 7 dice. This time he scores two successes but also two 1s on Trouble dice! With only 2 Faith Points left, Dave decides to save them for later, ride out his luck, and take his chances with the Trouble. He now rolls a D6 and looks up the result on the second column on the table, as he has two active Trouble dice in play—he rolls a 1, which means he takes 1 point of either Hurts or Shakes. The GM decides that Shakes seems appropriate here: with two successes, Anaheim makes the jump and clears the thicket, but as he does so he's shocked to see it's full of rattlers. Damn that was close!

TROUBLE OUTCOME TABLE - CONFLICT/PHYSICAL

	NUMBER OF ACTIVE TROUBLE DICE			
D6	1	2	3	4+
1	Your gun or weapon suffers a random Condition, or an important item breaks.	You are bashed and battered. Suffer 1 point of either Hurts or Shakes (GM decides).	You catch yourself on your stirrup or other sharp object or bash into something hard. You suffer a 4 dice attack (Damage 1, Crit 2).	You're so shaken and shocked by events that, for the next Shift, you suffer Trouble on a roll of 1 or 2. You may recover by taking a Turn to draw breath and spending 2 Faith Points.
2	You stumble, slip or trip. Lose your next slow action.	You trip and fall or are thrown from your horse, and are Prone. A fall from height may cause further damage.	Hang fire. Your gun doesn't go off but then discharges next Round, or your blow is too slow. You lose your next Round coping with this.	Your action has gone catastrophically wrong. A key item of great value is broken beyond repair, or your horse or dog is killed.
3	You drop your weap- on, lose your reins or otherwise lose your grip on something important. If it was keeping you upright or on your feet you may need to make a MOVE roll to avoid a worse outcome.	Your bullet was a dud, or your deadly blow wasn't as good as you thought. An otherwise successful attack does no damage.	You're shaken and shocked. For the rest of the scene you suffer -2 to all rolls using the ability that suffered the Trouble.	You trip and fall or are thrown from your horse, and are Prone. Take falling damage if the fall is far enough. You are Stunned for 1D6 Rounds minus the number of successes on a RESILIENCE test.
4	Your attack is under-powered, or your action is weak. Lose one success from your total.	You're badly shaken by the turn of events. Until the end of the scene, you suffer Trouble on a roll of 1 or 2, but may recover from this by taking a slow action to draw breath, and spending a Faith Point.	Your attack or action affects a random bystander or unintended target. Either apply the effect of the attack to that target, or they suffer a 6 dice attack (Damage 1, Crit 1).	Your attack or action has terribly affected a random nearby bystand- er. They are immediately Broken on Grit and suffer a critical injury.
5	You are thrown off balance. Lose your next Round.	Your action results in an impact on a random bystander or unintended target. They suffer a 4 dice attack (Damage 1, Crit 2).	Your gun explodes, your weapon breaks and slices into you, or your blow catches something sharp. You suffer a 6 dice attack, either with Damage and Critical rating of your weapon or Damage 1, Crit 1.	You have bashed yourself terribly in some way and are immediately Broken on Grit.
6	Your Troubles are mounting—reroll on the next column.	Your Troubles are mounting—reroll on the next column.	Your Troubles are mounting—reroll on the next column.	You have bashed yourself terribly in some way and are immediately Broken on Quick.

TROUBLE OUTCOME TABLE - MENTAL/SOCIAL

	NUMBER OF ACTIVE TROUBLE DICE			
D6	1	2	3	4+
1	You have upset someone with your words or actions: they react badly towards you, laugh at you or show you no respect. Suffer a -1 penalty to your next roll when dealing with this person.	Your confidence is badly shaken. Suffer 1 point of either Vexes or Doubts (GM decides).	You get so frustrated that you suffer 1 point of both Vexes and Doubts.	You're so shaken and shocked by events that, for the next Shift, you suffer Trouble on a roll of 1 or 2. You may recover by taking a Turn to draw breath and spending 2 Faith Points.
2	You get tongue-tied or lose your thread. Lose your next slow action.	You're tongue-tied. You suffer a -1 penalty on all ability rolls relating to social or mental tests for the rest of the scene.	You struggle to cope with the situation. Lose your next Round to compose yourself.	You have mortally offended someone with your words or actions. They will hold a grudge forever.
3	You're confused, your mind goes blank, or you lose your train of thought. You suffer a -1 penalty to rolls relating to the same issue for the rest of the scene.	Either directly or through the grapevine, people know of your bad showing. Your Reputa- tion moves one point in a negative direction.	Your actions seem so disrespectful or disgraceful that a nearby NPC slaps or punches you to put you in your place.	Your confidence is gone. You stutter and stumble and are effectively Stunned for 1D6 Rounds minus the number of successes on a PERFORMIN' test.
4	They know you're faking it, and you know they know you're faking it. Lose one success from your total.	You're badly shaken by the turn of events. Until the end of the scene, you suffer Trouble on a roll of 1 or 2, but may recover by taking a slow action to draw breath and spending a Faith Point.	Things are going badly wrong, and you can't cope. You need a Turn to pull yourself together.	Your abject behavior gets around town in a flash. Your Fame increases by one, but your Reputation moves three points in a negative direction.
5	Your words or actions have gone down very badly, and you bluster to cover it up. Lose your next Round.	You've made such a pig's ear of the situation that the object of your efforts dismisses you. You cannot try to influence them again for at least 24 hours.	The shameful experience scars you, and you suffer a 6 dice attack (Damage 1), the damage split between Doubts and Vexes.	Your efforts have gone so disastrously wrong you are immediately Broken on Cunning. This makes you upset, angry or in some other way distraught. Roleplay the outcome.
6	Your Troubles are mounting—reroll on the next column.	Your Troubles are mounting—reroll on the next column.	Your Troubles are mounting—reroll on the next column.	Your efforts have gone so disastrously wrong you are immediately Broken on Docity. This makes you doubtful, confused, or distraught. Roleplay the outcome.

MODIFICATIONS

Sometimes, external factors help you to succeed and you get to roll extra bonus dice. Other times, something hampers your action. This gives you a penalty, and thus fewer dice to roll than normal. These are called modifications.

A +1 bonus means you roll one extra die, +2 means you roll two extra dice, and so on. A -1 penalty means you roll one die fewer than normal, -2 means two fewer, and so on. The maximum for each individual modification is +3 or -3, but multiple modifications for different reasons stack.

Modifications come in many forms and guises. Some items of gear give modifications to certain actions, some talents also offer bonuses, and player characters can do things to give themselves a bonus in certain circumstances (such as the +2 bonus for taking an action to Aim before shooting). The GM may also impose bonuses or penalties depending on the circumstances.

Remember that, at all times, five dice in your pool are Trouble dice. If you end up with five or fewer dice, they will all be Trouble dice. If you end up with no dice at all you have no chance to succeed at this action—time to rethink your next step!

DIFFICULTY

Depending on the circumstances the GM might want to highlight external factors that either help or hinder you, and can assign a difficulty modification to your action.

Use the following table for guidance:

HELPING OTHERS

If you help another player character or non-player character (NPC) perform an action, they get a +1 bonus to their roll. It costs you 1 action of the same kind (slow or fast) and your help takes place during the other character's initiative in the Round. You have to state that you are helping someone before any dice are rolled and you must have actions available in order to help. You can only help if you have at least 1 point in the ability being rolled.

Up to three characters may help at one time if the GM agrees that the circumstances allow it.

NPCs can help each other in the same way as player characters. Letting NPCs act in groups instead of individually is often an easy way to manage large numbers of NPCs in a conflict.

Action difficulty	Modification
Trivial	+3
Simple	+2
Easy	+1
Average	0
Demanding	-1
Hard	-2
Formidable	-3

NPCS AND ABILITIES

Non-player characters use abilities in the same way as player characters. The GM rolls dice for them, and—at their discretion—important NPCs can occasionally push their rolls. But the GM only has to roll for actions that affect a player character directly—for example, if the NPC is attacking a player character or is attempting to save her. When an NPC performs an action that does not directly affect a player character, the GM can simply decide what happens, without rolling dice.

GEAR

To increase your chance of success, you need to find some damn good gear. Gear can take many different forms—commonly including weapons, holsters and tools—and will give you a bonus to certain actions. However, some gear may give modifications to more than one type of action, and sometimes that may be a penalty as well as a bonus.

WHY USE GEAR WITH PENALTY DICE?

Some weapons in Tales of the Old West give modifications to more than one type of action. For example, a revolver may have a modifier for taking a shot with the SHOOTIN' ability, as well as a modifier for drawing that weapon in a duel. Some revolvers will be accurate—giving a bonus to SHOOTIN'—but feel like a lump of lead to draw from your holster—giving a penalty to your Draw roll in a duel—while others may be the other way around: less accurate, but they slide from your holster with the grace of an Arabian stallion.

GROUP ROLLS

In certain circumstances, where a group of characters are acting together, you make a Group roll instead of rolling individually for each character. This can apply in any situation at the GM's discretion, but most commonly occurs when all the characters in a group are trying to be stealthy or are working together to track someone.

In situations where only one person has to succeed for the group to be successful, use the highest value for the relevant ability from among the participating player characters. In situations where only one person has to fail to cause problems for the group, use the lowest.

For example, when sneaking, the character with the worst MOVE ability level makes the roll for their group. They can gain help from other characters up to the maximum bonus of +3 dice.

When tracking or using HAWKEYE as a group looking for something together, the character with the highest HAWKEYE ability level makes the roll for their group. Again, they can gain help from other characters.

OPPOSED ROLLS

Sometimes rolling a 6 isn't enough to succeed with your ability roll. In some cases, you also have to beat your foe in an opposed roll. To win an opposed roll you have to succeed with the ability roll and also roll more successes than your adversary. Every success your adversary rolls eliminates one of your successes. Sometimes you and your adversary may roll different abilities, sometimes the same.

GROUP ROLLS IN ACTION

Brody Anaheim, Father Carmody and Erikaga, a Native American from the local Navajo tribe, are sneaking outside the Grand Hotel late one night, to damage the wagon of a man they want to intimidate. They roll to sneak as a group, using Father Carmody's MOVE ability total of 3 dice, as it's the lowest of the three. Even though he gains a +1 bonus for help from each of the other two (giving him 5 dice in his pool) he still fails the roll, so the three of them fail as a group. Carmody bumps into an empty milk churn, which Erikaga bangs as he tries to quietly catch it, with Anaheim's fevered "shushes" even louder than the rest put together.



OPPOSED ROLLS IN ACTION

Having heard the ruckus caused by Brody Anaheim, Father Carmody and Erikaga trying to sneak, Jonny Waghorn, the night watchman at the Grand Hotel, rushes out to investigate, brandishing his shotgun. Anaheim tries to quickly convince Waghorn that he and the good Father are helping the drunk Erikaga back to his tent, with an opposed roll of Anaheim's PERFORMIN' ability against Waghorn's INSIGHT. If Anaheim wins the roll the watchman believes his cock-and-bull story.

FAITH

Faith is a vital commodity for those seeking to make their lives in the West. When troubles are all around and all seems lost, you rely on your Faith to drive you on and see you through to better times. Your Faith powers your ability to push your rolls and can help you escape the effects of Trouble.

Each character has a pool of Faith Points, starting with 4 at the beginning of each tale. That said, at the GM's discretion, a character's Faith Points can be carried over between tales, when those tales occur during the same season. When the season moves on and the Turn of the Season phase happens (page 180) all player characters have their Faith Point total reset to 4. No character can have more than 10 Faith Points at any one time.

USING FAITH

Your character's Faith Points have two uses:

- Faith is spent to push your rolls, at a rate of 1 Faith Point per push.
- Faith is spent to buy your way out of Trouble.

If your reserve of Faith runs out (your total Faith Points reaches zero) you have shaken your Faith and must restore it.

GAINING FAITH

Your player character gains 1 Faith Point every time you score three or more successes on an ability roll, without pushing the roll. Otherwise, your player character will earn 1 Faith Point when they do any of the following (but only once per action or ritual,



This list is not exhaustive, and the GM should allow their players to be imaginative when it comes to gaining Faith Points. If you suggest something that is not on the list, but makes sense for your character, the GM should award a Faith Point.

Actions Takes 1	Take a significant action that gets you closer to your Big Dream
Round	Put yourself in danger to help a Pardner (your Pardner also earns a Faith Point—through your sacrifice you have boosted their Faith too)
	Take revenge
	Save a life
	Pray to your god, ancestors or spirits

Rituals	Relax and have fun getting drunk
Takes 1 Shift	Spend time on your own, relaxing and communing with nature
Silit	Groom your horse or a companion animal
	Dismantle and clean your gun or sharpen your blade
	Participate in a church service or equivalent ritual with others
	Share a quality meal around a table with friends (around a campfire does not count)
	Sleep one full night in a secure warm bed. Earn 2 Faith Points if it's with your lover (but no points if it's with a soiled dove, this is about companion-
	ship, not sex)

SHAKING YOUR FAITH

If your Faith Points are ever reduced to zero, your faith has been shaken, your confidence suffers, and you won't take risks. In this case, the following applies:

- You cannot push your rolls.
- You cannot gain Faith Points through normal means.

These penalties apply until your Faith is restored, in one of two ways:

- You make an ability roll and get four successes on that roll (remembering that you cannot push, as you have no Faith). This restores your faith and you gain 1 Faith Point.
- Otherwise, Faith is restored at the end of the adventure, once you have described how your character goes about restoring their Faith. You start the next adventure with 4 Faith Points, as usual.

LOSING FAITH

There is no mechanical way for a player character to lose their Faith completely. However, the stories you tell and the narrative circumstances your player characters grapple with might lead to your character questioning their Faith and introduce the possibility that they lose it entirely. For example, if you repeatedly fail pushed rolls, if your character's Faith is causing them consternation or conflict, or if their Faith is forcing them to take decisions that run counter to their best interests or the interests of those they care about. This is something to roleplay, and your crisis of Faith, and the emergence of your new Faith, should be a powerful culmination to an important chapter in your character's tale.

THE ABILITIES

FIGHTIN' (GRIT)

There are times when your presence or your words are not enough, and things come to blows. Roll FIGHTIN' when punching, wrestling, or brawling with your opponent, or using melee weapons. Read more about fighting, brawling, and damage in Chapter 5.

Failure: You stumble and miss. Now it's your opponent's turn...

Success: You hit and inflict damage that's split between your opponent's Quick and Grit, equal to the weapon's Damage rating.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You inflict 1 more point of damage, to be split between your target's Quick and Grit as usual. You can choose this stunt multiple times if you roll several extra successes.
- You knock or pull a weapon or other object away from your opponent. You choose which. During a fight, picking up a dropped object counts as a fast action.
- Your opponent falls to the ground or is pushed back—through a door or over a cliff, for example.
- At the cost of extra successes equal to your weapon's Crit Rating, you inflict a critical injury. Roll on the Critical Injury Table.

Weapons: You can use any melee weapons in a fight.

Blocking & Dodging: When someone attacks you in a close-in fight, you can try to block the attack or dodge it completely (see page 70).

LABOR (GRIT)

When you have to dig a grave, lift a cart to put a wheel back on, carry a wounded compadre to safety, chop down a tree, unload bullion from a train you are robbing, or hold an enemy in a Grapple, you make a LABOR roll.

Failure: The blasted thing just won't do what you want. And what if the noise you made attracts unwanted company?

Success: With a groan, the item bends to your will.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You gain a +1 bonus to a later ability roll relating to this one.
- You do it in half the time it would normally take.
- You do it quietly.
- You show off.

PRESENCE (GRIT)

There are times when the way you carry yourself says more than words could—if you are looking to demonstrate your authority, intimidate someone, make them back down or add weight to your teach-

ing, make a PRESENCE roll.

Failure: Your adversary won't listen and won't do what you want. They might start to dislike you, or even attack you if provoked.

Success: If you succeed, your adversary must either do what you want or take damage to Docity (Doubts) and Cunning (Vexes) equal to the number of successes they were beaten by. Even if your adversary chooses to do what you want, they can still try and make a deal in return. The GM decides what that entails, but it should be reasonable enough for you to be able to meet those demands. It is up to you to accept the agreement or not.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- Your opponent does what you want without demanding a favor in return.
- Your opponent does more than you ask for, for example giving you some useful piece of information. Details are up to the GM.
- Your opponent is impressed by you and will try to help you later on in some way. Details are up to the GM.

Being Influenced: NPCs and other player characters can influence you. If their roll succeeds, you must offer a deal of some kind, or take damage to Cunning (Vexes) equal to the number of successes they beat you by. If you offer a deal, it is up to the GM (or the other player) whether your adversary accepts or not.

RESILIENCE (GRIT)

When your physical endurance or stamina is tested, when the cold bites, infection strikes, or you need to resist the effects of whiskey or a rattlesnake bite it's RESILIENCE you need to roll.

Failure: You just can't take it anymore. You give in to the pain and suffer the consequences.

Success: You manage to push on, ignoring the pain just a little longer.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You may give one success to another player character in the same situation as you.
- You gain a +1 bonus to a later ability roll relating to this one.
- You impress someone.

LIGHT-FINGERED (QUICK)

Show your gun twirling prowess, lash your bullwhip, pick a pocket, tie a rope, and shuffle (or cheat at) cards by rolling LIGHT-FINGERED.

Failure: You fail to complete the task. If you are trying to be surreptitious, the person you are trying to bamboozle sees your sleight of hand and you are caught!

Success: Your manual dexterity succeeds.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You may give one success to another player character in the same situation as you.
- You gain a +1 bonus to a later ability roll relating to this one.
- Your action impresses observers.

MOVE (QUICK)

When you need to leap for cover, get out of the way of a runaway stagecoach, walk along the carriages of a steam train, or sneak silently past or towards a sentry, roll MOVE. You can also roll MOVE in an attempt to Dodge an enemy's melee attack.

Failure: Despite your best efforts, you fail and must suffer the consequences.

Success: You survive the sticky situation.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

■ You may give one success to another player character in the same situation as you.

- You gain a +1 bonus to a later ability roll relating to this one.
- You impress someone.

GROUP STEALTH

When you and your compadres use MOVE to sneak side by side, you don't all roll for the ability. Instead, only the player character with the lowest ability level rolls, and the result applies to the whole group. The others can offer help.

OPERATE (QUICK)

The wonders of the modern world surround us! To control factory machinery, apply the brakes on a train, wire up a detonator or work the telegraph, roll OPERATE.

Failure: The blasted thing just won't do what you want. And what if the noise you made attracts unwanted company?

Success: The item bends to your will. If you're repairing a damaged item, its gear bonus is increased by 1.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You gain a +1 bonus to a later ability roll relating to this one.
- You do it in half the time it would normally take.
- You do it quietly.
- You show off.

SHOOTIN' (QUICK)

A steady hand makes for an accurate shot, be it with a pistol, rifle, bow or thrown horseshoe. If you want to strike a target at range, roll SHOOTIN'.

Failure: The shot misses your target. Maybe it hits something else? And the sound of gunfire could attract unwelcome attention.

Success: You hit your target and inflict damage that's shared across Quick and Grit, equal to the weapon's Damage rating.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You inflict 1 additional point of damage, which is applied to your target's Quick and Grit as usual. You can choose this stunt multiple times if you roll several extra successes.
- You pin down your enemy. They take 1 point of Doubts. You can choose this stunt multiple times, if you roll several extra successes.
- Your opponent falls to the ground or is pushed back, for example through a doorway.
- At the cost of extra successes equal to your weapon's Crit Rating, you inflict a critical injury. Roll on the Critical Injury Table.

ANIMAL HANDLIN' (CUNNING)

To ride a horse into gunfire, drive a stage, match your horse's pace with a train, chase another rider, or escape a posse on horseback, roll ANIMAL HANDLIN'.

Failure: You can't get the damned beast to do what you want. If you are on horseback you may be thrown.

Success: The creature is compliant and does what you want.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You gain a +1 bonus to a later ability roll relating to this one.
- You can close with a quarry or put more distance between you and your pursuers during a horse chase (see page 129).
- The animal regains one point of Hurts or Shakes (can only be chosen once).
- You impress someone.

HAWKEYE (CUNNING)

To track your quarry across the wilderness, read the world, be aware of tell-tale movement and sound, see what's out of place, and recognize the marks that animals and people leave on the world, roll HAWK-EYE. When someone is sneaking around you with MOVE, this is an opposed roll.

Failure: You can't really make out what it is, or you mistake it for something else (the GM feeds you false information).

Success: You are able to make out what it is, and whether or not it looks like a threat. The exact information you get is up to the GM.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You can read more from those tracks than you thought (the GM should offer more information).
- Is it coming for me?
- Are there more of them close by?
- How do I get in/past/away?

HAWKEYE IN PLAY

When you and the other player characters scout with HAWKEYE at the same time, you do not roll separately. Instead, you make a Group roll: only one player character rolls, and that result applies to the whole group. Who makes the roll is up to you and they can get help from others as usual. Note that HAWKEYE should not be used to find hidden things like concealed clues. If you are in the right place and you describe how your player character searches, the GM should simply let you discover what you are looking for if it is possible to find.

INSIGHT (CUNNING)

People are just animals, and if you look beyond their words and performances you can see the truth of their desires and motivations. To understand a person's intentions, or to resist their PRESENCE and PERFORMIN', roll INSIGHT. You can also use the ability when you want to know an NPC's mood or intent toward you.

Failure: You misread or fail to read the other character. The GM can feed you false, or a mix of true and false, information.

Success: The GM must reveal the NPC's most powerful emotion at this point in time—hate, fear, contempt, love, etc.

Stunts: For every extra success you roll, you get the answer to a yes/no question about the NPC. Suggestions include:

- Are they telling the truth?
- Do they want to hurt me?
- Do they want something from me?

NATURE (CUNNING)

To understand the world, its warnings and its bounty, to grow a crop, or find something to eat or drink in the wilderness, roll NATURE.

Failure: You cannot read the language of nature, and your efforts are fruitless. If this applies to attempts to survive in the wilderness, there may be consequences.

Success: Nature is an open book to you and you see what you are looking for, or nature bends to your will.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You may give one success to another player character in the same trouble as you.
- You gain a +1 bonus to a later ability roll relating to this one.
- You give an opponent a -1 penalty to their

HAWKEYE when they try to track you. You can choose this stunt multiple times if you roll several extra successes.

■ You impress someone.

BOOKLEARNIN' (DOCITY)

To know stuff that other folks don't, understand what the law says, compile accounts, read the papers and know what's what up at county hall or back east, or recall the things you read in journals and books, you need a bit of BOOKLEARNIN'.

Failure: The subject of your study makes no sense to you at all, you cannot remember or you are mistaken (in this case, the GM can feed you false information about the subject).

Success: You know what you're talking about, recall the knowledge you're looking for, or understand all about the subject.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- You remember more than you thought you might, or glean more about the subject of your interest (at the GM's discretion).
- You gain a +1 bonus to a later ability roll relating to this one.
- You impress someone.

DOCTORIN' (DOCITY)

To dig out a bullet without causing further injury, seal a wound against infection, recognize symptoms, suggest and administer treatment, and care for the afflicted, roll DOCTORIN'.

Recovery: A person who has suffered so much damage to Quick or Grit that the attribute has been reduced to zero is Broken, and cannot act any further. If you apply your DOCTORIN' ability to them and your roll succeeds, they get back on their feet and immediately recover a number of attribute points equal to the number of successes you roll.

Save a Life: The most important application of DOCTORIN' is giving first aid to save the life of someone who has suffered a critical injury. A failed roll at this point could mean the end for your patient, so be careful!

Read more about damage in Chapter 5.

MAKIN' (DOCITY)

To understand forces and materials enough to construct a bridge, build a house, engineer a mine-shaft, craft fine jewelry or horseshoes, or turn furniture, roll MAKIN'. You can use this ability to create new items, but you will usually need raw materials, special tools, specific talents, and a lot more time.

Failure: The blasted tools just won't do what you want. And what if the noise you made attracts unwanted company?

Success: The materials bend to your will.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- Your creation offers its users a +1 gear bonus.
- You gain a +1 bonus to a later ability roll relating to this one.
- You do it in half the time it would normally take.
- You do it quietly.
- You show off.

PERFORMIN' (DOCITY)

To convince another person to see things your way, reveal to them an emotional truth, capture their heart with song, hide your intentions, lie, or just convince them you are honorable, roll PERFORM-IN'. Your chances are affected by your negotiating position (page 77).

Failure: Your performance is transparent and clumsy. Your target is not won over—they won't listen and won't agree. They will persuade others that you are mistaken at best, or a charlatan at worst.

Success: If you succeed, you persuade them. Or, if they choose to resist your persuasion, they take damage to Docity (Doubts) or Cunning (Vexes) equal to the number of successes you beat them by. Even if your target chooses to do what you want, they can still demand something in return, although they do not have to. The GM decides what that entails, but it must be reasonable enough for you to be able to meet those demands.

Stunts: For each extra success rolled beyond the first, choose one stunt applicable to the situation. Suggestions include:

- Your opponent does what you want without demanding a favor in return.
- Your opponent does more than you ask for, for example giving you some useful piece of information. Details are up to the GM.
- Your opponent is impressed by you and will try to help you later on in some way. Details are up to the GM.

Being persuaded: NPCs and other player characters can persuade you, using the rules for social conflict (page 76). If their roll succeeds, you must either agree to what's being proposed, offer a deal of some kind, or take damage to Docity (Doubts) or Cunning (Vexes) equal to the number of successes they beat you by. Then it is up to the GM (or the other player) whether your adversary accepts your offer or not, or whether the social conflict continues and another roll is required.





"IF YOU CLIMB IN THE SADDLE, BE READY FOR THE RIDE!" OLD WEST SAYING

Talents give you the edge over the other guy and set you apart from the small folk. Your talents tell the world you're going to make it on the wild frontier, and those other folk ain't. Talents are a way to fine-tune and specialize your player character with unique capabilities that will define your tale in the Old West.

Each talent in Tales of the Old West is tiered into two ranks of increasingly powerful capability, Basic and Advanced. You must have already learned the Basic rank of a talent before you can acquire the Advanced rank, and you cannot spend XP to acquire both the Basic and Advanced ranks at the same time. Once you have earned the Basic talent you keep any benefits it gives you if you later take the Advanced rank.

Basic talents cost 4 XP and Advanced talents cost 6 XP.

ANIMAL HUNTER

You know how to track the creatures of the wilds, bring down the bison, stalk the cougar and set traps for beaver and bear.

Basic: All your attacks against wild animals, and rolls to set traps, gain a +1 bonus.

Advanced: Your attacks against wild animals (including from traps) automatically cause a critical injury if you inflict any damage.

AUTHORITY

You have the weight of authority on your side, whether from the law, the big man in town or just your own personality.

Basic: You gain a +1 bonus to PRESENCE tests.

Advanced: In a duel you use the weight of your authority to get the drop on your enemy. After you have pushed your PRESENCE roll using a Faith Point, you can push a second time for free.

BORN IN THE SADDLE

Riding comes as naturally to you as breathing does to everyone else.

Basic: You gain a +1 bonus to all ANIMAL HAND-LIN' rolls that relate to horses.

Advanced: There is no one better in the saddle than you. When you Drive Hard in a chase on horseback you gain a +3 bonus to ANIMAL HANDLIN' instead of +2, and your horse gains +3 to its RESIL-IENCE rolls during the chase.

BOW MASTER

The bow is the weapon of a true man from a more civilized culture.

Basic: You can use a bow up to Long range with no penalties.

Advanced: You know where to hit for maximum impact: your shots with a bow inflict double the normal damage.

BOWYER

You know how to turn wood, leather and twine into lethal bows.

Basic: You can use the MAKIN' ability to make and repair bows and arrows with normal stats.

Advanced: You can make high-quality bows. For each success after the first on your MAKIN' test you can add a weapon quality of your choice. This can be used to add new qualities to an existing bow.

BRAWLER

You don't need weapons to bring down your enemies.

Basic: All your unarmed attacks and Blocks have a +1 bonus.

Advanced: If you gain any successes when Blocking a melee attack (even if the attack still causes some damage) you can immediately attempt to Grapple your opponent as a free action.

BRONC BUSTER

You know how to handle and train horses.

Basic: You can break and train wild horses, using the Training your Horse rules (page 128).

Advanced: You are a Horse Whisperer. When making a roll to break or train a horse you automatically gain one bonus success.

BUSINESS MINDED

Business is in your blood.

Basic: You have great business acumen, and whether from your business strategy, good salesmanship or bad-mouthing the competition, your business always does well. Your modifier for Competition is always +1 better than it should be, up to a maximum of +3.

Advanced: You have the best business mind around. Whenever you gain a dividend from points of Capital you have invested in an outfit you increase your personal bonus by 50%.

CALMING MANNER

You reassure troubled minds just with the calm in your voice.

Basic: With a successful PRESENCE test you can calm those around you, and even yourself, healing 1 point of Vexes or Doubts for every success. This talent also allows you to provide help to another character who is making a DOCTORIN' roll, without having that ability yourself, as your voice calms the patient.

Advanced: In a social conflict your calming manner is very disarming to your opponent. You gain a +2 bonus to PRESENCE or PERFORMIN' when you attempt to inflict Doubts on an opponent.

CHARMING

You are skilled in the arts of persuasion.

Basic: You gain a +1 bonus to PERFORMIN' when trying to charm, seduce or schmooze someone.

Advanced: People just seem to trust you. Trouble does not apply when you try to charm, seduce, or schmooze someone—when you push your PERFORMIN' roll, you can reroll 1s on Trouble Dice, and you ignore any Trouble rolled.

COLD BLOODED

You are completely callous and can kill defenseless enemies without so much as a second's hesitation.

Basic: You can perform a coup de grace without needing to make a Docity test, but you still lose a point of Docity.

Advanced: You never need to make a roll to kill a person who is defenseless, but this ruthlessness can be seen in your every move and the expression on your face. When you perform a coup de grace you recover a point of Docity instead of losing one.

COMPANION

Your horse is your closest companion (when it dies you lose this talent, but can take it again at half price when you get a new horse).

Basic: Your horse gains the LOYAL quality and will stand by your side and defend you if you're Broken (this can take your horse's total qualities over the normal maximum).

Advanced: You and your horse are so in tune that when you are in the saddle your steed can make one attack during combat, in addition to your actions.

DEAD EYE

You know where to shoot to make your opponent fall and not get up again. Ever.

Basic: When you make a Called Shot, reduce the penalty by 1.

Advanced: If you succeed with your Called Shot you gain an additional critical injury roll, over and above any inflicted by the attack.



DEADLY STRIKE

You know where to hit a man to make sure he doesn't get up again. Ever.

Basic: When you make a Called Strike, reduce the penalty by 1.

Advanced: If you succeed with your Called Strike you gain an additional critical injury roll, over and above any inflicted by the attack.

DEFENDER

You are skilled at defending yourself in a fight.

Basic: Successfully Blocking an attack gives you a cumulative +1 to your next Block against the same target, to a maximum of +3.

Advanced: You get one free Block per Round during a fight. This does not count as one of your actions in the Round.

ENGINEER

You know how these new-fangled machines work and are skilled at using and repairing them.

Basic: You're a natural with these new contraptions. You have the skills and knowledge to work as an engineer on a railroad or in a manufactory and gain a +1 bonus to OPERATE when fixing machines.

Advanced: Machines just make sense to you. After you have pushed your OPERATE roll using a Faith Point, you can push a second time for free.

EXPERT FANNING

The calluses on your hands say you know how to fan your iron.

Basic: When you finish a fanning attack you always have one bullet left in your revolver.

Advanced: You are a skilled shot when fanning your pistol. You do not suffer the -2 penalty when fanning, but still suffer the penalties for shooting more than one target.



FAST FOOTWORK

You are fast on your feet and can avoid being hit by physical attacks.

Basic: You gain a +1 bonus to MOVE tests when Dodging or fleeing a melee or similar ruckus (not gunshots), and when retreating behind cover.

Advanced: You are hard to chase down. Every time you Drive Hard in a chase on foot you gain a +3 bonus instead of the usual +2, and you gain a +3 bonus on your RESILIENCE rolls during the chase.

FAST SHOOTER

You handle your pistol with speed and alacrity.

Basic: No one is faster than you in a gunfight. You only suffer a -1 penalty when making a Quick Shot, instead of -2.

Advanced: You're so quick you don't need to spend an action to Prepare before you attack with a single-action pistol.

FLYING BLADE

You are a master of the throwing knife or the tomahawk as a thrown weapon.

Basic: Your attack rolls gain a +1 bonus when you use a thrown weapon.

Advanced: Your throws get more accurate the more you try, and for every attack against the same target after the first you gain a +1 SHOOTIN' bonus, to a maximum of +3.

FORGER

You are a skilled forger, able to craft fake documents and papers.

Basic: You know how to make documents look good. Gain a +1 bonus to your LIGHT-FINGERED roll when drawing up a forgery.

Advanced: You are a master forger, and can make an accurate forgery of any document provided you have the time to study it and the resources to create it. You gain one bonus success on your LIGHT-FIN-GERED roll.

GAMBLER

You are an expert at every kind of card game and know how to win any which way.

Basic: Choose a Gambling Tactic and gain a +1 bonus in that Tactic. This talent can be taken once for each Gambling Tactic.

Advanced: Choose a Gambling Tactic you already possess at the Basic rank and gain another +1 bonus in that Tactic. Also, you don't suffer the penalty for repeat uses of the same Tactic when Gambling. This talent can be taken once for each Gambling Tactic.

GUARD DOG

You have a loyal companion that stands by your side and will defend you to the death (when your dog dies you lose this talent, but can take it again at half price when you get a new dog).

Basic: Your dog is big and dangerous, and growls to order. Gain a +1 bonus to your PRESENCE when intimidating someone alongside your dog.

Advanced: Your dog can attack a target. You spend a fast action to give it the order and it will attack the target until that target is dead, the dog is Broken or dead, or you call it off. Calling the dog off its target requires a slow action and a successful ANIMAL HANDLIN' roll, or the dog continues to attack.

GUNSMITH

You are skilled at the art of crafting firearms.

Basic: You can make and repair all types of firearm with normal stats, using your MAKIN' ability.

Advanced: You can make high-quality firearms. For each success after the first on your MAKIN' test you can add a weapon quality of your choice. This can be used to add new qualities to an existing weapon.



HARD TO HIT

You're a tough opponent in a fight, and laying a blow on you is hard.

Basic: You gain a +1 bonus to your FIGHTIN' dice when Blocking a melee attack.

Advanced: You're such an expert in a fight that you can Block an attack made with a melee weapon or by an animal, even if you're unarmed.

HAY-MAKER

When you put your all into an attack there's no stopping you.

Basic: When you spend a fast action to go for an All-Out Attack in a fight you gain a +3 bonus instead of the usual +2.

Advanced: When you make an All-Out Attack with a melee weapon, any attempt by your opponent to Block the attack suffers a -3 modifier.

HEALING TOUCH

You're a natural healer.

Basic: When you successfully heal a Broken person you double the number of attribute points that are restored.

Advanced: You don't let patients die. If a failed DOCTORIN' test would cause your patient to die, you can immediately reroll it once as a free action.

HERBALIST

You have learned the healing ways of nature and the land, and how they can be twisted with malicious intent. You are a healer, a druggist, or an apothecary.

Basic: You can concoct healing elixirs and salves from herbs and plants, which give you a +1 bonus to DOCTORIN' tests. You can brew poisons with a Potency of 2.

Advanced: There is little you do not know about the healing powers and dangers of nature. You gain a +2 bonus to DOCTORIN' when working against poison, venom or sickness, and can create poisons with a Potency of 3.

HIGH SOCIETY

You move in exalted circles.

Basic: You know who to talk to and what their dirty secrets are. You gain a +1 bonus to PERFORMIN' when talking to anyone where Fame or social standing might have a bearing.

Advanced: When dealing with anyone where Fame or social standing might have a bearing, you gain a +3 bonus to your Fame total.

HORSE WARRIOR

You are trained in fighting from a moving horse.

Basic: You gain a +1 bonus to all attacks from a mount.

Advanced: You are so skilled on horseback you can use a two-handed weapon from a mount.

JUDGE OF CHARACTER

You can read other people like a book and smell a lie a mile off.

Basic: You gain a +1 bonus to INSIGHT tests to see if someone is lying or trying to pull the wool over your eyes.

Advanced: Not only can you spot the lie, but you can see the truth that's being hidden. For every success beyond the first on an INSIGHT test you can ask the GM a question about the lie and the truth it conceals. They must answer as truthfully as possible.

KNIFE FIGHTER

You are lethal with a knife in hand.

Basic: Gain a +1 bonus to your FIGHTIN' rolls when you fight with a knife in your hand.

Advanced: Once per Round you can make a melee attack as a fast action using a knife, without a penalty.

LAWYER

You may have gone to school or learned your law over a lantern late at night. One way or another, you know your rights.

Basic: You can add the number of successes from a BOOKLEARNIN' roll (as a free action) as bonus dice to your PERFORMIN' test when trying to influence someone using your knowledge of the law or other official information.

Advanced: You are so well-schooled in the law that you can act as a Judge In Good Standing. Your Fame increases by 3.

LIGHT-FOOTED

You walk like the spirits, leaving no trail behind you.

Basic: You gain a +1 bonus to your NATURE roll when you're trying to avoid someone tracking you.

Advanced: You are an expert at laying false tracks. When you're trying to avoid being tracked, each success on your NATURE test counts as two successes.

LIGHTNING FAST

You react with the speed of a snake.

Basic: You draw two initiative cards instead of one during the initiative draw. Choose the one you want to use and discard the other.

Advanced: When you spot an ambush or a sneak attack you get a slow and a fast action before initiative is drawn.

LOCKPICKER

So long as you have the right kind of tool, you are a master at picking locks.

Basic: Your LIGHT-FINGERED roll is modified by +1 when you pick a lock.

Advanced: You can crack safes with LIGHT-FIN-GERED, or use OPERATE to blow them open with dynamite. You gain a +1 bonus to your rolls.

LUCKY

No matter how bad the odds you always seem to get away unscathed.

Basic: When you suffer a critical injury you can reroll the Tens die and take the best result.

Advanced: When you suffer a critical injury you can reroll the Units die and take the best result.

MANHUNTER

You have spent years chasing down your quarry.

Basic: You gain a +1 bonus to HAWKEYE when tracking your quarry across the wilderness.

Advanced: You never give up when on the hunt and can push your HAWKEYE roll for a second time for free when tracking people or animals in the wild.

MAN'S BEST FRIEND

Not every dog is the perfect friend, but yours is (when your dog dies you lose this talent but can take it again at half price when you get a new dog).

Basic: Your dog can help you track, giving you a +1 bonus to HAWKEYE when tracking.

Advanced: Your loyal friend can help you when you are Broken. Once per session your dog's presence is comforting and immediately restores 1D3 to the Broken attribute.



MINER 49ER

You are experienced in handling dangerous explosives.



Basic: You can recognize sweating dynamite and other danger signs. Treat Trouble on dynamite ability rolls as normal (unlike the rule on page 83 Trouble is not activated unless the roll is pushed).

Advanced: You know just where to put dynamite for best effect. When you set dynamite, its Damage output is doubled.

MOUNTAIN FOLK

You have lived your life in the mountains.

Basic: Gain a +1 bonus to NATURE and RESIL-IENCE tests when in the wilderness.

Advanced: You do not suffer any conditions until twice the usual time has elapsed, and gain an extra +2 bonus when making camp or constructing a shelter.

PISTOLEER

You are an expert with your pistol.

Basic: You are skilled with the iron and gain a +1 bonus to your SHOOTIN' dice when using a pistol.

Advanced: You are so accurate that you always hit where you aimed. The Called Shot penalty is only -1 instead of -3, when using a pistol.

PUGILIST

You are an expert fist fighter.

Basic: In a hand-to-hand fight you can anticipate your enemy's every move. You may swap your initiative card with an opponent you are actively fighting.

Advanced: Once per Round when you hit your opponent in a fight you can immediately throw a combination punch: you can punch again immediately as a free action.



QUICK DRAW

You draw your weapon faster than your enemy can blink.

Basic: Once per Round you can draw a one-handed weapon without spending an action. This includes picking up a weapon from the ground. You also gain a +1 bonus to your Draw roll during a duel.

Advanced: Your draw is so smooth that Trouble does not apply when you Draw your pistol in a duel.

When you push your LIGHT-FINGERED roll, you can reroll 1s on Trouble Dice, and you ignore any Trouble rolled.

RABBLE ROUSER

You know how to rile up a crowd or get a posse angry.

Basic: You do not suffer from the penalty to PERFORMIN' when trying to influence a crowd that outnumbers you.

Advanced: Manipulation of the masses is mere child's play. Upon a successful PERFORMIN' test to influence a crowd you can incite anger or bring calm simply by speaking.

ROPER

You are skilled with the lasso.

Basic: You are an expert with the lasso and gain a +1 bonus to your ANIMAL HANDLIN' roll when lassoing.

Advanced: You can lasso from horseback without the -2 penalty for taking action on a moving horse. You can make a Called Shot when attempting to lasso a person.

SHARP SHOOTER

You are an expert marksman.

Basic: You gain a +1 bonus when you use a rifle.

Advanced: You can use a rifle at Long range with no penalties, and at Distant range with only a -2 penalty.

SHILL

You are a friendly face in the crowd.

Basic: When you act as a shill, helping someone to persuade, cheat, swindle, or scam, you give them a +2 bonus for your help, instead of the normal +1.

Advanced: You are an expert shill, and can offer excellent assistance to another character. Your help gives them a bonus success for free when you are working together on a scam.

SHOTGUN MASTER

You are unrivaled when it comes to using a shotgun, and always have one near to hand.

Basic: As a free action you can use the butt of your shotgun to beat off an enemy at Arm's Length. With a successful FIGHTIN' roll, you push them to Near range.

Advanced: You can fire both barrels of your double-barreled shotgun in one attack. If the attack hits, apply damage twice, using the number of successes for both attacks.



SMITH

You know the art of hammering coarse iron into lethal blades, horseshoes and more.

Basic: You can use the MAKIN' ability to make and repair any metal tool or melee weapon with normal stats.

Advanced: You can make high-quality metal melee weapons. For each success after the first on your MAKIN' test you can add a weapon quality of your choice. This can be used to add new qualities to existing weapons.

SURVIVOR

You will survive.

Basic: You are so rugged you can shake off damage from Shakes and Hurts. Each time you suffer damage, roll a number of dice equal to your Grit divided by 2 (round up)—the damage is reduced by 1 per success.

Advanced: Once per session, when you are Broken by any kind of damage, you can immediately get back up, with all attributes restored by 1 point.

SWINDLER

You are a cheat and a swindler.

Basic: You gain a +1 bonus for any tests when scamming or cheating someone. This includes cheating while gambling.

Advanced: If you fail a PERFORMIN' roll while trying to scam someone you can immediately try again: reroll your PERFORMIN' dice as a free action.

THE VOICE

You have a beautiful singing voice or a way of speaking that gets people listening.

Basic: You can use PERFORMIN' to draw the attention of everyone within Short range. They stop what they are doing and listen to you for D6 Rounds. This does not apply during conflict, and may have a reduced effect on a rampaging rabble, at the GM's discretion.

Advanced: Your voice is so powerful and easy to listen to, you gain a +2 bonus on any PERFORM-IN' tests that relate to a performance of some kind (speech-making, singing, making a case in court, etc).

TOMAHAWK FIGHTER

Nothing splits a skull like a mighty axe.

Basic: You gain a +1 bonus to your attack rolls when you fight with an axe.

Advanced: When you hit an enemy with your axe and inflict 3 or more points of damage, you automatically inflict a critical injury.

TRACKER

You know how to move, track, and hunt.

Basic: You are an expert tracker and gain a +1 bonus when tracking in the wilderness.

Advanced: Time and distance mean nothing to you. Ignore the penalties for tracks disappearing over time unless the tracks are completely erased.

Two gun

An expert with the iron, you can use one pistol in each hand.

Basic: You can draw two pistols with one fast action and use your second pistol in your off hand to perform an extra Quick Shot attack per Round. This attack gets an extra -2 penalty on top of the -2 penalty for the Quick Shot itself (-4 in total).

Advanced: As for the Basic talent, but you do not get any penalty for the bonus Quick Shot (you still have the -2 modifier for the Quick Shot itself).

WARCRY

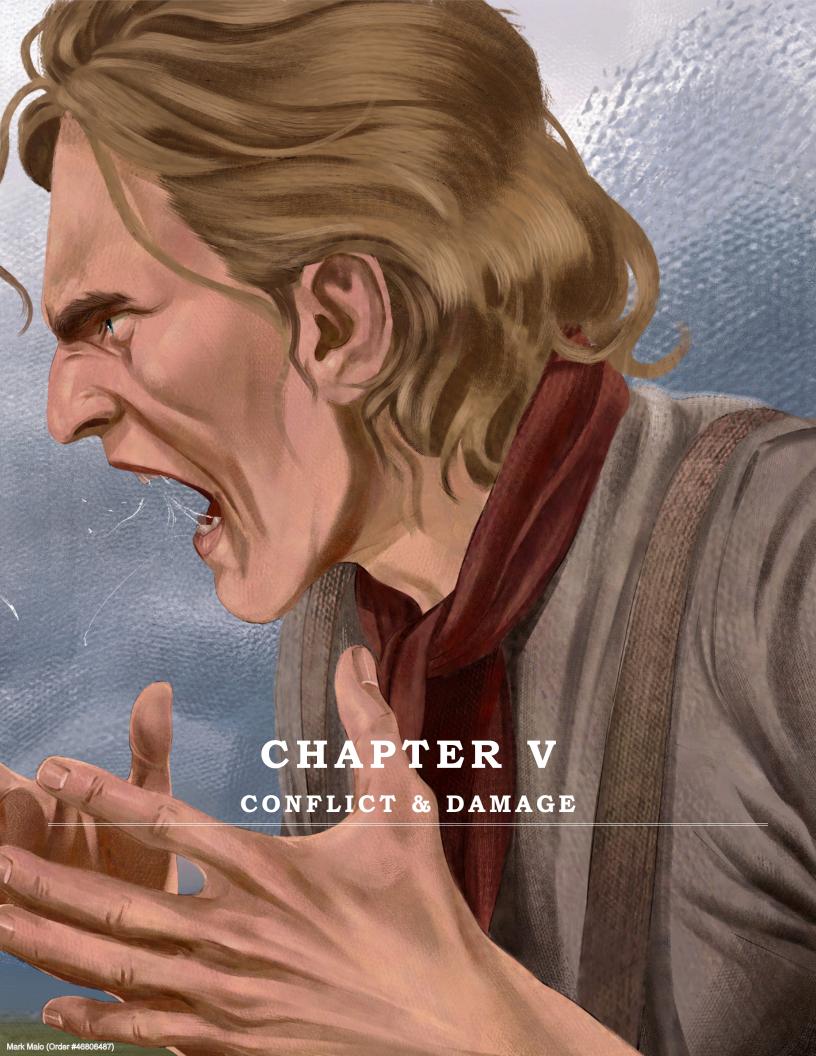
Your voice is commanding and full of authority.

Basic: Once per scene, and only in a fight or tense situation, you can make a call to arms that grants your comrades within Short range a +1 bonus to their next action.

Advanced: Your warcry is so terrifying that once per scene, with a successful opposed PRESENCE vs INSIGHT test, you can force an opponent to spend their next action running from you. If the opponent is on horseback you may try to spook the horse instead—roll PRESENCE vs ANIMAL HANDLIN'. If successful the horse is spooked (see page 127).







"KILLING MEN IS MY SPECIALTY. I LOOK AT IT AS A BUSINESS PROPOSITION, AND I THINK I HAVE A CORNER ON THE MARKET."

THOMAS HORN JR., EXECUTED ON NOVEMBER 20TH 1903 FOR THE MURDER OF WILLIE NICKELL

CONFLICT

There's a saying in the Old West: "when guns are drawn, everybody loses". In fact, conflict of any kind can turn out real bad for you. Fighting, be it with a gun or a blade, is deadly. Having a brawl or a raging argument in the town square might see you humiliated and your all-important reputation in tatters. And of course, if you weren't acting in self defense you might find yourself up before the judge, or swinging from a hangman's rope. That's why there are three types of conflict in Tales of the Old West: fighting and brawling; gunslinging and ranged hostilities; and social conflict.

Fighting and brawling make use of the FIGHTIN', MOVE and LABOR abilities. Gunslinging and ranged attacks make use of the SHOOTIN' ability. These conflicts are usually conducted in Rounds, during which each player character can make two actions—one fast and one slow—and which are usually started by Drawing the Initiative.

Social conflicts make use of the PERFORMIN', PRESENCE and INSIGHT abilities. This includes persuading people to your way of thinking, romantically courting someone, facing someone down, or resisting similar attempts against you.

So, before you get into conflict with anyone, you should always ask yourself this question: is it worth it?

MEASURING TIME

Three separate units of time are used in *Tales of the Old West*: the Round, the Turn and the Shift. There are four Shifts in a day: Morning, Afternoon, Evening, and Night. It's the GM's job to track time

and determine when another Round, Turn or Shift has passed.

RANGE CATEGORIES

The distance between you and your opponent is divided into six range categories, as described in the table on page 67.

Unit	Duration	Primary use
Round	5-10 seconds	Combat
Turn	5-10 minutes	Exploration
Shift	6 hours	Recovery



RANGE TABLE

Range	Description
Arm's Length	Right next to you—any hand-to-hand fighting with fists or clubs, knives, toma-hawks and so on, happens at this range
Near	Within a few meters—weapons can be thrown at this range, and firearms can be pretty brutal this close in
Short	Up to 25 meters away—gunfights at this range can be deadly, and you can't lasso a steer or horse beyond this range
Medium	Up to about 50 meters away—it's harder to hit a target with a pistol at this range, and fighting here really calls for a rifle
Long	Up to about 150 meters away—a decent rifle is your only choice for this range
Distant	Over 150 meters, up to a maximum of 1000 meters, at the GM's discretion

DRAWING THE INITIATIVE

When a fight begins, be it a fist, knife or gunfight, the first step is to determine who has the initiative and can act first. Do this before anyone rolls dice for an action.

Grab one full deck of normal playing cards with the jokers removed. All the players taking part in the conflict draw one card and the GM either draws one for each NPC or draws just one for all NPCs, depending on how many NPCs are involved in the conflict. This is called Drawing the Initiative. The card you draw determines the order in which you act in that Round. Aces are high and always act first, the King acts second, and so forth until everyone has acted. If two or more players draw the same card they act in seniority of the suit: spades are first, then hearts, diamonds, and clubs last. Place your initiative card by your character sheet so everyone can see the order you will act in.

When all the participants in the conflict have completed their actions, the Round is over and a new Round begins. Everyone draws a new initiative card for each Round, placing it on top of the card or cards they have already drawn. All the cards are shuffled back into the deck at the end of the conflict.

NON-PLAYER CHARACTERS

In typical conflicts, the GM draws one initiative card per NPC if there are few NPCs or the NPCs are key actors in the story. However, if there are many NPCs the GM can take one initiative card for all the NPCs together or split the NPCs into groups and draw one initiative card per group instead of one per individual. All the NPCs in a group act at the same time in the Turn order. In what order they act individually within the group is up to the GM.

CHANGING YOUR INITIATIVE

You cannot normally change your initiative during a conflict. However, if the circumstances allow, you may exchange your initiative card—and thus your initiative for the Round—with another player character. This can only be done at the start of a Round and can only be done once per player per scene. The player characters who are exchanging their initiative cards must be able to communicate with each other

and the players must explain narratively how and why this happens. The GM decides if the swap can go ahead.

TWO ACTIONS PER ROUND

When it is your time to act in the Round, you can perform one slow action and one fast action, or two fast actions. A slow action usually involves making an ability roll. A fast action is quicker and doesn't always require rolling dice, though it might.

Describe Your Actions: When it's your time to act, simply state which two actions you wish to perform, describe how you go about it, and roll dice to see if you are successful. Some actions give your opponent the opportunity to perform a reaction (page 70). In this Western-themed game, special attention is given to the sort of weapon you are using (page 71). It takes a fast action to cock a single-action revolver before you can shoot it and to nock an arrow for your bow. It also takes a fast action to cock a lever-action rifle and put a fresh cartridge into the breech. A normal shot takes a slow action. A Quick Shot can be taken as a fast action, with a -2 penalty. To Aim before a shot or put extra effort into your melee strike takes a fast action, giving you a +2 bonus.

Helping Others: Don't forget you can use your actions to help another character. It costs you one action of the same kind (slow or fast) and your help takes place during the other character's initiative in the Round, when they are taking the action that you are helping with. In order to help, you have to state that you are helping someone before any dice are rolled and you must have actions available.

MOVEMENT

In *Tales of the Old West* we do not measure exact distances for movement, but leave it to the GM's discretion exactly how far a player character can move in one Round, depending on the circumstances. You can use an action (either fast or slow, or both if you choose to) to move during a conflict, which will take you the distance you can reasonably cover

SLOW ACTIONS

Action Prerequisite		Skill
Crawl	You are Prone	-
Melee attack	-	FIGHTIN'
Shoot	Range weapon	SHOOTIN'
Reload	Firearm	-
First Aid	Broken or dying victim	DOCTORIN'
Persuade	Your opponent can hear you	PERFORMIN' or PRESENCE
Mount	Horse or Wagon	ANIMAL HANDLIN'
Start engine	Vehicle	OPERATE

FAST ACTIONS

Action	Prerequisite	Skill
Run	Not In Tussle	MOVE
Get Up	You are Prone	-
Draw weapon	=	-
Prepare a weapon	An appropriate weapon	-
Quick shot	Range weapon	SHOOTIN'
Aim	Range weapon	SHOOTIN'
All-Out Attack	Fighting at Arm's Length	FIGHTIN'
Block	Fighting at Arm's Length	FIGHTIN'
Dodge	Fighting at Arm's Length	MOVE
Initiate a Grapple	Fighting at Arm's Length	FIGHTIN'
Maintain a Grapple	Grappled an opponent	LABOR
Back Out	In a Tussle with an enemy	MOVE
Seek Cover	Cover available	-
Ride	Horse	ANIMAL HANDLIN'
Drive	Wagon (or train)	ANIMAL HANDLIN' or OPERATE
Use Item	Varies	Varies

in a few seconds. No roll is required to run, unless the GM decrees the action needs a roll.

Crawling: If you are Prone, you can't run. Instead, you must Get Up, or Crawl. A character can only Crawl a few feet in one Round, the exact distance to be decided by the GM depending on the circumstances.

Doors and Windows: You can open an unlocked door or window with a fast action. If you need to break through a locked door or window, it requires a LABOR roll, and takes a slow action.

Back Out from the Fight: When you are fighting an enemy at Arm's Length you are considered to be "In a Tussle" with them. In this situation, you can't just walk away. Instead, you must Back Out (page 71).

FIGHTING

When you attack someone with your bare fists or a melee weapon, you use your FIGHTIN' ability. Drawing a melee weapon from its sheath or a belt is a fast action, and you need to be standing on your feet—if you are Prone, you must first spend a fast action to Get Up before you can attack.

MODIFIERS

Weapons: Fighting with a weapon may give you a gear modification depending on the weapon.

Attacks against Prone Targets: Attacks against a Prone target give you a +2 bonus on your FIGH-TIN' roll.

All-Out Attack: If you want to put your all into your attack you can make an All-Out Attack. You must spend a fast action to Prepare: winding up your blow before making the attack (using a slow action). This gives you a +2 bonus. If you do anything else except make the attack after you have readied your All-Out Attack, or if you are hurt, you lose the effect and must spend another fast action to Prepare again.

Called Strikes: If you want to strike your opponent's head, or batter the gun from their hand, you need to

make a Called Strike. However, Called Strikes are hard to pull off and give you a -3 penalty to your attack. Called Strikes can be used to inflict damage to a specific location, or to have another effect on your target, such as knocking a gun from an opponent's hand or tripping them up. The GM has the final say on what effects are possible.

You must state which area you are targeting (lower leg, upper leg, arms, guts, chest or head) and declare the intent of the Called Strike: to inflict damage, or to cause another specific effect. If the intention of a successful attack is to inflict damage, the blow causes damage in the usual way, with the exception that if the attack inflicts a critical injury it strikes the location that was targeted. In that case, you only roll the Units die for the critical injury as the location (i.e., the result of the Tens die) is already determined (see Critical Injuries on page 78). If you have declared your intent to cause a specific effect rather than inflict damage, a successful attack causes no damage, but results in that desired effect.

If you make an All-Out Attack with a Called Strike it only adds +1 bonus instead of the usual +2, as Called Strikes require more precision than power.

RESOLUTION

To make a melee attack you roll your FIGHTIN' ability. If successful, your attack hits and you inflict damage equal to the weapon's Damage rating, inflicted as Shakes and Hurts. The first point of damage is applied as Shakes, then Hurts, then Shakes, and so on. Damage may be mitigated by cover.

Stunts: For every extra success you roll after the first, choose one of these stunts:

- Inflict 1 more point of damage. You can choose this stunt multiple times.
- Your opponent falls to the ground or is pushed back—through a door or over a cliff, for example.
- Hold the opponent in a Grapple (page 70).
- Inflict a critical injury if you have sufficient extra successes to meet the Crit Rating of the weapon you are attacking with.

CALLED STRIKES IN ACTION

William Moyer, played by Alistair, is faced with a drunk cowboy in his saloon, who has pulled a knife. Not wanting to shoot him in the bar of the Homestead Inn, Moyer grabs his cudgel and tries to knock the knife from the other man's hand. He makes a Called Strike. His FIGH-TIN' ability gives him 8 dice, but with the -3 for the Called Strike he ends up with 5 dice. Moyer decides to go for an All-Out Attack, using a fast action. Normally this would give him a +2 bonus, but as it's a Called Strike that bonus is reduced to +1. Alistair rolls 6 dice and gets two successes. As he declared his intention to knock the knife from the cowboy's hand the attack does no damage, but with a huge sweep of the cudgel Moyer batters the knife, and his drunken opponent stands disarmed and humiliated.



BLOCKING & DODGING

If you are the target of an attack in a hand-to-hand fight you can choose to Block the attack to deflect the blow, or Dodge to avoid being hit. Both Blocking and Dodging are fast actions, and you must declare that you are going to either Block or Dodge before the attacker rolls for their strike. This costs you a fast action, so if you have already acted and have no actions left you cannot Block or Dodge. You roll the relevant ability: FIGHTIN' for a Block, MOVE for a Dodge. For each success you roll, choose an effect below:

■ You remove one of the enemy's points of damage. If they are left inflicting no damage at all, the attack misses and any critical injury they would have inflicted is prevented. This

effect can be chosen multiple times.

■ You perform a counterattack, dealing damage to the attacker equal to the Damage rating of your weapon. You cannot spend additional successes to increase the damage of your counterattack.

Reaction: Blocking and Dodging are reactions that break the normal initiative order in the Round.

Blocking Unarmed: If you are unarmed, you cannot Block armed attacks or attacks from dangerous wildlife. To Block such an attack you need to wield a sturdy weapon or tool.

GRAPPLING

If you Grapple your opponent as a stunt you both become locked in a battle of strength. Once two characters are locked in a Grapple the key ability is LABOR, not FIGHTIN'. The character who instigated the Grapple has the upper hand and gains a +2 bonus to their LABOR rolls throughout the Grapple. Both characters involved in a Grapple count as Prone in regard to attacks from other characters.

Once you have Grappled an opponent you can take one of three actions when it is your turn:

- Use a fast action to release the Grapple and let them go.
- Hold them in place. This takes a slow action and is automatically successful, although you will still need to resist any attempt they may make to break free.
- Try to subdue them. This counts as an attack, and takes a slow action. You make an opposed LABOR roll. For every success you gain over and above those of your victim, you inflict 1 point of Shakes or Hurts, as usual. If your opponent wins the opposed roll they have resisted your attempt to subdue them, and also inflict 1 point of Shakes on you. Your opponent is subdued either when they are Broken, or the character declares they give up.

Once Grappled, your opponent may either attempt to break free or, if they are already holding a knife or a pistol in their hand, they may try to bring that weapon to bear against you. In both cases, those fighting must make an opposed LABOR roll, but weapon bonuses do not apply—this is a battle of raw strength and power.

If your opponent wins the roll when trying to break free, they escape the Grapple, but if they lose, they remain held fast. If the Grapple is a fight over a weapon, the winner of the roll may choose to inflict damage with that weapon, applying any stunts as usual. They do not have to inflict damage—winning the struggle over a weapon might simply be about not getting hurt by it, rather than harming their opponent.

Once the Grapple is over—either the Grappled character is released or breaks free—the characters are back in an open fight, and revert to their FIGHTIN' ability.

BACKING OUT

If you want to retreat but you are currently In a Tussle with an enemy, you must make a MOVE roll to Back Out of the fight. If you succeed, you move away—your distance from the enemy changes from Arm's Length to Near. If you fail, you still move but your enemy gets a free FIGHTIN' attack against you. The free attack doesn't count as one of their actions in the Round and you can't Block it.

ATTACKING WITH A LASSO

The lasso, or lariat, is a highly specialized piece of equipment. Using it to bring down a horse, a steer, or a man is all about ANIMAL HANDLIN'—you use that ability when lassoing any target.

Snaring a target with a lasso can only be attempted if you are within Near or Short range—Arm's Length is too close, and Medium range is too far. To successfully throw and attach the lasso, the character making the attempt must win an opposed ANIMAL HANDLIN' roll vs the target's MOVE (or Quick, if the target has no MOVE ability).

The lasso doesn't do any damage, but once attached it is used to Grapple the target. This requires an opposed roll of the roper's ANIMAL HANDLIN'

vs the target's LABOR (or Grit, if the target has no LABOR ability). As usual, up to three other people can give assistance to the lassoing character, but they give +2 dice of assistance instead of the usual +1 bonus if they, too, have snared the target with their own lasso. Each success over and above the opponent's roll inflicts 1 point of damage, alternating between Shakes and then Hurts in the usual manner. If the victim is Broken by this damage they are exhausted and captured.

RANGED CONFLICT

When you shoot at someone from a distance or throw a knife or tomahawk at them, roll SHOOTIN'. You need to be able to see your target. You also need a ranged weapon, even if it's simply something to throw. To Draw a weapon is a fast action, while using a weapon to make an attack is a slow action.

Single-action and lever-action weapons must be readied to fire before each shot by using a fast action to Prepare the weapon before an attack can take place (cocking the hammer of a pistol or chambering a round in a rifle). An attack with a bow also requires a Prepare action to nock the arrow. Double-action and breech weapons do not need to be Prepared before they are fired.

THE 'ACTION' OF A GUN

The firearms of the Old West have various mechanisms that ready them to shoot. This is called the weapon's "action". A single-action pistol is one where the actions required to shoot the weapon—cock the hammer, squeeze the trigger—must happen individually, one at a time. Similarly, lever-action weapons (mostly rifles but also some pistols) require the loading lever to be pushed forward, then back, to chamber the next round before the weapon can be fired. The mechanism of a double-action pistol allows two mechanical actions—the hammer to be cocked and the firearm discharged—all in one squeeze of the trigger.

MODIFIERS

Your Weapon's Action: The action of your weapon impacts your ability to use it. A single-action pistol takes longer to use, but once the hammer is cocked only a light squeeze is needed on the trigger, enhancing the gun's accuracy. A double-action pistol can be fired in one heavy squeeze of the trigger, making it quicker to shoot, but sacrificing accuracy. These modifiers are already included in the weapons' stats.

Aiming: If you take your time to Aim carefully before squeezing the trigger or loosing your arrow you get a +2 bonus to your SHOOTIN' roll. Aiming is a fast action. If you do anything else except make the attack after you have Aimed, or if you are hurt, you lose the effect of the Aim and you need to spend another fast action if you want to Aim again.

Called Shots: If you want to hit your opponent in the head, or shoot the gun from their hand, you need to make a Called Shot. However, Called Shots are hard to pull off and give you a -3 penalty to your attack. Called Shots can be used to inflict damage to a specific location, or to have another effect on your target, such as shooting a gun from an opponent's hand, or winging them, forcing them to fall Prone. The GM has the final say on what effects are possible. You must state which area you are targeting (lower leg, upper leg, arms, guts, chest or head) and declare the intent of the Called Shot: to inflict damage, or to cause another specific effect. If the intention of a successful attack is to inflict damage, the shot causes damage in the usual way, with the exception that if the shot inflicts a critical injury it strikes the location that was targeted. In that case, you only roll the Units die for the critical injury, as the location (i.e., the result of the Tens die) is already determined (see Critical Injuries on page 78). If you have declared the intent to cause a specific effect rather than inflict damage, a successful attack causes no damage, but does result in that desired effect.

If you Aim before making a Called Shot it only adds +1 bonus instead of the usual +2, as Called Shots require aiming at a much smaller target than usual.

Quick Shots: You can make a snap shot with your weapon, which costs a fast action instead of a slow action. However, this comes with a -2 penalty as you're shooting for speed and not accuracy.

Target Size: Firing at a large target, such as a vehicle, gives a +2 bonus to the attack. Firing at a small object, such as a window or a hand-held item, counts as a Called Shot.

Cover: A character hiding behind any obstruction will be harder to hit. If a target is in Partial Cover (such as a low fence or wall, where most of them is still visible) the attacker suffers a -1 penalty. If they are in Good Cover (at least half the target is obscured) then the penalty to hit is -2. If they are well hidden by Heavy Cover (with only a small part of their body showing, like a leg, arm or head) then the attacker must make a Called Shot to hit them. Cover also offers some protection to those hiding behind it (page 76).

Range: The weapons tables indicate the effective range of each weapon, i.e. the maximum range category at which the weapon can be used. Even if the target is in range, your SHOOTIN' roll may have a modifier, depending on how far away your target is when you attack. At Near range you gain a +1 bonus, but at Medium range you suffer a -1 penalty, and at Long range, a -2 penalty. At Arm's Length you get a -3 penalty because it's hard to draw a bead on an opponent that close, unless you're shooting a defenseless or unwitting enemy—in that case you get a +3 bonus instead.

RESOLUTION

To make a ranged attack you roll your SHOOTIN' ability. If your attack hits, you inflict damage equal to the weapon's Damage rating, inflicted as Shakes and Hurts. The first point of damage is applied as Shakes, then Hurts, then Shakes, and so on. Damage may be mitigated by cover. For every extra success you roll, choose one of these stunts:

■ Inflict 1 additional point of damage. You may choose this stunt multiple times.

- Pin down your enemy. They take 1 point of Doubts. You may choose this stunt multiple times.
- Your opponent falls to the ground or is pushed back, for example through a doorway.
- Inflict a critical injury (if you have sufficient extra successes to meet the Crit Rating of the weapon you are attacking with).

DUELS

To recreate the scenes that are emblematic of the genre, two gunfighters may opt for a duel, where the protagonists face off, go for their guns, and shoot. In such cases, the following rules apply.

All the actions of the duel play out within the space of one Round, and effectively take place simultaneously. During the duel we do not break down the characters' actions into fast and slow actions.

The Face Off: The first step in a duel is sizing each other up. Both gunfighters are trying to psyche each other out and make their opponent flinch or go for their gun first (and thus give them a self-defense reason for killing). If you can shake the gunfighter opposite you, and read their eyes, you can get the drop on them. The gunfighters make an opposed PRESENCE roll, and the winner gets a bonus to their Draw: +1 for every success over their opponent.

USING THE DUELING RULES

Many situations in Tales of the Old West lend themselves to using the dueling rules, even those that are not formal duels. Any situation where iron has not yet been drawn but two characters make eye contact, knowing they are about to come into conflict, can be resolved using these rules. For example, Thomas Vaughn knows the bounty hunter is close as he bundles the target, young Maxwell Kinnear, onto the train. As the boy climbs aboard amid the smoke and steam, Vaughn turns and sees the bounty hunter pushing through the crowd towards him. Neither man has their gun drawn, but their hands are hovering as their eyes meet.

RANGED CONFLICT MODIFICATIONS

Factor	Modification
Aimed shot	+2
Called Shot	-3
Aiming on a Called Shot	+1
Quick Shot	-2
Active Target at Arm's Length	-3
Inactive Target at Arm's Length	+3
Near range	+1
Short range	0
Medium range	-1
Long range	-2
Distant range	-3
Target in Partial Cover	-1
Target in Good Cover	-2
Target in Heavy Cover	Called Shots only
Large target	+2
Small target	-2
Dim light	-1
Darkness	-3

Go for Your Guns: The gunfighters make an opposed LIGHT-FINGERED roll to Draw their guns, with the following modifications to their dice pools:

- Plus or minus the Draw modifier of their weapon.
- Plus any other gear bonus (for a quick-draw holster, for example).
- Plus any talent bonus.
- Plus any bonus dice from the PRESENCE roll during the Face Off.

The winner gets to their gun first. If the roll is a tie, both gunfighters shoot simultaneously.

The Shoot-off: The guns boom and someone's blood spills into the dust. The character who won the Draw shoots first, with bonus SHOOTIN' dice equal to the number of successes they won the Draw roll by. If, after that shot, the other gunfighter is still standing, the outcome of their return shot is then resolved.

Is It Over...? Keep fighting, or declare honor satisfied. If the fight rolls on, the players now draw initiative cards, and use their slow and fast actions, as usual.

Duels and Trouble: If you suffer Trouble during a duel, and roll on the Trouble Outcome Tables, the GM should interpret the results in the current context (as they should with any Trouble outcome). However, if the outcome of the Trouble would result in a character losing the opportunity to act, either on their next action or in the next Round, they instead suffer a –1 modification to their next roll in the duel.

FANNING

"Fanning" a pistol means you keep the trigger held and use your off hand to repeatedly hit the hammer back (fanning it) to rapidly fire the gun. This can only be done with a single-action pistol (the action of the double-action mechanism doesn't allow fanning). You shoot a lot of bullets, but lose accuracy as a result. It is possible to fan your weapon to try and hit two or more targets that are within Arm's Length of each other, but your accuracy takes a bigger reduction.

You can only fan your weapon if:

- Your weapon is a single-action pistol.
- It has at least 4 bullets left.
- You have both hands free—this is a two-handed attack.
- You have all your actions available—fanning takes your entire Round.

You cannot Aim before fanning, and neither can you make a Called Shot.

When fanning your weapon:

- You fill the air with lead, but fanning your weapon is not an accurate way of shooting. You suffer a -2 modifier to your SHOOTIN' roll. If you wish to target more than one enemy with your fanning attack (up to a maximum of three, as long as they are all within Arm's Length of one another), you suffer an additional -1 die penalty per extra target. You must declare this before you roll for the attack.
- In every fanning attack the first success counts as two bullet hits, as if it were two separate attacks. These can hit the same target or be split across two targets (as long as the intention to hit more than one target was made before the dice are rolled). These two hits both count as separate attacks and each delivers damage equal to the damage rating for the weapon. Further successes can be used in the following ways:
- To have a third bullet strike a third target (if this intention was declared before the dice are rolled) and cause damage equal to the weapon's damage rating.
- ♦ To perform stunts in the usual way (to add damage to one or more of the attacks, inflict a critical injury, etc.).
- If you score a critical injury with a fanning attack, roll twice and take the lesser of the two results.
- Your weapon is emptied by the attack and you need to reload before you can shoot again.
- You cannot fan your weapon while you are using the Dueling rules. You may fan your gun once you have taken your first shot and move to using the normal combat rules.

OVERWATCH

As a fast action, you can assume an overwatch position facing a specified direction, as long as you have a ranged weapon and no enemies within Arm's Length. When you do so, you cover a certain area and are ready to shoot. Between the time you assume the overwatch position and your time to act in the next Round, you can fire your weapon against a target in the chosen direction—your shot is resolved before all other actions, even if they are already declared.

