

RAIDERS

of the
LOST ARK



•SOURCEBOOK•

The World of
INDIANA JONES

RAIDERS

of the
LOST ARKTM
SOURCEBOOK



RAIDERS *of the* **LOST ARK™** **SOURCEBOOK**

DESIGN

Peter Schweighofer

EDITING AND DEVELOPMENT

Ed Stark

ART DIRECTION

Stephen Crane

COVER DESIGN

Tim Bobko

GRAPHICS

Tim Bobko, Brian Schomburg

INTERIOR PHOTOGRAPHS

Lucasfilm Ltd.

COVER ART

Richard Amsel

SPECIAL THANKS TO

Sue Rostoni and Lucy Wilson, Lucasfilm Ltd.; Joseph Malloy, Hamilton College;
Gwynne Luminati and Bucknell University's Bertrand Library; Scott Palter and
Richard Hawran, West End Games.

Publisher: **Daniel Scott Palter** • Associate Publisher/Treasurer: **Denise Palter** • Associate Publisher: **Richard Hawran**
Senior Editor: **Greg Farshtey** • Editors: **Peter Schweighofer, Bill Smith, Ed Stark** • Art Director: **Stephen Crane**
Graphic Artists: **Tim Bobko, Thomas O'Neill, Brian Schomburg** • Sales Manager: **Bill Olmesdahl**
Licensing Manager: **Ron Seiden** • Warehouse Manager: **Ed Hill** • Accounting: **Karen Bayly, Wendy Lord, Kimberly Riccio**
Billing: **Amy Giacobbe**

WEST END GAMES • RR 3 BOX 2345 • HONESDALE, PA 18431

CONTENTS

Introduction	4
Chapter One: The South American Jungle	8
Chapter Two: Marshall College	31
Chapter Three: Nepal	57
Chapter Four: Cairo	77
Chapter Five: Silver Horus: A Solitaire Adventure.....	98
Chapter Six: The Tanis Digs	117
Chapter Seven: Nazi Base	137
Concept Art	152
Bibliography	160



Introduction

"I don't know. I'm making this up as I go along."
— Indiana Jones



The World of Indiana Jones is filled with vile villains, faithful friends and exotic locations. The *Raiders of the Lost Ark Sourcebook* is your passport to these strange lands where you'll meet those companions who followed Indy on his adventures to recover the lost Ark of the Covenant, as well as those adversaries who stood in his way.

In these pages you'll find a sense of what it was like to follow Indiana Jones on his quest for the lost Ark of the Covenant. Meet some of the people he met, both friends and foes, and feel the atmosphere of the places he visited. Walk in the footsteps of the greatest adventurer to ever leap across the silver screen.

Indiana Jones

Henry Jones, Jr., nicknamed Indiana, was born on July 1, 1899, the son of Henry and Anna Jones. During his early years he traveled with his parents and a tutor on his father's lecture tours through Europe, Asia and Africa. Through these travels he learned

a great deal about different countries and cultures, and gained a fondness for adventures abroad.

During a Boy Scout outing in Utah in 1912, Indy tried to foil the plans of robbers trying to steal old Spanish-American artifacts, including the Cross of Coronado. During his encounter with the thieves, Indy gained some of his most notable characteristics: his affinity for the bullwhip, the scar across his chin, an intense fear of snakes, and his distinctive brown fedora.

In 1916, Indy decided to follow the adventures of his friend T.E. Lawrence and enlisted in the Belgian army to fight against Germany. He saw action as a soldier in France and Africa, then worked for intelligence throughout Europe, including Austria, Spain, and Turkey.

After the Great War, Indiana attended college at the University of Chicago, studying history and archaeology with Professor Abner Ravenwood. Although Indy was one of Ravenwood's brightest students, the two later had a bitter conflict when Indy became interested in Ravenwood's daughter, Marion, who was infatuated with Jones. After graduating from the University of Chicago, Indy studied at the Sorbonne in Paris. Since then he has taught at several colleges, including the

University of London, Princeton University and his alma mater, the University of Chicago. At the time of his *Raiders* adventure, Jones is teaching history and archaeology at Marshall College, a small school in Connecticut.

Indy's philosophy that historical artifacts belong in museums comes partially from his father, a history professor and scholar, and partially from his primary patron, Marcus Brody. Although he often profits from his finds, Jones believes history's treasures should be shared, not hoarded.

Throughout his adventures Indy has made several life-long friends. His patron and his father's good friend Marcus Brody is curator of an archaeological museum in New York City and a frequent visitor when Indy is teaching in the Northeast United States. Sallah, Indy's Egyptian friend, has been a great resource and contact during Indy's Middle Eastern exploits. While Abner Ravenwood was a good friend of Indy's during his college years, the two have never resolved their differences over Ravenwood's daughter, and thus have not spoken to each other in many years.

Indiana Jones

AGILITY 10

Acrobatics 13, beast riding: horse 15, climbing 13, dodge 14, maneuver 12, melee combat 14 (bullwhip 16), melee parry 13, running 12, stealth 12, swimming 12, unarmed combat 14, unarmed parry 13

DEXTERITY 9

Fire combat 13 (pistol 14), prestidigitation 10 (concealing items 12), vehicle piloting: wheeled 13, vehicle piloting: air 11

ENDURANCE 11

Resist shock 15

STRENGTH 9

Lifting 11

TOUGHNESS 10 (12 w/ armor)

INTELLECT 11

Deduction 16, linguistics 16, perception 15 (find 17), teaching: archaeology 16, teaching: history 15

MIND 10

Language: Arabic 16, Chinese 14, French 20, German 14, Italian 16, Russian 14,

Spanish 16, Turkish 15, scholar: archaeology 18, scholar: history 15*, scholar: the occult 17

CONFIDENCE 11

Con 14, intimidation 14, streetwise 14, willpower 16

CHARISMA 9

Charm 13, disguise 10, persuasion 12, taunt 11

*This is an addition to the skills listed in *The World of Indiana Jones Basic Book*

Life Points: 5–10 (depending on situation)

Skill Notes: Indiana Jones can be assumed to have a minimum of one skill add in a number of *scholar* and *science* foci not listed here.

Equipment: Webley Mark 6 revolver, damage value 19, ammo 6; bullwhip, damage value STR+3/18; satchel with note pad, pencil and brush; brown fedora; leather jacket, armor value STR+2/17

Description: Indiana Jones is a tall, dashing figure often dressed in his distinctive leather jacket and brown fedora. His trusty bullwhip and Webley revolver are often at his side during his adventures. Indy usually has a five o'clock shadow over his face, and, if he's been on an expedition to acquire some archaeological artifact, he's often dusty and covered in bruises. The scar running across the cleft of his chin only accentuates his rough nature and his handsome profile. Around the campus of Marshall College he wears a coat and tie, and is the object of affection for many young women.

The World in 1936

By 1936, the entire world was still feeling the birth pains of coming into the Twentieth Century. The final vestiges of Victorian society were being tossed out, and the technological advances of the time were being felt by the average citizen. A Great War and a Great Depression had gutted the spirit of citizens across Europe and America. The innocence of the 19th century was gone, replaced by a quest for personal gain and sense of self.

The Great War in Europe had brought to light new advances in technology — machine-guns, mustard gas, flamethrowers and

tanks — machines of destruction which destroyed or marked a generation of young men. More casualties than had been known in any previous war were inflicted on all sides. In some countries, the men returned home heroes — in Germany, they returned home to poverty, disgrace, and unemployment. An entire generation had matured during the Great War, and they would remain restless souls in their own nations.

The Great Depression came at a time when the Roaring Twenties seemed to have everyone thinking things in the world were going simply grand. People found little hope in themselves, and put little faith in their nations. Instead, they turned from themselves and looked elsewhere for their sense of self-worth. Practical sciences had brought on the Great War — people wanted something for themselves. But they found no hope in themselves. The value of the individual decreased — the Great War showed them that, and the Great Depression drove it home. So people sought hope in other things outside of themselves. Some found themselves pursuing mysticism and the occult, where everyone could get in touch with their “true” selves and wield the power of the ancients.

Others looked to charismatic individuals who gave the people hope. In the United States, Franklin D. Roosevelt led the country through the Great Depression, his New Deal reforms bringing America back from financial hardship and putting the people back to work. In Germany, a man named Adolf Hitler brought his own country hope in the form of nationalism and his ideal of Germany's place in the world order. Repelling the Communist threat from the east and numerous “impure” threats and conspiracies from within, Hitler inspired his people and brought them back from the economic hardship and disgraces the allies in the Great War had inflicted.

Enter Indiana Jones, an adventurous American college professor of history and archaeology. Witness to this century's turmoil, he is once again about to become embroiled in world events. Events which could change the political face of the world once again ...

Raiders of the Lost Ark Sourcebook

This sourcebook is a tool for gamemasters to use *Raiders of the Lost Ark* settings and characters within their own *World of Indiana Jones* campaigns. It expands on what's seen in the movie, providing more adventuring ground for players. It is filled with notes on locations in the film and behind the scenes, maps of sites gamemasters can use in their own *World of Indiana Jones* campaigns, and interesting sidebars to fill in gaps and explain why certain things happened in the films.

Some sections of this book are narrated by characters from *Raiders of the Lost Ark*. This might give gamemasters an idea of who these characters are, and provides a look at *Raiders of the Lost Ark* settings from their own point of view.

Gamemasters in *The World of Indiana Jones* can find source material for running adventures in any of the locations from the movie, and can find game statistics and descriptions for the heroes, villains, paid thugs and Nazi soldiers featured in the film. Contacts for each setting are provided, offering interesting and helpful characters to aid those adventuring in these settings. Adventure hooks provide inspiration for further escapades in these locations. A short solitaire adventure even takes roleplayers on a wild chase through the streets of Cairo after a stolen Egyptian artifact.

Using Characters

In this sourcebook you'll also find short essays and game stats on major and minor characters from *Raiders of the Lost Ark* — from Belloq to the lowliest Nazi stooge — as well as additional characters for each setting. How can gamemasters use these characters in their own campaigns, especially if some of them were killed off in the movie?

Raiders of the Lost Ark takes place in 1936. Many adversaries which Indiana Jones fights are busy doing other things prior to 1936. Gamemasters setting their *World of Indiana Jones* campaigns before *Raiders of the Lost Ark* can use Rene Belloq as a competitor

archaeologist, or can work in any Nazi officers and agents, like Colonel Dietrich and Toht, as adversaries in an espionage-style campaign. Remember, just because a character appeared and died during the film doesn't mean they didn't have a life before.

Of course, gamemasters should feel free to integrate Indiana Jones' friends into their campaigns as well. Sallah is a helpful contact if characters are adventuring in the Middle East, and Marcus Brody can be used as a patron willing to sponsor expeditions.

Using Adventure Hooks

Each location chapter includes *Adventure Hooks* — short ideas for further adventures using the settings and characters in that chapter. Gamemasters can use an Adventure Hook as the basis of a short adventure, or even create a campaign around several Adventure Hooks.

An Adventure Hook is a springboard for further escapades in *The World of Indiana Jones*. Some are simple paragraph situations gamemasters can use as encounters in an existing adventure, or they can expand on them, creating an entire adventure around a hook. Some Adventure Hooks provide more information for an adventure — stats for adversaries, maps for locations, and a more detailed description of the adventure plot and setting.

Feel free to customize these Adventure Hooks to suit your own campaign. Vary the skill levels of the adversaries, change the locations and situations, and alter them to best fit the abilities of your characters and the interests of your players. An Adventure Hook is simply an idea — the gamemaster can make that idea come alive with a little imagination and the characters from her campaign.

Contacts

Knowing the right people plays an important role in *Raiders of the Lost Ark*. Indiana Jones' contacts help him reach the lost temple of the Chachapoyan warriors, help him recover the headpiece to the Staff of Ra, and assist him in his adventures in Cairo and

Tanis. These are the people he can call on when he needs favors, information or resources. They are good friends, acquaintances, business contacts, shady dealers, and criminals. They know how to help Indy, whether for a favor or for a price.

Contacts are also important for characters playing in *The World of Indiana Jones*. They are sources of information, trail guides, excavation diggers, antiquities dealers and anybody else who can provide assistance and clues to characters during their adventures. You don't have to be an archaeologist characters to have useful contacts in the field. Spies, dilettantes, diplomats, actors and mercenaries also have their contacts, including pilots, librarians, thieves, wealthy investors and friends in high places.

Each chapter provides one or more contacts gamemasters can use in their own campaigns. While these contacts are geared for the specific setting shown in *Raiders of the Lost Ark*, gamemasters are encouraged to tailor them for their own locations and campaigns.

Contacts can be used as resources for characters. They could be sources of information — or they could provide valuable clues from the gamemaster to help move the characters along an adventure's plot. Some contacts can provide information or services not available elsewhere — like an American agent posing as a Nazi soldier, a gun runner, or the top aide to a foreign diplomat. Some contacts might not be useful to characters at all — some might be working against their purposes as adversaries, providing false leads, spying on the characters for their nemesis, or betraying them later on in an adventure. For instance, in the first scenes of *Raiders of the Lost Ark*, it's obvious Indiana Jones made some deal with Satipo to help find the lost temple of the Chachapoyan warriors. While Satipo was a helpful contact, he also tried to double-cross Indiana Jones. Contacts can be used to help the characters and the gamemaster through an adventure, and can provide some interesting encounters and plot twists.

Chapter One

The South American Jungle

"Too bad the Hovitos don't know you the way I do, Belloq."

— Indiana Jones

The South American jungle is a dangerous place for adventurers, filled with hostile Indian tribes, treacherous terrain, local guides out for high profits, mercenaries, bandits, treasure hunters and jungle predators. Yet great adventures await those brave enough to travel into the jungles — animals and birds of rare natures, lost Indian tribes who have never had contact with other humans, and ancient temples filled with untold riches.

The South American jungles were very much untamed in the 1930s. While many settlements and trading posts sprang up along rivers, they provided a tenuous link to the rain forest interior. These shanty towns were dens for smugglers and river bandits, small missionary settlements where priests set out to convert local Indian tribes to Christianity, and supply stations for expeditions into the jungle.

It is at one such jungle river outpost where Indiana Jones' adventure to the Chachapoyan temple originated — with two shady thieves called Barranca and Satipo.

Machete Landing

Far upstream on one of the tributaries to the Amazon River is a small outpost hacked out of the jungle's edge. The settlement, affectionately known as Machete Landing, is home to a band of shady characters, bandits and thieves. It's also a typical base outpost for characters involved in jungle adventures. Machete Landing is an average river settlement where characters can purchase supplies, hire guides, or find more information about their objectives within the jungle. It's also the small outpost where Barranca and Satipo base their operations, hiring themselves out as jungle guides and often betraying those who hire them.

Machete Landing was originally a missionary settlement where a small band of priests bravely sought to establish Christianity in the jungle and convert the local Indians. The priests struggled to make the mission work. They tried to educate the local Indian children and teach them the ways of Christianity. They attempted to make themselves self-sufficient by building a cistern to catch fresh rainwater and hacking a garden out of the encroaching jungle growth.

But no amount of praying and singing could help the mission. It was doomed from

the start by the jungle foliage and diseases carried by tropical insects. The mission priests soon died off or abandoned the settlement, the Indian children returned to their jungle villages, and society's shadier element moved in.

These days Machete Landing serves as the stepping stone for jungle travelers who journey up river and restock their supplies at the outpost before setting off into the rain forest. Some river explorers take on supplies here before continuing up river in search of new settlement sites.

Machete Landing consists of a rickety old dock and a few ramshackle buildings on the muddy bank of the river. All are leftovers from the missionaries, and have barely been maintained enough. The buildings, including the small church, are built of lumber cut from jungle trees or brought from down river. Their roofs are a patchwork of dried river weed thatch, old planks and large jungle leaves. The paths between the buildings and the central village square are usually muddy, although jungle weeds encroach on the thin footpaths.

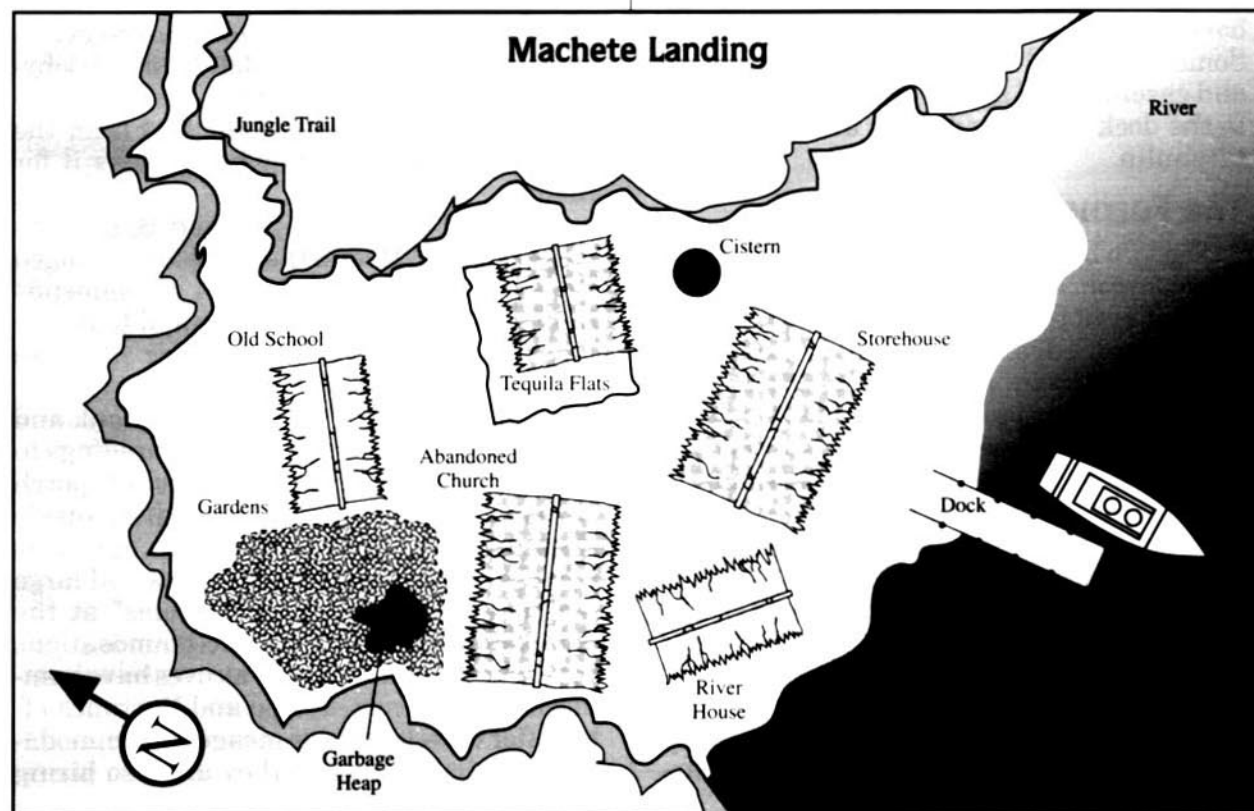
The Dock

The dock has a plank or two missing, but is still used to moor the few river boats which visit the outpost. It is used for the few times strangers visit from down-river, when the supply barge chugs up-river with food, ammunition and alcohol, or when the dockmaster takes somebody down-river in his rusty old steamboat.

Sometimes supplies are stacked on the dock when a boat comes to the outpost, but the piles of crates and barrels are kept covered by heavy tarpaulins to keep everything dry in the humid jungle rain.

The "dockmaster," as he calls himself, is a rotund man who acts as the unofficial mayor of Machete Landing. He doesn't do much other than keep watch over the dock, storehouse and his steamboat. Paco sits on the porch of the river house, leaning back against the wall in a creaking old wooden chair. His shotgun is always sitting in his lap, although Paco has rare occasion to use it. A bottle of tequila is usually within easy reach.

Paco doesn't much care what happens in



Tim Bobko

Machete Landing, as long as his river house, boat, dock and storehouse aren't harmed. Hunters, explorers and bandits pass through the settlement and Paco doesn't care as long as they keep to their business and stay out of his. He keeps a rather shabby household within the river house. A few chairs, a table, hammock, and an ammunition box are the few furnishings one would find if they dared enter. But whether in drenching rain or sweltering sunshine, Paco leans back in his chair on the porch, swatting flies and watching over his beloved dock.

The storehouse is little more than a thatched roof propped up on several sturdy poles. Paco has little need for walls in the storehouse — it was easy to build and is easy to maintain. The few local Indians brave enough to try and pilfer Paco's supplies usually get tails full of buckshot.

Paco keeps the storehouse well-stocked with supplies adventurers might require — and he sells these supplies at outrageous prices. Crates contain some spare rifles and ammunition, canned foods, some outdated medical supplies, and camping supplies. A few coils of rope are heaped on top of the boxes, and a few barrels contain fresh water. Some large steel drums keep supplies of oil and gasoline, and a large bin of coal sits close to the dock — covered in its own protective tarpaulin.

The Former Mission

The two buildings of the failed mission — the abandoned church and the old school — lie in ruins at the end of the outpost closest to the jungle's edge. The abandoned church's roof has fallen in, although the stubby bell tower still stands tall. Most of the old school building is also dilapidated, and Paco knocked out a wall and turned the classroom into a stable for a few mules he sells to adventurers heading into the jungle. One of the dormitory rooms has also been converted into a hovel for the few flunkies Paco keeps on hand to care for the mules and take care of the dock and storehouse.

Weeds grow up the sides of both buildings, and the jungle is almost growing right up against the old school. Weeds choke the gar-

den the missionaries tried to maintain behind the church and school, and one can barely tell there used to be a stick fence around the plot.

The only other part of the old mission used now is the garbage heap the priests initially started as a mulch pile. The heap, set off in one corner of the garden, is now piled high with the carcasses of jungle animals Machete Landing's current residents hunted and cooked for food. Other refuse is also dumped here. The entire pile reeks of decay and disease, and it is always crawling with mosquitoes, dung beetles and worms. A muddy path leads from the garbage heap to the main outpost along the river and behind the river house.

Tequila Flats

The largest building in Machete Landing is known as Tequila Flats — part bar, part rest house. The two bandits who run it are called Satipo and Barranca — they are a thieving pair who engage in every conceivable con, scam, heist or dirty job they can find out here in the jungle. Right now they're trying to tempt some poor treasure hunter fool into coming down to help them recover a mythical Chachapoyan idol from a booby-trapped temple deep within the jungle — only they intend to steal the idol from the hapless adventurer after he recovers it for them.

Tequila Flats is Satipo's and Barranca's headquarters. Most of their jobs are arranged by a contact down-river who recommends their services as jungle guides and touts the virtues of using Machete Landing as a base for expeditions within the rain forest.

The building is of the same old plank and thatch architecture as the other buildings in the outpost, although a makeshift porch wraps around two sides of the dive. Inside there are a few tables and benches, as well as a bar made out of some old crates and large planks of wood. Curtained "rooms" at the back afford the only guest accommodations in Machete Landing. Some alcoves have hammocks, others cots. Satipo and Barranca often offer travelers these meager accommodations gratis, as long as they are also hiring

the pair's services as jungle guides.

When Barranca and Satipo are out in the jungle, or down-river culling up some business, one of Paco's flunkies runs Tequila Flats. The dive is well-stocked with stale food, partially-rotten fruit and some old meat, but when it's all washed down with tequila and the few other hard liquors kept behind the bar, one hardly notices. Paco occasionally dips into the private supply of tequila when Satipo and Barranca are gone, but the two don't seem to mind, since Paco also provides them with transportation down-river.

Behind Tequila Flats is a large cistern which collects rainwater for drinking. Since the garbage heap is so close to the river, it leaches and flows in the heavy rains and pollutes the river water. A jungle path heads off into the rain forest near Tequila Flats. It isn't used too often — usually by Satipo and Barranca leading adventurers into the interior — so it is a bit overgrown with jungle plants and vines. It once led to an Indian village, but the Indians left soon after the missionaries.

A Trail of Clues and Contacts

Before he set off on his own expedition into the jungles of South America in search of the lost temple of the Chachapoyan warriors, Indiana Jones carefully searched for clues to the temple's location, prepared his expedition, and hired guides and porters.

Preparing an archaeological dig — even a short expedition — takes a lot of research and planning. Gamemasters need to feed players enough clues to follow the trail to a site — using maps in libraries, contacts in the art world, and, of course, the activities of archaeologist competition.

"On Forrestal's Trail" is an example of how certain clues and contacts led Indiana Jones to one particular treasure. It's a twisted route filled with obstacles and a few disappointments, but it shows how an archaeologist follows up on a rumor and ends up heading off to recover an incredible archaeological treasure.

On Forrestal's Trail



Forrestal and I had been competitors since my early days in archaeology. We both went to different universities, we each had our own specialties and we each had different patrons. It wasn't like we were at each other's throats all the time — it's just that he always seemed to mark the better finds, bring back the more intriguing artifacts and simply find leads to archaeological sites I never heard about.

Seems he had the same impression of my work as well.

In fact, Forrestal must have had a virtual intelligence network throughout the world. Most of us archaeologists do. We have our museums and collectors to follow up tips, our colleagues (and competitors) who help us track down finds (or do the work for us), and the seedier underworld figures who seem to know everything ... for the right price. We follow developments in the archaeology journals, watch the newspapers for news of interesting finds, and work off of our hunches, the history books and whatever the competition is dabbling in.

Which means archaeology can be as dangerous a business as smuggling and espionage.

Forrestal spent a lot more time in Central and South America than I had. He participated in digs at Aztec and Mayan sites, and was fluent in more Indian dialects than I knew existed. I'm sure he had contacts from Lima to Mexico City feeding him information, clues and maps to excavation sites all along.

So when he disappeared a little over a year ago, I was surprised. I knew he had been working to find an ancient temple rumored to have a solid gold statue of the Chachapoyan fertility goddess, and had even retrieved a treasure trove of artifacts said to have come from sites near the secret temple. Marcus

Brody at the archaeological museum in New York City told me the news of Forrestal's earlier finds, and notified me when he unexpectedly disappeared.

Now, all along I had been trying to get a lead on the location of this hidden temple somewhere in the mountain jungles of Peru — at Marcus' request, or course. The idol itself would be the perfect centerpiece for the museum's Pre-Columbian collection. But it would take a lot of work before I ever set foot in the South American jungle.

First I contacted Princeton, where Forrestal had been teaching ancient history and archaeology. The history department was keeping his office under lock and key, but after a few months, when it was apparent Forrestal wasn't coming back, they sifted through all the junk and deposited all his papers in the library's archives. A quick trip down to New Jersey and a few hours rummaging through Forrestal's notes in the library revealed a few notes on the ancient Chachapoyan warriors and their fertility goddess cult, as well as the names of two people and a town: Barranca and Satipo in Machete Landing. He also had reference to a volume in the University of Chicago library by a 19th Century American named McHenry who spent most of his life exploring the South American jungles — apparently Forrestal found some sort of map in there. It looked like I was going to Chicago.

While I was waiting for Princeton to let me in to examine Forrestal's papers, I cabled an old stunt pilot friend of mine, Jock, who was hopping around in South America doing various aerial jobs for American businesses. I asked him to check with his pilot buddies to see if anybody had flown Forrestal anywhere into the Peruvian highland jungles. After about two months Jock cabled back that he met a pilot who flew someone fitting Forrestal's description to a high lake in the Peruvian jungle — and Jock even copied the flight plan on one of his navigational maps for me (although he strongly hinted that he expected to get reimbursed for his "business expenses" involved in getting me the information).

At the University of Chicago I evaded suspicious librarians and jumped back into

the stacks to find the musty old volume on McHenry that Forrestal had consulted. Forrestal had been clumsy, and had dog-eared important pages and pencilled notes in the margins. There was one section detailing ancient pictographs from an ancient ruin in the Peruvian jungle highlands which spoke of the Chachapoyan temple. The text also indicated that the floorplan of the temple was described in detail in the pictographs. But Forrestal's notes indicated that the ruin was destroyed in an earthquake several years ago. Apparently the volume originally came with a map insert drawn by the old explorer himself, but the map was missing.

So I returned to Marcus with little to show for my trips to Princeton and Chicago. After telling him of my research, he perked up and noted that the museum archives had a box full of McHenry's memoirs which had never been fully cataloged. The two of us ran down to the basement and tore through the box with the explorer's notes — and we found part of a map, a guide leading to the Chachapoyan temple!

It's at this point I got the cable from the two Peruvians named Barranca and Satipo. Somehow they heard I was interested in finding the Chachapoyan temple and the idol within, and said they could provide much-needed services, including pack animals and guidance to the temple's vicinity. They also indicated that they had somehow acquired the other half of the map to the temple. And, for a certain price, they'd be more than happy to share their knowledge with me.

I didn't trust these two, but I had little choice. They had the other half of the map, and they said they knew the way to the temple. Even though Jock had learned the general location of the lake where Forrestal landed on an earlier expedition, I could spend years searching for the temple in the twisted jungle undergrowth. I had to trust these two, and I had to pay them enough for them to trust me.

I made a quick flight down to Venezuela to firm up the deal and size these two up in person. Satipo and Barranca seemed to be professional treasure hunters — what some might call tomb robbers. In this case, they had been retrieving and "exporting" ancient

Incan artifacts to wealthy collectors worldwide. Satipo was the larger of the two, dressed in grungy khakis which looked like they'd been lived and sweated in all his life. He had a nervous look about him, as if he were being followed, and spoke of the temple in hushed tones, as if to even utter its name was to invoke some crazy curse or something. Baranca was the business end of the team. His shifty eyes sized me up quickly, and he was soon talking about percentages and profits.

Not exactly the kind of people you trust with your life, but it was either that or give up the hunt for the idol. Besides, I wouldn't be going anywhere without my Webley and my whip.

We arranged to meet at a point on the lake a few weeks later. The two Peruvians were responsible for transporting supplies to the site, and I'd be bringing along my archaeological savvy and the other half of the map ...

Finding the Map — Tec'na'al's Ruins

The ruins where the 19th century explorer McHenry found the map to the Chachapoyan temple are hidden within the jungle highlands of Peru, about two days' hike from the valley of the temple itself. A map within McHenry's published accounts of his expeditions clearly shows the way, although the map to the Chachapoyan temple is not with the volume at the University of Chicago library.

The ruins are all that is left a once great Chachapoyan city, Tec'na'al. The rain forest has covered the entire site, making the temples and other stone buildings seem like foliage-covered mounds. Earthquakes and heavy rains have eroded the site and crumbled most of the buildings over the centuries. A small stream now runs through the middle of the site, but one can still find three or four intact structures to explore.

The main temple is a stepped pyramid with a steep staircase climbing one face. Each level is decorated in carvings of fierce animal demons and pictographs of Chachapoyan conquests. At the top of the steep steps is a small temple shrine to the Chachapoyan sun god. It consists of a single

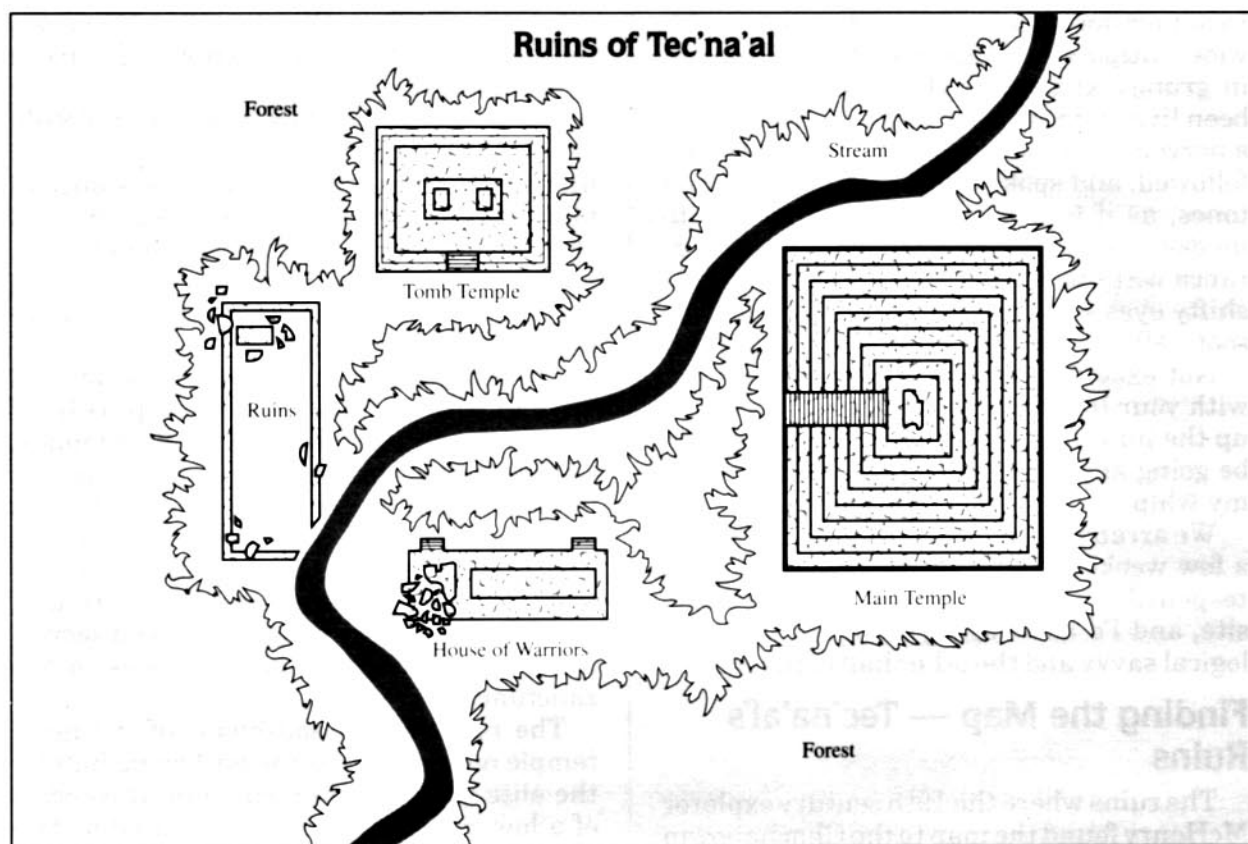
room entered from the staircase. However, the back of the room was crumbling down the back face of the pyramid.

The immense rain forest trees completely overshadow the pyramid temple. Vines crawl up the four faces, holding the loose stones in place. While the steep stairway is somewhat sturdy, climbing any other face is dangerous. Loose stones often give way under an adventurer's weight and crash down the pyramid face into the jungle.

The pictographs on the pyramid's face and within the shrine at the top tell of Chachapoyan victories over their enemies. The shrine also shows images of the ancient people worshipping their sun god with praises, sacrifices and treasure taken in battle. Although McHenry cleared most of this ruin of stray archaeological artifacts, careful adventurers might discover a sacrificial dagger wedged between stones in the sanctuary.

The ruins to the southwest of the main temple once served as the gathering hall for the elite Chachapoyan warriors. It consists of a low stone platform surmounted by two sets of stairs. On top of the platform is a low square building with one doorway before one set of stairs — the other doorway collapsed with the western portions of the building years ago in an earthquake. Pillars decorated with fierce Chachapoyan demons decorate the outer facade, and the remaining doorway is carved in reliefs depicting blood sacrifices to the Chachapoyan fertility goddess.

The portion of the building which remains contains a long bare hallway. However, the walls are decorated in pictographs showing the Chachapoyan warrior's rite of passage — including directions and a crude pictograph map to the hidden temple of the Chachapoyan warriors. However, the roof, floor and walls are very unstable here. Characters can hear the rocks grind together as they move about the room, and can catch an occasional glimpse of a wisp of dust drifting from the ceiling. Some rotted beams remain from McHenry's expedition, which braced portions of these walls to keep them from crushing anybody — but these beams can no longer support the



Brian Schomburg

huge blocks of stone which make up the ceiling.

Directly to the north of the House of Warriors is a low pyramid — only three tiers high — with a small pavilion on the top. Within the pavilion is a rubble-filled pit, the tomb of a Chachapoyan noble. The exterior of this shrine is decorated with the heads of Chachapoyan demons, guardians of the dead, as well as pictographs.

A past expedition tried digging the rubble out of the pit, but did not progress more than five feet down. Diligent adventurers may try to clear the pit — but it is about fifty feet deep! Should they reach the bottom, they can break through a weak stone wall into a sealed burial chamber. Here rest the remains of the Chachapoyan noble, entombed in feathered robes and golden sandals, with his prized weapons at his side. The skeletons of several servants or wives are also buried with him, each adorned in fine gold and silver jewelry. The find is of great significance — if an expedition can clear the rubble all the way to

the bottom of the pit, excavate the finds, and transport them back to a museum without competitors or mercenaries trying to ambush them and steal the artifacts for profit.

The fourth structure in the ruins is crumbled beyond recognition. Part of a jungle stream has also eroded through one corner of a square stone foundation — all that is left of this structure. The foundation is three or four feet high in some places, and is strewn with rubble carved with pictograms. Some areas have been cleared by past expeditions, which left behind blackened pits where campfires burned.

The Temple of the Chachapoyan Warriors

The ancient temple Indiana Jones explored was the ancient proving grounds of the Chachapoyan warriors, and home to their most sacred of deities, the golden fertility goddess.

To ancient and primitive cultures, fertility was one of the most important aspects of

society. When famine, disease, wild animals and war can all destroy an entire tribe or society, fertility and the continuation of one's people is a cultural priority. And to the ancient Chachapoyan civilization, who lived in some of the most dangerous jungles on earth, their fertility goddess was the most powerful of their deities.

So when they made a temple sanctuary for their fertility goddess, they created an image of her which embodied her femininity and her fierceness. The idol's face leers at the onlooker. It is a stylized vision of the Chachapoyan's fertility goddess, her hair drawn back, a fierce golden grin adorning her face. It was savagely beautiful.

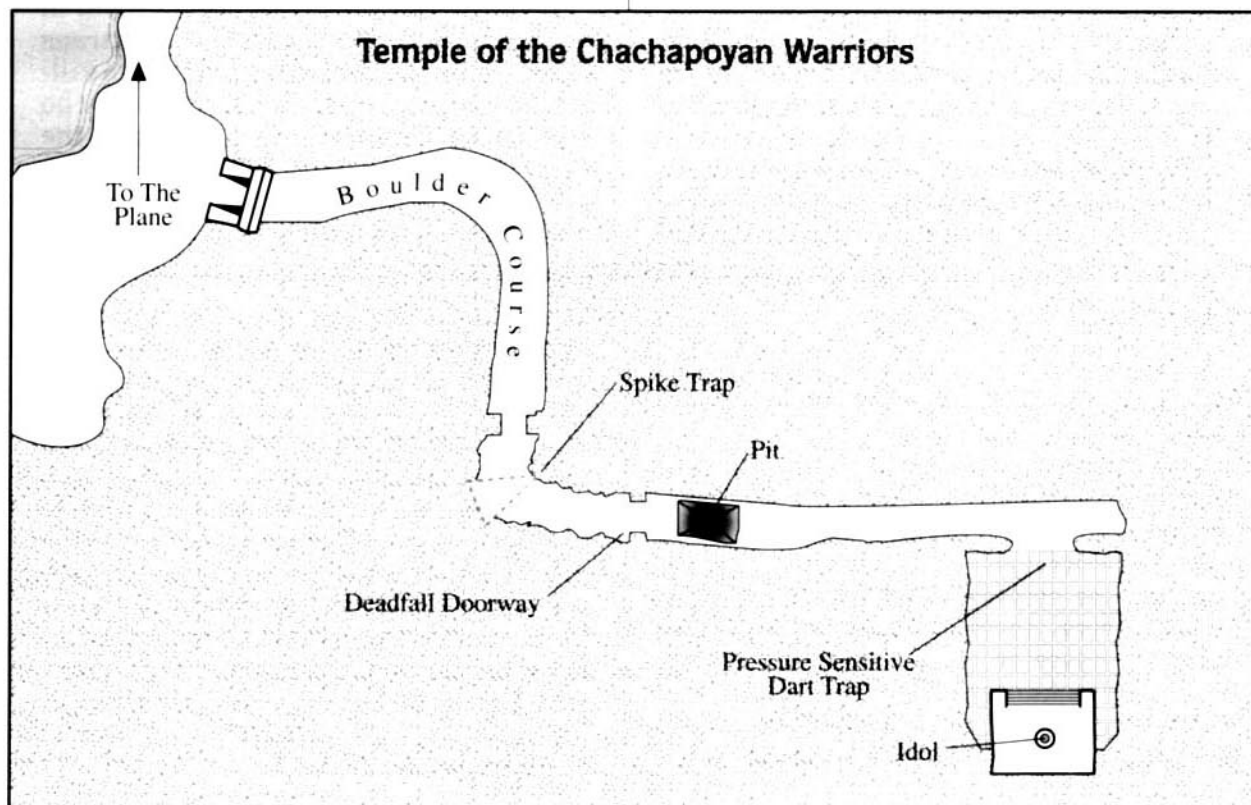
But why was such a valuable artifact left here in the wilds of the jungle? In the ancient times when the Chachapoyan empire ruled the jungles and highlands of this part of South America, the high priests ordered a temple built — constructed with lethal devices to test the best of the Chachapoyan warriors.

Within this temple the priests placed a solid gold statue of their fertility goddess, the

symbol of strength, virility and ferocity to which every warrior aspired. The temple was built far from the Chachapoyan cities to ensure its secret location and the mystique and suspicion which surrounded it.

When a young Chachapoyan man came of age, the warriors of his city would accompany him on an arduous journey through the mountains and jungles until he found the secret temple. To prove his worthiness to become a Chachapoyan warrior, the young man had to enter the temple, evading its deadly traps, to come face to face with the fertility goddess idol. If he survived, he was worthy to be called a Chachapoyan warrior. If he failed, the Chachapoyan society had successfully weeded out one of its weaker members ...

Although most of the traps were designed to be carefully avoided, anyone attempting to remove the sacred idol would trigger another set of traps, trigger stones and counterweights. These traps were not meant to be avoided — they were meant to kill the offender and seal the temple forever against intruders.



Tim Bobko Brian Schomburg

Using Traps in the Game

Traps in ancient tombs and temples are standard fare in pulp fiction. But while they serve the need to generate suspense, danger and unexpected thrills, their purpose should also be based in some motivation of the people who built them. Tossing traps into a game can get pretty tedious for characters — there should be some reason behind the deadly devices they must face.

Traps in temples and tombs were often not built with the treasure hunters of several centuries later in mind. They were constructed to challenge and keep out those people from the times when the structures were erected. These traps were certainly meant to last a long time, but they were not specifically designed for the modern adventurer.

For instance, the ancient Chachapoyans filled the lost temple to their fertility goddess with traps to test their warriors' mettle and keep their most sacred artifact safe from thieves and conquerors. The traps were meant to be deadly, but were also designed to be carefully avoided.

Remember, the temple was also filled with other triggers and counterweights to entomb anyone trying to steal the fertility goddess idol within the cold temple stones. While this never occurred during the times when the Chachapoyan warriors came there for their manhood rites, it would

certainly prove effective with any pulp treasure hunters looking to retrieve the prized artifact — and it almost trapped Indiana Jones.

Traps in ancient Egypt also served purposes other than to waylay game characters. Many rock-cut tombs and pyramids were constructed with huge stone portulises or granite plugs which would be lowered as the tomb was sealed. Some tombs contained pits and false doors to sidetrack tomb robbers, and some even contained "demons" to scare others away.

The Well of Souls was created to keep people from entering and stealing the Ark of the Covenant. The architects who built the Well of Souls created four huge "guardians" to watch over the ark and scare would-be robbers away. Even Sallah was momentarily startled by these wooden guardians. The snakes were also a preventive measure, meant to discourage and possibly kill those who wanted to take the Ark for their own purposes.

Deadly traps can add an extra thrill in the world of Indiana Jones — but traps should have some purpose other than killing characters. The ancient architects who built these temples and tombs put the traps there for a reason. Traps which have a little logic behind them will seem all that more real — and deadly — for characters.

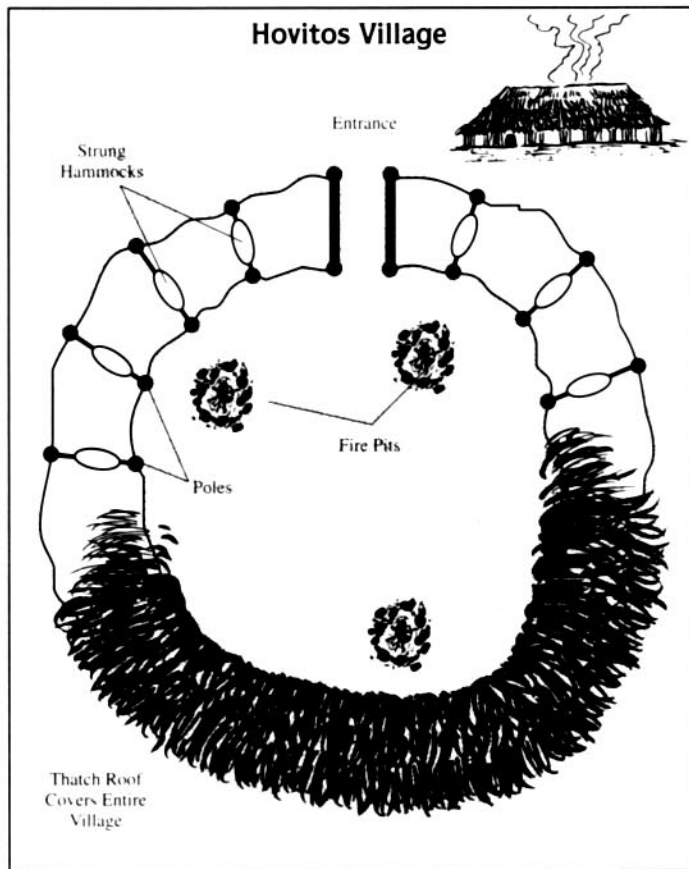
The Hovitos Village

A day's hike from the temple of the Chachapoyan warriors is a village of a fierce jungle people — the Hovitos.

The Hovitos are part of a savage rain forest tribe which lives off the jungle. Their village is a round thatched compound with only one entrance, well-protected against animals, the elements and the threat of attack from rival Hovitos villages nearby. Their society is based on the prestige of its members' roles as hunters and warriors.

From the ground, the Hovitos village looks like a large, thatched hut in the middle of the

forest. But from the air, one can see the thatched portion forms a large circle around the central courtyard where the cooking fires are kept. The outer wall of the village is a stout wooden stockade. Poles and crossbeams raise the thatched roof as it comes to the central courtyard. The Hovitos spend most of their time in the village beneath the thatched roof, lounging in the hammocks they've strung between the poles. The village center contains several stone-lined firepits where the Hovitos women cook the plantains, roots and plants they gather from the rain forest and the monkey, fish, alligator and deer the Hovitos warriors hunt.



metal utensils. Sometimes explorers came trading shiny trinkets for jungle guides. The Hovitos are territorial and secluded, but often welcome visitors if gifts are brought. However, there are several areas of the jungle highlands — such as the valley where the Chachapoyan temple is located — which are revered as sacred land by the Hovitos.

A suspicious people, the Hovitos put their faith in shamans and witch doctors who use a variety of substances to induce visions and diagnose and cure diseases. They are wary of any modern equipment they do not understand, including guns and flashlights, but they are willing to trade for useful items travelers might bring them. The Hovitos have little of any true value to trade — crude clay pots, headdresses of colorful feathers and hand-made weapons. They also make good guides, and know many ways of surviving in the rain forests Westerners do not know.

Villains in the Shadows

How did Belloq track down Indiana Jones and show up just outside the temple as Jones was racing out with the treasure? How can gamemasters use villains and rivals to manipulate the plot (and adventurers) to create a good story? Take some advice from Belloq himself — always be one step ahead of the characters. Set them up. Sidetrack them. Betray them. If it makes for a good story, go ahead and try it — just as long as the heroes can pull themselves out of the situation and have an opportunity to get back at their rival.

Raiders Characters

The following are some gamemaster characters you can use in your campaign if you choose to have the player characters visit Peru. Or, you can have these characters, or those like them, wandering the world at large. In that case: Look out, world.

Hovitos Warriors

A Hovitos warrior is a fierce sight to be-

The Hovitos move their village every year or so to take advantage of new hunting grounds and to hide their location from enemy tribes. Villages are usually situated close to a fresh water source, like a river. Canoes for traveling across the river and fishing on it are constructed from carved out tree trunks and large sections of tree bark.

The Hovitos are a simple people — most of their time is spent hunting or gathering food from the nearby rain forest. War parties sometimes make forays against other Hovitos villages in the area, but these confrontations are usually provoked by other factors — overhunting in the region, accidental death of a chieftain, or rival hunting parties clashing over game.

The Hovitos arm themselves with blowguns and poison darts, bows and arrows and spears. Although they are a remote people, they have made contacts with Westerners. Many years ago, missionaries came bringing metal pots for cooking and some

Using the Hovitos in Your Game

While the Hovitos are a wild and savage people living in a remote part of the South American jungle, gamemasters can use them as a model for other Indian rain forest tribes. Although they live in isolated areas and may never have seen other people before, these Indians can provide some much-needed assistance to characters adventuring in rain forests — or serve as enemies to challenge characters.

An Indian village could provide a good base camp or intermediate camp for an expedition into the rain forest. Remember, rain forest Indians know the jungles better than anyone else. Some warriors prove to be good jungle guides, although they tend to avoid certain areas revered as sacred places, and are often the subject of attacks from rival tribes' warriors.

Indian villages can also serve as the final destination of an expedition. Missionaries sometimes wish to make contact with remote tribes to introduce them to Christianity. They also bring modern pots,

supplies and medicines which a tribe can use. A village located near ancient ruins or temples can serve as either a base camp or a focus of activity against the characters — Indians are very superstitious about their "sacred places," and often kill those who wander into this restricted territory.

Compared to other rain forest Indian tribes, the Hovitos are a bit more particular about the company they keep, and often expect guests to bring gifts to trade. Often the climate of the village reflects how they treat visitors. If the village is in the middle of a war with a rival tribe, or there has been a time of famine, outsiders are treated as enemies come to make war and steal food. If the village has been prosperous, guests are welcomed with fanfare and feasting.

The more remote an Indian tribe is, the less contact they will have had from outsiders. They are slow to trust others, and quick to raise a weapon in times of uncertainty.

hold. Wearing little more than a leather loin cloth, these jungle Indians paint their bodies with war paints to help camouflage them within the rain forest's thick foliage.

Hovitos Warriors

AGILITY 10

Acrobatics 14, climbing 15, dodge 13, long jumping 14, melee combat 15, running 15, stealth 16, swimming 15, unarmed combat 15

DEXTERITY 9

Missile weapons: spear 16, dart 17, bow and arrow 17

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 8

First aid 13, perception 15, tracking 16, trick 14

MIND 7

CONFIDENCE 9

Survival: jungle 17

CHARISMA 7

Additional Skills: Most Hovitos have *survival*- or craft-related skills at an additional four to six adds.

Life Points: 1–2 each

Equipment: Knife, damage value STR+4/19; bow and arrow, damage value STR+5/20; spear, damage value STR+5/20, blowgun with poison darts, damage value STR+4/19 plus poison (the poison has a damage value of 24, plus a bonus number generated after a target takes a *wound* or greater from a blowgun dart. The damage value is measured on the "Damage" column of the Success Chart against the victim's Endurance (instead of Toughness with armor) five minutes after the dart hits), range 3-10/15/25

Description: These fierce jungle warriors wear little more than a decorative hide loin-cloth on a leather thong. Painting their faces and chests with colorful war paint, they stalk silently through the Peruvian jungles. Most are armed with knives and carry either a spear, blowgun or bow and arrows.

Barranca and Satipo

Barranca and Satipo are a pair of shifty thieves who run scams in the South American jungles. They work out of a remote river outpost called Machete Landing, although they have contacts throughout Peru, Colombia, and Venezuela who set up jobs for them. Their favored con is to offer to guide adventurers into the jungle — then the two rob or murder the travelers.

They also know the general location of the lost temple of the Chachapoyan warriors, although they themselves are not brave or foolish enough to explore the area or venture inside and retrieve the solid gold fertility goddess idol. Most everyone they have taken to the area has died there. If someone they guide to the valley eventually does retrieve the idol, Satipo and Barranca intend to murder them and take the treasure for themselves.

The two are also involved in whatever illegal activity will make them more money. They've traded junk for valuable stones and artifacts with jungle Indian tribes, collected funds for phony jungle expeditions, and have

worked as paid mercenaries to waylay others trying to find their fortunes in the rain forests.

Barranca is the brains of the pair. He's always got a sly look on his face, and his dark eyes quickly size up opponents and possible clients. Barranca makes the deals, bargains for the terms, and is the one concerned with making off with the prize. If he had a chance, and the profits were big enough, he'd betray Satipo in a minute. Barranca often dresses in jungle khakis, tattered clothing stained with sweat and soil. His straw hat has seen better days, but it serves its purpose — to keep the sun from his face and to hide his eyes from betraying his true intent.

Satipo is the worrier of the pair. While he's a bit bigger than Barranca, he isn't as ambitious or determined unless there's profit to be gained immediately. When the treasure is in sight, Satipo gets his nerve up and dives for the prize. But most other times he's suspicious, careful and worrisome. He's always picking Barranca's plans apart, emphasizing all the different ways they can go wrong.

When he's particularly nervous, Satipo constantly glances over his shoulder, peers

— Indiana Jones, Shamans and Magic

The Hovitos, and many other Native American tribes — and even many non-Native Americans of South America — believe that shamanistic magic is real. They also worship or revere many different gods and spirits as part of daily life.

It is a well-documented fact that some of these people believe so strongly in "the old ways" that unexplainable occurrences could be attributed to magic or gods. If you, as the gamemaster, wish to use shamanistic magic in your campaign, you can — it fits very well in to the Indiana Jones universe. Indy himself is a skeptic, but he is forced to confront his own skepticism at the end of each of the three movies.

Simply use the *MasterBook* special effects system for magic, spells, and miracles. Shamans could use any of the five magic skills listed in the *MasterBook* skills chapter, or they could use *faith* — it's up to you.

If you want a Hovitos "witch-doctor" to have access to particular spells or miracles, you can decide which types spells work and which don't.

It is recommended that any magic spell or miracle created for use in *The World of Indiana Jones* be difficult to cast (maybe increasing the final Difficulty Number and Feedback Value by one-third) and require special components, rituals, and/or situations. That way, if you have a player character who wants to learn shamanistic magic, he or she will have to learn how to do it *exactly* as proscribed by the gamemaster character "teacher." This way, you can regulate just how much magic is introduced to the game world you are running. You may not even allow player characters to create their own spells (a good idea) — instead, they must learn them from your gamemaster characters.

Tracking Dr. Jones

The following is an excerpt from Belloq's diary and notes. Certain changes have been made to the text so that it sounds more like a "story" than the collection of notes and cryptic references it was. The editor of this text believes it is fairly accurate regarding Belloq's tone, attitude, and perceptions

....It was not difficult for me to find the temple of the Chachapoyan Warriors. Doctor Jones led me and my Hovitos ... friends directly to it.

Like Jones, I, too, had been interested in locating the Chachapoyan temple, but my previous efforts years ago had turned up nothing. So I had become very intrigued by Forrestal's apparent excavations near the temple, and by his subsequent disappearance. I had contacted Satipo and Barranca while Forrestal was still alive, and paid them enough to pilfer the map from one of his campsites. But Barranca said the map was incomplete and useless to gain further treasure, so he refused to turn it over to me. Most unfortunate for him.

However, from their foray after Forrestal, I determined the general vicinity in which he was seeking the lost Chachapoyan temple. I knew it was somewhere in a fairly large mountain jungle valley in the Peruvian highlands. Although I didn't have the map to the temple and I didn't possess the exact location of the temple, I knew the general area in which to look. But I needed someone to pinpoint the temple for me, and then brave the deadly traps within to retrieve the sacred and solid gold idol of the Chachapoyan fertility goddess.

When Forrestal disappeared, one of my contacts in the United States informed me of Doctor Jones' interest in retrieving the idol. Through some persuasion and a small bribe, I was able to help foster Jones' research and interest in finding the temple. His first complication was in part my own fabrication. Forrestal's papers were under lock and key at Princeton University. I convinced my contact there that they should be accessible to the academic community — and Jones took the bait, returning to Princeton as soon as Forrestal's notes were made available.

I then dropped a rather innocuous hint to Barranca and Satipo (anonymously, of course) that an American named Doctor Jones was seeking to continue Forrestal's work where he had left off — including the retrieval of the golden fertility goddess. They followed the lead

I dropped for them, and soon Jones, Barranca and Satipo were preparing to sally forth into the jungles of Peru.

Now, at this time, I still did not know the exact location of the temple, although my associates at Princeton and in Peru were keeping me well-informed about Jones' progress. I organized a small expedition myself, and soon made contact with the local Hovitos Indian tribe I had made contact with years before during my own search for the temple — back in the old days, when I was not using such cunning methods to gather my archaeological treasures, and, of course, not as successful as I am today.

