

From the Files of:

INDIANA JONES™*

the Golden Goddess™*

Solo Adventure
Pack. For solitaire
play with the Official

Magic Viewer™

System!

Indiana Jones™* rescues
the golden Idol of the
Chachapoyan Temple™*
with your help alone!



TSR, Inc.

PRODUCTS OF YOUR IMAGINATION™

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DIRECTIONS: ROOFTOP CHASE SCENE

EPISODE 1, Scene 1

Place the MAGIC VIEWER™ screen on the building area marked **M1**. By sliding it about 1/4 of an inch in any direction, you will be able to see where you can jump, and where you cannot. From your position on the roofs of Marrakesh, you can easily see all of the buildings around, but you cannot see if you can jump from one to another, unless you are standing on one roof and wish to jump to the next.

You can see all of the rooftops between you and your objective and can choose any route to get to where you wish. But what about the danger?

Ah yes, the danger! The first danger you'll discover is jumping between buildings. The key will show you what the symbols hidden by the red ink mean, and how to handle the mechanics of leaping from roof to roof. But is that adventure?

Of course not. It's not adventure until there is some *real* danger involved. In this case the real danger is the pair of robed figures chasing determinedly after you with pistols drawn. They start five turns after you do on the same roof you started from, **M1**.

Don't start yet, but your goal is to cross the map and get to *Sallah* and the truck before the robed thieves catch up to you. To do this with proper hair-raising style, you'll have to keep track of time. Each time you leap, move from one roof area to another, scabble up back to the roof, or use your rope, a turn passes. Look at the map again, with your MAGIC VIEWER™ screen centered on rooftop area **M1**. From there, you can leap either ahead or to the right, or move to the adjacent rooftop area to the left.

Which will you do? Decide, then read on.

So you know where you're going. The key shows what you need to do to go where you want to go. But as soon as you move, you have to do some record-keeping. As you move, leap, scabble, or use your rope, you need to remember to mark off a turn as it passes. Check the key, find out what you need to do (in this case, you will have to roll the dice to leap, but you can move to an adjacent rooftop area without any roll at all) and mark off a turn as having passed.

Consult the key, then move or leap. You have just done a turn.

Your method of tracking time should now indicate that one turn has passed. Your MAGIC

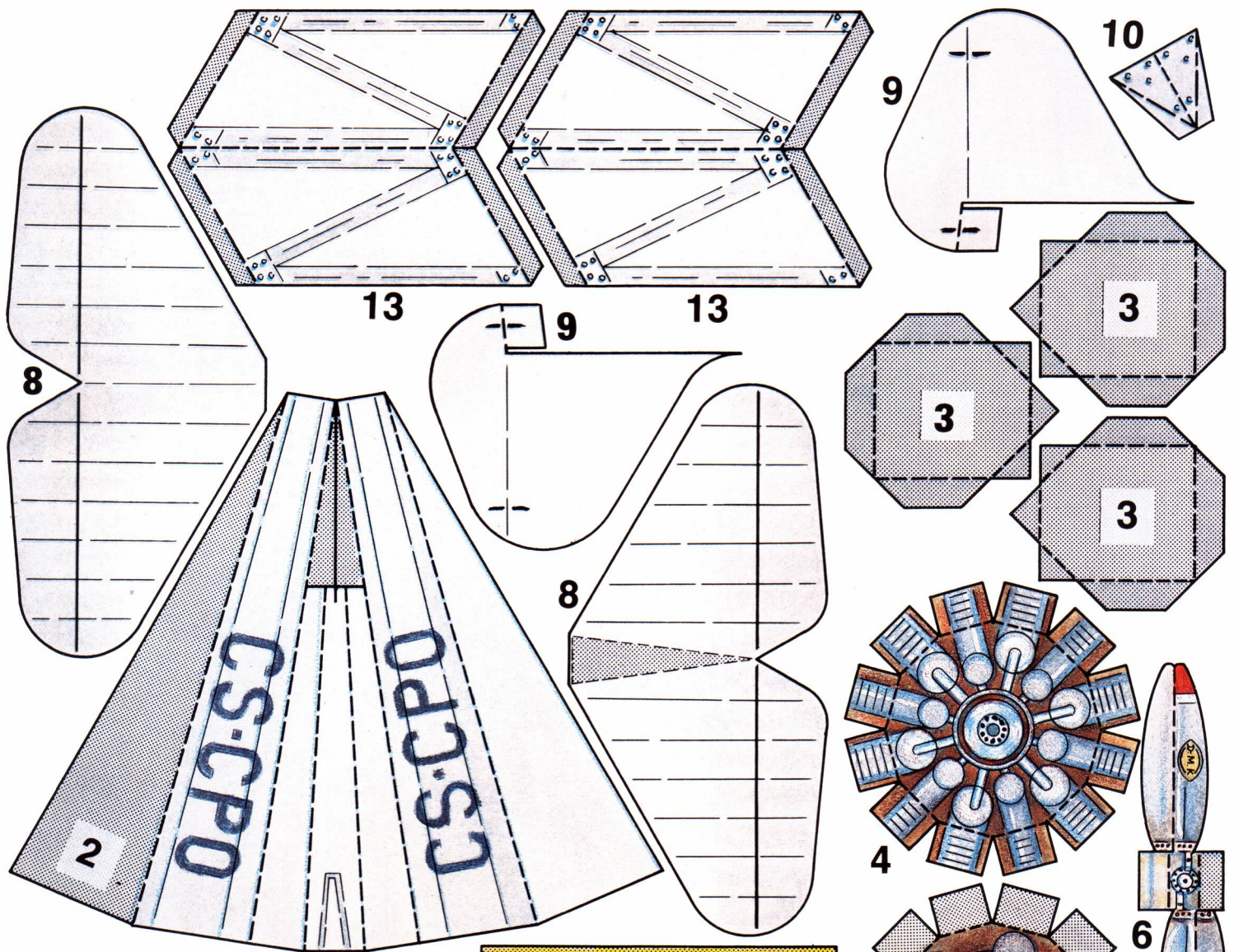
VIEWER screen should be moved either up, right, or left. If you went right or left rotate the MAGIC VIEWER screen to view the entire area you have moved to. If you moved to an adjacent rooftop, you reach it with no difficulty. If you leapt from your rooftop to another and failed your Movement Check (rolled as in instructions below in the key) you are now hanging on to the roof's edge and must scabble up to the roof. If you made your Movement Check, you again have a choice.