FANNING IN ACTION

William Moyer, played by Alistair, runs into trouble with two cowboys, Smith and Jones. There's no way out except gunplay. He draws his fully loaded single-action Manhattan Navy pistol. He goes first and decides to end the fight before it starts and unloads the weapon against his foes—he fans the gun. He has a total SHOOTIN' dice pool of 8, but gets -2 for fanning and -1 as he wants to hit both bad boys. As his gun is easy to use he gets +2 thanks to the gun's Attack modifier, leaving him a total of seven dice. Moyer fans his gun, unleashing six bullets. Alistair rolls and gets two successes but, going for broke, he pushes the roll, getting two more successes for a total of four! The first success counts as two bullet hits, and he chooses to inflict one hit on each cowboy. This does the base damage of the gun (2) on each man. Alistair decides to put his second and third successes as extra damage on each hit, for an extra point of damage to both men. Alistair has rolled enough successes to meet his pistol's Crit Rating, so he uses the final success to cause a critical injury on Smith, the dominant of the two. Alistair rolls for his critical injury, but as he is fanning he rolls twice and takes the lesser result. He rolls 34 and 66! Lucky for Smith the 66 result is discounted, and the cowboy's elbow is smashed by Moyer's onslaught. Let's hope that finishes the fight, as Moyer's smoking gun is now empty.

For example, if an enemy in the direction you are aiming declares that they want to fire a weapon, you can shoot first. The enemy is not allowed to change their action after your overwatch attack.

Firing while you're in an overwatch position counts as a normal attack (a slow action). Therefore, you must save your slow action in the Round for any overwatch attack you want to make.

Losing Overwatch: You keep your overwatch position as long as you do nothing but shoot in the chosen direction. If you perform any other action, the overwatch position is lost. It is also immediately lost if either of the following occurs:

- You are the target of a melee attack.
- You suffer damage of any kind.

SNEAK ATTACKS & AMBUSHES

The key to winning a fight is often attacking when your enemy least expects it. Getting the drop on your target can be achieved in two different ways—by sneaking and by ambushing. Any attacker who has successfully remained undetected gets a +3 bonus to their attack dice pool, regardless of the type of attack being made.

Sneak Attack: When you stalk someone to attack them unawares it's called a sneak attack. You must sneak into position with an opposed roll of your MOVE against your target's HAWKEYE. You get a modification depending on how close you want to get—see the table on page 76. If you want to make a Melee Attack you will have to move to within Arm's Length of your enemy. If you fail, your opponent spots you straight away, in the position where you started your sneak action. The situation will now play out depending on the circumstances. However, if you succeed, you get a free action (slow or fast, but not both) before you Draw the Initiative. Your target cannot Block or Dodge a sneak attack.

Ambush: An ambush is a special kind of sneak attack—you lie in wait for your enemy and attack when they come close. When you ambush someone, you roll for MOVE against HAWKEYE as described above, but with a +2 bonus for the attacker, since it is the target and not the attacker that is moving. Ambushes can be carried out by a group and against a group of targets. In these situations, follow the rules for Group rolls.

COVER

When enemies are shooting at you, hunkering down behind cover—preferably something solid—can save your life. Even hiding just a part of yourself is better than nothing, with penalties for the attacker if you are in Partial, Good, or Heavy cover (see page 72). If the target is completely behind cover the only hope of hitting them is if the attacker has a good idea of where their target is, and only if the cover is something the bullet could penetrate (a wicker fence, an upturned table, or a thick bush). The attack suffers a -3 penalty and the cover also offers protection dice, depending how sturdy it is. A wicker fence might offer 2 dice of protection, a thick bush only 1 die, and a heavy upturned table might offer 4 or 5.

The protective effect of cover is determined by its Cover Rating. When you suffer damage from a physical attack, you roll a number of dice equal to the Cover Rating. Every success you roll decreases the damage by one. This roll does not count as an action and cannot be pushed.



FIREARMS & AMMUNITION

In *Tales of the Old West*, you'll need to keep count of the number of bullets you have in your gun, and how many you have as spare ammo.

You can reload two cartridges per fast action—which means a revolver takes three actions to fully reload, a double-barreled shotgun, one action, and a rifle with a magazine capacity of 15 takes four Rounds.

Range	Sneak attack modifier
Arm's Length	-2
Short	-1
Medium	0
Long	+1
Ambush	+2

Barrier	Cover rating
Bush	1
Wicker Fence	2
Furniture	3
Wooden Door	4
Wooden Wall	5
Adobe Wall	8

Bows and slingshots cannot be "reloaded" as such—instead, you need to spend a fast action to Prepare the weapon by nocking an arrow or placing a stone in your sling. Once you have readied your weapon you can't do anything except Shoot or Aim—if you do anything else, you must Prepare the weapon again before you can Shoot.

SOCIAL CONFLICT

Sometimes, you can make things go your way without resorting to violence, and it's often better if you can! Instead, you trick or convince your opponent without drawing your weapon. This might even be possible in the midst of a violent conflict—if the GM judges it plausible. To attempt a social conflict you must be close enough to your target, usually no further than Short range, but longer distances could be possible if the protagonists can hear one another. Unlike fighting and ranged conflicts, which are measured in Rounds, social conflicts are usually back and forth narrative scenes which often take place over a longer timeframe. As such, there is usually no need to Draw the Initiative.

SOCIAL CONFLICT BY MAIL

A well drafted letter or pithy telegram sent over the telegraph wires can also be used to conduct a social conflict. If you are trying to persuade another through the power of the written word, use your BOOKLEARNIN' ability, instead of PERFORMIN' or PRESENCE.

RESOLUTION

In a social conflict you try to charm, convince, bluff or face someone down, or perhaps try to win a crowd over to your way of thinking, or vote for you as sheriff of this two-bit town. You make an opposed roll of either your PRESENCE or PERFORMIN' ability—depending on the circumstances and how you are trying to influence your opponent—versus your opponent's INSIGHT (if this is a crowd the GM will set their level of INSIGHT). If the scene is playing out in Rounds, this is a slow action. What you ask of your opponent or what you want them to do must be within reason—no NPC will agree to do absolutely anything or act completely against their own interests, no matter how good your roll is.

If you gain more successes than your opponent you win the encounter and may have successfully persuaded them. They must either do what you want or, if they continue to resist your influence, suffer a number of points of Vexes or Doubts equal to the number of successes you exceeded their roll by. If they scored more successes than you, then you must either back down or suffer Vexes or Doubts, again equal to the number of successes they exceeded your roll by. A character can be Broken by this damage.

If neither party is willing to back down or agree with the other, the social conflict continues until one party gives in, or one character is Broken as a result of the conflict. What happens then depends on the circumstances of the social conflict—the loser should capitulate and agree to the demands of the other, but may also hide in confusion and despair (if Broken by Doubts) or fly into an angry rage (if Broken by Vexes).

NEGOTIATING POSITION

Your chances of persuading someone successfully are affected by your negotiating position, which is determined by the GM. Each of the following factors gives you a +1 bonus:

- You have more people on your side.
- What you're asking for doesn't cost your opponent anything.
- You have previously helped your opponent.
- You present your case very well (determined by the GM).

Each of the following factors gives you a -1 penalty.

- Your opponent has more people on their side.
- You ask for something valuable or dangerous.
- Your opponent has nothing to gain by helping you.

DAMAGE

GETTING HURT AND GETTING BROKEN

Tales of the Old West can be deadly. The rewards for your player character may be great, but the only thing you know for sure is that you will suffer all sorts of harm along the way, and this damage can come in many forms. Physical damage is split between Hurts (that damage Grit) and Shakes (that damage Quick) on a point for point basis, with the first point of damage always being Shakes, then Hurts, then Shakes and so on. Mental damage is split between Doubts (that damage Docity) and Vexes (that damage Cunning), also on a point for point basis, with the first point of damage always being Doubts, then Vexes, then Doubts and so on. Occasionally damage may specify just one attribute. When any attribute score is reduced to zero, you are Broken. This means you are out of action in one way or another. You cannot take actions or make ability rolls until you receive attention. Exactly what it means to be Broken depends on what attribute has been depleted.

Damage to Grit—Hurts: Bleeding, cuts and scratches, bruises, and pain. When Broken on Grit

you either collapse—and can only crawl and mumble through the pain—or you are unconscious.

Damage to Quick—Shakes: Physical fatigue and exhaustion. When Broken on Quick you're so drained by what's befallen you that you can't act.

Damage to Cunning—Vexes: Anger, cynicism, frustration, distrust, and callousness. When Broken on Cunning you either lose control, exploding in a violent outburst, kicking and breaking everything around you, or you sullenly withdraw from everyone. In either case, you're impossible to deal with until you recover a point of Cunning.

Damage to Docity—Doubts: Fear, panic, confusion, and misjudgment. When Broken on Docity you are so befuddled and confused you might panic, fall into despair, or become disconsolate and meekly do as you are told. You can flee, or passively follow the instructions of others, but can take no other action.

COUP DE GRACE

A character who has lost all their Grit or Quick is defenseless and can be finished off with a coup de grace. However, killing in cold blood is not as easy as you might think. To bring yourself to deliver the killing blow you must fail a Docity test, by rolling a number of dice equal to your Docity attribute score and failing to gain any successes (no ability applies, and the roll cannot be pushed). If you get any successes, your conscience gets the better of you, and you cannot go through with it. Once the attempt has been made, regardless of whether you succeeded or failed, you suffer 1 point of Doubts, just for even trying to commit such a heinous act.

RECOVERING LOST ATTRIBUTE POINTS

When resting, your character recovers one lost attribute point per Turn (5–10 minutes). If you have several damaged attributes, you decide the order in which they recover.

GETTING BACK UP

If you are Broken, the fastest way to recover is for someone else to treat you. If they succeed with a

DOCTORIN' roll you immediately recover a number of points in the Broken attribute equal to the number of successes rolled. Further attempts have no effect, and the same person can only try once. If no one helps you, you recover attribute points as described above. Critical injuries can still affect you after all your attributes are restored.

CRITICAL INJURIES

There are two ways in which a critical injury can be inflicted:

- Each weapon has a Crit Rating, indicating the number of stunts required for that weapon to inflict a critical injury—the lower the rating the more likely the weapon is to inflict a critical injury.
- A critical injury is automatically triggered if a character who is Broken on Grit or Quick takes any more damage to the Broken attribute.

INFLICTING A CRITICAL INJURY

Father Carmody has just whacked a robber with his trusty shovel and got an epic four successes, giving him 3 extra successes beyond the first—meaning 3 stunts. The Crit Rating of Carmody's shovel is 3, so the good Father uses these stunts to inflict a critical injury and bring the Lord's justice to this robber once and for all.

Once a critical injury has been inflicted you need to know where that injury is, how nasty it is, what effect it has on the victim, and whether or not it might kill them. To do that, roll D66 on the Critical Injury Table (page 80). The Tens die determines the location, and the Units die indicates the severity of the critical injury. The higher the result, the worse the injury.

Critical Injuries and Called Shots: If a Called Shot results in a critical injury, the roll on the Critical Injury Table only requires one D6 for the Units score. The location, and hence the result of the Tens die, is already set by the location of the Called Shot.

CRITICAL EFFECTS

Each critical injury has an immediate effect and a long-term effect, as listed in the Critical Injury Table.

- The immediate effect applies as soon as the injury is inflicted and continues to impact the character until the injury has fully healed—how long this takes is determined by the injury's healing time.
- Long-term effects are managed differently. They take effect once the healing time has passed, and if they take effect they are permanent. However, these often very serious effects can be prevented with a successful DOCTORIN' roll that must be made during the injury's healing time.

STUNNED

A Stunned character is unable to act due to the pain or shock of the critical injury, for the duration listed in the table. This is reduced by 1 Round per success on a RESILIENCE roll.

STABILIZATION AND DEATH ROLLS

If you suffer a critical injury listed as Fatal you must be Stabilized or you will surely die. This requires a DOCTORIN' roll, sometimes with a modifier (as shown in the Critical Injury Table—these reflect the severity of the wound and how hard it may be to save you). Until you are Stabilized you must make a Death roll each time the listed duration passes: roll RESILIENCE, using your full Grit score (not the current value, as you would with a normal attribute test). You cannot push the roll. If the Death roll fails, you die. If you succeed, you linger on, but must continue to make Death rolls whenever the same amount of time passes until your wounds are Stabilized by a DOCTORIN' roll, or you eventually die.

Instant Death: Note that there are a small number of critical injuries that kill you outright. If you roll one of these, that's it. That's the end of that character's tale of the Old West—time to create a new one.

HEALING CRITICAL INJURIES

Immediate critical effects cannot be healed other

than by time—they are removed when the healing time for the injury expires.

Long-term effects apply if they are not treated with a successful DOCTORIN' roll before the healing time for the injury expires. If you are Broken and have sustained a fatal critical injury you will need two separate DOCTORIN' rolls: one to Stabilize the fatal injury to save your life, and another to get you back on your feet. You may also need a third DOCTORIN' roll to repair any potentially permanent long-term effects of the injury. These rolls can be made in whichever order you choose.

Attribute Points: Note that you can recover all your lost attribute points, but still suffer the effects of a critical injury.

NON-TYPICAL HARM

For some special types of physical damage—for example from fire, cold and starvation—the Critical Injury Table is not used. Instead, the effects of being Broken by these forms of damage are handled differently, as described below.

CONDITIONS

There are five conditions your player character can suffer if they find themselves stuck in the wilds: Starving, Dehydrated, Exhausted, Freezing and Heatstroke. These can cause damage and prevent the recovery of lost attribute points. Mark conditions in the relevant check boxes on your character sheet.

STARVING

You must eat a ration of food at least once every day. After a day without food, you become Starving. This has several effects:

- You cannot recover Grit in any way, but you can recover other attributes.
- You suffer 1 point of Hurts per week. If your Grit is Broken while Starving, you must make a Death roll, then one for every week without food, until you find food or die.
- As soon as you have eaten, you are no longer Starving, and you can recover Grit normally.

CRITICAL INJURY TABLE

Roll	Location	Injury	Fatal	Healing Time	Immediate Effect	Long-term Effect
11	LOWER LEG	Twisted ankle	No	D6 days	-1 to MOVE & FIGHTIN'	None
12	LOWER LEG	Broken foot	No	3D6 days	-1 to MOVE, cannot RUN	None
13	LOWER LEG	Broken knee	No	D6 weeks	Cannot run or MOVE. Walks at half pace	33% chance of walking with a limp
14	LOWER LEG	Torn achil- les tendon	No	4D6 weeks	-1 to MOVE & FIGHTIN' Cannot run	66% chance of walking with a limp
15	LOWER LEG	Fractured ankle	No	D6 weeks	Stunned for 1 Round. Cannot Run or MOVE. Walks at half pace	33% chance of -1 to a random Quick ability
16	LOWER LEG	Shattered shin bone	No	2D6 weeks	Stunned for 2 Rounds. Cannot Ride, Run or MOVE. Walks at half pace	Lose the lower leg
21	UPPER LEG	Numbed leg	No	D6 Turns	-1 to MOVE	None
22	UPPER LEG	Flesh wound	No	2D6 days	-1 to RESILIENCE	None
23	UPPER LEG	Torn ham- string	No	D6 weeks	-1 to MOVE. Cannot Run	None
24	UPPER LEG	Cracked knee	No	3D6 days	Cannot run or MOVE. Walks at half pace	66% chance of walking with a limp
25	UPPER LEG	Broken thigh	No	D6 weeks	Stunned for 2 Rounds -2 to any physical task	33% chance of -1 to a random Quick ability
26	UPPER LEG	Arterial bleed	Yes -1/D6 Rounds	3D6 days	Stunned for 2 Rounds -3 to any physical task	Lose the leg
31	ARM	Numb arm	No	4D6 weeks	-1 to SHOOTIN'	None
32	ARM	Flesh wound	No	4D6 weeks	-1 to SHOOTIN' & FIGHTIN'	None
33	ARM	Impaled shoulder	No	4D6 weeks	Cannot take actions that require the use of two hands	None
34	ARM	Elbow chipped	No	4D6 weeks	Cannot take actions that require the use of two hands	33% chance of -1 to a random Quick ability
35	ARM	Hand hit	No	4D6 weeks	Stunned for 1 Round. Cannot take actions that require the use of two hands	33% chance of randomly losing a finger or thumb
36	ARM	Compound fracture	Yes / 2D6 Rounds	4D6 weeks	Stunned for 2 Rounds. Cannot take actions that require the use of two hands	Lose the arm

CRITICAL INJURY TABLE

Roll	Location	Injury	Fatal	Healing Time	Immediate Effect	Long-term Effect
41	GUT	Sucker punched	No	2D6 Rounds	-1 to MOVE	None
42	GUT	Kidney blow	No	D6 days	-1 to physical tasks	None
43	GUT	Skewered groin	No	3D6 days	Suffer 1 damage for every LABOR, MOVE or FIGHTIN' roll	33% chance of losing your ability to have kids
44	GUT	Ruptured spleen	Yes / D6 days	4D6 days	Stunned for 1 Round1 to any physical task and -2 to RESILIENCE	None
45	GUT	Gut shot	Yes / D6 Turns	4D6 days	Stunned for 2 Rounds. Suffer 1 damage for every LABOR, MOVE or FIGHTIN'	All future GUT crits gets +1 to the Units Die
46	GUT	Lacerated intestines	Yes -1/ 2D6 Rounds	2D6 weeks	Stunned for 3 Rounds3 to any physical task. 1 damage for every physical action	33% chance of -1 to random Grit ability
51	CHEST	Winded	No	2D6 Rounds	-1 to MOVE	None
52	CHEST	Bruised ribs	No	2D6 days	-2 to MOVE	None
53	CHEST	Broken collarbone	No	6D6 days	Cannot Run or MOVE	None
54	CHEST	Punctured lung	Yes / D6 days	D6 weeks	Stunned for 1 Round, -1 to any physical task	None
55	CHEST	Shattered ribs	Yes -1/ D6 Turns	D6 weeks	Stunned for 2 Rounds -2 to any physical task	33% chance of -1 to random Grit ability
56	CHEST	Cut through the heart	Yes / Instant			Your heart beats just one more time
61	HEAD	Nasty flesh wound	No	2D6 days	-1 to PERFORMIN'	You have a permanent scar
62	HEAD	Broken nose	No	D6 days	-1 to LABOR	You have a permanent "broken-nose" look
63	HEAD	Gouged eye	No / 2D6 Turns	3D6 days	-2 to SHOOTIN' & HAWKEYE	Permanent blindness in one eye
64	HEAD	Fractured skull	Yes / D6 Turns	2D6 weeks	Stunned for 3 Rounds. -2 to all tasks	33% chance of -1 to a random Cunning or Docity ability
65	HEAD	Slashed throat	Yes -1/ D6 Rounds	3D6 days	Stunned for 3 Rounds. -2 to all tasks	33% chance of permanent vocal impairment
66	HEAD	Terrible hit to the head	Yes / Instant			You are very dead

DEHYDRATED

You must drink a ration of water at least once per day. After a day without water, you become Dehydrated. This has several effects:

- You cannot recover any attributes. If you are Broken, you need to drink water to get back up again.
- You take 1 point of both Hurts and Shakes every day. If you are Broken on either Grit or Quick while Dehydrated, you must make a Death roll, then another every day until you quench your thirst or die.
- As soon as you drink, you are no longer Dehydrated, and you can recover your attributes normally.

EXHAUSTED

You need to sleep for at least one Shift each day. After one day without sleep, you become Exhausted. This has several effects:

- You cannot recover Docity or Cunning.
- You take 1 point of Doubts and Vexes each day.
- If either Docity or Cunning is Broken while Exhausted, you collapse immediately into sleep for a full Shift.
- As soon as you have slept for at least a Shift, you are no longer Exhausted, and you can recover Docity and Cunning normally.

FREEZING

In an environment without enough clothes or shelter, you become Freezing. Being Freezing has several effects:

■ You cannot recover Grit or Cunning. You need to make a RESILIENCE roll at regular intervals. The colder it is, the more frequently you need to roll. If above freezing, once per day is enough. In sub-zero temperatures, roll once per Shift, and in extreme cold, you need to roll every Turn. If you fail, you suffer 1 point of both Hurts and Vexes as the cold seeps into your body and makes the blood run slower to

your brain. You can even hallucinate, causing you to act irrationally—details are up to the GM to decide. Some say that when you are close to freezing to death, you feel a strong burning sensation that can make you tear your clothes off.

- If you are Broken on Grit while Freezing, you must make a Death roll every Day, Shift, or Turn, depending on the severity of the cold.
- If you are Broken on Cunning while Freezing, you are unable to carry on and sit passively waiting for the end. You continue to suffer the effects of Freezing until either you are rescued or you die.
- After you have warmed up again, even if only by a campfire, you are no longer Freezing and you can recover Grit and Cunning normally.

HEATSTROKE

The midday sun can sear the flesh off a dead bull in no time at all, and it can do the same to a careless wanderer. Too much time in the sun leads to Heatstroke, which has several effects:

- You cannot recover any attribute points.
- You suffer the effects of Trouble on all rolls, not just pushed rolls.
- You need to make a RESILIENCE roll every Shift. If you fail, you suffer 1 point of damage to all your attributes as the heat saps your strength and will to live.
- If you are Broken on Grit while suffering from Heatstroke you must make a Death roll every Shift, until you find shelter and cool down, or you die.
- After you find shelter it takes one Shift to fully recover.

FIRE

A fire is measured in Intensity, with a typical large bonfire having an Intensity of 8. When exposed to fire, roll a number of dice equal to the fire's Intensity. For every success rolled, you suffer one point of damage. If you take damage, you catch fire and continue to burn, suffering another attack at the start of each new Round. The Intensity increases by one each Round. As soon as a fire attack inflicts no damage, the fire goes out by itself. You, or a friend at Arm's Length, can put out the fire with a successful MOVE roll (a slow action). If you are Broken by fire damage, or suffer fire damage when already Broken, you must make a Death roll every Round until you die or you are saved by a DOCTORIN' roll.

DYNAMITE AND EXPLOSIONS

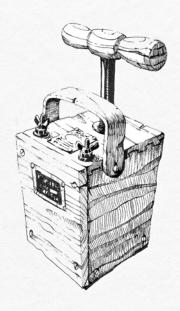
Handling and using dynamite is governed by the OPERATE ability, but under any circumstances it is a dangerous and highly skilled task. When handling dynamite, Trouble dice are always active, and apply after the first roll, even when that roll is not pushed. Only characters who possess the MINER 49ER talent are expert enough to avoid this troublesome problem.

The force of an explosion is measured in Blast Power. One stick of dynamite has a Blast Power of 8, two or three sticks tied together have a Blast Power of 12, and a bundle of dynamite sticks has a Blast Power of 16. For each person within Short range of the blast when the detonation occurs, roll a number of dice equal to the Blast Power. For every success rolled, the victim suffers one point of damage. The roll cannot be pushed. Victims at Arm's Length from the detonation suffer two points of damage per success instead of one. Depending on the circumstances the GM may call for a critical injury as a result of the explosion.

Effect Radius: Powerful charges with a Blast Power of 7 or more can harm people even at Medium range, although the Blast Power at that range is reduced by 6. If there are many people within Medium range of the blast, the GM can simplify the process by rolling once and applying the result to all victims.

THE DELIGHTS OF DYNAMITE

Patented in 1867 by Alfred Nobel, dynamite was designed to be a safer form of nitroglycerine, stabilized with diatomaceous earth. However, it is still very dangerous to use, especially in the US where unscrupulous manufacturers get around the patent by using less efficient stabilizers such as resin. To replicate this danger, when you use dynamite, Trouble is applied even without pushing the roll—if a Trouble die rolls a 1, even on the first roll, Trouble ensues. If the roll also results in successes, the dynamite can be disposed of safely but the original intention of the roll is not achieved. If a Trouble die results in a 1 and there are no successes on that first roll, the player may need to push their roll to get a success in order to handle the dynamite safely. If no successes are gained after a roll is pushed the Trouble is automatically an explosion, and the player character finds themselves at the epicenter of the blast. Don't forget that Trouble can be bought of by Faith in the usual way



FALLING

Falling on a hard surface automatically inflicts an amount of damage equal to the height of the fall (in meters) divided by 2, rounding all fractions down. In a controlled jump, roll MOVE—each success reduces the damage by one. Depending on the circumstances the GM may call for a critical injury as a result of the fall.

FALLING FROM YOUR HORSE

Falling from a bucking, fast moving or jumping horse counts as an 8 dice attack (damage 1, Crit 2), although the falling rider gets a MOVE roll to reduce the successes inflicted by the fall by half (round up).

DROWNING

All player characters are assumed to know how to swim. If you end up in water you need to make a LABOR roll every Turn to stay afloat. If you are wearing heavy clothing you need to roll every Round. If you fail, you sink, and you need to make a RESIL-IENCE roll every Round to hold your breath. If you fail this roll you start to drown and suffer 1 point of Hurts every Round until someone saves you. If you are Broken when drowning, you must make a Death roll, then another one every 5 Rounds, until you receive medical help and a successful DOCTORIN' roll to revive you, otherwise you die.

VENOM AND POISON

Venom and other poisons are measured by Potency—how deadly or effective they are—and how quickly they take effect—a Round, a Turn or a Shift. The GM decides both of these factors.

POTENCY

A poison's Potency is either 1, 2 or 3—very rarely would a poison have a Potency of 4 or more. Normally, poisons have a Potency of 1, although a strong poison has Potency 2, and an extremely potent poison can have Potency 3. If you are bitten by a rattler or a widow spider, or ingest poison in some manner, you must roll your RESILIENCE

ability. To resist the poison you need to get as many successes as the Potency rating of the poison. If you fail the roll you suffer the full effect. If you succeed, you only suffer the limited effect of the poison.



LETHAL POISON

Full Effect: You take 1 point of Hurts each Round, Turn or Shift (depending on how fast acting the poison or venom is) until you are Broken. Roll a critical injury if the poison is still in effect one Turn after you were Broken—the GM should narrate the result to account for the poison's effect. A successful DOCTORIN' roll will halt the effect of the poison, but only one attempt can be made. If you can find and drink an antidote in time, the effect of the poison is halted.

Limited Effect: You take 1 point of Hurts.

PARALYZING POISON

Full Effect: You take 1 point of Shakes each Round or Turn (depending on how fast acting the poison is) until you are Broken. A successful DOCTORIN' roll will halt the effect of the poison, but only one attempt can be made. If you can find and drink an antidote in time, the effect of the poison is halted.

Limited Effect: You take 1 point of Shakes.

SLEEPING DRAUGHT

Full Effect: You take 1 point of Vexes each Round or Turn (depending on how fast acting the poison is) until you are Broken, at which time you fall

unconscious for one Shift. You don't suffer a critical injury. A successful DOCTORIN' roll will halt the effect of the poison, but only one attempt can be made. If you can find and drink an antidote in time, the effect of the poison is halted.

Limited Effect: You take 1 point of Vexes.

HALLUCINOGENIC SUBSTANCES

Full Effect: You take 1 point of Doubts each Round or Turn (depending on how fast acting the poison is) until you are Broken. The GM should narrate the impact of the hallucinogenic effects on the character

A successful DOCTORIN' roll will halt the effect of the poison, but only one attempt can be made. If you can find and drink an antidote in time, the effect of the poison is halted.

Limited Effect: You take 1 point of Doubts.

MIXING POISONS

A character with the DOCTORIN' ability knows enough about medicine to use it to harmful effect, should they wish to. A successful DOCTORIN' roll, if the right substances are available (at the GM's discretion), will deliver 1D3 doses per success, of any type of poison with Potency 1. They cannot make stronger poisons (Potency 2 or 3) without the HERBALIST talent.

DISEASE

The strength of a disease is measured by its Virulence, of 1, 2, or 3. Very rarely would a disease have a Virulence of 4 or more. When exposed to a dangerous contagion or infection you need to roll a RESILIENCE test, and—to resist the disease—roll as many successes as the Virulence rating of the disease. This is called a Sickness roll. If you fail the roll, you fall Sick, which has several effects:

- One day after infection the disease breaks, at which time you suffer 1 point of both Hurts and Shakes.
- You can't recover your Grit or Quick while Sick.
- Make another Sickness roll once per day. Each

failed roll means you suffer another point of both Hurts and Shakes.

- If you are Broken on Grit when Sick, you must immediately make a Death roll. Thereafter, each day you make a Sickness roll, and if that is failed you immediately make another Death roll until you recover or the disease carries you off.
- As soon as you succeed at a Sickness roll, you are no longer Sick, and recover your attributes normally.

Medical Aid: If you are cared for by someone during your sickness, that person can support your recovery. They can add a number of bonus dice to your RESILIENCE roll equal to the number of successes they get on a DOCTORIN' test. But if they fail their roll you get a -1 penalty to your RESILIENCE roll.

Common Diseases: Cholera (Virulence 2), Consumption (aka Tuberculosis, Virulence 1, roll once per week not once per day), Diphtheria (Virulence 1), Pneumonia (Virulence 1), Smallpox (Virulence 3) and Typhoid (Virulence 3).

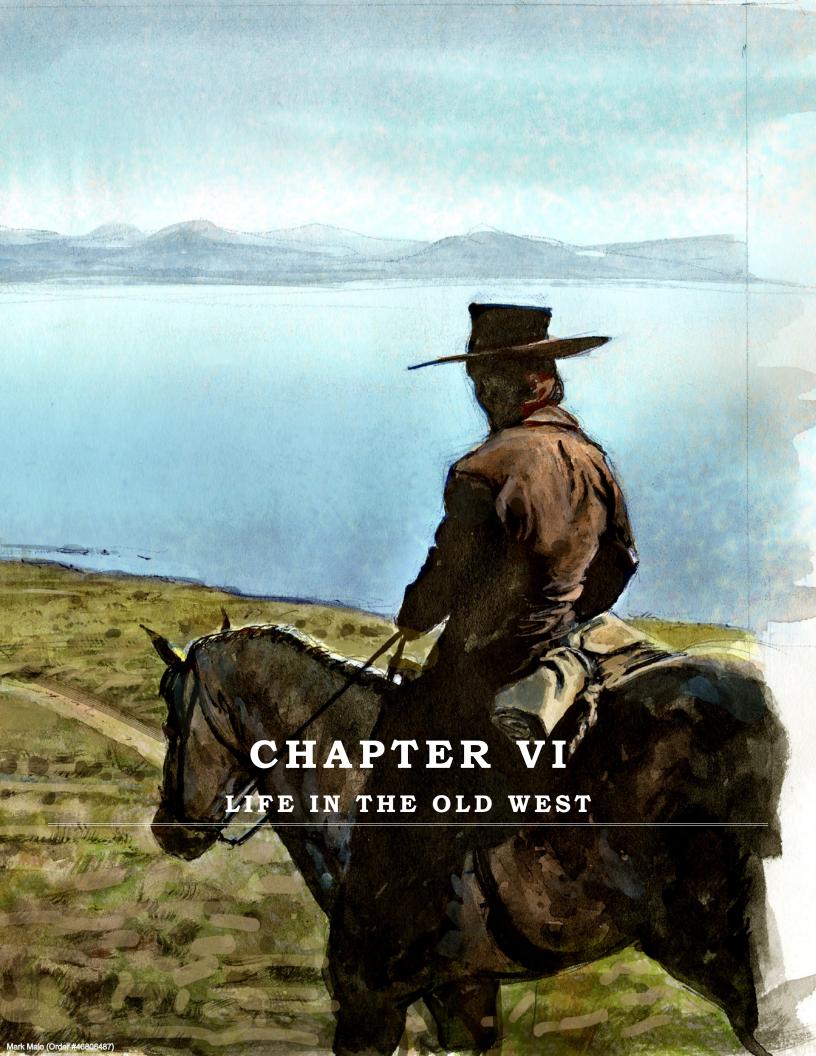
DARKNESS

When you are in complete darkness without any form of light, you have no choice but to feel your way. To run in complete darkness is hazardous and requires a successful MOVE roll. You suffer at least 1 point of damage if you fail that roll, possibly more depending on the circumstances and at the GM's discretion.

You can attack opponents at Arm's Length normally in darkness, but you must first scout about to find them by making a successful HAWKEYE test. This action takes no time in a fight—you can scout out where they are and then attack directly in the same Round.

You can shoot at targets in the dark, too, but again you need to make a HAWKEYE roll (as a free action) to be able to try the shot, and even if successful your attack suffers a -3 penalty. If you fail the HAWK-EYE roll you simply have no idea where your target may be. Range modifiers are also doubled in the dark, on top of the -3 dice modifier above.





"JUST 'CAUSE TROUBLE COMES VISITING DON'T MEAN YOU HAVE TO OFFER IT A PLACE TO SIT DOWN."

OLD WEST SAYING

Life in the Old West isn't just about two-bit whiskey, gun smoke and riding into town with a raddled old stogie between your teeth. You're gonna need to get your hands on money to help you get by, either through legal means, with a job or an outfit doing business, by your cunning and unscrupulous under-handedness, taking those dollars off poor saps at the faro tables, or goddamn illegal ways, at the point of your gun or skimming off someone else's earnings. Those hard-earned dollars don't last long when you're buying your gear and weapons, and maybe sampling a few pricey delights from the town's less salubrious establishments. On top of all that, you're gonna need somewhere to live, or a place to run your outfit.

In the wilderness you're going to need a trusty horse that won't spook and can last the distance if you're running down bad folk in a manhunt. Then there's the wildlife—best avoided unless you're a tracker seeking to bring in some furs or take an animal or two for your supper on the trail.

MONEY

There's a helluva load of cash floating about in the Old West, and none of it seems to be yours. Well, let's see what we can do about that!

Money in *Tales of the Old West* is managed both as cash, at the dollar level, and as Capital, used to run your business or own property. Cash allows you to buy the small stuff in the local store in town, but your Capital tells of your affluence through the big things you own or control. Each player character

should keep track of the cash in their pocket as well as any Capital they acquire.

CASH

Most player characters will have some cash at the start of their tale, and you can earn more in many ways—taking a job and getting paid a salary, running an outfit and making profits from that business, doing odd jobs, running down outlaws for their bounties, or thievery or other crime. This money is counted in dollars, and should be recorded on your character sheet.

If your character has enough cash you may convert it into points of Capital at any time, at a rate of \$250 per point of Capital.

CAPITAL

You need Capital if you want to do anything more than count the nickels and dimes, and just scrape by day-to-day. Capital refers to money tied up in property, businesses, investments and trusts, and all the instruments of modern finance that were being created in the nineteenth century. The so-called robber barons of the US economy—fur trader John Jacob Astor, oil tycoon John D. Rockefeller, and railwaymen Leland Stanford and Cornelius Vanderbilt—all have a lot of capital. The player characters in this game? Not so much. In play, your Capital represents your personal assets and investments. It can be used to invest in businesses, or purchase and improve property.

GAINING CAPITAL

It is possible to gain points of Capital during character creation, through the "Your Tale Begins" lifepath, but most player characters will not. During the game, Capital can be earned when your business outfit (if you own or have invested in one) is successful. You can also convert \$250 of your hard-earned cash into 1 point of Capital at any time.

There is no upper limit to how many points of Capital you may have—after all, there's no upper limit to how rich you can become.



USING CAPITAL

Your Capital represents your investments and assets, so it cannot be used to buy normal gear or services unless it has been liquidated into cash. Capital can be used for three things:

- Starting or investing in a business (an "outfit").
- Buying or improving property.
- Liquidating into cash.

Starting or investing in a business outfit: You can use Capital to invest in your business (or another's, with the proprietor's agreement) and so improve the business's chances of flourishing. Capital invested in a business not only increases the overall profitability of the outfit and the salaries paid to its proprietor and employees, it also earns you extra money if that business is successful (see Season Business Rolls on page 181). Keep track of your investments on your character sheet and the Outfit Business Accounts.

Capital invested in this way is still your Capital, as it represents the investment you have made into that business. You can withdraw it at any time, but to do so you must liquidate the Capital into cash—you cannot remove it as Capital and put that point of Capital straight into another business or property.

Buying or improving a property: You need points of Capital to buy a new property or to improve a property you already own. When you sell that property, you are, in effect, liquidating all the Capital you have in that property, which represents the deal you make when you sell (page 95).

Turning Capital back into cash: It is always possible to liquidate your Capital if you need some cashy money. But if those points were invested in an asset you lose the asset that the points of Capital represented: if it was Capital in a property, you have sold that property or your share in it; if the points of Capital were invested in a business you have sold your share in that business.

However, as money tied up in Capital isn't always easy to liquidate you cannot be sure how many dollars each point of Capital will realize. When you liquidate a point of Capital you remove the point from your Capital total and roll one D6. Multiply the result by \$50, giving a return for one point of Capital of between \$50 and \$300—this represents the current value of that point of Capital. By rolling the dice you are committed to liquidating that Capital, regardless of the outcome—there's no turning back if the return is terrible! Add that money to your cash total. It is possible that the value of your Capital may go up (if you roll a 6 you get \$300 cash back), but it's more likely you won't make back its full worth.

CAPITAL IN ACTION

Nadija has come into some money and decides to turn it into points of Capital and invest it in the local town bakery. She converts \$500 into 2 points of Capital (at \$250 each), and now has a nice stake in the outfit. The bakery does well, and as a shareholder Nadija shares in the profit generated by the business. However, some time later she builds up debts of \$250 playing cards, and has no way to pay. To settle the debt she decides to liquidate her investment in the bakery. She takes one point of Capital, leaving one invested in the business. She rolls a D6 to liquidate the Capital, and rolls a 2—the first point is liquidated for just \$100, not enough to pay off the debt. Nadija is forced to liquidate the second point as well, this time rolling a 6! That point is worth \$300, so she pays her debts and still has \$150 in cash left over, but now no investment in the bakery.

LOANS

If you're short on money you can always take a loan, with the GM's approval. Banks in the Old West were often fly-by-night affairs, set up by a few entrepreneurs pooling their money together. Loans would normally be set with terms of at least a year, with suitable collateral such as your land, home, farm, or business. Interest would vary, but would often be charged at 5% or 10% every season, and the full amount would need to be repaid at the end of the term. A failure to make an interest payment or repay the loan at the end of its term would mean the bank could foreclose the loan and take possession of the assets in question, leaving you ruined.

Banks in the 1870s were not the solid proposition they might have seemed. Sometimes they were established by fraudsters to swipe your money and make a run for it, and they were also vulnerable to robberies. Outlaws could steal all their assets, including the money you might have deposited with them for safekeeping.

THE DANGERS OF THE ROBBER BARONS

Player characters should be mindful of the power of NPCs with a lot of Capital behind them. They might find their business, or even their homes, bought out from under them by the likes of a Vanderbilt or Stanford. And if they resist an offer to buy, then people like these are not averse to applying intimidation or violence to get what they want. They weren't called Robber Barons for nothing.

LIFE IN TOWN

WHERE DO YOU LIVE?

Your characters are going to need somewhere to live. You may start the game with a place to call home, a ramshackle building that's part of your outfit, or just a dwelling, or you may not.

At the most basic level, those with a little cash burning a hole in their pocket can probably afford to have a room in a local saloon or hotel. Those who can't even afford that, or are far from civilization, will find themselves sleeping under canvas or sleeping rough.

People in employment might reasonably expect accommodation as part of their job—in a bunkhouse on the ranch if you're a ranch hand, in a loft above the horses if you work in the stable, or on the floor of the saloon that you spend all day sweeping.

For many people who run their own business, their outfit is their home as well as their workplace—the homesteader lives on their land with their crops and animals, the prospector lives in a hut at the claim, the laundry operator takes washing in at their shack, the butcher works from their kitchen door, and the newspaperman lives above his printing press. Even elected sheriffs are often required to live in the jailhouse.

Only if you are wealthy, or your business is a great success, can you afford to live elsewhere, or build a home away from work to raise your family. See more on Property on page 95.

WHAT DO YOU DO?

Only the Native American tribes people and the most dedicated frontier folk can truly live off nothing but the land—everyone else needs a job, a business, or another way to earn a living.

EMPLOYMENT

Your characters might choose to find a job and earn a salary. The default salaried rates per season (three months) for the 1870s are listed here, although the GM decides the exact amount in their game. Take 25% off the listed salary if the job comes with a place to sleep.

SALARIES TABLE

Jobs	Salary per season
Army Private (always includes food and board)	\$75
Baker	\$75
Barkeep	\$75
Blacksmith	\$100
Bowyer	\$90
Carpenter	\$90
Cowboy / Vaquero / Ranch Hand	\$75
Deputy Federal Marshal	\$200
Doctor	\$150
Farmer	\$90
Farm Laborer	\$70
Federal Marshal	\$300
Guard	\$90
Gunsmith	\$150
Handyman	\$75
Hunter	\$75
Jailer	\$75

Lumberjack	\$75
Master Builder	\$180
Miller	\$70
Miner	\$80
Preacher (retained)	\$75-\$150
Pony Express Rider	\$300
Prostitute	\$100
Quarry Laborer	\$80
Saloon Proprietor / Bordello Madam	\$150
Sheriff	\$180
Sheriff's Deputy	\$100
Special Deputy	Up to \$5 per day
Tailor	\$75
Tanner	\$65
Teacher	\$100

SALARIES IN THE OLD WEST

It's all but impossible to set exact salaries for jobs in the Old West, as the rates varied wildly between different states and territories, and at different times during the period. These figures are our best approximations. The GM is, of course, free to set their own prices as best suits their campaign.

EARNING A LIVING AS A PREACHER

Preachers are a special case in *Tales of the Old West*. As noted in the Salaries Table, they may be a retained—and thus salaried—man of the cloth, bought and paid for by a local dignitary who wants a preacher in town to boost its (and their) status. But plenty of preachers evangelize from a street corner or in the town's square, with nothing more than a

battered copy of the bible. Some lucky clergymen may even have a shack to use as a small church, or hold their Sunday sermons in the main room of the best saloon in town.

Preachers earn their corn through the donations received from their faithful congregations, and rely on their own skill in sermonizing (using their PERFORMIN' ability) and the Prosperity of the townsfolk they are servicing. For more details see the Turn of the Season on page 186.

OUTFITS - RUNNING A BUSINESS

An outfit is your business and it will earn you a living if you run it well. To be an operating business your outfit must have at least one point of Capital invested in it. The outfit may include a property that it operates from, which often doubles as home for the outfit's owner. The easiest way for new characters to find a place to live is to use their outfit as home, if they have one that comes with a building—many people in Western towns lived "above the shop" and only a lucky few started out wealthy enough to build a home of their own as well.

STARTING OUTFITS

Some player characters may start the game with an outfit they gained during character creation in Your Tale Begins. These outfits come with a certain number of Capital points which must be invested in the business if the player character intends to keep and run that business. If a starting player character doesn't want to keep and run that outfit it still remains a part of their backstory, but they can otherwise disregard it, and immediately liquidate any Capital into cash in the usual way—in narrative terms they may have wound the business up or sold it to someone else.

If more than one character starts the game with an outfit, they can either choose to operate their businesses independently or throw in their lot together. In this case the player characters that join another's outfit dissolve their businesses before they start and

transfer all the relevant Capital directly into the remaining outfit (this is the only time Capital can be transferred in this way—normally the Capital must be liquidated if taken out of a business).

BUSINESS OUTFITS IN PLAY

A player character's business acts as a backdrop to a Tales of the Old West campaign, and there is no expectation that you should spend your time roleplaying the day-to-day grind of running it. In all likelihood—and especially if the business is a saloon, bordello, hotel, or other location that will be an active part of the town—the business will be an important part of the game. It will be a home, a base of operations, and a place where tales will start and finish. But running the business and determining how well that business flourishes is abstracted as part of the Turn of the Seasons. Of course, if you want to roleplay the everyday running of your business then feel free to, but don't feel you have to!

STARTING A NEW OUTFIT

A new outfit requires the following:

- The business, product or service it is offering, such as a bakery or horse ranch.
- A named proprietor (a player character or compadre) who runs the business from day to day.
- At least 1 point of Capital invested in it, although it can have more.

What Kind of Business? The nature of a new business can be anything the player characters want, with the GM's approval. Each business has a linked key ability, the ability that's critical to the success or failure of the business—the named proprietor makes a roll against the key ability during the Turn of the Season to see how well the business has been doing. Many outfits require a property to operate from, but some don't.

BUSINESS TYPES TABLE

Business	Key ability	Prerequisites
Apothecary	DOCTORIN'	A property to trade from
Bakery	MAKIN'	A property to trade from with an Oven
Barber Shop	LIGHT-FINGERED	None
Blacksmith	MAKIN'	A property to trade from with a Forge
Bordello	PERFORMIN'	A property to trade from
Brewery / Distillery	MAKIN'	A property to trade from
Crop Farmer	NATURE	Farming land and a Crop Field
Doctor	DOCTORIN'	None
General Store	PERFORMIN'	A property to trade from
Gunsmith	MAKIN'	A property to trade from with a Forge
Handyman	MAKIN'	None
Hotel	PERFORMIN'	A property to trade from
Laundry	LABOR	A property to trade from
Livestock Farmer	ANIMAL HANDLIN'	Farming land, Pasture and livestock
Livery	ANIMAL HANDLIN'	Stables
Lumber Yard	LABOR	A Claim
Lawyer	BOOKLEARNIN'	None
Miner / Gold Panner	LABOR	A Claim
Newspaper	BOOKLEARNIN'	A property to trade from
Rancher	ANIMAL HANDLIN'	Farming land, Paddock and livestock
Saloon	PERFORMIN'	A property to trade from
Shop	PERFORMIN'	A property to trade from
Tanner	MAKIN'	A property to trade from
Tailor	MAKIN'	A property to trade from
Theater Troupe	PERFORMIN'	Somewhere to perform
Undertaker	PERFORMIN'	A property to trade from

The business must acquire all the prerequisites listed before it can start trading. If a property is listed as a prerequisite you will need to find or buy that asset. Some properties require additional features before the outfit can get to work—a smithing business will need a forge, a farming or ranching business will need land, and a mining or prospecting outfit will need a claim to exploit. Learn more about these in Property and Land, page 95.

The Proprietor and Employees: One character—either a player character or a compadre—must be named as the outfit's proprietor, the face of the business who runs it from day to day. Other characters can be listed as employees. Being the proprietor of an outfit or one of its employees is a full-time job, and a character can only be the proprietor or employee of one business at a time. The proprietor's player makes the outfit's Business rolls during the Turn of the Season to see how well the business is flourishing. If the business does well enough, they, and all employees, get paid the going rate of salary for the job.

Outfit Owners and Investors: You can set yourself up in business without being a proprietor or employee by becoming an owner or investor. To do so you must invest at least 1 point of Capital. Multiple player characters can invest in the same business and contribute points of Capital to the business's total Capital Pool. If you have no Capital to invest in the outfit you cannot invest, but can still become an employe, and draw a salary in cash every season. When you save enough cash to convert into Capital you can then buy into the business by investing one or more points of Capital later on, if the owners agree. You are then rewarded with a share in the business equal to the value of your investment as a fraction of the outfit's current Capital Pool.

HOW MUCH MONEY DOES MY OUTFIT MAKE?

The amount of money the outfit makes for any given character depends on whether that character works for the business and draws a seasonal wage (either as proprietor or employee), how much Capital they have invested in the business, and how well the business does when the proprietor makes the Turn of the Season Business rolls (page 181).

INVESTING IN AN OUTFIT

Arthur, Beth, Colm and Drew want to set up a livery in town. Beth invests 2 Capital in the outfit, and Colm invests 1. Beth and Colm end up owning two thirds and one third of the outfit respectively. Beth is named as the outfit's proprietor, and Colm is an employee as well as part owner. Arthur and Drew can't invest now, but take Beth's offer of a job, becoming employees.

Wages: Each business has a base level of wages, set by the GM based on the Salaries Table (page 91). This base salary is increased by 5% for every point of Capital invested in the business, after the first one, to reflect the power of that investment.

If the outfit's proprietor runs the business well and gets at least one success in the Turn of the Season Business roll, they and all employees get paid their wages, and all the running costs for that season have been taken care of. Of course, those characters who are investors, but do not work in the business, don't get any wages, but their Capital is safe.

Business Bonuses: The only way for an investor to make money from their investment is if the business does very well and gets 2 or more successes on the Turn of the Season Business roll. In this case the business gains a Business Bonus.

Losses: If the Turn of the Season Business roll is failed, the business is doing badly—it hasn't made enough money to pay the proprietor and employees their wages, and suffers a Business Penalty. The owner and investors need to work out how to make up the shortfall or suffer the consequences.

Going Bust: If a business is reduced to zero Capital—either because the last point of Capital in the business has been liquidated or through losses incurred during the Turn of the Season—it has gone bust and immediately goes out of business. If the outfit was run from a property, that property may also be forfeit, at the GM's discretion. If the player characters involved want to try again with a new business they must start from scratch.

rather than buy it, but it takes time, depending on how large the building is. Once completed, however, the Capital Value of that property (i.e., the cost to buy it) is the same as the listed Purchase Price.

The Status of your home will have a bearing on what others in town think about you, with modifiers to your Reputation.

PROPERTY AND LAND

Making your mark on the Old West often means setting down roots and staking a claim for you and your family. For that you're going to need somewhere to run your outfit, and somewhere to live—a Property—and some place to build that property—a Location. This will cost you money, and also time if you intend to build, rather than buy, your property.

PROPERTY

There's a wide range of buildings in the Old West, from tiny one-room wooden shacks or adobe brick huts, Native American wigwams and stone-built pueblos, to grand wooden saloons and brick-built hotels.

Your property is categorized by its Status, from 0 (no property at all, you're living in the wilderness or on the street) to 8 (the grandest of extravagant buildings that money can buy). To buy that property is going to cost money (cash or Capital), or to build it will cost both time and money. It costs less in Capital for a player character to build their property,



HANDLING PROPERTY AND LAND

If you have little or no Capital you may not relish living in the worst part of town or a day's ride away in the sticks. We encourage players and GMs to build stories in-game that help you get a better deal than your buying power deserves! You can search out a place more to your liking during an adventure and buy that, or threaten the owners, or marry into their family, to get a better deal.

Alternatively, you may prefer to hand-wave these elements of the game. In this case you should agree with your GM what kind of property you have, and in what location, at the start of your campaign. However, these rules are provided if you want squabbles, rivalries and feuds over land and property to be a part of your game—they certainly were an integral part of Old West life.

PROPERTY STATUS TABLE

Status	Description	Purchase price/value	Cost to build
0	No home, living rough or in the wilderness.	Nothing in money, but lots in lost dignity. -3 Reputation.	NA
1	Living under canvas wherever you can find a space. Only the simplest of outfits can be run from a tent.	The cost of the tent. -2 Reputation.	NA
2	A small shack, adobe brick hut, Native tipi or simple wigwam, just big enough to run a store or other small business.	1 Capital. –1 Reputation.	\$150 cash and six weeks.
3	A single storey shack, hut, Native wigwam or small longhouse, which can accommodate a family in basic comfort.		1 Capital and a season.
4	A large single storey property with a few rooms, or a small two-storey building—good for a decent homestead, saloon or bawdy house, or well-built longhouse or pueblo.	5 Capital.	3 Capital and a season.
5	A large and sturdy two-storey building with rugs and rough drapes. A grand pueblo structure, large enough to be a communal space.	8 Capital.	6 Capital and two seasons.
6	A well-built two-storey building, enough for a solid hotel, dance hall or theater.	12 Capital. +1 Reputation.	9 Capital and three seasons. +1 Reputation.
7	A superb building, perhaps even three storeys, crafted by the best artisan builders. The inside is opulent, with fine carpets and rugs, excellent furniture and tasteful décor. 16 Ca +2 Repu		12 Capital and three seasons. +2 Reputation.
8	An extravagant and opulent mansion or a huge ranch. Only the very richest can afford a place like this.	20 Capital. +3 Reputation.	16 Capital and four seasons. +3 Reputation.

LOCATION

The location of your property can be important, depending on the property's purpose: if it's simply a

dwelling you may wish to be on the sunny side of a nearby hill, but close enough so it's just a short walk into town; if it's a saloon, hotel or outfit selling your

wares to passers-by you'll want it to be in the thick of it, in the middle of town; if it's a farm or ranch you'll need plenty of space and good land to help your business thrive.

Locations are categorized by Type, which reflects that location's general availability in the Old West.

It also determines how much you should expect to pay to buy that plot or tract of land, or how much it is worth once you've staked your claim.

The cost of the land should be added to the value of any property that is built upon it, to give the total Capital Value of that plot.

PROPERTY LOCATION TABLE

Туре	Location	Availability	Cost / value
1	In town, rough—no one wants to live here.	Very good.	Nothing—feel free to stake your claim.
2	In town, outskirts—a decent plot away from the latrines and ne'er-do-wells, but it's not going to have a good view or a gentle brook running out back.	Good.	1 Capital—see the town clerk, pay up, and stake your claim.
3	In town, center—smelly and noisy, dusty in the summer and muddy in the winter. But you're in the thick of it.	Poor—competition for these plots can be fierce and violent.	2 Capital—the town clerk sells these plots, persuaded by a hefty bribe.
4	In town, prize plot—only the best get to live here.	Terrible—the first in town, the richest, or those with a violent manner get these plots.	3 Capital—to get this land you'd best be on good terms with the gentile-types who already live there.
5	Out of town, rough—160 acres of rough land given to you thanks to the Homestead Act.	Very good—the one thing the West has in abundance is land.	\$14 to lodge a claim, and the land is worth nothing.
6	Out of town, decent—160 acres of decent land you grabbed at a steal thanks to the Homestead Act.	Good—but these plots get snapped up quickly.	\$14 to lodge a claim, but the land is worth 1 Capital.
7	Out of town, good—sought-after real estate.	Poor.	\$14 if you can claim the land under the Homestead Act. Otherwise it costs 2 Capital and another hefty bribe.
8	Out of town, superb—the best land within miles, and only the best, or wealthiest, can hope to acquire it.	Terrible—the first in town, the richest, or those with a violent manner get these plots.	3 Capital—rare as a rattle- snake's smile, be ready to fight to get this land.

THE HOMESTEAD ACT 1862

The Homestead Act, enacted during the Civil War in 1862, provided that any adult citizen who had never borne arms against the US government could claim 160 acres of surveyed government land. Claimants were required to live on and improve their plot by building a home and cultivating the land. It costs just \$14 to register the claim for up to 160 acres of land which then became legally owned by the claimant if they lived on and developed the land for five years. For those of us who cannot visualize what 160 acres of land looks like, it covers an area of roughly 875 yards × 875 yards.

FEATURES

You can add features to your property, be it your home, your outfit, or both. Once bought and paid for, the feature takes effect immediately. This list is not exhaustive and can be used as the basis for creating your own features, with the GM's approval.

BRODY ANAHEIM GETS HIS RANCH

Brody Anaheim has come into some money (through what he claims was winning at poker, but was actually the result of murder and thievery) and can now get his horse ranch going. But he needs land and a place to live. He's not too picky over the land, so finds a decent spot a few miles south of town (Type 6), and files his claim under the Homestead Act—\$14 for 160 acres of decent land that's worth 1 Capital! Outstanding! For his place to live, Anaheim only needs a small shack for him and his compadre, Grandpa Willie, and a room for his ranch hands to bunk in, so he decides to go for a single storey cabin with separate living, cooking, and sleeping rooms—Status 3. He can't buy the place, as it doesn't exist on his land, so gets going with the build at a cost of 1 Capital and a season's work. Once the house is completed it will be worth 2 Capital. At the end of the season Anaheim has his land and his ranch, with a Value of 3 Capital (2 for the ranch house plus 1 for the land).

PROPERTY FEATURES TABLE

Feature	Benefit	Cost
ANIMAL RUN - You keep a few pigs, chickens, or perhaps a milking cow. It smells, but you can sell the surplus for a small profit every season.	Each season, gain 2D6 dollars multiplied by the number of successes on an ANIMAL HANDLIN' roll.	\$50
BARN - A place to keep hay dry, animals penned, your horse stabled and your wagon out of the rain.	Gain a +1 bonus to your Turn of the Season Business roll if you're a Farmer or Rancher.	\$100
BUNK HOUSE	Accommodate up to ten workers.	\$150
CROP FIELD	Required for a Crop Farmer business.	\$50
BREWHOUSE or DISTILLERY - Allows the brewing of beer or distilling of liquor.	Required for a brewing or distillery business.	\$100
FALSE FRONT - Used by shops and stores, a False Front makes your place look fancy.	You gain a +1 bonus to your Turn of the Season Business roll if you are a store or service outfit.	\$100
FORGE	Required for a Blacksmith, Gunsmith, Farrier or other Smithing outfit.	\$100
GARDEN - You can grow vegetables in your garden. You eat heartily and can sell the surplus.	Each season, gain 2D6 dollars multiplied by the number of successes on a NATURE test.	\$25

GENERAL AMENITIES - Could be poker tables, a soiled dove's boudoir, or anything your business specifically needs.	Gain +1 to your Turn of the Season Business roll.	GM's Discretion
LATRINE - A dwelling cannot hygienically accommodate more than four adults unless it has a Latrine	Gain a +2 bonus to the Units die on your Turn of the Season Personal Fortune roll.	\$50
LIBRARY - Every great house, and all good gentlefolk, should have a library.	Gain a +2 bonus to any BOOKLEARNIN' rolls made here.	\$150
MACHINERY	Required to run a mining, timber, or other business that needs machinery.	\$150
OPEN FIREPLACE - Warm and sturdy, a proper fireplace is an important addition to any house of style.	Once per session you gain a bonus Faith Point for a Shift spent by this fire.	\$25
ORCHARD - You can grow fruit in your orchard to eat, and then sell the surplus.	Each season, gain 2D6 dollars multiplied by the number of successes on a NATURE test.	\$35
OVEN	Required for a Bakery or Restaurant business.	\$50
PADDOCKS	Required for a Ranching business.	\$50
PASTURE	Required for a Livestock Farmer business.	\$50
PORCH / BALCONY / AWNINGS - A lovely spot to watch the world go by, and host all-important guests.	+1 to PERFORMIN' tests when made on your porch or balcony.	\$30
ROOT CELLAR - Stays cold in the summer and warm in winter, keeps food fresh for longer.	Gain a +1 bonus to the Units Die on your Personal Fortune roll during the Turn of the Season.	\$100
KEROSENE LAMPS - Oil lamps light up your property, and it looks good.	+1 Fame and +1 Reputation.	\$35
SECURE FIXINGS - Your windows and doors are well made and have iron fasteners, making them as secure as they can be in the west.	Anyone trying to break in suffers a –1 penalty.	\$35
STABLES - Adds a stable to your property.	Required for a Livery Outfit.	\$100
STRONG ROOM - A room that is hard to break into. Useful if you have stuff that you don't want others to get their hands on. This includes the cells at the Sheriff's Office.	Anyone trying to break in suffers a –3 penalty.	\$150
UPGRADE YOUR PROPERTY - Build an extension, add outbuildings, improve the structure or fancify the place.	Increase the property's Status by 1. Half the listed Build cost and time (page 96) of the Status level you are increasing to.	
WELL - You can't beat having fresh water to hand.	Gain a +1 bonus to the Units Die on your Personal Fortune roll during the Turn of the Season.	\$75

Note: Features can only be chosen once per property, with the exception of Upgrade Your Property which can be chosen as many times as you want until the building reaches its maximum Status.

STARTING PROPERTY

Some new player characters may start with an outfit. The GM should feel free to decide for themselves what kind of property and land their player characters have at the start of their campaign, but otherwise follow these simple rules. The types of property available during character creation are:

- A Business Property/Store—a plot in town where you make and/or sell your wares, with accommodation that might be as simple as a tent or could be a more robust building.
- A Claim—the rights to a mine, a panning

- claim on a local waterway, a stretch of forest for lumber or anything similar.
- A Dwelling—just a place to live without any outfit connected with it, at least for now.
- A Homestead/Ranch—often 160 acres of land with a self-built home.
- A Saloon—a saloon bar, casino, bordello, cathouse, bath house, or anything else that fits the hospitality theme.

Roll D6 on the table below, or choose, the property's starting Status and Location Type. Add any features that are also earned during Your Tale Begins.

PROPERTY STATUS AND LOCATION TABLE

Property	Property status	Location type
Business Property / Store	1–2: Status 2. 3–5: Status 3. 6: Status 4.	1–2: Type 1. 3–4: Type 2. 5–6: Type 3.
Claim	1: Status 0. 2–3: Status 1. 4–5: Status 2. 6: Status 3.	1–5: Type 7. 6: Type 8.
Dwelling	1: Status 2. 2–3: Status 3. 4–5: Status 4. 6: Status 5.	1: Type 1. 2: Type 2. 3: Type 3. 4: Type 5. 5: Type 6. 6: Type 7.
Homestead / Ranch	1–2: Status 2. 3–4: Status 3. 5: Status 4. 6: Status 5.	1–2: Type 5. 3–4: Type 6. 5: Type 7. 6: Type 8.
Saloon	1: Status 3. 2: Status 4. 3–4: Status 5. 5–6: Status 6.	1–3: Type 1. 4: Type 2. 5: Type 3. 6: Type 4.

BUYING AND SELLING PROPERTY

When you buy or sell property the price to be paid is equal to the Capital Value of that property. However, a good businessman or haggler might make the deal sweeter.

Buying Property: When doing a deal, the buyer can simply pay the asking price of the property—the Capital Value—and get the deal done. However, if you want to haggle you can, although this is a risky business that might see you pay more rather than less. To haggle over the price the buyer makes an opposed PERFORMIN' roll against the seller's INSIGHT. If the buyer wins the opposed roll the price is reduced by 1 Capital for every success scored over those of the seller, to a minimum of half the original Capital Value of the property. However, if the seller wins the opposed roll the price increases by 1 Capital per success gained over those of the buyer, to a maximum of +50% of the asking price. If the roll is a tie the price stays as it was.

Whatever the final amount paid for the property, its actual Capital Value remains the same as its original value—you may have got a deal and acquired it cheap or paid over the odds and spent more on the asset than you should.

Selling Property: If you need to make a quick sale you can simply liquidate all the Capital you have in the property into cash in the usual way. You will probably get a low price, but if you need to sell fast, you need to sell fast.

Alternatively, you can roleplay finding a buyer, and use the process for buying and selling property above.

AUCTIONS AND COMPETITIVE BIDDING

Some property that comes up for sale will be highly sought after and draw more than one bidder. It may even go for sale at auction. In these cases the price to purchase the property may go above the property's Capital Value if the bidding is fierce and hotly contested. No matter how much Capital is eventually flaunted to win the sale, the value of the property remains the original Capital Value, and any Capital

spent over that figure to secure the sale is lost.

COMPETITIVE BIDDING

Father Carmody, the well-heeled preacher, is determined to buy the property next door to the church as his new home when it comes up for auction. But Hubbard McGraw, a wealthy rancher, wants a place on the town square, and is determined to get the house too. Its Capital Value is 5. The bidding is fierce, until eventually Carmody drops out when McGraw bids 9 Capital for the place. McGraw is smug, as he's shown the town he has the buying power and position to get what he wants, and the house is his. But he paid an over-inflated price for the place. He has to pay 9 points of Capital, but the house is only worth 5, so he's paid 4 Capital too many, and those points are lost.

FAME AND REPUTATION

In Tales of the Old West your character may be recognized all over the frontier, or they might be a total nobody. How well known and how recognizable your character may be is shown by their Fame score. How famous—or infamous—are you? The lowest Fame score you can have is zero—no one has a clue who in hell you are. But as your tale continues, your Fame may grow. There is no cap on your total Fame score—the higher it goes the more recognizable you are.

Knowing how easily recognized you are—how much Fame you have—is one thing. But what are you famous for? This is shown by your Reputation. Your Reputation is made up of two scores—your Morals and your Public Spirit—both ranging from 1 to 6. The higher the score the more positive the reputation. These scores combine to give you a short narrative description of that reputation. To find this description you cross-refer your scores on the table on page 102, reading first from top to bottom, then left to right. Remember, this doesn't necessarily reflect your character's actual approach to life, but reflects what other people think about you.

YOUR REPUTATION SCORE

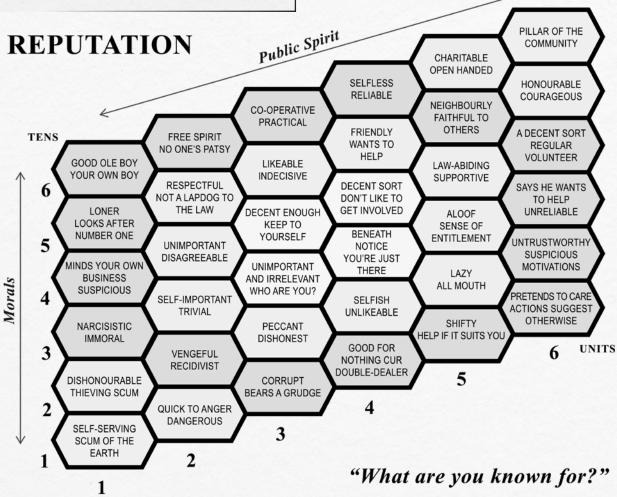
Your Reputation is recorded using two scores from 1 to 6, for Morals and Public Spirit. Torie Barnes is a scruffy-looking frontierswoman, not known for her high style but with a reputation for an independent spirit and a kind heart. Her Morals score is 5—she is known for doing the right thing when push comes to shove—and her Public Spirit is 3—she's not the first to help out others but often comes through when the need is acute. Cross-referring her scores on the Reputation Table gives a narrative result of "Likable, Indecisive." She is well-liked about town, but the local folks think she doesn't really want to get involved in business that ain't hers, and that she's slow to help when folks are in need.

STARTING SCORES

A player character's starting Fame score is based on how long they have been around, and how many Livings they have had. This score may be modified by the outcome of their lifepath:

- One Living gives a base Fame of 0.
- Two Livings give a base Fame of 1.
- Three Livings gives a base Fame of 2.

Reputation starts at 3 / 3 (a score of three on both axes on the Reputation Table), giving a result of "Unimportant and irrelevant, who are you?" or you may roll D66 to decide, at the GM's discretion. As with Fame, Reputation may be modified by the outcome of your player character's lifepath.



FAME AND REPUTATION IN PLAY

Fame and Reputation influence events in three ways:

- Recognition—"who in hell is that?" When you arrive in a new town or location the GM may ask you to make a Fame roll to see if anyone recognizes you. Roll a number of dice equal to your current Fame. If any successes are rolled you are recognized by someone. How people react to you—if indeed they react to you at all—then depends on your Reputation. The GM decides what transpires.
- Celebrity—"don't you know who I am?" When you are involved in a situation where you are either influencing, or being influenced by, another person (using your PRESENCE or PERFORMIN' abilities) your Fame and Reputation may come into play (unless it is clear the reputational relationship would not apply—the GM decides). The difference between the two Fame Scores is applied as bonus dice to the character with the higher Fame, to a maximum bonus of +3.
- Reputation—"don't mess with him, he's a bad man". Your Reputation has a narrative effect on how non-player characters see you, and how they react to you, as judged by the GM.

MODIFYING FAME AND REPUTATION

During play, some events may impact a player character's Fame and Reputation. The GM can give a player character additional points of Fame as a result of an especially noteworthy action that is witnessed by others, and may also change a player character's Morals or Public Spirit scores at any time based on events in the game. Otherwise, a player may add or subtract 1 point from either their character's Morals or Public Spirit scores after each season, but they will have to justify this change to the GM, who must agree. Record the new scores on your character sheet and note the new narrative description. They may not change their Fame total in this way: only a player character's behavior and actions can change their Fame.

Sometimes a character will be instructed to modify

their Reputation by 1 or more points, either positively or negatively. In this case you may choose to modify either your Morals or Public Spirit scores, or both, but those scores cannot be reduced below 1 or increased above 6.

LIFESTYLE

How well do you want to live, and how much money are you prepared to spend every season keeping up that lifestyle? If you lower your standards the nosy people in town will notice, tongues will wag and fingers will be pointed in your direction.

Maintaining a certain lifestyle is important for many people in the Old West—your lifestyle affects your Fame and Reputation, and influences your place in the local community. But maintaining a lifestyle costs money. Every season you decide what level of lifestyle you're going to have for the following season, and you pay for it. Lifestyles range from Destitute (where the townsfolk all but spit near you as they take a wide berth) to Well-Off or Rich (where you show your importance and wealth through the clothes you wear, the food you eat, and the style you carry). This is managed during the Turn of the Season (page 187).

COMPADRES

In *Tales of the Old West* your player characters can build up a group of friendly NPCs that work with them, owe them some debt of honor, or may be a close family member. These are your compadres. Not every NPC will be a compadre, only those who are closely involved with the player character's life and story. Some compadres may be identified during character creation, while others may become apparent during the course of your campaign. Agree with your GM which NPCs should become compadres.

Compadres are—on the whole—your character's loyal family or friends, and are generally under the player's control. They can do minor tasks to support the player character, like watch the farm or saloon

while the player character is off adventuring, do some shopping, or carry a message. But these NPCs can also be controlled by the GM. Compadres have some personal agency of their own—they may have desires and motivations that conflict with the player character, or they may get upset if the player character treats them badly or with disrespect. This is the part of their personality that the GM controls.

CREATING YOUR COMPADRE

Each player can have a maximum of three compadres at any one time. Follow these rules to build them up:

WHO ARE THEY?

What's their name, their relationship to the player character, their age and their job, if any? Choose these depending upon your compadre's backstory. Your compadre will most likely fall into one of the following categories:

Cowboy, Rancher or Frontiersman—any compadre who works with livestock, lives their life in the saddle or spends their time wandering the wilderness.

Engineer—a miner, train driver or printing press operator, anyone who knows how things work.

Laborer or Farm Worker—any compadre who works with their hands.

Grifter, Outlaw or Lawman—those folk who rely on their resilience or skill with fists and iron to get by.

Gentlefolk or Professional—any compadre who works with their education to earn their living, perhaps to heal others, interpret the law, write books or newspapers, or who has the luxury of not working or living off others' work.

Trader—fur traders, shop keepers, saloon barkeeps, soiled doves, boudoir madams.

WHAT ARE THEIR ATTRIBUTES?

Easy—each compadre starts with a score of 3 in each of their attributes, but has one point added on the following basis. Roll D6: 1, +1 Grit; 2, +1 Quick;

3, +1 Cunning; 4, +1 Docity; 5-6, +1 to the attribute of the player's choice. However, if your compadre's background suggests they should have an attribute at either 1, 2 or 5, then feel free to agree this with the GM.

WHAT ARE THEIR ABILITIES AND TALENT?

Your compadre will have a key ability. This should be the obvious ability relevant to their job, their role in your posse or their expertise. But if they bring no obvious skill or expertise, roll on the table on page 105 for their key ability instead. Roll D3 to give this ability a score between 1 and 3. Then roll randomly for a second and third ability, both of which will be at level 1.

If they need a talent for their job, agree this with the GM and note that too.

WHAT IS YOUR COMPADRE'S PERSONALITY?

Each compadre is randomly assigned two personality traits by rolling D66 twice on the Reputation Table on page 102:

- Their reputation, which is seen by all. This influences what everyone thinks about them and how they come across to others.
- Their private personality, which lurks beneath the surface. This personality might come out in times of trouble or hardship and will influence what they can or will do for their player character, and how they might react as your tale unfolds.

GEAR AND ITEMS

Do they have any specific gear or special items? Discuss this with your GM and agree between you what significant gear your compadre might possess.

WHAT'S THEIR TALE?