Of course, it helps if you know how to speak Hovitos, and if you're friends with the chieftain's son. I packed quite a few trinkets along as well, shiny gifts for my old Hovitos friends. They were extremely intrigued by the cigarette lighter I presented to the chieftain.

The Hovitos revere the temple valley as a mystical place, where boys disappear to for weeks during their manhood rituals. Years before, they had been reluctant to bring me to the valley at all. But when I cleverly told them that others — outsiders — intended to violate the legendary sacred ground of their ancestors, they were more than eager to lead me into the valley.

The Hovitos themselves may or may not have been willing to show me the exact location of the temple. They very well could have decided to bring me to the valley, but not the temple itself. It was no matter — tracking Jones to the exact location was rather easy once in the valley. The sound of the plane overhead indicated he was landing on the lake, and a pistol shot an hour or so later brought me directly to the temple site. Of course, Jones' friend Barranca was more than happy to show my Hovitos friends where the others were, just before the Hovitos killed him for violating the sacred valley of their ancestors...

As for taking the fertility goddess idol from Jones, well, as with many of my dealings with him, he was in a position to give, and I was more than content with my own position to receive. My Hovitos friends were more than enough encouragement for Doctor Jones to hand over the idol.

Too bad I was able to slip away with the idol while they were chasing him. I guess I won't be welcome in the village for a long, long time.

into shadows, and scrutinizes everything in case danger is just around the corner. He rarely hesitates to voice his worries, a quality which quickly annoys Barranca, especially when negotiating deals.

Barranca

AGILITY 9

Beast riding: horse 14, climbing 13, dodge 11, melee combat 15, melee parry 14, running 12, stealth 12, swimming 13, unarmed combat 15, unarmed parry 15

DEXTERITY 8

Fire combat 13, prestidigitation (pick pockets 11)

ENDURANCE 9

STRENGTH 7

Lifting 10

TOUGHNESS 10

INTELLECT 9

Deduction 12, demolitions 13, forgery 14, first aid 12, perception 13, tracking 13

MIND 8

Scholar: the jungle 14, the Hovitos 10

CONFIDENCE 11

Con 17, intimidation 14, streetwise 17, survival: jungle 15, mountain 14

CHARISMA 7

Persuasion 13, taunt 12

Life Points: 2

Equipment: Colt .45 Peacemaker, damage value 19; knife, damage value STR+4/19; machete, damage value STR+7/22

Description: Barranca is a short man with a suspicious face. His eyes glare out from beneath the brim of his beat up old hat, and he rarely cracks a smile. His jungle clothes consist of a grungy khaki overshirt, a sweaty undershirt, tattered shorts and laced up hiking boots. He is generally only able to persuade people to trust them by tricking them into thinking he is weaker or easier to buy off than he really is.

Satipo

AGILITY 9

Beast riding: horse 13, climbing 14, dodge 13, long jumping 15, melee combat 13, melee parry 13, running 14, stealth 12, swimming 13, unarmed combat 14, unarmed parry 14

DEXTERITY 7

Fire combat 10

ENDURANCE 10

Resist shock 13

STRENGTH 10

Lifting 14

TOUGHNESS 11

INTELLECT 8

MIND 7

CONFIDENCE 8

Con 13, intimidation 15, streetwise 14, survival: jungle 14, mountain 15

CHARISMA 8

Persuasion 13, taunt 12

Life Points: 3

Equipment: Half of Forrestal's map; pack with rope; torches; provisions

Description: Satipo is a large man with a

Using Barranca and Satipo in Your Game

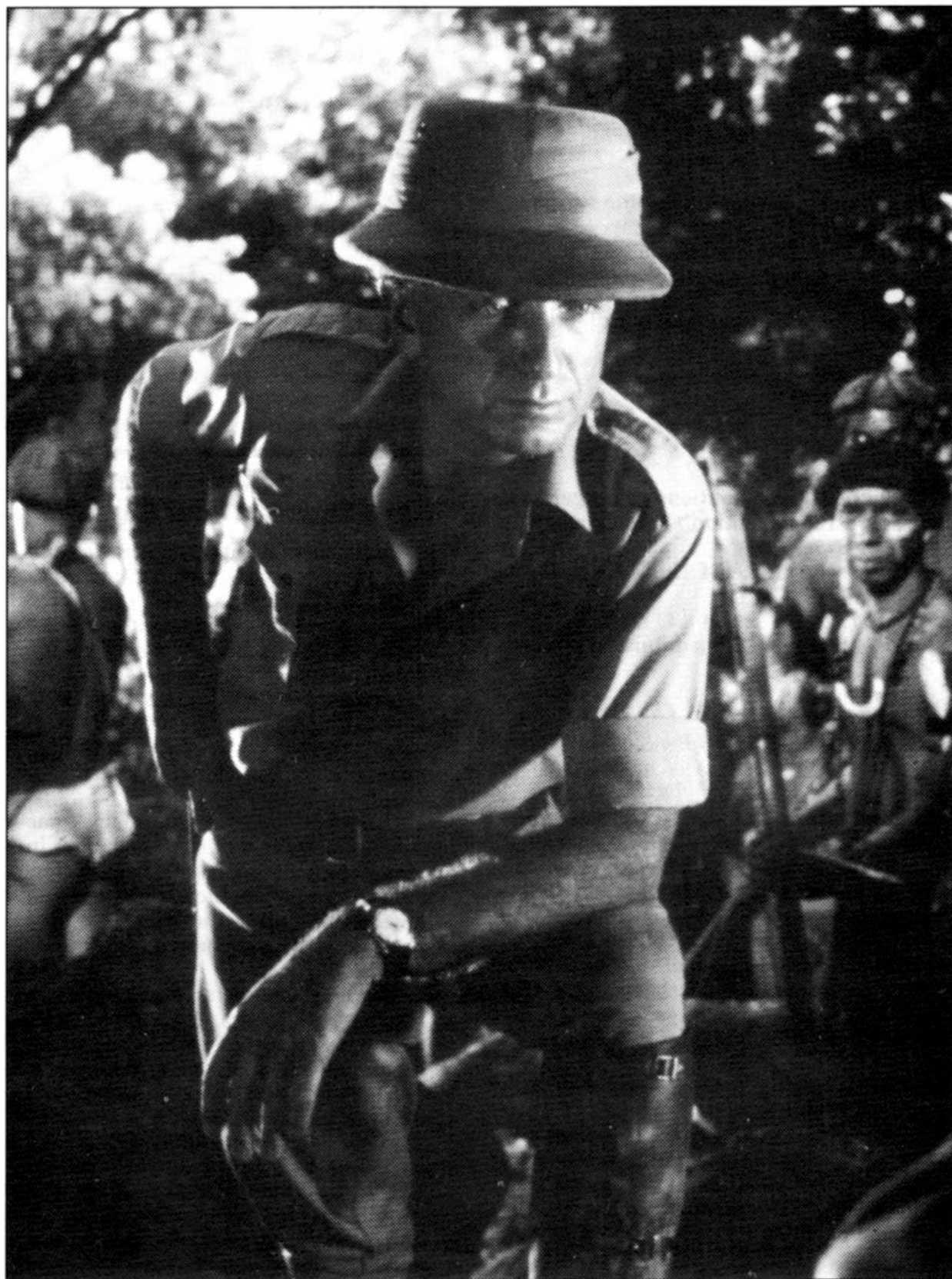
Barranca and Satipo are thieves and con men — the perfect contacts gamemasters can use in their own *World of Indiana Jones* adventures. They can serve as untrustworthy guides in the South American rain forests, or as contacts regarding activity in the jungle — who's exploring where, which archaeologists discovered what ruins, and what hot spots are good places to cash in a profit.

Of course, their services do not come cheap — they're willing to deal both in money, jungle supplies and useful information. And while they might accept a lower price, Satipo and Barranca won't hesitate to betray characters for their own profit.

The characters could easily be drawn into one of Satipo and Barranca's schemes. The two have contacts which look for adventurers and explorers who need guides to certain areas, ruins and villages within the jungles. Sometimes the two even invent stories of ruins and treasures to lure wealthy characters into an ill-fated expedition. These two can't be trusted, and can be useful villains in any story within South America.

INDIANA JONES™

Raiders of the
Lost Ark



worried look about him, and his dark eyebrows always seem crushed together from anxiety. He sweats profusely and his black, straight hair is matted to his head. Satipo's khaki jungle outfit is stained by sweat and dirt, and his shirt is left open for ventilation.

Porters and Packers

These men and women are usually hired to carry the load on any archaeological expedition. Generally, there are two or three porters for every explorer or archaeologist — or more. Though they are often treated badly, if they are paid well, they will walk day and night to earn their reward.

Quechua Indian Porters

AGILITY 8

Beast riding: donkey 12, climbing 14, melee combat 11, running 13, unarmed combat 11

DEXTERITY 7

ENDURANCE 9

Resist shock 15

STRENGTH 8

Lifting 16

TOUGHNESS 9

INTELLECT 7

First aid 9, perception 10, tracking 11

MIND 6

Language: Spanish 8

CONFIDENCE 7

Survival: jungle 13, mountain 12

CHARISMA 7

Life Points: 0–1 each

Equipment: Pack of supplies; donkey with supplies

Description: These Peruvian Indians often hire themselves out to explorers to Peru's jungles and mountains. They dress in a variety of clothing, usually khaki shorts and shirts woven by the women of their tribe. They also wear colorful conical woven hats. A superstitious lot, they obey most commands and talk fearfully to one another in their native language.

Rene Belloq

The incident at the Chachapoyan temple isn't the first time Belloq and Indiana Jones have been at odds — they've been competitors in the field of archaeology since Indy has been going on excavations. Rene Belloq is a shifty, sly and conniving adversary who always seems to be one step ahead of his competition. When others get the upper hand,

Using Porters in Your Game

Believe it or not, these men and women can be a vital and integral part of your campaign. First of all, they need to be interviewed and hired. Most do not speak any language other than their own and maybe one foreign tongue — in this case, Spanish — and that can be an interesting roleplaying process.

Secondly, they have to be paid. Many players don't think about money. They just want to get on with "the quest." Well, you can start making it important that the player characters pick up small artifacts or do odd jobs during an adventure — or show up for their regular jobs at least enough to pick up a paycheck.

Third and most importantly, you can control their reactions to the environment. In *Raiders of the Lost Ark*, the porters see the guardian of the Chachapoyan temple,

scream, and flee into the forest. That scene had a lot of startling impact. Player characters don't react like that unless the players think about it and are good roleplayers. You can instill "fear" in the player characters through their gamemaster character "servants."

As a gruesome exception to that, you can also use these unfortunate characters as initial victims to traps and surprise attacks. If you throw a deadly trap at one of the player characters and he or she is killed or seriously injured, that could really put a cramp in the evening's roleplaying in a hurry. But, if some poor porter is killed by a vicious spike-trap or a deadly Hovitos dart, the player characters can react to the situation and roleplay it out — knowing that certain death dogs their heels.

and usually the archaeological prize with it, Belloq steps in and somehow manages to take it as his own discovery.

Like that time in 1934, Indy had been planning an expedition to the rub al Khali Desert in Saudi Arabia, looking for some remains of an ancient nomadic culture, a culture which existed before the birth of Christ. He spent months researching the subject, reading personal journals of travelers to that region from Roman times through the Middle Ages and even the 19th Century. He poured over maps of the region. Indiana begged for funding from his curator friend Marcus Brody, other museums and even some wealthy philanthropists. All the arrangements were made — travel, supplies, workers.

But when Indiana Jones got out there, Belloq had already conducted an extensive

excavation at the exact site he had planned to explore. Apparently Belloq had been watching Jones (and other competitors) to stay one step ahead.

Belloq used to be like any other good archaeologist. He was just as interested in uncovering the past and bringing it back to the public in museums as most other archaeologists. He studied history at all the famous French academies, and later pursued art and archaeological studies at the Sorbonne and Louvre. Belloq followed in the proud footsteps of some of France's greatest archaeologists — Vivant Denon, Bernadino Drovetti, Jean-Francois Champollion, Auguste Mariette and countless others.

But something went wrong along the way.

Apparently just after he graduated with his Masters in Archaeology from the Sorbonne, Belloq was working expeditions for the Louvre. Apparently he used some rather unsavory business contacts and questionable methods to acquire several medieval Persian artifacts from a site in Iran. It seems the incident involved the deaths of several of Belloq's assistants, a fire, and the murder of another archaeologist from the British Museum. The Louvre fired him, and Belloq became a mercenary archaeologist, working for private collectors who were willing to fully finance his expeditions and purchase his finds at a higher price than museums. Belloq hasn't been unemployed since.

Using Belloq in Your Game

Belloq is a good nemesis for characters in an archaeological campaign in *The World of Indiana Jones*. He has innumerable unsavory contacts and often has excellent sources of private funding which will pay for him to obtain certain antiquities ... at any price. Belloq uses informants to gain access to competitors' plans, hires mercenaries to waylay competitors on their expeditions, and even plants false leads to throw others off the true trail to an artifact.

Working Belloq into a non-archaeological campaign takes a little more thought. Perhaps his illicit activities for a political power are being covered up by a twisted screen of espionage which the characters stumble upon. Or he might be involved in certain criminal activities (smuggling, for instance) which the characters are asked to investigate. Remember: while Belloq engages in some unsavory activities with some people of questionable reputation, he tries to infuse all his endeavors with a touch of his French class and attempts to keep his hands clean (or at least make them seem clean) of any "dirty" deeds.

Belloq

AGILITY 8

Beast riding: horse 14, beast riding: camel 12, climbing 11, dodge 12, melee combat 11, running 12, stealth 15, swimming 14, unarmed combat 11

DEXTERITY 9

Fire combat 14, lock picking 12, prestidigitation 13 (concealing items 15, pick pockets 14), vehicle piloting: car/truck 14

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 10

Deduction 17, forgery 16, first aid 14, linguistics 16, perception 18, science: archaeology 16, tracking 16, trick 15

MIND 10

Business 15, language: Arabic 17, English 19, German 18, South American Indian (various tribes) 16, Spanish 17, scholar: archaeology 16, ancient history 15

CONFIDENCE 12

Con 16, interrogation 14, intimidation 14, streetwise 19, survival: desert 17, jungle 16, willpower 16

CHARISMA 11

Charm 17, persuasion 16, taunt 15

Life Points: 3

Equipment: Varies by location; hat; pencil and pad

Description: Belloq is a dapper Frenchman just entering middle age, although he still retains many of the charms of his youth and his noble French ancestry. He speaks with a slight French accent, and enjoys the finer points of French society, including fine clothes, fine food and fine drink. He always tries to make his appearance seem perfect, whether dressed in jungle khaki attire, or in his light-colored suit and Panama hat. Rene has a weakness for beautiful women — if they are intelligent as well — though he will not let them come between him and his goals.

Jock

Jock is a breed of airplane pilot who enjoys flying the less-traveled skies above South America. He's a fairly good and trustworthy pilot who does a lot of flying around Central and South America — American businessmen searching for oil, surveyors charting new settlements, and explorers. He's got a few good contacts at the airfields he frequents, and he's a good source of information if you want to know what's going on down in South America.

Jock used to be a stunt pilot in America's Midwest, flying airshows and aerial demonstrations. Flying in South America didn't promise more money than stunt flying, but the pace is a bit more attuned to Jock's personal tempo — besides, there are rumors of a flight-related tragedy in Jock's past.

Jock enjoys life's simple pleasures — like fishing, listening to baseball on the radio, or playing with the numerous pets he keeps at his home somewhere in Venezuela. Some-

Using Jock in Your Game

Pilots flying throughout Central and South America are a closely knit bunch who fly into some of the most dangerous unexplored territory on the earth. They're adventuresome and quirky, but reliable pilots who value dependability and loyalty above all else.

Characters can use pilots as contacts in their own adventures in *The World of Indiana Jones*. Pilots are often aware of what jobs their colleagues are taking, and know who's heading off to which airfields in the region. They're also contracted to fly expeditions to the hearts of the South American jungles, landing on large lakes or rivers in pontoon biplanes.

Jock's a friendly and trustworthy contact for characters. If they don't need air transport to the interior of South American rain forests, he can still provide valuable information about what other pilots are doing, who they're working for and where they're flying. He's also knowledgeable about landing areas within the jungle, and which areas are popular sites with explorers, treasure hunters and scouts.

times he brings his pets along with him, or picks them up out of the jungle's he's often flying clients into.

Jock

AGILITY 8

Climbing 10, dodge 11, running 12, swimming 10, unarmed combat 15, unarmed parry 14

DEXTERITY 11

Fire combat 13, vehicle piloting: biplane 19 (stunts 22)

ENDURANCE 8

STRENGTH 7

TOUGHNESS 9

INTELLECT 9

First aid 12, navigation: aerial 17, perception 14, radio ops 14, vehicle mechanic: aerial,

MIND 8

Business 12, language: Spanish 14

CONFIDENCE 9

Streetwise 14, survival: jungle 13

CHARISMA 9

Charm 13, persuasion 14

Life Points: 5

Equipment: Biplane; oily rag; mechanic's tools; baseball cap

Description: Jock is a gangly American who wears old clothes and a New York Yankees' baseball cap. He has an odd accent which clearly indicates he's an American. Jock is tall and lanky, and his clothes are usually stained from grease or oil from his biplane. Jock will, on occasion, add a pistol to his equipment, but he doesn't enjoy any fighting more dangerous than a friendly barroom brawl.

Adventure Hooks

The following are short adventure hooks you can use to get started playing a campaign or series of adventures in the jungles of Peru. Flesh them out using characters listed above or those of your own creation. You can also use creatures listed in *The World of Indiana Jones* as interesting "adversaries."

Race to Tec'na'al

Indiana Jones hires the characters to travel to Peru to find the ruins which McHenry explored in the 19th century, the same ruins which described the path to the Chachapoyan temple. Jones provides characters with some notes about McHenry's expedition, a sketchy map to the ruins of Tec'na'al, paper and rubbing paper to record the pictograms, and a volume on reading the pictogram writing of South America's ancient civilizations.

The jungle trek is arduous and filled with peril — wild animals, dangerous terrain, and possible encounters with hostile Indian tribes. But when the characters reach the ruins, they find another team already there, carefully documenting the pictographs on the few structures left from the ruins after the earthquake. This rival team was sent by Rene Belloq to record the pictographs so Belloq could interpret them himself. The

team also has strict instructions to eliminate anyone else finding the ruins.

The mercenaries Belloq has hired are led by William Smyth-Kelley, a British expatriate and military man working throughout South America.

William Smyth-Kelley

AGILITY 9

Beast riding: horse 14, climbing 13, dodge 15, maneuver 13, melee combat 16, stealth 17, swimming 13, unarmed combat 16, unarmed parry 15

DEXTERITY 11

Fire combat 19, thrown weapons 17, vehicle piloting: car/truck 15

ENDURANCE 9

Resist shock 13

STRENGTH 10

Lifting 14

TOUGHNESS 11 (13 w/ armor)

INTELLECT 8

Camouflage 13, deduction 11, demolitions 14, first aid 12, navigation: jungle 14, perception 16, photography 9, science: archaeology 10, tracking 15

MIND 7

Language: Spanish 12, Hovitos 9

CONFIDENCE 9

Con 14, interrogation 13, intimidation 15, streetwise 15, survival: jungle 16, willpower 13

CHARISMA 9

Disguise 14, taunt 13

Life Points: 3

Equipment: Smith & Wesson .357 Magnum, damage value 19; Enfield .30 rifle, damage value 20; 3 throwing knives, damage value STR+2/17; pack; jungle supplies; ammunition; machete, damage value STR+7/22; 3 Teller mine 35 AT mines, damage value 27; jungle fatigues, armor value TOU+2/17

Description: Smyth-Kelley is an oily Englishman with a thin moustache. He dresses in jungle khakis, a backpack slung over his shoulders and his sidearms always handy. Smyth-Kelley is sly and calculating, always waiting for the best time to attack. His tall figure and his domineering voice command respect from his men.

Mercenary Soldiers (Six)

AGILITY 8

Climbing 12, dodge 13, melee combat 14, stealth 12, unarmed combat 14

DEXTERITY 9

Fire combat 15, thrown weapons 14

ENDURANCE 9

STRENGTH 9

TOUGHNESS 10 (12 w/ armor)

INTELLECT 7

Perception 10

MIND 6

CONFIDENCE 8

Intimidation 11, streetwise 10, survival: jungle 12

CHARISMA 7

Life Points: 0–1 each

Equipment: Smith & Wesson .38, damage value 17; Springfield Rifle, damage value 20; ammunition bandoleer; knife, damage value STR+4/19; machete, damage value STR+7/22; pack with provisions; grenade, damage value 19; jungle fatigues; armor value TOU+2/17

Description: Smyth-Kelley's mercenaries are a rag-tag unit of Spanish renegades and British expatriates. They are a savage bunch dressed in jungle khakis and old British Army uniforms with pith helmets, their gear hanging from their pack straps and belts.

Smyth-Kelley also has a small unit of diggers and porters who he and his men treat very badly. Chances are they will flee into the jungle at the first sign of trouble.

Tactics

The mercenaries use the few ruins left as cover, trying to drive off the characters. Use the map and description of Tec'na'al to stage the encounter. Smyth-Kelley's men begin atop the main temple, fortifying their position with large stones torn from the temple sanctuary atop the pyramid. The characters can try to besiege them from the jungle, or may take cover within the other ruined Chachapoyan buildings.

After one particularly fierce skirmish, Smyth-Kelley's mercenary band retreats, seemingly disappearing into the jungle. They've recorded everything they need, but

have set mines and other trip-wire explosives throughout the ruin's stone slabs as traps for the characters (and to help destroy the remaining pictographs).

The characters must fight off Smyth-Kelley's mercenaries and discover and disarm the explosives before recording the pictographs to determine the location of the temple of the Chachapoyan warriors.

Expanding the Hook

To blow this out into a full-length adventure, simply start off in Machete Landing. Perhaps Barranca and Satipo were originally contacted as guides, but smelled something fishy (like they might have to be "eliminated" after their usefulness has ended). They could provide some information on Smyth-Kelley's "dig" — such as ways to approach it blind, the fact that there are mercenaries there, etc.

But the pair might want a cut of the "action." They could go along (staying out of the fight) and act as guides in return for their pick of artifacts. Or they might trail along behind the player characters, hoping the two parties murder each other. They might even decide to sell the information that someone else is interested to Smyth-Kelley.

Expanding in the other direction is easy as well. When the mercs "escape" into the jungle (assuming they do), they might take something very important with them — an artifact, a hostage, etc. The player characters have to track the mercs through hostile terrain, avoiding the Hovitos, the mines, and other natural enemies along the way.

Airfield to Nowhere

An American mining and oil consortium hires the characters to scout out a potential drilling site in the Venezuelan jungle. Braving the jungle hazards, the characters must successfully make their way to the site, clear an airfield for supply planes, and prepare a preliminary drilling camp. The team is given jungle gear, twenty or so Spanish workers, supplies, pack donkeys, and some light equipment — picks and shovels — for preparing the airfield.

During their journey through the jungle, the characters' expedition is harried by the

American oil consortium's major international competitor, which has sent a squad of mercenaries after the American expedition. The squad plans jungle ambushes and traps using hit and fade tactics. The mercenaries could be led by William Smyth-Kelley, a British soldier of fortune and a past rival of one of the characters (possibly from the adventure hook "McHenry's Map" above), or the mercenaries could be led by the characters' recurring rival.

But when the American team reaches the drilling site, they find an Indian village on the spot where the corporation wants the airfield built. The Indians recently moved here this season and — while they aren't openly hostile — are not open to the idea of moving again so soon. The characters might try to make peaceful contact with the Indians to sway them over to their side. Using some careful negotiating skills and offering some of their own supplies — and any interesting pieces of equipment the Indians take a fancy to, such as prized pistols, compasses or metal pots — they must forge a peace with the Indians and persuade them to move their village so they can construct the airfield. Of course, the mercenaries following them will try to sow dissent and perhaps spread rumors against the player characters in the village. The player characters might have to "prove themselves" in any number of tests to gain the villagers' confidence.

Once the characters complete the airfield, the company plane (an new, shiny DC-3) can fly in, bringing supplies, reinforcements, and the survey team. Further adventures might include leading medical relief missions to Indian villages in the area affected by a strange virus, or exploring the surrounding rain forest for ruins to excavate and explore for treasure.

Jungle Contacts

The following are some more characters the player characters can encounter in and around the jungles of Peru — or in other areas of the world, as you see fit. You can even subtly alter these characters after you have used them once to "recycle" them for a more interesting game tomorrow.

Smiley

Smiley is the name given to a rain forest Indian who frequents river outposts and jungle settlements. He got his name because he never speaks — he only flashes his wide smile and nods his head.

Travelers sometimes meet Smiley and hire him to lead their expeditions through the rain forests. The Indian does not know the value of paper money, but finds shiny coins interesting, likes metal gadgets like pocket knives and can openers, and loves chocolate. Smiley seems to understand English and Spanish, but never speaks, so those hiring him as a guide rarely know if he's understanding them. He simply nods and smiles when others speak to him.

Few know from what tribe and village Smiley comes from. He seems equally friendly with many tribes throughout the jungles, although he seems careful to avoid other tribes which some believe are hostile towards his original people. He is an excellent guide, and knows many established Indian paths which can make travel easier. Smiley sometimes disappears for hours at a time, only to return with food or news of a nearby Indian village where travelers are welcome.

Finding Smiley is more by chance than by design. He frequents outposts along the river and settlements near the jungle, looking for shiny gifts or handouts. He rarely stays close to society, preferring at the end of each day to return to the jungle.

Smiley

AGILITY 10

Acrobatics 15, climbing 14, dodge 14, long jumping 15, melee combat 16, melee parry 14, running 15, stealth 18, swimming 15, unarmed combat 16, unarmed parry 15

DEXTERITY 9

Missile weapons: bow and arrow 17, spear 18

ENDURANCE 9

STRENGTH 8

TOUGHNESS 9

INTELLECT 8

Linguistics 8 (understanding only 10), perception 16, tracking 18

MIND 7



Language: Spanish 14

CONFIDENCE 9

Survival: jungle 18

CHARISMA 7

Charm 7 (ingratiation 9)

Skill Note: Smiley may actually have more skills than listed above.

Life Points: 3

Equipment: Knife, damage value STR+4/19; spear, damage value STR+5/20; leather bag of shiny junk from travelers

Description: Smiley is a lean Indian with dark eyes and a broad smile. He wears little more than a leather thong and his bag filled with gifts from travelers. He doesn't often paint his face with the fierce war paint of other Indian tribes unless he wishes to remain unseen within the jungle.

Special Note: Smiley may actually be more than he seems. He could be an operative for a benevolent or malevolent South American operator. He could be posing as a "friendly native" merely to disguise whatever true purpose he has.

Juanita San Paulo

Juanita is something of an outlaw in Columbia. She is known as an assassin, bank robber, thief and hired gun. She also hires herself out to those needing an experienced guide in the jungles and the ancient ruins they conceal. Although Juanita hides in the wild jungles, she can easily be contacted through friends in many villages near the jungles or along rivers running into the rain forest. It is rumored that she uses her stolen wealth to maintain a small estate along one of Columbia's beaches, but so far nobody has backed up this claim or discovered her beachside villa.

Juanita is a tough young woman who is as handy with a pistol or rifle as she is with her horse. She knows many roads and trails leading through the jungle, and knows where the ancient temples are hidden beneath years of jungle undergrowth. Occasionally she sells this knowledge to tourists, adventurers and foreign archaeologists, although she insists they also hire her for "protection" at an equally high fee.

Juanita also maintains good relations with several reclusive Indian tribes in the rain forests. Nobody knows how she knows them, or how she discovered them. Some say she was rescued from death by one of the tribes during her first expedition into the jungles years ago. She is fluent in several Indian dialects.

Juanita is also very suspicious of others, and really only trusts the jungle Indians and the villagers who occasionally provide her with food and horses. When money is short, she ventures out into the Columbian countryside, robbing travelers or banks. A fierce woman, she is careful in her business dealings and trusts few of those she leads into the jungle. Some of her wealthier clients have never returned ...

Juanita San Paulo

AGILITY 11

Acrobatics 14, beast riding: horse 17, climbing 16, dodge 15, maneuver 14, melee combat 16, melee parry 16, running 14, stealth 17, swimming 15, unarmed combat 16, unarmed parry 15

DEXTERITY 12

Fire combat 19, lock picking 16, prestidigitation 13 (pick pocketing 14), thrown weapons 17

ENDURANCE 9

Resist shock 13

STRENGTH 8

Lifting 12

TOUGHNESS 9 (14 w/ armor)

INTELLECT 8

Camouflage 13, deduction 12, first aid 15, navigation: jungle 14, perception 16, tracking 15, trick 14

MIND 9

Language: South American Indian (various tribes) 14, English 16

CONFIDENCE 10

Con 16, interrogation 13, intimidation 15, streetwise 15, survival: jungle 17, willpower 15

CHARISMA 9

Charm 15, disguise 14, persuasion 15, taunt 13

Life Points: 5

Equipment: Horse and pack; supplies; rope; bedroll; jungle maps; machete, damage value STR+7/22; 2 throwing knives, damage value STR+2/17; Colt .45 Peacemaker, damage value 19; Springfield rifle, damage value 20; jungle fatigues and partial flak jacket (she doesn't wear these all the time), armor value TOU+5/21

Description: Juanita is a fierce, black-haired beauty dressed in riding boots, jungle khakis and a dark green poncho. Her lovely face is usually punctuated by her dark, piercing eyes and a sneer. It is a mistake to underestimate her abilities or her cruelty. However, if a bargain is struck with Juanita, she will seldom be the one to betray it — unless she feels she is being treated unfairly.

Chapter Two

Marshall College

"The people I brought are important. They're waiting."

— Marcus Brody



Welcome to Marshall College. You say you're looking for Doctor Jones? Well, follow me — he's teaching his Archaeology 101 class right now. Why don't I give you a tour of the college along the way?

Oh, me ... yes, well, I'm Marcus Brody, curator of the museum that buys most of Doctor Jones' archaeological finds. It has one of the most extensive collections of ancient, medieval and Renaissance art in the world. Well, at least in America. We sponsor archaeological expeditions around the globe, including a few run by Indiana. Perhaps I could give you a tour of the museum sometime when you're visiting the city ...

Wait, Woolley Hall is this way. I think. That's where Doctor Jones teaches. He has an office there, too, although it's not as fancy as one might think. Come along, I'll tell you a bit about Marshall College as we walk.

Marshall College was founded in 1878, I believe, by several wealthy Connecticut industrialists. Many young men initially re-

ceived their classical educations here — in these enlightened times, the college has also opened its doors to women. You'll find about six hundred students here, most of whom live in these lovely red-brick dormitories over here. That's Titicus dorm, and over there is Bedient dormitory. I know many students throughout New England vie for the chance to attend Marshall College — only the best and brightest are selected.

The college offers all sorts of courses young people should have before they embark into today's complex, business-oriented world. Students can take Greek and Latin, as well as several modern languages. They must take a strict regimen of literature and history courses, and must be proficient in one of several sciences. Students are also encouraged to expand their horizons in courses including philosophy, politics, psychology, painting and drawing, economics and, of course, archaeology.

Marshall College is situated about three hours out of New York City by train or automobile, so it is easy enough for me to get away from the museum to visit Indiana. Oh, yes, we go way back. I actually attended Oxford University in England at the same time as his father. Henry Jones and I were wonderful and mischievous friends, the ter-

ror of the Oxford campus in those days. Ah, to be filled with youthful animation again would be simply wonderful ...

As his son Indiana began his studies in the United States, I began to take an interest in the young Jones boy. He was filled with a wanderlust and a fascination with history which I could relate to. Whenever he was in New York, Indiana would visit me at the museum, and we'd wander around, studying the various treasures on display. Later he went off to college to become an archaeologist, spurred on by his father's love of history and my love of archaeology. I have often wished I could accompany Indiana on his many expeditions these days, but my work at the museum keeps me awfully busy, and I am not as young and adventuresome as I was in my youth.

A Guide to Marshall College

Marshall College can serve as a base from which characters in *The World of Indiana Jones* can operate. Although it is a university where academic characters would fit in best, other characters can find Marshall College a good source of contacts and information. Characters might have helpful contacts among the professors, or might use the college's library for research and finding clues.

Gamemasters should feel free to change the college name, the staff and layout of the college to suit their individual campaigns. Marshall College is just one example of a university — it can be used as a template for other colleges to fit the plot and locations in one's own adventures.

Burke J. Carter Library

Perhaps one of the most interesting places in Marshall College is the Burke J. Carter Library. The building was funded by and dedicated to an ambitious Connecticut industrialist who left most of his estate to the college after he died in a mysterious hunting accident in Africa. The library's holdings include complete works by most major authors, and extensive collections of volumes on history, cultures and languages. Many

volumes are from the early and mid-19th century.

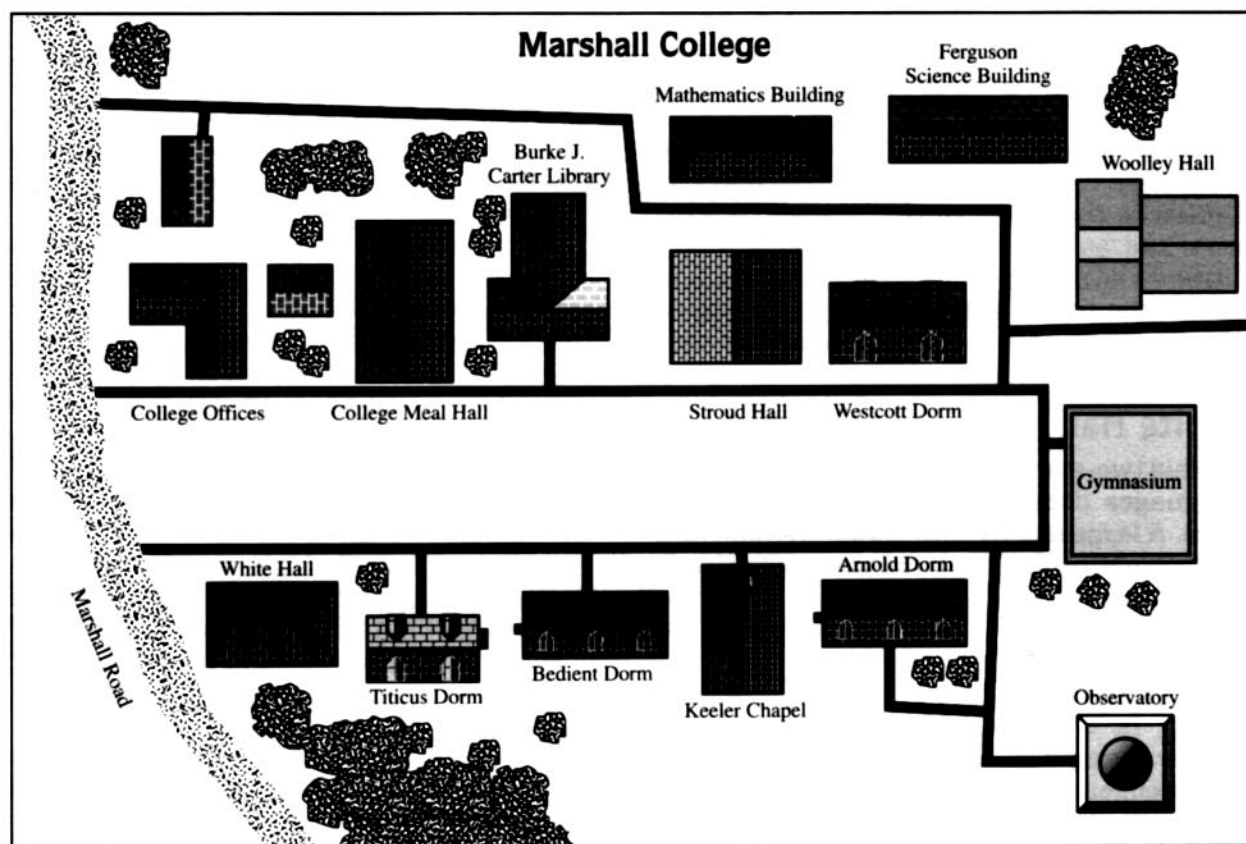
The library also has quite a collection of rare volumes — a copy of Belzoni's *Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs and Excavations in Egypt and Nubia*, several original volumes of Goethe, some Japanese scrolls said to have been presented to Commodore Perry, and a complete collection of Mark Twain's writings, signed by the author.

The Carter Library is a large Neo-Gothic structure with low slanting roofs. Several spacious reading rooms inside the library provide tables, chairs and lamps for those studying there. Tall stained-glass windows in the upper half of the library's main hall provide shafts of light through the dust in the day, but the library can still become very dark in corners and within the stacks. The entire place smells musty.

The library's third floor houses Marshall College's small art gallery and exhibit storage area. It's very small as museums go, but it's Marshall College's own collection, donated by alumni and professors. The museum displays a smattering of ancient artifacts — some Greek vases, a few Roman statues, small Egyptian statuettes, bits of papyrus and jewelry, and a few cylinder seals and statues from Mesopotamia. A few paintings by minor Renaissance and Impressionist artists are also on display with some more modern art.

The most impressive collection at the museum is of American Indian artifacts. The exhibit includes many glass cases filled with arrowheads, several wall displays of Indian ritual items, and complete ceremonial costumes for Souix and Hopi Indian shamans.

During much of the year, Carter Library is quiet and comfortable. But, during Finals Week and Orientation, it is a hotbed of activity. Experienced students know the best times and places to work in Carter Library during this time (the old stacks and, for a few, the museum's "stock" area), though most must settle for the hustle and bustle of the main halls.



Woolley Hall

Named after the man who excavated the royal tombs at Ur in Mesopotamia, this large building is the seat of the history, anthropology and archaeology departments. The building's most noted feature is the tall tower rising from the center of its main corridor. Behind the tower is the large lecture hall where most students receive their basic knowledge of history from Marshall College's illustrious history department.

The main lecture hall is surrounded by other halls with classrooms and faculty offices. Most of the professors' offices and some of the classrooms contain maps and some historical knick-knacks. The archaeology and anthropology professors are constantly leaving small artifacts and relics around, from small Mayan statuettes to African masks. Each professor keeps a small library in their office, with books on the fields in which they specialize.

Certain students have taken to calling the grad students and professors who work in

Woolley Hall "Woollies." Other professors and administrative personnel have adopted the use of the nickname as well — especially those who are envious of the funding some of the archaeologists (particularly Dr. Jones) are able to obtain.

Stroud Hall

This large building with a pillared portico is home to Marshall College's English department. It is filled with classrooms and faculty offices — one room is fitted with a small stage for drama classes and those studying and staging the plays of Shakespeare (Marshall's "Theatre" department is really just a sub-department of English).

The first floor contains the English department library, a collection of books contributed by all the English professors for their shared use. One can find several identical volumes of the great works here, including Shakespearean plays, Arthurian stories and the literature of America's greatest writers. The small library also contains copies of

professors' notes and lectures, and students' papers and theses. There's at least one professor mulling about in the library at any given time.

"Stroud" and "Proud" rhyme, and they have been worked into several disrespectful limericks that refer to the "stodgy" professors and stiff grad students who work in Stroud Hall. Marshall's English program is one of the finest in the country, though, so their attitude toward their college is well justified.

White Hall

This two-story stone building contains the languages department classrooms and offices. A large lecture hall dominates one half of the building. Inside are pictures with Greek and Roman themes — in the small foyer is a bust of a Roman senator borrowed from the Marshall College Art Gallery.

Most students at the college must be proficient in one classical language and one modern language. The faculty here is very knowledgeable, and often helps out other faculty — especially in the history and archaeology departments — on special translation projects.

A fairly recent movement among the alumni and some of the more vocal students has started to question the necessity for the language requirement at Marshall. Though it doesn't look like a serious challenge now, ever-wary professors and administrators in White Hall are concerned about the "lack of emphasis placed on the importance of Modern Romance and Ancient Languages in a college curriculum."

Keeler Chapel

Daily chapel attendance used to be mandatory, but the practice was discontinued recently. Now the chapel is used for Sunday worship as well as meetings and lectures during the school week. The chapel can fit about 300 students on its main floor and surrounding balcony — there are three services on Sundays, one of which is open to the public. Some of the larger lectures are scheduled here during the week, and guest speakers are often invited to present programs here.

The bell in the chapel steeple also signals the time. It chimes once at quarter hour, twice at half hour, and three times at three-quarters hour. On the hour it chimes out one ring for each hour of the day which has passed. A clock near the top of the steeple also tells students on the quad the time.

There are two proud facts among the alumni regarding Keeler Chapel. First, since the clock's placement in the year of the college's foundation, the clock has not stopped or been more than a half-minute off the entire time — maintenance has always been exemplary. Second, it has become something of a legend that one alumnus once climbed the clock tower in the dead of winter — from the outside — placing the varsity flag on the top of the Chapel's high steeple after the basketball team won an upset victory over a local rival. Hundreds of alumni claim to have seen the feat happen, though no one can agree on who accomplished it.

Mathematics Building

This building is filled with classrooms and offices for the mathematics department. Quite a few students studying engineering and physics pass between this building and the science building nearby. Although Marshall College is not known for teaching the sciences, it still ensures that its student body has a working knowledge of math and of its application in the sciences. To many of the English and Archaeology students, this is the most dreaded building on campus.

Ferguson Science Building

The classrooms of this building are filled with long tables covered in slate. Cabinets on the walls hold beakers, test tubes and jars with chemicals. The science building holds classrooms and faculty offices. Here students learn chemistry, biology and physics. A small lecture hall is at one end of the building for larger talks, but most of the students' time is spent in the laboratories. Many professors have their own projects going in the labs (usually manned by their most loyal grad students). A current rumor is circulating the college that implies Marshall's scientists are working on some secret projects for the government. Since Marshall is not known for its

science department, however, this is considered unlikely by all but a few of its inhabitants.

Observatory

This odd-looking building is topped with a cylindrical construction on top — a round room that houses the college's telescope and other astronomical and meteorological instruments. The lower two floors contain a lecture hall, two classrooms and one professor's office.

The observatory is on the top edge of the low ridge the college sits on, allowing it a clear view of the night sky. The cylindrical dome can rotate to allow the telescope aperture to focus on most parts of the sky. The meteorological instruments are used to record and predict weather conditions at the college, and help the astronomy professor determine if the weather will prevent clear viewing of the skies. Since Marshall became co-educational, a few students have received stern reprimands for attempting to re-align some of the smaller telescopes.

College Cafeteria

This building's high-pitched roof and Gothic arches give the impression that this building could have been a medieval hall. Long tables and many chairs fill the hall, and a kitchen at the back is always busy with cooks readying the day's meals.

Like Keeler Chapel, the meal hall sometimes doubles as a lecture hall. Some students also come here to study in the off hours, and others stop by to try and mooch food off the kitchen staff.

There is an interesting story regarding the name — or lack thereof — of the Cafeteria. Originally named Becker Hall after Samuel J. Becker, an obscure English scientist of the 17th century, the name was changed thirty years ago when Becker's diary was found by one of his descendants. As it turned out, Becker made a living stealing inventions and ideas from other scientists and students. The Cafeteria was going to be christened "Murphy Hall," after the first Head Cook of Marshall, until it was discovered he had embezzled heavily during his tenure at the campus. Rather than tempt "the Cafeteria Curse"

again, Marshall College's Meal Hall has never been renamed.

Gymnasium

This large stone building has a hardwood-floor gym and locker rooms for students. Equipment rooms hold gear for the college's football and baseball teams, which practice on the large playing field behind the gymnasium. In the winter months, when Marshall College is snowed in, the gymnasium is especially active — the student clubs use it as a general activity area on the weekends.

Dormitories

Most of Marshall College's students live in one of the four dormitories on campus. Titicus, Bedient, Arnold and Westcott are three and four story structures built from red brick. Besides rooms for students, each dorm has a study room in the basement and a lounge with a fireplace near the main entrances. Westcott is the Women's Dormitory. All dormitories have a curfew — usually ten o'clock for underclassmen, twelve for upperclassmen — and all have hall monitors whose main function is to make certain that Marshall College does not get any more co-educational.

A Professor's Life

Indiana Jones has been a professor at Marshall College only a few years. Each semester he teaches about four or five courses, mostly beginning history and archaeology classes. His lectures are very popular, and the students almost seem to adore him. He brings in artifacts from home, and sometimes borrows some of the antiquities he's acquired for Marcus' museum to show off in class. Doctor Jones' lectures are filled with exciting stories about his adventures in foreign lands seeking great archaeological treasures.

He's so popular there's always a crowd in front of his office, waiting to get in and talk about papers, tests and class projects. If he's walking across campus, he usually has at least one admirer with him scurrying along at his side, asking all sorts of questions about archaeology and the expeditions he's con-

ducted. And Indiana's often having students over to his house for dinner or evening study groups — especially his young lady admirers (though he's smart enough to make certain there's a chaperone or two).

Indiana's home is just on the edge of the college campus. It's a two-story home crammed full with bits and pieces of the past he's collected from his expeditions. The entire house is packed with small antiquities and ancient trinkets — tiny Mayan figurines, bits of Egyptian funerary statues, a piece of rock from the Acropolis, old Roman and medieval coins, American Indian arrowheads, a Persian dagger, maps, globes and pottery shards. Probably more tidbits of the past than in some entire museums. They're every place you look; all over the bookshelves, across the mantle, on his desk, even some by the dirty dishes near the sink.

Unfortunately, Doctor Jones has a problem that seems to follow him around from university to university. Most colleges have a schedule of classes, with short breaks in the middle of the term and longer breaks in between semesters and during the summer. But for Indiana, the call from an archaeological dig can come at any time. You never know when he'll turn up a hot lead on an ancient treasure. And sometimes, if he waits, the treasure will be lost to looters or competitors.

So Jones often takes short, unannounced sabbaticals from his classes at Marshall College. One week he's in Arizona chasing after some ancient American Indian artifacts, another week he's down in the jungles of South America seeking out some forbidden Inca temple. Sometimes he convinces a colleague to teach his classes, sometimes Marcus even travels up from New York City to cover for him. Other times he just cancels classes altogether, or assigns students "independent research" projects in the Burke J. Carter library. It just seems Indiana spends more time in the field than in the classroom.

Unfortunately, the faculty administration at Marshall College is concerned with running the college and educating students, not having its professors roaming across the globe doing their own research. Professors at Marshall are required to conduct research

and pursuits within their fields, but they are also required to write and publish their findings for presentation to their academic colleagues. However, Doctor Jones' expeditions rarely result in formal papers or journal articles, and his adventures take him away from the classroom.

Fortunately, though, Indiana's findings bring much-needed funding into the college. So, even though many of Dr. Jones' students and "admirers" may have to wait until doomsday to see him in his office, his activities are tolerated.

For now.

Roleplaying Academia

What's the fun of spending all your time in *The World of Indiana Jones* roleplaying students and professors — people in the academic world who have things like term papers, classes and final exams to worry about? Roleplaying these students and teachers presents some challenges during the game, both for gamemasters and characters. But there are also some advantages to being in the academic world, too.

Students and professors have schedules and obligations at the colleges they attend. College students need to write term papers, study for exams, and, of course, attend class every now and then. Professors need to prepare lecture notes, write and correct tests, and keep office hours for students to visit with problems and questions. In a roleplaying game, this can get pretty tedious if not played correctly.

So, clever gamemasters and players can work themes from characters' academic lives into the roleplaying game. Perhaps a professor character has admirers who sometimes try to follow him — they could be small cameo appearances of other characters to remind the professor of his real job. Perhaps an admirer tries to follow a professor character along on their adventure. They could easily prove to be a nuisance, always calling out the professor's name, leading adversaries to him, and perhaps even getting into trouble.

Professors also have to worry about funding. Are they always worried about every cent spent on an expedition, or do they sim-

— Academic Advantages and Compensations

Using a college or university as a base of operations has an additional advantage for ingenious players and gamemasters. There are very easy ways to link a character's tie with the institution to his or her background. Some examples include:

An Undergraduate: During the fall, winter, and spring months (and, sometimes, the summer), the character is tied down to the college and can't readily leave the area, except on vacations or with a very good excuse. The character could have the Compensation Employed (CII). However, the character would also have access to the library, the university's research department, and lots of professors and other students. The character could have nearly any level of Contacts (CI thru CIII) and, possibly, even Equipment (CI) — university equipment.

A Grad Student: The character has the same possibilities as an Undergradu-

ate, but could be Employed (CIII) if desired (many Grad Students have to teach classes, attend their own classes, and work on their projects and those of their professors). Poverty (CI) is also not unlikely. It would also be likely the Grad Student would have access to more valuable and useful Equipment (up to CII or even CIII), not to mention more Contacts and even Additional Skill Adds and Skill Bonuses that could be justified.

A Professor: The Professor could have Employed at any of the first three levels, depending on his attitude and his classload. Contacts, Additional Skill Adds, Skill Bonuses, and SupraNormal Knowledge (CIII) are also easily explainable.

Use these as examples you can build on. Having an entire party made up of characters who live, work, and/or attend a college makes certain that they all "fit" together during an adventure with a minimum of rationalization.

ply dismiss every expense as "something the museum will take care of?"

Students also have problems to face adventuring in *The World of Indiana Jones*. Have they gone on the adventure during their break from classes, or are they missing classes to pursue excitement and thrills? Will their parents cut off their own funding if they can't complete their courses?

The big advantage to playing a character with ties to the academic world are the contacts one makes among knowledgeable people. Student characters might know a professor who could help them decipher ancient languages, point them in the right direction for researching clues, or simply cover for them while they're away from college adventuring. Professors know others in the academic community — museum curators, other historians, and possibly rich patrons who can finance their expeditions.

They also have access to all the resources of their university, including libraries, laboratories and any museum the college might

have. Although a college campus is not an exciting setting for adventures, it can provide clues and information to backup and propel an adventure elsewhere.

So while playing someone who's booksmart might not seem too appealing, professors and students in *The World of Indiana Jones* have some good roleplaying options and the opportunity to use collegiate resources and contacts.

Indy's Admirers

Indiana Jones has many admirers at Marshall College, for he is a charismatic and popular professor. Although the college administration has been warning him about taking too many unannounced absences to pursue his fieldwork, his colleagues on the teaching staff think highly of his profession ... for the most part.

Many professors are jealous that Indiana does so much traveling, undertaking adventures in foreign lands and exotic locations. Most of Marshall College's professors con-

Marshall College Course Offerings 1936-1937.....p. 12

HISTORY

Students at Marshall College should be familiar with history, geography and the origin of today's political situations worldwide. History majors must complete eight courses during their four years at Marshall, not including the mandatory Introduction to History Lecture required of all freshmen. Majors must declare a concentration in a particular era by their junior year, and are required to write a 50-page thesis before graduation. The Archaeology major is offered as an elective within the History major, and is considered part of the History department.

HISTORY FACULTY:

Professor J. Saunders, chair
Professor T. Keeler
Professor S. Bedini
Associate Professor L. Komarov
Associate Professor M. Reed
Assistant Professor H. Jones
Assistant Professor B. McFynn
Visiting Professor P. Roche

duct their research in the Burke J. Carter library on campus, or work at their desks on treatises about bits of literature or old manuscripts. They sometimes long for the more adventurous life of Professor Jones. For now they are just as content to hear of his exploits over their morning coffee in the history department offices.

Several history professors have asked to borrow an item or two from Indiana's extensive collection of small antiquities at his home. They often use these items as the focus of a class on art, history, or even primitive music. Some also invite him to guest lecture

History 100

Introduction to History Lecture

A brief overview of history, from ancient Egypt to the Great War and Prohibition Era. Students will learn why it is important to study history and its applications in understanding cause and effect in today's society. Taught by the history faculty.

History 101

Medieval Europe

An elective course covering developments in medieval Europe, from the fall of the Roman Empire and the reign of Charlemagne to the Renaissance. Students will learn how events in Europe's early medieval history shaped the face of today's Europe. Particular emphasis is placed on the role of the Catholic Church in medieval politics. Taught by B. McFynn.

Archaeology 101

Discovering the Past

An overview of how archaeologists work to assemble clues of our distant past to form theories of history and ancient society. Particular emphasis on Schliemann's work at Troy, Petrie's Egyptian excavations and Woolley's finds in Mesopotamia. Emphasis is placed on archaeological excavation methods, formulation of theories and examination of particular sites. Taught by H. Jones.

to their classes about ancient civilizations, and legends and myths which find their way into literature.

Lovely Ladies

Don't forget all the female admirers Indiana attracts. He does cut a rather dashing figure, even in the classroom. They've sent him silk handkerchiefs sprayed with their perfume, taken him out to dinner, and sent him romantic notes with their term papers. And Indiana loves it, even though it often embarrasses or bewilders him.

History 150 **American History**

An examination of American history from the early settlements through the Revolutionary War and 19th Century. Will include discussion of the causes and effects of the war for independence, as well as the impact of the war on rural American settlements and the average colonist. Taught by J. Saunders.

History 200 **The Roman Empire**

A course centering on the Roman Empire as foundation for Western society and government. Particular attention is paid to the conquest and maintenance of the Roman frontier, as well as the interior workings of the Roman government. Taught by S. Bedini

History 201 **The Fall of the Roman Empire**

An examination and discussion of those factors which caused the fall of the Roman Empire. Includes presentations on decadence in Rome, the rise of the barbarians, and the foundations of Medieval society. Coursework includes studies of various barbarian tribes and the nations they later evolved into, including a detailed study of the Norse clans and the Vikings. Taught by M. Reed.

History 210 **The Renaissance**

An in-depth study of Europe's emergence from the Middle Ages to the enlightened society of the Renaissance. Includes specific studies on the Black Death, development of art, and Renaissance literature. Taught by M. Reed.

Archaeology 225 **Ancient Egypt**

A look at the rediscovery of ancient Egypt, from medieval travelers, Belzoni and Drovetti to Mariette, Maspero, Petrie and Carter. Special attention is paid to relevant archaeological sites on the Nile, including the Valley of the Kings, the temples at Karnak, Edfu, and Abu Simbel, and the pyramids at Giza. Taught by H. Jones.

History 250 **Advanced Topics in American History**

A closer look at America in the 19th and 20th Centuries, including diplomacy in the age of European colonization and involvement in the Great War and the effects of world-wide events on small communities. Taught by J. Saunders.

In reality, all this attention is more of an annoyance to Doctor Jones than anything else. These little romantic intrusions sometimes interrupt his research and preparation for expeditions, and it's hard for him to go anywhere without his female admirers underfoot. Besides, his enemies on the Dean's staff are probably watching, hoping he'll violate his professional ethics so they can get him ousted from their cozy college.

Between traveling the globe in search of archaeological treasures and being distracted by Marshall College's lovely young students,

Indiana has little time for scholarly pursuits. The college administration requires professors to have published books on their scholarly research before they can be considered for tenure. Indiana just doesn't have time for that, and won't even be considered for tenure this year despite the recommendations of many of his colleagues and students.

Then again, Indiana might move on to another college after this school year is over. It must be that wanderlust in his blood. Some wonder why Indiana Jones has never settled down. Marcus thinks he enjoys the

company of his students. Each year at the college brings new faces, smiles and alluring glances. Each year brings new adventures abroad. And if Indiana were confined somehow, he would miss the excitement in his life too much for anyone to describe.

Researching the Ark of the Covenant



Hello, I'm back again. So sorry, that meeting with those gentlemen from Washington took longer than I thought. Why don't we continue our tour — let's head over to the library. Perhaps we can help Indiana with some research before he goes off on his next dig. He'll be looking for the lost Ark of the Covenant. But don't tell anyone; it's a secret.

You mean you've never heard about the Ark of the Covenant? Come along, we'll go over to the Burke J. Carter library and do a little research ...

Let's see, King James Bible. Here we are. You see, after the Israelites fled Pharaoh in Egypt, they wandered the deserts of the Sinai peninsula for forty years. God wanted to give the Hebrews a set of laws by which to live, and called Moses to receive the ten Commandments on Mount Horeb. Then Jehovah instructed the Israelites to construct a container for these stone tablets inscribed with the law. Let's see, here's the reference. Exodus 25, beginning at verse 10, describes the Ark ...

"And they shall make an ark of shittim wood: two cubits and a half shall be the length thereof, and a cubit and a half the breadth thereof, and a cubit and a half the height thereof. And thou shalt overlay it with pure gold, within and without shalt thou overlay it, and shalt make upon it a crown of gold round about. And thou shalt cast four rings of gold for it, and put them in the four corners thereof; and two rings shall be in the one side of it, and two rings in the other side of it.

Biblical Reference

Note that all Biblical references found in this chapter are direct quotes from the King James Bible. This includes the varying capitalization found in some quotes, as well as some archaic phrasings. If the author has accidentally misquoted a particular passage, it was unintentional and he apologizes for any misunderstandings that may arise.

