

SIDEWINDER RECOILED

FRONTIER TOWNS

FORT GRIFFIN



VOLUME 2

CENTRAL STATES

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FRONTIER TOWNS: FORT GRIFFIN VOLUME 2



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15mm Battle Maps.pdf	separate document
25mm Battle Maps.pdf	separate document

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INTRODUCTION

Life on the trail can bring hardship, peril and death. Frontier towns such as Fort Griffin are beacons of civilization, where travelers can sleep in a real bed, enjoy some lively entertainment and maybe, just maybe, get a hot bath and a clean shave.

Welcome back to Fort Griffin and The Flat for the second volume of *Frontier Towns*. We're right pleased you decided to drop by.

If you purchased the first volume (thereby demonstrating tremendous good taste and laudable judgement), you already know how this here *Branded for Recoiled* supplement works and don't need to wade through the rest of this introduction—nothing has changed. We invite you to proceed directly into town to partake in the fine establishments offered in these pages.

If, on the other hand, this is the first *Frontier Towns* product you've laid eyes on, you'll probably want to take a gander at the rest of this chapter. We here at *Dog House Rules* are aiming to bring alive some of the more interesting places on the Frontier, places where a vibrant, exciting *Sidewinder: Recoiled* campaign might take place. Some Frontier cow towns could be downright boring and staid, but shucks, we figure you can be bored any old time, so this sourcebook is designed to help you spice up the flavor of the Old West in your game.

A wise old hombre once said "No man is an island" and it's just as true that no building stands alone. So, to provide a cohesive setting that you can implement immediately, we've located all of the establishments in this supplement in a little place called Fort Griffin, Texas. The buildings and their inhabitants can be used right off the shelf, so to speak, making it easy to create various role playing opportunities and spawn adventures with Fort Griffin as the primary setting. (See the section that follows for the background and a brief description of Fort Griffin and The Flat, and visit www.doghouse.rules.net for free Fort Griffin and North Central Texas maps.)

But keeping flexibility in mind, all *Frontier Towns* locales are presented in a way that will allow you to use them as you see fit. It should be quite feasible to uproot any of these establishments and drop them into a frontier town of your own creation. Need a barbershop, a hotel or blacksmithy, but don't have the time or energy to draw one up? Go ahead and filch one from here, transport it to wherever your little ol' pea-pickin' heart desires and tweak it to fit your chosen environment.

Frontier Towns Basics

For consistency, each establishment contains the same basic elements. A quick review is in order.

Background: This includes a brief overall description of the establishment, its history and overt physical characteristics.

Map: A floor plan of the building, in standard 1 inch = 5 feet square scale, is provided, complete with graphic presentation of major furnishings, interior structures and points of egress. In addition to the maps found within these pages, three separate PDF files contain larger maps for the Judge's easy reference and note-making, as well as actual table-top maps for gaming sessions (especially useful when miniatures are used in game play).

The three PDF files are:

- Judge Reference Maps.pdf – containing a full page map for each establishment, intended for the Judge's use and possibly as handouts.
- 15mm Battle Maps.pdf – containing full scale 1/2" = 5' maps that you can print and piece together for table-top gaming sessions.
- 25mm Battle Maps.pdf – containing full scale 1" = 5' maps that you can print and piece together for table-top gaming sessions.



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Building Key: Detailed descriptions of each area depicted on the floor plan are provided. These descriptions contain everything needed to use the establishment without further work, but are by no means comprehensive. Judges may wish to add or subtract details as necessary, tailoring the place to fit the style and substance of their campaign. While specifications are given to help facilitate game play, these can be altered or embellished, as a Judge desires. All rooms and specific areas are numbered for easy reference.

Personalities: Without folks around to make things happen, an establishment would be nothing more than a hunk of wood and stone. Thus, each building includes a few personalities to help populate your town and create potential role-playing situations. Use the characters provided in these sections in whatever way fits your chosen environment. Change the names, adjust the stats—well, you know there are many ways to ricochet a shot and make it hit the target. (Note: In the stat blocks, the first class listed is always the initial class chosen by the character at first level.)

While some of the personalities listed within each establishment are based upon real history, some are just plumb made up. Heck, we've even taken some "cinematic" liberties with the historical figures if we figured they needed spicing up (or when the real details proved elusive). Those based on the available historical record, whether fact, fiction or somewhere in-between, are noted with a "historical person" icon as shown below.



Adventure Hooks: Finally, a few possible scenarios are offered with each establishment to help spark a Judge's creativity, and perhaps engender some bona-fide adventures for the players in your *Sidewinder: Recoiled* game. Take 'em at face value, or use 'em as the seeds of the players' destruction . . . er, that is, ideas that make for interesting gaming incidents. In some cases, twofold optional scenarios are presented, where a Judge can take the same basic premise and run with it in different directions. We figure this will help to keep players from gaining the proverbial keys to the kingdom—that is, those players who purchase this supplement and read all the goodies in order to have an ace up their sleeve. Not that that would ever happen (naw, couldn't possibly).

Notes on Game Mechanics

Building Construction Specifications: Within each building description, specifications are provided for the structure and any furnishings or other select items found on the premises. For any rulings pertaining to the structures (such as a character trying to break down a door, or bust a lock), the Judge should consult *Sidewinder: Recoiled* pages 219-220 for the details on how to Attack an Object.

Standard objects will have the properties shown in Table 1.1. In some instances, such as at the F.B. York's

Bank, doors and windows may be harder than normal; when any characteristics differ from the norm, those differences will be noted within the building description. Items not listed here will be fully described in the individual building descriptions.

Table 1.1: Object Properties

Object	Hardness	Grit	Break DC
Door bar	5	4	+2
Door, Wood (simple)	5	10	13
Door, Wood (strong)	5	20	23
Door, Wood (wood reinforced)	5	22	24
Door, Wood (metal reinforced)	6	25	25
Floor, Wood	5	15	13
Furniture (small)	3	3	12
Furniture (medium)	5	5	15
Furniture (large)	5	10	15
Wall, Stone	8	90	35
Wall, Wood (int)	5	30	15
Wall, Wood (ext)	5	45	20
Window Bars	10	15	30
Window Glass	1	1	5
Window Shutters	5	8	13

Unlike standard building materials, locks and safes come in a variety of qualities as shown in Tables 1.2 and 1.3.

Table 1.2: Lock Properties

Lock	Hardness	Grit	Break DC	Pick DC
Cheap	0	1	10	20
Average	3	5	15	25
Quality	5	10	20	30
Security	10	120	35	40

Table 1.3: Safe Properties

Safe	Hardness	Grit	Break DC	Pick DC
Safe, small	10	30	30	30
Safe, large	10	50	35	30
Strongbox	5	15	20	20

For rules on picking locks and cracking safes, see the Disable Device skill description in *Sidewinder: Recoiled*, pages 73-74.

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A Brief Description of “The Flat”

It's a little known fact that throughout the 1870s, Fort Griffin and the nearby town, known as The Flat, came alive with the frontier spirit. Although not as well known as places such as Deadwood, Dodge City, and Tombstone, Fort Griffin during its heyday was just as rambunctious and rough-and-tumble. Both the famous and infamous passed through these parts of North Central Texas, from Wyatt Earp to John Wesley Hardin and Lottie “The Poker Queen” Deno.

Starting as a “camp-follower” community adjacent to the Fort, The Flat became a thriving town in the mid-1870s. Sometimes described interchangeably, the town of Fort Griffin and The Flat offered travelers, buffalo hunters and soldiers a place to blow off steam, get a decent meal and otherwise enjoy a respite from the dusty trail. As settlers moved west, The Flat drew the likes of gamblers, homesteaders, outlaws, merchants, and cattle drivers headed north to the railheads in Kansas. Some came to stay while others came and went like the floods that struck without warning.

While Fort Griffin proper was situated high on a hill, The Flat lay on the level plain just beneath the steep hillside on the banks of the Clear Fork of the Brazos River. The area was typical of the prairie plains terrain of North Texas. At the time, as the buffalo roamed free, the Comanche, Tonkawa and Kiowa that followed the herds were being forced onto reservations. All the while, settlers came to hunt the buffalo, round-up cattle and farm the land as best they could, growing staple crops such as corn, cotton and sorghum.

Along the dirt roads of town, buildings sprung up left and right—from businesses catering specifically to the hunters and passers-through to establishments serving the needs of the growing “permanent” populace. While most of the early buildings were constructed of the scrub wood found in the area (such as live oak) a few stone buildings arose as well.

All the seasons were felt in this region—from the extremes of a January winter freeze to the dreary high heat of an August summer. Harsh weather posed an ongoing challenge for settlers and travelers alike—potentially as deadly as any outlaw's buckshot. Flash floods plagued the residents and business owners in The Flat, washing out homes, ruining inventory and sometimes carrying livestock down the river. Apple-sized hailstones periodically pelted roofs and the heads of poor souls unfortunate enough to be caught outdoors. Wicked tornadoes ripped through the plains without warning, indiscriminately demolishing homesteads or taking objects that were never meant to fly (including people and animals) for a brief ride in the sky. And rarely did an otherwise pleasant autumn pass without a Blue Norther blowing through and leaving an icy spell in its wake.

In the early days, the Flat attracted outlaws, gamblers and other scofflaws resulting in lawlessness for some time. But as the community grew, businesses became established and settlers stuck around, the rule of law evolved. Still, the place was as wild and wooly as the Frontier ever got, and adventure awaited any cowpoke with a hankering for action.

INTERIOR KEY

	Paved or Stone Surface
	Wooden Surface
	Water
	Packed Earth Surface
	Stone or Brick Wall
	Wooden Wall
	Wooden Shingle Roof

	Wooden Swinging Door
	Reinforced Swing Door
	Vault Door
	Glazed Window
	Barred Window
	Window Shutters
	Iron Bars

	Stairs
	Ladder
	Opening in Ceiling
	Opening to Lower Level
	Opening Floor & Ceiling
	Fireplace
	Torch/Lamp Bracket

	Hay, Fodder, Straw Bedding
	Bed(s)
	Bunk Bed
	Crates, Barrels, etc.
	Shelves, Furniture, etc.
	Stoves, Ovens
	Table, etc.
	Chairs, Stools

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DONEY'S SALOON

When your throat's drier than a West Texas sandstorm and you don't need nuthin' fancy—just straight up whiskey and maybe a place to put up your sore feet for a spell—it's right likely that this old shack is calling your name.

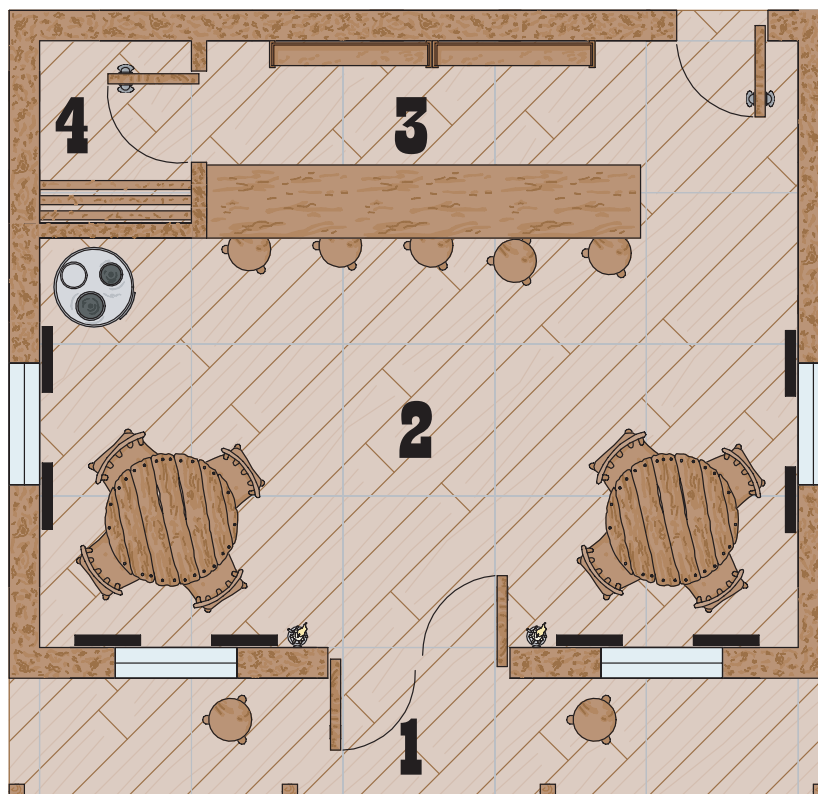
Doney's place ain't much to look at, but it has that certain quiet charm that attracts drifters (and regular folk) looking for a cheap drink without a bunch of folderol—or attention of any kind for that matter.

William Doney, an immigrant from England, built this nearly square, all-wood structure in late 1875. Wanting to capitalize early on the growing commerce and traffic moving through Fort Griffin and The Flat—and not having much to spend on construction—Doney simply put up four walls and a roof as quickly and cheaply as possible. Frankly, it shows. The place appears to be much older than it really is, with warped boards, grubby rotting planks and a few crudely patched holes in the rusted tin roof (especially over the small porch). The wooden walls are relatively weak (Hardness of 5 and 35 total Grit, with a Break DC of 18) with the roof being even less sturdy (Hardness of 4 and 25 total Grit, with a Break DC of 15).

Climbing on this roof is certainly not a task for the faint-hearted.

In some ways, the Saloon's broken-down appearance serves it well, drawing a crowd that prefers a no-frills, even solemn, place to get a stiff drink. Moreover, it caters to those penny-pinching travelers that can't afford more than a plain shot of whiskey, as well as those who don't want—or can't resist the temptation of—gaming tables and sweet-smelling women. Not to mention anybody needing a place for a clandestine meeting.

While the place is mostly somber and austere, that doesn't mean things don't get rowdy now and again. Some hard hombres pass through here, and it isn't uncommon for a fracas to break out—night or day—sometimes with Doney himself instigating the disturbances.



1 SQUARE = 5 FEET

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Building Key

1) Front Porch

This thin strip of a porch leads up to the Saloon's only remarkable feature—the classic “bat-wing” style swinging doors. The doors are certainly the best-maintained part of the whole place, being oiled and cleaned regularly. Heck, they might be the only things maintained and cleaned regularly. While two beat-up stools can be found out here, rarely do they serve as seats. One of them has a short leg; while bird droppings and other unsavory stains cover the other. The tin roof over the porch is peppered with numerous holes, letting in annoying streams of sunlight or rivulets of rainwater, making the porch less-than-hospitable most of the time. The two windows, although equipped with shutters, are usually open.

2) Saloon

The “bat-wing” doors lead directly into the main area of the saloon. The bar and five stools stand directly

ahead, welcoming patrons who can't wait to order up a drink. The stools in here are in much better condition than the ones out on the porch—that is, all of their legs are relatively even and they aren't covered with crap. From this side, the bar appears as plain as a pine box.

Immediately to the right and left of the entrance are the only two tables in the place. Showing signs of numerous repairs, each table has four straight-back armless chairs (obviously patched together after participation in numerous brawls, making them more easily broken if further abused—Hardness 5, Grit 3, Break DC 12). The four shuttered window openings around the tables allow decent ventilation. Kerosene lamps flank the windows, providing dim light in the nighttime hours.

Tucked into the corner, behind the left-hand table (when facing the bar), is an aged wood-burning stove. Doney usually keeps a small fire burning in order to brew the pot of chicory coffee that he keeps on hand (coffee is always free of charge). During the winter months, the stove is loaded up in an attempt to keep the drafty place warm. Despite the constant drafts and the four windows, there always seems to be a haze of smoke lingering up towards the ceiling.



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In the other corner, alongside the bar, is the back-door—a strong wooden door with a latch bolt on the inside, but no lock.

In the morning, 1d4-1 patrons may be in here. By noon, the place harbors 1d6 patrons. By the early evening, and well into the night, 3d6 folks are usually packed in, some standing along the walls and setting their glasses on the windowsills if the seats are all taken. It's not uncommon for revelers intending to visit the fancier (and higher priced) places in town to stop by Doney's first for a cheap drink, or two.

3) Bar

As noted previously, the 15' long bar is quite plain. Between the numerous cigarette burns, scorches and gouges, the bar top's thinning layer of shellac is in desperate need of re-coating. On the wall directly behind the bar are two long, warped shelves, supporting only a few glasses and mugs on the more level spots. The upper shelf is about one-third shorter than the lower. Closer examination reveals that one end has been busted clean off. More glasses are usually stored at the far right end of the bar (facing the entry), next to an oil lantern.

All of the liquor is kept underneath the bar, on recently replaced shelving. Aside from the free *jamoka*, Doney serves only three things: average whiskey, snakehead and draft lager. Sometimes though, he runs out of beer, as he keeps only a couple of small kegs on hand, both under the bar and operated by a simple gravity tap. Regardless, there are always three or four bottles of each type of whiskey under the bar.

A small cubby unit beneath the left side of the bar holds a supply of rags, a box of matches, and eight .44 pape rifle cartridges. Leaning against the cubby is a Sharps rifle, and, although it has seen better days, it is fully functional—and loaded.

DO HE OR DONEY?



A number of small saloons popped up in The Flat; some surely lasted, while others came and went like a summer hail-storm (never amounting to more than a room where you could get shot of whiskey). The map of The Flat lists a number of saloons, from Charley Meyer's to the Busy Bee to Doney's and a slew of others, (including the famous Shannsey's and Beehive described in *Frontier Towns: Fort Griffin Vol. 1*).

The Dog House Gang chose Doney's (for no particular reason) as a representative for all those small "dive" kind of places where a cowpoke could get a cheap drink in plain company.

Doney and his barkeep (Whit Hubbard) wear waist aprons with pockets, where they keep the day's profits. One of the two men will always be here—the barkeep 60% of the time, Doney 25%, and both 15% (on fully packed nights it's 50% likely for both to be here). Doney pays a local girl, Sue Ann Summers, to sweep out the place now and then—there's a 25% chance she'll be around on any given morning.

In the far-left corner behind the bar is the door to the storage room. A simple wooden door, this one has an average grade lock, which is usually unlocked during business hours.

4) Storage Room

This small storage room has shelving on the back wall, and a few crates on the floor. The crates contain whiskey bottles (clearly marked in order to keep the good stuff separate from the snakehead). An extra coffee pot, a sack of coffee beans mixed with chicory root and a grinder rest on the shelves, along with another box of matches, some more rags, a box of candles, tin of kerosene, a few aprons and a strong box with a quality lock (into which Doney and Hubbard transfer funds after their aprons get a might jangly). Doney empties the box every night—sometimes twice a day if business is brisk. Additionally, a teakettle and a few tins of imported tea are kept in here—Doney breaks these out when any of his countrymen come through town.

Personalities

Doney's clientele tends toward the rough-and-tumble and plain folk, including a number of soldiers looking for a cheap drink. This section offers descriptions of the owner and the employees frequently found here.

William Doney

A strapping, hot-tempered man of English descent, William arrived in Virginia with his parents when he was fourteen years old. Despite his almost twenty years of living in the U.S., Doney still carries a bit of an accent. The Doney family moved often during those first few years, always a little further west, until finally settling near Fort Belknap, where William found work as a teamster. Against his father's wishes ("It's not OUR war, after all, my boy!"), Doney enlisted in the Texas Frontier Regiment under Capt. James B. "Buck" Barry in 1862. Doney met his wife—Mary, the daughter of Irish immigrants—during his enlistment. They married soon thereafter and the first of their five children (four girls and a boy, the eldest daughter is now 8) was born a year later, just before he mustered out of the Regiment.

The Doney's scrimped and saved while William resumed his work as a teamster and Mary earned extra cash as a seamstress. The family moved to Fort Griffin, where William built the Saloon at night, after spending all day loading and unloading the supply wagons passing through The Flat. Other than the Saloon, the Doney's own

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what amounts to nothing more than a large shack down near the river.

Although the years of backbreaking work and long hours have taken their toll on his visage, Doney's powerful physique hasn't withered with age. He has the weathered, wrinkled face of an older man but the muscles of a younger man.

William Doney

(Strong Ordinary 3, Dedicated Ordinary 1)

Sex: Male

Birthdate: September 9, 1844

Birthplace: York, England

Heritage: English

Weight: 208 lbs

Height: 6' 1"

Hair: Black

Eyes: Brown

Allegiances: Doney's Saloon, Doney Family

Challenge Rating: 3

Level: 4

Grit Dice: 3d8+1d6+8 (23)

MDT: 14

Initiative: -1

Speed: 30 ft.

Base Attack Bonus: +3

Grapple Modifier: +6

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +1

Defense: 12, touch 12, flat-footed 12, (+3 class, -1 Dex)

Saving Throws: Fort +7, Ref +0, Will +3

Abilities: Str 15 (+2), Dex 9 (-1), Con 14 (+2), Int 10 (+0), Wis 13 (+1), Cha 12 (+1)

Attacks: *Fists* +6 (1d6+2 nonlethal; Crit: 20)

Colt New Model Army +2 (2d6; Crit: 20; Range: 30 ft.; Ammo: 6 cyl.)

Reid's Knuckleduster +2 (2d4; Crit: 20; Range: 10 ft.; Ammo: 7 cyl.)

Occupation: Laborer (class skills: Handle Animal, Repair, Ride)

Skills: Craft (structural) +4, Diplomacy +2, Handle Animal +10, Knowledge (business) +2, Knowledge (current events) +2, Knowledge (popular culture) +2, Profession +2, Read/Write Language (English), Repair +2, Ride +7, Speak Language (English), Survival +4

Feats: Animal Affinity, Brawl, Personal Firearms Proficiency, Simple Weapons Proficiency

Class Features: None

Possessions: Colt New Model Army, .44 paper rounds (20), Reid's Knuckleduster, .22 rim-fire rounds (7) plain holster, trousers, plain shirt, bowler hat, cowboy boots

Whit Hubbard (The Barkeep)

Quick with a joke or to light up your smoke, Whit Hubbard loves his job at Doney's. Although a completely average Joe (or Whit in this case), with his sense of humor and uncanny ability to read a man's disposition from only a word or a nod, Hubbard can get along with just about anybody.

Whit made a living as a clerk in a variety of businesses while making his trek from Ohio down to Texas. He's good with money and Doney trusts him implicitly. The saloon owner pays him fairly well and they've become good friends over the two years that Hubbard has been in

Whit Hubbard

(Charismatic Ordinary 2)

Sex: Male

Birthdate: February 3, 1847

Birthplace: Youngstown, Ohio

Heritage: American

Weight: 170 lbs

Height: 5' 8"

Hair: Black & Gray (handlebar moustache)

Eyes: Blue

Allegiances: Doney's Saloon

Challenge Rating: 1

Level: 2

Grit Dice: 2d6+2 (9)

MDT: 12

Initiative: +0

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +0

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +3

Defense: 11, touch 11, flat-footed 11, (+1 class, +0 Dex)

Saving Throws: Fort +3, Ref +2, Will +1

Abilities: Str 8 (-1), Dex 10 (+0), Con 12 (+1), Int 14 (+2), Wis 13 (+1), Cha 15 (+2)

Attacks: *Fists* +0 (1d3-1 nonlethal; Crit: 20)

Occupation: Merchant (class skills: Diplomacy, Knowledge (business))

Skills: Bluff +7, Concentration +3, Diplomacy +10, Gamble +3, Gather Information +7, Handle Animal +3, Knowledge (business) +8, Knowledge (civics) +4, Knowledge (current events) +5, Knowledge (popular culture) +3, Listen +3, Profession +6, Read/Write Language (English), Sense Motive +5, Speak Language (English)

Feats: Attentive, Simple Weapons Proficiency, Trustworthy

Class Features: None

Possessions: Trousers, plain shirt, vest, plain men's shoes

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Doney's employ. Hubbard is one of the few men who can joke around with Doney without raising the Brit's ire. Unknown to Hubbard or Doney's wife, Doney's will bequeaths 40% of the bar to Hubbard.

Sue Ann "Button" Summers

Cute as a button (hence the nickname), Sue Ann Summers is a diminutive thirteen-year old girl Doney pays to sweep the floors and dust the furniture four times a week. She arrives in the mornings and spends an hour or two doing her job.

Sue Ann is just starting to grow out of that gawky pre-teen stage, and shows promise of becoming a real beauty. Nearing marrying age, she's beginning to attract the attention of some of the older boys in town. Nevertheless,

Sue Ann Summers (Dedicated Ordinary 1)

Sex: Female

Birthdate: July 23, 1864

Birthplace: Fort Belknap, Texas

Heritage: American

Weight: 90 lbs

Height: 4' 11"

Hair: Strawberry Blond

Eyes: Green

Allegiances: None

Challenge Rating: 1/2

Level: 1

Grit Dice: 1d6-1 (3)

MDT: 8

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +0

Grapple Modifier: +0

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +1

Defense: 12, touch 12, flat-footed 11, (+1 class, +1 Dex)

Saving Throws: Fort +0, Ref +1, Will +3

Abilities: Str 10 (+0), Dex 13 (+1), Con 8 (-1), Int 14 (+2), Wis 15 (+2), Cha 12 (+1)

Attacks: Fists +0 (1d3 nonlethal; Crit: 20)

Occupation: Sodbuster (class skills: Handle Animal, Ride; bonus feat: Home Ground)

Skills: Craft (visual art) +5, Diplomacy +3, Handle Animal +3, Knowledge (popular culture) +4, Knowledge (theology and philosophy) +4, Listen +7, Ride +5, Sense Motive +5, Speak Language (English), Spot +6, Treat Injury +5

Feats: Alertness, Dodge, Home Ground, Simple Weapons Proficiency

Class Features: None

Possessions: Plain dress, women's boots, small sun bonnet

her focus is on her work and her family. Her parents and five siblings live in a shack outside of town—her parents both work as farm hands. Sue Ann puts all of her earnings into the family fund.

Adventure Hooks

Overheard

While the characters are enjoying a quiet drink in Doney's, they overhear part of a conversation at one of the tables. That conversation could be about many different things, such as:

- A robbery plan
- Vengeance on another towns person
- A person of some notoriety comin' to town
- Gossip about philanderin', stealin', or lyin'
- A cheatin' dealer/player at a saloon or gamblin' hall
- A clue for one of the other adventures in town

It's up to the Judge whether the characters hear the real story, or if their eavesdropping ends up in a misconstrued version of the whisper game. But it should be fun to plant the seeds of dissension and adventure and see what comes of it.

Whiskey Courage

Inevitably, some bonehead's gonna drink too much or take exception to someone else's comments, no matter how innocuous. A hole in the wall place like this sees plenty of brawls. Ironically, the bonehead who starts many of them is the ill-tempered owner himself!

The Judge is encouraged to find a way for Doney to pick a fight with either the player characters or other patrons. Thus, an ordinary bar fight becomes a tale for the trail. It shouldn't be hard for the player characters to irritate the Englishman. Any comment about his accent, the taste of the coffee or spirits, the condition of the bar or the Queen and country could easily set him off. In fact, it doesn't even have to be an insult; Doney is quite capable of misconstruing the most well intended conversation.

Of course, the Judge may elect to have another party start a fight, completely unconnected to the player cowpokes or Doney. Or, the Judge could take advantage of a rowdy player character's behavior and have another patron take exception instead of Doney.

If Whit's there, he'll just take cover and let the morons fight it out, no matter how it starts. He figures you can fix a busted chair and sweep broken glass much easier than recovering from a broken snoot.

The Wrath of Doney

Doney has earned a reputation around town as a hardheaded, strong-willed man. While he's kind to his family and friends, he doesn't like insults or innuendo, even in jest, and sometimes reacts too harshly for the circumstances. He refuses to serve drinks without cash up-front and takes great offense at beggars—whether in his

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saloon or in the street. Doney has been known to physically remove a troublemaker or beggar, without the least hint of civility.

The Brit's disposition could lead to confrontations with the player characters in ways other than a bar fight. They might witness something that they consider out-of-bounds (such as mistreatment of a harmless beggar or someone trying to filch a drink) and voluntarily get involved in a disagreement with Doney. The Judge should take advantage of any opportunity for Doney to react negatively to a player cowpoke's comments, earning his immediate or eventual wrath.

A Threat to Doney's Family

Because of Doney's natural inclination to react badly to certain comments or incidents, he's made more than a few enemies in town and among travelers. As it happens, he beat up and turned out a drunk one night not long ago—an outlaw who then swore vengeance on Doney.

The Judge could easily turn that incident into a brief encounter or extended adventure.

Forks in the Road:

1. The drunk is part of a band of outlaws who return to the Flat to terrorize Doney's family. They invade his shack while he's at the saloon, taking Mary and some (or all) of the children hostage. Word spreads through town and Doney tries to enlist help to either negotiate with or kill the invaders. While he might call the Sheriff or his deputies, they have had their share of disagreements lately, so Doney figures an impartial party might be a better choice to save his family. The player characters are prime candidates for either possibility.

2. The outlaw and his cohorts come to Doney's Saloon with guns drawn, intent on ransacking the place, taking Doney down or possibly capturing him if he's there. They don't really care whether he's present, they just want to teach him a lesson, and destroying his place will be good enough (so the Judge can play it with Doney there, or ensure that he's away for a follow-up encounter). Of course the raid happens when the characters are in the saloon, or nearby.
3. The drunk is a loner, who returns to town after sobering up. He tries to kidnap one of the young Doney children. The characters could witness the act, or see him fleeing with the child, or be recruited by Doney or the Sheriff to track him down and retrieve the child.
4. The drunk doesn't sober up, but that doesn't stop him from returning for revenge. He comes to town with guns loaded, looking for Doney. He doesn't care if he shoots or kills anyone else in his pursuit of vengeance. He's drunk—but not to the passing-out stage, just to the mean stage—and his presence spells danger.

"Button, Button . . . Who's got the Button?"

Early one morning, a couple of no-account scalawags have decided to continue their previous night's drinking at Doney's. When Sue Ann arrives to do her sweeping and cleaning, they decide that she's fair game. She ignores their lurid remarks and constant pawing, but despite her disdain (or perhaps because of it), the men become increasingly rude and suggestive. Although Whit is around, he is busy getting ready for the day's business and has been in and out of the back door—every time he appears the men tone down their behavior. It's up to any

player characters to step up and defend the young lady before things get out of hand. Or, alternatively, to help rescue her if things are already out of hand.



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F.B. YORK'S BANK

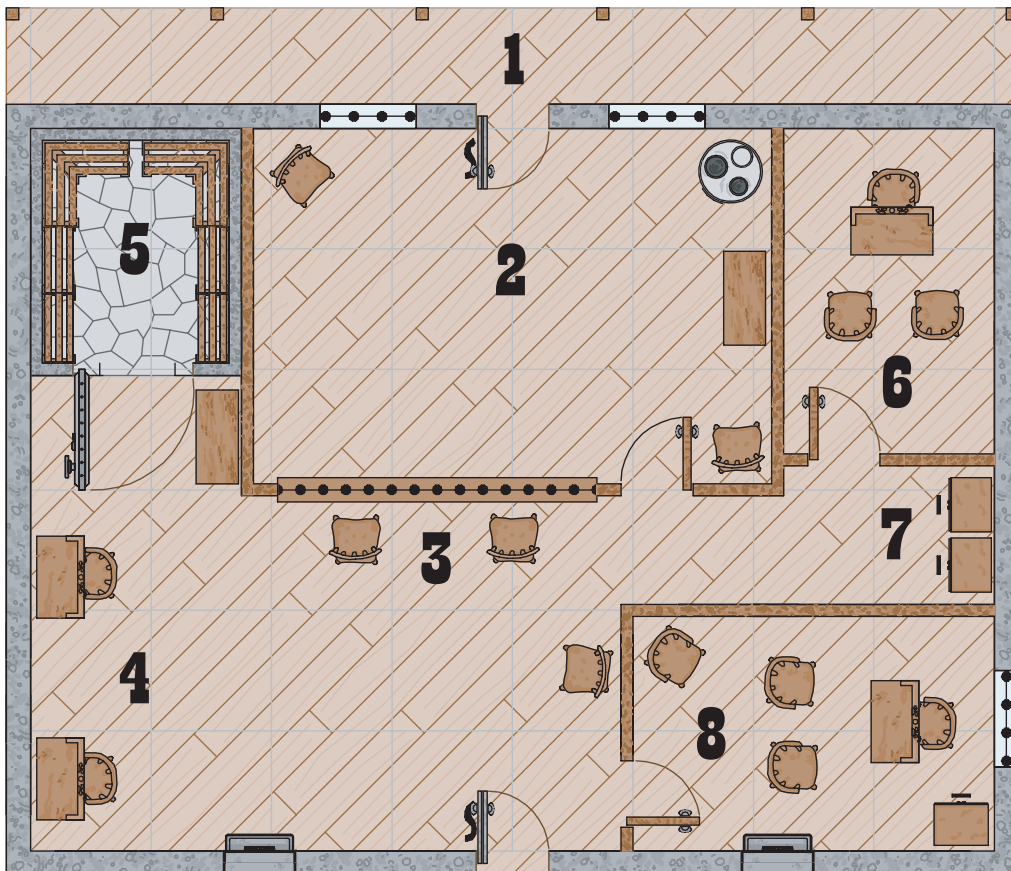
Stuffing your mattress with fresh hay or goose down (if you can get it) is a good idea. But if you want to keep your paper money, family heirlooms and double-eagles safe from thieves and the Texas elements, make a deposit at F.B. York's Bank.

The entrepreneur Frank B. York had a keen eye for the potential of Fort Griffin. At about the same time he and partner Charley Meyers built their Outfitters (see *Frontier Towns: Fort Griffin Vol. 1*), York set his sights on opening a bank. Witnessing the increasing pace of commerce, York realized that the growing town needed a place where the regular folks could store their savings, other entrepreneurs could secure a loan and local merchants could transfer their profits for safekeeping, or hire help to manage their accounts.

York immediately re-deployed the construction crew from the Outfitters and set them to the task of building his bank. Having learned something about the sometimes fierce elements on the Texas plains—and wanting

his potential customers to feel completely safe about the security of their hard-earned funds—York commissioned this stone exterior structure, complete with a slate roof. He insisted on a methodical process for fitting the quarried granite blocks, including building a stone vault within the stone walls. Nevertheless, York kept his eye on costs, and in an effort to save some expenses he instructed his architect to specify a height of 7' for the building's walls, thus reducing the amount of stone needed for the entire project.

Between the short, squat architectural construction plan and its location on Fourth Street between the two-story Planters Hotel and a large dry goods warehouse, F.B. York's Bank looks more like a wide, above-ground



9 1 SQUARE = 5 FEET

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bunker (or armory) than a place of business. Nonetheless, the townsfolk and merchants seem rather comforted by that appearance, happily depositing their valuables inside the mottled gray bunker, er, bank. The fact that the bank has never been successfully robbed (not that there haven't been attempts, mind you) reinforces the confidence in the bank's ability to protect the citizenry's assets.

YOU CAN'T BANK ON IT



While there's evidence that the entrepreneur Frank B. York owned a bank in The Flat, not much is really known about the details, including whether it was built before or after York & Meyers Outfitters (see *Frontier Towns: Fort Griffin Vol. 1*). Banks in the Old West were sometimes nothing more than a marginally fortified building with a strong safe. They were often individually owned, poorly insured (if at all) and prone to robbery.

To make things interesting, the Dog House Gang has made this bank relatively strong and secure. Cowpokes with a hankerin' to rob a bank should find this a challenge worth a few gaming sessions, we reckon.

Building Key

1) Front Porch

The bank's long strip of a front porch faces Fourth Street. Unlike the rest of the building, the porch, and the roof above it are made of wood. Rarely is anyone found loitering out here: the lack of furniture of any kind and the low roof makes it a less than hospitable place for hanging around. An unobtrusive and simply engraved wooden sign rests on top of the roof, reading "F.B. York's Bank."

Two 4'-wide window openings flank the heavily secured front door. Each opening has four bars, spaced a little less than 10" apart (and the same distance from the window frame itself, which, like the rest of the building, is solid stone). The bars extend two feet into the stone both above and below the opening, making them quite resistant to any attempts to pull them from their settings. The metal-reinforced door opens into the bank. In addition to the security lock, there is a bar on the inside of the door. During the daylight business hours, the door is left unlocked and is often propped open with a lead paper-weight.

2) Bank Lobby

Entry from the porch takes customers directly into the Lobby. Unless a private meeting is being held with the bank officers, or a customer is depositing or retrieving valuables from the vault, all business is conducted right here.

Directly across from the front door are two tellers, seated behind a fixed, iron gate stretching almost 15 feet from the vault-side wall (#5) to the internal door near the opposite wall. The gate rests on top of a half-height wooden wall and extends all the way to the ceiling. In fact, all of the internal walls and floors (except for the vault) are made of wood. The door leading past the gate is equipped with a security grade mechanism and opens into the lobby. It is always locked.

Next to the internal door is one of the two hardback chairs in the lobby. Most of the time, an armed guard (one of two who alternate on two-hour shifts) is leaning against this chair, or propping himself up with one knee or boot on the seat. The guard isn't allowed to sit down and doesn't have a key to the internal door. Infrequently, the guard will be elsewhere in the room (near the window, or leaning against the vault-side wall talking to a teller). When anyone enters, the guard will take stock of the visitor. If it's someone he knows, he'll usually relax; otherwise, he'll remain alert. The other chair is placed cater-cornered from the guard's chair, near the front window opening.

Against the left-hand wall is a small thin table that customers can use to make notes, prepare deposit slips, or whatever. In the corner next to the table sits a potbellied stove for burning firewood during the fall and winter months.