Where did they come from and how come they are your player character's compadre? Agree with your GM the important things you know about them.

GRANDPA WILLIE

Dave's player character, Brody Anaheim, gains a compadre during his lifepath, and decides that this non-player character is going to be an old rancher-come-grifter he befriended years ago, and jokingly calls "Grandpa Willie". Rolling for his attributes, Dave rolls a 3, so Willie gets +1 to his Cunning, but as Dave sees him as an uneducated fellow he and the GM agree Willie's Docity should be only 2. His key ability is NATURE, and he gets 3 in that, with 1 in PRESENCE and RESILIENCE. His rolls for personality are 14 and 64. Grandpa Willie's public persona is that of a Good-For-Nothing Double-Dealer, but his private personality is Selfless And Reliable—so he's grumpy and difficult to deal with on the surface but is caring and comes through for others when times are troubled. For gear, Dave and the GM agree that Grandpa Willie rides about on his wagon with his old horse, and always has a loaded shotgun across his lap.

GRANDPA WILLIE GOES TO WORK

Brody Anaheim has started a horse ranching business and has made good contacts with a local Native American tribe through whom he hopes to get a breeding pair of stunning Appaloosa horses. Anaheim's compadre, Grandpa Willie, usually spends his time sitting at the ranch or outside Brody's favorite saloon, the Homestead Inn, with his shotgun over his knees in case of trouble. Anaheim, concerned that the relationship with the tribe has gone quiet, sends Grandpa Willie off to bring his regards to the Native Americans, and keep the contact warm. Grandpa Willie, grumbling a bit as is his way, loads up on supplies and shells for his shotgun, and trundles out of town in his trusty wagon, as Anaheim tends to other business closer to home.

D66	Attribute	Ability
11-12		FIGHTIN'
13-14	GRIT	LABOR
15-16	OKH	PRESENCE
21-22		RESILIENCE
23-24		LIGHT- FINGERED
25-26	QUICK	MOVE
31-32		OPERATE
33-34		SHOOTIN'
35-36		ANIMAL HANDLIN'
41-42	CUNNING	HAWKEYE
43-44		INSIGHT
45-46		NATURE
51-52		BOOK Learnin'
53-54	DOCITY	DOCTORIN'
55-56		MAKIN'
61-62		PERFORMIN'
63-66	CHOOSE	CHOOSE

YOUR COMPADRES IN PLAY

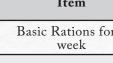
Compadres are usually controlled by their player but they are not intended to take center stage, and neither are they intended to follow the player character around the whole time. They should be supporting characters, helping out around the farm, keeping bar at the player character's saloon, or looking after the home or the herd, leaving the player character free to go and tell their tale. They may do tasks "off screen", but these should be roleplaying and storytelling developments, rather than things you would expect the player characters to do themselves.

Remember that compadres are still non-player characters, and the GM has a say over how they react and behave in certain situations. In particular, the player character's behavior towards their compadre and the compadre's personality types will influence the way they feel towards their player character. Compadres may get into trouble, or cause problems, or bring problems that have to be dealt with. The GM should develop these characters and their relationships with their player characters—and the stories that come from it—as they see fit.

GEAR & SERVICES

GEAR

Every character in Tales of the Old West will accumulate gear over the years. The tables below list commonly available gear, and tell you how much you might expect to pay to replace it once the West has taken it from you.



GENERAL GEAR

GENERAL GEAR				
Item	Cost	Weight		
Basic Rations for 1 week	\$2	2		
Bullets / shells	\$1/20	Tiny		
Clothes (standard)	50c-\$2	-		
Clothes (fancy)	\$5-50	-		
Coffin	\$7.5	6		
Deck of cards	\$1-5	Tiny		
Gold, 1oz	\$100	Tiny		
Handcuffs	\$1-5	Tiny		
Lemonade (bottle)	5c	1/2		
Lockpicks (set)	\$5	Tiny		
Matches (box)	50c	Tiny		
Newspaper	10c	Tiny		
Oil Lantern	\$1	1/2		
Pelt, Bear	70c-\$1	2		
Pelt, Bison	30-40c	2		
Pelt, Wolf	50–70c	1		
Rope, 20' length	\$2	1/2		
Saddle & Gear	\$30–100	2		
Silver, 1oz	\$10	Tiny		
Tobacco goods	\$1–5	Tiny		
Whiskey, sipping (bottle)	50c	1/2		
Whiskey, good (bottle)	\$2	1/2		



SPECIALIZED GEAR

Item	Cost	Weight	Notes
Boat—canoe	\$40	4	A light canoe designed for two people and a small amount of baggage.
Boat—rowboat	\$35	8	Basic but sturdy, the rowboat can take four people easily, six at a stretch, and some baggage.
Camping Gear	\$10	2	Basic camping gear with bedrolls, canvas for shelter, a tinderbox and a pan for cooking. Gives a +1 bonus to NATURE rolls when making camp for the night.
Cart	\$30	N/A	A basic four-wheeled cart with space for three people sitting up front and carrying capacity for a lot of cargo.
Doctoring Bag	\$25	1	Contains basic items and simple medicines and elixirs. Gives a +1 bonus to DOCTORIN' rolls.
Farming equipment	\$250	Varies	Covers a wide range of equipment needed to manage a Farming Outfit. Without this, the Turn of the Season Business roll for a Farming Outfit suffers a -2 penalty.
Holster—basic	\$2.50	Tiny	Nothin' fancy, just holds your gun.
Holster—Bridgeport Rig	\$50	Tiny	A belt holder with a special clip instead of an actual holster, making it quick to draw. Can also swivel, allowing you to take a shot without drawing.
			Gain a +1 bonus to the Draw during a duel if the weapon is drawn.
			Gain a +2 bonus to the Draw for the first shot if the weapon is not drawn (but the weapon needs to be drawn to shoot again).
Holster—Law Dog	\$40	Tiny	Made for the quick draw, this holster gives a +1 bonus to the Draw roll during a duel.
Holster—Open-toe Swivel Holster	\$25	Tiny	A holster with an opening through which the barrel sticks out, which can swivel, allowing a fast shot in a duel with the weapon still in the holster.
			Gain a +1 bonus to the Draw for the first shot, but the weapon remains in its holster—it needs to be drawn to shoot again.
Horses, Donkeys & Mules	Varies	N/A	There are many breeds of horse to choose from. See page 120.
Panning equipment	\$10	Varies	Covers the range of equipment needed to manage a Panning Claim. Without this, the Turn of the Season Business roll for a Panning Outfit suffers a -2 penalty.
Lasso	\$5	1/2	A length of stiffened rope with a loop at one end for wrangling cattle, horses, and wayward folk.
Mining equipment	\$25	Varies	A wide range of equipment needed to manage a Mining Outfit. Without this, the Turn of the Season roll for a Mining Outfit suffers a -2 penalty.

Stagecoach	\$1,000	N/A	The most common stagecoach of the 1870s, the Concord, made by Abbot Downing & Co., is built to take between 6 and 12 passengers. Usually pulled by a team of four horses, it can cover between 5 and 10 miles per hour.
Tipi	Special	4	A mobile conical shelter or lodge tent used by many Native American communities, made with wooden poles and canvas or tanned hide. Tipis are not generally available to buy, although they may be acquired from a Native community at a price set by the GM.
Tools	\$25	1	Required to undertake any MAKIN' roll to build something.
Trapping Gear—Snares	\$5	1/2	Basic items of wire and twine, to create and set a Basic Snare trap.
Trapping Gear—Bear Trap	\$15	1	A spring-loaded bear trap.
Wagon	\$75	N/A	A large four-wheeled, canvas-covered wagon that is big enough to hold a small family and their possessions for a long journey across the country, looking for a new life.

A NOTE ON PRICES

The listed prices are indicative averages based on a variety of primary sources, and GMs should feel free to adapt them according to the circumstances of their story. Prices in the Montgomery Ward catalog (a western mail order catalog first published 1872) were often cheaper, but the buyer would have to wait for delivery. In game terms this means the item will only be available to the purchaser after the Turn of the Season. Even so, store owners in the West were so fearful for their local trade, they would often hold public catalog burnings.



SERVICES

You're not only going to want gear to help you make your way in the Old West, but there are services you'll be in need of too. The table below lists some basic services, and what you might expect to pay for them.

BASIC SERVICES

Item	Cost
Barbering	\$2
Bed for 1 night, communal	20c
Board and lodging for 1 night, basic	\$1
Board and lodging for 1 night, quality	\$2
Beer	25c
Coffee, 1 cup	10c
Doctor, tooth extraction	\$3
Doctor, consultation	\$2
Homestead Act filing fee	\$14
Laundry	\$1
Meal, basic	25c
Meal, decent	\$1-2
Meal, fancy	\$5
Railroad, coast to coast	\$300
Stabling costs	10c/day
Stagecoach ticket	10c/mile
Trick with a soiled dove	\$1+
Undertaking services	\$10+
Whiskey in single-bit bar	10c
Whiskey in two-bit bar	25c

WEAPONS

In the Old West you don't get far without the chance to defend yourself, and to do that you need your weapons—your iron and your blades. Each weapon has a number of features that dictate how that weapon works, what base damage it does, and how likely it is to kill you in one shot or blow. Many weapons also have specific qualities that boost their effectiveness in a fight, while some have flaws.

WEAPON FEATURES

Weapons in the Wild West are described by various features, from a gun's "action", the mechanism by which it operates, to how much damage they inflict.

SINGLE: A single-action pistol requires separate actions to cock the hammer and squeeze the trigger. Before a shot can be fired the hammer must first be cocked back into its firing position. This takes time—a Prepare action—but, once ready, it only takes a light touch on the trigger to shoot, making it more accurate.

DOUBLE: A double-action gun is designed to both cock the hammer and shoot the gun with one firm squeeze of the trigger, so it does not need a Prepare action. This makes shooting quicker, but the pull on the trigger is harder, so accuracy suffers.

LEVER: Some early pistols (e.g., the famous Volcanic pistol) and many rifles in the West are lever-action. Each shot must be readied by pulling the loading lever down and back into place behind the trigger (a Prepare action). This movement chambers a new round, ready for the next shot.

BREECH: Many shotguns are breech loading, in that the barrel is "broken", revealing the spent cartridges, which are removed before the gun is reloaded. Once loaded, the shotgun doesn't need to be cocked before firing, so no Prepare action is necessary.

DRAW MODIFIER: The speed you draw your weapon is critical in a duel, and a good draw bonus might be the difference between life and death.

ATTACK MODIFIER: You add the attack bonus to either your SHOOTIN' or FIGHTIN' ability when using that weapon.

DAMAGE RATING: The amount of damage the weapon causes with the first success, before any stunts are applied.

CRITICAL RATING: How many additional successes (stunts) are needed to inflict a critical injury on the target.

The Weapons Tables on the following pages take account of the weapon's qualities and flaws and the modifiers for its action.

REVOLVERS AND PISTOLS

Weapon	Action	Draw Mod	Attack Mod	Dam	Crit	Range	Qualities	Ammo	Wt	Cost
Colt 1860 New Army	Single	0	+1	2	1	M*	RELIABLE	6	1/2	\$15
Colt 45 Peacemaker	Single	-1	+2	3	1	M*	FANNING LONG BARREL POWERFUL	6	1/2	\$28
Colt Walker	Single	-1	+2	2	1	M*	LONG BARREL HEAVY MAINTAINED	6	1/2	\$20
Cooper	Double	+2	0	2	1	M*	FAST DRAW CONCEALABLE	5	1/2	\$18
Manhattan Navy	Single	0	+2	2	1	M*	CALIBRATED	6	1/2	\$24
Metropolitan Navy 1864	Single	0	+1	2	1	M*	CALIBRATED	6	1/2	\$16
Remington 1858	Single	0	0	3	1	M*	RELIABLE POWERFUL	6	1/2	\$20
Smith & Wesson Model 3	Single	-1	+1	2	1	M^*	FANNING HEAVY	6	1/2	\$30
Starr Revolver	Double	+1	0	2	1	M*	-	6	1/2	\$10
Webley British Bulldog	Double	-1	0	3	1	S*	CONCEALABLE POWERFUL	5	1/2	\$15
Deringer	Single	-1	0	2	2	N*	HIDDEN LIGHT POWERFUL	1	Т	\$32
Remington Elliot Pepperbox	Double	-1	+1	1	2	N*	HIDDEN LIGHT	4	Т	\$25

(* M=Medium, S=Short, N=Near)

Colt 1860 New Army: A reliable stalwart of the Civil War, more than 200,000 were made between 1860 and 1873. The Colt 1860 Army is a .44 caliber single-action revolver that fires a conical-tipped bullet. The Colt Navy is a smaller .36 caliber version of the same gun.

Colt 45 Peacemaker: The famous Colt 45, designed by William Mason and Charles Richards, was patented in 1872 and became the standard issue sidearm for the US Army in 1873—thousands were manufactured. Excellent for fanning, or feathering, the hammer, the Peacemaker is perhaps the most commonly used weapon in the Old West of the 1870s.

Colt Walker: An older design, the Colt Walker was first manufactured in the late 1840s and suffered from a wide range of faults. However, it saw widespread use during the Civil War and many Colt Walker revolvers can still be found in the 1870s.

Cooper: The Cooper, a five-shot, double-action revolver, was first produced in 1860 by James Maslin Cooper. It is well designed and reliable. Also known as a "pocket" revolver, the weapon's compact design allows it to be more easily concealed than similar guns made by competitors.

Manhattan Navy: Following the expiry of Colt's early patents, the Manhattan Firearms Company made their own versions of Colt's Navy firearms, and the 1859 Manhattan Navy was the result. However, the design of the Manhattan revolver was so close to that of the Colt Navy that Colt sued and forced production of the Manhattan Navy to cease. However, by then, 80,000 Manhattan Navy revolvers had been produced, and they can now be found all across the West.

Metropolitan Navy 1864: In 1864, at the height of the Civil War, Colt's production facilities were destroyed by fire, with US government contracts waiting to be

fulfilled. The Metropolitan Arms Company of New York stepped in and started producing the Metropolitan Navy based on Colt's designs. The revolver they produced was every bit as good as the original, and the gun saw action in the Civil War.

Remington 1858: Remington posted the patent for their revolver in 1858, but production didn't start until 1861. Sales of the revolver were boosted by the Colt factory fire in 1864, and large numbers of the Remington 1858 were ordered by the US government. It remained in service until 1873. Powerful and durable, the Remington is well respected by those who know their firearms.

Smith & Wesson Model 3: The Model 3 is a single-action, cartridge-firing, top-break revolver first produced in 1868. It was adopted by the US Army in 1870, and thousands were manufactured for the military of the Russian Empire. The revolver was so successful that it found its way into service in countries all across the world. It's readily available in the Old West.

Starr Revolver: Designed in the late 1850s by Ebanezer Townsend Starr, this .44 caliber double-action weapon was widely used during the Civil War. Production continued into the late 1860s, and the revolver is common across the Old West.



Webley British Bulldog: Designed in 1868 by the British inventor Philip Webley, the double-action Webley Bulldog came into circulation across Britain and America in 1872. With a short 2 ½ inch barrel and either .44 or .45 caliber, the Bulldog is easy to conceal and packs a punch at close quarters.

Deringer: The Deringer, sometimes mis-spelled Derringer, is a small, palm-sized pistol that is easy to conceal in a pocket, a boot top, or even up a sleeve. It gained infamy as the weapon used in the assassination of Abraham Lincoln in 1865. It has a very short effective range, and is usually a single-shot gun, but some variants have more than one barrel.



RIFLES, SHOTGUNS AND BOWS

Weapon	Action	Attack Mod	Dam	Crit	Range	Qualities	Ammo	Wt	Cost
Standard Rifle	Lever	0	2	1	L*	-	12	1	\$16
Sharps Rifle 1874	Breech	+1	3	1	D*	CALIBRATED POWERFUL PIERCING SIGHTS	1	1	\$35
Spencer Carbine	Lever	0	3	1	L*	POWERFUL	7	1	\$22
Winchester Model 1866	Lever	+1	2	1	L*	CALIBRATED	15	1	\$25
Winchester Model 1873	Lever	+2	2	1	L*	RELIABLE CALIBRATED	15	1	\$35
Standard Shotgun	Breech	+1	3	3	M*	-	2	1	\$12
Hartford Coachgun	Breech	+1	3	2	S*	RELIABLE SAWN-OFF	2	1	\$25
Roper Repeating Shotgun	Lever	+1	3	3	M*	HARD TO LOAD	4	1	\$25
Wells Fargo Coachgun	Breech	+2	4	3	S*	SAWN-OFF POWERFUL	2	1	\$25
Standard Bow	Special	0	1	1	M*	PIERCING	N/A	1/2	N/A
Quality Bow	Special	+1	2	1	L*	PIERCING	N/A	1/2	N/A

(* D=Distant, L=Long, M=Medium, S=Short)

Remington-Elliot 'Pepper Box': The Remington-Elliot Pepper Box, also called the Zig-Zag Deringer, is a .22 caliber, four barreled pistol, which is as easy to conceal as the Deringer itself. It is not a traditional double-action pistol—the action of the trigger finger pushing away on the ring-shaped trigger guard rotates the firing pin to the next barrel in sequence, but it does not require a Prepare action before firing.

Sharps Rifle 1874: Christian Sharps patented the first Sharps rifle in 1848, and it soon became an icon of the Old West. Widely used, the rifle is a favorite of buffalo hunters. Made in a range of large calibers, it is deadly in the hands of an expert marksman, with an effective range of over 500m, with some claiming kills up to 1000m. However, at shorter ranges (Arm's Length, Near, and Short) it suffers a –3 penalty. The 1874 model was first produced in 1871.

Spencer Carbine: This light, lever-action rifle was designed by Christopher Spencer in 1860, and became the mainstay of Union cavalry during the Civil War. It saw service across the continents of America, Europe, and elsewhere. The rifle is normally reloaded by inserting the cartridges one at a time, unless you use a Blakeslee cylinder—a cartridge box invented by Erastus Blakeslee with seven cartridges that can be quickly emptied into the magazine tube—in which case it takes just two actions to fully reload the carbine.

Winchester Model 1866: Manufactured by the Winchester Repeating Arms Company, the Model 1866 was developed from the Henry rifle of 1860 and quickly became popular around the world. The rifle is affectionately nicknamed the "Yellow Boy" for its distinctively colored receiver made of an alloy of bronze and brass.

Winchester Model 1873: The next generation of Winchester rifles ushered the Model 1873 into production, a rifle that became one of the most

popular across the Old West. It makes use of the new centerfire cartridge instead of the rimfire cartridges of old, which improves reliability and performance. In time, the Winchester Repeating Arms Company would market the Model 1873 rifle as "the rifle that won the West".

Bow: Native American bows are made of a huge variety of different wood. Ash, hickory, mulberry, Osage orange, cedar, walnut, and birch are all used, often wrapped in animal sinews to strengthen the powerful weapon—powerful enough, at shorter ranges, to penetrate the thick hides of the buffalo. Bows do not have an "action" as such, but a fast action is required to Prepare the weapon and nock the arrow.

Hartford Coachgun: A high-quality weapon manufactured in the 1870s, the Hartford Coachgun is a powerful double-barreled shotgun, used for the defense of stagecoaches and travelers on the trails of the Old West.

Roper Repeating Shotgun: Patented in 1866 by Sylvester Roper, this shotgun employs a long hammer and a four chamber cylinder to allow the user to shoot four times before reloading. The weapon needs to be readied with a Prepare action before each shot. The loading gate is positioned on top of the cylinder and reloading the gun requires each spent shell to be removed one at a time and a new shell loaded—a slow process.

Wells Fargo Coachgun: The name given to the sawn-off double-barreled shotguns given to guards on the Wells Fargo & Co stagecoaches in the 1860s, although perhaps more commonly called "messenger's guns". First produced in 1858 these shotguns are manufactured to a fine quality, and are ubiquitous across the West.

MELEE WEAPONS

Weapon	Attack Mod	Dam	Crit	Range	Qualities	Ammo	Wt	Cost
Bullwhip	0	1	4	N*	-	N/A	1/2	\$10
Cavalry Sword	+2	2	1	A*	PIERCING MOUNTED	N/A	1	\$25
Club	0	2	3	A*	-	N/A	1	\$1
Knife	0	1	2	A*	-	N/A	1/2	\$3
Lance (Wahúkeza)	+2	2	1	N*	WEIGHTED PIERCING MOUNTED	N/A	1	N/A
Lasso	+1	Gra pple	N/A	S*	-	N/A	1/2	\$2
Quality Blade	+1	2	1	A*	BALANCED SHARPENED	N/A	1/2	\$15
Tomahawk	+1	2	1	A*	BALANCED SHARPENED FORGIVING	N/A	1	N/A
Dynamite (one stick)	8 Dice Blast	4	2	S*	-	N/A	1/4	\$1
Fist	0	1	4	A*	-	N/A	N/A	N/A

(* S=Short, N=Near, A=Arm's Length)

Bullwhip: Single-tailed bullwhips made of braided leather were common in the Old West. As the name suggests, they were used to drive cattle or a team of horses pulling a wagon or carriage. To use a bullwhip you use the LIGHT-FINGERED ability. It does damage and can cause injury, but the real advantage of the bullwhip is when you want to make a Called Strike against an enemy: making a Called Strike with a bullwhip only brings a -2 penalty instead of -3.

Cavalry Sword: Originally used by cavalrymen, the 1860 Light Cavalry Saber became popular among

infantry and senior officers during the Civil War. Made of steel and brass, they are ubiquitous across the Old West, often personalized with bespoke engravings and gilding.

Lance (Wahúkeza): A traditional weapon used on the plains, there are many different types and styles of lance. A lance can be the height of a man, or much longer. Used as a stabbing weapon in warfare and hunting, many lances are sacred, visible statements of the achievements of the warrior, and are held in great reverence. Lasso: The lasso, la reata, or lariat, is a highly specialized piece of equipment. Made of stiffened rope, so the noose remains open when thrown, lassos came to the west with the Mexican vaqueros, from whose descendents it was first developed. Using it to bring down a horse, a steer or a man is all about ANIMAL HANDLIN'—you use that ability when lassoing any target. Learn more on page 71.

Tomahawk: The tomahawk is a traditional weapon of many Native tribes and communities. Originally an all-purpose tool, the hatchet-style tomahawk is used as a close-fighting weapon that can also be thrown. Initially crafted with stone or bone heads on a wooden shaft, the tomahawks of the 1870s are often crafted with iron or steel.

Dynamite: Dynamite can be highly effective but is a dangerous explosive, especially to those without the know-how to use it safely. Widely used for mining and land clearance, some bad folks use it to blow up

things they shouldn't. It can even be thrown, if you're willing to take the risk. Handling dynamite requires the OPERATE ability. Learn more on page 83.

WEAPON QUALITIES & CONDITIONS

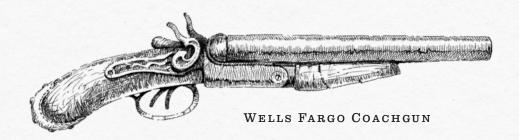
Weapons may possess a range of qualities that offer different bonuses as well as some offsetting penalties. The quality modifiers have already been applied to the weapons noted on the Weapons Tables, but a skilled weaponsmith (gunsmith, bowyer, or blacksmith) can craft weapons with qualities of their choosing, and add qualities to old weapons. A weapon can have a maximum of four qualities, and quality bonuses stack.

Conditions reduce the effectiveness of your weapon, and may even break the weapon completely. These arise as a result of Trouble, but can be repaired with a Shift of effort, by a character with the GUNSMITH, SMITH, or BOWYER talents, using their MAKIN' ability.

WEAPON QUALITIES - RANGED

Weapon	Quality	Impact
Pistol	CONCEALABLE	Small and compact, a pistol with this quality is easily concealed about your person. Those trying to spot it get a -1 penalty on their HAWK-EYE test.
Pistol	FANNING	The gun is ideal for fanning. You gain a +1 bonus to your SHOOTIN' ability when fanning with this weapon.
Pistol	FAST DRAW	The weapon is designed for the quick draw. You gain a +1 bonus to the Draw.
Pistol	HEAVY	The pistol is heavy in your hand and kicks like a mule but delivers a powerful blast. It does +1 extra damage, but has a -1 penalty to Draw.
Pistol	HIDDEN	A palm-sized gun designed for concealment. Those trying to spot it suffer a -3 penalty on their HAWKEYE test.
Pistol	HOT LOADER	Loading is slow, so anything that makes it quicker can only be a good thing. This gun has a swappable revolver cylinder (2 actions for full reload).
Pistol	LIGHT	The weapon is very small and counts as a Tiny item, but it's not made for fast drawing so you suffer a -1 penalty on the Draw.
Pistol	LONG BARREL	A long barrel makes gunplay easier, but it's slower on the draw. Gain a +1 bonus to SHOOTIN', but a -1 penalty on the Draw.
Pistol	SHORT BARREL	A short barrel isn't great for accuracy, but it's quicker to get that iron from your holster. Gain a +1 bonus on Draw, but a -1 penalty on SHOOTIN'.
Pistol	SIGHTS	Well-made sights make shooting at range easy. Range negatives are one die less for all ranges when using an Aim action before making a shot.

Weapon	Quality	Impact
Any	BALANCED	The weapon feels good in your hand and you can't help but shoot straight with it. Grants a +1 bonus to SHOOTIN'.
Any	MAINTAINED	Beautifully made with maintenance in mind, this weapon is easy to keep working. Once per scene you may reroll all Trouble dice showing a '1', but only before pushing.
Any	PIERCING	The weapon is renowned for being deadly in the hands of an expert. Gain +1 to the Units die on critical injury rolls.
Any	POWERFUL	The weapon packs a real punch. Grants +1 to the weapon's Damage.
Any	RELIABLE	Tough and sturdy, this weapon is reliable and just doesn't break. If Trouble is rolled while using this weapon, the amount of Trouble is reduced by 1, to a minimum of 1.
Shotgun	SAWN-OFF	A short-barreled shotgun is deadly in close quarters, but terrible further away. Grants a +1 bonus to SHOOTIN' but the maximum range is Short.



WEAPON QUALITIES - MELEE

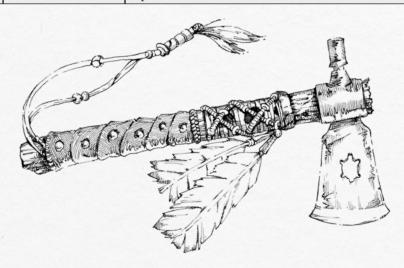
Weapon	Quality	Impact
Any	BALANCED	The weapon sits well in your hand and helps you make the blow. Grants a +1 bonus to FIGHTIN'.
Any	FORGIVING	The weapon is reliable and easy to use. You can ignore one die of Trouble on your first roll when using this weapon as if you had spent a point of Faith (but not after a pushed roll).
Any	MOUNTED	This weapon is especially deadly when used from horseback. After a pushed roll, when mounted, you can push again for free, although Trouble still applies.
Any	PIERCING	The weapon is renowned for being deadly in the hands of an expert. Grants +1 to the Units die on critical injury rolls.
Any	SHARPENED	The weapon is made to inflict as much damage as possible. Gain +1 to the weapon's Damage.
Any	SLEEK	It's designed to be drawn fast. You can draw this weapon as a free action.
Any	TOUGHENED	The weapon cannot be broken by the outcome of Trouble.
Any	WEIGHTED	The weapon is beautifully weighted to give you an advantage in the fight. Gain a +1 bonus to FIGHTIN'.

WEAPON CONDITIONS - RANGED

D6	Condition	Impact
1	DIRTY	When you attack with this weapon your final total of successes is reduced by 1, to a minimum of 0.
2	DAMAGED Bore	The weapon is low powered. The damage rating is reduced by 1, to a minimum of 1.
3	HARD TO LOAD	Loading takes an extra action per bullet.
4	GREASY	The weapon loses its punch, and its Crit Rating is increased by 1.
5	MISALIGNED	The weapon ain't shootin' straight. Suffer a -1 penalty on SHOOTIN' rolls.
6	WEAK HAMMER	If the weapon suffers Trouble twice in the same scene it breaks beyond repair.

WEAPON CONDITIONS - MELEE

D6	Condition	Impact
1	BLUNT	When you attack with this weapon your final total of successes is reduced by 1, to a minimum of 0.
2	LOOSE HANDLE	The weapon loses its punch, and its Crit Rating is increased by 1.
3	BENT	The weapon is bent or twisted, and harder to handle. Suffer a -1 penalty to FIGHTIN' rolls.
4	HARD TO HOLD	When you suffer Trouble after a pushed roll, add +1 to the Trouble total when using this weapon.
5	CHIPPED	Your weapon loses a random weapon quality.
6	WEAKENED	If the weapon suffers Trouble twice in the same scene it breaks beyond repair.



GAMBLING

If you can't make money any other way, you can always turn to the card tables.

Gambling was ubiquitous in the Old West, despite the efforts of temperance movements and many religious groups to suppress it. From faro and poker to craps and roulette, gambling was a way of life for many people. These rules emulate any card game you might want to play. While poker is probably the most often represented game in films, faro was the most popular. Other games include blackjack and brag, while three card monte was more of a scam than a game.

RUNNING A GAME OF CARDS

There are two types of game the player characters can join: a house game, where the saloon, casino or bar—the "house"—is the Dealer throughout; and a friendly game, where the job of Dealer passes around the table from player to player. The Dealer is in a privileged position and has the greater opportunity to cheat.

A Session of cards follows four steps:

- You set the stakes and work out the pot.
- Deal, and see how the damned cards are treating you.
- Choose your Tactic, how you want to play based on the damned cards—cheat, bluff, or play straight.
- Roll the dice and see who wins big.

A GAMBLING SESSION

The gambling rules in Tales of the Old West are not intended to simulate a hand-by-hand game of cards, but to recreate an evening at the table in no more than three or four rounds of cards. We call these rounds "Sessions". In-game, a Session can last anywhere from 30 minutes to two hours, at the GM's discretion. The rules here recreate the play in that Session into one set of rolls.

SET THE STAKES AND WORK OUT THE POT

The stakes for a Session can be any amount agreed upon by those playing. Each player character at the table has to put up the stake, and the pot is the stake multiplied by the number of players (e.g., the stake is \$100, and there are 5 players, so the pot is \$500).

ROLL THE DEAL - HOW ARE THE CARDS TREATING YOU?

Now you see how the cards are treating you during this Session of play. Depending on the cards you get you must choose the Tactic you are going to use to try and win. There are three Tactics: Cheat, Bluff and Play. Roll D6 on the Damned Cards Table to see what cards you're dealt during this Session and the dice modifiers for the different Tactics.

D6	The damned cards	Cheat	Bluff	Play
1	The deck is given' you nothin'!	+3	0	-2
2	The cards are angry with you	+2	+1	-1
3	Just about evens, but you're not happy	+1	+2	0
4	Just about evens, but it's ok	0	+2	+1
5	The deck is lovin' you, givin' you all you want!	-1	+1	+2
6	Aces high! You're on a killin' run!	-2	0	+3

CHOOSE YOUR TACTIC

- If you decide to Cheat, use your LIGHT-FIN-GERED ability.
- If you decide to Play, use your INSIGHT ability.
- And if you choose to Bluff, use your PERFORMIN' ability.

But bear in mind:

- If you choose the same Tactic that you used in the last session you suffer a -1 penalty as the other players start to work you out. This negative is cumulative if you keep choosing the same Tactic.
- The Dealer gains an additional +1 bonus when they use the Cheat Tactic.

PLAY!

Roll the dice for the relevant ability based on your chosen Tactic, with the modifier from your damned cards and any negative for repeating your Tactic.

SUCCESSES!

Add up the number of successes scored by all the players and divide the pot between them based on their successes. Some will have increased their money, but others will have lost out. Some may be unable to make the stake for the next session, and will be out of the game.

WINNINGS

Floyd Higgins sits down for a Session of poker with his friends Nadija and Brody. They agree on a big stake of \$100 each, making the pot a total of \$300. They play. After their ability rolls Floyd has two successes, Nadiya has four, and Brody has none. With a total of six successes between them, each success is worth \$50 of the pot (300 divided by 6 equals 50). Floyd, with two successes, has won \$100 so gets his stake back. Nadija, with four successes, has done really well and comes out with \$200 after the Session, \$100 up! With no successes, Brody has lost the lot, and leaves the table with no cash and a grumble.

NO SUCCESSES?

If you play a Session of cards and none of the characters at the table score any successes, one of two things happens: if the card game is a house game, the house wins and everyone playing loses their stake; if the game is not a house game all the characters end up even and make back their original stake.

THE NEXT SESSION?

If any players are still in, go back to Setting the Stakes.

CHEATING

Cheating at cards is always gonna be risky. Not only can an opponent try to spot your sleight of hand, with an opposed test of their HAWKEYE against your LIGHT-FINGERED (although it's not so easy to spot, so there is a -2 penalty for the HAWKEYE roll), but any Trouble that occurs while you're cheating is likely to reveal your underhand behavior, at the GM's discretion.



OUT ON THE RANGE

Life in town might be full of challenges, but life out on the range can leave townsfolk hip deep in trouble. There are dangers from the sun and heat, and from the cold days and icy nights, as well as the deadly wildlife that shares the land. But the frontier folk and Native Americans cope well enough with the help of their wilderness skills, their ability to trap animals for food, and, of course, with the help of their horses.

HORSES

Horses are a ubiquitous fact of life in the Old West. Whether you're riding them, farming with them, getting around in your cart with them, or breeding them, you cannot escape their influence. In *Tales of the Old West* there are twelve breeds of horse, each with their own attributes and abilities, qualities and

NATIVE AMERICANS AND HORSES

The Native American approach to horses and horsemanship was different to that of most settlers but, that said, it's a myth and a stereotype to think that all Natives were great horsemen and women, or that all Natives were horse whisperers. It is perhaps better to say they lived with the earth and nature in a way that was very different to the North American settlers, and worked to build trust and respect with, and not domination over, their steeds. Plenty-Coup, chief of the Native American Apsaalooke tribe, aka the Crow, said of horses:

"To be alone with our war horses ... teaches them to understand us, and us to understand them. My horse fights with me and fasts with me, because if he is to carry me in battle he must know my heart and I must know his or we shall never become brothers. I have been told that the white man, who is almost a god, and yet a great fool, does not believe that the horse has a spirit. This cannot be true. I have many times seen my horse's soul in his eyes."

flaws (page 123). Horses are generally described by their gender and age. A very young horse is called a foal until it reaches one year of age, then it's termed a yearling. Up to four years old the male is a colt and the female a filly, with adults called stallions and mares. In the Old West a horse is mature enough to ride and train by the time it is 2–3 years old.

HORSE FEATURES

Every horse has a riding modifier—a bonus or penalty applied to ANIMAL HANDLIN' reflecting how easy or challenging they are to ride. Each has a value for their Grit and Quick—which determine how resilient they are to exhaustion (using their RESILIENCE ability), and how hard they bite and kick (using their FIGHTIN' ability). Their Cunning attribute determines how trainable they are. They all have qualities—aspects that make them a more attractive mount to those in need of a horse, and flaws—troublesome problems that a rider might prefer to do without. Each horse also has a Wildness score, which shows how far they have to go to become rideable.

YOUR HORSE'S TACKLE

Standard cowboy tackle includes the Western Saddle on top of padding and/or a decorative blanket. The saddle design is directly derived from those of the vaqueros of Mexico and the American Southwest, developed for long hours on horseback, working great herds of semi-wild cattle across vast plains of difficult terrain. It is marked by the prominent pommel and horn at the front, with a deep seat and high cantle at the back, secured by two straps, or cinches: the front cinch and rear "bucking" cinch. This tackle was designed to enable the rider to control the horse with one hand and make it easier to stay in the saddle at speed, helped by the fact that horses were trained to "neck rein"—that is, be responsive to the lightest touch of the rein on their necks—vital when driving herds of cattle.

BREEDS

There are twelve breeds of horse available, as shown below. The stats in the table on page 123 reflect adult horses that have been broken for riding and had some basic training. As such, the Wildness of the horse will be 0 (see page 127 for more on Wildness). The stats for each horse reflect general averages for each breed and may differ from horse to horse.

American Quarter Horse: The quintessential American breed, the Quarter horse is the horse that won the West. Found everywhere, doing any and every job, the Quarter horse got its name as it's said it can out-run any other horse, even thoroughbreds, over a quarter mile.

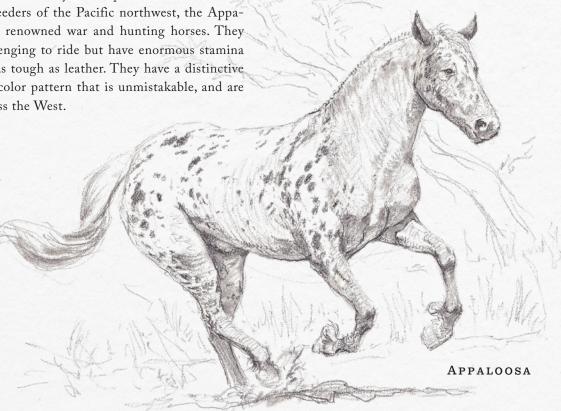
American Saddlebred: Often just called American horses, this breed is large and graceful. They do their share of hard work on farms and ranches but are more commonly seen pulling carriages and serving as beautiful steeds for the wealthy.

Appaloosa: Bred by the expert Native American horse breeders of the Pacific northwest, the Appaloosa are renowned war and hunting horses. They are challenging to ride but have enormous stamina and are as tough as leather. They have a distinctive mottled color pattern that is unmistakable, and are rare across the West.

Arabian: Rare, but not unheard of, in the Wild West, the Arabian is the world's oldest true breed and has long been the aristocrat's horse of choice. Used as cavalry horses during the Civil War, most Arabians in the West are status symbols for wealthy gentlefolk.

Cayuse: Bred by the Native American Liksiyu (aka Cayuse) tribe of the Pacific northwest and the Chilcotin of British Columbia, these horses are small but powerful, with excellent endurance and an aggressive and unruly reputation. Generally roan in color, the Cayuse make superb steeds for those capable of handling them.

Criollo: The horses that would become the Criollo were Andalusian stallions first brought to South America in 1535. Bred with other thoroughbred horses, the resulting steeds became the Criollo-strong and compact, and renowned for their endurance. It is an intelligent and willing breed, well adapted to training, and they are widely used by cattle-herding vaqueros.



Missouri Fox Trotter: The Fox Trotters are excellent working horses, good for pulling a plow, hauling logs or working cattle over rough terrain. They are a popular breed, as they are easy to handle and can keep going at a decent pace for a long time, and are sought after by marshals, sheriffs, country doctors and all those in need of a comfortable ride.

Morgan: Often used as cavalry mounts by both sides in the Civil War, Morgans are sleek horses with an excellent turn of pace. The Morgan was favored by the Pony Express, along with the Mustang. Although not so common by the 1870s the Morgan remains a horse of choice for those wanting a speedy steed.

Mustang: America's feral horses were an eclectic blend of multiple breeds brought to the new world over the previous centuries. Called "hot horses"

because they love to run, Mustangs are notoriously hard to catch, but once broken and trained can be the most loyal and reliable of mounts.

Paint Horse or Pinto: Favored by the Nermenuh (aka Comanche) for their hardiness and agility, they believe the Pintos bring magic to their riders through their coat patterns. Similar in many ways to the American Quarter, the Paint horse is versatile and widely spread across the Wild West.

Palomino: The Palomino has a distinctive golden coat with a white mane and tail, and they are intelligent and gentle in nature. Their stunning colors make these horses among the most beautiful, and they are much sought after by wealthy owners as show horses, or just because they look a cut above the rest.

Tennessee Walker: The Tennessee Walker originated in the late 18th century, when Narragansett and Canadian Pacer horses were bred with Mustangs on the plains of Tennessee. Sure-footed, they are used for a wide range of tasks, including farm work and racing. AMERICAN SADDLEBRED

Horse	Riding Modifier	Grit	Quick	Cunning	Abilities	Qualities	Flaws
American Quarter	0	5	4	3	FIGHTIN' 1 RESILIENCE 2	FAST +1 Random	2 Random
American Saddlebred	0	6	2	3	FIGHTIN'1 RESILIENCE 2	HARDY +1 Random	2 Random
Appaloosa (rare)	-1	7	3	3	FIGHTIN'1 RESILIENCE 3	STEADY PAINTED COAT +1 Random	HARD RIDING +1 Random
Arabian (rare)	0	4	5	2	FIGHTIN'1 RESILIENCE 2	GRACEFUL FAST +1 Random	TEMPERA- MENTAL +2 Random
Cayuse (rare)	0	5	4	3	FIGHTIN'3 RESILIENCE 2	STRONG ORNERY +1 Random	UNRULY +1 Random
Criollo	0	6	2	4	FIGHTIN'0 RESILIENCE 4	STAMINA +1 Random	2 Random
Missouri Fox Trotter	+1	6	3	4	FIGHTIN'1 RESILIENCE 3	EASY TO RIDE +1 Random	2 Random
Morgan	0	4	5	3	FIGHTIN'1 RESILIENCE 2	FAST +1 Random	2 Random
Mustang	-1	5	4	4	FIGHTIN'1 RESILIENCE 0	HOT HORSE +1 Random	HARD RIDING +1 Random
Paint / Pinto	+1	5	4	3	FIGHTIN'1 RESILIENCE 2	SUREFOOTED PAINTED COAT +1 Random	2 Random
Palomino	+1	4	3	4	FIGHTIN'0 RESILIENCE 0	GRACEFUL +1 Random	NO FIGHTIN' SPIRIT +1 Random
Tennessee Walker	0	4	5	3	FIGHTIN'0 RESILIENCE 0	SUREFOOTED +1 Random	2 Random
Donkey / Mule	0	6	2	2	N/A	N/A	N/A

All horses are capable of kicking and biting, unless they have the DOCILE flaw, although you will need the COMPANION talent if you want your horse to kick or bite for you. Basic horse attacks, which can be modified by qualities or flaws, are:

■ BITE: Damage 1, Crit 3 ■ KICK: Damage 2, Crit 2



CREATING YOUR HORSE

Player characters will come across horses in a variety of ways: you may gain one (or more) as part of Your Tale Begins, buy or steal one in the game, or go out and catch a wild horse to break and train. To create your horse, follow these four steps:

- 1. Roll randomly or choose your breed of horse, and note the horse's riding modifier, base attributes and abilities from the table on page 123.
 - 2. Note the qualities that are generic to that breed

and roll for any additional qualities on the tables on page 125 & 126. Amend the base stats as necessary.

- 3. Do the same for any flaws your horse may have.
- 4. Ride off into the sunset.

RANDOM HORSES

Roll D66 to identify the horse, then D6 to see what sex it is and what stage of life it's at. Note that if your horse is an Old Knacker you should reduce its Grit, Quick and Cunning by 1 each.

Horse	Roll	Adult Stallion (1-3)	Old Knacker (4-5)	Breeding Mare (6)
American Quarter	11–14	\$75	\$40	\$100
American Saddlebred	15–22	\$100	\$50	\$125
Appaloosa (rare)	23–24	\$225	\$150	\$750
Arabian (rare)	25–26	\$250	\$200	\$1000
Cayuse (rare)	31–32	\$225	\$150	\$750
Criollo	33–35	\$125	\$60	\$250
Missouri Fox Trotter	36–42	\$75	\$40	\$100
Morgan	43–45	\$100	\$50	\$150
Mustang	46–52	\$50	\$30	\$75
Paint / Pinto	53–56	\$100	\$50	\$100
Palomino	61–63	\$150	\$100	\$250
Tennessee Walker	64–66	\$50	\$30	\$100
Donkey / Mule	-	\$25	\$15	N/A

QUALITIES

D66	Quality	Impact
11–14	None	Just nothin'.
15–16	SURE-FOOTED	This horse knows how to avoid trouble. If you suffer Trouble that relates to the horse, the scale of that Trouble is reduced by 1, to a minimum of 1.
21–22	GOOD DISPOSITION	Good natured and willing. Gain a +1 bonus to ANIMAL HANDLIN' when training this horse.
23–24	HARDY	This horse is tougher than most. Grants +1 to the horse's Grit.
25-26	STAMINA	This horse can endure more than other horses. Grants +1 to the horse's RESILIENCE.
31–32	STRONG	It's a mighty beast. The horse's kick does 3 damage instead of 2, with a Crit Rating of 1.
33-34	ORNERY	This horse is always ready to kick or bite, given half the chance. Gain +1 to its FIGHTIN'
35–36	LOYAL	This horse has given itself to one rider, and one rider only. Anyone other than the owner suffers a -3 penalty to ANIMAL HANDLIN' tests relating to the horse, and if an ANIMAL HANDLIN' test is failed the horse is immediately spooked.
41-42	FLEET-FOOTED	Swift as the wind. Grants +1 to the horse's Quick.
43-44	STEADY	This horse stays calm when spooked. Deduct -1 from the D6 roll when this horse is spooked.
45-46	FAST	This horse was meant to ride the plains. The rider can push ANIMAL HANDLIN' twice when galloping, at the normal cost for both pushes.
51-52	GOOD LEARNER	This horse is easy to train. Grants +1 to its Cunning.
53-54	HOT HORSE	This horse just loves to run. Gain a +1 bonus to ANIMAL HANDLIN' when galloping.
55-56	ROCK SOLID	This horse cannot be spooked.
61-62	EASY TO RIDE	Gain a +1 bonus to ANIMAL HANDLIN' when riding this horse.
63	** PAINTED COAT **	Striking colors and patterns. Gain a +1 bonus to ANIMAL HANDLIN' for Native American characters.
64	**STUNNING STEED**	This horse is the perfect example of its breed. Its value is 50% greater than that listed for the breed.
65	** GRACEFUL **	The horse is beautiful and full of grace, and is worth double the normal price.
66	**THE PERFECT HORSE**	This horse loses any flaws it may have and cannot gain a flaw. It is the "perfect" horse.

FLAWS

D66	Flaws	Impact
11–14	Nothing	No flaw.
15–16	UNRULY	This horse has an unruly nature and can be troublesome. The scale of any Trouble that relates to this horse is increased by 1, to a maximum of 4.
21–22	LIVELY DISPOSI- TION	Excitable and lively, this horse has a mind of its own. Suffer a -1 penalty to ANIMAL HANDLIN' when breaking or training this horse.
23–24	CLUMSY	This horse is less agile than most and has -1 to its Quick.
25–26	EASILY BLOWN	This horse has no stamina. When in a chase this horse suffers a -2 penalty to its RESILIENCE roll when testing for exhaustion.
31–32	HIGH SPIRITED	Flighty and energetic. The horse's RESILIENCE is reduced by 1.
33–34	STUBBORN	This horse is hard to train, either due to dim wits or a stubborn refusal to cooperate. Its Cunning is reduced by 1.
35–36	TEMPERAMENTAL	This horse gets frustrated and difficult when things go against it. Suffer a -1 penalty to ANIMAL HANDLIN' when the horse has suffered any Shakes or Hurts.
41-42	LAZY	This horse just can't be bothered. Ignore the first success rolled when making an ANIMAL HANDLIN' roll related to this horse.
43-44	NO FIGHTIN' SPIRIT	This horse shies away from trouble and doesn't want to get involved. It suffers a -1 penalty to its FIGHTIN'.
45-46	WEAK	The horse's Grit is reduced by 1.
51-52	AGGRESSIVE	The horse will kick or bite when approached, at the GMs discretion, unless calmed with an ANIMAL HANDLIN' roll.
53-54	NERVOUS	The horse has a nervous disposition and jumps at any surprise. Add +1 to the D6 roll when this horse is spooked.
55-56	HARD RIDING	It's a tough horse to handle. Suffer a -1 penalty to ANIMAL HAND-LIN' when riding this horse.
61-62	BRONCO	When spooked the horse automatically bucks (number 6 on the Spooked Horse Table).
63	** UGLY **	This horse looks so bad in one way or another that its value is reduced by 50%.
64	** DOCILE **	This horse will never kick or bite, no matter the provocation.
65	** INFERTILE **	The horse cannot be used for breeding.
66	** THE WORST HORSE**	Roll twice again for flaws, ignoring a score of 11–14. These new flaws are Permanent flaws.

NB: Qualities and flaws marked with $^{**}...^{**}$ are permanent and cannot be trained or removed.

RIDING YOUR HORSE

Riding a horse (or driving a carriage, cart or stage-coach) under anything other than simple circumstances requires a fast action and an ANIMAL HANDLIN' roll, including any modifications for your horse and the situation in question.

SECONDARY ACTIONS WHILE RIDING

While riding you can attempt another action (e.g., lassoing a steer, taking a shot, or swinging a blow), but this inflicts a -2 penalty to the roll and is only

possible with a one-handed weapon or item (e.g., a lasso, pistol, tomahawk, or lance) unless you have the HORSE WARRIOR Advanced talent.

GETTING SPOOKED

Any time a horse suffers Hurts or Shakes from damage (not an exhaustion roll, page 129), or in any circumstance where the GM feels it appropriate (for example, when its rider suffers Trouble) the horse will be spooked. Roll on the Spooked Horse Table below.

SPOOKED HORSE TABLE

D6	How spooked?
1–2	The horse bucks its head and pounds the ground, but otherwise seems ok. If the horse is spooked again during this scene add +1 to the D6 roll.
3	The horse whinnies and pulls at the reins. The next ANIMAL HANDLIN' roll with this horse suffers a -1 penalty.
4	The horse rears up and pulls at the reins. The next ANIMAL HANDLIN' roll with this horse suffers a -2 penalty.
5	The horse bolts in panic for 1D3 Rounds minus the rider's successes on an ANIMAL HAND-LIN' test. If you fail the test you fall from your horse as it bolts.
6+	The horse bucks violently. Make an immediate ANIMAL HANDLIN' test to avoid being thrown. Each Round thereafter you must roll ANIMAL HANDLIN' as your slow action for that Round—the horse will continue to buck until you succeed the test. If you suffer any Trouble during this time you are immediately thrown from the horse.

WILDNESS

Not all horses want to be ridden, and this is reflected in their Wildness. Wildness ranges from 0 to 4, where 0 indicates a fully domesticated horse, and 4

indicates a horse that's as wild as it gets. It is hard to ride a wild horse, and there is a penalty to your ANIMAL HANDLIN' roll, depending on how wild the horse is—the wilder it is, the harder it gets.

RODEO, RODEO, WHEREFORE ART THOU, RODEO?

Rodeos were a common part of the cowboy's life, and the opportunity to show off and demonstrate their skills. If you want to have a rodeo in your tale, follow these simple rules.

The rodeo horse should have a Wildness score of 3, which gives a -3 penalty to ANIMAL HANDLIN' and means that it gets Spooked every Round. The objective is for the rider to remain in the saddle for as many Rounds as possible, by succeeding with an ANIMAL HANDLIN' roll once per Round. Start each Round by rolling on the Spooked Horse Table to see how spooked the horse is. Resolve the effects of that result—including any additional ANIMAL HANDLIN' rolls as required—before the rider rolls to see if they stay in the saddle. If at any point the ability roll is failed the rider has been unseated and suffers the effects of a fall from a horse (page 84). The winner is the rider who stays aboard the bucking bronco the longest.

Wildness	ANIMAL HANDLIN' penalty	The horse's behavior
0	None	A bridle horse—fully broken and comfortable with a rider.
1	-1	A two-rein horse—uncomfortable with a rider but can be ridden.
2	-2	A hackamore—very uncomfortable with a rider, but can be ridden. An ANIMAL HANDLIN' roll, as a fast action, is required each Round to keep it calm.
3	-3	A snaffle bit horse—automatically spooked by having a rider. Roll on the Spooked Horse Table every Round.
4	-3	A bronco—a horse of this level of wildness will buck every Round a rider is seated upon it, in an attempt to throw the rider. Counts as a result of 6 on the Spooked Horse Table.

TRAINING YOUR HORSE

Wild horses can be caught and broken, and any horse can be trained, although a character must have the BRONC BUSTER talent to break and train horses. Catching a wild horse counts as a chase (page 129).

BRONC BUSTIN'

To break a captured wild horse and make it rideable takes time and effort. This effort is divided into months. For each month you work to break a wild horse (as long as you are available to devote enough time, at the GM's discretion, to that work) you make an ANIMAL HANDLIN' roll. This roll is modified by the horse's ANIMAL HANDLIN' penalty, based on its Wildness. For each success, the horse's Wildness is reduced by 1. The effort to break a wild horse can continue for a maximum of three months—at the end of that time the horse's current Wildness score is permanent and cannot be reduced by further effort.

A horse with a Wildness of 0 or 1 is fit to ride, and can be trained to learn new qualities or lose flaws. However, a horse with a Wildness of 1 will always bring a -1 modification to all ANIMAL HAND-LIN' rolls related to it.

TRAINING

Training a horse follows a similar process to that of breaking a wild horse, although how easily a horse can be trained depends on its Cunning. You can only train a horse if you have the BRONC BUSTER talent and the horse's Wildness is either 0 or 1. The effort to train a quality, or train out a flaw, is divided into months. Training a horse follows these steps, and can only happen if you are available to devote enough time during that month to training, as determined by the GM:

- At the end of the month you make an ANIMAL HANDLIN' roll. The successes add bonus dice to the next roll.
- Roll a number of dice equal to your horse's Cunning attribute, with bonus dice from your ANIMAL HANDLIN' roll, if any. This roll cannot be pushed. If the horse gains any successes they have learned the desired quality, or had the flaw trained out. If they fail the roll you can keep training and make another attempt after another month has passed.
- However, if the horse fails to learn after three attempts it can never learn that quality, or unlearn that flaw.

The maximum number of qualities a horse can have is five—once it reaches that level it cannot be developed any further, but will be one helluva horse!

CHASES AND MANHUNTS

There will be times when you're running down some fella, or a band of outlaws—or you may be the one being chased. If you can see your foe and you're going for it hell for leather then you are in a chase. If you can't see your quarry and you're tracking them using your HAWKEYE or NATURE ability, you're involved in a manhunt.

CHASES

When one or more characters are in pursuit of others, a chase ensues. If you are on foot you roll your MOVE ability. If you are driving a wagon, cart or stagecoach, or are on horseback, you roll ANIMAL HANDLIN'.

A chase follows these stages:

- The GM declares the range of the chase, i.e., how far the pursuers are away from their quarry: Near, Short, Medium, Long or Distant.
- Every Round, those involved must try to stay in the chase by using a fast action and making an opposed roll, with their MOVE or ANIMAL HANDLIN' ability. If the pursuer gains more successes than their quarry they close on them by a number of range categories equal to the excess successes they gained. If the quarry gains more successes than their pursuer the range between them increases by one range category per excess success. If the roll is a draw the range remains the same.

- During a chase a character cannot use their slow action to make a second MOVE or ANIMAL HANDLIN' roll, as all participants are assumed to be running or riding as fast as they are able. However, they can use their slow action to focus on running or riding, to the exclusion of all else, instead of taking a secondary action. In that case they gain a +2 bonus to their chase roll for that Round. Alternatively, a character may use their slow action to do something else while they are chasing, such as taking a shot or using a lasso.
- If the range increases beyond Distant (or Long, in the case of a foot chase) the quarry has escaped and the chase is over.
- If the range closes to Arm's Length the pursuers have reached their quarry and the chase is over. The quarry is caught, unless they choose to fight.
- Chases are exhausting. At a point decided by the GM, all participants test against exhaustion by making a RESILIENCE roll. Who makes the roll depends on the kind of chase: in a foot chase the characters involved must roll; in a chase on horseback their steeds must make the roll. If the roll is failed they suffer one point of Hurts.

Chases on Foot and Horseback: Sometimes a chase involves participants who are not all on foot, all on horseback or all using a wagon or cart. In these situations the pursuer gains a modification to their dice pool, as noted in the table below.

	Quarry								
Pursuer	On foot	On horseback	Wagon or cart	Stagecoach					
On Foot	0	-3	-1	-2					
On Horseback	+3	0	+2	+1					
Wagon or Cart	+1	-2	0	-1					
Stagecoach	+2	-1	+1	0					

Driving Hard: During a chase you exert yourself to escape your pursuers or catch your quarry. However, you can drive yourself or your horse even harder by declaring you are "driving hard". You must declare this at the start of the Round. You gain a +2 bonus to your MOVE or ANIMAL HANDLIN' roll for that Round. This bonus stacks with any other modifiers you may have.

At the end of the Round you must make a RESIL-IENCE roll to see if your extra effort has exhausted you or your horse. If the roll is failed you (if on foot) or your horse (if on horseback) take two points of damage, one to Hurts and one to Shakes.

Chasing as a Group: If there are many participants in a chase it can be managed with Group rolls. In that case, the lowest ANIMAL HANDLIN' or MOVE in each group is used as the group ability, although others can offer help as usual, up to a maximum of a +3 bonus.

MANHUNTS

Whether you're a lawman, a bounty hunter or an outlaw on the run, there will come a time when you'll have to track someone across the wilderness, or avoid being tracked to escape pursuit. To track a quarry you use the HAWKEYE ability. To cover your tracks and escape your pursuers, you need NATURE.

THE TRAIL

Picking up your quarry's trail requires a HAWK-EYE roll. This can be managed as a Group roll and the character making the test can get help in the usual way. The HAWKEYE test is modified as per the table below.

If the HAWKEYE test succeeds you have picked up the trail and can follow it. Additional successes beyond the first allow you to move faster and close the gap between you and your quarry, or learn more information about who you are tracking (for example, the rough number in the party, are they mounted or on foot, or other relevant information as decided by the GM).

Conditions	Dice modifier
The quarry is actively hiding their tracks	Penalty dice equal to the number of successes on the quarry's NATURE roll
The quarry is just one or two people	-1 to -2
The test is made at night	-2
The trail is old	-1 to -3
The weather is terrible for tracking (blizzard, heavy rain, strong winds, etc)	-1 to -3
The environment is terrible for tracking (many rivers or brooks, dense undergrowth, rocky ground, etc)	-1 to -3
The quarry is a large group, with horses and/or wagons	+1 to +3
The environment is great for tracking (dusty or sandy ground, damp ground, grassy plains, etc)	+1 to +3
The weather is good for tracking (pristine snow, dry dusty ground, etc)	+1 to +3

If you fail the HAWKEYE test you can still head in the direction you suspect your quarry may have taken, and make another HAWKEYE roll after a Shift has passed. This test, however, suffers an additional -1 penalty. If this is failed you may try again after another Shift, but now with a -2 penalty. You can try this for a third time, with a -3 penalty, but if this third attempt fails you have no way of picking up the trail. Give up.

OLD TRAILS

It's up to the GM how old a trail can be before it's impossible to track. Obviously, if the GM needs the characters to find the trail to progress the plot then the characters should find it and not be forced to make an ability roll at all. But otherwise, as a rule of thumb, a trail that is less than 24 hours old is considered fresh, a trail that is up to 3 days old brings a -1 penalty, a trail up to a week old suffers -2, and up to two weeks old gets -3. Beyond that, the trail has gone cold.

TRACKING YOUR QUARRY

When simply tracking across a wide expanse of land and over several days (or weeks) you should make a HAWKEYE test once per day to keep on the track. If the quarry is trying to hide their tracks they make a NATURE test once per day as well, and the number of successes on their NATURE roll become a penalty for your HAWKEYE test.

RUNNING DOWN YOUR QUARRY

Frequently, those doing the tracking will want to run down their quarry and capture them. To manage that you need to determine the length of the quarry's head start in Shifts. This will be decided by the GM, and how far the quarry has gone will depend on the circumstances in any given tale. When tracking, additional HAWKEYE successes beyond the first can be used to reduce the gap by one Shift per success.

TRACKING IN ACTION

Blackeye Bob has a day and a half-six Shifthead start on Marshal Goode, who's tracking him down. Blackeye, knowing the Marshal is coming, tries to cover his tracks, but his NATURE roll isn't great, with only one success. Marshal Goode has a total of 8 dice in HAWKEYE, but suffers a -1 penalty thanks to Blackeye's one success on his NATURE roll, and another -1 for the trail being two days old. His pool is now 6 dice. He rolls and gets three successes. Not only does he pick up Blackeye's trail, but is making great progress. Over that first day of tracking Marshal Goode has not only tracked Blackeye (with his first success) but has closed the gap by two Shifts. Blackeye Bob is now just a day-four Shiftsahead of the law.

CATCHING YOUR QUARRY

Once the tracker and the quarry are within one Shift of each other they may (at the GM's discretion) be able to spot each other, or the signs of one another, in the far distance, such as dust kicked into the air or smoke from a campfire—this requires a successful HAWKEYE test. Once the tracker reduces the lead to nothing then the quarry can be taken by surprise (if they are unaware of the approaching pursuers) or the quarry can either choose to fight—in which case draw initiative—or flee—in which case a chase starts.

OUT IN THE WILDERNESS

TRAVELING

Traveling across the Old West is always a challenge, and can be very slow going. See the Traveling Table on page 132 for travel speeds in miles covered per Shift.

If you're in a hurry and choose to push yourself or your horses, these distances can be increased by 50%, with a MOVE roll (if on foot), or an ANIMAL HANDLIN' roll for the other forms of transport.

A failed roll means you've made no extra progress, and brings a cumulative -1 penalty to any further attempts to rush. However, any Trouble resulting from the roll means you have to stop, and gain only half the base distance in that time—one of your group has sprained an ankle, your horse has gone lame, or your wagon has thrown a wheel.

Remember that exerting yourself to travel as fast as possible is going to be hard work, especially in cold or hot weather—there's always the risk of Freezing or getting Heatstroke (page 80).

MAKING CAMP

Often, traveling across the wilderness will take days or even weeks, so you will need to make camp overnight. To find a good camping spot that is sheltered from the elements and will be safe and secure, and maybe hard to find, takes a NATURE roll. This can be a Group roll, with the character making the roll receiving help from others. Extra successes on the NATURE roll after the first give a –1 penalty to the HAWKEYE test of anyone trying to find the camp. However, if a fire is required (for warmth or cooking), pursuers get a +3 bonus to HAWKEYE.

If the NATURE roll to make camp fails, anyone relying on the camp for a decent night's rest will suffer. You may not sleep, and become Exhausted, or get too cold, and suffer from Freezing, or both (at the GM's discretion).

WILDLIFE IN THE OLD WEST

The Old West was a dangerous place at the best of times. But the environment was dangerous too, with a ruthless indifference to your needs, wants and suffering. Be careless for a moment, or get on the wrong side of the wildlife, and it will kill you without a second's thought.

Toughness: some animals have tough hides and are hard to kill. When an animal suffers damage from a physical attack it rolls a number of dice equal to its Toughness. For each success the damage is reduced by one. This does not count as an action.



TRAVELING TABLE

Method of travel	Road or trail	Easy terrain	Hard terrain
On foot	10 miles	8 miles	5 miles
On horseback	15 miles	12 miles	5 miles
Cart or Wagon	10 miles	6 miles	1 mile
Stagecoach	20 miles	6 miles	1 mile

					Abilities		
Animal	Grit	Quick	Cunning	FIGHTIN' (Grit)	MOVE (Quick)	HAWKEYE (Cunning)	Attacks
Bear— Black	5	3	3	3	3	1	Bite: Damage 2, Crit 1 Swipe: Damage 3, Crit 2 Toughness: 1
Bear— Grizzly	8	5	3	4	4	1	Bite: Damage 3, Crit 1 Swipe: Damage 4, Crit 1 Toughness: 2
Bison (Buffalo)	7	5	2	1	2	2	Trample: Damage 3, Crit 2 Gore: Damage 2, Crit 1 Toughness: 4
Dog— Guard	4	3	2	3	2	3	Bite: Damage 2, Crit 2 (+1 FIGHTIN' if Grap- pling)
Dog— Tracker	2	4	3	0	2	5	Bite: Damage 1, Crit 2
Dog— Coyote	2	3	2	1	2	2	Bite: Damage 2, Crit 2
Mountain Lion	3	5	3	3	3	3	Leap: Surprise Attack, Damage 2, Crit 1, can- not be Blocked Bite: Damage 2, Crit 1
Wolf— Gray	3	4	4	3	4	4	Bite: Damage 2, Crit 1 (+1 to FIGHTIN' when Grappling) Pack: Damage 4, Crit 1, +3 bonus to attack rolls
Scorpion— Arizona Bark	1	-\ -\ -	-	2	-	-	Sting: Damage 1, Crit NA, Venom: Lethal 1
Snake— Water Moccasin	2	2	3	3	2	2	Bite: Damage 1, Crit 4, Venom: Lethal 3
Snake— Western Diamond- back Rat- tlesnake	2	2	3	3	2	2	Bite: Damage 1, Crit 4, Venom: Lethal 2
Spider— Black Widow	1	-	-	2	-	-	Bite: Damage 1, Crit NA, Venom: Lethal 2
Spider— Brown Recluse	1	-	-	2	-	-	Bite: Damage 1, Crit NA, Venom: Lethal 2

Black Bear: Black bears range in size from 150 lbs up to 500 lbs or more, but this is still smaller than their grizzly cousins. They can be found all over the West but favor forests and mountains. Generally non-aggressive, black bears try to avoid contact with people but attack if they feel that they or their cubs are threatened.

Grizzly Bear: Feared by most, the grizzly is a huge beast standing seven feet tall on its hind legs and weighing upwards of 800 lbs. Its enormous strength means a grizzly will often steal kills from other predators and aggressively protect their food. Grizzlies are known to chase prey and can reach speeds of 35 miles per hour. They can climb trees but are not expert climbers. In 1870 they are found all over the West.

Bison (Buffalo): Bison roam the plains and prairies of North America in huge herds that are dwindling rapidly due to the extensive hunting for their thick pelts and meat. Huge beasts, bulls can reach over six feet at the shoulder and weigh up to 2000 lbs, with cows maybe half that size. Despite this bulk Bison can run up to 40 miles per hour.

Coyote: Smaller relatives of the gray wolf, coyote are not found in packs, but live either alone or in a pair. They range across the West and tend to hunt smaller animals and game, and scavenge carrion. They don't present much of a threat to adult humans, but stories tell of children being attacked and babies being taken.

Mountain Lion: The mountain lion is known by many names, including puma, cougar, panther, catamount and ghost lion. Extremely agile and expert climbers, they can be found all across the West. They are timid, preferring to avoid human contact where possible, although they gladly kill entire flocks of sheep given the chance.

Gray Wolf: Also known as the timber wolf, the gray wolf is the largest canid in the West, growing up to five feet in length and weighing up to 80 lbs. They live in packs, typically up to twelve strong, and can be found anywhere in the West. Hunting in packs,

they can easily take down a person if they should be foolish enough to be caught alone in the wilderness—whenever a victim is surrounded the wolf pack may make one Pack Attack, instead of individual Bites.

Arizona Bark Scorpion: Found in the southwestern US, the bark scorpion is about an inch and a half long and a golden-yellow or light brown in color. Their sting is very painful but the venom is only mortally dangerous to children or the elderly.

Water Moccasin: The water moccasin is a semi-aquatic viper related to the rattlesnake. It is commonly called the "cottonmouth", for its habit of gaping: holding its jaws wide open in a threatening display and showing the white color inside. Its venom is very dangerous, with up to 30% of bites proving fatal. It can be found across all the southern states and territories.

Western Diamondback Rattlesnake: The western diamondback is a venomous pit viper that grows between three and seven feet in length and can be found throughout the southwest and Mexico. They spend the day in the shade and are most active at night. They have the characteristic rattle on their tail, but will not always rattle it before striking. Their venom is dangerous, killing roughly 15% of those bitten.

Black Widow Spider: The black widow is found all across North America and has a dangerous bite which is often fatal. At only half an inch long these aggressive spiders bite if they feel threatened, which often happens by accident when a person inadvertently comes close. They seek out shelter and can be found in dark basements and enclosed spaces.

Brown Recluse Spider: The brown recluse is renowned for being even more poisonous than the fabled black widow. Slightly smaller than the widow, the brown recluse (also known as the violin or fiddleback spider thanks to the marks on its back) lives in similar places, but—as the name suggests—is less aggressive. It can be found all across the south.

D66	Critical effect - Animals
11–13	The beast is spooked—it lurches, rears, or pounds the ground. Its next action has a -2 penalty, unless the beast is a horse, in which case make a roll on the Spooked Horse Table (page 127).
14–16	The beast is hurt and in pain but not mortally wounded. It flees the fight as fast as possible.
21–23	The beast rears in pain and fear. All attacks against it gain a +2 bonus until its next action.
24–26	The animal takes a hit and stumbles. It must make a MOVE roll or it falls to the ground, and then must use a fast action to recover.
31–33	Stunning blow. The beast loses 1 Round as it recovers.
34–36	Battered—the creature suffers a -1 penalty to all Grit ability rolls (cumulative). This lasts until the end of the scene.
41–43	The wound enrages the beast. It gets an immediate free attack then rolls on this table again and applies the result.
44–46	Shaken—the beast loses the initiative and always goes last from hereon.
51–53	Blow to a leg. The animal suffers a -1 penalty to all Quick ability rolls (cumulative). This lasts until the end of the scene.
54–56	Nasty bleed. The beast loses 1 point of Grit per Round.
61–63	Unconscious but not dead. It will revive in 2D6 Rounds.
64–66	The beast drops dead, the blow hitting somewhere vital. The poor thing quivers one last time, and expires with a sigh.

CRITICAL HITS AGAINST ANIMALS

Any hit against a spider or a scorpion automatically kills it. If a snake takes a critical hit, it is automatically killed. For all the rest, roll on the Animal Critical Effect Table above.

TRAPS & TRAPPING

The wildlife doesn't get everything their own way, and in many cases—most notably the buffalo—were hunted to the very last inch before extinction. Many folks who live in the wilderness, and those who make their silver dollars thanks to the skins and meat of the wildlife of the West, need to track and trap their quarry to survive, and to do this, they need the appropriate skills.

Anyone can lay traps in the wild by making a NATURE roll. Each Trap has a Strength rating—this is the number of dice it uses to make an attack against the creature that triggered it. It also has a Concealment factor, based on how difficult it is to spot—this is the penalty applied to HAWKEYE tests aimed at spotting the trap. Each trap also has a different method of attack.

The trapper chooses the trap they want to use, invests a Turn of effort and makes a NATURE roll. Any successes beyond the first can be used to make the trap more effective or harder to spot, by either boosting the trap's Strength or increasing the Concealment factor. There are three types of trap in *Tales of the Old West*: basic snares, bear traps, and pit traps.

Basic Snares: Used for trapping small game, these traps consist of twines that catch the victim and tighten as they try to pull free. Those with the ANIMAL HUNTER talent can make snares strong enough to catch larger creatures, even people for a short while.

Strength: 4.

Concealment: No modifier if looking for the trap, -2 if not.

Attack: When triggered the trap makes an opposed attack against the victim's LABOR ability, and if successful the creature is Grappled. If the victim is the size of an adult human or bigger they can free themselves in 5 Rounds minus the number of successes on either an INSIGHT roll (to untangle themselves) or LABOR roll (to break and unravel the snare). Until then they are unable to escape the trap.

Bear Trap: The traditional bear trap is a spring-loaded iron device that snaps shut when stepped upon, both crushing and immobilizing the victim. A vicious device, it's likely to do some serious damage to anything, or anyone, unlucky enough to be caught.

Strength: 12.

Concealment: Bear traps are large and difficult to conceal, but can be hard to spot if well-placed in the undergrowth. If it is being actively searched for then the victim gets a +2 bonus. Otherwise the victim gets a HAWKEYE roll with no modifier to spot it.