"And thou shalt make staves of shittim wood, and overlay them with gold. And thou shalt put the staves into the rings by the sides of the ark, that the ark may be borne with them. The staves shall be in the rings of the ark: they shall not be taken from it. And thou shalt put into the ark the testimony which I shall give thee.

"And thou shalt make a mercy seat of pure gold: two cubits and a half shall be the length thereof, and a cubit and a half the breadth thereof. And thou shalt make two cherubims of gold. Of beaten work shalt thou make them, in the two ends of the mercy seat. And make one cherub on the one end, and the other cherub on the other end: even of the mercy seat shall ye make the cherubims on the two ends thereof. And the cherubims shall stretch forth their wings on high, covering the mercy seat with their wings, and their faces shall look one to another; toward the mercy seat shall the faces of the cherubims be. And thou shalt put the mercy seat above upon the ark; and in the ark thou shalt put the testimony that I shall give thee.

"And there I will meet with thee, and I will commune with thee from above the mercy seat, from between the two cherubims which are upon the ark of the testimony, of all things which I will give thee in commandment unto the children of Israel."

It sounds rather fantastic — certainly a sight I wouldn't mind seeing with my own eyes. You see, the Ark of the Covenant was little more than a gold-gilded box with rings for the carrying poles. The "mercy seat" the Bible talks about was actually what we'd call the top of the box. The Ark was carried before

INDIANA JONES™

Raiders of the
Lost Ark



the Hebrews on their march to the Promised Land, and protected them while they forged the great Israelite nation. There are other references told in the Bible of the Ark laying waste to entire regions, leveling enemy armies and destroying entire cities.

Here's a reference of the Ark's power. The Israelites were preparing to pass into the promised land of Canaan, but they first needed to cross the river Jordan. The Bible tells of the Ark having powers similar to Moses when he parted the Red Sea for the Israelites fleeing Egypt. The story is told at the end of the third chapter of Joshua:

"And it came to pass, when the people removed from their tents, to pass over [the river] Jordan, and the priests bearing the ark of the covenant before the people; and as they that bare the ark were come unto Jordan, and the feet of the priests that bare the ark were dipped in the brim of the water, (for Jordan overfloweth all his banks all the time of the harvest,) that the waters which came down from above stood and rose up upon an heap very far from the city Adam, that is beside Zaretan: and those that came down toward the sea of the plain, even the salt sea, failed, and were cut off: and the people passed over right against Jericho. And the priests that bare the ark of the covenant of the Lord stood firm on dry ground in the midst of Jordan, and all the Israelites passed over on dry ground, until all the people were passed clean over Jordan."

The Ark of the Covenant helped the Israelites conquer the great walled city of Jericho. The Lord commanded Joshua to assemble seven priests with trumpets of rams horns, who were to march around the city once a day, blowing the horns and carrying the Ark. On the seventh day, they would march around the city seven times, after which the Israelites would lift up a mighty victory shout. What happened after the Israelites carried out God's plan is told in the sixth chapter of Joshua:

"So the people shouted when the priests blew with the trumpets: and it came to pass, when the people heard the sound of the trumpet, and the people shouted with a great

shout, that the wall fell down flat, so that the people went up into the city, every man straight before him, and they took the city. And they utterly destroyed all that was in the city, both man and woman, young and old, and ox, and sheep, and ass, with the edge of the sword."

So it seems having the Ark of the Covenant on your side in a battle can be rather deadly for your enemies. Which is probably why Hitler is looking for it in the first place. An army which carries the Ark before it would be invincible.

Later the Ark of the Covenant was briefly captured by the Philistines, who brought it before the great statue of their god, Baal. The statue was found smashed beside the ark the next morning, and a plague of disease, death and famine reigned down on the Philistines. Fearing more of the Hebrew god's wrath, they returned the Ark immediately.

The Mystery of the Ark

Of course, the Hebrews forged a small empire out of Israel, what with David defeating the Philistines and Solomon bringing his wisdom and justice to the land. Solomon constructed a mighty temple to the Lord, and placed the Ark of the Covenant within the innermost chambers, the holy of holies itself.

It is not made clear in the Bible when and how the Ark disappeared. There are two major theories. One theory maintains that the Ark of the Covenant was stolen by Menelik, apparently the illegitimate son of Solomon and the Queen of Sheba. Some say Menelik was conceived during the queen's visit to Jerusalem — something not entirely out of the question, given the Biblical references showing the queen's great admiration of Solomon. Actually, I think there's a passage somewhere in here telling of the queen's visit. Ah, here it is, in first Kings, chapter ten:

"And when the queen of Sheba heard of the fame of Solomon concerning the name of the Lord, she came to prove him with hard questions. And she came to Jerusalem with a very great train, with camels that bare spices, and very much gold, and precious stones: and when she was come to Solomon, she communed with him of all that was in her heart.

And Solomon told her all her questions: there was not any thing hid from the king, which he told her not. And when the queen of Sheba had seen all Solomon's wisdom, and the house that he had built, and the meat of his table, and the sitting of his servants, and the attendance of his ministers, and their apparel, and his cupbearers, and his ascent by which he went up unto the house of the Lord; there was no more spirit in her.

"And she said to the king, It was a true report that I heard in mine own land of thy acts and of thy wisdom. Howbeit I believed not the words, until I came, and mine eyes had seen it: and, behold, the half was not told me: thy wisdom and prosperity exceedeth the fame which I heard ... Blessed be the Lord thy God, which delighted in thee, to set thee on the throne of Israel: because the Lord loved Israel for ever, therefore made he thee king, to do judgment and justice.

"And she gave the king an hundred and twenty talents of gold, and of spices very great store, and precious stones: there came no more such abundance of spices as these which the queen of Sheba gave to king Solomon ...

"And king Solomon gave unto the queen of Sheba all her desire, whatsoever she asked, beside that which Solomon gave her of his royal bounty. So she turned and went to her own country, she and her servants."

Now, archaeologists are still debating the true location of Sheba — some say it is in southern Saudi Arabia, while others believe it's in what is now known as Ethiopia. The Ethiopians claim that Sheba bore a son by Solomon, a boy named Menelik, "the son of the wise man" in the Ethiopian tongue. When he was twenty, Menelik apparently returned to his father's court, where he was showered with gifts and honors. Solomon's elders became jealous, and advised that Solomon send the boy back to his homeland. Solomon agreed, on the condition that the elders' firstborn sons also accompanied Menelik. This was agreed. However, several elders' sons conspired to steal the Ark from its place in the temple. They did so successfully. Menelik might have assisted them, but in the end decided that, if God had intended the Ark to stay in Solomon's temple, the Lord would

have prevented its theft. Menelik and the others took the Ark to Sheba, where some claim it is still hidden to this very day.

Of course, this theory is much disputed by archaeologists and biblical historians. There are absolutely no Biblical references to Menelik or any son of the queen of Sheba returning to Solomon's court, and no direct references to the theft of the Ark. It is rather mysterious, though, that no mention of the Ark is made after Solomon's reign.

The more commonly accepted theory is that an Egyptian pharaoh named Shishak, who invaded the city soon after Solomon's reign ended, stole the Ark of the Covenant when he sacked Jerusalem. There's a reference to Shishak's conquest here in second Chronicles, chapter twelve:

"And it came to pass, when Rehoboam had established the kingdom, and had strengthened himself, he forsook the law of the Lord, and all Israel with him. And it came to pass, that in the fifth year of king Rehoboam Shishak king of Egypt came up against Jerusalem, because they had transgressed against the Lord. With twelve hundred chariots, and threescore thousand horsemen: and the people were without number that came with him out of Egypt; the Lubims, the Sukkiims, and the Ethiopians. And he took the fenced cities which pertained to Judah, and came to Jerusalem.

"Then came Shemaiah the prophet to Rehoboam, and to the princes of Judah, that were gathered together to Jerusalem because of Shishak, and said unto them, Thus saith the Lord, Ye have forsaken me, and therefore have I also left you in the hand of Shishak. Whereupon the princes of Israel and the king humbled themselves; and they said, The Lord is righteous. And when the Lord saw that they humbled themselves, the word of the Lord came to Shemaiah, saying, They have humbled themselves; therefore I will not destroy them, but I will grant them some deliverance; and my wrath shall not be poured out upon Jerusalem by the hand of Shishak. Nevertheless they shall be his servants; that they may know my service, and the service to the kingdoms of the countries.

"So Shishak king of Egypt came up against

Using Research in Your Game

Research can be a necessary tool for characters and gamemasters in *The World of Indiana Jones*. While it isn't an exciting part of the roleplaying game, it can give the gamemaster an opportunity to drop a few clues to send the characters off in the right direction during their adventures.

Gamemasters don't need to make players roleplay their research too intensely, but the players should have some idea where to look for clues. Research clues can come in many forms, from maps and old manuscripts to ancient scrolls and newspaper articles. What if the characters are trying to track down an infamous criminal. Perhaps the newspapers would have some story about his last locations and operations — most libraries and newspaper offices keep back issues of newspapers. Of if the characters are wondering where to begin looking for a lost temple in South America they've heard rumors of, they might find references to it — and maybe even a map — in a university library.

Research in the game should help and guide characters along the plot for an adventure. It's a much more subtle way to send the characters where the action is than simply telling them where to go. Don't be afraid to make up your own resources to fit the needs of an adventure or campaign. Here are some examples of research items gamemasters might use to spur characters along an adventure path:

Scroll of Soong: This ancient Chinese scroll relates many myths and legends of China's past. It also alludes to the existence of several fantastic treasures and mythological beasts.

Description de l'Egypte: These volumes were the first detailed study of Egypt's

ancient monuments. The account was written by Vivant Denon, a historian traveling with Napoleon's army when it toured Egypt in the early 18th Century. Denon and his troupe of artists recorded many monuments, hieroglyphics, reliefs and temple layouts. It's possible characters might find clues here about sites they are exploring within Egypt.

South American Travels: Indiana Jones used a copy of this book in the University of Chicago library to track down the general location and some information about the lost Chachapoyan temple. The explorer McHenry who wrote it traveled to many ancient sites in South America, and it is possible characters might find information here about any expeditions they are undertaking in that region.

Shah-nameh: The Persian "Book of the Kings" written around the late 10th Century recounts the legendary adventures of Persia's heroes. This illuminated manuscript contains many leads for characters, including many fantastic creatures and the relics of ancient heroes. Characters could spend an entire adventure searching for the hero Rustam's tiger skin-covered armor, or the legendary mountain cave where the demon prince Zohak was imprisoned.

It is possible to find pictures of these artifacts, and many more, in your local library, on computer BBSs, and in a home encyclopedia. If you can actually photocopy or print out pictures and descriptions and give them to the players when their characters do the research, you will greatly enhance the roleplaying experience. Not to mention, they won't keep asking you "What was that Shah-nah-nah thing we were supposed to find again?"

Jerusalem, and took away the treasures of the house of the Lord, and the treasures of the king's house; he took all: he carried away the shields of gold which Solomon had made."

Now, the Bible doesn't exactly say whether

the Ark of the Covenant was among the treasures taken from Solomon's temple, but it is entirely likely, since the Egyptians effectively sacked the city and removed all its riches.

Shishak's conquest of the Israelites is commemorated in carved reliefs on one of the immense pylon gates in the great Temple of Karnak in Upper Egypt. The reliefs are in terrible condition, deteriorating more every day. But one can still make out images of the grand pharaoh Shishak in his war chariot, driving the Israelites before him and his armies.

Legends say that Shishak brought the Ark back to his capital city of Tanis in the Nile Delta, where he placed it in a vault known only as the Well of Souls. Apparently God's wrath at Shishak for stealing the Ark was manifest a year later, when the entire city of Tanis was consumed by a sandstorm that lasted an entire year. Since then, the Ark of the Covenant has remained a mysterious and lost treasure.

Petty Superstitions

I'm a little worried about Indiana running off to recover an artifact with such a mysterious past and with such supernatural powers. What we know about the Ark of the Covenant from the Bible is indeed sometimes terrifying, and I worry for Indiana's safety. The Nazis are an earthly force he can elude or overcome. But the Ark is not of this Earth, with divine and sometimes terrible powers. It's like nothing Indiana has ever gone after before.

There is a reference in second Samuel, chapter six, which describes an incident when someone unworthy directly touched the Ark. The Ark was being transported by ox cart back to Jerusalem after being used in a campaign against the Philistines. "And when they came to Nachon's threshingfloor, Uzzah put forth his hand to the Ark of God, and took hold of it; for the oxen shook it. And the anger of the Lord was kindled against Uzzah; and God smote him there for his error; and there he died by the Ark of God."

I'm also worried because the Ark is connected with Armageddon, as told in Revelation, chapter eleven. After the seventh angel blew his trumpet, "And the temple of God was opened in heaven, and there was seen in his temple the Ark of his testament: and there were lightnings, and voices, and

thunderings, and an earthquake, and great hail." Not exactly an encouraging sign of the power of the Ark, nor of things to come.

More *Raiders* Characters

The following are some more characters who appeared in the film *Raiders of the Lost Ark* and had an impact on the story and Dr. Jones' life. They could be worked into your campaign if the player characters operate in or around Marshall College or any number of other areas circa 1936.

Marcus Brody

Marcus Brody is the curator of an archaeological museum in New York City and has been Indiana Jones' patron since he decided to pursue archaeology. Brody is fascinated by antiquities of all sorts, from every period throughout history. Although he has training in archaeology, his knowledge is mostly from books, and he has little field experience. History is Brody's true forte.

Brody was born and raised in a wealthy British household, and received his classical education at Oxford University, where he and Indy's father, Henry Jones, became steadfast friends. Brody and Jones continued their friendship, through Jones' world tour lecturing on history and Brody's work at a few North American archaeological sites, teaching terms at several different colleges, and eventually his curating the archaeology museum.

Of course, any relative of Henry Jones was a friend to Marcus Brody. So when Indiana returned from his studies and travels abroad, Brody helped him find positions and contacts at prestigious colleges in the Northeast United States. He has been good friends with Indy every since, often calling to see how Indy is doing, share a few drinks and talk of archaeology.

Brody has also lobbied heavily for his museum to finance several of Indy's expeditions to recover rare antiquities around the globe. Brody is rarely disappointed by the treasures Indy retrieves, even if they aren't as spectacular as Indy would like. Brody is fascinated by them anyway.

Although he enjoys Indy's tales of his ad-

Hitler's Obsession with the Occult

To: Dr. Indiana Jones
From: Major Eaton, U.S. Army Intelligence
Re: Hitler and the Occult

CLASSIFIED INFORMATION — FOR YOUR EYES ONLY

Dr. Jones, our European operatives have compiled this top secret report on Hitler and his top aides to give you some idea of the insanity and danger involved in pursuing the Ark of the Covenant. If Hitler and his associates truly believe in the occult, then their obsession with recovering the lost Ark is more than fanatic — it is insane. Be warned that they would do anything to gain possession of the Ark of the Covenant.

U.S. Army Intelligence Profile: Adolf Hitler

The leader of the Nazis was originally an Austrian who rose from humble beginnings as a failed artist in Vienna. Here in Vienna it is believed he began nurturing his interest in the occult, and it is rumored he belonged to an occult group known as the Thule Society, which helped move anti-Semitism into the political forum again. The society was one of many secret groups which had been relatively harmless until after the Great War, when they began advocating militant conservative and racist politics.

Apparently Hitler believes strongly in the mythology of the Holy Grail and holds composer Richard Wagner and his grail opera, *Parsifal*, in high regard. The grail is a symbol which stands for the quest for hidden knowledge for the occultist. We've even obtained copies of a poster recently released (and quickly recalled) of Hitler dressed in the silver garb of a Grail Knight. Both his occult fanaticism and his love for Wagner helped him develop some twisted sense of German purity and Germany's destiny as the home of the one, true chosen brotherhood of superbeings.

Several sources have hinted that Hitler experimented with hallucinogenic substances during his time in Vienna in an attempt to expand his consciousness. These sources also say Hitler studied medieval occultism and magic, astrology, alchemy and dream interpretation. Hitler apparently has his horoscope predicted on a regular basis and before particularly important events or crises. Our agents have also uncovered records that Hitler had his membership number in the German Workers' party changed from 555 to 7 because he was so superstitious.

After the 1923 failed coup or *putsch* in Munich, Hitler met Rudolf Hess — another fanatic obsessed with the occult — while imprisoned for several months. The two no doubt fueled each other's devotion to superstition and the occult.

U.S. Army Intelligence Profile: Rudolf Hess

It can easily be seen that Hitler's time in prison with Rudolf Hess only strengthened and warped his ideas and interest in the occult. Hess was a member of the Thule Society and followed its leaders when the Nazi movement gained prominence. Hess was secretary for the Workers' Party and, after release from prison, served as personal secretary to Adolf Hitler. In 1932, when the Nazis came to power in Germany, Hess was named deputy leader of the party, second in command only to Hitler himself, and was in charge of political and domestic policy throughout Germany.

Hess and his wife are firm believers in every sort of magical and superstitious practice, including divination, dowsing, telepathy, astrology and demonology. Some sources say he regularly drinks certain potions concocted from mystical instructions, and sleeps with magnets around his bed to draw harmful substances from his body while he sleeps.

Besides placing his full belief in every pseudo-science and occult oddity, Hess has put his full faith in Adolf Hitler. The two fuel each other's egos, their beliefs in the occult, and their insane ideas of German world domination. If anything, Rudolf Hess is as mentally deranged as his master.

U.S. Army Intelligence Profile: Heinrich Himmler

Himmler is Hitler's commander of the SS, an elite terrorist police organization which rules Germany by fear. A suspicious and paranoid man, he blames the German defeat in the Great War on a worldwide Jewish conspiracy against the German people. In fact, he blames much of the deterioration of today's society on the Jews, seeing them as a scar across Germany's proud face.

Himmler's paranoia has always made him a good gatherer of information. It is said he keeps scraps of incriminating information on every member of his organization, as well as others in the Nazi hierarchy. While few if any of these tidbits of information prove useful, Himmler has on occasion used some of his gathered information to blackmail others.

Himmler has also been known to be possessed by delusions of grandeur. His aides sometimes say he views the SS as a contingent of ancient Teutonic knights, returned from the Middle Ages through time to restore Germany to her former glory. He thinks his holy Teutonic knights have also returned to safeguard their new emperor, Adolf Hitler. Some say Himmler even has delusions that he is the German King Heinrich I, a tenth-century German ruler — no doubt these delusions are grounded in Himmler's belief in the transmigration of souls and past lives.

U.S. Army Intelligence Profile: Josef Goebbels

Hitler's propaganda minister sees Hitler as Germany's Messiah, the one who would raise Germany from the ashes of the Great War and the era of depression and greed that followed. It could almost be said that he has become entranced by Hitler's charisma and ego.

His occult activities are rumored to include an interest in the sixteenth-century French prophet, Nostradamus, and he uses the prophet's predictions for whatever propaganda methods and campaigns he sees fit. Other occult interests include the use of herbs for spiritual purposes and animal magnetism.

venture acquiring significant archaeological artifacts, Brody never really seems to get himself motivated to go back into the field. He enjoys adventure and excitement, but these days he's a bit too old for all that active fieldwork. One of these days, though, he intends to find a project he can work on, even if it's limited to library research and cataloging mundane artifacts at an excavation.

Although Brody is very intelligent regarding matters of history and archaeology, he is often rather inexperienced in practical matters. He confines himself to his museum's offices most of his time, as he tends to wander and become lost while roaming the museum's corridors, marveling at the archaeological treasures he has collected for everyone to see. While Brody could be described as bumbling and inept, it is more his naive and innocent fascination with all things new to him which distracts his attention from more important matters.

Marcus Brody

AGILITY 8

Martial arts: boxing 11, melee combat 8 (fencing foil 10), melee parry 10

DEXTERITY 8

Vehicle piloting: car/truck 11

ENDURANCE 7

STRENGTH 8

TOUGHNESS 9

INTELLECT 11

Deduction 17, first aid 12, linguistics 13, teaching: history 18

MIND 12

Scholar: archaeology 22, history 21, administration 15

CONFIDENCE 9

Willpower 14

CHARISMA 9

Charm 14, etiquette 13, persuasion 16

Life Points: 5

Equipment: Pens; few bits of paper in pockets; pocket watch; the occasional forgotten artifact

Description: Normally a calm person, Brody wears a coat and tie, always looking as professorial as possible (a holdover from his teaching years). However, Brody tends to look more disheveled the more frustrated, bewildered or lost he becomes. His pockets

Using Marcus in Your Game

As a curator of a major archaeology museum in New York City, Marcus Brody can serve many purposes in your *World of Indiana Jones* campaign. He could hire characters for an expedition to recover some lost antiquity, or he might pay characters to track down and retrieve some stolen artifact.

Marcus is also a good contact (a Column Three in archaeological or academic circles), and can provide some leads and opportunities for your characters. His museum is filled with artifacts which could provide clues for archaeologist characters seeking other treasures. In fact, the museum basement and store-rooms are packed with old notes, papers and journals from other explorers, as well as other artifacts not kept on display — characters could find almost anything in there, and gamemasters can use it as someplace to plant clues to help characters along in an adventure's plot.

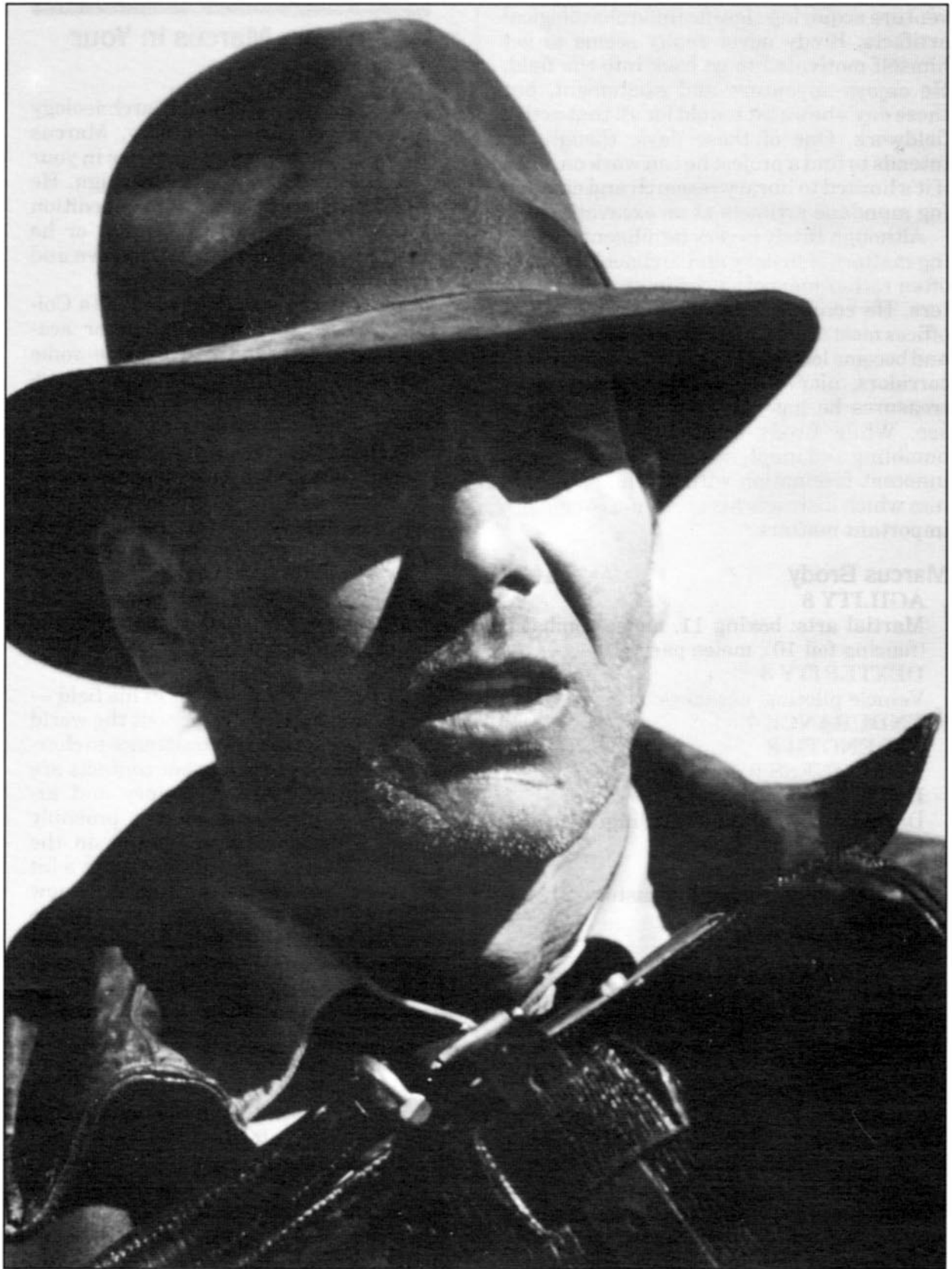
Brody is also an expert in his field — he has colleagues throughout the world who might be of some assistance to characters. Most of these other contacts are museum curators or history and archaeology professors, so they probably have little knowledge of work in the field. However, they possess quite a bit of book knowledge, and might know obscure facts to help players. They're museums and universities also contain collections and libraries which might have information useful to characters.

often contain bits of paper with important notes on them, or small bits of archaeological finds he absent-mindedly drops into his pockets. Brody is of medium build, with receding and graying hair atop his head. He is quick to flash his eager grin.

Special Note: Brody can become easily distracted or fixated on irrelevant but interesting details. Whenever such a detail pops up in an adventure, have Marcus generate a

INDIANA JONES™

Raiders of the
Lost Ark



willpower total against a DN of your choice (usually around a base of 10, modified by circumstance). If Marcus fails, he will wander off, act confused, or, basically, be of no help whatsoever for the next few rounds.

Major Eaton

Major Eaton is an administrator for United States Army Intelligence, with offices based in Washington, D.C. He is the typical Washington bureaucrat — a somewhat pushy, officious and stubborn man who is used to getting his way because he's the United States government.

Eaton is very straightforward when talking about national security. He often interrupts others with further questions or his own blunt commentary. Eaton is a bureaucrat at heart, and enjoys using his numerous forms, official procedures and protocols as a buffer to keep the public unaware of Army Intelligence operations.

Major Eaton

AGILITY 8

Dodge 9, martial arts: judo 11

DEXTERITY 9

Fire combat 12, gunnery 10, heavy weapons: machine-gun 10, prestidigitation (concealing objects 11), vehicle piloting: car/truck 12

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 10

Camouflage 12, deduction 15, espionage 17, perception 14, radio operator 13, science: weaponsmith 10 (rifles 12), tracking 12

MIND 11

Language: German 16, scholar: bureaucracy 13, administration 14

CONFIDENCE 10

Con 14, interrogation 13, intimidation 12, streetwise 13

CHARISMA 8

Charm 9, persuasion 12, taunt 10

Life Points: 4

Equipment: Pipe and tobacco; matches; pen and pad; briefcase; shoulder holster with Smith and Wesson .38, damage value 14

Description: Eaton is a heavy-set man with a slowly receding hairline and large jowls. He's often dressed in a suit and tie, and often smokes a pipe, especially when stonewalling other people with his "That's classified information," line.

Colonel Musgrove

Colonel Musgrove is a much more practical kind of man than Major Eaton. He's interested in pursuing facts, not hiding behind them. However, he does view Hitler's obsession with the occult with a certain measure of disbelief, as Musgrove is not a particularly suspicious man.

Musgrove began his Army career before the Great War. He later served as a low-level administrative aid on General Pershing's staff during the Great War, and was responsible for analyzing aerial reconnaissance photographs of the Allied and German forces massed on the Belgian and French fronts.

After the war, Musgrove joined United States Army Intelligence, heading their photograph reconnaissance division, and later transferring to the European special operations division. He has been teamed with Major Eaton to follow up leads on Hitler's international activities, including his search for archaeological relics purported to have supernatural powers. These days Musgrove is not as assertive as he used to be, and is constantly interrupted by his associate.

Colonel Musgrove

AGILITY 9

Melee combat 10 (knife 12), melee parry 11, stealth 12

DEXTERITY 10

Fire combat 15, gunnery 14, heavy weapons: machine-gun 14, vehicle piloting: car/truck 14, biplane 16

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 11

Camouflage 14, deduction 15, espionage 16, first aid 14, navigation: 15, photography 16, radio operator 14, tracking 13

MIND 9

Cartography 14, language: French 14, German 13, scholar: administration 12

Using Major Eaton and Colonel Musgrove in Your Game

United States Army Intelligence at this time was very secretive, and Eaton and Musgrove are no exception. Army Intelligence people hide behind their secret bureaucratic mazes. They are rarely helpful unless it suits their own purposes.

Eaton and Musgrove can be used in an espionage campaign in *The World of Indiana Jones* to brief characters on secret missions and provide guidance and hints. It's also possible they are working on thwarting other projects Hitler has planned to acquire occult items — they might hire adventurers to retrieve these items, promising almost anything as long as they are turned over to the government first.

A special note concerning the two A.I. guys: Neither of them could win the “most popular” award in their departments. One of the reasons they were assigned to this case is that it is, officially, of fairly low importance on the Defense Department's list. A.I. is more interested in breaking

German codes, checking on the status of weapons' development, and pursuing “more important” investigations than looking into Hitler's “nutty” fascination with the occult.

When Indy finds the Ark and brings it back to the U.S., part of the reason it is not investigated immediately is probably because of their recommendation. They both are skeptical of any reports of “mystical fires” and “the wrath of God,” and they don't want to get branded “nuts” by their own superiors.

In future dealings with player character adventurers, they might lighten up on this attitude. When, or if, your player characters start bringing to light other mystical objects that really work (if that's the way your campaign is going to go), they might start pushing for more and more investigation and funding. Of course, they might chicken out and go the other way, throwing up obstacles in the paths of “troublemaking” adventurers.

CONFIDENCE 8

Con 11, interrogation 11, streetwise 11, survival: forest 13

CHARISMA 7

Charm 10, persuasion 12

Life Points: 4

Equipment: Valise; pen and pad; shoulder holster with Smith and Wesson .38, damage value 14

Description: Colonel Musgrove is a tall, thin man in his late fifties, with thinning gray hair partially covering his head. He typically wears a suit with a bow tie, and carries around a valise filled with papers and photographs.

Adventure Hooks

The following are some adventure hooks you can use in, around, or tied to Marshall College or another college you choose to use as an adventure setting. Keep in mind that most of these hooks are “low-key” compared to a lot of potential adventures. Throw them in as short adventures to keep from getting

into the “we must save the world before lunch!” rut heroic adventurers can sometimes fall.

The Ghost of Tintagel

One of Marshall College's professors, a medieval scholar, decides to spend his summer break touring England again, and invites the characters — who are students at Marshall College — to come along and help him conduct some research into the true locations from Arthurian legends.

The group visits several known Arthurian sites — including the Glastonbury Tor, believed to be associated with the Isle of Avalon, and Arthur's supposed birthplace at Tintagel Castle. However, during a stay near Tintagel, the characters believe they see a ghost of a young woman dressed in medieval garb. She tempts them from their hotel nearby through the hills to the gates of the castle ruins.

The hauntings continue through the next evening, the ghostly woman seemingly beckoning the characters further into the castle ruins, soon descending to deeper hallways

and finally through a wall! But if the characters can find the secret passage, they discover a small room filled with the crumpled bones of a young woman. The ghost is the spirit of a 19th Century girl who was infatuated with Arthurian legends, and roamed Tintagel Castle seeking remnants of King Arthur's days. She stumbled onto the secret room and became trapped, ran out of food and water and soon died. Her spirit haunts the ruins until someone removes her bones and gives them a proper burial.

Unfortunately, when they stumble into the secret chamber, the characters themselves become trapped in the room! They must find their way out, braving narrow passages, an unstable cliff ledge high above the crashing sea, and a near-miss cave-in. To bring the woman to final rest, they can bury her remains in a cemetery in the nearest town. Clutched in the woman's skeletal hands are a few coins dating back to the Fifth Century, the estimated time of King Arthur's reign. They would be valuable to any collector of such antiquities, though they are, technically, the property of the Crown.

It is recommended that this adventure hook be part of another adventure set in the area. Either that, or the gamemaster should flesh out the hook by creating a detailed map of the underground passages, complete with traps and pitfalls for the characters to avoid.

Revenge!

This hook is for the more physical adventurers who might be hanging around Marshall College after the events of *Raiders of the Lost Ark* occur.

Dr. Henry Jones, Jr.'s name has been mentioned in several Nazi communiques over the last few months and the fact that he survived the "disaster" on the Nazi island and no one else did has convinced German intelligence in America that he caused the failure of Hitler's most recent pet project. While this is not critical to the Third Reich's pursuit of power in Europe, it might be profitable for certain German-American Bundists to strike back at Indy, setting an example of "don't mess with the Führer" for all Americans.

A group of Bundists decide to lurk in wait near Indy's house and jump him when he comes back from his daily classes. Unfortunately, Marcus has finally allowed Indy to go searching for the idol Belloq stole from him at the beginning of the *Raiders* adventure — and Indy, characteristically, didn't tell anyone until the last minute.

The Bundists are angry. They decide to ransack Indy's little home and take or break anything valuable. But when that proves to be unsatisfying, they plan to attack the Marshall College museum and steal some valuable artifacts and paint swastikas all over the place.

The player characters are tipped off to this — either they encounter the Bundists at Indy's house or on campus and gain this information (maybe one of the Bundists drops a pamphlet from the museum with a crude map sketched on it), or they are actually near the museum when it happens. In any event, the player characters have to fight off the lightly-armed Bundists (maybe one has a pistol, but the rest have knives or clubs — but the characters should be lightly armed, too; they are at a college), perhaps pursuing them in a harrowing car chase to recover any objects they stole. This could lead to a whole series of "retribution" events that can be sprinkled throughout other adventures.

Contacts

These contacts can be used in and around Marshall College for a variety of reasons. Remember, even though the descriptions of these personages infer helpfulness and knowledge, the gamemaster can create unique personalities for each individual — some of them may be aggressive, temperamental, hostile, helpful, or perverse.

Ethel Young

Ethel Young is an assistant to the chief librarian at the Metropolitan Museum of Art in New York City, and has held that post since the museum moved to its new building on Fifth Avenue and Central Park in 1905. She is very familiar with the art collection there, which includes fine examples of ancient Egyptian, Greek and Roman art, as

INDIANA JONES™

Raiders of the
Lost Ark



well as Medieval and 19th Century artwork. She's also a friend of Marcus Brody, and she often helps him with joint research between the two museums.

Mrs. Young is responsible for compiling, cataloguing, transcribing and helping to publish thousands of pages of archaeologists' notes from the museum's various digs around the world. She has extensive knowledge of the work of Albert M. Lythgoe and his assistant H.E. Winlock, who supervised the museum's excavations at Luxor and Thebes in Egypt. Mrs. Young is still sifting through Mr. Winlock's notes, journals and hand-drawn maps of the sites he explored in Thebes, including Deir el-Bahri and the temple of Queen Hatshepsut. Mr. Winlock has since become the Metropolitan Museum's director.

While Mrs. Young works directly for the Metropolitan Museum, she often helps archaeologists and scholars from other institutions in conducting research on ancient societies. Her knowledge is limited to that learned from books and cryptic archaeologists' notes,

but she absorbs quite a lot and can recall both the information in the journals and where they're located in the museum's archives.

Ethel Young

AGILITY 7

DEXTERITY 7

ENDURANCE 8

STRENGTH 7

Lifting 10

TOUGHNESS 9

INTELLECT 11

Deduction 17, linguistics 14, perception 18, research 22

MIND 9

Business 13, language: French 16, Arabic 15, Greek 17, Roman 16, scholar: ancient history 18, archaeology 13, medieval history 19

CONFIDENCE 8

CHARISMA 9

Charm 14, persuasion 13

Life Points: 3

Equipment: Pen and notepad; reading glasses; box of files

Description: Mrs. Young is a middle-aged, attractive woman who dresses in heavy skirts and often wears conservative ladies' hats. Her reading glasses hang on a gold chain around her neck, perched on her nose if she's trying to transcribe some archaeologist's cryptic notes. Mrs. Young keeps her long, dark-but-graying hair tied up in some intricate coiffure.

Depending upon how you want to play Mrs. Young, she could be married or widowed — or she might just adopt the "Mrs." honorific to keep would-be suitors away.

Professor Saunders

Saunders is the head of the History department at Marshall College — which means he's also Professor Jones' boss. Saunders is a stern man who says little outside the classroom. When he does speak, however, it is in serious tones and about important matters.

Saunders isn't particularly thrilled with Professor Jones' teaching record. He's a bit disappointed to find Jones more often out in the field on expeditions than in the class-

room, and does not approve of Jones leaving his classes to colleagues or independent study while he's away.

Professor Saunders is an American History buff, and immerses himself in books and journals about the most specific sections of the nation's past. He is particularly fond of America during the Revolutionary War, and is sometimes willing to carry on a conversation with anybody worthy enough to discuss the subject with him — which leaves very few people worthy in his eyes. He can be a valuable contact, as he knows much about the nation's historical sites and the tiny details of the America's past which might serve as clues for adventurers.

Since he is chairman of the History department, Saunders is also a stickler for procedure and administrative detail. He watches over his professors like a vulture, and sometimes gruffly comments on how they are handling their classes.

Professor Saunders

AGILITY 7

DEXTERITY 8



ENDURANCE 7
STRENGTH 7
TOUGHNESS 9
INTELLECT 11

Deduction 18, linguistics 15, perception 19, research 17, teaching: history 20

MIND 12

Language: Latin 16, Greek 17, *various* 15, scholar: history 18, American history 24

CONFIDENCE 9

Interrogation 12, willpower 18

CHARISMA 7

Persuasion 16

Life Points: 2

Equipment: Pen; cane; class notes; several books on American history

Description: Professor Saunders is a bear-like man whose age is beginning to show in his whitening hair and his wrinkled face. He leans lightly on a cane he thumps around on, but he often uses it to bang against the ground or a desk when making a point. He dresses in the coat and tie so characteristic of academic minds. Saunders has never had time to be married, though the thought has crossed his mind more than once.

Contrary to the beliefs of many of Saunders' underlings, the chairman is not interested in reprimanding Indiana Jones or seeing him lose his assistant professorship. Rather, he hopes Indy will conquer his need for adventure and his wanderlust, settling into his professorship much like Dr. Henry Jones, Sr. did. As a result, he is likely to discourage adventurers who might distract Indiana or set a bad example for his young professor.

Professor Hillary

Marshall College's astronomy professor is a superstitious man named Professor Hillary. He rarely leaves the observatory, and can often be seen at the college's telescope at all hours of the night.

Hillary believes that other beings inhabit the stars. He things these beings have a much greater intelligence than humans — possibly even on a god-like level — and dreads the day when they descend to earth to enslave humanity. He also practices astrology, and has rather superstitious behaviors when certain celestial bodies are aligned. Hillary

is also intrigued by how ancient civilizations viewed the heavens. Despite his strange belief in outer space beings, Hillary is still an authority on astronomy and physics at Marshall College. He is also very knowledgeable about the physics and astronomy used by ancient peoples, and sometimes provides information for professors, archaeologists and occult groups on the subject.

Most of Professor Hillary's colleagues at the college think he's a little crazy. Some say he's been reading too many trashy pulp novels and stories. He's often the butt of faculty and student jokes, but still takes his work seriously, combing the night skies for signs of the outer space beings' arrival.

Professor Hillary

AGILITY 9

DEXTERITY 8

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 10

Deduction 15, perception 17, teaching: astronomy 18

MIND 12

Language: Latin 16, scholar: astronomy 20, astrology 16, physics 17, numerology 16

CONFIDENCE 9

CHARISMA 8

Persuasion 11

Life Points: 3

Equipment: Small telescope; star chart; flashlight; valise with class notes

Description: Hillary is a gaunt and tall man who dresses in black suits which are too small for him. His complexion is very pale, since he rarely gets any sunlight. A fedora with an oversized brim often shades his eyes from intense sunlight, which he seems to shun. Hillary is often by himself and too much attention at one time (say, by a whole party of inquisitive adventurers who need to know when the next alignment of Jupiter and Saturn will be) will startle him into retreat.

Archibald Finney

Finney is the short-statured curator of

INDIANA JONES™

Raiders of the
Lost Ark



Using Marshall College Contacts in Your Game

In any *World of Indiana Jones* adventure, it is important to stress the value of preparation and research — or the adventure will devolve into chase scene after chase scene and fight after fight. While this is not necessarily a bad thing (especially toward the end of an adventure), Indiana Jones himself always solved whatever puzzle allowed him to triumph at the end of his quest. While being tough, strong, and fast is good, being smart is just as important.

These contacts can help make the player characters smart and informed. If you have players who will take the time to visit colleges, libraries, and experts in preparation for adventures, then you can give them vital information and clues to puzzles through these contacts. If the puzzles turn out to be too difficult for the players, you can allow the contacts to help out even more. Certainly, the climax of your adventure will probably be a big chase scene, fight, or conflagration, but, if the player characters are to come out on top, they'll have to use their brains and the resources of their contacts.

Marshall College's art collection, housed on the third floor of the Burke J. Carter library. An impatient man, he's always puttering around his displays, straightening paintings and repositioning sculptures until they are just right.

Finney is also an admirer of Professor Jones. He tries to sit in on Jones' lectures whenever he has a free moment, and pesters the professor for stories from his last expedition. Finney would hire Jones to retrieve some American Indian artifacts if he could, but the college museum relies mostly on art donated by alumni to fill its collection.

Finney's primary interest is in American Indians — their artifacts, culture and folklore. He grew up in the American West near

an Indian reservation, and learned much about the culture from the older men there. Now he's concerned with discovering and documenting their history and relics. He's an authority on Indian legends, and has many contacts of his own among the Indians in the West.

Archibald Finney

AGILITY 7

Dodge 9, missile weapons: bow and arrow 15

DEXTERITY 9

ENDURANCE 7

STRENGTH 8

TOUGHNESS 9

INTELLECT 9

Perception 16

MIND 10

Language: Sioux 18, Crow 19, *various Native American* 16, scholar: Native American legends 20, Native American history 19

CONFIDENCE 8

CHARISMA 7

Charm 10, persuasion 11

Life Points: 1

Equipment: Handkerchief; dust rag; Native American trinkets

Description: Finney is a short man with a balding head. He dresses in tweed suits in all kinds of weather, and is often dabbing the sweat from his forehead with his handkerchief. Although he is small, he seems filled with energy, and moves about his museum nervously, inspecting every piece to make sure it is displayed properly.

Finney is also known around the college for his participation in "History Day" at the college. During this day, every professor who so desires (along with their grad assistants and students) will give demonstrations on their specialties or interests. The day itself has achieved a sort of "Fair" status for Marshall College. Finney impressed several of his peers and students (and amused them as well) when he participated in an authentic Native American dance (with a small collection of Indians from a midwestern reservation) and then shot a flaming arrow dead-center through a flammable target.

Chapter Three

Nepal

"I don't know what kind of people you're used to dealing with, but nobody tells me what to do in my place."

—Marion Ravenwood



Hi. Welcome to *The Raven*. Say, how 'bout a drink for you and your friends?

Look, I didn't ask to get stuck in this dive all these years. This is what happens to you if you stick around those mangy, no-good archaeologists. They drag you all over this earth looking for their little bits of junk and all. And this is where it gets you — some ratty old dive in the middle of these damned mountains where there's no telephones or electricity or roads or any comforts.

This is *The Raven*, all I have after following my archaeologist father around. It's a crummy dive in a Nepalese village nobody would otherwise visit, but the locals enjoy the warmth of the fire and the climbers who hike through here like the company and the booze.

You sure you don't want a drink? Say, why don't you warm yourself by the fire? The weather outside can be pretty rough on travelers. Snow, ice, avalanches and wind can kill somebody out

there. Those mountains have killed many climbers, and they killed Abner.

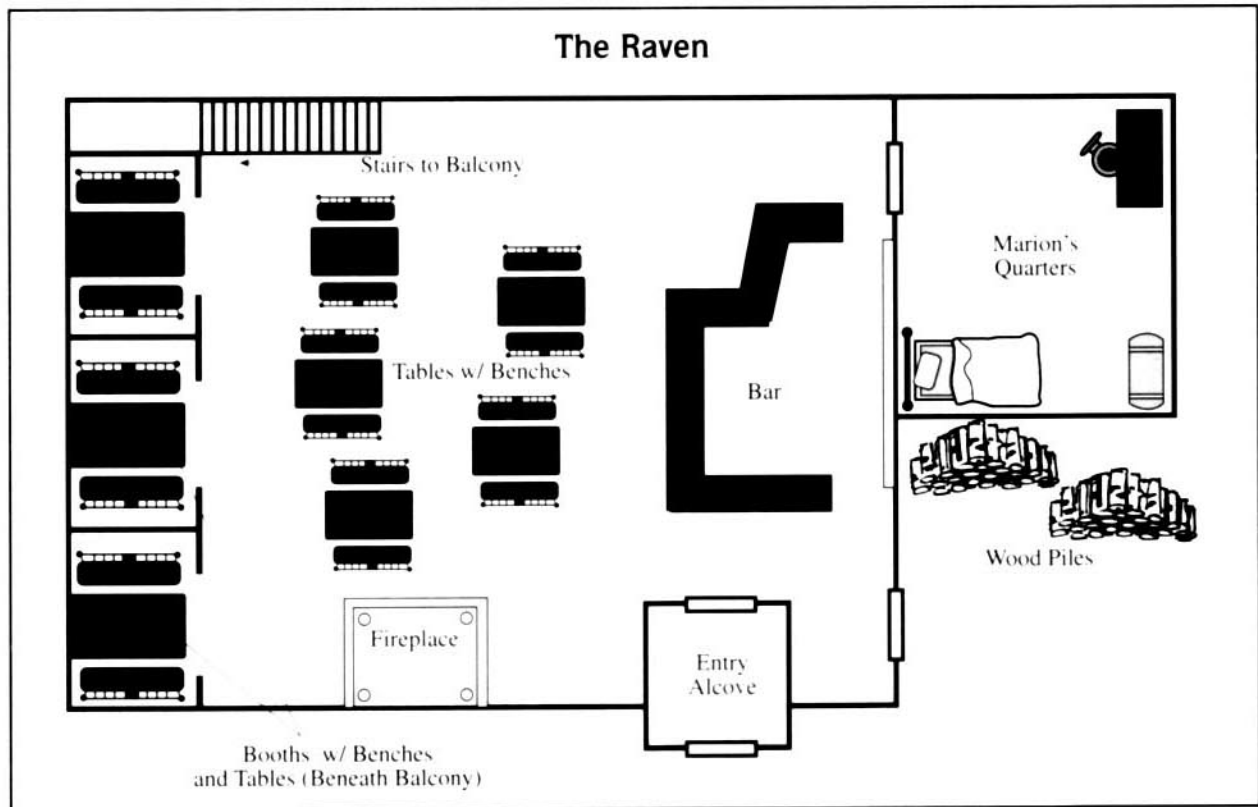
Abner Ravenwood? You mean you haven't heard of Abner Ravenwood, noted archaeologist and Egyptologist, whose entire life has been spent traipsing around the globe in search of antique relics and junk? I don't blame you. He never amounted to much anyway. It was great living at the university in Chicago, but when his Ark of the Covenant obsession cost him his job, he left the States to seek his holy of holies. And he dragged me along with him just because he didn't want daddy's little girl living all by herself. Ha. If only he could see me now.

And, no, I haven't seen that bastard Indiana Jones in years. Thank you *so much* for asking.

The Raven

The Raven is a rickety old building in the middle of this crummy little village. It's the central gathering place for the locals, and it's usually crowded every night. We even get quite a few sherpas and climbers in here, most looking to drink away their memories of failed climbs, or celebrate their successful ascents.

Practically the entire shack is made of wood, probably centuries old, too. Abner bought it from the former owners with the



meager wad of American money he had left. He intended me to run the dive as a moderate source of income while he bumbled around out there after his precious ark.

Most of the tavern's foundation and lower walls are made of stones, some held together by a lumpy sort of local plaster or mortar. The large fireplace along one wall is also made of stones. I feed the fire from afternoon until the early morning hours when I close the place up. The remaining embers and the heat in the stones usually keeps the place warm until daylight, when I toss a few logs on the fire to keep the place barely warm. I keep a large pile of wood right next to the fireplace — up here wood can get expensive, but I've got a nice pile out back which some patrons trade in exchange for drinks. Occasionally somebody comes up from the lower elevations with a yak cart filled with wood which I buy for a bottle of whisky or scotch.

I've got a few long wooden tables on the main floor, with benches for all the patrons. Up a short flight of stairs is a small balcony area with a few more tables where you can get a good look over the crowd when the

smoke isn't too thick in here. The whole place doesn't take long to clean, either. A few buckets of water over the tables and a broom or mop on the floor would do wonders — if I ever felt like cleaning the place up.

The bar itself wraps around one side of the dive, twisting a little out into the main floor. It reeks from innumerable drinks spilt all over it in its lifetime. There's always some junk lying about on it, too — old, empty bottles with peeling labels, cigarette butts, dirty glasses, an old rag I sometimes use to clean out cups. I used to have stools at the bar for patrons, but I broke them up and burned them during that nasty snowstorm last year.

Beneath the bar I keep most of my glasses, usually stacked haphazardly. Behind everything I hide my cigar box, although most of the time I keep the night's proceeds in the safest place of all — my pocket.

The Headpiece

Most of the baubles Abner collected during his life and dragged out here in crates and suitcases were left sitting around his grungy

Using *The Raven* in Your Game

Before the events in *Raiders of the Lost Ark*, *The Raven* can be used as a way station to other points in Nepal, or even as a half-way point if the characters are traveling through the Himalayas between China and India. Many mountain climbers come here to restock their supplies and rest up before the ascend any of the numerous tall peaks in the area. They also find experienced sherpa guides here and hire them to lead their climbing expeditions.

If the characters come to *The Raven* searching for Abner, they might get information about his location from Marion, and might hire a sherpa guide to lead them to the region where he was excavating (see the

Adventure Hook “Abner’s Demise” below).

Of course, after the events in *Raiders of the Lost Ark*, little is left of *The Raven* except for smoldering embers, charred timbers and blackened stones. But it’s possible one of the local people or perhaps even a retired mountain climber rebuilds the dive and runs an establishment similar to *The Raven* Marion ran. It could be a rest house for travelers and climbers heading to more remote points in the Himalayas or passing through the mountains. Or characters might return to *The Raven*’s ruins to seek any lost treasures Abner excavated that were left behind and might have survived the blaze.

little study, a dimly lit room behind the bar which was curtained off from our sleeping quarters. He had amassed thousands upon thousands of clay knick-knacks, tiny statues, parchment maps, polished stones of varying significance and bits of pots, metal weapon heads and crumbling stones.

I sold what I could to make some extra cash to run this place. Mohan had a friend, a dealer in Katmandu who fenced stolen goods. Abner would have known what to ask for half that junk, and I’m sure to him it was worth a fortune. But I needed the cash, so I settled for the prices I was offered. Some of the books and scrolls I’m sure were more valuable, too — I packed some away — the ones which were tattered, torn up, falling apart or generally useless I tossed on the fire.

The rest of Abner’s study corner of the back room I broke up and tossed in the fire. Mohan brought an axe and helped me break up the bookcases and desk where Abner spent so much of his time. I thought about pushing my crummy little bed and Abner’s together so I’d have a bigger place to sleep, but a big bed gets awfully cold and becomes very lonely after a while. I took the quilts, blankets and the flat pillow for my own bed, then Mohan broke up the frame from Abner’s bed and tossed it in the fireplace with the rest of his junk.

I did save a few baubles. Some of the

statues I had particularly liked I propped up on the shelves overlooking the bar — a sort of curio collection for the drunks to stare at and try to talk to. The ratty old stuffed raven Abner had picked up somewhere seemed pretty appropriate to stand watch over the bar. So I kept it on the highest shelf, a sort of guardian and mascot for the dive.

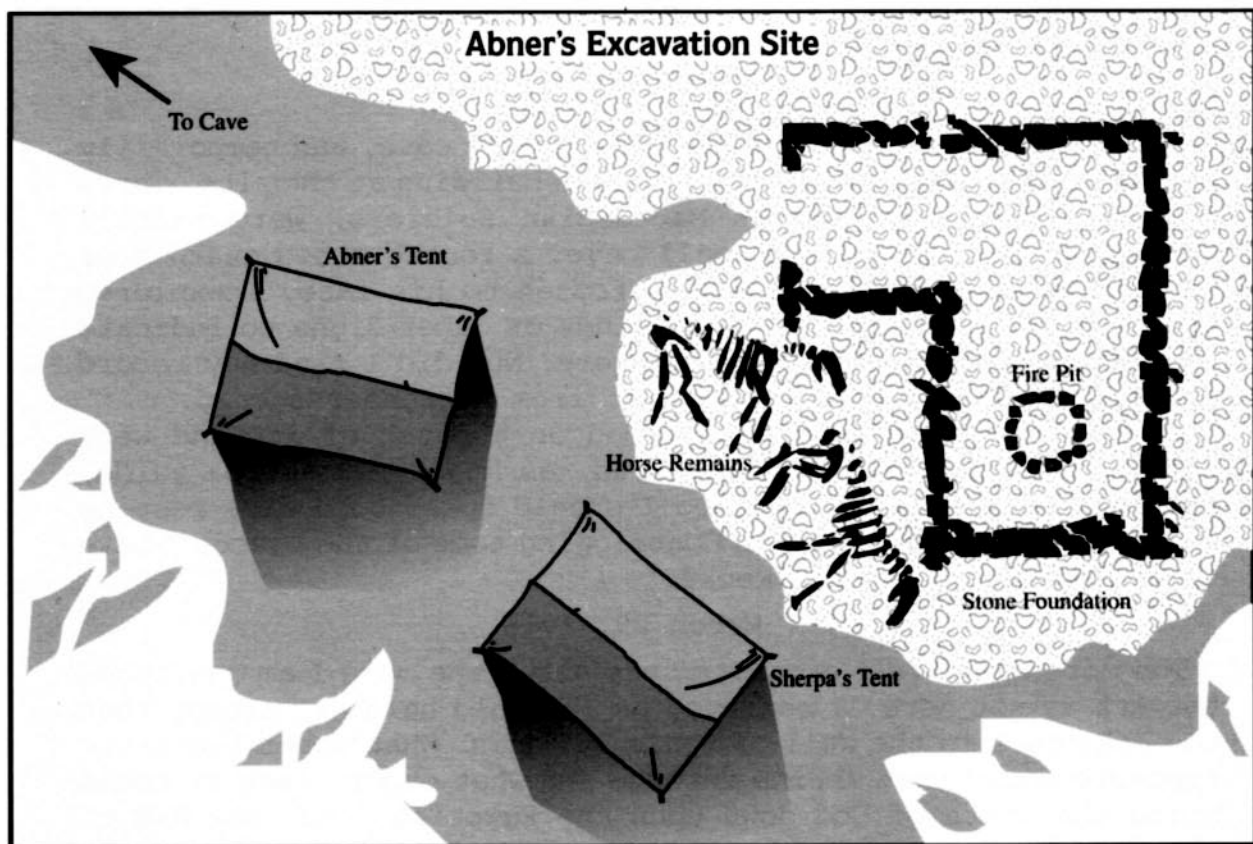
There was once piece in particular I kept, and I kept it close to me because I had heard Abner babble on about its importance and true value to other archaeologists and museums. If I ever got back to the States, I could probably sell it for a comfortable fortune. The relic is also the only thing I relate to with fond memories of Abner. It always aroused this mystique about him, a glimmer in his eye which lit his miserable little life of digging in dusty deserts and hunching over manuscripts and scrolls in the dark.

And it’s a beautiful piece, too — a round bronze medallion maybe four, five inches across, with a brilliant red crystal set in a center hole. Engraved around the stone on both sides is a bird of some kind with its wings outstretched almost around the rounded edge — the red crystal forms the enlarged eye of the bird. A thin band of inscriptions encircles the bird along the round border of the medallion. The inscriptions seem to be repeated on the other side as well. At the bottom of the bird is an oddly-shaped

INDIANA JONES™

Raiders of the
Lost Ark





piece, probably to fit over a pole or staff of some kind.

I'm sure the crystal alone is worth something back in the States, but the entire medallion could fetch a tidy sum from a museum or private collector. If I ever make it back to the U.S., it's my ticket to living comfortably in style.

To make sure I didn't lose it or have it stolen, I found a chain, threaded it through part of the medallion and wore it discreetly around my neck. The medallion hangs low enough that it remains relatively hidden beneath my shirt.