The race is on. What happens when your pursuers start? You should keep records of their move. Each of the robed figures has a Movement Score listed on the Villain's page. Lithe and quick, aren't they? They chase you, following the route you have taken. Now turns become doubly important. Each time you move, they move. They, too, must make rolls, but since they act well as a team, both must fail their rolls to get a scabble result. So if only one fails, the other helps out quickly enough that they do not lose a turn.

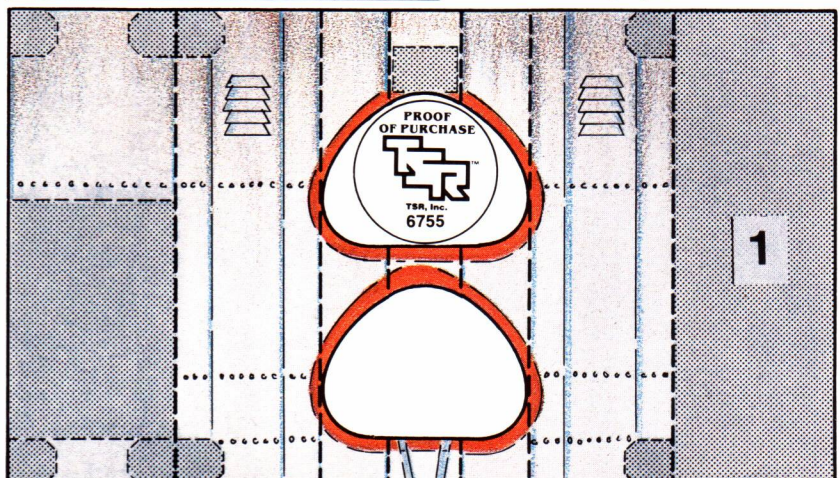
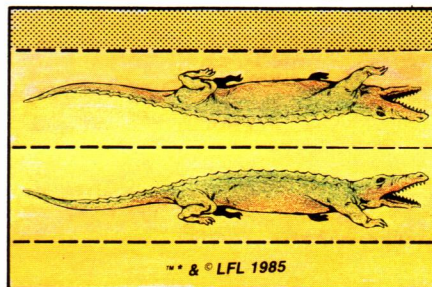
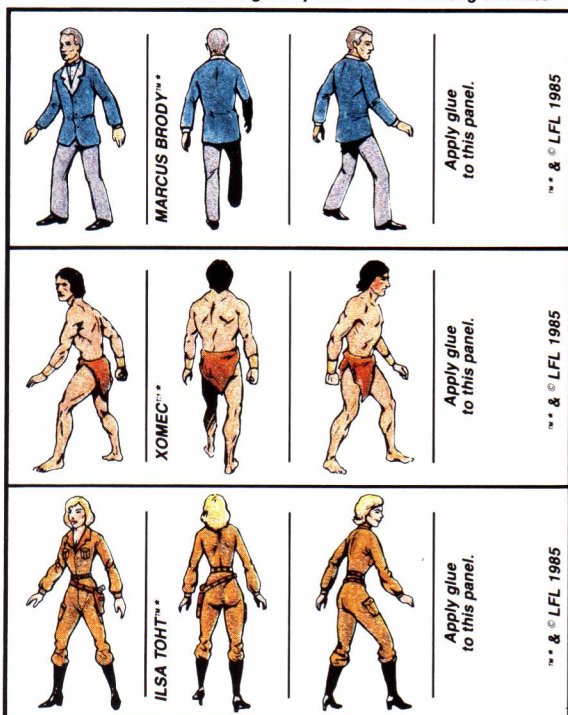
To help you keep track of the chase, keep a record of the number of turns that the robed figures are behind you. For example, if after six turns you attempt a leap and fail your Movement Check, and one or both of the robed figures make their Movement Checks, they gain on you by one turn while you scabble back to the rooftops.

