

RAIDERS™

of the
LOST ARK

ADVENTURE
PACK



FROM THE
PRODUCERS
OF
**DUNGEONS
& DRAGONS®**
GAME

ADVENTURE PACK
BY
DOLG-NILES



TSR, Inc.

PRODUCTS OF YOUR IMAGINATION™

™ * RAIDERS OF THE LOST ARK, THE ADVENTURES OF INDIANA JONES, game elements, and character names and likenesses are trademarks of Lucasfilm, Ltd. used under authorization.

© 1984 Lucasfilm Ltd. All Rights Reserved.

DUNGEONS & DRAGONS and PRODUCTS OF YOUR IMAGINATION are trademarks owned by TSR, Inc.

FRIENDLY NPC

ATTRIBUTE RATINGS

JOCK LINDSEY™*

Attributes	Normal	x2	1/2	1/4
Strength	80	160	40	20
Movement	72	144	36	18
Prowess	80	160	40	20
Backbone	72	144	36	18
Instinct	56	112	28	14
Appeal	60	120	30	15

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn

WEAPONS: pistol (2/4/8)

OMAR™*

Attributes	Normal	x2	1/2	1/4
Strength	84	168	42	21
Movement	60	120	30	15
Prowess	52	104	26	13
Backbone	64	128	32	16
Instinct	48	96	24	12
Appeal	44	88	22	11

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn

WEAPONS: knife (0/1/2)

DIGGERS

Attributes	Normal	x2	1/2	1/4
Strength	80	160	40	20
Movement	52	104	26	13
Prowess	60	120	30	15
Backbone	44	88	22	11
Instinct	48	96	24	12
Appeal	40	80	20	10

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn

ANIMAL

ATTRIBUTE RATINGS

POISONOUS SNAKE

Attributes	Normal	x2	1/2	1/4
Strength	16	32	8	4
Movement	32	64	16	8
Prowess	40	80	20	10
Backbone	4	8	2	1

JAGUAR

Attributes	Normal	x2	1/2	1/4
Strength	80	160	40	20
Movement	88	176	44	22
Prowess	72	144	36	18
Backbone	20	40	10	5

MONKEY

Attributes	Normal	x2	1/2	1/4
Strength	20	40	10	5
Movement	24	48	12	6
Prowess	8	16	4	2
Backbone	20	40	10	5
Instinct	28	56	14	7

VEHICLES

HEAVY TRUCK

Vehicle Rating: 70
Acceleration: 10 mph
Braking: 20 mph

Turn Speed: 20 mph
Redline Speed: 40 mph
Maximum Speed: 50 mph

MOTORCYCLE

Vehicle Rating: 20
Acceleration: 30 mph
Braking: 40 mph

Turn Speed: 30 mph
Redline Speed: 50 mph
Maximum Speed: 90 mph

SEDAN

Vehicle Rating: 40
Acceleration: 20 mph
Braking: 30 mph

Turn Speed: 30 mph
Redline Speed: 50 mph
Maximum Speed: 70 mph

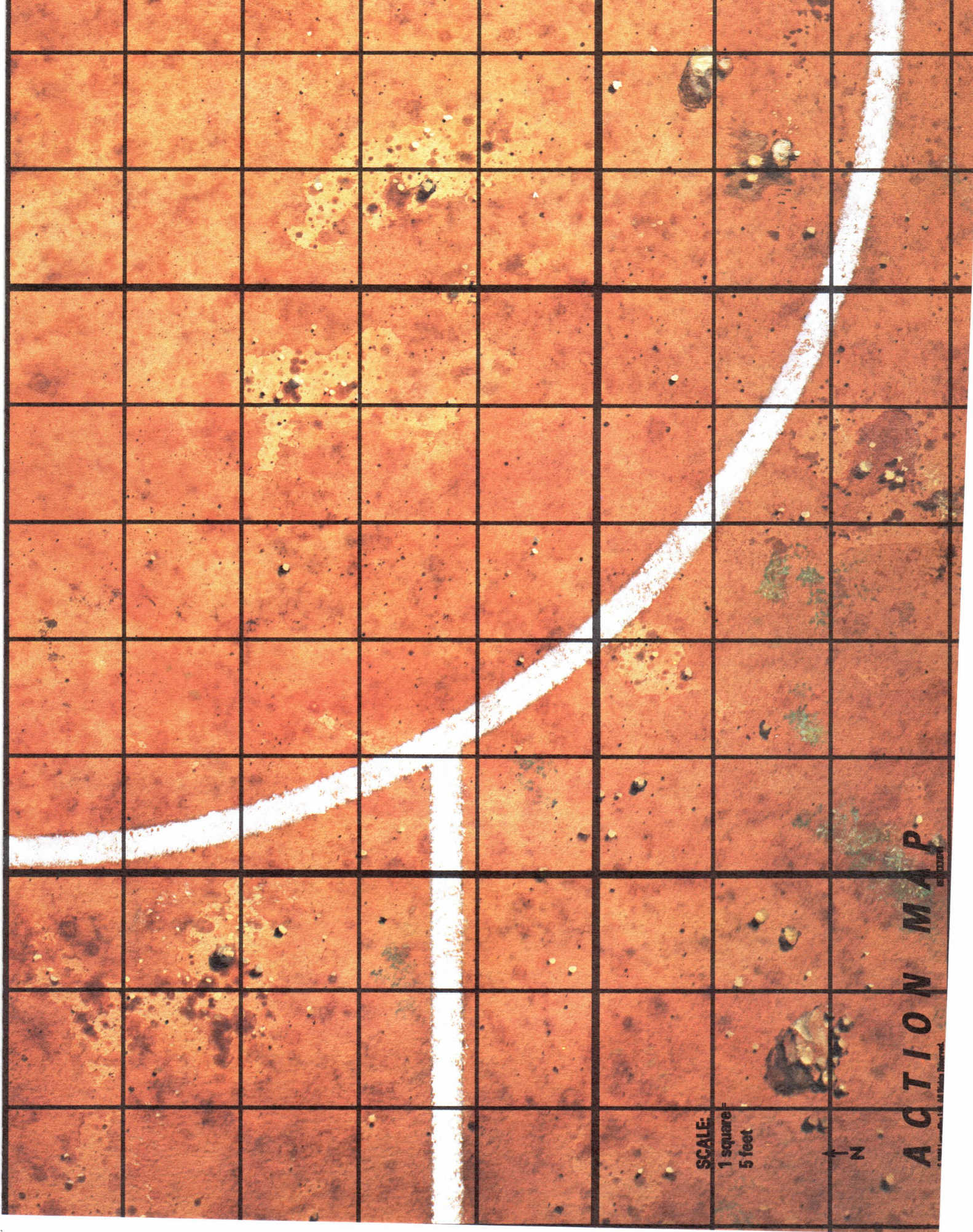
HOW TO PUT TOGETHER 3-D FIGURES

CHARACTER FIGURES:

Follow the steps outlined for character figures on p. 62 and 63 of the rules booklet from the boxed game.

PLATFORM AND ARK FIGURES:

Cut out the figure along the solid lines. Then fold along the dotted lines so that all tabs face down from the colored sides. Fold the figure together like a box, making sure that the blank tabs fold under the colored tabs. If you use glue, apply glue to the blank panels, and fold the box together. If you use tape, fold the box together, and then tape the loose tabs of the box together.

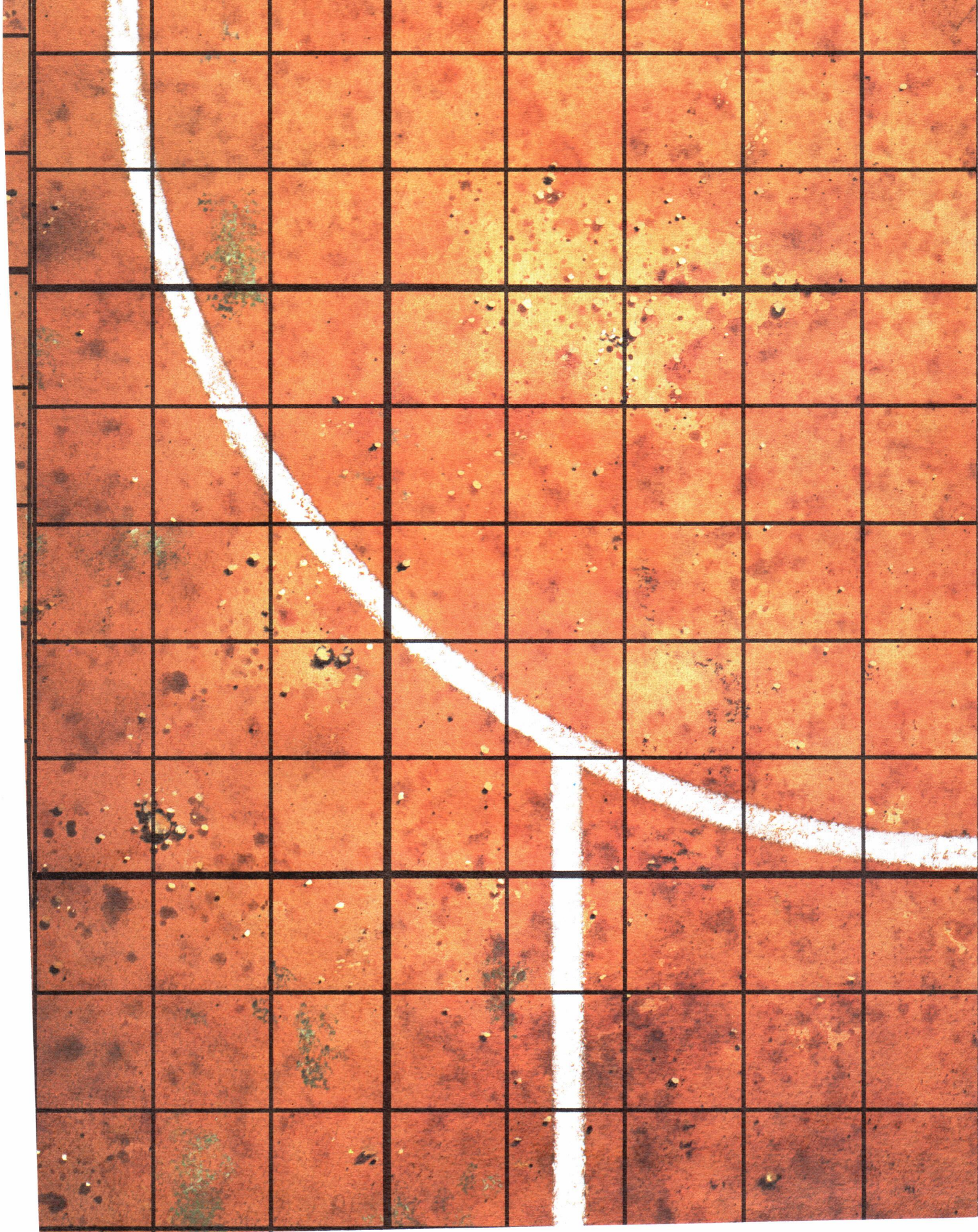


SCALE:
1 square =
5 feet

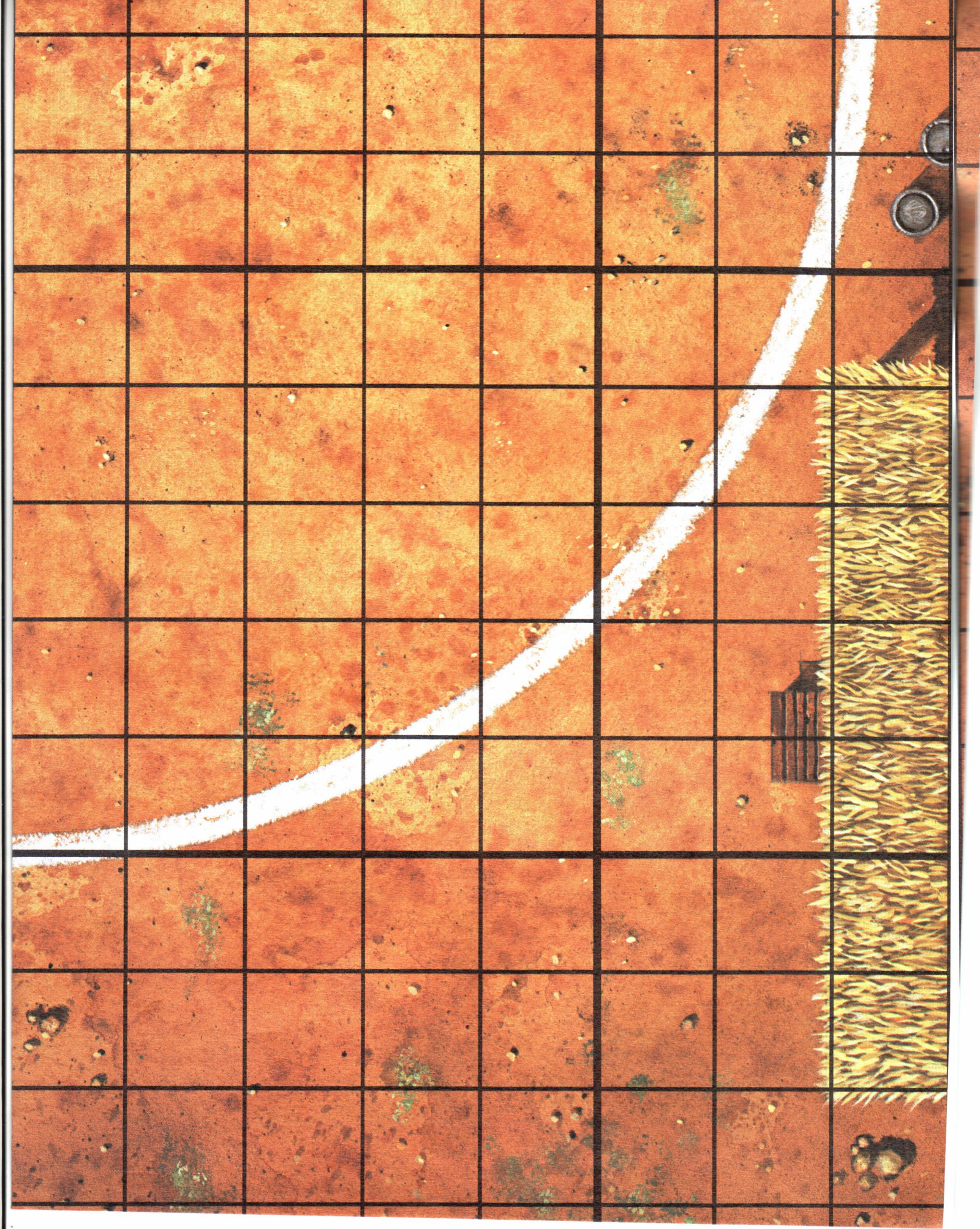
N

ACTION MAP

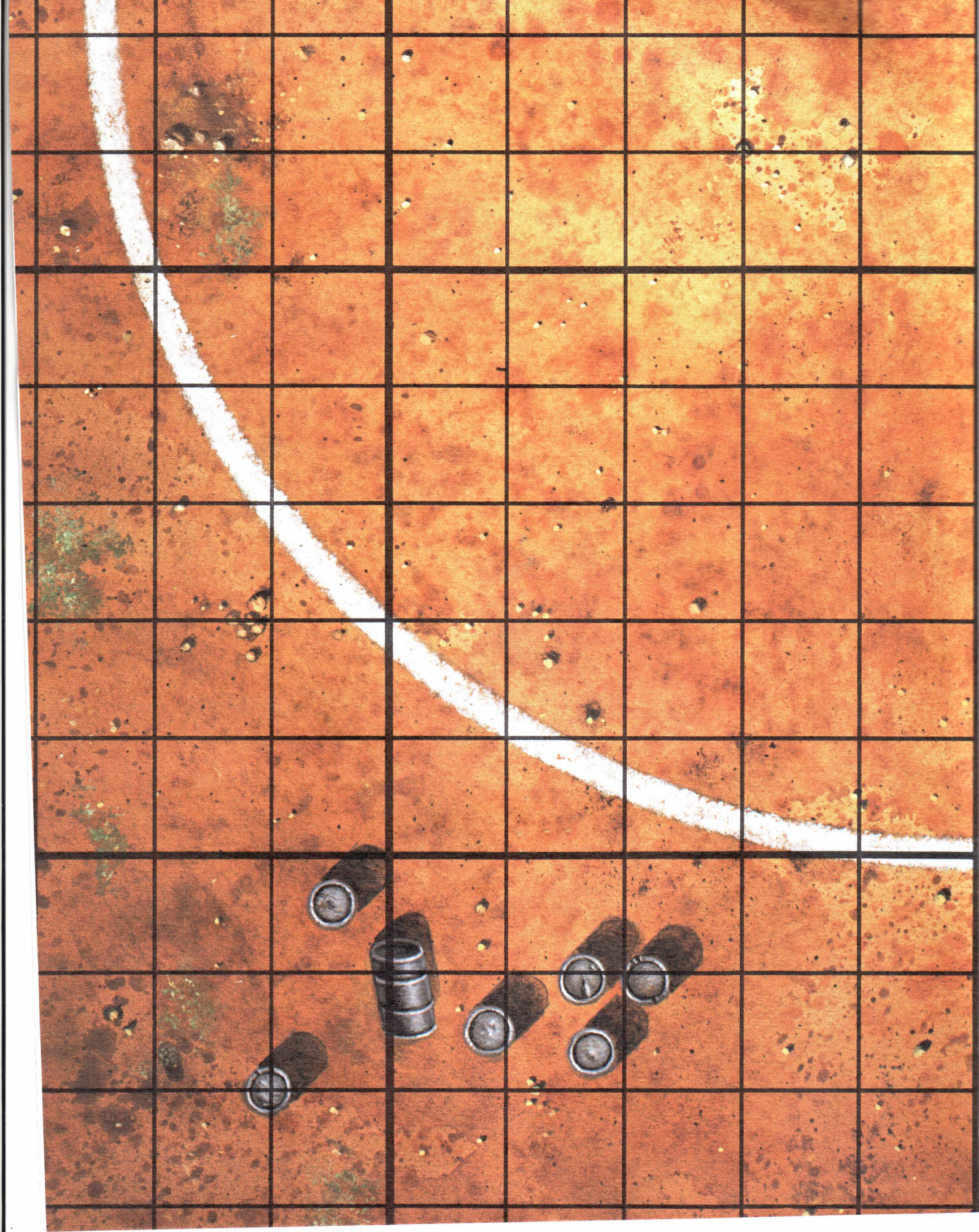
LEFT
BLANK



LEFT
BLANK



**LEFT
BLANK**



**LEFT
BLANK**

Douglas
NILES
ADVENTURE
DESIGN

Tim
KILPIN
EDITING

Ivor
JANCI
GRAPHIC DESIGN

Dave
LAFORCE
CARTOGRAPHY

Jeff
EASLEY
ILLUSTRATIONS

This adventure pack is protected under the copyright laws of the United States of America. Any reproduction or other unauthorized use of the material or artwork contained herein is prohibited without the express written permission of Lucasfilm Ltd. and TSR, Inc. Distributed to the book trade in the United States by Random House, Inc., and in Canada by Random House of Canada, Ltd. Distributed to the toy and hobby trade by regional distributors. Distributed in the United Kingdom by TSR (UK) Ltd.



INTRODUCTION

What's included in this pack	2
How to play this adventure	2
Getting ready to run the adventure	2
Setting the scene	2



EPISODE 1: THE TEMPLE OF THE CHACHAPOYAN WARRIORS

Scene 1: The jungle	3
Scene 2: Temple of Waps	3
Scene 3: Temple sanctuary	4
Scene 4: Ambush!	4
Scene 5: Escape!	5



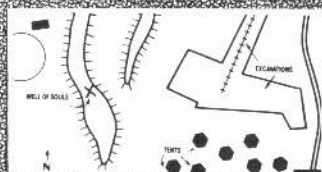
EPISODE 2: THE ROAD TO NEPAL

Scene 1: Marshall College	6
Scene 2: Bar time	6



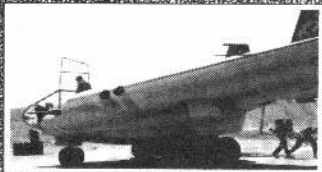
EPISODE 3: AN OLD FRIEND AND A NEW DIG

Scene 1: Streets of Cairo	8
Scene 2: Showdown!	9
Scene 3: A day at the dig	10
Scene 4: The house of brown	10



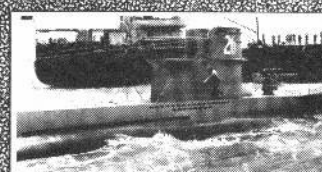
EPISODE 4: INTO THE PIT

Scene 1: Kidnapped!	23
Scene 2: Tunnels dig	23
Scene 3: The Map Room	23
Scene 4: Searching for the Ark	24



EPISODE 5: GETAWAY!