Abner's Himalayan Excavation

What was Abner doing looking for the lost Ark of the Covenant in the Himalayan Mountains, far from the Middle East and the area where most of the Ark lore is centered? In one of his more fantastic theories, Abner believed the Ark to have been stolen by either the Babylonians or Assyrians when they

conquered the tribes of Israel. He thought the Ark of the Covenant was taken to Mesopotamia as booty. Abner spent several years searching the major archaeological sites of that region, now mostly in Iran and Iraq — but he found little evidence that the Ark had ever passed that way.

What Abner did discover was an obscure reference to Alexander the Great's conquests across Asia Minor and the Middle East, all the way to northern India. Ravenwood posulated that somehow Alexander took the Ark when he sacked the Persians' capital, or found it during his conquests and activities in the Middle East. The farthest Alexander's campaigns reached was Indian. If the retrieved Ark of the Covenant were brought along with Alexander's armies, it might have been abandoned or stolen in northern India.

Ravenwood took Marion along, following clues from Iran, Afghanistan and India until he came to the small Nepalese village of Patan. After purchasing *The Raven* to bring in some extra money, Abner set out into the mountains with a sherpa guide or two, ex-

Abner's Journal

March 25, 1936

Discovered several bodies within a nearby cave, and temporarily halted work on the remains of the stone building at the site. Three of the bodies, dressed as Macedonian soldiers, were hastily buried at the back of the small cave. A fourth stood guard near the entrance, a grim expression frozen to his face. I explored the cave fully, but found no carvings or other signs to indicate the Ark of the Covenant had been here. Nor did I find any record these four soldiers had stolen it from Alexander's camp.

In exploring the cave, I slipped on a patch of ice and went tumbling. I apparently hit my head, as Mujar, my sherpa guide, had to come rescue me. Perhaps I should spend some days resting in the tent and examining and cataloging some of the pieces I have collected over the past weeks.

March 29, 1936

The more and more I excavate this site, the more I am convinced the Ark is not here. I believe, as I should have all along, that the Ark rests in the Well of Souls in Tanis. What other fantastic treasure could that shrine entomb, and what other treasure could bring the wrath of God down upon the Egyptians? No, the Ark of the Covenant never passed this way through these gloomy mountains. It must be back in Tanis.

March 30, 1936

We've almost run out of supplies. I have sent Mujar back to Patan for food. I am not well enough to make the journey back yet. Mujar had to calm me down last night, as he found me screaming at the mountains in agony, upset that they refused to yield up the Ark of the Covenant. I do not remember...

ploring for the last resting place of the Ark.

After several months searching for clues, Ravenwood stumbled upon some ruins dating back far enough to be contemporary with Alexander the Great's conquests in Asia. He began excavating the ruins and searching for signs that the Ark had passed this way.

Abner's excavation consisted of little more than sifting through the stone foundation of a crude structure, examining the remains of two horses, and finding a few crude graves in a shallow cave nearby. The entire site was located in a rocky valley beneath the shadow of the snow-topped Himalayas.

The stone foundation was all that remained of a crude shelter probably built by some of Alexander the Great's Macedonian soldiers. Abner was unable to determine why they were this high in the mountains, although he thought they might have deserted their general in search of treasure, or they might have stolen the Ark of the Covenant and fled. Within the stone foundation Abner found several signs that Macedonians had camped here — an indentation in the floor for a fire pit, remains of rodents and mountain goats eaten for food, and some metal tools and leather goods of Macedonian origins.

Near the foundation, Abner found the remains of two horses in riding gear typical of that used during Alexander the Great's time. The remains were partially frozen and mummified, leaving a gruesome — but informative — pile of flesh and bones. At one point the horses had been tethered to posts near the shelter, and it seemed they died of exposure to the extreme cold temperatures and from possible starvation.

Near the site is a shallow cave where it appears the rogue Macedonians buried their dead and took shelter. Three men were buried at the back of the cave in crude graves. Their bodies were under simple rock piles. Each man was wrapped in tattered cloth (the remains of horse blankets) and was dressed in their full infantry gear — the leather armor of the Macedonians, a helmet, sword and spear. Their bodies were frozen and partially mummified also.

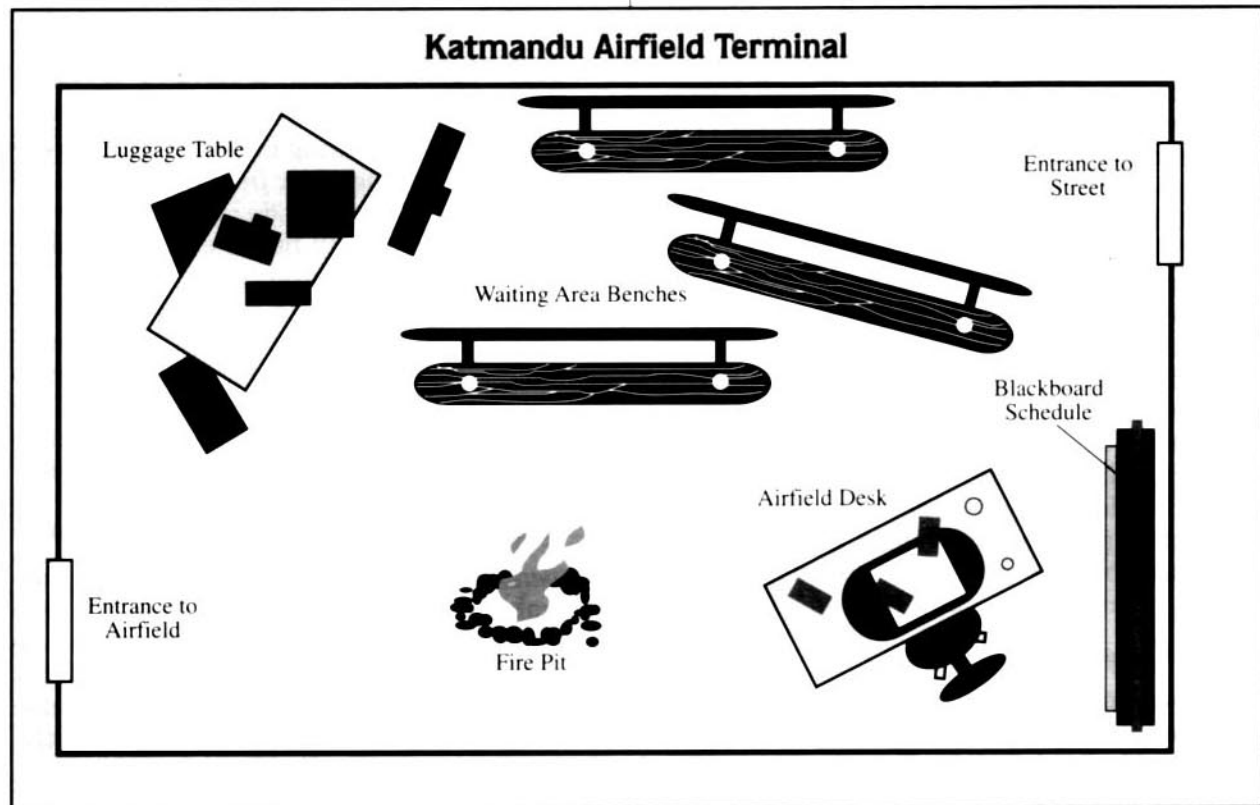
Abner found a fourth Macedonian warrior near the cave entrance. He was not entombed like the others — instead it seems he had sat down to rest, looking outside the cave. Maybe he took shelter during a snowstorm outside,

or perhaps he was defending himself against an enemy. However, Abner found no signs of struggle, so he assumed the warrior died of cold and starvation. The lone Macedonian is dressed in his infantry gear, and sits against the cave entrance's wall, his spear in hand as if he were on duty for eternity.

Abner's own encampment consisted of only two tents, one for himself and one for his sherpa guide. Abner's tent held his belongings — a trunk for clothing and prized artifacts — as well as a simple cot, a stool and a work table. The table was strewn with items found at this excavation, including some tattered bits of cloth, a spearhead and sword hilt, bits of gear from the horses and other pieces found in the stone foundation.

Katmandu

Katmandu, the capital of Nepal, appears to be a backwards city nestled in the valleys of the Himalayan Mountains. It is a haphazard jumble of low stone and wood houses with low slanting roofs, dark alleys filled with mud and stones, and small, candle-lit Buddhist temples and shrines.



Indiana Jones arrived in Katmandu before continuing his journey to Patan, high in the mountains beyond the city. Outside the small quonset hut which served as Katmandu's airline terminal he met an old friend, Lin-Su, who provided Indy with an automobile, clues about Abner's whereabouts and a map to Patan village (for more about Lin-Su, see the "Mountain Contacts" section below).

Katmandu's "airport" is little more than a rough dirt runway long enough for a DC-3 to land on — although such a plane rarely sets down in Nepal's high mountain capital city. Most of the small planes stopping here let off a few passengers, take on a few more, exchange mail, and then quickly take off again before nightfall makes safe navigation of the Himalayas impossible. Treacherous crosswinds and the uneven landing field makes landing at Katmandu a challenge for even experienced pilots.

The "airport terminal" is a rounded quonset hut of corrugated metal brought here in pieces several years ago. The rounded hut once served as a hangar for a small plane, but the plane was damaged taking off in a fierce storm. Since then, the hut owners converted it into a small and shabby terminal. A small desk is shared by the various aircraft operators who sponsor flights to and from the city. Most of the time it is empty — when a flight is expected (as it is about every other day), a short line forms of those expecting mail, receiving visitors or trying to buy tickets.

The waiting room consists of a few long wooden benches in the terminal, some near a small fire pit which keeps the center of the building warm. A chalkboard at one end lists when the next flights are expected and their outbound destinations. At the other end is a door leading out to the runway. Near this door is a low, broad table where luggage is collected for outbound flights. Luggage from arriving planes is hastily tossed onto the table, or at least somewhere near it.

The City

It is along the narrow streets of Katmandu where the Nazi agent Toht recruited several local mercenaries. In a dive similar to *The*

Using Katmandu in Your Game

While there is much, much more that could be said about the city of Katmandu to make it an exciting and dangerous city to adventure in, this is the *Raiders of the Lost Ark Sourcebook*, not "The Katmandu CityBook." Still, there are a few ideas that creative gamemasters can use to make Katmandu interesting and fun to play in.

Katmandu is an old city. During the 1930s, much of the city was still made up of buildings that were centuries old. Often, in Europe and East Asia, this means the buildings would be ornate or, at the very least, "quaint." In Katmandu, this gives the city a ramshackle, run-down, patchwork appearance as new technology and new buildings (though not as new as in the western world) blend with ancient huts and dirt streets.

The people are a curious mix as well. Tibetans, Chinese, Mongolians, and other peoples can be found in the streets of Katmandu — the city had no real "census" at this time, so anyone could be here. The occasional Westerner might find his or her way to the city — usually that person is looking urgently for something or running away from something.

As a result, Katmandu is, by necessity, a self-sufficient city but one that blends new world with old, and new quarrels and conflicts with ancient feuds and wars. Nazis and Europeanseyeeachother warily while Mongols and Turks finger their knives in the city shadows. It is easy for a visitor to get caught up in deadly games that have been played here for centuries — or to start a new feud accidentally.

Raven but with a much more menacing atmosphere, Toht recruited a few henchmen from among the locals who could guide him to the village of Patan and offer some heavy support should the Nazi be required to use more persuasive measure to retrieve the headpiece to the Staff of Ra.

INDIANA JONES™

Raiders of the
Lost Ark



Many foreign climbers arrive in Katmandu, either by plane or on foot from China and India, on their way to scale the Himalayas' higher peaks. The businesses and shops in Katmandu cater to a variety of these visitors, offering dried supplies, climbing gear, and sherpa guides.

Adventure Hooks

These adventure hooks are keyed to *The Raven* and Nepal in general — though the first one, “Abner’s Notes,” actually begins in Chicago. Depending on the time period you choose to adventure in (we recommend 1936, as it is the same time as the *Raiders* adventure), you may wish to modify the hooks to fit in characters (like Abner) and places (like *The Raven*) that were not around during much of that time period.

Abner’s Notes

Indiana Jones is sent off unexpectedly from teaching at Marshall College — apparently on some mission of political importance. But before he goes, he hires the characters to go out to the University of Chicago to check there for any notes regarding the whereabouts of his former archaeological mentor, Abner Ravenwood, and any information about an artifact known as the headpiece to the Staff of Ra.

The characters travel to Chicago and have to penetrate the vast bureaucracy at the university to get in to see whatever records, publications and journals Abner left there before his departure. Unfortunately, they arrive just as German spies are ransacking the university archives in search of clues to Abner’s location and the headpiece to the Staff of Ra. The characters must chase after the spies, recover the few documents the Nazis stole, and quickly sift through Ravenwood’s notes. They uncover several documents, letters and notes indicating he believed the Himalayas to be the final resting place of the Ark of the Covenant. This adventure could lead into the Adventure Hook “Abner’s Demise” below.

Abner’s Demise

The characters have recovered evidence

that Abner Ravenwood is searching for the lost Ark of the Covenant in the Himalayan Mountains in Nepal. They pursue this evidence to find Abner and possibly some clues to the location of the lost Ark.

When they arrive in Katmandu, Nepal, they must ask around for information about Abner, then make their way to the village of Patan. They can hire guides and porters at *The Raven* (and possibly meet Marion — if they get there before Indiana Jones), then head out to the mountain excavation where Abner is working. But when they arrive, they find the entire site was recently covered by an avalanche — to reach the ruins Abner was excavating they and their porters must dig at least ten feet through the snow, ice and rocks deposited here by the avalanche.

During their own excavations, and their exploration of the cleared site, the characters might discover Abner’s body, some pages from Abner’s journal, and the few ruins he was excavating (described in the chapter above) — clues which they can bring back to help Indiana Jones.

Picking *The Raven’s* Bones

When Indiana Jones and Marion left *The Raven*, the fires were still burning. They had no time, and little desire, to go through the building’s embers, searching for the few possessions that might have survived. Besides, Marion believed she had sold everything of worth to pay for the bar and her upkeep anyway, right?

Wrong.

Abner knew what a cut-throat business archaeology could be — especially away from the ivory towers of academia. Out in the mountains of Nepal, his finds could be treasures easily parlayed into cash by bandits and claim-jumpers. He hid a few precious items even from Marion (he knew that, though she loved him, she was not the biggest fan of his work in the world and might sell off his precious artifacts).

Underneath the floorboards of the bar, Abner set up several small caches of artifacts. Most of them look like broken pots and useless trinkets — and many of them are, even to a collector of Nepalese and

Macedonian artifacts — and many were destroyed in the fire. But a few still remain.

Macedonian Coins

Minted with the bust of Alexander the Great, these coins were found by Abner at his dig site. There are eleven of them, all virtually unscathed by their icy trek through time. They are priceless to many collectors because of their condition and the fact that they come from a small pressing, but they could fetch a few hundred dollars each on Katmandu's open market as well.

Jewelled Scimitar

Apparently captured by one of the Macedonian warriors as booty, this curious weapon was found by Abner on the body of the last survivor of the troop. It is missing many jewels and is definitely worn, but Abner cleaned it up and was trying to trace its history when he died. Apparently, the scimitar made its way over the mountains and through several campaigns before falling into the hands of the Macedonians. More is not known of its history, but its value to a collector would be immense. The stones themselves would fetch nearly five hundred dollars from a local buyer.

The Opposition

Bandits and scavengers will be lurking around *The Raven's* burned husk, as well as the curious and the concerned. Mohan (see below) may be around, figuring something has happened to Marion and he has either "inherited" the remains of the bar or that he should try to fix it up in her absence. The adventurers could meet trouble from him and men like him as well as the mountain bandits.

More *Raiders* Characters

These are characters who might be found in or around Nepal or who have some sort of ties to the country, *The Raven*, or other characters who are linked to the area.

Marion Ravenwood

Marion Ravenwood is the bitter young daughter of Abner Ravenwood, the archaeologist who made finding the lost Ark of the

Covenant his obsession. She's had a rough life — her father dragged her around on many of his expeditions, so she's dealt with the kind of seedy characters archaeologists are sometimes forced to employ as contacts, workers, and informants. And then there's Indiana Jones.

Back then Indiana Jones was a young, handsome and dashing graduate student, a former student of Abner's at the University of Chicago. Abner and Indy were working on some archaeological project, and during his free time (and later much of his professional time) Indy and Marion became romantically involved. Unfortunately, Abner became involved, and, combined with other circumstances, it forced a bitter dispute with Indy. Indiana's relationship with both Marion and Abner fell apart, and he hasn't seen either of the Ravenwoods in ten years or more.

The break-up with Indy and her father's dismissal from the University of Chicago took its toll on Marion. She became bitter and sarcastic. She had little choice in those days but to follow her father — he still considered Marion his "sweet little girl" and thought it best she be with him until she "matured." For her part, Marion did love Abner completely, and she followed him to take care of him.

For the last few years, Marion has been stuck in the high mountains of Nepal, surrounded by the ominous Himalayas and few Westerners. Since her father's death, she has grown even more bitter about her situation and her inability to escape it and return to a more suitable life in the United States. Marion still blames Indiana Jones for a good portion of the misery in her life.

Marion Ravenwood

AGILITY 9

Climbing 11, dodge 14, melee combat 10, running 12, stealth 11, unarmed combat 13, unarmed parry 15

DEXTERITY 8

Fire combat 9, prestidigitation 14 (concealing items 16)

ENDURANCE 8

Resist shock 15

STRENGTH 7

INDIANA JONES™

Raiders of the
Lost Ark



TOUGHNESS 9**INTELLECT 8**

First aid 10, linguistics 15, perception 12

MIND 8

Language: Nepalese 13

CONFIDENCE 10

Con 14, intimidation 13, streetwise 12, survival: mountains 13, willpower 16

CHARISMA 11

Charm 19, persuasion 18, taunt 18

Life Points: 4

Equipment: Headpiece to the Staff of Ra; ratty blue kerchief

Description: Marion Ravenwood is a tough young woman with shoulder-length dark hair. Her attire often reflects her surroundings — heavy pants and shirt in Nepal, pantaloons and light blouse in Egypt, fashionable ladies' jacket and hat in the United States. Spunky and energetic, her voice can be both tough and whiny.

Abner Ravenwood

Abner Ravenwood is a stern, old man whose tall, gaunt form is sometimes foreboding. His obsession with finding the Ark of the Covenant can be seen in his large eyes and his wrinkled brow. He has always had a passion for Egyptian and Biblical archaeology, and spent his early days on digs assisting Flinders Petrie excavate sites in Palestine.

After earning degrees in history and archaeology at Yale and Harvard, he took up what would become his longtime professorship at the University of Chicago. Abner spent his summers on excavations in Egypt and the Middle East, slowly collecting clues about the Ark of the Covenant. Finding the Ark soon became his obsession, and he learned all he could from existing excavations, archaeological journals and books. For Abner Ravenwood, the Ark of the Covenant was the ultimate archaeological treasure — one of the few which had close Biblical ties. In a way, he felt finding the Ark would mean finding his own salvation or soul.

But his obsession quickly twisted his life. Soon he was ignoring his scholarly obligations at the university, and was eventually asked to leave or give up his passion. Taking what money he had, he and his daughter

Using Marion in Your Game

In *Raiders of the Lost Ark*, Marion played an important role as the person who had the headpiece to the Staff of Ra. She later proved to be a bit of a nuisance to Indiana Jones, but was a feisty fighter and a spirited companion. You can use Marion in your own game as a contact who knows Indiana Jones and has had some tough dealings throughout the world. She even might know a bit about her father's work, although she doesn't seem particularly interested in it.

If you're running a game set before the events in the movies, you could introduce her as Abner's daughter, following her father from Egypt to Iran to Europe and finally to Nepal in search of the Ark. As owner of *The Raven*, she is a tough hostess who can out-drink many who challenge her, and she can stand on her own in a fight. She might even still have some of the artifacts Abner collected, or at least know what happened to some.

It is not unlikely that, after the *Raiders* adventure, Marion began a career of her own as an adventurer or traveller. She parlayed her possession of the headpiece into a tidy sum, and she may have been able to wangle a "gag" fee out of the government as well (to keep quiet about the Ark and the Nazi's involvement in its discovery).

Marion wanted to return to the States in style, and she did. She might find, however, that life in one place — especially the relatively "civilized" U.S.A. — might be a little too tame for her. As a result, she could become a partner, companion, or sidekick on any adventures the gamemaster thinks appropriate.

Marion continued his search for the Ark — in the deserts of Egypt, through the marshes of the Tigris and Euphrates in Iraq and Iran, in the tall cathedrals and drafty castles of Europe. His final clues led him to the lonely

Himalayan Mountains, where he bought a small tavern to support his archaeological endeavors. Unfortunately, he was assumed killed in an avalanche near a site he was exploring.

Abner Ravenwood

AGILITY 7

Beast riding: horse 10, climbing 11

DEXTERITY 8

Vehicle piloting: car/truck 12

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 12

Deduction 17, linguistics 16, teaching: archaeology 19, teaching: history 18

MIND 11

Language: Nepalese, scholar: archaeology 19, history 17, Egyptian mythology 19

CONFIDENCE 9

Bribery 11, con 12, intimidation 15, will-

Using Abner in Your Game

Abner Ravenwood could appear in your adventures in *The World of Indiana Jones* any time before 1936. If it is early enough, he could still be a professor at the University of Chicago, but after 1930 or so he's probably traveling around the world on a shoestring budget, trying to track down clues to lead him to the lost Ark of the Covenant.

Abner could be considered the authority on the Ark of the Covenant, the Staff of Ra and Tanis. He is also very familiar with other Egyptian legends with biblical references, and might offer information to characters in return for funding for one of his trips in search of the Ark, or for some assistance during one such trip.

Also note that Abner is *presumed* dead. While it is almost unthinkable that he somehow survived the avalanche on the dig, it is theoretically possible — though why he would then leave Marion in the Nepalese mountains would be a mystery.

power 14

CHARISMA 8

Persuasion 10

Life Points: 2

Equipment: Pen and note pad; pocket watch; bits of paper with notes on them.

Description: Abner is a tall man with a gaunt face and bulbous eyes. A few wrinkles cross his brow, and a scant few gray hairs are combed over his head. He usually dresses in old, tattered coats and worn clothing. In bad weather he wears a beaten-up, old tweed hat.

Mohan

One might think living in a dive like *The Raven* could be rough for a woman like Marion. Well, it was at first, but Marion toughened up very quickly. She can pack a punch as hard as anyone else who walks into her place, and can out-drink them twice as well.

If anybody tries anything, Marion's assistant Mohan will put a stop to it, often with the axe handle Marion keeps behind the bar to break up fights. Sometimes the crowd gets rowdy, or some European mountain climber wants to "prove" something — that's when tables are overturned and Mohan whacks somebody over the head with the axe handle

Using Mohan in Your Game

Mohan is loyal to Marion, but when she disappears in the night and *The Raven* burns to the ground, Mohan is left on his own. He has three choices: He can try to find another job (perhaps as a sherpa guide), he can rebuild *The Raven*, or he can follow Marion, picking up on clues in Katmandu.

Whichever he does, he will do it single-mindedly. Mohan is not stupid, but he is persistent. Whatever he does, he will throw himself into wholeheartedly — and, if he is treated fairly by those who interact with him, he will react in kind. Mohan has a philosophy: Find someone who is worthy of your loyalty and give it, until they prove themselves no longer worthy.

before tossing them out.

Mohan also helps clean up and close down the place. He's good to have around for moving the heavy stuff, too, and hauls in all the wood for the fire. He was one of the first sherpas Abner Ravenwood hired to help him look for the lost Ark of the Covenant in the Himalayan Mountains. So Mohan was always around, helping Marion run the bar and helping Abner drag back the tidbits he found at his excavations. Mohan's a good man — he doesn't say much, he listens to Marion, and he keeps the patrons in line. Marion finds it comforting to see his immense form looming over the bar. These days she pays him a little out of the cigar box each night he's around to handle the rowdies. He's Marion's very brawny insurance policy and security man.

Mohan

AGILITY 11

Climbing 17, dodge 13, maneuver 12, melee combat 17 (club 19), melee parry 13, unarmed combat 15, unarmed parry 14

DEXTERITY 8

ENDURANCE 10

Resist shock 14

STRENGTH 11

Lifting 14

TOUGHNESS 11

INTELLECT 7

Linguistics 10, perception 10, tracking 9

MIND 7

Language: English 10

CONFIDENCE 8

Intimidation 12, survival: mountains 13

CHARISMA 7

Life Points: 2

Equipment: Heavy clothes, armor value TOU+3/17; axe handle, damage value STR+5/20

Description: Mohan is a towering Nepalese who enforces order when patrons at The Raven get rowdy. He rarely speaks, and if he does, it is in Nepalese. Mohan understands Marion's Nepalese commands and obeys her unquestioningly. He was very loyal as an assistant to Abner, and now spends his evenings helping Marion run *The Raven*.

The Germans and the Ark

Unbeknownst to Marion Ravenwood or Indiana Jones, the Führer has charged the mysterious and frightening Gestapo with the recovery of the Ark of the Covenant. The secret organization ordered two teams to be assembled to complete various tasks integral to the recovery of the Ark. One team headed by Wehrmacht Colonel Dietrich would assemble a task force led by the French mercenary archaeologist Rene Belloq. Dietrich was assigned partially because of his command abilities, but also for his connections to Belloq. Dietrich had employed Belloq in the past to recover other artifacts of significance to the German people, artifacts which symbolically represented Germany's rise to power and domination over her enemies.

The other team, led by the Gestapo agent Toht, was responsible for recovering the headpiece to the Staff of Ra. The German SS knew an American named Abner Ravenwood was last in possession of the headpiece, and sent several agents to the University of Chicago, his last known whereabouts. Toht's team turned up nothing other than Ravenwood had left the university years before. But he had a colleague named Indiana Jones whom they were also watching — and it seemed as if United States Army Intelligence was asking him to find the headpiece for them, to prevent it from falling into the Führer's hands. So all they had to do was follow Indiana Jones, and they would find the headpiece to the Staff of Ra, and eventually the Ark of the Covenant ...

Hitler *had* to possess the Ark. Although it was certainly a relic of Jewish origins, the Führer overlooked its connection with a people he believed were polluting and working against Germany. To Hitler, the Ark was a source of divine power, a force he as Germany's self-proclaimed Messiah could control and use to destroy Germany's enemies worldwide.

Toht

The Gestapo has entrusted one of its top agents with the recovery of the headpiece to the Staff of Ra. Known only as Toht, this

agent is resourceful and cunning, never veering from his determined goal. He rarely breaks from his spooky, gentle and disturbing manner, perhaps the most unnerving quality about his presence. His face — shiny from constant sweat — glows with an evil glimmer under almost any light. Toht almost never shouts, preferring to issue commands and interrogate prisoners with a subtle voice close to a whisper punctuated by pairs of sinister laughs.

Unlike many of the other agents, Toht is not superstitious and is rather skeptical of anything people claim as supernatural. He finds this entire Ark of the Covenant nonsense amusing — certainly, it would be a great achievement if the Reich were to discover the lost Ark, and, if sold to some gullible collector, it would provide plenty of money for Germany to build her military might. But Toht does not believe in its supernatural powers.

However, Toht *does* believe in the Führer. His primary goal is to please his Führer, and he carries out his orders to the letter to insure his place in the Gestapo hierarchy, despite his personal doubts regarding the ark's powers. He wishes to complete his job and recover the headpiece for his Führer, without allowing any fantastic superstitions to get in his way.

Toht's belief in the Führer as Germany's Messiah was embedded into his mind during his indoctrination into the Nazi party and the Gestapo. He and his fellow Gestapobrethren were trained in the art of combat, interrogation, torture, and espionage, and were well-versed in mysticism and the belief in Aryan society.

Like many within the Nazi SS and the higher levels of Germany's military government, Toht believes the pure Germans are a race of superbeings who will rise up and conquer the world. Through purity of blood and spirit, they believe they are the chosen ones to lead Germany from the despair and depression caused by the Great War, the Communists, and the Jews. In protecting their racial and political purity Toht believes the Nazis have the right to destroy any threats to their supremacy.

Toht and many Nazis like him believe the Führer will lead Germany from the turmoil caused by their enemies to become a world power. If it is the Führer's bidding that he pursue the headpiece to the Staff of Ra, then that is what Toht intends to accomplish for the greater glory of the German people.

Toht

AGILITY 9

Climbing 12, dodge 15, melee combat 14, melee parry 12, running 11, stealth 16, unarmed combat 13

DEXTERITY 10

Fire combat 16, lock picking 14, prestidigitation 14 (concealing items 16), vehicle piloting: car/truck 15

ENDURANCE 7

STRENGTH 7

TOUGHNESS 9

INTELLECT 10

Deduction 15, espionage 18, perception 19, radio operator 15, tracking 14, trick 15

MIND 9

Language: English 17

CONFIDENCE 11

Con 17, interrogation 18 (torture 22), streetwise 16, willpower 14

CHARISMA 7

Persuasion 11, taunt 12

Life Points: 5

Equipment: Heavy leather overcoat and hat, armor value TOU+2/17; spectacles; folding chain coat hangar; swastika pin; Luger P08, damage value 17

Description: The toad-like Toht squints through round glasses and smiles thinly at the most sadistic notions. Whether in the cold altitudes of the Himalayas or the searing Egyptian desert, he wears a full suit and tie beneath his heavy black overcoat and black hat. His swastika pin is usually prominently displayed on his lapel.

Special Note: Toht has a few "Background Advantages" and "Compensations" that should be noted (actually, since Toht is not a player character, these are just rules mechanics for special situations). Toht is a sadist and a bully. When he performs *interrogation*, *intimidation*, or *persuasion* from an obviously superior position, he gains a +2 to

Using Toht in Your Game

Nazi agents are great adversaries for characters in the game world of Indiana Jones. They're usually on special missions for the Fatherland, and have no qualms about eliminating those who stand in their way.

Agents like Toht are very quiet, sneaky and cunning. When they're in control, they like to take their time, let their prey sweat, and move in at the right moment. These agents are spooky and often terrifying. Fear is a way of life for them — and their appearance and actions should strike fear into the hearts of your characters. They emerge from the dark shadows when least expected, and have a subtle, restrained strength.

Men like Toht often hire or recruit others to do the heavy, dirty work. They like to be in control while others do their bidding. Agents like Toht usually have a following of loyal or paid henchmen, either fellow Nazis or local mercenaries.

"Agents like Toht" should definitely be the operative word after 1936 — Toht, of course, gets killed by the Ark at the end of *Raiders*. Of course, if the characters encounter Toht pre-1936, they'd better watch out ...

his skill values. When Toht is in an obviously inferior position, he is considered *untrained* in the use of *willpower* (i.e., Toht cannot use his *willpower* adds if he is in an inferior position).

Toht also has extensive contacts all over the world. There are many who would bow and scrape to German might and still more who respond to the crinkling of the Deutschmark. Generally, if Toht is in any civilized area, he can find assistance from someone.

Henchmen

Toht assembled several henchmen to aid him in the recovery of the headpiece to the Staff of Ra. Otto is the only one who is a fellow

German agent, while the others Toht and Otto recruited off the streets of Katmandu as heavies. With a handful of cash for each, Toht secured their loyalties quickly enough, and found one with transportation in which to follow Indiana Jones along the road to Patan.

Once they had found *The Raven*, Toht ordered his men to hide in a nearby alley until Indiana Jones had left Marion alone in the tavern. Toht and his men made their move, slowly creeping up to the tavern and entering to accost Marion. As a precaution, Toht ordered one of the hired thugs, a giant sherpa, to stand guard around the corner outside *The Raven*, just in case Indiana Jones decided to interfere in their dealings with Fräulein Ravenwood.

Otto

AGILITY 11

Dodge 13, maneuver 14, melee combat 13, stealth 14, unarmed combat 13

DEXTERITY 11

Fire combat 15

ENDURANCE 8

STRENGTH 8

TOUGHNESS

INTELLECT 7

Espionage 10, perception 9, radio operator 9, tracking 9

MIND 7

Language: English 10

CONFIDENCE 8

Con 11, interrogation 12, streetwise 10

CHARISMA 8

Taunt 10

Life Points: 2

Equipment: Heavy overcoat and hat; Schmeisser MP38 SMG, damage value 18

Description: Otto is a rat-faced German agent with a seedy thin moustache. He is rather thin, but looms like a sinister shadow behind his superior, Toht. An evil grin sprawls across his face when Toht gives particularly nasty commands.

Ratty Nepalese

AGILITY 8

Climbing 12, dodge 11, melee combat 13, stealth 12, unarmed combat 14

DEXTERITY 10

Fire combat 14

ENDURANCE 8

STRENGTH 9

Lifting 11

TOUGHNESS 9

INTELLECT 7

MIND 7

CONFIDENCE 8

Con 12, intimidation 14, streetwise 13, survival: mountain 14

CHARISMA 6

Life Points: 0

Equipment: Knife, damage value STR+4/

19

Description: A Nepalese native, this short man has a scrunched face, dark slit eyes and a thin moustache which frames his sinister, crooked-toothed grin. His clothing is ratty and tattered, and he wears a battered Nepalese cap on his head.

Mean Mongolian

AGILITY 11

Climbing 13, dodge 15, maneuver 14, melee combat 14, stealth 15, unarmed combat 16, unarmed parry 15

DEXTERITY 9

Fire combat 14

ENDURANCE 9

STRENGTH 10

Lifting 16

TOUGHNESS 11

INTELLECT 7

MIND 7

CONFIDENCE 9

Con 10, intimidation 16, streetwise 14, survival: mountains 13

CHARISMA 7

Taunt 10

Life Points: 1

Equipment: Schmeisser MP38 SMG, damage value 18; Luger P08, damage value 17; heavy furs, armor value TOU+3/18

Description: The Mean Mongolian is a leftover from a band of Mongolian thieves. He carries his machine-gun slung over one shoulder, although he prefers using pistols. The Mongolian is a large man who likes to use his strength to bully others. A thinning moustache and beard liven up his face be-

neath his sometimes sleepy eyes. He dresses in heavy clothes to protect himself from the mountain cold, and keeps his head warm with a turban-like cloth wrapped around his head.

Giant Sherpa

AGILITY 12

Climbing 17, dodge 15, maneuver 16, melee combat 14, stealth 15, unarmed combat 19, unarmed parry 18

DEXTERITY 10

Fire combat 12

ENDURANCE 11

Resist shock 18

STRENGTH 13

Lifting 18

TOUGHNESS 11

INTELLECT 7

MIND 6

CONFIDENCE 8

Intimidation 15, streetwise 10, survival: mountains 16

CHARISMA 6

Life Points: 0

Equipment: Furs and hides, armor value TOU+3/18

Description: This hulking sherpa is a human giant. His padded and fraying clothing makes him seem all that more immense. A round fur cap keeps most of his unruly curly hair in check, although some strands droop out near the back and sides. His face is covered in a thin, patchy beard.

Mountain Contacts



I thought I'd tell you about some of my friends in Nepal, in case you ever find yourself in that godforsaken place. Actually, it's not too bad — just cold. I hate the cold.

Lin-Su

Finding Abner Ravenwood in Nepal wasn't going to be easy. It's a small, backwater country with out-of-date technology (what little exists) and roads frequently covered by avalanches. Luckily I cabled Lin-Su, a friend of mine from China, before I left Connecticut. Lin-Su began looking for clues about Abner

Ravenwood's current location in Tibet.

After taking a train across America, I boarded Pan Am's China Clipper in San Francisco. After stops in Honolulu, Guam and Manila, I boarded a rickety plane to Katmandu.

Lin-Su and I met many years ago when he was visiting the United States. An aging Chinese scholar, Lin-Su was examining the fine collection of Chinese antiquities in Marcus Brody's museum in New York City. Unfortunately, he and Marcus got so wrapped up discussing ancient China and scrutinizing the artifacts that Lin-Su stayed in New York for five months, far longer than his traveling papers permitted. The immigration agents showed up at the museum while I was in New York visiting Marcus. Those bullies were going to deport Lin-Su right away, without even asking his business. So I told them that Lin-Su was a Chinese archaeologist Marcus had hired to help verify the validity of the museum's Chinese collection and examine and catalogue new finds from the museum's excavations in China. The immigration agents bought the story, and Lin-Su and Marcus spent another three months talking about ancient China, completely reworking and updating the museum's Chinese exhibits.

When I arrived in Katmandu in search of Abner Ravenwood, Lin-Su was waiting there to meet me. While I had been traveling across the Pacific Ocean, he had been trying to follow leads as to Abner's whereabouts in Nepal. The most recent information on Abner's activities in the Himalayas was three years old. Apparently Ravenwood had arrived in Katmandu that long ago and was known to be heading to work in a region near the village of Patan. That was about the most reliable information Lin-Su could get me, although he did note that nobody in Katmandu remembered ever seeing someone fitting Abner's description leaving the country through the shabby, ramshackle hangar that had been converted into the airport's terminal.

Lin-Su apologized for his lack of information, but made up for it with his resources. He lent me his car.

Lin-Su's car was a black automobile constructed from bits and pieces of different models from around the world. It looked beaten and bruised on the outside, and some of the seats had springs poking up through the cracked and torn leather upholstery. He even provided me with a map, the safe roads to Patan all marked.

After a few hours driving along the hazardous dirt roads through the Himalayas, I arrived in a village — whether or not it was Patan I could not tell, as there were no signs. When I asked a passing stranger (a drunk) where he thought I could find Ravenwood, he pointed me in the direction of a rickety old tavern — *The Raven*.

Lin-Su

AGILITY 8

Stealth 13

DEXTERITY 7

Prestidigitation 10 (concealing items 12), vehicle piloting: car/truck 11

ENDURANCE 8

STRENGTH 7

TOUGHNESS 9

INTELLECT 10

Deduction 16, first aid 13, linguistics 14, perception 17, teaching: history 16, tracking 13

MIND 11

Language: English 15, scholar: history 17, archaeology 15, Nepal 19

CONFIDENCE 9

Streetwise 16, survival: mountain 13, willpower 14

CHARISMA 9

Charm 11, persuasion 14

Life Points: 3

Equipment: Heavy coat; pen and pad; maps of Nepal; automobile

Description: Lin-Su is a slight man of Chinese descent. His long beard is gray, and his gray hair is braided as far as it grows. Lin-Su often dresses in a coat and bow tie, although his attire is often more casual when in his homeland of China. A great black overcoat, almost too long for his short physique, keeps him warm in colder climates.

Richard Vanguysen

AGILITY 9

Acrobatics 12, climbing 15, escape artist 13, melee combat 13, melee parry 16, stealth 15

DEXTERITY 11

Fire combat 13, lock picking 15, prestidigitatation 14 (concealing items 15), vehicle piloting: car/truck 13

ENDURANCE 8

STRENGTH 7

TOUGHNESS 9

INTELLECT 9

Camouflage 12, deduction 12, demolitions 12, first aid 11, linguistics 14, perception 17 tracking 13

MIND 11

Language: English 17, scholar: archaeology 12, Nepal 19

CONFIDENCE 9

Streetwise 18, survival: mountain 11, willpower 15

CHARISMA 11

Charm 14, persuasion 14

Life Points: 2

Equipment: Lock picks, +2 to all *lock picking* attempts; knife, damage value STR+4/17; rope; climbing tools

Description: I first met Vanguysen — commonly known throughout Katmandu as “the Dutchman” (what else) — when he attempted to break into a small apartment I was renting during my first visit to his home city. But that was a long time ago and a case of mistaken identity (remind me to tell you about it sometime), and I’ve found Vanguysen very useful since.

Vanguysen hardly ever goes out into the mountains, preferring to stay in the city, stealing “from those who have too much,” as he says in his heavy Dutch accent. I don’t get into Vanguysen’s life enough to completely disapprove of his philosophy, though — I just talk to him occasionally because he seems to know who is dealing what artifacts to whom on the Katmandu black market.

Chapter Four

Cairo

"Cairo! City of the living. A paradise on earth."
— Sallah



Welcome, my friends, welcome! Please, make yourselves at home. Fayah has prepared us some fruit and wine. And from the terrace of my home, you can see across this magnificent city of Cairo.

To the east, you see the innumerable spires and minarets from Cairo's mosques, guarding the city's winding streets and bustling bazaars. There, upon the hill, stands the Citadel of Saladin, with the great mosque of Mohammed Ali, the Turkish viceroy of Egypt who cultivated a friendship with our European friends and helped modernize our country. And to the west, across the sparkling Nile River, you can see the three pyramids of Giza, silhouetted against the western desert.

It is indeed an intriguing city, Cairo. Here my good friend Indiana Jones and his companion, Marion, have come to continue their adventures in the search for the lost Ark of the Covenant. Indy has acquired the headpiece to the Staff of Ra, an ancient bronze artifact which was believed to have the power to reveal the location of the Ark when placed

in the Tanis Map Room at dawn. But Indy needs to read the inscriptions on the headpiece. It is here in Cairo where we learn the secret of the headpiece to the Staff of Ra.

A Brief History of Cairo

To better appreciate modern Cairo and all the historical wonders one might find here, it is best that the Western tourist be familiar with some of Cairo's history.

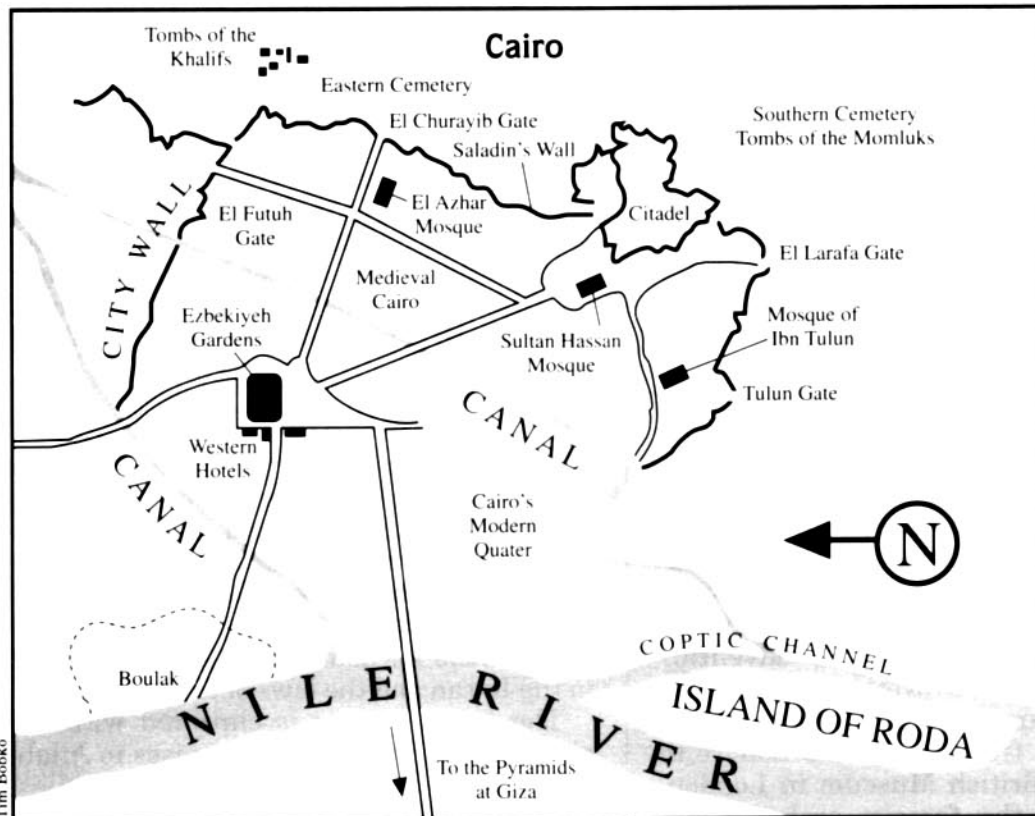
The land which Cairo now dominates has been a place for cities since civilization began. Indeed, looking out across the city, it looks, feels and smells as if it has been here forever, and could easily last that long. Cairo stands on the east shore of the Nile, where the great river widens and fertilizes the lush Nile Delta. It is the meeting point of ancient Upper and Lower Egypt, and has been the Muslim capital of Egypt since the dawn of Islam in the Seventh Century.

The ancient Egyptians established their capital, Memphis, just south of the present Cairo, and a stray monument or two from another thriving city, Heliopolis, are still preserved in a northeastern Cairo suburb. The Romans and the Copts had settlements here, before the fanatic armies of Islam conquered most of the Middle East and built their own city here.

INDIANAJONES™

Raiders of the
Lost Ark





When the Prophet Mohammed stirred Arabia from the doldrums of their pagan ways in the Seventh Century, he inspired a new way of life among the Arabs which merged secular government with religious fervor. Islam — the submission to the will of Allah — spread like a wildfire on the African plains. The theocracy ruling under the name of Allah spurred the people to convert or conquer nonbelievers.

Egypt was one of the first regions the Moslems conquered — their faith and political power eventually reached from India to Constantinople to Spain. When Amr ibn el-Asi conquered Egypt in 641, he established his capital at el-Fustat, at the southern end of modern Cairo. In 969 the city was recaptured from a rival Islamic ruling dynasty by the Fatamid general Jawhar. An enclosure was created to the north to house a palace and administrative buildings. The enclosure quickly became a city, what was known as el-Kahira, "the triumphant." And that name has continued to grace Cairo's glory to this day.

and the ruins of nearby Heliopolis were also cannibalized for their stone to build the great edifices of Moslem Cairo.

With the government seated in Cairo, Egypt has been ruled by a succession of Islamic rulers from a variety of geographical and cultural backgrounds — from the Turk ibn Tulun to the Albanian Mohammed Ali, who helped open Egypt to the French and British explorers in the early 19th Century. Along the way, each added their own monuments, from mosques to madrasas (religious schools), hospitals to tombs.

Napoleon and the French army were the first true colonial forces here in Egypt. The great general brought his army and many scholars on a grand tour up the Nile, painting pictures of monuments, mapping out temple floor plans, and carrying out some cursory excavations. But the French were not the only ones to show an interest in our fair land. The British were quick to realize Egypt's importance in both African and Middle Eastern affairs, and defeated the French rather swiftly at the Battle of the Nile. Soon English became the language of

Through the centuries, Cairo became one of the jewels of the Islamic world. The Islamic rulers constructed many great buildings, palaces, city walls and mosques, often using the limestone casing stones which originally formed the smooth outer surface of the great pyramids at Giza. Other monuments from Giza

preference throughout Egypt — although here in Cairo you can still hear many languages, from English to French, Italian, Turkish and Arabic.

Cairo soon became the exotic port of call and headquarters for foreign consulates and European adventurers. Many Westerners came to Cairo in the winter months for holiday or for health reasons, visiting our magnificent monuments, both from ancient Egypt and from medieval Islam. A foreigners' quarter sprang up in Cairo, catering to all the luxurious needs of travelers coming from abroad — hotels, clubs, restaurants and even an opera house.

Many famous treasure-seekers have passed through Cairo on their way up the Nile to ancient Egypt's monuments, including Belzoni, Drovetti, Champollion, Mariette, Maspero, Petrie, Lepsius and Carter. Cairo was the base of their operations — adventurers like Bernardino Drovetti and Giovanni Belzoni were among the first to remove Egypt's ancient treasures to the Louvre in Paris and the British Museum in London. Here in Cairo the famous archaeologist Auguste Mariette founded the Cairo Museum, a repository for Egypt's ancient treasures, and the Egyptian Antiquary Service, to protect those very treasures and keep many of them in their homeland. At the Cairo Museum in Boulak one can see the treasures of Queen Hetepheres (which were excavated and catalogued by Dr. Reisner), the mummies of the New Kingdom pharaohs, and the treasures of Tutankhamun.

Cairo's Streets

Between the mosques and tombs, Salah al-Din's ancient walls and the Citadel are the narrow alleys, crowded bazaars and shady streets which truly define Cairo. Here in the shadows one finds respite from the noonday heat, a soothing drink and the small groups of beggars which have roamed these alleys since before Cairo was taken by the Arabs.

Cairo's bazaars are filled with every manner of item for sale. One can find fine Persian carpets, fruit and vegetables brought in from the countryside, camels, oxen, mules and horses, glass lamps and metal pots ornately-

inscribed with geometric patterns. Here one finds every treasure imaginable, for a price.

The smells of roast lamb drift through the dust, and groups of old men cluster around water pipes drinking Turkish coffee and talking of current affairs and days long gone. And everywhere you hear the beggars asking for baksheesh and handouts, their hands probing the folds of your clothes for spare change. Above it all, the muezzins call the faithful to prayer with their melodious voices uplifted to Allah.

The Imam's Home

Sallah has a very learned friend, an imam who lives in the medieval section of Cairo. He is very knowledgeable about many things — Islamic law, astronomy, the Koran, mathematics and the ancient times. He frequently leads the Friday prayers at the small al-Aqmar mosque near his home, and tutors young boys in the Koran and the laws of Islam.

The imam's home is cluttered with old glass lamps inscribed with praises to Allah, faded prayer rugs, smoldering candles, shelves of books on Islamic law, and a handful of ancient Egyptian artifacts he fancies. He is fond of spending his evenings reading the Koran by the lamplight, although occasionally he studies the writings and inscriptions on bits of papyrus and stone artifacts Sallah brings him. As he only lives with his apprentice and rarely ventures out into Cairo's streets these days, the imam is always happy to entertain visitors and spend time with old friends.

The imam keeps an apprentice, Abu, who helps keep the place tidy, prepares the old man's meals, and takes care of him. In return, the imam gives Abu advanced studies on the Koran. Sallah believes, too, that the imam is passing on his knowledge of the ancient ways and languages to the young boy.

The Headpiece of the Staff of Ra

Indy and Sallah visited the imam so he could examine the headpiece to the Staff of Ra and perhaps interpret the writing around its edges. Earlier that day at the Nazis' Tanis excavations, Sallah had seen Belloq and the German commander, Colonel Dietrich, dis-

appearing into the Map Room with a replica of the headpiece. Sallah did not know where they obtained this replica — it looked very much like the original Indy possessed, except it was rough and unfinished and had a new crystal in the middle and writing on only one side. When they emerged from the Map Room, Belloq ordered the Arab workers to begin digging at a new site, away from the main camp.

The headpiece is a round bronze medallion with a crystal in its center and a fixture for a staff on the bottom edge. The red crystal forms the eye of a stylized bird in the center, perhaps a falcon. There is writing around the medallion's edges, not hieroglyphic, but perhaps hieratic, an ancient Egyptian script derived from hieroglyphics. It was used in the later kingdoms — including Shishak's time — for religious documents and inscriptions.

As the imam is knowledgeable about many forms of ancient writing, he was able to translate the odd inscriptions after examining the headpiece for several minutes. He said the inscriptions on one side warned its reader not to disturb the Ark of the Covenant. On one side, the inscriptions said that, according to the "old way," the staff should be six kadam high. Since a kadam measured about 12 inches, this meant about 72 inches, or six feet.

But the imam found another inscription on the back of the medallion. It seemed to be an honorific inscription, taking back one kadam of the staff's height to honor the Hebrew God from whom the Ark of the Covenant was taken. The Nazis' staff was too high, and they were therefore digging in the wrong place!

Cairo's Exotic Locations

Cairo is a city filled with beautiful wonders. As one of the great cities of the Islamic world, Cairo is filled with many mosques and holy schools where Islamic law is taught. Visitors can also find treasures of the western world here, too, including comfortable lodgings for Westerners and even an opera house. Those with historical interests can even find Egypt's splendid archaeological treasures on display.

Western Delights

When Westerners come to Cairo, they often stay in two of the best hotels — Hotel Continental and Shepheard's Hotel. Both offer excellent service and a rather elegant atmosphere. Society's upper classes still gather here after their forays to the pyramids and other monuments for evening meals, dancing, and a spot of coffee and some interesting conversation on the veranda. The rooms are spacious and decorated in Arabic and ancient Egyptian motifs. Service and food are both excellent, and well worth the great expense to stay there.

The hotels sit at the western edge of the Ezbekiyeh gardens, a large park Westerners frequent during their evening walks. The famous American writer Mark Twain once stayed in Shepheard's Hotel during his Egyptian travels in the 1800s. Many members of British and European royalty have stayed there as well. Most of today's celebrities spend a night at Shepheard's as well, and tourists are almost certain to run into them.

Of course, any friend of Indiana's is most certainly welcome to spend their time in Cairo in the comforts of Sallah's own home. Fayah enjoys visitors, and the children always love pummeling guests with questions about where they're from and what adventures they've undertaken. Sallah's house is a multi-story building surrounding a small courtyard with a fountain. From the rooftop balcony one can see across Cairo in all directions.

The Opera House

Another attraction for Westerners is the Cairo Opera House — it was built in the mid-1800s to bring cultured entertainment to the many Europeans visiting Cairo in those times. Perhaps it is most famous for staging the world premiere of Verdi's opera *Aida*, which was commissioned in 1869 to celebrate the opening of the Suez Canal. Today the opera house is somewhat run-down, although you can still see a good performance of *Aida* and many other operas.

The opera house is a popular haven for Westerners seeking an evening on the town. Everyone gets dressed up in their fanciful

evening clothes at their hotel, then travels by coach or motor car to the opera house. The lobby is often filled with celebrities and well-dressed Westerners. And the operas are good, too.

The Cairo Museum

Not far from Cairo, in a suburb along the Nile River called Boulak, is the Cairo Museum. It was established by Auguste Mariette in the mid-1800s when many feared all of Egypt's ancient treasures would be hauled off to the museums and salons of Europe. Today it stands beside the British Museum and the Louvre as one of the world's greatest exhibitors of ancient Egyptian artifacts.

The halls of the Cairo Museum are lined with great statues of pharaohs, gods and sphinxes from all over Egypt. The most famous treasures on display at the museum are the artifacts recovered from the tomb of Tutankhamun. The treasures were brought here from the Valley of the Kings in Thebes after they were excavated and catalogued by Howard Carter from 1923 to 1928. This is perhaps one of the most intact tombs found to date, and painstaking detail was taken to catalogue all finds and record where and in what position they were found inside the tomb.

The Tutankhamun exhibition includes furniture found in the tomb, a chariot, a gold-gilt chair, two life-sized statues of the pharaoh, the king's three coffins, numerous statuettes and pieces of jewelry, and the king's mummified body.

Next to the Tutankhamun treasures one can find the artifacts Sallah helped the American archaeologist Dr. George Reisner excavate from Queen Hetepheres' tomb in Giza. One can see much of the queen's furniture, including a chair, a bed and canopy, all inlaid with gold, as well as many pieces of exquisite jewelry. Although the expedition recovered the Queen's sarcophagus, her body was not within, and had possibly been looted and discarded in ancient times.

Assembled within the walls of the Cairo Museum are the mummies of most of Egypt's greatest rulers from the New Kingdom. Discovered in 1881 by Gaston Maspero, the mummies had apparently been removed from their looted sepulchres in the Valley of the Kings and deposited in a hidden tomb behind Queen Hatshepsut's temple at Deir el Bahri for safety. The mummies include such royal personages as Ramesses II, Sethos I, Tuthmosis III, Amenophis I, and Amosis. Gazing on their regal faces is indeed gazing

How to Use the Museum in Your Game

The Cairo Museum can be a great resource for *World of Indiana Jones* adventures set in Egypt. The museum attracts all sorts of researchers and archaeologists who come to study the royal mummies and relics from the tombs. It's a place where characters can go for clues and assistance on adventures dealing with ancient Egyptian artifacts. Characters might wish to consult with one of the curators, or look through the museum's files on excavations throughout Egypt.

The museum is also a good social setting, as many visitors to Cairo include a visit to the museum on their itinerary. The characters might follow someone to the museum who tries to lose them among the exhibits, or the characters might be meeting a wealthy English financier seeking help with an ex-

cavation he's planning. Preventing the theft of ancient treasures or recovering them is always the basis for a good adventure, as characters try to track down the thieves before a particular antiquity is smuggled out of the country.

The best way to use the Museum in your game is to do a little preparation. Find an encyclopedia or, better yet, a book on the Cairo Museum. Some famous exhibits and artifacts will be mentioned. Make copies of these entries and pass them out to the players when their characters run across them in the Museum. Make the players *feel* what their characters are seeing — a large chunk of important Egyptian history.

Hopefully, this will inspire them to go out and discover ancient artifacts as well.

into the faces of the past.

A well-tended garden surrounds the museum, where you can find August Mariette's tomb. Here at the museum one can often find archaeologists examining the artifacts, seeking clues to their current work, and conducting research using the museum's facilities.

The museum was established to keep Egypt's ancient treasures within Egypt. Despite customs regulations and inspections, quite a few smaller artifacts leave the country illegally to fall into the hands of private collectors. A great deal of artifacts and forgeries are still sold and transported through Cairo's black market.

Mosques, Madrasas and Mausoleums

The Islamic holy places throughout Cairo are just as famous tourist sites as the pyramids. There are immense mosques on the plazas and market squares, and tiny ones accessible only through small side streets. It sometimes seems as if every Islamic ruler of Cairo has erected a mosque to their memory. Visitors can also find a few madrasas — Islamic theological schools which often include prayer halls as well. Within and without the ancient walls of Cairo adventurers find mausoleums, many with a small mosque attached, where the city's medieval rulers rest in eternal sleep.