Attack: When triggered, the bear trap immediately makes an attack with 12 Dice, damage 1, crit 1—this attack cannot be Dodged or Blocked. If the roll is good enough to inflict a critical injury it always does so against the victim's lower leg. If the victim takes any damage they are immediately Grappled by the trap. If the trap does no damage it didn't activate properly or the victim was lucky and got their leg out as the trap snapped shut. To escape the trap's Grapple a successful opposed LABOR test is required, against the trap's Strength, to prize the jaws open and extract the wounded leg.

Pit Trap: A simple hole dug in the ground with sharpened stakes at the bottom and a covering of loose and weak debris. The victim steps or falls in and hurts themselves on the spikes. Most pit traps are small, intended to wound and immobilize their prey.

Strength: Varies, depending on pit size—between 3 and 8.

Concealment: No modifier.

Attack: When the victim steps into the trap they fall on to the spikes: damage 1, crit 2. If the roll is good enough to inflict a critical injury it will always do so against the victim's lower leg.



FOLKS OF THE OLD WEST

The Old West is filled with all kinds of non-player characters, and here are just a few of them. Each

comes with three suggestions for talents (all at the Basic rank), and suggested gear.

BORDELLO GIRL									
GRIT	3	QUICK	4	CUNNING	4	DOCITY	3		
LABOR PRESENCE RESILIENCE	1 1 1	MOVE Light-fingere	D 1	HAWKEYE INSIGHT	1 2	PERFORMIN'	2		

Charming, charismatic and hard working, the average working girl knows her mind and is working to find a better life, for herself and those she cares about.

Talents: CALMING MANNER, CHARMING, SHILL.

Gear: Deringer pistol, deck of cards, tobacco.

BOUNTY HUNTER									
GRIT	5	QUICK	4	CUNNING	3	DOCITY	2		
PRESENCE	1	MOVE	1	HAWKEYE	2	PERFORMIN'	1		
FIGHTIN'	1	SHOOTIN'	2	INSIGHT	1				
				ANIMAL HANDL	IN'1				

Dangerous and ruthless, bounty hunters make their living by tracking down wanted people—trading lives for money.

Talents: COLD BLOODED, FAST SHOOTER, MANHUNTER.

Gear: Revolver, rifle, length of rope.

CARD SHARP							
GRIT	3	QUICK	5	CUNNING	3	DOCITY	3
PRESENCE	2	SHOOTIN' LIGHT-FINGERE		HAWKEYE INSIGHT	1 2	PERFORMIN'	2

Charismatic, but you can always tell there's more behind the smile. Every saloon has one, the fella looking to skim you out of your hard-earned.

Talents: GAMBLER, FORGER, SWINDLER.

Gear: Fancy clothes, revolver, deck of cards.

CATTLE BARON										
GRIT	3	QUICK	2	CUNNING	5	DOCITY	4			
PRESENCE	2	SHOOTIN'	1	NATURE	1	PERFORMIN'	1			
RESILIENCE	1			INSIGHT	2	BOOK LEARNIN'	1			
				ANIMAL HANDL	IN'1					

The cattle baron didn't get where they are by kind words, but by ruthless business and strong-arming the competition.

Talents: AUTHORITY, BUSINESS MINDED, HIGH SOCIETY.

Gear: Fine cigars, hip flask, and a couple of gun hands.

COMANCHE WARRIOR										
GRIT	4	QUICK	3	CUNNING	4	DOCITY	3			
PRESENCE FIGHTIN' RESILIENCE	1 1 1	MOVE SHOOTIN'	1 2	HAWKEYE NATURE ANIMAL HANDL	1 1 IN'1	PERFORMIN'	1			

Greatly feared, Comanche warriors fight to drive the settlers from their land. Brave and fearsome fighters, their tactics can be vicious and cruel.

Talents: BOW MASTER, HORSE WARRIOR, TOMAHAWK FIGHTER.

Gear: Native weapons, rifle, wampum manuscripts.

DOCTOR							
GRIT	3	QUICK	3	CUNNING	3	DOCITY	5
LABOR PRESENCE RESILIENCE	1 1 1	MOVE LIGHT-FINGERE	D 1	INSIGHT	1	DOCTORIN' BOOK LEARNIN'	3 1

Whether they're college trained from the east, or a dusty old soul who learned on the job, just hope they have a steady hand.

Talents: AUTHORITY, HEALING TOUCH, HERBALIST.

Gear: Doctoring bag, journal, bottle of whiskey.

ENGINEER/MINER											
GRIT	5	QUICK	4	CUNNING	2	DOCITY	3				
LABOR RESILIENCE	2 1	MOVE OPERATE	1 3	NATURE ANIMAL HANDL	1 IN'1	MAKIN'	1				

Greasy and grimy, the railway folk, blacksmiths, and miners are hard at work behind the soot that covers their faces. This work is dangerous, but not to these people.

Talents: ENGINEER, MINER 49ER, SMITH.

Gear: Dirty overalls, panning equipment, dynamite.

HOMESTEADER										
GRIT	4	QUICK	3	CUNNING	4	DOCITY	3			
LABOR	2	SHOOTIN'	1	NATURE	2	MAKIN'	1			
FIGHTIN'	1			ANIMAL HANDL	IN'1	DOCTORIN'	1			
RESILIENCE	1									

The farming life is all toil and sweat, backbreaking honest work. And the farmer doesn't ask for much—but what they have they fiercely protect.

Talents: BRAWLER, COMPANION, SHOTGUN MASTER.

Gear: Farming tools, shotgun, and a wagon.

JUDGE/LAWYER											
GRIT	3	QUICK	3	CUNNING	3	DOCITY	5				
PRESENCE	2			HAWKEYE	1	PERFORMIN'	2				
RESILIENCE	1			INSIGHT	2	BOOK LEARNIN'	2				

Knowledge of the law looks like black magic to a lot of folk. Lawyers and judges are needed, but must be trusted—not all live up to that trust.

Talents: AUTHORITY, JUDGE OF CHARACTER, LAWYER.

Gear: Law journals, writing materials, fancy hat.

OUTLAW										
GRIT	4	QUICK	5	CUNNING	3	DOCITY	2			
PRESENCE FIGHTIN'	2 2	MOVE SHOOTIN'	1 2	HAWKEYE ANIMAL HANDL	1 IN'1	PERFORMIN'	1			

Dangerous and often desperate, outlaws are always ready to go for their guns to steal a big haul or escape the law.

Talents: DEAD EYE, HAY-MAKER, TWO GUN.

Gear: Two revolvers, rifle, bullet-ridden wanted poster of themselves.

PINKERTON							
GRIT	4	QUICK	3	CUNNING	4	DOCITY	3
PRESENCE FIGHTIN'	1 1	MOVE SHOOTIN'	1 1	HAWKEYE NATURE INSIGHT	1 1 2	PERFORMIN' BOOK LEARNIN'	1 1

Feared across the west, the Pinkerton investigators are relentless in their pursuit of their objective, and will use anyone and anything to get what they want.

Talents: CHARMING, LAWYER, RABBLE ROUSER.

Gear: Slick suit, revolver, plenty of cash for bribes.

PONY EXPRESS RIDER											
GRIT	3	QUICK	4	CUNNING	5	DOCITY	2				
RESILIENCE	1	MOVE SHOOTIN'	2 1	HAWKEYE NATURE ANIMAL HANDL	2 1 IN'3	PERFORMIN'	2				

It's a deadly job, but it pays well. Only the best riders get to ride the Pony Express, and they are usually young—too stupid to know better.

Talents: BORN IN THE SADDLE, LIGHTNING FAST, LUCKY.

Gear: Weathered saddlebags, revolver, rope.

PREACHER							
GRIT	3	QUICK	3	CUNNING	4	DOCITY	4
LABOR PRESENCE	1 1	MOVE	1	INSIGHT	2	PERFORMIN' DOCTORIN' BOOK LEARNIN'	3 1 1

Extolling the word of the Lord from a street corner, saloon bar, or even a church, preachers are usually seen as better folk than the rabble. But they don't always turn out that way.

Talents: HIGH SOCIETY, RABBLE ROUSER, THE VOICE.

Gear: Dog collar, battered copy of the bible, and a donation box.

RANCH HAND/VAQUERO									
GRIT	4	QUICK	4	CUNNING	4	DOCITY	2		
LABOR FIGHTIN' RESILIENCE	1 1 1	MOVE SHOOTIN' LIGHT-FINGERE	1 1 D 1	HAWKEYE NATURE ANIMAL HANDL	1 1 IN'2				

Horses, ropes, lassos, and a herd of cattle—that about sums up the rancher life. Well, except for the rowdy saloons, drunken carousing, and bar fights.

Talents: BRONC BUSTER, COMPANION, ROPER.

Gear: Revolver, rifle, lasso.

SALOON PROPRIETOR										
GRIT	3	QUICK	4	CUNNING	4	DOCITY	3			
PRESENCE FIGHTIN'	2 1	SHOOTIN'	1	HAWKEYE INSIGHT	1 2	PERFORMIN' BOOK LEARNIN'	2 1			

It's hard work to set up a popular saloon, with the drunk and rowdy folks like to cause a ruckus—takes a certain kind of man or woman to make a go of it.

Talents: BUSINESS MINDED, CHARMING, GUARD DOG.

Gear: Dirty apron, shotgun, the best whiskey in the house.

SHERIFF/MARSHAL								
GRIT	4	QUICK	4	CUNNING	3	DOCITY	3	
PRESENCE FIGHTIN'	1 1	MOVE SHOOTIN'	1 2	HAWKEYE INSIGHT	2 1	PERFORMIN' DOCTORIN'	1 1	

You know the type—calm, quietly spoken, fast with the gun, and public spirited. Well, usually.

Talents: AUTHORITY, PISTOLEER, WARCRY.

Gear: Pair of pistols and Lawdog holsters, ornate pipe, and a badge.

STAGECOACH GUARD								
GRIT	4	QUICK	4	CUNNING	4	DOCITY	3	
PRESENCE FIGHTIN' RESILIENCE	2 1 1	SHOOTIN'	2	HAWKEYE INSIGHT	2 1	DOCTORIN'	1	

Dependable and good with a shotgun, these folk ride from place to place, ready to protect your mail bag or your niece coming in from outta town.

Talents: PUGILIST, SHOTGUN MASTER, SURVIVOR.

Gear: Shotgun, key to the strongbox, bottle of whiskey.

TRACKER/HUNTER								
GRIT	4	QUICK	3	CUNNING	5	DOCITY	2	
FIGHTIN'	1	SHOOTIN'	1	HAWKEYE	2	PERFORMIN'	2	
RESILIENCE	2			NATURE	3			
				ANIMAL HANDL	IN'1			

Living a life in the wilderness, these folk disappear for weeks on end, no one able to find them if they tried. Then one day they just turn up, back in town.

Talents: MAN'S BEST FRIEND, MOUNTAIN FOLK, SHARP SHOOTER.

Gear: Warm furs, rifle, camping gear.

TRADER/SHOPKEEPER									
GRIT	3	QUICK	3	CUNNING	4	DOCITY	4		
PRESENCE	1	OPERATE LIGHT-FINGERE	D 1	HAWKEYE INSIGHT	1 2	PERFORMIN' MAKIN'	2 2		

Sweaty from the steam or heat of the fire, or grimy from whatever it is they make and sell, traders trade in just about anything.

Talents: BUSINESS MINDED, GUNSMITH, SHILL.

Gear: Tools of the trade, revolver, and a hard-working apprentice.





"A PIONEER IS THE MAN WHO TURNED ALL THE GRASS UPSIDE DOWN, STRUNG BOB-WIRE OVER THE DUST THAT WAS LEFT, POISONED THE WATER, CUT DOWN THE TREES, KILLED THE INDIAN WHO OWNED THE LAND, AND CALLED IT PROGRESS."

CHARLES M RUSSELL, ARTIST OF THE OLD WEST

While the period of history called "the Wild West" covers a relatively short amount of time-no more than 40 or 50 years—it is not an isolated part of history: many different cultures and events, interwoven over the preceding centuries, converged to create this place and the people who lived in it. The West was a melting pot of every European culture and heritage forced upon a landscape that was already occupied by Native American tribes, the Mexican and Pueblan descendants of the empire of Old Spain and its antecedents, and a huge variety of animal and plant life. Add to this the forced immigration of Africans in bondage and all the legacies which that created, and the West was an incredibly diverse place—a place that was, at one and the same time, blessed with opportunity, cursed by hardship, and riven with conflict and struggle.

In *Tales of the Old West* we want all this history to be recognized. How you decide to play it in your campaign is down to you, but the more you weave in the intricate and exciting complexities of real historical life in the West of the 1870s, the more rewarding we think your game will be.

We have listed some of the sources that have inspired us at the end of this chapter and encourage you to explore this history in greater detail for yourself.

THE LAND

The great expanse of the Old West covers the states of Minnesota, Iowa, Missouri, Arkansas, and Louisiana, and all the land west of that line. It includes many different types of land: hot and cold, high and low, forested and desert. It is wide, open, and irresistible to the American and European settlers, but home to many hundreds of native and indigenous communities, and nature's rich flora and fauna.

THE LANDSCAPE

Washington Territory: Lush and forested in the north and west, with a rocky and rugged coastline and the Cascade Range, a mountain range including Mount Rainier and Mount St Helens. The east of the territory is semi-arid with dense forests growing along river valleys.

Oregon: The Cascade Range reaches into Oregon, with its high peaks and heavy forests in the west. This part of the state is temperate, wet and lush while the east is, on the whole, semi-arid high desert, with the forested Blue Mountains and the Rogue Valley.

DESCRIBING THE OLD WEST

The sweeping expanse of the Old West is a hugely varied and complex environment that needs a full book to describe in detail. So here we have just tried to give a flavor of that variety, as a taster to get you started.

Idaho Territory: A rugged land of the Rocky Mountains and the Bitterroot Range, with snow-capped peaks, rapids, vast lakes, rivers, gorges, and widespread forests. In the mountainous northwest you can find the enormous trail of Hell's Canyon, while to the south the land flattens into the Snake River plain.

Montana Territory: The western edge of the territory is dominated by the Rocky Mountains, and is heavily forested, with lakes and waterfalls. To the east of the mountains, Montana is a territory of sweeping grassy plains and prairies as the Great Plains reach this far north, including eroded bluffs called Badlands. Montana is called 'Big Sky Country' for a reason.

Wyoming Territory: Mountainous and semi-arid, the Great Plains to the south meet the Rocky Mountains in Wyoming. In the northwest, the Yellowstone National Park holds pride of place, established by an act of Congress in 1872, while the High Plains dominate the east.

Dakota Territory: Wide and fertile grasslands with low mountains in the south, forested river valleys and a temperate climate. The Missouri river divides the territory down the middle. The Black Hills stand in the west, while the Great Plains meet the Red River Valley in the north. As in Montana, there are extensive Badlands in the west, where the land has eroded into striking rock formations.

Nebraska Territory: Rolling plains, with low hills and grasslands to the east—the Dissected Till Plains—that meets the treeless prairies of the Great Plains to the west. There are woodlands to the east and in the northwest, and expansive wetlands, with lakes, marshes, swamps, and backwaters.

Kansas: The western two thirds are covered by the central Great Plains, marked by shallow gullies called draws, created by water erosion. To the east the land gently rises, forming grasslands and forests. The state is pock-marked by hills and low mountain ranges such as Flint Hills in the southeast, and the

Smoky Hills to the west.

Indian Territory: The southeast is mountainous and heavily forested, with the notable Ouachita Mountains. The land rises to the west, meeting the High Plains in the territory's panhandle. In between the two are the notorious Cross Timbers, a narrow forest that runs from Kansas in the north into Texas in the south—described as a "forest of cast iron" the Cross Timbers is so dense that many choose to go around it.

Texas: The southern end of the Great Plains leads south to the Gulf Coastal Plains along the Gulf Coast. The Cross Timbers forest extends several hundred miles south of Texas's northern border. The remainder of the enormous landscape is largely prairie and steppe, a mixture of desert and grasslands. To the west the land becomes increasingly rugged as it reaches the arid Chihuahuan Desert.

New Mexico Territory: This territory is very diverse, with high plains, mountains, forests, and desert. The Rio Grande and Pecos valleys run north to south, with the Colorado Plateau and the end of the Rocky Mountains to the north, and the Great Plains to the east. The landscape, including the Chihuahuan Desert, is interspersed by sub-alpine forests on the high plains and mountains.

Colorado Territory: The Rocky Mountains divide the territory, with the Great Basin and the Colorado Plateau to the west ('Red Rock Country', as it's known), and the rolling prairies of the High Plains to the east. It is also the source of the Colorado river, which—with its many tributaries—has scoured deep gorges through the landscape as it flows southwest.

Arizona Territory: The northeastern third of the territory rests on the high Colorado Plateau. The Colorado river flows through here, and the Grand Canyon, on its journey to the west. With its high and low elevation deserts, deep river canyons, and mountain ranges, the land is arid and dry. Temperatures can get very high in the south.

Utah Territory: Located at the convergence of the Colorado Plateau, the Great Basin, and the Rocky Mountains, Utah Territory has a very diverse land-scape. The western half sits on the Colorado Plateau, with the Mojave Desert to the south and the Great Salt Lake desert and the Bonneville Salt Flats to the north. The mountains have large forests and varied climates.

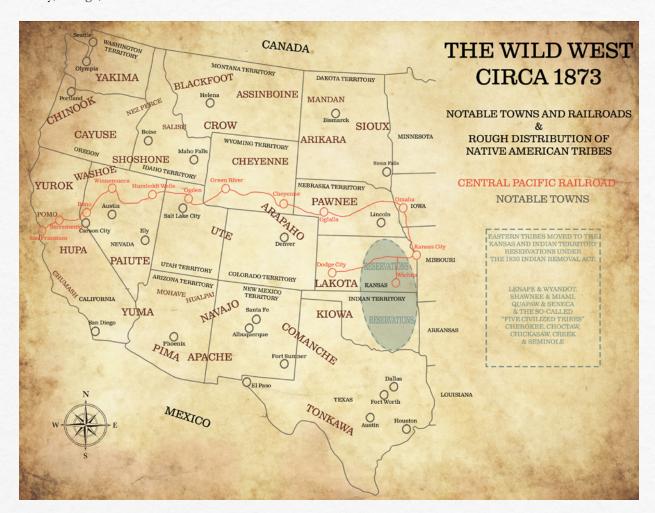
Nevada: Sitting within the Great Basin, Nevada is replete with north-south running mountain ranges, covered with widespread forests of sub-alpine trees. The land becomes desert and grassy plains to the south and east. The Mojave Desert and Death Valley sit in the southwest, forming a border with California.

California: California is dominated by the Central Valley, a huge, fertile tract of land between the low

coastal mountains to the west and the Sierra Nevada in the east. Further north the state is marked by grasslands and meadows, and the great redwood forests. South of the Central Valley the state is cut in half by the mountains of the Transverse Ranges, beyond which you find the scorching plains of the Mojave Desert.

THE WESTERN EXPANSION

It didn't take long for the western expansion to make an indelible mark on the landscape. Camps and towns appeared, some growing into cities, while railroads criss-crossed the plains, cutting buffalo grounds in two. And all without a second thought for the Native American communities that populated the land, and had done so for thousands of years.



THE HISTORY

KEY EVENTS OF THE NINETEENTH CENTURY WEST

1836: Texas declares independence.

1841: The Bidwell-Bartleson wagon train takes the first migrants on the Oregon Trail, the eventually well-worn route used by thousands of settlers, from the east to the northwest.

1845: Texas is incorporated into the Union as a state. This starts the chain of events that leads to the Mexican–American War, which breaks out in hostilities the following year.

1848: The US defeats Mexico and enormous swathes of once-Mexican territory in the west are ceded to the US. As a result of this, along with the Gadsden Purchase, the borders of the Wild West are now set.

1849: Following the discovery of gold along the American River, the California Gold Rush takes place. Thousands flock west in search of their fortunes.

1850: The population of the West reaches about 500,000, and stagecoach services are becoming more widespread. California is incorporated as a state.

1854: Smith & Wesson invent their revolver.

1855–1858: The Northwest Wars between the US Army and Natives of the region are caused by the white settlers' treaty violations. Unwilling to go quietly on to reservations, the local tribes resist, but are inevitably defeated by the firepower and resources ranged against them.

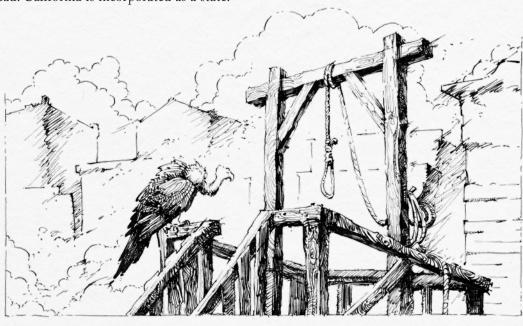
1859: Oregon becomes a state.

1860: The population of the West is about 1,335,000. Russell, Majors and Waddell start the Pony Express, which only lasts as a service until 1861.

1861: The American Civil War begins. Kansas is incorporated as a state of the Union.

1863: The Homestead Act is passed into law on January 1st, President Lincoln signs the Emancipation Proclamation, and telegraph lines reach Denver, Colorado.

1864: The US Army massacres Native Americans of the Arapahoe and Cheyenne tribes at Sand Creek in Colorado Territory. This blatant act of aggression leads to Native retaliations in 1865, in what became known as "the Bloody Year on the Plains". Nevada becomes a state of the US.



1865: The Union wins the Civil War, and Congress finally ratifies the Thirteenth Amendment, abolishing slavery.

1867: Alfred Nobel patents his invention, dynamite, and it quickly finds widespread use as a better and safer explosive than black powder. Nebraska is incorporated as a state.

1868: Secretary of State William Seward signs a treaty allowing unrestricted immigration by Chinese people.

1869: The Central Pacific and Union Pacific Railroads are completed, linking Omaha in the east to San Francisco on the west coast. The completed line is known as the Union Pacific Railroad.

1870: The 1870 census records the population as 2,187,000. Wyoming Territory passes a law granting women the vote, and the right to hold public office and serve on juries. The concept of "Ghost Dancing" appears within Native American culture when a Paiute shaman prophecies that fallen warriors will rise from the dead, and the whites will fall.

1871: The Indian Appropriation Act is passed, ending any federal recognition for tribes as "independent nations" and effectively nullifying every previous treaty made with Native American communities.

1874: Barbed wire is patented and appears as a commodity.



1874–1876: Gold is discovered in the Black Hills in Dakota Territory, land that is sacred to the Sioux and which has been guaranteed to them by treaty. The influx of white settlers, in breach of the treaty, leads to the Great Sioux War. Despite victory at the Little Big Horn, the Sioux and Cheyenne are ultimately defeated and forced on to reservations.

1876: Colorado Territory is incorporated as a state.

1877: The prominent Native American war leader, Crazy Horse, and the Lakota tribe surrender to the US Cavalry at Fort Robinson, Nebraska, ending the Great Sioux War. Four months later Crazy Horse is murdered.

1878: The Lincoln County war, over cattle interests and involving the infamous William H Bonney, aka Billy the Kid, takes place in New Mexico.

1880: The census records a population of nearly 5 million.

1882: The Edmunds Act, outlawing polygamy, is passed into law.

1886: The so-called "Indian War" in the south, principally against the Apache, is brought to a conclusion by the tribe's eventual defeat.

1889: Dakota, Montana and Washington Territories are incorporated as states of the Union. After 90 years of hunting, the American bison, once numbering 60 million, is all but wiped out—fewer than 600 individuals are left.

1890: The massacre at Wounded Knee sees 150 Native American men, women and children slaughtered. Idaho and Wyoming Territories become states.

1896: Utah Territory is incorporated as a state.

1907: Oklahoma Territory is incorporated as a state.

1912: Arizona and New Mexico Territories are incorporated as states.

TERRITORIAL GOVERNANCE

In the early 1870s only five of the western states were actually that: states of the USA. All the rest were territories, governed by local territorial governors who held enormous authority—they were also the commanders of the militia, Superintendents of Indian Affairs, and responsible for liaison with federal authorities. Territorial governors were political appointments, not elected officials, and federal meddling was commonplace. An enormous amount of political power and influence was concentrated in the governors' hands. Inevitably, corruption was rife, and this led to many so-called territorial "rings" springing up—corrupt associations of local politicians, landowners, and businessmen, all supported by federal patronage.

LAW ENFORCEMENT

The reach of the law could be long, but often the grip of the law was tenuous at best. Local sheriffs, occasionally elected but often appointed, tried to keep the peace with the help of their deputies, and federal marshals would wield some level of authority wherever they went. Special deputies would be badged to hunt down specific quarry, and would often carry their pursuit wherever it took them. In some places there were other forms of so-called law enforcement—militias such as the famous Texas Rangers were formed to protect local communities from crime and Native American raids, but were frequently as lawless as those they were supposedly protecting against. Often, the law on the frontier was that of the strong, and lynchings and murder were all too common.

THE SWEEP OF NATIVE AMERICAN HISTORY

The common representation of the Native American is that of a nomadic hunter-gatherer, living their lives on horseback, following the game and needing huge territories to maintain their lifestyle. While this may be true for some tribes in the nineteenth

century, many others were agricultural, farming crops and livestock and living a more sedentary life. But they all had one thing in common—they lived their lives in harmony with the natural world, husbanding resources and sustaining the balance that was essential to their prosperity. This harmony was fostered by the favor and support of spirits of many kinds, from those found in nature, to animal spirits, and the spirits of their ancestors.



NATIVE AMERICAN CREATION MYTHS

The creation myths of Native American tribes are numerous and varied, but many have common themes. There are tales of the great flood and of twins, and the concept of the Sunfather, who inhabits 'the land above'. Some myths speak of a creator, and others of humanity arising from Mother Earth, often with the belief that ancestors in the spirit world or animal spirits helped bring about that arising. Within this enormous variety, another common theme was the belief in tolerance of other, different, myths. Many Native Americans were puzzled—and angered—by Christianity's insistence that the bible was gospel truth and was a more trustworthy record than the oral and wampum traditions of the Natives, handed down through the generations.

CONFLICT AND DECLINE

Ever since the first meaningful arrival of European explorers in the sixteenth century, Native American history has been set against the backdrop of conflict and decline. These European nations, colonial and acquisitive, brought their goods, their ways, their diseases, and their conflicts to the lands of the Natives. Their first foothold was in the east, but inexorably they moved west over the centuries. Early conflicts, such as that between the British and Pequot tribe at Mystic River in the early seventeenth century set the tone: the Pequots were all but exterminated with many others succumbing to European diseases. All this was seen—by the Europeans—as God's endorsement and encouragement to take this land for themselves.

For the next 150 years these imperial nations dealt with the Native American tribes as befitted their short-term political and military goals. Sometimes they traded peacefully, at others they pushed the Natives from land they desired, and occasionally

they allied with tribes when it suited their imperial ambitions. Throughout this history it is no exaggeration to say that, while Native tribes sometimes reacted with hostility to these newcomers, they more often dealt with them with honor and trust, something which cannot be said of the Europeans, and then of the US, after independence. There are literally hundreds of examples of treaties being signed, guaranteeing Native American tribes eternal rights over certain lands, that were not worth the paper they were written on. It is no surprise that many Natives chose to fight. This is not to say there were not many atrocities committed by all involved in the conflicts of these times, for there surely were. But the pressure forcing these conflicts was exclusively coming from the east and traveling west.

By 1870 many of the eastern tribes had either been destroyed, forcibly moved (often to the tribal lands of other Native Americans who were not consulted about it), ignored, cast as the enemy, or subjected to forced assimilation, all to accommodate the relentless flow of European settlers. Numerous so-called "Indian Wars" had been, or were being, fought, by tribes desperate to protect their way of life: the Cheyenne and Arapaho in Colorado and Wyoming Territories; the Comanche, Navajo and Apache in Texas, New Mexico and Arizona; and the Sioux on the Northern Plains, amongst others. By this time, the Native tribes could have had no illusions about the hypocrisy and real intentions of the European settlers, and the settlers had no illusions about the potential threat presented by dangerous and desperate Natives, even if the fear of that threat was more prevalent than the threat itself. But the reality of the 1870s West is much more complicated than that. Many tribes, traditional enemies of those now at war with the US Army, offered scouts and soldiers to work with the Americans. Other Natives lived alongside the settlers, working as cowboys and ranch hands. For most, however, they survived as best they could on the reservations so "generously" provided for them.

NATIVE AMERICAN NAMING CONVENTIONS

There is no single naming convention that covers the enormous variety of Native American cultures and traditions, and we cannot hope to fully reflect that variety. Neither can we adequately reflect the forced anglicization of Native Americans and their names that happened throughout the period. It is also impossible for us to fully reflect the deep personal, cultural, and spiritual importance of many of these names that are earned for specific reasons or passed down clan lines—they are sacred. Here are a few notes we hope you will find helpful:

- While naming conventions vary considerably across the diverse tribes and traditions, Native American communities often have a fluid naming tradition, in that new names can be earned or awarded throughout a lifetime.
- A new-born is given a name, but that name can be changed if it proves to be a bad fit.
- Adolescence is a key milestone in a Native American's life and a new name would often be awarded to mark this coming of age. But new names can be awarded at any time in an individual's life.
- The names given can reflect the individual's personality, what they have accomplished or the events that befall them.
- Some are given as a result of visions and prophecies and as such are sacred, infused with spiritual significance and power. These may be of such importance that they cannot be contaminated by outside influences, and may only be known by the person themselves and the tribal elder who bestowed it upon them.
- These traditions inspire individuals to better themselves, and in turn earn new names to reflect that growth and evolution.

NATIVE AMERICAN TRIBES IN TALES OF THE OLD WEST

It is simply impossible for us to reflect the enormous variety of Native American tribes and societies that existed in the West in the mid to late nineteenth century. That said, we have always been clear that *Tales of the Old West* will not disregard the Native American experience or whitewash it. Hence we have striven to weave it into our game, both accurately and respectfully. However, we are amateur scholars of Native American history and our research has naturally had limits.

One thing we have learned—it's clear that Native identity is intensely personal and hugely diverse. There may be many possible endonyms for any given tribe or community (as those names sometimes changed over time, and often cover a multitude of sub-tribes that are collectively known under one broad name). We also recognize that the well-known and modern names are often anglicized versions of original Native names or are names that have evolved over time. Some are direct renamings by colonists and settlers, such as Nez Perce. Many were coined by other tribes and fell into common usage, such as Comanche and Assinboine. Others seem to be anglicized pronunciations of the original tribal name. Some of these versions have been accepted or embraced by the modern-day descendents of those Native people, but many others have not.

For ease of familiarity and accessibility to the widest gaming community possible, we have chosen to generally use those modern tribal names in *Tales of the Old West*, but with popularly accepted Native spellings where possible. We have also compiled a list of endonyms with some relevant notes. Some of these have a more certain provenance, while others are more speculative or open to interpretation or debate. But either way, we hope you find this information useful. We hope you use it to build compelling tales that include the Native American experience, and as inspiration to learn more about the real history of the time.

TRIBAL NAMES

Common modern used tribal name	Possible endonym	Comments
Apache	Indé, Ndeh	Closely related to the Navajo.
Arapaho	Hinono'eiteen	Nomadic buffalo hunters, they were called different things by different tribes, often with a 'Sky' or 'Cloud' reference. Traditional allies of Cheyenne and Sioux, and enemies of Comanche and Kiowa.
Arikara	Arikara	The name means "horns" or possibly "elk people". They were semi-nomadic but did cultivate corn, beans and tobacco. Said to own many dogs.
Assinboine	Hohe Nakota	The commonly used name of Assinboine (meaning "burned rock") was coined by the Chippewas tribe in 1812 when Chippewas captives were burned to death by their Assinboine enemies.
Blackfoot	Niitsitapi	Called Blackfoot by other tribes due to their black leather moccasins, the Native name means "the real people".
Cayuse	Liksiyu	The name Cayuse was coined by early French Canadian trappers. Renowned for breeding the Cayuse horse, a fast horse with great endurance. Semi-nomadic. They came into conflict with white settlers after the opening of the Oregon Trail, and as a result of the 1848 gold rush.
Cherokee	Anigiduwagi	The name Cherokee probably comes from other tribal names for them meaning "people who live in the cave / mountain country". One of the so-called Five Civilized Tribes forcibly moved from their lands in the southeast to reservations in Indian Territory (modern Oklahoma). They were agrarian farmers and hunters.
Cheyenne	Só'taeo'o and Tsitsistas	These two tribes merged to form the Cheyenne in 1830, which itself might mean "red talker," a name possibly given them by the Lakota.
Chickasaw	Chikashsha	The name means "rebel" in the Choctaw language. One of the so-called Five Civilized Tribes.
Chinook	Tsinúk	A Pacific Northwestern community, their name possibly means "fish eaters" or "strong fighters".
Choctaw	Chahta	The name possibly derived from a tribal leader, or from the Choctaw phrase for "river people", Hacha hatak. One of the so-called Five Civilized Tribes.
Chumash	Chumash	The name means "bead people" or "seashell people".
Comanche	Nermenuh	The name Comanche may have come from the Ute word "komantica" meaning "people who fight all the time", possibly a compliment as the Ute and Comanche tribes were allies at the time.
Creek	Mvskoke	One of the so-called Five Civilized Tribes.
Crow	Apsáalooke	Rivals of the Sioux and Cheyenne. Their name was possibly coined by the Hidatsa tribe, meaning "children of the largebeaked bird" and shortened to "crow" or "raven" by other tribes.
Норі	Норі	The name means "one who is well-mannered". The Hopi are descended from ancestral Puebloans.

Hualapai	Hwalbáy	Pronounced "walapai", the name means "people of the tall pines in the Native language.
Hupa	Natinixwe	The name means "people of the place where the trails return".
Kiowa	Kútjàu, Ka'igwu	The name Kiowa is possibly derived from the way the Comanche would pronounce the tribe's name.
Lakota	Thíthunwan	The Lakota name comes from the endonym, Lakota, meaning "feeling affection, friendly or unified"—there are dozens of variations used by different tribes. A part of the Great Sioux Nation.
Lenape	Lënapeyok	Called the Delaware by English colonists.
Mandan	Numakiki, Nuweta	Wiped out by smallpox brought to them by settlers, the Manda tribe numbered only in the hundreds in the mid to late nineteenth century.
Miami	Mihtohseeniaki, Myaamiaki	The name means "the people". Forcibly moved to Indian Territory from their traditional homelands around the great lakes.
Mojave	'Aha Makhav	Indigenous to the Colorado river and Mojave desert across Arizona, California, Nevada and Utah, they were forced onto reservations in 1865, although many refused.
Navajo	Diné	Initially hunter-gatherers, the Navajo adopted agriculture from the Puebloan peoples, then sheep and goat herding from the Spanish.
Nez Perce	Nimíipuu	The name means "we, the people". The name Nez Perce (literal ly "pierced nose") was coined by French Canadian fur traders in the eighteenth century. Hunter-gathering lifestyle.
Paiute	Numa, Nuwuvi	Consisting of three separate tribes living in the Great Basin area, the Northern and Southern Paiute, and the Mono.
Pawnee	Pawnee	Living in what became Kansas and Nebraska, the Pawnee were so badly ravaged by attacks from the Lakota that they were relocated to the Indian Territory in the 1870s.
Pima	Akimel O'odham	Meaning "river people", the tribe lived along the Gila and Salt rivers.
Pomo	Pomo	Meaning "those who live at the red earth hole".
Quapaw	Ugahxpa	Forcibly moved to Indian Territory under the 1830 Indian Removal Act.
Salish	Séliš u Qlispé	Includes the Sanpoils and the Kootenai tribe, also called the Flatheads by colonists due to their tradition of artificially flattening the foreheads of their children.
Seminole	Yat'siminoli	The name means "free people". One of the so-called Five Civilized Tribes.
Seneca	Onödowága	Part of the Six Nations, aka the Iroquois League, forcibly move to Indian Territory in the 1830s.
Shawnee	Various possibilities	Forcibly moved to Indian Territory under the 1830 Indian Removal Act.
Shoshone	Newe	The Shoshone name derives from the Shoshone word sosoni, a grass they used to make their homes. Known as "Grass House People" by other tribes.

Sioux	Očhéthi Šakówin	The Sioux is a collective name for many different tribes, a shortened version of Nadouessioux, given them by the Ojibwa tribe.
Ute	Núuchi-u, Nunt'zi	The origin of Ute is not known, but is likely a derivation from a Spanish word.
Washo	Wašiw	Means "the people from here".
Wyandot	Wendat	Name means "dwellers of the peninsula" or "islanders". Forcibly moved to Indian Territory under the 1830 Indian Removal Act.
Yakama	Mamachatpam	There is debate over the meaning of the name, some proposals suggesting "a growing family", "black bear", or "people of the narrow river".
Yuma	Yuma / Quechan	The name means "those who descended".
Yurok	Yurok	There are numerous and varied sub-tribal names, as Yurok covers a wide spread of smaller tribes



A BRIEF HISTORY OF AFRICAN AMERICANS

"Where was the Lord in them days? What was He doin'?"

Former enslaved African American,

George Chapman Young.

The large-scale importation of enslaved Africans into North America really took hold in the late seventeenth and early eighteenth centuries to meet the massive increase in demand for agricultural labor. By the mid-eighteenth century enslaved people were found throughout, and while the demand in the North was falling off, in the South the use of enslaved labor was fully entrenched, and only growing. By the abolition of slavery in 1865 there were four million African Americans in bondage.

The second half of the eighteenth century saw the widespread conversion of enslaved people to Christianity. By the late antebellum period—the years immediately before the US Civil War broke out in 1861—evangelical Christianity had become a central part of slave life, and most were devoutly Christian. That said, many understandably didn't want to be preached at, just to be told that obedience to their "masters" was a virtue. Despite this conversion many traditional African beliefs persisted, even in those who were Christians. Folk medicine was practiced, with herbal remedies, charms and rituals to ward off evil or cure the sick, and the use of magic to achieve their hearts' desires. In some localized areas (most notably southern Louisiana) voodoo was prevalent, a highly ritualized religion based on African beliefs fused with French Catholicism.

The vast majority of the enslaved were illiterate, with no more than 5% formally taught to read and write, with perhaps up to another 10% who secretly taught themselves, despite their masters' efforts to prevent them.

The individual experience of slavery varied widely across the country and at different times in history. Some enslaved people had considerable autonomy

to run their own personal lives, albeit within the white-enforced boundaries of their status, while others felt the full and crushing weight of slavery. But none had any actual control over their lives, and all were at the whim of their masters: whipping was commonplace, families were frequently torn apart, and the dawn-to-dusk work was relentless and often backbreaking. But enslaved life was more complicated than that—one aspect of the nature of the enslaved experience is well summed up in the words of the former enslaved man, Josiah Henson:

"Slavery did its best to make me wretched, but along with memories of miry cabins, frosted feet, weary toil under the blazing sun, curses and blows, there flock in others, of jolly Christmas times, dances before old massa's door for the first drink of egg-nog, extra meat at holiday times, midnight visits to apple orchards, broiling stray chickens and first-rate tricks to dodge work."

That said, the "jolly times", such as they were, didn't prevent Henson from running away to Canada and escaping slavery in 1830.

American uprisings were rare and only ever on a small scale that never threatened the institution of slavery itself. But the absence of uprisings doesn't imply a passive acceptance of an enslaved life. Running away, for example, especially in the antebellum period when there were free African Americans in the north, was common, albeit very few runaways managed to escape recapture.

THE END OF SLAVERY

There had long been an abolitionist movement against slavery in the US. But, while the Union victory in the American Civil War led to the emancipation of African Americans, it's a common misconception that the Civil War started over slavery. It was only as the war progressed that the end of slavery became a Union war objective, and then for political, war-related reasons: casting the Confederates as slave-mongers; re-kindling enthusiasm in the North for the war; and in the hope of recruiting tens of thousands of black soldiers (in part to swell the

THE EXPERIENCE OF THE ENSLAVED

Enslaved people were literally treated as livestock, with some slave owners taking more interest in the welfare of their so-called property than others. The men were referred to as "bucks", the women as "wenches". Slave auctions would see children sold away from their mothers, and husbands and wives torn apart, usually never to see one another again. In one example, slave traders would gather enslaved people and ship them down the Mississippi to the New Orleans markets, literally "selling them down the river". In some places the enslaved were fitted with bells, so they were easier to track down should they run away. So-called pattyrollers were hired to track and capture runaways, and had a terrible reputation for brutality—captured runaways were sure to be punished, often brutally, sometimes fatally.

army, in part to reduce the number of white deaths in battle). This wasn't the romantic, all-embracing moral fight to free humans from bondage, but a pragmatic war strategy. Even Lincoln's 1863 Emancipation Proclamation, which ostensibly freed every enslaved man, woman, and child in the Confederate states, was, at least in part, aimed at destabilizing the South to support the Union war effort. Of course, prejudice against African Americans did not simply disappear when the Thirteenth Amendment abolished slavery in December 1865—in fact, in many ways, emancipation saw prejudiced people double down on their prejudice. The post-war Restoration Program, designed to help newly emancipated African Americans get the foothold they needed, was fraught with political infighting and did not go nearly far enough.

As soon as they were free, many African Americans went to seek out their lost families, but few would find them. Many moved to the West and took up roles in every walk of life, including the famous Buffalo Soldiers, the all-black 9th and 10th Cavalry

regiments, and the 24th and 25th Infantry regiments of the army, which were active across the Southwest and Great Plains.

WOMEN IN THE WEST

It is true that women in the West predominantly fulfilled traditional roles as well as living under society's ever-present patriarchal dominance. They were home makers, mothers, and laborers on the farm, while managing a wide range of other domestic tasks and functions, often highly skilled. But there were opportunities for women in the late nineteenth century West that they would not have found elsewhere. Putting aside the obvious historical role models of women who broke the mold (such as Annie Oakly and Calamity Jane), women enjoyed more liberal divorce laws and the right to own land. They also gained the right to vote long before those in the east gained that right in 1920-Wyoming Territory legislated for women's suffrage in 1869, closely followed by Utah Territory in 1870. Washington Territory followed suit in 1883 and Colorado became the first state to take the step in 1893. Women of Spanish or Mexican descent had more rights on marriage than those of European Christian heritage—they would retain legal possession of their property, whereas their European-descended counterparts would, by law, pass all their property to their husbands on marriage. On the whole women still remained at the mercy of men, but there were unique opportunities in the West that many women were able to take advantage of.

Here are a few examples of women who made their mark on the West, but there are many more:

Belle Starr: Known as the "Bandit Queen", Belle Starr was born in 1848 as Myra Maybelle Shirley, and she soon grew into a rebellious spirit. She mingled with outlaws and became a horse thief. She was known for her whiskey drinking and would threaten men who harassed her with a gun. After a turbulent life Starr was murdered in 1889, gunned down by an unidentified assailant.

Mary Fields: Fields was an African American woman who wore men's attire and carried two guns. Born into slavery, she was known for hard-drinking, using profane language and being quick on the draw. In 1895, she became the first African American star route postwoman, protecting the mail from thieves and bandits. She retired in 1903 at the age of 71, and died in 1914.

Pearl Heart: Inspired by Annie Oakley, Heart was an excellent sharpshooter, but used her talents for crime rather than show. With a man called Joe Boot she robbed a stagecoach, but was caught. Her determined personality shone through during her trial when she reportedly claimed: "I shall not consent to be tried under a law in which my sex had no voice in making". She was convicted, served her sentence, and then disappeared from the history books.

Susan Anderson: Anderson was known as "Doc Susie" for her dedication to her medical practice. She was born in 1870 in Indiana and went to medical school before starting her own practice. She became famous when she successfully saved a miner's arm after he was told by another doctor it would have to be cut off. Anderson practiced medicine for 47 years, retiring at the age of 84.

Eleanor Dumont: Dumont was a notorious gambler, working as a card dealer in San Francisco in 1849. Amongst many tales, she opened her own gambling parlor and was very successful, becoming wealthy enough to buy a ranch. However, she was conned out of her property by a man called Jack McKnight, but is believed to have killed him with two blasts from a shotgun in revenge.

MEXICO AND THE WEST

The frontier history of Mexico goes back centuries, to the creation of New Spain in the sixteenth century and the subsequent importation of cattle as livestock. By the middle of the eighteenth century New Spain covered territory from southern central America, all the way into California and Louisiana (and laid claim to even more). Across these lands,

that would one day become the American West, enormous herds of cattle were driven by vaqueros on expansive haciendas. The vaqueros were skilled horsemen and ranchers, and over the years were crucial to the development of ranching culture and the skills that the American cowboy would eventually come to rely on.

The future of Mexico changed in the nineteenth century. First they won independence from Spain in 1821, followed by confrontation with the western expansion of the US, culminating in the Mexican–American War. The war concluded in 1848 with a Mexican defeat, when the Treaty of Guadeloupe Hidalgo handed California, Nevada, Utah, Arizona, and parts of New Mexico and Colorado to the US.

The territory may have changed hands but the centuries-old Mexican, Hispanic and Puebloan influence on these lands wasn't going to be brushed aside by the influx of American settlers. While many Mexicans left, many more remained, their land and citizen rights guaranteed by the treaty that ended the Mexican-American War. They continued to live their lives, run their haciendas, herd their cattle, tend their farms and carry on all the other business of day-to-day life. This, along with the Mexican's long and expert experience of living and working the land, may well have contributed to the strong anti-Mexican prejudice exhibited by the white settlers. The cultural impact was felt in other ways too, including the annual rhythm of Mexican celebrations, both secular and religious. Catholic missionaries took some liberties with the indigenous people of Mexico to get them to convert to Christianity, by linking Mary to Tonantzin, the goddess of Corn and Earth, that many Native people believed in. By the 1870s, most Mexicans were Roman Catholic, and celebrated Christmas as well as other Catholic religious festivals.

In addition to the usual festivals, Mexicans also celebrate *Las Posadas*, or "the Lodging". During this festival, families depict the journey of Mary and Joseph as they try to find a place to stay and have

their baby. Children dress up and go from house to house singing songs, holding candles, and asking for shelter.

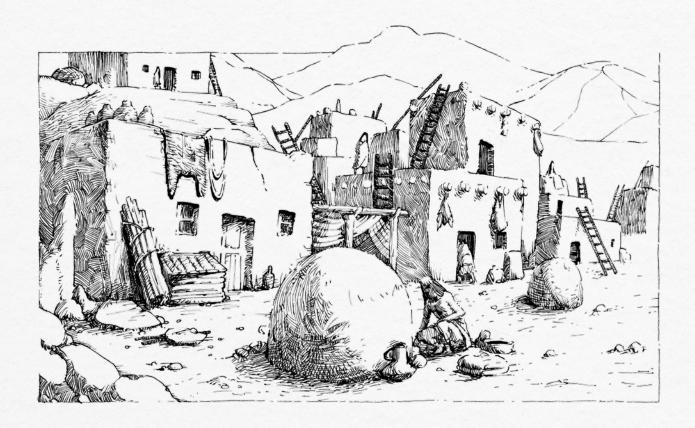
Semana Santa or "Holy Week". Just as the birth of Jesus is very important to Mexicans, the days leading up to Jesus's death and resurrection are very important. The week is filled with processions, praying, feasting, and re-enacting the events of that week.

El Grito, on the 16th of September, is Mexican Independence Day. Translated it means "the Scream" or "the Shout", from the shout that urged the people of Mexico to revolt against the French who had defeated the Spanish for control of Mexico.

Quinceañera or Quince Anos is the grand celebration for a young Mexican girl on her 15th birthday, that starts her journey to become a young woman. The

secular celebration is grandiose, although it has a religious component. In order to prepare for adulthood the young lady's chores change as she is no longer a little girl, she gains more independence, and is given more leeway as to what she wants to do. It is truly a right of passage and one of the most important birthdays in a Mexican woman's life.

Dia De Los Muertos, or "the Day of the Dead". Possibly the most important holiday in Mexico with strong ties to many of Mexico's indigenous cultures, including Mayan and Aztec. This festival is a celebration where the living honor and remember the dead—Mexico was a Catholic country with some very pagan ideas mixed in. The holiday starts on October 31st, and is three days long. It is a very real and serious holiday, and a very personal and public celebration.



Altars are made in one's home and are elaborately decorated, including pictures and items of those who have passed. During the holiday sweets and cakes with a skull or skeleton motif are placed on the altar as an offering to those that have passed away. Public parades march through town to the graveyard, with large depictions of the dead, skulls, or skeletons. Parades often stop at houses along the way to observe the altars made by the families—the dead are honored with prayers and offerings. At the graveyard offerings of sweets or candles are given to loved ones who have passed away.

CHINESE IMMIGRANTS

Chinese immigrants were often impoverished peasants. They provided a significant part of the workforce building the railroads up to the 1870s, and were prominent in the California Gold Rush before that. Many returned to China after the work dried up, but those that remained worked in a wide variety of roles. However, hostility to Chinese immigrants was high in the West, prejudices built on racism and the fear that Chinese workers were stealing jobs from the whites. This hostility often forced the Chinese community into self-sufficient ghettos, called "Chinatowns". It also led to anti-Chinese riots in Los Angeles in 1871, and culminated in the Rock Springs Massacre in 1885 (with the murder of at least 28 Chinese) and the Chinese Massacre Cove in 1887 (with 34 people murdered).

FURTHER READING

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The Earth is Weeping by Peter Cozzens

Black Elk Speaks as told through John Neihardt by Nicholas Black Elk

The Rediscovery of America by Ned Blackhawk

And Still The Waters Run by Angie Debo

The Mammoth Book of Native Americans edited by Jon E. Lewis

New Mexico, A History by Sanchez, Spude and Gomez

STATES OF THE WEST

And their dates of incorporation:

- Texas—1845
- · California—1850
- · Oregon—1859
- Kansas—1861
- · Nevada—1864
- · Nebraska-1867
- Colorado—1876
- · Dakota—1889
- Montana-1889
- Washington State—1889
- · Idaho—1890
- · Wyoming-1890
- · Utah—1896
- · Oklahoma—1907
- · Arizona—1912
- New Mexico—1912

The Historical Atlas of Native Americans by Dr. Ian Barnes

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American Slavery by Peter Kolchin

Uncle Tom's Story of His Life—An Autobiography of Reverend Josiah Henson by Josiah Henson

Black Cowboys in the American West edited by Glasrud and Searles

The Wild West by Frederick Nolan

Cult of Glory—the Bold and Brutal History of the Texas Rangers by Doug J. Swanson

Mexicanos by Manuel G Gonzalez

The Cherokee Nation Youtube: https://www.youtube.com/channel/UCRX-8MCNvhzPMe-jv40i FRA





"IT AIN'T DYING I'M TALKING ABOUT, IT'S LIVING. I DOUBT IT MATTERS WHERE YOU DIE, BUT IT MATTERS WHERE YOU LIVE."

GUS MCCRAE

RUNNING CAMPAIGNS

This chapter gives you all the guidance you need to run your campaign in the Old West, including advice on running the style of campaign that these rules are designed to encourage—long-running stories, potentially spanning years of your player characters' lives, focused on what matters to them. You will find details about the role that towns play in a Tales of the Old West campaign—how to create them, manage them during your campaign, see them grow and flourish, and use them to generate new tales and fresh campaigns. You will also find the rules for the Turn of the Season, the passage of time in a Tales of the Old West campaign that influences the fortunes of the player characters and their town as the years roll by. And finally, there are fifteen short campaign tales—inspirational campaign ideas and adventure hooks to suit every GM, for you to incorporate into your campaign however works best for you.

Tales of the Old West provides many ways to generate story ideas and plot hooks for a GM running their campaign. Each player character has their Big Dream, they have their faith, and they may have friends and family—and their compadres—along for the ride. They may be part of a group or outfit striving towards a common goal, or they may be friends, each with ambitions and aspirations of their own, but with the desire to see each other succeed. They may even be rivals. With all this rich character backstory, you—as GM—have the building blocks of a campaign, just from your player characters' backgrounds.

AMBITIONS

Tales of the Old West is designed to put your player characters at the center of the story, to build

campaigns around their lives and ambitions. An aspiring homesteader must find the right land, stake their claim, and earn enough to build their home and start farming, while competing with others who are jealous of their success. A cattle or horse rancher will face the same challenges, while also fending off rustlers trying to steal their herds. A saloon owner will need to find a good place, get the locals drinking and playing faro at their tables, get good supplies of whiskey, and resist the intimidation of other saloon owners in town. A delivery of liquor goes missing, a fight breaks out in the bar, one of the workers gets beaten up—is that just bad luck, or the actions of their competitors?

ENVIOUS RIVALS

There is always someone looking to tear you down, to beat you to the next big deal, or scam you out of your hard-earned. It could be a business rival seeking to gain advantage through nefarious methods, or a personal rival holding a grudge that maybe your player characters don't even know about yet-someone they've offended or who covets something they possess. What if that someone is powerful? What might they demand from your player characters to ease off and leave them in peace? They might be able to call upon favors from friends in high places: the local sheriff, the big folks in town, the rough folks in town, or the judge from the town down the way. A character's compadre could also become a rival if they are not treated well and kept loyal. Perhaps a cattle baron or other commercial enterprise with capital behind them wants the land too, and isn't above using strong-arm tactics to get it.

THE PRESSURE OF CAPITAL

Folks with money, who waltz in from the east like the cock of the walk or set themselves up in business in the town, can cause a whole mess of trouble for your player characters. These company behemoths can even threaten the whole community. The robber baron's agents appear, with hints of riches if only the locals will sell their assets, sell their mining and panning claims, sell the land they've worked so hard to build a home on. And when the local folk say "no", these agents get all riled up—damned provincials getting in the way of their boss's grand plans. That's when people get intimidated, roughed-up, even found dead. How can the little folk stand against the relentless weight of capital?

THE DANGERS OF THE WEST

The Wild West of 1873 is a dangerous place with outlaws and bandits, indigenous people protecting their ancestral lands, vicious wildlife, the heat of the midday sun and the power of a livid storm, the hazards of working a job or fording a river, the risk of disease, and the random acts of God—floods, rockfalls, landslides, and fires. The untamed nature of the frontier is something your player characters cannot escape, and it should always challenge them. Travel is sometimes perilous, but always hard. Ensure your players feel this, and while they may feel safe at home in their town, that safety is an illusion—the West will kill them in a moment if they give it half a chance.

VENGEANCE

Vengeance is a powerful driver of tales in the Old West. It is an ungoverned land, and injustices abound. The law can't, or won't, mete out justice in every case. Perhaps a friend or family member came west and was brutalized or killed over a petty squabble, or their hard-earned land or money was taken from them. Maybe the injustice happened back east, or somewhere else far away, but the story has journeyed west. Perhaps the injustice is closer

to home, as whole communities are run out of their homes or persecuted into oblivion. Chasing down the offenders, and bringing righteous retribution to them, makes for a powerful campaign, not least because the player characters will uncover more of the circumstances of the trouble, and learn all about the people they have come to take vengeance upon. Perhaps there is more to them, and to the hidden lives of those they have come to avenge, than meets the eye.

JUSTICE AND MORALITY

"Leave justice for the judge on a Monday afternoon, and morality for the preacher on a Sunday mornin'." So goes the old saying, a recognition that justice and morality mean different things out in the wilds of the Old West. But for some folks that ain't good enough. The fight for justice is an important motivator for many people, especially those who strap on their gun belt as soon as they pin the sheriff's badge on their chest. Hunting down bandits, ne'er-dowells, and political corruption—or even just walking the boardwalks of the local town with a badge and a gun—make for exciting campaigns. But life is never cut and dried, black and white, good guy and bad guy. The moral conundrums that life throws up add a thrilling element of choice into the story, a choice often with no right answer: the killer is a teenaged kid who took cold-blooded revenge against a violent father; the outlaws have information that will save someone's life, but want to walk free if they give it; the corruption in the town must be rooted out, but in doing so many outfits will go bust and good folks will lose their livelihood. Include these kinds of agonizing choices in your campaigns, and your tales will be more exciting, more compelling, and more memorable for it.

THE SEARCH FOR SOMETHING

Many folks in the Old West are searching for something, be that a long-lost relative, an old friend from before the Civil War, a family heirloom that went missing from back east, a rival who stole something, or simply a fresh start in life. A player character's quest to find whatever they're looking for is a great basis for an ongoing campaign. That search has brought them to the Old West, where life has to go on-they'll need a trade, or a way to survive, and a place to call home while they are striving to find what they are looking for. And what about when they finally find it? Is it what they were expecting? Why did that old friend or relative leave so suddenly? Was the cost worth it to retrieve granddaddy's ancient pocket watch or journal? What's in that journal that makes it so important? Many fresh campaigns start as the old one finishes.

REDEMPTION AND SECOND CHANCES

While some folks are running to find something, just as many are running away from something—a violent past, the horrors of the Civil War or their days in slavery, a heinous crime they once committed, persecution, either religious or otherwise, the guilt of abandoning their family or community in their hour of need, or the threat of another's enmity and wrath. In the Old West, people can make themselves anew, to live a better life and atone for the troubles of their past. But inevitably those troubles catch up with them. What must they do to redeem themselves? How can they make right the wrongs of old? What sacrifices must they make to get that second chance, and make it real?

FREEDOM

The freedom to live your life the way you want to is an important motivation for a life in the Old West. But for many that freedom is nothing but an illusion: the settlers that express their freedom by making home on the lands of others, only to suffer for their arrogance; the homesteader living free on the range, but who has to take a loan on

exorbitant terms simply to survive; the educated girl who comes west only to find she must work in the saloon or bordello to find her next meal; the vaquero who rides the plains all day, free as a bird, as long as he follows the herd and does what the trail boss says. This quest for freedom—to live free from the shackles of your old life, and the clutching grasp of others—is in the hearts of all who live in the Old West, but it's a dream few ever realize.

THE CLASH OF CULTURES

The Old West is a swirling cultural melting pot, and where those cultures meet there is the danger of friction, misunderstanding, exploitation, and trouble. The intersection of these cultures, and how they express themselves, provides a fascinating arena for campaigns in the Old West: the Native American communities, under pressure from settlers and big business from the east, finding a way to resist this threat to their way of life, perhaps with the aid of some of those very settlers themselves; the Nuevo Mexicano communities, learning to live under the new governance of the US, competing with the settlers over ways of life they have been living for generations; the many formerly enslaved people, finding their way in life with their new-won freedom, but struggling with a system that is set up against them; the immigrant communities, welcomed to help build the great railroads that mark the western march of "progress", but discarded once their labor was no longer needed. And all facing the entrenched prejudice of those who view them as mostly just getting in the way.

THE TURN OF THE SEASON

The Turn of the Season (page 180) is an opportunity to randomly generate story ideas and hooks that feed into your campaign and keep it moving forward. Many Turn of the Season events can form the basis of a campaign all by themselves, such as the visit of a powerful territorial official to the town—why are they coming, who has invited them, what will happen to them during the visit, and what

opportunity does this present to the player characters to forward their hopes and dreams? Or Native traders come through town, and some folk don't take kindly to them—what are they trading, has something happened to make them visit, and how can the player characters uncover the truth? Other events give an insight into the lives of the player characters themselves, such as a scandal in the family, a blossoming romance or an unexpected legacy. Make good use of these ideas to add depth, complexity, and a real sense of the passage of time to your campaign.

CREATING A DYNASTY

For many folks, settling in the West was all about starting again, giving themselves and their family a chance to make a better life, finding salvation from whatever troubles they left behind. For many of these people creating a family dynasty and leaving a legacy for future generations was the most important thing of all-it mattered little if they died, the family would live on. Tales of the Old West allows your players to build their families and friendship groups as the Turn of the Season moves time forward. It creates the opportunity for a player—should their character suffer a deadly fate—to continue that story as another character from the family: a sibling, cousin, or even a child, should the child be old enough to play as a player character. The character may be dead, but the family lives on.

YOUR TOWN

For folks in the Old West their town or settlement is of critical importance. It's not just a place to build and nurture, not just a little glow of civilization in the wild frontier, not just the place you call home. It's the place you need in order to thrive and survive, the place where your family can take root. For some, the town is the focal point for making their living, where they run their outfits and make their fortunes in business. For others the town is just a place to stop by, stock up on supplies, drink some whiskey and enjoy some light entertainment, find a doctor, or catch up with old friends. For these folks the town is

a little oasis amid the wilderness.

The town or settlement might be a Native American village, a Mexicana adobe town, a frontier camp bedding into untamed territory, or a well-established community, with amenities and good links to the wider world. Whatever kind of place it is, your fortunes are linked to its prosperity. The more prosperous it is the better your outfit will thrive, the easier it will be to run your farm, the less likely it will be that local hazards will make your life a misery.

Towns grow over time. If you are community-spirited and work towards, or make sacrifices for, the good of the town, it will develop more rapidly, and in ways that may benefit you. Of course, you're under no obligation to support the town—you can care as much or as little about it, and the people who live there, as you like. But if you don't help the local community then you can't expect the local community to help you either, when the West turns against you.

The development of the town is measured by tracking six aspects that reflect the variety of influences that affect the town. Together, these aspects determine the overall prosperity of the town. Aspects can be improved by creating amenities for the town that add to the inhabitants' quality of life and make the settlement a better place to live.

ASPECTS

A town or settlement in the Old West is described using six aspects: Farming, Mercantile, Natural Riches, Law, Civic, and Welfare. Their development is measured by their tally—a score between 1 and 30. Tally points are earned through the creation of amenities (page 168). As each aspect gains tally points they increase in rank, from rank 1 (the least developed) to rank 6 (a well-developed community). As an aspect earns more tally points, and thus gains a higher rank, it has an increasingly positive impact on the life of the town and on the town's overall prosperity.

TALLY POINTS AND RANKS

All aspects of a brand new town start at rank 1, with a tally score of 1. When an aspect earns enough tally points it gains a rank, as shown in the table below.

Aspect rank	Tally points
Rank 1	1-2
Rank 2	3-6
Rank 3	7-12
Rank 4	13-18
Rank 5	19-26
Rank 6	27+

FARMING

Both arable and livestock farming are covered by this aspect, as well as orchards and vegetable growing. A settlement with rank 1 in Farming has nothing more than domestic vegetable patches and chicken runs. By rank 3 the settlement is supporting well-established but still small-time farming ventures. At rank 6 the place is widely known as a booming farming town with many prosperous farms.

MERCANTILE

All areas of business, from general stores and running a saloon, to artisan crafts like blacksmithing and millinery, are covered by the Mercantile aspect. At rank 1 a settlement will have a stall or two hawking goods, and a seedy saloon running out of a big tent, but not much else. By rank 3 there are businesses popping up all over, but they are still small concerns or rough-and-ready outfits. By rank 6 the town is a local business hub, and the money is rolling in.

NATURAL RICHES

This aspect covers the natural resources available in the area, from mining opportunities and gold panning to timber or an abundance of animals for fur. A rank 1 settlement is struggling to find access to clean water, and there's little suggestion the location is a natural treasure trove. At rank 3 there have been some finds underground and a working mine or two, with a potential market for local timber.

Rank 6 indicates a town in the flush of a natural resources bonanza—it might be in the midst of a genuine gold rush.

LAW

How lawful, or lawless, is the town? At rank 1 there's no law in town, and the ne'er-do-wells have the run of the place. By rank 3 there's a sheriff hereabouts, and the locals have built themselves a gallows—there's a collective sense of justice. But bad folk still get away with doing bad things. By rank 6 there's a judge, a courthouse and a prison, and the cannier outlaws give this place a wide berth.

CIVIC

How civilized is this place? Even if there's not much in the way of the law, that doesn't stop good folk living by civilized standards and bringing the trappings of a respectable life to the frontier. A rank 1 settlement is just a rabble of people with little civic feeling. At rank 3 the townsfolk might set up an informal town council and even elect themselves a mayor. By rank 6 the town is full of public spirit, with a school and an orphanage, and even a library. It may well be the most important town in the county.

WELFARE

What dangers bedevil the people who call this place home, and how well is it set up to deal with those dangers? The Welfare of the town covers the local environment—weather, wildlife, and topography—as well as the dangers caused by frontier life—the industrial hazards of working in a mine or felling trees, as well as poor sanitation and disease. At rank 1 life is as hard as it gets. By rank 3 a town might have managed some of these problems, and by rank 6 the place is as safe as any.

PROSPERITY

The town's Prosperity gives an overall indication of the town's level of development. The Prosperity score is calculated by totalling the ranks for each individual aspect to give a Prosperity score between 6 and 36 (for example, if each aspect was at rank

2 the town's Prosperity would be 12). Prosperity influences the Town Fortunes roll during the Turn of the Season (page 192). It can also be used to give a sense of the population of the town, the specific total to be decided by you, the GM, depending on your campaign.

TOWN PROSPERITY TABLE

Prosperity total	Description	Turn of the season modifier	Population				
6–10 Trading Post	The settlement is new or is struggling to make any progress. It's as bad as it gets.	-2 to the Tens die on the Town Fortune roll.	Just a few settlers and frontier families. No more than a couple of hundred souls.				
11–14 Camp	There are signs of progress and shoots of growth, but it's hard going.	-1 to the Tens die on the Town Fortune roll.	It's growing as more people set up home, but still no more than 500 folks at the most.				
15–18 Shanty	Things are beginning to improve, and people and businesses are starting to single this place out.	-3 on the Units die on the Town Fortune roll.	More than 500 but fewer than 1,000.				
19–23 Village	herond its early structules		Somewhere around 1,000 people.				
24–27 Town	The community seems to have turned a corner, and the town is really starting to develop.	+3 to the Units Die on Town Fortune rolls.	The community has grown to somewhere between 1,500 and 2,000 folks.				
28–31 Large town	The settlement is growing into a thriving community and should have a great future.	+1 to the Tens die on Town Fortune rolls.	There's more than 2,500 folks who call this place home.				
32–36 City	The town is booming and developing into a sustainable community with the brightest of futures.	+2 to the Tens die on Town Fortune rolls.	The population may be 5,000 souls or more.				

AMENITIES

For a town to grow it must develop, and to do this the town must make amenities. These come in several forms:

- Physical buildings for the community, such as a church, public latrines, or a gallows.
- Efforts to encourage new business into town, such as saloons, hotels, and horse traders.
- Efforts to make the town a better place to live, such as putting up wanted posters, inviting bounty hunters to town, or getting on the stagecoach route.
- Municipal activities that bring the community together, such as land clearance, animal culls, or other community projects.
- Activities that build the strength of the community's spirit, like festivals, seasonal fairs, or mayoral elections.

Each amenity offers bonus tally points to one or more of the town's aspects, although some diminish one aspect while boosting others—sometimes an amenity might bring a benefit to the town, but has a downside that needs to be accounted for too.

DEVELOPING YOUR TOWN

During each Turn of the Season the players choose one amenity that the community will build or work towards during the forthcoming season. Some amenities can only be built if the settlement has already reached a certain level of development, with a minimum Civic rank required, and others have a prerequisite which must be built first (for example, a Bathhouse cannot be built without the Wells amenity).

At the end of that season the amenity is complete, and its aspect tally modifiers are applied to the relevant aspects. The aspect increases in rank when its tally point total reaches the threshold for the next rank. In this way the aspect makes the settlement a better place to live and an easier place to do business.

An amenity always takes one season to complete, and each amenity can only be chosen once.

SETTLEMENT POINTS

Normally, only one amenity may be chosen per season. However, if the player characters are community-spirited and throw their efforts behind protecting and building the town, they can earn the right to choose more than one amenity in any given season. To earn this right they need to gain Settlement Points (SP), which can be spent on additional amenities.

For every 5 SP they earn the players may choose an additional amenity during the Turn of the Season. This bonus amenity works exactly as a normal amenity—it takes one season to complete and the bonuses it offers are applied at the end of that season.

Settlement Points are earned in a similar way to Experience Points, but are judged on a group basis. After each scenario, when you award XP to the players, you also award the group between 0 and 3 SP, depending on how community-spirited the player characters have been. SP should be hard to earn and, as a rule of thumb, the player characters should earn no more than 4 or 5 SP each season (not scenario or session). You can amend this rate to control the growth of the settlement to the level that suits your campaign.

A full list of available amenities can be found from page 169, categorized by the aspect to which they are most beneficial.

NOTES:

- * Amenities marked with an asterisk also provide one extra bonus tally point, to be added to the aspect of the players' choice.
- ** The Church and Newspaper amenities do not give bonuses to aspects, but each instead gives the town one bonus Settlement Point per season.

AMENITIES - FARMING

Min Civic Rank	Amenity	Farming	Mercantile	Natural Riches	Law	Civic	Welfare
1	Animal Culls	2					1
1	Barns	2				1	
1	Foragers	2					1
1	Horse Traders	2	1				
1	Labor Drive	2	1	1	-1		
1	Land Clearance	3		1			-1
1	Livestock Roundup	2	1	1			-1
1	Paddocks / Corrals	2	1				
3	Firebreaks	2	. T	1			
3	Grain Silos	2	1				
3	Irrigation	2	1				
3	Tumbleweed Clearance	3	-1	1			
4	Corn Exchange	3	1		-1		
4	Reservoir	2		1			
5	Country Market	4					

AMENITIES - MERCANTILE

Min Civic Rank	Amenity	Farming	Mercantile	Natural Riches	Law	Civic	Welfare
1	Bordello		2				1
1	Blacksmith	1	2	1			-1
1	General Stores		2	1			
1	Mills	1	2				
1	Pony Express Route		2		1		
1	Saloons		2		-1	1	1
1	Town Square		2		1	1	-1
1	Workers' Cooperatives	1	2				
3	Distillery	1	3		-1		
3	Hotel		2			1	
3	Post Office		2		1		
3	Stagecoach		2				1
4	Bank*		3		-1		
4	Trading Exchange		3				
5	County Auction House		4				

AMENITIES - NATURAL RICHES

Farming Mercantile **Natural Riches** Law Civic Min Civic Welfare Amenity Rank 1 Clay Pits 2 1 Fishing Rights 1 1 2 Fur Trapping 2 1 1 Gold Rush 2 2 1 -1 1 Mines 1 3 Panning Claims 2 1 1 2 1 Prospecting 1 1 -1 1 2 1 Timber Mill 3 Gem Cutters 1 2 1 Mining Cooperatives 3 2 1 3 2 Quarry 1 3 Town Expansion* 2 4 Coke Smokers 1 3 -1 County Appraiser's Office 3 4 5 Oil Strike 4

AMENITIES - LAW

Min Civic Rank	Amenity	Farming	Mercantile	Natural Riches	Law	Civic	Welfare
1	Bounty Hunters		1		3	-1	
1	Community Spirit*				2		
1	Gallows				2	1	
1	Hunting Dogs	1			3	-1	
1	Posses				2		1
1	Sheriff's Office				2		1
1	Wanted Posters	1	1		2	-1	
3	Attorney's Office		1		2		
3	Courthouse				2	1	
3	Land Claim Office			1	2		
3	Prison				2	2	-1
3	Sheriff Elections		-1		2	1	1
4	Employment Office				2	1	
4	Federal Marshal's Office				3		
5	County Court House				4		

AMENITIES - CIVIC

Farming Welfare Civic Mercantile **Natural Riches** Law Min Civic Amenity Rank 1 Boardwalks 1 2 Citizenry Meet-1 2 1 Community 2 1 1 Projects Festivals 1 3 1 -1 1 Laundry 1 2 2 1 Town Hall 1 2 1 Warning Bells -1 1 1 Welcoming Spirit 2 1 1 1 -1 Crafting Cooper-3 1 2 atives Mayoral Elec-3 1 3 -1 tions 3 Newspaper** 3 Public Library 1 2 3 Schools 2 1 3 Seasonal Fairs 1 1 2 -1 2 3 Town Council* 1 3 4 Telegraph -1 County Hall 3 4 5 Railroad Station 4

AMENITIES - WELFARE

Min Civic Rank	Amenity	Farming	Mercantile	Natural Riches	Law	Civic	Welfare
1	Bathhouse	-1	1			1	2
1	Cemetery					1	2
1	Church**	-	-	-	-	-	-
1	Horse Troughs	1					2
1	Maintained Tracks	1	1		-1		2
1	Public Latrines					1	2
1	Stables	1					2
1	Wells*			1	-1		2
3	Apothecary		1				2
3	Doctor					1	2
3	Firehouse					1	2
3	Theater / Opera House		1		-1	1	2
3	Undertaker				1		2
4	Orphanage					1	2
4	Circus		1		-1		3
5	Hospital						4

AMENITY DESCRIPTIONS

Animal Culls: Rank 1. The settlement comes together to rid the vicinity of dangerous wolves, bears, prairie dogs or other animals. They might take advantage of a passing buffalo herd, too, if the opportunity comes up.