Scene 1: Dinner and drinks	25
Scene 2: Buried alive!	25
Scene 3: Allah's fate	26
Scene 4: Burial chamber	26
Scene 5: The Flying Wing	26



EPISODE 6: CHASING THE ARK

Scene 1: Road trip	28
Scene 2: The Bantu Wind	28
Scene 3: North by northeast	29



EPISODE 7: THE ARK UNLEASHED

Scene 1: Hit the beach!	30
Scene 2: Setting the stage	30
Scene 3: The power of God	30

EPILOGUE

EVIDENCE FILE	11
---------------	----

RAIDERS

of the
LOST ARK

ADVENTURE PACK

TSR, Inc.
POB 756
Lake Geneva
WI 53147



TSR, Inc.
PRODUCTS OF YOUR IMAGINATION™

TSR (UK) Ltd
The Mill, Radmore Road
Cambridge CB14AD
United Kingdom

PRODUCTS OF YOUR IMAGINATION™

™ & RAIDERS OF THE LOST ARK, THE ADVENTURES OF INDIANA JONES, game elements, and character names and likenesses are trademarks of Lucasfilm Ltd. used under authorization.
© 1984 Lucasfilm Ltd. All Rights Reserved.

ISBN 0-88038-176-0
394-54182-0TSR0600

INTRODUCTION

PREPARING FOR THE ADVENTURE

Hang on to your hats! *Indiana Jones* faces his toughest challenge yet in the *Raiders of the Lost Ark* adventure pack. Full of hair-raising dangers and heart-pounding excitement, this adventure pack recreates the action from the famous film—but YOU decide how it all ends. Can you be as daring as *Indy*? Will you overcome the obstacles set out for you by *Toht*, that sadistic Nazi, and by your archrival, the dangerous archaeologist *Belloq*? Get your wits and your dice ready!

Raiders of the Lost Ark is an adventure for use with THE ADVENTURES OF INDIANA JONES™ Game from TSR, Inc. You must have the rules from that game to play this adventure.

WHAT'S INCLUDED IN THIS PACK

This adventure pack comes with:

- a 32-page adventure booklet, which features a pull-out Evidence File
- 3-D character figures, as well as a Platform and Ark figure
- a Referee Sheet featuring character ratings and other playing aids
- maps of all adventure areas
- a special full-color Action Map to use for combat and chases

HOW TO PLAY THIS ADVENTURE

This adventure is divided into a series of episodes, much like an old movie serial. Each episode is composed of several scenes, and should take you about 2 hours to play through (depending on your style of play, of course).

You should read this booklet, become familiar with the story, and then prepare your players to take part in the action.

Don't read any more of this booklet if you want to play a character in this adventure. Otherwise, you'll miss out on much of the surprise and suspense of the story. Don't think you know everything just because you've seen the movie!

Raiders of the Lost Ark can be played as a "one-on-one" adventure: one person plays *Indy* for the entire story, and one person acts as the Referee and handles all of the other characters.

If more than one person wants to play, you can divide the characters between the players. Up to four people (counting the Referee) can take part in this adventure.

ASSIGNING PLAYER CHARACTERS

Indiana Jones is the main character in this adventure. Along the way, however, he gets help from several friends and contacts.

Obviously, someone has to play *Indy*. If more than one player wants to, have each player roll d100. The person who rolls the highest number gets to play *Indy*. It's OK for the players to trade off playing *Indy* during the course of the adventure, if they all agree to it. Try to keep your players from making a habit of this, though, because they should have time to get used to running just one character.

If you have three players: One player runs *Indy*. Another player runs *Barranca* in Episode 1, and *Marion* in Episodes 2 through 7. The third player runs *Satipo* in Episode 1, *Mohan* the bartender in Episode 2, *Sallah* in Episodes 3 through 6, and *Captain Katanga* in Episodes 6 and 7.

If you have two players: One player runs *Indy*. The other runs *Satipo*, *Marion*, *Sallah*, and *Captain Katanga*. The Referee runs *Barranca* and *Mohan*.

If you have one player: One player runs *Indy*. The Referee runs all other characters.

GETTING READY TO RUN THE ADVENTURE

Make sure that you read the adventure before you run your players through it. Doing so will help you set the pace for the adventure. If you don't have time to read the entire booklet before beginning, you should at least try to read each episode before you run it.

Check THE ADVENTURES OF INDIANA JONES™ rules if you have any questions. Try to anticipate some of the crazy things your player characters (PCs) might try to do, but be aware that they'll probably still surprise you! Most important, remember to keep the adventure moving along at a good, steady pace.

Since most of your players have probably seen the *Raiders of the Lost Ark* film, keep in mind that they may try very hard not to follow that film's plot. It's okay for your players to do this, but make sure that they keep their initial objectives in mind.

SETTING THE MOOD

Establishing the right atmosphere can be a big part of successful role-playing. The more you and your players get into the spirit of the adventure, the more fun you'll have playing it. Here are some suggestions for creating a special *Raiders* atmosphere.

Music can help set a mood. If you own the soundtrack to the *Raiders of the Lost Ark* film, you may want to play it while you run your adventure. You may even want to play the specific pieces of music that coincide with the episodes you are running.

Language and dialects help set a mood. Keep in mind that many of the characters in this adventure speak with an accent. If you use an accent, you can conjure up a more vivid picture of a character for your players. In particular, *Toht* (wheeze, wheeze) has a very distinctive manner of speaking.

Three-dimensional pieces can help set a mood. If your players can visualize a scene, they may be able to come up with more ideas as they play it. Use the 3-D figures from the game box when you want to create rooms and areas for the characters to explore. In addition to the figures from the game box, this adventure pack includes these 3-D figures: *Belloq*, *Toht*, *Satipo*, *Barranca*, *Mohan*, two Nazis, a platform, and the *Ark of the Covenant*.

Notes on how to use these figures are given on page 10.

USING THE EVIDENCE FILE

This adventure pack's Evidence File starts on page 10. Notes on what's included and how to use it are given on that page. Separate the Evidence File from the adventure booklet and look over its components before you begin playing the adventure.

Notes on how to use the large Action Map are also given on page 10.



EPISODE 1

THE TEMPLE OF THE CHACHAPOYAN WARRIORS

This episode features *Indiana Jones*, *Satipo*, and *Barranca*. It takes place in the jungles of South America.

PC (PLAYER) OBJECTIVES

The player character objectives are given on the backs of the two halves of the *Chachapoyan Temple Map* (page 16, Evidence File).

Note that *Indiana* starts this episode with 5 Player Points.

NPC (REFEREE) OBJECTIVES

Get *Indy* into the temple sanctuary, to the idol, and out again (worth 2 Player Points).

Have *Belloq* take the idol (worth 1 Player Point).

SCENE 1: THE JUNGLE

Before you run this scene, take the *Chachapoyan Temple Map* from the Evidence File and cut along the dotted line that separates the two halves of the map. The top half is *Satipo's* and *Barranca's*; their character information is given on the back. The bottom half is *Indiana's*. Read the information on the backs of the map pieces, and then give them to your players.

Read the boxed text aloud to the players, or read it to yourself and describe it to the players in your own words.

Steam rises from the dense foliage. In the distance, a jungle bird cackles maniacally. The flowers and plants are dazzling, and the air is thick with insects—but there is nothing that strikes you as strongly as the heat. It smothers you like a thick, woolen blanket and soaks through your shirt.

The only Indian left in your group leads the mule up the jungle path. All of the other Indians have run off in the last few days. You trudge slowly up the path, walking in single file, scanning the jungle floor for signs that would tell you if you're getting any closer to your destination.

The Indian swings his machete through the tangled vines, his arm slicing the humid air like a pendulum. Suddenly, the native stiffens and drops his knife. With a shrill cry of terror, he turns and flees into the jungle.

If the PCs move ahead to see what frightened the Indian, they find a gruesome stone statue, nearly covered with vines. If *Indy* makes a successful Instinct Check, he recognizes the statue as a guardian that is supposed to ward intruders away from the temple entrance.

As the PCs move on through the jungle, have each make an Instinct Check (including NPCs, if no players are running the Peruvian guides). For each successful Instinct Check, the PCs find one of the following along the next 100 yards of path:

1. A poison-tipped dart embedded in a tree trunk. If one of the guides makes another successful Instinct Check, he determines that the dart was made by the *Hovitos*, and that the poison on the dart is 3 days old.

2. Two spears, stuck into the ground and crossed to bar the way.

3. A human skull, dangling from an overhanging branch.

At the end of the 100 yards, the PCs come to a stretch of sand and a small pool. A waterfall pours into the far side of the pool. This is the spot indicated on the *Chachapoyan Temple Map* as the temple entrance. All three characters are aware of this.

BARRANCA'S BETRAYAL

If you are running *Barranca* as an NPC, the Peruvian tries to attack *Indy* and steal his portion of the map when the characters reach the waterfall. If a player is running *Barranca*, it is up to that player to decide if he wants to take some sort of action against *Indy*.

If either of the Peruvians tries to turn on *Indy*, allow *Indy* to make an Instinct Check. If the Check succeeds, *Indy* becomes aware of the guide's betrayal.

Whether *Barranca* and *Satipo* are PCs or NPCs in this episode, treat them as goons for the purpose of combat. If either one of the guides takes a Serious wound, he falls unconscious and is eliminated from the adventure. Also, if *Indy* strikes either of the guides with his whip, the guide must make a Backbone Check at 1/2. If the Check fails, the guide races into the jungle and doesn't return until *Indy* is no longer in the area.

If either guide runs away, go to Scene 4 and run that character (only) through that scene.

SCENE 2: TEMPLE OF TRAPS

Indiana has half of the *Chachapoyan Temple Map*, and his Peruvian guides have the other half. If different players are running all three characters, it's up to them to cooperate in putting together the two halves of the map.

The PCs can see the temple entrance just up the path from the pool. An opening, rimmed by gray, mossy rock and draped with vines, seems to gape menacingly at the characters.

Once the PCs enter the temple, use the Chase Flow Chart as a map of the temple's winding corridors and passages. The PCs enter the temple at the top of Circle E on the chart. The sanctuary containing the idol is at Circle T. The PCs may reach the sanctuary in many ways, but the route shown on their map is probably the most direct. Note that the numbers between the circles on the Chase Flow Chart represent Squares for this encounter and not Areas.

As the PCs move through the temple, describe the corridors as being damp, mossy, and covered with spiderwebs. Most of the corridors are 10 feet wide and 8 feet high. Every so often, a slithering or squeaking sound precedes the characters as they move down the passages. Every 50 feet or so, a new passage branches off from the main corridor.

Whenever the PCs enter a circle on the chart, roll a die. On a roll of 1-5, the PCs have an encounter in that area. Go to Table 1 and roll 1d10 to see what the PCs encounter.

Many of the encounters on Table 1 are noted as "hidden." PCs cannot see these encounters at first glance. If the PCs have a hidden encounter, allow each to make an Instinct Check. *Indy's* Instinct Rating is normal for this Check, while the guides' Instinct Ratings are cut to 1/4.

Describe the encounter to the PCs based on the success of these Instinct Checks. If no one makes a successful Check, the PCs have no idea that they are about to encounter something dangerous!

If you want to have the PCs encounter the same dangers that face *Indy* in the *Raiders of the Lost Ark* film, use only entries 2, 4, and 5 from Table 1.

TABLE 1 CHACHAPOYAN TEMPLE ENCOUNTERS

Die Roll: 1

Encounter: A 300-foot-deep pit blocks the corridor. The pit is 10 feet wide. A 6-inch-wide ledge rims each side of the pit. A rotting beam hangs over the pit; the beam collapses if any weight hangs from its center. Each end of the beam, however, can support the weight of one character. PCs who make successful Movement Checks can move safely along the pit ledges. Any PC who fails this Check loses his balance. Allow a faltering PC one more Check; if he fails, he falls to the bottom of the pit (Danger Rating of 600), unless another PC catches or grabs him.

Die Roll: 2, 3

Encounter (hidden): A 6-inch-wide shaft of sunlight crosses the corridor from the upper left to the lower right. If anything cuts the beam, a wall of spikes springs forward from the left wall. Have any PC who is searching for traps here make an Instinct Check (Instinct Rating x2). If the Check succeeds, the PC notices a groove cut across the floor beneath the beam. If PCs cut the beam, the spikes spring forward, carrying a grisly sight—the remains of *Forrestal*, a former "competitor" of *Indy's*. The spikes have a Danger Rating of 600 for any PC hit by them.

Die Roll: 4

Encounter (hidden): Brush covers the floor in this area, concealing a spring that releases a large section of stonework from the ceiling. If PCs make successful Instinct Checks, they find the spring. If not, the stonework falls into the center of the corridor (Danger Rating of 250 for each character).

Die Roll: 5, 6

Encounter (hidden): The spiderwebs are particularly dense here. Hundreds of tarantulas are gathered near the ceiling. The PCs can't avoid the spiders; 2d10 spiders drop onto each PC who passes through this area. Have each PC make a Backbone Check. If the Check succeeds, the PC can brush the spiders off. If the Check fails, the PC freezes for 10 turns before he can make another Check. If a PC rolls a Bad Break or a number greater than his Backbone Rating x2, he panics and runs, taking a spider bite. Tarantula Poison Rating: 30 min. / Weak / 3 Checks / 24 hrs.

Die Roll: 7

Encounter: A 300-foot-deep pit completely blocks the corridor. The pit is 10 feet wide. A gnarled tree trunk sags from the ceiling above this trap. The trunk can support the weight of one character at a time. PCs who make successful Movement Checks can use a whip to swing across the pit. Any PC who fails this Check loses his balance. Allow a faltering PC one more Check; if he fails, he falls to the bottom of the pit (Danger Rating of 600), unless another PC catches or grabs him.

Die Roll: 8

Encounter (hidden): Brush covers the floor in this area, concealing a spring that releases a pair of scythes. The blades shoot out from the walls and cross the corridor 2 feet above the floor. This trap has a Danger Rating of 200.

Die Roll: 9

Encounter (hidden): A hungry jaguar lurks in the shadows of the corridor. It attacks the PCs as they approach, surprising them if no one has made a successful Instinct Check. (The jaguar's Attribute Ratings are listed on the Referee Sheet.) The jaguar can move in and out of the temple through a narrow side tunnel. The PCs can use this tunnel if they want.

Die Roll: 0

Encounter (hidden): A bushmaster is coiled among moss and slime along the side of the corridor. The snake lashes out and bites the first PC that comes along, unless one of the PCs makes a successful Instinct Check. (The snake's Attribute Ratings are listed on the Referee Sheet.) Bushmaster Poison Rating: 10 min. / Dangerous / 4 Checks / 48 hrs.

SCENE 3: TEMPLE SANCTUARY

When the PCs reach Circle T on the Chase Flow Chart, read the following boxed text to the players.

Silence. A soft light shines from the far end of this large room. A pattern of black and gray stones makes up the floor here. Hideous stone faces stare out from the vines that crawl along the room's walls. At the far end of the room, stone steps lead up to a dais. A stone altar rests on the dais, and on top of the altar . . . the idol. It is made of pure, gleaming gold—with a face that is mostly human—and yet it seems to suggest something more . . . something powerful, beyond understanding.

A distance of 6 Squares lies between the altar and the spot where the PCs are now standing.

The floor of this room is trapped. Any PC who steps on a gray stone releases a spring-loaded dart from the mouth of one of the stone faces in the wall. Each dart has a Danger Rating of 88.

The stone altar on which the idol rests is also a trap. If the weight of the idol is lifted from the altar, the circular platform on which the idol rests begins to slide down into the altar, and the temple walls begin to crumble.

A PC can try to replace the weight of the idol by placing sand or a rock on the altar, but this is a very tricky maneuver. Any PC who tries it must make a Prowess Check at 1/4.

If the temple does begin to fall apart, stones crash onto the floor of this room, and darts fire from the walls. No matter what PCs do from this point on, the room has a Danger Rating of 60. You must make a Danger Check for each PC once per turn for the next 10 turns.

As if things weren't nasty enough already, a tremendous boulder is suddenly released at the same time the walls begin crumbling. The huge stone rolls along a primitive track that runs above the corridor leading to the temple entrance. The boulder reaches the main entrance and blocks it 20 turns after being released.

For each circle that the PCs enter on the Chase Flow Chart as they escape the collapsing temple, make a Danger Check (using a Danger Rating of 40) for each PC.

Note that the dart trap (and any other trap that the PCs encountered while coming toward the sanctuary) is still in working order!

If the PCs don't reach the entrance before the massive boulder blocks it, they can search the temple for another way out. Temple exits are at Circles A, H, and Z.

SCENE 4: AMBUSH!

Run this scene only if a PC runs away from the waterfall in Scene 1.

To keep from tipping off the PCs who go into the temple, you should have those characters' players leave the room while you run any PC through this scene.

After the PC has run a few yards into the jungle, 12 *Hovitos* warriors emerge from the brush and surround him. They use their blowguns to shoot poison darts at the PC until he is dead or has escaped into the jungle.

If the PC escapes, use the Chase Flow Chart and describe the intersections as paths that lead through the jungle. The PC may leave the path if he wants, but then the *Hovitos* will certainly kill him. If the *Hovitos* kill either of the two Peruvian guides, they bring the body back to *Belloq*, who is waiting outside the temple entrance.

SCENE 5: ESCAPE!

No matter which exit the PCs use to leave the temple, they come face to spear with 30 *Hovitos* warriors when they emerge. Read the following boxed text to the players as the PCs leave the temple.

You tumble out into the steamy jungle, finding it hard to believe that you'd look forward to seeing it again. You stop to catch your breath, but as you look up, you see that you aren't alone in the jungle anymore.

Dozens of *Hovitos* warriors surround you. Some have their spears aimed at you, others have blowguns poised, and some even have bows drawn and arrows ready. The jungle is suddenly deathly quiet.

A tall white man walks casually toward you and bows politely. Without saying a word, he simply holds out his hand, as if he were expecting to take possession of something.

Indy recognizes the man as his old adversary: the unscrupulous French archaeologist *Rene Belloq*. He is accompanied by a total of 30 *Hovitos* warriors (10 with spears, 10 with blowguns, and 10 with bows and arrows). Attribute Ratings for *Belloq* and the warriors are given on the Referee Sheet.

If either of the two guides fled into the jungle in Scene 1 and did not escape, his body lies before *Indy*, riddled with darts.

Belloq's primary objective is to take the idol from the PCs, if they have it. His secondary objective is to have *Indiana Jones* die in this jungle.

If the PCs make any kind of false move before giving up the idol, the warriors step forward menacingly. If the PCs have the idol, *Belloq* takes it from them. He spends 1 turn gazing at and stroking the idol, oblivious to the PCs. Then he turns and raises the idol above his head, speaking to the *Hovitos* in their tongue. The warriors bow low, remaining on the ground for 2 turns.

If the PCs try to escape immediately after giving *Belloq* the idol, *Belloq* doesn't send the warriors after them for 3 turns.

Jock Lindsey, *Indy's* companion, has landed an amphibious plane on the river near the temple. *Indy* arranged to have *Jock* meet him there. *Indy* can easily find his way through the jungle to the plane, which is 40 Areas away from the temple entrance.

The plane floats 4 Areas from shore. Each PC who makes a successful Movement Check can grab a vine and swing from the riverbank to the plane. If the Check fails, the PC must swim. The *Hovitos* shoot arrows and darts at the PCs as soon as they come within range, but the PCs are safe as soon as they reach the plane.

Jock Lindsey's Attribute Ratings and weapon are listed on the Referee Sheet. If *Barranca* and *Satipo* are no longer involved in this episode, you can let one of your players run *Jock* for the scene at the riverbank.