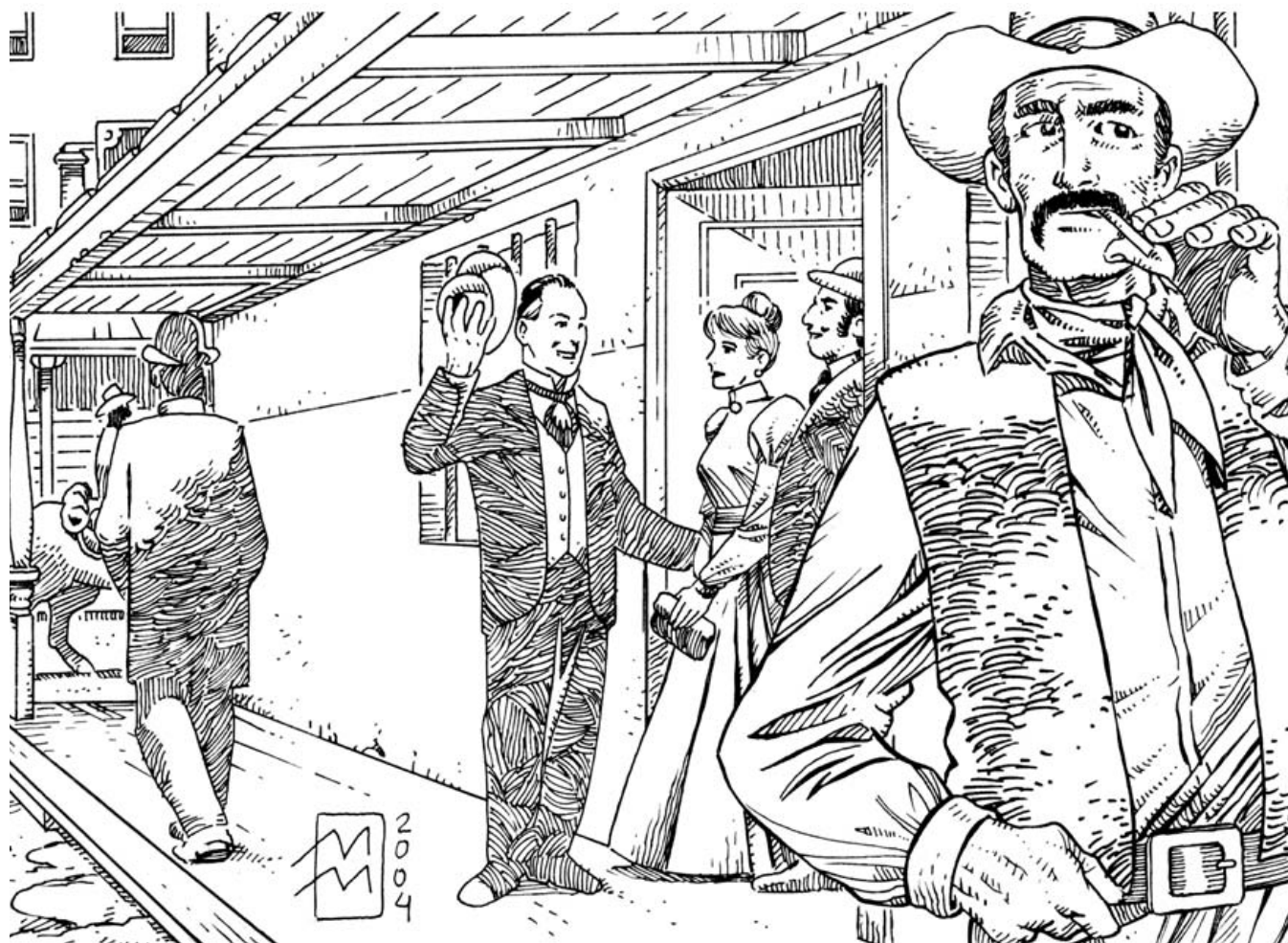
3) Teller Area

The two tellers sit here, performing transactions for customers. The bars that form the iron gate separating them from the lobby are spaced about 6" apart, large enough to let objects as large as a strongbox (turned sideways) pass through. The tellers sit on tall straight-back wooden chairs.

A shelf beneath the gate holds a strongbox for each teller; used to temporarily hold deposits by customers, or to disperse small amounts of funds as needed. Once the drawer amasses more than \$100, the teller will leave his seat and take the excess to one of the clerks for placement in the vault. If a customer requires a large withdrawal, the teller will leave his seat to confer with a clerk and then secure the funds from the vault. The tellers also have slips of paper, pen and ink, a small lantern, and a stamp to record and validate transactions. For exceptionally large withdrawals or deposits, the clerk will fetch one of the bank's officers to oversee the transaction.

Other bank workers occasionally move back and forth behind the tellers, in the open area. The guard not on duty in the lobby is usually resting on the chair outside the President's office (#8). Neither of the tellers holds a key to the internal door, but the guard here has the key—when the guards change shifts they pass the key to each other.

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4) Clerk Desks

In addition to the tellers, there are usually two bank clerks working at the roll-top desks against the side wall, in front of the vault (#5).

The roll-top desks hold a variety of office supplies in their cubby holes, from paper, ink and stamps to candles, matches, note holders, paperweights and envelopes. Small stacks of recent letters and transaction slips are usually on the desktops during the day, or stored in the top drawers at night. Aside from these ledgers and other records, there is nothing in the drawers.

One desk also has a typewriter—which is fairly new—and an oil lantern.

As noted in #3, the clerks work with the tellers, helping to log and verify significant transactions or to deposit funds into, or retrieve funds from, the vault.

Situated near the clerks' area is a small fireplace. The clerks or the guard tend a fire only during the coldest months of the year. A small fireplace set (poker, brush and shovel) rests on the small stone hearth.

5) Vault

The highlight of the bank is the vault, built entirely from stone including the floor and the ceiling (except for the metal door, which is equivalent to a large safe). The vault walls are separate from the exterior walls, providing an extra layer of protection.

Inside the vault are several metal cabinets and wooden shelves. Two of the metal cabinets have individual drawers with locks (mostly average grade, although a few are quality or security grade—these being the most expensive to rent). For the most part, the monies and other valuables are simply stored on the shelves and in the unlocked cabinets. The bank's vice-president insists that the clerks and tellers keep the vault contents cataloged and orderly, storing everything at least 2 feet above the floor whenever possible, to protect against flooding.

During the day, the vault door is left open in order to facilitate business transactions. In the event of an attempted robbery, the nearest clerk will try to close and secure the vault door, which is equipped with a tumbler combination lock (security grade).

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Just outside the door is a small table for customers who are making deposits to, or retrieving items from, one of the cabinet drawers. The guard on duty behind the interior door always escorts any customers given access to this area.

6) Vice President's Office

The bank's Vice-President, J.F. Wiggins, spends most of his time in here. Only about 50% of the time does he actually work—reviewing the ledgers kept by the clerks, evaluating the risk on new investments and outstanding loans, or meeting with new and existing clients. About 25% of the time he can be found sleeping (and the clerks hate that). The remainder of the time, he walks around the clerk and teller area, checking up on them (he often claims that he needs fresh air because his office has no window), or makes some excuse to visit with the President, or cleans and dusts his office.

In fact, Wiggins takes great care to maintain a modest but immaculate office. The place is nearly spotless; he never leaves any paperwork on the surface of his flat-top desk when he's done working. His routine is to place in-progress items in the desk drawers, replace files and ledgers in the cabinets outside his office as soon as he is finished with them, and return borrowed items to the clerks working with them—interrupting whatever they are doing to make sure they handle the items. The only things that remain on the desk are a lantern, a fancy quill pen with holder, an ink well, a brass nameplate, and a daguerreotype of his family (now about 4 years old and taken before the birth of his youngest daughter).

His desk has three drawers (two on the right side and one shallow drawer over the chair opening). The shallow drawer has a few items: an extra pen quill and a bottle of ink, blank sheets of paper, a bank stamp like those used by the tellers, a special stamp with his mark, a ruler and a pair of scissors (all neatly arranged and none touching each other). The top side-drawer is empty, unless he has placed any in-progress items in there. The bottom drawer has his own personal ledgers (currently two), with his notes about clients.

Wiggins has a plain wooden chair with armrests. Two other plain chairs, without armrests, are carefully positioned in front of the desk, for visitors or employees. Wiggins always puts them back exactly where they were, should anyone move them while visiting (the employees enjoy shifting them slightly and then listening to him mumble as he returns the chair to its proper spot).

7) File Cabinets Alcove

The clerks have stuffed two filing cabinets into this small alcove between the two offices. Older general ledgers and other regular documents are stored here for posterity. Anything of a truly sensitive or more valuable nature is stored in the vault.

8) President's Office

While many new and potential customers assume

that F.B. York is the President, in fact, he is the owner and has hired a President to run the day-to-day operation. While York comes to town from time to time to check on his businesses, he depends on Arthur J. Hamilton to manage the bank's employees, loans and investments.

Hamilton is devoted to the bank. He arrives promptly at 9 a.m. six days per week, meeting the guards and opening the place for business. (The bank is open Monday – Saturday, with only morning hours on Saturday.) He constantly reviews the bank's books and has a genial relationship with all of the employees.

The President's office is much more cluttered than that of Wiggins (heck, an empty room is more cluttered than Wiggins' office). Stacks of ledgers, and Hamilton's personal scribbles, calculations and reminders, cover his flat-top desk (and the filing cabinet in the corner beside the desk). Often, the other employees have to come to him to find a file or ledger that they need for the day's work.

Behind Hamilton's desk is a padded chair; in front of the desk are two plain wooden chairs (with a third in the corner to the left of the door). A large oil-painting portrait of F.B. York hangs on the interior wall across from the file cabinet. A fireplace takes up part of the back wall of the bank—like the one in the clerks' area; it is used only in the coldest months. The room has one barred window, identical to those on the front wall of the bank.

Like the top of the desk, the three desk drawers are in a state of perpetual clutter. The shallow drawer over the chair opening is stuffed with aging scraps of paper and office supplies, from scissors, to quill pens and pencils, dried up ink bottles and paper fasteners—well, you name it. The two right side drawers contain old ledgers, crumpled yellowing files, balled-up pieces of paper and other miscellaneous items. In addition, the top drawer contains a loaded Sharps Pepperbox, but it is usually underneath papers and not readily accessible.

9) Rear Entry

The back wall of the bank has a back door which is always locked (security grade) and barred at night. During the day, the door is unlocked, but still barred. All of the bank employees leave through the front door at the close of the business day, re-locking this back door and checking the bar (there aren't any guards here at night). If the bank is ever held up during business hours, one of the clerks or the guard will attempt to slip out the back door and fetch the law.

Personalities

Aside from the characters described in this section, there are several regular bank employees who are locals of no particular interest. The Judge may decide to flesh out a few ordinaries for a particular adventure—otherwise, the personalities offered here should be plenty to bring the bank to life (well, as alive as a financial institution can be).

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Arthur J. Hamilton

A widower, Hamilton has no family in The Flat. His wife died some years ago, of double-pneumonia, and his four children are all grown and scattered across the land, pursuing their own endeavors and raising their own families.

Portly, with thinning gray hair, Hamilton always bears a friendly countenance. He greets his clients with a wave or a handshake and maintains cordial relations with the townspeople in general. He goes about town unarmed, preferring to present an image of assurance which he believes will bolster confidence in the security of the bank (besides, he has always been a bit soft and clumsy). Arthur's employees like and respect him; he is also a regular churchgoer. He owns a small house in The Flat.

Educated at the University of Virginia, Hamilton has held several positions in banking and finance over the years. He moved west with his family well before the war, avoiding service because of his relatively important positions with the firms he worked for. He was working for York in Kansas before accepting his promotion and relocating to Fort Griffin.

Arthur J. Hamilton

(Smart Ordinary 3, Dedicated Ordinary 3)

Sex: Male

Birthdate: November 17, 1827

Birthplace: Charlottesville, Virginia

Heritage: American

Weight: 171 lbs

Height: 5' 6"

Hair: Gray (moustache)

Eyes: Brown

Allegiances: F.B. York's Bank

Challenge Rating: 5

Level: 6

Grit Dice: 3d6+3d6+6 (27)

MDT: 12

Initiative: +0

Speed: 30 ft.

Base Attack Bonus: +3

Grapple Modifier: +2

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +2

Defense: 13, touch 13, flat-footed 13, (+3 class, +0 Dex)

Saving Throws: Fort +4, Ref +2, Will +6

Abilities: Str 8 (-1), Dex 10 (+0), Con 12 (+1), Int 15 (+2), Wis 14 (+2), Cha 14 (+2)

Attacks: Fists +2 (1d3-1 nonlethal; Crit: 20)

Occupation: Academic (class skills: Knowledge (behavioral sciences), Knowledge (business), Research)

Skills: Craft (writing) +7, Decipher Script +9, Diplomacy +8, Forgery +6, Gather Information +6, Knowledge (behavioral sciences) +12, Knowledge (business) +14, Knowledge (civics) +9, Knowledge (current events) +7, Knowledge (earth and life sciences) +4, Knowledge (history) +4, Knowledge (popular culture) +6, Knowledge (technology) +4, Knowledge (theology and philosophy) +6, Listen +4, Profession +9, Read/Write Language (English), Research +11, Sense Motive +6, Speak Language (English)

Feats: Educated (Knowledge (business), Knowledge (behavioral sciences)), Personal Firearms Proficiency, Simple Weapons Proficiency, Studious, Trustworthy

Class Features: None

Possessions: Plain suit, good quality shirt, bowler hat, men's shoes, gold pocket watch, string tie

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J.F. Wiggins

Despite his foppish, clean-as-a-whistle appearance, J.F. Wiggins shouldn't be underestimated. Having kept fit all of his life, Wiggins knows how to defend himself with a firearm or his dukes, if necessary. Although he carries a pocket pistol, he would definitely prefer not to get dirty, feigning cowardice and looking for an opportunity to throw a sucker punch when seriously threatened.

J.F. Wiggins

(Smart Ordinary 2, Strong Ordinary 1)

Sex: Male

Birthdate: May 29, 1843

Birthplace: Jefferson City, Missouri

Heritage: American

Weight: 173 lbs

Height: 5' 10"

Hair: Sandy brown

Eyes: Blue

Allegiances: F.B. York's Bank, Wiggins Family

Challenge Rating: 2

Level: 3

Grit Dice: 2d6+1d8+3 (18)

MDT: 16

Initiative: +0

Speed: 30 ft.

Base Attack Bonus: +2

Grapple Modifier: +3

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +2

Defense: 12, touch 12, flat-footed 12, (+2 class, +0 Dex)

Saving Throws: Fort +2, Ref +0, Will +1

Abilities: Str 12 (+1), Dex 10 (+0), Con 13 (+1), Int 14 (+2), Wis 8 (-1), Cha 15 (+2)

Attacks: *Fists* +4 (1d6+1 nonlethal; Crit: 20)
Remington Pocket Pistol +2 (2d4; Crit: 20; Range: 20 ft.; Ammo: 5 cyl.)

Occupation: Merchant (class skills: Knowledge (business), Sense Motive)

Skills: Concentration +2, Craft (writing) +6, Diplomacy +4, Gather Information +3, Handle Animal +4, Knowledge (business) +9, Knowledge (civics) +7, Knowledge (current events) +6, Knowledge (popular culture) +5, Knowledge (streetwise) +5, Knowledge (tactics) +5, Profession +5, Read/Write Language (English), Ride +3, Sense Motive +5, Speak Language (English), Spot +1

Feats: Brawl, Improved Damage Threshold, Personal Firearms Proficiency, Simple Weapons Proficiency

Class Features: None

Possessions: Remington Pocket Pistol, .31 paper rounds (8), pocketknife, fancy suit, fancy shirt, men's shoes, silver and onyx bolo tie

Wiggins achieved his current position through skill with numbers, an acute deal-making ability and general business sense. During the War, he served as a quartermaster in the Missouri State Guard, managing to stay clear of any combat, even while receiving training with firearms. He married shortly after the war and moved his family to North Texas in the early 1870s. He and his wife Candice have three children (two girls, ages 3 & 8 and one boy, age 6). They live in a nice house on a spread just outside of The Flat—a place that is barely within their means.

Jay Middleton

Jay has served as a guard at the bank for a little less than a year. He is a loyal, hard-working employee—in

Jay Middleton

(Fast Hero 1)

Sex: Male

Birthdate: June 16, 1858

Birthplace: San Antonio, Texas

Heritage: Mixed

Weight: 155 lbs

Height: 5' 9"

Hair: Black

Eyes: Brown

Allegiances: F.B. York's Bank

Challenge Rating: 1

Level: 1

Grit Dice: 1d8+2 (10)

MDT: 14

Initiative: +3

Speed: 35 ft.

Base Attack Bonus: +0

Grapple Modifier: +1

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 1

Reputation: +0

Defense: 16, touch 16, flat-footed 13, (+3 class, +3 Dex)

Saving Throws: Fort +2, Ref +4, Will +1

Abilities: Str 10 (+0), Dex 16 (+3), Con 14 (+2), Int 10 (+0), Wis 12 (+1), Cha 14 (+2)

Attacks: *Fists* +1 (1d6 nonlethal; Crit: 20)
Colt Peacemaker +3 (2d6; Crit: 20; Range: 30 ft.; Ammo: 6 cyl.)

Occupation: Athlete (class skills: Balance, Ride, Tumble; bonus feat: Brawl)

Skills: Balance +6, Escape Artist +5, Hide +4, Knowledge (streetwise) +2, Move Silently +5, Profession +2, Ride +7, Sleight of Hand +7, Speak Language (English, Spanish), Tumble +6

Feats: Brawl, Personal Firearms Proficiency, Point Blank Shot, Simple Weapons Proficiency

Class Features: Increased Speed

Possessions: Colt Peacemaker, .45 center-fire rounds (20), regular holster, buckskin trousers, plain shirt, vest, cowboy hat, cowboy boots

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fact; he works hard and plays hard. He frequents the saloons in town, drinking, gambling and whoring, often in the company of one of his friends, a soldier at the Fort. While a little wild and reckless after a few drinks, he rarely gets in serious trouble and has no intention of harming anyone.

He doesn't like to talk about his past, saying only that he comes from San Antonio. In fact, Jay Middleton isn't his real name—he abandoned his father's surname when the man left him and his mother years ago. His father was a half-white/half-Kiowa ranch-hand with an incurable wanderlust; his mother is of Mexican descent (she still lives in San Antonio). Jay easily passes for white; he picked out this name to aid his chosen identity.

Recently, Jay has gained some renown for his speed and accuracy with a hogleg, having won an impromptu target shooting contest.

Harvey "The Owl" Parker

Parker's nickname was bestowed by the folks in town, because of his penchant for late night carousing at the local saloons. Youth and a strong constitution enable him to get by on less sleep than most folks, making these late night exploits possible. Harvey finds his guard duties quite boring, and coupled with his evening escapades, tends to nod off for brief naps when not on Lobby-duty, snoozing quietly in the chair in the clerks' area, but always waking quickly when anyone calls his name or any commotion starts. The Owl has worked for the bank for almost two years; about one year ago he and another guard successfully foiled a robbery (unfortunately, the other guard lost a leg in the ensuing gun battle and has since left town).

A handsome man, The Owl draws the admiration of a number of marrying-age young ladies, although rarely of their parents. However, he hardly ever becomes involved with the young girls who flirt with him, preferring um, professional women, instead. Harvey lives in one of the town's boarding houses.

Adventure Hooks

Desperate Client

A desperate man or woman comes to the bank looking for a loan. The player characters are present when the person arrives, or they encounter the client outside the bank. Maybe the person has asked for such a loan before and been refused, maybe this is the first time he or she has come to the bank with such a request. Either way, Wiggins considers the person a bad risk and won't do business. So the client begs to see Hamilton, but is told the President is with another client or at lunch (or something like that). The desperate person then asks the characters for help, explaining the situation and begging them for aid (might offer collateral, or swear an oath, or offer to take them to someone who can vouch, etc.). The characters' actions will determine the rest.

Harvey Parker

(Tough Ordinary 1, Charismatic Ordinary 1)

Sex: Male

Birthdate: April 7, 1856

Birthplace: Dallas, Texas

Heritage: American

Weight: 170 lbs

Height: 6' 0"

Hair: Blond

Eyes: Green

Allegiances: F.B. York's Bank

Challenge Rating: 1

Level: 2

Grit Dice: 1d10+1d6+4 (15)

MDT: 15

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +0

Grapple Modifier: +0

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +2

Defense: 12, touch 12, flat-footed 11, (+1 class, +1 Dex)

Saving Throws: Fort +4, Ref +2, Will -1

Abilities: Str 10 (+0), Dex 13 (+1), Con 15 (+2), Int 12 (+1), Wis 8 (-1), Cha 14 (+2)

Attacks: Fists +0 (1d3 nonlethal; Crit: 20)

Knife +0 (1d4; Crit: 19-20)

Colt Peacemaker +1 (2d6; Crit: 20; Range: 30 ft.; Ammo: 6 cyl.)

Occupation: Laborer (class skills: Handle Animal, Intimidate, Ride)

Skills: Bluff +4, Concentration +5, Diplomacy +4, Gather Information +3, Handle Animal +4, Intimidate +4, Knowledge (popular culture) +2, Knowledge (streetwise) +3, Profession +1, Ride +5, Speak Language (English), Spot +1, Survival +2

Feats: Dodge, Personal Firearms Proficiency, Simple Weapons Proficiency

Class Features: None

Possessions: Colt Peacemaker, .45 center-fire rounds (20), knife, fancy holster, trousers, plain shirt, bandana, cowboy hat, cowboy boots

Forks in the Road

1. All is not as it seems. The person is a drunk, a felon, a habitual liar, or a lunatic—whatever suits the Judge's druthers—who has dubious plans for the money, or doesn't really even need it.
2. The person is decent and truly in distress, needing the money to help save the family farm, get a family member out of jail, pay a ransom on a kidnapped child, or what-have-you.

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The Sting

While the player characters are in or near the bank, a pair of accomplished grifters (a man and woman posing as wealthy eastern folks traveling to visit relatives in Arizona) enters the bank, trying to set up a short con. It's possible that the characters realize what's going on and try to expose the pair, or decide to inform the bank's officers. Or, perhaps they simply become suspicious and decide to tail the couple. If they don't pick up any clues that the Judge lets slip, thus missing the whole thing altogether, it's possible that the bank officers could hire the characters to track down the grifters after the deception is discovered.

The exact nature of the con might not be important, but the following ideas should help flesh out that part of the adventure if necessary.

1. The grifters want to store some valuables at the bank while in town, items that are really worthless (or some worthless ones mixed in with the real valuables). They palm one or more of the items during the deposit, claiming they were stolen when they come to retrieve them, and then demanding recompense.
2. They ask to store fake valuables, spending some money around town to establish their apparent wealth, and later ask for a cash loan, using the valuables as collateral (until they conclude their business in town, or the rest of their belongings arrive by subsequent stage, etc.). Then they take off.
3. They come to the bank pretending to be big-time investors looking to buy the bank, or looking for tips on how to build a secure bank which they plan to open in Arizona. They case the joint and plan an after-hours break-in. In this case, it's likely that the bank officers would be suspicious and might ask the characters to help them keep an eye on the couple, or the bank itself.
4. They are counterfeiters, trying to pass bad paper for good.

Bank Robbery

Well, you didn't think we had plumb forgotten about this oldie but goodie, did you? Depending on whether the player characters are good guys or outlaws, this scenario could be introduced in a number of ways.

1. The player cowpokes are in the bank making a deposit, seeking a loan, or just getting information when an outlaw gang attempts a brazen daytime robbery. Alternatively, the characters are nearby when they hear about a robbery in progress.
2. The characters get wind of a planned robbery while hanging around one of the saloons, overhearing something in an alleyway or in an adjacent hotel/boardinghouse room. Or, they think they get wind of something, but it turns out they've got it all wrong. How the characters follow-up on their eavesdropping will determine the course of the adventure.
3. The characters witness someone trying to break into the bank during the night (probably through the back

door). Could be the characters observe some real dangerous men trying to rob the place; could be it's just kids playing a prank; could be just a desperate man trying to retrieve the deed to his foreclosed property.

4. The player characters themselves are the ornery scoundrels trying to rob the bank.

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THORP BLACKSMITH

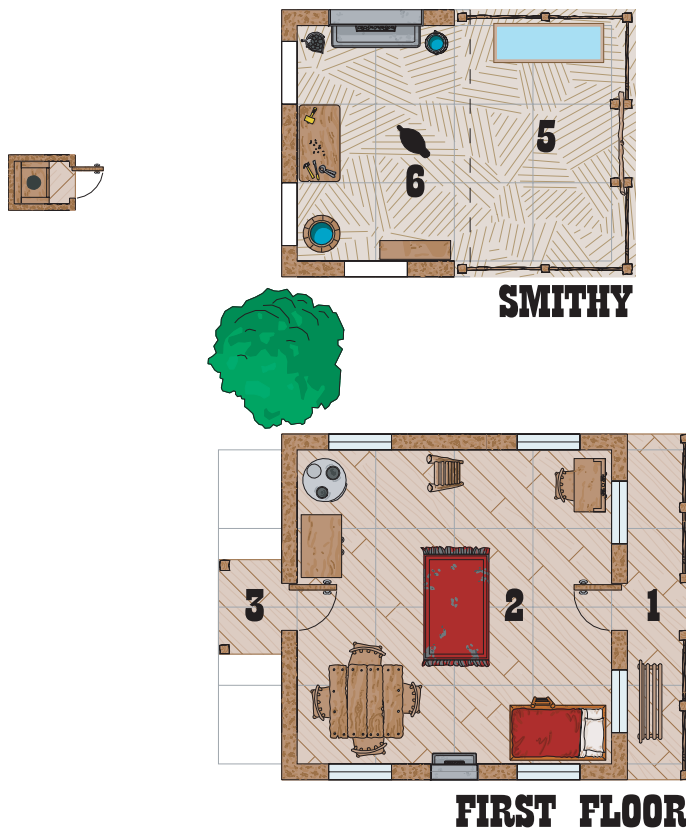
Whether you need new custom shoes for your mount, a properly sawed-off shotgun barrel or a potbellied stove for your kitchen, J.L. Thorp is your man. Just don't come around complainin' 'bout his boys.

Located on Griffin Street right between the Picket Jail (see *Frontier Towns: Fort Griffin Vol. 1*) and Mrs. Beard's bakery (to be detailed in a future volume), J.L. Thorp's smithy fulfills many of Fort Griffin's vital needs. Thorp and his assistant, Timothy O'Lochlann, can fashion just about anything out of metal. Unlike most of the businesses in town, no sign proclaims the blacksmith's trade—that fact can be discerned easily enough by any passersby.

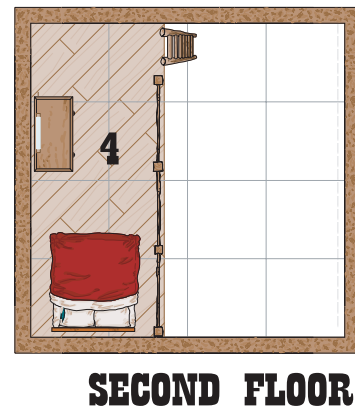
Thorp's two-story house, adjoining work area and surrounding environs serve as both a home for his family and a place of business. The smithy and the house stand practically side-by-side facing the street, with only a large, lonely pecan tree separating them. Usually busy during daylight hours, the smithy is an open-faced building (just three walls and a roof) on the right of the property with a small corral in front of it near the street. The corral isn't intended for long-term stabling; rather, Thorp keeps customers' horses here while he or Lochlann are

fitting new shoes. The co-mingling of the odor of smelted iron, horses, and the pleasant bakery aromas from next door make for a strange olfactory effect in this part of town.

The Thorp family home sits on the left side of the property, abutting the edge of the street. J.L. lives here with his wife, Emily, two adolescent sons and a young daughter. They keep a simple residence. The exterior is somewhat shabby, Emily being the only one taking care of most of the building's maintenance—both inside and out. While she works hard, it's just too much for one woman, what with her husband spending most of his time working in the smithy, her boys barely lifting a finger to help around the place and her daughter too young to do more than simple chores. The two-story home is constructed mostly of wood—except for the roof, which is a combination of wooden slats, tar and thatch that leaks during heavy rainstorms.



1 SQUARE = 5 FEET



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Building Key

1) Front Porch

While structurally sound, the dusty, rundown front porch of the Thorp's home is indicative of the state of repairs about the entire place. The thinning paint, uneven dirt-caked floorboards, and grimy windowpanes are evident even from the street. Cobwebs in the window corners and above the front door, as well as the rusty chains on the rarely used porch swing, are easily spotted upon closer inspection. The swing appears functional but neglected, hanging from the wooden slats in the roof above. With a little oil and a good scrubbing, the swing would probably spruce up the porch right nice.

The front door, in the center of the wall between two glass-paned windows, is obviously in better condition than the rest of the building. This normal wooden door, which is equipped with an average lock and opens inward, has received a new coat of red paint within the last few months. Hanging above an iron knocker in the center of the door is a small wrought-iron sign stating "Thorp."

2) Main Room

This large, undivided room constitutes most of the Thorp's home. The family cooks and eats here; Thorp does his books here (sort of) and the children sleep on the bunk beds stationed directly to the left of the entrance. Susan sleeps on the top bunk, while the boys share the slightly wider lower bunk.

While from the outside the building appears to have two floors, in reality it consists of a loft over the back half of the ground floor, with a high ceiling over the front half. This makes the main room seem even larger. A wooden ladder, on the right side of the room, provides access to the loft. Several interesting iron designs of varying sizes are hung randomly about the walls, along with a few average needlework pieces.

In the center of the wooden floor lies a tattered, but colorful, rug. Emily keeps the rug and the floor relatively clean, sweeping daily and beating the rug every week or two. Situated directly across from the front door is a back door leading out to the small back porch. Like the front door, it too has an average lock and opens inward.

In addition to the two glass-paned windows on the front wall, each side wall also has two windows. While all of them need cleaning, most open and close easily, providing excellent cross-breeze ventilation for those hot summer days. The wooden frame of the far left window is a bit warped and often sticks—thus 50% of the time it will be stuck in either the open or closed position (Judge's choice) because Emily doesn't feel like battling with it. Next to this sticking window sits the family dinner table and four accompanying chairs, all made from wrought iron frames inset with rough-cut wooden planks.

A small stone fireplace lies between the table and the bunk bed, with a retractable cooking pot assembly

affixed to the stone and an ornate set of iron tools resting on the hearth (all of which were fashioned by J.L.). The fireplace is usually kept clean and orderly, as when it's cool enough (and sometimes even when it ain't), Thorp likes to keep a raging fire going, and he is apt to sit in one of the chairs, staring into the fire all night, sometimes falling asleep here. An oil lamp rests on the mantel, along with a few small, iron knick-knacks.

On the other side of the room are a large armoire, a potbellied stove, and a desk and chair. The armoire has shelves and drawers, containing a variety of household items—from rags, candles, matches, lamp oil and kitchen utensils to dry foodstuffs, ceramic plates, mugs and glasses—as well as one drawer with the children's clothing. The commonplace stove was made by Thorp but has no distinguishing characteristics.

The desk and chair are old, second-hand items, which serve their purpose without flare. An oil lamp, a couple of matches and a grease pencil are usually the only things on top of the desk. The desk has two side drawers. The top drawer has a paltry few bookkeeping items ranging from a few sheets of parchment to a feather quill and nearly empty bottle of ink. J.L. can read and write but he isn't so great with numbers, keeping a simple log and trusting the folks at York's Bank to handle his account fairly. The bottom drawer has a box of ammunition for the Loomis Side-by-Side resting in the corner next to the desk, a dirty shot glass, and two bottles of cheap mescal (one near-empty and the other unopened). The near-empty bottle has several grease pencil marks, including one at the current level.

3) Back Porch

In contrast to the front porch and most of the rest of the building, this small wooden platform is kept quite tidy and hospitable. Emily has made this porch her refuge, sitting out here and looking out to the river, or tending a small garden plot between the porch and the pecan tree. Resting to either side of the back door (which Emily has painted yellow) are two potted, scented geraniums. The flowers release a soothing scent when anyone passes by. A canvas awning is stretched above the porch. Emily likes to sit on the edge of the porch, with her feet up on the single step. Occasionally, Susan sits quietly here with her mother.

The garden plot has more flowers (varying from blue-bonnets to marigolds and asters depending on the season), as well as some pole beans, onions and peppers during the growing season. Emily plans to plant all beans next season, turning them over to enrich the soil.

4) Loft

From the ground floor, a sturdy ladder leads up to the loft area. The ladder is probably the best-maintained piece of furniture in the place, because neither Emily nor J.L. wants to struggle to get up to bed or worry about descending. The long, but narrow, loft area is sparsely furnished, holding only a plain queen-sized bed and a

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bureau. The bureau contains J.L. and Emily's clothing, and a few personal items (including some costume jewelry that Emily rarely wears, and a small pouch with \$23 in assorted coins and rolled up paper money). On top of the bureau is a small hand held mirror, a brush and comb, oil lamp, and a chamber pot.

5) Corral

Intended as a holding pen for horses left here temporarily while being shoed, this corral has a wooden split rail fence that meets up with the side walls of the smithy and extend around to the front gate. Rather than a swinging hinge gate, this is a simple "lift-out" piece of wood, which is usually removed and resting against the fence, unless a horse is actually in the corral. A water trough is placed near one fence rail. Like the smithy, the corral has hard-packed earth underfoot.

6) Smithy

Connected to the corral is the three-sided wooden structure where Thorp and his assistant spend much of the day, and often nights, fashioning metal goods. It is a



well-equipped if not large smithy, with a forge and firepit dominating the right hand wall, a compact workbench and cabinet on the back wall and shelving near the entrance on the left wall.

Right in the center of the open area in front of the workbench is a sizable anvil mounted on a block of stone and positioned for 360 degree access. A coal and wood storage bin sits to the left of the forge, while a small tub of water used to cool heated metal sits to the right of the forge. A larger tub of water, used for many purposes, rests in the corner to the left of the work bench. Two wide window openings, about 4 feet off the ground, flank either side of the bench, while another exists between the large tub of water and the shelving unit (the latter actually covering part of the window). The wood slat roof is almost 10 feet overhead.

Typically, the smithy is in a constant state of functional disarray. That is, tools are seemingly strewn haphazardly across the benchtop (some resting freely, others in a row of bins at the back edge), leaning against the anvil or the bins, or scattered on the shelves or even on the hard-packed earth floor. Thorp and O'Lochlann don't bother to clean anything up most of the time, although they do secure the most valuable tools before retiring for the evening.

The cabinet beneath the workbench has a thick iron hasp with a quality lock, to which both men have a key. All manner of items can be found either in the cabinet or lying around, from special tongs and other apparatus for holding and fashioning smelted metal, to several sizes and types of hammers, files and pliers and other regular household tools. A strongbox with some coins can be found here, which Thorp uses to store any funds gained from sales during the business day. He takes the money to the bank every other day or so (or sends Timothy with this errand). The Judge should decide what might be lying around versus what is secured in the locked cabinet at any given time. Hanging on a rack above the bench—when either of the men is working—is a sawed-off Remington-Whitmore, both barrels loaded. Extra shells are always found in a cubby on the bench top and a full box is in the cabinet. This gun is always stowed in the cabinet when the men finish working or the smithy is left unattended.

The shelves hold a variety of mundane items in small bins or resting flat on shelf space, including oil lanterns and refill containers, shop rags, cakes of soap, locks, hasps, gun barrels, firing pins, horseshoes, knives, chains, small blocks of wood and so forth. Some of these items are whole, others are in pieces or broken, or what-have-you. A heap of various metal ingots rests in front of the shelves, mostly iron but also tin or copper.

7) Outhouse

Just behind the smithy is a one-person outhouse. Iffin' you need a description of that . . . well, follow your nose, pardner.

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Personalities

J.L. Thorp and his family are an interesting lot. This section provides descriptions for all of the Thorps, as well as J.L.'s assistant. At any given time, there may be other visitors and customers in the courtyard or nearby.



James Luther "J.L." Thorp

A powerful, single-minded man, J.L. Thorp loses himself in his work. He loves the heat of the forge, the feel of iron and the aroma of smelted metal. He isn't mean or abusive to his wife and family—in fact he can be quite generous—but he is often aloof and inattentive. Anything unrelated to smithing won't keep his interest for long. As a result, his boys have become wayward and his wife lonely, especially since the boom started in The Flat. Despite the fact that he hired an assistant, Thorp spends many hours in the smithy, toiling on commissioned objects or just experimenting.

Thorp was born on the frontier of the Republic. At the age of 10 his family moved to nearby Picketville, in Stephens County. His father was also a smith, a quiet man who died in an accident in the family workshop when J.L. was eleven. He and his two older brothers, having learned much from their father, continued operating the family business until, as a group, they enlisted in Capt. R.M. Whiteside's company of J. E. McCord's Frontier Regiment in 1862. Thorp met Emily while on a brief leave when stationed at Camp Breckenridge near Crystal Falls, Texas. He visited her again near the end of his service and they conceived their first son, marrying shortly thereafter. After his discharge, Thorp learned that his mother had sold the family smithy. J.L. and Emily went to Fort Belknap where he flourished as a smith's apprentice and later as a full partner. They saved his earnings for years and finally moved to The Flat and built their own place.

RECENTLY IS A RELATIVE TERM

Timothy O'Lochlann first appeared in the *Fort Griffin Echo*, Vol. 1 No. 1, as part of Sheriff Gustafsen's posse. That time frame is slightly in the future in relation to the Frontier Towns setting of approximately 1877—and after the time of Sheriff Billy Cruger (see *Frontier Towns: Fort Griffin Vol. 1*).

Shucks, we just like Timmy and so he's included here, even more recently emigrated from Ireland and a little more green (pardon the pun).

James Luther "J.L." Thorp (Strong Ordinary 3, Dedicated Ordinary 1, Tough Ordinary 1)

Sex: Male

Birthdate: April 22, 1844

Birthplace: Tehuacana Creek, McLennan County, Republic of Texas

Heritage: American

Weight: 195 lbs

Height: 6' 2"

Hair: Brown (roughly trimmed beard)

Eyes: Brown

Allegiances: None

Challenge Rating: 4

Level: 5

Grit Dice: 3d8+1d6+1d10+10 (35)

MDT: 14

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +3

Grapple Modifier: +6

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +1

Defense: 15, touch 15, flat-footed 14, (+4 class, +1 Dex)

Saving Throws: Fort +6, Ref +2, Will +3

Abilities: Str 16 (+3), Dex 13 (+1), Con 14 (+2), Int 10 (+0), Wis 12 (+1), Cha 8 (-1)

Attacks: *Fists* +6 (1d3+3 nonlethal; Crit: 20)
Knife +6 (1d4+3; Crit: 19-20)

Occupation: Artisan (class skills: Craft (mechanical), Repair ; bonus feat: Builder)

Skills: Concentration +5, Craft (mechanical) +5, Craft (structural) +10, Handle Animal +1, Knowledge (current events) +1, Knowledge (popular culture) +1, Profession +5, Read/Write Language (English), Repair +6, Sense Motive +2, Speak Language (English)

Feats: Builder (Craft (mechanical, structural), Home Ground, Master Craftsman (Craft (structural)), Personal Firearms Proficiency, Simple Weapons Proficiency

Class Features: None

Possessions: Trousers, plain shirt, leather apron, heavy gloves, work boots, knife

Timothy "Timmy" O'Lochlann

Timothy O'Lochlann only recently emigrated from the Emerald Isle. He found work quickly because of the many years he spent blacksmithing back in his hometown of Kilkee. While just a hired hand at Thorp's smithy now, he diligently saves his wages in the hopes of moving to a new town and setting up his own shop.