Apothecary: Rank 3. The settlement has let it be known that the locals need the services of a shop or expert who can mix potions, draughts and elixirs, to minister to the health of the people.

Attorney's Office: Rank 3. If the settlement is going to dispense justice, they'll need those who know the legal side of things. In that case, encouraging law firms to set up shop in town is a good thing.

Bank*: Rank 4—may add an extra bonus tally point to any aspect. Negotiations with banks might just well lead to a branch being set up in town, to the benefit of all.

Barns: Rank 1. Every town needs somewhere to store the grain from the fields and keep the animals out of the rain.

Bathhouse: Rank 1—requires Wells. Keeping clean and well, and bringing a more respectable sort into town can only be good things, and a bathhouse does both.

Blacksmith: Rank 1. Every settlement worth its salt has a local blacksmith for shoeing horses and fixing wagons.

Boardwalks: Rank 1. Wooden walkways that line the center of town to keep people out of the mud in the rainy season and out of the sunshine in the summer.

Bordello: Rank 1. You can't stop basic human instincts, so you might as well encourage it and take their hard-earned dollars at the same time.

Bounty Hunters: Rank 1. The settlement has had enough of relying on the law or the goodwill of the people to deal with the ne'er-do-wells who make life a misery. Post a few bounties and the dirty folk needed to do the job just flock to town.

Cemetery: Rank 1. A sure sign of civilized living is a cemetery to keep the dead and make sure the bodies don't go spreading disease.

Church**: Rank 1—this amenity does not increase an aspect's tally but gives the settlement one bonus Settlement Point every season. The town establishes a church with a preacher so the inhabitants can commune with the almighty in the proper manner. The local community builds a church ready-made for the purpose (this might be nothing more than a tent or a shack, but it could be a proper church, at your discretion).

Citizenry Meetings: Rank 1. Building a community feeling in the town is a matter of getting people together, getting them talking to one another, and making the community stronger.

Clay Pits: Rank 1. Clay is useful for making a million and one things, from pots and plates to bricks. It's mucky work, but a ready supply of clay is a real boost to a settlement.

Coke Smokers: Rank 4. The use of coal and charcoal is one thing, but the production of coke fuel is a massive step forward. That said, the dirty smoke is not so welcome.

Community Projects: Rank 1. The community comes together to achieve or build something, either a project that helps everyone, or just that 'all-forone' spirit that will see this place survive and thrive.

Community Spirit*: Rank 1—add an extra bonus tally point to any aspect. The local people watch out for one another, and come together when times are hard. Activities that foster community feeling are encouraged, such as readings, news crying, and collective care for the settlement.

Circus: Rank 4. A troupe of entertainers or actors are encouraged to set up in town. They are a great addition to the life of the settlement.

Corn exchange: Rank 4. A food and grain market that has a reputation across the county. Many farmers from far and wide will travel here to buy and sell their produce.

Country Market: Rank 5. The settlement has a seasonal country market that draws vendors from not just across the county, but from across the state or territory. It's a big event in the calendar, and marks the settlement as one of great importance.

County Appraiser's Office: Rank 4. The expertise in town has made it the center of buying and selling in this neck of the woods. Now they have the official County Appraiser set up in town, so the price of land, resources, and property is all set right here.

County Auction House: Rank 5. The importance of the settlement is such that it's able to set up the auction house that everyone in the county comes to for important sales.

County Courthouse: Rank 5—requires Courthouse. The settlement's reputation for clear legal dealing and expertise means that it now presides over the County Assizes, and tries big cases from across the state or territory.

County Hall: Rank 4—requires Mayoral Elections or Town Council. The town sets up an impressive building and now runs most of the municipal affairs of the county. This place is important.

Courthouse: Rank 3. A community can appoint a judge long before they have a courthouse. Such a judge might work from their home, a town hall, or even a saloon. But if the settlement wants to attract and keep a respectable justice they will need a courthouse.

Crafting Cooperatives: Rank 3. Local craftsmen are encouraged to pool their expertise, to the betterment of the whole community.

Distillery: Rank 3. Locally made liquor is much better than the stuff that gets dragged in from miles away, and it might just get a name for itself and boost the town too.

Doctor: Rank 3. Any settlement can have those who say they are healers, but it might be wise to find a reputable doctor to set up business here. It's sure to be profitable for the right saw-bones, and can only

help the town prosper.

Employment Office: Rank 4. Keeping the riff-raff off the streets and helping them link up with those who need a hard day's graft from an honest man will make sure the people stay peaceful and gainfully employed.

Federal Marshal's Office: Rank 4. The settlement has the right track record of respectability and it's right and proper to encourage the Federal authorities to set up shop here. That'll bring calm to the community and can't hurt the town's reputation.

Festivals: Rank 1. Local festivals are essential to building a sense of community and getting the community all working for each other.

Firebreaks: Rank 3. Wildfires sweep the fields and hills and destroy many a livelihood in their way. Firebreaks help control them, and make sure the community can bring them under control before the local farmers are ruined.

Firehouse: Rank 3. A place built for those who want to be alert and ready to deal with any fires that spring up in and around town. Everyone in the West knows that if you fear nothing else then you should fear a raging wildfire.

Fishing Rights: Rank 1. Nearby rivers and lakes are opened up and the locals are encouraged to make full use of them. The bounty from the waters will help feed the community, as well as provide goods to sell at market.

Foragers: Rank 1. The local wilderness harbors a bounty of plants that can feed the local community. From berries and fruits, to roots, grubs and even peyote, the local people have an important supplement to their boring daily diet.

Fur Trapping: Rank 1. Trappers are encouraged to make the most of the abundant animal life, not only for their furs but also as a tasty addition to the community's dinner plates. Beaver, raccoon, otter, mink, fox, deer, bear, and buffalo are all in demand.

Gallows: Rank 1. The way a community deals with its miscreants says a lot about the strength and resolve of its people. A permanent gallows in town is mightily eloquent.

Gem Cutters: Rank 3. Having access to a trusted and expert appraiser of precious things is valuable for a growing settlement. Miners and prospectors don't need to go far to get their treasures cleaned up and valued.

General Stores: Rank 1. The town encourages business, and there's nothing more important to encourage than shops and traders.

Gold Rush: Rank 1. The community lets it be known that there's gold in these here parts. Whether that's by getting men out into the wilds to find some riches, or it's all a tall story spread around the country, it's ok if it gets new people into town.

Grain Silos: Rank 3—requires Barns. As the settlement grows, and the harvest with it, the town needs better facilities to take care of all those natural riches.

Horse Traders: Rank 1. Access to new horse flesh is critical if the settlement is going to expand its agriculture and gain a reputation as a good place to do business. Encouraging a lively horse trade in town is a good step in the right direction.

Horse Troughs: Rank 1—requires Wells. Having a ready source of clean water in town goes a long way to making the settlement a decent place to live, for horses as well as people, after a hard ride or backbreaking work under the sun.

Hospital: Rank 5. Having a place where people go when they are sick or broken is a sign of real civilization.

Hotel: Rank 3. The people want the place to expand and grow, and you don't get people coming if there's no place to stay. So encouraging hoteliers to come to town seems like a wise call.

Hunting Dogs: Rank 1. A pack of hunting dogs is good for running down those folk fleeing the law, and also good for chasing off the local wolves or mountain lions. Not so good for the peace and calm in town though.

Irrigation: Rank 3. Farming can only ever get so far without a ready supply of water direct to the crops or livestock.

Labor Drive: Rank 1. Flyers pinned up in other towns calling for hardworking men to come and work have done their job, and laborers flood in to work the fields and chop the timber.

Land Clearance: Rank 1. The town comes together to clear some land and make space for more farming, and more livestock.

Land Claim Office: Rank 3. There's a lot of land around here, and people don't want to come and claim it unless they can get their claim written down in ink and paper. You can't do that without a local Land Claim Office.

Laundry: Rank 1. The sign of a respectable town is cleanliness, and a town can't be clean without a laundry.

Livestock Roundup: Rank 1. The townspeople come together to round up herds of buffalo, deer or other wild beasts, or occasionally collect a few cattle from them that don't protect their herds well enough.

Maintained Tracks: Rank 1. A well-marked and maintained trail into town will bring business in, and help the locals in bad weather, although it can still be tough to ride when it rains hard.

Mayoral Elections: Rank 3. A town will never be fully established and respectable until it has a rightfully elected mayor running things.

Mining Cooperatives: Rank 3. The craftsmen of the town are encouraged to come together to seek better ways to make money. If a settlement's captains of industry are rich it's a sure bet the settlement will be rich too.

Mills: Rank 1. A small frontier settlement needs to be as self-sufficient as possible, and having watermills and windmills to grind the flour for the community's daily bread can only be a good thing.

Mines: Rank 1. Opening new mines is a great way to build the prosperity of the town and community. And there's no quicker way to riches than hitting a big seam of gold, silver or iron ore.

Newspaper**: Rank 3—this amenity does not increase an aspect's tally, but gives the settlement one bonus Settlement Point every season. Communication and knowledge are the two things that will mark a frontier settlement as somewhere special, where civilization has taken root and will flourish. The community is looking to get a newsman working in town, and might even donate a building to get them started.

Oil Strike: Rank 5. Bonanza! The settlement is sure it's sitting on a huge pot of black gold, and is doing everything in its power to bring the oil interests in to take a look.

Orphanage: Rank 4. Leaving orphaned kids to live or die on the streets by their own resolve is not something that a civilized community could countenance.

Paddocks / Corrals: Rank 1. The settlement comes together to build paddocks and corrals, so herds can be moved through and bought and sold like in the big cities in the east.

Panning Claims: Rank 1. Someone claims to have found gold in them there hills. It may or may not be true, but the townsfolk have no reluctance in spreading the word as if it were the Lord's gospel.

Pony Express Route: Rank 1. The settlement has come to an arrangement with the Pony Express, and its riders come through town carrying bags stuffed with correspondence—those that survive the journey, that is.

Posses: Rank 1. The townsfolk are fed up with the lack of law, and the disrespect for lawful conduct that plagues this place. They work up a few good old boys into a posse, and put the fear of god into those bad folk.

Post Office: Rank 3. Getting news from far-off places is hard at the best of times, but keeping up with what's going on away from town brings that little bit of civilization to the frontier.

Prospecting: Rank 1. The local folks get out into the wilderness and start looking for the next big opportunity. It might be timber or minerals, animal pelts, or a beautiful new place to expand the town into. But whatever it is, news travels fast and makes the town busier for it.

Prison: Rank 3. You can only keep so many bad folk in the cell at the sheriff's office, and if you're planning on keeping them alive long enough to face trial, you need a prison.

Public Latrines: Rank 1. A civilized place don't have people messing just anywhere. So the locals get together to set up a public facility and make the town a nicer place for all.

Public Library: Rank 3. A civilized place is an educated place, and what better way to show that education by keeping up a library for any and all to come and use.

Quarry: Rank 3. You need stone for walls, houses, foundations, all kinds of uses. A quarry will answer the town's need for all these things.

Railroad Station: Rank 5. The link to the rest of the country, a railroad in town is the ultimate sign of civilization. The fact that it floods people and money into the town is a nice by-product too.

Reservoir: Rank 4. Damming rivers and managing fresh springs, the townsfolk build themselves a reservoir of fresh water.

Saloons: Rank 1. A place is only as good as the welcome folks can get in its seediest saloon, and the settlement is encouraging saloons to set up business. They may bring a few problems but they also bring people and money into town.

Seasonal Fairs: Rank 3. County fairs can spread the good name of the town and bring in much needed trade from elsewhere, as well as encourage others to come and add their strength to the community-building effort.

Schools: Rank 3. Educating the next generation is vital to securing the future. And building a school in the town is a must if the locals want the best for their children.

Sheriff Elections: Rank 3—requires Sheriff's Office. A civilized place is one where the local people elect one of their own to dispense the law to the community. Electing a sheriff, rather than buying in an old gunhand to do the job, shows how mature and civilized the community has become.

Sheriff's Office: Rank 1. The lawlessness is too much and the town needs to encourage a man of the law to set up shop here. Building a sheriff's office, with a couple of stout cells inside, is an important first step to bringing law and order to the streets.

Stables: Rank 1. The town wants people to feel welcome and have somewhere to leave their horse while they sample the local delights. Good to keep most of the horseshit in one place too.

Stagecoach: Rank 3—requires Maintained Tracks. Not as good as a railroad but having a stagecoach running through town is a sure sign of how important the place is. The locals are pulling out all the stops to get the company to run their route through here.

Telegraph: Rank 4. Communications with the outside world are critical to developing a civilized community. Installing a telegraph office, and the wires that connect it to the next place down the line, is a step into the modern world.

Theater / Opera House: Rank 3. An appreciation of the arts is a wonderful thing, and another sign of the cultural development of a little frontier settlement. The locals build a place to perform, and hope the players come.

Timber Mill: Rank 1. A place needs wood to grow, and the rate of building needs more and more timber. So encouraging timber mills seems a wise move.

Town Council*: Rank 3—add an extra bonus tally point to any aspect. It's all well and good building the community, but who is going to lead it? The town needs a council of respected and elder residents who can take decisions for the benefit of everyone, without burdening everyone with that heavy responsibility.

Town Expansion*: Rank 3—add an extra bonus tally point to any aspect. As the town grows it needs more space to build homes and businesses. The community comes together to clear the land and help the town grow for the good of all.

Town Hall: Rank 1. The community can come together whenever they like to talk about issues of the day, but this only really gains traction once the settlement has a place to meet. This only needs to be a shack or a large tent, but could be a grand timberbuilt hall (at your discretion).

Town Square: Rank 1. The townspeople need a place to gather and talk about the future good of the community. Clearing a space in the middle of town is the perfect solution, and it can be used for festivals and events too!

Trading Exchange: Rank 4. The locals encourage a place where anything and everything can be traded, from livestock and food to property and claims, to knick-knacks and artwork.

Tumbleweed Clearance: Rank 3. Tumbleweed can be the death of a settlement if it's not cleared. The community comes together to rid the place of this cloying weed, but it takes time and diverts effort from other, more profitable, schemes.

Undertaker: Rank 3. Having a resident undertaker in town is an important sign of the type of life we are trying to build. Let them take the dead from our sight and prepare them for godly burial.

Wanted Posters: Rank 1. If those outlaws see their faces plastered all over the community they might make themselves scarce, and take their nasty ways with them.

Warning Bells: Rank 1. The frontier is a dangerous place, and sometimes you need to alert the whole community to the trouble that's brewing.

Welcoming Spirit: Rank 1. The community opens its arms and encourages all comers to join the settlement. Native Americans, Mexicans, those from the Far East or just immigrants from the east—everyone is welcome!

Wells*: Rank 1—add an extra bonus tally point to any aspect. Fresh water is critical to a frontier settlement, and digging wells, building cisterns, and wind-powered pumps to fill barrels and horse troughs shows that this is a community on the up, and makes sure no one dies of thirst.

Workers' Cooperatives: Rank 1. Farm workers and laborers band together to help each other out through rough times and tough trials. They boost their chances of success and make some extra dollars on the side.

PLAYER CHARACTERS AND AMENITIES

A player character may own an outfit, business or building in a town that does not possess the corresponding amenity. Furthermore, the fact that a player character is running a business in a town that does not possess the amenity does not mean that the town gains that amenity by default. For example, a player character may own and run a saloon in a settlement that does not possess the 'Saloons' amenity—and this does not gift the town with the 'Saloons' amenity.

THE NARRATIVE IMPACT OF AMENITIES

Narratively, the completion of an amenity will often represent the building of a structure (for example, Grain Silos) or the fulfillment of a project (for example, the agreement for a Stagecoach or Pony Express Route through the town). But this is not always the case. In some cases a completed amenity means that a type of business or activity has been encouraged to come to the town and this is enough to gain the bonuses for that amenity. This applies to outfits such as saloons, bordellos, and other service businesses (for example, the completion of the amenity 'Saloons' does not mean a new saloon immediately appears, but that people have been encouraged to set up saloon outfits, and as many—or as few—saloons will appear as you think appropriate). Other amenities refer to activities that the townsfolk might engage in. These do not usually provide a specific building or property but are activities that, once started in the settlement, can be part of the town's narrative life from that point onwards. This includes amenities such as Animal Culls, Workers' Cooperatives and Festivals. The players' choice of amenity can also offer good opportunities for the next adventure.

THE GM AND AMENITIES

While the amenities of a settlement give a strong indicator of the kind of place the town is, they are not proscriptive. As the GM, you are at liberty to add elements to your game even if the town does not possess the relevant amenity. For example, you may wish to introduce a saloon, run by a nasty NPC, to your game, and should happily do so, even if the 'Saloons' amenity has not been chosen and completed—an NPC can set up his or her place, even while the settlement is not actively encouraging drinking establishments to open up in town.

HOW YOUR TOWN HELPS - OR HINDERS - YOU

The place where you live makes a huge difference to how successful you are. The higher the aspect ranks of the town, the better it is for your player characters. This is described in full in The Turn of the Season (page 180).

During the Turn of the Season the players make three types of roll to determine how life has treated them and their town. These rolls are all impacted by the aspect ranks and Prosperity of the town:

- The Turn of the Season Business roll determines how well a character's business outfit has performed. This is modified based on the level of the town's Law aspect, and the aspect relevant to that business (preachers are a special case, and make a Congregation roll rather than a Business roll to see how well they have done).
- The Personal Fortune roll shows how life has treated each player character personally, modified by the rank of the town's Welfare aspect.
- And finally, a Town Fortune roll, modified by the town's overall Prosperity, determines how things have fared for the town as a whole.

STARTING YOUR NEW TOWN

Many campaigns in *Tales of the Old West* will revolve around a town or settlement of some description, and that settlement will grow alongside the player characters. You may wish to create this location in advance, or, you can create the settlement as part of your Session Zero.

Here is how you go about creating your new town:

- 1. Choose your location. This should include the territory or state your campaign is based in, as well as exactly where in that landscape the settlement is located.
- 2. Decide on the town's backstory. Why are people setting up home here? What's important about this place? It might be beside a river or a lake, or near a suspected gold find in the mountain, or just where some folks gathered, trying to live out of the way of everyone else.

WHICH ASPECT?

The chance of a business being a success is modified by both the rank of the Law aspect and that of the aspect that most directly impacts the business:

- For farms or ranching businesses the Turn of the Season Business roll is modified by the rank of the Farming aspect.
- For a trading business (such as a saloon or a shop, or anyone who sells services like doctoring or undertaking) the Turn of the Season Business roll is modified by the rank of the Mercantile aspect.
- Resource-based businesses, such as a mining claim or a lumberyard, use the rank of the Natural Riches aspect.
- And a preacher with a congregation modifies their Turn of the Season Congregation roll by the rank of the settlement's Civic aspect, and their earnings are directly based on the Prosperity of the town.
- 3. Choose or roll the starting status of your settlement, using the table below.
- **4.** Roll to see how many starting amenities the town already has. This is based on the starting status of the town.

D6	Starting status	Starting amenites
1-2	New ground just broken - For a game that starts at the formation of the town - "The clean earth has just been broken"	1D3
3-4	A new place - For a town that's just getting going - "People are building and finding a way to live here"	2D3
5	Early days - But people are start- ing to set down roots - "Homes and amenities are springing up"	1D6+4
6	Establishing - The town's growing, becoming a "place" - "People are starting to hear of this town"	2D6+4

5. A new town's aspects all start at rank 1, with 1 tally point. Choose the town's starting amenities and apply the relevant bonuses and benefits. The settlement's backstory might influence which amenities you choose. For example, a town next to a river or brook might choose Wells or Fishing Rights. One established along a well-trodden trail might choose Maintained Tracks, as people pass through here often. At this point no aspect can drop to zero—if

any modifier would reduce the score to zero it is ignored and the tally remains at 1.

- **6**. Note the town's current aspect ranks and total them together to determine the town's Prosperity score.
- 7. You, as GM, should determine the community's key NPCs (or you may wish to uncover all these folks in play).
- 8. Finally, your new place is gonna need a name.

TRACKING YOUR TOWN - AN EXAMPLE

You will see from the example Town Tracker below how you record and monitor the progress of your settlement. In this example, we are looking at a new town—let's call it Mattsville—with six starting amenities:

Aspects	RANK 1		RANK 2				RANK 3						RANK 4						RANK 5								RANK 6				Aspect Rank
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
FARMING	X	X	X	X																											2
MERCANTILE	X	X	X	X	X	X	X																								3
NATURAL RICHES	X	X																													1
LAW	X	X	X	X	X																										2
CIVIC	X	X	X	X																											2
WELFARE	X																														1
Business and Congregation Roll Modifiers	-2	:		-1	ı				0						+1	ı			+2							+3				Prosperity	
Personal Fortune Modifiers	Minus the Ter		Minus	1 from	the Ter	ns Die			No Mo	difier				No Modifier Add 1 to the Tens Die					Add	1 to th	e Tens l	Die									
PROSPERITY T	OTAL			6 to	10			11 to	14			15 t	o 18	18 19 to 23 24 to 27 28 to 31			32 to	36		11											
Town Fortune Mod	lifiers		Minus :	2 from	the Ter	ns Die	Minus	1 from	the Ter	s Die	Minus	3 from	the Unit	ts Die		No Me	difier		Add	3 to the	Units	Die	Add	1 to th	e Tens	Die	Add	2 to the	e Tens I	Die	

- Mattsville started with one tally point in every aspect (rank 1), and then the players carefully chose six amenities. However, even with those amenities two of the town's aspects are still at rank 1 (Natural Riches and Welfare), the lowest rank an aspect of a functioning settlement can be.
- However, the folk of Mattsville have made some progress towards rank 2 in Natural Riches, having gained one point thanks to the General Stores amenity.
- Sadly, they have made no progress on Welfare, and while this is still rank 1, if it goes any lower in play the town is doomed.
- However, Farming, Law and Civic are all rank 2, where amenities have given them tally points:
- ♦ Farming has benefited from Horse Traders (two points) and Mills (one point).

- Law has gained two points from building a permanent Gallows, and one point each from Boardwalks and the Pony Express Route.
- And Civic has also benefited from the Board-walks and Gallows, gaining two points and one point respectively.
- But what Mattsville excels at is trading. They have invested the most effort so far in getting their Mercantile aspect up to rank 3, with two points from the General Stores and the Pony Express Route, and one point each from Horse Traders and Mills.

While business in town is going well, it's a very tough place to live. The town's Prosperity (11) is pretty bad, but it's not as bad as it might be. It's certainly a start!

THE END OF THE ROAD

If any aspect's tally points are reduced to zero—and thus its rank falls below 1—the town fails, and is done for. This does not mean the town is immediately wiped off the map (although that could be an option if the failing aspects were either Law or Welfare), but it does mean the following:

- No new amenities can be created.
- All Settlement Points are lost, and no more can be earned for this town.
- The aspect ranks for every other aspect are immediately reduced by one, and thereafter are automatically reduced by one rank per season. This decline cannot be stopped.
- People start to leave town to find a new life elsewhere.

In practice, although the town is failing it's possible that it may struggle on for a few more seasons, and while it does, the Turn of the Season rules still apply. But it's a losing battle. The town is finished.

The exact mechanism of the town's failure depends upon which aspect has dropped to zero, and is ultimately up to you to decide. The town may be blighted by a disease that infects the soil and the water (if the Farming or Welfare aspects failed), or has been found to be a bust and not worth the effort (if Natural Riches failed). It could have been overrun by outlaws and bandits, and perhaps put to the torch (if the Law failed), or the people driven from the land by angry Natives, or destroyed by warring factions (if Welfare failed).

THE TURN OF THE SEASON

The passage of time in *Tales of the Old West* is measured in seasons. As one season turns to the next it's a time to look back to see how life has treated you, and look forward to see what events might influence how the next season plays out. There are four seasons in a year—winter, spring, summer and fall—and each lasts three months. During each season the player characters will have adventures.

Looking back across the season just gone, you first

THE LAST DAYS OF TOWN

The failure of a much loved town might seem frustrating or disappointing. However, it is also an opportunity for powerful stories. However the player characters feel about the place, there are tales to be told about how the town finally ends, how hard they try to save it, or save those they care about, and how they go about starting the next chapter in their tale. Gathering up everything they care about and heading off to start a new life somewhere else—either an established town somewhere, or another new place—is the start to a thrilling campaign in itself. What might seem like an ending has just become a new beginning.

apply any amenity modifiers to the town for those amenities that were started at the beginning of the season. The players also look back to see how their characters' businesses performed: if they own or run an outfit, or are a preacher with a congregation, they make a Business or Congregation roll to see how well they did. If they work a salaried job they draw their seasonal salary.

But having looked back to last season, you then look forward to the next. The group can choose a new amenity for the town, and may buy extra amenities with Settlement Points. The players choose the lifestyle their player characters aspire to, and can afford, for the next three months. They roll to determine what events or situations may influence them and their hometown during the next season—these Personal and Town Fortunes give you story hooks you can play into the tales that unfold during the next season.

WHEN DOES THE SEASON TURN?

You decide when to play the Turn of the Season, based on your campaign. You should play at least one adventure per season, rather than skip a season entirely, as seasonal changes often play an important part in Old West stories. Two or three adventures

per season is a good standard—that way your campaign might last a few years of in-game time and your player characters will experience real change to their fortunes and the town they call home. However, to give your campaign a real generational feel you can skip several seasons each time you play the Turn of the Season, and have longer between adventures. In this case you should only apply the Turn of the Season rules every second season, to minimize the risk that big changes happen for the player characters without them having the opportunity to do something about it (for example, their businesses do very well over multiple seasons and they gain a lot of money they did not have to work for, or their businesses do very badly over consecutive seasons and go bust while they have no chance to save them).

TURN OF THE SEASON SUMMARY

During the Turn of the Season resolve the following, in this order:

LOOKING BACK

- Apply Amenity Modifiers
- Season Business Rolls
- Season Congregation Rolls

LOOKING FORWARD

- Choose New Town Amenities
- Lifestyle
- Personal Fortune Rolls
- Town Fortune Rolls

LOOKING BACK

TOWN AMENITY MODIFIERS

The players check those amenities that were chosen at the beginning of the season. They are now complete and are a part of the town. Apply any bonuses and penalties they provide to the town's aspects.

SEASON BUSINESS ROLLS

At the end of every season the players need to see how well their characters' businesses did. The outfit's Season Business roll is made by the player whose character is the proprietor of the business, using the ability relevant to that business (e.g., a saloon business would require a PERFORMIN' roll). The dice pool is modified as follows:

- Other player characters, player characters' compadres, and non-player character employees, that either own a stake in, or work for, the business can help with the roll, up to a maximum of +3 dice, as long as they have been actively involved in running the business during that season.
- Add the modifier for the level of Competition in the town, from -2 to +2 dice (see the Competition table below).
- Add any modifiers provided by the status of the town itself. Every business is affected by the level of Law in the town, and specific businesses are affected by the aspect that is relevant to them (page 182).

COMPETITION MODIFIERS

Mod	Description
+2	There are very few others trying to do what you do, and those that do are either badly managed outfits or whatever they're selling just ain't no good—competition is non-existent.
+1	There may be a few outfits trying to do what you do, but you have the edge over your competitors. You're better at what you do, or your goods are of a higher quality. But your competitors aren't far behind.
0	All's fair in love and war, and business.
-1	There may be a few outfits vying for your business, or your competitors have the edge over you, but not by much. It's a tough and competitive market.
-2	Competition is fierce. There are many people doing what you do, some are well established and people think they do a better job.

Town modifiers	Aspect level	Modifier
All Season Business and Congregation rolls are modified based on Law aspect	1	-2
AND	2	-1
modified by the relevant aspect for the business in question:	3	0
For a Farming business—Farming aspect	4	+1
For a Trading business—Mercantile aspect For a Resources business—Natural Riches aspect	5	+2
For a Congregation roll—Civic aspect	6	+3

All the bonuses and penalties stack up. If conditions are so bad that you have zero or negative dice, the outfit can't make a roll—you automatically fail the Season Business roll.

SEASON BUSINESS ROLL SUMMARY

The dice pool for a Season Business roll is built as follows:

- The roll is made using the proprietor's key ability relevant to the business.
- Add bonus dice for help from fellow player characters, compadres or NPC employees who have been working for the business during the season (maximum of a +3 bonus).
- Apply the Competition modifier.
- Apply the town's Law aspect modifier.
- Apply the modifier from the town's aspect that is relevant to the business.

MAKING THE ROLL

The Season Business roll is like any other, except it cannot be pushed and you don't need to worry about Trouble:

■ If the roll results in no successes the business has done badly. It hasn't made enough money to pay the wages of the proprietor and employees. The owners may need to liquidate Capital (i.e., remove 1 or more points of Capital from the

- business and turn them into cash), find another way to cover the wages, or not pay them at all and suffer the consequences. Roll once on the Business Penalty table.
- If the roll achieves one success the business is steady, all the seasonal expenses and running costs have been paid and the proprietor and employees can all draw their wages (without any additional cost to the owners).
- If the roll achieves more than one success the business has done very well indeed. Roll once on the Business Bonus table, with each extra success beyond the first giving a +1 bonus to the Tens die. Any bonanza gained in this way is divided among the investors as they see fit.



D66	Business Bonus	Business Penalty
11-16	Business has been brisk and you get a bonus of \$6D6 in cash. It's been an ok season, and you've a little bonus cash left over.	Despite how badly business has been going you should count your lucky stars—you don't have any extra losses over what you're already suffered. You still gotta pay the wages though, and those folks don't look mighty happy about it.
21-23	Business has been very brisk and you get a bonus of \$6D6 × your total Business Capital. It's been a good season and your pockets are stuffed with lovely dollar bills!	You've not done as well as you should. You have additional outstanding debts of \$6D6. You're no good, your outfit is no good. People are turning away from you and your competitors are talking you down in the saloon and on the streets.
24-26	Your competitors can't fight against your business, and you get +1 to your Competition Rating (max positive of +2. If this is already at the maximum this becomes a result of 31–33). Is this just because your competitors are weak, or do they think you've been up to no good?	You've not done as well as you should. You have additional outstanding debts of 1D3 × \$25 that must be paid. Are there some irate people out for recompense for what they claim is your bad faith or negligence? Are they right? Or is there something fishy going on?
31-33	Your wares are flying off the shelves and word of mouth is bringing more customers to your door. You gain \$6D6 in bonus cash, and get a +2 bonus to your next Season Business roll. Why have things gone so well? Some may think your success is not all above-board, and can only be down to corruption and sharp practice.	People don't like your business or the way you do business. Your Fame increases by 1 but your Reputation is reduced by D3 steps. What is it about your business that's turned people against you? Is it something you did, or is some competitor blackening your name?
34-36	Your business is so good that word has gotten around. An important person from out of town comes by to see it for themselves. Your Fame increases by 2 and Reputation moves 2 steps up. Well, don't word get around? You're getting famous for what you do. That can only be good for business.	Competition hots up, and you suffer -1 to your business's Competition rating (to the maximum negative of -2. If this is already at that level this becomes a result of 41–43). Someone has stolen your idea or moved into town because what you're peddling just ain't no good. What are you going to do about it?
41-43	Everyone loves your business and the way you do it. Your Fame increases by 1, your Reputation moves 1 step up, and people flock to work for you—gain a new compadre. Does everyone love your business? Maybe some are envious of your success, or think you're cheating somehow?	You've not done as well as you should and have incurred greater losses. Your business owes an additional D6 × \$25. It's up to the investors to make good this debt. People look down on you—you're not successful and it don't look like you're gonna make it.

D66	Business Bonus	Business Penalty
44-46	You have some famous customers who can't speak highly enough of your business. You gain a bonus of \$6D6 × 2, and get a +3 bonus to your next Season Business roll. Your business is the talk of the town and this makes some people very angry. How angry might they become?	One or more employees are so angry with you that they quit, holding a terrible grudge, regardless of whether you manage to pay their wages or not. If this is a compadre they walk out on the player character and become an enemy. **Reepin' folk happy ain't easy—when the bridges are burned they stay burned.**
51-56	Business has been brisk and you gain +1 bonus point of Capital that must be immediately liquidated. The profits are shared by the shareholders as a dividend. Some may be envious of your success, or may want to steal your wares for themselves. Either way you're making a name for yourself in town.	Disaster! Your business has been shipping money like mad this season, and owes an extra 2D6 × \$25. The outfit's investors need to cover this loss. You're wasting money hand over fist, and the bills are piling up. Word of your troubles is spreading fast, and your customers are starting to walk on by.
61-63	What a season! Gain 2 bonus points of Capital that must be immediately liquidated. The profits are shared by the shareholders as a dividend. You may be slapping yourself on the back in celebration, but others in town gripe and grumble about your success. Why can't folks just be happy for you?	Business has been very bad. Your business has additional debts equal to 3D6 × \$25, and the investors need to deal with the problem. People are sizing up your assets for the fire sale they think is on its way, as surely your business is on the way out after a season like this.
64-66	Business has been outstanding. Gain 1D3+1 bonus points of Capital that must be immediately liquidated. The profits are shared by the shareholders as a dividend. Many seem envious of your success and want to tear you down. But you don't care—your outfit is going from strength to strength.	It's a disaster! You have lost so much money. Roll a number of dice equal to the business's total Capital, add the results together and multiply this total by \$25—this is the extra debt your investors must pay off. Everyone assumes you're done. Some might offer you paltry amounts to take your assets off your hands, others just wait for the inevitable fire sale for a bargain.
71+	Bonanza time! You gain bonus Capital equal to half your outfit's pool of Capital, rounded up. These must be immediately liquidated. The profits are shared by the shareholders as a dividend. Feted by the best folk of the town, your success is unprecedented. Everyone wants what you're selling, and suddenly you're the center of attention. But that attracts bad elements too.	-

A BUSINESS IN ACTION

Working at the livery earns a salary equivalent to that of a Handyman, so Arthur, Beth, Colm and Drew should all draw a base wage of \$75 every season. However, with their investment of three Capital, they add 10% to the base wage (+5% per point of Capital invested after the first), so this seasonal wage increases to \$82.50. This is the wage they will earn if their Turn of the Season Business roll gains at least one success. Beth is the proprietor, so makes that roll, and does well, with two successes. She rolls for the Business Bonus that the second success has earned—they gain an extra \$90 this season. As Arthur and Drew are only employees they have no entitlement to this bonus so they have to be content with their wages. Only Beth and Colm have a right to this bonus as they own the Capital invested in the outfit. They could, of course, give some of this dividend to Arthur and Drew as a bonus, but they don't. They agree a straight division based on the 2 to 1 Capital ratio, so Beth takes \$60 and Colm takes \$30, over and above their \$82.50 salary for that season.

COVERING DEBTS

When a business loses money from a Business Penalty roll the additional debt must be paid immediately. Alternatively, if you wish to make this outcome the centerpiece of an adventure, set a suitable time limit for the debts to be repaid and let the characters desperately try to save their business.

Those characters who have Capital invested in the outfit are responsible for paying off this debt. If they have the cash available they can use that, otherwise they must either liquidate Capital to cover the debts, or take a loan. If this leaves them with zero Capital in the business they no longer have an investment and a stake in that business. If, by trying to cover the debts, the outfit itself ends up with no Capital left it immediately goes bankrupt and out of business.

Taking a loan can be fraught with trouble. The player character may be able to arrange a loan from another player character, in which case it is up to the players to decide upon the terms of the loan. Alternatively, they can loan money from a local non-player character, or the bank, at your discretion. In either case the NPCs will set the term of the loan (the date by which the total must be repaid), the interest rate (how much must be paid every season to service the loan), and the collateral that is set against the loan (usually the business, but it could also include other assets the player character has).



SEASON CONGREGATION ROLLS

A preacher on the wild frontier makes money based on the donations of his congregation, and that relies upon the preacher's PERFORMIN' skill from the pulpit. It also directly relies on the Prosperity of the town in which they are preaching, as those parishoners who can't put food on the table can't very well donate to the preacher, no matter how accomplished their preaching. A preacher needs nothing to profess the word of the Lord—they can talk scripture from anywhere. They can stand at a street corner, or commandeer a saloon bar on a Sunday morning, work from a ramshackle shack with a rudimentary wooden altar set up, or preach from a purpose-built church. They need nothing to get started, but the more bona-fide they seem the more faithful parishioners they can attract.

FLEECE YOUR FLOCK

At the Turn of the Season a preacher who has been active during the previous season makes a PERFORMIN' test to see how effectively they have preached and how much they made in donations from their faithful parishoners. This roll, as with all Turn of the Season rolls, cannot be pushed, but is modified by the following:

- +1 bonus for every five points of Fame the preacher has.
- +1 bonus for help from relevant player characters or compadres, or for the support of a notable figure in town (to a maximum of +3).
- A competition modifier (from +2 to -2, depending on the number of other preachers in the town).
- The modifiers for the town's Law and Civic aspects (as for Business rolls above).
- -3 penalty if they preach on a street corner.
- -1 penalty if they preach from a shack or a saloon bar.
- +1 bonus if they preach from a well-kept, purpose-built church.

The number of successes on this PERFORMIN' roll determines the level of donations received during that season—you roll 1D6 per success (to a maximum of 5D6) and multiply the total by the current Prosperity Level of the town. The result is the total of donations in dollars received that season. If the preacher fails their roll they still get a few 'pity' donations, equal to the current Prosperity of the town in dollars—even a rubbish preacher will get something from the most faithful in the town.

FATHER CARMODY GOES TO WORK

Father Brayton Carmody has been speaking the word of the Lord from the old wooden church in the town of Steaming Rock. The town is new and struggling, and has a low Prosperity score of just 12. Carmody has a PERFORMIN' ability of 6 dice in total. He gains a +1 bonus for the church, and +1 bonus for the help of John the Purser, his usually drunk compadre. He's also favored by the pre-eminent Rockcliffe family and gains another +1 bonus for their patronage. He's the only preacher in town, so gains a +2 bonus from the lack of competition. Adding all that up he has a total of 11 dice. He rolls and gains two successes. His seasonal donations equals 1D6 per success (i.e., 2D6) multiplied by the Prosperity of the town (12). He rolls a 3 and a 4, for a total of 7, and earns in donations a total of 7×12=\$84. Had he rolled no successes he would still have received \$12 (the town's current Prosperity in dollars). Life is hard in a little town like Steaming Rock, even for the preacher.



LOOKING FORWARD

NEW TOWN AMENITIES

The players always choose one new amenity for their settlement every season, for free, representing the normal pace at which a town develops. However, in addition, the players may spend their Settlement Points on extra amenities, at the rate of 5 SP per amenity. All amenities are completed during the forthcoming season, and their modifiers are applied during the next Turn of the Season phase, in three months' time.

LIFESTYLE

Maintaining a certain lifestyle is important to many people in the West, especially those who see themselves as a better sort of gentlefolk, or have aspirations to political or municipal office. People judge themselves, and others, by the clothes they wear and the airs and graces they display. Your lifestyle shows the community what kind of person you are, that you're a man or woman deserving of respect, and who should be treated accordingly. As such, your lifestyle affects your Fame and Reputation.

Each player must decide upon the intended lifestyle for their character for the coming season, as listed on the Lifestyle Table (page 188). There is a cost, in dollars, to maintain that lifestyle, but this covers all basic sundries for the season, such as food, firewood, basic clothing and so on, so you don't need to worry about bookkeeping for those expenses. However, this does not cover buying weapons, ammo, horses, expensive meals at the hotel, and such like. Once you decide upon your chosen lifestyle, you must pay for it 'up-front', and immediately deduct the total cost from your cash. If you cannot afford the lifestyle you want, you can liquidate Capital to release the funds to pay for it, or you'll need to downgrade your aspirations, and take the consequences.

LIFESTYLE MODIFIERS

Once you have chosen your lifestyle for the next season, you apply the relevant lifestyle modifiers to Fame and Reputation. Note that the Fame and Reputation modifiers for a player character's lifestyle only apply for the season during which that lifestyle can be afforded, and are not cumulative over time. At the end of the season the modifiers are removed, and new modifiers—for the lifestyle afforded for the next season—are applied.

Lifestyle Table	Seasonal Cost	Fame Modifier	Reputation Modifier
DESTITUTE: You have nothing, you want nothing, it costs you nothing. You may have a hovel or a tent to sleep in but you're little more than a vagrant. You hunt and gather (or steal) to eat, occasionally scraping up the coin to have a bath and get your clothes laundered. But not often. Most good folk look down on you, if they even notice you at all.	\$0	0	-3
VERY POOR: You try your best but you have little. A small cabin maybe, that needs (or gets) little care. You have no extravagance in your life at all. Surviving is all you can manage, and that's not always a surety. Your clothes are threadbare. They smell too. You eat the most basic foods, all you can afford.	\$50	0	-2
SCRAPING BY: You aren't on the poverty line but you have no swagger, no pretense at any kind of an easy life. Every day is a struggle, and while you might think you're respectable, you aren't really respected. You're still just too poor.	\$100	0	-1
MANAGING: You are doing ok, if not well. You have enough to eat and your clothes, if a little threadbare, are of sufficient quality to keep you warm, cool and dry. Your home is as good as all the other normal folk, and you live a decent, if simple, life.	\$150	0	0
COMFORTABLE: You have good clothes, decent food, and you never run out of firewood. Your home is nicely appointed and the good people nod hello to you in the street. You are respectable. You might even get asked your opinion on civic matters, but not always. And they don't always listen to your view.	\$200	+1	+1
WELL-OFF: Your lifestyle is opulent compared to everyone else in the town. You wear the best quality clothes, you buy the best food from the stalls and markets, you have your place in the best saloon in town. Everyone knows who you are. They all nod good morning, and your opinion is sought.	\$350	+2	+2
RICH: You are the best of the best. You are so rich that nothing bothers you. Everyone in town knows who you are and nothing is decided without your view being sought. They are all envious, and would gladly do anything to swap places with you. People of your caliber run the world, and you want to keep it that way.	\$500	+4	+3

PERSONAL FORTUNE ROLLS

Each player character gets one roll on the Personal Fortunes table below to determine an event that will enhance or complicate their life in some way over the coming season. Depending on your group's play-style, you may prefer to make the roll yourself, in secret, and work the event into a forthcoming adventure. Alternatively, if your style is more collaborative, each player rolls for themselves, is aware of the event that may happen, and helps bring it into play at an appropriate time. Some events might become the seed for a whole adventure or campaign. Occasionally two events might contradict each other, or it may turn out that an event simply doesn't fit in the unfolding story. In such cases you can choose to simply ignore the event, but in that case you should ensure that the same player does not miss out on seasonal events in future.

To determine their character's Personal Fortune for this season, each player should roll D66 and consult the Personal Fortunes table. Apply the following modifications:

- If they live in a town with a Welfare aspect of 1 or 2, or they live in the wilds, modify the Tens die by -1.
- If they live in a town with a Welfare aspect of 5 or 6, add +1 to the Tens die.

Jackpots and Calamities: A naturally-rolled result of 66 (Jackpot!) or 11 (Calamity!) always counts as that result, regardless of any modifications that may be applied to the roll. In this way even those who live in a town with a poor Welfare aspect can hope to gain a Jackpot! (which they otherwise would not be able to), and those who live in a town with a very good Welfare aspect might still suffer a Calamity!

D66	Personal Fortunes	
01	Death in the Family - A family tragedy.	
02	A Friend is Dead - Someone close or important to you is found dead.	
03	A Rival is Dead - Someone you have crossed, an enemy or a rival, has been found dead under suspicious circumstances. The finger of blame will inevitably point your way.	
04	Disease in the Family - A family member or compadre is seriously ill. They are not dead yet, but their life hangs in the balance.	
05	Scandal - Someone close to you has disgraced you and your name. It might be a criminal act, or a beastly one, or just sleeping with the wrong person. The GM decides.	
06	Gossip in Town - People have been gossiping about you, and it's not good. Your Fame increases by 1, but your Reputation moves 3 steps in a negative direction (at the GM's discretion).	
11	Calamity! - Roll D66 again, but the Tens die result is automatically 0.	
12	Broken Hearts - Someone you love deeply loves you no more. This should be a romantic lover or a close friend. They spurn your affections. Have they just fallen out of love, or have you done something to drive them away? Have they been unfaithful, or lured by the affections of another? The GM decides.	
13	Contested Property - Someone claims ownership of a much beloved or valuable possession, and demands you hand it over. It might be a family heirloom, a house or property, a claim to a mine, or an expensive animal. This person has a strong claim, and others believe them.	
14	Terrible Illness - One of your compadres gets very ill—the GM decides on the disease and how they contracted it. They lose 1 point from a random attribute.	
15	Loyalty? - A random compadre becomes disillusioned with you or otherwise unhappy (the GM decides why). They might make life a misery for you, or even leave your side, unless you can identify and resolve this problem.	
16	Rabid Animal - Someone has been killed in town, and it seems your horse, dog, or other animal was responsible. The town is angry, and the family of the victim is out for blood—maybe your animal's, maybe yours, perhaps both.	

D66	Personal Fortunes	
21	Your Animal Companion Dies - Your horse, dog, or other animal (not livestock) dies. This may be an accident, illness or old age, or do you suspect that someone who hates you killed the animal out of spite? The GM decides.	
22	Lost Something - You misplace something important, or has it been stolen? It might be yours or belong to someone else, but losing it is a very bad thing. It could just be a loss of cash $(3D6 \times \$10)$, maybe money you were collecting from the town for a club or the church fund. Decide with the GM which.	
23	A Friend No More - One of your compadres or employees will die. Choose randomly if there is more than one. It could be a natural death, illness or accident, or maybe there were suspicious circumstances?	
24	Leaking Roof - You know that work you've been putting off? Well, it's come back to bite you and the wind and rain is now getting in. Pay \$3D6 and get it fixed, or something inside is ruined by the rain (GM to decide). People sneer at your lack of attention, and whisper that if this is how you present your home what does it say about the kind of person you are?	
25	More Than Just a Spring Clean - The wind has battered your home and your windows are rattling. It needs a complete overhaul to keep it spick and span. Spend 2D6 × \$10 by the end of the season to fix it all up, or your home's Status is reduced by 1.	
26	Idle Chatter - People have been gossiping about you, and it's not good. Your Reputation moves 1 step in a negative direction.	
31	A New Enemy - For some reason someone has taken a dislike to you. You may know for why, or it might be a complete mystery to you. But nonetheless, someone about town is bad-mouthing you.	
32	Scarred / Marked - You survive an illness or minor accident, but you've been left marked. Your hair may have fallen out, or gone white prematurely, or you are pock-marked or visibly scarred. People look at you differently now—is this a bad omen?	
33	Mistaken Identity? - You bear a passing resemblance to someone disliked, notorious or even outlawed, and people can't help but tar you with the same brush.	
34	Argumentative - You have let your temper get the better of you one time too often. Maybe you're angry with someone, or stressed about something, and you've taken it out on others.	
35	Brush With The Law - A sheriff or marshal from out of town turns up, looking for a family member or compadre. Are they in trouble, suspected of a crime, or are they in danger from someone else?	
36	Helping the Law - A marshal arrives in town and seeks you out, certain you are an associate of a wanted outlaw or outlaw gang, and can give information to help apprehend them. The marshal might be right, or perhaps not. What do you do, and how can you convince the marshal you're not hiding something?	
41	A Helping Hand - You were seen to get involved in recent town festivals, and people think you're a good sort. This reputation may or may not be well deserved, but either way you get a lot of friendly slaps on the back.	
42	Peacemaker - You break up a bar fight that was getting nasty, and have gained greater respect from the locals. How those who were fighting feel about your intervention, and who they are, is another matter.	
43	Good Samaritan - You get the chance to rescue some strangers from a terrible danger. You have the choice to risk yourself to save them, or leave them to their fates. What do you decide?	
44	Idle Banter - You are being talked about in town, and people are saying nice things. Gain +1 Reputation.	
45	An Exciting Find - You find something that you like, want or find exciting. It could be anything (a nugget of ore, a special plant, \$2D6 in ancient coins, a young animal pup, etc). Agree with the GM what it is.	
46	A Friend in a High Place - Someone important takes notice of you for some reason. The player and GM should decide who this is, and why they are taking notice of you.	

D66	Personal Fortunes	
51	Love Blossoms - Someone has expressed their love for you. It might be an old flame or someone new. It might be welcome or a complete pain in the ass. But nonetheless, this person seems to love you.	
52	An Unexpected Legacy - You have been left a legacy from an unexpected source. It may be money or tideeds to some unlikely claim, or a family heirloom or treasure. The GM decides.	
53	Hard working - You work hard at whatever it is you do with your time, and people have noticed. You get respectful nods in the street.	
54	Touched by God - You escape a near-miss accident or suffer lightly from what should be a terrible illness. People in the town are saying that you're touched by the Lord Almighty, and the angels are watching over you.	
55	Handy with a Hammer - Your place is beautifully kept and draws the positive attention of visitors and passers-by. Maybe it'll bring good things, or even work your way.	
56	Frisky Animals - You gain a new horse, dog, or other animal. An animal you already own may have given birth, or someone has given you a gift of a new animal.	
61	A Miraculous Rescue - Your horse, dog, or compadre saves the life of a child under threat from snakes, wolves or mountain lions. Their courage reflects well on you, and the town shows its gratitude.	
62	A Happy Worker is a Good Worker - Your compadres / outfit employees are a happy crew, and seem more loyal to you than ever. They fall over themselves to help you out.	
63	Your Reputation Precedes You - A random NPC approaches you and offers you their services at half the going price for the first 6 months (GM decides). Gain a new compadre, but are they truly trustworthy?	
64	A Repentant Rival - An enemy or deadly rival comes to you, expressing their unhappiness at the relationship between you, and professing their future fidelity and trust. This is a good development, but can they trusted?	
65	Never Too Late to Learn - A compadre has been hard at work, practicing, learning, or otherwise bettering themselves. One of your compadres adds +2 to one ability, and +1 to two others. Agree which abilities with your GM, or roll randomly.	
66	Jackpot! - Roll again, but the Tens die is automatically 7.	
71	Talk of the Town - Everyone is talking about you, and they are talking you up. Your Fame increases by 2 points and your Reputation moves 3 steps in a direction of your choice	
72	The Perfect Horse - You have come into possession of a new horse, either by purchase, gift, or one from your herd just stood out. Roll a random stallion or mare. This horse gains a bonus quality, THE PERFECT HORSE.	
73	An Unexpected Windfall - Someone, somewhere, has given you, or left you, some money. Who they are and why they've gifted you this windfall is up to the GM. The amount is equal to 3D6 × \$25.	
74	A Blessing - A child is born into your family, or to one of your compadres.	
75	Long-lost Family - A member of your family appears, who you thought long dead or never even knew existed. They are overjoyed to be reunited with you. Gain a new compadre.	
76	Home is Where the Heart Is - Your home and family really are the comforting haven you always wanted. During the next season, when you are at home with your family or in a family gathering, you regain 3 Faith Points instead of 1.	

TOWN FORTUNE ROLLS

The Town Fortune roll determines an event relating to your town, that might add a complication or create an opportunity during the forthcoming season, or lead to a new tale entirely. The town's Prosperity influences its fortunes. Roll D66, and apply the modifications in the Table on page 193.

Prosperity	Modification to the town fortune roll		
10 or less	-2 to Tens die		
11 to 14	-1 to Tens die		
15 to 18	-3 to Unit die (to a minimum of 1)		
24 to 27	+3 to Unit die (to a maximum of 6)		
28 to 31	+1 to Tens die		
	i		

Jackpots and Calamities: A naturally-rolled result of 66 (Jackpot!) or 11 (Calamity!) always counts as that result, regardless of any modifications that may be applied to the roll. In this way even towns with a low Prosperity can gain a Jackpot! (which they otherwise would not be able to), and those with a high Prosperity can suffer a Calamity!



FORTUNES IN PLAY

Some of the Town Fortune results produce events that play out during the next season. These events come with positive or negative impacts upon the town's aspects and the townsfolk. If the player characters get actively involved in the event during the forthcoming season these impacts can be modified or mitigated—you should decide on the precise effect the player characters can have on the impact of the event.

For example, the players roll for their Town Fortune, and roll 15—more and more drunken cowboys and outlaws are making the town a dangerous place to be. It's unlikely the player characters can completely solve the problem, but if during the course of an adventure they help the sheriff deal with some troublemakers, then you should reduce the impact of the event on the Law and Civic aspects. The Personal and Town Fortune rolls are intended to generate great adventure hooks and story ideas, and provide inspiration to delve more deeply into the lives of the player characters. We encourage you to make the most of the opportunities they offer for your campaign, and see where these tales take you.

D66	Town Fortunes		
01	Fool's Gold - The resources around the town are nowhere near as good as everyone thought. The town's Natural Riches aspect's maximum possible rank is reduced by 2.		
02	Farmer's Folly - Farming at this place is a fool's errand, as the land is poor and livestock impossible to keep. The town's Farming aspect's maximum possible rank is reduced by 2.		
03	No Boom, Just Bust - The town is poorly placed, trade passes you by and businesses struggle to grow here. The town's Mercantile aspect's maximum possible rank is reduced by 2.		
04	Danger Town - The town is more dangerous than you thought—disease abounds or the ground swarms with deadly creatures. The town's Welfare aspect's maximum possible rank is reduced by 2.		
05	Terminal Decline - One of the town's aspects has gone into terminal and fatal decline. The aspect loses 1 tally point immediately and a further 1 tally point during each of the following three seasons. Roll D6: 1–2: Farming—running a Farming outfit here just doesn't work anymore. There's better farming land else-		
	where and people aren't buying what little you're managing to produce. 3-4: Mercantile—the town has been bypassed or the goods traded here just aren't any good. Business here will come to an end soon enough. 5-6: Natural Riches—this place is tapped out, the mines are empty, the timber is poor, there's no point flogging a dead horse.		
06	 Terrible Disaster - Roll D6 1: Farming—the climate has shifted and farming here is becoming impossible. The Farming aspect is immediately reduced by 4 tally points. 2: Mercantile—business is suddenly passing your town by, and trade has dried up. The Mercantile aspect is immediately reduced by 4 tally points. 3: Natural Riches—those mines have tapped out, or the claims have been seen to be false. The Natural Riches aspect is immediately reduced by 4 tally points. 4: Law—the town has been flooded with bad men and troublemakers. The Law aspect is immediately reduced by 4 tally points. 5: Civic—the community spirit has been shattered by strife and feuds. The Civic aspect is immediately reduced by 4 tally points. 6: Welfare—the dangers of the town have become terrible. It may be a landslide or earthquake or a plague, but this place is not safe anymore. The Welfare aspect is immediately reduced by 4 tally points. 		
11	Calamity! - Roll D66 again, but the Tens die result is automatically 0.		
12	Disease Outbreak - Some terrible disease is sweeping the county. Hope the Lord don't let it come here. The settlement loses 2 tally points from a random aspect.		
13	Town Fires! - There have been a couple of close calls, but if we ain't careful fire could spell disaster! But why are there so many fires right now? Lose 1 tally point from both Mercantile & Welfare.		
14	Torrential Rains and flooding - It's been raining a lot, and some are talking about forty days and forty nights. Lose 1 tally point from both Farming & Natural Riches.		
15	Lawlessness in Town - It seems to be getting worse—more and more drunken cowboys and outlaws are making the town a dangerous place to be. Lose 1 tally point from both Law & Civic.		
16	Deep Freeze (Winter or Spring) - Will this terrible winter ever end? Drought (Summer or Autumn) - It looks set to be hot as hell. If it gets bad nothing will grow and the animals, and then the people, will die of thirst. The town loses 1D3 Settlement Points to a minimum of 0.		
21	Terrible Storms - The weather is angry, and the old-timers say it's set to get worse. Lose 1 tally point from either Mercantile or Welfare.		
22	Insect Infestations - From insect swarms eating the fields, to midges and mites spoiling the crops in the barns, to roaches spreading disease and them poisonous spiders—it's almost a biblical disaster. The town cannot start any amenities this season.		

D66	Town Fortunes	
23	Wolves - Starving wolf packs have been roaming nearby, attacking livestock and bothering people while they work. Lose 1 tally point from either Farming or Natural Riches.	
24	Outlaws Abound - There are outlaws roaming the land, trying to survive. Maybe a famous gang is rumored to have entered this here territory. Lose 1 tally point from either Law or Civic.	
25	Wildfires - Wildfires have been breaking out. Let's hope the weather keeps them in check as these can threaten the whole community. Lose 1 tally point from either Farming, Natural Riches or Welfare.	
26	Religious Trouble - There are rumors of religious intolerance breaking out into violence, but there's been no sign of it in the town—yet. Lose 1 tally point from either Law, Civic or Mercantile.	
31	Vermin Infestation - They have been getting worse all over the town, and you doubt the ratters can cop The place could be overrun and if it's not dealt with soon disease will start to spread. Characters running Merchant or Trading outfit suffer a -1 penalty to their Business roll at the end of the season.	
32	Cattle Rustlers - Darned outlaws turned rustlers, driving stolen herds through plowed fields and crops. Characters running a Farming business suffer a -1 penalty to their Business roll at the end of the season.	
33	Border Disputes - You hear stories of trouble over the state or territorial border, with your neighbors wanting to draw the line around your fine natural riches. It ain't come to blows yet, but who knows. Characters running a Resources outfit suffer a -1 penalty to their Business roll at the end of the season.	
34	Native Anger - A local nation has been rumored to be gathering, maybe driven by cold and hunger, out to raid some goods, or riding against the cavalry out of fear or vengeance.	
35	An Important Official is coming - Rumor has it some big-wig from the east is coming. Maybe the tow should get busy making itself look good for the visit.	
36	Homestead Claims - There's been a lot of friction, and some say the local Homestead Claims officials a corrupt. It seems like trouble may be brewing.	
41	Pinkertons in Town - They ain't causing no trouble, and have money to spend, but there's gotta be a reason why the Pinkerton investigators have stopped here.	
42	Deadly Feud - You've heard stories of a deadly feud in a town or county nearby. You don't know if it's true but fear it could spread and end up here.	
43	The Traveling Theatre Troupe - Entertainment is the salve of a hardworking heart, and it's good to take a break from it all. But what else will these traveling folk bring?	
44	Perfect Conditions - The winds are good, the rains are just right, the sun is shining, and the pests and vermin are nowhere to be seen. It's great being a farmer when the Lord sends conditions like these! Characters running a Farming business get a +1 bonus to their Business roll at the end of the season.	
45	The Army is Coming - There's rumors that the army is heading this way, but no one knows for why. Whatever the reason, the army brings money—both an opportunity and a threat to the local town. Cha acters running a Merchant or Trading outfit get a +1 bonus to their Business roll at the end of the seaso	
46	Big Claims - Rumors abound that this place is onto something big. New folks are in town selling these big claims cheap to anyone that can pay. Sounds too good to be true Characters running a Resources outfit get a +1 bonus to their Business roll at the end of the next season.	
51	New Preacher in Town - There's always more space for God in the life of the town, so maybe this new preacher man is a good thing! The town can buy the Church amenity for 3 Settlement Points, but only if they buy it this season.	
52	Cattle Drive - There's rumors of a cattle drive coming this way. Maybe a chance for some work, or an opportunity to take possession of a nice steer or two. Add 1 tally point to either Farming, Mercantile or Natural Riches.	
53	Doctors and Apothecaries in Town - There's a fella gone to calling himself Doctor, but it's always good to have new medicines and remedies to try, if he ain't no quack. Add 1 tally point to either Law, Civic or Welfare.	

D66	Town Fortunes	
54	Unseasonal Rains - The weather is wet. It's good for the crops but everyone gets sick of the damp, and worries about what all this downpour is doing to the headwaters of the local rivers. Add 1 tally point to either Farming or Natural Riches.	
55	Federal Marshal in Town - It's always good to have a tough man of the law in town keeping a lid on all them bad guys, but why does the marshal keep coming by this way? Add 1 tally point to either Law or Welfare.	
56	Festivals! - The town has been bustling with talk of the upcoming excitement and debauchery of this season's festivals. Add 1 tally point to either Mercantile or Civic.	
61	Native Trade - Many might distrust the Native Americans but they have some fine things for trade. An when you deal fair with them they are darned fair back to y'all too. Add 1 tally point to both Mercantile and Welfare.	
62	Population Boom - It started as a trickle and where they all came from you don't know, but it's damn good for business! The town gains an extra 1D3 Settlement Points.	
63	Booming Market Days in Town - It's always good to have a market and festival day in town. It cheers everyone up and is good for business. Add 1 tally point to both Civic and Law.	
64	Nature's Bounty - There are more berries, fruits and wild animals than anyone can remember, great for hunters and the destitute who rely on forage to get by, but not so good for careless travelers. Add 1 tally point to both Farming and Natural Riches.	
65	Perfect Weather - The weather's set to be as good as it gets for the time of year—it's good to be alive. Add 2 tally points to a random aspect.	
66	Jackpot! - Roll D66 again but the Tens die result is automatically 7.	
71	Pay Dirt! - Rumors abound that someone's made it big and there's a new claim in the area. People hearing about the find come flocking to seek their fortunes. Roll D6: 1–4: A rich new seam of silver has been found. 5–6: A panner has come into town with huge nuggets of gold!	
72	Town is Growing Like a Weed - One aspect of the town is thriving so well that people flock to make the most of it! One aspect immediately gains 1 tally point and will automatically gain another tally point during each of the next three seasons. Roll D6: 1–2: Farming—running a farming outfit here just got easy! The land is fertile and animals thrive. 3–4: Mercantile—the town's economy has gone mad, with traders and businesses coming here in droves to make money. 5–6: Natural Riches—this place is rich in natural resources, and new seams are found almost every day.	
73	By God's Grace - Something has shifted that makes this place a safer place to live. Maybe the climate has changed, or the water level in the nearby creek washes away all the dirt of the town. The Welfare aspect immediately gains 2 tally points.	
74	Boom Time - People flock to the town for the strength of its trading and businesses. The Mercantile aspect immediately gains 2 tally points.	
75	The Lord's Fertility - The farming and grazing land around town is found to be so rich and fertile that success is assured for a hardworking farmer. The Farming aspect immediately gains 2 tally points.	
76	The One in a Million Find - A prospector has found a huge bounty of natural resources. The town must be set forever! The Natural Riches aspect immediately gains 2 tally points.	

EXAMPLE TOWN TRACKER

TOWN CHARTER

Name																										2000	O	Ľ	D	VV VV	ËŞT
Settlement Officials & Officers											Ţ	Other Notable Citizens											Ť	Settlement Points Bonus SP per Season							
Mayor									Т	1 2 3										7											
Judge																															
Sheriff							. :																								
Deputy												4														-					
Aspects	RANK 1		RANK 2				RANK 3						RANK 4						RANK 5								RANK 6				Aspect Rank
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
FARMING																															
MERCANTILE																															
NATURAL RICHES																															
LAW																															
CIVIC																															
WELFARE																															
Business and Congregation Roll Modifiers	-2			-1	1				0			-			+	1						+	2					+	3		Prosperity
Personal Fortune Modifiers Minus 1 from the Tens Die No Modifier Minus 1 from the Tens Die					No Modifier Add I to the Tens Die										Add I to the Tens Die																
PROSPERITY TOTAL 6 to 10 11 to 14						15 to 18 19 to 23 24 to						24 to 27 28 to 31						32 to 36													
Town Fortune Modifiers Minus 2 from the Tens Die Minus 1 from the Tens Die Min				Minu	nus 3 from the Units Die No Modifier Add 3 to the Units Die Add 1 to the							he Tens	Die	Add 2 to the Tens Die																	

AMENITIES

Year	Season	Amenities	Notes	Year	Season	Amenities	Notes

CAMPAIGN TALES

There are many tales to be told in the Old West. These campaign tales are intended to provide ideas and inspiration for GMs, either to create new campaigns, roll these tales into your existing campaign, or as one-off adventures. As such, feel free to take these tales and modify them to fit your own game.



THE LOST CHILDREN OF FORT BUTTON

BACKGROUND

The Native Americans didn't know the US Army was coming to round them up. The kicking of horses and the yee-haws of the cavalry heralded their fate, herded like animals and marched to the reservation at Fort Button. One soulless summer and bitter winter later, the reservation disbanded and the people were allowed to return to their lands many miles away. Many made it back, but some did not. Some did not even get to try.

Pastor Michael Tilbury has a mission in the hills, a small church with a few like-minded families. He is desperate to "save the souls" of the Native people—to his mind, he believes this act of kidnapping and enforced education is a caring act. As the reservation disbanded, the army commander, Colonel Walter Hardin, allowed Pastor Tilbury to take a dozen orphaned teenagers into his care—for a small backhanded fee, of course—to raise them in the traditions of his ministry. Who cared what the teenagers wanted? They had no say in the matter.

Having returned to their lands the Native leaders soon realized the teenagers were missing. They resolved to find the children and bring them home.

THE SET UP

This tale works for any group: the player characters could be friends of the Native Americans asked to undertake this task as a favor, or bounty hunters paid to work for them, or marshals or deputies of the law. They might just be good-hearted folk, minded to find the children as it's the right thing to do.

THE STORY

The trail leads them back to Fort Button and Colonel Hardin. But he isn't a willing helper. What else might the player characters discover about Hardin, the army presence at Fort Button, and the other crimes they have been party to? If Hardin was happy to let the orphans go with Pastor Tilbury for a few

dollars, what else has he been up to? Naturally, he doesn't want his corrupt dealings to see the light of day, for risk of damage to his reputation and future political ambitions. But perhaps by learning something of Hardin's crimes the characters can convince him to help them?

They find Pastor Tilbury and his community, but how will they persuade him—a man who believes he's doing god's work—that the children's best interests are served by returning to their homes, and not staying in his pastoral care? What else is going on at the religious settlement? Are the other families content, or is trouble brewing amongst Tilbury's faithful flock?

Tilbury is also hiding a secret—he has been unable to protect all the teenagers. The strongest of them are regularly taken by a local mine owner, Blake Ballam, to work his mine. What's Ballam's hold over Tilbury, and why does the pastor let this well-dressed thug treat him and his charges this way? What hold does he have over the community, and what can the player characters do about it? For sure, Ballam ain't gonna give up the teenagers willing-like.

THE SHADOWS OVER THE QUINCEAÑERA

BACKGROUND

Fernando Quintero was due to take over running the family cattle ranch from his mother, Marta. The newest settlers, the Pickards, contacted Fernando to make agreements concerning cattle, horses, and most importantly, access to water. When Joshua Pickard revealed his latest plan, to reroute water away from a nearby Puebloan village, Fernando balked and that cost him his life. Fernando's young sister, Ynez, witnessed the killing from a high ridge, and the gunshot was heard by Huhui, a Native American of the Diné (Navajo), who investigated. The Pickards saw Huhui and shot at him, but missed. Seeing Huhui gave Joshua the ideal alibi, and he blamed Huhui for Fernando's murder.

The Quintero family is now a house in turmoil. Young Ynez has been eagerly awaiting the Quince Años celebration, her coming of age ceremony, but is now carrying a burden of sorrow, love and secrets—witnessing the killing of her brother Fernando was terrible, but she is also head over heels in love with the youngest Pickard boy. As the long awaited Quince Años celebration approaches she is torn by divided loyalties. Keeping these secrets could unravel her life, her family, and the town. If that were not enough, the Garcia family, a rival cattle outfit, is still simmering from an old slight of the heart, after Marta Quintero rejected the advances of Don Alejandro Garcia.

The town itself, where cultures and people intersect, is tense. Disputes of land ownership between the Quinteros and the neighboring pueblo have only just been settled. The Pickard Ranch, ignoring tradition to seek quick riches, has soured relations with the locals who have a long history in this land.

THE SET UP

The scenario works best if the player characters are strangers in the small town, or known as honest brokers with no loyalty to the Quintero, Garcia, or Pickard families. They could be visiting friends who have settled here, looking for work, or just passing through.

THE STORY

The atmosphere in town is thick with a blend of sorrow and joy. Marta Quintero has just buried her eldest son Fernando, casting a shadow over the forthcoming festivities of the Quince Años, for her daughter, Ynez, the Quinceañera celebrating this important milestone.

Secrets lurk beneath the grief and preparation. Who killed Fernando, a charming and popular man? Everyone has blamed Huhui for the crime, but the local lawman, Cahill, is not so sure. He seeks aid from those free from the prejudices of the locals who all too easily blame the Native.

With the Quince Años looming, and everyone gathered from near and far for the celebration, the player characters find themselves entangled in a race against time. Can they uncover the truth behind Fernando's death, protect the innocent, and bring justice to those responsible, all while navigating the treacherous waters of family loyalty, forbidden love, and justice in this part of the unforgiving desert? The fate of a family, even a whole community, rests in their hands.

ORIGINAL SIN

BACKGROUND

They say that out west, you can start again.

Franklin Haile thought so. He bought a wagon and set off with his family back in 1854, thinking he'd find a good patch of land. The Hailes fell in with other travelers. The weather turned, and campfire talk turned to danger down the trail. These were the days of Bleeding Kansas—the violent conflict over the legality of slavery in the late 1850s—and the Hailes were abolitionists. One by one the others turned back. In the end, it was just the Hailes and four others: Theo Okee, Wallace Lacklam, "Professor" Hatten and Pierre Regnard.

What happened next? Well, the story that the player characters hear from their friend is that there was horseplay, a lamp got overturned, and the wagon caught fire. The Hailes died in the blaze. All but the daughter, eight-year-old Mary Haile. She ran off. The four searched the hills, but there was no trace of her, and winter was biting hard.

After the fire, the four men went their separate ways. Theo Okee kept on drifting. He rode with Pierre Regnard for a while. Last anyone heard, he was driving cattle. Wallace Lacklam settled down, got married, had a family and became a pillar of the local community. For the Professor? Well, everyone's seen his posters: Professor Hatten's Patented Cure-All takes away all your aches and pains, cures toothache and twisted guts, and probably strips paint and

launders sheets too. And Pierre Regnard's name is on posters too. Wanted posters. He shot two men over a poker game in Kansas City a few years ago and disappeared.

THE SET UP

One of the four men—most likely Lacklam or the Professor—is an acquaintance of the player characters. Introduce him as a friendly supporting character: not necessarily a close friend, but maybe as comic relief or a stalwart neighbor. And then Mary Haile turns up on the scene.

THE STORY

They say that out west, you leave your past behind and can start again. They're wrong.

Mary Haile survived. As far as she recollects, the four men robbed her father. When he fought back, they shot him, and then set his wagon on fire. She remembers her mother clutching her baby brother and screaming. Mary escaped, although the men pursued her, hunted her, for days. They wanted no witnesses.

After a fortnight wandering she staggered into camp, delirious with hunger and thirst. People thought she was mad. They found the ashes of the wagon, but there was no proof of any killings.