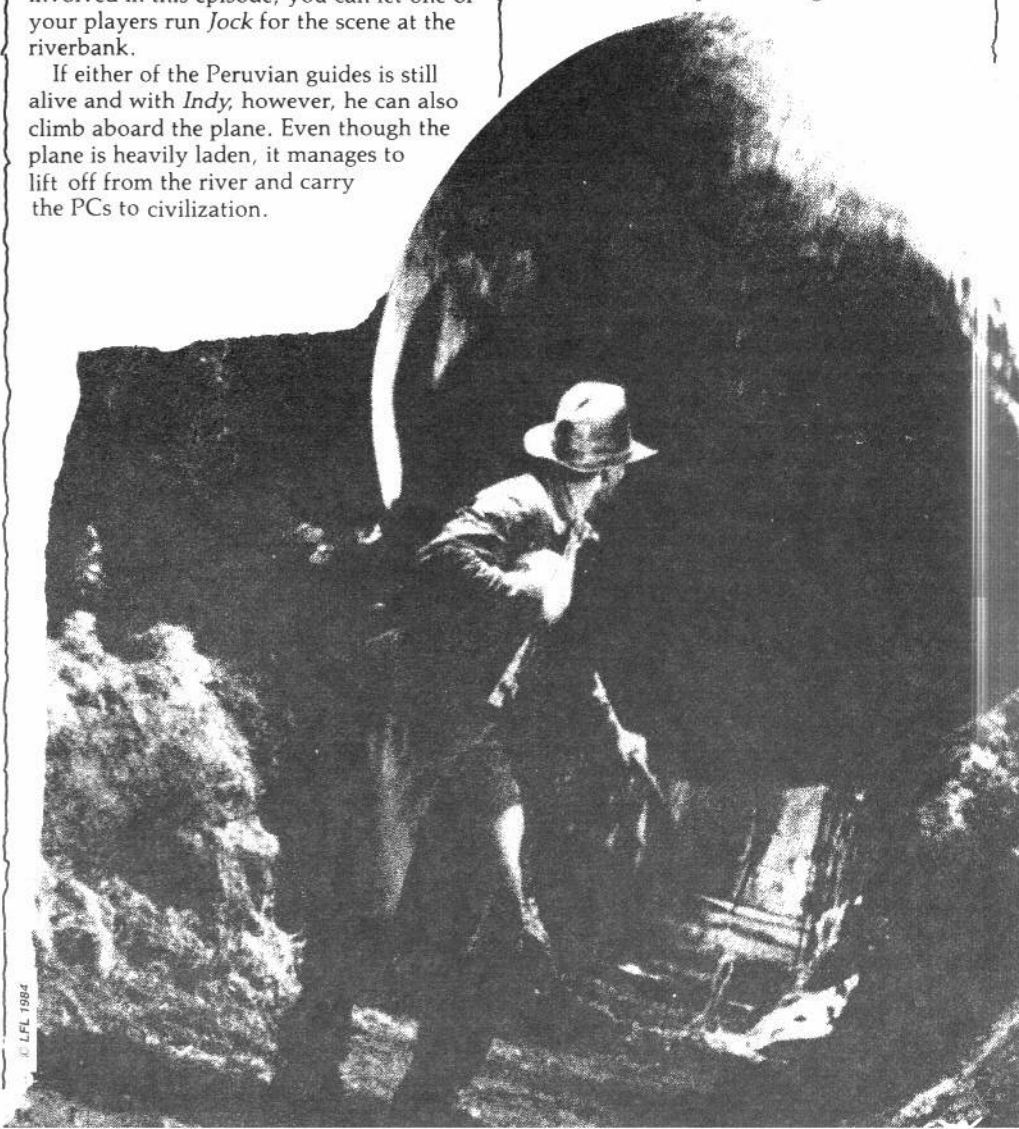
If either of the Peruvian guides is still alive and with *Indy*, however, he can also climb aboard the plane. Even though the plane is heavily laden, it manages to lift off from the river and carry the PCs to civilization.

If the PCs don't try to escape from *Belloq* and the *Hovitos*, they are taken to a *Hovitos* village and prepared for a hideous ritual of torture. The *Hovitos* keep the PCs tied up for 22 days while they wait for a full moon. Make sure that you give the PCs several chances to escape. If they don't take advantage of any of them, the *Hovitos* finally bring the PCs to huge stakes planted in the center of the village. They tie the PCs to the stakes and, well, you know the rest.

If the characters have gotten themselves this deep into a mess, stop the adventure and give them a few pointers on intelligent role-playing. Then start the adventure over.

At this point, you should drop *Barranca* and *Satipo* out of the adventure. *Indy* returns to the United States.

Indy has sufficient time to heal any wounds before Episode 2 begins.



EPISODE 2

THE ROAD TO NEPAL

This episode features *Indiana Jones*, *Marion Ravenwood*, and *Mohan*, *The Raven* bartender. It takes place in Connecticut and Nepal.

PC (PLAYER) OBJECTIVES

Re-establish the relationship between *Indy* and *Marion* (worth 1 Player Point).

Escape the Nazis who attack the PCs in *The Raven* (worth 2 Player Points).

Keep the headpiece to the *Staff of Ra* out of the Nazis' hands (worth 2 Player Points).

NPC (REFEREE) OBJECTIVES

Bring *Indy* and *Marion* together (worth 1 Player Point).

Bring the Nazis into *The Raven* (worth 1 Player Point).

Have both the PCs and NPCs gain a copy of the headpiece to the *Staff of Ra* (worth 1 Player Point).

SCENE 1: MARSHALL COLLEGE

This is an exposition scene, in which the primary goal is to give information to the player characters. You can run through this scene very quickly if you want, simply describing its events to *Indy* and explaining to him what he learns. You probably won't need to use the 3-D figures for this scene.

Explain to *Indy* that he has returned to his job: teaching archaeology at Marshall College in Connecticut. During one of his classes, *Marcus Brody*, *Indy's* friend and colleague, enters the classroom.

Marcus stays in the room after *Indy* dismisses his class and tells *Indy* that two men from Army Intelligence are at the school and are anxious to speak with him.

Marcus introduces *Indy* to *Colonel Musgrove* and *Major Eaton*, who waste no time in explaining their dilemma to *Dr. Jones*.

Give *Indy* the Nazi Communique from the Evidence File. Listed on the back of that sheet is all the information that *Indy* knows about the *Lost Ark of the Covenant* and the ancient city of *Tanis*.

After the meeting, *Marcus* convinces the Army Intelligence officers that *Indy* is the right man for the job of trying to recover the *Ark* before the Nazis do.

The Army provides *Indy* with \$3,000 to use for purchasing the headpiece from *Abner Ravenwood*, and gives him another \$1,000 to cover expenses. *Indy* is scheduled to leave the next day.

Indiana catches flights to San Francisco, and from there takes the China Clipper to Hong Kong. The vicious Nazi *Toht* shadows *Jones* for the entire journey, but *Indy* never becomes aware that he has company.

SCENE 2: BAR TIME

From Hong Kong, *Indiana* catches a rickety airplane that takes him to Katmandu, Nepal. Here he borrows a car from a contact by the name of *Lin-Su*, a Chinese gentleman *Indy* has known for several years. *Lin-Su* tells *Indy* that the last time anyone heard anything about *Abner Ravenwood*, he was near Patan, a remote village somewhere in the country's desolate mountains. *Lin-Su* also gives *Indy* a road map to the village.

The trip to Patan is slow and dangerous. Several hundred yards behind *Indiana*, another car makes the same treacherous journey.

Once *Indy* reaches Patan, read the following boxed text to the player.

The snow sweeps through the desolate and darkened streets of Patan. A few lights glimmer in this forlorn outpost, where the only signs of civilization are the wooden shacks that seem to lean with the wind. A main road, of sorts, cuts through the town, leading to a shack that is larger and more brightly lit than the others.

A light burns in every third or fourth shack along the village's main road. If *Indy* knocks on the door to a shack, he is greeted by a hearty Nepalese man. If *Indy* asks about *Abner Ravenwood*, the only word that any Nepalese understands is "Raven." The person then repeats the word several times and points toward the end of the road, smiling.

If *Indy* goes to the end of the road, he comes to a tavern. A weatherbeaten sign reading "*The Raven*" hangs outside.

Read the *Marion Ravenwood* and *Mohan* Character Background Sheets and then give them out to the appropriate players. Lay out *The Raven* Map.

As *Indy* enters *The Raven*, he sees that a drinking contest is in full swing. Sitting at a large table in the center of the tavern is an immense Australian climber; he's drunkenly staring down *Marion Ravenwood*. A few minutes after *Indy* comes into the bar, the Australian topples from his perch, amidst the roars and jeers of the crowd. Money changes hands between the visitors; a total of \$24 remains on the table.

Each of the lamps shown on *The Raven* Map is lit; each also holds a small amount of oil. A huge fire blazes in the fireplace in the center of the room. Wooden kegs containing all kinds of cheap drink line the bar, and a thick haze of smoke hangs in the noisy room.

Shortly after the drinking contest is over, the bar begins emptying out. Soon, *Indy*, *Marion*, and *Mohan* are the only people left.

If your players want the PCs to talk, allow them to role-play the conversation at this time. If not, you can move on to the visit by the Nazis.

AFTER HOURS VISITORS

Toht and three goons are waiting outside the bar. They do not enter until *Marion* is alone in the bar, or until she and *Indy* try to leave together. If this happens, *Toht* and his men greet the couple at the door with a burst of gunfire directed at the ceiling. Attribute Ratings for *Toht* and his goons are listed on the Referee Sheet. For the purpose of combat, *Toht* is a villain. He is armed with a pistol. Two of his goons have submachine guns. The third has a pistol.

If he is given the chance, *Toht* talks to *Marion* (in his trademark wheeze) and asks her to turn over the headpiece to the *Staff of Ra*. If *Marion* doesn't give *Toht* the headpiece, *Toht* orders one of his goons to grab *Marion*. *Toht* then goes to the fireplace and holds the tip of a poker over the flames until it is red hot. He walks slowly toward *Marion*, holding the glowing poker menacingly in front of him.

When you run *Toht*, give the players the impression that he would just as soon torture *Marion* as talk to her.

If *Indy* or *Mohan* don't interrupt this scene, or if *Marion* doesn't get away, things could turn ugly. Have *Marion* make a Backbone Check at 1/2 every turn after *Toht* comes up to her with the poker. Once she fails a Check, she reveals the location of the headpiece.

If *Marion* is still wearing the headpiece on a chain around her neck, *Toht* sees it and gleefully removes it once he is standing next to her.

BARROOM BRAWL

If a fight breaks out in *The Raven*, the goons fight for as long as *Toht* stays in the room. *Toht* flees if he receives a Serious wound, if all of his goons are taken out, or if the PCs surrender or are killed.

If the PCs surrender, *Toht* orders one of his goons to dump them, along with *Indy's* car, into a deep gorge. If this situation arises, give the PCs several chances to escape.

A fourth goon is waiting outside by the car *Toht* used to get to *The Raven*. He is unarmed. If you want, you can have this goon enter the fight at a strategic time. (If the PCs are getting pasted, however, it might be wise to keep this goon out of the fray.)

You should keep in mind that *Toht* has come for the headpiece to the *Staff of Ra*, not to get his head blown off in the name of der Fuhrer. If the fight is going against him, he'll be looking for a quick way out.

UP IN SMOKE

The bar, curtains, tables, and booze in this joint are all highly flammable, so if the lead starts flying, chances are pretty good that the whole place could catch fire.

If PCs are brawling in a Square where there is a table, they knock the table over. (A knocked-over table provides hard cover, by the way.) If any table is knocked over, a fire starts. Also, the bar catches fire if any bullet hits or passes through the fireplace. If *Toht's* hot poker falls on a piece of furniture or into the curtains, the poker also starts a fire.

If, amazingly, none of these things occurs, you can rule that a stray bullet knocks over an oil lamp, and fire breaks out.

Once a fire is burning in the bar, it spreads rapidly, although it has no effect until it has been burning for 6 turns. After 6 turns, however, the fire has a Danger Rating of 60. After another 6 turns, it has a Danger Rating of 120. After 6 more turns, the bar collapses, causing two Serious wounds to any character who's still inside.

Make sure the PCs realize that the whole place is going up in smoke, and that it will collapse soon!

ACQUIRING THE HEADPIECE

Marion has a suitcase and a few possessions in a room at a cheap hotel up the street from *The Raven*. Among the possessions are several of *Abner Ravenwood's* notebooks. A detailed description of the headpiece to the *Staff of Ra* (including a copy of the markings on both sides of the piece) is written in one of the notebooks.

If *Toht* gets the headpiece while in the bar, *Marion* and *Indy* can retrieve *Abner's* notebook, so the PCs can have a copy of the markings on the piece.

If the Nazis don't get the headpiece while in the bar, *Toht* has his goons search *Marion's* room before she gets back to it. The goons steal some of *Abner's* notebooks, but the description they find of the headpiece is incomplete; only the markings for the **front** of the piece are included.

Once *Toht* has the headpiece (or a copy), he immediately sets out for Cairo. The PCs do not encounter him again until the adventure calls for it.

ON TO CAIRO

Marion and *Indy* may get to Cairo in any manner they choose. The only airport within 500 miles of Patan is in Katmandu. They have no trouble catching flights that take them to Egypt.

Use The World of *Indiana Jones* Map from the boxed game to plot out the PCs' trip.

At this point, *Mohan* drops out of the adventure.

EPISODE 3

AN OLD FRIEND AND A NEW DIG

This episode features *Indiana Jones*, *Marion Ravenwood*, and *Sallah*. It takes place in Cairo.

PC (PLAYER) OBJECTIVES

Make sure all player characters survive the episode (worth 2 Player Points).

Prevent *Marion* from being kidnapped (worth 1 Player Point).

Translate the markings on the headpiece (worth 1 Player Point).

NPC (REFEREE) OBJECTIVES

Unite *Indy* and *Marion* with *Sallah* (worth 1 Player Point).

Have NPCs try to kidnap *Marion* (worth 1 Player Point).

Allow the player characters to gain the translation of the markings on the headpiece (worth 1 Player Point).

SCENE 1: STREETS OF CAIRO

Indy and *Marion* encounter no trouble on their journey to Cairo. Upon arriving, they meet *Sallah*, an old friend of *Indy's*, at his home in the city.

Read the *Sallah* Character Background Sheet and then give it to the player running *Sallah*.

SALLAH'S HOME

Sallah and his wife *Fayah* live in a small house with their eight children. They are delighted to have company, and are very gracious hosts.

Sallah has access to a truck, which he occasionally borrows from his friend *Omar*. You should be careful to let the PCs use the truck only when the story calls for them to have such transportation. You should also let the PCs know that *Omar* keeps his truck in a large garage in Cairo. This is information that could come in very handy!

Allow your players to role-play the meeting between *Indy*, *Marion*, and *Sallah* and let them exchange whatever information they want. Mention to the PCs, if they don't already know, that the strange markings on the headpiece to the *Staff of Ra* must be interpreted before the piece can be used in the *Map Room* of *Tanis*. Even though *Indiana* is skilled in many languages, this task is beyond him.

While the PCs are in *Sallah's* home, they are joined by a small monkey. The animal is very affectionate, and takes a particular liking to *Marion*. Because the monkey plays an important part in later scenes, its Attribute Ratings are given on the Referee Sheet.

The monkey has been trained by a sinister *Monkey Man*, who is working for the

Nazis. If the PCs try to harm the monkey, it tries to escape. If the monkey gets away, it appears again later in this scene.

THE WORKING MAN

Tell *Sallah's* player that the digger is scheduled to go to work now. It's up to the player, of course, to decide if *Sallah* actually goes to work. If he does go to the dig, run Scene 3 for *Sallah* at this time.

MEAN STREETS

Indy and *Marion* aren't the only new arrivals to Cairo. The Nazis are here as well, and they've planned a little welcome celebration for *Jones* and his companions. The first time *Indy* leaves *Sallah's* home for any reason (day or night), he is attacked by a group made up of Arabs and Nazis. If *Marion* and *Sallah* are with *Indy*, they also take part in this encounter.

You can allow the PCs to wander the streets of Cairo for any length of time you want before beginning the attack. Use the Chase Flow Chart to mark the PCs' movement through the city. Treat each circle as a plaza that features bazaars and carts of exotic goods. The lines shown in each circle of the Chase Flow Chart represent streets and alleys that lead off from the plazas. The arrows that connect the circles represent narrow thoroughfares.

If PCs want to know what's in a circle, roll 1d10 on Table 2: Cairo Encounters. For streets and alleys, roll once; for plazas and marketplaces, roll twice and give the players two results.

TABLE 2
CAIRO ENCOUNTERS

Die Roll	Encounter
1	Fruit stand
2	Hay wagon
3	Camel and donkey market
4	Beggars asking for change
5	Rickety cart piled high with pottery
6	Snake charmer (using cobras)
7	Basket weavers
8	Caged exotic birds
9	Crocodile and hippo meat for sale
10	Exotic herbs and spices for sale

Doors lead into buildings at 25-foot intervals along each road and alley. If a PC tries to go through one of these doors, roll d100. If you roll 50 or lower, the door is open. If you roll from 51 to 70, the door is closed but unlocked, and if you roll from 71 to 00, the door is locked.

If the monkey is still accompanying the PCs, it runs away as soon as the PCs set out through the streets of the city.

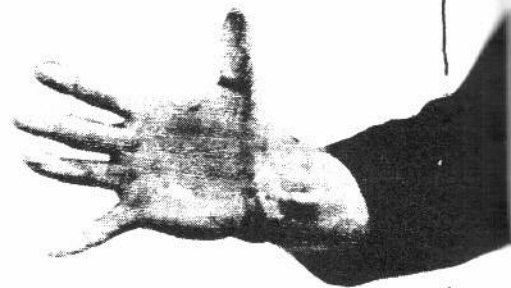
When you are ready to begin the action, have the attackers charge down an alley toward the PCs. The group of attackers is made up of two Nazi goons (armed with pistols) and six Arab goons (armed with knives). As these NPCs attack, allow each PC to make an Instinct Check. If a Check succeeds, the PC spots the attackers, and can't be surprised. Unfortunately, the attackers are too close by this time to be avoided.

The attackers' objectives are to kill *Indy* and kidnap *Marion*. Their Attribute Ratings are listed on the Referee Sheet.

If the goons accomplish one of their objectives, the fight ends. If they do not, the fight ends when the PCs either escape, or when they have killed or knocked out all of the goons. If the goons do manage to either kill *Indy* or capture *Marion*, the goons flee from any remaining PCs.

If a PC tries to hide out of sight from the goons, roll an Instinct Check for the monkey. If the Check succeeds, the monkey sniffs out the PC and screeches an alert to the goons.

Arabian Swordsman: If *Indy* is not fighting for a length of 3 turns or longer during the attack, run the situation described in the following boxed text:



The crowd suddenly parts, as "oohs" and "aahhs" whisper around you. Money starts changing hands as people make quick bets . . . but bets on what?

A burly, 6-foot-tall man stands before you, wielding a gleaming, curved sword. He swings the mighty weapon gracefully before him, a sinister smile dancing on his bearded face.

The swordsman's Attribute Ratings are listed on the Referee Sheet.



IF THE GOONS CAPTURE MARION

The Nazis have a truck parked in an alley. If the goons capture *Marion*, they haul her in the direction of the truck. It appears to any PCs who see the goons taking *Marion* that they load her into the truck, but the goons actually take her through a building, into an adjacent alley, and put her into the trunk of a car.

The truck in the alley is loaded with ammunition and explosives. If the truck suffers a collision or flips (see the Moving in Vehicles section in the rules booklet), it explodes in a fiery display of flame and flying debris.

If *Marion* has been captured, run *Marion* through Scene 1 in Episode 4.

SCENE 2: SHOWDOWN!

In this scene, *Belloq*, who engineered the attack on the PCs in Scene 1, makes another attempt on *Indy's* life (if the attempt in Scene 1 failed). *Belloq* is very alarmed at *Indiana's* presence in Cairo. He realizes that *Jones* poses the greatest threat to his plans for the Ark.

A tall, European man who speaks with a German accent confronts the PCs as they walk through the streets. The goon tells *Indy* that a man whom *Indy* will be very interested to meet awaits him at the coffeehouse. He then tells the PCs to follow him. If the PCs refuse, go to Scene 4 (after *Sallah* has gone through Scene 3).

If the PCs don't refuse, the goon leads the PCs to a crowded coffeehouse. Seated alone at a table, peacefully puffing on a *haokah*, is *Rene Belloq*. The goon ushers the PCs to his table.

Belloq, being such a foul villain, is not satisfied with a straightforward attack. He spends a few long moments gloating. Keep in mind that, despite the fact that the two are mortal enemies, *Indiana Jones* is the one man for whom *Belloq* has some respect. He feels that *Indy* is somewhat like himself—a concept *Indy* finds appalling.

RAIDERS

of the
LOST ARK

EVIDENCE FILE

ADVENTURE PACK IJ2

- *Chachapoyan Temple Map* (page 15)
- *The Raven Map* (pages 14, 19)
- *Well of Souls Map* (page 12)
- *Nazi Island Base Map* (page 20)
- *Island Altar Map* (page 13)
- *Action Map* (insert)
- *Character Background Sheets for Indiana Jones* (page 16)
- *Barranca and Satipo* (page 16)
- *Mohan* (page 21)
- *Sallah* (page 21)
- *Marion Ravenwood* (page 21)
- *Captain Katanga* (page 22)
- *Nazi Communique* (page 21)
- *Flying Wing and Nazi Vehicles* (page 17)

To remove the Evidence File from the booklet, open the staples, pull out pages 11-22, and then bend the staples back.

Then cut in half the sheets with pages 11 and 15. Don't cut the sheet with page 13 in half. Next, cut pages 15 and 21 in half (cut page 21 into quarters as well). Now you have separated all the different elements of your Evidence File.

CHARACTER BACKGROUND SHEETS

These sheets are provided for all the major characters in the adventure. Most include Attribute Ratings and a short paragraph outlining the character's background and motivations relating to this adventure. These sheets, together with the character dossiers from the boxed game, give your players all the information they need to run the characters in this adventure.

MAPS

The text in the adventure pack tells you when to use a specific map for the adventure.

The Raven Map is designed so that you can use 3-D figures with it when you run Episode 2.