According to Islamic law, faithful Moslems should pray five times a day in the direction of Mecca, the holy city. The muezzins' chants from Cairo's minarets call the faithful to prayer. Once a week, on Fridays, the faithful are encouraged to attend prayers at a mosque, where they pray and hear a message from an imam, or prayer leader. Most shops in Cairo close on Fridays, or at least during the noon hours when the faithful are attending prayers.

Mosque of ibn Tulun

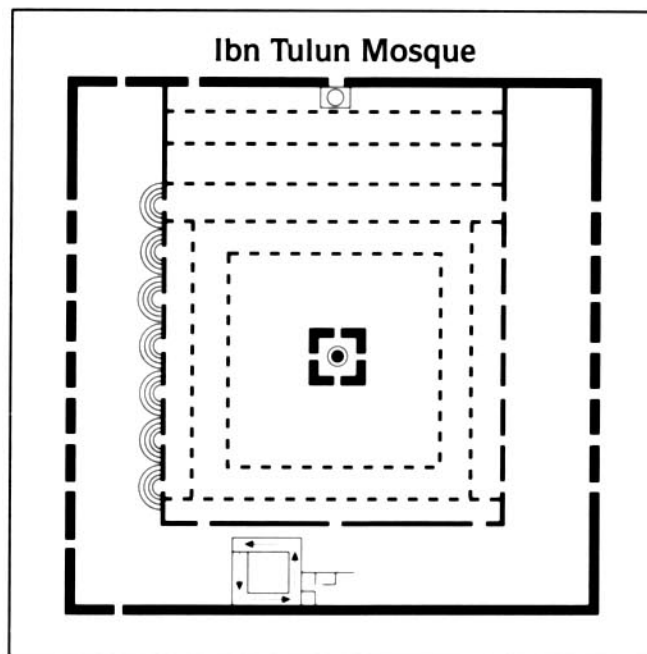
When Ahmad ibn Tulun was named viceroy of Egypt in 870, he and his armies came to Cairo from the Islamic capital of Samarra (in what is currently known as Iraq). As governor of Egypt, he was expected to provide for the spiritual well-being of his city.

Since the existing mosque had become too small to handle Cairo's growing population, he ordered another, larger mosque constructed.

Ibn Tulun's mosque is in the southern portion of Cairo, just west of the Citadel. Like many mosques, it consists of a central open courtyard or sahn, surrounded on all four sides by pillared halls and arches. The deepest of these four pillared halls faces Mecca. Inset into this wall is a small, decorated niche topped by a half-dome — the qibla — which indicates the direction to Mecca. Next to the qibla is a set of stairs leading to what Westerners would call a pulpit — the Egyptians call it a minbar.

Within the shadows of the mosque are the most amazing decorations. Floral motifs and intricate geometric patterns, as well as carved inscriptions of holy verses from the Koran, decorate the walls, pillars and arches. Colored glass lamps hang from the ceiling on chains, their lights glimmering like innumerable stars. One must be quiet when visiting a mosque, and shoes are often left outside before entering this holy place.

The exterior of the mosque is not as highly decorated as the interior. Giant, slightly pointed arches lead into the mosque's cool shadows, and the flat roof is bordered by an exotic pattern of crenelations.



Tim Bobko

el-Azhar Mosque

Cairo's el-Azhar mosque was constructed in the tenth century, the first mosque to be built by the Fatamid conquerors who ousted the previous Islamic ruling dynasty. It is similar in design and decorative motif as the ibn Tulun mosque, except that its courtyard is bordered on only three sides by the hypostyle hall of pillars and arches.

The outer arches and crenelations are carved in ornate patterns, and the interior stucco work is also crafted into fine decorative motifs of plants, geometric designs and passages from the Koran. The floor is covered by rich carpets.

Students still study Islamic law in the shadow of the mosque's arches, sitting with their teachers in small groups. El-Azhar has been a center for learning in the Middle East for almost 1,000 years.

Sultan Hassan

A visit to Cairo is never complete without a tour through the magnificent mosque and madrasa of Sultan Hassan. Located in the heart of downtown Cairo, it rises above the cityscape before the gates to the Citadel.

The immense structure was completed in 1360, one year before Sultan Hassan himself was murdered. Some say it is the most beautiful mosque in the world. Perhaps this is why legends abound that the sultan cut off the architect's hands to keep him from designing other, more impressive structures to rival his own contribution to Cairo's skyline of monuments.

Unfortunately, it has had to weather many years of neglect and abuse. During the early 19th Century, the Mamluk rulers of Egypt used its roof as a platform for cannon and musket fire against the Citadel. Even today one can still find a cannonball or two embedded within the structure's walls.

The madrasa was fit into a crowded section of the city, as its outer walls follow the line of existing streets. Through an elaborately decorated arched entrance, one follows several turning corridors to reach the central courtyard. Instead of having arched colonnades bordering the courtyard, four high arched chambers called iwans open directly into the courtyard.

The quibla niche is in the wall facing Mecca. Behind this wall lies Sultan Hassan's mausoleum, a square chamber topped by a high dome. The sultan's tomb is hidden behind a wooden screen ornately carved with geometric patterns — what is commonly known as mashrabiyya. Two minarets tower above the dome.

The interior of the madrasa is decorated with geometric patterns and words of wisdom from the Koran, all inlaid in polished marble. Between the iwan arches are the classrooms and quarters for students and teachers. Western tourists can also be found here, marveling at the ornate decorations and the tall, iwan arches.

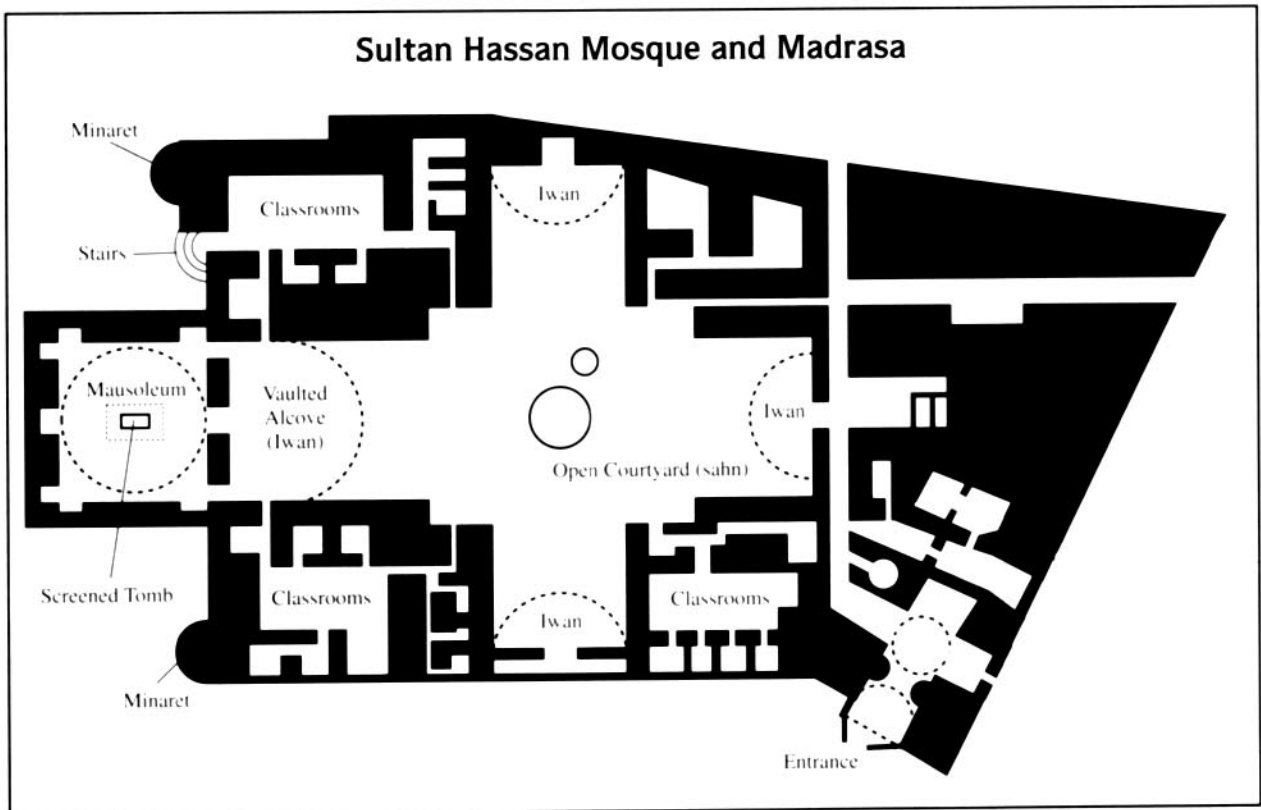
The Citadel

The Citadel of Saladin — known also as Salah al-Din, the Islamic general who fought Richard the Lionhearted during the Crusades — dominates Cairo from a hill overlooking the city.

Saladin began construction on the Citadel in 1176 after inheriting military control of Egypt from his uncle several years earlier. Like the rest of Cairo, parts of the Citadel have been added on, torn down, and reconstructed by every ruler to have governed from behind its walls.

Saladin built the original Citadel walls, and fortified existing walls to the north and west of his fortress to protect the city. Throughout Cairo's history the Citadel has been the ruling seat of power. Today the Citadel skyline is dominated by the mosque of Mohammed Ali. Mohammed Ali was Egypt's ruler who encouraged Europeans to visit and invest in his country during the 19th Century. The domed mosque and its twin spindle minarets are unlike others found within Cairo. These are modeled more after Turkish mosques, which consist mostly of a large open domed space supported by thick pillars.

Still, the mosque is one of the major sites for tourist visits, as it offers a different style of architecture and decoration than that found in the medieval mosques in Cairo's old quarter.



Mamluks and Khalifs

The Tombs of the Mamluks to the south and the Tombs of the Khalifs to the east of Cairo are within massive graveyards, literal labyrinths of gravestones, sarcophagi and mausoleums. The mausoleums are reserved for the most prominent of Cairo's former citizens, often medieval rulers of great significance. Cairo's most famous medieval rulers built their mausoleums within the city walls, usually adjacent to schools or hospitals they founded — a charitable practice which they hoped would insure their favor with Allah.

The typical mausoleum consists of a central entranceway corridor. The mausoleum is usually on one side of this hallway, its dome decorated with fancy geometric patterns. The actual sarcophagus is usually concealed behind a mashrabiyya screen intricately carved with other geometric patterns.

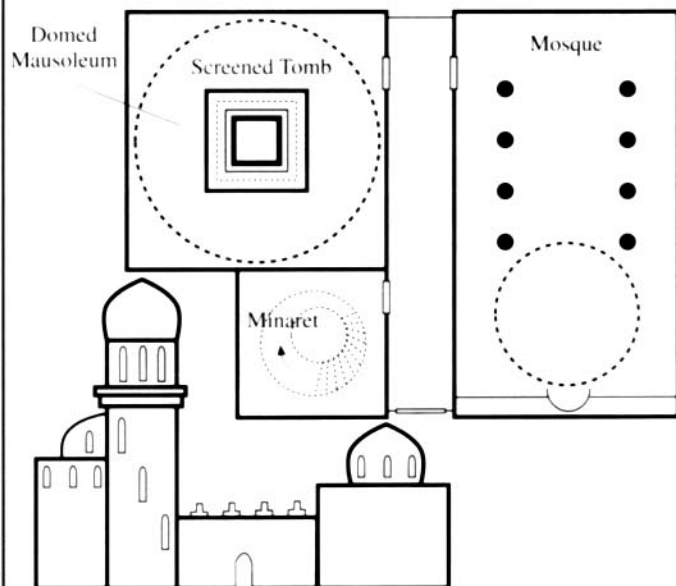
A small mosque or prayer hall can often be found across the entry hall. These mosques are not as immense as the other public

mosques within the city — these smaller prayer halls usually consist of a single domed chamber, the small, half-domed niche of the quibla pointing to Mecca.

Tourists often wander these cemeteries, seeking out the mausoleums. The tombs are intricately decorated with the ornate geometric patterns of medieval Islam, and often include inscriptions from the Koran. Despite these buildings' architectural beauty, some have been neglected and are now home to beggars.

Unlike the ancient Egyptian tombs, the tombs of the Mamluks and Khalifs were meant to be entered. They do not contain traps or other lethal devices to keep people out. Worshipers gather in the small mosques for prayer, and, although today visit come to view the mausoleums' intricate decoration and architecture, people of years past came here to pay their respects to their nobles and rulers. The mausoleums of more prominent rulers are within the medieval sections of Cairo proper, and were often paired with humanitarian structures, like religious schools and hospitals.

Typical Tomb of a Mamluk/Khalif



Unfortunately, those visiting these tombs are not always as considerate of the past as they should be. Since the tombs are open, some have been vandalized or turned into homes for vagabonds and beggars. Other tombs have simply never been maintained, and are little more than crumbling domes and rocky foundations.

Adventure Hooks

These Cairo-related adventures can be used to introduce Cairo to the Western player and character. Keep in mind that, even though many players will choose to play characters "from" Cairo, the players themselves may not know anything more about Cairo than what they've seen in the movies. Take descriptions slow and introduce characters that can help, in their turn, introduce Cairo.

Death by Antiquities

The characters are on holiday in Cairo and are about to visit one of their recently-met acquaintances, an Italian gentleman who enjoys sketching the ancient Egyptian monuments and collecting small reproductions of artifacts. Just yesterday they were with

Giovanni Spinelli when he purchased a reproduction of an ancient Egyptian papyrus. But when they arrive at his room at Shepherd's Hotel the next day, they find the door open, their friend dead on the floor, and the leather case in which he kept the papyrus missing!

The characters embark on their own investigation to find out who murdered their friend while the local authorities "bumble" about and dismiss the incident as a simple robbery which turned into murder. The characters return to the bazaar merchant who sold Giovanni the papyrus, but the merchant does not recall selling him the papyrus, let alone seeing any of them yesterday.

But when the characters get an anonymous tip, they follow it to a warehouse in Boulak where thieves are preparing to smuggle several crates of antiquities out of the country. One of those artifacts is Giovanni's papyrus, apparently sold as a reproduction by mistake. When the characters are discovered, they must escape or subdue the thieves and call in the local authorities.

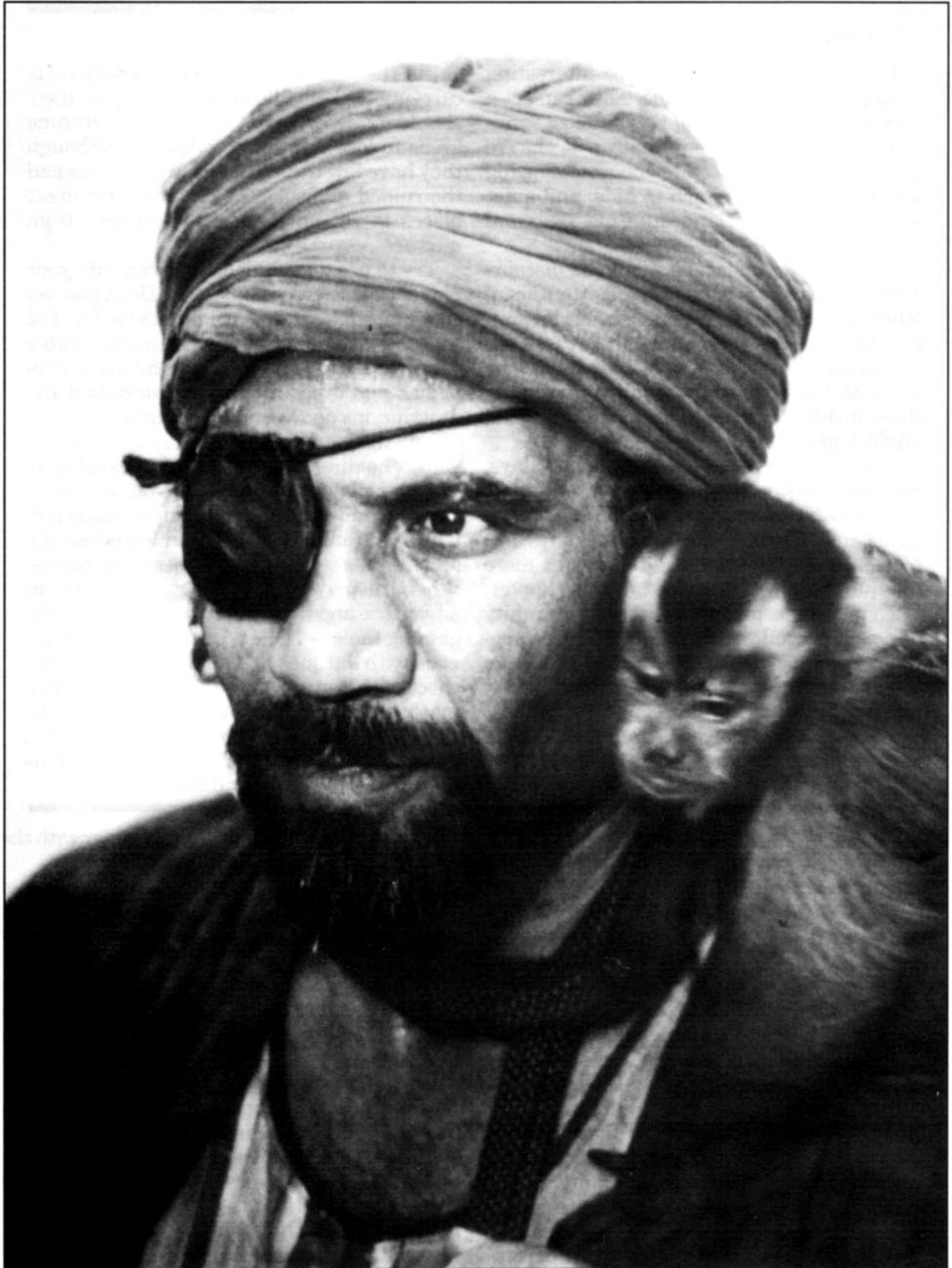
Note: If you, as the gamemaster, want to use this adventure hook to set the stage for further adventures in Cairo, you should probably use the papyrus as a campaign hook. What's on the papyrus — a map to an ancient tomb? A list of antiquities buried just outside the city? Or did the thieves carelessly use the papyrus to write down their list of contacts, not realizing it would fall into the wrong hands?

Missing Mummy

The characters have been invited along on a dig at tombs in nearby Giza with Sallah. When the mummy of a Fifth Dynasty nobleman is discovered, several excavation workers become upset, muttering things about curses and plagues upon those who remove the body. Sallah examines the mummy at the excavation site, then asks the characters to drive the mummy — and other artifacts recently recovered — to the Cairo Museum in

INDIANA JONES™

Raiders of the
Lost Ark



How to Use Cairo Sites in Your Game

The mosques of Cairo can be interesting settings to work into a game. They can set a suspenseful scene among their almost innumerable columns or twisting hallways. They're good places to lose people who are following you, easy places in which to hide, and quiet and dark places for clandestine meetings and rendezvous.

Action within mosques should be discouraged, as it is likely to arouse the attention of others praying and studying Islamic law under the mosque's roof. Remember, these are Moslem houses of worship — one wouldn't be likely to find a firefight or even a running chase inside a mosque. Of course, that's what might make it interesting ...

Also remember that Fridays are holy days, and that Cairo's mosques are packed full — and probably overflowing out into the courtyards and streets — at noon on Fridays, the Moslem holy day. Cairo is filled with more mosques than are described in this chapter. Each mosque is meant to serve a community or neighborhood within the city, so it's sometimes easy for characters to find a mosque "just around the corner" when they need it most.

Bazaars and graveyards are good places to lose people shadowing others, as Indy finds

out in the market square where everyone is carrying baskets filled with laundry on their shoulders. Graveyards are nice labyrinthine areas to lose unwanted followers. Although they have few traps, the tall gravestones and the ruined mausoleums provide some great places to set up ambushes and hide from pursuers.

Try to use descriptions for every site your player characters visit in Cairo. Don't just say "it's a mosque" or "it's a tomb" and leave it at that. All of the sites mentioned above (with a very few exceptions) can be found in encyclopedias and other reference materials if the descriptions above are not enough.

Use the same locations more than once if you are holding extensive adventures in Cairo. Let your player characters get familiar with the sites and some of the "regular" characters who are around them — then introduce the occasional new site as adventures progress. When the players start making plans for an adventure and they refer to the sites over the gaming table — "Okay, you keep the rendezvous with Jacques at The Citadel, Mike will check with Ben al-Abhib at the bazaar, and I'll meet you at the Tomb of the Mamluks" — like they were real places (which, coincidentally, many of them are), you've done your job as gamemaster/Cairo tour director well.

Boulak to be examined and catalogued. (Sallah, by the way, is characteristically torn between two worlds. The "Western" part of him dismisses the curse as a superstitious hoax — but the Arab in him will keep him well away from the mummy. Remember his famous line from the movie: "Could be dangerous. You go first.")

However, a group of American occultists who are obsessed with the mysteries of ancient Egypt are planning to waylay the characters in an ambush or diversion to steal the mummy. Although the characters try to fight off the occultists, or see through any diversions, the occultists manage to steal the mummy somehow (by deception, pure force, or perhaps one of the characters' drivers or porters is in league with the occultists). But one of them leaves

behind a clue — a blank scrap of paper with the Hotel Continental emblem at the top.

The occultists are staying at the Hotel Continental, but they have moved the mummy to one of the boarded-up tombs of the Khalifs east of the city. They intend to perform mysterious, candle-lit rituals in an attempt to revive the ancient Egyptian nobleman's mummy so he can reveal all the secrets they believe he knows about the knowledge of the ancients. Although the mummy isn't going to talk, the ceremony could result in the mummy's destruction.

The characters must track down the occultists, first by searching for clues around the Hotel Continental — mysterious guests looking over their shoulder, bits of dried mummy wrappings outside someone's room,

and perhaps even an ambush if they're discovered searching one of the occultist's room. Once they chase the occultists to the abandoned tomb, they must overpower them and rescue the mummy for the museum.

Note: Depending on how you, as the game-master, treat the occult in *The World of Indiana Jones* game universe, the ritual could have some interesting effects. Perhaps it is designed as a hoax to fool would-be members of the cult into donating money or riches to the higher-ranking occultists. Or, maybe the occultists actually believe the mummy will come back to life. Will a "miracle" happen similar to the one at the end of *Raiders of the Lost Ark*? Will the mummy come to life? If so, it probably will be angry at those who disturbed its tomb and its slumber. The player characters might end up fighting something they have no idea how to defeat.

Some *Raiders* Characters

All of these characters are either based in or around Cairo or have some link to the Egyptian city. Use them to establish ties

between the player characters and the city, and other characters from the movie or from the sourcebook.

Sallah

Sallah Mohammed Faisal el-Kahir — known usually as Sallah — is one of Indiana Jones' greatest friends, a trusted companion and an excellent archaeologist — or "digger," as he prefers to be known. Named after the great Salah al-Din who built Cairo's Citadel, Sallah took an active interest in archaeology at an early age. He accompanied his father on expeditions up the Nile with American archaeologists to map out ancient Egyptian monuments, record hieroglyphic inscriptions and conduct some preliminary excavations.

Sallah later continued his work closer to Cairo with an American archaeologist from the Harvard-Boston Museum of Fine Arts, Doctor George Reisner. During the 1920s Reisner mapped the areas around the three pyramids at Giza. With Sallah's assistance he excavated the valley temple of Mycerinus, the Fourth Dynasty pharaoh for whom the



third and smallest pyramid was constructed. The team was surveying the area around the Great Pyramid of Cheops in 1925 when Reisner's photographer stumbled onto an unknown tomb shaft. Sallah helped excavate the one hundred foot deep pit to find the tomb of Queen Hetepheres, mother of Cheops.

Sallah learned his trade through experience, especially while helping Reisner recover and document the artifacts found in the queen's tomb. Sallah has since settled down in Cairo with his wife Fayah and their nine children. He organizes and leads excavations for the Cairo Museum in Boulak at archaeological sites near the city, and is considered one of the best diggers in Cairo. In a field where archaeologists from all over the world come to plunder Egypt's ancient treasures, Sallah is one of a handful of native Egyptians supervising expeditions. His friendly manner toward colleagues and workers only adds to his reputation as a thorough excavator.

Family and friendly ties are extremely important to Sallah. He loves his wife Fayah and his nine children dearly. Sallah has great affection for his American friend Indiana Jones, and does his best to make him feel at home whenever visiting Cairo. And although years may pass between visits, when

Using Sallah in Your Game

While Sallah is a friend of Indiana Jones, he could easily be the contact for any character who would have ties to the Middle East, especially archaeologists. Since he is one of the most successful excavators in Cairo, he is familiar with many digs in the area, and knows a lot about the sites at Giza near the pyramids.

Sallah is also a good resource about Cairo and the Middle East, and might be able to direct characters to other contacts or to places where they can find the information they are looking for. Gamemasters can also use him to drop clues and hint at where the characters should be heading in an adventure.

the two meet again it seems as if only days have passed. Even when Indy is elsewhere in the Middle East, Sallah makes his services and his help available to his friend. Any friend of Indy's is a friend of Sallah's.

Sallah also has a tremendous baritone voice. Although he has never tried out for the chorus at the Cairo Opera House, he still enjoys belting out a hearty British song when his spirits soar. His children cluster around him when he sings at home, although Fayah cringes at the few notes her husband misses from time to time.

Sallah

AGILITY 7

Beast riding: horse 9, camel 11, dance 10, dodge 12, stealth 9, unarmed combat 10, unarmed parry 11

DEXTERITY 7

Vehicle piloting: truck 9

ENDURANCE 9

STRENGTH 10

Lifting 13

TOUGHNESS 11

INTELLECT 10

Camouflage 12, deduction 11, demolitions 13, first aid 11, linguistics 13, perception 11, performance arts: singing 12, photography 11, tracking 13, trick 12, vehicle mechanic: car/truck 12

MIND 11

Cartography 14 (topographical maps 16), language: English 16, research 13, scholar: ancient languages 12 (hieroglyphics 14), archaeology 17, history 14

CONFIDENCE 9

Con 11, streetwise 13, survival: desert 13

CHARISMA 9

Charm 14, persuasion 11

Life Points: 7

Equipment: Arab digger's outfit (at excavations) or white suit (in cities); brush; kerchief; pocket watch; small notebook and pencil; tape measure

Description: Sallah is a bearded Arab in his mid-thirties. He often wears a jovial smile on his face and has his arms open to his friends. While he might seem a little rotund in his old white suit, he is perfectly comfortable in his Arab digger's outfit, a dirty white

caftan tied with a sash, a turban tied around his head.

German Agents

Here in the shadows of the streets and alleys lurk the insidious Nazi agents and their hired Arab henchmen. They hide in the smoky corners of bars and hold clandestine meetings in rooms overlooking the market plazas. These are the men who conspired to waylay Indy and Marion on that day they spent shopping in Cairo's bazaars.

At the time of *Raiders of the Lost Ark*, German agents have infiltrated Cairo, hiring thugs and protecting the dig at Tanis from unwary and suspicious people. They are around to stop anyone from altering the Nazi's plans for finding the lost Ark of the Covenant.

German agents are lower-level spies than agents like Toht, and often do the dirty work of hiring workers and Arab henchmen, moving secret information between contacts, and getting rid of unwanted interference. Their clean-cut, dapper appearance hides a ruthlessness which emerges in Cairo's back alleys and rooftops in dirty dealing, chases, and gun fights.

German Agent

AGILITY 9

Dodge 11, melee combat 13, stealth 14

DEXTERITY 10

Fire combat 15

ENDURANCE 8

Resist shock 10

STRENGTH 8

TOUGHNESS 9

INTELLECT 9

Demolitions 13, espionage 15, radio ops 14 (FM 13, shortwave 13)

MIND 7

Language: Arabic 12, English 8

CONFIDENCE 8

Con 10, interrogation 11, streetwise 12

CHARISMA 7

Disguise 10

Skill Notes: Each German Agent should have from 2-5 more skill adds in some other espionage- or combat-related skills

Life Points: 1-2 each

Equipment: Luger P08, damage value 17

Description: These dapper-looking Germans can occasionally be seen around Cairo in their fancy fedoras and finely tailored suits. They look cool and calm at all times — nothing seems to phase them. Some smoke expensive cigarettes, all of them carry Lugers and are trained in the secret arts of espionage and combat.

Arab Henchman

AGILITY 12

Climbing 13, dodge 13, melee combat 16, melee parry 14, running 13, stealth 13, unarmed combat 15

DEXTERITY 11

ENDURANCE 9

STRENGTH 9

Lifting 10

TOUGHNESS 10

INTELLECT 7

Linguistics 11, perception 8

MIND 7

Language: German 8 (understanding only 10)

CONFIDENCE 7

Streetwise 11

CHARISMA 6

Skill Notes: Most Arab Henchmen have 1-3 more adds in combat- or stealth-related skills

Life Points: 0-1 each

Equipment: Knife, damage value STR+4/19; scimitar, damage value STR+8/23

Description: These unsavory characters hire out their services as informants and paid assassins. They are a rough assembly of misfits and criminals who have no qualms about dispatching people for profit. They wear short white caftans. The ends of the black turbans they wear are draped over their faces for concealment.

Arab Swordsman

Besides hiring every strong digger in Cairo for their Tanis excavation, the Nazis hired two natives to the Cairo underworld to do their dirty work. One is a feared Arab swordsman who is known to hire out as a muscleman and assassin. He wields an oversized scimitar which slices through his victims as easily as it slices through air. Dressed in a

— Rundown Bar

During Indy's fight with the Nazis through Cairo's streets, his lovely companion Marion was abducted and — rather accidentally — killed when the truck she was loaded onto exploded. Needless to say, my friend Indy was terribly upset. (**Note:** At the time of this part of Sallah's narration, he believed Marion to be dead.)

The bar in which I found Indy after Marion's death was one of many rundown establishments which caters to Westerners and those who stray from the strict tenets against alcohol prescribed by Islam. Many are ruffians, mercenaries and thieves. When I heard Indy was in such a place, I knew he would need my assistance.

This establishment is usually packed at noon with vagabonds seeking refuge from the midday heat. They sit with their fellows sipping drinks and drawing on great water pipes. Many smoke cigarettes and pipes, clouding the air with thick mist. They talk of stealing, murder and other sordid plots. It is not wise to be in the company of such men.

Here, too, lurks the other denizen of Cairo's shadows the Nazis have employed — one known only as the Monkey Man. Had I known of him earlier, I would have cast that insidious monkey from my home and warned Indy and Marion that most innocent of creatures was truly a Nazi spy.

black tunic, pantaloons and turban, he is a towering monstrosity of a man. His evil smile often follows the cut of his pointed beard. This Arab swordsman is indeed feared by many men.

Arab Swordsman

AGILITY 12

Beast riding: camel 15, dodge 14, melee combat 18 (scimitar 20), melee parry 16, unarmed combat 15, unarmed parry 13

DEXTERITY 10

ENDURANCE 10

STRENGTH 11

Lifting 13

TOUGHNESS 11

INTELLECT 6

MIND 6

Language: German 9

CONFIDENCE 7

Intimidation 16, streetwise 10, willpower 10

CHARISMA 6

Taunt 9

Life Points: 2

Equipment: Large scimitar, damage value STR+10/25 (the scimitar is also -1 to hit and +1 to damage because of its large size)

Description: The Arab swordsman is a towering man dressed all in black. He carries a large scimitar, which he uses to intimidate and often dispatch others.

The Monkey Man

The person known only as the Monkey Man keeps to the shadows of Cairo's alleys, perched atop his pattering motorcycle like a one-eyed falcon, waiting to pounce on his prey. But he does not pounce — instead the Monkey Man reports what he sees, and what his furry little accomplice sees, to his employers.

Sometimes the Monkey Man works for the Nazis, other times he works for shady businessmen or those trafficking in illegal goods. He could even be involved in smuggling ancient Egyptian artifacts from a treasure hunter out of the country. No doubt he has his dirty fingers in many illegal activities around Cairo.

His monkey friend is adept at gaining entry to otherwise inaccessible places. The monkey is especially effective with young women, who find the beast's charm simply irresistible. The monkey often acts as a tracker, following his mark from rooftops or by jumping from bazaar stall to stall. The little monster sometimes pilfers small items from those entranced by it, returning the baubles to his master.

The Monkey Man himself is said to be dangerous. While he does not openly carry a weapon, he carries a concealed dagger to backstab his enemies in a most cowardly

Using the Monkey Man in Your Game

The Monkey Man is a spy, thief and assassin. Whether before or after the events in the film, he keeps a trained monkey to do some of his dirty work. But the Monkey Man himself is always nearby, hiding in the shadows, overseeing everything.

Gamemasters can use the Monkey Man to follow characters in Cairo — he can serve as the eyes and ears to their adversary, and might even be used to waylay them in an ambush. Although he isn't very

good in direct confrontation, the Monkey Man is a master of subtle action — using poison and ambushing single characters he is a very effective antagonist.

Since the Monkey Man serves a surveillance role, the characters could in turn follow him back to his master when he reports in. He is a prime contact with the black market and with the unseen darker forces of smugglers, thieves and others working behind the scenes.

fashion. Some say he also uses the garotte and poisons to kill his victims.

Monkey Man

AGILITY 10

Dodge 12, melee combat 14 (surprise attack 16), running 12, stealth 15, unarmed combat 12

DEXTERITY 10

Fire combat 13, lock picking 15, prestidigi-

tation 14, vehicle piloting: motorcycle 16

ENDURANCE 6

STRENGTH 7

TOUGHNESS 8

INTELLECT 10

Espionage 14, forgery 16, perception 17, tracking 14

MIND 9

Language: German 15, English 11

CONFIDENCE 9



Con 12, gambling 11, intimidation 12, streetwise 14

CHARISMA 9

Persuasion 11, taunt 12

Life Points: 5

Equipment: Dagger, STR+4/19; motorcycle; vial of poison (damage value 28 plus a bonus number if ingested)

Description: The Monkey Man could easily be mistaken for a beggar on a motorcycle. He dresses in tattered robes, an eyepatch covering his right eye. His monkey companion is often perched on his shoulder when not engaged in other shady activities for his master. The monkey has the stats of a normal monkey (see page 59 of *The World of Indiana Jones*), but it has a *charm* "skill" of 15 (it acts cute and friendly), and it is highly intelligent.

The Imam

The imam has lived his entire life in Cairo, traveling only to Mecca for his pilgrimage in his younger days. He studied at the al-Azhar madrasa, a university for those studying the finer points of Islam. There he somehow learned to read the ancient languages. He is familiar with all the inscriptions and writings on the sarcophagi, statues and papyrus scrolls at the Cairo Museum. He has seen many things — a very wise man indeed.

The Imam

AGILITY 7

Beast riding: camel 8

DEXTERITY 9

ENDURANCE 6

STRENGTH 6

TOUGHNESS 7

INTELLECT 11

Deduction 17, linguistics 16, perception 14, science: ancient sciences 16, teaching: Islam 18

MIND 13

Cartography 15, language: English 16, German 15, research 15, scholar: ancient languages 18 (hieroglyphics 20), Islam 21, history 18

CONFIDENCE 9

Faith: Islam 18, willpower 11

CHARISMA 10

Persuasion 14

Using the Imam in Your Game

The imam is not an easy resource to find — his humble house is one of thousands within Cairo, and he doesn't often accept visitors unless they have contacts among his many friends. Sallah is one of these contacts — characters familiar with Sallah might ask to be introduced to the imam.

The imam is very knowledgeable about the "old ways" and is familiar with the ancient languages. He also knows the history of Cairo, including many legends and stories which may have some truth in them. He is also devoted to Islam, and has a particular reverence for those things divine and supernatural.

Note: If you are playing a *World of Indiana Jones* game where magic and miracles can happen under "normal" character control, the imam is most likely able to use his *faith: Islam* skill to make minor miracles occur. Of course, the imam will have to be convinced that his use of miracles is for the good of Islam before he will reveal any arcane powers.

Life Points: 3

Equipment: Countless minor artifacts and ancient writings

Description: The imam is a shriveled old man with long gray hair emerging from beneath his turban and a tangled gray beard and moustache. He wears robes adorned with colored stripes. The imam often has an artifact, scroll or book in his hands which he examines from time to time.

Abu

Abu is a quiet and loyal boy who serves in the house of the imam. He completes each day's chores without complaint, and spends his evenings by his master's side, learning the Koran and the ways of Islam. Abu is always at the imam's door to greet visitors, and is certain to offer food and drink to everyone who is welcome in the imam's home. This inquisitive young boy was once a street

thief. The imam rescued Abu from his shadowy lifestyle and tempted him with a greater treasure than money — knowledge.

Abu

AGILITY 9

Beast riding: camel 10, climbing 11, running 10, stealth 12

DEXTERITY 8

Prestidigitation 16 (picking pockets 19)

ENDURANCE 8

STRENGTH 7

TOUGHNESS 9

INTELLECT 10

Perception 14, first aid 12

MIND 10

Language: English 12, research 12, scholar: history 11, Islam 12, ancient languages 11

CONFIDENCE 8

Con 10, faith: Islam 11, streetwise 10, willpower 9

CHARISMA 8

Etiquette 9

Life Points: 2

Equipment: Small knife, damage value STR+3/16

Description: Abu is a young boy who can often be seen around the imam's home preparing food, cleaning up, or at his master's side. He wears a striped and unsashed caftan and a cloth cap. He is utterly devoted to the imam, who he believes saved his life, and will do anything for the old man. He does believe that the imam needs some protection from the outside world — and his street-bred cynicism about outsiders has yet to leave him.

Cairo Contacts

These contacts can be used by the game-master to introduce Cairo to the player characters. They are sources of information and assistance.

Omar's Garage

Omar has been Sallah's friend and excavating colleague since he first became interested in Egypt's buried treasures. Omar runs a garage and motor pool at the east end of Cairo. Besides running the best vehicle repair outfit in Cairo, he rents out two-and-a-

half ton trucks and drivers to those requiring transportation to and from archaeological sites (as well as those requiring trucks for other purposes). He and Sallah often work together — Omar supplying a truck and driver, and Sallah supplying diggers and his excavating expertise.

Omar keeps twelve trucks in working order, although at least three of them are undergoing repairs at the garage at any given time. Five mechanics help him maintain the trucks, and Omar keeps at least two drivers for each truck. Since he has invested his life in his garage, Omar personally trains new mechanics and always oversees the work on his trucks. He even teaches the drivers the correct way to operate the trucks, and the best way to get them out of the sand and soft Nile mud.

Nobody knows for sure how Omar acquired his trucks. Some say he stole them, but Sallah thinks he purchased them from the British sometime after the Great War. Surplus, he claims. Don't ask Omar's friends where he got the money — before trucks he dealt in draft animals like oxen, mules and camels, an enterprise through which he could not have made enough money to afford twelve trucks.

Omar also hires a horde of young boys and beggars to go out into the Cairo streets scavenging automobile parts for spares. He pays them mere pennies for each find, but manages in this manner to stock his garage with all manner of spare parts. Nobody entirely trusts these waifs, as they often scavenge the parts from perfectly fine vehicles parked on the streets. Through this network Omar also drums up his business, as the beggars often recommend his garage to travelers stranded with broken-down motor cars.

Omar is extremely loyal to his friends. That is why when Indy arrived in Cairo looking for the lost Ark of the Covenant, Sallah knew he could count on Omar for transportation. It is here at Omar's garage where Indy and Sallah assembled their team of loyal diggers and board a truck early in the morning for the journey to the Nazi's excava-

tion at Tanis. If you are a friend of Sallah, then you are a friend to be trusted by Omar. Sallah should know — Omar's his brother-in-law.

Omar

AGILITY 7

Beast riding: horse 11, beast riding: camel 13, stealth 9, unarmed combat 9

DEXTERITY 9

Vehicle piloting: car/truck 16

ENDURANCE 7

STRENGTH 8

Lifting 10

TOUGHNESS 9

INTELLECT 11

Forgery 14, perception 16, vehicle mechanic: truck 18

MIND 8

Business 14

CONFIDENCE 9

Con 15, streetwise 14

CHARISMA 9

Charm 13, persuasion 12

Life Points: 4

Equipment: Greasy rag; mechanic's tools; large wrench

Description: Omar is a tall, almost gangly Arab with deeply tanned skin and a crooked grin. If he isn't kneading his grungy cloth cap in his hands, then he's kneading his greasy rag. An oily stain always adorns his caftan, and his rope sash is frayed at the ends. Omar is always jittery around the garage, warning his drivers to be careful and peering over his mechanics' shoulders to be certain they are doing a good job. He is always worried about money (he's never paid enough, and he always pays too much), and frets any time he lets a truck out of the garage. He's especially nervous whenever one of his in-laws borrows a vehicle.

Wolfgang Erhart

Professor Erhart is one of the curators of the prestigious Berlin Museum, repository for many great pieces of ancient art retrieved by German archaeologists. He oversees such pieces as the famous bust sculpture of Nefertiti, the restored Ishtar gate from ancient Babylon, sections of the Altar of Zeus

from Pergamum, and the Roman market gate from Miletus. He is currently staying in Cairo to undertake research at the Cairo Museum and conduct a few minor excavations of his own.

Erhart is one of the foremost German authorities on ancient history. He is quite proud of the state collection of antiquities in Berlin, and hopes the Führer appropriates more funds to obtain other artifacts. The museum's collections are extensive, and Erhart is very proud to tell about each piece. He often commissions and funds small-scale archaeological expeditions around the world to retrieve artifacts for the German collections.

Erhart was disgusted with the German surrender in the Great War, and has seen the depression, degradation and financial hardships the reparations have inflicted upon his country. He believes Hitler is the best statesman to lead Germany from her squalor and poverty to wealth and political prestige. He takes pride in his antiquities, not only because they are great relics of the past, but because they are the possessions of the German people, a sign that Germany is still a contender in the modern archaeological quest to reveal the past.

Professor Wolfgang Erhart

AGILITY 8

DEXTERITY 7

Fire combat 10

ENDURANCE 6

STRENGTH 7

TOUGHNESS 8

INTELLECT 9

Deduction 14, linguistics 16, perception 15, teaching: ancient history 16, teaching: archaeology 15

MIND 11

Artist: painting 16, artist: sculpting 15, business 14, language: French 17, English 16, Arabic 15, scholar: ancient history 17, archaeology 16

CONFIDENCE 8

Faith: Nazi beliefs 9, streetwise 10

CHARISMA 9

Charm 15, persuasion 15

Life Points: 2

Description: Erhart is a short, stubby man whose coat tails almost reach the floor. His round face is adorned with a thin mustache, thinning gray hair around the edges of his head, and bulbous round eyes. He is fond of puttering about the Berlin Museum, examining the artifacts under his charge.

Ahmet Abd el-Rassul

Grandson of one of the brothers who led archaeologists to the cache of mummies hidden at Deir el-Bahri in 1881, Ahmet is an up-and-coming dealer in antiquities headquartered in Luxor, across the Nile River from Thebes and the Valley of the Kings. He also has contacts in Cairo who run a shop, which Ahmet visits frequently. While the casual observer visiting his shop might assume that he only deals in replicas of famous Egyptian antiquities, the more astute (and wealthier) observer is often pleased to find out, in a rather roundabout way, that Ahmet also deals in authentic ancient Egyptian artifacts.

This fact is not widely known, as most of Ahmet's authentic pieces have questionable origins. Some say he has teams of his own diggers combing Egypt for treasures, and others say he hires thieves to steal some pieces from archaeological digs or from the private collections of others. Whatever the case, he is very knowledgeable about the goings on in the archaeological community within Egypt, and sometimes shares that knowledge with others — for the right price, of course.

Ahmet can sometimes procure certain artifacts for collectors, and, for an extra expense, can have it smuggled out of the country to the collector's nation of origin. He also

knows much about existing digs, as well as which artifacts of value are with which museums and collectors. Be warned, however, that information flows both ways, and Ahmet is not above telling one of your competitors what you're up to if he's paid enough to talk.

Ahmet Abd el-Rassul

AGILITY 8

Beast riding: horse 11, beast riding: camel 12, unarmed combat 10, unarmed parry 11

DEXTERITY 7

Fire combat 9, lock picking 12, prestidigitation 11 (concealing items 12, picking pockets 13)

ENDURANCE 7

STRENGTH 7

TOUGHNESS 9

INTELLECT 10

Deduction 16, perception 17, tracking 13

MIND 9

Business 15, language: English 16, French 15, scholar: ancient Egypt 16

CONFIDENCE 12

Con 18, streetwise 19, survival: desert 16

CHARISMA 11

Charm 17, persuasion 16

Life Points: 1

Equipment: Fancy suit; fez; pipe; small notebook and pencil

Description: Ahmet is a rotund Egyptian who dresses in fancy western suits — although his red fez always adorns his head. He keeps his thinning beard and mustache well-trimmed, and always seems to be brushing dust from his suit. He greets prospective patrons with open arms and a wide smile.

Chapter Five

Silver Horus: A Solitaire Adventure

“Silver Horus” is a solitaire adventure for both experienced and beginning *MasterBook* gamers, as well as those who have never played a roleplaying game before. It uses the Cairo settings established in this book and gives a feeling for what it’s like to adventure in this corner of the world of Indiana Jones. A character has been provided, and there are some short rules on how to accomplish certain tasks with your character (experienced *MasterBook* gamers can skip this and go directly to the section marked “An Afternoon In Cairo”).

Gamemasters can use this quick adventure to introduce the rules to new players. It’s designed for beginner-level characters.

Your Character: Jeremy Mortimer III

The character provided with this solitaire adventure is Jeremy Mortimer III, a young American dilettante traveling abroad. As a character, Mortimer is described by a short capsule background and several attributes and skills. Attributes are things you’re born with — innate abilities. There are nine attributes — Agility, Dexterity, Endurance, Strength, Toughness (an attribute derived from your Endurance and Strength), Intellect, Mind, Confi-

dence and Charisma. Skills are abilities you learn, and they include things like *fire combat*, *stealth* and *unarmed combat*.

Mortimer has a value for every attribute and several skills. This value is the number added to a randomly determined Bonus Number rolled when you use the attribute or skill. This solitaire adventure will tell you which skills you must use when they are appropriate to the action in the story.

How Mortimer Does Things

When your character wants to attempt a certain task, you need to determine your character’s *skill total*. To get your skill total for a particular task, you roll two ten-sided dice and add them together. Cross reference this number on the Bonus Chart to find your Bonus Number (see page 65 of the *MasterBook* or any character profile page for use with *The World of Indiana Jones*). Add this Bonus Number to the appropriate skill to find your skill total.

The gamemaster (or in this case, the adventure notes) assigns a difficulty number to the task a character is trying to complete — like shooting a gun at Nazis, driving a car in a chase, or trying to follow a spy. If your skill total is equal to or greater than the difficulty number, you succeed. If it’s lower, you fail.

INDIANA JONES™

CHARACTER SHEET

DILETTANTE TRAVELER

NAME JEREMY MORTIMER III		HEIGHT 5'10"	WEIGHT 180 lbs	AGE 24	SEX M
---------------------------------	--	---------------------	-----------------------	---------------	--------------

ATTRIBUTES AGILITY 9 Beast riding: horse 12, stealth 11, unarmed combat 12 DEXTERITY 8 Fire combat 9 ENDURANCE 7 STRENGTH 8 TOUGHNESS 9 INTELLECT 10 Journalism 12, perception 13 MIND 8 CONFIDENCE 9 CHARISMA 9 Charm 11, persuasion 10	DERIVED ATTRIBUTES 9 TOUGHNESS 9 TOUGHNESS (w. armor) 5 MRS (Movement Rate, Swimming) 7 MRG (Movement Rate, Ground) 3 MRC (Movement Rate, Climbing) 3 MRJ (Movement Rate, Jumping)		COMBAT BOX	K O	
	WOUND LEVEL ☐ <i>Light</i> ☐ <i>Moderate</i> ☐ <i>Heavy</i> ☐ <i>Incapacitated</i> ☐ <i>Mortal</i>		MODIFIERS no modifier -2 to physical skills -4 physical & -2 all other skills -8 to all skills automatic KO; see text		
	LIFE POINTS 5		SKILL POINTS		SHOCK CAPACITY 7
					SHOCK TAKEN

BACKGROUND

Advantages: Contacts (CI), Mortimer has a few friends in the British upper class, including Mr. and Mrs. Carstairs, a couple on holiday in Egypt; Fame (CI), Mortimer has minor notoriety as a dilettante playboy in certain social circles; Wealth (CII), Mortimer comes from a fairly wealthy American family and lives off a generous monthly stipend.

Compensations: Cultural Unfamiliarity (CI), although Mortimer often spends time in foreign lands, he is a typical American tourist and acknowledges little about the different cultures around him; Sense of Duty (CI), Mortimer has a particularly loyalty to young ladies, and often does anything to protect others from dishonoring them; Language (CII), despite being well-traveled, Mortimer doesn't even bother to learn a few catch phrases in the language of the lands he visits.

DESCRIPTION

Mortimer is a young man, almost 25 years old, with a boyish charm about him. He's mature enough to mingle with higher society, but youthful enough to still have that spark of spontaneity about him. In Cairo he's fond of wearing khaki shirts and pants tucked into his tall riding boots. To enhance his dashing, exotic image, he's taken to wearing a red and black striped kaffiyeh, the typical headdress worn by Arabs.

EQUIPMENT

Pocket knife, damage value STR+3/16; pen and pad; \$50.



"I say, doesn't anyone here speak English?"

BONUS CHART

DIE	9 11																21 26 31 36 41							
ROLL	2	3	4	5	6	7	8	10	12	13	14	15	16	17	18	19	20	25	30	35	40	45	+5	
BONUS #	-10	-8	-7	-6	-5	-3	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	+1	

Example: Mortimer wants to find his friend in a crowded Cairo bazaar. The appropriate skill for this is perception, which he has at a skill value of 13. Mortimer rolls his two dice: a 5 and a 7, for a total roll of 12. Checking the bonus chart, he finds that a roll of 12 gives him a Bonus Number of 1. After adding 1 to his perception skill value, he gets a final skill total of 14. The gamemaster has determined finding Mortimer's friend in a crowded bazaar is a complicated task with a difficulty number of 10. Since Mortimer exceeded the roll by 4, he attained a solid success, and finds his friend haggling with a bazaar merchant over the price of an oriental rug.

If a die comes up 10 when rolling on the Bonus Chart, reroll that die if you are determining a skill total for which your character has added points to (i.e., those skills listed on your character sheet). In this adventure, Mortimer undertakes tasks which use the skills he's put adds into, so you'll always be able to reroll on tens. Characters also have Life Points, which may be spent to roll both dice again, adding the total to the previous roll before checking the Bonus Chart. Life Points also have other uses which aren't covered in this solitaire scenario, but are described in the *MasterBook* rules. Don't worry about using the MasterDeck cards with this scenario either.

You now know enough about the rules to start playing. But a roleplaying game is more than rules — roleplaying games are really about roleplaying and storytelling. Playing this solitaire adventure will give you a feel for the game.

This adventure is a programmed adventure. Read "An Afternoon In Cairo" below, and follow the instructions at the end. The text will instruct you to go to certain numbered entries in this scenario based on your choices and your skill totals. Don't read it straight through — it won't make any sense and you might ruin some of the surprises later on. Simply follow the instructions and go to the numbered entry indicated at the end of each section.

An Afternoon In Cairo

You have been vacationing these past few months in Egypt, trying to escape from the cold northeastern American winters. Traveling with a quaint couple from England, Mr. and Mrs. Carstairs, you sailed up the Nile River to visit the great temples at Karnak, Luxor, Abu Simbel and Edfu, and explore the painted tombs in the Valley of the Kings. The Nile monuments of the ancient Egyptians fascinate you as much as the next tourist, but Mr. Carstairs' young wife, Susan, as she's allowed you to call her, has fascinated you more. It's easy for you to understand why the elderly Mr. Carstairs recently married this budding flower of beauty. The three of you wandered through the monuments and ruins, Mr. Carstairs tapping his cane on the ancient stones and Susan gazing at the hieroglyphic inscriptions in awe, swinging her large carpet bag lazily in the hot Egyptian sun.

Upon your return to Cairo, you joined the Carstairs and an Egyptian digger named Sallah in excavating a tomb near the pyramids of Giza, across the Nile from the bustling city. Sallah and his team of diggers have been clearing ancient Egyptian artifacts from a tomb near the Great Pyramid of Cheops, and cataloging their finds before shipping them off for cleaning and display in the Cairo Museum. They make extra money by showing tourists around the catalogued areas of the dig.

Yesterday Sallah emerged from the tomb with a fantastic treasure — a six inch high silver statuette of a falcon wearing the crown of Upper and Lower Egypt. The falcon's eyes were crafted from black onyx, and its beak and talons were tipped in gold. "The fabled Messenger of Horus," Sallah explained. "Ancient Egyptian priests apparently used this statuette in their interpretation of dreams and visions of the future."

You are briefly fascinated by this ancient treasure, but quickly return your attention to Susan. The elegant young woman eyes the statuette with admiration. Sallah disappears into his work tent to begin taking notes on his Horus statuette and preparing it for transport back to Cairo the next morning. You and

the Carstairs spend the night camping near the tomb, Sallah regaling you with stories of past digs and adventures with his American friend, Indiana Jones.

The next morning Sallah loads his brother-in-law's truck with crates containing the carefully stored relics from the tomb. He drives you and the Carstairs back to Cairo, dropping you and Susan off at Shepherds Hotel before driving to the Cairo Museum, where he and Mr. Carstairs intend to spend the rest of the day examining their finds.

You and Susan retire to the hotel's restaurant for some lunch. Afterwards, she asks you to escort her back to her hotel room, where she intends to change out of her excavation clothes — a dirty white blouse, khaki baggy pants and black riding boots — and do some writing in her journal. Not wishing to pass up an opportunity to escort a lovely young lady, you offer her your arm. With your arm in one of hers and her carpet bag in her other hand, the two of you walk back to Susan's room.

Make a quick check on your *perception* skill: roll two ten-sided dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *perception* skill value of 13.

- If your perception total is 13 or less, go to 7.
- If your perception total is 14 or more, go to 4.

1

You carefully open the door to Susan's room and peer inside. There, by the open window, is an Egyptian rummaging through the Carstairs' luggage. It seems as if he's been looking for something — the room is a mess, with clothes and other personal items tossed casually from the dressers and desk to the bed and floor. You notice something familiar about this Arab. Was he one of the diggers at Sallah's excavation?

The Egyptian turns from the luggage and spots you! Before you can burst into the room, he turns and hops out the window, dashing off through the gardens behind the hotel! "Stop, thief! Brigand!" you call. "Come back here at once, you ungodly vagabond!"

- Please go to 15.

2

You bash against the door with your shoulder — the door doesn't budge, and you probably bruised your shoulder. "Would you like the key?" Susan asks with a smile. She hands you the key and you quickly unlock the door.

You burst into the room just in time to catch a glimpse of an Egyptian in a dusty old caftan scamper out the window and into the gardens behind the hotel. Apparently he was searching for something in the Carstairs' room, as their clothing, souvenirs and luggage have been strewn all over.

"Stop, thief! Brigand!" you call. "Come back here at once, you ungodly vagabond!"

- Please go to 15.

3

You try peering over the crowd, but you find no sign of Musmar or Abusir's trinket stall. The crowd is almost pushing you and Susan along past vendors selling melons and bread, metal pots and Persian carpets.

As you and Susan are strolling through the bazaar, a man seizes Susan's carpet bag, rips it from her grasp and dashes off through the crowd! "Hey!" Susan calls, "Come back here with that right now!"

- You may let the thief escape with Susan's carpet bag: go to 19.
- You may pursue the thief on foot: go to 26.
- You spot a horse nearby. You may chase the thief on horseback: go to 22.

4

As you leave the lobby with Susan, you notice a man in a tan suit casually leaning against the wall near the main door, reading a newspaper. The brim of a tan Fedora hides his eyes in shadows. You can't tell if he's watching you ...

Soon you stop before the door to the Carstairs' hotel room. "Lunch was wonderful, wasn't it?" Susan says. "Perhaps you'll join me for dinner this evening, then maybe a stroll around the Ezbekiyeh Gardens?"

"Why, I'd love to," you reply. "What time will you be having ..." You stop in mid-sentence. You thought you heard someone in Susan's room! And Mr. Carstairs is back at the Cairo Museum ...

- You can bash in the door and surprise whoever is inside: go to 9.
- You can carefully open the door to see who's inside: go to 13.

5

You bash in the door with your shoulder and stumble into the room. An Egyptian rummaging through the Carstairs' luggage looks up in surprise, screams in fright, and scampers out the window into the gardens behind the hotel. Why, that looked like one of the diggers from Sallah's excavation!