What effect does this have? If the robed figures catch up to you (when the number of turns between you is zero) then pull out the pistol and start shooting, I'm afraid. Or you can keep running, and hope that you can make the truck before their bullets shred you to pieces. Remember to apply Prowess modifiers to their shooting, especially if you keep running. Each turn the villains shoot, they do not move. A chart on the Referee screen from the original boxed game lists these modifiers.

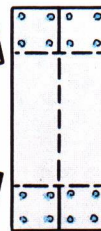
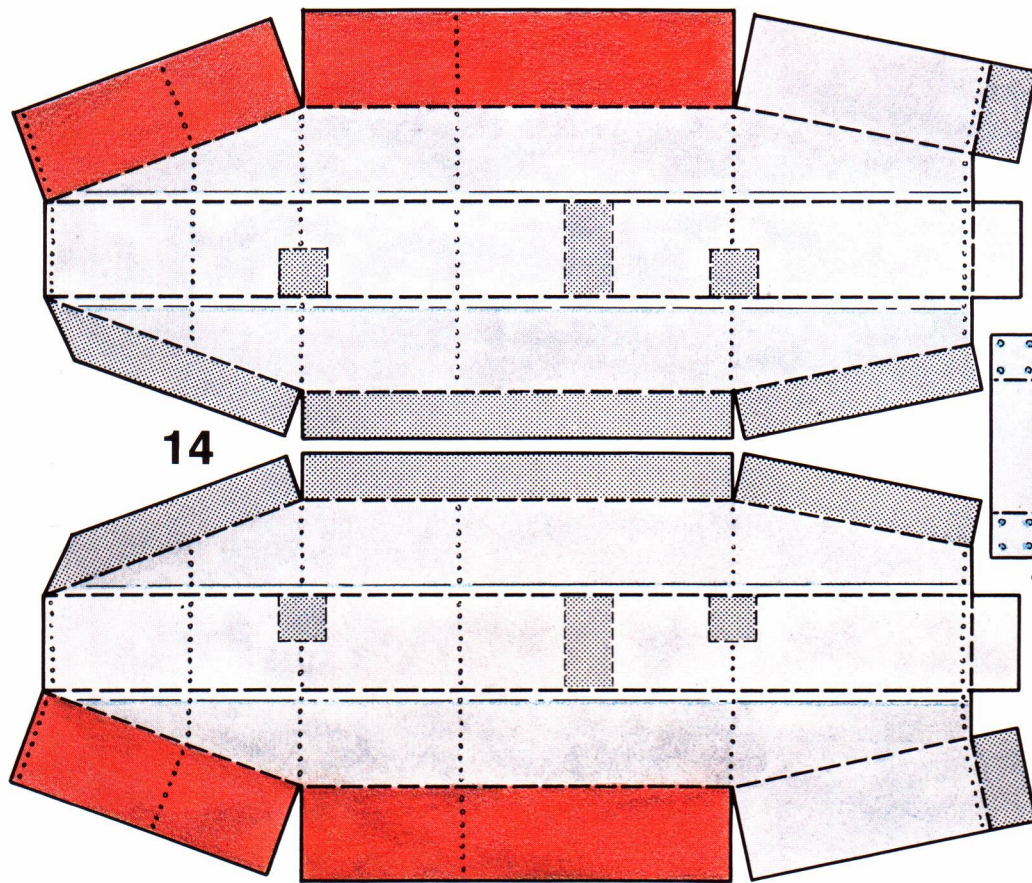
If you decide to stand and shoot, run the combat using robed figures A and B. All of you have a limited supply of ammunition (six per gun). If you win you can travel at your leisure to *Sallah* and the truck, but even in Marrakesh, murder is illegal and shooting is frowned upon within the city limits. When you are done with this episode, read the Victory Conditions on page 16. From there go to EPISODE 2.



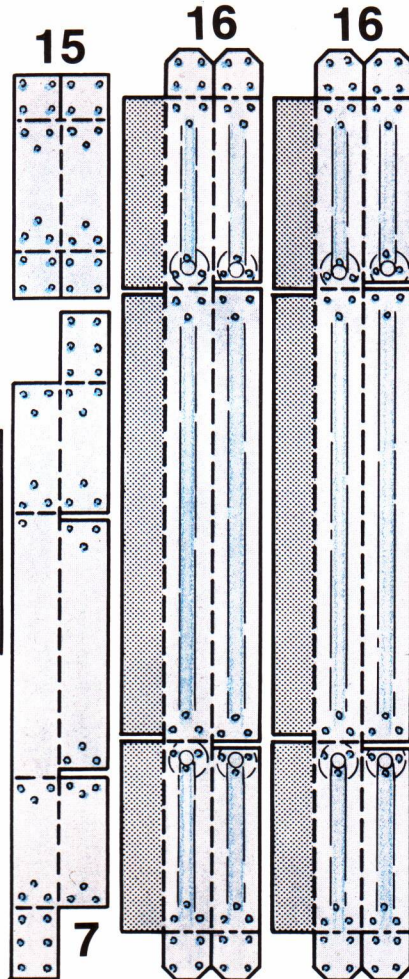
CHARACTER FIGURES. Cut along heavy solid lines. Fold along thin lines.