Action Map: This map shows the Nazi airfield at *Tanis* that is described in Episode 5. The grid on this map is equal to 5 feet per square. If you want, you may use this map to play out other combat scenes and chases. In this case, you may want to have the grid equal 25 feet per square.

To create an even larger playing surface, you can lay out the Combat Grid from the boxed game next to the Action Map.

FLYING WING AND NAZI VEHICLE FIGURES

These figures are designed so that you can color them, cut them out, and move them on the Action Map and Combat Grid. They could come in pretty handy when you run Episodes 5 and 6. You may also want to use the vehicle figures in other adventures.

3-D FIGURES

You can use the 3-D figures from the boxed game to build the rooms that the characters explore during the adventure. This adventure pack features a platform figure and an *Ark of the Covenant* figure that you can use when you run Episode 4.

Also, you can use the character figures from this pack (such as *Belloq* and *Toht*) when you run combat scenes.

Use the "Ship Captain" character figure from the boxed game when *Captain Katanga* takes part in the adventure.

For instructions on how to put together the 3-D figures in this pack, see the Referee Sheet.

Belloq tells *Indy* that the Germans are close to finding the *Ark*, and that the find means a great deal to him personally. He says he can use it as a transmitter to God; it will give him incredible power. He is clearly obsessed with the legends of the *Lost Ark*.

Thirty Arab goons are lounging about the coffeehouse, pretending to ignore the conversation between the two Western archaeologists. Each, however, is armed with a concealed gun and knife. The Attribute Ratings for Arab goons are listed on the Referee Sheet.

If *Indy* makes a threatening move toward *Belloq*, the 30 Arabs immediately leap to their feet (see "*Sallah* to the Rescue" below). Suddenly, the barrels of 30 different guns are pointing directly at *Indy*. If *Indy* makes no kind of move toward *Belloq* during the conversation, *Belloq* eventually tires of toying with his victim. He quickly raises and lowers two fingers, which is the sign for the Arabs to attack.

The Arab goons don't shower the coffeehouse with lead, however, if they are ordered to attack. Instead, six of the goons escort *Indy* out to an alley behind the building and prepare to knife him (each also has a pistol). If *Marion* is with *Indy*, *Belloq* has her taken prisoner. Two goons lead her out the front door of the coffeehouse. If a PC doesn't catch up to her and her captors in 10 rounds, use the procedure described in "If the Goons Capture *Marion*" from Scene 1.

SALLAH TO THE RESCUE

By this time, *Sallah* will have returned from work (Scene 3). When he returns home, he finds out where *Indy* is from one of his children. If *Indy* is in the coffeehouse, *Sallah* takes *Omar's* truck there. *Sallah's* children beg him to allow them to come along.

Sallah arrives at the coffeehouse just in time. He can send his children in to rescue their "Uncle *Indy*." In this case, the goons allow *Indy* to go free.

If *Sallah* has accompanied *Indy* into the coffeehouse, however, things are a little stickier. The goons escort *Indy* and *Sallah* out to the alley at gunpoint. (If *Marion* is still with the PCs, two goons take her out the front door.) Tell the players that stacks of crates line the walls of the alley, and a criss-cross pattern of beams forms a ceiling over the alley.

If the PCs knock the crates down as they pass, they can run away for 3 turns before the goons go after them. Or, if the PCs make successful Movement Checks, they can jump up to grab the beams, and can

hoist themselves onto the rooftops. In either case, use the Chase Flow Chart if the PCs escape.

SCENE 3: A DAY AT THE DIG

In this scene, *Sallah* goes to work at the digs outside Cairo. This scene takes place the day after *Indy* arrives at *Sallah's* home.

Sallah notices the following while at work: At around 8 a.m., *Belloq* strides up to the *Map Room* entrance, carrying a wooden stick several inches taller than he is. He throws the stick into the *Map Room* and then lowers himself into the room. After an hour, he emerges and immediately orders a concentration of digging to begin some distance away from the main excavation.

The rest of the day passes uneventfully, as *Sallah* isn't assigned to the new dig. When he returns to Cairo, *Sallah* goes to the coffeehouse (if *Indy* is there), or he goes with the PCs to *Imam's* house (Scene 4).

SCENE 4: THE HOUSE OF IMAM

Sallah's friend *Imam* knows a great deal about ancient hieroglyphics; he is able to translate the markings on the headpiece to the *Staff of Ra*. The PCs must take the headpiece (or a copy of the markings) to *Imam*, as the old man never leaves his home. When the PCs visit him, the monkey tries to accompany them.

Imam and his teenage servant *Abu* live in a simple dwelling. *Imam* sits cross-legged on a rug at one end of a large room, while *Abu* moves back and forth between the large room and the kitchen, where he is preparing food for the visitors.

Even *Imam's* home is not safe, however. As the old man is reading the markings on the headpiece, the *Monkey Man* tries to eliminate *Indiana Jones*. To determine what method the *Monkey Man* uses, roll 1d10 on Table 3 and follow the coinciding method. Ignore the die roll if you want to use a specific method. Keep in mind that, if your players have seen the film, the PCs are likely to be reluctant to eat any dates!

Imam and *Abu* are not affected by any assassination attempt.

TABLE 3 ASSASSIN'S METHODS

Die Roll: 1-3

Method: The *Monkey Man* releases a deadly, hooded cobra in *Imam's* house. The snake slithers forward to attack a PC (select randomly). The snake's Attribute Ratings are listed on the Referee Sheet. Cobra Poison Rating: 10 min. / Dangerous / 4 Checks / 72 hrs.

Die Roll: 4-6

Method: The *Monkey Man* sneaks up to a window and watches as the PCs move about *Imam's* house. He singles out *Indy*, throws a dagger at him (Medium range), and then flees. Allow *Indy* to make an Instinct Check before the attack. If the Check succeeds, the attempt doesn't surprise *Indy*, who can react normally.

The dagger is coated with venom. If the dagger hits *Indy*, he is poisoned as well as wounded. Dagger Poison Rating: 15 min. / Dangerous / 4 Checks / 48 hrs.

Die Roll: 7-10

Method: The *Monkey Man* sneaks into the kitchen when *Abu* is in the other room and pours liquid over a bowl of dates. Any PC who eats one of these dates is poisoned. Dates Poison Rating: 5 min. / Dangerous / 4 Checks / 24 hrs.

Five minutes after the dates are poisoned, the monkey eats one and quickly dies. If a PC makes a successful Instinct Check, he understands what killed the monkey.

The *Monkey Man* should try to kill *Indy* while *Imam* is reading the markings on the headpiece. If the PCs capture the *Monkey Man*, the assassin commits suicide by swallowing a tablet of cyanide.

After the assassination attempt, have *Imam* make the following speech to the PCs in a squeaky, high-pitched voice:

"These markings, they are a warning not to disturb the *Ark of the Covenant*. These markings, here, tell of the height of the *Staff of Ra*. This means 6-kadam height. And here," *Imam* continues, pointing to the markings from the back of the headpiece, "take back 1 kadam to honor the Hebrew god whose *Ark* this is."

The PCs know that a kadam is roughly equal to 1 foot.

If the PCs have the actual headpiece, tell them that they know the Nazis are only aware of markings on one side of the headpiece.

If *Sallah* went to work today, he should remember that the stick *Belloq* took into the *Map Room* was certainly taller than 5 kadam. Thus, the PCs should come to the conclusion that, "They're digging in the wrong place!"

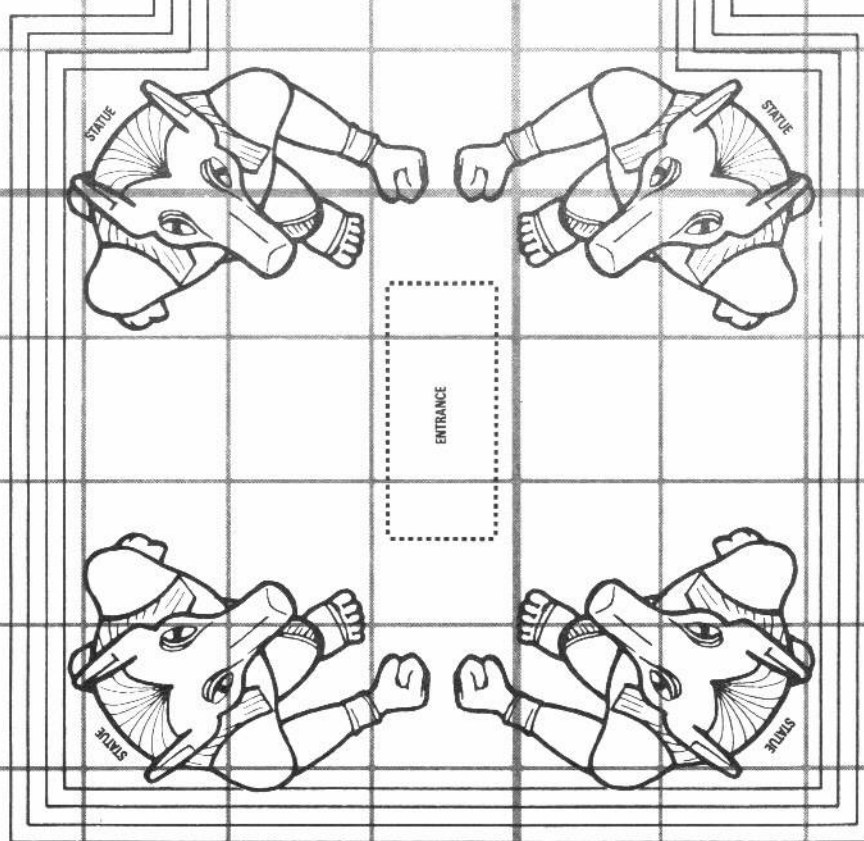
WELL OF SOULS MAP

SCALE:
1 square =
5 feet

1-foot height
difference

Low

High



ALTAR

PILLAR

PILLAR

N

ISLAND ALTAR MAP

SCALE:
1 square
5 feet

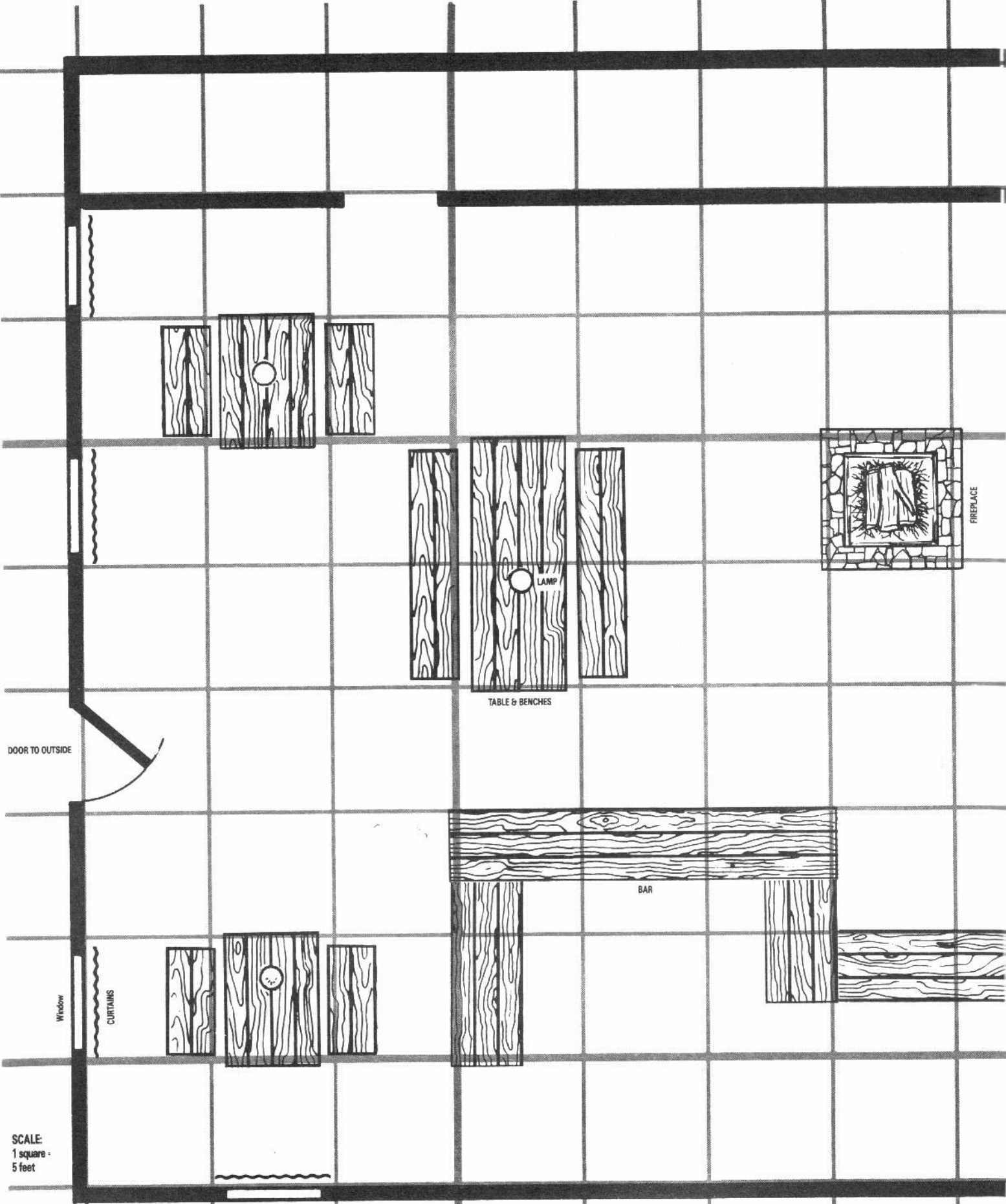


15-foot cliff

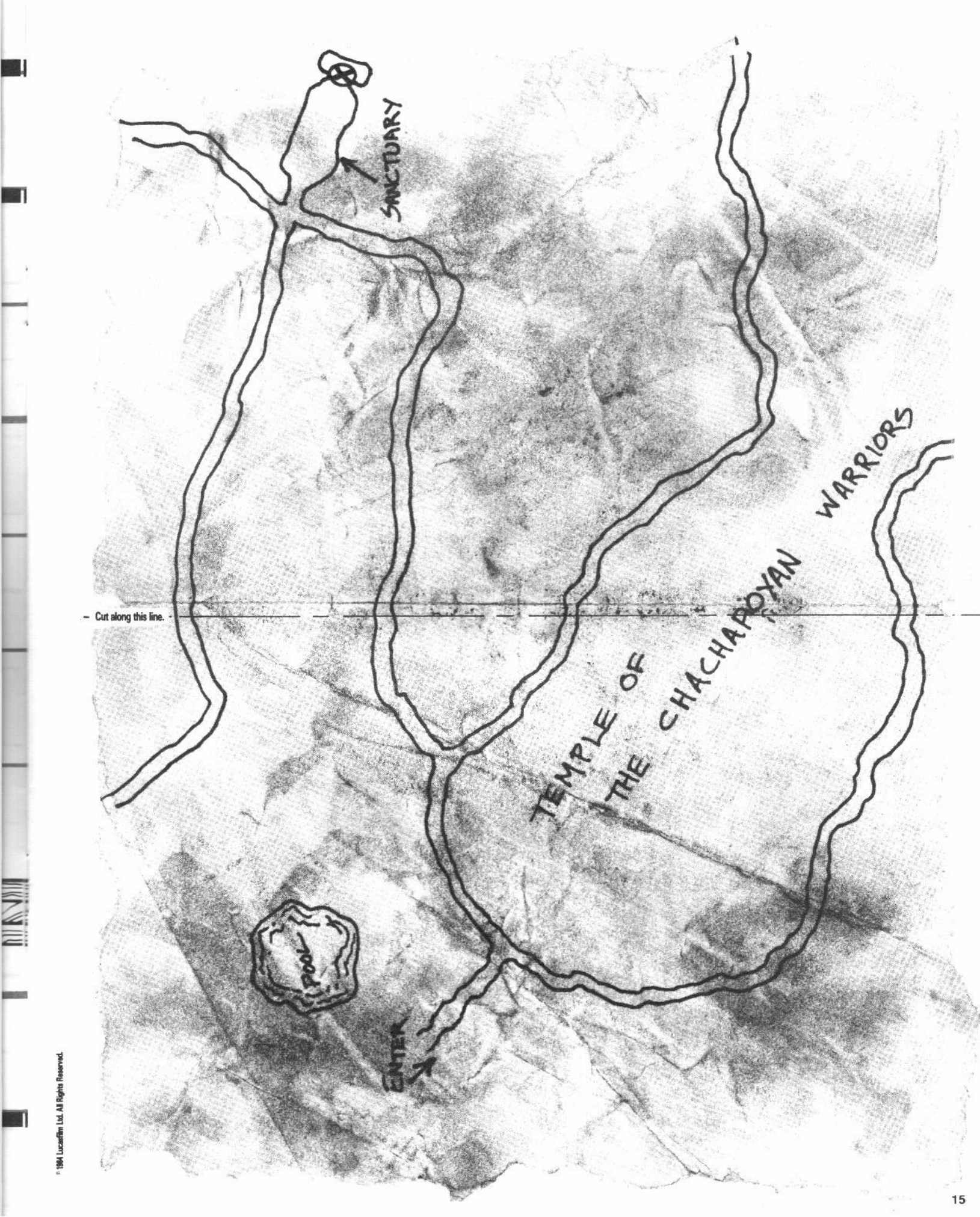
STEPS



ALTAR



THE RAVEN MAP



BARRANCA

CHARACTER BACKGROUND SHEET

Attributes	Normal	×2	½	¼
Strength	72	144	36	18
Movement	54	108	27	14
Prowess	60	120	30	15
Backbone	60	120	30	15
Instinct	48	96	24	12
Appeal	36	72	18	9

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn
WEAPONS: knife (0/1/2); pistol (2/4/8)

You have taken jobs as jungle guides for this crazy American, *Dr. Indiana Jones*. You've led him deep into the South American jungle in search of the *Lost Temple of the Chachapoyan Warriors*. You've got a pretty good idea where the temple is located, and you also know it's right in the heart of *Hovitos* territory.

BARRANCA: You are a shrewd, sometimes impatient man. This idol *Jones* is looking for sounds like it could be worth a lot of money . . . this might turn out to be a profitable experience after all! *Satipo's* got half of the Temple Map, and *Jones* has the other half. If you can get your hands on *Jones's* piece—you could be on easy street.

(You get 2 Player Points if you try to take *Indy's* half of the map before you go into the temple, and you get 2 more Player Points if you succeed. You also get 2 Player Points if you live through the episode.)

SATIPO

CHARACTER BACKGROUND SHEET

Attributes	Normal	×2	½	¼
Strength	60	120	30	15
Movement	56	112	28	14
Prowess	68	136	34	17
Backbone	40	80	20	10
Instinct	50	100	25	13
Appeal	45	90	23	12

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn
WEAPONS: knife (0/1/2)

SATIPO: Your friend *Barranca* sometimes calls you chicken, but you know that you're just more cautious. This *Jones*, he knows his stuff, and he just might find that idol. And when he does, well, who's to say who'll finally end up with it?

(You get 2 Player Points if you're still with *Jones* when he finds the idol, and 2 more Player Points if you have the idol to yourself when you come out of the temple. You also get 2 Player Points if you live through the episode.)

© 1984 Lucasfilm Ltd. All Rights Reserved.