A big, handsome blue-eyed man, O'Lochlann lost his

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young wife to tuberculosis back in Ireland. Defying stereotypes, he shuns alcohol and doesn't take too kindly to comments about his heritage when it comes to whiskey or other licentious spirits. His strong opinions and thin skin have landed him in a number of fisticuffs since his arrival. Fortunately, he's pretty good in a brawl and one might even say it's his favorite hobby.

Timothy "Timmy" O'Lochlan (Strong Ordinary 2)

Sex: Male

Birthdate: March 2, 1842

Birthplace: Kilkee, Ireland

Heritage: Irish

Weight: 235 lbs

Height: 6' 2"

Hair: Brown

Eyes: Blue

Allegiances: None

Challenge Rating: 1

Level: 2

Grit Dice: 2d8+4 (15)

MDT: 14

Initiative: +0

Speed: 30 ft.

Base Attack Bonus: +2

Grapple Modifier: +4

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +0

Defense: 12, touch 12, flat-footed 12, (+2 class, +0 Dex)

Saving Throws: Fort +4, Ref +0, Will +1

Abilities: Str 15 (+2), Dex 10 (+0), Con 14 (+2), Int 13 (+1), Wis 12 (+1), Cha 8 (-1)

Attacks: *Fists* +5 (1d6+2 nonlethal; Crit: 20)

Knife +4 (1d4+2; Crit: 19-20)

Sharps Rifle +2 (2d8; Crit: 20; Range: 90 ft.; Ammo: 1 int.)

Occupation: Artisan (class skills: Craft (mechanical), Repair; bonus feat: Builder)

Skills: Craft (mechanical) +8, Craft (structural) +3, Handle Animal +4, Knowledge (current events) +2, Knowledge (popular culture) +2, Profession +3, Read/Write Language (English), Repair +8, Speak Language (English)

Feats: Brawl, Builder (Craft (mechanical), Craft (structural), Personal Firearms Proficiency, Simple Weapons Proficiency)

Class Features: None

Possessions: Sharps Rifle, 20 rounds .44 percussion, knife & sheath, boots, trousers, shirt, hat (derby), cloth overcoat

Emily F. Thorp

J.L.'s wife of twelve years, Emily looks a might older than she really is. Years of running the household and raising her children, without much help from her husband, have taken their toll on her health and looks. In recent years, she has all but abandoned efforts to keep up her appearance—letting her hair grow long and frizzy and eschewing any kind of adornments—but she still remains an attractive woman beneath the rough work clothes and straw bonnet she usually wears.

Some folks gossip that Emily has ideas about leaving Thorp (or that she should if she doesn't already). But the truth is, she doesn't think about such things, or much of

Emily F. Thorp

(Dedicated Ordinary 1, Tough Ordinary 2)

Sex: Female

Birthdate: August 13, 1847

Birthplace: Columbus, Texas

Heritage: American

Weight: 120 lbs

Height: 5' 4"

Hair: Brown

Eyes: Blue

Allegiances: Thorp Blacksmith

Challenge Rating: 2

Level: 3

Grit Dice: 1d6+2d10+6 (20)

MDT: 14

Initiative: -1

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +2

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +1

Defense: 12, touch 12, flat-footed 12, (+3 class, -1 Dex)

Saving Throws: Fort +5, Ref -1, Will +3

Abilities: Str 13 (+1), Dex 8 (-1), Con 14 (+2), Int 10 (+0), Wis 15 (+2), Cha 12 (+1)

Attacks: *Fists* +2 (1d3+1 nonlethal; Crit: 20)

Occupation: Laborer (class skills: Craft (structural), Handle Animal, Repair)

Skills: Concentration +5, Craft (structural) +1, Handle Animal +3, Knowledge (civics) +2, Knowledge (current events) +3, Knowledge (popular culture) +3, Knowledge (theology and philosophy) +2, Listen +6, Read/Write Language (English), Repair +4, Sense Motive +4, Speak Language (English), Spot +6

Feats: Alertness, Endurance, Home Ground, Simple Weapons Proficiency

Class Features: None

Possessions: Plain skirt, plain blouse, straw bonnet, women's boots



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anything besides her daily routine for that matter. When she was a girl she knew women who had nothing, and she remains grateful for a home and regular meals—and she loves her children, even if the boys are getting more and more mischievous.

Matthew "Mattie" Thorp

The eldest of the Thorp boys (12), Matthew inherited his father's size and his mother's eyes. He doesn't like hanging around the house or the smithy—his father has tried to teach him the trade but he's more interested in fishing and hunting. Unbeknownst to either of his parents, Mattie has acquired an old Sharps rifle (which he hides under the front porch) and he has been teaching himself and his brother how to shoot. They usually don't

Matthew Thorp (Strong Ordinary 1)

Sex: Male

Birthdate: September 3, 1865

Birthplace: Fort Belknap, Texas

Heritage: American

Weight: 135 lbs

Height: 5' 7"

Hair: Brown

Eyes: Blue

Allegiances: None

Challenge Rating: 1/2

Level: 1

Grit Dice: 1d8+1 (7)

MDT: 12

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +3

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +0

Defense: 12, touch 12, flat-footed 11, (+1 class, +1 Dex)

Saving Throws: Fort +2, Ref +1, Will +0

Abilities: Str 15 (+2), Dex 13 (+1), Con 12 (+1), Int 8 (-1), Wis 10 (+0), Cha 14 (+2)

Attacks: *Fists* +3 (1d3+2 nonlethal; Crit: 20)

Sharps Rifle +2 (2d8; Crit: 20; Range: 135 ft.; Ammo: 1 int.)

Occupation: Hunter (class skills: Hide, Survival; bonus feat: Personal Firearms Proficiency)

Skills: Climb +4, Hide +3, Speak Language (English), Survival +4, Swim +4

Feats: Far Shot, Guide, Personal Firearms Proficiency, Simple Weapons Proficiency

Class Features: None

Possessions: Sharps rifle, .44 paper rounds (13), cowboy boots, trousers, plain shirt, bandana, cap, fishing rod, sling shot

have much ammunition, but they are always on the lookout for a way to get their hands on more. Mattie has also served as a lookout for bootleggers once or twice.

Lucas "Luke" Thorp

Unlike his older brother, Lucas' features are the spitting image of his father's. While still slim, his big feet portend a tall man in a few years. He looks up to Mattie, doing whatever the older boy says, as long as he gets to tag along. The trials that Mattie has put him through have toughened him up right quick.

Lucas Thorp (Tough Ordinary 1)

Sex: Male

Birthdate: September 29, 1866

Birthplace: Fort Belknap, Texas

Heritage: American

Weight: 105 lbs

Height: 5' 5"

Hair: Brown

Eyes: Brown

Allegiances: None

Challenge Rating: 1/2

Level: 1

Grit Dice: 1d10+2 (9)

MDT: 15

Initiative: +0

Speed: 30 ft.

Base Attack Bonus: +0

Grapple Modifier: +1

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +0

Defense: 11, touch 11, flat-footed 11, (+1 class, +0 Dex)

Saving Throws: Fort +3, Ref +0, Will +2

Abilities: Str 12 (+1), Dex 10 (+0), Con 15 (+2), Int 13 (+1), Wis 14 (+2), Cha 8 (-1)

Attacks: *Fists* +1 (1d3+1 nonlethal; Crit: 20)
Knife +1 (1d4+1; Crit: 19-20)

Occupation: Laborer (class skills: Climb, Craft (structural), Repair)

Skills: Climb +3, Craft (structural) +5, Intimidate +1, Knowledge (current events) +2, Knowledge (popular culture) +2, Knowledge (streetwise) +3, Read/Write Language (English), Repair +3, Speak Language (English), Spot +4, Survival +4

Feats: Personal Firearms Proficiency, Point Blank Shot, Simple Weapons Proficiency

Class Features: None

Possessions: Knife, cowboy boots, trousers, plain shirt, vest, bowler hat, fishing rod



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Susan Thorp

J.L. and Emily's youngest child (8), Susan is a quiet, withdrawn girl. She avoids trouble with just as much effort as her brothers expend getting into it. She helps her mother with some of the indoor chores, but hasn't taken much of an interest in the garden, despite her mother's encouragement. She usually hangs around the house and smithy, tucked away in a corner somewhere, when not in school.

Susan Thorp

None

Sex: Female

Birthdate: August 12, 1869

Birthplace: Collins Creek, Texas

Heritage: American

Weight: 54 lbs

Height: 4' 4"

Hair: Brown

Eyes: Blue

Allegiances: None

Challenge Rating: 0

Level: 0

Grit Dice: 1d4 (1)

MDT: 7

Initiative: +0

Speed: 20 ft.

Base Attack Bonus: +0

Grapple Modifier: -3

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +0

Defense: 11, touch 11, flat-footed 10, (+1 Dex)

Saving Throws: Fort -2, Ref +1, Will +2

Abilities: Str 5 (-3), Dex 12 (+1), Con 7 (-2),
Int 11 (+1), Wis 14 (+2), Cha 13 (+1)

Attacks: *Fists* -3 (1d3-3 nonlethal; Crit: 20)

Occupation: None

Skills: None

Feats: None

Class Features: None

Possessions: Simple dress, small bonnet

RESPECT DUE TO THE THORPS



Now, if you were paying attention while reading the introduction, you should be well aware that, while some of these folks are based on historical records, not everything we say here is the gospel truth. Although the historical record indicates that a man named James Luther ("J.L." or "Jim") Thorp owned a smithy in The Flat, and the Thorps were among the earliest settlers in the area (being here even before Fort Griffin) not much more is known about Thorp and his family. As with all the personalities in *Frontier Towns* products, we took liberties to spice things up for your gaming fun. Beyond some of the names and the setting, the rest of this establishment is fictional.

That said, the crack DHR research team dug up this tidbit, which inspired the flavor of Thorp's Blacksmith and the Adventure Hooks:

"W.B. Champlin fondly recalled hunting rabbits along Collins Creek with 'the Thorp boys' and venturing to Mill Creek after catfish, perch, and bass. He also remembered walking to school with a gang of boys who begged for a sip of 'blackberry cordial' that two brothers had somehow acquired."

It's also worth noting that Susan died in 1887 at the tender age of 18, and her marker is one of the few remaining in the Fort Griffin cemetery.

Adventure Hooks

Those Durned Thorp Boys

Mattie and Luke tend to seek out trouble on a daily basis. Sometimes it's just harmless adolescent fun—nothing that Mark Twain didn't tell us about already. Other times . . . well . . . other times their high jinks are pert near criminal. The Judge can use these brothers as a catalyst for a number of adventures, such as:

1. The boys are seen stealing food, cigars, liquor or what-have-you, from a local establishment. The play-

- er characters must decide what, if anything, they're going to do about it. If they go directly to Thorp, he will likely shrug it off, allowing the behavior to continue and perhaps escalate—or prompting the boys to get revenge for being ratted-out (such as playing pranks or stealing from the characters). If the player cowpokes go to the law, Thorp will likely object to their interference with his family and might choose to make the cowpokes' stay uncomfortable (calling in favors from other merchants and tradesmen to deny service to the characters; refusing to serve them with blacksmithing needs; or in an extreme case, violence).
2. The boys participate in some kind of prank or theft involving the player cowpokes. This could be a petty incident (a sling shot knocking off a hat) or something more serious (stealing something valuable). Obviously, how the characters react determines the rest—and the possibilities in #1 will apply.
3. The player characters see the Thorp boys bullying some other children (or appearing to). Again, the characters will determine what happens next. They might

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choose to intervene, making friends and enemies in the process. If they do nothing, the Judge could turn this in a new direction—the parents of the victim(s) might seek them out to berate them for not defending their poor child, which could give them a bad reputation in town.

4. For characters who dabble in high jinks themselves, it's possible that the boys hook up with the cowpokes for some kind of scheme. This could range from using the boys as lookouts for a crime, employing them as spies for gathering information, or getting them to cause a diversion to facilitate some caper. Problem is: the boys will almost certainly brag about their activities to their friends, spreading the word and probably reaching the law or the ears of the victims of the characters' escapades.

An Irishman's Ire

One day while O'Lochlann is working in the smithy, he gets in a fight with someone who says something about his heritage, especially if it involves something about drinking or any other stereotype he hates. His skin is paper thin, so the Judge can make sure this happens even if the character didn't intend offense—essentially, O'Lochlann can turn any comment into a perceived insult.

If at the smithy, Timmy might brandish a searing iron, his face turning the color of hot coals, or perhaps he throws down his tools, gloves, whatever, and puts up his

dukes, calling out the person to a fight right then, right there in the corral. Timmy might try to bull rush or overrun his adversary, preferring a wrestling match to a fistfight or gunfight. Of course, he might decide to skin his smokewagon or fetch the Remington-Whitmore in extreme cases.

In general, this scenario works best when Thorp isn't around, but there's no reason it couldn't occur when the boss is nearby. Thorp's presence might change the severity of Timmy's reaction, or it's quite possible that Thorp takes offense to the insult and backs his apprentice no matter what the outcome.

Another Mule

Something shakes up Emily and she decides that food and shelter just aren't enough anymore. She starts to look for a man who will give her something extra—on the side. She starts to clean up and flirt with men who come to the smithy to commission items or pick up finished goods. If anyone responds, she will be game for almost anything. The Judge can involve the player cowpokes by having Emily come on to them, or by having them observe her behavior with other men. Either way, one of the Thorps (J.L. or the boys) pick up on this activity and confront the characters—wanting to know what they know or wanting to exact a pound of flesh for any transgressions, as appropriate. While J.L. is aloof, he isn't uncaring and he won't be happy with any shenanigans involving Emily.

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EARL'S SHAVE AND BATHE

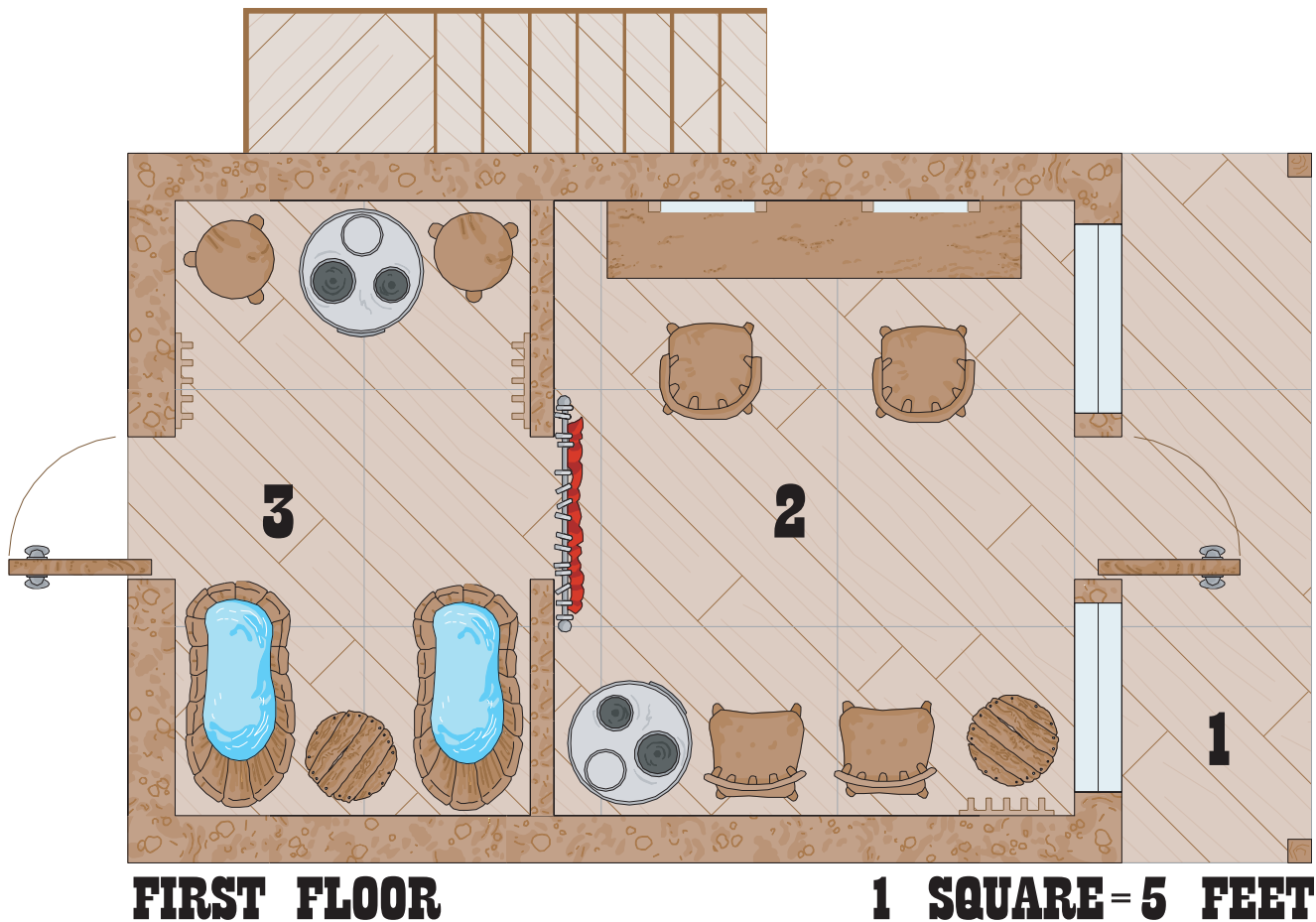
Ramblin' into The Flat with seven layers of grime, pardner? Why not head directly to Elijah Earl's place for a clean shave and a hot bath? And if you need a tooth yanked, he can do that too, just don't come sober.

Perhaps no other establishment in Fort Griffin represents the frontier spirit of entrepreneurship more than Elijah Earl's Shave and Bathe. Although this two-story building is rather plain, and the name a bit odd, Earl's dedication to his business, and the local community, is unsurpassed.

A former buffalo soldier, Earl decided to settle down in The Flat in 1875, bringing with him a decent savings and his new bride, Dawena, a full-blooded Tonkawa woman. Already known about town, where he frequently traded buffalo hides and meat after leaving the 9th cavalry, Elijah found temporary work on a nearby ranch while keeping an eye open for any opportunity to start his own business in The Flat. Before long, a rundown barbershop went up for sale. In a shambles as a result of its previous

owner's alcohol-induced negligence, the shop needed a lot of work; but it was a bargain. Earl jumped at the chance to buy the place. While he met some resistance, his cold hard cash in hand spoke louder than any local bias.

Elijah and Dawena toiled for over a month, using every spare moment rebuilding the place, sleeping in the sparse upstairs while scraping together the funds for improvements. Setting up one chair in the barbershop before the rest of the place was complete, they began serving the residents and travelers, and earning enough money to continue renovation. A passing comment by a trader, who asked about a bath along with his shave, inspired Earl to begin converting the old, back storage room into a bathhouse. Before long the Earls had one



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serviceable tub—and a brisk business. Over time, they've upgraded and refined the barbershop and the bath, as well as remodeling the upstairs into a decent and comfortable living space.

The finished two-story, whitewashed wood structure now presents a respectable presence on the northwest corner of Parson and Third Street. The Earls keep the place clean and inviting for potential customers arriving in The Flat.

Building Key

1) Front Porch

Facing Third Street, the front porch of the building provides a quaint entryway to the Barbershop section of the premises. Like the rest of the building, the wood in this area is whitewashed, from the porch floor itself to the posts that hold up the fabric awning—except for one pole painted with swirling red and blue stripes over the white-wash. The somewhat sun-bleached red canvas awning distinguishes this porch from the others in town with their tin or wooden roofs.

Two large, glazed glass windows flank the front door. Both windows have signs painted right on the glass. The one to the right of the door (as viewed from the street) says simply, in blue paint, "Barbershop." The left window reads, in red, "Earl's Shave and Bathe." The normal

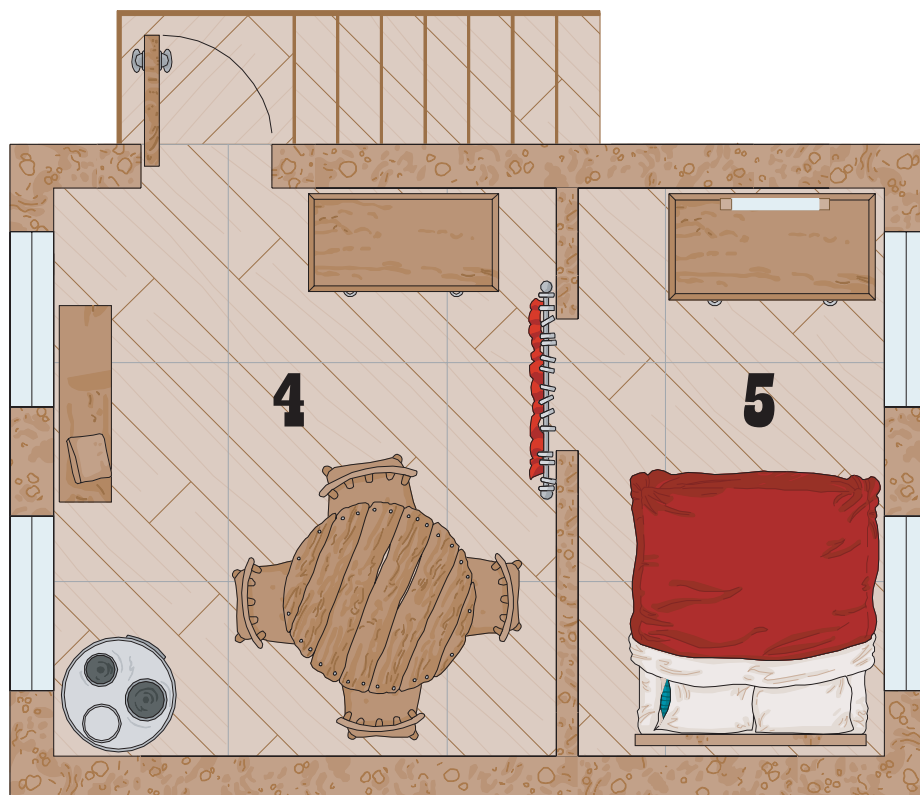
wooden front door opens outward onto the porch, and is equipped with an average lock.

2) Barbershop

The front door leads directly into the barbershop. This room contains everything needed to conduct daily business. Lined up against the wall to the left of the door, underneath a coat and gun rack, are a round table, two wooden chairs for waiting customers and a potbellied wood stove. On the opposite wall (visible through the "Barbershop" window described in #1), hang two large mirrors in front of a pair of barber chairs, with a storage cabinet built into the wall beneath the mirrors. A broom usually rests in the far right corner.

Because Elijah is the only barber, typically only one chair is in service at any given time (the chair closest to the window). This favored chair, with its swivel seat, is the nicer of the two, the other being in a fixed position. Dawena does give shaves in the second chair if the place is busy and there are customers needing only a shave. This happens frequently on Saturdays, the busiest day of the week, but rarely on the other days. The cabinet holds general cleaning supplies (a bucket and some rags, scrub brush, disinfectant, etc.), while the Earls' keep their utensils on top (couple of scissors, straight razors, pliers, combs and brushes, talc and hair oils).

The Earls' dog, Moon, can usually be found resting in the corner by the second chair. At night, she guards the upstairs living area.



SECOND FLOOR

1 SQUARE = 5 FEET

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Although Earl knows how to pull a tooth, it's not exactly his favorite thing to do. He isn't a dentist, and doesn't pretend to be, but if a person's tooth is bad enough, he'll yank it out. But before he does, he'll strongly recommend the patient go to a saloon and drink a few shots, because he doesn't keep anything on hand.

A heavy, blue canvas curtain hangs in the middle of the wall opposite the entryway, providing access into the bathhouse. This curtain completely covers the opening, overlapping the wall on each side by a few inches.

3) Bathhouse

The windowless bathhouse has two points of entry—through the curtain from the barbershop or via a normal wooden back door (opening outward and equipped with a relatively new average-grade lock).

Customers usually come through the curtain, while Dawena and Milly use the backdoor for hauling water in and out and cleaning the place. Typically, the door remains unlocked during business hours. A small sign hanging on the outside of the door reads:

Bathhouse

Inquire round front at Barbershop

Two short stools, and the wood stove between them, take up one side of the room. Clothing hooks and gun

racks hang on the walls. Dawena uses the stove to heat water for customers and to keep the place warm and comfortable during cold weather. When it's busy (again, Saturday tends to be their best day), the stove may be fired up a good portion of the day, turning this room into a near sauna. The canvas curtain keeps most of the heat from escaping into the barbershop.

A pair of steel tubs fills the other side of the room. Although both are in decent shape, one is clearly much older than the other. A small, round table sits between the tubs, here for customers to place their small personal belongings on, or perhaps to set a drink. The table has two shelves, holding cakes of soap and scrub brushes. Hanging on the wall above this table, a small, framed notice reads:

"Management ain't responsible for lost or stolen items. Keep an eye on your belongings."

While Dawena or Milly will provide a large towel for each customer, the bath service doesn't come with any special amenities. Still, Dawena, Milly or Elijah will certainly accommodate almost any special request if the customer is willing to shell out extra coins or paper money (such as fetching whiskey or beer or cigars, or delivering a message in town, or putting valuables in temporary safe-keeping).



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4) Living Area

The stairs on the outside of the building provide access to the second-floor living quarters. The Earls' rebuilt the stairs about a year ago—they're sturdy and painted white like the rest of the building, with a red trim railing. The door (made of reinforced wood with a quality lock), opens outward, allowing entry directly into the main living area.

There's nothing fancy about this room. Dawena keeps it clean and orderly. The Earls cook, eat and relax here when the shop's closed (which is usually well after sundown until just after sunrise).

Sharing the wall with the door is a three-door cabinet containing most of their possessions, including the business books, a variety of household items (from candles to cookware) and a strongbox with a quality lock (used to store the daily take until Elijah is ready for a trip to the bank, as well as keeping some butter and egg money handy). Additionally, Elijah has two boxes of ammunition stored here: one for his Spencer Carbine, which rests in the corner next to the cabinet, and one for his Schofield.

Against the right-hand wall is a rectangular table for food preparation, not far from the wood-stove resting in the corner of the room. The stove serves double duty, used for both the daily cooking and heat in winter.

In the corner is a plain wooden table with four chairs

AFRICAN-AMERICANS IN THE FLAT



There is ample evidence that a significant African-American community existed in The Flat and that Elijah Earl was one of its leaders. Records indicate that Earl, an ex-buffalo soldier and probably a mulatto, did serve as a barber in town. Evidently, he was well respected by town citizens of all colors. Whether he owned a full-fledged barbershop is uncertain, but every frontier town needs a place to get a haircut, a shave, a bath or a tooth pulled, so Elijah fit the bill.

Other prominent African-American personalities included James Romey, founder of a school for black children; the Reverend Shepherd Middleton of the American Methodist Episcopal Church; and Milton Sutton, a carpenter who also operated an eatery.

and an oil lantern. Of course, the Earls use the table for their meals and often relax here, but Elijah also does his books on this surface. As noted above, he stores his books and writing supplies in the cabinet, hauling everything out to the table and putting it all back when he's done.

Between the cabinet and the table is a heavy blue canvas curtain just like the one downstairs, covering the opening into the bedroom.

5) Bedroom

The Earls keep a modest bedroom. To the right of the entrance rests their double-width bed with the hay-stuffed mattress that Dawena re-stuffs regularly. The bed is covered by two large bison hides and has two down pillows. A few small pieces of art hang on the walls, including a few images of wolves.

Just to the left of the doorway is a two-drawer dresser with a mirror affixed to the back. There's nothing of value in the drawers, other than Elijah and Dawena's clothing.

Personalities

While this family business has only a few personalities warranting full descriptions, don't forget that customers come and go regularly, including notable gun-fighters, entertainers and traders passing through town. It's possible to meet just about anyone here, maybe even getting a glimpse of a famous cowpoke fresh out of the tub (or still in it!).

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Elijah Earl

Elijah Earl grew up a slave on a cotton plantation near Shreveport, Louisiana. After the war, Earl welcomed his freedom, but like so many new freemen, had few prospects. Hearing about the formation of the 9th Cavalry in Louisiana under Colonel Edward Hatch in 1866, and having some experience with horses on the plantation, Earl signed-up.

Earl served with the 9th in Texas, protecting mail routes, building forts, and hunting buffalo. He learned how to read and write while in the Army. When the 9th arrived in Fort Griffin, Earl quickly developed a fondness for the area and, after completing his 5-year enlistment in 1871, found work as a ranch hand and buffalo hunter in the surrounding plains. An excellent hunter, Earl became known as a man of integrity and skill, returning to The Flat regularly to trade. He lived among the Tonkawa for a short time, taking one of their women as a bride before deciding to settle down in The Flat.

Although he doesn't own a horse, Elijah still enjoys riding. He occasionally rents a horse from the local livery (see Pete Haverty's Livery in *Frontier Towns: Fort Griffin: Vol. 1*) and even does a little hunting from time to time. He is also active in the community, spending time teaching children to read (usually blacks and mulattos who visit his shop on Monday and Wednesday mornings—the slowest days).

Elijah Earl

(Strong Hero 1, Dedicated Hero 2, Soldier 2)

Sex: Male

Birthdate: July 28, 1845

Birthplace: Shreveport, LA

Heritage: American

Weight: 185 lbs

Height: 6' 0"

Hair: Black

Eyes: Brown

Allegiances: Earl's Shave and Bathe

Challenge Rating: 5

Level: 5

Grit Dice: 1d8+2d6+2d10+5 (31)

MDT: 16

Initiative: +6

Speed: 30 ft.

Base Attack Bonus: +3

Grapple Modifier: +5

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 3

Reputation: +1

Defense: 16, touch 16, flat-footed 14, (+4 class, +2 Dex)

Saving Throws: Fort +6, Ref +4, Will +4

Abilities: Str 14 (+2), Dex 14 (+2), Con 13 (+1), Int 12 (+1), Wis 14 (+2), Cha 12 (+1)

Attacks: Fists +5 (1d3+2 nonlethal; Crit: 20)

Spencer Carbine +6 (2d10+2; Crit: 20; Range: 105 ft.; Ammo: 7 box)

S&W Schofield +5 (2d6; Crit: 20; Range: 45 ft.; Ammo: 6 cyl.)

Occupation: Military (class skills: Hide, Ride; bonus feat: Personal Firearms Proficiency)

Skills: Craft (structural) +3, Gamble +5, Handle Animal +3, Hide +7, Knowledge (current events) +4, Knowledge (popular culture) +3, Knowledge (tactics) +4, Listen +5, Profession +6, Read/Write Language (English), Speak Language (English, Tonkawa), Spot +5, Survival +4, Swim +3, Treat Injury +5

Feats: Far Shot, Improved Damage Threshold, Improved Initiative, Personal Firearms Proficiency, Simple Weapons Proficiency, Track

Class Features: Empathy, Extreme Effort, Weapon Focus (Spencer Carbine), Weapon Specialization (Spencer Carbine)

Possessions: Spencer Carbine, .52 rim-fire metallic rounds (20), S&W Schofield, .45 center-fire rounds (20), plain holster, lasso, trousers, plain shirt, vest, cowboy boots

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Dawena Earl

Earl's wife of nearly two years, Dawena is a full-blooded Tonkawa. Pregnant with the couple's first child (just past the first trimester), she still continues to put in a full day's work at the barbershop and bathhouse. She met Elijah while he was living among the few remaining Tonkawa, hunting buffalo and acting as an interpreter. With the tribe dying out and being forced onto restricted reservations, Earl convinced Dawena's family to let her go with him.

Dawena is still learning English; although she understands what she hears it's a struggle for her to respond. When it behooves her, she pretends not to understand. Nevertheless, she likes go about town, usually to pur-

chase household goods and foodstuffs or simply to walk on the edge of the river. She sometimes goes out while Elijah is cutting hair and no customers are around for the baths, or she convinces him to go with her (occasionally closing the shop). She loves community gatherings and drags Elijah to as many of them as she can. Keeping with Tonkawa custom, Dawena sometimes paints black stripes on her nose for special occasions and enjoys making special leather dolls for the children that Elijah teaches. She always carries a knife and is still wary around white men. Dawena quickly accepted Milly and they are often found working together.

Milly White

Earl has recently hired Milly White to help with the business while his wife is pregnant. Milly is a shy thirteen-year-old black girl whose mother works as a share-

Dawena Earl (Tough Ordinary 1, Dedicated Ordinary 1)

Sex: Female

Birthdate: 1856

Birthplace: Tonkawa Territory, North Texas

Heritage: Tonkawa

Weight: 103 lbs

Height: 5' 1"

Hair: Black

Eyes: Brown

Allegiances: Earl's Shave and Bathe

Challenge Rating: 1

Level: 2

Grit Dice: 1d10+1d6+4 (15)

MDT: 15

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +0

Grapple Modifier: -1

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +1

Defense: 13, touch 13, flat-footed 12, (+2 class, +1 Dex)

Saving Throws: Fort +4, Ref +1, Will +2

Abilities: Str 8 (-1), Dex 13 (+1), Con 15 (+2), Int 10 (+0), Wis 12 (+1), Cha 14 (+2)

Attacks: *Fists* -1 (1d3-1 nonlethal; Crit: 20)
Knife -1 (1d4-1; Crit: 19-20)

Occupation: Tribal (class skills: Craft (visual art), Handle Animal, Survival; bonus feat: Athletic)

Skills: Craft (visual art) +3, Handle Animal +5, Listen +2, Ride +4, Speak Language (English, Tonkawa), Spot +3, Survival +4, Treat Injury +3

Feats: Athletic, Dodge, Endurance, Simple Weapons Proficiency

Class Features: None

Possessions: Knife, short deerskin skirt (Tonkawa), plain shirt with no sleeves (wears bright colored calico poncho in winter), beaded Tonkawa moccasins

Milly White (Tough Ordinary 1)

Sex: Female

Birthdate: May 18, 1864

Birthplace: Tuscaloosa, Alabama

Heritage: American

Weight: 120 lbs

Height: 5' 5"

Hair: Black

Eyes: Brown

Allegiances: Earl's Shave and Bathe

Challenge Rating: 1/2

Level: 1

Grit Dice: 1d10 (5)

MDT: 10

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +0

Grapple Modifier: -1

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +0

Defense: 13, touch 13, flat-footed 11, (+2 class, +1 Dex)

Saving Throws: Fort +1, Ref +2, Will +1

Abilities: Str 8 (-1), Dex 14 (+2), Con 10 (+0), Int 13 (+1), Wis 12 (+1), Cha 15 (+2)

Attacks: *Fists* -1 (1d3-1 nonlethal; Crit: 20)

Occupation: Sodbuster (class skills: Handle Animal, Swim; bonus feat: Home Ground)

Skills: Climb +2, Handle Animal +7, Knowledge (popular culture) +3, Perform (sing) +4, Profession +2, Ride +7, Speak Language (English), Swim +1

Feats: Animal Affinity, Dodge, Home Ground, Simple Weapons Proficiency

Class Features: None

Possessions: Plain skirt, plain shirt, women's boots

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cropper outside of The Flat. Milly's mother left Alabama as a freed slave just after the war, with her infant daughter and not much else. Because Milly has never known her real father, she has come to look up to Elijah Earl as a father figure. She works hard (part-time right now) helping Dawena with the bathhouse chores and sweeping and cleaning the barbershop while she learns more about the business. Milly has a beautiful singing voice, but she is in the throes of adolescent gawkiness.

Moon, the Dog

Dawena insisted on having a dog around the place and so Elijah took in a mixed breed puppy from a nearby ranch. Moon is a sweetheart of a mutt, still a puppy at two years old but nearing adulthood. She is quite loyal to the Earls and makes a lot of noise when she smells trouble.

Moon

(Dog, medium-sized)

Challenge Rating: 1

Grit Dice: 2d8+4 (13)

MDT: 15

Initiative: +2

Speed: 40 ft.

Defense: 13, touch 13, flat-footed 11 (+2 Dex, +1 natural)

Base Attack Bonus: +1

Grapple Modifier: +3

Primary Attack: *Bite* +3 (1d6+3)

Full Attack: *Bite* +3 (1d6+3)

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Special Qualities: Scent

Allegiances: Earl's Shave and Bathe

Saving Throws: Fort +5, Ref +5, Will +1

Action Points: 0

Reputation: +0

Abilities: Str 15 (+2), Dex 15 (+2), Con 15 (+2), Int 2 (-4), Wis 12 (+1), Cha 6 (-2)

Skills: Jump +4, Listen +5, Spot +5, Survival +1 (+5 when tracking by scent), Swim +5

Feats: None

ogy (in a civil, measured and serious tone). If he doesn't get it, he'll demand satisfaction. The Judge shouldn't find it hard to set up a situation involving the player characters. It could happen in a number of ways, such as:

1. The player characters themselves make some kind of slur. Earl reacts. This could end up with anything from a simple apology to a fist fight or a showdown on Parson Street. Of course, depending on the outcome and any witness accounts, it could end up with jail time, a whipping, a posse or future revenge . . . for someone.
2. Some Judge characters give Earl a hard time in the presence of the player characters (in the barbershop or in town somewhere). The player characters decide to take his side and end up making some new enemies (and a new friend in Earl). Again, this could go anywhere from a simple encounter with roleplaying to a fist fight, or an extended conflict against the newly acquired enemies.
3. Judge characters insult Earl but the player cowpokes don't do anything to help him (either staying out of it or joining in with those who make the remarks). What happens next depends entirely on the player characters' actions. If they do nothing, the Judge could draw them in whether they like it or not, with Earl or the bigots or bystanding locals pestering them (e.g. "you heard what he called me, didn't you?" or "you cowpokes gotta help Elijah, he's a good man"). If the characters side with the bigots, they could make other enemies in town, earn the wrath of Earl, or be questioned by the law if things go really wrong (even if they don't commit any unlawful acts). If they finally side with Earl, the possibilities from #2 apply.

She's My Wife

Another thing Earl doesn't tolerate is rudeness to his wife. If anyone makes a slur about Dawena, including insinuations about her status as his lawfully wedded wife, he'll react with an even greater level of offense than described in "Don't Call Me 'Boy'." The Judge can use the ideas described there to set up an interesting encounter.

Dawena and the Hooligans

One day while Dawena is doing her shopping around town, some hooligans decide to have fun at her expense. Depending on the Judge's whim, the level of their assaults can vary. It might be mean, but mostly harmless acts, such as calling her names or asking her to come over and show them what she's learned from her husband. Or such hooligans might try to physically accost her, stealing or destroying her goods and taking any money she has. Or worse, the aggressors might try to abduct her for ransom or other unspeakable reasons.

The Judge can set up a situation where the characters witness this activity and wait for them to react. Of course, if they see something but do nothing, Earl could come looking for them to find out what they know or why they didn't defend her. Or they could hear about the

Adventure Hooks

Don't Call Me "Boy"

Elijah Earl is generally well-respected around town. His years of buffalo hunting, service as a local ranch hand and now a reputable businessman have given him a good standing. He treats everyone with the same level of respect he expects to receive. Thus, he doesn't take kindly to insults about his heritage, skin color or any ad hominem remarks. Problem is: it's bound to happen. When it does, Earl won't turn the other cheek.