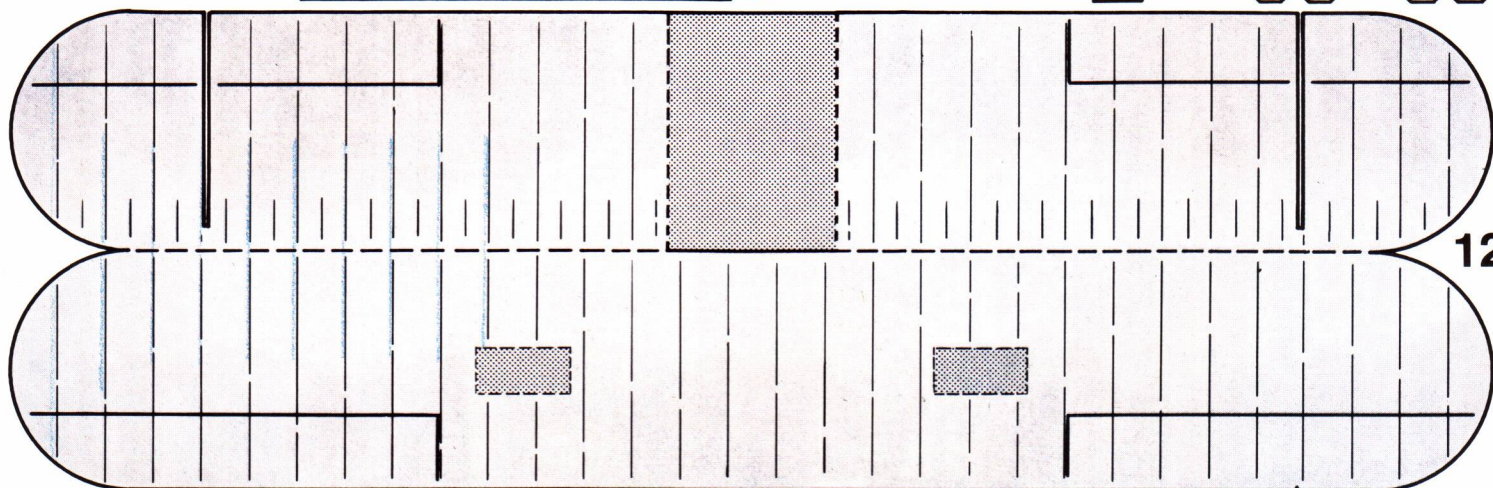
3-D Fold-up seaplane



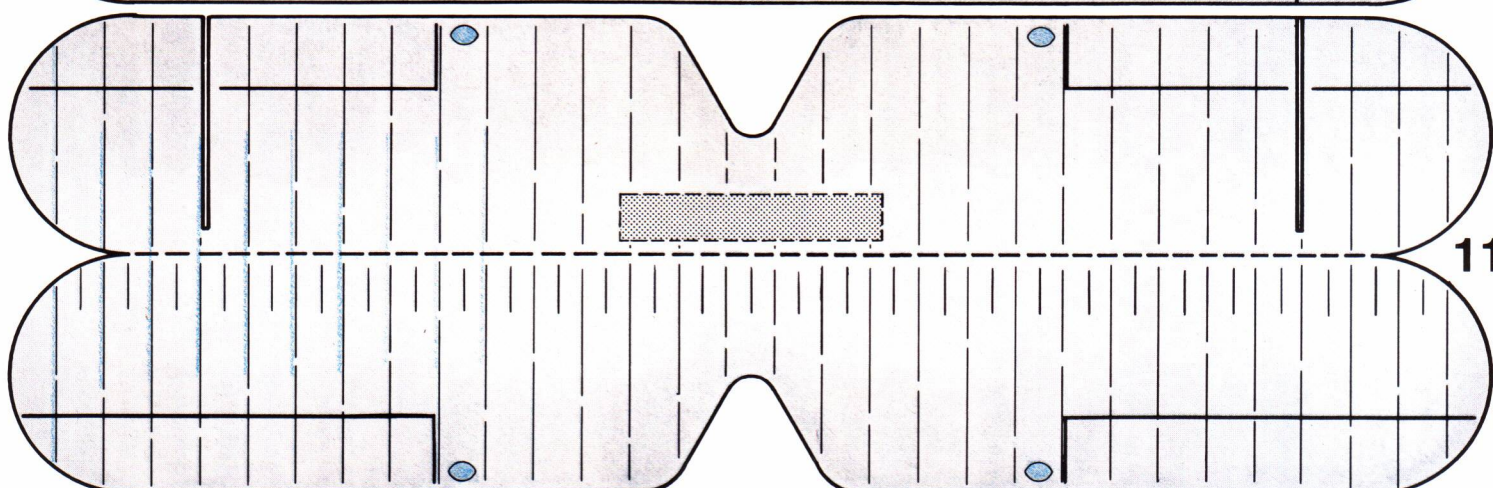
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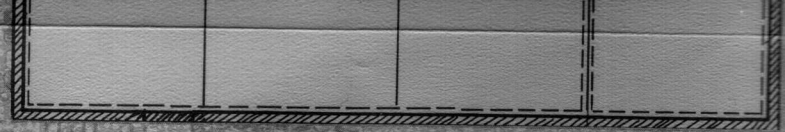
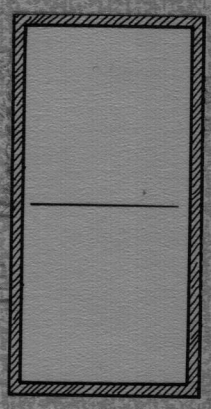
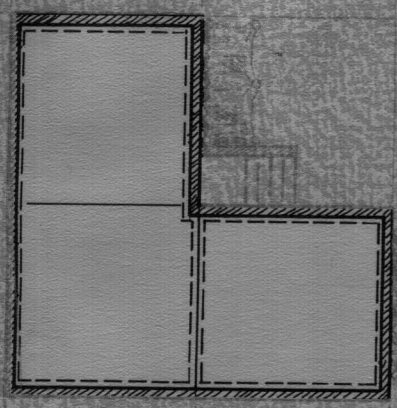