But Mary remembers what happened, and she wants revenge. Now she's grown enough to handle a rifle and steal a horse, she's going hunting.

When Mary comes looking for the player characters' friend like a ghost out of the past, do they get involved? It's fifteen or so years since that night, and there's no way to be sure what really happened. Do the characters trust the word of their friend? Do they help Mary get revenge on the other three if she spares the fourth? Or do they double down on sorrow and put a stop to Mary's search for vengeance?

SHADOWS OVER SILVER GULCH

BACKGROUND

Silver Gulch was once a thriving boom town that has now fallen on hard times. Its mines have started to go dry and the residents are fearful of what the future holds. Rumors swirl of a powerful mining enterprise from the east, led by the ruthless magnate Harold Barton, that has made an offer to "save the poor prospectors from their fate" and buy the town and its remaining, worthless, claims. Barton's true intent is to gain control of the land where a rich new mine has been secretly discovered, and cut the miners and citizens out of their rightful ownership.

The town is full of corruption complete with a scheming saloon owner named "Slippery" Pete Clay, a crooked mayor named Walt Thompson, and his enforcer known as Big Red. They are in collusion with Barton, and will stop at nothing to ensure the sale goes through. Add to this the usual assortment of desperate ruffians typical of the western frontier town and the powder keg is lit.

THE SET UP

The player characters can come from a wide range of backgrounds, including locals, prospectors, ranchers, bounty hunters, saloon girls, drifters, gamblers, outlaws or a lawman passing through. The player characters can either be visitors arriving in town or happen to be from there (or a combination of both).

THE STORY

Tensions are high, and the town is divided by Barton's offer. The player characters will have to navigate the fear and paranoia that grip the townsfolk. They meet at the saloon, which is the central meeting place in town. Once there, players will encounter numerous paths to explore.

A mother is offering a reward for her lost child. He has gone missing while exploring the hills to the west of town. Is he simply lost, a victim of the local wildlife, or perhaps he stumbled across Barton's secret mine and saw something he shouldn't have?

The characters learn that Walt Thompson, accompanied by Big Red and his gang, are headed to the next town meeting in order to intimidate everyone about the sale to Barton. Will the players decide to confront them directly, rally the townsfolk to resist, or seek alternative means to protect the town?

There are rumors about a secret mine. Will the characters discover Barton's clandestine operation and confront Barton's hired guns or expose them by other means?

"Slippery" Pete Clay, the saloon owner, is said to be looking to employ some bodyguards and spies. Does he fear for his life? Who does he want to spy on? Could it be Pete Clay is against the sale after all and thinks he can be more profitable if the town stays in private hands? Is a double cross afoot?

There are disturbing reports of graves being dug up at the cemetery. Who are the grave robbers and what are they seeking? Is it linked to the recent disappearances around town? Could it simply be rumors of silver being buried there or is it something much more sinister?

The finale sees Barton arrive in town to seal the deal and take control. Will the corruption be exposed and the town saved or will the town meet its ultimate demise?

THE BLACK HILLS FEVER

BACKGROUND

The Black Hills mountain range stretches from Dakota Territory all the way to Wyoming. The land belongs to the Lakota Sioux, to whom the area is sacred. Several years ago, the US government signed the Fort Laramie Treaty, promising the Sioux the region would not be settled by any more newcomers, although a small number had already settled there. These farmers had been respectful to the Sioux since arriving and were allowed to stay. A group of them founded the town of Spearfish, named after the nearby Spearfish Creek. Life was hard but it was a quiet and beautiful place, and people were happy

enough. One day, John Barnett, a farmer, found gold in the stream running at the bottom of his land. Big fat chunks of it. Word soon got out, and despite the promises to the Sioux, more settlers started heading to Spearfish.

THE SET UP

It is a few months after John Barnett made his find, and Spearfish is filling up with gold diggers. Enterprising farmers are renting out the rights to prospects where the creek runs across their land—for a hefty sum of course. The town doesn't have the supplies for all these people, and theft is a problem. Arguments and brawls break out left and right. The sheriff, William Fink, is ill-equipped to deal with the influx of people. He has put a call out for deputies, and the player characters respond.

THE STORY

The characters are deputized and given rooms above the local saloon. The sheriff shows them the town. It has a post office that also serves as a general store, run by Marcus and Edith Hunter. The elderly couple is assisted by their son Boyd. The saloon is run by the sisters Sarah and Abby Lancaster. While the player characters walk down the street several small fights break out that require the characters to intervene.

That night a large group of outlaws rides into town, heavily armed. They are led by Billy McCormac. They burst into the saloon and throw their weight around. They intend to take over the town and give the people of Spearfish three days to capitulate. The outlaws have set up a roadblock, making sure the townsfolk can't go for help. Spearfish has only a handful of lawmen, including the characters.

How will the player characters deal with this situation? Will they ask the locals to help them defend the town? Or will they try to get past the blockade and make a run for it, to get help from the army at Fort Stevenson, fifty miles away? Will they ask the Sioux for aid?

After dealing with the outlaws, the characters can stay to help the people of Spearfish. In the following years the prospect of gold attracts thousands, including desperate and criminal elements. And with that, the terms of the treaty with the Sioux are well and truly broken. Spearfish is a powder keg waiting to blow. How will the player characters deal with this, and can they find a way to respect the rights of the Native Americans against this illegal tide of settlers?

THE SLOW ROAD TO PECOS

BACKGROUND

Birch F. Mercer is a disgraced army captain turned cattle rancher who resides on a moderate-sized ranch, about eight miles from Bandera. Though a known face within the 'Cowboy Capital of the World', Mercer is far from welcome. By reputation, he is a violent man, a deserter, and the opposite of a true patriot. In truth, however, none of those things are true. Mercer is simply a victim of being in the wrong place at the wrong time, but nobody gets to speak up against the American war machine, so in his place he was put.

As needs must, much of Mercer's business is done far away from Bandera, and the growing demand for oxen has led to his ranch not only succeeding, but thriving. Mercer has arranged a lucrative deal with a cattle magnate in Pecos, just over 200 miles away from his ranch and must undertake the arduous journey that takes around 25–30 days, all being well. The trip consists of moving a 2000 head of cattle, an undertaking that is typically done by Mercer and up to eight trusted cowboys from neighboring areas.

Whether it's due to Mercer's spreading reputation with the Bandera locals, or simply bad timing, a number of his regulars are either not available or have flat out declined the offer. Frustrated and angry, Mercer has grit his teeth and headed into Bandera to see if he can persuade some cowboys to accompany him for the promise of good payment.

THE SET UP

The player characters catch wind of Mercer crawling the saloons and regular recruitment stations, looking for reliable riders to support the cattle drive. Mercer is particularly interested in anyone with experience of cattle drives or medicine, but he's desperate—this deal is not only lucrative, but the future survival of his ranch hinges on this deal going off without a hitch. As such, if you can ride, and promise you can learn, you're in.

The journey won't be easy, but it'll pay well and give the player characters purpose for the next month. This story can be played in isolation or used as the connective tissue that takes the player characters from one story to the next.

THE STORY

After a briefing the group mount up at Mercer's ranch, then set out. Eight riders drive the cattle (more if there are a large number of player characters taking part). While there is ample opportunity for you to introduce all manner of different encounters and challenges, from injured cattle, ill cowboys, flooded paths and wilderness threats, the big twist comes from direct opposition in the form of some Bandera hostiles.

A few of Mercer's old crew, led by a man of questionable morals, Winston Barkley, along with those that bought into the local rumors about the ranch owner, have weighed up exactly how much this cattle is worth, and plan to follow Mercer and kill him and his companions on the trail in order to complete the transaction themselves. After all, who is going to notice a little more blood spilled on frontier soil?

THE PAST NEVER FORGETS

BACKGROUND

Annie Jacobs thought she'd put the past behind her. As a teenager she fell in with a bad crowd, and fell in love with the wrong man, a thief and bandit called Seth Corrigan. Running away from an abusive home she became part of his gang, and she wasn't there just to do the cooking. Brought up on a frontier farm she could ride and shoot as well as any man, and had the will to do so. Throughout her teens and early twenties she rode with Corrigan in a whirlwind of romance, cattle rustling and bank robberies.

But the fun didn't last. As she got closer to 30 she began to re-evaluate her life, and take stock of those she'd lost and those she'd hurt. The glamor of running with a bad boy outlaw began to fade and she realized this life would get her killed one day, or worse. So one night she gathered her belongings, and what she figured was her share, and rode out of camp looking for a new life.

Two states away she found work near the town of Cow Creek as a farmhand on a cattle ranch. The Garrick family who ran the ranch were good to her and she fell in love with their son Robert who felt the same and married her. She finally had the family she had always wanted and a life of peace with someone who really cared for her. But if you stand still long enough, the past always catches up with you.

THE SET UP

This tale works well for any mixed group of player characters looking to do some good. Ideally they should all come from Cow Creek, but it is not too important what their professions are. As such, this might be the adventure that brings them together as a group. However they can just as easily be folk looking for work who arrive in town at the right moment.

THE STORY

Young Robert Garrick comes into town in a desperate state to get the help of the sheriff. Last night a gang of outlaws came to the ranch he runs with his family and newlywed wife. They didn't take any of the livestock, but they kidnapped his wife Annie. Robert and his father Jed tried to fight them off, but both of them were shot: Robert in the arm and Jed in the chest. Both will live, although Jed is unconscious and Robert can't use his shooting arm. He appeals to the sheriff to get a posse together and go after the outlaws before they do unspeakable things to his beloved wife Annie.

The outlaws are, of course, Corrigan's gang, who never gave up looking for Annie. He wants her back romantically, although more because he sees her as a possession that was stolen rather than for love. He's also keen to know what happened to the money she took, although that is long gone. Annie is safe and well, but Corrigan is an emotional powder keg. She is trying to play him to find a way to escape and stop him killing her husband, who she loves.

To make matters worse, a bounty hunter called Bartholomew Spate happens to be in town. He's been looking for Annie Jacobs for years to bring her to justice. He knows she's around here somewhere, but has been confounded since her name became Annie Garrick. But when Robert starts showing a picture of Annie around town he realizes she is the one he's been looking for.

As the player characters begin trying to track the outlaws, Spate might reveal Annie's past to both them and her husband. How will he take being lied to, if only for his protection? If they find the outlaws, will they think Annie has gone back to her old ways? Can they stop Spate bringing her to justice if he finds her first?

THE TALL TALE OF VEAR'S VALE

BACKGROUND

As a young state, California wants to become respectable, or at least create a veneer of propriety and decorum, by prohibiting gambling. Many states and cities on the east coast are doing the same. That means the city-dwelling wealthy of both sides of the country who want to gamble must resort to hidden, smoky dens to get their thrills.

With the recent completion of the transcontinental railroad, Miss Temperance Vear has begun to put an ambitious plan into action. She comes from the Vears clan, a once-elite San Franciscan family, now disgraced through bad money management and nasty rumors.

To restore her family's reputation, Miss Temperance intends to build a luxury retreat, named Vear's Vale, along the new railroad and outside the states that outlawed gambling, make an unsavory amount of money, and restore her family's reputation. It's a tall order.

Though they've fallen on hard times, the Vears aren't destitute by any stretch of the imagination. And they do come from some of the most privileged stock in all of California—with the entitlement to go with it. The Vears have no shortage of rivals and competitors gunning for them.

As a woman trying to build something that many men haven't dared, Miss Temperance is making a name for herself, and earning some hate. She has also hired a large number of the Chinese laborers who built the transcontinental railroad. That makes her a target for those who take issue either with her gender or her collaboration with the Chinese minority.

She needs help to complete her big venture. But she also has a lot of enemies who will pay darn well to see her fail.

THE SET UP

This tale can work for any group of player characters, anywhere along the railroads. They can become

involved in a number of ways. Temperance Vear needs security for her train shipments and her in-progress construction project. She might also hire aggressive boosters to get the wealthy to buy into Vear's Vale. A group can be in it for themselves, trying to rob from the rich (Temperance Vear) and, if they're good people, give to the poor. Alternatively, Temperance Vear's enemies or people who don't agree with her may hire the player characters to sabotage Vear's Vale or otherwise stop her from succeeding.

THE STORY

To start building Vear's Vale, Miss Temperance is shipping all the luxury goods that go in and on the buildings. Gold chandeliers, crystal goblets, fine dishes, a majestic grand piano, and all sorts of expensive baubles are all coming by train. Since she's also starting a refined, yet hedonistic, gambling house, she needs money to pay out any bets that the house takes part in. That, too, is coming by train. All this needs some serious protection to discourage thieves and bandits.

Also, is there more to the Vear family's fall from grace? Dangerous secrets, risky deals, and even treason back in San Francisco—all skeletons in the family's closet—may come back to haunt her and her enterprise.



SIX BULLETS FOR SIX BASTARDS

BACKGROUND

The frontier, 1873, and Clayton Fitz is a man out for revenge... but someone will have to do it for him.

Five years after the war between North and South ended, a gang of renegade soldiers from both sides calling themselves the Blood Hill Gang decided to take over the mining town of Golding by force. Clayton's father, Warren Fitz, was the sheriff. They shot him down in the street and burned down his home with his wife and three sons inside. The youngest, Clayton, escaped. He swore revenge on the gang, practicing his shooting every day for five years, and carving the initials of each of the six men he was going to kill into the casings of six bullets of a Colt Peacemaker.

Unfortunately, Clayton has a big mouth, and declared to all who'd listen how he was going to kill these six men, so the Blood Hill Gang got wind of him and his intentions. One of them went to confront him at Fort Billhook, a day's ride from town, where he shot Clayton in the back, leaving him for dead. Clayton was able to impart his story but not the names of the men the initials belong to before he finally died.

THE SET UP

The player characters can become involved in the following ways:

One or more of them knows or is related to Clayton Fitz and vows to complete his revenge.

Clayton offers money to them in return for ending the six men with the Peacemaker—a bounty of \$1000 can be collected from Clayton's lawyer after the job is done.

The player characters are the law and agree to bring the men to justice.

THE STORY

The town of Golding was once a prosperous gold mining town. The Blood Hill Gang took over with the help of a corrupt mayor but within a year the mine dried up. Two years later it was a shell of empty buildings, dusty streets and a dwindling population. From the initial 2000 souls barely a hundred remain, but word is the railroad might be coming through and the mayor will make it happen. Maybe. It's the only reason most people stay.

The six men referred to on the bullet casings are:

AB - Amos Barrett, saloon owner. Well-liked by the town, but devious.

BW - Benjamin Waltham, barber. Jovial and friendly but violent when needed.

CW - Carson Weeds, mayor. Trying to be honest for the benefit of Golding.

GH - Gabe Harris, barkeep (and the one who shot Clayton in the back). A coward and a liar.

JA - Jeremiah Allen, drunkard and gambler. Remorseful for his actions, and angry.

TB - Theodore Billings, preacher. Finds joy in the suffering of others.

There are people in the town who share the same initials and so must not be confused with the men that Clayton wants dead. Some will even send the player characters after the wrong people to solve their own rivalries or throw them off the scent.

It's up to the player characters to figure out who the initials belong to and, perhaps, fulfill Clayton's dreams of revenge.

THE TALE OF HORATIO TOWNSHIP

BACKGROUND

Horatio is a town of conflicted leadership. Its Mormon founders live within Fort Smythe on the elevated rise overlooking the settlement. The non-Mormon residents have begun to resent the efforts at conversion often employed by the Church of the Latter-day Saints. The Mormons wish for all of Horatio to belong to the faithful flock of Bishop Silas Smythe.

Frank and Bill Daughtery are the self-appointed lawmen of the town. Tacitly approved by the town council, the Daughtery brothers and a dozen recruited men protect Horatio from any perceived threats.

Recently, the town council has decided to expand to a nearby valley. The only catch is the possible objection of the Ute Native Americans who regularly hunt there. Bill Daughtery and some of his men have left town to negotiate with them.

THE SET UP

A stagecoach stops in town, unable to proceed on its journey due to the storm that has blown in, causing blockages on the road ahead. The travelers are stuck here for now. There are many tensions in town that might just overflow.

This tale is ideal for all kinds of characters. These include strangers aboard the stagecoach stuck in Horatio or local settlers with a vested interest in the town.

THE STORY

The night after the stagecoach arrives, Frank Daughtery is murdered, shot through the chest with an arrow of Ute design. His body is found outside town. Would the Ute Natives be bold enough to strike down such a prominent community leader? And for what reason?

Bill Daughtery returns with the news that his negotiations with the friendly Utes were successful. But

when he learns of the murder of his brother he and his men will surely seek vengeance against such an act. Horatio's citizens are deathly afraid this will lead to an all-out war against their local neighbors.

Marcia Thomas, a local widow, is suspicious. She and Frank had become close of late, something Bishop Smythe was not very pleased with. Silas Smythe made no secret of his desire to make Marcia his fourth wife. But she had declined his offer, and yet accepted the friendly advances of Frank Daughtery, the vigilante leader. Word was that Bishop Smythe was not pleased.

Cole Thomas is Marcia's teenage son. After his father's death, the distraught boy sought solace among the Mormons in Fort Smythe. Now, Cole wishes to return home and leave the religious life. What might he know regarding the murder? Will he even be allowed to leave the fort?

Marcia Thomas will share what she suspects and ask for help. Does Cole possess evidence that can be used against the Bishop? And who is the mysterious stranger who arrived with the stagecoach and entered the fort, only to never be seen again?

The storm drives the citizens to seek shelter within the walls of Fort Smythe. Will the Bishop allow non-believers in? Will the Daughtery boys recruit men to fight the Ute warriors? Or will they turn their attention against the fort? What plans has the Bishop concocted if the town turns against him?



WHAT HAPPENED TO OLD POSSUM TATE?

BACKGROUND

The sleepy little town of White Barn has all the usual trimmings-Woolly's General Store, the Two-Shoe Smithy, the Teaspoon Saloon, the Red Hills Hotel, and the White Barn Church. But what sets it apart from other small towns is the bank, which handles the monthly payroll of a nearby mining operation—a sizable amount. The Sarsaparilla Kid has also taken notice of the bank. He and his outlaw gang are planning to rob it during Sunday church services. While the Kid and his six-man gang were in town making a plan, Old Possum Tate, the kindly town drunk, overheard them and saw their faces, so they took him hostage. That was two days ago. Old Possum Tate is tied up at the outlaws' camp north of town until they can rob the bank in three days on Sunday. The Sarsaparilla Kid is not one to hurt an old drunk, but he can't let him go until they are far away with the loot.

THE SET UP

Fearing Old Possum Tate wandered off and got himself lost or hurt, Reverend Roak from the White Barn Church and the staff of the Teaspoon Saloon have put up a \$25 reward for anyone who can locate the old man and see him safely back to town. The player characters might get involved for the \$25 reward, or might be on the trail of the Sarsaparilla Kid and his gang for the reward on their heads, or because the gang hurt someone they cared about. If the player characters have been to White Barn before, Old Possum might be a friend or at least a good source of information—he seems to know what is going on and is always glad to share it for a sip of whiskey.

THE STORY

The player characters have several options.

They can try to pick up Old Possum's tracks if they can find his last known location (he spends his time

at the saloons and hotels, and sleeps in the barn at the livery). If successful they find other tracks along with his, leading north.

Asking around town they discover that there have been strangers in White Barn. One was seen at the smithy getting a shoe replaced on his horse. Two more visited the general store and asked about church services. Another stranger asked about opening an account at the bank. Three were seen at the saloon. A local farmer saw half a dozen or so riding north of town. All these sightings occurred the same day Old Possum went missing.

The new shoe on the horse is easy to track north and leads to the gang's camp. They find the outlaws making plans for their robbery and Old Possum tied to a tree. The outlaws will not go down without a fight, but maybe a bargain can be struck?

If they don't find Possum before Sunday the player characters encounter the outlaws hanging about town until church starts when they rob the bank. If questioned after capture the outlaws will tell of Old Possum's whereabouts.

SPEECH IS SILVER

BACKGROUND

Last winter six men, including three representatives from the New Mexico Mercantile Cooperative—Brandon Meeks, Barry Grayson, and Sherman Holliday—went to find and survey a site that was rumored to rival the Comstock Lode, a lucrative silver mine in Nevada. Ned Hanlon was their guide. The journey was meant to take three weeks. That was the last any folks saw of the survey team until just a few weeks ago, when Ned Hanlon staggered back into town alone.

Hanlon was exhausted, injured and severely malnourished. His family took days to nurse him back to health. The gossip of what happened is gruesome. Wild animal attacks, cave collapses and then cannibalism to survive the winter, with Ned the sole survivor of the ill-fated expedition.

The lawyers from the New Mexico Mercantile Cooperative and most of the families of the men who never returned want Ned arrested and tried for murder. The company also wants Ned's family arrested for conspiracy to defraud them by concealing the location of the potential mine site and not letting them see Ned before he spoke to anyone else.

The Holliday brothers are keen to take the law into their own hands for the death of young Sherman. Ned didn't live up to his promise of teaching and looking after the young man, and now Sherman's brothers want vengeance.

The only people to have spoken to Ned are his family, the local doctor, the mayor, and a New York Times journalist, Maria Hepley.

THE SET UP

This story works for any player character group who want to get involved in town politics or a wild treasure hunt. The player characters could be hired to keep Ned safe, or by the company to search for the site. Perhaps the Holliday brothers want them to create a distraction so they can enact their revenge on Ned, or the player characters could just want to find out if there really is a valuable site not so far from town.

THE STORY

Regardless of whether Ned's story is true or false, he is now truly insane, having either made up or lived through such horrors. The local doctor is prepared to testify as such. The mayor has put Ned into protective custody, wary that the journalist would report his actions to the folks back home, and not wanting any bad press for his town. He is waiting for the circuit judge to arrive to see if Ned has a case to answer.

From this point on it's up to the player characters. What really happened to the survey team, and is Ned guilty of trying to steal the claim from under the company's nose? Is he telling the truth about

what he went through? Is Maria really a New York Times journalist or is she Ned's accomplice, or trying to wheedle the location from Ned so she can find it first? Is the company at fault for chartering this journey so late in the year?

UNBRIDLED

BACKGROUND

The herd of wild mustangs has always lived on the plains outside town. On almost any given day you can see them wandering the foothills, tails slapping their sorrel and roan hindquarters. Everyone in town knows the rules: once a year, during the fall roundup, every family gets to claim one horse as their own. Families who don't need or want one sell their rights to someone else, usually to one of the three big ranch owners in the area.

Right now, Clara Forbes is the biggest of those—she took over from her grandpap this spring, much to the dismay of those who aren't sure a woman who insists on wearing pants and refuses all offers of making her a "proper woman" should be in charge of anything, much less of a successful ranch. But lots of other folk in town appreciate how she treats the people and animals in her life, and they're ready to give up their horse credits to her.

As this year's roundup approaches, Clara's finding herself in the middle of some unexpected trouble—fences cut, cattle gone missing, ranch hands getting spooked by weird noises and odd sightings. She suspects the other two ranch owners are causing trouble for her in the hopes that she'll either give up the ranch or get too scared to participate in the roundup. Instead, she's planning to fight back, and could use a little help.

THE SET UP

This tale is ideal for a group that wants to play either ranch hands that work for Clara, people in town who are willing to step up and assist her, or hired mercenaries (or a combination of those).

THE STORY

The majority of Clara's troubles can be traced back to the other two big ranch owners, Gilbert Nelson and Adam York. What can the player characters learn about those two and their possible attacks on Clara and her ranch?

It turns out Gilbert Nelson's got his fingers in a lot of dirty pots, including skimming off the herd the rest of the year and selling them to an unknown buyer from out of the area. His wife Alice might jaw about some of the other stuff Gilbert's got going on under the nose of the law, but only if she gets something out of it.

Adam York's getting on in years and claims he's got nothing to do with the troubles. His son, Silas, has a fire in his belly and a group of loyal followers ready to take up whatever cause he's passionate about, even if it means taking the law into their own hands. In fact, a little chaos seems right up Silas' alley, especially if it means finally getting his chance to take over the ranch.

Then there's that new presence in town—the one who bought the old Hill place right around the time the trouble started. No one's seen hide nor hair of them beyond the young woman they send into town to buy up an odd assortment of supplies that's set tongues a'waggin.

LAND OF THE FREE

BACKGROUND

As eager territories petition for statehood, not everyone is so excited. One sheriff, Don Hillman, wants none of the government in his land or his home town of Blackstone. He rules like a king, bible in one hand and the scepter of justice in the other. Freedom is the word of the Constitution and the Lord. An eye for an eye, a tooth for a tooth—that's his law, both fair and cruel in equal measure.

Of course, the rail barons, boosters, and other greedy parties aren't going to let a man like this stand between them and statehood. In particular,

the rail barons want this land and they're willing to use the US Army to get it. The problem? Hillman has himself an army of his own, consisting of former outlaws, veterans, god-fearing men, and patriots. This land is his land, and it can be your land—if you see things Hillman's way.

Hillman isn't the only one to whom God speaks. Ezekiel Dodd, of the Church of God Everlasting, also hears the word of the Lord and knows the end times are near. He predicted the end last year but surprisingly the calendar rolled on. After an urgent recalculation, Dodd now understands his math was merely off and the world will end in fifteen days. The Blackstone locals don't much like the odd preacher and his followers, but can't get rid of them as the Doddites are under the protection of Sheriff Hillman. Dodd has recently gained a new wife, a young industrialist's daughter from back east, called Harriet Pullman. Needing to curry favor with the powerful sheriff, and having plenty of other wives already, Dodd gave her to Hillman.

THE SET UP

None of this starts as the player characters' problem. They're hired by a Chicago Industrialist, John Pullman, to track down his daughter who went and joined some new-fangled religion out west. He hired Pinkertons to find her, but they didn't come back. In fact, after they lost three good men trying, they refused to try again. What does an ill-gotten dollar buy these days, he wonders.

THE STORY

The player characters are about to find out. With a hefty advance in hand, they mount up and head to Blackstone to find the town on a knife edge of tension: Hillman and Dodd are at odds with many locals, although most are too scared to oppose them; the US Army is on its way to enforce the rail barons' wishes; the world, according to Dodd and his adherents, is about to end; and Harriet is nowhere to be found.

With the US Army ready to march on Hillman, the end of the world about to come, and one girl trapped amidst it all, the player characters have a lot to handle. No one here has pure motives except for Harriet, but she's starting to believe Hillman's take on "patriotism". Can the player characters rescue her before the cavalry and the militia showdown over freedom, profit, and the dubious interpretation of God's role in the Constitution?

A WELL-DESERVED RESTING PLACE

BACKGROUND

A day's ride from the nearest town sees a small building rise from the dirt like some half-assed grave marker. Flanked by an outhouse, a small stable, and an orchard, this inn is run by the Müller family. The surrounding prairie affords a good view in every direction—heralding the approach of visitors long before their arrival.

A floor-to-ceiling curtain of canvas and animal hides divides the interior into two uneven halves. The front door opens to a musty general store with a counter and shelves. Rounding out the room is a fireplace and a large table for serving up food. The table has a bench for guests, facing the door with their backs to the curtain, and there is worn bedding near the fire. Behind the canvas wall lies the family's living area.

The Müller family's brutish father and mother run the operation. They have six lookalike sons. These burly boys pop up now and again, though no more than two will be seen simultaneously. Their only difference is that each is larger than the last—a fact that sometimes alerts visitors to their actual numbers. The boys do the inn's grunt work—distilling moonshine and digging holes out the back. The family is rounded out by Mr. and Mrs. Müller's alluring, pseudo-intellectual daughter, Mina.

Unfortunately for the Müllers, guests are few and far between. Unfortunately for the guests that do come their way, the family has turned to other means to get by. The Müllers have murder on their minds.

THE SET UP

At some point during your campaign, the player characters will have to rest. Perhaps they are headed home after a particularly grueling job and need a good night's sleep. They may be on the trail of a criminal with a bounty on their head, or looking for a courier, relative, or some missing person. One way or another, they stumble across this lonely inn.

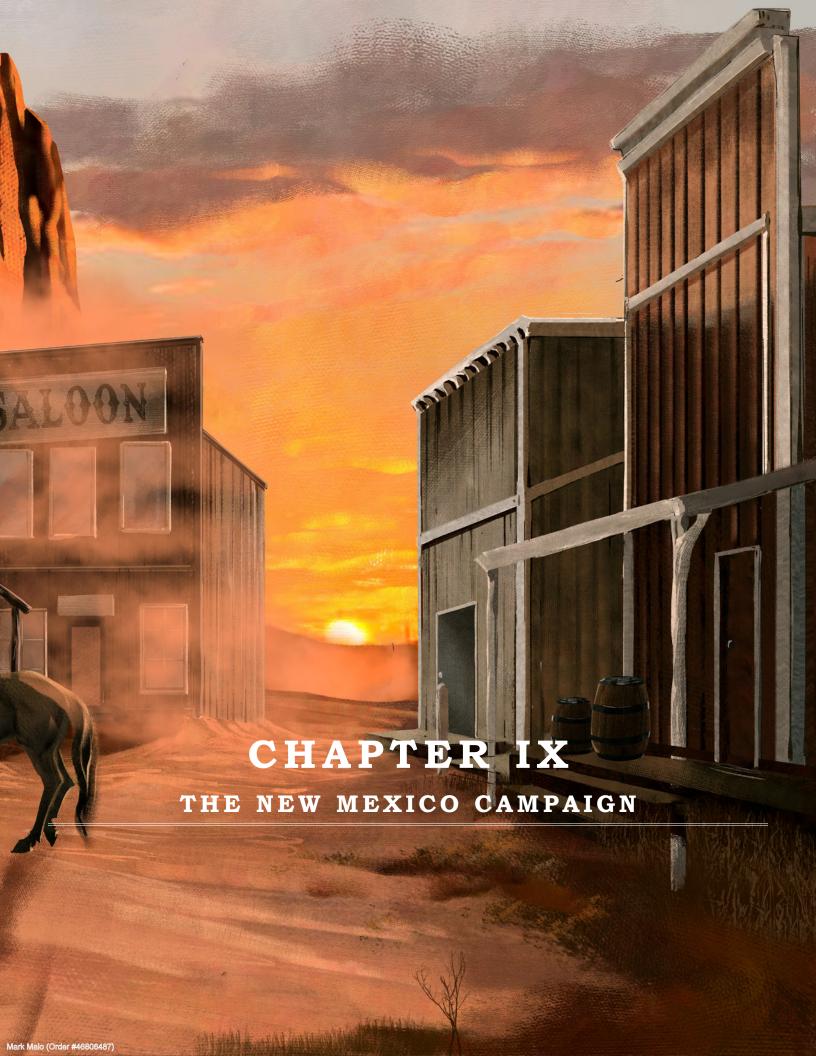
THE STORY

The Müller family welcomes them, offering food, rest, and entertainment—an opportunity to size up these potential victims. The inn already has one guest—J.R. Merrison—a foppish peddler returning home with considerable amounts of cash.

The family waits until their targets let their guard down, usually after they have had their fill of Mother's stew. While Mother clears the dishes, one son plays an old accordion and Mina dances. If the player characters are looking for someone, Mina claims she can commune with the dead, and offers to divine whether or not the person in question remains amongst the living. If it is someone the Müllers have previously dispatched, she will "channel their spirit" and tell tall tales of their demise far from the area. She continues engaging the player characters' attention while her brothers ready the work of murdering them.

Unseen behind the canvas wall, five of the Müller boys are poised to wallop the guests with shovels. Upon Mina's signal they rain blows down upon their guests. Merrison takes the first blow, allowing the player characters a chance to react. If forced to wait until night falls, the brothers pin them under blankets as Father strikes with a claw hammer. After the fight the wounded are dumped in the cellar, and the dead are buried out back. The situation can become more complicated with the arrival of the Bush Burum Gang looking for a buddy who the Müllers killed weeks ago. They notice their pal's coat among the store's wares.





"KICK AWAY OLD FELLOW-MY TURN NEXT! I'LL BE IN HELL WITH YOU IN A MINUTE."

LEVI BOONE HELM, HANGED FOR MULTIPLE KILLINGS, JANUARY 14TH, 1864

Welcome to New Mexico, and The King of Santa Fe.

This chapter gives you New Mexico as a campaign setting, three fictional towns that feature in that campaign: Jornada Springs, Steaming Rock (the location of the introductory scenario, Patience is a Virtue, page 252), and Carson's Folly (the location of the QuickDraw tale, The Last Cibolero). In addition, it details five other important New Mexico towns: Santa Fe, Albuquerque, Lincoln, Silver City, and Las Vegas.

This chapter also brings you The King of Santa Fe—a campaign framework to create a territory-spanning tale of the struggle against power, money, corruption, and intrigue. This framework lays out the nefarious ambitions of a leading figure in the Santa Fe Ring, Clarence King, and explains how his plans impact Jornada Springs, Steaming Rock, and Carson's Folly, and the lives of your player characters. This includes adventure outlines to run the campaign for each of the three towns, and additional story hooks to tell standalone tales.

A BRIEF HISTORY OF NEW MEXICO

The land that would one day be called New Mexico has been home to human folk for tens of thousands of years. Around 10,000 years ago people hunted mammoths and the great bison, and 3,500 years ago some started cultivating corn, with cultures then developing through the so-called Basketweavers, to Chaco and Pueblan. Then, in the sixteenth century, the Spanish came, imposing their influence on the land for 250 years. In 1821, Mexico won its independence from the Spanish, and New Mexico

WHY A CAMPAIGN FRAMEWORK?

Tales of the Old West campaigns are best when they are run in a sandbox style, and focus on the wants and needs of the player characters—their Big Dreams, their Faith, their compadres, and the fortunes of the Turn of the Seasons. Big structured campaigns can get in the way of that. So we have offered a sandbox-style campaign framework with a core storyline offering multiple options for sub-plots to help you take the story in whatever direction suits you best.

became a province of that country—it would stay that way for less than 30 years.

New Mexico became a territory of the US in 1848, after a decade of strife that started when Texas gained independence from Mexico in 1836. This was followed by Texas's accession to the US as the 28th state in 1845, an action that most believed would lead to a crisis between America and Mexico. Fighting broke out and war was declared in 1846.

As US troops occupied Santa Fe and the Rio Grande river valley, the Hispanic community fought back. However, the Taos Rebellion—as it became known—was easily defeated, and it quickly became clear that the US would win the war.

After the war, the attitudes of Nuevo Mexicanos—those Mexicans who decided to stay in New Mexico—softened somewhat as US leaders took a conciliatory approach. The new regime kept the existing Mexican system of courts, elevated a prominent Hispanic, Donaciano Vigil, as the Governor's chief advisor, and wrote into treaty the guarantee that all Nuevo Mexicano citizens would retain their rights and property under American authority.

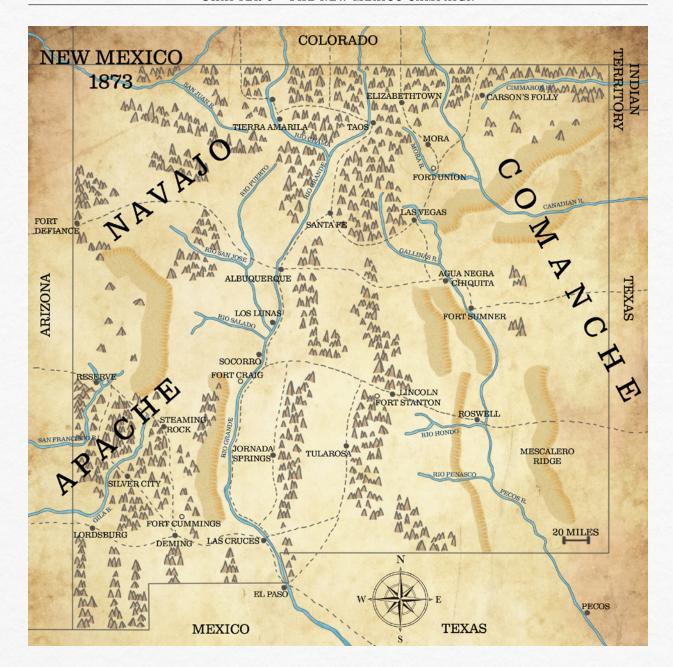
The territory may have changed hands but the centuries of Mexican, Hispanic, and Pueblan influence were not going to be brushed aside by the influx of American settlers. Many Nuevo Mexicanos remained, their rights and property guaranteed by the new territorial government—their influence, and their long experience of living and working the land, contributed to a strong anti-Mexican prejudice among the settlers.

The Civil War came to New Mexico and, while the Union forces had largely prevailed by late 1862, many settlements, pueblos and haciendas were destroyed before the fighting came to a halt. The Union commander, Brigadier General James Carleton, turned his now idle soldiers against the nomadic Native American tribes of the Diné and Indé people (known to the settlers as Navajo and Apache). Through threats of terrible violence, and often making good on those threats, Carleton forced thousands of Native Americans onto the reservation of Bosque Redondo, near Fort Sumner. Conditions at the reservation were dreadful, and the cost—in both suffering and money—was huge. In 1865 those Apache who were strong enough fled, and in 1868 the reservation was closed. The Navajo were allowed to return to their ancestral lands in the west. On the other hand, the Nermenuh (also known as Comanche), ranging the plains of New Mexico, Texas, and Indian Territory, were not forced onto the reservation, but were hunted down by the US Army. While the Comanche's power was on the wane, they were still a dangerous force well into the 1870s. But, as the buffalo herds were exterminated and driven away, the Comanche were left with no option but to raid cattle ranches instead, selling their captured stock to Hispanic 'Comanchero' traders to ensure their survival.

In 1873, New Mexico is an eclectic mix of people, with cultural, national, political, and religious

tensions bubbling under the surface. The Governor, Marsh Giddings, presides over an official population of 92,000 souls, a number that is on the rise now the Civil War is over and the Native American tribes are increasingly harried and subdued. Political corruption and intrigue is endemic. Loose affiliations of corrupt politicians, officials, and wealthy business interests-most notably the infamous Santa Fe Ring-hold sway over political and commercial influence, and take a dim, and often violent, view of any competition. The Santa Fe Ring use their collective influence to feather their own nests, while keeping opposition well under their bootheel. In spite of that, homesteaders set up their farms and ranchers, vaqueros and cowboys chase their fortunes with livestock, while prospectors and miners seek riches from the minerals to be found, especially silver, but also gold, copper, iron and coal.





THE LANDSCAPE OF NEW MEXICO

New Mexico is a diverse landscape of deserts, plains, grasslands, mountains and mesas, huge forests and big rivers. The Rocky Mountains divide the territory roughly in two, north to south, between the river valleys of the Rio Grande and Pecos rivers. The north is mountainous, a wilderness of Pinyon and Juniper forest, the northwest corner extending

into the Colorado Plateau, the high desert plains that stretch across huge swathes of Arizona, Utah and Colorado. In the east, the land flattens as the Great Plains stretch away over the horizon. The southwest is dominated by the Gila River, the Gila Mountains and the forests that cover them, while the high plains of the southeastern desert fall away to the lower ground, across the Mescalero Ridge escarpment. The climate is dry and temperate, with

low rainfall but snow on the mountain tops. Summer temperatures can hit 100°F (38°C), and during winter can go as low as 40°F (4.5°C)—it's rare to feel a freeze in New Mexico, but not unheard of.

With such a varied landscape, the wildlife of New Mexico is equally diverse. Despite the relentless hunting, bison (or buffalo) still roam the plains. Bears can be found in the mountains and forests, along with coyotes, porcupines and wild turkeys. Wolves and cougars hunt deer and elk, and diamondback rattlesnakes, water moccasin vipers, bark scorpions, and black widow spiders lurk in the shadows.

"THE KING OF SANTA FE"

The King of Santa Fe is a detailed campaign framework that provides all the information and story hooks you need to create a deep and exciting campaign set in New Mexico. You can follow the story of The King of Santa Fe, or interweave its tales and characters into your own campaign. The framework offers a choice of three locations as the focus of your campaign—the fictional towns of Jornada Springs, Steaming Rock, and Carson's Folly.

- Jornada Springs is settled on the eastern edge of the Rio Grande river valley, alongside the small brook of the same name that flows from the Sierra Oscura mountains. It's a ranching town, with some mining potential in the hills.
- Steaming Rock lies on the northern side of the Gila Forest in southwestern New Mexico, between the Elk and Bar Mountains. It's a town founded on mining and timber, with hot springs that bubble nearby.
- Carson's Folly is in the northeast, alongside Cottonmouth Creek and in the shadow of the mountains, with the Great Plains laid out south and east. The town was established as a trading post and hunting camp, but there's also the potential for mining and timber in the hills.

The campaign framework offers you the opportunity to involve all three towns, giving your campaign a scope that is literally territory-wide.

SESSION ZERO

In your Session Zero your players create their characters, either using the Archetypes (page 23) or the 'Your Tale Begins' lifepath. They should also decide if they want to use a Group Concept (page 21). They create any business outfit they possess, and then choose, with your guidance, which of the three towns they want to call home. Of course, feel free to create your own town for your campaign using the rules in Chapter 8, with a starting status of either 'New Ground Just Broken' or 'A New Place' (page 178).

WHAT'S IN THE CAMPAIGN

The campaign framework gives you the following:

- The foundation of the campaign—the conflict within the Santa Fe Ring, between Clarence King and Phelim Quinlivan, King's plans to expand his business interests in Jornada Springs, Steaming Rock, and Carson's Folly, and Quinlivan's plans to defeat King.
- Details of the three towns and the NPCs who call them home.
- The details of how the campaign starts and plays out in each of the three towns, with three campaign adventure outlines for each town—but all the adventures can be played in any of the towns, with a little tweaking.
- The exciting conclusion to the campaign, with three further adventure outlines that bring the campaign to its finale.
- Additional adventure outlines for each town that can be played as standalone tales or added to your campaign.

We haven't given you chapter and verse for every non-player character in this campaign. You can corral those details together when you need them, deciding where these people live, what they care about (or not), who they care about, and how well they handle their gun, as best fits your campaign.

CLARENCE KING AND THE SANTA FE RING

Clarence King is the kingpin behind the troubles that beset your player characters during this campaign. He is a self-made man with a shady past that he wants to keep in the shadows. Born Clarence Mortimer, the second son of an east coast robber baron, he was a disappointment to his family. When his father died and it became clear he wasn't going to inherit a dime, Clarence fled west, taking a substantial amount of the family money with him. He changed his name to King, and set about making his life anew in the west, well away from the vengeful attention of his old family. His mother, Berenice, and his brother, Curtis Mortimer, desperate to get their money back and bring Clarence to heel, searched for him for years before giving up.

That was 25 years ago.

King thrived. He became rich and powerful. Using his ill-gotten capital he set up his business, the New Mexico Mercantile Cooperative, and strong-armed the competition out of the way. He moved his operations to Santa Fe, New Mexico, before the Civil War, briefly becoming a Confederate when the Rebs occupied the town, but deftly swinging his allegiance to the Union as they took control. King used his money and influence to become a key member of the Santa Fe Ring, making friends with politicians and powerful business interests alike. Devious and ruthless, King is also too shrewd to ever get blood on his own hands—he has many loyal gunhands, corrupt officials, and paid-for sheriffs in his pocket to do his dirty work.

His closest associates in the Santa Fe Ring—those he trusts—are:

- Astor Clay, a banker from Albuquerque who has many mining and timber businesses. King uses him to garner bank loans when he needs them, and to get the banks to pressure his enemies who might owe money.
- Joan Davidson, the head of the great Davidson ranching clan based in Lincoln. King leans on

- her support when he needs a lot of muscle, and to keep the other cattle barons in line.
- Jeffrey Williamson, an influential administrator in the Santa Fe office of Governor Marsh Giddings. Williamson is King's go-to man when he needs legal cover, and when he needs a favor from the Governor.

CLARENCE KING

King is short, stocky and overweight. He's not a great horseman, but can handle a gun. He is charming, but can switch to intimidating in a moment, with his powerful presence and strong will. He lives in Santa Fe in a suite of rooms on the top floor of The Exchange Hotel, one of the many properties he owns. He spends much of his time at the Territory Club with his political and business associates. King wants to become the most powerful force in the Santa Fe Ring. He needs to bolster his position, while crushing his rivals. His paranoia feeds his fear that his Santa Fe Ring associates are plotting his downfall. He also fears his past—that the Mortimer family will eventually find him, and take revenge for what he did 25 years ago.

TROUBLE IN SANTA FE

It's Spring 1873 and trouble is brewing in Santa Fe. Clarence King knows a faction within the Santa Fe Ring—the Quinlivan faction—is envious of his preeminence and is working against him. He feels exposed and vulnerable, and needs to make some bold moves to consolidate his business and power base. King has three plans to bolster his position—once these come to fruition he turns his influence against Quinlivan and his cronies, to either drive them out of Santa Fe or kill them:

- Secure the Spanish Land Rights still up for grabs in the southern Rio Grande valley. To do this he needs to take control of the ranching interests in Jornada Springs.
- Gain a base of operations in the Gila Mountains for the New Mexico Mercantile Cooperative (NMMC), from which he can rival Silver City as the center of mining in that region. The town of Steaming Rock is perfect.

CLARENCE KING	÷						
GRIT	4	QUICK	3	CUNNING	4	DOCITY	4
PRESENCE RESILIENCE	4 2	SHOOTIN'	2	HAWKEYE INSIGHT	2 4	PERFORMIN' BOOKLEARNIN'	4 3

Talents: Authority (Advanced), Charming (Advanced), COLD BLOODED (Advanced), Business Minded (Advanced), High Society (Advanced).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Colt 45 Peacemaker	Single	-1	+1	3	1	Medium	6

■ Exploit what's left of the buffalo herds in the east to make some quick money and curry political favor by driving the Comanche (the Native American Nermenuh) off the plains. The hunting camp of Carson's Folly is the obvious place to run this venture.

SPANISH LAND RIGHTS

The Spanish Land Rights, sometimes called the Mexican Land Rights, refers to a long, drawnout process whereby the Territorial government endorses—or not—the original land rights of those living in New Mexico before it became a territory of the US in 1848. Most of this land is held by Nuevo Mexicanos who are still waiting for their rights to be confirmed. Sometimes the land has become generally available if the original claimant can't be found or has died. Great tracts of superb ranching and agricultural land are waiting for allocation. However, political corruption frequently sees those Mexicans entitled to the land denied it, as the allocation goes to those with power, influence, and friends in high places.



THE QUINLIVAN FACTION

As well as friends, King has enemies within the Santa Fe Ring. A faction, led by an Irish entrepreneur called Phelim Quinlivan, is envious of King's position and fearful of his ambition. Feeling sidelined and insulted, Quinlivan and his allies decide to take matters into their own hands, planning to disrupt King's businesses and damage his credibility with the political powers that be. The rivalry has not yet flared into open conflict, but tensions are rising.

Quinlivan's closest allies are:

- Cahal Callaghan, an influential cattle rancher from Fort Sumner, who rivals the Davidson family in wealth, influence, and manpower.
- Oonagh Copeland, the head of the Copeland timber empire, based in Las Vegas. She is also closely connected with the Pinkerton Detective Agency through her marriage to William Rucker, the son of one of the agency's founders.

Quinlivan and his allies challenge King's expansion across New Mexico. They disrupt any relationships that King has in these towns, and build their own support. If they have to kill a few key people to do this, then so be it.

PHELIM QUINLIVAN

Quinlivan grew up in Ireland, in a small town called Blackrock just south of Dublin, and traveled to the US as a teenager. He made his first fortune during the 1849 gold rush, not from gold but by scamming desperate prospectors of their hard-earned dollars. He ended up in New Mexico in the 1860s and quickly established himself through his company, Blackrock Ventures Incorporated. He's tall, strong, and prone to violence. He hates Clarence King, and wants to eclipse him within the Santa Fe Ring. He needs information on King's plans, and to gain allies in the towns where King is expanding. He fears the rivalry could become an all-out war, and will connive at King's murder to prevent that.

MORE TROUBLE FOR KING

Unknown to King, the Mortimer family back east fell on bad times. King's mother, Berenice, died before Curtis Mortimer lost everything through one bad business deal after another. Then, one day, while fuming over the injustice of his fate, Curtis Mortimer read a newspaper article about the business pioneers of New Mexico. Something about the description of Clarence King got him thinking and, with nothing to lose, Mortimer packed up what he had left and headed west to seek out his thieving brother and restore his fortunes.

JORNADA SPRINGS

Jornada Springs, in Socorro County, was established in 1870, a small town on the eastern side of the southern Rio Grande river valley. It sits astride a rare freshwater spring of the same name which flows from the mountains of the Sierra Oscura and into the river valley. To the north, the road runs past the rugged landscape of the Jornada del Muerto, the basin of a dead volcano, now the perfect landscape for bandits to hide in. The road leads to Fort Craig, then north to Albuquerque and Santa Fe, or east to Lincoln. To the south lies El Paso and west you will find Deming, Silver City, and Steaming Rock.

Jornada Springs was originally established to take advantage of the silver found in the Sierra Oscura, but has become a ranching town, located as it is, central to the excellent grazing land of the eastern Rio Grande valley. And much of the valley is still up for grabs as part of the Spanish Land Rights.

KING'S PEOPLE IN JORNADA SPRINGS

Clarence King is desperate to ensure that he—or his proxies—obtain the available land in the Rio Grande valley, under the Spanish Land Rights.

King has two families on his payroll in Jornada Springs: the Raeburns and the McGinns. These two families don't get along, with Garland Raeburn and

PHELIM QUINLI	VAN	1000					
GRIT	4	QUICK	4	CUNNING	3	DOCITY	3
LABOR PRESENCE FIGHTIN' RESILIENCE	3 4 3 2	SHOOTIN' MOVE	3 2	INSIGHT ANIMAL HANDL	3 IN'3	PERFORMIN' BOOKLEARNIN'	2 3

Talents: Authority (Basic), Brawler (Advanced), Hay-Maker (Advanced), High Society (Basic), Knife Fighter (Advanced), Rabble Rouser (Advanced).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Quality Blade	N/A	-	+1	1	1	Arms	
Colt 45 Peacemaker	Single	-1	+1	3	1	Medium	6

Donal McGinn publicly butting heads on just about any and every matter. McGinn also thinks Raeburn is a loose-lipped fool—Raeburn likes to burnish his reputation in town by hinting at his important connections in Santa Fe, something that should be kept quiet. However, when it comes to it, Donal McGinn takes orders from Raeburn, if those orders come down from Santa Fe. McGinn doesn't like it, and wants to change that dynamic once and for all.

CAMPAIGN ADVENTURES

The campaign in Jornada Springs starts with the following three campaign adventures.

ADVENTURE 1 - THE DUGDALE INCIDENT

In this tale, the player characters learn that the McGinn family is trying to drive other ranchers out of town, and the lengths they are willing to go to to achieve that.

SETUP: King has ordered Raeburn and McGinn to run rival ranchers out of town, and they decide to start with Daniel and Lily Dugdale. Raeburn leaves it to McGinn and his men, thinking they'd buy the Dugdales off, or at most threaten them. Instead, McGinn's men, led by Gus Tannehill, attack the ranch, leaving signs to make it look like a Comanche raid. They kill Daniel and Lily Dugdale, leave their child to the coyotes, and ride off with the entire Dugdale herd.

STARTING THE ACTION: The player characters see, or learn of, the plume of smoke coming from the burning Dugdale ranch, and go to investigate. They find the signs of a Native attack and rescue the child from the coyotes. With some investigation, they suspect that the attack wasn't committed by the Comanche, as there are signs it's a set up. They follow the tracks of the herd and find Tannehill in the foothills of the Sierra Oscura, selling the Dugdale cattle to a party of Comanche warriors.

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FARM	/ING	X	X	X	X	X	X																									2
MERCA	NTILE	X	X	X	X	X	X																									2
NATURAI	RICHES	X	X																													1
LA	w	X	X	X																												2
CIV	/IC	X	X	X																												2
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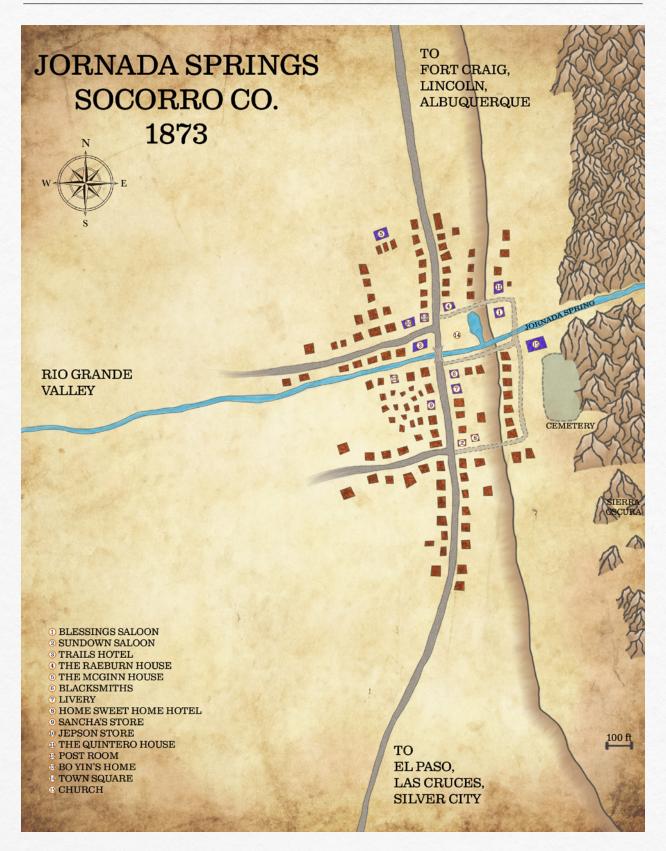
THE FINALE: Do the player characters attack Tannehill and try to take the herd back? Or do they return to Jornada Springs to declare Tannehill's, and by extension McGinn's, crimes to the people? McGinn denies knowledge of, or involvement in, any misdeeds. Raeburn is horrified, but must remain silent or be implicated in the killings. Tannehill too, denies everything, and demands the player characters recant their accusations and apologize. If they will not, Tannehill demands satisfaction at the point of a gun.

ADVENTURE 2 - THE STOLEN STOCK

In this tale, the player characters learn of Clarence King's interest in the town, and that King has enemies working against him—but are those enemies working for the good of the town, or just themselves?

SETUP: On the southern plains of New Mexico a herd of cattle is taken by the Comanche, who sell it on to a group of Comancheros (traders who buy stolen stock from Native tribes then sell it on). The cattle belong to the Davidson family—an ally of Clarence King—and they want retribution. The Comancheros arrive in Jornada Springs to sell their ill-gotten livestock, closely followed by Davidson's gunhands.

STARTING THE ACTION: It's festival day in Jornada Springs. Everyone is enjoying themselves as a group of Comancheros arrive with a small herd of cattle to sell. Townsfolk rush to pick up a bargain. Despite the Comancheros' efforts to obscure the brands, the player characters can tell the herd once belonged to the Davidson clan. The player characters may buy the stock themselves—it's being sold at



a huge discount—but the McGinns are also bidding for it. Then the Davidson posse arrives, led by the corrupt sheriff, Ben Peacock, wanting their stock back. But Peacock is outside his jurisdiction, and the stock has been bought and paid for.

THE FINALE: If the player characters have bought the stock themselves they must deal with Peacock and his posse. The McGinn family accuse them and help Peacock, while others in town back the characters up. This includes Ezra Sparks. Sparks is a representative of Quinlivan, newly arrived in town and looking to make allies against King and his faction, that includes the Davidsons of Lincoln. He hopes the player characters will be those allies. However, if the McGinn family bought the stock, they set the player characters up, either by leaving the herd on their land and telling Peacock, or saying the player characters were behind the theft in the first place. How will the player characters resolve this situation, and deal with their escalating feud with the McGinns?

ADVENTURE 3 - THE TERRITORIAL SURVEYOR

In this tale, the player characters learn that Clarence King and other factions in Santa Fe are working to secure the Rio Grande Spanish Land Rights for themselves, leaving the townsfolk in the cold. They learn that these factions are prepared to kill to get their way.

SETUP: The territorial surveyor, Kenneth Crosby, arrives in town to survey the southern Rio Grande valley for US Attorney, Thomas B. Catron, before he rules on the allocation of the Spanish Land Rights. Crosby is a corrupt official, and is open to bribery, but turns down the paltry offer from Raeburn, made on King's behalf. As a result, Crosby is murdered by Donal McGinn, who tries to implicate the Contreras family in his death.

STARTING THE ACTION: Crosby arrives in town and makes it known he is here to examine

the land and the standing claims to the Spanish Land Rights. The Quintero and Contreras families are angry, as they fear their claims will not be upheld. Crosby sets himself up in the Trails Hotel, and invites people to forward their claims, hinting that he is open to bribery. Locals clash. Eventually Crosby heads out to survey the land, but does not return. The player characters go to find him, only to find his body, killed with a hunting knife that belongs to Angel Contreras. However, other clues point to McGinn as the culprit.

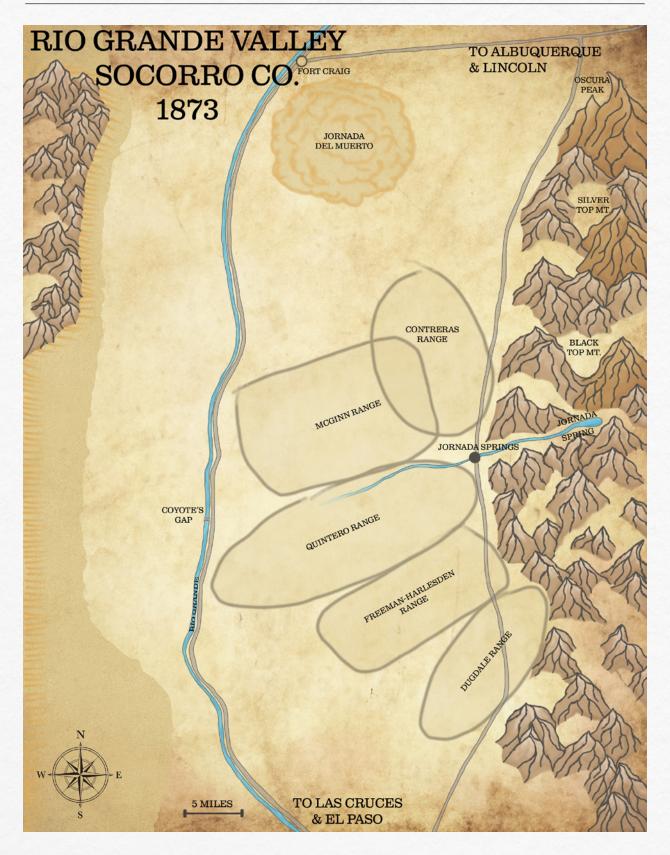
THE FINALE: Contreras claims his innocence in the murder of Crosby. The player characters learn that McGinn is a suspect, but can resolve this situation how they please: keep McGinn's secret but negotiate a deal with McGinn for their silence; or reveal McGinn's involvement but then face the consequences of that declaration.

STANDALONE TALES

The following outlines are provided as tales that can be either played as standalone adventures or woven into your campaign.

STORY 1 - BOUNTY HUNTERS COME CALLIN'

Bounty hunters appear in town, looking for two former slaves who took to murdering as soon as they gained their freedom—they are looking for Blessing and Blessing, the two African Americans who run the Blessing Saloon. But the Blessings' reputations are of calm, patient, well-liked men, and not the violent sort—there must be some mistake. And if they were, in fact, guilty of the crime of killing the man who was their so-called 'owner', well then, who can blame them? How will the player characters react to this situation? Will they defend their friends in town, or connive with the bounty hunters for a cut of the bounty?



STORY 2 - OUTLAWS IN THE VOLCANO

Jornada del Muerto, the fifteen mile wide wasteland that was once a volcano, is pitted with shallow crags, ravines and crevasses. Hard to travel across, it's the perfect place for outlaws and other rogues to hide out from the law or those that mean them harm. The news has reached town that the Brandon gang, fleeing from Lincoln, has been chased into the volcanic plain. They have nowhere to run, but plenty of places to hide. Folks from all over are saddling up to get the bounties. Can the player characters catch any of the outlaws, and take some of that reward money for themselves? And, when they get there, why do they find half a dozen young kids among the bandits? Was the Brandon gang really saving the children from bad folks back in Lincoln, like they claim, or is this just a lie to escape justice? What will the player characters make of it all?

STORY 3 - COMANCHE RAIDS

The Comanche have been raiding the herds near the river, and the player characters head out to chase them down. They have to follow the Natives across the Rio Grande, using the only place to ford the river at Coyote's Gap. They skirmish with a few Comanche warriors that hang back to slow them up, but eventually find the Comanche camp. It's not full of warriors. Instead the camp has nothing but starving and diseased people, a mixture of old, young, men, women, and children. They are butchering the cattle for food to survive. How will the player characters cope with this situation? Fight the remaining warriors to get their cows back, or try to help? Will they divert the other posses from Jornada Springs to protect the Comanche who need that protection, now more than ever?

THE PEOPLE OF JORNADA SPRINGS

This section provides a brief pen picture of the key folks in Jornada Springs, and offers extra story hooks for each of them.

GARLAND RAEBURN

Garland Raeburn, 60, originally established Jornada Springs to take advantage of the silver finds in the Sierra Oscura. He is married to Nola, and they have two adult sons, Scott and Eugene. Garland Raeburn cuts an imposing figure, and is feared by many. He acts as if he owns Jornada Springs and gives all newcomers a stern looking-over before accepting them into "his" town. On the surface he is well connected and his business is doing well, although he exploits cheap Hispanic and Chinese labor to run his mines. Raeburn knows Clarence King, and is his man in Jornada Springs, bought and sold. Raeburn wants to build that relationship and use it to make himself rich, because he fears his silver mines are already tapped out—he isn't making the finds he'd hoped to, but needs to keep this quiet behind a confident façade of success. He knows he's not a cold-blooded killer, and fears he may be in over his head with King and the Santa Fe Ring. He also worries that some in town suspect his Sante Fe Ring connections are a bluff, and he's not the big man he makes himself out to be.

DONAL MCGINN

The 41-year-old Donal McGinn and his wife, Mary, head the McGinn family, with four children: Grainne, 24; Murphy, 22; Patrick, 20; and Siobhan, 16. They run a big beef outfit, and have a well-earned reputation for being tough and intimidating, aided by their farm hands, Gus Tannehill, Byron Short, and Gabriel Hines. McGinn wants to run his ranching rivals out of town, especially the Nuevo Mexicano Quintero family. He needs to stay on the right side of Raeburn and King, but wants to supplant Raeburn as King's man in town. He fears someone will find the truth behind the rumors he was an outlaw in Nevada ten years ago, and is prepared to kill to keep it a secret-but few are foolhardy enough to mention it within his hearing. Taciturn, Donal leaves the talking to his wife, Mary, who is equally intimidating, even as she speaks kind words and pleasantries.

AUGUSTINE QUINTERO

Led by the widowed matriarch, Augustine, the Quintero family runs a large cattle outfit and hacienda. They have been ranching in these parts for generations, but Augustine worries because their land rights have not yet been ratified. They are unimpressed by McGinn's attempts to intimidate them and they'll be damned if some wannabe cowboycum-outlaw will kick them off their land. Augustine is 68, and has three children-Roberto, Rosalia and Dimas—and nearly a dozen grand or great-grandchildren. She needs the ownership of her land to be ratified under the Spanish Land Rights, and fears the land will be taken from her. Augustine welcomes new people to Jornada Springs as long as they pay suitable respect to her and those like her, who have lived on this land for generations. Neither Garland Raeburn nor Donal McGinn fall into this category, and Augustine hates them.

LYANNE VIGLE

Vigle arrived in town just a few weeks ago, and set up a temporary dentist and doctorin' business out of her hotel room in the Blessings Saloon. She's been doing a roaring trade, but her bedside manner leaves a little to be desired. Her callous sneering at those worried about the pain of having a tooth pulled has got her something of a harsh reputation. And the constant sniffing, caused by her unpleasant addiction to taking little pinches of snuff from its ornate metal box, is the talk of the town. But Vigle doesn't care—she wants to be talked about and become an accepted part of the furniture in Jornada Springs, as cover for her real business. She fears that someone will reveal her true calling as a bounty hunter before the man she is after-Garland Raeburn's brother, Newbold—returns to town. Some have already commented on her fine Winchester 1872 rifle. She needs to take this mark for the \$500 bounty to pay her debts and shake off the loan sharks who are never far behind.

ANGEL CONTRERAS

Angel Contreras belongs to a long line of respected Mexican vaqueros. He and his three adult children, Juan, Gabriela, and Luna, run the Contreras hacienda just north of the town. Angel Contreras wants to move on with his life and farm in peace, after the recent death of his wife. However, Donal McGinn's men have started to graze their herds on Contreras land. Angel-unlike his children-wants to find a peaceful solution. He is desperate to avoid drawing unnecessary attention to his hacienda, for Angel has a secret—although he claims to have title to the Contreras hacienda through the Spanish Land Rights, he is lying. Angel fears that a protracted dispute with McGinn will become violent. He is not prepared to risk his children getting hurt, but doesn't want to lose the Contreras hacienda either.



EMERSON MURRAY

Emerson is a serious-looking 11 year old boy who is always found wandering the streets of town. He is friendly in words, and is always the first to greet outsiders. For a few cents he will happily provide information and even do odd jobs-his favorite being as a lookout for those up to no good. He has a venomous side though, especially if stiffed of his hard-earned pennies. His father is the local carpenter, but the old man's spells of madness have driven little Emerson onto the streets, and he avoids going home if he can. Emerson wants to be liked, and enjoys stealing little items from his father's workshop and planting them in other peoples' pockets and saddle bags-his way of being helpful. He fears his father's madness will take him to an early grave, leaving Emerson with nothing. He needs to be popular around town so the townsfolk will look after him if he's left an orphan.



EMERSON MURRAY

THE BLESSINGS

No one knows the surnames of the two men who both go by the name of Blessing, and they've never had the inclination to tell. The former slaves own the Blessings Saloon. They refer to each other as 'brother' but are so different from one another it's clear there can be no blood relation. They want to be fully accepted in Jornada Springs, and are friendly to everyone, even those who are antagonistic towards them. However, they secretly fear their past will catch up with them—after emancipation they joined forces to rob their previous master in an act of what they saw as just retribution. The robbery went wrong and the man was killed. With blood on their hands the Blessings fled west. Ten years after their freedom from enslavement they have a new life and the Blessing Saloon is doing well, but both men still live in fear.

ANKE SIEGBERT

Second generation immigrants from Germany, Anke and Marieke Siegbert came west after they received a financial windfall. With this capital the Siegberts moved to Jornada Springs to invest in silver prospecting and mining, in competition with Garland Raeburn. Anke and Marieke have three children: Dagmar, 20; Eva, 19; and Friedrich, 17, who goes by the name Fred. Anke wants to operate peacefully alongside Raeburn, and needs Raeburn to accept his business. Anke pays his workers a better wage than Raeburn and fears Raeburn will interfere with his business. He also suspects that Raeburn's mine is failing, and is down-playing how well his mining outfit is doing, knowing full well how angry—and envious—Raeburn will be if it comes out.

CHASTITY MERRIEL

Back in Kansas City, Chastity received an inheritance from a customer who had fallen in love with her—for Chastity, despite her name, is a lady of the night, a soiled dove. She took this inheritance and sank it into the Home Sweet Home Hotel, Jornada Springs' premier bordello, of which she is the **owner** and proprietor. At least, that's the story she tells everyone. In fact, she conned the money from an old man she left for dead back in San Antonio, Texas, before fleeing west. She hopes that Jornada Springs is far enough, and quiet enough, for her to make this story stick. Only 32 years of age, Chastity wants to attract a better sort of customer, the likes of Garland Raeburn. She is secretly cunning, devious, ruthless, and deadly, while looking the exact opposite, and needs to keep it that way. She has four girls working for her-Maggie, Bea, Sarah and Sally-and behind closed doors she rules over them like a tyrant.

FATHER FEDERICO CUARÓN

The new preacher in town is a Mexican Catholic priest, brought north by Augustine Quintero from Las Cruces to take possession of the new church building built up on the ridge. She got in ahead of Garland Raeburn, who had intended to bring his own preacher man into town from Santa Fe. Tensions are high over this, but now Cuarón is here there's no removing him other than by force. Cuarón needs to prove he will serve the whole community, and not just the Nuevo Mexicanos in town, but is seen as Quintero's stooge. He wants to help mediate the tensions in the town, but fears he will struggle to overcome his own prejudice against the American settlers, and find himself choosing sides.

BILLY GOODISH

Billy Goodish **owns** the Sundown Saloon. Once a lawman, 'Bruiser' Goodish—so nicknamed for his violent temper—set up his outfit after he was shot in the leg by a drunken cowhand and was forced to settle down. He still walks with a limp. He **needs** his

business to do well, as he sees few other options for a half-crippled old man. He recently married Grainne McGinn, a move that shocked the town as she is 20 years his junior. While they seem happy enough, Goodish is **jealous** by nature and **fears** his new and naturally gregarious young wife will stray—he also **fears** that his temper will get the better of him if that ever happens.

MARION FREEMAN AND JIMMY HARLESDEN

Marion and Jimmy are partners in the Freeman-Harlesden ranch. Freeman is a former slave and Harlesden the younger brother of William, the man who originally set up the ranch with Freeman. They both want the space to build up their horse ranching business, the only one in Jornada Springs, and need good relations with everyone in the town. Jimmy fears he will suffer the same fate as his brother, shot dead trying to face down ne'er-do-wells in Jornada Springs. Marion has become friends with Grainne McGinn, and fears his affection for her will ignite her husband, Billy Goodish's, notorious jealousy and anger.

BO YIN

Bo Yin is a young Chinaman who came to the west with his father, seeking work on the railroads. His father died in an accident, but instead of making the arduous journey back to China, Bo Yin decided to make a new home here. He is both clever and cunning, has learned some English and Spanish, and is a skilled engineer—all things he wants to keep secret, as a clever Chinaman is seen as a threat by many white settlers. He is a popular stalwart of the small Chinese community in Jornada Springs, helping where he can, doing odd jobs and running errands. He works in the Raeburn mines, but needs to keep a low profile and hide his talents while he works on his true objective—he intends to steal a big find from under Raeburn's nose, and move on with his ill-gotten gains.

STEAMING ROCK

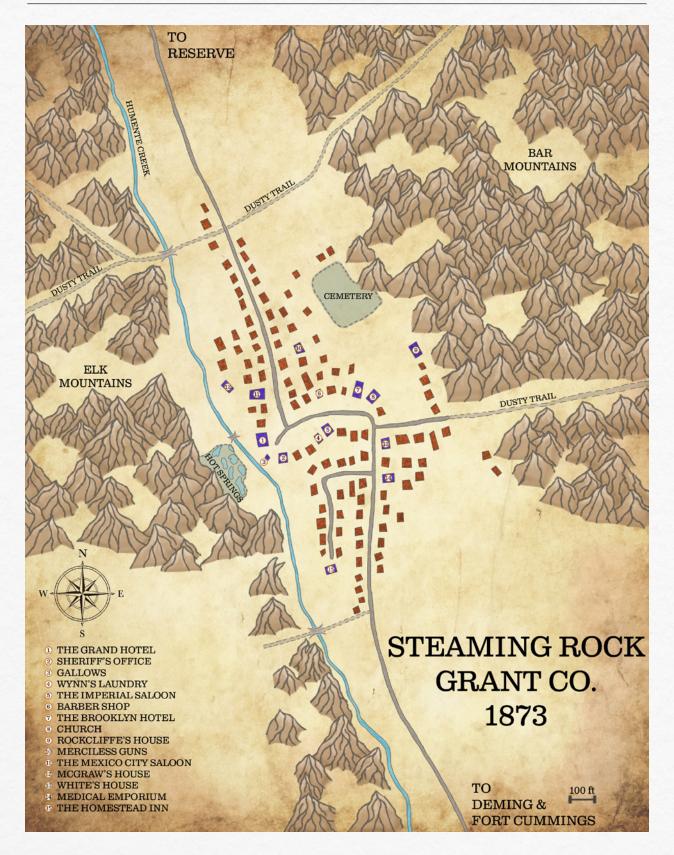
Steaming Rock, in Grant County, has been growing since its establishment in 1869, and is now home to a few hundred souls. There are many diverse settlers from Europe and the east, as well as Native Americans from the local tribes. The town sits on the northern edge of the Gila Forest and mountains, alongside the small brook called Humente Creek and a string of bubbling hot springs. The creek is no more than twenty feet across and never deeper than two feet,

and the springs are cool enough to bathe in.