If anyone disrespects him, Earl will demand an apol-

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assault later, with Earl asking for their help in rescuing his wife or getting revenge on the perpetrators. Or the law could recruit them for a posse to hunt down the bad men. Finally, depending on the nature of the player characters, they could be the ones doing the woman wrong in the first place.

Robbed In Your Birthday Suit

It happens, you know—you're enjoying a warm and relaxin' bath and you doze off. Next thing you know, you wake up and find your clothes, your gun and all your cash are gone. Or, you catch a glimpse of some low-down sneaky varmint dashin' off with your stuff and you got no choice but to chase him, drippin' wet in all your glory.

The Judge can set this up as he or she sees fit, waiting for the characters to react. Maybe they demand recompense from Earl for their losses and he refuses (citing the rules on the wall about belongings). Maybe the characters don't like that answer. Maybe they wake up in time to see the culprits in the act or exiting the back door of the bathhouse—thus setting up a chase sure to thrill, or horrify, the locals.

Fork in the Road:

Poor Milly has been coerced (or merely persuaded) into helping some thieves with this racket. The Judge can

leave some clues to this effect, from blatant ones like seeing a young black girl fleeing the scene to more subtle ones like seeing some questionable characters talking to the girl in an alleyway or down by the river. If the player cowpokes can prove this, or present a compelling case, Earl will help them to retrieve their goods to the best of his ability.

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PLANTERS HOTEL

After many a night sleeping under the stars out on the range, there's nothing better than a nice, hot bath, a comfortable bed and a decent meal. If you have cash on hand, plant yourself at Planters Hotel and experience The Flat in style.

When Jack and Estelle Swartz arrived in The Flat in the early 1870s, they knew they had finally found the perfect place to build the hotel of their dreams. A successful trader, salesman and entrepreneur, Jack had amassed sizeable capital and he and Estelle had a plan for running a hotel where ordinary folks could find a decent place to get a good night's rest without emptying their pockets. Jack had a hunch that The Flat would continue to grow. Estelle, a native Texan, fell in love with the town and its people.

So they put down their money and hired local folks to help build the Planters Hotel on the southeast corner of Parson and Fourth Street. They called it the Planters because their earliest guests were regular folks coming to town looking for jobs in the fields and needing a place to stay until they found work. Back then all of the rooms in the hotel were simple and inexpensive.

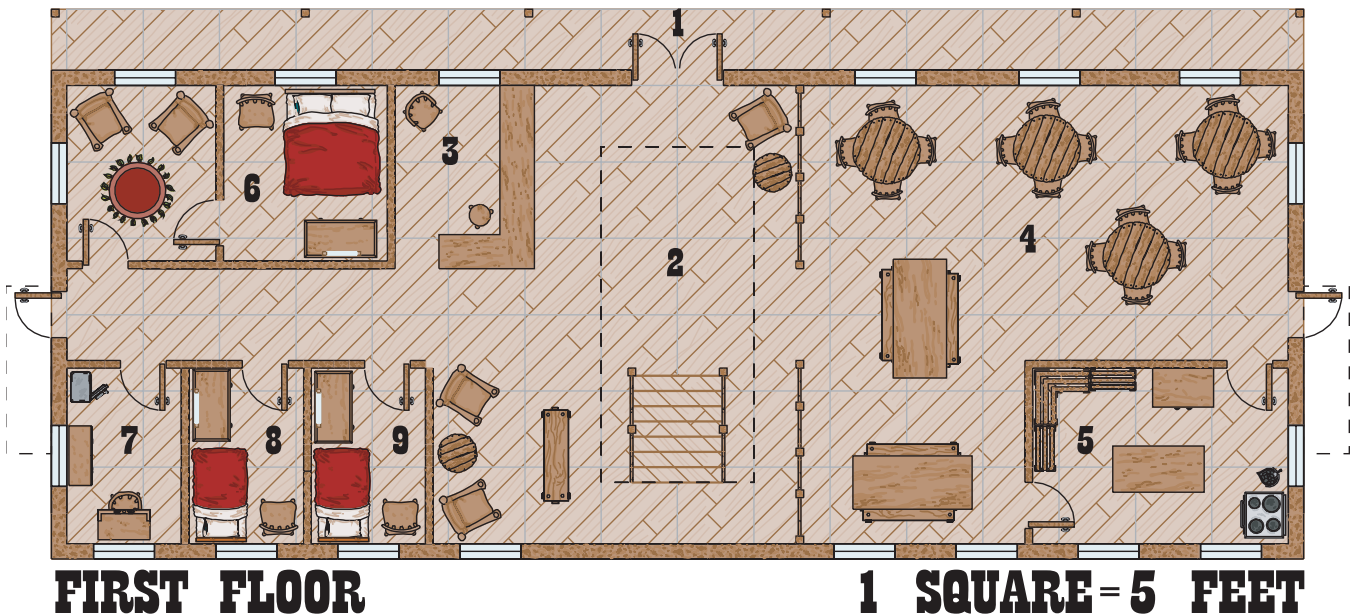
As the area settled-up and the town saw more travelers and traders coming through, the clientele began to change. While Jack wanted to attract and serve more sophisticated (and better paying) customers, Estelle refused to abandon the folks that helped establish the hotel. So the couple compromised, re-modeling some of the rooms while preserving a number of simple, low-cost billets.

Now, this two-story wood building has a reputation for being the best hotel in town—whether you have a lot of cash or just enough for a place to lay your head. The exterior is well kept and inviting, but not fancy; the rooms are comfortable, but not extravagant (with two exceptions). You can get a bath and a decent meal with your stay—and Estelle makes sure you feel like a welcome houseguest. Typically, the hotel always has a room available, but it's up to the Judge to determine which ones are occupied and what the current demand may be.

Building Key

1) Front Porch

As noted previously, the Planters' exterior is clean, down-to-earth and inviting. This long porch has a wooden roof in decent repair, with a sign bearing the image of a bed, and reading (in big bold, black letters), "Planters Hotel," attached to the second floor balcony. The porch is partially enclosed by a waist-high wood railing with evenly spaced spindles. The railing extends across the front of the porch, from the roof post on each end to the posts near the front doors. Both ends of the porch have been



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left open. Opening outward and usually propped open in the daytime, the wood reinforced double doors have glass windows on the upper half. Several glass paned windows line the front wall of the Hotel. On the porch are eight armless wooden chairs, placed in four sets of two with small tables with oil lamps between them. Guests are encouraged to use these for sittin' and sippin' and watchin' the town go by. Day or night, it's likely that some folks will be found relaxing out here.

NOT A NUT HOUSE



It seems clear that the Planters Hotel was a prominent place of temporary lodging in The Flat. The precise spelling of the name, the likely clientele, and the hotel's true origins remain debatable, but it seems reasonable to extrapolate and embellish as we have here. The contents and design are fictional but, we think, logical—for instance, whether the place had an eatery is unknown, but it stands to reason.

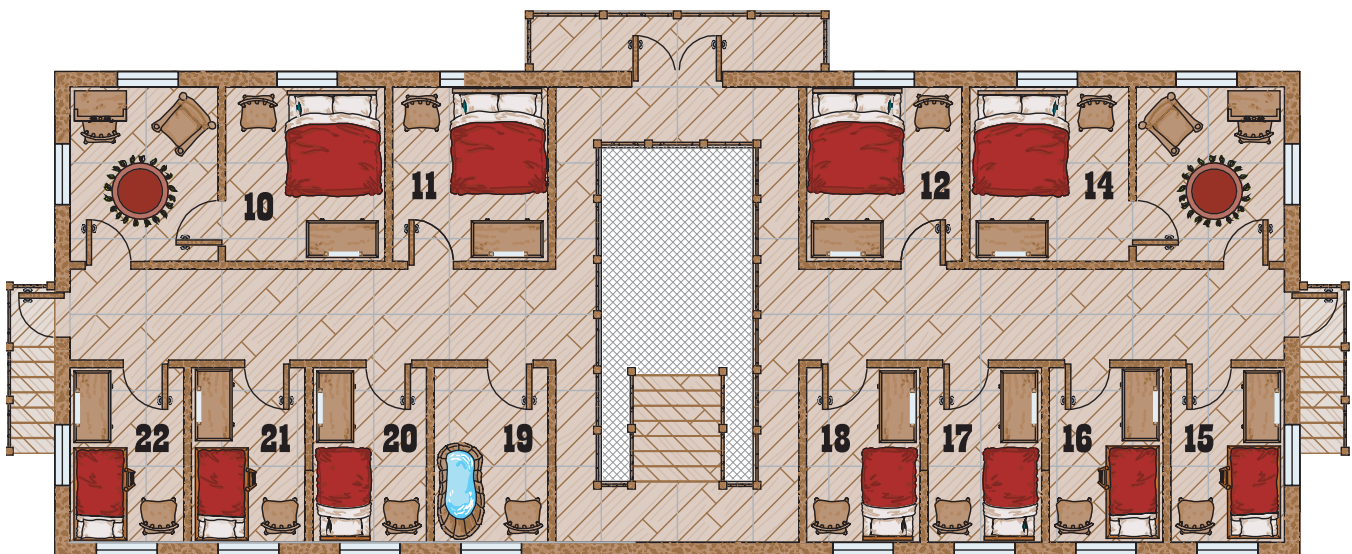
Records indicate that the owners of the hotel were Jack Swartz and his “estimable” wife, but we don't know much more about them. Another noteworthy inn also existed, called the Occidental Hotel and run by Elizabeth “Aunt Hank” Smith. See the free map of the The Flat for the location of the Occidental.

2) Lobby and Sitting Area

The first thing a cowpoke sauntering through the front doors notices is the grand staircase dominating the lobby. Almost 20 feet away from the entry doors, the 8' wide stairway leads up to the second floor. The Hotel's front desk lies immediately to the right of the entrance with a sitting area beyond the desk and to the right of the stairs. A knee-wall on the left separates the lobby from the eatery (with a gap in the middle providing passage). On the lobby side of the knee-wall, just inside the Hotel entrance, sits an upholstered chair with an accompanying end table and spittoon. Oil lamps are mounted on the walls to either side of the front doors and are usually lit during the nighttime hours.

The lobby walls have stained wood wainscoting from the floor to a height of three feet, with wallpaper continuing to the ceiling. The off-white wallpaper has a bright, cheery pattern of yellow roses with green accents. The wood floor is stained light brown with a shellac finish, as are the stairs and the second floor hallways. The staircase also has a highly polished wooden balustrade, nicely carved, but not ornate. Looking up, visitors see an opening in the ceiling surrounding the stairs, with a continuation of the balustrade around the second floor aperture.

During the re-modeling, Estelle insisted on having a cozy sitting area in the lobby. Visitors are often found lounging in the two padded chairs at the far end of the lobby: reading, talking with other guests or enjoying a fine cigar under the light from the window (the curtains remain open most of the time). Between the two chairs sits a small table with an oil lamp, an ashtray with a box of matches and a couple of recent issues of the *Fort Griffin Echo*. When available, an out-of-town newspaper or two will be here as well (Estelle will pay a good price for any such publication if it's less than a month old). A long sit-



SECOND FLOOR

1 SQUARE = 5 FEET

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ting-bench is situated across from the chairs and a spittoon sits under the window frame. A framed landscape of Texas cotton fields hangs on the wall next to the window.

3) Front Desk

A long, reverse L-shaped front desk made of pine and oak beckons visitors to step up for information or check-in. The base of the desk is fashioned from pine and stained a deep brown, while the overlapping top is of high quality lacquered oak. A guest sign-in book always rests in the middle of the long section of the desktop, along with a quill pen in a holder affixed to the desk next to a small ink well. The employee on duty ensures that all guests sign the book, including anyone visiting another guest renting a room. A small wooden-handled brass bell sits next to the guest book. Estelle has placed a ceramic cobalt vase, usually containing fresh cut flowers, near the wall end of the desk while an oil lamp and a small framed sign warning guests about safekeeping goods occupy the other end (in the crook of the "L").

Mounted in the middle of the wall behind the desk is a large set of wooden cubbies, holding keys and messages for the various guestrooms. A large pendulum clock hangs to the right of the cubbies, just over the shoulder of a wooden chair angled in the corner, while an oil painting of the Fort hangs to left, near the desk opening. A

glass paned window provides daylight and ventilation for the desk area. An ornate, abstract iron sculpture hangs next to the window.

Usually, visitors receive a sincere "howdy" from the employee behind the desk (anyone but Estelle might be caught snoozing in the wooden chair during slow hours). However, iffin' old Jack is minding the place, there's no tellin' what kind of greeting a guest might receive (see Personalities).

Estelle works the desk most of the hours from sunrise to sundown and she'll be at the desk itself or durned close by 60% of the time. Jack takes erratic shifts to give his wife a spell, about 25% of the daylight hours, while Teddy Fargas or Allen Baker fill in the other 15% of the time (Judge's prerogative, really, at any given time). After sundown, Allen or one of the part-time bellhops can be found either at the desk, in the sitting area or in the eatery. Of course, ringing the bell will summon someone faster than a Texas twister. It's likely that Teddy will be nearby most of the daylight hours even when he isn't minding the desk, unless he's already helping other guests with bags, errands or what-have-you. If Allen isn't behind the desk, there's a 35% chance he's lingering in the lobby, or on the front porch or in the eatery (or perhaps walking around upstairs). He works random hours, some in the day and some at night, so he may or may not be around at any given time.



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Under the desk, near the front Hotel wall, are two built-in shelves and a pull out drawer. The most prominent item on the shelves is the master room ledger containing guest names and room numbers, advance reservations and special notes (including payments made or owed and general information about the guests). After guests sign the registration book on top of the desk, the desk monitor will log the official hotel information in this ledger. As per *Sidewinder: Recoiled*, page 162, room prices are as follows: Bunk Guest Rooms are considered “poor” lodging for each of two occupants (each occupant charged separately); Average Guest Rooms are considered “average”; Deluxe Guest Rooms are considered “good”; and Guest Suites are considered “luxury.”

In addition, the shelves hold a variety of basic office supplies, from an ink bottle, an extra pen, a few pencils, sheets of paper and envelopes to lamp oil, cleaning rags, and a feather duster. In the drawer is a strong box where the Swartzes temporarily keep guest payments, as well as a medical kit, a box of cigars (sold or given complimentary, as needed—especially when Estelle needs to smooth over an irate customer fresh off a run-in with Jack), and a box of ammunition for the Henry Rifle leaning against the shelf-and-drawer unit. Either Jack or Estelle empties the strongbox several times a day, taking funds in excess of \$10 to the office safe (see #7). A final exchange is made at sundown.

Underneath the middle of the desk, all the way to the “L” side is an open space. This is used to temporarily place luggage, large deliveries or other items that need to be out of view but not necessarily stowed in a more secure location.

4) Eatery

This large open space is sectioned off from the lobby by the knee-wall described earlier, and the Swartzes insist that it be kept spick-and-span at all times. A waitress (an ordinary local) is permanently stationed here to serve guests and clean up during eatery hours. Each of the four circular tables have four armless wooden chairs, all of which are in decent condition (except for two of the chairs at the table nearest the kitchen, which wobble like a cowpoke drunk on snakehead—no one is seated here unless the place is full-up). The two long tables have benches instead of chairs, often shared by various customers during busy mornings and evenings. Three unadorned windows on the north wall, two on the south wall and one on the east wall allow plenty of air and light into the room.

The eatery opens for breakfast at sunrise and stops serving around 9 a.m., commencing again at 6 p.m. for an evening meal, and shutting down for the day about an hour after sundown. Every meal has a planned menu—customers may choose a plate from a few pre-selected items. While intended for hotel guests, the meals aren’t included in the room fee. A reasonable amount is charged per plate and no one is turned away if they have cash in hand, so locals sometimes stop here for breakfast or dinner. Persistent and polite customers willing to part with

extra silver or gold coins may be able to persuade the waitress into convincing the cook to make something special, assuming of course that the ingredients are on-hand and handsomely paid for, or provided by the requestor (Teddy Fargas may lend a hand in any necessary procurement of such special provisions). A normal back door with an average lock provides a direct exit from the eatery—it is locked immediately after dinner and opened just before breakfast.

5) Kitchen

Estelle Swartz has always insisted that the Planters provide decent meals for its guests and this well-equipped kitchen is a testament to her commitment. Two normal doors provide ingress and egress—both opening inward and equipped with average locks. The room is dominated by the butcher’s block center table, used by the cook to prepare the ingredients for each day’s meals. Pots and pans and such hang above the table. The cabinet near the north door contains more cooking utensils, cups, plates and tableware, as well as cleaning supplies for the hotel (from mops to disinfectant). In the southeast corner is a wood-burning range with four stovetop burners and a small oven. Three windows provide more than ample light and ventilation—the escaping cooking aromas acting as an enticement for folks passing by in the street to stop in for a bite.

The northwest corner is packed with shelves and hooks — where a variety of fresh meat, poultry, fish, fruits, vegetables and grain are stored each day. Some of these foodstuffs are quite perishable, while others remain here for sometime. The items found here vary from day-to-day; the Judge should determine what might be here depending on the season and other mitigating factors.

6) The Swartz’ Suite

Jack and Estelle live on the premises, relaxing and sleeping in their two-room suite. Situated at the end of the first floor hallway of the west wing, the entry door is metal reinforced wood with a security lock and an iron number 6 firmly screwed to the door at eye level (all rooms with a door have such a number). Just outside the suite’s entry door is a wood reinforced side door to the hotel, equipped with a quality lock and a bell that jingles whenever the door is opened. Either Jack or Estelle will unlock the side door when they begin their day, securing it again after sundown.

Door number 6 enters into the sitting room which is painted a light shade of green and furnished with two upholstered padded chairs and an exquisite circular rug imported from the Far East. A small bookstand rests between the chairs, stocked with a few dime novels and leather bound books. An oil lamp sits on top of the stand. The doorless corner walls have windows with dark green draperies and average locks, while the east wall has a normal wooden door (no lock) leading to the bedroom.

The bedroom has natural wood walls, stained in an orange hue. A queen-sized bed rests in the corner oppo-

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site the door, under a window (average locks) with beige drapes. Three layers of fluffy pillows adorn the bed, along with a beautifully hand-stitched patchwork quilt. A plain wooden chair sits next to the bed and a full-length mirror hangs on the same wall as the door. Next to the door is a small stand with a basin, pitcher of water and chamber pot. Estelle forbids Jack to smoke in here, so he takes refuge on the porch or in the sitting area when he gets a hankering.

Against the hallway wall stands a large armoire. The upper half contains hangers with the Swartzes' wardrobe (mostly Estelle's dresses, skirts and blouses, but also Jack's extra suit). The drawers contain a variety of garments and personal items, from a gun cleaning kit to a shaving razor, beauty supplies and costume jewelry (Estelle keeps her valuable jewels in the office safe).

7) Office

Across from the Swartz' Suite, the Office is entered via a wood reinforced door bearing an iron number 7 and equipped with a security lock. The simple office has an unfinished wood floor and walls. Opposite the door underneath one of the room's two windows, is a modest desk and chair. A sagging, overburdened bookshelf sits under the west wall window, housing many old ledgers and a few office supplies. Covered by plain, blue canvas curtains (often drawn to keep any snooping eyes blind), both windows are equipped with quality locks.

The desk has only one thin drawer, just above the knee-hole, containing general office supplies, including pens, paper, metal fasteners and so forth. A detailed ledger for the Hotel's earnings and expenditures is usually on the desktop, along with the Swartz' personal account ledger and a bottle of ink. Calling Jack "meticulous" about finances is akin to calling the Brazos River "wet." He logs everything, down to the last cigar and bar of soap.

Tucked in the corner next to the bookshelf, sits a small safe, holding about \$1,000 in jewelry (all belonging to Estelle) and somewhere between \$100 - \$300 in coins and paper. It's also possible that the safe will contain guest valuables, but only if a visitor requests temporary safe-keeping (although, if such a service is needed for more than a few hours, guests are usually advised to take such items to the bank, conveniently located next door). Jack, accompanied by Allen Baker, makes a daily deposit at York's Bank, usually just after breakfast.

8, 9) Average Guest Room

These two rooms are the only first-floor guest accommodations, each entered through a normal wood door equipped with an average lock (as well as a corresponding iron room number). Each room also has a single window fastened with a cheap lock and covered by plain, cream-colored curtains.

All of the Average Guest Rooms in the hotel are furnished with the following: a single, wood framed bed with a decent, straw-stuffed mattress; a wooden chair next to

the bed; and a plain bureau with empty drawers, a short mirror (affixed to the back), with a wash basin, towel, a cake of soap, and a pitcher of water and chamber pot on the top surface. A filled kerosene lamp and matches rest on top of every bureau. Lastly, a small metal spittoon rests just behind the door of each room, and a wooden hook on the back of each door holds a single wire clothes hanger. The layout of the furnishings may differ from one room to the next, depending on each room's location in the hotel and the positioning of the doorway.

10, 14) Guest Suites

Situated in the northwest and northeast corners of the Planters, rooms #10 and #14 are mirror images of each other. Like the Swartz' living quarters (#6), these chambers are actually suites composed of two rooms—a sitting area and bedroom—and like the Swartz' Suite, the entry doors are metal reinforced and contain security locks. Just outside both suites' entry doors are normal wooden side doors to the Hotel's second floor, granting access to the outside staircases. These side doors have no locks and can be opened at any time in case of fire.

Each suite's sitting room has light blue crosshatch patterned wallpaper with nearly matching drapes over the quality lock equipped corner windows. Furnished identically, every sitting room includes one blue upholstered padded chair, a small desk with a wooden chair and a clean, dark blue circular rug. An oil lamp sits on top of each desk, along with a few sheets of paper, two postcards and two pencils. Each desk has a single drawer containing one extra sheet of paper and a dime paperback novel. Each sitting room has two small oil paintings of farmhouses—one hanging near the comfy chair and the other on the hallway wall. A metal spittoon sits near the comfy chair. An interior normal wood door (no lock) leads to the bedroom.

Each bedroom has natural wood walls, stained in an orange hue. A queen-sized bed with a cotton stuffed mattress rests in the corner opposite each room's door, under a window (quality lock) with the same blue drapes as the sitting rooms. Two fluffy, down-filled pillows rest atop each bed, along with a blanket of obvious Indian manufacture and two painted buffalo robes draped across the foot. A plain wooden chair sits next to each bed.

Against the hallway wall of each bedroom is a plain bureau with mostly empty drawers (there are two extra blankets in the bottom drawer), a short mirror (affixed to the back), with a wash basin, towel, a cake of soap, and a pitcher of water and chamber pot on the top surface. A filled kerosene lamp and matches also rest on the bureau. Lastly, a small metal spittoon rests next to each bureau and two metal hooks hang on the wall space between the bedroom doors and bureaus, with two padded wire clothes hangers on each hook.

11, 12) Deluxe Guest Rooms

Larger than the Average Guest Rooms, the deluxe accommodations feature a queen-sized, cotton-stuffed

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bed, just like the beds in the Guest Suites. Otherwise, each room's furnishings are much the same as the Average rooms, with the same bureau (with wash basin, mirror, etc.) and wooden chair in the corner. The entry doors are reinforced wood equipped with a quality lock, while metal spittoons sit just behind the doors. The walls have the same wallpaper as the lobby, each window has an average lock and cream-colored curtains, and a large framed painting of flowers in the field hangs above each room's bed. Two wooden hooks hang on the wall between the chairs and the doors, with one padded wire hanger on each hook.

Between these two rooms, but inaccessible from either (without climbing over the railing from the window), is a balcony looking out over Fourth Street. Double doors lead out to the balcony from the hallway that surrounds the interior opening over the first floor (these normal wooden doors have glass panes set into their upper half). A metal railing is bolted into the wooden balcony.

Room #12 holds a months-long-held secret—which may remain so for years to come, since the no-account scoundrel who left it here died in a gunfight before he could retrieve it. Under the bureau, wedged in a gap near the mortise connecting the legs to the bottom, is a folded scrap of parchment. This could be discovered by a thorough search of the room or by roughly moving the bureau and thus dislodging it. On the Judge's whim, this could contain:

1. The combination for the Hotel safe.
2. A map of the local environs, with a spot in the hills marked for some unknown purpose.
3. The confession of a townsperson that committed a crime, intended for future blackmail.
4. The floor plan of York's Bank (or other establishment).
5. Whatever your ornery, devious, schemin' mind can think up, pardner.

15, 16, 21, 22) Bunk Guest Rooms

Similar in most details to the Average Guest Rooms, each of these billets has a bunk bed instead of a single bed, with thinly stuffed straw mattresses. The same wooden chairs, bureaus and accoutrements are found in each bunkroom. The doors are normal with cheap locks; the walls are plain, unfinished wood. A metal spittoon rests behind every room's door, which have single wooden hooks (no hangers). These rooms are double occupancy, as noted earlier, with each bed rented separately and each occupant given a key.

Two people who know each other can share a room, or two strangers might be housed together (thus the low cost as a "poor" room). If Estelle is renting the rooms and an individual wants these "poor" accommodations, she will allow folks to rent these without a roommate when business is slow. If Jack is renting the room—well, flip a buffalo nickel and adjudicate based on his current mood. He might force two strangers to stay together even if he has another bunkroom open. Other bunkmates that know each other, in excess of the first two, can pay the

normal "poor" rate to sleep in the same room with their pards, if desired, but they won't get a bed or a key.

17, 18, 20) Average Guest Rooms

Designed and furnished exactly like the Average Guest Rooms on the first floor (#8 and #9), these rooms are identical in every respect, save these notables for room #20:

Because #20 is right next to the Bath Room, the resident of this billet is often subjected to the noises from bathers—including splashing, singing and the occasional frolicking of occupants sharing a bath, or engaging in, er, other activities. In many cases, these effects have no consequence, but in the early morning or late evening, someone trying to sleep in #20 may encounter some major or minor disturbances. In addition, a close inspection of the east wall will reveal a small, patched hole just next to the chair. The hole can be dug out without too much trouble using a small knife or awl.

19) Bath Room

From the outside, Room #19 appears to be a guestroom; however, this chamber houses the Hotel's only bathtub, a roomy, interestingly shaped brass model with ornately wrought feet. A wooden chair sits next to the tub, while several clothing and gun hooks hang on the east and west walls, either laden with a few towels or empty until used by a patron. A small shelf with a cake of soap and rags is mounted on the west wall over the tub. The normal wooden door has an average lock. Patrons must rent the bath; it isn't included in the room fee, except for the Guest Suites.

Personalities

Guests at the Planters Hotel come and go (it's up to the Judge to determine who might be residing here at any given time, including any famous folk), but the staff has been in place for quite a while. In addition to the folks listed here, there are a couple of chambermaids, a cook, a waitress, and a part-time bellboy (who takes the odd shift in place of Teddy Fargas).



Jack Swartz

Jack Swartz might just be the moodiest man in town (heck, maybe all of North Texas). He can wear a sour-puss all morning, bordering on rudeness to his guests, while by afternoon he's as polite as a relative looking for a loan—and then just the opposite the next day. Regardless of his mood, he's quite competent in taking care of business around the hotel. Jack manages the books, the restaurant and the staff, while his wife, Estelle, usually runs the front desk and takes care of the guests.

A burly man with a ruddy complexion, Jack is almost comical when he's in one of his moods (whether foul or fair). The contrast between Jack's mood swings and Estelle's steady affability can make for an interesting visit for hotel guests. With a knack for finances, Jack has,

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through a variety of entrepreneurial activities, accumulated a decent nest egg over the years. Jack's parents headed west when he was a boy and found a home in Texas just about the time he was ready to strike out on his own. Although he left home, he decided to stay in Texas, hoping to make a name for himself. He enjoys running a hotel (although you wouldn't know it sometimes) and he's planning for this to be his last business endeavor.

Jack Swartz

(Smart Ordinary 2, Dedicated Ordinary 1)

Sex: Male

Birthdate: June 15, 1833

Birthplace: Pottstown, PA

Heritage: American

Weight: 180 lbs

Height: 5' 7"

Hair: Black (moustache, mutton chops)

Eyes: Brown

Allegiances: Planters Hotel

Challenge Rating: 2

Level: 3

Grit Dice: 2d6+1d6+3 (14)

MDT: 12

Initiative: -1

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +3

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +3

Defense: 11, touch 11, flat-footed 11, (+2 class, -1 Dex)

Saving Throws: Fort +2, Ref -1, Will +5

Abilities: Str 13 (+1), Dex 8 (-1), Con 12 (+1), Int 15 (+2), Wis 14 (+2), Cha 10 (+0)

Attacks: *Fists* +3 (1d6+1 nonlethal; Crit: 20)

Knife +2 (1d4+1; Crit: 19-20)

Pocket Deringer -4 (2d6; Crit: 20; Range: 10 ft.; Ammo: 1 mzl.)

Occupation: Merchant (class skills: Knowledge (business), Sense Motive)

Skills: Bluff +1, Craft (writing) +5, Diplomacy +2, Gamble +4, Gather Information +2, Knowledge (business) +9, Knowledge (civics) +6, Knowledge (current events) +8, Knowledge (popular culture) +7, Knowledge (streetwise) +4, Knowledge (theology and philosophy) +4, Listen +3, Profession +8, Read/Write Language (English), Repair +4, Research +5, Ride +1, Search +4, Sense Motive +5, Speak Language (English), Treat Injury +3

Feats: Brawl, Home Ground, Simple Weapons Proficiency, Trail Lore (Texas)

Class Features: None

Possessions: Pocket Deringer, knife, plain suit, cowboy boots, derby hat, bolo tie

Estelle Swartz

Seven years her husband's junior, Estelle Swartz is an attractive and educated woman. She met Jack in Austin when she was 17 years old and just finishing her studies, as both of them were attending a play at a local theatre. Jack was in town on business (selling something or other) and happened to be in one of his best moods when his colleague introduced him to Estelle. The two hit it off quickly and Jack decided to stick around and court her. After landing a huge and lucrative contract, Jack asked her parents for her hand.

Estelle Swartz

(Charismatic Ordinary 2, Smart Ordinary 1)

Sex: Female

Birthdate: July 31, 1840

Birthplace: Austin, Texas

Heritage: American

Weight: 110 lbs

Height: 5' 5"

Hair: Light Brown

Eyes: Green

Allegiances: Planters Hotel

Challenge Rating: 2

Level: 3

Grit Dice: 2d6+1d6 (10)

MDT: 10

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +0

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +7

Defense: 12, touch 12, flat-footed 11, (+1 class, +1 Dex)

Saving Throws: Fort +2, Ref +3, Will +3

Abilities: Str 8 (-1), Dex 12 (+1), Con 10 (+0), Int 13 (+1), Wis 14 (+2), Cha 15 (+2)

Attacks: *Fists* +0 (1d3-1 nonlethal; Crit: 20)

Occupation: Merchant (class skills: Knowledge (business), Sense Motive)

Skills: Bluff +4, Concentration +2, Craft (visual art) +3, Diplomacy +10, Gather Information +9, Handle Animal +4, Knowledge (art) +5, Knowledge (business) +7, Knowledge (civics) +2, Knowledge (current events) +4, Knowledge (popular culture) +5, Knowledge (theology and philosophy) +3, Perform (dance) +4, Profession +6, Read/Write Language (English), Sense Motive +8, Speak Language (English)

Feats: Home Ground, Renown, Simple Weapons Proficiency, Trustworthy

Class Features: None

Possessions: Plain or fancy dress (varies), women's boots, fancy hat (sometimes), gold necklace

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Estelle loves to stay busy and has tremendous grace and social elan. Anyone who stays at the Planters soon becomes her friend, and she remembers most people who stay more than one night. Most importantly, if Jack is in a boorish mood and irritates someone, she always finds a way to smooth things over. Estelle also tries to help those less fortunate than herself—for example, while she refrains from the regular business of the restaurant, each night she distributes leftover food to any poor folk that call at the back door (those in the know show up on time).

Allen Baker (Joshua Allen Morgan)

Joshua Allen Morgan landed in The Flat after eluding the law in Kansas, where he is still wanted for armed robbery. Born in Tennessee, Joshua left the Cumberland area while still a teenager, seeking adventure out west—and finding it on the Kansas frontier. By the time he arrived in The Flat he had adopted a new name, Allen Baker, and had worked odd jobs, mostly as a teamster, while safe-guarding his ill-gotten gains.

Jack Swartz hired Baker as a security guard after the young man helped foil a thief trying to steal some of the eatery's silverware. Baker had taken a room at the Planters and, while eating dinner one night, his own



Allen Baker (Joshua Allen Morgan) (Fast Hero 2, Charismatic Hero 1)

Sex: Male

Birthdate: February 3, 1856

Birthplace: Cookeville, Tennessee

Heritage: American

Weight: 170 lbs

Height: 5' 10"

Hair: Sandy Brown (moustache)

Eyes: Brown

Allegiances: None

Challenge Rating: 3

Level: 3

Grit Dice: 2d8+1d6+3 (21)

MDT: 13

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +3

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 2

Reputation: +2

Defense: 16, touch 16, flat-footed 14, (+4 class, +2 Dex)

Saving Throws: Fort +2, Ref +5, Will +0

Abilities: Str 12 (+1), Dex 15 (+2), Con 13 (+1), Int 12 (+1), Wis 11 (+0), Cha 14 (+2)

Attacks: Fists +3 (1d6+1 nonlethal; Crit: 20)

Brass Knuckles +3 (1d6+2 lethal; Crit: 20)

Whip +3 (1d2; Crit: 20; range: 15 ft.)

Sharps Rifle +3 (2d8; Crit: 20; Range: 90 ft.;

Ammo: 1 int.)

S&W Schofield +3 (2d6; Crit: 20; Range: 30 ft.;

Ammo: 6 cyl.)

Occupation: Outlaw (class skills: Hide, Sleight of Hand; bonus feat: Personal Firearms Proficiency)

Skills: Balance +5, Diplomacy +4, Escape Artist +5, Gather Information +4, Handle Animal +4, Hide +6, Knowledge (current events) +3, Knowledge (popular culture) +3, Knowledge (streetwise) +5, Move Silently +6, Profession +2, Read/Write Language (English), Ride +4, Sleight of Hand +9, Speak Language (English), Tumble +6

Feats: Brawl, Double Tap, Gunplay, Personal Firearms Proficiency, Point Blank Shot, Simple Weapons Proficiency

Class Features: Evasion, Fast-Talk

Possessions: Sharps Rifle, .44 paper rounds (20), S&W Schofield, .45 center-fire rounds (20), plain holster, brass knuckles, whip, buckskin trousers, plain shirt, vest, cowboy hat, cowboy boots, bandana

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thieving experience tipped him off to the burglar's intent. Looking to establish a new reputation, Allen followed the thief, knocked him out and turned the man in. Grateful for the help, Jack offered Baker a job. While Jack likes and trusts Baker, Estelle has her doubts. She watches him carefully. So far (several months), he's been on good behavior, but his wild side tends to surface now and then, getting him into a fight or two at the local saloons. He owns a shack in town.

Theodore "Teddy" Fargas

Teddy Fargas has dreams, BIG dreams. He isn't content to be a bellhop, but strives to be the best bellhop who ever lugged a footlocker up a flight of steps. He's eager to please—sometimes too eager, doing whatever it takes to help a guest (and collect a generous tip). But his enthusiasm is never phony, it's just the way he is.

A clean-cut, handsome feller, Teddy's lanky frame is a contrast to his easy smile and quick wit. He's both funny and strong—but his greatest asset seems to be his natural ability to make friends quickly. He sees every person he meets as the person that might help him realize his dream of making a mark on the world. He's not quite sure what that mark will be, but he's convinced that he's destined to become famous. He'll jump at the chance to help a guest if he can get a piece of the action, figuring sometime, somewhere along the way, it will launch him closer to his destiny.

Adventure Hooks

Robbery

Despite the fact that both Estelle and Jack suggest keeping valuables at the bank, some fool characters or other guests keep things in their rooms and the items are stolen. Or, perhaps, the characters could be the ones doing the thieving, making for a whole different scenario.

Food Poisoning

Through no fault of the Swartzes, someone is poisoned at the restaurant. This could be the result of vengeance against the player characters. Or they could be falsely accused of the act, after a run-in with the person poisoned. Or perhaps the cook has something against a character or another guest. The characters could be involved directly (being poisoned, being accused), or indirectly (hired by Jack to investigate, questioned by the law as witnesses, deciding to take up their own snooping based on a previous encounter with the cook, or the victim, etc.).

Room Mix-Up

In a particularly coarse mood one day, Jack gives the same room to two different parties (one party, of course, consists of some player characters). All sorts of situations could arise—catching a guest undressed or in an intimate situation; getting items stolen by an unscrupulous

Theodore "Teddy" Fargas (Charismatic Hero 1)

Sex: Male

Birthdate: May 31, 1860

Birthplace: Austin, Texas

Heritage: American

Weight: 175 lbs

Height: 6' 1"

Hair: Black

Eyes: Blue

Allegiances: None

Challenge Rating: 1

Level: 1

Grit Dice: 1d6+1 (7)

MDT: 13

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +0

Grapple Modifier: +0

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 1

Reputation: +2

Defense: 12, touch 12, flat-footed 10, (+0 class, +2 Dex)

Saving Throws: Fort +2, Ref +3, Will +1

Abilities: Str 11 (+0), Dex 14 (+2), Con 13 (+1), Int 12 (+1), Wis 12 (+1), Cha 15 (+2)

Attacks: *Fists* +0 (1d3 nonlethal; Crit: 20)

Knife +0 (1d4; Crit: 19-20)

Reid's Knuckleduster +2 (2d4; Crit: 20; Range: 10 ft.; Ammo: 7 cyl.)

Occupation: Sodbuster (class skills: Ride, Survival; bonus feat: Personal Firearms Proficiency)

Skills: Bluff +6, Concentration +2, Diplomacy +8, Gather Information +8, Handle Animal +5, Knowledge (current events) +3, Knowledge (popular culture) +2, Listen +2, Profession +3, Ride +4, Search +2, Speak Language (English), Spot +2, Survival +3

Feats: Personal Firearms Proficiency, Run, Simple Weapons Proficiency, Trustworthy

Class Features: Fast-Talk

Possessions: Reid's Knuckleduster, .22 rim-fire rounds (20), knife, plain suit, men's shoes, bowler hat

person opening the characters' room when they're not around; causing a fight about who gets to keep the room, etc.