INDIANA JONES

CHARACTER BACKGROUND SHEET

Attributes	Normal	×2	½	¼
Strength	68	136	34	17
Movement	80	160	40	20
Prowess	76	152	38	19
Backbone	72	144	36	18
Instinct	80	160	40	20
Appeal	88	176	44	22

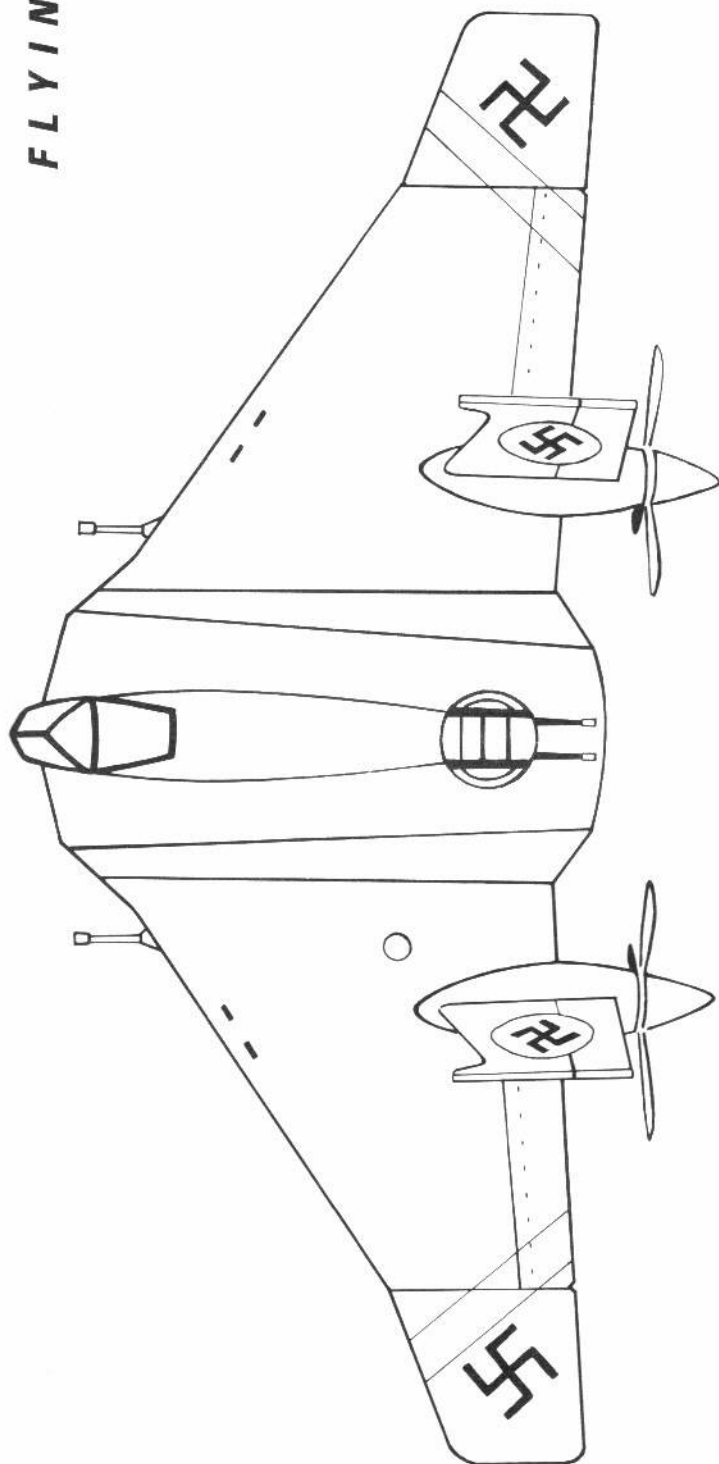
MOVEMENT RATE (running): 25 Squares (5 Areas)/turn
WEAPONS: pistol (2/4/8); knife (0/1/2); bullwhip

You sense that you're drawing nearer the temple, and your pulse quickens in anticipation. The *Temple of the Chachapoyan Warriors*—where *Forrestal* cashed in. He was good, but not good enough. You know the *Golden Fertility Idol* is in that temple—what a find it could be!

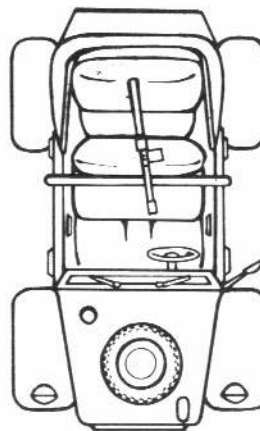
This trip has been quiet so far—too quiet. You're in *Hovitos* country now, so the odds are really against you.

You've got half of the map to the temple. Your Peruvian guides have the other half. You don't really trust these guys, although they do seem to be afraid of you. Every time you use your whip for anything, they tremble like they've seen a ghost. At least *Jock's* waiting at the river with his plane. You can always count on that old *Air Pirate*.

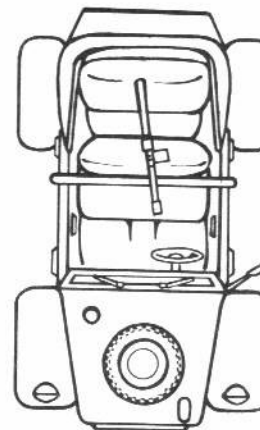
(You get 3 Player Points if you recover the idol from the temple, and 3 more Player Points if you carry it out of the jungle with you.)



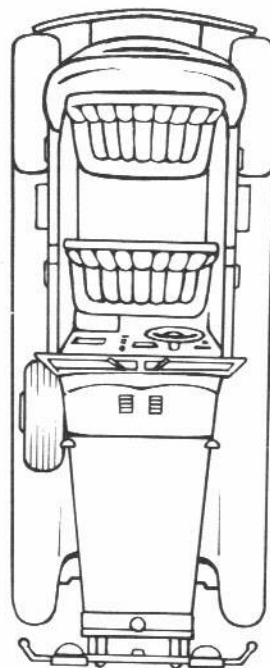
TROOP CAR



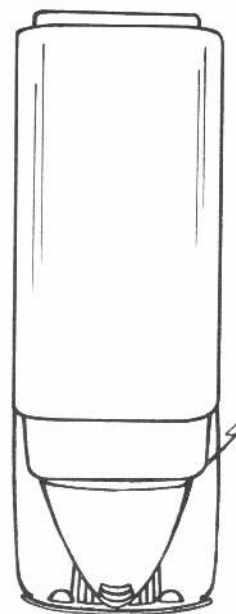
TROOP CAR



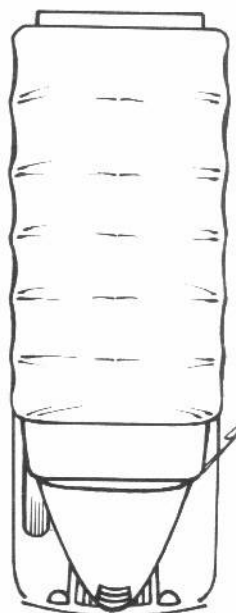
STAFF CAR



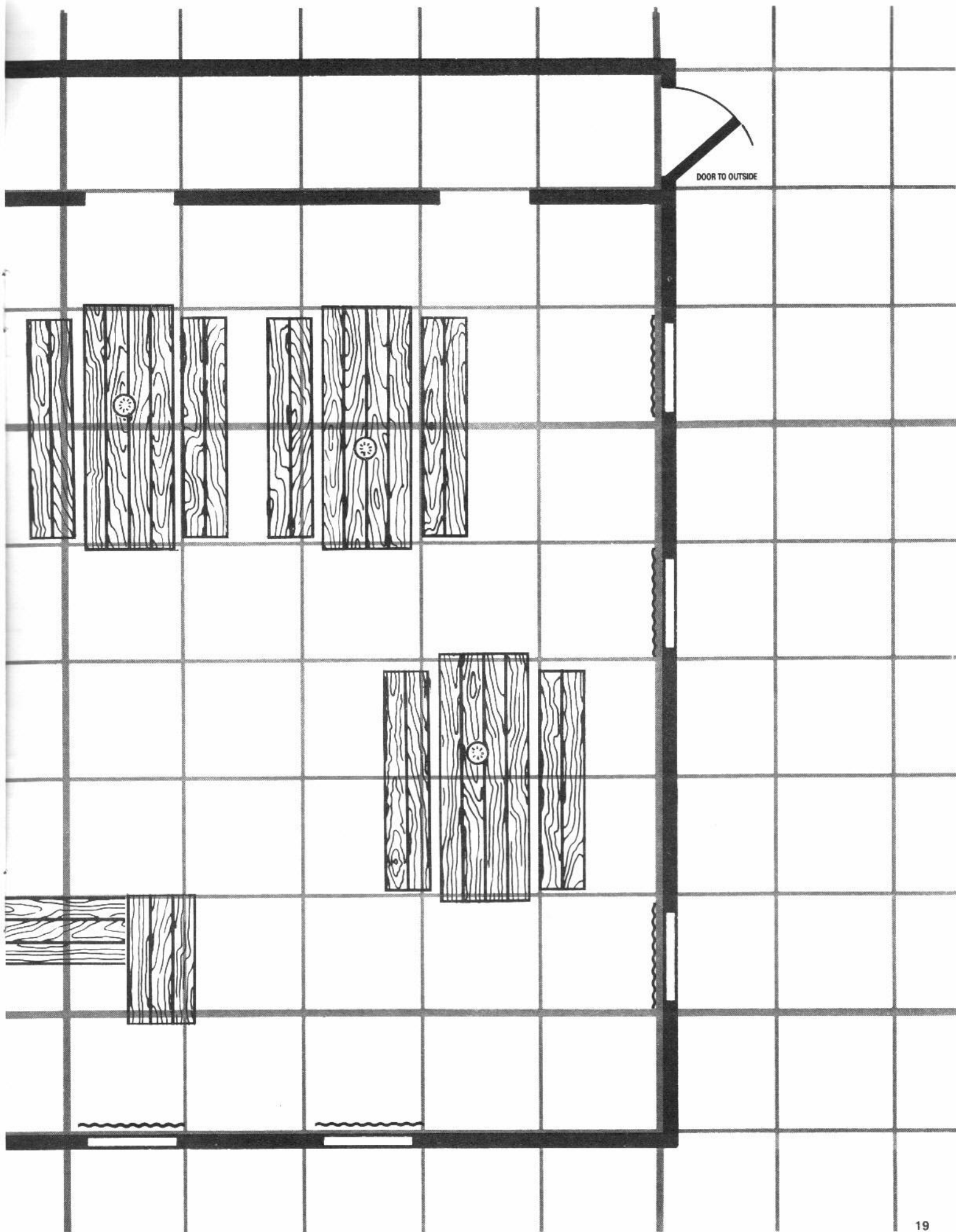
FUEL TRUCK



SUPPLY TRUCK

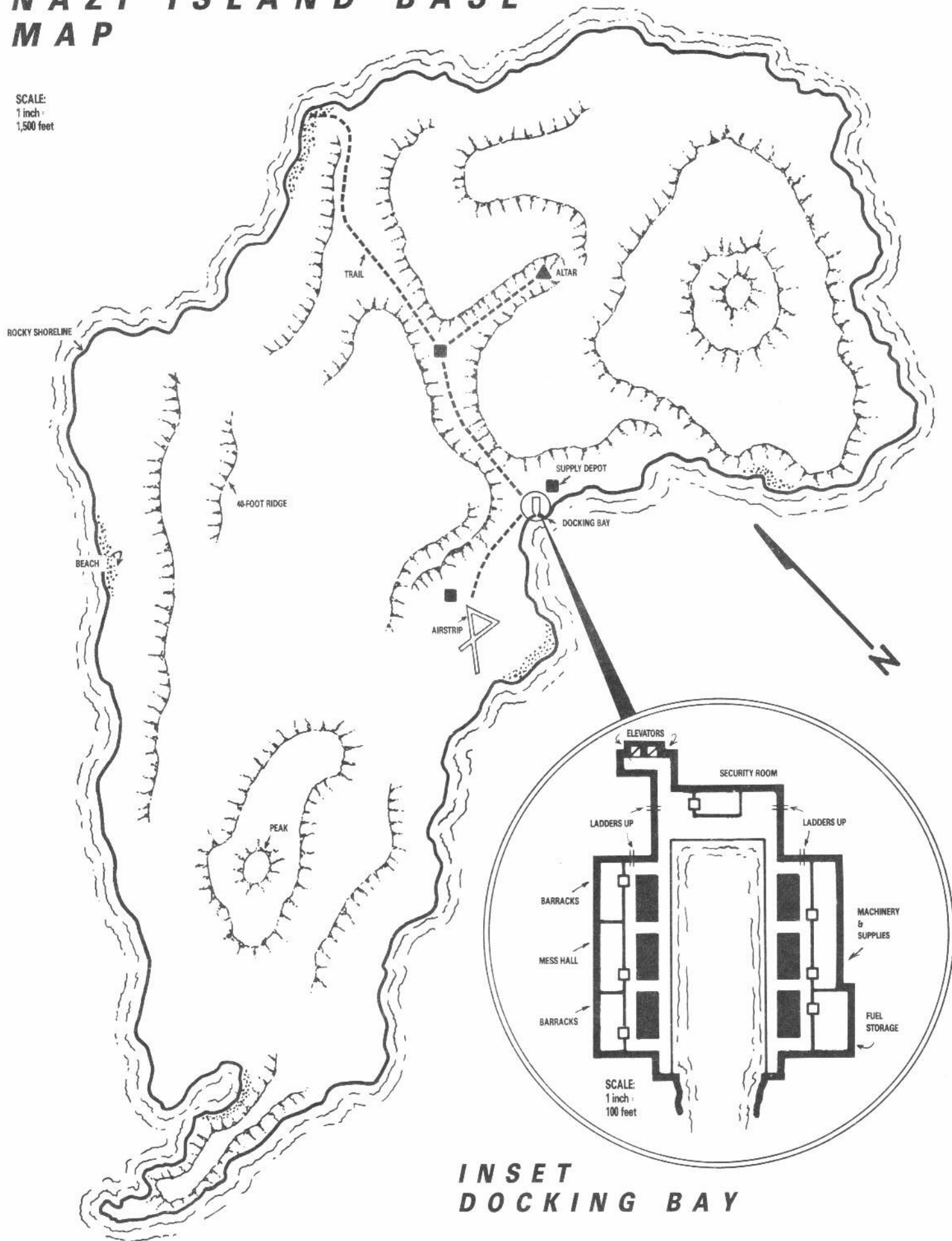


**LEFT
BLANK**



NAZI ISLAND BASE MAP

SCALE:
1 inch =
1,500 feet



**INSET
DOCKING BAY**

**TANIS
DEVELOPMENT
PROCEEDING
ACQUIRE
HEADPIECE,
STAFF OF RA
ABNER
RAVENWOOD,
USA**

MOHAN

CHARACTER BACKGROUND SHEET

Attributes	Normal	x2	1/2	1/4
Strength	80	160	40	20
Movement	66	132	33	17
Prowess	74	148	37	19
Backbone	60	120	30	15
Instinct	50	100	25	13
Appeal	30	60	15	8

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn
WEAPONS: knife (0/1/2)

MARION

CHARACTER BACKGROUND SHEET

Attributes	Normal	x2	1/2	1/4
Strength	52	104	26	13
Movement	64	128	32	16
Prowess	56	112	28	14
Backbone	80	160	40	20
Instinct	60	120	30	15
Appeal	92	184	46	23

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn
WEAPONS:

You've been alone here for a long time in this rundown dive. You're a strong-willed, independent woman, but Nepal is hardly anybody's idea of paradise. Your father died in an avalanche, out searching for one of his artifacts, and now you're stuck here all alone, trying to scrape up enough cash to get back to the states . . . and to what? To *Jones*? Your father's top student, the world's next great archaeologist, and the man you loved—and had learned to hate. You get crazy with anger every time you think about him. And still you miss him, because there's never been

anyone as charming and easygoing as him. Is he as much of a nut about *Tanis* as your father was?

Tanis . . . your father had filled notebooks writing about a city he never found, but knew was there. You still have his notebooks, and you still have the headpiece, which is proof that there's always hope. You wear it around your neck to remind yourself—about archaeologists, about survival, and about unfulfilled dreams.

© 1994 Lucasfilm Ltd. All Rights Reserved.

SALLAH

CHARACTER BACKGROUND SHEET

Attributes	Normal	x2	1/2	1/4
Strength	88	176	44	22
Movement	52	104	26	13
Prowess	60	120	30	15
Backbone	76	152	38	19
Instinct	68	136	34	17
Appeal	72	144	36	18

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn
WEAPONS: knife (0/1/2)

When you cherish life, it rewards you. And you have been rewarded handsomely—with a loving wife, eight beautiful children, and a job that you enjoy. In fact, you've gained a reputation as the best digger in Egypt.

You've worked some of the most interesting jobs of your life with the archaeologist from America, *Indiana Jones*. The two of you have formed a strong and lasting friendship. You trust each other as men of courage and character, and each has saved the other's life on many occasions.

Now, though, you have the unpleasant task of working for a crude bunch of Germans on a dig

outside Cairo. It's the largest excavation you've ever seen—they're trying to uncover the entire city of *Tanis*, while in search of the *Lost Ark of the Covenant*—and every digger in Cairo is there.

You have no respect for these Germans, but one among them—a French archaeologist they call "*Belloche*"—seems to know exactly what he is doing. This man is intense; there seems to be an air of madness about him.

You know deep in your heart that if the *Ark* is indeed at *Tanis*, it shouldn't be disturbed. But if *Indy* is willing to try to find it, that's another story.

Tanis! The Nazis have discovered *Tanis!* One of the possible resting places of the *Lost Ark*. This could be one of the most important archaeological finds of the century!

Obviously the Nazis have found out that *Abner* is the world's foremost authority on *Tanis*—it was his obsession. *Abner* was your mentor, your role model—and he's spent most of his life criss-crossing the globe in search of artifacts relating to *Tanis*. And what did he have? A few pieces that might be from the ancient city . . . and he had the headpiece to the *Staff of Ra*.

The *Staff of Ra* itself was nothing more than a stick, really. But when you put the headpiece on it and placed in the proper location in the *Map Room* at *Tanis*, sunlight would shine through the headpiece and direct a beam of light onto the miniature layout of *Tanis* on the *Map Room* floor, showing the true location of the *Well of Souls*, the resting place of the *Ark*.

These Army guys don't seem to know too much about the *Ark*. It was supposed to have been the chest that the Hebrews used to

carry around shards of stone—shards from the actual stone tablets upon which the Ten Commandments had been etched.

The *Ark* was said to be a Hebrew relic of great power; legends say that the *Ark* could lay waste to mountains and destroy entire armies. It carried in it the blazing force of the wrath of God. While they possessed it, the Hebrews were a prosperous people.

The Hebrews eventually succumbed to the might of neighboring Egypt, and the *Ark* was supposedly carried away to the Egyptian city of *Tanis*, which was soon buried by a year-long sandstorm—wiped clean. The *Ark*, if it exists at all, has been buried for centuries.

How can you help? Last you heard, *Ravenwood* was somewhere in Asia, but you hadn't heard from him in 10 years. After you had "met" his daughter *Marion*, things were never the same again.

© 1984 Lucasfilm Ltd. All Rights Reserved.

CAPTAIN KATANGA

Attributes	Normal	x2	1/2	1/4
Strength	60	120	30	15
Movement	72	144	36	18
Prowess	66	132	33	17
Backbone	60	120	30	15
Instinct	68	136	34	17
Appeal	54	108	27	14

MOVEMENT RATE (running): 20 Squares (4 Areas)/turn

WEAPONS: knife (0/1/2); pistol (2/4/8)

EPISODE 4

INTO THE PIT

This episode features *Indiana Jones*, *Marion Ravenwood*, and *Sallah*. It takes place at the *Tanis* dig.

PC (PLAYER) OBJECTIVES

Find the *Ark of the Covenant* (worth 3 Player Points).

NPC (REFEREE) OBJECTIVES

Get at least one player to the *Ark of the Covenant* (worth 3 Player Points).

SCENE 1: KIDNAPPED!

Run this scene only if *Marion* has been captured. You may want to ask the other players to leave the room while you run *Marion* through this scene.

Two Nazi goons and two Arab goons take *Marion* from Cairo out to the dig. Each of the goons is armed with a submachine gun.

Once they reach the *Tanis* site, the goons haul *Marion* into a tent. *Dietrich*, the Nazi commander of the dig, asks *Marion* where *Dr. Jones* is. He is also curious about the identity of *Jones's* Arab companion. (*Dietrich* asks this only if *Sallah* has been seen in public with *Indy*.) For the purpose of combat, *Dietrich* is a villain. He is armed with a pistol.

The Nazi doesn't harm *Marion*, but you should be sure *Marion* is aware that torture is not out of the question. *Dietrich* might say, "My dear, if you fail to answer the questions I ask so politely, perhaps you will be more inclined to speak to Herr *Toht*. I warn you, though—he is not nearly so pleasant as I. . ."

It's up to *Marion's* player to determine how *Marion* reacts to the questioning. *Dietrich* acts immediately on any information that she might give out, especially if she mentions *Sallah*. If this occurs, *Sallah* can no longer move about the dig undisguised.

SCENE 2: TANIS DIG

The excavation at *Tanis* sprawls across hundreds of acres of desert. The dig is 50 miles from Cairo—approximately a 2-hour drive over rough, dirt roads.

Look at the *Tanis* Dig Map when the PCs come to the dig. Don't show this map to the players, however; use it as a reference when you are describing the area to the players.

Ten large tents are grouped at one end of the site. These tents provide shelter for supplies and the soldiers that live on the site. *Belloq*, *Dietrich*, and *Toht* each have their own tent. If the Nazis are holding *Marion* prisoner, they keep her tied up in *Belloq's* tent. There is no one guarding

Marion during the day.

Characters can easily climb the 40-foot-high ridges that rim the site, although the ridges do block line of sight. If a PC wants to see what's over the other side of a ridge, he must climb it first.

GETTING TO THE DIG

Workers are constantly going from Cairo to the dig and back again, usually by truck. *Sallah's* friend *Omar* is one of the men who often drives workers back and forth. If necessary, *Sallah* can find nine workers who can help *Indy* search for the *Ark*.

Omar's truck is loaded with four coils of rope (100 feet each); two 8-foot-long poles; a large crate; two cans of kerosene (with spray hoses); eight shovels; four crowbars; eighteen torches; surveying equipment; and a staff cut to the length called for by the headpiece. The PCs may bring more equipment if they want, but remind the players that the PCs must secure the equipment before leaving Cairo.