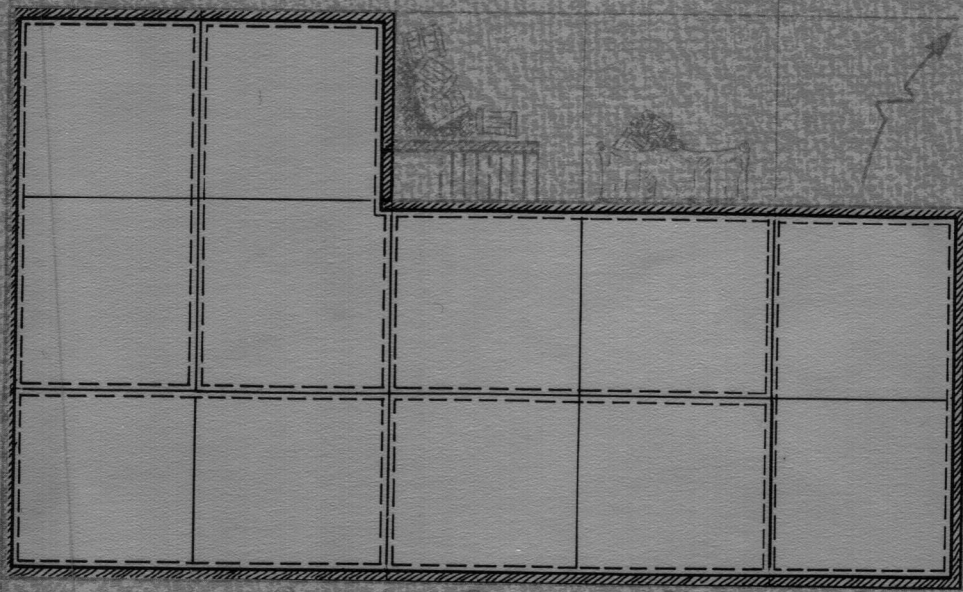
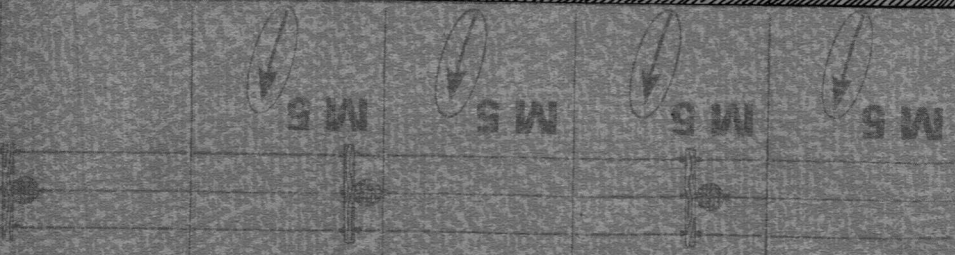
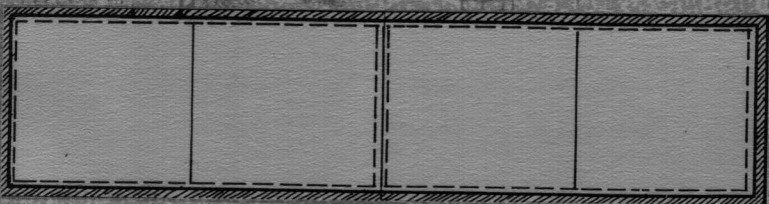
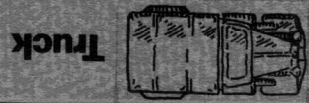
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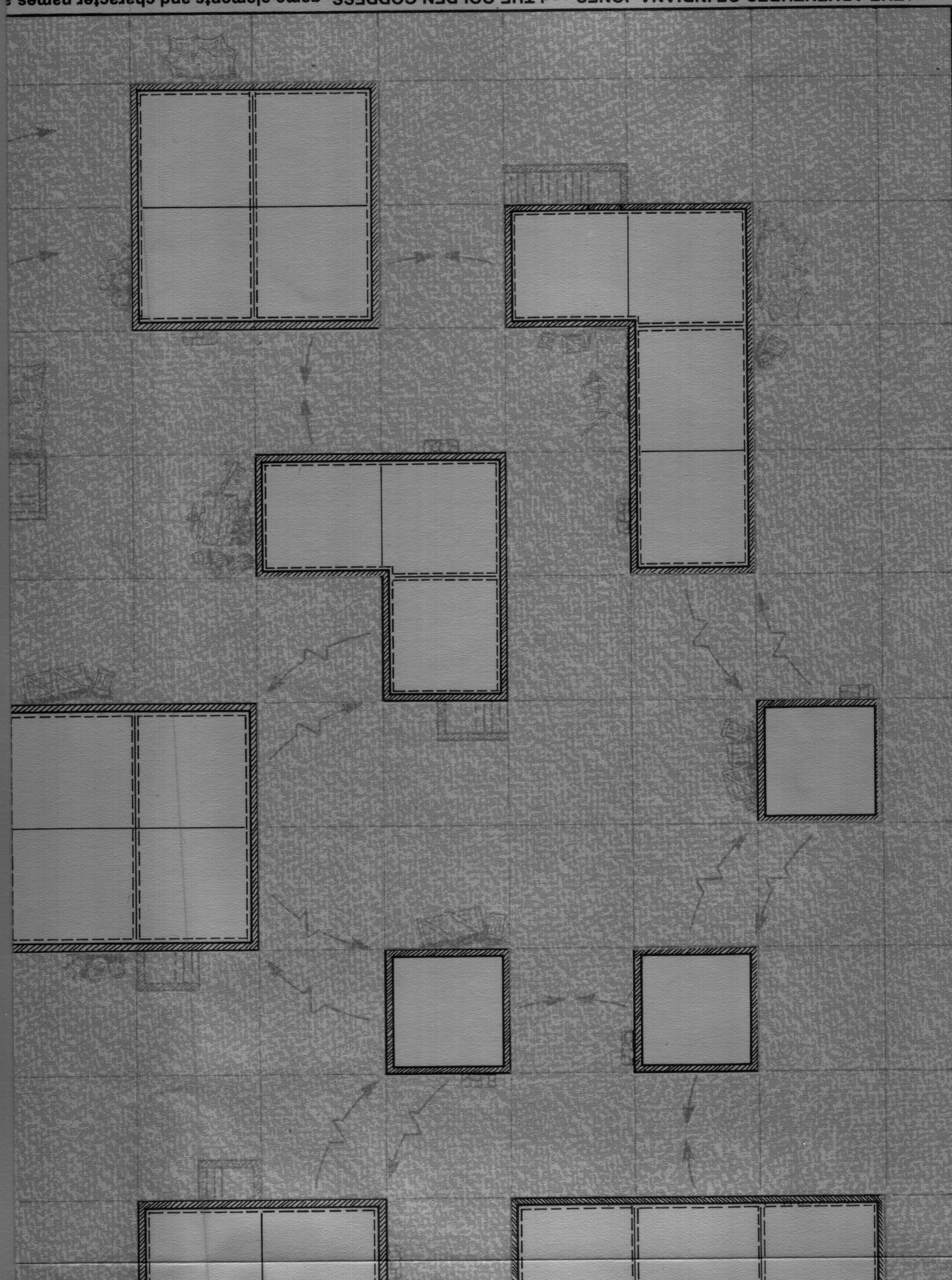