A Piece of the Action

Teddy gives a tip to the characters about some impending action as long as he gets to do something exciting, or if he believes this will lead to something big. Or Teddy agrees to dig up some information that the characters are seeking, or otherwise help in some way, as

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long as he gets a piece of the action. For example, maybe he recognizes a famous gunfighter or bounty hunter in town and offers to keep tabs on the character for the player cowpokes, even though it's probably dangerous. Or perhaps the player characters are looking for "special" supplies (illicit or dangerous) and they ask Teddy for help finding them—which he will do if promised a future favor in return.

Looking for Josh Morgan

A private investigator (or Bounty Hunter) from Kansas comes looking for Josh Morgan, on a tip that he has been seen in The Flat. His description of the man will eventually lead him to Planters Hotel. The Judge can involve the characters in a number of ways:

1. The investigator/bounty hunter pesters the characters for information regarding the whereabouts of Morgan, who happens to be away at the time, or manages to slip out a side door just in time. If the characters don't cooperate, the investigator might tail them or otherwise keep tabs on them, suspecting that they know something they aren't willing to divulge.
2. The player characters decide to rat on Morgan, leading the investigator to him at the hotel, or helping track him down elsewhere in town. All hell breaks loose, as Morgan would rather die than be captured.
3. The characters happen upon a confrontation between Morgan and the investigator. Hold on to your hat!
4. If any of the player characters are Bounty Hunters, they could be sent to Fort Griffin to find Morgan.

Fork in the Road:

As it happens, one of the player cowpokes looks a lot like Josh Morgan, and if he is staying at the Hotel, the investigator tries to bring in the wrong man. Feel free to alter Morgan's characteristics to make this work.

Beggars at the Back Door

In the no-good-deed-goes-unpunished category, some bad men pose as beggars in an attempt to kidnap Estelle. While she's handing out food to the poor, they're fixin' to knock her out and take her to some undisclosed location. It should be easy for the Judge to involve the characters:

1. The player characters witness the abduction attempt and intervene, leading to a shootout or longer adventure.
2. The characters are hired by Jack Swartz to rescue his wife.
3. The sheriff rounds up a posse and the player characters volunteer or are invited to join.
4. The no-account characters are somehow involved in the abduction.

Fire!

Either while the characters are sleeping in the hotel, or out in the town, a fire starts in the hotel. This provides an interesting scenario to define the player cowpokes'

standing in town—how they react to a town emergency will make a big difference in their status in The Flat. The Judge can play this in a variety of ways. Here are a few possibilities:

1. Characters up wake up in the middle of the night with the smell of smoke from a nearby room, the kitchen, or the sitting area (from a cigar left burning too close to some newspapers). The characters have to choose whether to get themselves safe (e.g. jump out the window), or try to rescue other guests, or aid the effort to put out the fire.
2. Like #1, but during the day, a fire starts in the kitchen, sitting room or one of the guest rooms, while the characters are somewhere in the hotel. If the characters are not in their rooms and they've left any valuables or desired items in there, the added decisions about whether to try to fetch belongings complicates matters.
3. The characters are elsewhere in town, day or night, when the fire breaks out. Again, they'll have to decide what to do—whether to fend for themselves, try to save belongings still in the hotel, or help the townspeople put out the fire and save lives.

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FRONTIER HOUSE

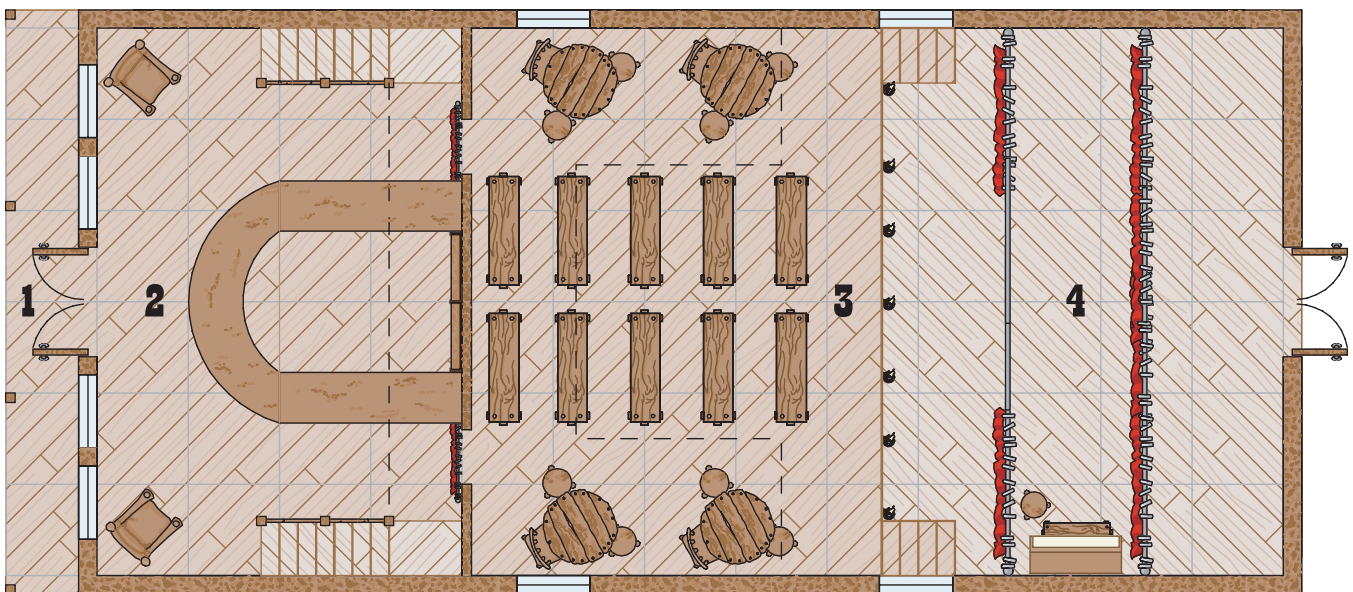
Tired of gamblin' and carousin', but still lookin' for some for fun? Got a hankerin' for songs and jokes to lift your spirit, outlandish skits to bring a smile to your lips, or perhaps a sophisticated drama to make you wonder 'bout the meanin' of life? Get your tickets for the floor or the balcony and come ready to be enthralled by performers from around the world.

From the road, the Frontier House looks like nothing more than a large converted barn or dry goods warehouse—which is exactly what it is. Located on the south-east corner of Parson and Second Street, the Frontier House is a place where people come to unwind, have a laugh and forget about their daily hardships or ennui.

"Uncle" Billy Wilson has operated the Frontier House since 1874. Originally from Arkansas, this colorful character worked his way to the Fort Griffin area as a rambling entertainer. It was something about the feel of this burgeoning town that made him stick around a while longer than usual. Perhaps it was the fact that Uncle Billy loves to bet on the horses and a flurry of races were underway when he arrived. As it so happened, in one of the first bets he made he won the deed to a fledgling warehouse. Not one to look a gift horse in the mouth, he and his business partner, Soledad Sanchez, decided to turn the warehouse into a theatre. Beginning with just a rough stage and some bench seating, they have continued to improve the place over the last couple of years

(adding the balcony booths, the new cherry wood bar and stage curtains).

Every evening save Sunday, the Frontier House offers a full slate of skits, songs and special performances designed to appeal to the regular folks in town, as well as soldiers from the Fort. Tuesdays through Saturdays feature the talents of Jules Albert Hervey and his sister "Marvelous" Muriel, who have become a near-permanent house act and enjoy fame across North Central Texas. On Monday nights, the Frontier House offers a more refined fare—including productions of *A Midsummer Night's Dream* and *A Comedy of Errors*, which appeal to both "groundlings" and "the cultured." Soledad is the driving force behind this effort to expand the repertoire beyond fireside songs and sophomoric humor, convincing Billy it's a good way to compete with the drinking, gambling and unmentionable forms of entertainment available in the local saloons. No matter what night or performance a cowpoke attends, the Frontier House promises a night of revelry sure to complete any visitor's stay in The Flat.



FIRST FLOOR

1 SQUARE = 5 FEET

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Building Key

1) Front Porch

This long wooden porch has no accoutrements or roof. Rather, it shows off the enormous double-doors leading into the Frontier House theatre, flanked by two large single-paned glass windows on each side. Above the doors is a large painted wooden sign, spanning nearly the entire face of the building, reading, in blue paint, "Frontier House".

The reinforced wooden doors swing outward and are usually propped open at least one hour before showtime. In front of the doors sits a large stiff bristle doormat, Soledad wanting to make sure folks wipe their feet before entering the plush Grand Entry hall (#2). Because the building was formerly a warehouse, the doorframe was constructed to allow supplies, carts, and even wagons through, thus the doors are quite tall (almost 10 feet high). One of the first things Uncle Billy did was to replace the original simple doors with an ornately carved set, complete with large wooden handles and two quality locks. From noon until the performances, the doors are usually closed but unlocked. After the night's program is complete, Uncle Billy locks the doors on his way out, and they stay locked until the next high noon.

2) Grand Entry & Bar

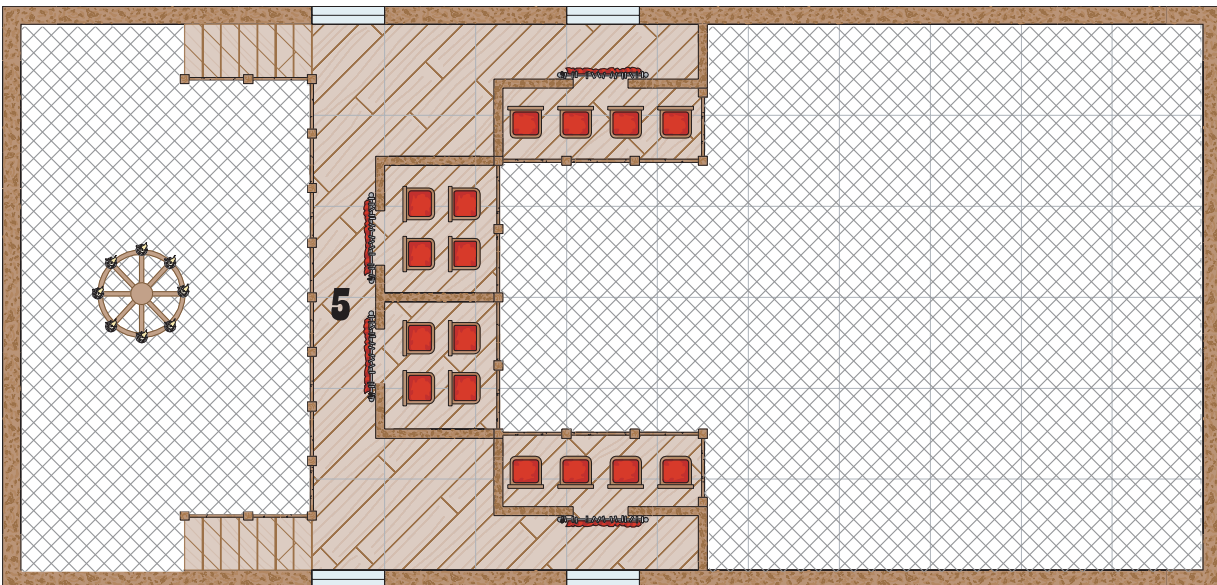
The front doors provide entry into the grand hall, where patrons gather before performances (and during intermissions) to mingle and drink. The ceiling is 20 feet above, giving this chamber an airy, expansive feeling. A

huge kerosene lamp chandelier hangs high overhead, providing dim mood lighting for the hall. Meanwhile, a deep red carpet covers the entire floor and velvet-flocked wallpaper covers the walls, adding to the grandiose effect that Uncle Billy wants all his guests to soak in as soon as they set foot in the place. Velvet upholstered, thickly padded comfy chairs sit in each of the front corners, near the windows.

Twin staircases, one along the left wall and one along the right wall, rise 10 feet to the balcony seating area. Red velvet ropes cordon off the stairs; Uncle Bill removes them with a flourish when escorting folks that purchase box seats upstairs (see #5). Adorning the walls along the staircases are various tapestries and paintings. The balcony itself extends out 5 feet from the back wall, and is surrounded by a 3 foot high railing, where the "quality" folks can hang around and view those on the ground floor.

Directly across from the entryway is an impressive, horseshoe shaped bar. The bar is relatively new and made from beautiful cherry wood, with highly polished brass fittings. The last 3 feet of the bar top on the left side is actually hinged so that it can be flipped-up to allow access for the bartender. It is cleaned daily, so the beautiful red wood and shining brass never fail to impress. Four vintage muskets and a large buffalo-head line the wall space above the bar and beneath balcony.

Among the regular stocks are whiskey, hard cider, beer, champagne and mescal. Although everything is in bottles (which Billy tries to recycle), he and his waitresses (ordinary local girls hired to dispense and deliver drinks) normally pour all drinks into metal mugs or wooden flagons. Most folks don't mind—it's a change of



SECOND FLOOR

1 SQUARE = 5 FEET

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pace, and seems to lend to the atmosphere of the place. Billy won't let anyone take a bottle onto the floor seating area (having learned from experience what it's like to get one's head busted from a glass missile during a sketch gone wrong). However, Billy will allow bottles into the balcony, unless he has good reason to doubt a customer's intentions. Uncle Billy always keeps salty nuts and pretzels in wooden bowls on top of the bar, free for the taking.

Mounted on the wall behind the bar (beneath the buffalo head) are matching cherry-wood cabinets holding a variety of bottles (mostly empty or filled with water), brick-a-brack and mugs. Billy stores the actual liquor bottles on two solid shelves underneath the bar. In addition to the spirits (and extra mugs and flagons), the bar shelves hold large sacks of the salty snacks and more bowls for distribution to the tables and balcony areas during shows. Miscellaneous items such as rags, candles, matches and trays for carrying drinks around the House are also stored down under the bar. A small safe is bolted into the floor at the right end of the bar—and a metal strongbox is on top of the safe. Billy collects the fees for the show and distributes “tickets” from the box (they are actually wooden tokens that he reuses), putting the night's take into the safe as soon as the show starts.

Before a performance, lots of folks gather around the bar, ordering drinks and then moving off to mix among the other patrons—although a few barflies always seem

to linger close by. To each side of the bar are curtain-covered entryways, providing access to the floor seating and stage area. The curtains are pulled open shortly before performances begin, with waitresses taking “tickets” (purchased at the bar).

Three different levels of seating can be purchased: the benches (the cheapest), ground floor tables (a little more expensive) and the balcony (where the high falutin' folks tend to sit).

3) Floor Seating

Just beyond the curtained entryways are rows of wooden benches where most of the common folk sit during a performance. The benches are all general admission and it's not unusual for squabbles to break out when people try to hold seats for friends and family.

To the left and right of the benches are four wooden tables (two to each side). These seats are reserved—either ahead of time or the night of the performance. Waitresses serve the patrons that purchase seats at the tables, bringing extra snacks (gratis) and drinks (you drink, you pay) during the show. If it's a light crowd, Uncle Billy might invite a few bench riders to grab a table.

4) Stage

The stage is raised three feet above the floor, spanning the entire end of the building, with two short sets of stairs providing easy access on either side. Footlights line the edge of the stage, providing decent lighting on the performers. Two curtains, front stage and backstage, section off this platform, creating two distinct performance areas. Often, the front curtain is closed while performers sing or enact a brief sketch, while a more involved scene is set up between the curtains. The back curtain is always closed, partitioning the backstage area, which contains a variety of props, a dressing screen and any actors that aren't onstage. An upright piano on wheels is rolled out to front stage right when needed, accompanied by a fiddle player who sits on a stool next to the piano player. Normal double back doors provide entrance backstage; they have average locks and a bar on the inside.

5) Balcony Seating

Four balcony booths occupy the upper floor of the Frontier House. Although farther away from the stage, these are still the most expensive tickets in the House, mainly because the seats are plush, the view is outstanding and the service here is nothing short of doting. During the show, Uncle Billy assigns one of his waitresses to exclusive duty on the balcony, bringing snacks and drinks for the patrons anytime they ask. Of course, the drinks still require payment, although Billy will often provide a complimentary bottle of champagne or whiskey for special guests.

Each enclosed booth contains four seats—wooden walls separating them from neighboring booths. The two booths directly facing the stage have two rows of two seats each, while the two flanking the stage have four

THE REAL FRONTIER HOUSE



According to documents unearthed by the overworked DHR research team, a place called the Frontier House truly existed in The Flat back in the 1870s. Run by “Uncle” Billy Wilson, it was known as a free-wheeling place for entertainment: a dance hall, beer house, variety theatre and restaurant all rolled up into one.

Undoubtedly, a number of itinerant musicians, nomad entertainers and vagabond thespians passed through The Flat, giving residents and travelers alike a respite from the dreary routine of the frontier. A few such characters are included here, inspired by both historical and fictional references.

To simplify and provide a slightly more grandeur atmosphere, the Dog House Gang offers this version of the Frontier House—retaining the quirkiness and mirth of “Uncle” Billy's place while also adding an element of high-brow entertainment now and then.

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seats in one long row. Additionally, open areas surround the booths—so folks can mill about during intermission or before the performance—including the area by the railing overlooking the Grand Entry. The Grand Entry chandelier has a rope tied to it that extends to this railing, so the lamps can be refilled, lit or snuffed as needed.

Personalities

All sorts of entertainers pass through The Flat and, in order to keep his shows fresh for the town regulars, Uncle Billy does his best to engage their services at the Frontier House. He has a couple of performers who work here regularly, except for when they occasionally travel to nearby towns for special engagements, but he's always looking for new talent (including player characters). Uncle Billy, his core employees and main performers are described here.



"Uncle" Billy Wilson

Known for his jocular and amiability, Billy Wilson has a knack for making everyone treat him like a favorite uncle. He's been called Uncle Billy since he enlisted in the 10th Cavalry of the CSA, in the same month his brother enlisted in the 13th Regiment of the Illinois Cavalry. He immediately made friends with his fellow soldiers and helped to comfort some of the younger



"Uncle" Billy Wilson

(Charismatic Hero 3, Fast Hero 1, Showman 2)

Sex: Male

Birthdate: July 22, 1838

Birthplace: Fayetteville, Arkansas

Heritage: American

Weight: 165 lbs

Height: 5' 7"

Hair: Brown (handle-bar moustache)

Eyes: Brown

Allegiances: Frontier House

Challenge Rating: 6

Level: 6

Grit Dice: 3d6+1d8+2d6+6 (35)

MDT: 13

Initiative: +1

Speed: 25 ft.

Base Attack Bonus: +2

Grapple Modifier: +2

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 3

Reputation: +7

Defense: 16, touch 16, flat-footed 15, (+5 class, +1 Dex)

Saving Throws: Fort +5, Ref +7, Will +5

Abilities: Str 10 (+0), Dex 12 (+1), Con 13 (+1), Int 14 (+2), Wis 14 (+2), Cha 16 (+3)

Attacks: Fists +2 (1d3 nonlethal; Crit: 20)

Cane +2 (1d6; Crit: 20)

Knife +2 (1d4; Crit: 19-20)

Remington Single Barrel (sawed off) +3 (2d8; Crit: 20; Range: 20 ft.; Ammo: 1 int.)

Sharps Pepperbox +3 (2d4; Crit: 20; Range: 10 ft.; Ammo: 4 int.)

Occupation: Military (class skills: Knowledge (tactics), Ride; bonus feat: Personal Firearms Proficiency)

Skills: Bluff +6, Concentration +6, Diplomacy +10, Disguise +5, Escape Artist +5, Gamble +5, Gather Information +8, Knowledge (current events) +5, Knowledge (popular culture) +5, Knowledge (streetwise) +5, Knowledge (tactics) +4, Perform (act) +9, Perform (sing) +4, Perform (stand-up) +12, Profession +11, Read/Write Language (English), Ride +4, Sleight of Hand +11, Speak Language (English)

Feats: Archaic Weapons Proficiency, Creative (Perform (act), Perform (stand-up)), Horse Tradin', Nimble, Personal Firearms Proficiency, Renown, Simple Weapons Proficiency

Class Features: Bonus Class Skills

(Concentration, Sense Motive, Sleight of Hand), Charm (female, male), Evasion, Notoriety

Possessions: Remington Single Barrel (sawed off), 12 ga. rounds (10), knife, cane, Sharps Pepperbox, .32 rim-fire rounds (20), plain suit, cowboy boots, string tie, Stetson hat

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boys. He received a field promotion quickly (Sergeant), before suffering a serious wound to his right leg, which made it almost impossible to ride and difficult to walk. He served the rest of his enlistment behind the lines, entertaining the troops with his wit and legerdemain.

Saddled with a permanent limp and a cane, Wilson moved to Kansas—then Texas—after the war, performing a magic act and comedy routine with a female partner (who was later killed by stray gunfire in a Kansas dust-up). He met Soledad in Dallas, Texas and they continued his act, adding her singing and more variety. Finally,

Uncle Billy and Soledad arrived in Fort Griffin in the mid 1870s, intent on cashing in on the boom crowd. Uncle Billy remains a friend to almost everyone in town, even though he is known as a practical joker that spares no one from his hi-jinks. While he spends most of his time at the Frontier House, he does have a shack in town where he sleeps.

Avery Lamb

Poor Avery Lamb isn't the smartest cowpoke on the plains, but he always gives his best, and nothing seems to faze him. "Uncle" Billy hired him because he's tall, has a downright intimidating visage, and is known around town as a man who can take a punch or two (or twelve) without even wincing. He also knows how to handle a smokewagon. Avery's job is to look stern and frighten folks into good behavior, which generally works. His natural mean look is in powerful contrast to the revelry and smiling faces of most of the visitors and other workers. Avery stands out like a sore thumb—just how Billy wants it. Avery lives in one of the town boarding houses.

Avery Lamb

(Tough Ordinary 2)

Sex: Male

Birthdate: March 18, 1858

Birthplace: Galveston, Texas

Heritage: American

Weight: 175 lbs

Height: 6' 2"

Hair: Sandy Brown (moustache)

Eyes: Blue

Allegiances: None

Challenge Rating: 1

Level: 2

Grit Dice: 2d10+4 (18)

MDT: 15

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +4

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +0

Defense: 13, touch 13, flat-footed 12, (+2 class, +1 Dex)

Saving Throws: Fort +4, Ref +1, Will +0

Abilities: Str 14 (+2), Dex 13 (+1), Con 15 (+2), Int 8 (-1), Wis 10 (+0), Cha 12 (+1)

Attacks: *Fists* +4 (1d6+2 nonlethal; Crit: 20)

Colt Peacemaker +2 (2d6; Crit: 20; Range: 30 ft.; Ammo: 6 cyl.)

Colt Lightning +2 (2d4; Crit: 20; Range: 20 ft.; Ammo: 6 cyl.)

Occupation: Ranch Hand (class skills: Handle Animal, Ride; bonus feat: Personal Firearms Proficiency)

Skills: Handle Animal +2, Intimidate +6, Profession +1, Ride +4, Spot +1

Feats: Brawl, Personal Firearms Proficiency, Point Blank Shot, Simple Weapons Proficiency

Class Features: None

Possessions: Colt Lightning, .38 center-fire rounds (20), Colt Peacemaker, .45 center-fire rounds (20), plain holster (Lightning), shoulder holster (Peacemaker), trousers, buckskin shirt, cowboy boots, cowboy hat, bandana



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Cordelia, Soledad's Cat

A beautifully plump calico, Cordelia is a champion mouser and has become the mascot of the Frontier House. She roams the theatre and is usually found lounging somewhere around the bar before and during performances.

Cordelia

(Cat, Domestic)

Challenge Rating: 1/4

Grit Dice: 1/2 d8 (3)

MDT: 10

Initiative: +2

Speed: 30 ft.

Defense: 14, touch 14, flat-footed 12 (+2 size, +2 Dex)

Base Attack Bonus: +0

Grapple Modifier: -12

Primary Attack: *Claw* +4 (1d2-4)

Full Attack: 2 *Claws* +4 (1d2-4), *Bite* -1 (1d3-4)

Space/Reach: 2.5 ft. x 2.5 ft. / 0 ft.

Special Qualities: Low-light vision

Allegiances: Frontier House

Saving Throws: Fort +2, Ref +4, Will +1

Action Points: 0

Reputation: +0

Abilities: Str 3 (-4), Dex 18 (+4), Con 10 (+0), Int 2 (-4), Wis 12 (+1), Cha 7 (-2)

Skills: Balance +10, Climb +5, Hide +17, Jump +6, Listen +4, Move Silently +9, Spot +4

Feats: Weapon Finesse

Soledad Sanchez

(Smart Ordinary 2, Charismatic Ordinary 2)

Sex: Female

Birthdate: December 24, 1850

Birthplace: Monterrey, Mexico

Heritage: Mexican

Weight: 121 lbs

Height: 5' 4"

Hair: Black

Eyes: Brown

Allegiances: Frontier House

Challenge Rating: 3

Level: 4

Grit Dice: 2d6+2d6-4 (11)

MDT: 8

Initiative: +1

Speed: 30 ft.

Base Attack Bonus: +2

Grapple Modifier: +2

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +4

Defense: 13, touch 13, flat-footed 12, (+2 class, +1 Dex)

Saving Throws: Fort +1, Ref +3, Will +3

Abilities: Str 10 (+0), Dex 13 (+1), Con 8 (-1), Int 14 (+2), Wis 12 (+1), Cha 16 (+3)

Attacks: *Fists* +2 (1d3 nonlethal; Crit: 20)

Knife +2 (1d4; Crit: 19-20)

Remington Double Derringer +3 (2d6; Crit: 20; Range: 10 ft.; Ammo: 2 int.)

Occupation: Entertainer (class skills: Perform (sing))

Skills: Diplomacy +9, Disguise +5, Gamble +3, Gather Information +6, Knowledge (art) +4, Knowledge (current events) +4, Knowledge (popular culture) +9, Knowledge (streetwise) +5, Listen +3, Perform (act) +12, Perform (keyboards) +6, Perform (sing) +12, Profession +8, Read/Write Language (English, Spanish), Search +7, Sense Motive +3, Speak Language (English, Spanish)

Feats: Creative (Perform (act), Perform (sing)), Dodge, Personal Firearms Proficiency, Simple Weapons Proficiency

Class Features: None

Possessions: Knife, Remington Double Derringer, .41 rim-fire rounds (20), fancy skirt, women's blouse, sombrero, women's boots

Soledad "Sol" Sanchez

The sultry Soledad Sanchez has a brilliant mind and siren-like voice. She is the official barker for the Frontier House, summoning guests each and every night there's a performance. Sol is particularly adept at enticing new visitors to attend, singing a ditty while picking people out of the crowd for personal persuasion. Recently, she has been directing shows (not each individual act, but the ensemble performance and certain skits) and has truly become the driving force behind efforts to raise the level of the Frontier House performances. After much convincing, Billy agreed to allow Sol to produce more serious plays—with performances one day per week. She hopes to increase the frequency of such fare and has been training performers in the tenets of Shakespearean drama.

Soledad is a fiery Mexican woman who crossed the border into Texas shortly after the Civil War. Formerly an actress and songstress, she hooked up with Uncle Billy in Dallas and toured with him until they decided to stay in The Flat. Their relationship is entirely platonic and businesslike; they are loyal to each other in that regard, although Sol has a jealous streak and doesn't like Muriel very much. She lives in one of the town boarding houses.



"Marvelous" Muriel Hervey

Known as Marvelous Muriel in the four-county area of North Central Texas, Muriel Hervey has an air of mystery about her. A gifted, though untrained, actress, singer and musician, Muriel is the sister of Jules Albert, although some folks don't realize that. On stage, Muriel is vibrant and intoxicating; off-stage, she retreats into

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shyness, enjoying nothing more than a quiet bath and a good book. This adds to her mysterious reputation, because she tends to disappear between performances.

The Hervey siblings are of Moravian descent, having moved west from North Carolina after the war took their father from them and left much of their hometown in disarray. An older brother originally accompanied Jules and Muriel, but he succumbed to tetanus after only a year on the trail. Muriel and Albert, still teenagers, gutted it out as itinerant entertainers until reaching Texas, where they found more stable work in the frontier towns and forts. Their family (and hometown community in general) had

a long history of support for the arts and music, which greatly influenced their early years.



Jules Albert Hervey

While his sister seems naturally gifted, Jules Albert Hervey has had to work harder to achieve success in the

Muriel Hervey (Charismatic Ordinary 3, Dedicated Ordinary 2)

Sex: Female

Birthdate: November 11, 1854

Birthplace: Salem, North Carolina

Heritage: American

Weight: 111 lbs

Height: 5' 5"

Hair: Light brown

Eyes: Green

Allegiances: Frontier House

Challenge Rating: 4

Level: 5

Grit Dice: 3d6+2d6 (19)

MDT: 10

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +2

Grapple Modifier: +1

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +0

Defense: 15, touch 15, flat-footed 13, (+3 class, +2 Dex)

Saving Throws: Fort +4, Ref +4, Will +4

Abilities: Str 8 (-1), Dex 14 (+2), Con 10 (+0), Int 12 (+1), Wis 13 (+1), Cha 16 (+3)

Attacks: *Fists* +1 (1d3-1 nonlethal; Crit: 20)

Occupation: Greenhorn (class skills: Diplomacy, Knowledge (art))

Skills: Bluff +7, Concentration +2, Diplomacy +12, Disguise +7, Gather Information +5, Knowledge (art) +9, Knowledge (current events) +4, Knowledge (popular culture) +8, Listen +3, Perform (act) +7, Perform (keyboards) +6, Perform (sing) +9, Perform (wind instruments) +6, Profession +7, Read/Write Language (English), Sense Motive +3, Speak Language (English), Spot +3

Feats: Creative (Perform (act), Perform (sing)), Educated (Knowledge (art), Knowledge (popular culture)), Low Profile, Simple Weapons Proficiency

Class Features: None

Possessions: Fancy dress (or fancy skirt and blouse), women's shoes, fancy sun hat

Jules Albert Hervey (Charismatic Ordinary 3, Smart Ordinary 2)

Sex: Male

Birthdate: May 27, 1852

Birthplace: Salem, North Carolina

Heritage: American

Weight: 153 lbs

Height: 5' 9"

Hair: Brown (clean shaven)

Eyes: Brown

Allegiances: Frontier House

Challenge Rating: 4

Level: 5

Grit Dice: 3d6+2d6+5 (24)

MDT: 12

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +2

Grapple Modifier: +2

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +6

Defense: 14, touch 14, flat-footed 12, (+2 class, +2 Dex)

Saving Throws: Fort +3, Ref +4, Will +2

Abilities: Str 10 (+0), Dex 14 (+2), Con 12 (+1), Int 13 (+1), Wis 9 (-1), Cha 15 (+2)

Attacks: *Fists* +2 (1d3 nonlethal; Crit: 20)

Remington Pocket Pistol +0 (2d4; Crit: 20; Range: 20 ft.; Ammo: 5 cyl.)

Occupation: Entertainer (class skills: Perform (stringed instruments))

Skills: Bluff +5, Concentration +2, Craft (writing) +4, Diplomacy +11, Disguise +5, Gamble +0, Gather Information +7, Intimidate +4, Knowledge (art) +5, Knowledge (current events) +4, Knowledge (popular culture) +4, Knowledge (streetwise) +4, Perform (act) +6, Perform (keyboards) +9, Perform (percussion instruments) +4, Perform (sing) +5, Perform (string instruments) +10, Profession +6, Read/Write Language (English), Sense Motive +0, Speak Language (English, French)

Feats: Creative (Perform (wind instruments), Perform (keyboards)), Renown, Simple Weapons Proficiency, Trustworthy

Class Features: None

Possessions: Remington Pocket Pistol, .31 paper rounds (20), fancy suit, custom boots, pocket watch, Stetson hat

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arts, even though, unlike his sister, he received formal training in acting and music, studying under a professional tutor in the Salem Moravian community. He learned fast, playing the fiddle and the piano and playing children's parts (male and female) in local productions before the war changed so many things in the Herveys' lives.

Jules remains very protective of his sister, even now that she is an adult. He has never married, preferring the life of a playboy and gladly exploiting his fame to cavort with as many ladies as possible. Dashing and debonair, but often overshadowed by his sister's raw talent, Jules is well known throughout North Central Texas. He frequents the saloons and gambling halls in The Flat and may be seen about town during the day or after performances. Jules thinks up most of their acts and plans everything in detail and in advance of their performances. He and his sister can be found rehearsing each afternoon at the theatre. They share a room at a local boarding house.

Adventure Hooks

A Cutpurse in the Crowd

When the players go to the theatre for a night of entertainment, they cross paths with an accomplished female cutpurse on the prowl. She knows how to work a crowd, finding ripe marks, filching valuable items and moving on quickly. If successful, she will hang around in The Flat briefly before moving on, but she probably won't do any more thieving. The Judge has a few options for involving the characters:

1. An obvious possibility is that the cutpurse chooses to rob one of the characters. It's likely that she will have observed them earlier (in a saloon or elsewhere in town). This would work best if the players buy seats on the ground floor. The Judge should adjudicate her success or failure normally; if she succeeds, the question will be how quickly the characters realize the theft and whether they find any clues to track her down. If she fails and the characters realize what's happening, all hell breaks loose.



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2. Another possibility is that the player characters notice the cutpurse's activity while she is attempting a theft from another theatre-goer (with a successful DC 20 spot check) during an intermission or after the show. How the characters react will determine the rest.
3. A third option is that the cutpurse succeeds without the players having any inkling, whereupon she tries to gain an alibi by hooking up with one of the male player characters. Using her good looks and charm, she will cozy up to someone and enjoy the show, then attempt to leave with that person. The Judge can reveal the theft at some later time (during an intermission or perhaps as all of the theatre-goers are leaving, or even later that night elsewhere in town). The cutpurse will do her best to get the characters to vouch for her if she is accused, or simply to leave with them and avoid any accusations. The characters' actions will determine how long she tries to stick with them—and whether she eventually tries to steal from them as well.

The Show Must Go On

An act needs a last-minute fill-in for a comedy skit. A player character is pressed into service. Have fun with this one, complete with a pie in the face or seltzer down the trousers!

Romance with a Starlet or Star

Either Muriel or Jules (or both if the group consists of males and females) takes an interest in one of the player characters. If the interest is reciprocated a whirlwind romance begins, continuing or ending as the Judge and player sees fit. If the interest is rejected, the actor or actress takes great offense and begins a rumor campaign to damage the character's reputation.

The rumor mill could churn out many possibilities, but it will certainly cause problems for the characters at some time or other in town. Depending on the way the character rejects the advances (nicely or rudely) and the Judge's whim, the severity of the rumors could produce effects ranging from embarrassment, to the ruin of a business deal, or a showdown in the street. For example, a vengeful starlet could spread rumors about a male character frolicking with the wife of an important (and powerful) man in town. That man could challenge the character to duel or he could simply distrust the characters enough to squelch any business deals they might be involved in, or call in markers to make sure the characters have no chance of any successful endeavors in The Flat. Or, perhaps the starlet spreads rumors about the character's, uh, shall we say "inadequacies."

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JUST PASSING THROUGH AND TYING IT ALL TOGETHER

Iffin' you decide to use some, or even all, of the buildings in this Frontier Towns product as part of one locale, these ideas should kindle some downright agreeable and possibly long term adventures.

As noted in the Introduction, this supplement can be used piece by piece or as a complete unit. Joined with other Frontier Towns products, a Judge may assemble a full, robust town—whether using the default setting of Fort Griffin or changing all the names and places to fit into a homebrewed campaign. The following additional personalities and adventure hooks are provided to help Judges make connections between the various buildings and personalities in *Frontier Towns: Fort Griffin Vol. 2*.

Personalities

Any variety of Judge characters could pass through town, from famous gunfighters such as John Selman to itinerant entertainers such as Xu Jing Han and Sun Mei

Ling. While these folks aren't likely to have any particular ties to a single establishment, they could show up anywhere, or be included in some of the adventures that follow. For example, Doney's Saloon is a likely place to find an outlaw like John Selman having a drink in the corner, with his hat pulled down low to avoid attention. And Han and Mei Ling might well be found at the Frontier House, or putting on an impromptu show in the street (or perhaps in the Beehive Saloon, iffing you happen to have Vol. 1 in your grubby hands).



John Henry Selman

There's no way around it: John Selman was a dangerous troublemaker and deadly outlaw during the heyday of Fort Griffin and The Flat. Known as a murderer,

John Henry Selman

(Fast Hero 3, Tough Hero 2, Rustler 3)

Sex: Male

Birthdate: November 16, 1839

Birthplace: Madison County, Arkansas

Heritage: American

Weight: 160 lbs

Height: 5' 10"

Hair: Brown (beard)

Eyes: Blue

Allegiances: None

Challenge Rating: 8

Level: 8

Grit Dice: 3d8+2d10+3d8+16 (65)

MDT: 14

Initiative: +7

Speed: 30 ft.

Base Attack Bonus: +4

Grapple Modifier: +5

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 4

Reputation: +2

Defense: 21, touch 21, flat-footed 18, (+8 class, +3 Dex); +1 versus all ranged attacks

Saving Throws: Fort +8, Ref +8, Will +2

Abilities: Str 12 (+1), Dex 16 (+3), Con 14 (+2), Int 12 (+1), Wis 10 (+0), Cha 14 (+2)

Attacks: Fists +5 (1d3+1 nonlethal; Crit: 20)

Spencer Carbine +7 (2d10; Crit: 20; Range: 70 ft.; Ammo: 7 box)

Colt New Model Army +7 (2d6; Crit: 20; Range: 30 ft.; Ammo: 6 cyl.)

Occupation: Outlaw (class skills: Hide, Knowledge (streetwise); bonus feat: Personal Firearms Proficiency)

Skills: Balance +6, Bluff +6, Concentration +4, Escape Artist +5, Handle Animal +6, Hide +11, Intimidate +7, Knowledge (current events) +3, Knowledge (streetwise) +7, Listen +3, Move Silently +11, Profession +4, Read/Write Language (English), Ride +11, Sleight of Hand +8, Speak Language (English), Spot +4, Tumble +5

Feats: Dodge, Great Fortitude, Improved Initiative, Personal Firearms Proficiency, Point Blank Shot, Quick Draw, Sidewinder, Simple Weapons Proficiency, Slip Hammer

Class Features: Evasion, High-Tail It, Remain Conscious, Sweep, Uncanny Dodge 1

Possessions: Spencer Carbine, .52 rim-fire rounds (20), Colt New Model Army (Hair Trigger), .44 paper rounds (20), Reid's Knuckleduster, .22 rim-fire rounds (14), knife, fancy holster, trousers, chaps, plain shirt, cowboy boots, spurs, cowboy hat

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JOHN SELMAN IN THE 1870s



Some accounts indicate that John Selman, with his wife and children, lived in the Fort Griffin area in the mid-1870s. Other accounts seem less certain, placing the Selmans somewhere in Shackelford County, but not necessarily in The Flat. Most agree that Selman spent time with John Larn as part of an anti-vigilante group that terrorized the locals in North Central Texas just as much as protecting them. Later, he formed a band of ruthless outlaws called "Selman's Scouts" that operated in Lincoln County, New Mexico, in the late 1870s.