MOVING ABOUT THE DIG

Indy can disguise himself as an Arab when he goes to the dig. If he does so, he blends in very well. If he talks directly to a Nazi or to an Arab loyal to the Nazis, make an Instinct Check at $\frac{1}{4}$ for the NPC (use the Attribute Ratings for Nazi goons). If the Check succeeds, the goon notices something is screwy, and raises an alarm (see below).

If *Belloq* or *Toht* sees *Indy* in disguise, make an Instinct Check at $\frac{1}{2}$ for the villain. If the Check succeeds, the villain raises an alarm.

If a goon or villain spots *Marion* moving freely around the dig, make a normal Instinct Check for the NPC. If the Check succeeds, the goon raises an alarm.

If *Marion* disguises herself as a man, however, make the NPC's Check at $\frac{1}{4}$ ($\frac{1}{2}$ if she is spotted by *Belloq* or *Toht*).

If *Indy* enters any one of the tents at the dig, roll 1d10. On a roll of 1-5, *Indy* finds *Marion* in the tent, bound and gagged. If *Indy* rescues *Marion*, 10d10 minutes pass before someone notices she has escaped. An alarm is then raised.

When an alarm is raised: Once one of the PCs is discovered, he has 3 turns to get away or hide. If the NPC that has raised the alarm can keep the PC in sight, the PC can't slip away, and 12 Arab goons (armed with knives) try to capture the PC.

Even if a PC manages to escape, the heat is on once an alarm has been raised. If the PC still tries to move around the dig, double all NPC Instinct Checks that are outlined above in "Moving About the

Dig." For example, a goon who made an Instinct Check at $\frac{1}{4}$ to recognize *Indy* in a disguise now makes the Check at $\frac{1}{2}$.

MAINTAINING COVER

The PCs had better be careful when they are moving around the dig. Just to keep things interesting, roll for a "*Tanis* encounter" once every 10 minutes when the PCs are at the dig. Roll 1d10. If you roll a 1 or 2, 1d10 Nazis stop the PCs and order them to perform some task. Roll on Table 4 to determine what task the PCs must perform.

TABLE 4
TANIS ENCOUNTERS

Die Roll	Encounter
1-2	Fetch drinking water.
3-4	Help free a stuck vehicle.
5	Carry to <i>Dietrich</i> a message requesting more supplies.
6	Get a shovel and start digging in a specific location (your choice).
7	Help carry a heavy artifact to <i>Belloq</i> .
8	Round up a team of workers and get them to a specific location (your choice).
9	Tell a driver to bring his truck to a specific location (your choice).
10	Take food to the prisoner in <i>Belloq's</i> tent (use only if <i>Marion</i> is being held prisoner).

SCENE 3: THE MAP ROOM

When the PCs reach this room, read the following boxed text to the players.

A hole in the ground breaks through the ceiling of this room. A thin coating of sand covers the floor 30 feet below. Warm sunshine beams through the hole in the ceiling, brightening a room that has seen no light for centuries.

The light reflects on the hieroglyphics etched into the ancient walls here, and seems to dance on the room's most fascinating feature—a detailed replica of the city of *Tanis*, sprawling magnificently across the floor. Rude splotches of red paint mar one building of the replica—the building marked by *Belloq*—but the other buildings lie untouched, as they have for so many years.

There is nothing within 200 feet of the *Map Room* entrance to which PCs can tie

a rope. If, however, a PC makes a successful Strength Check, he can support the weight of another PC climbing down a rope into the room. *Indy* is the only PC capable of reading the hieroglyphics and figuring out how to use the *Staff of Ra*.

Indy must have either the original headpiece to the *Staff of Ra*, or a reasonable facsimile. The substitute piece must have a crystal in its center.

Continue to roll for *Tanis* encounters on Table 4 if any PCs are still outside the *Map Room*. No one discovers that *Indy* is in the room unless he draws attention to himself.

It takes *Indy* 30 minutes to determine where the staff should be placed. A few minutes after he puts the staff in the proper place, the sun casts a beam through the crystal in the headpiece.

The room begins to glow warmly, as a brilliant beam of light shoots out from the crystal and sears a spot on the replica of *Tanis*—a spot well away from the digging now being done. *Indy* has discovered the true location of the *Well of Souls*!

SCENE 4: SEARCHING FOR THE ARK

Indy must now use his Surveying knowledge to find the exact spot at which he should dig. *Indy* has all of the proper equipment and information to do his surveying.

The entrance to the *Well of Souls* lies atop a ridge hundreds of yards from the main concentration of digging. No Nazis or Arabs notice the PCs digging in this new spot.

It takes the PCs and their NPC helpers 72 man-hours of digging to uncover the entrance. Thus, if *Indy*, *Sallah*, *Omar* and the nine extra workers all pitch in, the job takes 6 hours.

If the characters are still digging by nightfall, a lightning storm provides them with enough light.

A heavy, rectangular slab of stone seals the entrance. As the characters pry the stone away, a gust of stale air whooshes out of the *Well*, wailing ominously.

Lay the *Well of Souls* Map out before the players as the characters open the *Well*.

The floor of the chamber lies 30 feet below the entrance. The *Well of Souls* is a dark, gloomy place. Even if there is daylight, the PCs must drop some source of light into the *Well* before they can see anything.

When the PCs light the *Well*, they see that the floor seems to writhe and squirm with a life of its own. A low, hissing sound fills the chamber. After a few seconds, the PCs realize that the chamber floor is covered with thousands of slithering snakes.

If *Sallah* or an Arab NPC makes a successful Instinct Check, he recognizes the snakes as asps and cobras—two extremely venomous species.

Neither *Omar* nor any other NPC voluntarily enters the pit. It's up to the PCs to go into the *Well* to retrieve the *Ark*. The PCs have no trouble lowering themselves into the *Well*.

Huge statues of Anubis, guardian of the dead, rise mightily from the floor to the ceiling of the chamber. A raised platform stands at the west end of the chamber, and a rectangular stone altar rests atop the platform. A slab of stone covers the altar. Hundreds of tiny holes dot the south wall of the chamber. Snakes are continually slithering through the holes, some falling into the chamber, others climbing out.

GETTING AROUND THE SNAKES

If PCs throw torches onto the floor, the snakes slither away from the fire. No snakes enter a Square that has some kind of flame in it.

The kerosene in each can of fuel lasts for 15 minutes, if PCs burn it constantly. Each torch burns for 15 minutes. If the PCs want, they may use the kerosene to "toast" a large number of snakes at one time. No one ever said this would be a pretty job!

The snakes in the chamber don't attack the PCs unless the PCs try to harm them with something other than fire. For example, if *Indy* steps on an asp, the asp attacks *Indy*. Or, if *Marion* falls from the ceiling and lands on 12 snakes, she is attacked by all 12 snakes. Attribute Ratings for snakes are listed on the Referee Sheet.

If a PC uses a torch to wave away snakes, he can walk through the chamber (1 Square per turn) without any problem. If a PC tries to move through the chamber without using any kind of fire, however, he runs the risk of stepping into Squares that contain snakes. When a PC tries to step into a Square filled with snakes, have him make a Backbone Check. If the Check fails, the PC freezes in panic for 1 turn. If the Check succeeds, he may try to move ahead, but he must make a Movement Check to do so. If the Check fails, the PC either stays in the same Square, or moves back 1 Square. If the Square behind him is filled with snakes, one snake attacks the PC.

Obviously, the PCs should realize that using fire is their best strategy for getting through this encounter alive!

DISCOVERING THE ARK

The stone altar atop the platform in this chamber is hollow. The *Ark of the Covenant* is stored within. Two characters must each make a successful Strength Check in the same turn to lift the cover off the altar. Read the following boxed text to the players.

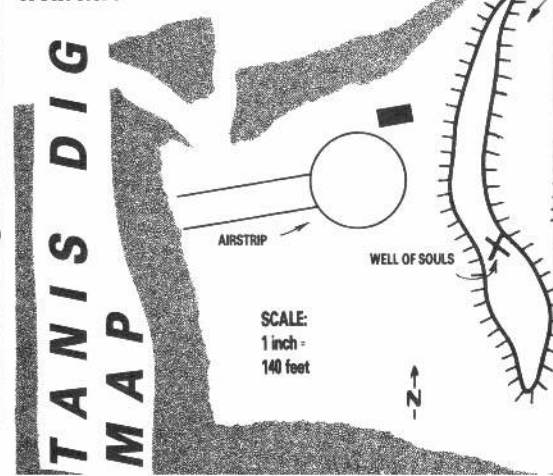
The gleam of pure gold fills the *Well of Souls* with an unearthly radiance. Even though the *Ark* has rested undisturbed for centuries, it shines as if it has been cleaned and polished every day.

Sturdy circles of gold are set into the top of the *Ark*, and intricate patterns of gold are emblazoned across its surface.

The PCs can use the 8-foot poles to lift the *Ark* from its resting place. The PCs should know that they should not touch the *Ark*. Any character who does, however, automatically takes one Serious wound to the part of the body that touched the *Ark*.

The PCs can crate the *Ark* in 10 minutes. It takes the combined strength of four characters to lift the crate on ropes from the floor of the *Well* up to the entrance in the ceiling. It takes 5 minutes to do this. The PCs must stay in the *Well* and anchor the lines to keep the crate from swaying dangerously as it is lifted. If the PCs don't anchor the lines, the crate immediately begins swaying. Any character who makes a successful Instinct Check understands the problem and suggests the solution. If the crate sways for more than 3 or 4 turns, it slips free and falls to the *Well* floor. Such a fall doesn't damage the *Ark* itself.

The tough part's over! It's all downhill from here . . . isn't it?



EPISODE 5

GETAWAY!

This episode features *Indiana Jones*, *Marion Ravenwood*, and *Sallah*. It takes place at the *Tanis* dig.

PC (PLAYER) OBJECTIVES

Make sure all player characters survive (worth 3 Player Points).

Prevent the *Ark* from leaving aboard the *Flying Wing* if the PCs are not on board (worth 2 Player Points).

NPC (REFEREE) OBJECTIVE

Get all of the PCs, the villains, and the *Ark* to the same destination—either Cairo or the Nazi island base (worth 4 Player Points).

SCENE 1: DINNER AND DRINKS

Run *Marion* through this scene if she is being held prisoner in *Belloq's* tent. If *Marion* is free, read this scene to yourself, as it outlines *Belloq's* activities while the PCs are recovering the *Ark*.

Belloq enters the tent in the evening and unties *Marion*. He brings her food and water. A few minutes later, he offers her an evening gown and suggests she try it on. Then he gets out a bottle of wine and pours two glasses.

Belloq sits and shares the wine with *Marion* for as long as she wishes. He has a whole case of bottles, so they don't need to worry about running out. Use the alcohol rules from the boxed game for this scene; *Marion* can have four drinks before she has to start making Backbone Checks.

Two Nazi goons guard *Belloq's* tent at all times during the night. If *Marion* tries to escape through the front flap, the guards catch her. If *Belloq* passes out, *Marion* can escape through the back or side walls of the tent; the rules covering PCs who are moving about the dig (Scene 2 in Episode 4) still apply. Sometime during *Belloq's* little party (the exact timing is up to you), *Toht*, *Dietrich*, and two Nazi goons enter *Belloq's* tent.

Toht advances toward *Marion*, wheezing eagerly. Give the PC the impression that *Marion's* about to be subjected to the most fiendish tortures imaginable. Suddenly, *Belloq* steps between *Toht* and *Marion* and forbids him to harm her. *Toht* protests (having once again been denied practicing his craft), but *Belloq* stands his ground. Finally, all of the villains storm out of the tent, leaving the two goons behind with *Marion*.

As *Belloq*, *Toht*, and *Dietrich* stride through the camp, *Belloq* notices activity on a ridgetop to the west—the ridge that shelters the *Well of Souls*. *Belloq* tells *Dietrich* to wake his men so they can investigate. *Toht* goes to get *Marion*. All of the villains (and 30 Nazi goons) head for the ridgetop.

SCENE 2: BURIED ALIVE!

Just as the PCs pull the *Ark* safely out of the *Well of Souls*, 30 Nazi goons surround the *Well's* entrance. *Belloq*, *Toht*, and *Dietrich* follow closely behind. If *Marion* is a prisoner, *Toht* brings her along.

If *Sallah* has climbed out of the *Well* before *Indy*, the Nazis take him prisoner. As soon as *Indy* tries to climb out of the *Well*, however, the Nazis drop the rope down into the pit. Make sure the Nazis drop the rope before *Indy* has had a chance to climb up too far.

If *Sallah* has been captured, run Scene 3 from this episode for him sometime before you have resolved this scene.

If *Marion* is a prisoner, *Toht* gleefully pushes her into the *Well*. If *Marion* makes a successful Movement Check, she breaks the fall by catching one of the statues. She can then hold onto the statue for 1 turn before falling. If *Indy* makes a successful Strength Check, he catches *Marion*. If *Marion* failed her Movement Check, however, *Indy's* Strength Rating is cut to $\frac{1}{2}$ when he tries to catch her. If *Sallah* is in the *Well*, he may also try to catch *Marion*.

If no one catches *Marion*, give her fall a Danger Rating of 60. On top of the nasty fall, there's a chance that *Marion* lands on snakes. Roll 1d10. On a roll of 1, 2, or 3, *Marion* is attacked by that number of snakes.

Just before the Nazis seal the *Well* entrance, *Belloq* taunts *Indy*: "Once again, *Dr. Jones*, we see that what was once briefly yours is now mine. Ah, but it is a fitting end for one such as you—to become a permanent part of this archaeological find. Perhaps in a thousand years, even you may be worth something! *Dr. Jones*, adieu." The Nazis then seal the *Well* shut.

ESCAPING FROM THE WELL

Three possible methods of escape are outlined below. If the PCs come up with something different, hear them out and then use your judgement.

Ride a wild statue: Small holes mark the south wall of the *Well*, which shelters a burial chamber. Snakes are frequently slithering through these holes. The PCs may break through this wall by toppling one of the 25-foot-tall statues into it. They may try this by using any one of the four statues, although the two closest to the south wall are the ones likely to do the best job.

Follow these steps if the PCs try this method of escape:

1. Have any PC who climbs one of the statues make a Movement Check. If the Check fails, the PC falls. Roll 1d10 if the PC falls into a Square filled with snakes (a Square where there is no fire). On a roll of 1, 2, or 3, the PC is attacked by that number of snakes.
 2. Have the PC make a Prowess Check as he tries to knock the statue into the wall. If the Check fails, allow the PC one more try. If he rolls a Bad Break on the first Check, he falls.
 3. As the statue topples, have the PC make an Instinct Check to see if the statue hits in the right location. If the Check fails, the statue falls but doesn't break the wall. No matter what happens, this is a nasty procedure: As soon as a PC tries this, use a Danger Rating of 80 to see if the PC is hurt while performing the maneuver.
- If a PC is trying to topple one of the statues that stands along the north wall, cut his Instinct Rating in $\frac{1}{2}$ for this step.

If the PCs break through the wall, go to Scene 4.

Secret exit: A stone block in the wall behind the altar closes off a secret passage. Anytime a PC searches for a secret door or trap in the *Well*, have him make an Instinct Check. (If the PC is in a spot where he couldn't normally see the west wall, the Check automatically fails.) The distance a PC is from the west wall affects his Instinct Rating for this Check (see Table 5).

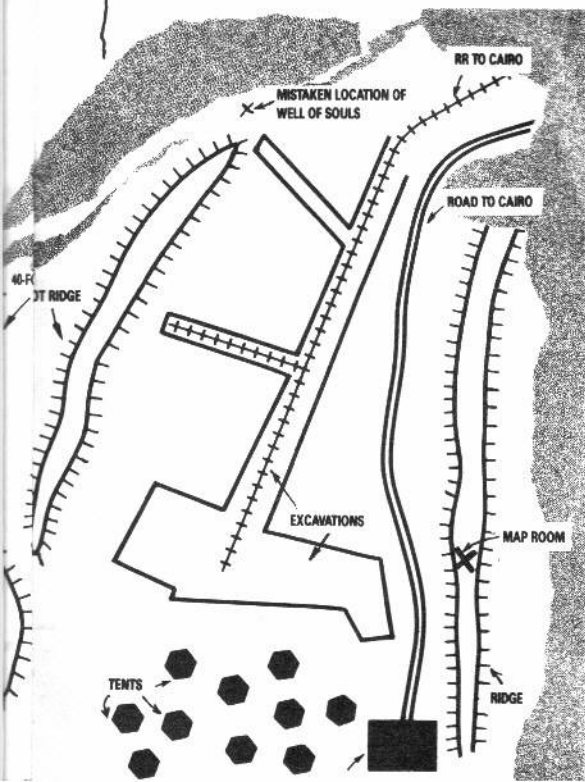


TABLE 5
SECRET SEARCH

Distance from west wall	Effect on PC's Instinct Rating
1 Square	doubled
2-4 Squares	normal
5-6 Squares	cut to 1/2
Over 6 Squares	cut to 1/4

If the Check succeeds, the PC finds the secret exit. The PCs may pry the stone open with a knife, shovel, or any other sharp object. The passage behind the stone leads to a burial chamber. Go to Scene 4.

Good old-fashioned rescue: The PCs can use this option only if *Marion* or *Sallah* is free. (*Sallah* may have escaped in Scene 3.) That PC must then figure out some way to rescue the PCs that are trapped in the *Well*.

If the PCs are rescued from the *Well*, the first thing they see upon emerging is the Nazi airstrip. If the PCs go toward the airstrip, go to Scene 5.

SCENE 3: SALLAH'S FATE

Play this scene only if *Sallah* is captured by the Nazis outside the *Well of Souls* in Scene 2.

The Nazis order *Sallah*, *Omar*, and the nine diggers to raise their hands behind their heads. Two Nazi goons (armed with submachine guns) and six Arab goons (armed with rifles) lead the prisoners away from the *Well* to an area just south of the tents. The goons hold the prisoners in a 6-foot-deep, circular pit. The pit is 30 feet in diameter. The goons then station themselves at various intervals around the rim of the pit.

If *Sallah* tries to escape at any time, *Omar* and the other diggers join him (if *Sallah* wants them to). Attribute Ratings for *Omar* and the diggers are given on the Referee Sheet. If *Sallah* asks the Arab goons for help, they offer none—except the promise that they will hold their fire. If *Sallah* is careful to speak in Arabic, the Nazis don't understand any conversation that takes place between *Sallah* and the Arab goons.

If *Sallah* and the diggers try to escape, make Instinct Checks for the Nazi goons. If a Check succeeds, the goons open fire on the escaping prisoners. The Nazis spray the fire in all directions, however; roll for only one attack per prisoner for each turn in which there are at least six prisoners still standing (to represent the spray of the submachine gun fire). If there are fewer than six prisoners, some may be hit by more than one bullet.

Ten turns after submachine gun fire breaks out, four more Nazi goons arrive at the scene. If the fight continues, four Nazi goons arrive every 10 turns. If all of the Nazi goons involved in the fight are unconscious at one time, the prisoners can disperse and flee into the tent area, mingling with the other Arabs in the dig.

SCENE 4: BURIAL CHAMBER

Read the following boxed text to the players as the PCs enter this area.

Strange, moldy figures line all the walls of this small, dusty chamber. The air is stale with the smell of death. Suddenly, several of the figures lunge forward with gaping jaws and eager, clutching fingers!

The PCs are in a small burial chamber. The figures are ancient corpses that fall when the PCs enter the chamber.

Have each PC make a Backbone Check. If the Check fails, the PC is frozen in fear for several turns (your discretion).

A stone passageway leads through this chamber. After the PCs have worked their way through a few feet of the passage, they see a glimmer of light ahead. They can climb up a pile of rubble to reach the light. The PCs can then push aside a loose block of stone and escape the chamber.

The PCs emerge from the western side of the ridge that shelters the *Well* entrance. They are facing the airstrip. Go to Scene 5.

SCENE 5: THE FLYING WING

Use the Action Map, the *Flying Wing*, and the Fuel Truck figure for this scene. Center the *Flying Wing* inside the circle on the Action Map. It should face west. Place the Fuel Truck figure just inside the circle on the map, on the southwest side.

As the PCs emerge from the *Well*, they see a bizarre aircraft sitting on an airfield, its twin engines idling with a dull thunder. Twin rudders jut upward at the rear, and Iron Crosses decorate its wings. Actually, the plane looks like one great big wing. The pilot's cockpit and the rear-facing machine gun turret are the only other distinguishable features of the craft.