The nearest neighboring town is Reserve, fifty miles to the northwest by the dusty trail that serves as a road, with Fort Cummings and the town of Deming about sixty miles to the south. The nearest town as the crow flies is Silver City, but that crow has to fly over the forested Gila Mountains—getting there by road is a trip of a good hundred miles.

Steaming Rock is laying down roots in this difficult place. The town is not booming, but it is bustling.

Name	Settlement Officials & Officers																										OLD WEST							
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Mayor	Samu	el Be	rtra	nd (f	oun	der)						T	1 Ellis Rockcliffe (businessman)											000000000										
Judge None Sheriff Jon Fletcher Deputy None														Hubb: Fathe				-		g inte	erest	ts &	foui	nder)			Во	nus		per 1	Season		
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MERCA	NTILE	X	X	X	X	X	X																									2		
NATURAL	RICHES	X	X	X	X	X																										2		
LA	w	X	X	X	X																											2		
CIV	/IC	X	X	X	X	X																										2		
WELF	FARE	X	X	X	X	X	X	X				П																				3		
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Personal Fortu	me Modifiers	Minus the Te		Minus	1 from	the Ter	s Die			No Mo	difier					No Mo	difier					Add	I to the	e Tens l	Die			Add	l I to th	e Tens	Die			
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Town	Fortune Moo	lifiers		Minus	2 from	the Ter	ıs Die	Minus	1 from	the Ter	ns Die	Minus	3 from	m the Uni	ts Die		No M	odifier	_	Add	3 to th	e Units	Die	Ade	d I to ti	ne Tens	Die	Add	2 to th	e Tens	Die			
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KING'S PEOPLE IN STEAMING ROCK

Clarence King has only one paid-up friend in Steaming Rock, but he is a powerful friend—Ellis Rockcliffe (see page 255). That said, Rockcliffe, with his usual bravado, confidently reassured King he was the man to bring Steaming Rock and its mining and timber interests into his hands, and those of the Santa Fe Ring. But there is strong opposition.

King wants to ensure that he—or Rockcliffe, on his behalf—controls the mining and timber business run from Steaming Rock. He also wants to promote Steaming Rock as the center of business for the Gila Mountain region, and usurp Silver City.

CAMPAIGN ADVENTURES

The campaign in Steaming Rock starts with the following three campaign adventures.

ADVENTURE 1 - FOUNDER'S DAY

In this tale, the player characters learn of the New Mexico Mercantile Cooperative, and of Clarence King and his intent to set up business in Steaming Rock, whether the locals like it or not.

SETUP: It's Founder's Day, and Samuel Bertrand has laid on refreshments and a band to celebrate. Hubbard McGraw and Ellis Rockcliffe, not wanting to be out-done, have laid on food and drinks at their own expense too. However, today is the day that Clarence King's folks from the New Mexico Mercantile Cooperative arrive, led by his enforcer, Howard Ross.

STARTING THE ACTION: The festivities are well underway when a group of ten riders with three wagons clatter into the town square. Unruly and unwashed from the trail, these folks are from the NMMC. They cause a confrontation by disrupting the festivities, taking drinks, pushing people about and making lewd remarks, before they take up residence at the Homestead Inn. They make no bones about why they are here—to set up mines and lumber yards and make the town prosperous. The townsfolk hold a meeting to decide what to do

about these rowdy newcomers.

THE FINALE: If the player characters don't face them down, Samuel Bertrand—who believes himself the de facto mayor of the town—does. Howard Ross baits Bertrand into a violent act, so he can kill him in self defense. How will the player characters react? Will they throw in with the newcomers in the hope of getting rich off their ventures, or defend the town and its people?

ADVENTURE 2 - THE DEAD GUNSLINGER

In this tale, the player characters learn that Rockcliffe is an ally of Clarence King, that King has enemies, that Hubbard McGraw is an ally of the Quinlivan faction, and that there's an opportunity to gain title rights over a large tract of Apache (Indé) tribal land.

SETUP: Thomas Vance was a bounty hunter and friend of Ellis Rockcliffe. Vance had acquired a legal document, on Rockcliffe's behalf, giving land rights over a large tract of Apache tribal land to the north of Steaming Rock. Three things are interesting about this document: first, it's a forgery and entirely illegal; second, it does not specify a beneficiary—anyone could put their name down and have proof of ownership of all that land; and third, it's in the inside pocket of Vance's saddlebag. Vance had many enemies, and one caught up with him in Silver City, ending his tale for good. But Rockcliffe still needs to get his hands on that document.

STARTING THE ACTION: The player characters are invited by Rockcliffe—for a handsome fee—to travel to Silver City and return with the body and possessions of his dear friend, Thomas Vance, for a proper burial in Steaming Rock. Before they depart, Hubbard McGraw, working with the Quinlivan faction, warns them to be careful, as there must be an ulterior motive to Vance's presence in Silver City and Rockcliffe's interest in bringing the body back to Steaming Rock. They make the journey, and are shown the body with his few possessions—the clothes Vance is dressed in, his famous pair of

Colt .45s, and his saddlebag—before they are sealed in a wooden casket with his body. On the return journey they are ambushed by gunhands sent by Jessie Bullard from Silver City who wants the Land Title document for herself.

THE FINALE: Once they examine the document the player characters have a choice: ignore it, and hand it over to Rockcliffe; hand it over to McGraw; destroy it; keep it for themselves; or give it to the Apache to save them from losing their lands.

ADVENTURE 3 - NO LOVE BETWEEN FRIENDS

In this tale, the player characters learn that the rivalries within King's faction are intense enough to kill for, and that the New Mexico Mercantile Cooperative is a terrible threat to the safety and prosperity of Steaming Rock.

SETUP: With Howard Ross's arrival, Rockcliffe feels sidelined and insulted. Ross expects Rockcliffe to defer to him, and not communicate with King in Santa Fe directly—as far as Rockcliffe is concerned this is beyond the pale. He arranges Ross's murder: Tyler Peyton takes Ross to check out a mining prospect in the hills, then shoots him in the back. However, Rockcliffe can't control Ross's men—loyal to Ross and angry at his murder, they threaten to smash the town apart unless the killer is found and hanged.

STARTING THE ACTION: The player characters learn of Howard Ross's disappearance, track him into the hills and find his body. Who is to blame for the killing? Ross had argued with Samuel Bertrand, Hubbard McGraw, Rockcliffe and others, and has made no friends in Steaming Rock since his arrival. The player characters must investigate and solve the crime before the town is plunged into conflict.

THE FINALE: Once the player characters uncover the truth they must decide what to do. Declare that Rockcliffe is behind the murder? Declare that Peyton did it, but protect Rockcliffe? Claim it is someone else entirely? What they decide will impact the future of the town.

STANDALONE TALES

The following outlines are provided as tales that can be played as standalone adventures, or woven into your campaign.

STORY 1 - BONDAGE IN SILVER CITY

The player characters have a family member, close friend, or friend of a friend, who owes money to a powerful figure in Silver City—they are held in debt bondage, working as an unofficial slave to pay off their debt. But in reality, this debt will never be paid. They may be a bartender in the Brimstone Saloon, a dogsbody working at the church, a skivvy at the Shakespear Playhouse, or a prostitute at the Princess Palace. Not only are they held prisoner by their debts, they are in danger—beaten, left to go hungry, and mistreated by their powerful abuser. How will the player characters get them out of this situation? Will they offer money to buy them out? Will they take the abuser to court, or will they take a more direct approach? A lot can be achieved at the point of a gun, but will this powerful abuser react well to any of these approaches?

STORY 2 - THE 3:10 FROM EL PASO

The stagecoach from El Paso is late, and Sheriff Fletcher is worried. Not only is it bringing an important official into town, it's also carrying a strongbox. Inside that strongbox is a lot of cash, and a letter from Daniel Castillo, a powerful Mexican influence in El Paso-both the money and the letter are for Fletcher, as Castillo is trying to bribe him to work against Rockcliffe in the town. So far Fletcher hasn't succumbed, but he knows how incriminating it will look if the letter and money turn up in someone else's hands. He can't leave the town, so asks the player characters to track down the stagecoach and bring it safely to Steaming Rock. What has happened to it? Has it been run down by outlaws, raided by the Apache, or is someone after the important and mysterious passenger?

STORY 3 - THE APACHE VENGEANCE

Relations with the local Apache (Indé) have been good since the reservation at Bosque Redondo was closed, and on the whole the Natives and settlers keep to themselves. But, as more prospectors roam the hills, minor skirmishes have become more common. The player characters are stalked by a group of Apache warriors, but they are not looking for trouble—in fact, their leader warns the player characters that a group of warriors have become angry and vengeful, and want to run the settlers out of the hills. The Apache leader wants to maintain the peace, but needs the help of the player characters. How will the player characters find the vengeful Apache warriors? Can they talk them into a peaceful solution, or do they take the warriors by surprise and attack? Or do they flee back to Steaming Rock and rally the town to defend itself?

THE PEOPLE OF STEAMING ROCK

This section provides a brief pen picture of the key folks in Steaming Rock, and offers story hooks for each of them.

HUBBARD MCGRAW

The head of the McGraw clan, Hubbard's fearsome reputation is only exceeded by that of his wife, Winnie, when it comes to defending the family. Hubb and Winnie are now in their late 60s, but that wouldn't stop Winnie slapping Samuel Bertrand if she got close enough. They own some mining interests but lost out in a business deal where Bertrand won the jackpot—and they haven't forgiven him for what they see as a betrayal. Hubb McGraw fears that the feud will boil over into violence, and wants to effect a reconciliation, but he needs his position to be assured as part of it. The talk amongst the townsfolk is that Hubbard would forgive Bertrand if only his wife would let him, and that given half a chance Winnie would like to see Bertrand dead-a feeling that is understood to be mutual.

SAMUEL BERTRAND

The de facto mayor of Steaming Rock, Bertrand acts as if he owns the town. He does own the Grand Hotel, the first building to break ground at this site. It's a fancy place, and all the best people like to eat and drink there, and visiting notables wouldn't be seen staying anywhere else. Bertrand himself lives in his rooms on the top floor. He wants to maintain his position as the top dog in Steaming Rock, but fears the competition, and needs the people in town to look to him for leadership (something he spends a lot of time and money working towards). He wants to make the most of the hot springs, and encourage tourists to visit the town for their healing and medicinal qualities. His feud with his one-time friend, Hubbard McGraw, is getting worse as McGraw's business ventures are going from strength to strength—how far would Bertrand go to keep McGraw down?

BRODY ANAHEIM

A noted card player who wins a lot of money at the tables in Moyer's Homestead Inn, Anaheim's day job is that of horse rancher and trader at the Anaheim Range just south of town. Always calm, collected and cheerful, Anaheim wants to be popular, but some feel he is a bit too smooth and suspect there must be something going on under that friendly exterior. He needs to protect his herd, as just recently he traveled far to the north and returned home with a breeding pair of Appaloosa horses. These wonderful beasts are bred by the expert Native American tribes of the Pacific Northwest, and Anaheim fears others will covet them. How he came to acquire them no one knows, and Anaheim ain't saying. Did he steal them from a tribe who are looking to get them back and exact justice for the crime? Or did he make a deal with the Natives for the horses, horses that are not for sale at any price? And if so, what bargain did Anaheim cut, for such a rich prize?

EDWARD 'EDDIE' TYLER

Eddie Tyler is a reserved fellow, preferring his own company—a loner who keeps to himself. But he always helps others when the need arises, and is quietly popular around town. He runs the Eddie Tyler Whiskey Co., the only distillery in town, making "the best whiskey west of the Rio Grande!" At least that's what it says on the roughly painted sign outside his outfit. While the business makes him enough to keep him honest, he needs it to do better. Tyler fears his secret problem will ruin himhe can't stop gambling, and can't stop losing at the cards. He spends most evenings at the faro tables of the Homestead Inn and his debts are quietly mounting. He wants to win big and then stop playing. Otherwise it won't be long before someone takes offense and sends some gunhands round to collect. Tyler loves his four year old black cat, Emmy, who he found half dead on the roadside as a kitten and nursed back to health. Now she's the best ratter in all Steaming Rock.

MADAM MILLICENT

Larger than life, Madam Millicent runs the Brooklyn Hotel with a flair and panache unequaled across the town. Everyone knows that if you want a good time, the Brooklyn is the place to go. No one knows Millicent's full name and she wants to keep it that way, and leave her past in the past. She arrived in town two years ago with money and girls, and immediately bought up the plot in the town center. She needs the independence the Brooklyn Hotel brings her and won't submit herself to the authority of a man ever again. She fears that news of her old husband might surface, but he's never made an appearance. Some say she murdered him for his money and fled west, others that she's a serial widow. And that's not hard to believe, for she can be as fierce as a mountain lion if the Brooklyn or her girls are threatened.



EDWARD 'EDDIE' TYLER

WILLIAM MOYER

Formerly enslaved in the deep south, Moyer headed west as soon as he felt the cool wind of emancipation. Moyer is a man who needs to stand on his own two feet. He is a skilled opportunist and quickly made enough money to set up the Homestead Inn on the southern edge of Steaming Rock. It's in the bad part of town, and no respectable gentlefolk would choose to frequent it. But he sells a lot of whiskey, sees a lot of poker played and has just brought in a brand new roulette table. He's doing well, but fears being dragged back to the bad old days of servitude—he won't ever work for another man again. More than anything, Moyer wants to make sure no one looks down on black folk ever again. Some in town resent his stand, and resent his success. What might they do about it?

VEDA MUNRO

Munro runs an apothecary business out of the Medical Emporium, a ready-made building paid for by Father Carmody. She keeps her own counsel and has never really said where she came from and what she did before arriving in Steaming Rock. But she wants to make people feel valued and happy, and always knows what to say to make it so. And while many think Munro a little strange, and few in the town would call her a close friend, she is thought of kindly, on the whole—she's always smartly dressed, and always willing to go the extra mile to help someone in need. All that said, there is steel in Munro's eyes that tells of a tough past and a hardened character. She fears that her past will come back to haunt her, but hopes Steaming Rock is far enough away. She shares the Emporium with the new doctor in town, Dr Cameron Reginald Innes, but worries that Dr Innes is way too willing to hand out opium to his patients—it can't be good for the townsfolk to be doped up the whole time.



VEDA MUNRO

DANIEL WHITE

The head of the White family, well-off but not with "old" money, Daniel is looked down upon by the likes of Bertrand, McGraw and Rockcliffe. He hides it well but this humiliation is burning him up. White wants to be recognized as an important man, but needs the good opinion of those he considers his peers. He possesses lucrative mining and lumber interests but has been complaining of interference and sabotage. He's not pointing the finger at anyone, but fears he may have to take more direct steps to protect his interests. Lately there have been more White family hired hands in town. This can't end well.

SHERIFF JON FLETCHER

The Fletchers are a farming family, except for Jon who happily stepped into the job of sheriff, at Samuel Bertrand's request. Fletcher fears that the unofficial "bonuses" he gets on top of his meager salary from Bertrand will become common knowledge, and needs to bolster his flagging reputation—based on the fact that he just ain't any good at his job. He wants his son, Jon Jr, who is a deputy, to take the job eventually, as he has the physical courage and moral fortitude to be a much better sheriff. Whether or not he knows about his father's bribes is one thing, but he'd not be the man the town thinks he is if he didn't know, or if he did and turned a blind eye.

OBEDIENCE WHITLEY

Obedience was once enslaved in Louisiana, and she still bears the scars of repeated whippings. The offending cat-o-nine-tails hangs on the wall in her barbershop, and rumor says the overseer who made her life a misery died under its lashes. She **runs** the barbershop with her husband, Rossiter. They **want** to gain acceptance in the community and **need** to expand their clientele to the most important folk in town—already they attend to Samuel Bertrand, who has a regular shave and trim every Sunday right before church. Having been through all that they have, Obedience and Rossiter **fear** nothing anymore.

ERIKAGA

A young Native American brave from the Indé (Apache) tribe Erikaga, unlike many of his Native American counterparts, has thrown himself into the life of the town. He wants to improve relations between his people and the settlers, and needs to make friends within Steaming Rock. To get by he does odd jobs for Thomas Vaughn and William Moyer, and has become, if not well-liked around the town, then well-tolerated. He is well aware that some in his tribe resent the spread of the white settlers, and the poor trade deals they are able to strike. He fears that more hardship may be coming, but is determined to forge amicable relations between all those living in this part of the world.

FATHER BRAYTON CARMODY

A young preacher who quickly took possession of the half-built church building on arrival, Carmody used his persuasive personality to charm his way into the town's good favors. His reputation was further sealed when he single-handedly beat a robber to death with a shovel. He wants to forge a place as a leading light in the community, and needs to cultivate the indulgence of the likes of Bertrand and McGraw. He fears that his true, self-serving and venal, character will come out in an unguarded moment. He is in charge of the first-and unofficial—"town council" that meets in William Moyer's Homestead Inn. The leading lights of the town have indulged Carmody so far, even though the father's council includes those who wouldn't be considered "respectable", like the former slave and sleazy saloon owner Moyer himself.

FRANCISCO CASTELLANOS

Castellanos claims to have journeyed from Mexico City with his wife and children, although the truth is he was a Comanchero, trading stolen horses from Comanche warriors, before he was run out of Carson's Folly in the far northeast of New Mexico. Be that as it may, he has become an institution in

Steaming Rock. Not only does he **own** and run the Mexico City saloon but he has quietly put money into many of the smaller businesses in town, including the laundry and the livery. He **wants** to make himself essential to the townsfolk, as he **fears** being run out of town again as a bad sort. He **needs** to gently intimidate the other tradesfolk, but he fell out badly with Obedience Whitley, in large part because she wouldn't accept Castellanos' "generosity".

PRUDENCE WYNN

Prudence, usually known as Pru, runs a laundry business that caters for all the important folk in town. She needs to bolster her standing by hinting that she knows some bad folk, and wants to talk to any folk who will listen to her tales. She fears that the stash of gold she knows is hidden in the desert of the High White Plains to the north will be gone before she can go to collect it (when she feels it's safe to do so). Few take her braggadocio seriously, but what if someone did? Wynn might find herself in trouble, but the tables could be turned if her tall stories turn out to be true.

THOMAS 'MERCILESS' VAUGHN

Vaughn owns the Merciless Gunsmith, and crafts the finest weapons in the state (according to him). His nickname, "Merciless" was coined after rumors circulated that he shot a man in the back after accepting an honorable duel. He also owns two beautiful pistols with the initials 'CD' engraved on the ivory grips. He needs people to believe he made them, but some old-timers are sure they once belonged to the renowned bounty hunter, Carlos Delgado, who disappeared a few years back. Vaughn wants excitement in his life, as gunsmithing is a tedious business, but wants to keep his past the subject of rumor rather than fact. Vaughn fears that someone will reveal his honorless past, such as Ellis Rockcliffe-once a great friend of Delgado-who would surely be able to identify the guns.

CARSON'S FOLLY

Carson's Folly, in Colfax County, New Mexico, was first established in 1865 by fur trapper cum trader, Josiah Townsend. It was the direct result of an argument between Townsend and the renowned frontiersman, Kit Carson. Early in 1865 Carson helped establish Fort Nichols, just over the New Mexico border with the Indian Territory (what would later become Oklahoma), to protect travelers from the Comanche who roamed the plains, their ancestral lands. Townsend questioned the location, saying it should be further west to be of any use. Carson disagreed. They argued. Townsend was cordially invited to "sling his bunk" and be on his merry way.

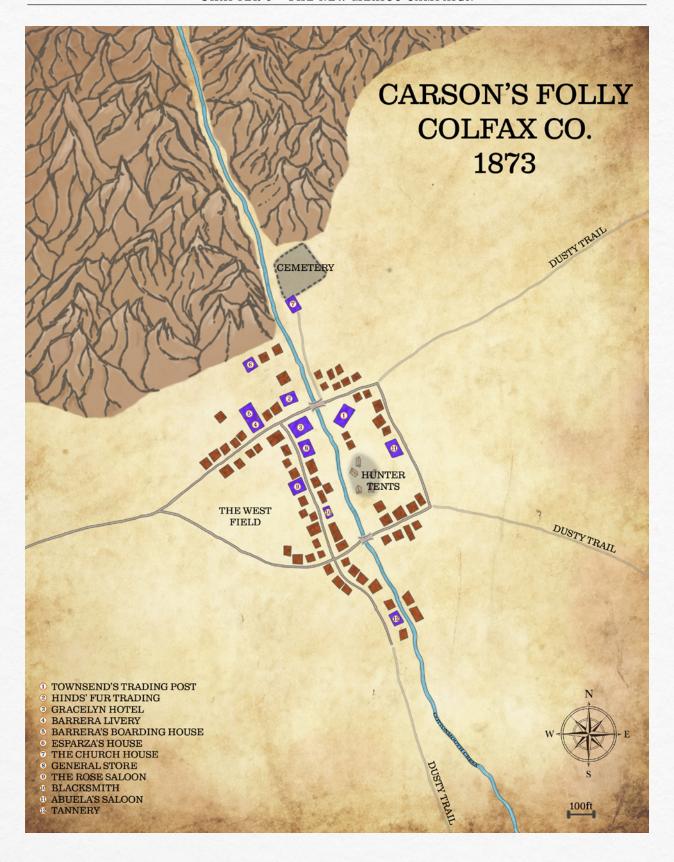
He headed west with a few loyal compadres and established Carson's Folly alongside a slow and low

TOWN CHARTER

river, called Cottonmouth Creek for the venomous Water Moccasin snakes that make it home. Townsend named the settlement for Carson's foolishness in setting up Fort Nichols where he did, and for ignoring Townsend's advice. Just imagine Townsend's smug conceit when Fort Nichols was abandoned just six months later.

That was eight years ago. Since then, Carson's Folly hasn't grown much, but it's survived and even thrived after a fashion, attracting fur trappers and buffalo hunters from all over northeastern New Mexico, as well as mining interests and a few homesteaders. There are a couple of seedy saloons and even a hotel. Townsend is the big man in town, and runs the Townsend Trading Post.

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KING'S PEOPLE IN CARSON'S FOLLY

Clarence King has tried to push his business, the New Mexico Mercantile Cooperative, into Carson's Folly to monopolize the buffalo hunting trade. His man in the town is Garrett Pemberton, who has been trying to win Thomas Gracelyn, the owner of the Gracelyn Hotel, over to his, and King's, side, with some success.

NB: If you have already played the QuickDraw adventure, The Last Cibolero, Pemberton may be dead or otherwise out of the way. In that case, King's next enforcer from the NMMC is Chester Eversley.

King has two objectives in Carson's Folly: make as much money as possible out of the dwindling buffalo herds, and gain advantage with the political leadership of the territory by slaughtering the buffalo and driving the Comanche (Nermenuh) to their knees—the Native tribe relies upon the buffalo herds, and without them their way of life will be destroyed.

CAMPAIGN ADVENTURES

The campaign in Carson's Folly can start with The Last Cibolero, but does not have to. Alternatively, start with the following three campaign adventures.

ADVENTURE 1 - AN OFFER YOU CAN'T REFUSE?

In this tale, the player characters learn that the NMMC is a company controlled by Clarence King in Santa Fe, that the company is determined to take control of business in Carson's Folly, and is prepared to kill to get its way.

SETUP: The NMMC wants to expand into Carson's Folly, or if you have played The Last Cibolero, they have already tried once to set up business in the town. Garrett Pemberton (or Chester Eversley) comes to town with an entourage of lawyers, clerks and hired gun hands to buy all the important people into supporting them and their business, before they resort to more violent means of getting the locals' cooperation.

STARTING THE ACTION: Pemberton arrives in town and starts bribing the locals. They offer

inducements to the player characters to welcome the NMMC's business. Few in town accept the bribes, although rumors suggest that some have taken the money, including Thomas Gracelyn, Harbin Rose, and Salazar Esparza. However, some are violently opposed to this intrusion. There's a confrontation and Josiah Townsend is shot dead by Hans Kolman, an NMMC man. Kolman flees to Las Vegas. Pemberton claims it was a fair fight and, as Kolman was acting in self defense, no court would convict him

THE FINALE: The townsfolk are seething and want the player characters to go after Kolman and bring him back to face justice. They must chase him down and catch him. Do they bring him to the Las Vegas sheriff, and hope the justice of the frontier will see Kolman punished? Or return with him to Carson's Folly, for the town to decide his fate? Or do they simply lynch him where they find him?

ADVENTURE 2 - THE ANGRY BEARS

In this tale, the player characters learn of the Quinlivan faction and that they are opposed to King and the NMMC. They also learn that the NMMC is not going to leave this part of New Mexico alone.

SETUP: The NMMC has started illegal mining operations in the hills to the north of Carson's Folly. In doing so they have displaced local bears that have attacked some townsfolk in the hills. The Quinlivan faction, hearing of the Kolman incident, sends Dagmar Mateo and Viktor Rustik to make friends with the townsfolk and the player characters.

STARTING THE ACTION: The player characters have heard reports of bear attacks in the hills, an unusual and worrying development. One group returned but their guide was lost. The player characters are asked to go find him. In tracking him down they themselves are attacked by a grizzly bear (page 133) enraged by wounds caused by a dynamite explosion. They find the illegal mine and learn it belongs to the NMMC, who are taking resources that by rights belong to the town.

THE FINALE: It's up to the player characters how they deal with this situation. They could return to town and gather a posse to run the men out of the hills, or attack them there and then. Alternatively, they could gather evidence and take the NMMC before the judge in Las Vegas for satisfaction and compensation.

ADVENTURE 3 - THE CAVALRY

In this tale, the player characters learn of the power of Clarence King and the Santa Fe Ring. But they also learn of their murderous ruthlessness, and that they cannot be trusted to care about the safety and welfare of Carson's Folly, or any of its townsfolk.

SETUP: King has had enough, and uses his influence to send the US Cavalry to Carson's Folly, under Captain Ivan Dederich. His orders are to make camp at the town, intimidate the townsfolk, then ride out against the Comanche, to kill them or drive them from the plains. In recent times the tribe have had a wary but tolerant relationship with the local hunters—ever since they were convinced the settlers from Carson's Folly only hunt what they need, and leave the herds otherwise free to roam.

STARTING THE ACTION: The US Cavalry ride into town, causing mayhem and disruption. They camp in the West Field and run roughshod over the local people, saying they've heard this place is a lawless pit of vipers. The locals are intimidated, and those who stand up to them, including the player characters if they do so, are beaten (not killed) as punishment. Captain Dederich makes it clear he intends to exterminate the Comanche in this area, but the locals know that attacks like this lead to terrible reprisals. For the good of the town the relationship with the local Comanche must be maintained. The townsfolk beg the player characters to go find the Comanche, and tell them to flee until the cavalry move on. They must track down the Natives, win their trust, and give them the message.

THE FINALE: A small cavalry scouting party finds the Comanche camp. What will the player characters do? Will they turn on the Comanche, or

join forces with them against the soldiers? Will they try to save the cavalrymen, pleading with the Native warriors for their lives, or will they kill the cavalrymen to save the Comanche? And what if Captain Dederich and the rest of his troopers arrive? How will the player characters deal with that?

STANDALONE TALES

The following outlines are provided as tales that can be played as standalone adventures, or woven into your campaign.

STORY 1 - DISASTER IN THE HILLS

The mine of an enemy or rival of the player characters caves in, trapping that rival and his workers underground. The player characters rush to mount a rescue while the townsfolk gather proper support. To rescue the workers they must brave the wildlife in the hills, a nest of rattlesnakes disturbed by the rockfall, and the dangers of the mine. When they find their rival they see they are trapped, and further rock falls will bring their end. What will the player characters do? Do they leave their rival to die, and run the risk that someone might witness it and cause trouble in future? Or do they risk their own lives to save their enemy, someone who would not reciprocate if the tables were turned?

STORY 2 - FOR THE LOVE OF A HORSE

The well-known gunslinger Ambrose Vance (the brother of the deceased Thomas Vance) rides into town on his magnificent Appaloosa horse, Remiel. Vance loves that horse, and when it goes missing from the Barrera livery he is apoplectic with rage, and on the verge of killing Elena and Armando Barrera for losing his beloved horse. Elena Barrera begs the player characters to find the horse. Who has taken it, and why? Has it been stolen by an enemy of Vance, or did it just escape? Where is it now? Perhaps the local Comanche find it, and refuse to return it. And when the player characters find it, what will they do with it? Remiel is a stunning and beautiful horse—perhaps they might want to keep it for themselves?

STORY 3 - WHAT GOES AROUND...

During the campaign the player characters have made enemies, and may have killed, crippled, or seriously wounded some bad folks. However, those bad folks have friends and family, and they ain't going to let the matter lie. A group of gunslingers arrive in town, asking for the player characters and looking for vengeance. How will the player characters deal with this situation? Try to face them down and run them out of town? Talk to them, and hope to convince them their vengeance is unnecessary or fruitless? Or wait, and deal with whatever comes?

THE PEOPLE OF CARSON'S FOLLY

This section provides a brief pen picture of the key folks in Carson's Folly, and offers story hooks for each of them if you wish to continue your tales in the town.

JOSIAH TOWNSEND

Generally accepted as the "boss" of Carson's Folly, Townsend acts as if he owns the town. He owns the Trading Post, the first building to break ground at this site, and makes a good living. He lives in his rooms on the upper floor, with his wife Annie. He wants Carson's Folly to thrive, but fears he cannot stop greedy folks from destroying the buffalo herds they rely on. He has an ongoing feud with Thomas Gracelyn, who moved into town like the cock of the walk, and built his hotel—Townsend does not trust Gracelyn one bit, and wants to see him run out of town.

THOMAS GRACELYN

Charming and suave, but greedy and ruthless, Gracelyn is well-liked about town but will do anything to make a fast buck. He **owns** the Gracelyn Hotel, a dusty, run-down establishment, but decent. Gracelyn **fears** his true character will come out, and the town will turn against him. He **wants** to be popular, at least more popular than his enemy, Townsend, the one man who has seen through his charming veneer.

ANDREW ROBERT MILLER

Miller is a homesteader with a hatred of sheep what he calls "them wooly parasites"—and those who farm them. Why he's taken against sheep in such a way no one knows, and Miller ain't telling. He's generally liked well enough around town, and is noted for always carrying his journal, into which he scribbles notes about plants and herbs. He has a reputation for knowing a thing or two about which plants heal, and using that knowledge to help those fallen sick. He also has a reputation for knowing which plants do the opposite. He wants to make sure that the recent rumors of sheep herders coming to Carson's Folly don't come true, and is willing to use pretty much any method in his power to stop it. He fears for his future here, and that he might get caught doing things that ain't legal to stop the sheepherders.



ANDREW ROBERT MILLER

HARBIN ROSE

Harbin, the **owner** of the Rose Saloon, is a foul-mouthed, good-for-nothing thug who made enough money to set up his own business. The Rose Saloon is a rough place, and Harbin likes it that way. However, he **wants** to move up in town, and has been making friends with Thomas Gracelyn. He **needs** Gracelyn's investment to stop his saloon going bust, but even if it does he'll land on his feet somehow—he **fears** nothing.

ANA MARIA DANIELA

Hailing from El Paso, Daniela has run saloons all over New Mexico with her mother, son and daughter. Just before she moved to Carson's Folly her mother died, so she named her new saloon Abuela's ("Grandmother's"). She wants protection from Harbin Rose who, on more than one occasion, has drunkenly tried to intimidate her to leave the town, or needs him to be put in his place. She fears she will have to move again. What might she do about it?

RICH WILSON

Wilson has a reputation as a deadly gunslinger, but wants to put this part of his life behind him. He needs to make a quiet life here, but people call on him to mediate disputes like he was the sheriff. He fears he's being pushed into his old ways to make a living—he knows no trade other than a hired gun, and his old bounty money is running out. For now, he lives in a room at Abuela's Saloon, and Ana Maria is pleased to have him.

SALAZAR ESPARZA

Ambitious and vicious, Esparza **owns** a mining outfit that is prospecting in the hills to the north. For now he has a monopoly on mining in the town, and **wants** to keep it that way—he quietly killed the last prospector looking to expand into mining here, and left the body for the mountain lions. He doesn't give a damn about buffalo, but **needs** the town to keep growing to support his business.

ELENA BARRERA

Elena Barrera **owns** the livery and the attached Barrera Boarding House with her husband, Armando. She **wants** a peaceful life, having moved to Carson's Folly to escape their past, as they are both convicted outlaws. She **fears** their old enemies will find them and try to exact vengeance. She **needs** friends, in case that day should ever arrive.

MARISOL DE LA FUENTE

Born to live in the wilderness, De La Fuente has lived most of her life outdoors. She's been hunting since she could walk and is now a Cibolero—a Mexican buffalo hunter. She wants to settle in Carson's Folly, and make her living here, hunting the buffalo. Like the other established hunters in the town, she needs the herds to be managed, to hunt just enough and let the rest thrive. She fears others won't allow this, and has already gotten into brawls with people from the New Mexico Mercantile Cooperative.

EMMA BECK

Beck, and her live-in "friend", Maynard Henson, run the General Store. Trade is okay, but not great, and she **needs** the business that Pemberton and the New Mexico Mercantile Cooperative has brought to town. She and Maynard are in love, but he has a so-called "California widow", a wife he abandoned, living down in Albuquerque. Beck desperately **wants** to marry Maynard, and be recognized as a couple of good standing in the eyes of God—so much so, in fact, that she is **tempted** to arrange the death of Maynard's estranged wife. She **fears** she would get caught, but also **fears** living in sin.

FATHER COBUS HENNIE

Carson's Folly's resident preacher, Father Hennie operates a church from a ramshackle hut built near the cemetery. He doesn't **own** it, but has an open tenancy from Townsend, who does. Hennie **wants** to build a good Christian community here, but is weak—he **fears** people will notice his alcoholism and turn him out for it.

UNTIL THE END

These three adventure outlines follow on from the three campaign adventures for each town, and bring the campaign to a thrilling conclusion.

ADVENTURE 4 - THE MAN FROM OUT OF TOWN

In this tale, the player characters learn about King's corrupt dealings, and find enough information to bargain with King and force him to leave their town alone forever.

SETUP: Mungo Lachlan is a clerk working for Clarence King, and knows all about King's business plans and corrupt contacts. He's no saint though—he has been skimming King's money off the top, and is now afraid for his life. He fled to Jornada Springs / Steaming Rock / Carson's Folly to lie low while he decides his best course of action. Lachlan keeps his head down, holed up in the worst hotel in town under an assumed name. However, two of King's best gunhands, the notorious gunslinger, Walt Webster, and the corrupt deputy, Burton Winter, are on his tail, with orders to bring him in alive.

STARTING THE ACTION: Rumors hum that Walt Webster and Burton Winter are in town, two notorious hard men and guns for hire, albeit Winter is a serving deputy. Deputy Winter is looking for an outlaw he thinks may have passed through this way. The player characters recognize Lachlan from the wanted poster. Any friends they may have from the Quinlivan faction tell them that Webster and Winter are in the pay of Clarence King, and must be here on King's business. The player characters can track down Lachlan and convince him to tell them about King's corrupt practices—but he only tells them a fraction of what he knows, promising to give them chapter and verse on King if they deal with King's hired killers and keep him alive.

THE FINALE: The player characters realize they have something they can bargain with against King, but how do they protect Lachlan from the resourceful hunters? Do they decide to challenge them face to face, kill them by surprise, or try to escape?

ADVENTURE 5 - A CHIP IN THE BIG GAME

In this tale, the player characters travel to Santa Fe to negotiate with Clarence King. If they don't already know it, they finally learn what kind of man Clarence King really is.

SETUP: The player characters have enough information on King to ruin him, but will a trial ever happen, given King's powerful political connections? Alternatively, they have a chip in the big game, and can bargain with King to arrive at an understanding, so their town is left in peace.

STARTING THE ACTION: Using the information Mungo Lachlan gave them, the player characters contact King's staff to arrange a meeting, but they must travel to Santa Fe. If they have become friendly with the Quinlivan faction they receive an invite to meet Phelim Quinlivan while they are there. Quinlivan wants to keep the player characters on side during their interview, and explains he cannot come out publicly against King, but they have his moral support—that said, the player characters can try to win more support from Quinlivan during their meeting. The interview with King is much more tense. King tries to remain friendly but does not take kindly to being blackmailed, although he recognizes he must tread carefully. At the end of the meeting King says he needs time to consider their discussions and invites them back the following day. How King feels about this discussion is up to you, and how well your players handle the meeting, but he is inclined to be vengeful.

CURTIS MORTIMER: Curtis Mortimer has tracked down Clarence and has kept a watch on his rooms at The Exchange Hotel. Mortimer wants money from his brother, but if he can't get that he will make do with revenge. He observed the player characters' visit, and afterwards approaches them to ask about King and their business with him. He requests their help to arrange an opportunity to meet King. How the player characters manage this opportunity is down to them.

THE FINALE: What happens in the finale depends on how the negotiations go.

- If the player characters did well during the negotiation King agrees to their terms, or agrees to moderate his activities in their town—but he becomes a deadly enemy.
- If King is unimpressed by their performance in the interview he tells them to return to their town and mind their own, tiny, business, with a naked threat to their lives if they are ever foolish enough to breathe a word of what they think they know.
- If the player characters perform badly during the negotiation, and anger King, he will never intend to have a second meeting. He sends a group of men to kill them that night. How the player characters manage this situation is down to them, and the roll of the dice.

ADVENTURE 6 - LONG LIVE THE KING?

This tale is the thrilling finale to the campaign, during which the player characters decide their fate, and the fate of their town.

SETUP: How this adventure starts depends on what happened during the previous tale. This is the grand finale to the campaign—one way or another there will be a conclusion to this story.

STARTING THE ACTION: The action depends on what happened in the last tale.

- If the player characters struck a deal with King they may think they are free to leave, but Quinlivan is angry and demands an explanation—he may turn to violence to express his disappointment with the player characters.
- If the player characters have been told to skitter off back home, or indeed if King has already tried to kill them, the player characters may decide enough is enough, and finally kill King for their own good, and that of their town.
- They may try to get the law involved, but will quickly see that this course of action is not open to them, thanks to the influence of the Santa Fe Ring.
- If Curtis Mortimer hasn't made a move against King he asks the player characters to help him gain his revenge.

THE FINALE: The finale depends on the player characters' actions, but the adventure will reach a tense, thrilling, and potentially violent conclusion. They may have to fight to survive. But with faith, determination, and a little luck, the player characters may return home to live their lives and forge even more tales of the Old West.

EPILOGUE

There are several potential conclusions:

- It is possible that some of the player characters will not survive their visit to Santa Fe. Their land, homes, and businesses will pass on to family or friends. But if they lose to King their town may now be in the grip of a merciless and avaricious robber baron. It will be down to other folks in the town to resist, and repel, King's influence, and another campaign may be born.
- Clarence King may be dead, or ruined. If King still lives he hunkers down to lick his wounds, nursing a powerful desire to take revenge upon the player characters. If he is dead it may seem to be all over. But King has friends who may wish to take up his reins in future.
- They may have made a deal with King, and everyone wins—or so it seems. King doesn't take kindly to being forced to make deals he'd rather not. There may now be a status quo that seems to suit everyone, but King will always want more. And Quinlivan is livid, and now ranks the player characters among his enemies.

But for now, the player characters can return home and continue with their lives on the frontier...

TOWNS OF NEW MEXICO

Unlike the fictional towns of Jornada Springs, Steaming Rock, and Carson's Folly, these five towns are all real places. We have tried to recreate these locations as faithfully as possible, but elements of their detail will inevitably be inaccurate or deliberately fictionalized. You should feel free to make these places more historically precise, or to add greater fictional elements to make your campaign more exciting, as you see fit.



SANTA FE

First settled in the early seventeenth century, Santa Fe is the bustling capital of New Mexico. It is home to about 4,000 souls, including many of the territory's political, legal, and business titans: Marsh Giddings, the territorial Governor; Stephen Elkins, one-time lawyer and territorial delegate to the US Congress; and Thomas Catron, friend and ally of Elkins, and now the Attorney General of New Mexico. Other powerful politicians, lawyers and business interests also reside here, including Jeffrey Williamson, a senior aide to Governor Giddings. This town is the epicenter of the Santa Fe Ring.

As a large and developed town, Santa Fe not only boasts the Governor's Palace—his residence and offices—it also has a cathedral, currently under construction, and a hospital, called St Vincent's. In addition, it hosts the headquarters of the New Mexico army at Fort Marcy, which stands above the town on a low mesa, its large compound surrounded by stout adobe walls. It is said to have the space for a thousand men although that assertion has never been tested. The town also boasts a well-appointed courthouse and sheriff's office, six churches, a convent and academy, and its own newspaper, the Santa Fe Echo.

Santa Fe is home to both Clarence King and Phelim Quinlivan. King lives in the top floor rooms of The Exchange Hotel (which he also owns), and Quinlivan resides in a fancy house opposite the new cathedral. They, along with their political and business associates, meet at the Territory Club, the place to be seen if you're rich and powerful in Santa Fe. Much of the grist of the Santa Fe Ring's business is done here—deals are made in the club's smokefilled back rooms and sealed with a glass of excellent port or exquisite brandy.

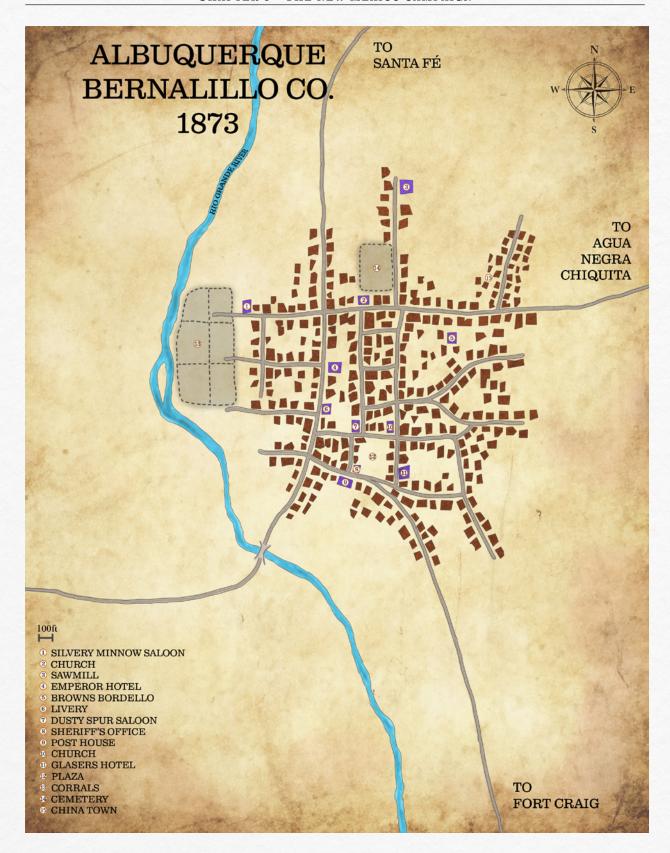
For everyone else, Santa Fe is a town of graft and opportunity, risk and danger. If you're going to wander the dusty streets of this town you'd best be familiar with the iron and ready to stand up for yourself. Many saloons offer cheap whiskey, and many hotels offer rough accommodation, as well as other entertainments. And if you find yourself in need of a lawyer, you can find the services of one Kinsey Barker, an African American who'll take no-hope cases on a no win, no fee basis.

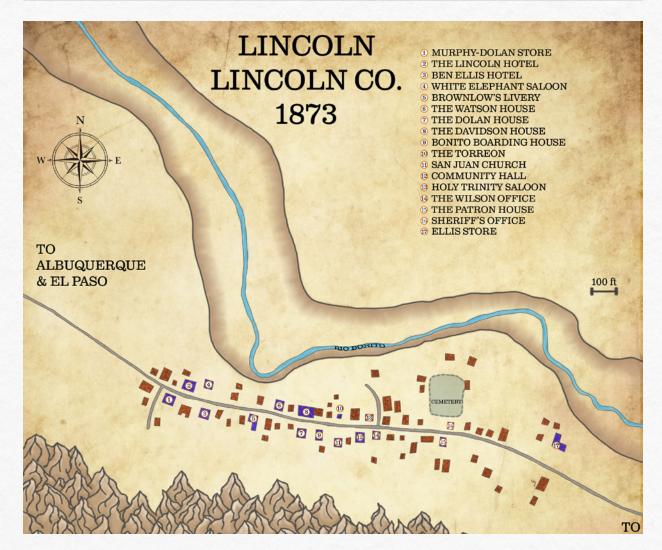
ALBUQUERQUE

People have lived at the spot now called Albuquerque for thousands of years. The town got its modern name in the early eighteenth century, when the then Governor of New Mexico, Francisco Cuervo y Valdés, officially declared Albuquerque a royally designated town. Today, the town has a little over 1,000 inhabitants, and has developed into a trading center and freight hub for much of the territory—from Albuquerque you can get anywhere. All year round, the low cries of oxen and the rumble of wagons fill the air as goods are moved in and out of town. In the late summer herds of cattle and horses are brought through, to be moved on to Taos or Santa Fe, or traded in the Albuquerque livestock market.

There is a permanent army presence in Albuquerque under the command of Colonel James Hepburn. This isn't down to any threat to the town's safety the nearest Diné (Navajo) tribal land is way off to the northwest and the Natives are peaceful, if not antagonized—but because Albuquerque is a logistics hub, well positioned to resupply forts both to the north and south. How much of that supply reaches its intended destination, and how much ends up as dollars in Colonel Hepburn's pocket, remains a mystery to all but Hepburn and the local sheriff, Albert Twomey. It's a lively town, with a lot of money changing hands, plenty of whiskey to drink and many bored soldiers—there's frequent trouble. The colonel and the sheriff have their hands full, and the place feels lawless.

There are other business interests in Albuquerque too. The surrounding land sees some ranching, but mining and lumber interests do better in this part of the territory. Astor Clay, a close associate of Clarence King, runs his banking interests from here. The other big folks in town are Davey Glaser, and his partners, Jorge and Diego Trujillo, running mining and timber interests. Glaser keeps on the right side of both Sheriff Twomey and Colonel Hepburn with generous, and naturally undeclared, donations to fatten their meager paychecks. But Glaser and the Trujillo brothers have no influence with the real power, the Santa Fe Ring, much as they aspire to.





LINCOLN

Lincoln was originally called La Placita del Rio Bonito ("The Place by the Pretty River") by the Mexican families that first settled here in the 1850s. They took advantage of the fertile Rio Bonito valley, between the Capitan mountains to the north and Sierra Blanca to the south, and started farming. The name was changed to Lincoln in 1869, when Lincoln County was formed and the settlement became the county seat. The town soon attracted cattle ranchers vying to win lucrative army beef contracts. One of the first to take advantage of this was Lawrence Murphy who, along with his friend James Dolan, set up the Murphy-Dolan store, known to the locals as "the House". As a member of the Santa Fe Ring, Murphy has a stranglehold on the ranching hereabouts, and takes a very dim view of competition. That said, Murphy has an understanding with Joan Davidson and the Davidson ranching clan. As another member of the Santa Fe Ring, Murphy has to be more accommodating to Davidson than he might be to others—they get along just fine, as long as both sides mind their manners. The other family of note in Lincoln is the Ellis clan. Isaac Ellis has farmed these parts for over 20 years, and has a rival store to that of Murphy and Dolan. His son, Ben, made good on some business dealings and now owns the Ben Ellis Hotel and the White Elephant saloon.

Lincoln itself is small, with a population of only 350 souls, many of whom live on ranches and farms outside the village. The local community hall is used for civic gatherings and festivals, and is repurposed into a courthouse when needed.

SILVER CITY

Silver City was established in 1870 by Captain John Bullard. Aggressively anti-Apache, his efforts to chase the Natives from these parts were only partially successful, and he was eventually killed in a skirmish in 1871. His eldest daughter, Jessie, took her father's place at the head of the family, controlling the Bullard mining interests, and now stands as the most important person in Silver City. But the enmity with the Apache still lingers—not only have the Apache not forgotten Bullard's attacks, but he founded Silver City on fertile land they once occupied.

Since 1870 Silver City has flourished on the foundation of silver and copper mined from the surrounding hills. It now boasts nearly 800 residents, mostly miners and prospectors, but also traders, merchants, hoteliers and saloon owners. The town also has a renowned bordello, the Princess Palace, run by Harvey Brownlow, and even a playhouse, called the Shakespear, run by the illiterate Sandy Dawkins.

Silver City is a typical frontier town—ungoverned, unplanned, lawless, and dangerous. Fights break out over the smallest infractions, and even the threat of the Bullard family's displeasure is not enough to keep people in line. Jessie Bullard recently hired a sheriff, Charley Sullenger, to bring some law to the streets, but he doesn't seem to have the grit for the job, in the face of the hardened folk he has to deal with.

But despite all that, Silver City is known across the southwest as the place to go for silver and copper, as a buyer, prospector, or investor. The people—and the money—keep rolling into Silver City, and Jessie Bullard means to keep it that way.

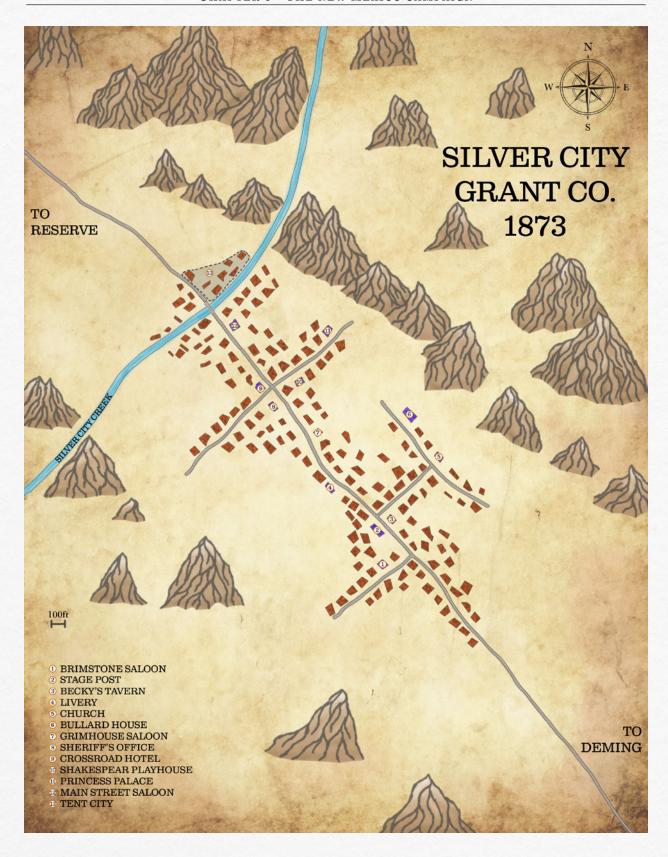
LAS VEGAS

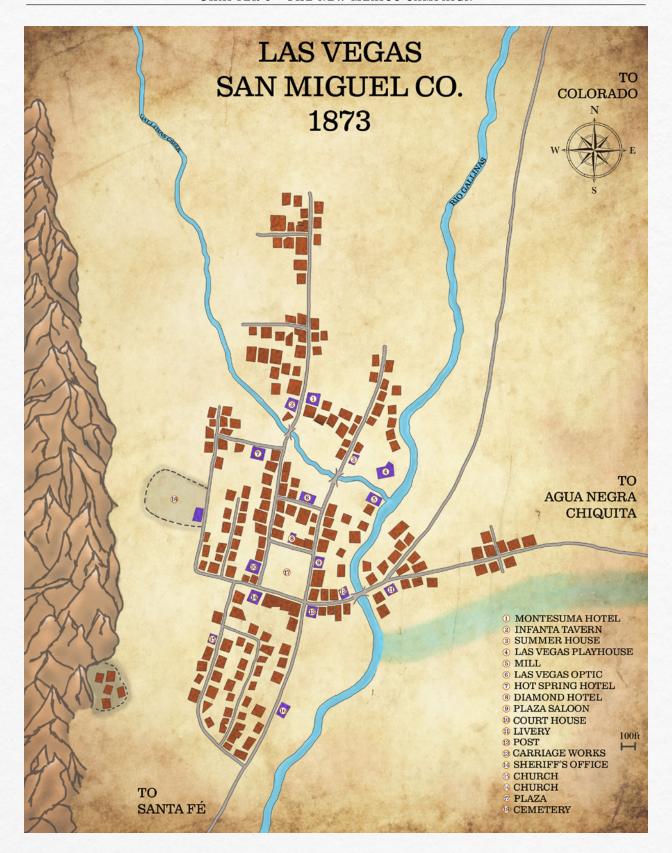
Las Vegas, New Mexico, was established in 1835 astride the Rio Gallinas. The town quickly prospered as a stop on the Santa Fe Trail, the route all the way from Missouri down to Sante Fe in the southwest. The trail brings a steady flow of settlers, goods, and supplies, but the main business here is cattle and sheep farming, with good grazing to the north, east and south.

For a time, Las Vegas even rivaled Santa Fe as the commercial heart of New Mexico, but as the years rolled by Santa Fe's central importance to the territory put every other New Mexican town in its shade. But Las Vegas is still an important place, and rivals Albuquerque in size and population, with nearly 1,000 folks calling it home.

Las Vegas is a lively, rough, and rowdy place. All manner of folks-traders, settlers and ne'er-dowells-flock here to do business or cause trouble. The town is darned lawless, despite the efforts of Sheriff Dale Stringer and the harsh judgments passed down by Judge Austin McKenzie. The town has several decent hotels, the pick of the bunch being the Diamond Hotel on the plaza, owned by Barnabas Kitch, an African American who made his fortune down in Silver City before moving north. And there are plenty of saloons, although you should expect trouble in all of them. Las Vegas has two churches, plenty of stores and outfitting shops, and a newspaper—the Las Vegas Optic. Its editor runs the paper three times a week, keeping the folks of the town informed of all that matters in northwestern New Mexico.

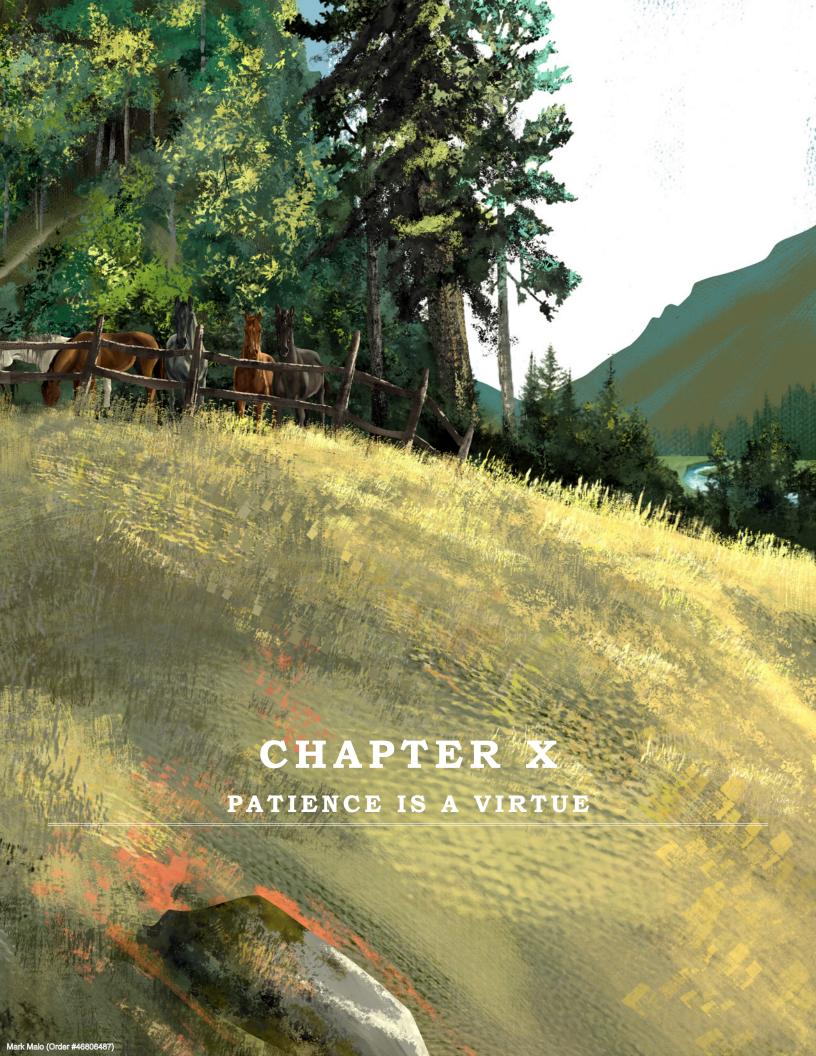












"DO NOT WITHHOLD DISCIPLINE FROM A CHILD; IF YOU PUNISH THEM WITH THE ROD, THEY WILL NOT DIE.

PUNISH THEM WITH THE ROD AND SAVE THEM FROM DEATH" PROVERBS 29:15

INTRODUCTION

Welcome to this introductory scenario for *Tales of the Old West*. It introduces you and your players to the small mining town of Steaming Rock, Grant County, New Mexico, and gives you an insight into the town and its inhabitants. The tale introduces your players to one of the key figures in the town, gives them a glimpse of the man behind the friendly face, and leaves them grappling with a moral and ethical dilemma. For more information on Steaming Rock see page 228.

WELCOME TO NEW MEXICO TERRITORY, 1873

New Mexico became a territory of the US in 1848, after Mexico's defeat in the Mexican-American War. The Mexican inhabitants were encouraged to stay, and these Nuevo Mexicanos continued to live their lives just as they had before, much to the anger of settlers who coveted their lands and haciendas. The Civil War briefly flared across the Territory, resulting in much destruction and the end of the Confederate presence by late 1862. The US Army then turned their attention to the Native American tribes of the region—the Indé, Diné, and Nermenuh, known to the settlers as Apache, Navajo and Comanche respectively. Many Natives of the Apache and Navajo tribes were moved into the Bosque Redondo reservation, near Fort Sumner, a dreadful attempt to control them that led to misery and death before the reservation was disbanded in 1868. The Comanche, however, resisted, and fought for their ancestral lands.

STEAMING ROCK

Established in 1869 by the miner and entrepreneur Samuel Bertrand and his erstwhile friend Hubbard McGraw, Steaming Rock was set up as a mining town alongside the babbling rocky brook called Humente Creek, aka the Steaming Creek, and the associated hot springs that lie just to the west. Finds of iron and nickel have kept the town afloat, and small ranching and timber outfits have seen the town grow, despite the failure to yet find gold or silver in the hills. Steaming Rock is one of a handful of hopeful towns established across the mountains of the Gila Forest, most notably Silver City to the south, and Reserve to the northwest. The town sits west of the Rio Grande, and is a long trek from the big New Mexico towns of Albuquerque and Santa Fe to the north, and Las Cruces and El Paso to the south.

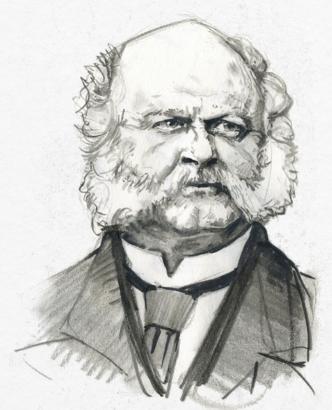
WHAT IS GOING ON?

It's Sunday July 6th, 1873 and Steaming Rock is a hotbed of rivalries between the leading families of the town. Samuel Bertrand, the man whose vision and energy saw the town established in the first place, sees himself as the unelected mayor of the settlement, a view that has seen him fall out with his old friend, Hubbard McGraw. Other key folk trying to make their mark include Daniel White, a man who grew prosperous on "new" money and is desperate to find respectability through his expansive mining interests, and Ellis Rockcliffe, a man who fully intends to make his mark.

ELLIS ROCKCLIFFE

To all in Steaming Rock, Ellis Rockcliffe is a hard but fair man who treats all equally. His motto, "you get further with a kind word and a gun than just a kind word", is well known in town. But it's always said with a charming twinkle in his eye, and the people respect him for his no nonsense approach to life. Ellis wants to keep it that way—he knows only too well that he must keep up appearances with the townsfolk if he wants to bolster his position and influence.

For Ellis Rockcliffe has a dark and violent side. He rules his household with a rod of iron, often literally. His wife, Annette, has been cowed for years by his intimidation, and the servants (including two formerly enslaved people, Harper the butler, and Mary, maid to Rockcliffe's teenage daughter, Patience) know to keep their eyes down and mouths shut. Only Patience shows any resistance to her father's secret beastliness.



ELLIS ROCKCLIFFE

But today, Ellis is angry. As far as he is concerned, Patience has fallen for the wrong man, a no-good cowhand called Maxwell Kinnear. She has exacerbated her "crime" and disrespected her father by refusing to end the dalliance, and seeking to flee. Rounded up by Ellis's men she was returned home to face her father's anger, which was burning ever more fiercely. Ellis, in his rage, beat her so badly that he cannot allow her to be seen until the wounds and bruises heal. He has hidden her away in a wilderness hunting shack belonging to his employee, a man called Tyler Peyton. Ellis knows his daughter will heal in time, and is sure she will come to heel, but needs to cover for her absence. He figures that all he needs to do is spread the tale that she has run away, have his men leave a false trail to confuse those looking for her and find some good folk to quietly go out and fail to find her. He can play the stoical father for a few weeks, then Patience can come home, Ellis can make up any story he likes and his violent outburst can remain hidden from the townsfolk...

CONTENT WARNING

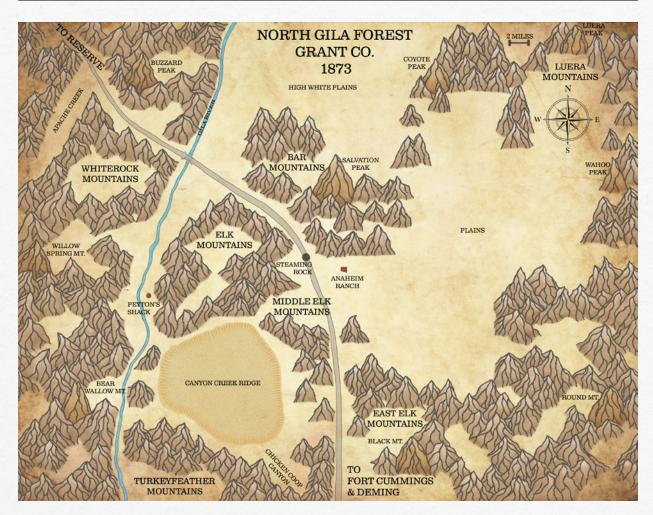
This story involves adult themes, including domestic abuse and racism. While these have been deliberately included as the dramatic backdrop to this story, and to add extra tension to the finale and the moral conundrum the players will face, they may be difficult subjects for some players.

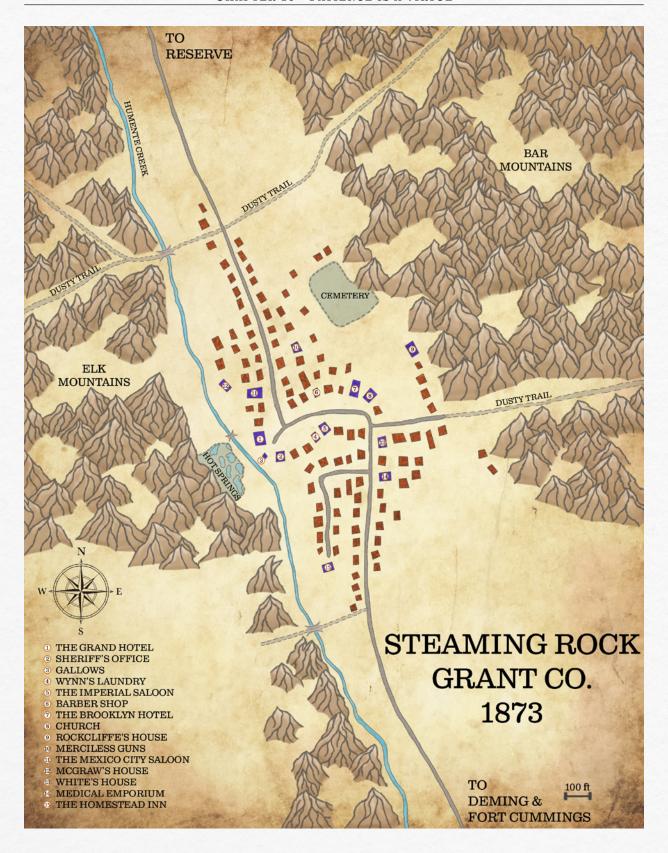
If you wish, you can remove the racist elements in the first scene, and change the section where Ellis Rockcliffe beats his daughter. Instead you can have him—in his anger—simply banish her to the hunting shack in the wilderness, and keep her prisoner there as a punishment for her intransigence. Mary, Patience's maid, goes to find Patience and is killed by the wolves in the wilderness for her courage. The rest of the scenario can play out as written.

ELLIS ROCKCLIFFE											
GRIT	4	QUICK	3	CUNNING	5	DOCITY	3				
PRESENCE FIGHTIN' RESILIENCE	3 3 1	SHOOTIN'	2	HAWKEYE INSIGHT	2 2	PERFORMIN'	1				

Talents: Authority (Advanced), Charming (Advanced), Cold Blooded (Basic), Business Minded (Advanced).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Colt 45 Peacemaker	Single	-1	+1	3	1	Medium	6





TAKING PATIENCE INTO HIDING

On the night of Saturday July 5th, Rockcliffe hurriedly called Tyler Peyton to his house and gave him the orders to get Patience to Peyton's hunting shack in the woods, quickly and quietly. Peyton, gathering a group of trusted men, took Patience from the house. He was forced to take Mary too, as the maid was like to kick up too much of a fuss if left behind. They went into the Bar Mountains, before turning south and joining the road. They went a further few miles before turning west towards the forested mesa called Canyon Creek Ridge, with Patience and Mary being uncooperative and troublesome all the while. When they reached the foothills, Peyton's patience snapped and he killed Mary, leaving the poor girl for the wolves. Some of Peyton's men then laid the false trail, heading south, while Peyton took Patience north, following the base of the Canyon Creek Ridge before heading west to the shack by the Gila River (see the map on page 256).

PROLOGUE

Read or paraphrase the following to your players:

It's a day of celebration—Independence Day 1873—and the festivities are drawing to a close. The town has been shaking to the tune of fiddlers and the dance of the people, as most folks in Steaming Rock celebrate the holiday. Some, of course, don't care so much, but the Natives and Mexicans in town still, by and large, take advantage of the free feast provided by Samuel Bertrand and the lemonade donated by the McGraws. But as the festivities come to a close the fiddlers pack up their instruments and the good people head home. Only the hardy few put their feet up in one saloon or another, to sip another two-bit whiskey.

Like you.

THE FIRST SCENE - TROUBLE AT THE HOMESTEAD INN

The player characters have a little time on the Sunday morning if they wish to take any actions, but they soon end up at the Homestead Inn. Read the following:

It's midday on Sunday, shortly after Father Carmody's morning service, and you've holed up in the Homestead Inn, where the owner, former slave and self-made man, William Moyer, is serving hot food with his cheap whiskey. There are a couple of tables of poker going on but otherwise the place has a serene sense of the "calm after the storm" about it. The festivities of the last couple of days have quite taken the celebratory spirit out of the town, and thankfully they are all but over. That said, the Homestead Inn is quite busy, full of the lower sort of folks from these parts: menial workers, cowhands, miners, and prospectors who haven't yet struck it lucky.

THE DRUNK COWHANDS

Two cowhands, both workers for Ellis Rockcliffe, are at the bar, still drunk from the night before. "Dusty" Wilcutt and Clayton Dicks are troublemakers, and they start to complain. The GM can make use of any or all of the options below, but Wilcutt and Dicks are like to start a bar fight, if they can rile up someone enough to react:

- They complain about the smell in the Homestead Inn.
- They make snide insults about one or more of the player characters.
- They accuse Moyer of watering down his whiskey.
- They insult Father Carmody as a money-grabbing no-good preacher.

You can let this play out as far as you wish, but if you want to curtail the encounter move to the Second Scene.

"DUSTY" WILCUTT										
GRIT	4	QUICK	3	CUNNING	4	DOCITY	2			
PRESENCE FIGHTIN'	1 1	MOVE SHOOTIN'	1 2							

Wilcutt likes a good punch-up but won't want to get into an all-out fight. All his rolls have a -2 penalty for drunkenness.

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Colt Walker	Single	-2	+1	2	1	Medium	6

CLAYTON DICKS										
GRIT	5	QUICK	4	CUNNING	3	DOCITY	2			
PRESENCE FIGHTIN'	2 2	SHOOTIN'	1							

Dicks is ruthless and will not want to lose the fight and look small and weak. All his rolls have a -2 penalty for drunkenness.

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Colt 1860 New Army	Single	0	0	2	1	Medium	6

THE SECOND SCENE A REQUEST FROM A FRIEND?

Either after the altercation, or as a means to cut it short before it leads to someone's death, two men enter the Homestead Inn. Everyone in town knows these two: Julius Halliday and Duncan Friar are Ellis Rockcliffe's most trusted enforcers. Depending on how far the encounter with the cowhands has progressed, Halliday and Friar will take one of the following stances:

- If the conflict hasn't escalated into a fight they threaten Wilcutt and Dicks with the sack if they don't sober up fast and report for work—the cowhands need the work so they comply, even if they scowl and make growling threats at the player characters or others.
- If the cowhands have been injured in a fight, Halliday tells them that this is the last straw and they are both fired. The cowboys know better than to stand up against Halliday and Friar so leave, but they now bear a grudge against the player characters.

Halliday and Friar invite the players to meet Mr Rockcliffe. If they are surprised, Halliday says Mr Rockcliffe would like to take the opportunity of the holiday to make their acquaintance, and maybe talk over something that might be of mutual benefit.

MEETING ELLIS ROCKCLIFFE

They are led to the grassy field outside Rockcliffe's house, where stalls have been set up, a band is still playing and cowboys have been showing off their horsemanship. On the eastern side Rockcliffe and his wife, Annette, are sitting at a table set up by their servants, from where they have been listening to the music and enjoying the revelry.

Rockcliffe is a fine looking man: tall and broad shouldered, skin bronzed by the sunshine and with an impressive mustache and mutton chops. His clothing is functional but of a design and style that shows he's a man of the plains, but also a man of class. He sits with one leg lazily crossed over the

other. As he sees the player characters he waves a hand and welcomes them all over. He bids them sit and to take some tea or coffee, served for them by his servant, Harper, an African American who has been Rockcliffe's manservant for years, before and after his emancipation from slavery. Halliday and Friar withdraw to a respectful distance but don't go far.