Regardless, it seems fitting to have Selman as a personality found in The Flat from time to time (or perhaps as a full-time resident). The stats provided here are a best estimate of his status circa 1877. Judges can decide whether he's a resident or a traveler, and just what his business in town might be. Chances are, it won't be without menace and strife.

Selman killed the gunfighter John Wesley Hardin in 1895, not long before being mortally wounded by U.S. Deputy Marshal Charles Scarborough in 1896.

rustler and possibly a rapist, Selman left a trail of bad news from Texas to New Mexico and back to Texas again.

Two years after enlisting in the 22nd Texas Cavalry in 1861, Selman deserted from his post at Fort Washita in Choctaw Territory. He later married and fathered two boys (John Jr. and William), taking his family to the Fort Griffin area, while regularly leaving them to pursue his own adventures (we reckon that's a polite way to put it). Selman was often on the run from the law, although he is said to have ridden with Sheriff John Larn from time to time in The Flat area (until Larn himself was locked up) even serving briefly as Larn's Deputy. Sheriff Billy Cruger (see Vol. 1), who succeeded Larn, was said to despise Selman.

Whether coming home to his wife and children on the outskirts of town, or joining up with other outlaws for some illicit activities, Selman makes frequent stops in The Flat, for both short and extended stays.

Circling Hawk

A steadfast and resilient Tonkawa warrior, Circling Hawk comes to The Flat regularly to trade with the locals. Well-known and respected, Circling Hawk joined forces with early settlers in the area to help drive off Comanche raiders. He led a group of braves who fought valiantly, saving many lives—and earning the trust of the settlers. Circling Hawk frequently works as a guide for travelers, scouts for the Army and the Texas Rangers, and even serves as a posse member for the local sheriff. He will often trade gathered goods such as berries, herbs and other foodstuffs—while less frequently trading buffalo meat or fish—in exchange for bullets, liquor, or the white man's equipment.

Circling Hawk still lives in the nearby plains with a small band of Tonkawa and their pack of dogs. They remain nomadic, moving frequently to avoid trouble and locate food to feed themselves or trade with the white settlers.

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THE TONKAWA AND COMANCHE



These two tribes became enemies after the Comanche drove the Tonkawa from their native hills (in the latter half of the 1700s) in what would later become Texas. Generally, the Tonkawa were friendly people, preferring to live in peace with others. Known to share lands with the Karankawa and the Coahuiltecan, the Tonkawa also made alliances with white settlers, especially when it helped them to battle the hated Comanche and other enemy tribes.

Interestingly, the Tonkawa believed they were descended from a mythical wolf. Certainly, wolves and dogs were important parts of their culture. Excellent hunters, fisherman and gatherers, they refused to farm, but they often traded with settlers, and after being removed from the North Texas area around 1850, some of the Tonkawa returned to settle near Fort Griffin in the early 1870s.

More information on the Tonkawa will appear in a future Council Fires article in the *Fort Griffin Echo*.

Circling Hawk

(Tough Hero 3, Dedicated Hero 2, Brave 4)

Sex: Male

Birthdate: July 8, 1849

Birthplace: Tonkawa Territory, Texas

Heritage: Tonkawa

Weight: 147 lbs

Height: 5' 6"

Hair: Black (long)

Eyes: Brown

Allegiances: Tonkawa

Challenge Rating: 8

Level: 8

Grit Dice: 3d10+2d6+4d10+18+3 (75)

MDT: 15

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +6/+1

Grapple Modifier: +7/+2

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 5

Reputation: +2

Defense: 19, touch 19, flat-footed 17, (+7 class, +2 Dex)

Saving Throws: Fort +11, Ref +6, Will +6

Abilities: Str 12 (+1), Dex 14 (+2), Con 15 (+2), Int 12 (+1), Wis 14 (+2), Cha 13 (+1)

Attacks: Fists +7/+2 (1d3+1 nonlethal; Crit: 20)

Bowie Knife +7/+2 (1d4+1; Crit: 18-20)

Henry Rifle +8/+3 (2d8; Crit: 20; Range: 120 ft.; Ammo: 15 int.)

Bow +8/+3 (1d6; Crit: 20; Range: 60 ft.)

Occupation: Tribal (class skills: Navigate, Ride, Spot; bonus feat: Archaic Weapons Proficiency)

Skills: Hide +4, Intimidate +5, Knowledge (history) +3, Knowledge (tactics) +4, Knowledge (theology and philosophy) +3, Listen +11, Move Silently +4, Navigate +12, Ride +13, Speak Language (English, Tonkawa), Spot +11, Survival +19

Feats: Archaic Weapon Proficiency, Endurance, Far Shot, Great Fortitude, Guide, Indian Lore, Personal Firearms Proficiency, Simple Weapons Proficiency, Track, Trail Lore (Texas)

Class Features: Feral Senses, Hardy, Remain Conscious, Robust, Skill Emphasis (Survival), Tribal Chant (Blessing)

Possessions: Henry Rifle, .44 rim-fire rounds (60), Bowie knife, bow, arrows (12), quiver, buckskin trousers, buckskin vest, moccasins, cowboy hat

Hu Jing Han

Han arrived in California with his family in 1864, when he was only 10 years old. His parents worked on the transcontinental railroad, starting in Sacramento and going all the way to Promontory Summit. Han was an athletic and independent child, entertaining himself by

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doing back flips and handstands in the labor camps. Another worker, previously a travelling acrobat in China but pressed into emigration, saw Han and became friendly with his parents, convincing them to let him mentor their boy in acrobatics and martial arts. Before long, Han was entertaining the rail workers and earning food and favors (even money sometimes).

Xu Jing Han

(Fast Ordinary 2, Smart Ordinary 1, Strong Ordinary 2)

Sex: Male

Birthdate: May 17, 1854

Birthplace: Guangdong Province, China

Heritage: Chinese

Weight: 135 lbs

Height: 5' 5"

Hair: Black

Eyes: Brown

Allegiances: Sun Mei Ling

Challenge Rating: 4

Level: 5

Grit Dice: 2d8+1d6+2d8+10 (34)

MDT: 14

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +3

Grapple Modifier: +4

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +1

Defense: 18, touch 18, flat-footed 16, (+6 class, +2 Dex); +1 versus melee attacks; +4 versus ranged attacks while in melee combat

Saving Throws: Fort +4, Ref +4, Will +2

Abilities: Str 13 (+1), Dex 15 (+2), Con 14 (+2), Int 10 (+0), Wis 13 (+1), Cha 8 (-1)

Attacks: *Fists* +4 (1d4+1 nonlethal or lethal; Crit: 20)

Remington Double Derringer +1 (2d6; Crit: 20; Range: 10 ft.; Ammo: 2 int.)

Shuriken +5 (1; Crit: 20; Range: 10 ft.)

Occupation: Athlete (class skills: Balance, Jump, Tumble; bonus feat: Archaic Weapons Proficiency)

Skills: Balance +10, Craft (structural) +2, Escape Artist +4, Hide +3, Jump +8, Knowledge (popular culture) +1, Knowledge (theology and philosophy) +2, Move Silently +4, Profession +4, Read/Write Language (Mandarin), Repair +2, Sleight of Hand +4, Speak Language (English, Mandarin), Tumble +11

Feats: Archaic Weapons Proficiency, Combat Martial Arts, Defensive Martial Arts, Elusive Target, Simple Weapons Proficiency

Class Features: None

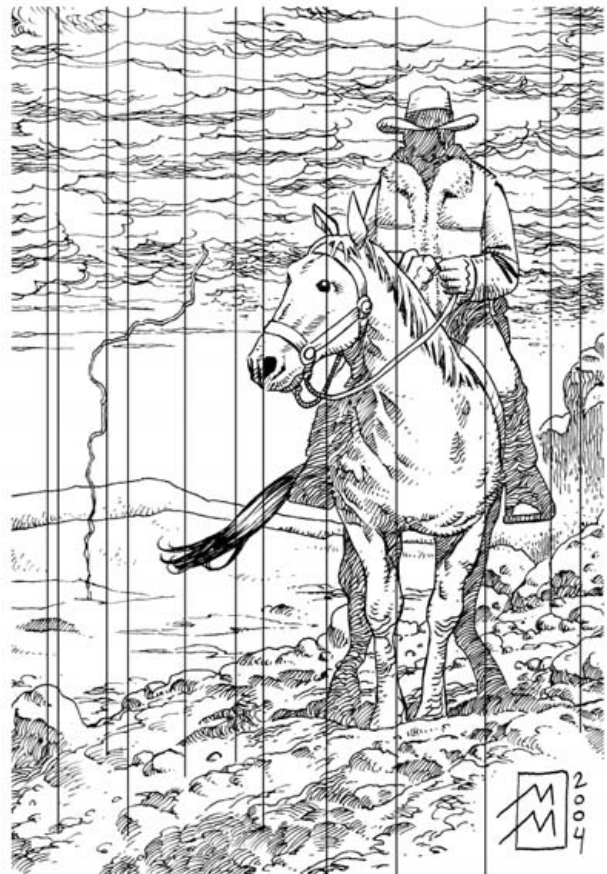
Possessions: Remington Double-Derringer, .41 rim-fire rounds (20), shuriken (3), silk shirt, fitted trousers, acrobat shoes, haversack, sombrero

By the time the tracks reached Elko, Nevada in 1869, Han was performing regularly for townspeople and rail workers alike. Although Han wanted to strike out on his own, hearing about bustling Frontier Towns in Colorado, Kansas and Texas, his new found love for the young Sun Mei Ling, whose family were newly arrived to the camp, gave him pause. He stuck around until the two families agreed to have them wed. Then, the newlyweds snuck away, with Han teaching Mei Ling all he had learned. They have been travelling through North Central Texas, scraping by with the pass of a hat, for a few years now.

Sun Mei Ling

While Mei Ling isn't as naturally athletic as her husband, her grace, beauty and intelligence make up for her pedestrian acrobatic skills. She is a quick study, and has suggested most of their current routines.

Mei Ling's parents emigrated to Canada while she was still a baby, moving south to California for the gold rush, only to find that the mines were closed to the Chinese. They ended up working menial jobs for years before they set out east to join the railroad. Mei Ling had older brothers and sisters who worked alongside her parents, but as the baby of the family she wasn't allowed to work. While wandering around the camp in Wadsworth, Nevada, she saw Han performing and became infatuated with the older boy and his acrobatics.



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A year after their marriage, Han and Mei Ling looked forward to the birth of their first child. But complications during childbirth left the baby stillborn and Mei Ling barren. This tragic event brought the couple even closer together. Rather than settling down, they decided to travel their adopted land, living off what they could earn as entertainers. Mei Ling enjoys the outdoor life.

Sun Mei Ling

(Charismatic Ordinary 2, Fast Ordinary 1, Smart Ordinary 1)

Sex: Female

Birthdate: December 18, 1856

Birthplace: Fujian Province, China

Heritage: Chinese

Weight: 100 lbs

Height: 5' 2"

Hair: Black

Eyes: Brown

Allegiances: Xu Jing Han

Challenge Rating: 3

Level: 4

Grit Dice: 2d6+1d8+1d6 (17)

MDT: 10

Initiative: +2

Speed: 30 ft.

Base Attack Bonus: +1

Grapple Modifier: +0

Space/Reach: 5 ft. x 5 ft. / 5 ft.

Action Points: 0

Reputation: +3

Defense: 16, touch 16, flat-footed 14, (+4 class, +2 Dex) ; +1 versus melee attacks

Saving Throws: Fort +2, Ref +5, Will +2

Abilities: Str 8 (-1), Dex 14 (+2), Con 10 (+0), Int 14 (+2), Wis 12 (+1), Cha 15 (+2)

Attacks: *Fists* +0 (1d4-1 nonlethal or lethal; Crit: 20)

Occupation: Athlete (class skills: Balance, Jump, Tumble; bonus feat: Archaic Weapons Proficiency)

Skills: Balance +8, Craft (visual art) +4, Diplomacy +4, Escape Artist +5, Gather Information +4, Handle Animal +4, Hide +4, Jump +6, Knowledge (art) +5, Knowledge (current events) +4, Knowledge (popular culture) +3, Knowledge (streetwise) +5, Move Silently +3, Perform (dance) +7, Profession +5, Read/Write Language (Mandarin), Sleight of Hand +5, Speak Language (English, Mandarin), Treat Injury +3, Tumble +8

Feats: Archaic Weapons Proficiency, Combat Martial Arts, Defensive Martial Arts, Dodge, Simple Weapons Proficiency

Class Features: None

Possessions: Silk shirt, fitted trousers, acrobat shoes, haversack, straw hat

Adventure Hooks

So many possibilities, so little time. While all of the buildings and locations in Frontier Towns are provided in a stand-alone format, the real fun begins when a Judge links them together in bigger adventures. To help those Judges wishing to create on-the-fly one-session incidents, or even more involved long-term scenarios stretching over multiple gaming sessions, we offer the following plot seeds.

Jay Has a Few Too Many

It's Saturday night, and Jay Middleton decides to tie one on. After getting right roostered, he challenges various people to fights, insults citizens and travelers, makes passes at women, etc. The Judge should strive to make sure the characters get involved somewhere along the way and keep them involved if at all possible. It could be accidental (he spills an entire beer on them or bumps into them in the street and gives them an earful for not watching where they're going) or on purpose (he hits on a female member of the group, or challenges someone to a shooting contest, or steals something from them). Alternatively, perhaps someone Jay has wronged asks for the characters help to track down the drunkard. Or maybe the player characters join Jay's spree voluntarily, leading to confrontations with other townspeople, such as John Selman, J.L Thorp and his boys, William Doney, Allen Baker, The Owl or members of the local law.

Jay's escapades could cover the entire town, from Doney's (where a bar fight could erupt) to the theatre (where Jay ruins a performance), and Earl's (where he demands a midnight bath and pounds on the upstairs door, or tries to break in the back entrance). The sheriff can get involved and Jay might visit other locales, such as the Beehive Saloon or other establishments from *Vol. 1*. Ideally, a whirlwind affair is in order, with Jay somehow slipping away from each scene he causes and turning up somewhere else later. The characters could aid this wild trek, or be chasing after him from midnight to sunrise—always just a few steps behind his latest escapade.

The Mouse Hunts The Owl

The eccentric daughter of an upper class homeowner (maybe the Newcombs or McGonigals, prominent families in The Flat) takes a shine to Harvey Parker. The townies call her the Mouse because of her squeaky voice, stealthy ways and skittish mannerisms. She begins to follow him around town during his late night excursions. Maybe he notices and decides to do something about it (from forcibly taking her back home to taking her down to the river for a whirl). Maybe he doesn't notice and she stalks him all night, scurrying to the shadows anytime he turns around.

Whatever happens, the characters cross paths with either the Mouse or The Owl, or perhaps both. Maybe the Mouse's father finds her missing from her bed and asks

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the characters to find her, for a tidy reward. Or the player characters might witness her sneaking around and think she is spying on them for some reason. Maybe they follow her to see what she's up to, only to have The Owl suspect them of stalking him. Maybe she has a boyfriend or admirer (one of the Thorp boys; Teddy Fargas?) who thinks The Owl or the characters are doing the Mouse wrong. The more layers the Judge can add the more interesting and unpredictable this scenario becomes. Because the Mouse is an Ordinary, with little impact outside of this hook, we leave her stats and particulars to you, the Judge.

The Uncle of All Practical Jokes

One of the player characters becomes the object of Uncle Billy's pathological need to play practical jokes. This could arise after the character causes trouble, or gives one of Billy's employees or entertainers a hard time, or even if Billy and the cowpoke become friends and he thinks he can have fun without making an enemy. He becomes determined to launch an intricate—or fast and furious—practical joke on such a cowpoke. Soledad will enthusiastically help her boss, especially if the character has given her any lip or flirted after being asked not to. Because Uncle Billy has lots of friends in town, other townies can be counted on to help the jape along. Some ideas:

1. Fast and Furious: During a performance, the show is interrupted to announce that a horse (or whatever works) belonging to the character has been (is being) stolen. Soledad makes the announcement and Uncle Billy rushes to the character's side when he or she identifies himself/herself. A lawman might be involved to add verisimilitude. Billy and his accomplices convince the character that quick action can foil the thievery. When the character rushes out of the place to investigate, all the additional performers (or kids in town) are waiting to pelt the character with rotten fruit (or eggs, or something like that).
2. Fast and Furious: Uncle Billy manages to place a tack on a cowpoke's saddle, or he arranges to substitute apple juice for a beer (or vinegar for a shot of whiskey), or he wrangles some other harmless prank for a quick laugh. Depending on the character's mood, this could turn sour fast, or be good for grin.
3. Intricate: Uncle Billy arranges for a soiled dove to become friendly with a male player character. After a night of drinking or what-have-you (this works best if the character has been completely distracted by liquor or other vices), the dove's "boyfriend" comes-a-lookin' for the character. Meanwhile, the bullets have been emptied from the poor cowpoke's guns (or replaced by gumdrops, or something) and the boyfriend challenges the man to a duel in the streets.

The entire town is in on the gag and no one will sell the man any bullets or repair his gun. If possible, Billy will also get the character's friends involved (they disappear so they can't loan him a gun; they have turned theirs in for repairs; they are locked up in jail, etc.).



The Judge can take this as far as desired, watching the character become frantic for a way to resolve the situation, before revealing the ruse. In the end, Billy will pay for any damages to placate an irate character.

Fork in the Road:

There's no reason this couldn't be turned around so a female character is the object of Billy's scheme. Instead of a soiled dove, it's a handsome fella (such as Harvey "The Owl" Parker, Teddy Fargas or Allen Baker). And then the man's girlfriend seeks retribution. If it's The Owl, perhaps the Mouse isn't in on the joke, and really comes lookin' for trouble.

4. Intricate: After making friends with one or more of the characters, Uncle Billy sets his mind to a double-crossing extravaganza. Over beer and whiskey with his new pals, he hatches a plan to play a practical joke on the Herveys during a performance the next night. He enlists the characters to stage a gunfight at the Frontier House, right in the middle of one of Muriel's songs. Billy tells the characters to start a shouting match, with one character pulling a gun and another character running onto the stage, trying to escape behind the curtain while the gunman shoots. Billy gives them a prop gun that shoots blanks so no one gets hurt. He also convinces them, if necessary,

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that the audience will think it's all part of the act, if they play it over the top, while Muriel and Jules will know it's not in the act and think it's real—thus the joke.

Meanwhile, Billy has set up the real joke, with Jules and Muriel in cahoots. Muriel will scream bloody murder while Jules runs out on stage from the wings during the shooting, to save his sister from stray bullets. He will pretend to be hit by one of the blanks, spewing stage blood as he collapses with Muriel kneeling over him crying. Uncle Billy will wait a few moments, to see the characters' reactions before revealing the joke to the characters and the audience.

This will take some serious roleplaying and set-up by the Judge—and he or she might decide to enlist some of the players in the ruse, to help it along the way at the expense of another player or players. This hook isn't for the faint of heart and should be used only in a group of gamers who know each other well enough to pull it off without hard feelings.

Sold Out to Selman

Selman comes to town looking for the bastards who ambushed him outside of The Flat (or stole his livestock or said something nasty to his wife, or whatever). In Doney's Saloon, Selman overhears something about the player characters and their description is close enough to the people he seeks that he becomes convinced of their guilt. This can take a number of directions as per the Judge's whim, but it's one fun way to get Selman involved—the mere mention of his name could be enough to make this a heart-pounding adventure.

The Bank's Been Robbed!

As a twist on the possibility of the time-honored bank robbery, the crime is committed successfully while the town sleeps. The characters are brought into the action by the sheriff or by Hamilton, as they need someone to track down the robbers and bring them in. This will work best when the characters have left something valuable at the bank and it is among the stolen items.

Circling Hawk will be recruited to help track the culprits and aid the characters. The Judge can string together a few different encounters along the way, from a battle with the Comanche (see *Fort Griffin Echo Vol. 1 No. 1*), an ambush by the culprits, or a run-in with an entirely different band of outlaws.

Forks in the Road:

1. It's the characters who rob the bank, and Circling Hawk and lawmen come to track them down. Again, a number of encounters can occur.
2. The robbers have deviously planted evidence to make it look like at least one of the characters is guilty of the robbery. The sheriff tries to arrest the character or characters (do they go peacefully?). The Judge should ensure that not all of them are implicated, to set up the possibility of a jailbreak or bringing in the real thieves.

Bigotry Knows No Bounds

Some bigots come to town and decide to make Elijah Earl, Circling Hawk, Dawena Earl, Xu Jing Han, Sun Mei Ling, or Soledad Sanchez the focus of their attention while in town. Unfortunately, that attention is anything but complimentary—it could range from bullying to beatings to murder. The Judge can easily involve the characters by having them witness the encounter, having Uncle Billy or someone else enlist their aid to take retribution against the perpetrators, or having the sheriff ask for help in a posse. John Selman could be among the bigots.

Circling Hawk Accused

A man is killed while buffalo hunting out in the plains and someone claims that it was "Injuns." In town, that same person fingers Circling Hawk as the culprit. (He might be innocent, or perhaps he did kill the man, accidentally or with good reason, such as self-defense.)

Hawk will likely flee to the hills, aware of the white man's unpredictability in such situations—regardless of his innocence or guilt.

If the characters have met Circling Hawk and learned of his valor and integrity, they might decide to defend him from the law, a lynch mob or other vigilantes. Likewise, other townies might pitch in to help. The Judge can aid this set up by previously getting Hawk and the characters together somehow.

In order to help him, the characters will have to follow or chase Circling Hawk into the hills. They might have a run-in with those pursuing the Tonkawa warrior, or they might fight a battle with him and his braves.

Otherwise, depending on the characters' attitudes, they might join the vigilantes or the law to try to bring in the Indian, or they might decide to stay out of it. A reward or some other impetus could cause the player cowpokes to take sides if they opt to pass on this adventure.

The Thorp Boys Get Bold

The Thorp boys rape, harass or otherwise physically endanger Milly White, Sue Ann Summers, The Mouse, or some other nameless town girl. Or they get involved with one of the prostitutes at the Beehive (if *Vol. 1* is readily available) and something goes terribly wrong.

The characters might witness the act, or become alerted by screams while in progress, or hear about it afterward from Elijah Earl or William Doney or whomever—asking them to help seek justice or revenge.

A Murder Mystery

Mei Ling is killed and found in a closet in the Planters Hotel one dreary morning. Who dunnit? The characters are hired by Estelle Swartz to find out, because the sheriff says there's nothing to go on (Note: the sheriff isn't aloof, he just has very little evidence and few resources, but Estelle can't let it rest, even after the sheriff does his best). Alternatively, the player characters just like a mystery and volunteer to get involved after being treated well

FORT GRIFFIN

by the likable Estelle, or accept the sheriff's offer to aid the investigation. Ideas for who committed the crime:

1. Allen Baker did it. Mei Ling somehow learned of his identity (she saw him in Kansas one time) and he felt threatened enough to get rid of her. This could be an interesting linked adventure with the "Looking for Josh Morgan" scenario in Planters Hotel.
2. Han is in denial and shock from his wife's death and his behavior is so odd it looks like he might have done it. Any of the other suggested murderers could have truly committed the crime.
3. Mangy Mansfield (*Vol. 1*) did it. He didn't like the looks of the Chinese pair and followed them until they arrived at the Hotel. Things went bad and although he didn't mean to do it, he panicked and tried to cover things up.
4. Soledad Sanchez did it. She became insanely jealous because the acrobats were a hit in town, they were taking business from Frontier House and Mei Ling was drawing a lot of attention around The Flat. Possibly, but unlikely, Uncle Billy was involved.
5. Jules Albert Hervey did it. Similar to Soledad's scenario, Jules comes to hate the Chinese performers for stealing his and Muriel's stardom in town (and in the four-county area).
6. One of the Thorp boys did it. Whether accidentally because things got out of hand or on purpose because they don't like the Chinese, they kill her.
7. William Doney did it. Han and Mei Ling had a previous run-in with Doney and earned enough of his wrath to push the temperamental Brit over the edge.

Of course, all of these ideas could be combined to make the mystery and investigation more interesting. While one of the suspects is the killer, the others could provide suitable red herrings along the way.

The Greatest Show on Parson Street

Han and Mei Ling put on a show in the street, drawing a decent sized crowd (have fun with this part, before jumping into the real adventure). A thief who is passing through town takes advantage and filches a few items (could be the same thief from "A Cutpurse in the Crowd" as suggested in Frontier House). The performers are accused of engineering the thefts because one item is found in their belongings (planted by the thief), while the culprit escapes scot-free. The poor Chinese couple are thrown in jail or possibly taken to the whipping post (Mangy Mansfield could figure prominently for Judges who have *Vol. 1*). They beg for help from the characters on the way to the post or the pokey—or during the characters visit to the jail if they have made friends with either of Han or Mei Ling (the Judge could plant that seed earlier).

The player characters must pick up clues to the theft, such as: the performers weren't found with any other stolen items, they were busy the entire time performing, some other townie saw a suspicious character amidst the onlookers, etc. The Judge should make sure the characters get a whiff of the thief's trail so they can try to track

her down. Other personalities could become involved—Uncle Billy if the Chinese have performed for him, or Circling Hawk to help them track or search for clues.

Forks in the Road:

John Selman or a nameless Bounty Hunter also decides to investigate this occurrence. One or both take offense to the characters' involvement, for whatever reason. Or one of them believes the characters are involved in the crime and intend to shake them down or blackmail them.

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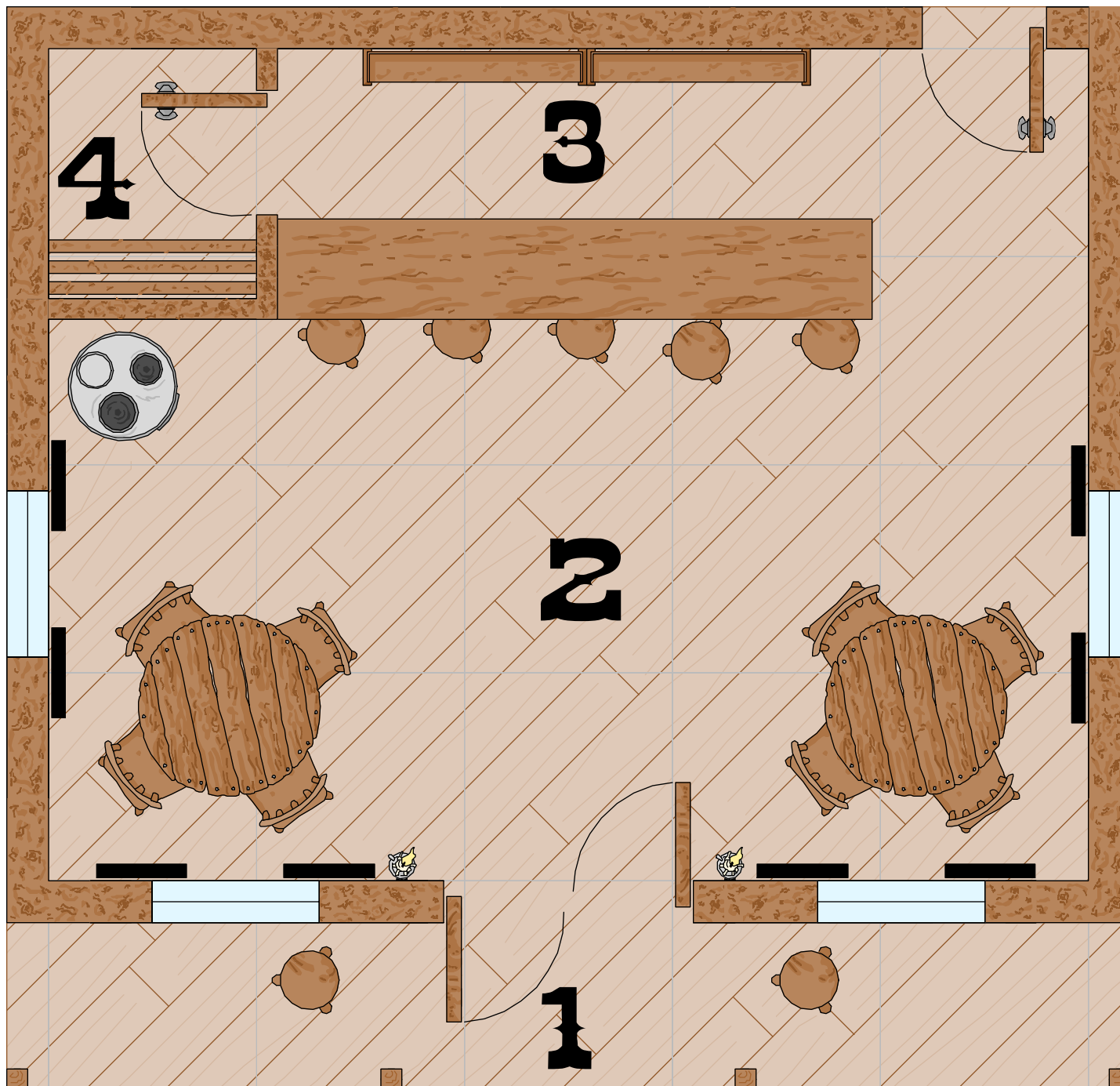
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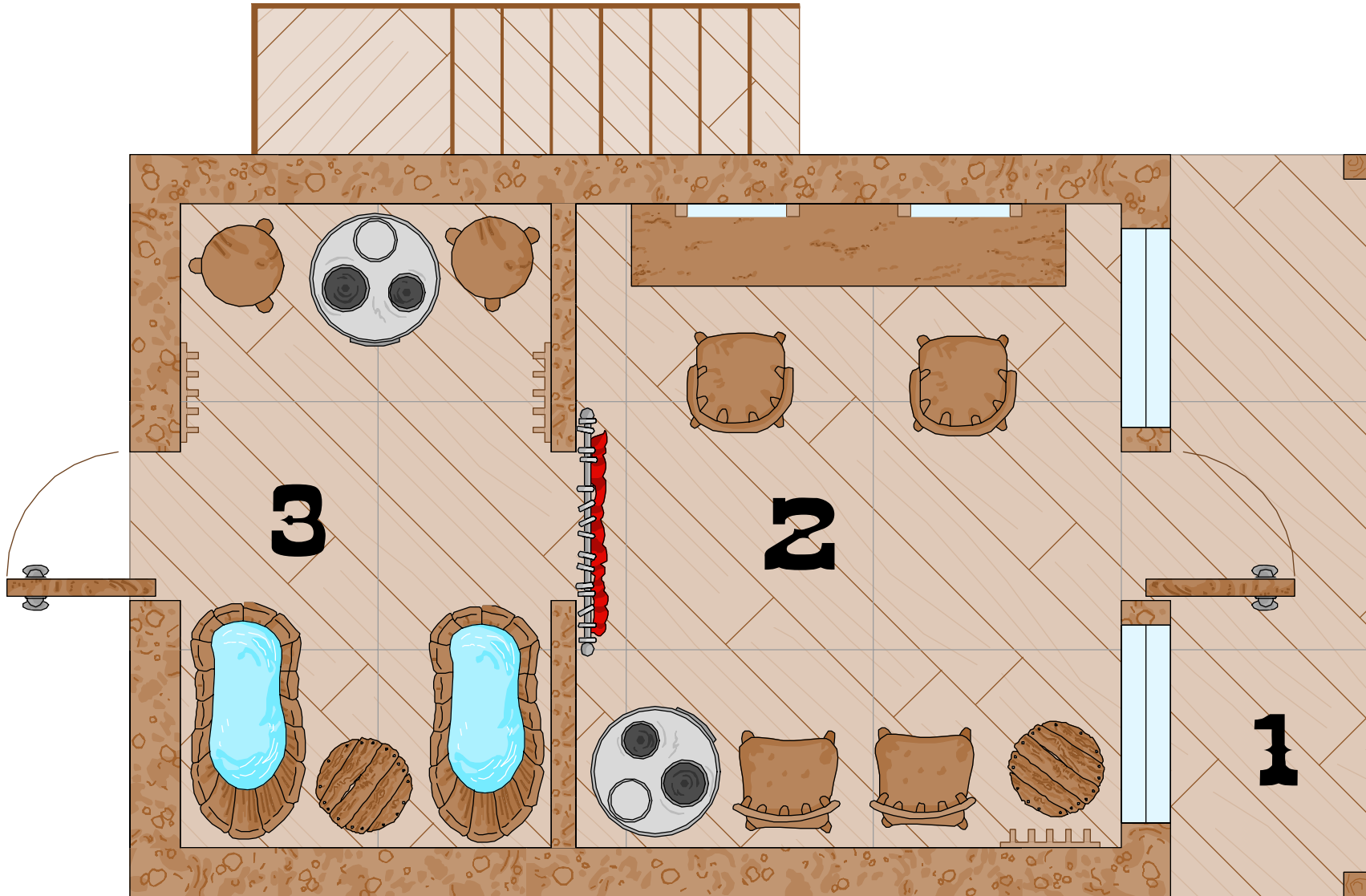
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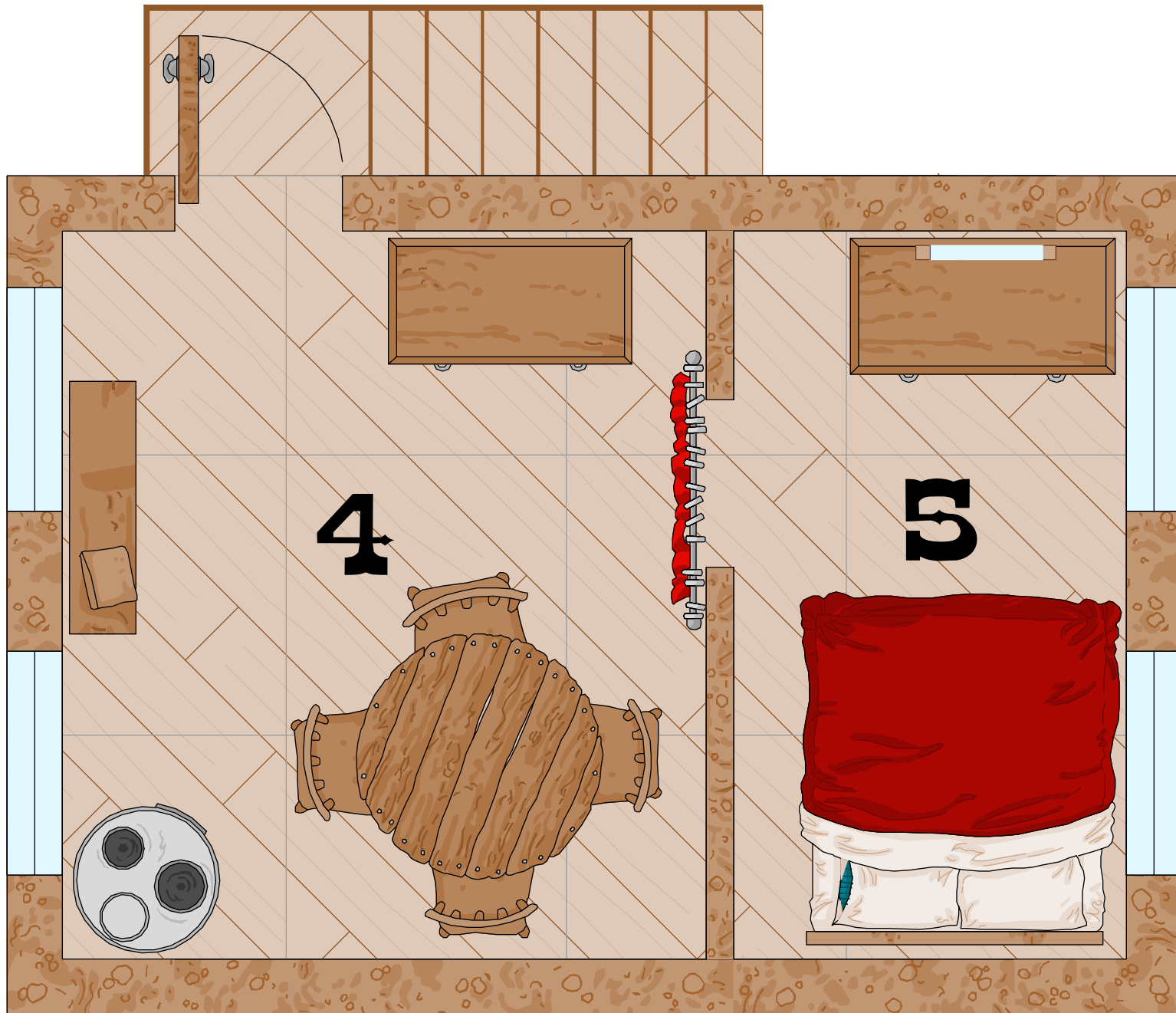
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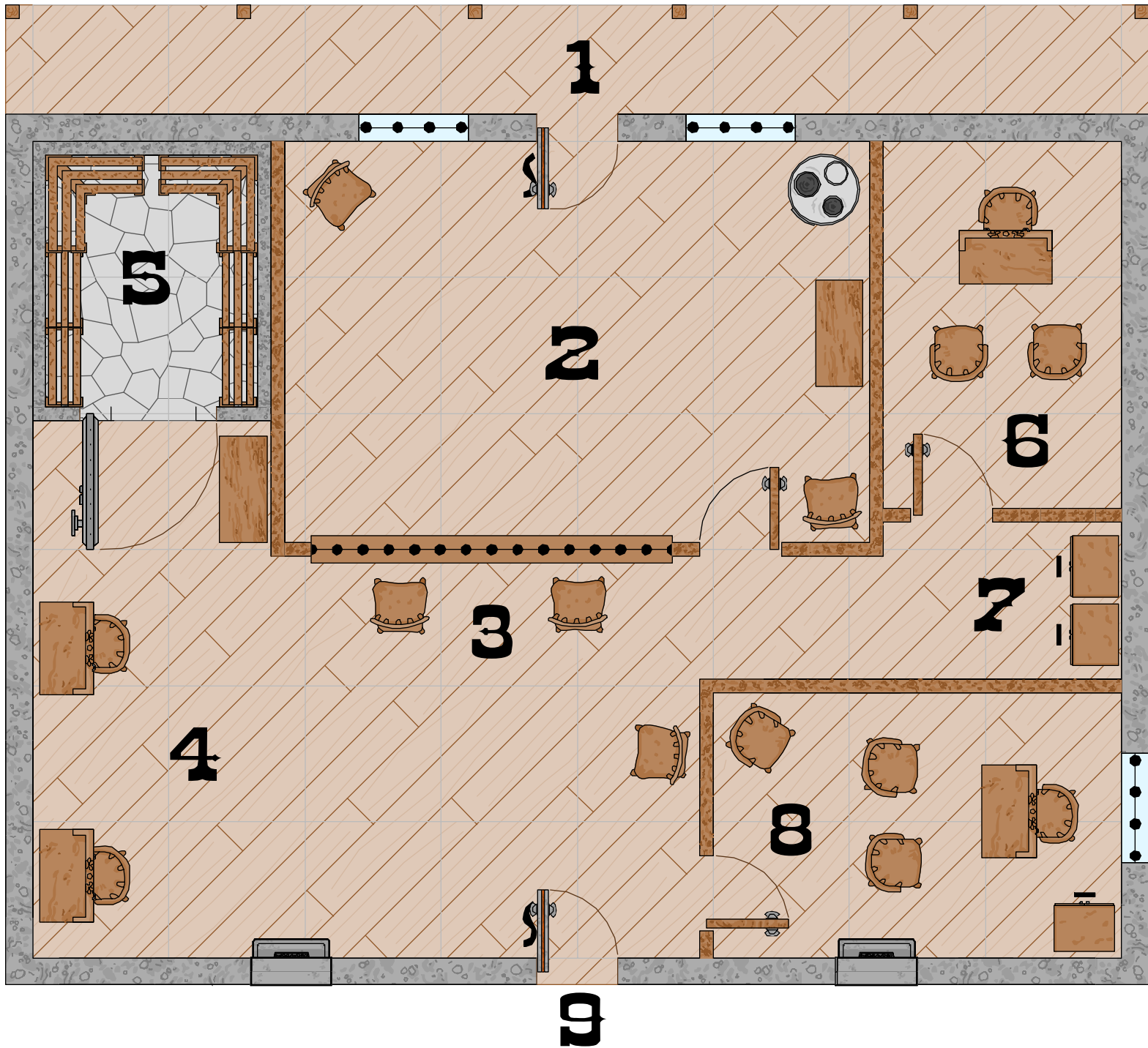
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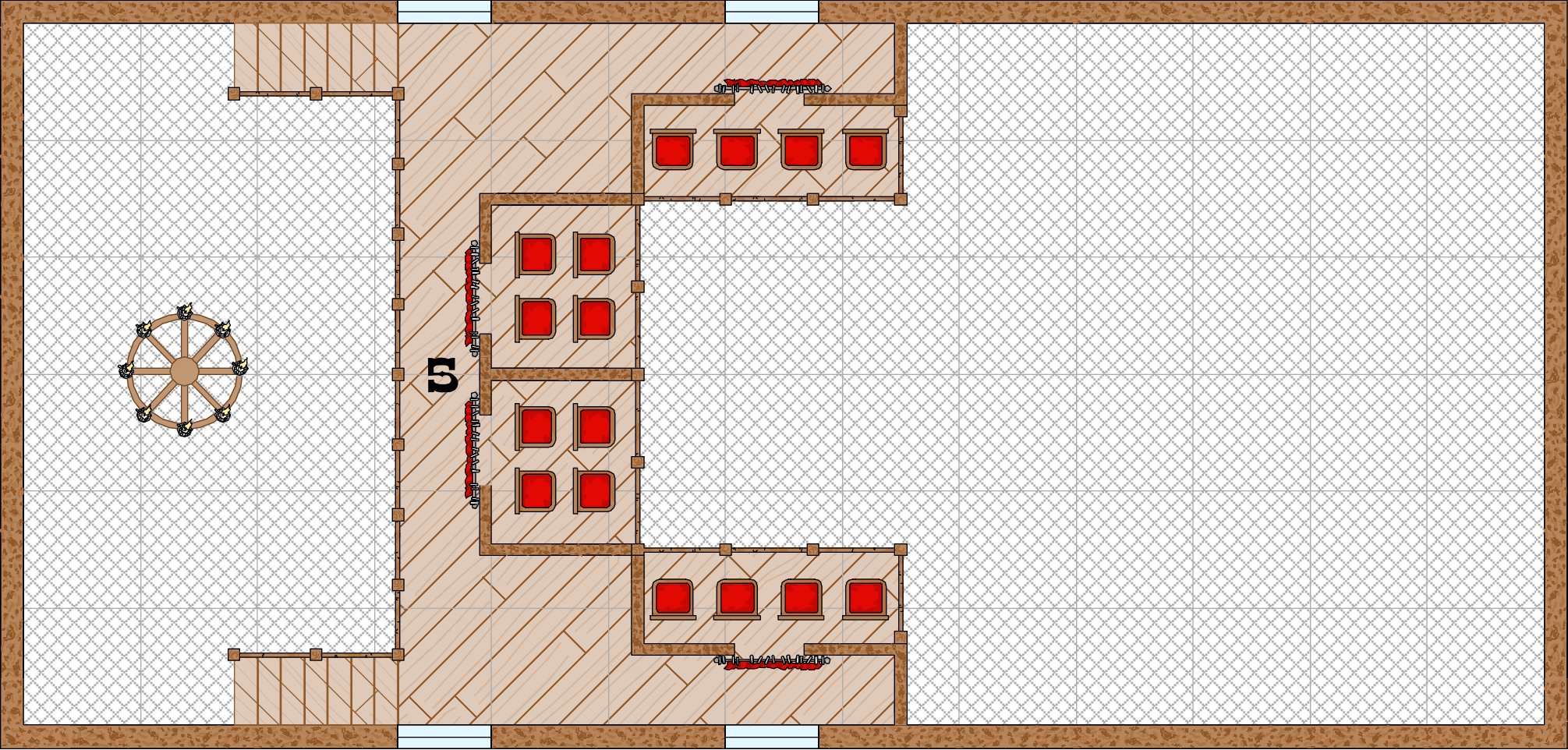