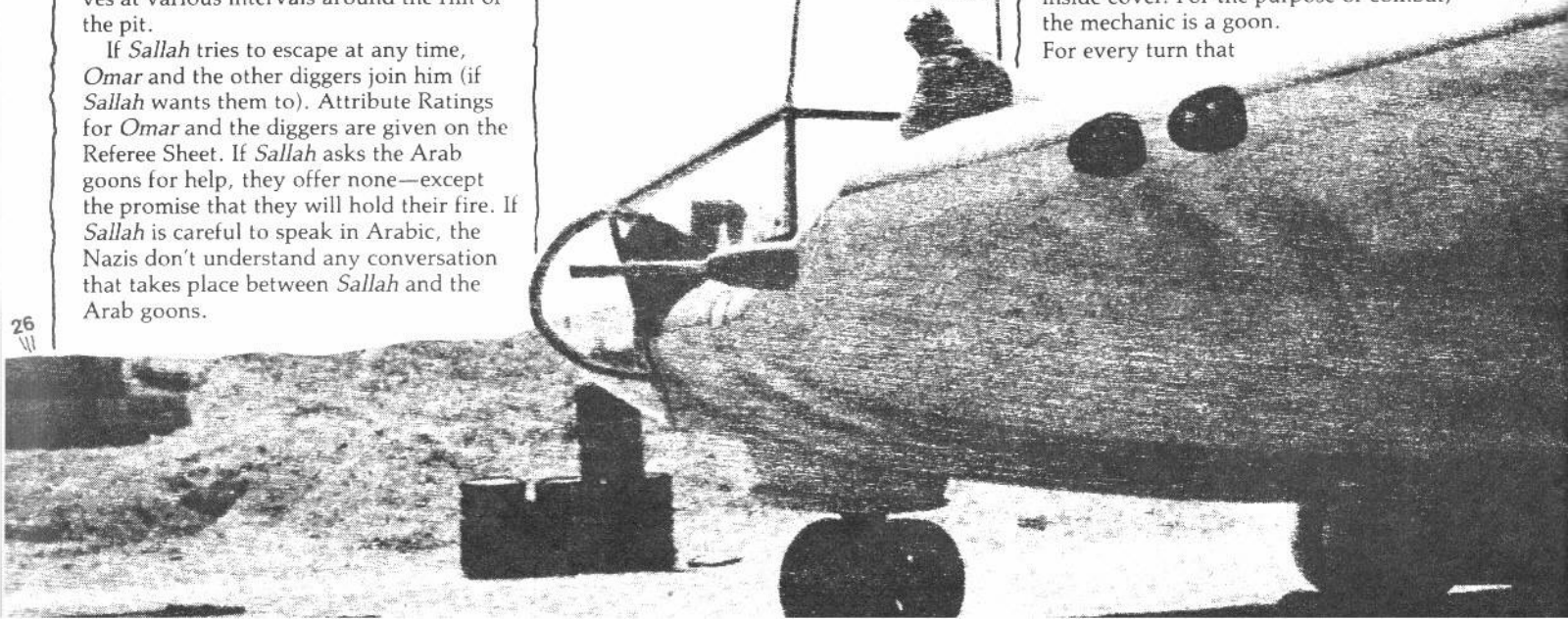
Wheel chocks—large, triangular pieces of wood—hold the plane in place on the airfield.

If a PC makes a successful Instinct Check, he realizes that the plane is going to be carrying the *Ark* out of Africa.

The pilot is in the cockpit, and another Nazi is working underneath the plane. Use the Nazi goon ratings for these characters. The pilot is armed with a pistol, the other with a monkey wrench.

Within the building north of the field is the mechanic. His ratings are given on the inside cover. For the purpose of combat, the mechanic is a goon.

For every turn that



a PC is visible on the airfield, make an Instinct Check for the mechanic. If one of the Checks succeeds, the mechanic comes out of the building to go after the intruder. The mechanic is unarmed.

Make an Instinct Check for each of the Nazi goons if the PCs move onto the airfield. If a Check succeeds, the PCs are spotted!

If the PCs do nothing at this point, the Nazis truck the *Ark* out to the airfield. Ten minutes later, they load it onto the *Flying Wing*, which then takes off for a Nazi island base (see Episode 7).

If this happens, *Belloq*, *Toht*, and *Dietrich* drive to Cairo and board a steamer. A Nazi submarine picks the three villains up in the Mediterranean and takes them to the island. The ceremony described in Episode 7 still takes place. If they want, the PCs can follow the three villains on their journey to the island. Go to Scene 2 of Episode 6.

STOWAWAYS

If the PCs reach the plane undiscovered, they can stow away by hiding in the cargo compartment, which is in the plane's belly. There are several loose tarpaulins and panels in the compartment that the PCs can use to cover themselves. The villains still drive to Cairo, however. The plane flies on to the island base described in Episode 7.

Make sure the PCs know that the cargo compartment is not connected to the plane's cockpit. A tiny passage does connect the cockpit to the machine gun turret, however. It takes a character 1 turn to move through the passage from one section to the other.

SABOTAGE

The PCs may try to sabotage the plane to keep it from leaving the dig. Since the plane is fully fueled, it could easily be destroyed by fire. The fuel tanks are in the wings; one of them must be opened before the fuel will ignite.

The fuel truck is also full. If the fuel from this truck is ignited, the fire spreads to the plane in 10 turns. If machine gun bullets from the turret hit the truck, or if a wing of the plane hits the truck, fuel spills out. PCs may also spill fuel from the truck by manually opening the nozzles. Bullets from handheld guns cannot puncture the plane or fuel truck.

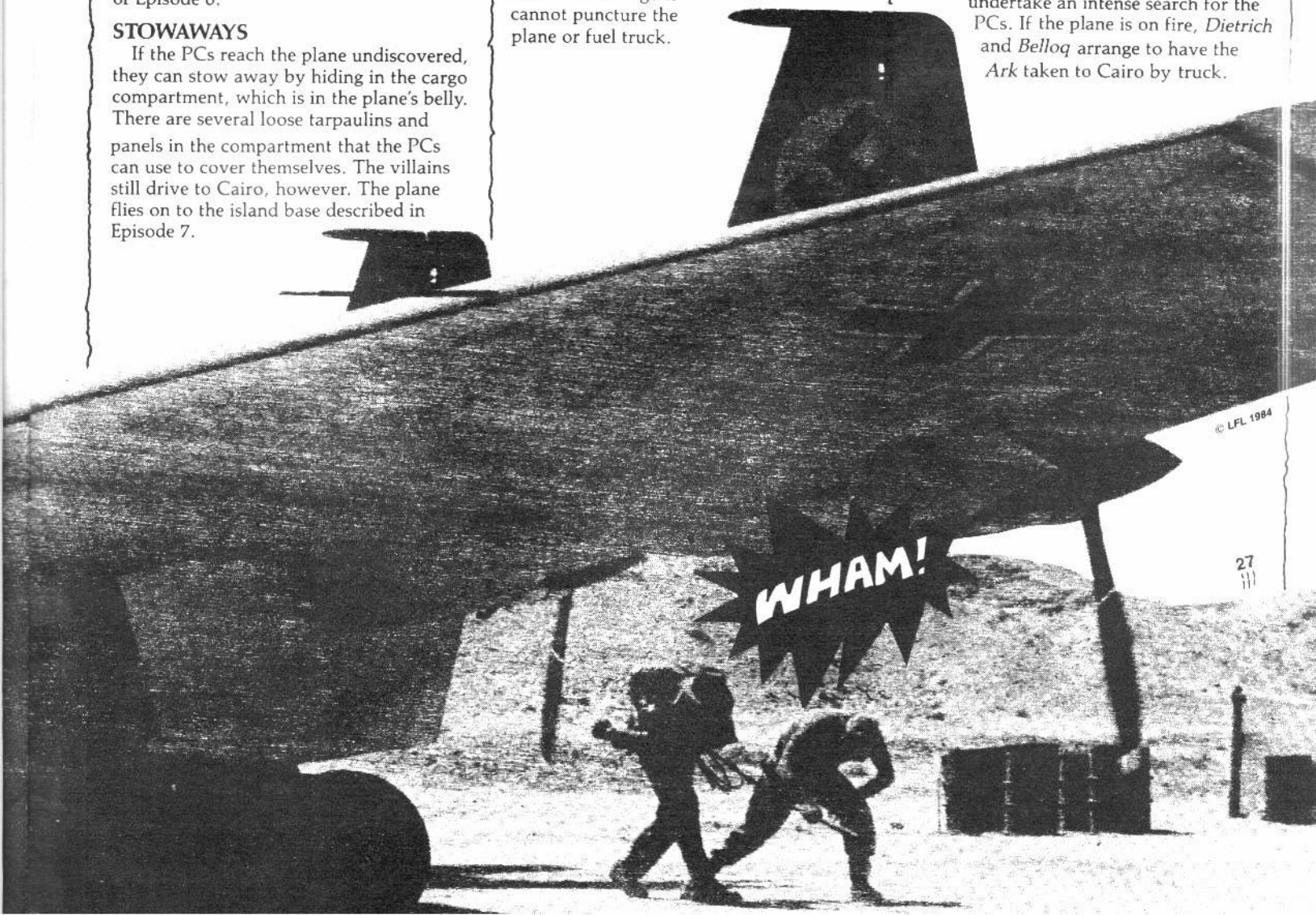
If PCs remove one of the wheel chocks, the plane pivots on its remaining chocked wheel, making a complete circle every 6 turns. Any character in the path of the propellers while the plane pivots must make a successful Instinct Check or automatically take two Serious wounds.

If a PC gets into the plane's cockpit, the cockpit hatch slams shut and locks. A character must either shoot the hatch open or use a tool to force it open.

Since there are two machine guns mounted in the turret, any character who uses these guns gets six attacks per turn.

Six turns after any fighting breaks out on the airfield, a truck carrying eight Nazi goons arrives. Each of the goons is armed with a submachine gun. The goons jump from the truck and close in on the PCs.

If either the plane or fuel truck catches fire, two truckloads of Nazis (eight goons each) arrive in 4 minutes. The Nazis then undertake an intense search for the PCs. If the plane is on fire, *Dietrich* and *Belloq* arrange to have the *Ark* taken to Cairo by truck.



EPISODE
6

CHASING THE ARK

This episode features *Indiana Jones*, *Marion Ravenwood*, *Sallah*, and *Captain Katanga*. It takes place on the road to Cairo and on the *Bantu Wind*.

PC (PLAYER) OBJECTIVE

Follow the *Ark* to the Nazi island base (worth 4 Player Points).

NPC (REFEREE) OBJECTIVE

Gather all surviving PCs and villains at the Nazi island base (worth 4 Player Points).

SCENE 1: ROAD TRIP

Run this scene if the *Ark* is **not** flown out of *Tanis* aboard the *Flying Wing*.

The Nazis load the *Ark* into the back of a heavy truck. Six Nazi goons ride in back with the *Ark*, and two ride in the cab. All are armed with pistols. The Nazis are planning to take the *Ark* to Cairo to be loaded on a ship bound for a Nazi island base in the Mediterranean.

Three cars accompany the truck, each carrying three people. A machine gun is mounted in the back of one of the cars. *Belloq*, *Toht*, *Dietrich*, and six Nazi goons make up the party accompanying the truck. You can decide who rides in which car, but note that the drivers of all three cars should be goons. You should also decide the order of vehicles in the Nazis' convoy.

Make sure that the PCs have a chance to see the Nazis preparing to leave. If the PCs want to chase the Nazis, they can find the following forms of transportation in the motor pool area of the dig: one horse, two motorcycles, and five heavy trucks (including *Omar's*). All of the vehicles have keys in them.

The Nazi convoy has already moved 50 Areas before the PCs head out after them. The Nazis travel at 30 mph.

If you want, you can use the Nazi Vehicle figures to map out this chase.

RUNNING THE CHASE

Use the Chase Flow Chart from the boxed game when you run this chase.

If some PCs do not take part in this chase, make sure you find out what they are doing.

The road from the dig to Cairo winds through high, rocky ridges dotted with sparse vegetation. A horse can easily cross this terrain, automatically gaining 1d10 Areas on the convoy per minute. Motorcycles can also cut through this terrain, gaining on the convoy as horses do. If a PC is driving a motorcycle, however, he must make a successful Movement Check

once per minute or have an accident (use the Accident rules from the rules booklet). If a PC has an accident, he loses 10 Areas to the convoy.

If PCs take a truck, they have to follow the road; they gain no extra Areas on the Nazi convoy (other than the Areas they would normally gain by driving very fast).

The roadways that follow Circles A, G, and L on the Chase Flow Chart run along a 100-foot-high cliff to the left. If a vehicle has an accident that sends it into a slide along any of these roads, roll 1d10. On a roll of 1-5, the vehicle sails over the cliff; on a roll of 6-10, the vehicle slides to the right.

As soon as Nazis spot a pursuing PC, they open fire. The Nazis **never** risk shooting at the truck that carries the *Ark*, however, even if a PC is in clear view near the truck.

If a PC takes control of the truck that carries the *Ark*, the Nazis in the truck's rear try to climb along the sides or top of the truck to get to the cab. The truck passes some kind of obstruction (trees, cliff, building) every 3 turns. If the driver swerves toward an obstruction, you must make a Strength Check for any Nazi hanging onto the outside of the truck. If a Check fails, the Nazi falls.

RESOLVING THE CHASE

As a result of this chase, the truck carrying the *Ark* will be in either the Nazis' or the PCs' control.

If a PC is alone in the truck carrying the *Ark*, he reaches Cairo in 5 minutes.

If the Nazis still control the truck carrying the *Ark*, and all of the PCs involved in the chase stop for any length of time, the Nazis get the *Ark* to Cairo in 5 minutes.

IF THE NAZIS HAVE THE ARK

The Nazis drive the truck directly to the Cairo waterfront. They load the *Ark* onto a steamer that departs immediately for the Mediterranean. As soon as the steamer is out of sight of land, the Nazis transfer the *Ark* to the *Wurffler*, a Nazi submarine that will carry its cargo to an island base. *Belloq* plans to perform the ritual of opening the *Ark* on this island.

If the PCs arrive in Cairo within an hour after the German steamer departs, they can board the *Bantu Wind* and follow the Nazis. (See Scene 2 for notes on the *Bantu Wind*.)

If the PCs arrive in Cairo too late, have them get in touch with a contact at the waterfront. The contact can tell the PCs when the German steamer left. He also says that the Germans who boarded the ship seemed to handle one piece of cargo

very carefully. The contact has also heard that the British authorities are up in arms over reports of a Nazi U-boat in the waters a few miles offshore. The PCs can use this information to trail the Nazis to their island base.

Go to Scene 2.

IF THE PCs HAVE THE ARK

If a PC drives the truck carrying the *Ark* into Cairo, he can park the truck in *Omar's* garage before the Nazis figure out what has happened. Go to Scene 2.

SCENE 2: THE BANTU WIND

Run this scene if the PCs have the *Ark* in Cairo. If the Nazis have the *Ark*, read through this scene, but ignore the events described in "Boarding Party."

The only form of transportation out of Cairo that's available to the PCs for the next 10 days is the tramp steamer *Bantu Wind*. *Captain Katanga*, the skipper of the ship, is a trusted friend of *Sallah's*. *Katanga* can leave Cairo within 6 hours of being contacted by the PCs.

If the PCs want to wait in Cairo for a plane or another boat, have the Nazis track them down and recapture the *Ark*. It should become apparent to the PCs that the longer they stick around Cairo, the nastier things are going to get!

If *Sallah* wants to stay in Cairo, the player running him may run *Katanga* as a PC. If not, treat *Katanga* as an NPC friend of the PCs.

The *Bantu Wind* sets sail for whatever destination the PCs state. *Katanga* gives *Indy* and *Marion* his berth, while he spends his time on the bridge.

If the PCs are following the Nazi submarine to the island base, go to Scene 3. If the PCs are carrying the *Ark* aboard the *Bantu Wind*, run the events described in "Boarding Party."

BOARDING PARTY

The freighter sails for one peaceful night, but that's all. Trouble arrives at dawn: a Nazi U-boat surfaces next to the *Bantu Wind* and fires a shot across her bow. *Katanga* recognizes this as the long-standing maritime order to "Halt!"

If *Katanga* is an NPC, he stops his ship. (If a player is running *Katanga*, he decides what to do.) Point out to the PCs that a U-boat could easily sink the *Bantu Wind*. The U-boat could also use the cannon and machine gun mounted on its deck to pound the freighter without sinking it. (The Nazis are naturally reluctant to send the *Ark* to the bottom of the Mediterranean!)

Thirty Nazis armed with submachine guns board the *Bantu Wind*, accompanied by *Belloq* and *Dietrich*. The freighter's crew doesn't resist (they're not stupid!), so the PCs are on their own in this situation.

The Nazis search the ship thoroughly and find *Marion* (and *Sallah*, if he is aboard). *Indy*, however, can try to hide. Use your judgement to decide if *Indy* has done a good job of hiding, then adjust the searching Nazis' Instinct Checks accordingly. If any of the Nazis' Instinct Checks succeed, the Nazis find *Indy*.

The Nazis take the *Ark* (and any prisoners) on board their submarine, which floats 200 feet from the freighter. The submarine stays above the water for 5

minutes while the decks are cleared. Then it slowly submerges to periscope depth. The submarine, the top of its scope above the surface of the water, then heads for the Nazi island base.

If *Indy* is still free, he can try to ride the submarine to the island. He must lash himself to the periscope to do so (his whip works fine for this). The ride, however, is a very unpleasant one!

If any PCs remain on the *Bantu Wind*, go to Scene 3. Otherwise, go to Episode 7.

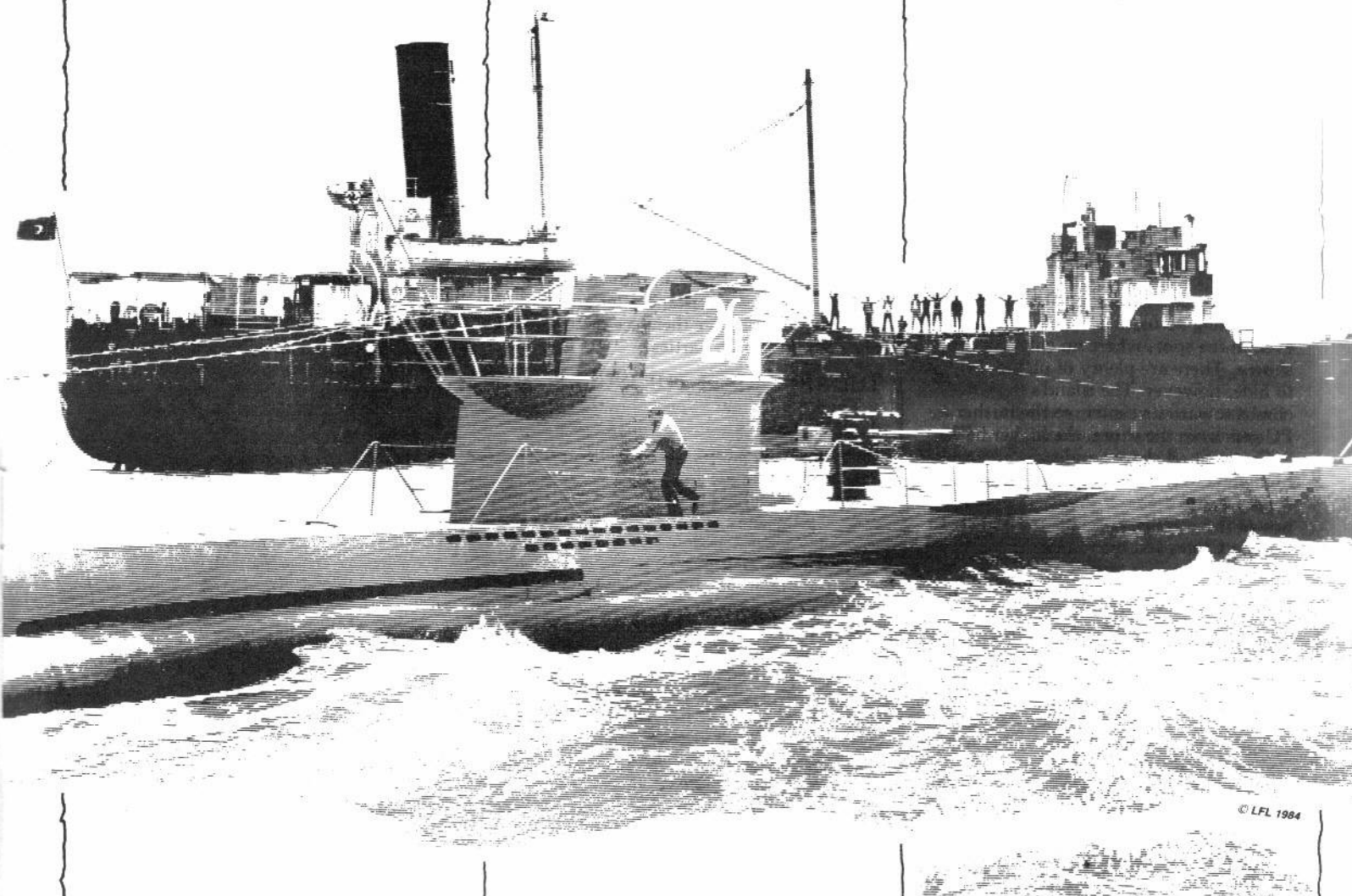
SCENE 3: NORTH BY NORTHEAST

Run this scene if the PCs on the *Bantu Wind* are following the Nazi sub.