12



11





The Rooftops of Marrakesh Map



M3

M1
Start

M2

From the Files of:

INDIANA JONES™

the Golden Goddess

A MAGIC VIEWER™ Solo Adventure Pack for use with THE ADVENTURES OF INDIANA JONES™ * Role-Playing Game

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Distributed to the book trade 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.

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What is a MAGIC VIEWER™ Solo Adventure?

A MAGIC VIEWER™ solo adventure is an opportunity for you to play a role-playing game solitaire. In this case, you can play *Indiana Jones* as he struggles to regain the *Idol* stolen from him by *Belloq* just before the *Ark* affair.

You use the MAGIC VIEWER™ screen to read text one section at a time. A section will either direct you to another section or offer you a choice based on what you want to do—you choose what section to read next. This is how *Indiana Jones* encounters adventure, and depending on the wisdom of your decisions, success or defeat.

The MAGIC VIEWER™ screen is also used with the map that comes with this adventure. Special directions are given later for using the MAGIC VIEWER™ screen.

To play this adventure, you will need THE ADVENTURES OF INDIANA JONES™* game rule book, a pair of ten-sided dice, a pencil, and some scratch paper. Read further to find out more about *Indy's* pursuit of the *Idol*.

Midnight Telegram

Bleary-eyed, hardly awake, your walk toward the door of your faculty cottage is almost a dream. Who could it be at...you check the clock on the kitchen wall before unlatching the door...three in the morning?

"*Doctor Jones? Doctor Jones? Telegram, Doctor Jones. Doctor Jones?*"

A young voice. The latch clicks as you remember that the only telegrams delivered in the middle of the night are the ones about deaths, emergencies, or invasions from Mars. A young man in a telegraph uniform hands you a telegram, then stands uncomfortably for a moment, obviously waiting for a tip.

Although archeology professors don't earn much money, you shell out a tip. It is the middle of the night, anyway. Looks like an early morning, you think as you flick on the kitchen light. Nipping a yawn in the bud you tear open the telegram. So what gives?