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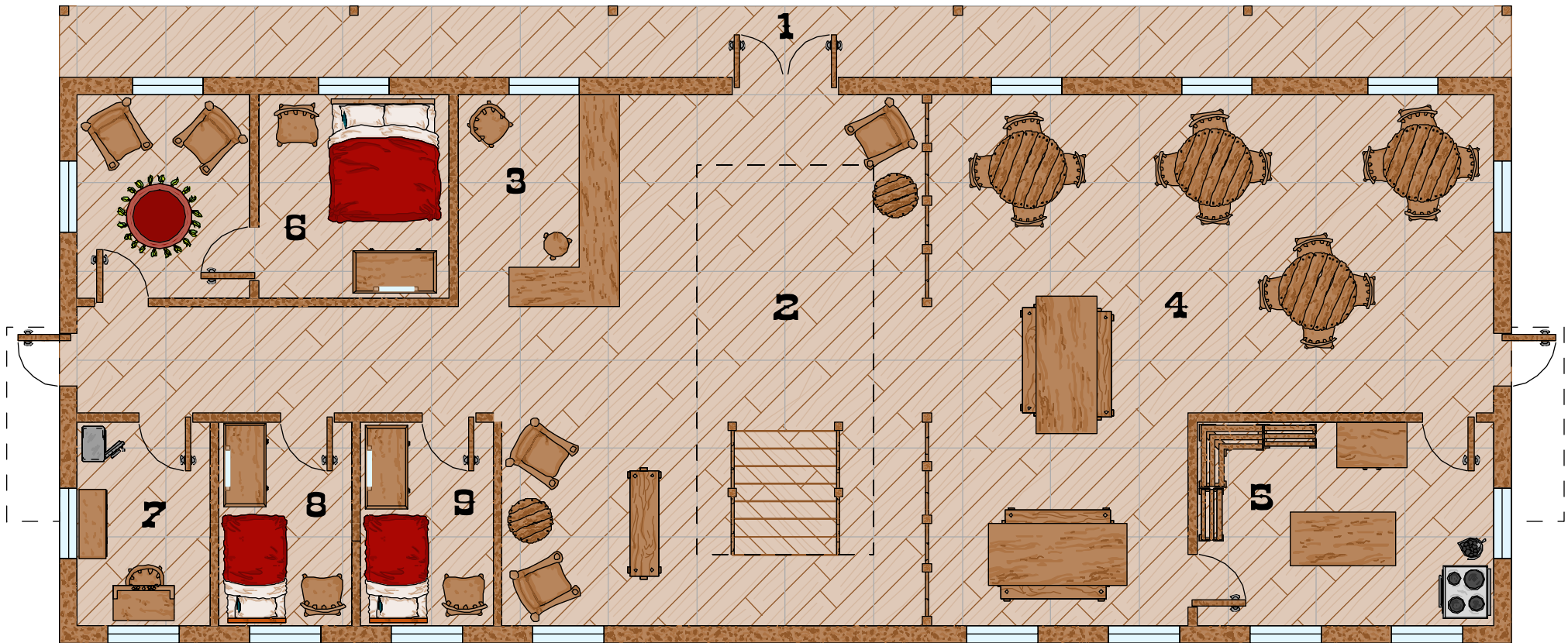
The floor plan is a rectangular room with a diagonal wood plank floor. It is divided into four numbered sections by a central aisle and side walls. Section 1 (top left) is a small room with a fireplace on the left wall and a window on the right. Section 2 (top center) is a large hall with a large U-shaped table and a fireplace on the left wall. Section 3 (top right) is a large hall with a large U-shaped table and a fireplace on the left wall. Section 4 (bottom) is a large hall with a large U-shaped table and a fireplace on the left wall. The plan includes various furniture items like tables, chairs, and a fireplace, and is labeled with numbers 1, 2, 3, and 4.

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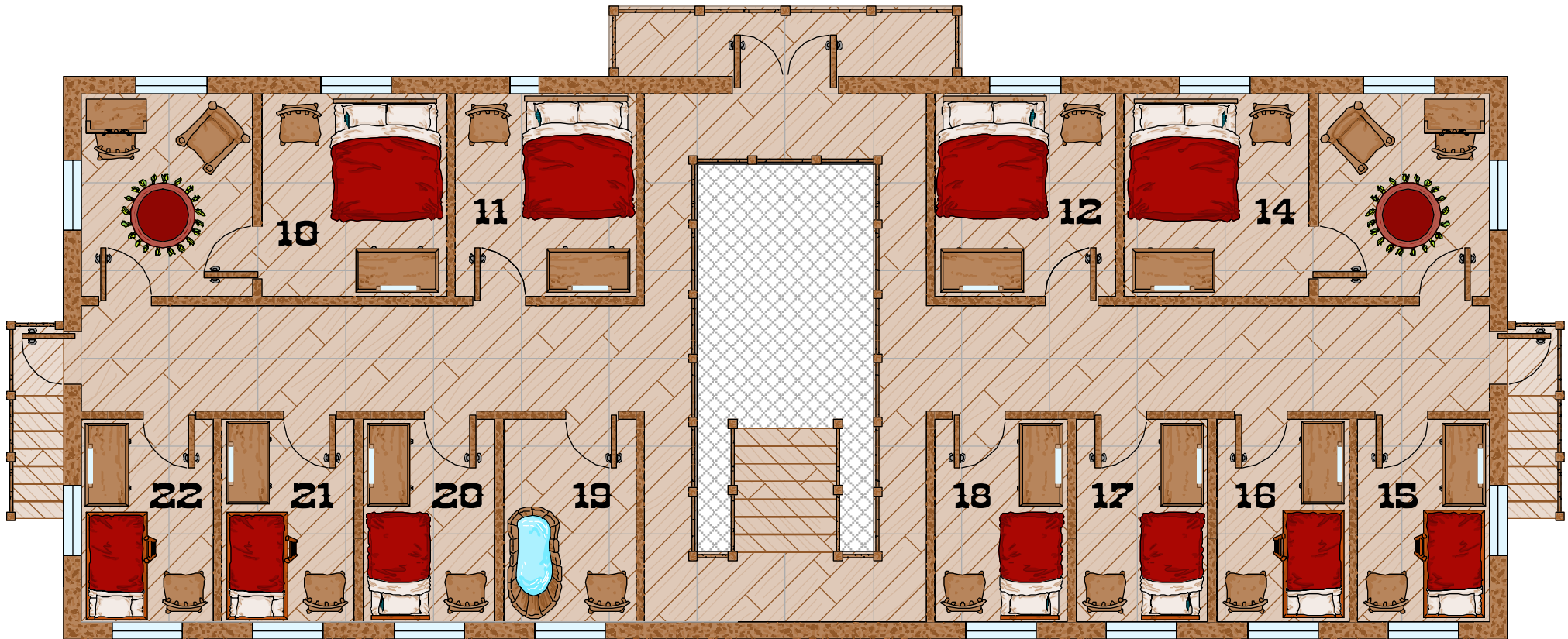


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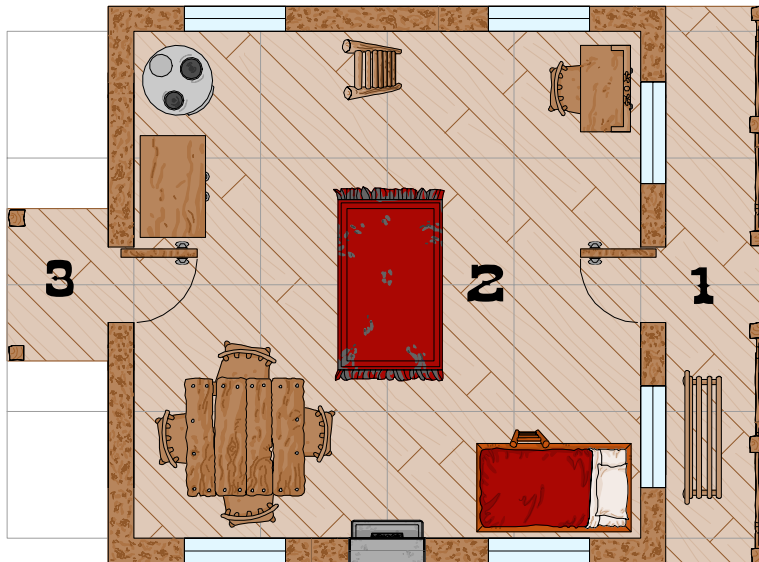
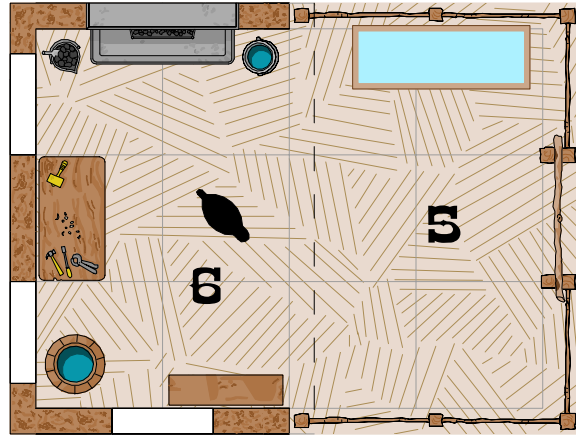
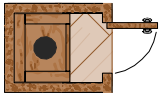


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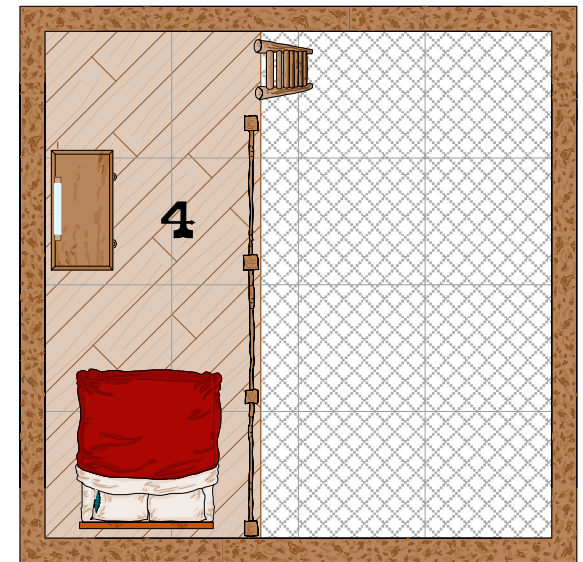
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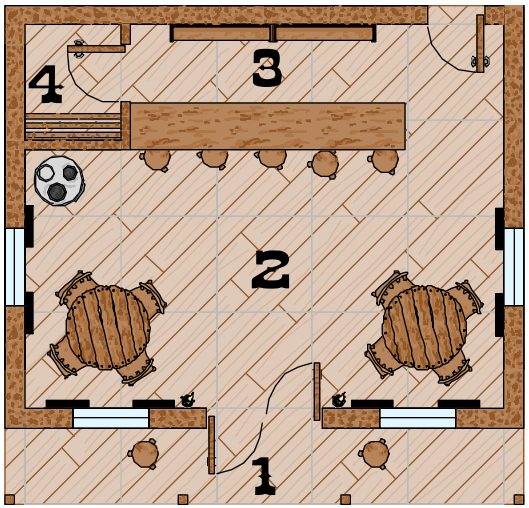
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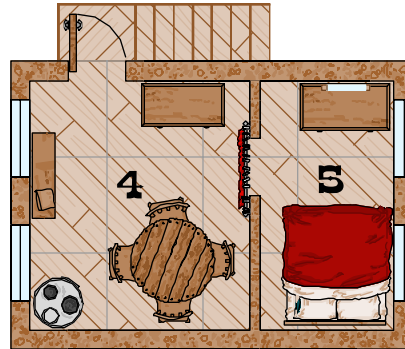


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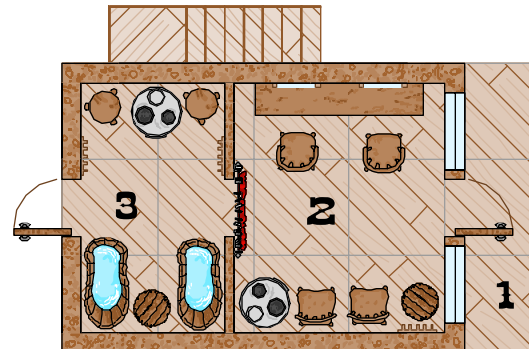


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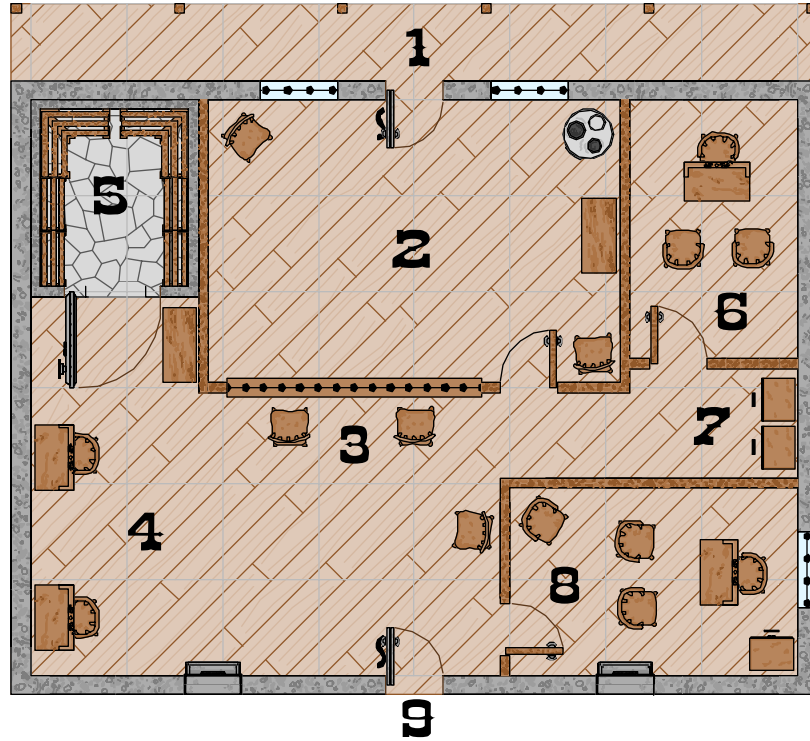
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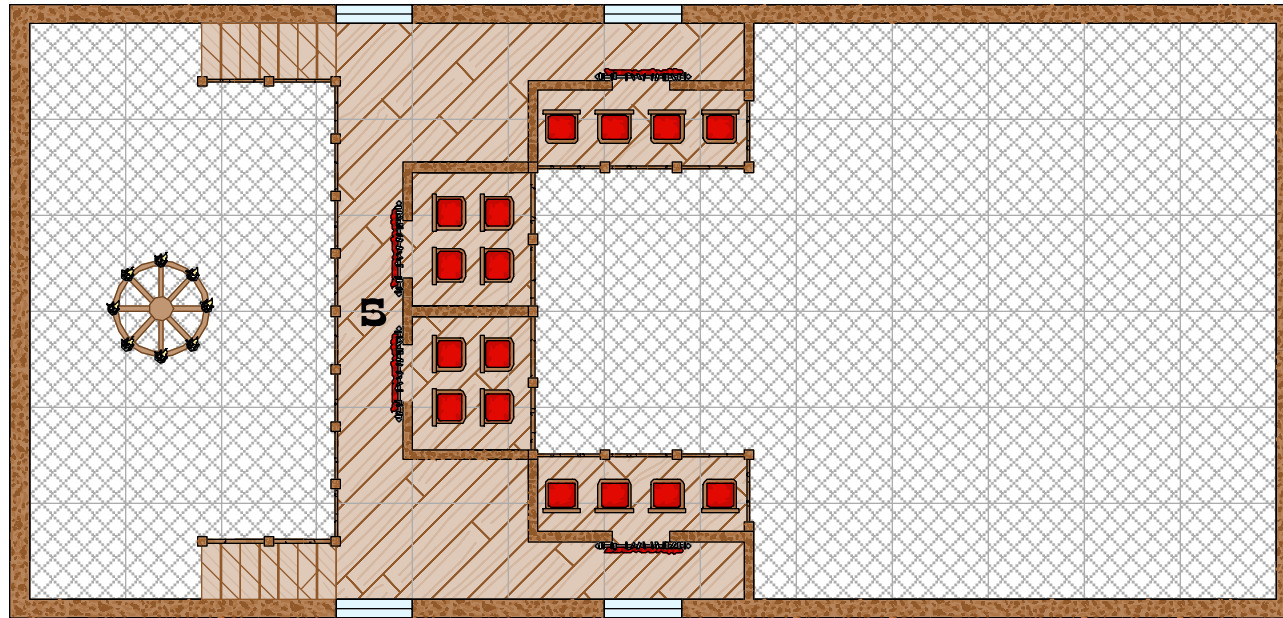


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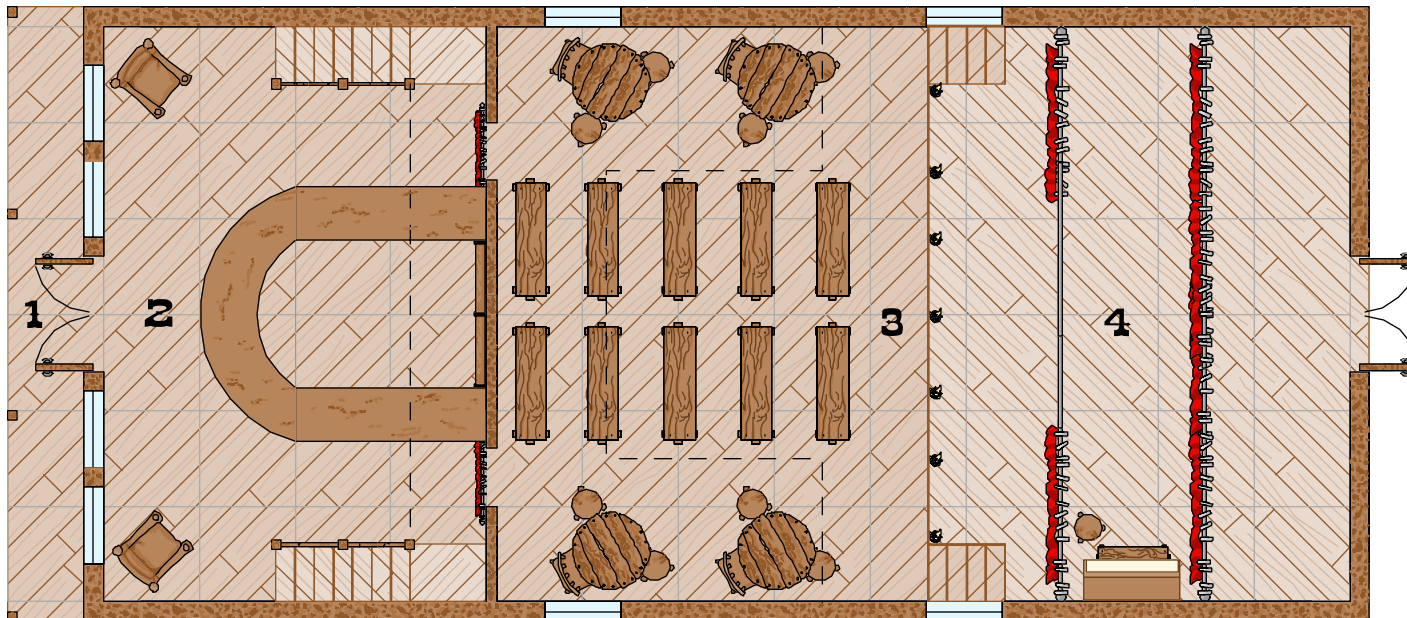


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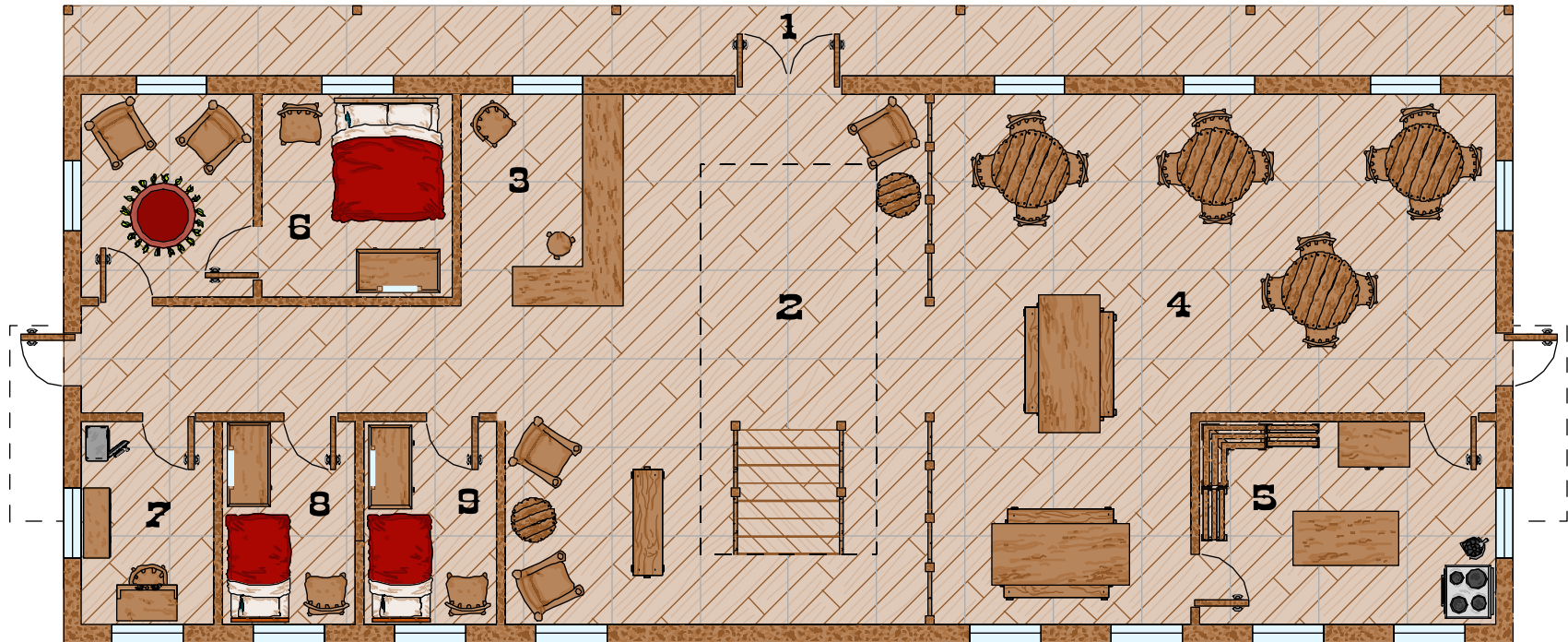


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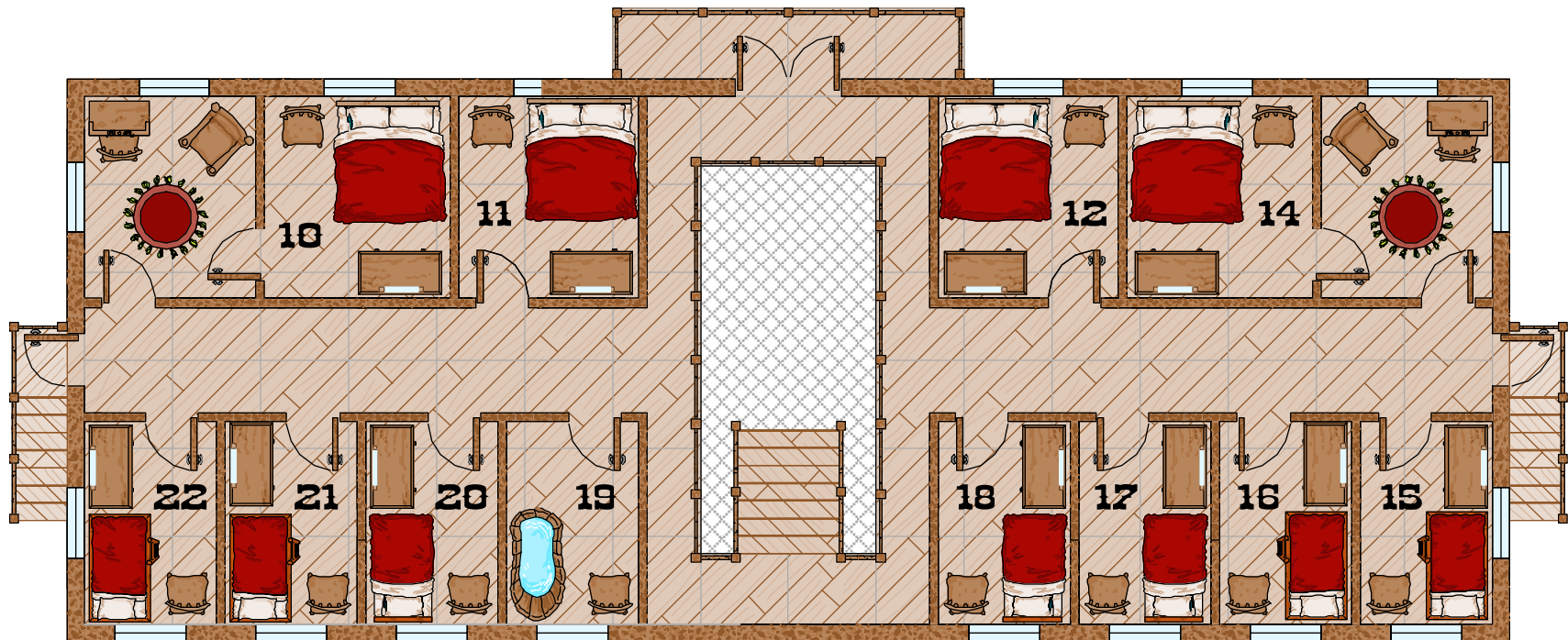
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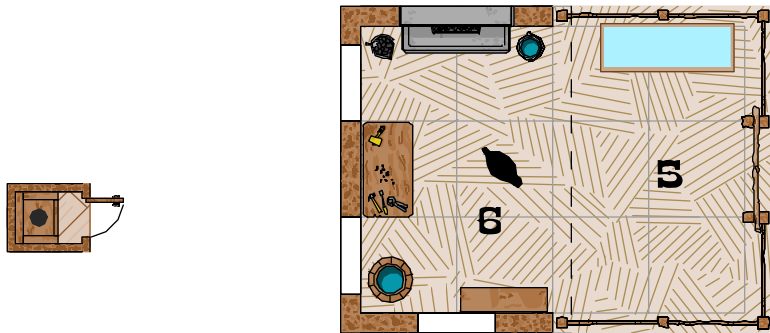


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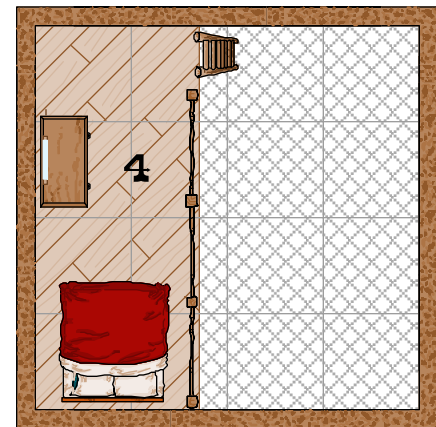
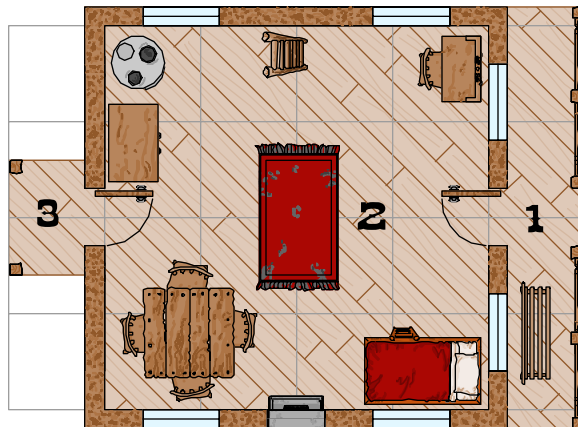
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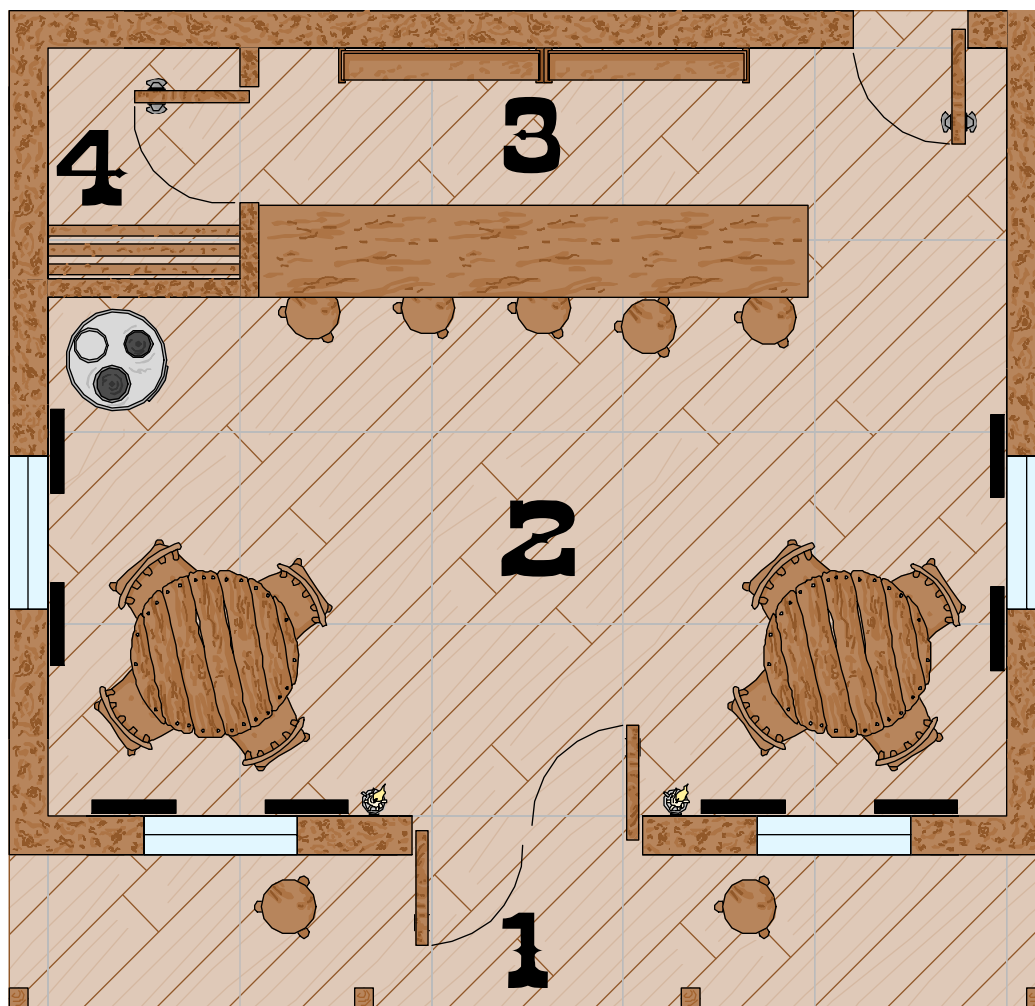
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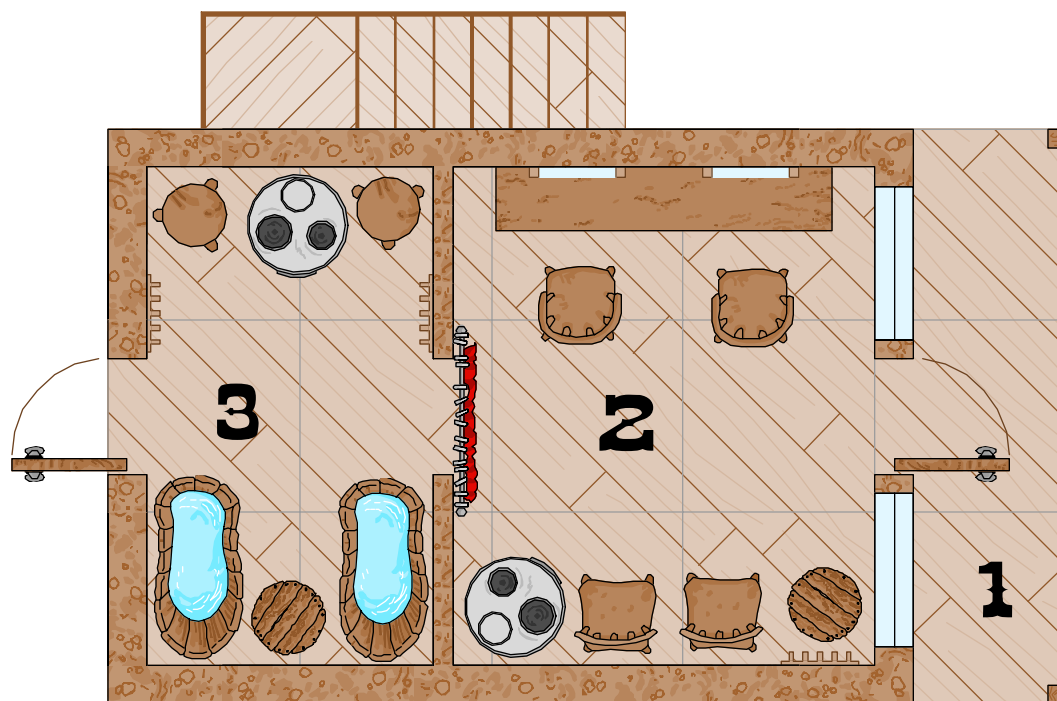