Since the U-boat must travel very slowly, the freighter can easily stay with it. In fact, if the *Bantu Wind* stays on the same course the sub has set, it gets to the island before the sub does.

The freighter arrives just off the shore of the Nazi island base shortly before dawn. PCs aboard the freighter may swim ashore or take one of the ship's boats. Unless the PCs take an unusually long time getting ashore (use your judgement), they reach the shore before dawn.

If the PCs don't go ashore until after dawn, however, they are met by 10 Nazi goons armed with submachine guns. The Nazis then try to take the PCs prisoner.



EPISODE
7

THE ARK UNLEASHED

This episode features *Indiana Jones*, *Marion Ravenwood*, and *Sallah* or *Captain Katanga*. It takes place on the Nazi island base.

PC (PLAYER) OBJECTIVES

Keep your PC alive (worth 3 Player Points).

Remain free while the Nazis open the Ark (worth 3 Player Points to each PC for every PC that remains free).

NPC (REFEREE) OBJECTIVE

Have *Belloq* open the Ark in the presence of all surviving villains (worth 4 Player Points).

SCENE 1: HIT THE BEACH!

The day dawns at 5 a.m. on this rocky island. The Nazi sub *Wurrfler* doesn't arrive until 9 a.m., so any PCs on the island before dawn have plenty of time to explore. Use the Nazi Island Base Map as a guide when you describe this island to the players.

The island is a well-developed supply depot serving the German Navy. The island's terrain is barren and rocky. The cliffs shown on the map are steep; any PC who tries to climb one must make a successful Movement Check or fall (Danger Rating of 80).

The spots marked as beach on the map are smooth, sandy, and wave-washed. The rest of the island's shoreline is made up of cliffs; PCs can only go ashore on beaches.

Traveling across this island is rough, even in the spots where no cliffs are shown. There are plenty of places for PCs to hide, however. The island's terrain climbs toward its center, so the farther a PC gets from the shore, the higher he is.

Crates of all shapes and sizes are stacked high and covered with tarpaulins in the supply depot areas. If the PCs sneak into one of these areas, roll 1d10 on Table 6: Supply Crates (on the Referee Sheet) for each crate the PCs open.

TABLE 6
SUPPLY CRATES

Die Roll	Crate Contents
1	Camera equipment
2	Large canvas tents
3	Hand-held rocket launcher and six rockets (treat as grenades)
4	Short wave radio
5	Guns and ammo (roll 1d10—1-2: submachine guns; 3-7: rifles; 8-10: pistols)
6	Canned food and water
7	Crankcase oil
8	German uniforms
9	Wrenches, screwdrivers, and hammers
10	Gasoline

Several tents are pitched around each depot. Six Nazi goons live at each supply depot. At least two goons are on duty at all times.

PCs may run into Nazis in the following locations on the island: the submarine pen (see map inset), the supply depots, the airstrip, and along the trails. No Nazis are around the altar area until *Belloq* arrives there.

If any of the PCs are discovered running loose on the island, the Nazis raise an alarm. Six parties of six Nazi goons each (four armed with rifles, two with submachine guns) go out to search the island. If PCs are loose on the island after an alarm has been raised, have them see or run into one of these search parties.

THE ARRIVAL OF THE WURRFLER

The Nazi U-boat approaches the island docking bay at 9 a.m., surfacing just outside the entrance. If a PC is riding the sub, he must leap into the water within 2 turns of the sub's surfacing, or Nazis in the docking bay spot him.

Once the sub has docked, the Nazis unload the Ark through a deck hatch and lift it on an overhead crane. The crane carries the Ark along the ceiling of the pen to the Security Room. The Nazis also take any PC prisoners to this room. Twelve Nazi goons (eight armed with rifles, four with submachine guns) guard the prisoners throughout the day.

A steel door is the only entrance to the Security Room. Two goons armed with pistols are posted outside this door at all times. One of these goons carries the only key to the door.

SCENE 2: SETTING THE STAGE

Unless the PCs interfere somehow, *Belloq* spends the day preparing to open the Ark, which he plans to do in an elaborate ceremony just after sunset. He spends 4 hours meditating in a tent at the supply depot near the submarine pen.

In the meantime, goons uncrate the Ark and cover it with a black, silk cloth, taking care not to touch it. By midafternoon, *Belloq* is ready. He leads a procession of 24 Nazi goons up the hot, dusty trail toward the altar. Any surviving villains and any PC prisoners also join this procession.

Belloq halts the procession when it reaches the supply depot near the altar and goes into a tent. An hour later, *Belloq* emerges, dressed in a ritual turban and gown. He holds a carved ivory rod in his hand. As the procession winds up the last part of the trail leading to the altar, the sun begins to set.

The altar has been carefully prepared for *Belloq's* arrival. The Nazis have placed floodlights and cameras all around. As the Nazis carry the Ark up the altar steps, two other goons tie any PC prisoners to a light pole at the far end of the altar site.

IF A PC INTERFERES WITH THE PROCESSION

PCs may try to somehow stop the procession before it reaches the altar. Use your judgement in this situation to determine how successful the PCs are. If a PC threatens to destroy the Ark before *Belloq* has opened it, make an Instinct Check for *Belloq*. If the Check succeeds, *Belloq* believes the PC is bluffing. If the PC wants to try to destroy the Ark, he must fail a Backbone Check to do so. (The PCs should realize that such an action could be very dangerous; in *Indy's* case, it would be very uncharacteristic for him to blow such a priceless artifact to bits.)

Belloq is the only villain or goon who can detect a bluff by the PCs. *Dietrich*, for example, is sure the PCs would destroy the Ark if given the chance.

SCENE 3: THE POWER OF GOD

If no PCs have interfered with the procession to the altar, *Belloq*, *Toht*, and *Dietrich* stride arrogantly up to the altar and surround the Ark. Lay out the Island Altar Map, and read the following text to the players.

Lightning flickers in the distance, and thunder rumbles menacingly. Two Nazis march forward and lift the top from the Ark, as *Belloq* watches eagerly. The air is still.

Slowly, *Dietrich* reaches down into the Ark. But he doesn't withdraw fragments of stone; instead, streams of fine, white dust trickle through his fingers. *Belloq's* expression turns to one of shock, and *Toht* chuckles gleefully.

Suddenly, the generator starts to glow with an eerie light. A shower of blue sparks flies from it, as loud "pops" shatter the silence. All of the floodlights posted around the camp explode into shards. Silence again . . . then a dull rumble, like the sound of a distant freight train, begins to shake the altar. The low, persistent humming comes from the Ark itself!

Mists begin to pour forth from the Ark; the Nazi soldiers recoil in fear while their leaders stand at the altar, transfixed by some strange power. The rumbling grows louder as the mists form into vaguely human shapes, whirling and bobbing seductively among the watchers.



Have *Indy* make an Instinct Check. If the Check succeeds, he realizes that the PCs must keep their eyes closed in the presence of these spirits.

Any PC who doesn't close his eyes is confronted by an apparition. This haunting spectre, its hollow eyesockets gaping out from a skeletal face, reaches forward as if to wrench the very soul from the PC.

Give any PCs who are still watching one last chance to close their eyes. Then describe the sound and feeling of the *Ark's* power as it electrifies the altar and destroys the Nazis.

Any PC who has insisted on keeping his eyes open is blinded (the blindness is temporary, but he shouldn't realize that for quite a while).

After a few moments, the chaos suddenly ends, and the island is again silent. Spots of white ash lie where the villains and goons once stood. The ropes that bound any PC prisoners have fallen away.

The entire island is abandoned. Even the Nazis who weren't at the altar when the *Ark* was opened have all disappeared.

If the PCs make their way down to the submarine pen, they find a radio and can call for help. If they do so, a British destroyer picks them up within 12 hours. British and American authorities see to it that the PCs and their cargo are taken to Washington as swiftly as possible.

If the *Bantu Wind* has remained offshore for this episode, crew-members from the freighter may come to the island to rescue the PCs.

EPILOGUE

The *Ark* is now safely in the hands of the United States government, which pays *Indy* the handsome sum of \$4,500 for his troubles.

Sallah and *Katanga* bow out of the adventure at this point. The government covers *Katanga's* expenses for his ill-fated voyage. *Indy* usually pays *Sallah* for his services (the players can handle this themselves, if they wish).

Marion now has the option of remaining in the United States. Even if she lost all of her money in *The Raven* fire, *Indy* can cover her losses.

If *Indy* wants to find out what happens to the *Ark*, he can go to Washington, D.C. If he does so, *Marcus Brody* accompanies him. The two eventually get in to see *Major Eaton* and *Colonel Musgrove*.

These worthy officers assure *Indy* that the *Ark* is in a "safe place," and that it is being worked on by "top men." The two don't disclose exactly where or who, however.

In fact, the *Ark* has been crated and stored in a government warehouse somewhere in Washington. It rests there in anonymous similarity to thousands of other crates. Although the PCs don't discover this in the game, try to give them the impression that the *Ark* is just as lost now as it was at the start of the adventure. If your players have seen the film, of course, they know the *Ark's* fate.



RAIDERSTM *

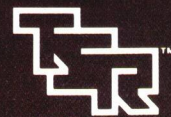
of the
LOST ARK

ADVENTURE PACK
by Douglas Niles

The stakes are higher than ever before! The Nazis are closing in on the world's holiest artifact, and you've got to get it before it's too late. Can you reach the *Ark* before your archrival *Belloq* does? Can you escape before the foul Nazi *Toht* practices his deadly craft on you? Can you get a minute to breathe??

You make the choices and create the adventure in *Indiana Jones's*TM * most dangerous mission: recovering the *Lost Ark of the Covenant*.

*Raiders of the Lost Ark*TM * is an adventure pack designed to be played with THE ADVENTURES OF INDIANA JONESTM * Game from TSR, Inc. You cannot play this adventure without the rules from that game.



TSR, Inc.
PRODUCTS OF YOUR IMAGINATIONTM

"RAIDERS OF THE LOST ARK, THE ADVENTURES OF INDIANA JONES, game elements, and character names and likenesses are trademarks of Lucasfilm Ltd. used under authorization.

*1984 Lucasfilm Ltd. All Rights Reserved.

TSR, Inc.
POB 756
Lake Geneva,
WI 53147

TSR (UK) Ltd.
The Mill, Rathmore Road
Cambridge CB14AD
United Kingdom



ISBN 0-88038-176-0
394-54182-0TSR0600

VILLAIN

ATTRIBUTE RATINGS

BELLOQ™*

Attributes	Normal	×2	1/2	1/4
Strength	60	120	30	15
Movement	76	152	38	19
Prowess	64	128	32	16
Backbone	72	144	36	18
Instinct	68	136	34	17
Appeal	56	112	28	14

TOHT™*

Attributes	Normal	×2	1/2	1/4
Strength	60	120	30	15
Movement	52	104	26	13
Prowess	56	112	28	14
Backbone	42	84	21	11
Instinct	64	128	32	16
Appeal	24	48	12	6

DIETRICH™*

Attributes	Normal	×2	1/2	1/4
Strength	68	136	34	17
Movement	60	120	30	15
Prowess	52	104	26	13
Backbone	56	112	28	14
Instinct	32	64	16	8
Appeal	32	64	16	8

GOON

ATTRIBUTE RATINGS

HOVITOS WARRIORS

Attributes	Normal	×2	1/2	1/4
Strength	60	120	30	15
Movement	48	96	24	12
Prowess	44	88	22	11
Backbone	52	104	26	13
Instinct	32	64	16	8
Appeal	12	24	6	3

NAZI GOONS

Attributes	Normal	×2	1/2	1/4
Strength	56	112	28	14
Movement	36	72	18	9
Prowess	40	80	20	10
Backbone	48	96	24	12
Instinct	32	64	16	8
Appeal	40	80	20	10

ARAB GOONS

Attributes	Normal	×2	1/2	1/4
Strength	52	104	26	13
Movement	40	80	20	10
Prowess	36	72	18	9
Backbone	44	88	22	11
Instinct	44	88	22	11
Appeal	40	80	20	10

ARAB SWORDSMAN

Attributes	Normal	×2	1/2	1/4
Strength	66	132	33	17
Movement	72	144	36	18
Prowess	68	136	34	17
Backbone	40	80	20	10
Instinct	44	88	22	11
Appeal	76	152	38	19

MECHANIC

Attributes	Normal	×2	1/2	1/4
Strength	88	176	44	22
Movement	36	72	18	9
Prowess	56	112	28	14
Backbone	80	160	40	20
Instinct	40	80	20	10
Appeal	20	40	10	5



REFEREE SHEET

™ * RAIDERS OF THE LOST ARK, THE ADVENTURES OF INDIANA JONES, game elements, and character names and likenesses are trademarks of Lucasfilm Ltd. used under authorization.
© 1984 Lucasfilm Ltd. All Rights Reserved.

FR
ATT

JO

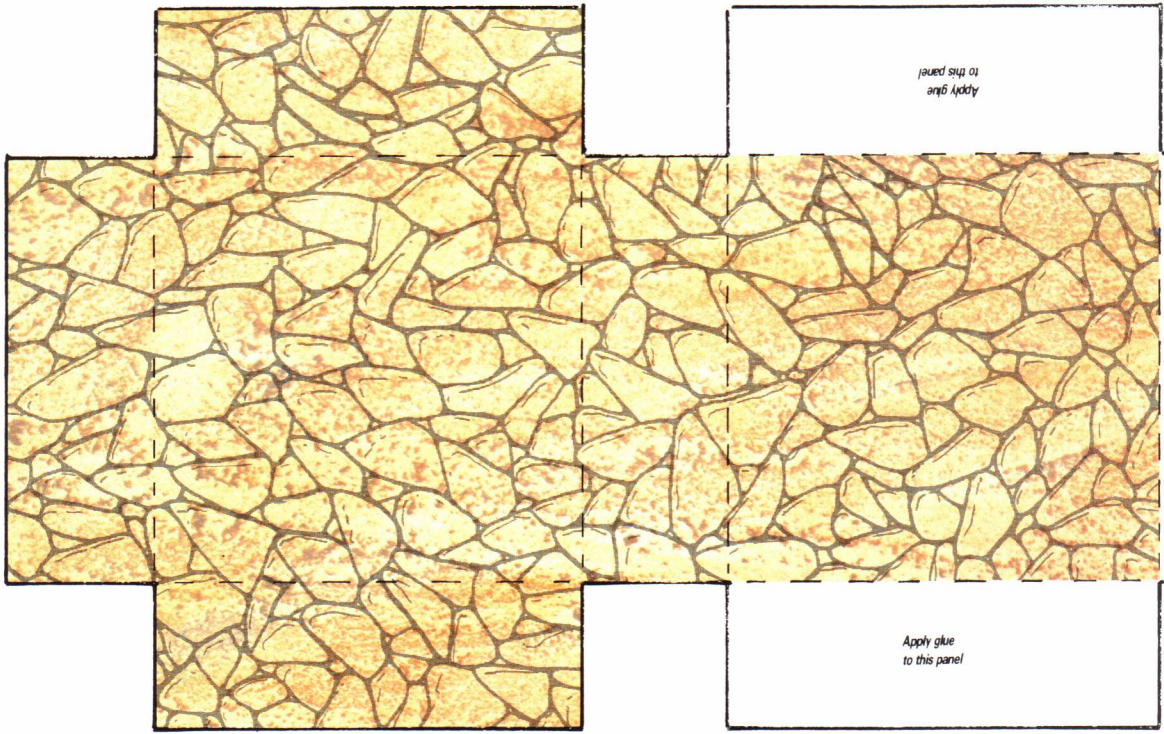
Attribu
Streng
Mover
Prowe
Backb
Instinc
Appea
MOV
WEA

ON

Attribu
Streng
Mover
Prowe
Backb
Instinc
Appea
MOV
WEA

DIC

Attribu
Streng
Mover
Prowe
Backb
Instinc
Appea
MOV

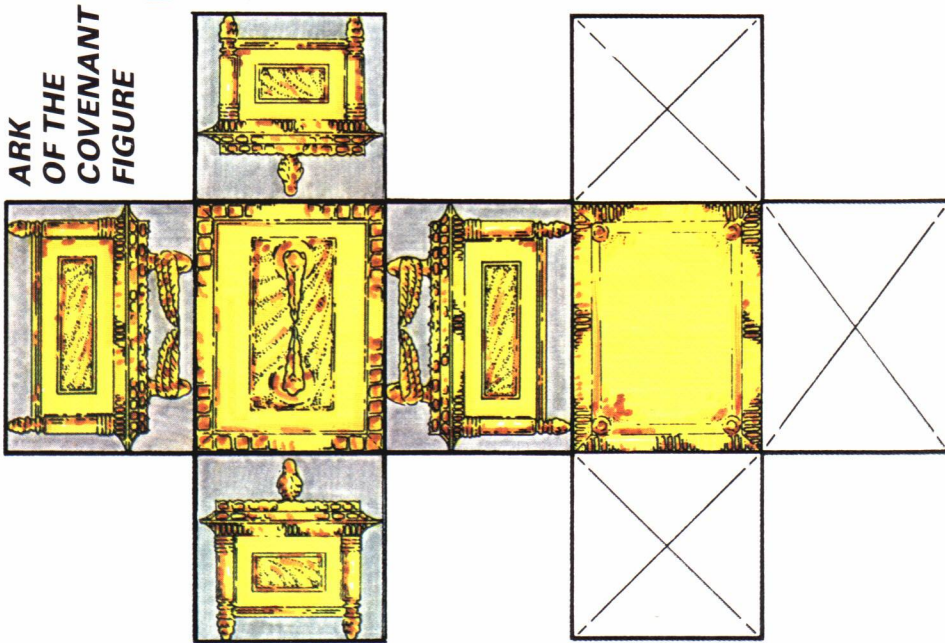


PLATFORM
FIGURE

Apply glue
to this panel

Apply glue
to this panel

3-D FIGURE
SHEET



ARK
OF THE
COVENANT
FIGURE

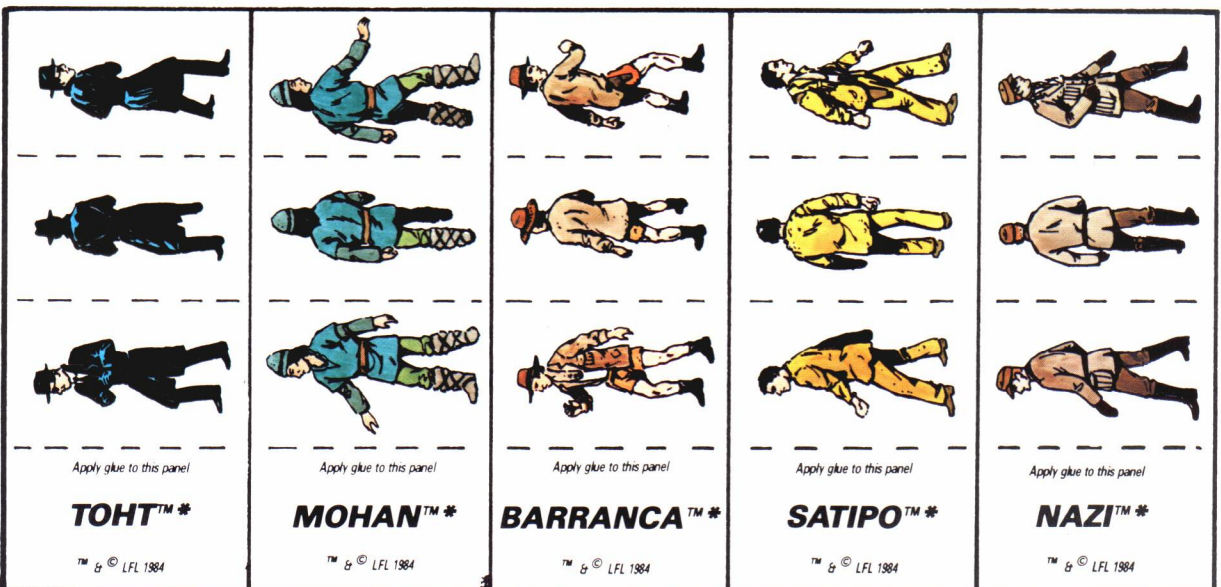


Apply glue to this panel

BELLOQ™

™ & © LFL 1984

CHARACTER



Apply glue to this panel

TOHT™

™ & © LFL 1984

Apply glue to this panel

MOHAN™

™ & © LFL 1984

Apply glue to this panel

BARRANCA™

™ & © LFL 1984

Apply glue to this panel

SATIPO™

™ & © LFL 1984

Apply glue to this panel

NAZI™

™ & © LFL 1984

TM * RAIDERS OF THE LOST ARK... ADVENTURES OF INDIANA JONES game elements, and character names and likenesses are trademarks of Lucasfilm, Ltd. used under authorization.
© 1984 Lucasfilm Ltd. All Rights Reserved.