Turn to the Evidence File on page 12 and read the telegram that is represented there. You won't need the MAGIC VIEWER™ screen to read the telegram. When you finish the telegram, start reading here again.

You set the telegram down after reading it twice to make sure you're not dreaming. The *Idol*! Bless you, *Sallah*, you think fervently as memories of the *Idol* flood your thoughts.

First there was the glint of gold across the temple from you. Once past the darts, you had measured a weight of sand in a sack meant to take the place of the *Idol*, just in case. For once, you muse as you rub the sleep out of your eyes, the precaution misfired, or wasn't good enough, because the *Temple of the Chachapoyan Warriors* began to fall around your ears as soon as you took a moment to caress the *Idol's* heavy features. Getting out of there alive must have used up all your luck, because once you got out your luck was gone. *Belloq* was waiting with at least thirty *Hovitos* warriors and claimed the *Idol* right then and there.

You had wanted to go to Marrakesh (where old *Rene'* would be sure to sell the thing) right away in an attempt to either buy it from a dealer or wring it out of *Belloq* with your bare hands. Unfortunately those government slugs turned up at the museum and started you off after the lost *Ark of the Covenant*.

With a start you realize that your daydreaming has taken you all the way to dawn. Darn. Classes today. You rise from the kitchen table only to stop halfway while a smile forms slowly on your scruffy, unshaven face. Classes? Not when there is an *Idol* to find!

Five minutes later you're shaking *Marcus* out of bed, getting him to promise an advance and talking dates, a substitute professor, plane tickets. Good thing *Marion* isn't around, you think as *Marcus* carefully jots down all that you tell him.

Back in your cottage, you carefully unwrap your bullwhip and gun. With a shark-like smile, you make sure the pistol is loaded. Marrakesh can be dangerous, you know.

Your adventure is almost ready to begin. Read *How to Play This Adventure*, then begin your adventure by reading the introduction to EPISODE 1.

How to Play This Adventure

If you've read the introduction, you know that *Indy* has a chance to recover the *Idol* that *Belloq* stole from him so long ago. In other THE ADVENTURES OF INDIANA JONES™* games, a referee "controls" the actions of the villains and thugs, keeps an eye on who does what, and generally is the key for having a good adventure.

In this solo adventure, you are *Indiana Jones* and the referee with the help of the red ink text. The following explanations describe how the solo adventure works.

WHAT'S GOING ON? In this adventure, the text describes as many details as is possible of the people, places, and things going on around *Indy*. Of course, some of the description you read contains important clues that make a difference in what you decide *Indy* will do. Other times, clues become available according to the luck of a die roll.

WHAT CAN INDY DO? Each section of the text is numbered. As described in the introduction, a section either directs you to another section, or offers you two or more choices of sections to read. Every time you make a choice, *Indy* moves forward in the story.

WHAT ABOUT THE DICE? There are two different situations in which you roll the dice. The first is when you are told, specifically in the text, to roll the dice. When this happens, you should roll the dice the number of times the text tells you to, and record the results before going on in the story. You find out what the dice rolls are for in the next section you read.

The second situation when you roll dice is during extended combat. You must take the role of a referee more seriously by keeping track, using the Villain's Page, of who is wounded, who is taking a swing (or a shot) at *Indy*, and how poison may effect *Indy's* ability scores.

To help you keep track of who's who, you should always keep a careful record of what the text tells you when it is describing a situation. Several blank wound charts are on the Villain's Page for you to use in keeping track of villains and thugs; *Indy's* chart is on the Character Sheet.

For example, *Indy* is to meet with some muggers in an alley of New York City. Bad news, because the muggers are really after *Indy*, not his wallet. They close in.

The text tells you "...there you are, *Indy*, caught in the city without bullwhip, knife, or gun. The muggers, who you thought just wanted your wallet,

begin to close in. Suddenly you realize that they want to get rough..."

If, in this situation, *Indy* stayed around to duke it out with the muggers, you would read... "There are three muggers. Each is described in Statistic Set Z. They each have one knife, and are closing in on you. If you survive the combat..."

To run the combat, you would first check the Prowess listed in "Statistic Set Z" to find what the muggers need to roll to hit you. You would check *Indy's* current Prowess (at N, 1/2, or 1/4 depending on what has been happening in the story). Since the muggers are all goons, you automatically get the jump on them, and can swing first. You then roll the dice, and the brawl is on!

PLAYER POINTS: Player points are explained on page 16. When you finish an episode, turn to the *Victory Conditions* section and read the information for the episode you just played.

SPENDING PLAYER POINTS: In this special solo adventure, you spend Player Points to reduce a wound immediately after taking the wound. Be sure to record on your Character Sheet any Player Points gained or lost.

Since this is a solo adventure, however, you should not use any Player Points gained for anything but this solo adventure. If you play through this solo adventure more than once, begin each game with the amount of Player Points listed on *Indy's* character sheet.

EPISODE 1: IN THE MOONLIGHT O

Scene 1: Who Goes There?