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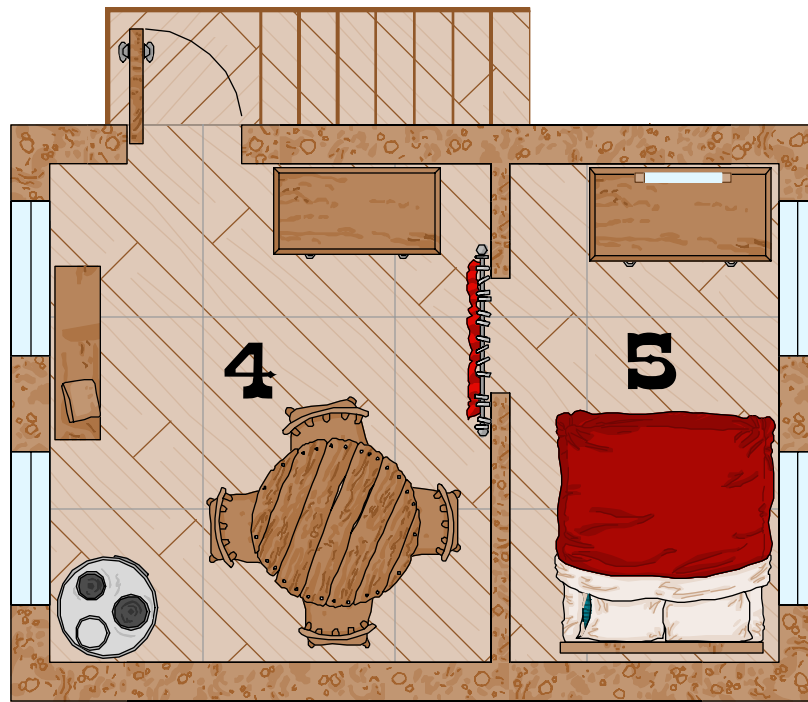
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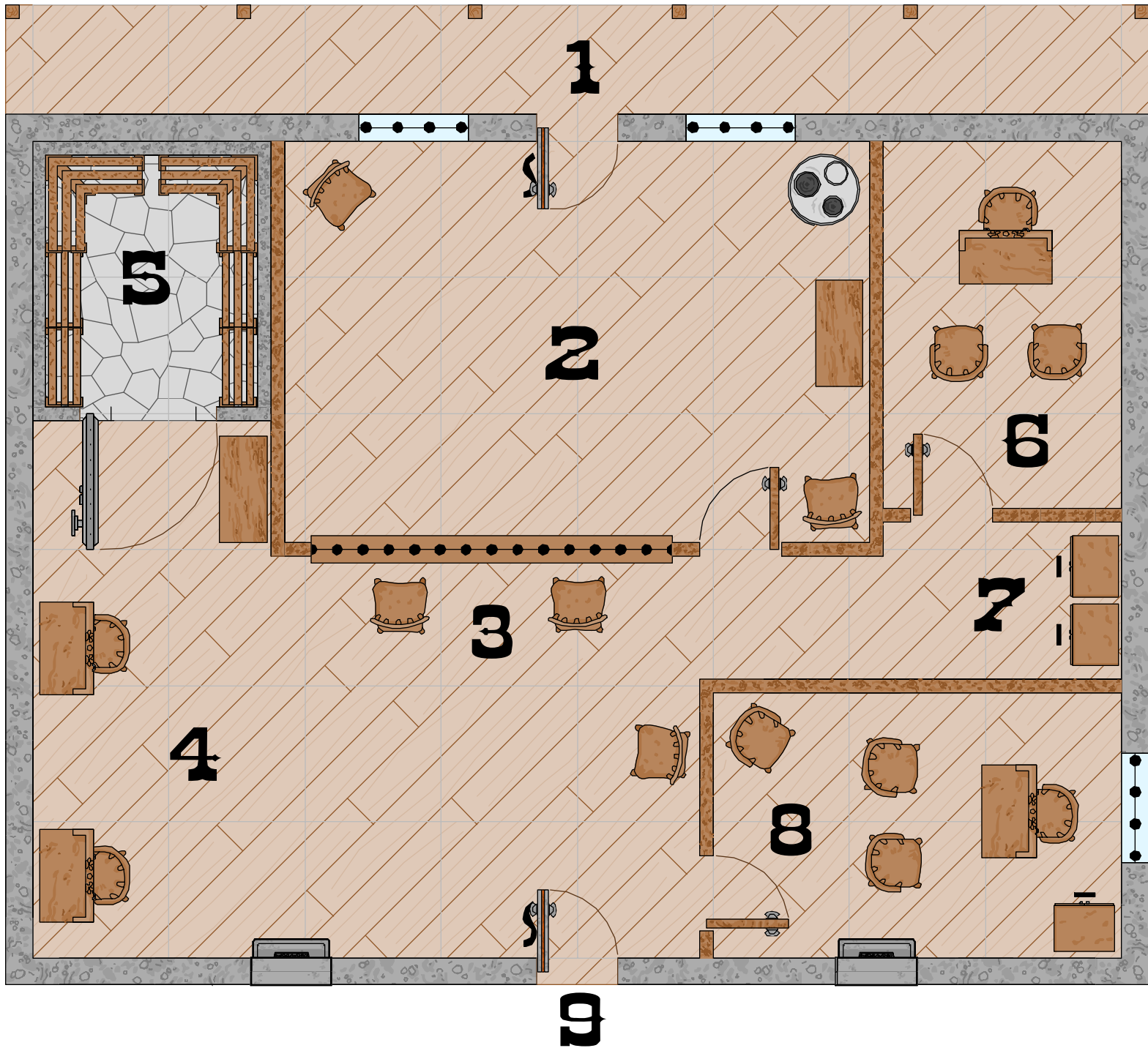
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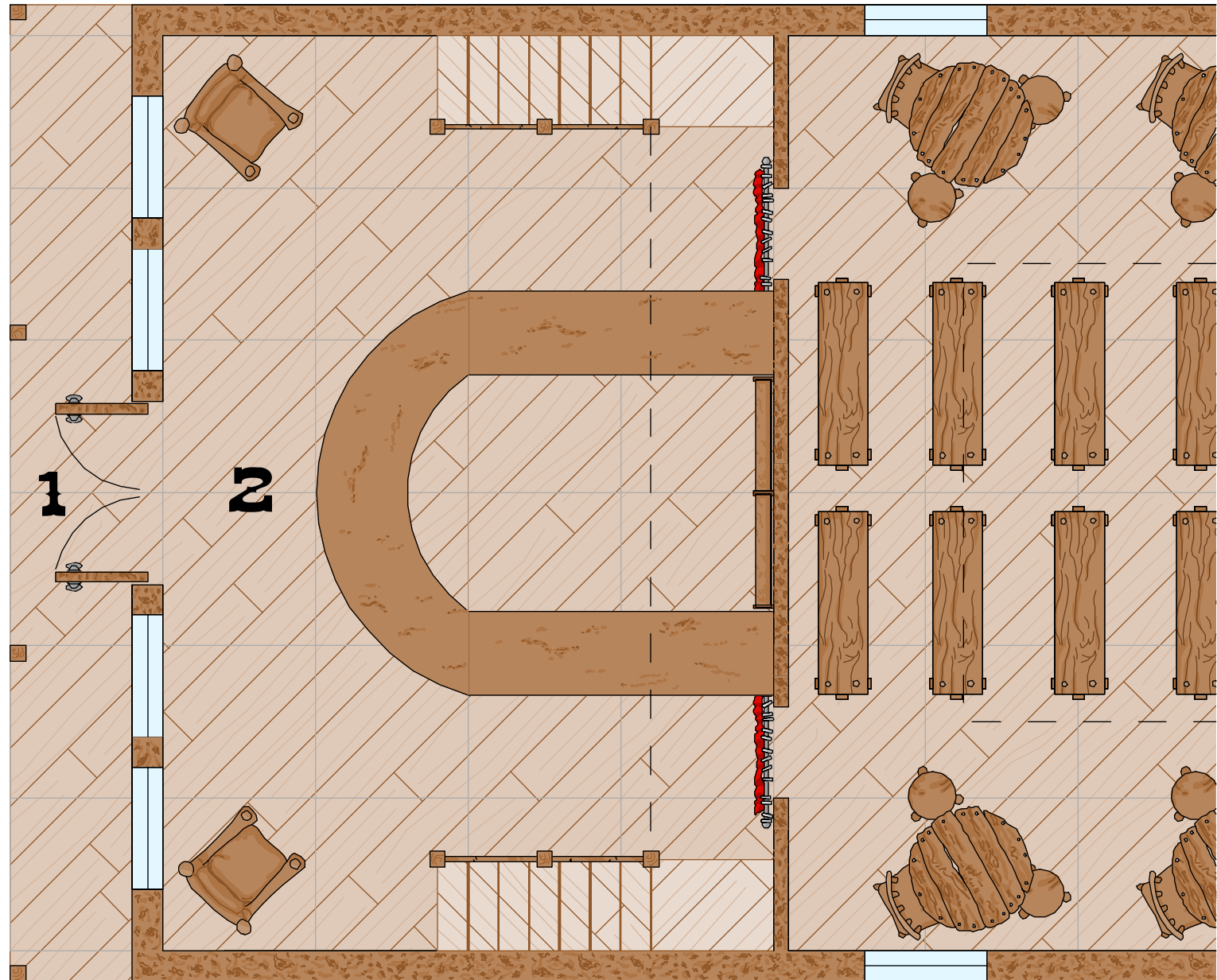
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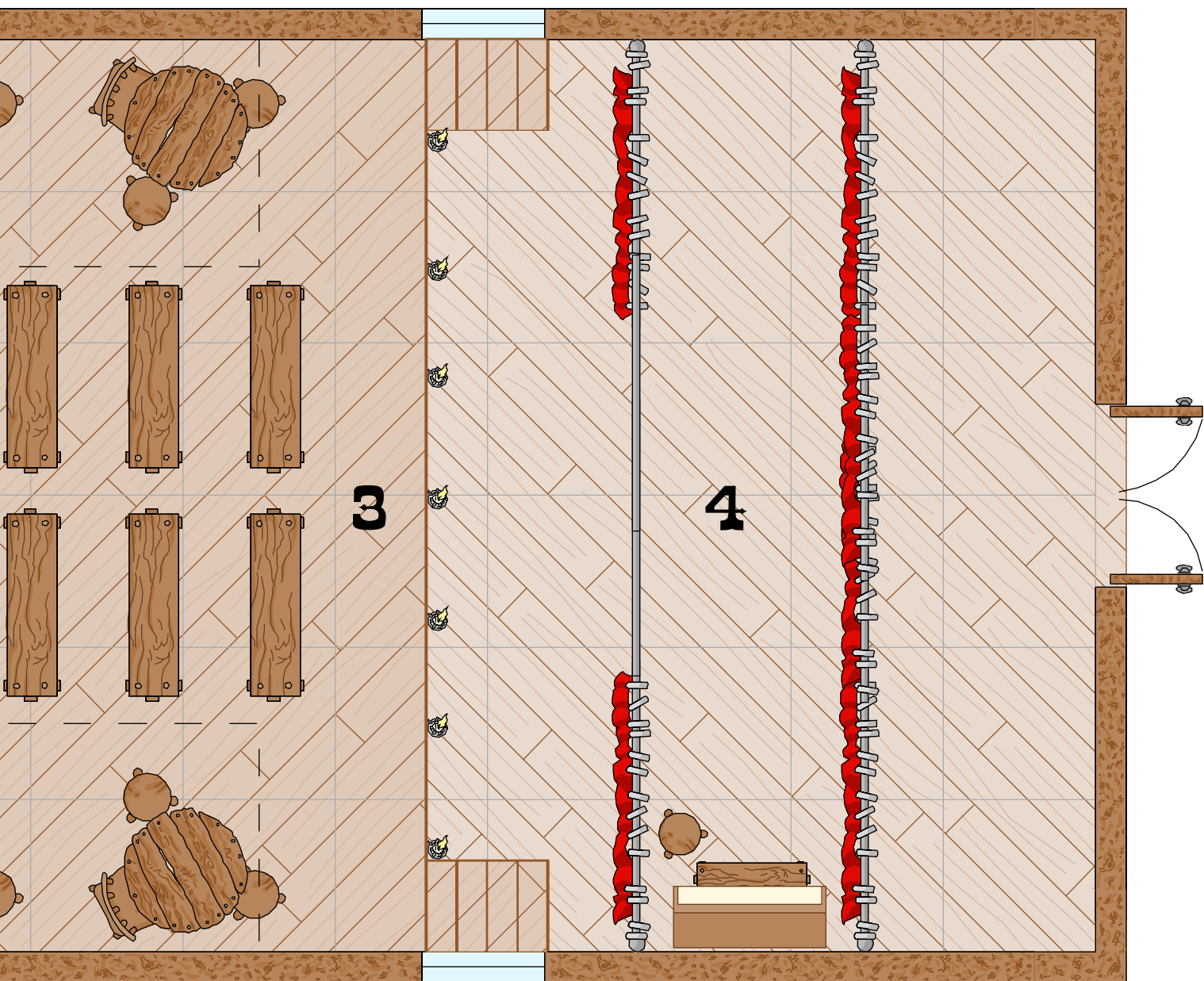
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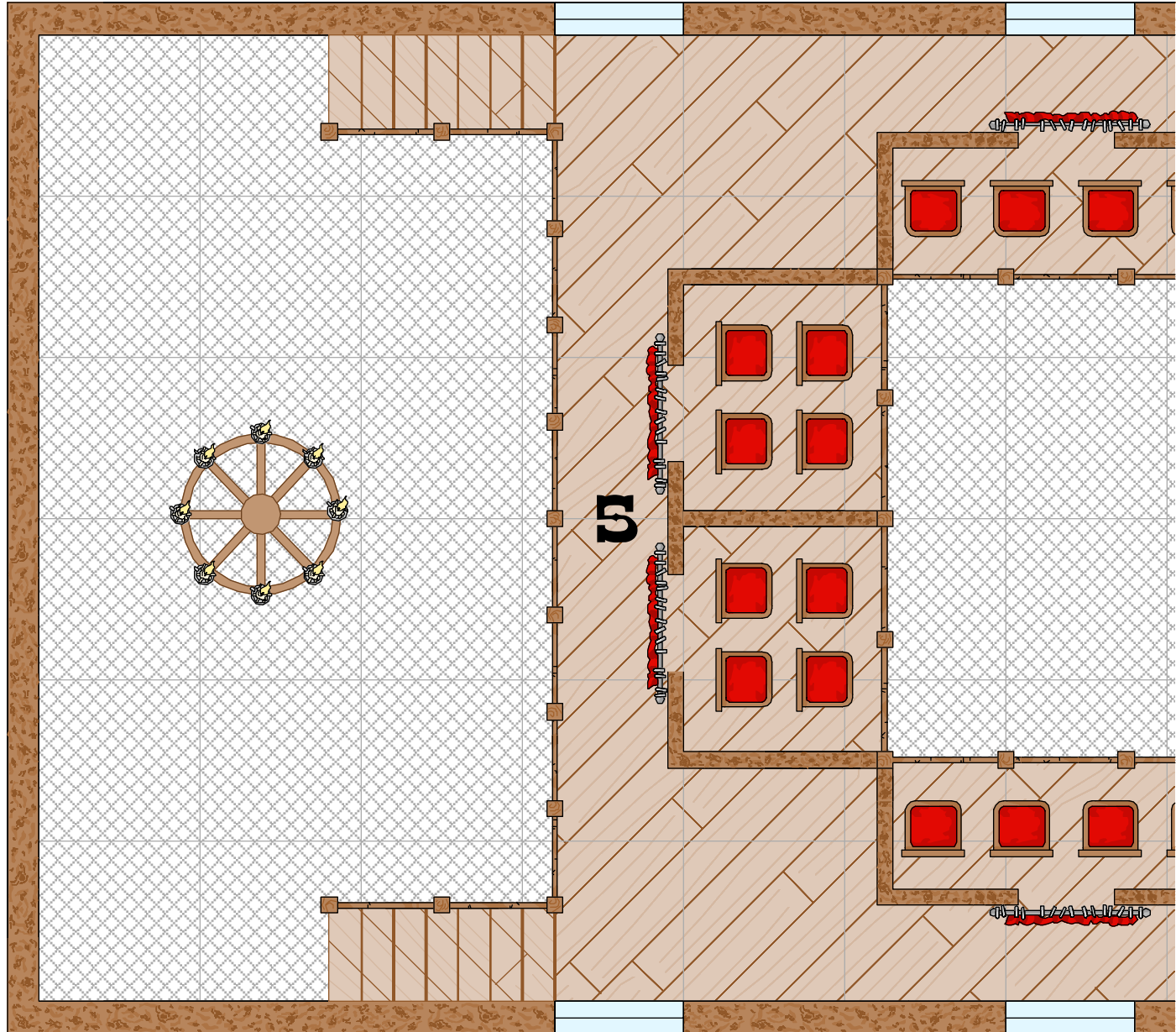
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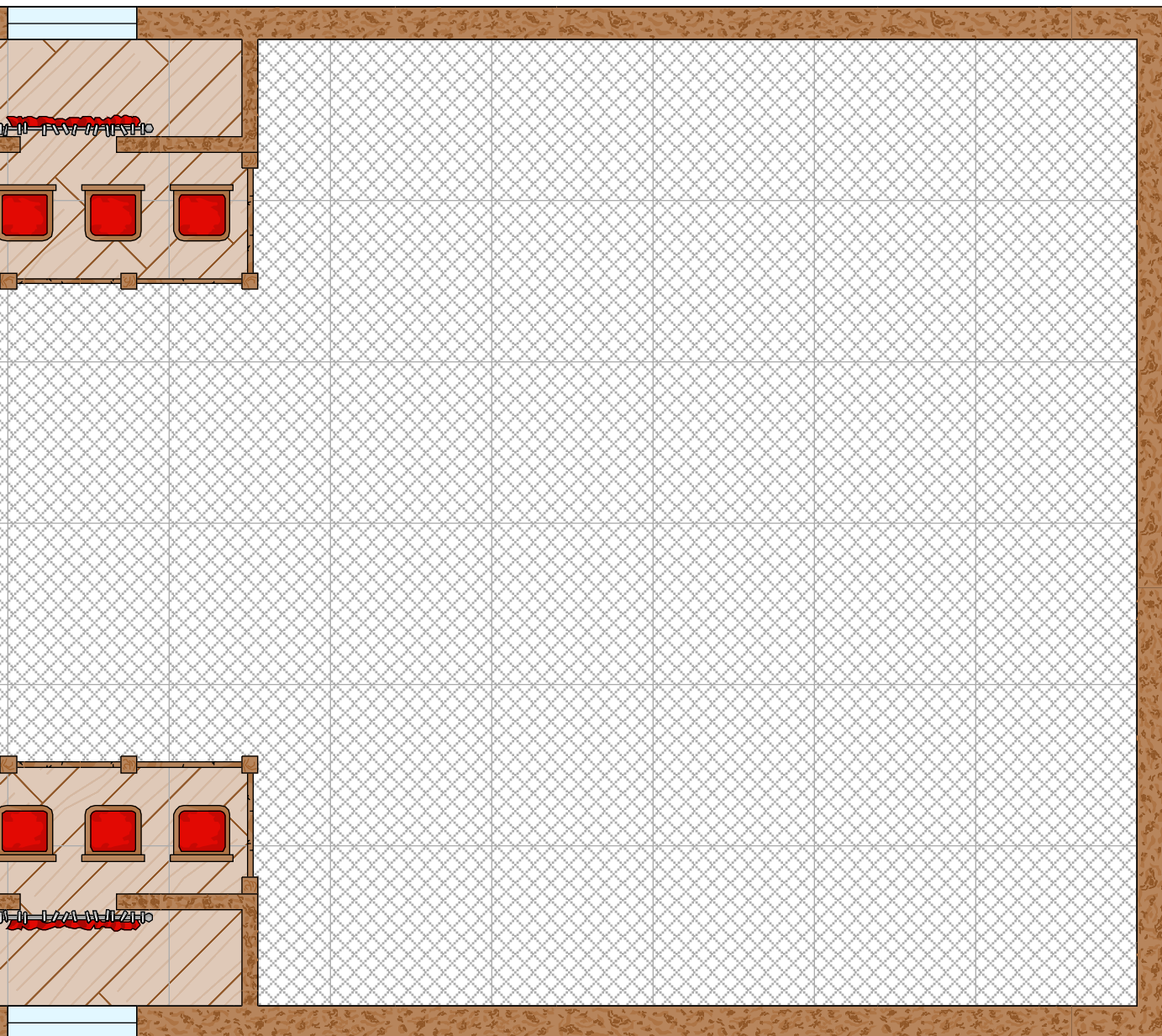


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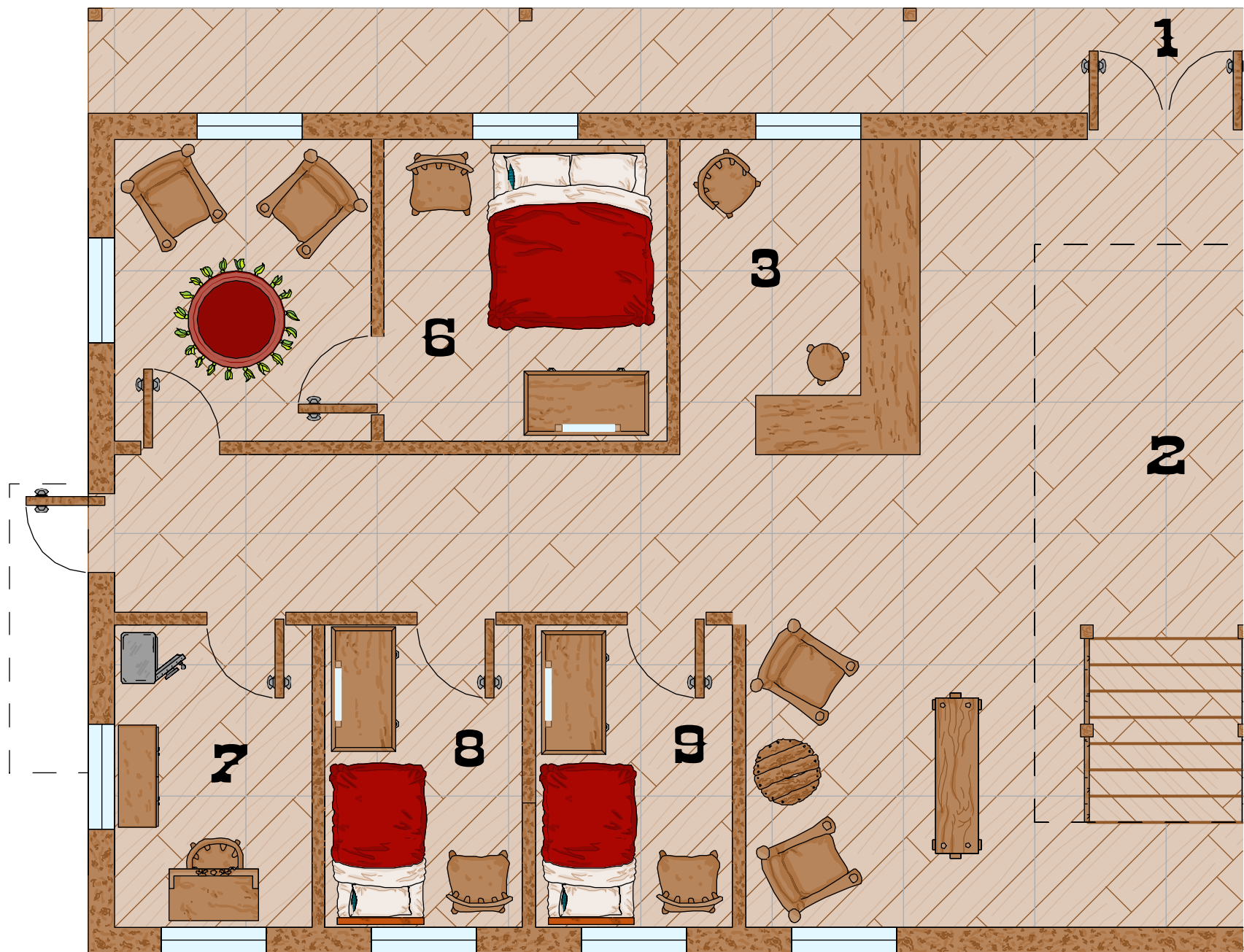
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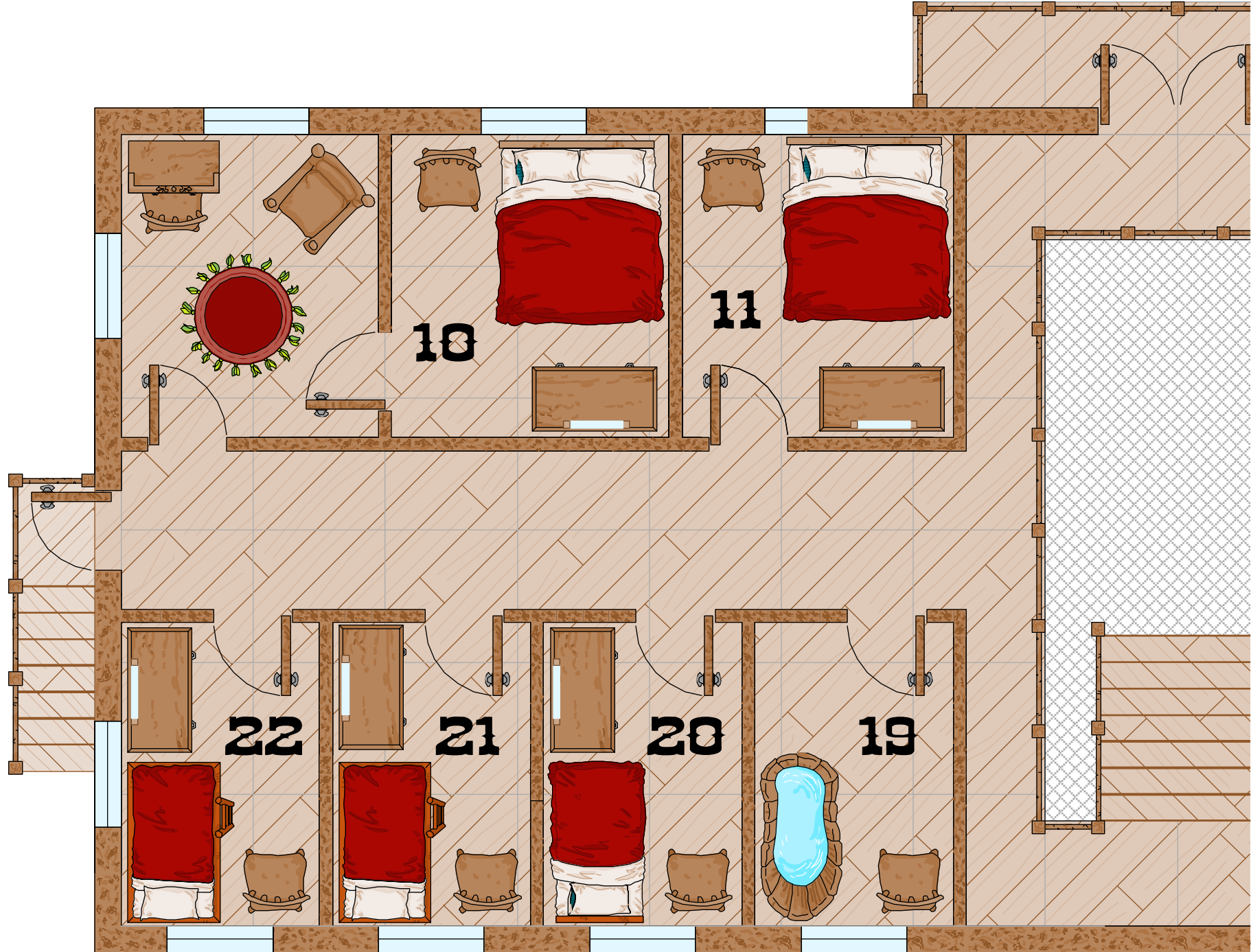
The image shows a top-down view of a medieval-style kitchen layout on a wooden floor. The layout is divided into several numbered areas:

- Area 1:** Located in the top left corner, featuring a small wooden table and a large wooden vat.
- Area 2:** The central area, containing a long wooden table (4) and several large wooden vats (3).
- Area 3:** Four large wooden vats, each with a handle and a lid, arranged in a row.
- Area 4:** A long wooden table (4) positioned horizontally in the center.
- Area 5:** A corner area in the bottom right, containing a stove, a sink, and a wooden table.

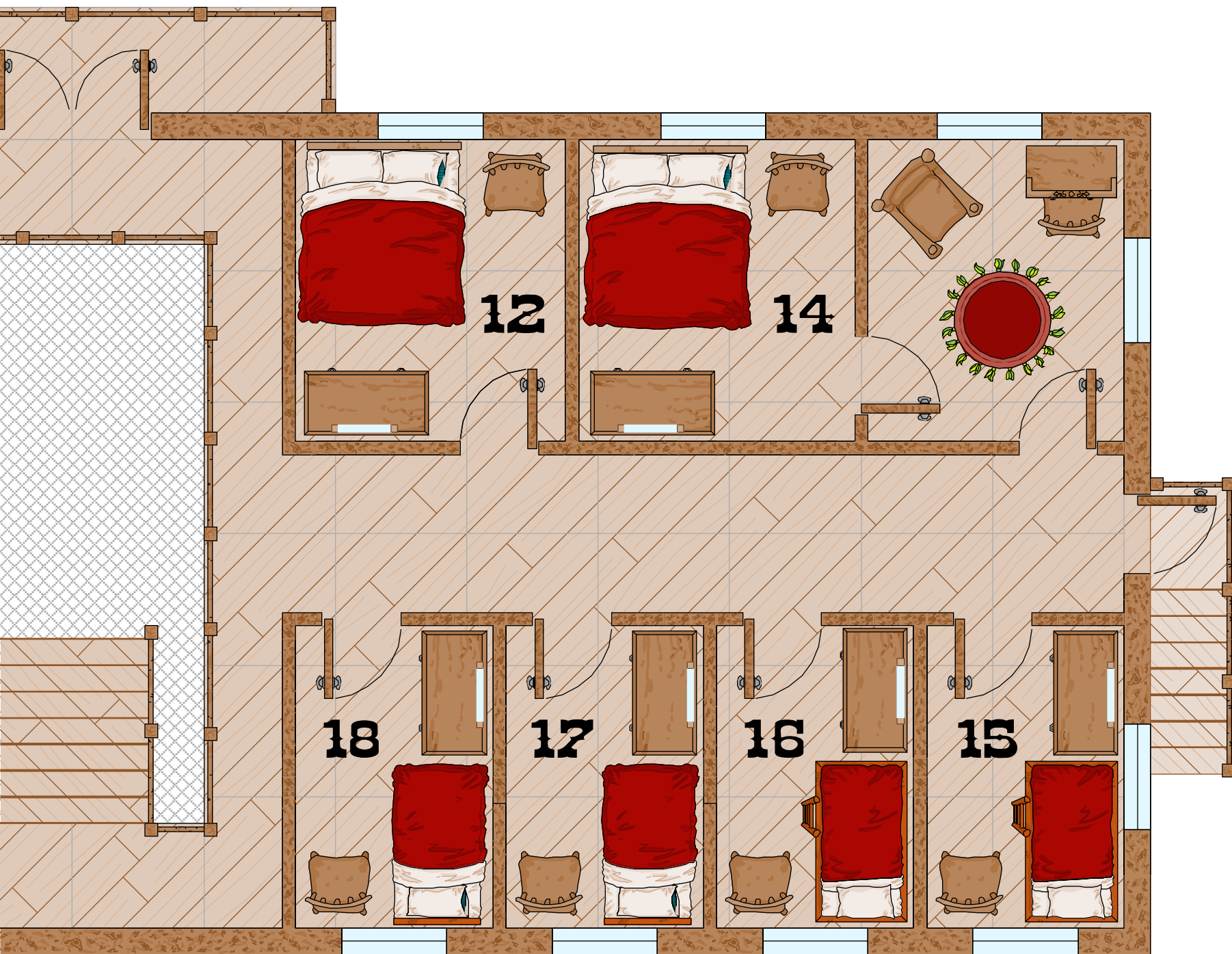
The kitchen is furnished with various items including a stove, a sink, a wooden table, and several large wooden vats. The floor is made of wooden planks, and the walls are made of stone. The layout is designed to be functional and efficient for a medieval kitchen.

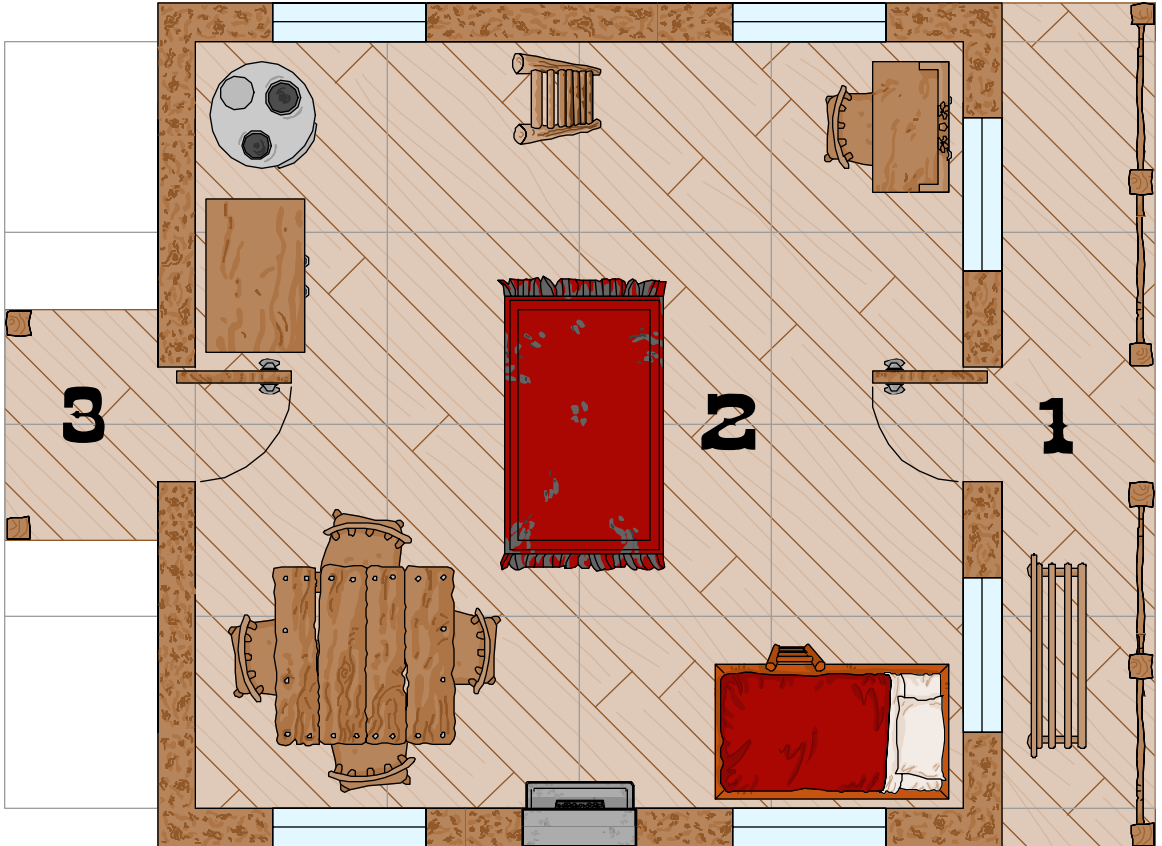
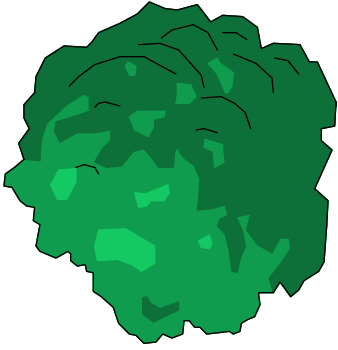
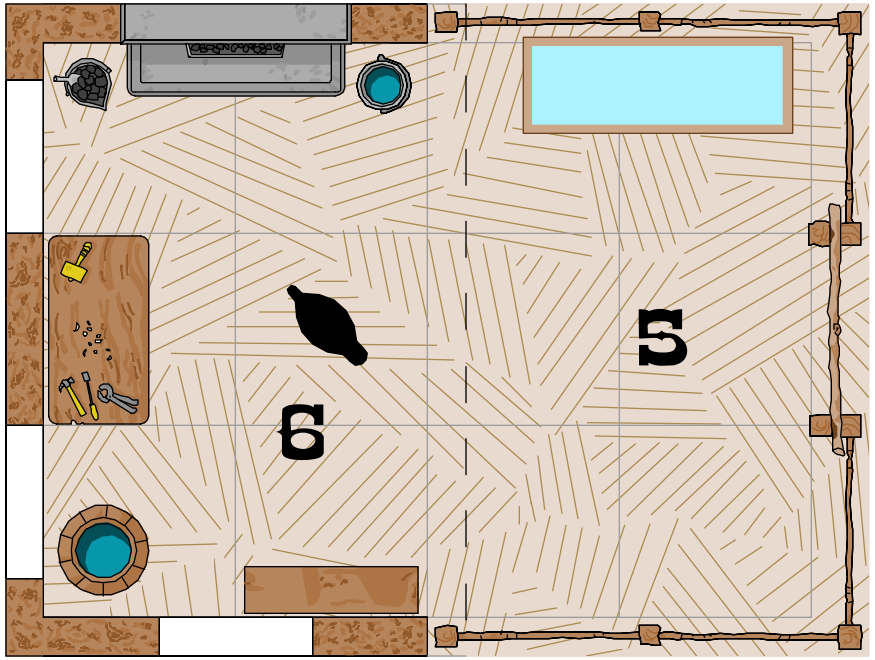
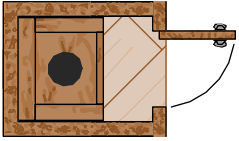
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