Rockcliffe is outwardly jovial and welcoming, while Annette is quiet and rarely lifts her eyes from the untouched and unfinished needlework on her lap. She will respond meekly if asked a direct and simple question, but otherwise always looks to Ellis to answer for her. However, despite his joviality Rockcliffe has a serious request to make of them:

- His 17-year-old daughter, Patience, has gone missing and he fears for her safety.
- She disappeared last night—she has taken a bag and her maid, Mary, has disappeared too, presumably gone with her.
- Rockcliffe thinks she has run away—they had a little family tiff yesterday.
- He can't send his own men after her as she would only run away if she saw them and, as he has a standing in the town, he'd like to keep the whole episode quiet—hence asking for the player characters' help to find and return her, quickly and quietly.
- He finishes by saying: "and I am sure that you all could use a helping hand, here in Steaming Rock, to get yourselves settled and, shall we say, prosperous? What a boon it would be to have the support and gratitude of a leading man in the community behind you, reward for a job I expect will be very well done."

If the players ask any follow-up questions Rockcliffe will provide answers: they are missing three horses from the stables; food was taken from the kitchen; it seems Patience and Mary took some clothing and blankets, but little else.

If they delve more deeply into the circumstances of Patience's disappearance, a successful opposed PERFORMIN' test against Rockcliffe's INSIGHT

will lead him to disclose that he and Patience had argued over (what Rockcliffe calls) "her childish infatuation" with a lowly cowhand called Max Kinnear, an entirely unsuitable sort for the daughter of Ellis Rockcliffe to be associating with.

If any of the players enquire about the atmosphere of the meeting, and/or how genuine either Ellis or Annette seem, allow them an INSIGHT test:

- If they fail the roll they glean nothing.
- For one success they can tell that Annette is terrified of her husband, and that Ellis seems to be taking this situation very calmly for a man who claims to love his daughter.
- For two successes they can tell that Annette is fidgety and seems like she wants to be anywhere but here, and Ellis can't hide his repressed irritation at her.
- For three successes they can tell that Ellis is hiding something and that Annette knows what it is but is too frightened of her husband to do or say anything about it.

THE EXPERT TRACKER

Rockcliffe offers them an experienced tracker to accompany them—not one of his men but a frontiersman who owes him a favor, called Floyd Higgins. Higgins is a renowned tracker and he and his dogs, Rebel and Scarlet, will be able to help. In the event that the player characters say they don't need any help tracking (for example, if one player character is themselves an expert tracker) Ellis will insist that Higgins joins them nonetheless—it's non-negotiable.

FLOYD HIGGINS

Higgins is a decent man who has got himself into debt with Ellis Rockcliffe. Rockcliffe has offered to clear his debts if he does this one job for him. His orders are to follow the tracks that Rockcliffe's men have laid, but when they reach the foothills of Canyon Creek Ridge he is to lead the player characters south and not north, claiming the tracks go that way. With a heavy heart—as Floyd knows Rockcliffe is no good—he's agreed to do it without asking any further questions.

THE THIRD SCENE - BY THE PRICKING OF MY THUMBS

The player characters should start to track Patience and Mary. To make a tracking roll they need to test HAWKEYE. This can be a group roll, with the best player character making the roll with help from others.

THE FIRST STAGE

The track picks up behind Rockcliffe's house and heads northeast into the Bar Mountains, before turning south. Initially it will be very easy to track Patience and Mary, as Rockcliffe's men, led by Tyler Peyton, are making sure the tracks are easy to follow. To do so requires a HAWKEYE roll with a bonus of +3. If they fail the roll Higgins locates the track for them.





THE WOLF PACK

When the player characters reach the lower slopes of Canyon Creek Ridge they come across a horrible scene. They can see a pack of wolves tearing at what appears to be the listless form of a person. A successful HAWKEYE test allows them to see that the figure is a young black woman in torn cloth-

ing. They cannot tell if she is alive or dead unless they examine her, but this is the dead body of Mary, Patience's maid—of Patience, there is no sign.

If they challenge the wolves, four of them, including the Alpha male, will fight to defend their prize while the others scatter, snarl and prowl. However, if any character finds themselves surrounded by the pack they suffer the Pack Attack instead of a single Bite, as multiple wolves bite and scratch at them from all sides. If any wolf is badly hurt they will flee rather than fight to the death. Once they have chased the wolves off they can survey the scene and see the following:

- The body is that of Mary, and she has been dragged out from the underbrush by the wolves fighting over her.
- If they follow the drag marks they can find the place where Mary's body was lying before the wolves found it. There are signs of a struggle and a big pool of blood.
- A DOCTORIN' roll is needed to check her injuries:
- ♦ If the roll is unsuccessful it looks like the wolves attacked and killed her.
- ♦ For one success they are not sure, but there are possible indications that her throat was cut.
- ♦ For two successes they are sure she was killed by having her throat slit, and the wolves must have found her after she was already dead.

					ABILITIE	S	
WOLVES	GRIT	QUICK	CUNNING	FIGHTIN' (GRIT)	MOVE (QUICK)	HAWKEYE (CUNNING)	ATTACKS
Alpha Wolf	4	4	4	4	4	4	Bite: Damage 2, Crit 1 (+1 to FIGHTIN' when Grappling) Pack: Damage 3, Crit 1, +3 bonus to attack rolls
Wolf— Gray	3	4	4	3	4	4	Bite: Damage 2, Crit 1 (+1 to FIGHTIN' when Grappling) Pack: Damage 3, Crit 1, +3 bonus to attack rolls

PICKING UP THE TRAIL AGAIN

Hopefully, the players will now feel an even more urgent need to track down Patience before something similar happens to her. There are two trails from here—some of Rockcliffe's men have taken Patience north, skirting the foothills of the Canyon Creek Ridge to Tyler Peyton's hunting shack, while others carried on along the false trail to the south. The player characters need to succeed with a HAWKEYE roll to spot the obvious trail heading south, but need two successes on the roll to spot the faint trail heading north as well.

Should the players fail to spot Patience's trail to the north there are two clues they can follow up:

- 1. Higgins' tracker dog, Rebel, picks up the trail to the north and is sniffing about, with his master pointedly ignoring his dog's tracking work.
- 2. Higgins sees both trails, but tries not to reveal both of them to the player characters. He suggests they go south, following the trail that heads in the general direction of Fort Cummings and Deming. However, having witnessed the brutalized body of Mary he is becoming increasingly worried about what he is a part of. The players can make an INSIGHT test to see if they notice Higgins' misgivings:
 - If they fail the roll they think that Higgins is simply shaken by poor Mary's fate.
 - If they gain one success they can see that Higgins is conflicted and is hiding something.
 - For two successes they get the sense that Higgins is acting against them in some way.
 - For three or more successes they can see he's been trying to mislead them.

The players might be able to pressure Higgins to come clean using either PRESENCE (to intimidate) or PERFORMIN' (to persuade) in an opposed roll against Higgins' INSIGHT. If they succeed he tells them all he knows, but if Higgins wins the roll he will say he can't tell them as his life wouldn't be worth a spit of salt if he did. If they succeed with many successes they might be able to persuade

Higgins to continue to track for them if they need his tracking skills, but he won't get involved in the Finale. Once they find Peyton's hunting shack he will use his frontiersman skills to slip away unnoticed.

Higgins won't fight the player characters unless it's clear they intend to kill him, in which case he will make a run for it, using his wilderness skills to get away.

HIGGINS COMES CLEAN

If all else fails and the player characters miss all the clues to the trail to the north Higgins will come clean, his conscience finally getting the better of him. He points out the second trail to the north, and says: "I'm leaving now, but you wanna go that a-way. Don't trust Rockcliffe". He whistles as he disappears into the undergrowth, Scarlet and Rebel bounding along behind him.

THE FINALE - HUNTING IN THE WILDERNESS

The trail heads north, then tracks westwards as it follows the curve of Canyon Creek Ridge. After about ten miles it leaves the ridge behind, heading west towards the Gila River. From here on in, the trail runs straight west. During this period it is likely that night will fall—it is up to the player characters whether they press on, risking losing the trail in the dark, or make camp for the night.

There are three ways this can play out, depending on what you feel works best for your game:

- The player characters stop to make camp but, in the deepening darkness, they can see the flickering light of a cabin in the distance—they can approach in the dark.
- They spend the night in camp, but then make an early start. They come across the hunting shack as the early dawn is burning off the misty cool of the night.
- They spend a restful night in camp, then continue the search. They follow the trail to the hunting shack, and arrive in the middle of the day.

FLOYD HIGGINS	FLOYD HIGGINS											
GRIT	4	QUICK	3	CUNNING	5	DOCITY	2					
FIGHTIN' RESILIENCE	1 3	SHOOTIN'	2	HAWKEYE NATURE INSIGHT ANIMAL HANDL	2 3 2 IN'3	DOCTORIN'	1					

Talents: Guard dog (Advanced - Scarlet), man's best friend (Basic - Rebel), light-footed (Advanced).

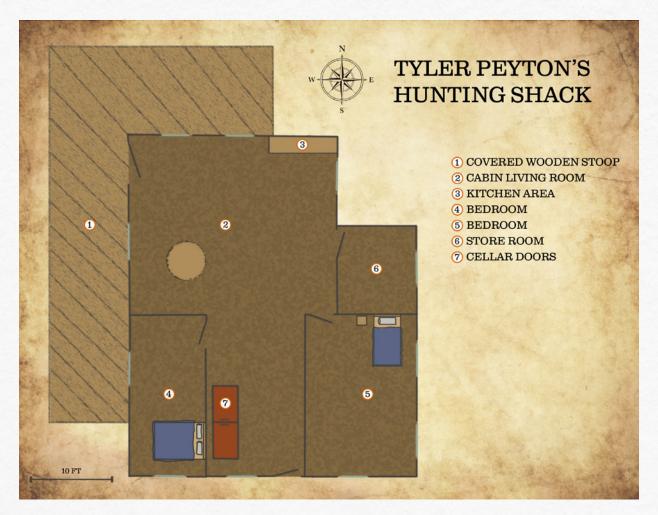
WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Winchester 1873	Lever	N/A	+2	2	1	Long	15
Hunting Blade	N/A	N/A	+2	2	1	Arms	-

					ABILITIE		
DOGS	GRIT	QUICK	CUNNING	FIGHTIN' (GRIT)	MOVE (QUICK)	HAWKEYE (CUNNING)	ATTACKS
Guard Dog Scarlet	4	3	2	3	2	1	Bite: Damage 2, Crit 2 (+1 to FIGHTIN' when Grappling)
Tracker Dog Rebel	2	4	3	0	2	3	Bite: Damage 1, Crit 2

TYLER PEYTON'S HUNTING SHACK

Peyton's shack is a rough wooden building that has seen better days. It was once the home of an old hunter whom Peyton killed when he refused to sell him the place. It sits on the western slopes of the Elk Mountains about fifteen miles west and a little south of Steaming Rock, surrounded by forest and 100 yards from the river. A rough, dusty trail snakes away to the north, where it eventually joins the road to town. By the shack is a small corral where there are currently six horses tied up.

The shack is a mess, with gear and supplies all over the place. The store room has been emptied and is now being used as Patience's "bedroom". The window has been haphazardly boarded over with planks and rusty nails. The other bedrooms have two rickety beds in each. The root cellar is dark and dank, with a rough wooden ladder and is about ten feet square. All the windows are wooden with dirty glass and tattered drapes. They are shut but not locked or fastened in any way.



Tyler Peyton is here, with four other hands and his trusty guard dog. They are standing a 24-hour watch over Patience, knowing she's feisty in spite of her beating, and may try to escape.

When the player characters approach the shack, the NPCs are disposed as follows:

- Patience is locked in the store room. She has obviously been badly beaten and her swollen face is a mess of bruises and cuts.
- Tyler, Billy Conway and "Smokey" Joe DeLacey are in the main cabin, bored and sleepy, but awake. The smell of coffee and recently cooked bacon fills the air.
- Charlie Chivers is asleep in room 4.
- Pedro Hernandez is asleep in room 5.

■ And Peyton's dog, Digger, is tied by a rope to a post on the stoop. If the player characters attempt to sneak up they will need to make an opposed MOVE against Digger's HAWK-EYE, otherwise the dog will detect something and start barking.

THE SHOWDOWN

It's entirely up to the players how they want to try and resolve this situation. At some point it is likely to end in a showdown or stand-off between the player characters and Peyton and his men. In this case the following things should happen:

■ Peyton realizes that the plan has been rumbled, and says:

- ♦ "You boys were s'posed to find nothin' and Patience would just have up and disappeared."
- ♦ "Patience would have come home eventually, when she was all healed up, and has learned that she just shouldn't cross her Daddy."
- ♦ "Pity 'bout poor li'l Mary—she shoulda just stayed home and not gotten involved."
- Peyton will finish by giving the player characters a choice:
- \(\) "Now you boys can go on and make a ruckus bout
 all this, or walk on by. I expect Mr Rockcliffe
 will remember your good sense and loyalty if you
 \)

- make that second choice, but I'm damn sure he'll remember you if you make the first one..."
- If the showdown makes any kind of noise Patience hears it and screams for help. She keeps making noise until Peyton orders Billy Conway to go and "quieten that li'l girl down."
- Patience, taking advantage of the distraction, breaks out of the store room, and grabs a shotgun from the table in the living room. It only has two shots but she will threaten Billy Conway with it, and will shoot if pushed too far.

TYLER PEYTON							
GRIT	4	QUICK	4	CUNNING	4	DOCITY	3
PRESENCE FIGHTIN'	2 2	MOVE SHOOTIN'	1 2	INSIGHT ANIMAL HANDL	2 IN'3	PERFORMIN'	1

Loyal and ruthless but intelligent. He's more than just a thug.

Talents: GUARD DOG (Advanced - Digger).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Metropolitan Navy 1864	Single	0	+1	2	1	Medium	6
Hunting Blade	N/A	N/A	+1	2	1	Arms	N/A

					ABILITIE	S	
DOG	GRIT	QUICK	CUNNING	FIGHTIN' (GRIT)	MOVE (QUICK)	HAWKEYE (CUNNING)	ATTACKS
Guard Dog Digger	4	3	2	3	2	3	Bite: Damage 2, Crit 2 (+1 to FIGHTIN' when Grappling)

BILLY CONWAY										
GRIT	5	QUICK	3	CUNNING	4	DOCITY	3			
FIGHTIN' RESILIENCE	3 3	SHOOTIN'	2	ANIMAL HANDL	IN'2					

Nasty and vindictive, he's enjoyed terrorizing Patience.

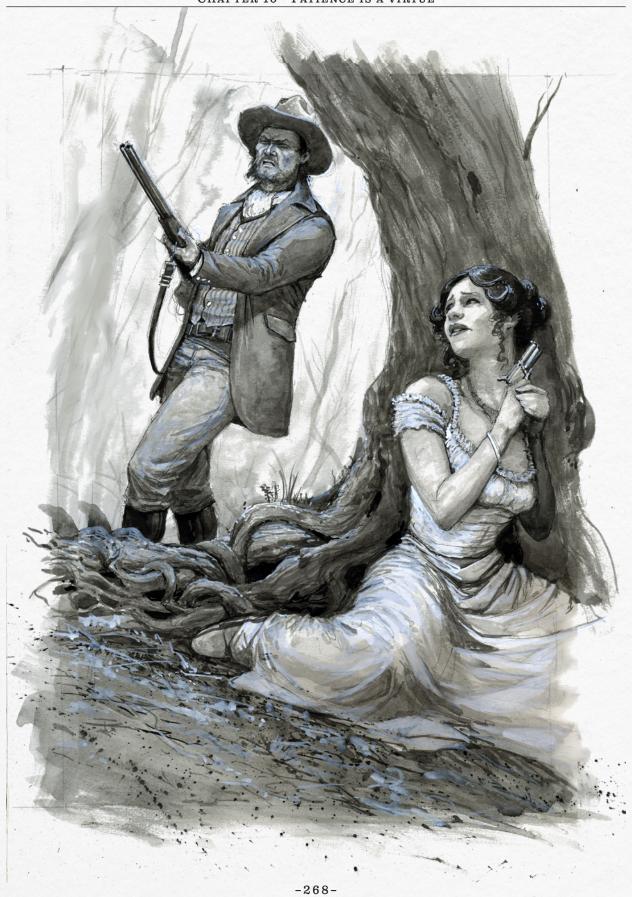
Talents: SHOTGUN MASTER (Advanced).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Shotgun	Breech	N/A	+1	3	3	Medium	2
Hunting Blade	N/A	N/A	+1	2	1	Arms	N/A

"SMOKEY" JOE DELACEY, CHARLIE CHIVERS & PEDRO HERNANDEZ										
GRIT	4	QUICK	4	CUNNING	3	DOCITY	3			
PRESENCE FIGHTIN'	1 1	MOVE SHOOTIN'	1 1	INSIGHT ANIMAL HANDL	1 IN'2	PERFORMIN'	1			

Will do any job if the money is good enough. Not keen to die for Rockcliffe's wages.

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Spencer Carbine	Lever	N/A	+2	2	1	Long	7
Cooper	Double	+1	+1	2	1	Medium	5
Hunting Blade	N/A	N/A	+1	2	1	Arms	N/A



THE EPILOGUE

IF THE PLAYER CHARACTERS
LEAVE PATIENCE WITH PEYTON
AND UPHOLD ROCKCLIFFE'S LIE

When the player characters return to town they are immediately accosted by Maxwell Kinnear, Patience's cowhand boyfriend. He has heard they

are looking for her, but accuses them, and Rock-cliffe, of leaving her to die. In his fury he heads off towards the Rockcliffes' home to have it out with Ellis. Unless the player characters intervene Kinnear is confronted by Halliday and Friar on the field in front of Rockcliffe's home. Gunplay ensues and Kinnear is killed.

PATIENCE ROCKCLIFFE										
GRIT	3	QUICK	3	CUNNING	4	DOCITY	5			
PRESENCE RESILIENCE	1 3	MOVE SHOOTIN'	1 1	INSIGHT ANIMAL HANDL		PERFORMIN' BOOKLEARNIN'	2 2			

Strong-willed and single-minded, she's more like her father than she'd like to admit. Loyal to friends and vengeful to her enemies.

Talents: CHARMING (Basic), JUDGE OF CHARACTER (Basic), LUCKY (Basic).

MAXWELL KINNEAR										
GRIT	4	QUICK	4	CUNNING	4	DOCITY	3			
LABOR FIGHTIN'	2 1	SHOOTIN' LIGHT-FINGERE	D 1	HAWKEYE ANIMAL HANDL	1 IN'3					

Naïve, impetuous, and with the confidence of youth. Likable. Orphaned.

Talents: ROPER (Basic).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Colt Walker	Single	-2	+1	2	1	Medium	6
Hunting Blade	N/A	N/A	+1	2	1	Arms	N/A

JULIUS HALLIDAY										
GRIT	5	QUICK	4	CUNNING	3	DOCITY	3			
LABOR PRESENCE FIGHTIN'	2 2 1	MOVE SHOOTIN'	2	INSIGHT ANIMAL HANDL	2 IN' 2					

Knows his worth and is well paid, but he is no fool and no simple hired thug.

Talents: HAY-MAKER (Advanced).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Metropolitan Navy 1864	Single	0	+1	2	1	Medium	6
Kosh	N/A	N/A	0	1	3	Arms	N/A

DUNCAN FRIAR							
GRIT	3	QUICK	4	CUNNING	5	DOCITY	3
FIGHTIN' RESILIENCE	2 2	MOVE SHOOTIN'	1 2	HAWKEYE ANIMAL HANDL		PERFORMIN'	1

Cheerful, fearless, and kind. Uses violence as a last resort.

Talents: SHARPSHOOTER (Advanced).

WEAPON	ACTION	DRAW MOD	ATTACK MOD	DAMAGE	CRITICAL	RANGE	AMMO
Metropolitan Navy 1864	Single	0	+1	2	1	Medium	6
Winchester Model 1868	Lever	N/A	+1	3	1	Long	15
Hunting Blade	N/A	N/A	+1	2	1	Arms	N/A

AN ALTERNATIVE ENDING AND ANOTHER STORY

If you want to continue this story, these endings can play out in a slightly different way. Kinnear is wounded rather than killed in the gunfight, and Patience makes a miraculous return sometime later. Or Rockcliffe's accusation that Kinnear beat Patience is quickly dropped and forgotten. After a few weeks of calm pass by, Patience approaches the player characters. She is either deeply angry with them and expects them to offer recompense (if they left her with Rockcliffe's men) or asks for their help once again (if they released her from Peyton's clutches). She hints that her father won't live forever and she will inherit the Rockcliffe holdings.

She wants their help. Her father intends to see Maxwell Kinnear dead for his impudence, but Patience loves him. The player characters must spirit Kinnear out of town, take him to El Paso to the southeast and ensure he takes the stagecoach for San Antonio in Texas, where he will be safe. But they must move fast, as even now her father is secretly contracting bounty hunters from out of town to run down and murder her beau.

IF THE PLAYER CHARACTERS SAVE PATIENCE AND REVEAL ROCKCLIFFE'S LIE

As soon as Rockcliffe hears that Patience is back he professes his joy and relief that she is alive and well. He tries to cover his brutal actions by blaming Kinnear for beating his "beautiful, fragile daughter" and forcing her to run away. Patience, on the other hand, says she was beaten by the bandits who kidnapped her and murdered poor Mary, letting her father off the hook—however, her fury burns deep and hot, and she considers her next steps for the future. Rockcliffe is surprised and relieved, but wonders why the impetuous Patience is behaving in such a measured way.







"HAVE YOU ANY IDEA OF WHAT A MAN MUST ENDURE WHO LEADS SUCH A LIFE? NO, YOU CANNOT. NO ONE CAN UNLESS HE LIVES IT FOR HIMSELF."

THE OUTLAW FRANK JAMES

APPENDIX: YOUR TALE BEGINS

Follow these easy steps and let the dice decide who you are!

WHO ARE YOU?

No journey of life to the west is easy, and no two are the same. Follow these steps to learn who you are and where you come from.

STEP 1: WHERE WERE YOU BORN?

Roll 2D6 to see where in the world you come from, and what heritage you grew up in (page 275).

STEP 2: WHAT WAS YOUR UPBRINGING?

Having found out where you were born, and in what culture, roll once on the relevant table to see what your early life had in store for you. Find out a little about your parents and how this upbringing prepared you for your life in the west—this roll also determines your player character's starting attribute values and first six ability points (page 276).

STEP 3: WHAT OF THE FAMILY YOU LEFT BEHIND?

Roll to see what has become of them, and whether you even care (page 284).

STEP 4: WHAT DID YOU DO FOR YOUR FIRST LIVING?

Roll on the Finding A Living table (page 284) to see how you first scrabbled to make a living for yourself as a youngster, then roll on the table relevant to your Living to find out what happened during that time and what rewards you may have earned. Your character will gain two more ability points and one talent at this point in their life, chosen from those

listed in your Living result. Your character is now a youngster, maybe still a teenager but no older than their early twenties.

Do you want to stop there? Your character can enter the world of *Tales of the Old West* as a youngster. If that is what you choose, move to STEP 7. However, if you want your character to live a few more years and develop into an older age, move to STEP 5.

STEP 5: YOUR CHARACTER'S SECOND LIVING.

If you want your character to be older, and perhaps wiser, they can take on a second Living. As in STEP 4, roll for your Living and roll to see what happened during that time. Your character gains two new ability points and one additional talent, chosen from the options listed. However, as they have aged you must lose one attribute point from an attribute of your choice. Your character emerges from this step anywhere from their late 20s to near 40 years old.

Do you want to stop there? Your character can enter the world of *Tales of the Old West* as an adult. If that is what you choose, move to STEP 7. However, if you want your character to live on for a few years more and reach an even older age, move to STEP 6.

STEP 6: YOUR CHARACTER'S THIRD LIVING.

If you wish to play an older character, you take a third, and final, Living. As with the previous Livings, you make the necessary rolls for the Living and the outcome of that Living. Again, your character gains two new ability points and one more talent, chosen from the options listed. However, as they have aged even more you must lose another attribute point of

your choice, but no attribute can go below 2. Your character completes this Living at an age of over 40 years old.

STEP 7: THE FINAL TOUCHES.

You now round off your player character in the way you think best fits the character your Lifepath is creating. You can allocate two more ability points to any abilities of your choice.

STEP 8: WHAT IS YOUR FAITH?

We all have Faith in something. What's yours?

STEP 9: WHAT IS YOUR BIG DREAM?

Day-to-day survival is perhaps enough for now, but what is the Big Dream—why are you on the frontier at all?

STEP 10: WHO IS YOUR PARDNER?

Which of the motley crew you hang around with is the one guy or gal you depend on the most, and who you'd take a bullet for?

At the end of this story your character should embark upon their tale with the following, based on the number of Livings they undertook:

Livings	Age range	Attribute points	Ability points	Talents
Greenhorn (one Living)	Late teens – mid twenties	15	10	1
Tested (two Livings)	Mid twenties – late thirties	14	12	2
Old-timer (three Livings)	Forty and up	13	14	3

WHERE WERE YOU BORN?

The Old West was a melting pot of different people from many places and diverse cultures and heritage. Roll 2D6 on the table below to see where you were born, and into what heritage and culture. The table offers suggestions for your heritage for each given region, but these are not exhaustive—don't feel limited by the listed results if you have a better idea.

Rol1	Region	Heritage
2	The Ottoman Empire, the Middle East and North Africa	Turkey, the Ottoman Empire including Serbia, Wallachia and Moldavia, the Levant, Persia, Arabia, Syria, Egypt, Libya, Morocco, Tunisia, and Algeria. Likely to be of Native or colonial heritage (colonial powers in the region included Britain, France, Turkey and Spain).
3	British North America	Provinces of Canada (including Quebec), New Brunswick, Nova Scotia, Prince Edward Island, Rupert's Land. You will likely be of British, French or Native American heritage.
4	Continental Northwest and Northern Great Plains	British Columbia, North Western Territory, or Dakota, Idaho, Wyoming, Montana, and Washington territories. Can be of European, Canadian, US, or Native heritage.
5	The Great lakes and Midwest, including "Indian Territory"	Including Michigan, Wisconsin, Ohio, Indiana, and Illinois. Likely to be of European heritage or Native.
6	Europe	United Kingdom, Ireland, the Netherlands, Germany, Poland, France, Italy, Spain, Portugal, Greece, Norway, Denmark (including Iceland and Greenland), Sweden, Finland, and the Russian Empire.

7	The Northeast	Including New England, New York, New Jersey, and Pennsylvania. Can be of European, African or Native heritage.
8	Southeast	Florida, Louisiana, Virginia, Carolina, Kentucky, Tennessee, Georgia, Alabama, Mississippi. Likely to be of European or African descent, or from Native American remnant communities.
9	The South, Southern Great Plains, Mexico and South America	Including Texas, New Mexico, Arizona, Colorado and Kansas. Likely to be of US, Mexican or Native heritage, or you may have traveled through Mexico from further south.
10	West Coast and Great Basin	California, Oregon, Nevada and Utah. Likely to be of European, American, Mexican, Chinese or Native heritage.
11	East Asia and the Pacific	Most likely Asian heritage, for example Chinese, Korean, and Japanese, but also possibly Pacific islander, Australian, or New Zealander.
12	India, and Equatorial and Southern Africa	West Africa, Nigeria, Niger, Angola, German East Africa, Mozambique, Rhodesia, or South African Republic. Likely to be of Native or colonial heritage (colonial powers including Britain, Portugal and Germany).

WHAT WAS YOUR UPBRINGING?

Now you know where you were born, you'll find out what happened to you during those formative years.

Roll D6 on the relevant table from the tables on pages 276 to 283 to learn about your early life and how that helped form the person you will become. Each option lists your starting attribute points and your first six abilities—record these on your character sheet along with any other relevant notes.

IF YOU HAVE A GOOD IDEA

The backgrounds we have included represent some of the iconic tropes of western fiction and regional history, but can never be fully representative of that culture or part of the world. If you have a different idea about who your family were and how you were raised, allocate 15 points to the four attributes (ensuring that none are below 3 at this stage), and spend six points on at least three abilities, ensuring that no ability is more than 2 at this stage.

The Ot	The Ottoman Empire, the Middle East and North Africa				
1	You grew up on the city streets, running messages, picking pockets and occasionally begging. It's a tough place to climb from. You get -1 on your first Living roll.	Grit 4 Quick 4 Cunning 3 Docity 4	FIGHTIN'1 RESILIENCE 2 MOVE 1 LIGHT-FINGERED 1 PERFORMIN'1		
2	Your father was an Imam, proud that it was a muslim nation that was the first to recognize the United States. He sent you to America.	Grit 4 Quick 3 Cunning 4 Docity 4	PRESENCE 2 INSIGHT 1 PERFORMIN' 1 DOCTORIN' 1 BOOKLEARNIN' 1		
3	Your family were publishers, producing not one but two daily newspapers, and a fortnightly review.	Grit 3 Quick 4 Cunning 3 Docity 5	LIGHT-FINGERED 2 OPERATE 2 BOOKLEARNIN' 2		

4	Your father was a soldier who saw active service. In the end he was invalided out, but you learned a lot from him.	Grit 5 Quick 4 Cunning 3 Docity 3	FIGHTIN' 1 RESILIENCE 1 SHOOTIN' 2 HAWKEYE 2
5	Your family raced horses across the sands. You grew up around herds of horses and occasionally camels too.	Grit 3 Quick 4 Cunning 5 Docity 3	SHOOTIN'1 NATURE 2 ANIMAL HANDLIN'2 DOCTORIN'1
6	Your mother was a campaigner for women's rights in the time of the Tanzimat reforms of the Ottoman Empire. She encouraged you to see the world. Gain +1 on your first Living roll.	Grit 4 Quick 4 Cunning 3 Docity 4	PRESENCE 1 FIGHTIN' 1 OPERATE 1 INSIGHT 1 PERFORMIN' 1 BOOKLEARNIN' 1

British	North America		
1	You grew up in a gambling den and you learned a thing or two.	Grit 3 Quick 4 Cunning 5 Docity 3	LIGHT-FINGERED 2 HAWKEYE 1 INSIGHT 1 PERFORMIN' 2
2	Fishing the cold waters of the North Atlantic for cod made your family resilient and cooperative.	Grit 4 Quick 4 Cunning 3 Docity 4	LABOR 1 RESILIENCE 2 MOVE 1 OPERATE 1 NATURE 1
3	You grew up in a logging community, a hard life in the forest and by the river. The logs went to Quebec city and from there to Britain. You grew up strong.	Grit 5 Quick 4 Cunning 3 Docity 3	LABOR 1 FIGHTIN' 1 RESILIENCE 1 MOVE 1 OPERATE 1 NATURE 1
4	Your parents were trappers, and you grew up hardly seeing other people but learning a lot about nature.	Grit 4 Quick 4 Cunning 4 Docity 3	LABOR 1 RESILIENCE 1 SHOOTIN' 1 HAWKEYE 1 NATURE 2
5	White men tried to keep your people in one place, but you grew up in the traditional way, following the seasons and keeping on the move for the best fishing, foraging, and hunting.	Grit 4 Quick 5 Cunning 3 Docity 3	RESILIENCE 1 MOVE 1 SHOOTIN' 1 HAWKEYE 2 NATURE 1
6	Your family fortune came from working, and owning shares, in the Hudson Bay company. You went to the best schools. You gain +1 to your first Living roll, and +1 point of Capital	Grit 3 Quick 4 Cunning 4 Docity 4	MOVE 1 SHOOTIN' 1 INSIGHT 1 PERFORMIN' 1 BOOKLEARNIN' 2

Contin	Continental Northwest and the Great Northern Plains			
1	Your family were members of a bandit gang. It's a tough lifestyle to escape from. You get -1 on your first Living roll.	Grit 3 Quick 5 Cunning 4 Docity 3	FIGHTIN' 1 MOVE 1 SHOOTIN' 2 HAWKEYE 1 LIGHT-FINGERED 1	
2	Your parents toured the region bringing culture to everyone. You were no stranger to the stage, be that in a theater or on the back of a wagon.	Grit 3 Quick 3 Cunning 4 Docity 5	PRESENCE 2 MOVE 1 LIGHT-FINGERED 1 PERFORMIN'2	
3	Prairie farmers, your family grew wheat, mostly for export to Europe. You grew up unafraid of hard work, but fiercely independent.	Grit 4 Quick 4 Cunning 3 Docity 4	LABOR 2 NATURE 2 ANIMAL HANDLIN' 1 SHOOTIN' 1	
4	Your parents ran a hardware store meeting the needs of migrants and miners here in the cold northwest.	Grit 3 Quick 3 Cunning 5 Docity 4	SHOOTIN' 1 INSIGHT 1 PERFORMIN' 1 MAKIN' 1 BOOKLEARNIN' 2	
5	Always on the move, you followed your parents, both surveyors, as they traveled from job to job. It was a tough life, but fruitful. Gain +1 on your first Living roll.	Grit 4 Quick 3 Cunning 3 Docity 5	MOVE 1 OPERATE 1 HAWKEYE 2 NATURE 1 BOOKLEARNIN' 1	
6	Your father was mayor of a mining town. When the riches ran dry and the miners moved on he made sure your family got what they deserved. Gain +1 point of Capital.	Grit 5 Quick 3 Cunning 4 Docity 3	LABOR 1 FIGHTIN' 1 RESILIENCE 2 OPERATE 2	

The Gr	The Great Lakes and Midwest, including The Six Nations and "Indian Territory"			
1	Horses are just there for the taking aren't they? And that's what your family did. It's not like anyone can really own a horse—they choose their owners.	Grit 3 Quick 4 Cunning 5 Docity 3	MOVE 2 LIGHT-FINGERED 1 HAWKEYE 1 ANIMAL HANDLIN'2	
2	Your father worked at a meat packing plant. He wanted a better life for you.	Grit 4 Quick 4 Cunning 3 Docity 4	LABOR 2 FIGHTIN' 1 LIGHT-FINGERED 1 OPERATE 2	
3	Your family ran a lot of side hustles and scams, and profited from unscrupulous trading.	Grit 4 Quick 3 Cunning 4 Docity 4	PRESENCE 1 INSIGHT 2 PERFORMIN' 1 MAKIN' 1 BOOKLEARNIN' 1	

4	Your family ran a mail and freight business between the many growing settlements of the Midwest.	Grit 5 Quick 3 Cunning 4 Docity 3	LABOR 1 RESILIENCE 2 OPERATE 1 ANIMAL HANDLIN' 1 BOOKLEARNIN' 1
5	Your parents ran a livery stable. You grew up around horses, watching your father shoe them.	Grit 4 Quick 5 Cunning 3 Docity 3	LABOR 2 ANIMAL HANDLIN' 2 MAKIN' 2
6	Your family farmed these lands for generations before the settlers came in their thousands. Your father was a leader of men and an able negotiator. Gain +1 on your first Living roll.	Grit 4 Quick 3 Cunning 3 Docity 5	PRESENCE 1 FIGHTIN' 1 SHOOTIN' 1 INSIGHT 2 PERFORMIN' 1

Europe	Europe			
1	Your family were always poor, taking whatever work they could and finding shelter in the most rotten slums. How you got across the Atlantic you won't say.	Grit 4 Quick 4 Cunning 4 Docity 3	FIGHTIN' 1 RESILIENCE 1 MOVE 1 LIGHT-FINGERED 1 HAWKEYE 2	
2	Your parents were non-conformists and took advantage of America's reputation for religious freedom.	Grit 4 Quick 3 Cunning 4 Docity 4	LABOR 1 PRESENCE 2 INSIGHT 1 PERFORMIN' 1 DOCTORIN' 1	
3	Your father was a miner pulling tin and silver from the rugged coast, skills that are much in demand in the new world.	Grit 5 Quick 3 Cunning 3 Docity 4	LABOR 2 FIGHTIN' 1 RESILIENCE 1 MOVE 1 OPERATE 1	
4	You come from a nation, and indeed from a family, of shop-keepers.	Grit 3 Quick 4 Cunning 5 Docity 3	LIGHT-FINGERED 1 OPERATE 1 INSIGHT 2 PERFORMIN' 1 BOOKLEARNIN' 1	
5	Your father was a successful lawyer and through his connections sent you to America to find professional employment. Gain +1 to your first Living roll.	Grit 3 Quick 3 Cunning 4 Docity 5	PRESENCE 1 SHOOTIN' 1 INSIGHT 1 PERFORMIN' 1 BOOKLEARNIN' 2	
6	You have turned your back on your aristocratic family to fight for the rights of the working man, in the land built upon the principles of Thomas Paine. But that didn't stop you using your family's wealth. Gain +2 Capital.	Grit 4 Quick 3 Cunning 3 Docity 5	PRESENCE 1 FIGHTIN' 1 SHOOTIN' 1 INSIGHT 1 PERFORMIN' 1 BOOKLEARNIN' 1	

The No	ortheast		
1	Your father was a metropolitan policeman, keeping the peace (and sometimes taking bribes) in the big city.	Grit 4 Quick 4 Cunning 4 Docity 3	PRESENCE 1 FIGHTIN'2 SHOOTIN'2 ANIMAL HANDLIN'1
2	Your parents were talented musicians, feted in a theatrical world where no one cared about the color of their skin.	Grit 3 Quick 4 Cunning 4 Docity 4	PRESENCE 1 MOVE 1 LIGHT-FINGERED 1 PERFORMIN' 2 MAKIN' 1
3	Your mother knew how to forage for herbs and heal many illnesses and injuries. People traveled from surrounding communities to benefit from her wisdom.	Grit 3 Quick 3 Cunning 4 Docity 5	NATURE 1 INSIGHT 1 PERFORMIN' 1 DOCTORIN' 3
4	Your parents found employment in the industrial economy, working in one of the fish canning factories.	Grit 4 Quick 5 Cunning 3 Docity 3	LABOR 1 FIGHTIN' 1 LIGHT-FINGERED 2 OPERATE 1 MAKIN' 1
5	Your father was an engineer on a railway. You loved watching the steaming machines roll by.	Grit 4 Quick 5 Cunning 3 Docity 3	LABOR 1 FIGHTIN' 1 MOVE 1 OPERATE 1 MAKIN' 2
6	The offspring of a rising political family, you have learned a little about how people think. Gain +1 on your first Living roll.	Grit 3 Quick 3 Cunning 4 Docity 5	PRESENCE 1 INSIGHT 2 PERFORMIN' 2 BOOKLEARNIN' 1

Souther	Southeast			
1	The child of a fishing family, you grew up mending nets and equipment.	Grit 3 Quick 5 Cunning 4 Docity 3	LABOR 2 MOVE 1 LIGHT-FINGERED 1 NATURE 1 MAKIN' 1	
2	You grew up in a sharecropping family. Your ma said the work was as hard as in her day but at least you could call yourself free.	Grit 5 Quick 4 Cunning 3 Docity 3	LABOR 3 LIGHT-FINGERED 2 NATURE 1	
3	Your family were bounty hunters. Some might have called them Pattyrollers—slave catchers. It didn't make you proud.	Grit 4 Quick 4 Cunning 4 Docity 3	PRESENCE 1 FIGHTIN' 1 SHOOTIN' 1 HAWKEYE 2 ANIMAL HANDLIN' 1	

4	Your parents found strength and salvation in bringing the word of god to the common folk as preachers. They did well off tithes and donations. You gain +1 on your first Living roll.	Grit 3 Quick 3 Cunning 4 Docity 5	LABOR 1 PRESENCE 2 INSIGHT 1 PERFORMIN'2
5	Your father was an overseer on a large plantation.	Grit 4 Quick 4 Cunning 4 Docity 3	LABOR 1 PRESENCE 1 FIGHTIN' 2 SHOOTIN' 1 INSIGHT 1
6	Your parents were farmers involved in Democratic politics, and although the civil war ruined their aspirations, they came out of it well enough in the end. Gain +1 to your first Living roll.	Grit 3 Quick 3 Cunning 5 Docity 4	PRESENCE 1 INSIGHT 2 PERFORMIN' 2 BOOKLEARNIN' 1

The Sou	uth, Southern Great Plains, Mexico and South America		
1	You grew up as an aguador. Water carrying was hard work and poorly paid, but honest.	Grit 5 Quick 4 Cunning 3 Docity 3	LABOR 2 FIGHTIN' 1 RESILIENCE 2 MOVE 1
2	Your father was a ne'er-do-well who came to Texas as a hired gun and was a veteran of the Mexican–American war. Your mother is the Mexican woman he fell in love with.	Grit 5 Quick 3 Cunning 4 Docity 3	FIGHTIN' 2 SHOOTIN' 2 HAWKEYE 1 ANIMAL HANDLIN' 1
3	Down here, people who herd cattle are called Vaqueros. It was a hard life and your father was often away but you grew up learning the trade.	Grit 4 Quick 4 Cunning 4 Docity 3	LABOR 1 HAWKEYE 1 SHOOTIN'2 ANIMAL HANDLIN'2
4	Your mother was a domestic servant in a fine house. You never knew your father.	Grit 3 Quick 4 Cunning 3 Docity 5	LABOR 1 PRESENCE 1 LIGHT-FINGERED 1 INSIGHT 2 PERFORMIN'1
5	You come from a hardworking farming family using milpa—a traditional method of agriculture dating back further than the first European settlers.	Grit 4 Quick 4 Cunning 3 Docity 4	LABOR 2 NATURE 2 ANIMAL HANDLIN' 1 MAKIN' 1
6	You grew up on a family-owned ranch, which definitely gave you a head start here in the west. Gain +1 to your first Living roll, and +1 point of Capital.	Grit 3 Quick 4 Cunning 5 Docity 3	LABOR 1 SHOOTIN' 2 NATURE 1 ANIMAL HANDLIN' 1 INSIGHT 1

West C	Coast and Great Basin		
1	Your parents were slick con artists and more than a little rubbed off on you. Gain +1 to your first Living roll.	Grit 3 Quick 3 Cunning 5 Docity 4	PRESENCE 2 PERFORMIN' 2 INSIGHT 2
2	Your father worked the docks as a stevedore in San Francisco or a similar port, and you grew up strong and not afraid of work.	Grit 5 Quick 4 Cunning 3 Docity 3	LABOR 2 FIGHTIN' 1 RESILIENCE 1 MOVE 1 OPERATE 1
3	Your parents came west seeking silver and gold. Like many they found very little, but they managed to pay their way, if not get rich.	Grit 4 Quick 3 Cunning 5 Docity 3	LABOR 1 RESILIENCE 1 MOVE 1 OPERATE 1 HAWKEYE 1 NATURE 1
4	You grew up in a bordello, but as the child of the owner rather than one of the working girls. It's given you a good head start in life. Gain +1 on your first Living roll.	Grit 3 Quick 3 Cunning 5 Docity 4	PRESENCE 1 FIGHTIN' 1 LIGHT-FINGERED 1 INSIGHT 2 DOCTORIN' 1
5	The child of a mining engineer, you learned a little of the skills that are still in demand in this part of the world. Gain +1 on your first Living roll.	Grit 3 Quick 4 Cunning 3 Docity 5	LABOR 1 MOVE 1 OPERATE 1 NATURE 1 MAKIN' 1 BOOKLEARNIN' 1
6	Your family have lived in the south of the region for generations, long before the Anglos "discovered" it. Considered aristocracia, you have an exalted position in your community. Gain +1 on your first Living roll, and +1 point of Capital.	Grit 4 Quick 3 Cunning 3 Docity 5	PRESENCE 1 FIGHTIN' 1 SHOOTIN' 1 INSIGHT 1 PERFORMIN' 1 BOOKLEARNIN' 1

East As	East Asia and the Pacific				
1	You are determined to be more resilient than your parents, both scholars who became addicted to the opium that the British grew in India to sell in Asia.	Grit 5 Quick 3 Cunning 4 Docity 3	LABOR 1 FIGHTIN' 1 MAKIN' 1 RESILIENCE 2 DOCTORIN' 1		
2	Your family were expert weavers, and you grew up learning how to set up and operate the loom.	Grit 3 Quick 5 Cunning 3 Docity 4	LIGHT-FINGERED 1 OPERATE 2 HAWKEYE 1 MAKIN' 2		
3	Your father worked in the iron industry, sometimes smelting, sometimes casting, sometimes blacksmithing.	Grit 5 Quick 3 Cunning 3 Docity 4	LABOR 2 OPERATE 2 MAKIN' 2		

4	Your family were farmers, and you grew up on the farm, harvesting the crops and tending to the chickens and pigs.	Grit 4 Quick 4 Cunning 4 Docity 3	LABOR 1 RESILIENCE 1 NATURE 2 ANIMAL HANDLIN'2
5	You come from an old sea-faring family. It is said your fore-fathers traded across the Pacific long before the Europeans discovered that coast. If it's true, it made them rich. Gain +1 point of Capital.	Grit 4 Quick 3 Cunning 4 Docity 4	FIGHTIN' 1 MOVE 1 SHOOTIN' 1 NATURE 1 INSIGHT 1 MAKIN' 1
6	Your parents were apothecaries, selling remedies and cures.	Grit 3 Quick 3 Cunning 4 Docity 5	NATURE 2 INSIGHT 2 DOCTORIN' 2

India,	and Equatorial and Southern Africa		
1	Your family were coastal pirates, taking advantage of unwary or unprotected travelers.	Grit 4 Quick 5 Cunning 3 Docity 3	FIGHTIN' 1 SHOOTIN' 2 MOVE 1 LIGHT-FINGERED 1 MAKIN' 1
2	Your parents made their living arranging things for rich white hunters, and though still a child you were valued as a scout.	Grit 5 Quick 4 Cunning 3 Docity 3	MOVE 1 SHOOTIN' 1 HAWKEYE 2 NATURE 2
3	Your parents were deeply religious and traveled the continent preaching the truth.	Grit 4 Quick 3 Cunning 5 Docity 4	LABOR 1 RESILIENCE 1 INSIGHT 1 PERFORMIN' 1 DOCTORIN' 1 BOOKLEARNIN' 1
4	Your family are traditional farmers and you have always been around livestock.	Grit 4 Quick 4 Cunning 3 Docity 4	LABOR 1 RESILIENCE 1 MOVE 1 NATURE 1 ANIMAL HANDLIN'2
5	Your family was part of the colonial administration. It gave you contacts and some education. Gain +1 on your first Living roll.	Grit 3 Quick 5 Cunning 3 Docity 4	PRESENCE 1 FIGHTIN' 1 SHOOTIN' 2 INSIGHT 1 BOOKLEARNIN' 1
6	Your mother was what Europeans might call a queen and you have traveled to America with some wealth. Gain +1 Capital.	Grit 4 Quick 3 Cunning 4 Docity 4	PRESENCE 1 FIGHTIN' 1 SHOOTIN' 1 INSIGHT 2 PERFORMIN' 1

WHAT OF THE FAMILY YOU LEFT BEHIND?

Before you embark on your life in the Old West, roll to discover what family connections, if any, remain.

Roll 2D6 and total them, or if you have a better idea for the story of your family, make a note of that.

2D6	Family Background
2	There is no one left but you. Everyone you loved is long lost, dead, or far, far away.
3	Your family was big until the curse. Death, madness and foolishness reduced them all to ruins, and you had no choice but to leave those who still survived behind.
4	You have lived alone as long as you can remember. Your family lies somewhere in your past and you don't really miss them.
5	Your family ain't big—just you and a few scattered relatives. You don't always see eye to eye but for the most part you get on. Blood is blood, after all.
6	There's only you and one surviving relative left. Why you stick together neither of you knows, but everyone else is gone and you only have each other, even if you can't stand them (you gain a compadre).
7	You come from a huge extended family. But they hate you and cast you out. They may be local or far away, but they will chase you away if they ever see you again. Except for one sibling.
8	Your family is small but your folks are alive and maybe there's a younger sibling who lives with them. You don't always get on but that's family, ain't it?
9	You have a decent family, and feel part of a clan. One of your parents is still alive and your siblings have families of their own.
10	Your family is large but since Grandma died your Pa and your uncles have been at each other's throats over who heads the family.
11	Your family is tiny—just you and one parent who has come to live with you (gain a compadre).
12	Your folks are dead and you're the eldest. The others look up to you to lead the family: maybe you want to, maybe you don't (you gain 1D2 compadres).

FINDING A LIVING

Once you have determined what your Upbringing has given you, you head west to become the master

FINDI	FINDING A LIVING				
2D6	Living	Living outcome table			
2-3	OUTLAW	Page 286			
4-5	GRIFTER	Page 287			
6	FRONTIER FOLK	Page 288			
7	RANCH HAND	Page 289			
8	LABORER	Page 290			
9	HOMESTEADER	Page 291			
10-11	TRADER	Page 292			
12+	GENTLEFOLK	Page 293			

of your own destiny. Roll 2D6, apply any bonus mentioned on your Upbringing, and consult the table to determine your first Living.

YOUR FIRST LIVING - WHAT DID YOU DO AS A YOUNGSTER?

When you have determined your first Living, roll D6 on the appropriate Living Outcome Table. This roll tells you a little about your time working that Living and gives you two extra ability points (which are cumulative to any points you already have in that ability). You also gain one talent at the Basic rank and some gear. You can complete your lifepath at this point and join the game as a youngster, no older than your early twenties, with the meager rewards you have acquired so far. But you don't have to stop there.

YOUR SECOND LIVING - WHAT DID YOU DO IN YOUR 20s AND 30s?

If you want to play a tested, adult character in your mid twenties to late thirties, you make another Living roll, but must also subtract one point from any attribute of your choice to reflect the effects of getting a little older (this cannot take any attribute value below a minimum of 2). Then make your second Living roll on the appropriate Living Table. Your previous Living roll may have directed you to move to a different Living: if this is the case you must roll your next Living on that Living Outcome Table. Otherwise, you may choose to stay with the same Living as your first one, or roll randomly on the Finding A Living table again. You gain the two listed ability points, one talent and the listed bonuses and benefits. If you gain a talent you already possess at the Basic level you gain the Advanced level of that talent. You can choose to stop there, and enter the game in your late twenties or thirties.

A THIRD AND FINAL LIVING BEFORE STARTING PLAY?

If you want to play an older veteran character (age 40 upwards) you must take another point off any attribute of your choice—remembering you cannot take the attribute value below 2—and then make a third and final Living roll. As before, if your second Living directed you to move to a new Living then you must roll on that Living Outcome Table, otherwise you can keep to your second Living or roll on the Find A Living Table once again. You gain two more ability points, one talent, and the listed bonuses and benefits.

THE OUTCOME OF YOUR LIVING

For each Living your player character goes through they will gain abilities and talents and—if they are lucky—may also earn items of gear and cash, gain NPC compadres along the way, acquire a horse and cart, gain or lose Fame and Reputation, or even find a home or a business.



OUTLAW

Outlaws might be fugitives from a crime they didn't commit, or unfortunates who killed a rival in a lover's quarrel and now have a price on their head. Or they might be bandits who rob trains or banks, or killers for hire. Or they might have read of the outlaw life

in a dime novel and, swept up with the romantic telling, have sought out a gang to join.

Roll D6 on the table below to see how life beyond the law turns out. Modify the result by +1 if you have SHOOTIN' at level 1 or more.

LIVIN	LIVING OUTCOME TABLE - OUTLAW					
Roll	Formative event	Abilities	Talents	Gear		
1	You shoot a bank clerk in the back when you don't need to. You are not only a killer, but a coward. Thrown out of the gang, your next roll on the Livings table has a -1 modifier.	SHOOTIN'1 MOVE 1	COLD BLOODED or FAST SHOOTER	Colt 45 Peacemaker & 2D6 rounds 3D6 × \$1 +1 Fame -2 Reputation		
2	You kill a man in a fair fight, you have the respect of your peers.	FIGHTIN'1 SHOOTIN'1	BRAWLER OF PUGILIST	Colt 1860 New Army & 3D6 rounds 4D6 x \$1 +1 Fame -1 Reputation		
3	You fight the gang leader and take him down, you are the leader now.	FIGHTIN'1 PRESENCE 1	WARCRY or AUTHORITY	Colt Walker pistol & 2D6 rounds 2D6 x \$1 +2 compadres +1 Fame +1 Reputation		
4	You rob the union train. They will write up your short life in a dime novel.	PRESENCE 1 ANIMAL HANDLIN'1	LOCKPICKER OF SNEAK	Pair of Smith and Wesson Model 3 pistols & 4D6 rounds 3D6 x \$25 + 1 compadre +1 Fame -1 Reputation		
5	Set a thief to catch a thief. A lawman from the nearby town turns you against your gang, and you betray them. If you choose to progress to another Living, make your next roll on the Ranch Hand Living Outcome Table.	HAWKEYE 1 INSIGHT 1	TWO GUN OF LIGHT-FOOTED	A pair of Cooper pistols & 3D6 rounds American Quarter Horse 2D6 × \$1		
6+	After shooting down a rival who was terrorizing a local town, the townsfolk elect you as their sheriff. Make your next Living roll on the Trader or Gentlefolk Table.	PRESENCE 1 PERFORMIN' 1	QUICK DRAW OF LIGHTNING FAST	Sheriff badge Manhattan Navy & 2D6 rounds Hartford Coach Gun & D6 Cartridges American Saddlebred Horse 3D6 × \$1		

GRIFTER

There but for the grace of god, go you. You ain't outside the law, but only because they ain't caught you yet. Your life is the pursuit of the easy dollar—there's other folk that'll work for a living. It's your

job to relieve the wealthy (and the not so wealthy) of the burden of their money.

Roll D6 to see how you do. Modify your roll by +1 if you have LIGHT-FINGERED at level 1 or more.

LIVI	LIVING OUTCOME TABLE - GRIFTER				
Roll	Formative event	Abilities	Talents	Gear	
1	Caught cheating, you are tarred and feathered and run out of town. Make your next roll on the Outlaw Living Outcome Table.	LIGHT- FINGERED 1 PERFORMIN'1	SHILL OF SWINDLER	Old barrel 2D6 × \$1 +1 Fame -1 Reputation	
2	Your trade isn't loved, and you don't love yourself much either. Bounty hunters are none too fussy about who they bring in.	HAWKEYE 1 SHOOTIN'1	FLYING BLADE OT TOMAHAWK FIGHTER	Knife Remington 1858 & 2D6 rounds Winchester Model 1868 Rifle & 2D6 rounds 4D6 × \$1	
3	You win a claim in a bet with a drunken prospector. Make your next Living roll on the Laborer Living Outcome Table.	RESILIENCE 1 INSIGHT 1	GAMBLER OF MINER 49ER	Outfit: Mining Claim with 1 Capital 6D6 × \$1	
4	You gain the trust of a saloon owner, who lets you run his Faro table.	LIGHT- FINGERED 1 PERFORMIN'1	GAMBLER OF THE VOICE	Pack of cards Derringer & D6 rounds 2D6 × \$25	
5	You've swindled a family out of their homestead, but can't sell it to the railway company like you'd hoped to. Make your next Living roll on the Homesteader Living Outcome table.	PERFORMIN'1 NATURE 1	SWINDLER OF FORGER	Outfit: Homestead with 1 Capital 4D6 × \$1	
6+	The snakeoil you sell seems to have a genuine positive effect! Make your next Living roll on the Trader Living Outcome table.	PERFORMIN'1 DOCTORIN'1	BUSINESS MINDED OF CHARMING	1D66 bottles of snakeoil 2D6 × \$10 +1 Fame +1 Reputation	

FRONTIER FOLK

You don't like people much, and prefer to find a living out in the big country, where you keep yourself to yourself. You might be a trapper or hunter, or have a more academic interest in the outdoors as a naturalist, surveyor or cartographer. Alternative-

ly you might ride the trails and roads of the great outdoors as an expressman, teamster, transporter, or stagecoach driver.

Roll D6 on the table below, modifying the result by +1 if your NATURE ability is 1 or more.

Roll	Formative event	Abilities	Talents	Gear
1	Attacked by a bear you fight like a lion but are inevitably left for dead, only to be found and saved by local Natives.	NATURE 1 RESILIENCE 1	LUCKY OT HARD TO HIT	Spencer Carbine & 2D6 rounds Knife Wild rations D6 × \$1
2	Your journeys across lakes and up rivers and taking meals with Native tribes has given you a broad knowledge that you doubt any east coast university student can match.	HAWKEYE 1 NATURE 1	SURVIVOR OF BOW MASTER	Canoe Winchester Model 1868 & 3D6 rounds 3D6 × \$1
3	You become a scout with the US Army.	SHOOTIN'1 HAWKEYE 1	TRACKER OF LIGHT-FOOTED	Winchester Model 1873 & 2D6 rounds Morgan Horse Sleeping roll Tobacco 6D6 × \$1
4	You have spent so long wandering the trails and exploring the wilderness that your horse has become your best friend and your maps of the area are well regarded.	ANIMAL HANDLIN'1 MAKIN'1	COMPANION OF BORN IN THE SADDLE	Astrolabe Small tent Survey equipment Missouri Fox Trotter horse 2D6 × \$10
5	One particularly cold winter you are attacked by a pack of wolves. Your loyal dog saves you and together you drive the wolves away.	FIGHTIN' 1 ANIMAL HANDLIN' 1	MAN'S BEST FRIEND OF GUARD DOG	Spencer Carbine & 4D6 rounds Dog Sleeping roll 3D6 × \$1
6+	You used to come into town just to sell your furs. But it's warmer to sit and sew those furs. So now you sell clothes for the discerning outdoorsman. Make your next Living roll on the Trader Living Outcome Table	MAKIN' 1 HAWKEYE 1	ANIMAL HUNTER OF KNIFE FIGHTER	Knife Outfit: Store with 1 Capital 3D6 × \$1

RANCH HAND

Working as a ranch hand is likely the easiest work to get. But it ain't just driving cattle or breaking horses. Sometimes your employers require you to take on

more dangerous work.

Roll D6 to see how you get on, modifying your roll by +1 if you have ANIMAL HANDLIN' level 1 or more.

LIVI	NG OUTCOME TABLE - RANCH	HAND		
Roll	Formative event	Abilities	Talents	Gear
1	One drunken night at the end of cattle drive, you get into a violent argument and kill a man with your bare hands. Make your next roll on the Outlaw Living Outcome Table.	ANIMAL HANDLIN' 1 FIGHTIN'1	HAY-MAKER OF BRAWLER	Webley British Bull- dog & 2D6 rounds Club 3D6 × \$1 +1 Fame -1 Reputation
2	You get involved in a range war, and your boss is killed. If you want another Living you'll have to get an- other job: roll again on the Livings table with a -1 modifier.	FIGHTIN'1 SHOOTIN'1	SHARPSHOOTER OF EXPERT FANNING	Winchester Model 1868 & D6 rounds Pistol & 3D6 rounds 6D6 × \$1 +1 Fame
3	You become a wrangler looking after the spare horses on the trail and learn to bust the broncos.	ANIMAL HANDLIN'1 NATURE 1	BRONC BUSTER OF HORSE WARRIOR	Lasso Colt Peacemaker & 2D6 rounds Sleeping roll Mustang horse 4D6 × \$1
4	You are put in charge of the chuck wagon, a well-respected role which feeds and cares for the other hands on the long cattle drives to the railway. The boys listen out for your booming voice calling them to chow down.	MAKIN'1 DOCTORIN'1	CHARMING or AUTHORITY	Wagon & Missouri Fox Trotter Sleeping roll 6D6 × \$1 +1 compadre
5	You bring a big herd to the railhead, earning a decent reward and a few nights on the town.	RESILIENCE 1 ANIMAL HANDLIN' 1	MAN'S BEST FRIEND OF GUARD DOG	Lasso American Quarter Horse Sleeping roll 2D6 × \$10
6+	It's time to strike out, set up your own ranch and make the money rather than work for them others. If you have another Living make your next roll on the Homesteader Living Outcome Table.	LABOR 1 NATURE 1	HORSE WARRIOR OF DEFENDER	Lasso Winchester Model 1873 & 2d6 rounds Outfit: Ranch with 1 Capital American Saddlebred horse +1 compadre

LABORER

Of course, instead of being a miner, quarryman or lumberjack, you want to be an owner, where others do the hard labor and you buy yourself a big house on the edge of town. But it's more likely you are a prospector looking for the gold that will make you rich, or panning for gold dust to buy your next drink,

or laboring for the villain that bought up every real claim in the territory and enriches himself from your hard work.

Roll D6 on the table below to see how you did, adding a +1 modifier if you have OPERATE at level 1 or more.

LIVIN	NG OUTCOME TABLE - LABOR	ER		
Roll	Formative event	Abilities	Talents	Gear
1	You kill a man in a fight over an ounce of gold dust. If you choose another Living, make your next roll on the Outlaw Living Outcome Table.	FIGHTIN'1 OPERATE 1	KNIFE FIGHTER OF SHOTGUN MASTER	Knife 1 oz gold dust 3D6 × \$1 +1 Fame -1 Reputation
2	Your time fruitlessly chasing your fortune through the mountains has not made you rich but has given you a love of nature.	NATURE 1 HAWKEYE 1	MOUNTAIN FOLK OF SURVIVOR	Prospecting kit American Quarter Horse 3D6 × \$1
3	Working someone else's claim is tiring, dangerous and not profitable (for you). But you're stuck trying to earn enough to make your way out.	LABOR 1 OPERATE 1	BRAWLER OF MINER 49ER	Mining pick or shovel 3D6 × \$1
4	You have a talent for telling other people what to do, rising to a position of overseer at a mine.	INSIGHT 1 FIGHTIN' 1	JUDGE OF CHARACTER Or AUTHORITY	Bullwhip Cooper pistol & 2D6 rounds 6D6 × \$1
5	You keep your head when there is a terrible accident. Your ability to rally the workers and give first aid keeps everyone sane and alive until rescue.	PRESENCE 1 DOCTORIN' 1	RABBLE ROUSER OF CALMING MANNER	4D6 × \$1 +1 compadre +1 Fame +1 Reputation
6+	Your claim does well, striking rich in coal, silver, gold or lumber. Make you next Living roll on the Gentlefolk Living Outcome Table	BOOK- LEARNIN' 1 NATURE 1	BUSINESS MINDED OF ENGINEER	Outfit: Claim +1D3+1 Capital 2D6 × \$10

HOMESTEADER

The homesteader's life is the dream of many who come west—land of your own, and no one but you to tell you what to do. It's a hard life, but it's your

own life, and you reap all the benefits from your own blood, sweat, and tears.

Roll on this table with a +1 modifier if you have LABOR level 1 or higher.

Rol1	Formative event	Abilities	Talents	Gear
1	Drought and the scheming of a local rancher combine to drive you off your land. But you take your revenge and put him down. If you want another Living, you must roll on the Finding a Living Table, but with a -2 modifier.	LABOR 1 RESILIENCE 1	DEAD EYE OF COLD BLOODED	Metropolitan Navy 1864 & 1D6 rounds The dead rancher's gun belt with a Bridgeport Rig holster 4D6 × \$1
2	You prove yourself adept at building a home, and you discover a spring on your land.	NATURE 1 OPERATE 1	ENGINEER OF HERBALIST	Outfit: Homestead with a Well and 1 Capital 3D6 × \$1
3	You fight off a gang of outlaws trying to steal cattle and a grateful cattle baron gives you a bonus.	FIGHTIN'1 SHOOTIN'1	PISTOLEER OF FAST FOOTWORK	Spencer Carbine & D6 rounds Colt Walker & 3D6 rounds 2D6 × \$10
4	Rustlers make off with your herd, but you track them down and bring them back. Now the local sheriff comes to you whenever he's tracking a bad man down.	HAWKEYE 1 ANIMAL HANDLIN' 1	MANHUNTER OF TRACKER	Winchester Model 1868 & D6 rounds Remington 1858 & 2D6 rounds Pinto Horse 1D6 × \$10
5	You've proved your community spirit time and again. When your neighbors look for someone to join the posse, they look to you.	PRESENCE 1 INSIGHT 1	WARCRY OT SHOTGUN MASTER	Cooper & 2D6 rounds Roper Repeating Shot- gun & 1D6 cartridges American Quarter Horse +1 compadre +1 Fame +2 Reputation
6+	Your good judgment and a few good harvests mean you feel pretty secure here. Your family grows. If you have another Living as a Homesteader add +1 to the D6 total on your next roll on the Homesteader Living Outcome Table.	MAKIN'1 DOCTORIN'1	JUDGE OF CHARACTER OF CALMING MANNER	Outfit: Ranch or Homestead with 1D3 Capital American Saddlebred Horse Wagon 2D6 × \$10 +1 compadre

TRADER

Traders take many forms, but most of them settle in towns. A few set up trading posts near Native communities, others set up dry goods stores for the ranchers. Craftsmen of all types ply their trade, including farriers, undertakers, and tailors. Some sell their bodies, or the bodies of others. Others run saloons and hotels.

Roll D6 on this table with a +1 modifier if you have MAKIN' at level 1 or more.

LIVI	NG OUTCOME TABLE - TRADE	R		
Rol1	Formative event	Abilities	Talents	Gear
1	Competition with another dry goods store turns ugly, and the feud becomes known as the "County War". Make your next Living roll on the Outlaw Living Outcome Table.	FIGHTIN'1 SHOOTIN'1	TWO GUN OT DEAD EYE	Pair of Metropolitan Navy 1864 pistols & 4D6 rounds 4D6 × \$1 +1 Fame -1 Reputation
2	Your expert work at a livery stable earns it a reputation as the trusted place to keep horses.	ANIMAL HANDLIN'1 MAKIN'1	ROPER OF COMPANION	Pinto horse Lasso 4D6 × \$1 +1 Fame +1 Reputation
3	Your store does a roaring trade when there is a rumored gold strike nearby.	OPERATE 1 BOOK- LEARNIN' 1	BUSINESS MINDED or RABBLE ROUSER	Outfit: Store with 1 Capital 2D6 × \$10
4	The winters are hard, but your fires keep you warm and business is brisk.	INSIGHT 1 MAKIN' 1	SMITH or BOWYER	Outfit: Store with 1 Capital 2D6 × \$10
5	You had to learn the law pretty darn quick when the banks came a-callin' for your employer's hotel. He took you to the tailor and suited you out all nice and proper as thanks.	BOOK- LEARNIN' 1 LIGHT- FINGERED 1	LAWYER OF FORGER	Fancy clothes and a nice hat 6D6 × \$1 +1 Fame +1 Reputation
6+	You make the most of the influx of single men coming to town by advertising "employment opportunities for young women" back east. Your successful bordello earns you the respect of a town elder. Make your next Living roll on the Gentlefolk Living Outcome Table.	INSIGHT 1 PERFORMIN' 1	CHARMING OF HIGH SOCIETY	Outfit: Saloon with 1D3 Capital Hartford Coach Gun & 2D6 cartridges 6D6 × \$1

GENTLEFOLK

Some (but not all) gentlefolk don't have to work for a living. They rely on inherited wealth or the success of their previous life. They may have time to spend on civic duties, sitting on the town's council or running for sheriff or mayor. But others do have work to do, albeit usually of more an intellectual rather than physical nature.

Roll D6 on this table, adding 1 to the result if you have BOOKLEARNIN' at level 1 or more.

LIVIN	NG OUTCOME TABLE - GENTL	EFOLK		
Roll	Formative event	Abilities	Talents	Gear
1	It looked too good to be true, and it was. You spend all your savings on a mining claim that now seems worthless. But you won't be fooled again. If you want another Living, make your next roll on the Laborer Living Outcome Table.	INSIGHT 1 OPERATE 1	SURVIVOR OF COLD BLOODED	Good quality prospecting equipment 3D6 × \$1
2	You are called by god to shepherd the townsfolk.	INSIGHT 1 BOOK- LEARNIN'1	CALMING MANNER OF SWINDLER	Bible Dog collar 3D6 × \$10 +1 compadre
3	It's the actor's life for you, where your background doesn't matter and you can be whoever you want to be.	PERFORMIN'1 MOVE 1	THE VOICE OF SHILL	Deringer & 1D6 rounds 3D6 × \$10
4	You become the closest thing this town has to a judge.	PRESENCE 1 INSIGHT 1	LAWYER OF JUDGE OF CHARACTER	1D6 × \$50 +2 Fame +1 Reputation
5	You had a little schooling and the local town takes to you as the local doctor after you cure a little girl of some horrible disease.	DOCTORIN'1 BOOK- LEARNIN'1	HEALING TOUCH OF HERBALIST	Doctor's bag 1D6 × \$50
6+	You are well enough heeled to run for mayor. You don't succeed, but you learn from the experience.	PERFORMIN'1 INSIGHT 1	HIGH SOCIETY OF RABBLE ROUSER	Outfit: Homestead with D6 Capital 2D6 × \$50 +1 Fame

YOUR ACQUISITIONS

Once you have completed the necessary rolls for

your Livings you need to accumulate the gear and other items you have acquired over your life so far.

Cash	Roll the relevant number of dice to see how much cash you have in your pocket at the start of the game.
Capital	Total your Capital to see how much, if any, Capital you have. You must either immediately invest it in an outfit or property, or liquidate it into cold, hard cash (page 88).
Fame	Total up any Fame bonuses and add them to your base Fame score (page 101-102).
Reputation	Total up any negative and positive Reputation bonuses, and apply them to your place on the Reputation Table on page 102.
Weapons	If you have acquired a weapon go to page 110 to find its details. Roll the number of dice specified to see how much ammo you have on your belt.
Horse	If you gain a horse go to page 120 to determine its stats, qualities and flaws. It comes with all the necessary equipment needed to ride it.
Outfit	If you have an Outfit refer to the rules on building your Outfits on page 92.
NPC Compadres	Your backstory will help you work out who your compadres are, and then follow the rules on page 103 to find out more about them.
Other Gear	Write anything else on your equipment list.

THE FINAL TOUCHES

ADD YOUR LAST ABILITY POINTS

After you have completed all your new player character's Livings, you have 2 final points to allocate to any ability of your choice, remembering that no ability rank can go above 5.

WHAT IS YOUR FAITH?

Everyone has their own personal faith, their own philosophy and way of life. Faith might be just that: religious faith of one flavor or another. But it could be reliance on friends and family, or an affinity with nature, or just the simple belief in yourself as the only one you can trust. It's this that you hold to, that you test, when times are tough and you need to push yourself to succeed: your Faith powers your ability to push your rolls. Read more about Faith on page 45.

Each player should write their Faith down in one short sentence of half a dozen words or so. Examples include: "I trust my dogs more than people", "the Lord is my shepherd, I shall not want", "the only one I trust is me", "my friends are everything to me", and "the spirits are with me, in the breeze in the trees."

WHAT IS YOUR BIG DREAM?

Your immediate goal in the game is to live another day. But in the long run, mere survival is not enough. You also have a motivation of your own, something you dream will one day come to pass, that keeps you on your feet when it would be easier to just lay down and die. You should choose your own Big Dream, or allow it to develop in your first few sessions. During play you will gain extra XP if you risk or sacrifice something to move closer to realizing your Big Dream.

WHO IS YOUR PARDNER?

Choose another player character, a compadre, or other NPC, as your Pardner. This is someone you care for, possibly work with in partnership or with whom you have some powerful bond. However, it's not certain that they will always reciprocate your feelings.

WHO ARE YOU, AND WHAT DO YOU LOOK LIKE?

Finally you need to give your character a name and describe them.

Now you are ready to continue your tale.



Name	Pardner
Faith	000000000
Big Dream	

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Town Fortune Modifiers	Minus 2 from the Tens Die	Minus 1 from the Tens Die	Minus 3 from the Units Die	No Modifier	Add 3 to	Add 3 to the Units Die	Add 1 to the Tens Die	Add 2 to the Tens Die	
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Name

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Shareholders (CAPITAL Invested	Employees			BUSINESS PROPERTY	RTY
					Status Location	
					Features	
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