Apparently he was searching for something in the Carstairs' room, as their clothing, souvenirs and luggage have been strewn all over! "Stop, thief! Brigand!" you call. "Come back here at once, you ungodly vagabond!"

"What was it?" Susan asks, stepping into the room and surveying the mess. "Oh, my."

"It looked like one of the workers from Sallah's dig," you say.

"What do you suppose he was looking for?" Susan asks. "I'd better check everything to make sure nothing has been stolen ..."

- Please go to 15.

6

You reach out to grab Musmar by the arm, but he quickly evades your grasp and darts out into the bazaar crowd. Musmar's brother, Abusir, is quickly trying to close up his shop. "I know nothing. I know nothing," he says.

While all this confusion is occurring, a man passing by in the bazaar seizes Susan's carpet bag, rips it from her grasp and dashes off through the crowd! "Hey!" Susan calls, "Come back here with that right now!"

- You may let the thief escape with Susan's carpet bag: go to 11.
- You may pursue the thief on foot: go to 26.
- You spot a horse nearby. You may chase the thief on horseback: go to 22.

7

Soon you stop before the door to the Carstairs' hotel room. "Lunch was wonderful, wasn't it?" Susan says. "Perhaps you'll join me for dinner this evening, then maybe a stroll around the Ezbekiyeh Gardens?"

"Why, I'd love to," you reply. "Let me know what time will you be having dinner and I'll join you." You turn to head back to your own hotel room as Susan enters her room and screams!

You dash to her side just in time to catch a glimpse of an Egyptian in a dusty old caftan scamper out the window and into the gardens behind the hotel. Apparently he was searching for something in the Carstairs' room, as their clothing, souvenirs and luggage have been strewn all over.

"Did you get a good look at him?" you ask, trying to comfort Susan.

"Yes, I think it was one of the workers from Sallah's dig. One of the ones cataloging the finds," she says. "What do you suppose he was looking for? I'd better check everything to make sure nothing has been stolen ..."

- Please go to 15.

8

You slowly open the door, but before you can get a clear view inside, you step on a squeaky floorboard. You peer into the room just in time to see an Egyptian in a dusty old caftan scamper out the window and into the gardens behind the hotel. Apparently he was searching for something in the Carstairs' room, as their clothing, souvenirs and luggage have been strewn all over! "Stop, thief! Brigand!" you call. "Come back here at once, you ungodly vagabond!"

"What was it?" Susan asks, stepping into the room and surveying the mess. "Oh, my."

"It looked like one of the workers from Sallah's dig," you say.

"What do you suppose he was looking for?" Susan asks. "I'd better check everything to make sure nothing has been stolen ..."

- Please go to 15.

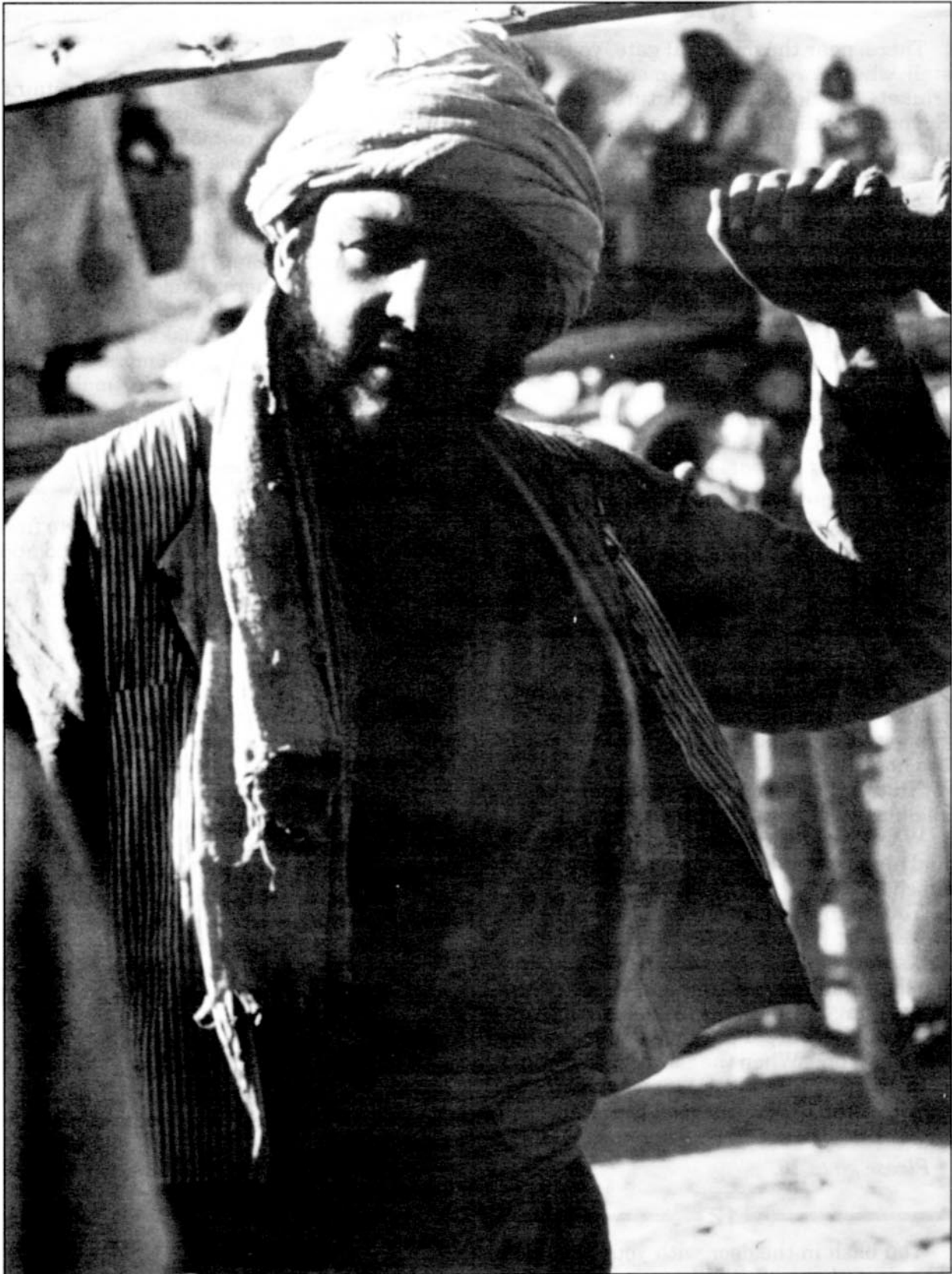
9

To bash open the door, you need to find Strength attribute total. Roll two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your Strength attribute value of 8.

- If your Strength total is 9 or less, go to 2.
- If your Strength total is 10 to 14, go to 5.
- If your Strength total is 15 or more, go to 12.

INDIANA JONES™

Raiders of the
Lost Ark



10

There, near the medieval gate, you find a stall where two Egyptian men are selling trinkets that look like miniature replicas of Egyptian statues. One of the men is Musmar, the man who was ransacking the Carstairs' hotel room.

You and Susan slowly approach the stall, intending to carefully question these two suspects. But when you step up to the stall, Musmar catches sight of you and scurries out from behind the stall to try and escape!

You're close enough so you can stop him simply by grabbing his arm. But Musmar is quick ... to catch him, you need to find your *unarmed combat* skill total. Roll two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *unarmed combat* skill value of 12.

- If your *unarmed combat* skill total is 8 or less, go to 6.
- If your *unarmed combat* total is 9 or more, go to 14.

11

Susan's about to run after the thief herself when you hold her back. "Look, you're never going to find him in that crowd," you say. "We can get you another bag on the way back to the hotel."

"But that had some of my souvenirs in it," she pleads. "I absolutely must get it back."

When you turn back to find Musmar, he and his brother have disappeared as well. So much for recovering the silver Horus.

You endure Susan's complaining all the way back to Shepherd's Hotel. She barely talks to you at dinner, and ignores you during the remaining week she and Mr. Carstairs are staying in Cairo. She seems terribly upset about her carpet bag, even after you buy her a new one. When the Carstairs check out of Shepherd's Hotel on their way to Athens, Susan doesn't even say good-bye. Cairo can get awfully boring when you're alone ...

- Please go to 16.

12

You bash in the door with your shoulder. The door slams off its hinges and flies into

the room — and you follow it, stumbling over the door, over some luggage, and onto the floor.

You quickly look around. The Carstairs' clothing, souvenirs and luggage have been strewn all over the room! You look up just in time to catch a glimpse of an Egyptian in a dusty caftan scampering out the window and into the gardens behind the hotel. Apparently he was searching for something in the Carstairs' room. "Stop, thief! Brigand!" you call. "Come back here at once, you ungodly vagabond!"

"What was it?" Susan asks, stepping into the room and surveying the mess. "Oh, my. I'd better check everything to make sure nothing has been stolen ..."

- Please go to 15.

13

To quietly open the door, you need to find your *stealth* skill total. Roll two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *stealth* skill value of 11.

- If your *stealth* skill total is 12 or less, go to 8.
- If your *stealth* total is 13 or more, go to 1.

14

You manage to grab Musmar by the arm before he escapes. "I know nothing, I know nothing," he pleads.

"Sure you do," you reply. "Now what were you doing in the Carstairs' room at Shepherd's Hotel? What do you know of the silver Horus? Did you steal it?"

"No, I didn't take silver statue," Musmar begs. His brother Abusir is cowering behind his stall, watching the scene. "I wanted to, but when I went into tent to take it yesterday, its crate was already empty. Before I went in to steal little silver bird, I noticed a dark sheik enter tent, then leave a moment later."

"And what exactly did this 'dark sheik' fellow look like?" you ask.

Musmar begins kneading his hands together and stares at the ground. "He had black boots and long black caftan tied with a

black sash. And he wore a black turban wrapped around his head, with a veil that hid his face."

You think back. What were you doing yesterday afternoon after the statuette was found? Let's see, lunch with the Carstairs and Sallah, then a walk around the pyramid with Susan. Susan went back to the camp while you climbed to the top of the Great Pyramid, you returned to camp and took supper. In all that time you don't remember seeing anybody dressed in black. "Did you see any 'dark sheik' while you were at the camp?" you ask Susan.

"No, nothing unusual," she replies. "I think I saw Musmar near the tent with the silver Horus, though."

"Okay, Musmar, I don't buy this 'dark sheik' story," you say, glaring at the cowering man. "Where'd you hide the silver Horus?"

"I promise I tell the truth," Musmar pleads. "I didn't take the statue."

As you and Susan are interrogating Musmar, a man passing by in the bazaar seizes Susan's carpet bag, rips it from her grasp and dashes off through the crowd! "Hey!" Susan calls, "Come back here with that right now!"

- *You may let the thief escape with Susan's carpet bag: go to 11.*
- *You may pursue the thief on foot: go to 26.*
- *You spot a horse nearby. You may chase the thief on horseback: go to 22.*

15

A moment later two figures come rushing down the hall — Mr. Carstairs and Sallah! "We were just on our way to your room when we heard a shout," Sallah says. "What has happened, my friends?"

You step aside and show them the Carstairs' room. "Who could have done this?" Mr. Carstairs asks.

"There was this Egyptian man inside," you say. "I don't know if he stole anything. By the looks of this mess, he was probably searching for something."

"Yes, I thought I saw someone hastily running out of the hotel gardens," Sallah says. "I have some notion what he might be

searching for. I believe that man was Lazy Musmar, one of the workers I employ at the excavation. And I believe, like us, he's looking for the missing falcon statuette. We just got back from unloading the crates at the museum. The crate that was supposed to hold the silver Horus was empty! Someone has stolen it!"

"No doubt Musmar believed one of you had taken the silver Horus to your room to examine more closely. I wouldn't be surprised if he intended to steal it. He has stolen artifacts before ..."

"Is there anything we can do to help you recover the statue?" Susan asks.

"If you'd like, you might find Musmar and ask him a few questions," Sallah suggests. "Perhaps he might know who has stolen the silver Horus. Why don't you and Mr. Mortimer go out and find him. He can usually be found at his brother's stall in the bazaar by the Bab el-Karafa gate across the city. His brother, Abusir, sells trinkets fashioned after ancient Egyptian artifacts. Maybe Abusir has acquired a taste for greater treasures."

Susan produces a travel book with maps of Cairo from her carpet bag, and Sallah shows you how to get to the bazaar. Soon the two of you are heading out through the bustling streets of Cairo to find Musmar.

Later that afternoon, you and Susan pass through the Bab el-Karafa gate and into the crowded bazaar. Countless vendors hawk their goods from stalls with colorful awnings. Smells of every sort — roast lamb, perfumes, baked goods, camel — assault your nostrils. Fast bargaining voices fill the air. You and Susan wade into the throng, Susan's trusty carpet bag swinging gently at her side while she reads the Cairo travel book. You begin looking for Musmar and his brother Abusir's trinket stall.

Make a check on your *perception* skill: roll the two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *perception* skill value of 13.

- *If your perception total is 15 or less, go to 3.*
- *If your perception total is 16 or more, go to 10.*

16

You've finished this adventure even though you didn't recover the silver Horus. Your character gains one Skill Point to improve his skills. *The End.*

17

You take a running start and leap up one side of the horse — only to fall off on the other side! You land in the leather merchant's stall, display shelves crashing down about you. As you pull yourself from the mess, the merchant begins berating you and the horse's owner chastises you for trying to steal his horse.

Susan runs up and pulls you away from the leather merchant. "The thief's getting away!" she cries, pointing in the direction the thief ran.

- *You may run after the thief: go to 26.*
- *You may give up the chase: go to 11.*

18

Before you can react, the horse throws you — fortunately a pile of garbage cushions your fall. You now have a uniquely repugnant odor about you, and your dapper excavating clothes are somewhat soiled. The horse dashes off back to the bazaar, and you catch a glimpse of the thief dodging between the odd sarcophagus graves in the cemetery toward the dilapidated domes of the Tombs of the Mamluks. You pick yourself up, try to wipe the garbage from your outfit, and run off into the cemetery after the thief.

- *Please go to 20.*

19

Susan's about to run after the thief herself when you hold her back. "Look, you're never going to find him in that crowd," you say. "We can get you another bag on the way back to the hotel."

"But that had some of my souvenirs in it," she pleads. "I absolutely must get it back."

You endure Susan's complaining all the way back to Shephard's Hotel. She barely talks to you at dinner, and ignores you during the remaining week she and Mr. Carstairs

are staying in Cairo. She seems terribly upset about her carpet bag, even after you buy her a new one. When the Carstairs check out of Shephard's Hotel on their way to Athens, Susan doesn't even say good-bye. Cairo can get awfully boring when you're alone ...

- *Please go to 16.*

20

Trying to keep your eye on the thief, you start off at a quick jog into the cemetery, dodging sarcophagi belonging to Cairo's Islamic inhabitants of the past. To keep sight of the thief, make a *perception* skill check. Roll the dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *perception* skill value of 13.

- *If your perception skill total is 12 or less, go to 24.*
- *If your perception total is 13 or more, go to 28.*

21

You sneak up to the right doorway and enter the chamber beyond. This is a small prayer mosque — one room covered by a high dome with arched windows around the dome's base. The plaster covered walls have been crumbling for decades, and the intricate stonework which once screened the high windows is now scattered in pieces on the floor.

Cowering in the corner is the thief, a young Egyptian boy in a dusty caftan and a loosely wrapped turban. In one arm he is clutching a wad of British money and the silver Horus! In the other trembling hand he holds a pistol, pointed directly at you ...

You are not close enough to try and knock the gun out of his hand, and rushing him would almost certainly get you shot.

- *You may try to persuade the thief you'll pay him for the statuette and Susan's money: go to 32.*
- *You may move further into this room to wait and see what the thief does: go to 29.*
- *You may carefully back out of the room and leave the thief to his treasure: go to 25.*

INDIANA JONES™

Raiders of the
Lost Ark



22

A beautiful white Arabian stallion is waiting to be saddled by a leatherworker at a nearby bazaar stall selling hand-tooled leather goods. Here's your chance to leap up on the stallion and ride after the thief!

To leap onto the horse's bare back, make a check on your *beast riding: horse skill* — roll the two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *beast riding: horse skill* value of 12.

- If your *beast riding: horse* total is 15 or less, go to 17.
- If your total is 16 or more, go to 27.

23

As the horse rears up, you grasp its mane and hang on for dear life. The horse absolutely refuses to follow the thief into the cemetery. You quickly dismount and set off after the thief on foot. The horse dashes off back to the bazaar, and you catch a glimpse of the thief dodging between the odd sarcophagus graves in the cemetery toward the dilapidated domes of the Tombs of the Mamluks. You continue the pursuit.

- Please go to 20.

24

You continue winding your way through the cemetery, and believe you have almost lost the thief's trail, when you notice something just inside the open doorway of one of the more decrepit Tombs of the Mamluks — Susan's carpet bag! The thief must be hiding inside the tomb. You carefully step up to the doorway and examine the carpet bag. Apparently the thief has been rummaging through it and emptying its contents along the way. Chances are he stole Susan's money and possibly her travel papers. You decide to follow the thief into the domed mausoleum.

Past the tomb's open entry is a short corridor, about twenty feet long. The corridor dead-ends, but it seems there is a doorway on either side about two-thirds down the hallway. The thief is probably hiding beyond one of those two doorways.

- You choose the right doorway: go to 21.
- You choose the left doorway: go to 40.

25

You carefully raise your hands in the air to show you mean no harm, and slowly step backwards toward the doorway. As you back up, somebody in the doorway behind you jams a gun barrel into your back. "Please, move back into the center of the chamber, Herr Mortimer," says a man with a thick German accent. He prods the gun into your back for emphasis. With your hands still in the air, you slowly step back into the room.

When you turn to face the figure in the doorway, you see a man in a tan suit and tan Fedora, also holding a gun pointed at you. He steps into the room. "Keep your hands in the air, Herr Mortimer," the stranger says in his thick German accent. "I will take possession of the silver falcon now," he says, turning to the thief. The thief shakes his head, clutching the falcon statuette and turning his shaking gun on the other man. Now that both men are distracted by each other, you can make your move!

- You may lunge at the thief: go to 31.
- You may try to tackle the German: go to 36.
- Maybe you'll sit back and let them fight it out first: go to 42.

26

You dash off through the crowded bazaar, pushing people out of your way and trying to follow the thief. He quickly runs out of the bazaar and down a side street, makes a quick turn and then heads into Cairo's southern cemetery near the Tombs of the Mamluks. The thief dodges between the odd sarcophagus graves in the cemetery toward the dilapidated domes of the Mamluk tombs. You continue the pursuit.

- Please go to 20.

27

You take a running start, leap over the horse's rump, land on its back, grasp its mane and urge it at a gallop through the

bazaar crowd and after the carpet bag thief! From up here, it's easy for you to see where the thief is going. He leaves the bazaar and ducks down a side street, makes a quick turn and then heads into Cairo's southern cemetery near the Tombs of the Mamluks.

You try urging the horse into the cemetery, but it rears up on its hind legs instead, refusing to follow the thief. You'll need to make another *beast riding: horse* skill check to stay on the horse while it rears up. Roll two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *beast riding: horse* skill value of 12.

- If your *beast riding: horse* total is 17 or less, go to 18.
- If your total is 18 or more, go to 23.

28

As you meander through the cemetery, you notice small items scattered along the thief's trail which he has discarded — some women's clothing, two travel books about Greece, some cosmetics, a hair brush. Items from Susan's carpet bag! The thief must be tossing items as he searches through her bag for valuables. You follow the trail ...

- Please go to 24.

29

You carefully raise your hands in the air to show you mean no harm, and slowly step further into the domed room. The thief backs up against the wall, his gun still pointed at you. A figure appears in the door to the chamber — a man in a tan suit and tan Fedora, also holding a gun pointed at you. He steps into the room. "Keep your hands in the air, Herr Mortimer," the stranger says in a thick German accent. "I will take possession of the silver falcon now," he says, turning to the thief. The thief shakes his head, clutching the falcon statuette and turning his shaking gun on the other man. Now that both men are distracted by each other, you can make your move!

- You may lunge at the thief: go to 31.
- You may try to tackle the German: go to 36.

- Maybe you'll sit back and let them fight it out first: go to 42.

30

You lunge at the thief and try to grapple the gun out of his hand. You both tumble to the ground, the silver Horus clattering across the floor. The thief is not strong, but is much quicker than you. You lose your grip on his gun hand! All you hear is the loud report of the gun, and your vision quickly fades to black ...

When you wake up, you are still in the domed chamber. Susan is kneeling beside you, cradling your head in her lap and stroking hair out of your face. She's recovered her carpet bag and some of her other items. She's bound your wounded arm with a kerchief, now stained red. "There, there, dear Jeremy, you'll be all right," Susan whispers. Nobody else is in the chamber, and there is no sign of the silver Horus ...

- Please go to 16.

31

While the thief is distracted by the German near the doorway, you leap at the thief! Make an *unarmed combat* skill check — roll the dice, and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *unarmed combat* skill value of 12.

- If your *unarmed combat* skill total is 10 or less, go to 30.
- If your *unarmed combat* total is 11 or more, go to 34.

32

You're going to try to persuade the thief that you'll pay him to return Susan's money and the statuette. You'll need to make a *persuasion* skill check — roll two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *persuasion* skill value of 10.

- If your *persuasion* skill total is 11 or less, go to 37.
- If your *persuasion* total is 12 or more, go to 41.

33

You leap at the dark sheik and grapple him to the ground. But the dark sheik is much faster than you — he quickly evades your grasp and whacks you over the back of the head with a nearby rock. Your vision quickly fades to black ...

When you wake up, you are still in the domed chamber. Susan is kneeling beside you, cradling your head in her lap and stroking hair out of your face. She's recovered her carpet bag and some of her other items. "There, there, dear Jeremy, you'll be all right," Susan whispers. Nobody else is in the chamber, and there is no sign of the silver Horus ...

The two of you return to Shephard's Hotel for dinner with Mr. Carstairs and Sallah.

- *Please go to 43.*

34

You lunge at the thief and try to grapple the gun out of his hand. You both tumble to the ground, the silver Horus clattering across the floor. The thief loses his grip on the gun and it flies across the chamber, discharging with a loud report when it strikes the floor. A right jab into the thief's jaw knocks him out cold.

You get up and see the silver Horus lying on the ground near the chamber entrance — but a person in a black caftan and turban has dropped down onto the German from a window in the dome above! It's the dark sheik! The sheik and the German tumble to the ground, the sheik knocking his adversary unconscious. Picking up the silver Horus, the sheik turns to you — his face is hidden by a sash from his turban, but from his eyes it seems like he is smiling at you.

- *You may reach for the German's gun, which skittered into a corner during the scuffle: go to 50.*
- *You may lunge at the sheik and try to grapple the statuette from him: go to 44.*
- *You may just stand there and allow the sheik to get away with the silver Horus: go to 47.*

35

You leap for the silver Horus near the thief's body. The dark sheik also makes a

dash for the statuette. You almost have the statue in your grasp when the dark sheik whacks you over the back of the head with a nearby rock. Your vision quickly fades to black ...

When you wake up, you are still in the domed chamber. Susan is kneeling beside you, cradling your head in her lap and stroking hair out of your face. She's recovered her carpet bag and some of her other items. "There, there, dear Jeremy, you'll be all right," Susan whispers. Nobody else is in the chamber, and there is no sign of the silver Horus ...

The two of you return to Shephard's Hotel for dinner with Mr. Carstairs and Sallah.

- *Please go to 43.*

36

You begin to step towards the German, but he is too quick for you. Turning his gun on you, he says, "That was very foolish, Herr Mortimer ..."

Before the German can pull the trigger, you see a window in the dome above darken, and a person in a black caftan and turban drops down onto the German! It's the dark sheik! The sheik and the German tumble to the ground, the sheik knocking his adversary unconscious. The German's gun clatters to the floor and discharges. The bullet ricochets around the chamber until it hits the thief, who slumps to the ground.

Both you and the dark sheik are equally as far from the thief, who still clutches the silver Horus in one hand.

- *You can leap to the unconscious thief and grab the silver Horus: go to 39.*
- *You can scuffle with the dark sheik to prevent him from going for the silver Horus: go to 44.*
- *You can allow the dark sheik to grab the silver Horus and escape: go to 47.*

37

"Look, I'll pay you to return the statue and the money," you say, reaching for the wallet in your pocket.

The thief jabs the gun in the air at you. "Don't come closer," he stutters. "This is



mine now." He clutches the statue closer to his chest.

"Nein, it is mine," says the man who's just stepped into the doorway of this chamber. He's wearing a tan suit and a tan Fedora, and is pointing a gun at you. "Please, Herr Mortimer ... move to the far side of the room." You keep your hands in the air and do what the man asks. "I will take possession of the silver falcon now," he says in a German accent, turning to face the thief. The thief shakes his head, clutching the falcon statuette and turning his shaking gun on the other man. Now that both men are distracted by each other, you can make your move!

- *You may lunge at the thief: go to 31.*
- *You may try to tackle the German: go to 36.*
- *Maybe you'll sit back and let them fight it out first: go to 42.*

38

You lunge at the thief and try to grapple the gun out of his hand. You both tumble to the ground, the silver Horus clattering across the floor. The thief loses his grip on the gun

and it flies across the chamber, discharging with a loud report when it strikes the floor. A right jab into the thief's jaw knocks him out cold.

You get up and see the silver Horus lying on the ground near the chamber entrance. You're about ready to step over and retrieve it when a figure appears in the doorway! And it's pointing a gun at you. "Not so fast, Herr Mortimer," the man says in a heavy German accent. He steps into the chamber, kneels down and picks up the statuette — all the time keeping the gun trained on you. He's dressed in a tan suit and a tan Fedora which hides his eyes in shadow. "You will ... not follow me, Herr Mortimer," he says, laughing, as he begins backing out of the room.

A window in the dome above darkens, and a person in a black caftan and turban drops down onto the German! It's the dark sheik! The sheik and the German tumble to the ground, the sheik knocking his adversary unconscious. Picking up the silver Horus, the sheik turns to you — his face is hidden by a sash from his turban, but from his eyes it seems like he is smiling at you.

- You may reach for the German's gun, which skittered into a corner during the scuffle: go to 50.

- You may lunge at the sheik and try to grapple the statuette from him: go to 44.

- You may allow the sheik to get away with the silver Horus: go to 47.

39

To make a dash for the silver Horus, make an Agility check: roll two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your Agility value of 9.

- If your Agility total is 12 or less, go to 35.
- If your Agility total is 13 or more, go to 45.

40

The left doorway has been sealed with brick and cement just inside the portal, leaving a small niche. There's no way the thief could have passed through it — he must have gone through the other doorway.

- Please go to 21.

41

"Look, I'll pay you to return the statue and the money," you say, slowly reaching for the wallet and removing several American dollars. "I give you my money, and you give me the statue and Susan's money."

The thief allows you to get closer, his eyes on the green bills in your hand. He lowers the gun slightly and takes a better look at the money you're offering him. His guard is down — now's the chance to strike.

You plan on lunging at the thief and grappling the gun out of his hand. You'll need to make an *unarmed combat* skill check — roll two dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *unarmed combat* skill value of 12.

- If your unarmed combat skill total is 10 or less, go to 30.
- If your unarmed combat total is 11 or more, go to 38.

42

The German seems just about ready to shoot the thief for the silver Horus. Before he can pull the trigger, you see a window in the dome above darken, and a person in a black caftan and turban drops down onto the German! It's the dark sheik! The sheik and the German tumble to the ground, the sheik knocking his adversary unconscious. The German's gun clatters to the floor and discharges. The bullet ricochets around the chamber until it hits the thief, who slumps to the ground.

Both you and the dark sheik are equally as far from the thief, who still clutches the silver Horus in one hand.

- You can leap to the unconscious thief and grab the silver Horus: go to 39.
- You can scuffle with the dark sheik to prevent him from going for the silver Horus: go to 44.
- You can allow the dark sheik to grab the silver Horus and escape: go to 47.

43

During dinner with the Carstairs and Sallah, you relate your story of the bazaar thief. Soon the conversation turns to travel plans. It seems the Carstairs are leaving in a few days for Greece. "Really," you say. "What's there in Greece to do?"

"Well, there are many ruins from the ancient Greeks," Mr. Carstairs says. "Honey, don't you have one of those travel books about Greece? Look in Mrs. Carstairs' bag, my good boy, and fetch that Greek travel guide."

Mr. Carstairs hands you Susan's carpet bag and, before she can protest, you begin rummaging through its contents. Cosmetics, a few kerchiefs, Egyptian travel book, and the silver Horus! How did Susan get this? You look at Susan, who is trying to subtly smile at you. You know that look in her eyes — the same look the dark sheik gave you! Susan is the dark sheik who stole the silver Horus. You give Susan a knowing look, then remove the Greek travel guide.

Later that evening, during your walk through the hotel gardens with Susan, you insist that she hand the silver Horus over to

you to be returned. She agrees, thanking you for keeping her honor intact by not revealing her thievery.

The next morning, Sallah is overjoyed to find the silver Horus miraculously returned to the Cairo Museum ...

For completing this adventure, your character gains the sense of a job well done ... and three Skill Points to improve his skills. Congratulations on your success! *The End.*

44

You leap at the dark sheik! Make an *unarmed combat* skill check: roll the dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *unarmed combat* skill value of 12.

- If your unarmed combat skill total is 15 or less, go to 33.
- If your unarmed combat total is 16 or more, go to 48.

45

You make a dash for the silver Horus just as the dark sheik leaps for it. You grab the statue first, then roll out of the way just as the sheik tries to whack you over the head with a rock. Seeing that you have the statuette, the dark sheik turns and flees out of the domed mausoleum. You try to chase him, but he disappears into the maze of the cemetery.

You collect Susan's carpet bag and retrieve some of her belongings which the thief discarded around the cemetery between the mausoleum and the bazaar. You hand her the carpet bag and she crams a wad of cosmetics, a few clothes and the travel books inside. "Thanks," Susan says, smiling. Then you show her the silver Horus you recovered. She seems very proud of you. It seems she is also smiling secretly about something ...

You tell the Carstairs and Sallah about the fight in the mausoleum over dinner at Shephard's Hotel. Sallah is overjoyed you have recovered the statuette. Although he cannot offer you a monetary award, he does invite you to a personal guided tour through the Cairo Museum, followed by dinner with his family ...

For completing this adventure, your character gains two Skill Points to improve skills. *The End.*

46

You fire the pistol and the dark sheik crumples to the ground in the middle of the cemetery. You carefully wander through the tombstones and sarcophagi until you find the dark sheik leaning up against a tomb, grasping a bloody arm. The silver Horus is sitting at his side. You quickly recover the silver Horus and are about ready to leave the cemetery to find Susan — but before you leave, you want to unmask this mysterious dark sheik. Slowly removing the black turban sash from the sheik's face, you discover that the sheik is really — Susan? "Look," she pleads, "You can return the statuette. Just don't tell Mr. Carstairs or Sallah that I stole it. And get me some help for this gunshot wound ..."

Being the noble gentleman you are, you agree, helping Susan up. You bring Susan to a doctor, explaining that some odd German man tried to shoot at you. Susan is still a little shaken, but well enough for you to escort back to Shephard's Hotel. When you meet Mr. Carstairs and Sallah at dinner, Mr. Carstairs is very concerned about his wife. But you and Susan assure him she is well, and that you did everything you could to protect her from the German.

Susan is true to her word and allows you to return the silver Horus to the Cairo Museum, no questions asked ...

For completing this adventure, your character gains the knowledge that he solved a mystery ... and three Skill Points to improve skills. Congratulations on your first successful adventure! *The End.*

47

After letting the dark sheik get away with the silver Horus, you leave the domed mausoleum, head held in shame. You find Susan a moment later — she's out in the cemetery, trying to collect some of her belongings which the thief discarded around the cemetery between the mausoleum and the bazaar. You hand her the carpet bag and she crams a wad of cosmetics, a few clothes and the travel books inside. "Thanks," Susan says, smiling. You tell Susan about the fight in the mausoleum while the two of you return to

Shepherd's Hotel for dinner with Mr. Carstairs and Sallah.

- Please go to 43.

48

You leap at the dark sheik and give him a strong punch to the jaw. The sheik stumbles against the wall and slumps unconscious to the floor. You quickly recover the silver Horus and Susan's money (and the thief's gun) and are about ready to run out of the mausoleum — but before you leave, you want to unmask this mysterious dark sheik. Slowly removing the black turban sash from the sheik's face, you discover that the sheik is really — Susan? She wakes up just as you're removing the veil. "Look," she pleads, "You can return the statuette. Just don't tell Mr. Carstairs or Sallah that I stole it."

Being the noble gentleman you are, you agree, helping Susan up. You clean yourselves off and head back to Shepherd's Hotel. Susan is true to her word, and you don't even mention the incident to Mr. Carstairs or Sallah at dinner.

The next morning, Sallah is overjoyed to find the silver Horus miraculously returned to the Cairo Museum ...

For completing this adventure, your character gains the knowledge that he solved a mystery ... and three Skill Points to improve skills. Congratulations on your first successful adventure! *The End.*

49

You fire the gun at the dark sheik escaping through the cemetery. Make a *fire combat* skill check: roll the dice and add them together to find your Bonus Number on the Bonus Chart. Add the Bonus Number to your *fire combat* skill value of 9.

- If your fire combat skill total is 13 or less, go to 51.
- If your fire combat total is 14 or more, go to 46.

50

You scamper over and retrieve the German's gun, but when you turn around, the dark sheik is gone! Dashing out of the

domed mausoleum, you scan the cemetery for signs of the sheik. There he is!

- You may take a shot at the dark sheik: go to 49.
- You decide to let the dark sheik go: go to 47.

51

Your shot goes stray and the dark sheik disappears into the cemetery. Looks like the sheik got away with the silver Horus. You retrieve Susan's carpet bag lying nearby.

- Please go to 47.

Characters from "Silver Horus"

The following characters were important to the "Silver Horus" adventure, and you may choose to use them in further Indiana Jones action. Here are their stats and abilities.

Lazy Musmar

AGILITY 11

Acrobatics 13, climbing 13, dodge 12, running 14, stealth 12, unarmed combat 12

DEXTERITY 8

Prestidigitation 9 (conceal item 11)

ENDURANCE 7

STRENGTH 6

Lifting 8

TOUGHNESS 8

INTELLECT 8

Deduction 10, perception 11

MIND 8

CONFIDENCE 7

Con 9, streetwise 10

CHARISMA 7

Life Points: 0

Equipment: Purse with a few coins

Description: Lazy Musmar is a lanky Egyptian in a dirty old caftan and a frayed cloth cap. He has a crooked smile and a day's worth of stubble on his face. Perhaps the laziest worker in Sallah's group, he is quick to grab the easy jobs and always seems to be on break. Musmar has a reputation as a petty thief as well, but Sallah hires him as a favor to one of his poorer relations.



Harried Hassan

AGILITY 11

Climbing 13, dodge 14, running 15, stealth 13, unarmed combat 13

DEXTERITY 10

ENDURANCE 8

STRENGTH 7

TOUGHNESS 9

INTELLECT 7

Perception 9

MIND 7

CONFIDENCE 7

Streetwise 11

CHARISMA 6

Life Points: 0

Description: Harried Hassan is a younger version of Lazy Musmar. Hassan is a much smaller Egyptian who is constantly looking over his shoulder, as if being followed.

Nazi Agent

AGILITY 9

Dodge 11, melee combat 13, melee parry 12, stealth 12, unarmed combat 12, unarmed parry 12

DEXTERITY 10

Firearms 14, lock picking 15

ENDURANCE 8

Resist fatigue 10

STRENGTH 8

TOUGHNESS 9

INTELLECT 9

Deduction 12, espionage 14, perception 13, radio operator 13, tracking 15

MIND 8

Language: English 13

CONFIDENCE 8

Con 11, interrogation 12, intimidation 13, streetwise 10, survival 11

CHARISMA 7

Charm 10, persuasion 10

Life Points: 2

Equipment: Luger P08, damage value 15

Description: The Nazi Agent is a dapper, clean-shaven man in a light colored suit. He hides his eyes in the shadow of his tan-colored Fedora.

The Dark Sheik/Lady Carstairs

AGILITY 11

Acrobatics 16, beast riding: horse 14, climbing 15, dodge 14, running 13, stealth 16, unarmed combat 15, unarmed parry 15

DEXTERITY 10

Fire combat 13, lock picking 16, prestidigitation 14 (conceal item 16)

ENDURANCE 7**STRENGTH 7****TOUGHNESS 9****INTELLECT 9**

Deduction 13, forgery 14, first aid 13, perception 15, tracking 15

MIND 8

Language: Arab 12

CONFIDENCE 10

Con 16, streetwise 13

CHARISMA 11

Charm 16, disguise 17, persuasion 15

Life Points: 2

Equipment: Carpet bag; Smith and Wesson .38, damage value 14; black turban and caftan

Description: Susan Carstairs is an elegant young British woman married to the much older Mr. Carstairs. She typically wears appropriate dresses, but has a pair of khaki pants and a white blouse she wears with boots when she goes out to visit excavations and ruins. She always carries her beaten up carpet bag filled with travel books, souvenirs, and a spare change of excavating clothes. When she masquerades as the "dark sheik" to steal valuable art objects (a small hobby of hers which supplements the "pin" money her husband gives her), she typically slips into a short black caftan and wraps a black turban around her head. The tail sash from the turban serves as a veil she wraps around her face to hide her true identity. While Lady Carstairs is a thief, she does not steal to hurt people and, if confronted about the serious nature of a theft, she will return the item to its proper owner — as long as her "dark sheik/thief" identities are not revealed.

Chapter Six

The Tanis Digs

"Archaeology is not an exact science. It does not deal in time schedules."

— Rene Belloq



Tanis. Legendary city of Ramesses, Sethos and Shishak, and resting place of the Ark of the Covenant. We will find it, despite all of Colonel Dietrich's silly orders and demands for information to keep his precious

Führer updated. His constant prodding and peering over my shoulder is beginning to irritate me. I keep telling him it is only a matter of time before we discover the Well of Souls and acquire the sacred Ark of the Covenant.

The Germans are no friends of mine, but they are providing the means for me to find one of the world's greatest archaeological treasures. Hitler himself authorized payment of my fees, although I had to endure a long discourse from the Führer on why the Ark was so important to the future of the German people. Luckily Dietrich, although he holds Hitler in the greatest regard, is a bit more practical than his idealistic Führer, and has made all the arrangements to make this a successful excavation.

Dietrich has brought in soldiers to supervise the innumerable Egyptian diggers he has hired

or shanghaied. The German encampment is extensive, and includes tents for the men, guard towers, a motor pool and even a small airfield. His Gestapo agents have infiltrated Cairo right under the British government's nose. Indiana Jones truly has many obstacles ahead of him if he intends to find the Ark of the Covenant before I do. And if he does find the Ark first, I shall insure that what he briefly possesses will quickly be mine.

Tanis is indeed a rare find. And the Ark of the Covenant is such a unique artifact, I wonder if Jones is truly worthy of discovering it, and whether the Nazis are truly worthy of possessing it.

Rene Belloq

In most of the earlier chapters, personalities from the *Raiders of the Lost Ark* adventure introduced different sections and commented on people and events. In this chapter, the archaeologist Rene Belloq goes well beyond that — we get his views on many of the different places and people mentioned in this chapter. While some readers may have a hard time putting up with the Frenchman's pomposity, he is quite well informed on the history of Tanis and the Tanis Digs.

History of Tanis

The history of this archaeological site is intriguing indeed. Throughout ancient Egyptian history, each dynasty of pharaohs ruled from their capital city. The rulers of the Old Kingdom reigned from Memphis and built their imposing monuments, the pyramids, at Giza and Sakkara. The New Kingdom pharaohs, including Tuthmosis, Hatshepsut, Amenophis III, and Tutankhamun, ruled from Thebes in Upper Egypt. Later, the most powerful Egyptian kings, Ramesses, Sethos, and their successors, maintained powerful capitals in Thebes and in the Nile delta at Tanis. Here in Lower Egypt they assembled their mighty armies and conquered Palestine and the Middle Eastern kingdoms.

But all that glory had faded two dynasties later, when the pharaoh known as Shishak rose to power in his capital at Tanis (thus he and those pharaohs ruling from Tanis are known as the "Tanite Kings"). Shishak was not a true Egyptian, but a Libyan. His people had emerged from the western deserts and become Egyptian citizens, slowly working

their way into the bureaucracy and military. When the last pharaoh of the Twenty-First Dynasty, Psusennes II, died in Bubastis without a male heir, Shishak and his people stepped up to the throne. Egypt had already been split again into Upper and Lower Egypt — Shishak maintained power in Lower Egypt while the priests of Thebes ruled Upper Egypt.

Several years into his reign (in about 922 B.C.), Shishak mustered his armies and waged war against the Israelite kingdoms. Shishak's military campaign was insignificant when compared with the conquests of pharaohs of the Eighteenth and Nineteenth Dynasties like Tuthmosis I, Amenophis II and Ramesses II, whose armies conquered all of Syria and Palestine up to Aleppo. The war Shishak waged had many of the same effects as wars do today — Shishak's little military expedition boosted ancient Egypt's economy, however briefly, and boosted morale throughout the Nile Valley. Shishak brought back many riches which he believed would bolster Egypt and help him united Upper and Lower Egypt into a world power again. When his armies sacked Jerusalem,



the Hebrew capital, and King Solomon's great temple, they brought back to Egypt many riches, including the Ark of the Covenant.

To commemorate his victories over the Israelites, Shishak commissioned a new pylon gate for the great temple complex at Karnak. The pylon was built by slave laborers captured during Shishak's foray into Palestine, and the great reliefs carved into its sides depicted the great battles the pharaoh won against the enemy. Shishak also ordered a great temple to be built at Tanis. The temple honored those brave soldiers who had fallen during the invasion, and many were entombed inside. A tall stone obelisk was also carved with hieroglyphics telling the story of Shishak's conquests and the treasures and glory he brought back to Egypt.

When Shishak brought the Ark of the Covenant back to Tanis, his vizier, Userhet, warned him against allowing the Ark into the city. Shishak had several dreams in which the Egyptian god of the dead, Osiris, warned him to hide the Ark from the sun god, Amun-Ra, and bury it where nobody could disturb it. Userhet interpreted these dreams, and advised Shishak to entomb the Ark with those soldiers who had died during the conquest of Israel. The Ark was removed from the pharaoh's palace and placed in a stone sarcophagus within the Well of Souls, far from the sight of man or god.

But, seemingly, these precautions did not hide the Ark from the Hebrew God. A year after Shishak returned with the Ark, a violent sandstorm buried Tanis, and the location of the Ark was lost.

Previous Excavations

Finding Tanis' location was not as difficult as excavating the entire site for the Map Room and the Well of Souls. The 19th Century archaeologists Auguste Mariette and Flinders Petrie had already located Tanis and carried out some preliminary excavations. Mostly they turned up several statues which had been moved to Tanis from other sites in the delta (a common practice, as the Egyptians were always modifying what their predecessors had constructed, or tore down their structures and used the building materials and statues for their own monuments).

However, the site was lost again after the excavations were abandoned.

In the 1920s, Abner Ravenwood, who was obsessed with finding the Ark of the Covenant, began seeking out Tanis' true location. Using geographical notes from Mariette and Petrie, he managed to come close and set up camp just outside the village of San el-Hagar. The natives of that place had been pilfering artifacts from the supposed site of Tanis for many years. Then, as now, Tanis was a range of rubble mounds, or what archaeologists call tells. Those beggars have been robbing Egypt of its treasures and selling them to tourists for centuries. Like many archaeologists before him, Ravenwood used these thieves as a source of Tanis' artifacts.

Ravenwood apparently managed to purchase, at great personal expense, some of Tanis' relics. On later forays he hired those very Arabs who had scavenged the treasures of Tanis to lead him to their archaeological hunting grounds. It was there that Ravenwood found the headpiece to the Staff of Ra. But his funding ran out before he could carry on an extensive excavation.

Excavating Tanis

It was an easy matter to find Petrie and Mariette's notes on their meager excavations at Tanis. By putting some pieces together, including notes I managed to "acquire" from Abner Ravenwood a few years ago, I determined the location of the ancient city and instructed Dietrich to have a detachment of his men secure the area and create an encampment for our operations. I surveyed the area and told the Germans the best places to camp, and marked off those areas which would yield the most promising archaeological results.

Upon surveying the site, I noted several areas which would turn up fruitful archaeological finds to help us discover the Well of Souls. The most obvious was a ceremonial obelisk erected to commemorate Shishak's conquests. The obelisk had fallen and now protrudes from a ridge at an angle. Many of the inscriptions were still readable, and it is here I began learning the true story behind the Ark's entombment in the Well of Souls.

The cornices of a temple pylon were found near where the Germans built their airfield, and the remains of a small pyramid were found at the farthest end of the site. While the pyramid entrance is deep below the sand, I doubt it is of much significance, as only the highest rulers were interred in such a costly tomb. The remains of two colossi, giant statues of seated pharaohs, were discovered near where the base of the obelisk would have been, but the upper torsos of the figures had been smashed and could not be recovered. We only excavated a few feet down to find the upper parts of the statues' thrones, but the inscriptions there revealed little about the Ark.

I instructed the workers from Cairo and the surrounding areas to construct several railed tracks for the huge rolling hoppers we use for transporting sand from the main site. The rubble and sand is brought to an area outside the eastern edge of the camp where everything is sifted for small statues, shards of inscribed stone and other relics of archaeological significance. The Arabs shovel the sand from our current dig area into reed baskets which they hoist onto their shoulders and bring to the rolling hoppers. Once they've filled one hopper with sand, it is rolled along its track to the sifting area. Here the hoppers are dumped over on screens or sieves the other workers shake. The sand sifts through, and any artifacts are left on the surface of the screen.

I have set workers clearing the obelisk and excavating several large mounds of rubble. The tells that make up the hills and ridges abounding at this site no doubt conceal the ruins of Tanis, including the elusive Well of Souls.

Most of the workers are removing the layers of sand surrounding a group of buildings in the northeast corner of the site, closest to the encampment. I believe these to be part of Shishak's royal palace. So far we have excavated the foundations of two pylons forming a gate, as well as a few small colonnade courts of a secular nature not associated with any temple.

We discovered the Map Room four days ago on the ridge separating the camp from Dietrich's airfield and storage area. It gave

Upper and Lower Egypt

In ancient times, Egypt was divided into two distinct geographical kingdoms, Upper and Lower Egypt. As the Nile River was the central source of life for ancient Egyptians, they noted the differences between their kingdoms in relation to the river. Upper Egypt, along the upper portion of the Nile, stretched from Nubia in the south to the area around present day Cairo. Lower Egypt consisted of the Nile Delta and the area north of Cairo.

Upper Egypt is often symbolized by the god Seth, a warlike and rebellious Egyptian god with the head of an unspecified animal — it has a snout of an anteater, long squared-off ears and a long tail. Horus, the falcon-headed god, represents Lower Egypt. In ancient Egyptian mythology, the two gods are involved in a great struggle, and are always at odds. This mythological conflict could also symbolize the frequent political conflicts between Upper and Lower Egypt.

The greatest rulers of ancient Egypt were powerful enough to unite both Upper and Lower Egypt. King Narmer was one of the first pharaohs to unite the two lands, as depicted on the Palette of Narmer. This stone tablet depicts an Egyptian king killing his enemies in combat, leading his troops to victory and trampling enemy strongholds. He wears the combined crowns of Upper and Lower Egypt, signifying that he had united the two lands.

Throughout the Old, Middle and New Kingdoms in Egyptian history, the lands along the Nile were united into one empire. Between each kingdom, and after the New Kingdom, intermediate periods of chaos reigned when the ruling dynasties collapsed in famine, war, or political change. At the time Tanis was ruled by Shishak, Egypt was split into two kingdoms. Shishak ruled as pharaoh in Lower Egypt, while the priests of Thebes held sway throughout Upper Egypt.



us an accurate layout of the city, although it is still difficult to match the exact city plan of Tanis to the jumbled ruins which now remain. I have been spending some spare time comparing my sketch of the city plan with our surveys of the surrounding area in the hopes the Well of Souls will somehow show up. I have also been examining the hieroglyphics and paintings on the Map Room walls, which completed the story of the Ark's entombment.

However, with the arrival of the Gestapo officer Toht, we have obtained a copy of the elusive headpiece to the Staff of Ra. After using the headpiece to determine the location of the Well of Souls in the Map Room, I made several survey measurements and instructed diggers to begin excavating on a ridge far away from the camp. The building indicated in the Map Room is a large mausoleum-style structure with a ramp leading up to its entrance. Finally, we are well on our way to discovering the lost the Well of Souls.

The German Encampment

Most of the camp is situated to the east of the main archaeological dig. The rails for the sand hoppers run directly through the camp and provide an impromptu system of trails one can follow to get through the camp. A road skirts the encampment and leads from the tents for the German officers and the operations tent to the main road back to Cairo, about seventy-five miles to the southwest.

The only perimeter guard Dietrich maintains are a few squads of troopers patrolling the area and a few guards in hastily erected towers along the camp's edge. Some of the guards and towers have searchlights which scan the central German encampment for wayward Arab workers at night. One night they even shot an intruding jackal who was scouting the camp for any free meals. Brilliant. The hardships we archaeologists put up with ...

Dietrich has set up several large tents as quarters for the Nazi commanders. One has been set about for my own living quarters,

and another has been set up as a command tent. There the Germans keep their radio to keep in constant contact with their precious Führer. That tent is also set aside for my maps of the site, notes, and tables where I can inspect the small tidbits of relics discovered by sifting the sand from the excavation. All these tents are within sight of the Map Room entrance.

Other tents in the vicinity house the German officers. Beyond those are the tents for the common soldiers and some of the Arab workers, although most of the Arabs are content to sleep on the ground, against ancient monuments or on, against and beneath the excavation scaffolding.

The Germans have stockpiled vital supplies — including gasoline and ammunition — in an enclosure near the ridge between the camp and the airfield. The enclosure is surrounded by a high barbed wire fence to keep the Arab workers out. Along the main road out of the camp is the motor pool where the Germans keep and maintain their trucks and jeeps. They keep several two-and-a-half ton trucks around, and three or four jeeps with machine guns mounted in the back. There is one decent car in the entire camp — the black convertible the Gestapo agent Toht arrived in this morning. Camels, donkeys and horses are kept closer to the excavation proper, where they help transport sand and move away blocks of rubble. Some of the Germans also patrol the site on horseback.

Over the ridge and past the Map Room is the small airfield the Germans built so they could bring in small cargo planes and some Luftwaffe support, although nothing has landed there recently. As Dietrich is convinced we are on the verge of finding the Ark of the Covenant, he has requisitioned a flying wing from Luftwaffe Command to provide air support in the event we are ambushed while shipping the Ark back to the Führer. He needn't worry about an ambush, only Indiana Jones.

The airfield runway is essentially a flat area of the desert void of palm trees and scrub which the Germans cleared of rocks. A spotter's tower was erected next to a refueling circle they built, near a small shack for

airplane munitions and a fuel truck. The Germans have also built a shack for the mechanics who maintain and repair any planes using the airstrip.

The airplane parking area is nestled between two ridges, so the dust plane propellers thrust into the air doesn't add too much to the dust raised by all the activity at the excavation. So far we have had few airborne visitors. However, I believe Dietrich has ordering some air escort to be stationed at the airfield — perhaps one of the Nazis' experimental fighter planes — to provide air cover should we discover the Ark and transport it back to Cairo via desert convoy.

Life at the Tanis Digs

Most activity takes place outside, since the Germans have only enough tents for sleeping areas for soldiers and for living quarters for officers. Meals are taken outside, and the Germans enjoy harassing the Arab workers for more food and always more water. Although the Nile is several miles away, the water is hardly fit to drink, especially after seeing for myself the filth floating in the river past Cairo. Water is trucked in from other sources, so it is always in short supply.

The Germans are having the toughest time adjusting to Egypt's hot, dry climate. Even the Afrikakorps troopers loathe guard duty out in the sun. Vehicles, especially the larger trucks, easily get stuck in the sand. Half the time the Germans are bossing the Arab workers around to help them get their trucks out of a dune, usually with the assistance of several Egyptians, a few camels and mules and sometimes even a horse.

Although we have not experienced any sandstorms, the dust from the excavations creates an enormous cloud. Between the diggers throwing sand out of their trenches, other workers tossing sand into the hoppers, horses and camels trotting about, the sifters stirring all the sand up and the German jeeps spinning their wheels in the sand, the entire excavation seems one big dust storm. Many Germans and I have been using goggles to keep the sand particles from our eyes. I have been keeping a moist bandana around

Excavations in Your Game

Conducting an excavation of any archaeological site the size of Tanis requires funding, planning and lots of work. If the dig is to go smoothly, characters must be prepared for anything, and must carefully oversee the workings of the excavation. While archaeology is their primary concern, the logistics of a dig can provide some interesting challenges.

Assuming the site is in a remote location, the characters will need supplies best suited for the environment. These supplies include such mundane items as tents, medicine, ropes, food, and shovels, and such specialized materials as buckets or baskets to move soil and sand, sieves to comb through excavated dirt, wooden crates and straw to pack up any artifacts found, and scientific equipment to examine and catalog discoveries. The problem with supplies is that they can easily be stolen and sold for profit. The more specialized supplies, like medicine and scientific instruments, are more valuable, and they are easily damaged during rough handling or difficult travel.

Characters also need a way to reach the site. In most cases, trucks should do — but depending on the terrain, characters might need to fly in using a small airplane, travel by boat, or hike in with pack animals. Obtaining mechanized transportation is often a problem, especially in some of the poorer countries and more remote regions. Transportation is prone to all sorts of mechanical failures, some due to weather, others due to sabotage. Even pack animals can be ornery, get sick, or be stolen.

Unless the excavation is small — or characters are taking the “tomb robber” approach to archaeology — they’ll need some assistants and laborers to help clear the dig. Most diggers are hired locally, but more specialized workers — excavators,

catalogers and photographers — are usually brought along with the archaeologist. These people can be recruited from the professional world, or are sometimes students who want to get some field experience. The general laborers can easily become problems if not diplomatically handled. Wages are often a subject of disputes, and a shortage of food, supplies or shelter can also rouse their collective anger. Some workers are thieves on the side, stealing supplies or making off with precious artifacts.

Some archaeological teams bring along their own security. The Nazis obviously had their own military security at the Tanis excavations, but characters on their own expeditions don’t have to bring along their own army. Often a few mercenaries or roustabouts will do — enough to protect the expedition from outside threats from the terrain, thieves, and competitors. It always helps to have a guard or two around to watch over the newly discovered artifacts and to make sure nobody — including the workers — is stealing supplies.

Thieves, claim jumpers, assassins, spies, cultists and occultists, mysteries and arcane happenings, and other events can be used as “obstacles” and adventures at any dig site. The important thing for the gamemaster *and* the players to remember is that, while the characters are at the dig to unearth particular artifacts and make discoveries, that is really a “back story” that will be used over the course of several adventures. The player characters will stay at or around the dig area and the gamemaster can keep throwing interesting adventures at them. A good gamemaster can milk a place as interesting as an archaeological dig site for months worth of adventures.

my forehead or neck to keep myself cool and to wipe the desert grit from my face. Unfortunately for the Germans, Dietrich and his aide Gobler make sure their troops are in uniform at all times.

The Map Room

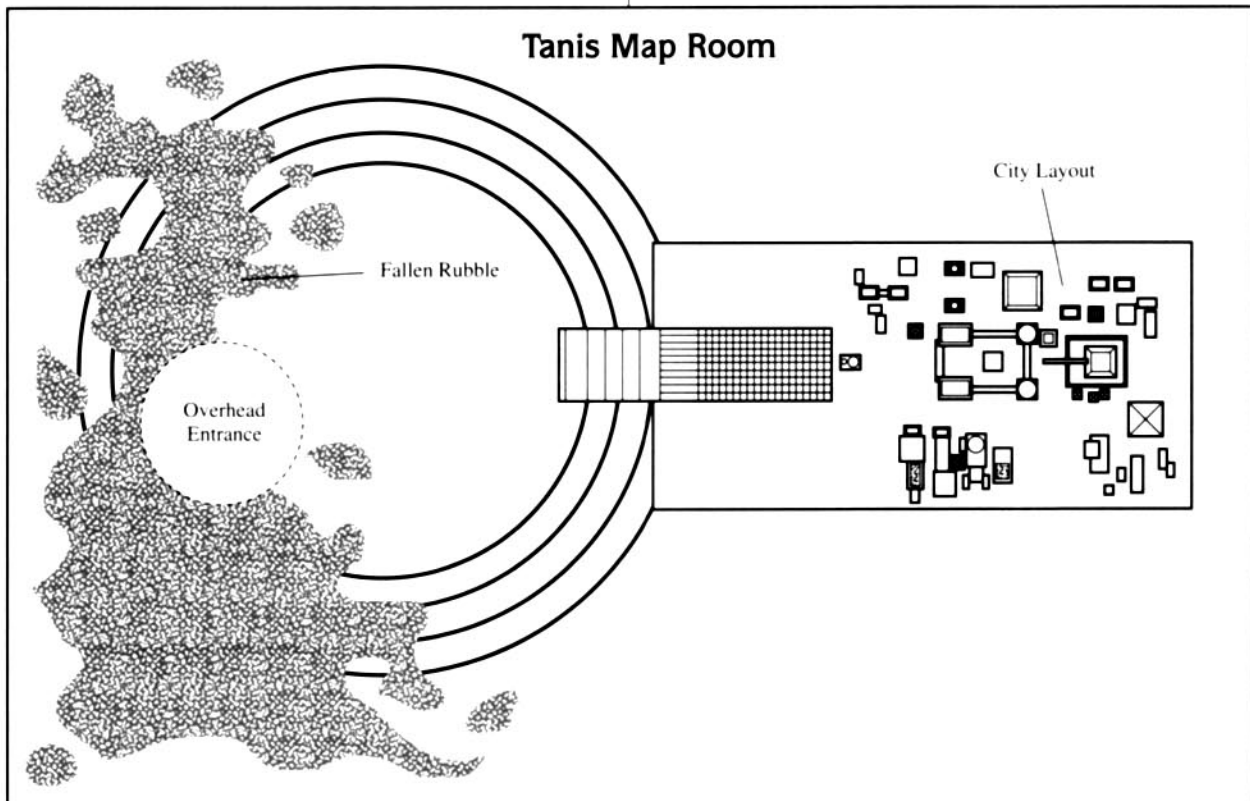
We discovered the Map Room four days ago, and I am still intrigued by the hieroglyphics and decorative paintings adorning its walls. I have recorded the layout of the city and, after drawing it to scale, superimposed it over a geographical survey map of the present site. With the help of our copy of the headpiece to the Staff of Ra, we know which structure contains the Well of Souls. I calculated the survey measurements, examined the site, and ordered the workmen to begin digging there.

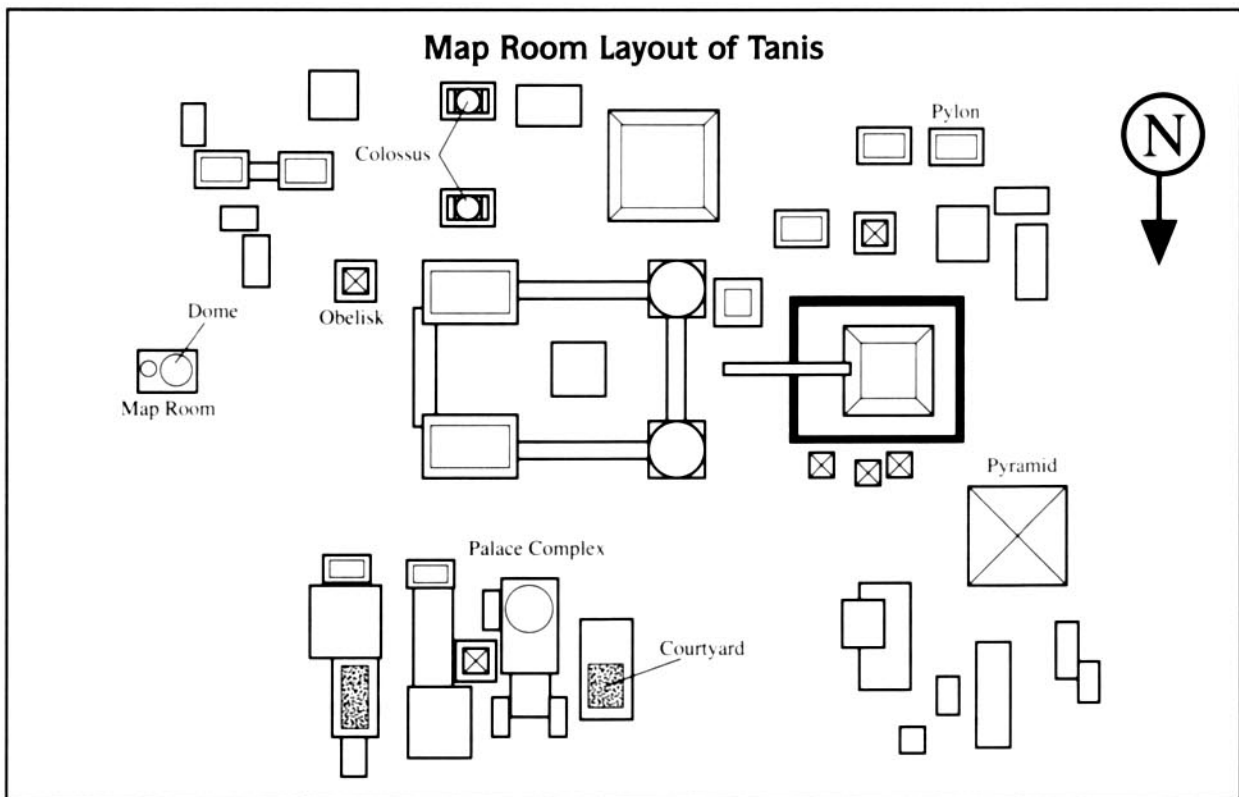
The Map Room runs east-west, with a dome in the east and a vaulted chamber in the west, over the actual city model of Tanis. The dome is broken by what was once a round portal to allow the morning sunlight inside. The Germans have been careless and allowed ropes and chains to wear away at the

bottom edge of the portal, so now it looks like a deformed keyhole.

The sunlight portal is the only accessible entrance to the Map Room. The original entrance has been blocked up by fallen rubble from an adjacent structure and covered by the desert's shifting sands. Presumably the real entrance led to a temple to Amun-Ra or some sort of devotional chapel. Perhaps I shall order the excavation of that area after we have unearthed the Ark.

Why the Map Room was constructed remains a mystery. The wall paintings and hieroglyphics lead me to believe the Map Room was part of a regular ritual for the priests of Amun-Ra's temple, their affirmation (and Amun-Ra's) that the Ark of the Covenant was still entombed in the Well of Souls. Perhaps the priests felt that since the only key to finding the Ark lay in the sun god's hands (that is, the shining of the day's sun through the crystal), it would lessen Amun-Ra's envy. I doubt the ancient Egyptians constructed the Map Room so treasure hunting archaeologists like Doctor Jones and myself could rob Tanis of the Ark. Perhaps





Tim Bobko

the Map Room's explanation is still buried out there in the ruins of Tanis ...

The Map Room Paintings

The paintings on the Map Room walls help tell the story of the Ark in Tanis. Three scenes in particular illustrate Shishak's dream as told through the hieroglyphics adorning the Map Room walls (see sidebar). It was apparently this dream which inspired the pharaoh to hide the Ark in the Well of Souls.

The first scene is painted on the large back wall of the Map Room. It depicts the pharaoh Shishak and two of his generals presenting the Ark of the Covenant to Osiris, ancient Egyptian god of the underworld. Shishak is here portrayed with the falcon-head of the god Horus. Many pharaohs were portrayed as Horus in tomb paintings to stress their status as god-kings of ancient Egypt. Horus is also the chief god representing Lower Egypt, which Shishak ruled at the time.

Osiris is shown enthroned in a frame which can be interpreted as a temple — Shishak probably did bring the Ark of the Covenant to

one of Osiris temples to “present” his war trophy to the underworld god. Behind Osiris stand the goddesses Isis and Nephthys, typical supporters of Osiris. Painted beneath the temple and the throne is an interesting zig-zagged pattern of blue, probably representing the Nile River, from which the bountiful farmland emerges after each spring's floods.

Between Shishak and Osiris is a painting of the Ark of the Covenant. Shishak seems to be presenting the Ark to Osiris. Over the Ark flies a winged wedjet eye, a popular symbol of protection. The hieroglyphics around this painting describe the beginning of Shishak's dream when he appeared before Osiris to present the Ark of the Covenant.

One interesting element of this painting is the ground each group of painted characters stands on. Osiris, Isis and Nephthys stand within Osiris' temple rising from the painted water pattern representing the Nile River. Shishak and his generals stand on differently patterned ground. Yet the Ark of the Covenant is on a separate “island” between the two. This separation could represent a raised platform upon which the Ark was

Shishak's Dream

This passage was translated from hieroglyphics on the fallen obelisk and within the Map Room at Tanis. I inscribed it in my journal as soon as it was deciphered.

"... And after Pharaoh had returned to his shining city with the Ark from Solomon's Great Temple, he placed it before his palace, where all could marvel at its golden splendor. He caused a temple to be built to honor those who had died in his conquests, and erected an obelisk that all may know of the glory of Pharaoh.

"One night, Pharaoh had a dream. He dreamed that he came before Osiris, Isis and Nephthys, to present the Hebrew Ark of the Covenant as proof of his valiant deeds. 'I have brought you my greatest treasure,' Pharaoh told the Lord of the Dead. 'I have won it in conquest of the Israelites, and took it from the temple of their god.'

"Osiris looked down from his throne upon the Ark's golden splendor, which shone like the sun itself. 'Surely this is a glorious prize, as its light is like that of Amun-Ra as he travels through the heavens in the heat of the day,' Osiris said. Then Osiris was gone from Pharaoh's dream. Instead he saw the sun-barque of Amun-Ra, sailing across the heavens. But Amun-Ra was not on the boat, shining his bright, life-giving rays. Instead the Ark of the Covenant stood in the middle of the boat, its sunlight brilliance lighting all the land. But Amun-Ra came and smote the boat in two, and the Ark fell from the sky and smashed into a city, killing all within. And the river dried up and crops withered.

"When Pharaoh woke, he called for his advisers. He told them his dream, but they did not know what it meant. They told the

dream to Vizier Userhet, who interpreted the vision and explained its meaning to Pharaoh. 'Osiris is pleased with your conquest and prize,' Userhet said. 'But placing the Ark before your palace for all to see is challenging the glory of Amun-Ra as he sails through the heavens. You must hide this Ark from Amun-Ra's sight, or he will become jealous of its brilliance and smite it from the earth, bringing destruction and famine upon our kingdom.'

"Pharaoh ordered a shrine built where the Ark's splendor would be hidden from the world. Here four of Osiris' guardians would watch the Ark, and be sure it would never again offend the glory of Amun-Ra. Userhet also advised Pharaoh to build a special chapel in the Temple of Amun-Ra where the great sun god could daily assure that the Ark was well hidden in its tomb. This chapel was built containing a model of Pharaoh's city. Every morning the priests of Amun-Ra would enter the chapel with the Staff of Amun-Ra. When the sun's glorious light shone through the portal in the dome, Amun-Ra's brilliance would shine over the Ark's location, reminding all that the sun god's splendor is greater than the objects of any other god."

What the story doesn't tell is how the wrath of the Hebrews' God reigned down on the Egyptians a year after Shishak brought the Ark of the Covenant back to Tanis. Although the royal artisans were carving and painting glories to Shishak, recording his dreams and the honors given the Ark, they did not anticipate the power of another, foreign god smiting them down in the year-long sandstorm. And nobody was left to record the disaster.

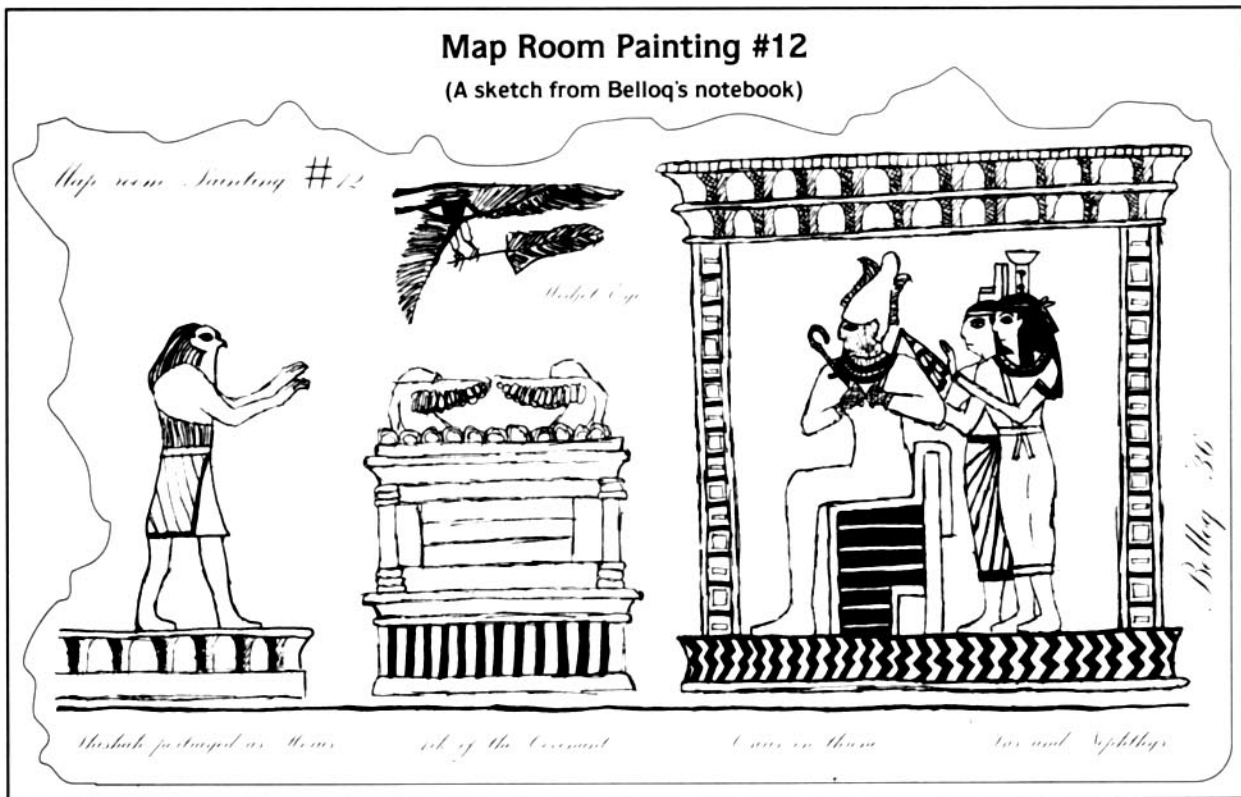
displayed as a war trophy. It could also represent a different type of painted ground altogether, suggesting that the Ark is not of the human world, nor of the world of the ancient Egyptian gods.

The second painting of note contains two elements: pharaoh's advisers asking the vi-

zier Userhet to interpret Shishak's dream, and a scene from the dream itself. On the lower register we see two of Shishak's advisers approaching Userhet, who is kneeling within a house or temple. It is very probably that Userhet was also a high priest of Amun-Ra in addition to acting as pharaoh's vizier.

Map Room Painting #12

(A sketch from Belloq's notebook)



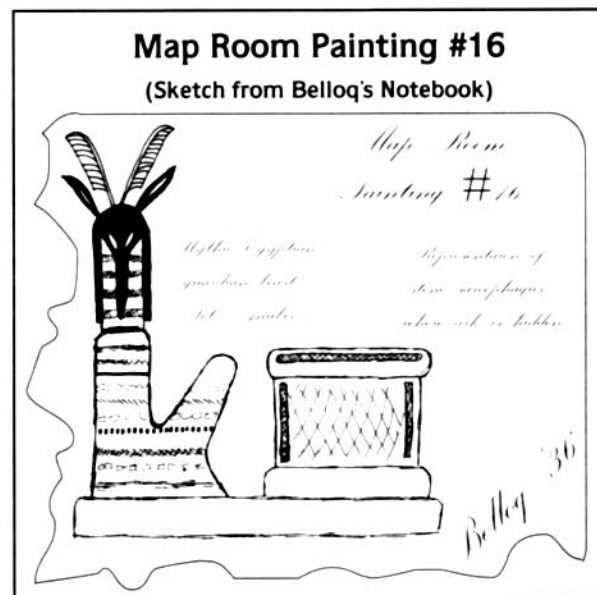
In the upper register we see a scene from the dream the advisers are describing to Userhet. Two ancient Egyptian barges cross a river or sea (represented here by the same blue zig-zagged lines we see beneath Osiris in the first painting). In the first barge we see the figure of the king, and in the second the image of the Ark within a small shrine of its own. While this could be interpreted as the Ark's return from the sacking of Jerusalem, it is more likely the portion of the dream where the Ark replaces Amun-Ra's sun-like splendor. Egyptian mythology claims that Amun-Ra daily traveled from east to west through the sky in his magnificent barge. Thus the ancient Egyptians explained the sun rising and setting as Amun-Ra's brilliance illuminating the land from his sky barge.

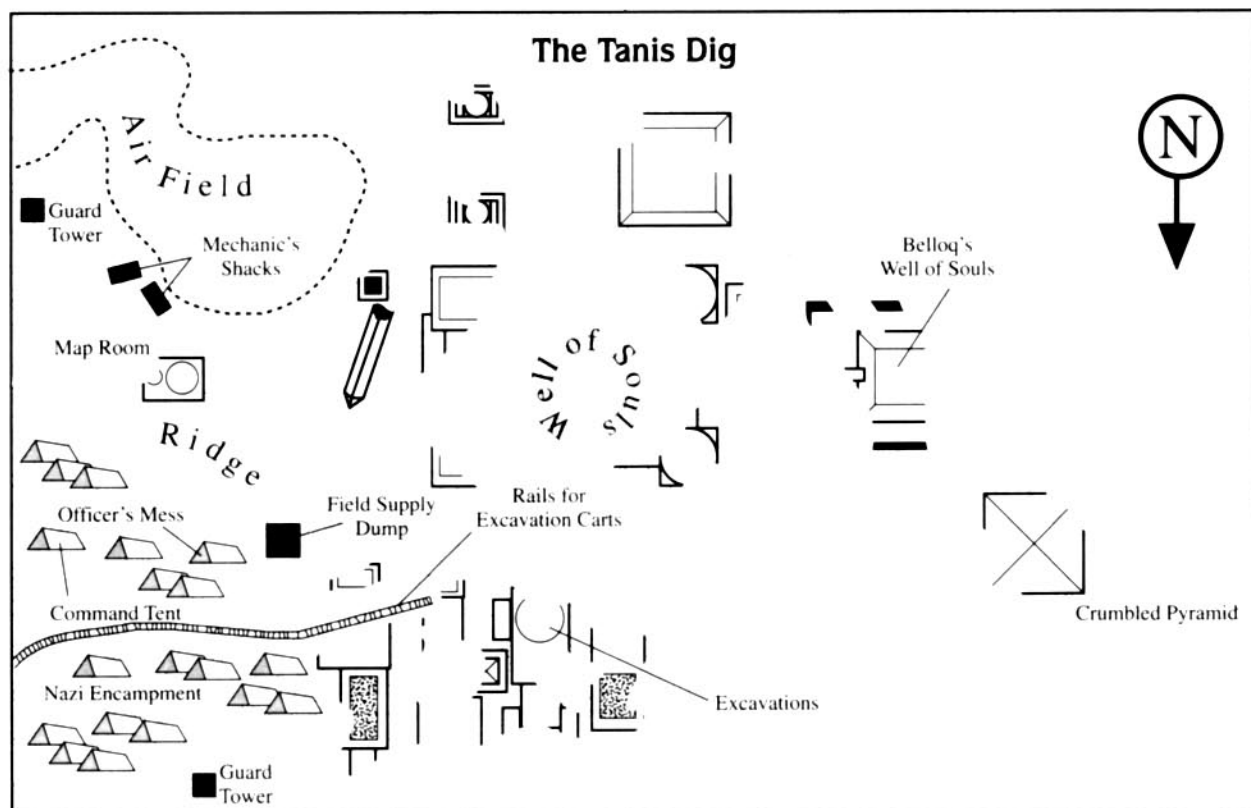
The final painting of note in the Map Room is furthest from the initial painting of Osiris and closest to the current entrance through the sun portal. This painting shows Shishak's two generals approaching a stylized god figure (possibly Anubis) guarding a stone sar-

cophagus of some sort. Hieroglyphics nearby indicate that the god is one of the four guardians keeping watch over the Ark's final resting place. Presumably the Ark of the Covenant is entombed within the sarcophagus.

Map Room Painting #16

(Sketch from Belloq's Notebook)





Tim Bobko

The Girl

As we draw closer to discovering the Well of Souls, I am suddenly distracted by the arrival of Indy's companion, the lovely Marion Ravenwood. The Nazis captured her yesterday in a botched attempt to waylay Jones. Unfortunately I don't believe our ruse — making the incident seem like Marion was killed — will keep the good professor from our operations here at Tanis.

Jones should never have brought the girl into this business. He needs to take more care in choosing his friends, and even greater care that his lady friends do not become liabilities to him. The Gestapo agent Toht thought the girl could be useful in discovering the Well of Souls, or at least in finding out how much Jones knows about the Ark and our excavations. I do not wish to see such a lovely desert flower harmed, yet I could not keep Dietrich and his Gestapo watchdog at bay for long. I tried a more civilized approach, but she simply saw it as an opportunity to attempt a rather doomed escape ... directly into Toht's hands, so to speak.

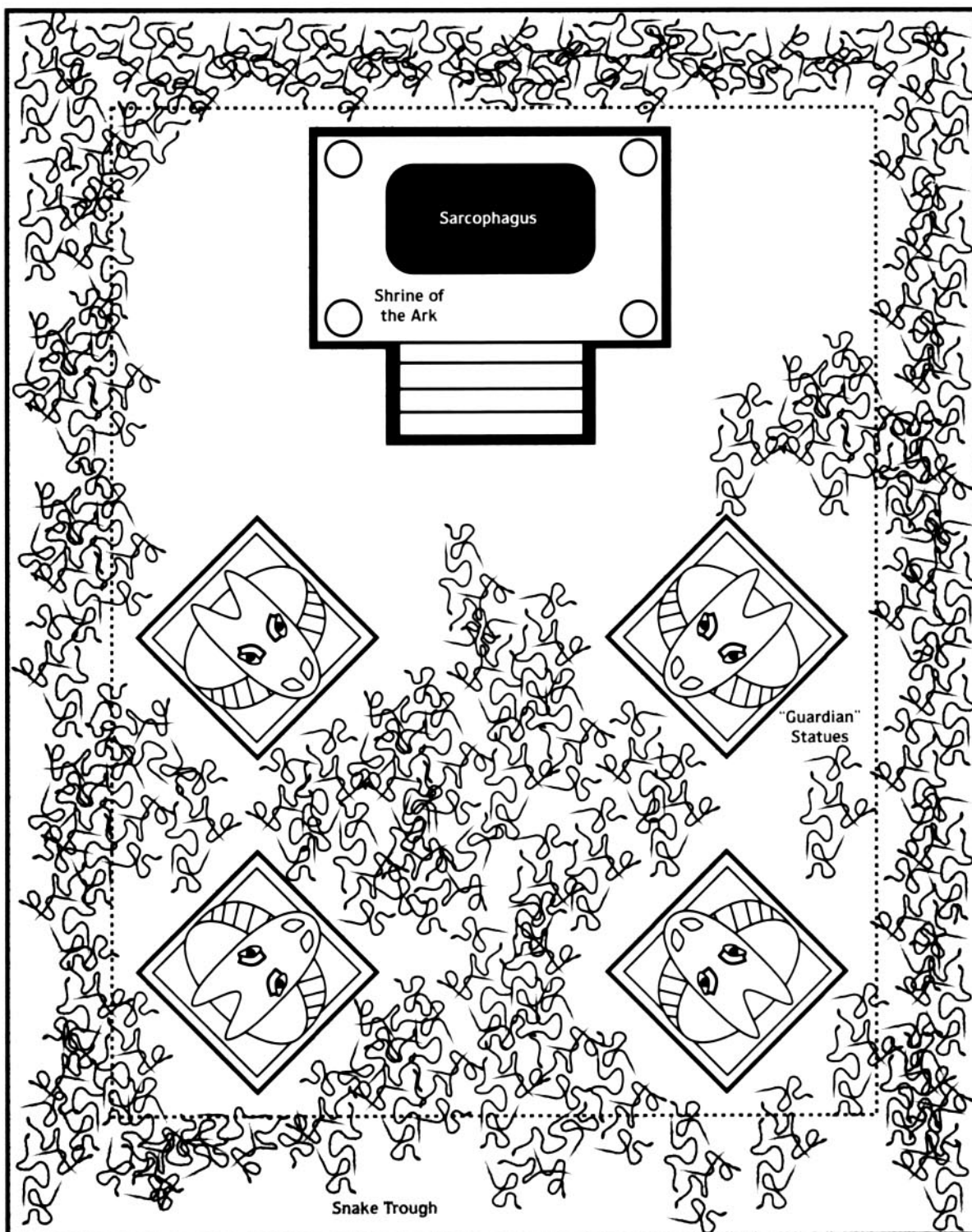
Needless to say, the Gestapo agent's methods of interrogation did not bring the anticipated results, and Toht left after a considerably long and tedious session with the girl. I told him his methods were too uncultured for my tastes. At least the girl wasn't harmed ...

Men on the Ridge

I had just emerged from my tent and a grueling interrogation session with the girl. Dietrich, Goble and Toht were following me while the Colonel chastised me for my personal interest in Marion. Up on a ridge across the camp I spotted a group of Arabs working furiously in the dawning light. Most of the camp was still asleep. The men were working at some sort of block and tackle mounted on a hastily erected tripod frame. A rope plunged into some unknown depth. Then they hauled up a crate, one which was just the right size for the Ark of the Covenant ...

I ordered Dietrich to rouse his men. We charged up the ridge to find the group of Arabs hauling one of their own — a digger named Sallah, I believe — out of a pit. Dietrich ordered the rope tossed into the pit.

Well of Souls



Tim Bobko

Jones was inside the Well of Souls.

And what a nasty place it was. From my safe vantage point looking down into the Well of Souls, I could see four “guardians” forming four pillars supporting the stone roof. Each guardian was a statue of Anubis, preparer of the dead for their journey to the underworld — their hands were raised to the skies, their toothy jaws open to receive whoever was foolish enough to descend into the Well of Souls. And the guardians were there to greet Jones, welcoming him to his own personal underworld. Besides, there were piles of snakes writhing on the ground around Jones’ feet. I know of his fear of snakes. He must have been petrified.

I could see little else in the chamber. I caught a glimpse of hieroglyphics and fantastic wall paintings, carvings near the roof and other things of archaeological significance. But the prize was won — we were now in possession of the Ark of the Covenant, and we quickly left Jones to his fate.

Unfortunately, that idiot Dietrich and his Gestapo henchman Toht brought the girl back into this situation. They tossed her down there with Jones before I could object. I suppose it was not to be ...

Now our concern is to get the Ark to Cairo where Dietrich intends to transport it directly to Berlin. The Luftwaffe escort plane is being readied on the airfield and Dietrich has set Gobler about organizing trucks, jeeps, motorcycles and a car to take us and the Ark swiftly back to Cairo. Soon, very soon, we shall examine the Ark and know its true power.

Further Adventures in Tanis

Just because Belloq and the Nazis excavated Tanis in *Raiders of the Lost Ark* doesn’t mean there’s nothing left for your characters to find there. Belloq’s excavation wasn’t too interested in a complete record of Tanis and the buildings there — he was interested in finding the lost Ark of the Covenant and bringing it back to Germany. There are many more hidden chambers beneath the sands at Tanis.

Characters examining the Map Room realize that the German excavation was clearing parts of what Belloq believed was the

royal palace of Shishak. Although several areas were cleared, no buildings were entered. The presence of the crumbled mound of stone near the western edge of the excavation — a toppled pyramid — could also arouse characters’ interests in finding hidden treasures and archaeological wonders.

More *Raiders* Characters

These are some of the characters found around the Tanis dig during the events of the *Raiders* adventure. Most of them have origins in other parts of the world, but they show just how interesting a collection of personages you can get together at a dig site.

Colonel Dietrich

The German officer in charge of the Tanis dig is Colonel Dietrich, a fanatically loyal Nazi whose prime concern is carrying out his Führer’s orders. He is constantly following me about the excavation, making sure the operation is proceeding as hastily as possible. That aide of his, Gobler, marches around at Dietrich’s heels like a rabid puppy.

Dietrich has been seduced by the Führer’s vision of a stronger, more influential Germany. He continually spouts Hitler’s praises, citing how much his precious Fatherland has improved since the early years of the German depression, when Germany could not even make its reparation payments to France for the atrocities committed in the Great War.

Dietrich is not an unreasonable man, however, and with a little convincing and logic can usually be persuaded to follow my own point of view. Such is the case with men who are brainwashed by others with greater ideas — they are easily influenced by those of greater purpose.

The Colonel is obsessed with order and proper military protocol. He expects instant results on every matter — something that cannot be delivered in a field such as archaeology. Dietrich constantly bothers me for updates on the excavations, and he sends communiques to the Fatherland daily. If anything, he demands the respect of his soldiers and those officers under his command.

Dietrich has an annoying habit of letting his guard down when we come across a small success. His ego is often boosted by these little accomplishments, and his suspicions are set aside while he gloats over each minor victory. He rather childishly believes that every bit of stone we uncover is a vital key to finding the lost Ark of the Covenant, and every time the workers raise cries of discovery, he perks up in his chair as if they've found the Ark that instant. I keep warning Colonel Dietrich we have much work to do before recovering the lost Ark of the Covenant. Besides, Indiana Jones is still out there, a perpetual thorn in everybody's side.

Colonel Dietrich

AGILITY 9

Beast riding: horse 13, melee combat 12, unarmed combat 11

DEXTERITY 10

Fire combat 16, vehicle piloting: car/truck 13

ENDURANCE 9

STRENGTH 9

TOUGHNESS 10

INTELLECT 9

Deduction 12, espionage 14, perception 13, radio operator 12

Using Dietrich in Your Game

Gamemasters can introduce Dietrich into their campaigns if set earlier than *Raiders of the Lost Ark*. Colonel Dietrich could be using his limited archaeological contacts to search for other treasures Hitler is seeking to possess. He often commands a detachment of German troops with supplies and equipment enough to accomplish his task. In this role, Dietrich could be a recurring thorn in the characters' sides as they chase after various treasures.

Dietrich is also a typical Nazi officer — ambitious and arrogant, with absolute loyalty to Hitler — and can be used as a good template for other Nazi officers who might appear in the game.

MIND 7

Language: English 16

CONFIDENCE 8

Interrogation 11, intimidation 12, will-power 9

CHARISMA 7

Charm 8, taunt 9

Life Points: 5

Equipment: Luger P08, damage value 17; German army uniform

Description: Colonel Dietrich can be found marching around the Tanis excavations, his aide Gbler in tow. A tall, fair-haired man with a squarish, frowning face, he always seems to be looking down at everyone.

Major Gbler

Gbler is Dietrich's aide who constantly follows his senior officer about the German encampment and the Tanis excavation. I think he actually annoys the Colonel. Gbler constantly suggests "better" ways of doing things, trying to get one-up on his superior. He always asks questions about my own work, something a person of his own intellectual deficiencies could never understand.

While he is loyal to the Führer, Gbler is mostly loyal to himself. He is more concerned with his own advancement in the Wehrmacht. Perhaps this gives him a sharper point of view than Dietrich, whose fanaticism to the Führer sometimes clouds his own judgment.

Major Gbler

AGILITY 8

Dodge 10, maneuver 11, melee combat 12, stealth 12, unarmed combat 11

DEXTERITY 10

Fire combat 14, vehicle piloting: car/truck 12

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 8

Deduction 11, espionage 12, perception 14, radio operator 11

MIND 7

Language: English 15

CONFIDENCE 9

Con 10, interrogation 10, intimidation 12

CHARISMA 10

Charm 11, persuasion 12, taunt 11

Life Points: 2

Equipment: Luger P08, damage value 17

Description: Goble is a dark-haired German officer who follows Colonel Dietrich around the Tanis excavation. His small dark eyes scrutinize everything within his view, and he often has a casual sneer on his face.

Diggers

The bulk of the population of the Tanis dig is made up of "diggers" and strong backs. While I would have liked to pick and choose the best of Cairo's many diggers, I had to settle for the mass hiring done by my German employers.

Arab Laborer

AGILITY 9

Beast riding: camel 11, climbing 10

DEXTERITY 9

Prestidigitation 10 (pick pocketing 11)

ENDURANCE 10

Resist shock 11

STRENGTH 10

Lifting 12

TOUGHNESS 11

INTELLECT 8

Perception 10, tracking 9

MIND 7

Language: German 7 (understanding only 8)

CONFIDENCE 8

Con 9, streetwise 9, survival: desert 13

CHARISMA 7

Charm 8, persuasion 8

Life Points: 1–2 each

Equipment: Pick or shovel

Description: These dusty Arabs have overrun the Tanis excavation. Each morning they rise from their slumber on the ground to flood over the ruins. Dust billows from their caftans as they walk. These laborers shovel, transport and sift through the sands and rubble, seeking small clues to lead the Nazis to the Well of Souls and the Ark of the Covenant.

Although quiet around the domineering Germans, these Arab workers are a friendly bunch among themselves. Their work songs

drift over the dust as they dig in the hot desert sun, and their constant chatter at each other brings these desert ruins alive. It is quite likely that few, if any, of them have any loyalty at all to the Germans — they are paid well but treated like lesser beings.

Nazis, Nazis Everywhere

The German encampment at the Tanis excavation is enormous. Everywhere one looks, Nazi soldiers are on guard, German officers are marching about, and mechanics are trying to pull trucks from the sand. These men are the backbone of the German Wehrmacht, the growing armed forces which will soon threaten all of Europe.

Here are some examples of the Nazis at the Tanis digs. They're stock bad guys, the ones who are blown up, thrown off trucks, sliced by airplane propellers and driven off cliffs. Gamemasters can use them in their adventures as standard adversaries for characters to fight when battling the evil minions of Hitler.

Nazi Afrika Korps Soldier

AGILITY 9

Climbing 10, dodge 10, melee combat 12, running 10, stealth 10, unarmed combat 12

DEXTERITY 10

Fire combat 13

ENDURANCE 10

STRENGTH 9

TOUGHNESS 10

INTELLECT 8

Perception 9, trick 9

MIND 7

CONFIDENCE 8

Intimidation 10, survival: desert 14

CHARISMA 7

Taunt 9

Life Points: 1–2 each

Equipment: Schmeisser MP40, damage value 18

Description: These soldiers of the Wehrmacht dress in brown or green uniforms, trot around in boots and frown a lot. Many are gruff and inconsiderate, but all obey orders from their superiors. They are the loyal minions of the Führer.

A Note on Nazis

It is important to remember that, in a real-world, historical context, not all German soldiers during or before World War II were members of the Nazi party. Many were just men and women who were in their country's armed forces. However, since *The World of Indiana Jones* is truly a world of pulp adventure, many of these issues, that were very serious in the real world, are dealt with in a somewhat two-dimensional nature. This is not done to belittle the importance or severity of world events during the 1930s and 1940s but, rather, to allow for the telling of a simple adventure-story. Hence, most enemy soldiers encountered by adventuring characters in *The World of Indiana Jones* are Nazis and "bad guys."

Nazi Pilot

AGILITY 9

Climbing 10, dodge 10, melee combat 12, unarmed combat 11

DEXTERITY 11

Fire combat 13, gunnery: aircraft weapons 15, vehicle piloting: fighter plane 16

ENDURANCE 9

STRENGTH 9

TOUGHNESS 10

INTELLECT 8

Navigation 12, perception 11, radio ops 10

MIND 7

CONFIDENCE 8

Intimidation 9, willpower 10

CHARISMA 7

Taunt 9

Life Points: 1

Equipment: Flight suit; Luger P08, damage value 17

Description: The Nazi pilot usually wears a brown flight suit with an aviator's cap and goggles. His suit is equipped with a holster and a Luger in case he is shot down and faces ground action, or if confronted by enemies after landing his plane.

Mechanic

AGILITY 9

Climbing 10, melee combat 12, running

10, unarmed combat 12

DEXTERITY 10

Fire combat 12

ENDURANCE 10

Resist shock 11

STRENGTH 9

Lifting 11

TOUGHNESS 10

INTELLECT 9

Vehicle mechanic: trucks 12, vehicle mechanic: airplanes 14

MIND 7

CONFIDENCE 7

CHARISMA 7

Taunt 9

Life Points: 0

Equipment: Greasy rag; heavy wrench, damage value STR+5/20; tool belt

Description: If this mechanic isn't working on keeping the Nazi trucks running in the desert heat and sand, he's puttering around the Tanis excavation airfield making sure other equipment is in working condition. He's also responsible for refueling planes and directing them to parking areas on the airfield. It should be noted that the mechanic is a member of the armed forces and can get access to a pistol or rifle if there is a need.

Chief Mechanic

AGILITY 11

Dodge 15, maneuver 16, melee combat 13, unarmed combat 22, unarmed parry 20

DEXTERITY 8

ENDURANCE 10

Resist shock 13

STRENGTH 10

Lifting 12

TOUGHNESS 11

INTELLECT 7

Vehicle mechanic: trucks 11, vehicle mechanic: airplanes 13

MIND 7

CONFIDENCE 8

Intimidation 11, willpower 9

CHARISMA 7

Taunt 10

Life Points: 1

Equipment: Mechanics' tools; sergeant's uniform (seldom worn)

Description: The chief mechanic at the Tanis excavation is a burly, bald man with a black moustache. He often walks around without his shirt, his muscles gleaming in the noonday sun. A prize fighter back in his small, Bavarian hometown, he keeps physically fit by working on a punching bag in the mechanics' shed and challenging other soldiers to sparring matches.

Adventure Hooks

These adventure hooks can be run in or around the Tanis dig, or even in another, similar dig site — with a little modification. Either that, or they have some sort of thematic link to the Tanis dig in the overall story. Also remember, the Tanis dig was operating long before Indiana Jones got there, and may have been operated afterwards — minus, possibly, the Nazi presence. Even though the Ark was gone, there were other treasures to be unearthed.

Digging for Clues

Nazi agents are scouring the ruins of Egypt for clues as to the location of the Well of Souls at Tanis. United States Army Intelligence hires the characters to tail one group of German agents seeking clues in the ruins of the great temple at Karnak, near Luxor. Although the Germans are no archaeologists, they have been given a list of inscriptions to look for which refer to Shishak, his conquests of Israel and the Ark of the Covenant. They have specific instructions to report back to Tanis any findings they feel could help Belloq's excavations.

The characters must track this group of German agents down the Nile from Cairo, keeping their distance and remaining out of sight. Once at the temple ruins, they find much more cover and it is easier to sneak up on the Germans to see what they're up to. But the Nazi agents are wary — while they do not openly confront the characters, they try to arrange "accidents" and other seemingly circumstantial mishaps.

When the Germans apparently find some inscriptions of great value to the expedition at Tanis, they dispatch one of their agents down the Nile to Tanis. The characters must

prevent this agent from reaching the excavation. The chase could include a rooftop fight aboard a train and car chase through Cairo with other German agents trying to protect the courier.

German Courier Agent

AGILITY 9

Climbing 11, dodge 13, melee combat 15, running 12, stealth 14, unarmed combat 15, unarmed parry 14

DEXTERITY 11

Fire combat 15, vehicle piloting: car/truck 14

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 9

Espionage 14, perception 15, trick 13

MIND 7

CONFIDENCE 9

Con 13, intimidation 14, streetwise 14, survival: desert 12

CHARISMA 8

Charm 12, disguise 14, taunt 13

Life Points: 2

Equipment: Luger P08, damage value 17; knife, damage value STR+4/19; money belt beneath shirt

Description: The German courier agent is a small man, yet he possesses speed and cunning to evade those following him or trying to intercept his message. He uses every means necessary to deliver his information — including wearing disguises on the train, trying to run his enemies off the road while driving a car, and, of course, shooting at those people following him.

Mariette's Journal's Missing

While visiting Cairo, the characters are taking an evening stroll near the gardens at the Cairo Museum. They hear glass crash, then a scrawny Arab climbs out one of the museum's windows, a small package under his arm. He scurries out through the gardens and over the wall just as several armed guards burst from the museum's main entrance and begin shooting at the thief!

One man runs past the guards and into the street where the characters have been watch-

ing the scene. "Stop! Thief!" he cries. "Please, my good friends, help us," the gentleman begs. He explains the thief stole a very important manuscript from the museum — one of Auguste Mariette's journals of his Egyptian excavations. It must be recovered. If the characters hurry, they can pick up the trail of the thief, heading deep into the heart of the city. They follow him through dark alleys filled with beggars, through empty bazaars and finally into an old, abandoned building near the edge of the city — right into den of Nazi spies!

The Nazis need the journal to help their archaeological team find the site of lost Tanis. Their lair is filled with some basic expedition equipment — supplies, shovels and picks, surveying instruments, and charts of the Egyptian desert. The characters must recover the journal and find out what the Nazi spies are doing in Cairo and why they want Mariette's journal.

Nazi Spies (variable number)

AGILITY 9

Climbing 11, dodge 12, melee combat 14, stealth 12, unarmed combat 15

DEXTERITY 11

Fire combat 14, vehicle piloting: car/truck 12

ENDURANCE 9

STRENGTH 9

TOUGHNESS 10

INTELLECT 8

Espionage 12, navigation: desert 11, perception 13, radio operator 12, trick 12

MIND 7

Cartography 10

CONFIDENCE 9

Con 12, intimidation 13, streetwise 12, survival: desert 11

CHARISMA 8

Taunt 11

Life Points: 0–1 each

Equipment: Luger P08, damage value 17; knife, damage value STR+4/19; shovel, damage value STR+5/20; desert khakis

Description: These Nazi spies are little more than hired German thugs sent to Cairo to pay some Arab to steal Mariette's journal and do some preliminary digging in the desert.

They are a rough group, although at least their leader is somewhat educated and civilized. They are dressed in the khaki outfits often preferred by archaeologists and sightseers in the desert.

On the Road to Tanis

The characters are spending time in Cairo, either on holiday or for business, when they suddenly run into a host of German military personnel and supply trucks disembarking from an innocuous freighter at the Boulak docks. The Germans assemble their convoy and drive off on a road northeast into the desert.

A day or two later, the characters notice German agents "coercing" local excavation workers to board the same supply trucks, headed once again down that dusty road into the desert. And the characters are now being followed by somebody who looks and acts a lot like a Nazi spy.

If the characters follow any of the supply trucks out to the desert, they'll have to lose the spy following them and travel across the desert to a place near San el Hagar. Here among the mounds of ancient rubble the Germans are preparing an immense archaeological dig, worked by the diggers from Cairo and supervised by Nazi troops! They must flee back to Cairo and warn the American or British embassies there — all the while evading Nazi spies and soldiers sent to stop them from revealing their secret plans.

Desert Contacts

The following character can be used as an informational or, possibly, supply contact for characters adventuring near the Tanis dig.

Pierre Montet

A French archaeologist, Pierre Montet, carried out excavations at Tanis near San el Hagar in 1939, many years after Auguste Mariette and Flinders Petrie had completed their work at the site. Montet's excavation was located away from Belloq's main dig conducted in 1936. Montet cleared the location of several temples, including a large temple to Amun, and smaller temples to the Egyptian gods Horus and Mut.

While the site was a jumble of rocks and statuary — some with inscriptions dating from the time of Ramesses — Montet began excavating the foundation area of the Temple of Amun. Soon after beginning his work at Tanis, Montet discovered a tomb in one corner of the temple enclosure. Within the next few months, he discovered five other tombs within the temple precincts.

Montet had uncovered the tombs of several kings of the Twenty-First and Twenty-Second Dynasties, two of which had been undisturbed. The find included the mummified bodies of nine ancient Egyptians, including Pharaohs Psusennes I, Osorkon II, Takelot II and Shishak III. Montet also found artifacts associated with ancient Egyptian funeral rites, including silver coffins, gold mummy masks, and jewelry which adorned the bodies of the dead. Psusennes I was the most richly entombed pharaoh — the mummy wore many amulets, necklaces and bracelets of lapis lazuli and gold, and the fingers and toes were all capped in gold.

Despite the fine condition of the royal tombs and the mummies within, it was apparent to Montet that this had been a more hasty burial than those for kings of earlier dynasties. During the Eighteenth through Twentieth Dynasties, ancient Egyptian kings had been buried in the Valley of the Kings in Thebes, a “city of the dead” separate from the living city of Thebes on the east bank of the Nile. The Twenty-first and Twenty-Second Dynasty kings Montet found at Tanis were buried within the temple walls, possibly to insure the tombs’ security. The mummies were also hastily deposited, or at least rearranged by later temple priests, for no mummies were found in the chambers originally dedicated to their occupants, and some mummies seem to have been brought here from other tombs, possibly outside the temple precincts.

Montet continued his excavations at Tanis until 1951. He cataloged the artifacts discovered in the tombs, which were sent to the Cairo Museum and were displayed in a room next to Howard Carter’s discoveries from Tutankhamun’s tomb in Thebes. But Montet

was certain more treasures lay hidden beneath the sands. In the accounts of his Tanis excavations he wrote, “We remain convinced that there are still more royal tombs in the tell of San el Hagar.”

Characters adventuring in Egypt might encounter Montet at his excavations in the Nile Delta or conducting research at the Cairo Museum. He can be introduced as an authority on ancient Egypt who might be able to aid characters in their Middle Eastern adventures. Or he might hire the characters as workers and archaeologists at his excavations, or to provide security for his dig and the transport of newly discovered artifacts back to Cairo.

Pierre Montet

AGILITY 7

Beast riding: horse 10, climbing 9

DEXTERITY 8

Fire combat 9, vehicle piloting: car/truck 11

ENDURANCE 8

Resist fatigue 10

STRENGTH 7

TOUGHNESS 9

INTELLECT 11

First aid 12, linguistics 13, perception 13

MIND 10

Cartography 12, language: Arabic 12, ancient languages 16, research 15, scholar: archaeology 17, ancient Egypt 18

CONFIDENCE 8

Survival: desert 12

CHARISMA 9

Persuasion 12

Skill Notes: Depending on when Pierre Montet is encountered, he may have two to six more skill adds, especially in the *scholar* macroskill field.

Life Points: 2

Equipment: Brush; notepad and pencil; satchel

Description: Pierre Montet is not an “adventuring archaeologist” — he is what Dr. Henry Jones, Sr. would probably call “the real thing.” He uses research and patience to find his answers, knowing his plodding approach is thorough, though slow.

Chapter Seven

The Nazi Base

"We will take what we wish. And then decide whether or not to blow your ship from the water."

— Colonel Dietrich



The pursuit of Doctor Jones and the Ark of the Covenant, which he stole from our dig at Tanis, was left in my own more than able hands. Goble had already demonstrated his incompetence in organizing protection

for the convoy from Tanis to Cairo, and Belloq did not have the resources to call on to track Jones and the Ark. Already we had lost one airplane, a truck, two jeeps, a motorcycle and most of the fuel at the Tanis airfield. I was not about to let Jones get away so easily.

Belloq and I waited at the German embassy in Cairo while Toht's agents scoured the city for news of Jones' arrival with the Ark. Belloq took some notes about the Well of the Souls and some other Egyptian nonsense he discovered in Tanis. Then he went on about the mishandling of the convoy incident — stupidity, he called it — and the inefficiency of our intelligence network.

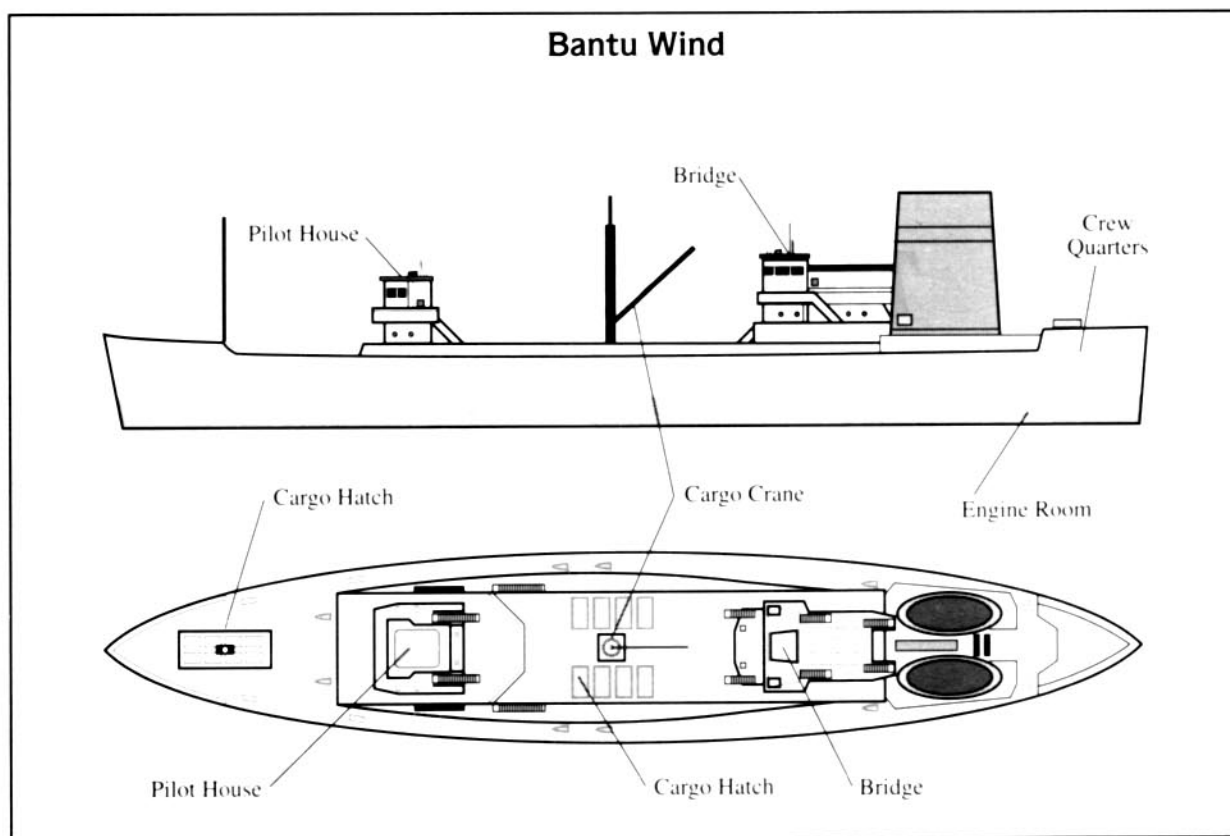
Then Toht walked in with news: agents had spotted the Egyptian Sallah and Jones' lady friend at the Cairo docks near Boulak. They were

chartering a merchant steamer, the *Bantu Wind*, for passage to England. It was our only lead, and I intended to follow it with a vengeance.

Bantu Wind

The *Bantu Wind* is a merchant vessel with a Liberian registry. It is more appropriately termed a pirate ship, as the infamous Captain Katanga and his unsavory crew are known to have indulged in a variety of illegal activities — smuggling, gun-running, and quite possibly slavery. They no doubt put in at various ports along the North African coast, plying their illegal cargoes and seeking new and more savage deals to whet their taste for wealth and debauchery. It is their kind the Führer intends to scour from the earth, as they pollute everything that is pure and prey on others instead of working hard for their rewards.

The *Bantu Wind*, like most merchant vessels, is not armed with large deck-mounted guns, although its pirate crew no doubt takes up a variety of sidearms during boarding actions. The ship is probably about 500 tons, small for a merchant vessel, but adequate for Jones' purpose. Jones would use such a ship — battered and rusty, much like Doctor Jones himself, it would probably go unnoticed in dozens of Mediterranean ports thieves like Katanga and his crew frequent.



Brian Schomburg

Merchant vessels are easy to track, especially when using our own, German way. The engines are noisy, and smoke billows from their funnels. The *Bantu Wind*'s profile stood out against the calm Mediterranean horizon: three masts, one which functioned as a crane, a forward structure containing the pilot-house, chart rooms and officers' quarters, a single funnel puffing black smoke in its path, and the engine room, bridge and crew quarters astern. While the living conditions are no doubt barbaric at times, I am certain Katanga and his crew enjoy it as much as they enjoy their freedom on the open seas.

The large holds, located in the bow and amidships, can easily be entered through large hatches covering most of the deck, as well as through hatches below-decks for ship-board personnel. Later, when we finally boarded the *Bantu Wind*, my men had little trouble finding the hold and retrieving the precious cargo Jones had stolen from us.

Who knows how many pirates Katanga keeps on that rusty old bucket? Most are criminals and thieves fleeing justice in their

home countries. They do some legitimate shipping from time to time, but engage in all variety of illegal activities when they put into port.

German U-Boats

The Nazis' secret weapon in catching up with Jones and his friends was the submarine vessel U26, recently dispatched from the shipyards near Bremen to support Germany's interests and operations in the Mediterranean Sea.

Known as *Unterseeboots* or U-boats, these sea-going vessels later played a key role in Germany's controlling of the Atlantic Ocean in World War II. Submarines are difficult to spot, especially at night. Using a targeting periscope to see above the waves, a U-boat crew can fire torpedoes virtually undetected by the enemy.

Germany has always capitalized on the idea of submarine warfare. The Germans' earlier submarines struck terror into the hearts of ships during the Great War. These

Using the Bantu Wind in Your Game

Captain Katanga and his ship are one of many "pirates" plying the Mediterranean Sea. There are many other unsavory freighter captains and crews whom characters might hire for a variety of reasons. Characters might require immediate and discreet transport from a port, without passing through the usual hassle of customs or inspections. If they have an unusually large cargo (something which wouldn't fit beneath one's seat or in the overhead compartment aboard an airplane), they might hire an independent freighter captain to transport their cargo.

Freighter captains and crews can be part of some interesting dockside encounters. What if the characters are chased into a dock area at night, or go there looking for clues? Perhaps the freighter captain could help them — for a price. Or maybe the ruthless crew is interested in acquiring some money fast — from the characters!

As far as Captain Katanga and his crew are concerned, however, they look nastier than they are. They smuggle, they steal, and they work for the highest bidder — but they are also friends (to some extent) of Sallah, and he would not be overly fond of out-and-out pirates. Generally, Katanga and his crew will abide by their own codes of decency, using their "pirate image" to best advantage.

U-boats were responsible for destroying enemy vessels carrying war materiel to the Continent, including the British passenger liner *Lusitania*, which was carrying ammunition, fuses and machine parts for the British war effort.

After the Great War, the Versailles Treaty forbade Germany from officially reconstructing its military might. But Germany began secretly planning designs for U-boats in 1922 through the clandestine Submarine Development

Using U-Boats in Your Game

The German U-boat threat can be introduced into your World of Indiana Jones campaign any time between 1935 and 1945, when the Nazis lost the second World War. U-boats can be the focus of an adventure — to track a U-boat, capture one to examine the technology behind it, or steal the secrets of the Nazis' plans for their development and use against the other seafaring nations.

U-boats can also be used to waylay characters traveling by sea. Perhaps a Nazi U-boat commander is ordered to find something (an item which the characters have retrieved or are seeking themselves) and boards the characters' ship to search it. Or, for adventures set during the war, the characters' ship might be sunk, sending them on an entirely different adventure altogether.

ment Bureau. It was originally established in a hidden office at the Germania Shipyards in Kiel, but moved in 1925 to the Hague in Holland. There, German engineers kept abreast of international submarine development, and helped at least 19 other nations to design more than 50 U-boat projects. The Germans designed and constructed several submarines for Turkey, the Soviet Union, Finland and Sweden, using knowledge of those submarines to improve their own designs.

By the time Adolf Hitler denounced and ignored the Versailles Treaty in 1935, Germany already had many organizations poised to fill the previous military void. A "civilian flying club" became the German Air Force, the Luftwaffe. Sports associations had been training as infantry units, and bunkers had been built under the guise of factories. Submarine production began in earnest — Germany already had several coastal submarines constructed, with the parts for weapons hidden at the Germania Shipyards to be retrofitted to existing vessels in 1935.



U26

The U26 is an actual Type IA submarine — similar in design to many of the U-boats in service during World War I, but with several improvements. The diesel engines and electric motors which drove the ship's propeller were more reliable and less noisy, making them less detectable with surface ships' acoustic instruments. The post-World War I U-boats could remain submerged longer with increased power from more efficient batteries. Even torpedo technology improved — they could be shot from the tubes without a burst of compressed air, which kept surface bubbles from giving away a submarine's position.

The Type IA design was one of the earliest, conceived in 1932 when the Versailles Treaty still prevented Germany from manufacturing war machines and keeping any standing military forces. The first ship from this plan was constructed in Cadiz, Spain, for King Alfonso and the Spanish Navy. The Spanish Civil War interrupted these plans — the boat was completed and later sold to Turkey, and

U26 Technical Information

Design: Type IA U-boat

Commissioned: November 5, 1936,
Bremen, Germany

Crew: 4 officers, 39 seamen

Length: 72.4 meters

Beam: 6.2 meters

Depth: 4.3 meter

Surface Speed: 17.8 knots

Submerged Speed: 8 knots

Maximum Submerged Depth: 330
meters

Propulsion:

2 diesel engines, 3,000 horsepower

2 electric engines, 1,000 horsepower

Armament:

4 bow torpedo tubes

2 stern torpedo tubes

14 torpedoes

1 20 mm anti-aircraft gun with
2,000 rounds

1 105 mm gun with 150 rounds

— Kapitän's Log: Fregattenkapitän Oskar Schomburg, U26

5.11.36

Launched from Deschimag in Bremen today with great fanfare and urgency. For our maiden voyage the Führer himself has ordered us to proceed to the eastern Mediterranean to support his covert operations there. We are to slip through the Straits of Gibraltar undetected and carry out support operations from our secret supply base in the Aegean, Geheimhaven. There has been mention that our mission includes transport of one of the Führer's symbolic relics, but I have not told the crew lest they become suspicious or superstitious.

7.11.36

Cruising past the Bay of Biscay. We have made good speed sailing on the surface, although we tested the electric engines last night and submerged for three hours when we sighted several British vessels heading north. I feel the crew is quickly learning to work efficiently together — but there is still more work and a few drills to conduct before I feel like the crew and vessel can fully act as one under my command.

Already we are becoming accustomed to the U-boat's idiosyncrasies. Her controls do not respond as quickly as I would like, and it was difficult to maintain a constant depth to use the periscope when submerged. The watch crew has also complained of an excessive amount of spray from the bow blowing into the conning tower, and they spend almost as much time wiping their binoculars clean of sea spray as they do scanning the horizon for ships.

So far the voyage on the Atlantic has been rough — this boat has an irritating roll in rough weather, and even some of my more seasoned crew have expressed discomfort with it. Perhaps the journey will be calmer once we pass into the Mediterranean.

10.11.36

Finally made the Gibraltar passage today. Hopefully we were running deep enough

to avoid detection, and certainly no patrol ships followed us after we came to periscope depth far from the Straits. We still did not surface until after we were well away from the British military installations at Gibraltar for fear spotter aircraft would sight us and report our position.

12.11.36

Passed north of Tunis this afternoon. While the Mediterranean waters have been much calmer, the watch crew still complains of spray. I have ordered additional men on watch while surfaced, as the calm waters make it much easier for us to be spotted. We have been forced to submerge several times to avoid being sighted by airplanes and other ships, but have managed to remain undetected.

13.11.36

Received orders to rendezvous with German agents and forces under the command of Herr Oberst Dietrich in tactical map sector N, grid 13. Orders are to intercept a merchant freighter, *Bantu Wind*, Liberian registry, upon receiving Oberst Dietrich and his men, then proceed to Geheimhaven for refueling and further instructions.

14.11.36

Rendezvoused with Herr Oberst Dietrich, who boarded with soldiers, his officers, a Gestapo agent and a Frenchman. I questioned allowing the Frenchman aboard, but Dietrich assured me it did not compromise military security.

My crew is uneasy about this arrangement. The U-boat's already cramped spaces are packed to capacity with extra troops and passengers. Nobody can tolerate the bickering and snide remarks between the Frenchman and Oberst Dietrich, and they haven't stopped snapping at each other since they boarded. The crew is even more uneasy having a Gestapo officer on board. If he doesn't stop looking over my Number One's shoulder and get out of the way, I'm going to order him into my cabin. He spooks everyone.

underwent extensive testing under a German commander.

Later design variations of the Type IA U-boat were constructed for the Soviet navy, Sweden and Finland. All along, the German engineers tested and evaluated submarine designs, planning to rebuild a major portion of Germany's navy as U-boats.

The basic Type IA design was later modified, resulting in U26 and its sister ship, U25, launching from Deschimag in Bremen in 1936. Both were soon relegated to the submarine schools, but later returned to active duty when more ocean-going craft were needed to fight in World War II.

When the war started, U26 was ordered by German Supreme Naval Command to penetrate the Mediterranean Sea with two other U-boats, U25 and U53, to lay mines for enemy ships. Before the trio of submarines even neared the treacherous Straits of Gibraltar — the heavily guarded passage from the Atlantic Ocean into the Mediterranean — U26's two partners left. U53 chased after an Allied convoy, and U25 gave up and returned to other operations when plans to refuel the vessels at ports in Spain failed. Korvettenkapitän (Commander) Klaus Ewerth, then U26's captain, urged the crew on, and the submarine passed through what was known as the "Gibraltar Mousetrap" in November.

U26 was sunk on January 7, 1940, after sinking only eight enemy ships.

The Nazi Submarine Base: *Geheimhaven*

U26's destination was a secret German supply base on a deserted island north of Crete. German Command code-named this base *Geheimhaven*, since it contained a secret submarine pen, advanced supply center and reconnaissance base.

The island is riddled with natural caves, and German engineers have cleared even more chambers for use as a secret base. *Geheimhaven* has underground barracks for German troops, as well as some subterranean and above-ground storage facilities where the Wehrmacht is stockpiling sup-

plies, vehicles, weapons and munitions in preparation of our conquest of the nations bordering the Mediterranean Sea.

The island was originally uninhabited (except for a small flock of goats), so it made a good location for a secret base. The Germans constructed a submarine and supply base beneath the western cliffs, and positioned several anti-aircraft guns at strategic places around the island. Each gun has a small store of ammunition and is concealed beneath camouflage netting which can easily be removed.

Several small supply dumps have been designated on the island's surface, since the underground storage bays are not large enough to hold all the supplies the Germans intend to ship here. These depots are little more than piles of crates and supplies store under weighted tarpaulins. Patrols occasionally check each supply depot to be sure it has not been disturbed by intruders.

The Germans have also constructed a small dock in a secluded harbor on the eastern shore of the island, made to look like an insignificant fisherman's quay. Several soldiers are stationed in a nearby fisherman's shack — they are disguised as Greek fishermen in case anyone lands on the island unannounced, and they keep constant watch for other vessels and aircraft in the vicinity. Other guard teams spot for ships and aircraft from concealed locations around the island's perimeter.

Submarine Pen

The submarine pen itself is an integral part of Hitler's plans for this part of the world. If U-boats are to play an important role in Germany's future, they need safe harbors for refueling, rearming and repair where enemy ships and aircraft cannot harm them. Submarine pens such as this one are protected beneath natural rock and concrete. Eventually the base commander intends to install a sliding concrete door at the cave entrance to further protect submarines inside from enemy attack.

German engineers spent months preparing the submarine pen at *Geheimhaven*. An existing cave was reinforced with steel and concrete, and docks built on all sides except



the entrance. The entrance was constructed partially inside the existing cave, so it is difficult to spot from reconnaissance airplanes. Even watchmen on ships have to know exactly what they're looking for to spot it.

The pen is large enough for one submarine only. Side caverns lead to storage areas containing spare submarine parts, extra torpedoes and other supplies for U26. Other corridors lead to other areas of the base. The submarine pen also doubles as a secret docking facility for the small launches from cargo ships that supply the base and distribute other cargo to German allies and agents in the Mediterranean. A cargo gantry crane runs along rails near the ceiling, and allows soldiers to quickly move cargo around the docks and load and unload cargo from supply vessels.

Repair Shop

The repair bay next to the submarine pen houses large repair machinery for fixing damaged systems on the submarine. It is also a

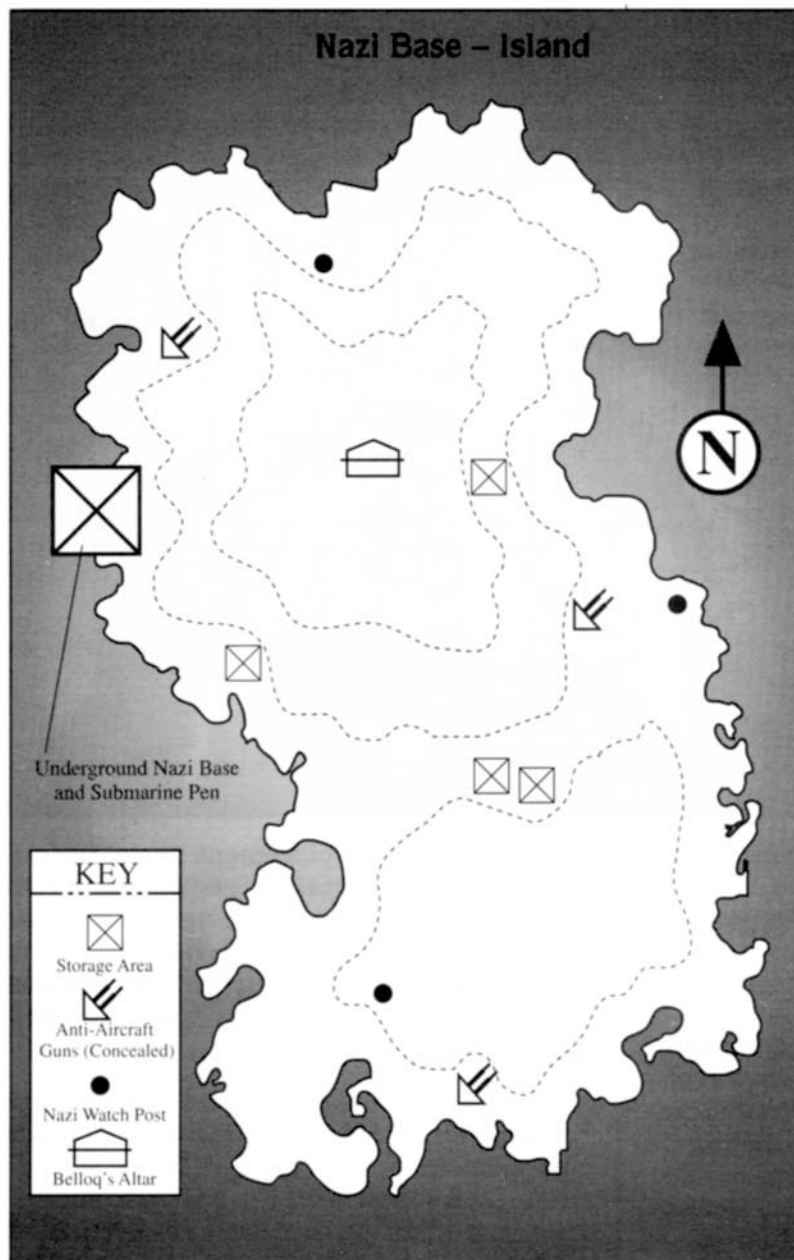
storage area for replacement parts, including new instrumentation, periscopes, a rudder, turbines, and hull plating. Several machine shop mechanics work here. They are also responsible for fixing other equipment around the base when it becomes damaged.

Storage Bay

The German's base has two storage bays for supplies — one near the submarine pen and another further away. These storage areas hold supplies for the base and submarine, including machine oil, gasoline, food, uniforms, and building supplies. Other storage areas on the island's surface hold other supplies being stored for use in time of war.

Armory

Two large metal doors protect the base's armory, and they are always guarded by several German soldiers. Inside are racks of machine guns and rifles, crates of ammunition, boxes of grenades and carefully packed crates of dynamite. There are more than enough military supplies here to outfit all the soldiers currently serving at the base,



and much of it is intended for German military action in this region.

Munitions

The munitions area is also guarded by several soldiers and two solid metal doors. Munitions for the submarines are kept here, including several racks of large torpedoes, and ammunition for the submarine's surface guns.

Dock Staging Area

This open area is usually littered with

piles of crated supplies waiting to be transferred somewhere. The overhead gantry crane control cabin can be reached via a ladder from here.

Command Center

The nerve center for the Germans hidden base, this area is always buzzing with activity. A large table in the center has a map spread across it. Markers show German troop strength in the Mediterranean, as well as the forces of other nations Germany believes are allied against it. Logs kept here note when planes pass overhead and their nationality, what ships pass the island or attempt to put ashore here, and keep track of radio communications with Nazi agents in Egypt, Palestine, Italy, Greece, Spain, southern France and Northern Africa.

Radio Room

This small room contains the base's powerful radio used to communicate with agents in the region, supply planes and ships, submarines in the Mediterranean Sea, and Germany. There are usually two radio operators on duty, carrying out German communications and monitoring others picked up along randomly scanned channels. The antenna is located near the highest point of the

island — it is fairly short, concealed from view near a twisted old tree. However, at night it is often manually extended to improve reception and transmission.

Mohler's Office

The commanding officer of Geheimhaven, Captain Mohler, keeps his office close to the command center. The sparse furnishings include a desk, a drafting table strewn with maps and plans of the base, and schedules

and logs he is examining. A locked safe in a recess in the wall (behind the only picture in the room — a portrait of Adolf Hitler) contains German code books and command protocols. A bookshelf holds several books on engineering, as well as Mohler's personal journal recording the progress in the construction on the Geheimhaven base.

Base Officers' Quarters

Several rooms are home to the base's military officers. Each is decorated with sparse furnishings — a cot, a footlocker, a few chairs and a table, and some personal items.

Sub Officers' Quarters

These temporary quarters are used for the officers of submarines temporarily docked at the Geheimhaven base. Several bunks are provided for the officers, although the captain gets his own bed as well as a desk for filling out logs and reports.

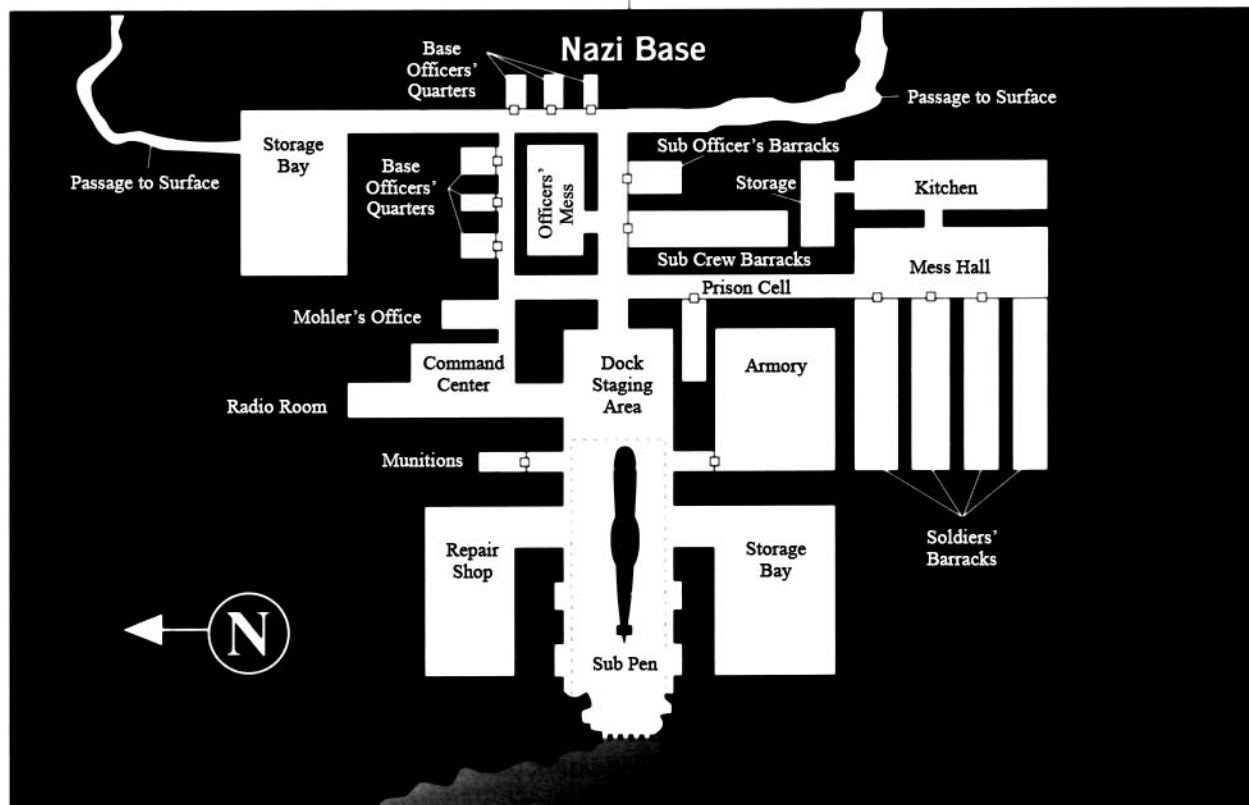
Sub Crew Barracks

A single long room is crammed with enough bunks for one crew complement from a German submarine. Although they could stay in

their cramped accommodations aboard the U-boat, crewmen cherish the chance to get out of the submarine and walk about on land. Some even participate in the patrols on the island's surface to enjoy the fresh air and sunshine they are deprived during long submarine voyages.

Officers' Mess

Several tables and chairs are neatly arranged in this room, where the base and visiting submarine officers take their meals. A small food preparation area at one end serves as the kitchen. This room has a bit more decoration than many of the others in the base, and its walls hold portraits of famous German military leaders. Someone has brought along a phonograph and some classical music records along, and the warbling music can often be heard around dinner time. The officers' mess also serves as a recreation room when officers are off duty — they come here to enjoy a few drinks, tell jokes and carry on conversation about the resurgence of Germany as a world power. A chess board sits at the end of one table, the site of many late-night challenges.



Tim Bobko

Indy's German Primer

Nazis. I hate these guys. But you have to know your enemy. And there's no better way to know them than to know how to speak their language. Even if it's a few choice phrases, such as, can I go to the bathroom (*Kann ich eine Pinkelpause machen?*), it's enough to get by.

Pronouncing German is similar to English, with a few differences. Here are a few general tips to get you started:

- "w" is pronounced as a "v."
- "ch" with no "sch" is often "ch" as in chutzpah.
- "j" is pronounced as a "y" as in youth.
- "s" with any other consonant at the beginning of a word is pronounced "sh."
- "e" at the end of a word is pronounced "uh" as an extra syllable.
- don't worry too much about the umlauted vowels ä, ü and ö (the umlaut is the two dots above each vowel); pronouncing these as "eh," "oo" and "oe" respectively will do.

I learned a lot of German when I was fighting in the Belgian army during the Great War. You don't have to be in a war to learn German — I've provided a few handy phrases below used during my adventures to find the lost Ark of the Covenant:

Da drin!
Over there!

Der Herr in den Bar möchte mit Ihnen sprechen. Kommen Sie bitte mit uns.

The gentleman in the bar would like to speak with you. Please come with us.

Wasser! Wir brauchen mehr Wasser!
Water! We need more water!

Du, da, was machen Sie dort?
You, there, what are you doing there?

Hey, Junge! Komm her! Komm unter da, unter jetzt!

Hey, kid! Come down here. Come down from there, down now!

Pass auf!
Watch out!

Tauchen! Tauchen das U-boot!
Dive! Submerge the U-boat!

Wo ist Doktor Jones?
Where is Doctor Jones?

Ich habe die Kiste gefunden.
I've found the crate.

Guten Tag. Müde? Warum schläfst du?
Wo ist dein Hemd? Wasch dich mal!

Good day. Tired? Why are you sleeping?
Where is your shirt? Clean yourself up!

Zurück!
Get back!

Prison Cell

A small prison cell was hollowed out of the rock — the walls weren't even finished with concrete, like the rest of the base. A heavy metal door with a small, barred window and a flap for a food tray blocks the entrance, and there are usually a few bored guards on duty outside. Currently there are only two prisoners sitting around the straw — two Greek fishermen who mistakenly landed on the island and discovered the Germans' presence here.

Soldiers' Barracks

Most of the base's soldiers are quartered in these long rooms crammed with bunks and

footlockers. The barracks are crammed full — if the base gets more personnel, it will have to be enlarged or men will have to camp on the surface.

Mess Hall

Wooden tables and benches are strewn about this room, and harsh lighting illuminates everything. The soldiers take their meals here, and spend a good deal of their free time with their feet up on the tables, joking around, telling stories or playing cards. The floor is always sticky here from spilled food, and the tables are carved up with German sayings and the names of soldiers and their girlfriends back home.

Kitchen

The kitchen and the adjoining storage area are usually bustling with cooks trying to prepare the meals for all the base personnel. Several large pots sit on large stoves — smoke and steam gush through the air, wafting with all manner of smells, mostly unappetizing. Several chimneys were bored through the rock to allow for ventilation.

More Raiders Characters

These characters are “high seas” types and were part of Indiana Jones’ nautical journey.

Captain Katanga

Katanga is the lean African captain of the *Bantu Wind*, a 500-ton freighter which plies the North African coast. While he considers himself more of a legitimate businessman, many consider him a smuggler and pirate.

Katanga has spent his life on the sea. As a child, he served as a cabin steward aboard the *Golden Sun*, a freighter out of Liberia on which his father served as an engineer. He has managed to work in every ship’s station since, learning everything he could about making a profitable living sailing the calm Mediterranean Sea in a merchant vessel.

Eventually he worked his way up to the position of first officer aboard a Liberian freighter called the *Bantu Wind*. When the captain was injured in a gunfight during a smuggling run, Katanga took over. The captain died, and Katanga declared himself captain with the support of the crew. Katanga’s competitors have changed the story a bit to make him appear more ruthless — they claim Katanga murdered the previous captain as part of a mutiny plot supported by the crew.

Katanga’s activities range from the legitimate to the unsavory. He has been known to haul legal cargoes, but thrives on shipping contraband to ports on the Mediterranean. He tries to avoid situations which could become violent, as he has a tendency to try to talk his way out of trouble rather than put his own life in danger. Although he doesn’t usually transport passengers, he has been known to accept one or two depending on

their destination and monetary compensation. If properly motivated by wealth or obligation, he charts out for a few passengers and special voyages.

Captain Katanga

AGILITY 8

Dodge 10, stealth 11, swimming 12, unarmed combat 11, unarmed parry 10

DEXTERITY 10

Fire combat 13, lock picking 11, vehicle piloting : merchant ship 15

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 8

Navigation 13, perception 11, radio ops 11

MIND 7

Cartography 11

CONFIDENCE 10

Con 14, streetwise 13

CHARISMA 9

Charm 12, persuasion 11

Life Points: 4

Equipment: Binoculars; matches; pipe and tobacco

Description: Katanga is a lean African who often speaks in a sneering, tenor voice to those he is doing business with. His captain’s attire includes black pants, a dirty white turtle-neck shirt and a grimy white nautical cap. When relaxed, he can be found pacing the dock or his ship’s deck smoking a pipe.

Typical *Bantu Wind* Crewman

AGILITY 10

Climbing 11, melee combat 12, swimming 13, unarmed combat 12

DEXTERITY 9

ENDURANCE 9

STRENGTH 10

Lifting 13

TOUGHNESS

INTELLECT 7

MIND 7

CONFIDENCE 9

Con 11, gambling 12, intimidation 11, streetwise 12

CHARISMA 7

Life Points: 1-2 each

Equipment: Knife, damage value STR+4/

Description: This motley bunch of ruffians own little but the clothes on their backs, and gamble away whatever else of value they possess. The African crew are a rough but loyal band — despite their gruff appearances, they are really friendly vagabonds.

Fregattenkapitän Oskar Schomburg

The captain of U26 is a stern, brooding man. He mostly keeps to himself during our submarine voyages. Schomburg stalks through the submarine intently staring at dials and instruments and frowning all the time. He spends most of his time pacing around the U-boat's control cabin or assisting in watch duty in the conning tower.

Like any good German commander, Captain Schomburg expects the best work from his crew. A suspicious man, he often double checks his Number One officer's work when computing navigational information. Although he seems unapproachable, he seems open to suggestions from his senior officers when the situation permits. In intense situations, Schomburg is certain his orders are the best, and he expects his crew to carry them out without question, delay or complications.

While he respects the opinions of other naval personnel, he holds officers of the German Wehrmacht in contempt. He is a man who believes only he know what's best for his vessel — at sea, the captain's word is law.

Captain Schomburg

AGILITY 8

Dodge 12, melee combat 11, swimming 13

DEXTERITY 8

Fire combat 11, heavy weapons: machine-gun 12, gunnery: torpedo 14, vehicle piloting: U-boat 18

ENDURANCE 8

STRENGTH 7

TOUGHNESS 9

INTELLECT 10

Demolitions 13, navigation 16, radio ops 13

MIND 9

Cartography 13

CONFIDENCE 9

Intimidation 12, willpower 11

CHARISMA 9

Persuasion 11

Life Points: 3

Equipment: Binoculars; dagger, STR+3/32

Description: The clean-shaven captain rarely smiles. His uniform is always immaculate, his eyes dark and intense. He always seems to be hunched over, probably since he's too tall to be comfortable in the close confines of his U-boat. Schomburg hides his blonde hair beneath his captain's cap. Men move out of his way when he stalks through the narrow passages of U26.

Number One

Schomburg's first officer, known to the captain and crew only as "Number One," is much more relaxed than his captain. While he is quick to obey Schomburg and can become rather grim in stressful situations, he generally is easy-going and friendly to the crew. Number One is constantly joking with the crew, trying to improve morale in the tight and often hot confines of U26. He is a very likable fellow, much more so than his captain.

Number One

AGILITY 8

Melee combat 10, swimming 12, unarmed combat 11

DEXTERITY 6

Fire combat 9, heavy weapons: machine-gun 8, vehicle piloting: U-boat 16

ENDURANCE 8

STRENGTH 6

TOUGHNESS 9

INTELLECT 11

Navigation 16, perception 14, radio ops 13

MIND 9

Cartography 14

CONFIDENCE 10

Con 12

CHARISMA 10

Charm 13, persuasion 12

Life Points: 3

Equipment: Binoculars; dagger, STR+3/32; navigational instruments

Description: Number One cultivates a finely-trimmed dark moustache which complements his smile when he's joking



around with the crew. Somehow he seems short enough to always seem comfortable in the U-boat's tight spaces. If he's not found at the chart table in the command cabin, Number One's off entertaining the crew.

U-boat Crewman

AGILITY 10

Swimming 12, unarmed combat 11

DEXTERITY 10

Gunnery: torpedo 15, 20mm anti-aircraft gun 14, 105mm gun 14, vehicle piloting: U-boat 13

ENDURANCE 9

STRENGTH 9

Lifting 12

TOUGHNESS 9

INTELLECT 7

First aid 9, vehicle mechanic: U-boat 10

MIND 7

CONFIDENCE 8

CHARISMA 8

Life Points: 0-1 each

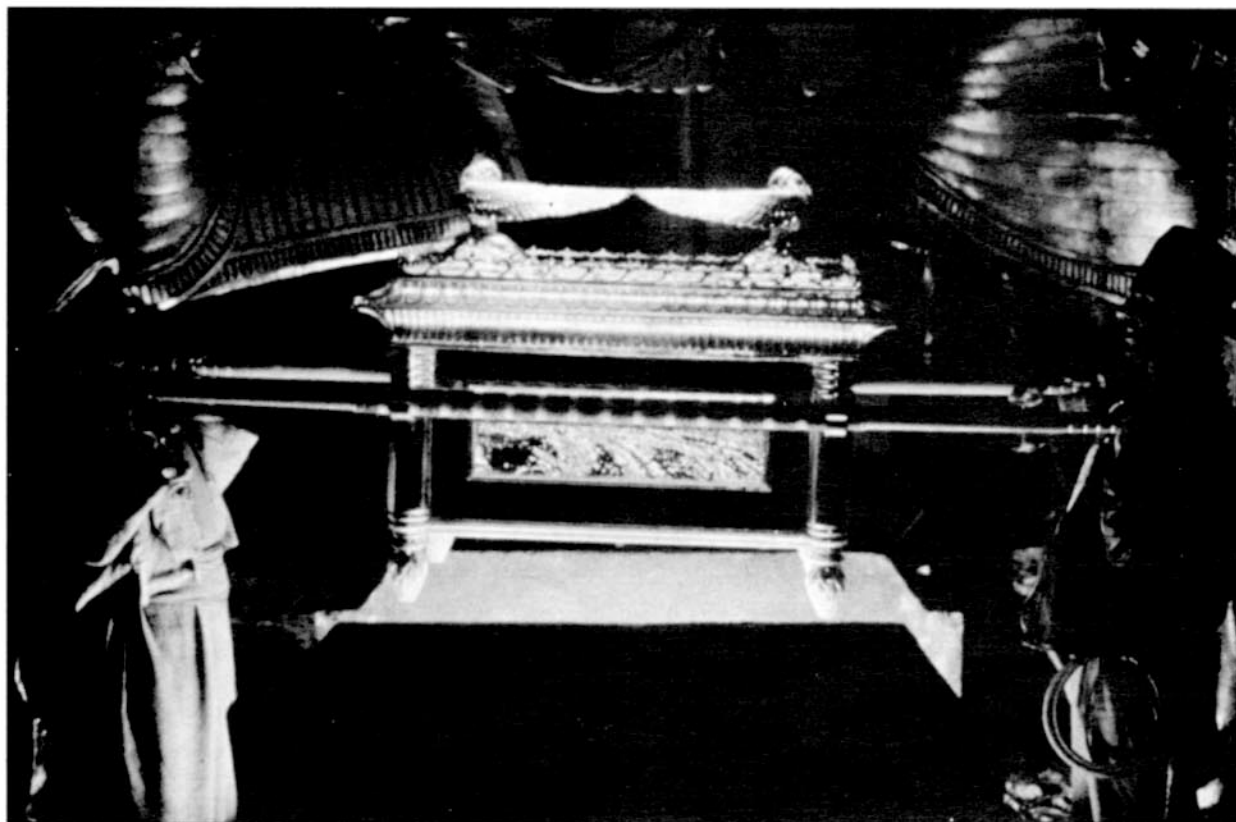
Description: Among the best sailors in the Führer's navy, these men are all hard

working. They are dressed in a variety of clothing, from their duty uniforms to undershirts and shorts (although Kapitän Schomburg prefers the duty uniforms). While the crew members are often rather jovial and high-spirited, they become grim, direct and sometimes rather curt when confronted with serious situations.

Hauptman Mohler

Captain Mohler is the commander of Geheimhaven, the Germans' secret submarine and supply base in the Mediterranean Sea. A stiff and constantly nervous man, his simple goal in life is to serve the needs of the Fatherland. Mohler follows orders to the letter, executing them and announcing their completion with rigid formality.

Mohler was given command of the Geheimhaven base because of his ability to follow orders. He does not question his superiors, and does anything within his power to insure his position remains stable. Mohler fears if he were to fail the Führer, he would be placed in a more risky environment. Some



consider Mohler a bureaucratic coward — he hides behind rules and procedures, and shuns combat situations.

Captain Mohler is a civil engineer by trade, who wanted to serve his country and joined the Wehrmacht. His engineering expertise helped him supervise our German engineers who constructed the secret base at Geheimehaven.

Captain Mohler

AGILITY 9

Dodge 11, running 10

DEXTERITY 9

Fire combat 11

ENDURANCE 8

STRENGTH 9

TOUGHNESS 9

INTELLECT 10

Camouflage 13, demolitions 14, espionage 12, radio ops 13, science: engineering 16

MIND 8

Cartography 10

CONFIDENCE 7

CHARISMA 8

Life Points: 3

Equipment: Clipboard with orders; Luger P08, damage value 15

Description: Mohler is a tall man who can usually be found marching around the Geheimehaven base, staring straight ahead and barking orders in a nasal tone. Somehow Mohler manages to keep his uniform well-pressed and immaculate.

Adventure Hooks

These more military-oriented adventure hooks can be used by gamemasters who are interested in roleplaying the pre-WWII tension in *The World of Indiana Jones*.

Submarine Search

British Intelligence based in Cairo has heard disturbing reports of Nazi submarine activity in the Mediterranean Sea. The characters become involved in helping the British hunt down the supposed German submarine and try to discover its base. Characters with piloting abilities might crew airplanes scouring the Mediterranean for signs of U-boats, and other characters might try to

infiltrate the German espionage network in Cairo and the Middle East. While it is doubtful anyone would directly be able to destroy the submarine, it is possible they discover the base at Geheimhaven and attack it in a commando-style assault.

Reconnaissance Vacation

United States Army Intelligence asks the characters to travel into northern Germany — under the guise of a sight-seeing tour, research trip, or other pursuit — to gather information on the German shipyards in Bremen and Kiel. The characters must be careful to avoid detection, especially since the shipyards are far from regular tourist haunts and beaches. They must pass through German customs checkpoints, dodge Nazi agents interested in their activities, and get close enough to the shipyards to discover that Germany is rearming herself with submarine vessels. Getting close enough to the sites to photograph construction activity would also bring the risk of attracting shipyard guards and guard dogs, and the characters might have to flee in an exciting overland chase to Belgium, France or Denmark.

Preventive Strike

February, 1945. Hitler's grand ambitions for Europe have grown from raising Ger-

many to a world power to complete German domination. Although Hitler's forces in Europe are faltering beneath the crushing blow of the Allies after Operation Overlord and the Battle of the Bulge, news leaks to the Allies of a new threat — a new, more powerful type of U-boat being developed at the shipyards at Kiel.

The characters are drafted or hired by Allied intelligence to penetrate German security and go behind the lines to find out whether the Germans are really working on the Type XXI U-boat, supposedly better able to evade surface attacks, remain submerged longer and travel at a faster underwater speed than earlier model U-boats.

Characters must survive a dangerous night-time parachute drop into enemy territory, evade pursuit by Nazi agents and German soldiers, and make their way through the bomb-blasted ruins of Kiel to the submarine shipyards there. The Germans are in fact desperately trying to assemble several Type XXI U-boats in armored, concrete drydocks and submarine bunkers, and already have several vessels ready to set sail. The characters must destroy the remaining U-boats under construction, blow up the base using explosives, and escape back through enemy territory to liberated France.

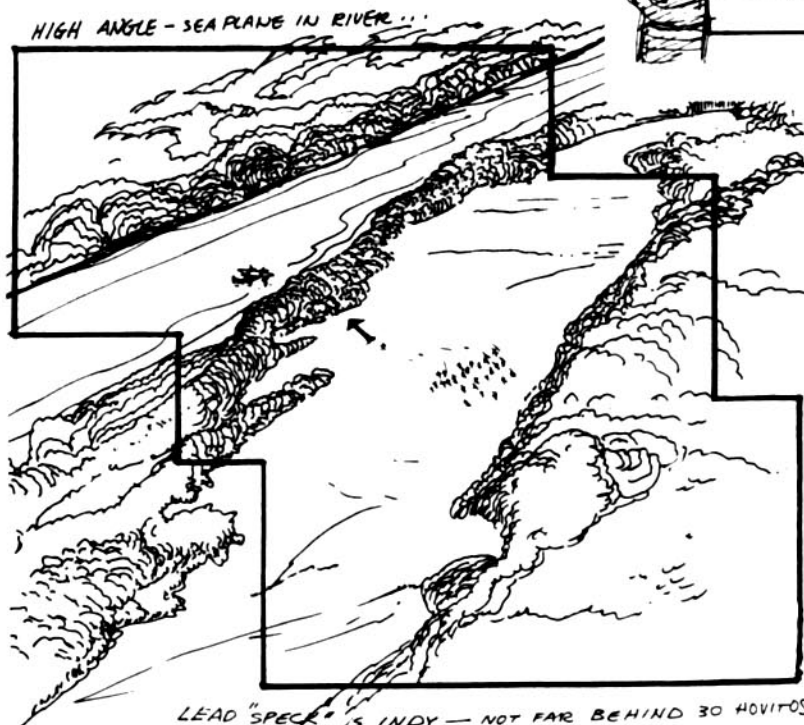
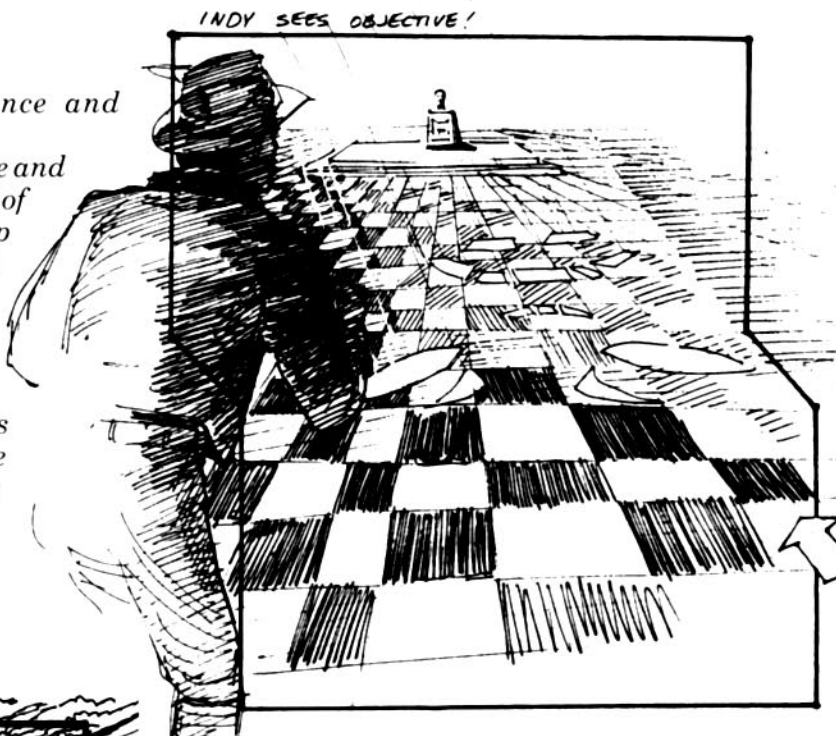
RAIDERS

of the
LOST ARK

CONCEPT ART

...Indy recovers his balance and reaches the altar.

The tiny idol looks both fierce and beautiful. Indy looks the whole setup over very carefully as he takes the small, canvas drawstring bag from his waist. Concentrating, he bounces it a couple of times in his palm, then pours some of the sand out. It's clear he wants to replace the idol with the bag as smoothly as possible...



LEAD "SPEC" IS INDY - NOT FAR BEHIND 30 HOWLOS
GRAZED RUNNERS!

INDIANAJONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



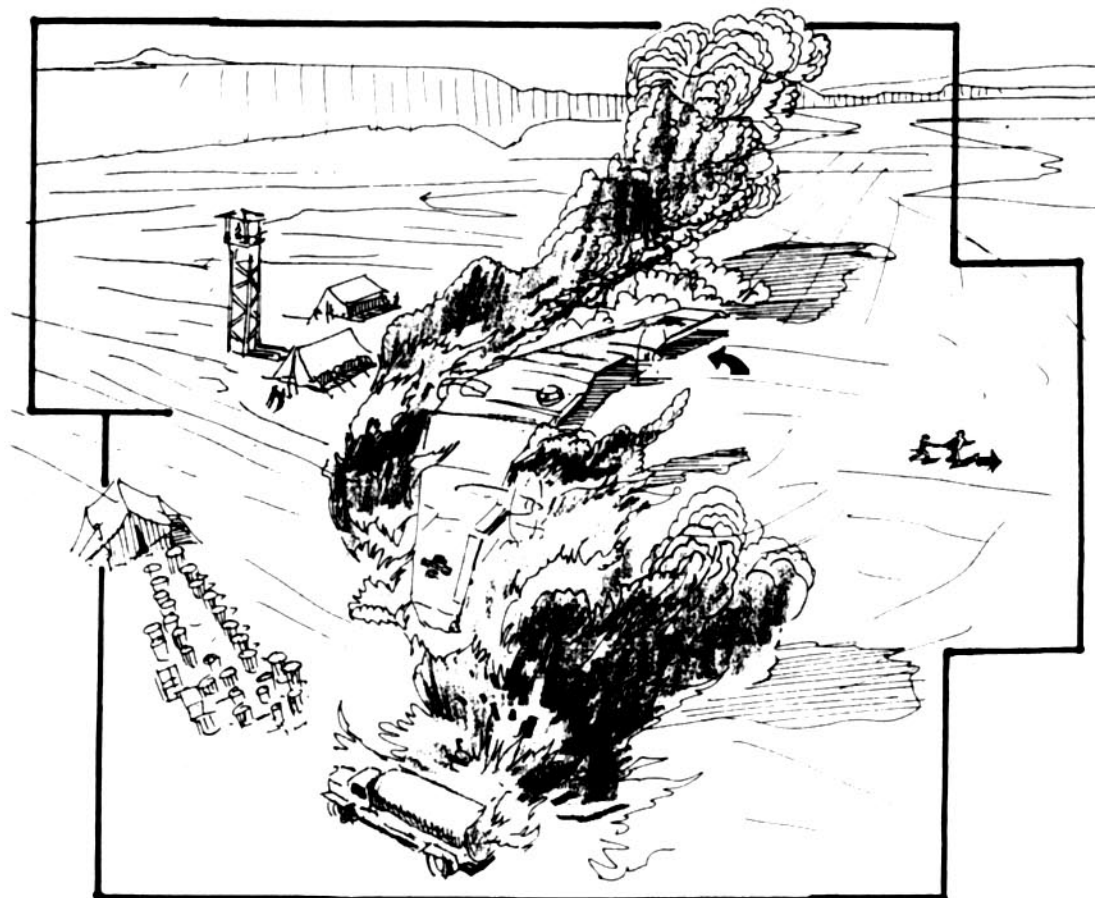
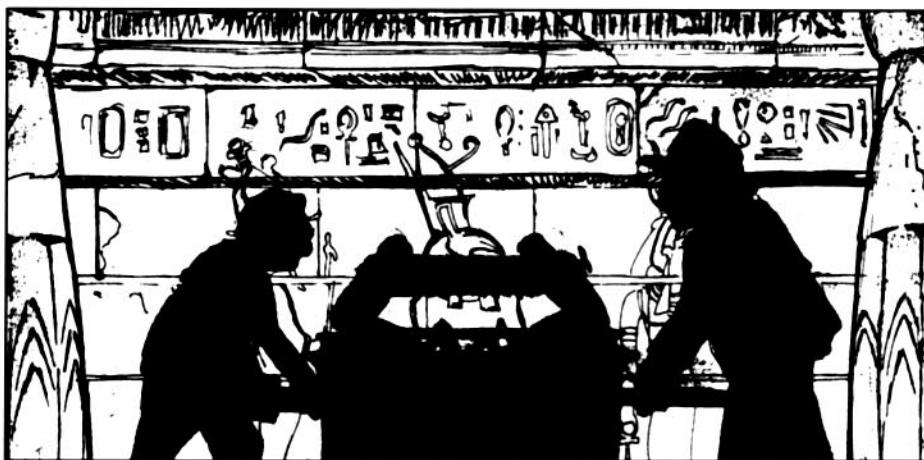
*...Gobler and the
gunner fire at Indy
as he rides alongside
the open truck and
jumps onto the run-
ning board. Indy
swings the passenger
door open and pulls
the soldier right out
the door. He leaps
across the seat and
attacks the driver.
The truck swerves
back and forth as the
two struggle for control...*

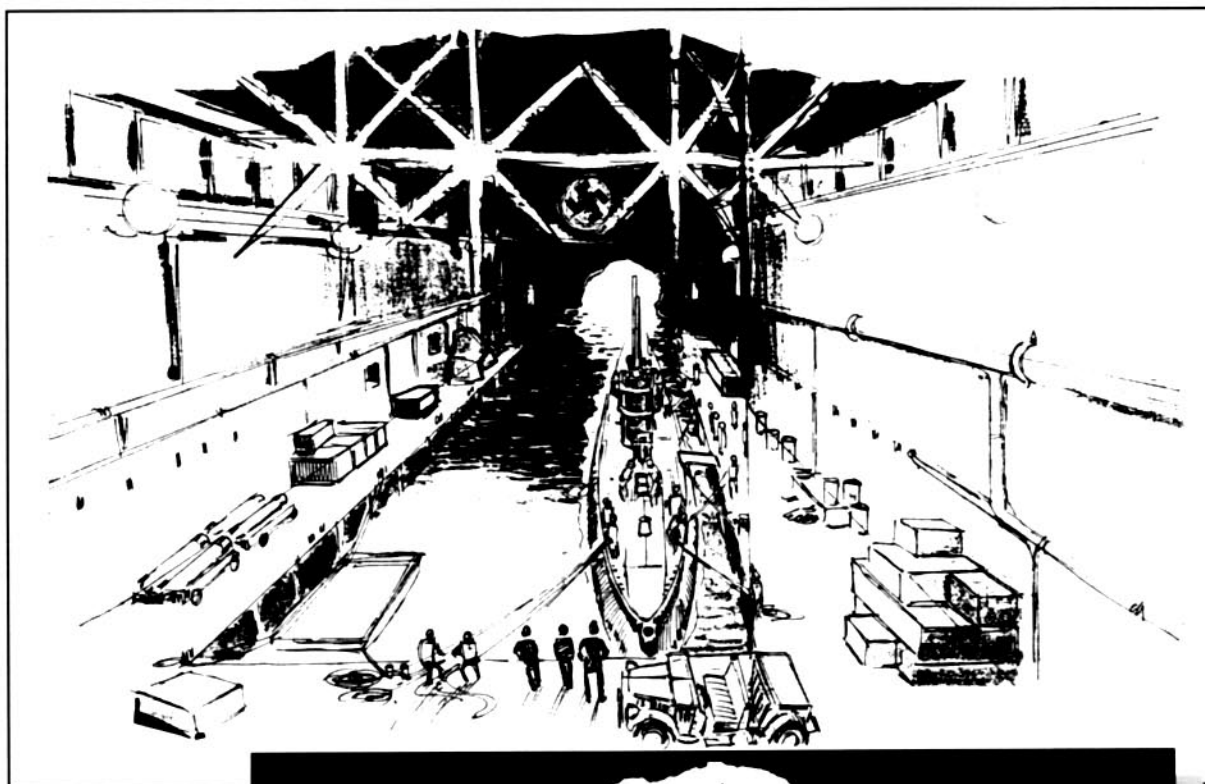
INDIANA JONES™

Raiders of the Lost Ark

...beautiful, breathtaking. Four feet long, two and half feet wide and just as high. Though the body of the Ark is acacia wood, it has been overlaid with gold. An elaborate gold crown surrounds the top edge and gold rings are attached to each corner. We see the shadows of Indy, Sallah, and the Ark as

they carry it across
the Well and place it
into the crate...





...The submarine moves into the sub pen under a huge Nazi flag. The Nazis have built a complete supply base here, all carefully camouflaged from the air.

The docks are crowded with soldiers. Hiding among some packing crates is – Indy!

As the soldier passes him, he grabs him and pulls him behind the cover.

On the submarine, Marion is being led by soldiers...

INDIANA JONES™

Raiders of the
Lost Ark

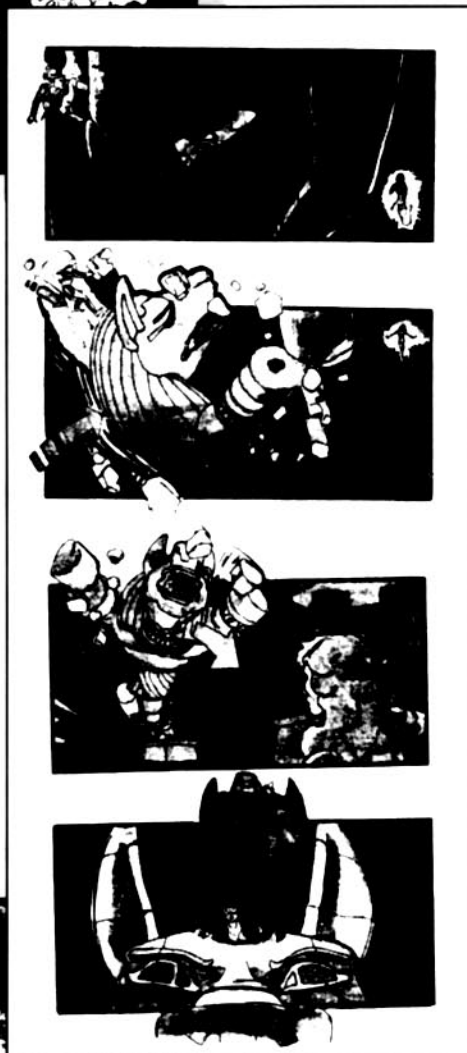


...Indy grasps the statue for dear life, grimaces with exertion, and pushes against the wall with all he's got. The statue begins to break loose of the ceiling, then stops. Indy's eyes are on the torch. It is just a spot of flame now. Snakes are sliding toward his hands. Indy again pushes against the wall and the torch falls out of his mouth.

MARION: In...dy!

INDY: Here...we come. Get ready!

MARION: The torch is going out!



INDIANA JONES™

Raiders of the Lost Ark

11-10-60			
DESCRIPTION: Hi angle POV - Master shot of procession. Clouds start in just a little in this shot; no lightning yet.			
DIALOGUE:		ELEMENTS: Plate - Nazis Clouds BG Horizon & Stars - Matte Painting	
SCENE NO.	NOTES	FRAME COUNT	
SHOT NO. 0A 2	ANIMATION:	PROC. PLATE NO.	
OF			PAGE 48

EXTERIOR: DESERT ISLAND - DAY

Belloq and Dietrich lead a procession through a steep, sandy canyon. Marion follows them, then Toht, the soldiers, and the Ark.

Indy, in the group of soldiers, ducks away behind a large crate...

EXTERIOR: DESERT ISLAND - NIGHT

...The fire moves down from the sky toward the island and the heavens close after it...



INDIANA JONES™

Raiders of the Lost Ark

...Toht and Dietrich, standing nearby, scream in agony as they literally melt from the intensity of the flame. Lightning bolts and flames pierce the German soldiers looking on in entranced wonderment; fire engulfs them, transforming them into a cremated mass...

		11.5.80	
		* LPL 1980	
DESCRIPTION: OS Toht, with Toht in FG. Column of fire is in front of him, slightly to the right side of frame. Some dead Nazis can be seen in BG. Fire is changing from red to white, and rays are being emitted toward Toht.		ELEMENTS: FG Plate - Toht Column of fire - Pyro BG Plate - Nazis	
DIALOGUE:			
SCENE NO.	NOTES vv	FRAME COUNT	
SHOT NO. 0A52	ANIMATION:	PROC. PLATE NO.	PAGE 95
OF			



...like the message we've just seen. Pretty soon we're far enough and high enough away from the little old government warehouse to see that this is one of the biggest rooms in the world. And it is full. Crates and crates. All looking alike. All gathering dust.

And then we notice that the little old government warehouseman, pushing his new crate ahead of him, has turned into another aisle and disappeared from view...

FADE OUT

Bibliography

Although *Raiders of the Lost Ark* is a pulp adventure for the silver screen, it is based in reality. While much of the *Raiders of the Lost Ark Sourcebook* is fiction, a good deal of it is based in fact. The books listed below helped provide some historical basis for some material in this book, especially information on German U-boats, Cairo, and archaeology in Egypt.

These books and others on historical subjects can provide interesting and useful game source material. *The World of Indiana Jones* is set in the past, and books on locations, famous people and the political developments of this century can help make adventures and campaigns in this exciting world seem more real.

The following books were used in the preparation of the *Raiders of the Lost Ark Sourcebook*:

Atlas of Ancient Egypt, John Baines and Jaromir Malek, Facts on File, Inc., 1988. Provides detailed maps of many archaeological sites in Egypt, as well as regional maps and notes on individual temple, tomb and pyramid sites.

The Egyptians, Cyril Aldred, Thames and Hudson, Inc., 1987. A comprehensive history of ancient Egypt, from pre-dynastic times before 2500 B.C. to 500 B.C.

The Nazis and the Occult, Dusty Sklar, Dorset Press, 1989. An in-depth look at the rise of Hitler and the Nazis and the role the occult and mystical beliefs played in shaping the atrocities of the Third Reich.

U-Boats Under the Swastika, Jak. P. Mallmann Showell, Naval Institute Press, 1987. An excellent source on German submarines, including information about specific designs and vessels, German U-boat operations and life aboard submarines. The book was written by the son of a U-boat chief engineer and contains many rare photographs depicting the U-boat crews' lives.

The World of the Pharaohs, Christine Hobson, Thames and Hudson, Inc., 1987. A good overview of ancient Egypt's history, with material on the archaeologists who excavated and studied its ruins and relics.

INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



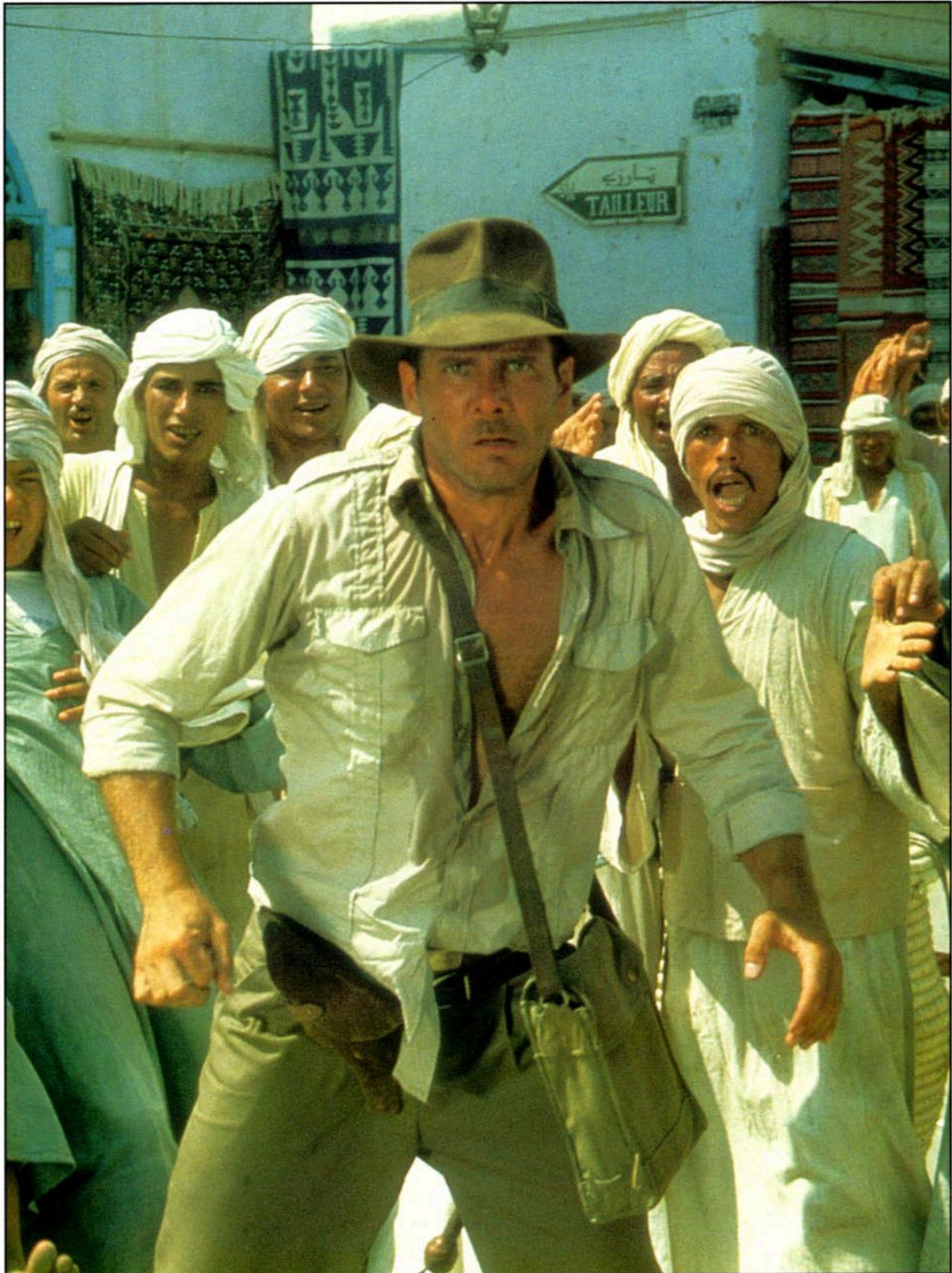
INDIANA JONES™

Raiders of the
Lost Ark



INDIANAJONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark



INDIANA JONES™

Raiders of the
Lost Ark





by Peter Schweighofer

"COULD BE DANGEROUS; YOU GO FIRST!"

The first movie in the now-legendary Indiana Jones series finally has its roleplaying game companion. Journey from the jungles of Peru to the desert wastes of Egypt; investigate a hidden Nazi sub-base or search the dusty stacks of Marshall College's archaeological library — and, all the while, dodge Nazi bullets, swing over deadly pit traps, and remember to keep your hat on!

The *Raiders of the Lost Ark Sourcebook* supplies gamemasters and players with invaluable information concerning *The World of Indiana Jones* and chronicles the sites, events, and personalities featured in the movie. Background information, never before-revealed historical notes, and detailed maps accompany nearly every description or movie adaptation. Plus, all the statistics and game mechanics needed for use with *The World of Indiana Jones* roleplaying game!

Also included in this supplement is a complete Indiana Jones solo adventure — an excellent introduction to the World of Indiana Jones for beginners and veteran roleplayers alike!

The Raiders of the Lost Ark Sourcebook is a supplement for *The World of Indiana Jones* roleplaying game. You need the *MasterBook* rule book and the *Worldbook* to use this companion piece effectively.