INTRODUCTION:

The moonlight transforms the rooftops of Marrakesh into a stark, eerie landscape. Leaving *Sallah* as a backup in the truck, you have cautiously made your way to the roof of *Saad Hassim*. Rumor says that the Frenchman, *Belloq*, sold the stolen *Chachapoyan Idol* before getting cooked by the *Ark*. And *Saad Hassim* is the biggest and richest of the antiquity dealers in Marrakesh.

The lock on the trapdoor breaks easily. Tonight, you think with a wry smile, a golden lady has a date with *Indiana Jones*. Securing a grapple to the roof, you ease a rope into the darkness below. In the night, all sounds are muffled, except for a murmur. Swinging down, you pause a moment to let your eyes adjust to the dark.

Roll the dice, and read Entry 1.

1. You have just rolled an Instinct check. If you rolled a Lucky Break, read 2. If you rolled The Big Picture, read 3. If you rolled What or Where, read 4. If you rolled No Info, read 5. If you rolled a Bad Break, read 6.

2. That murmur? Straining your ears, you can make out snatches of English coming from inside the room. Below, illumined in the moonlight, you see a prone figure. Swiftly and quietly you descend and move to the still form. Bad business for *Saad Hassim* this night—he's dead from a knife wound in the back. It seems someone else is also busy in the night. Read 3.

3. Crouching carefully, you examine the room you find yourself in. Your silent investigation reveals staggering stacks of archeological treasures interspersed with gaudy, cheap fakes. In one corner, two masked people in Arab robes bend over the very item you have come to claim as your own—the *Golden Idol*! Across the room is a door, hidden in the shadows of a cheap twelve-foot statue of Bast, the Egyptian cat goddess. What do you do?

■ The thieves outnumber you. If you wait to see what happens, read 4.

■ The thieves have not detected you yet; using surprise, you might be able to snatch the *Idol* from their hands. Roll the dice and read 8.

4. The room is full of shadowy objects. Two vague figures stand across the room from you, speaking in muffled voices. It seems likely that soon they will discover you. No time to think! What do you do?

■ If you use what surprise you have to try to bluff the two people into giving themselves away, read 9.

■ If you hide in the shadows nearby to eavesdrop on the two people, roll the dice twice and read 6.



5. You drop to the floor and look around. In one quick glance, you see a room full of artifacts of all sorts, including a large replica statue of Bast, the Egyptian cat goddess (probably plaster, you think) near the only door. Suddenly, from the darkness you hear voices—you've been spotted! Your only chance is to hide in some shadows nearby. Roll the dice twice and read 6.

6. The shadows nearby are close and inviting, but yet so far away. You stumble over the body of *Saad Hassim*. He's dead with a knife in his back. Shouts in accented English followed by shots are aimed at you. Spotted! Compare the two dice rolls with the Prowess of Robed Figures A and B. If you are hit, record the damage on your character sheet. Somehow, *Indy*, this evening just isn't living up to your simple expectations. Looking up, you see the backs of the two figures dressed in Arab robes as they make for the only door in the room. What do you do?

■ That cheap statue on the left looks like it's just aching to be roped by a bullwhip and dropped in front of these thieves—assuming they have the *Idol*, of course. Roll the dice and read 10.

■ If these thieves have the *Idol*, it wouldn't do to let them get away. Better chase after them. Read 11.

■ These thieves might be cheap local punks who don't know *Golden Idols from holes in the ground*. You can take a close look at them to be sure. Read 7.



7. Under the arm of the shortest thief is a glint of gold. Whoa! These are no punks! Roll two dice and read 6 again: the thieves shoot at you again before making for the door.

8. You just rolled a Prowess check. Use the x2 column for this check. You automatically snatch the *Idol* from the startled thieves. Close up, the thieves are as anonymous as ever; dark gray robes and masks conceal very effectively the identity of these rogues. A bad feeling rolls over you as professional-looking hands reach for professional-looking pistols. What do you do?

■ The door is close, and must lead to an alley outside. Roll the dice twice and read the introduction to Scene 2, and then read 16.

■ Your rope is handy, back there in the darkness. If you can make it to the roof, it would mean an excellent head start. Roll the dice four times and read the introduction to Scene 2, then read 19.



9. Pulling your revolver, you prepare to pull the hoax of the century on these two scum. Taking a quiet step forward, your toe nudges someone stretched out on the floor. It's *Saad Hassim*, dead, with a knife in his back. A quick glance proves that the two people swathed in Arab robes across the room are killers. The thieves look directly at you. One stuffs a squat golden statue into a sack as the hairs near the nape of your neck stiffen in surprise. What do you do?

■ With your revolver out, you have the jump on these two. Ordering them to set the *Idol* down might work. Roll the dice once and read 14.

■ That cheap statue near the door looks big enough to stun a couple of scum if a certain bullwhip was used to yank it over onto them. Roll the dice once and read 10.



10. You just rolled a Prowess check. If you are successful, (or roll a Lucky Break), read 12. If you are unsuccessful, or roll a Bad Break, read 13.

11. The shadows are black as ink around you as you sprint toward the door. Ahead of you the two robed thieves seem almost to fly along the stone flagging as they burst through the door. Reaching the door, you hear the sound of an automobile engine revving, ready to dash away with your *Idol*! Have you allowed the *Idol* to slip away once again?

Read the introduction for Scene 2, then read 15.

12. Your bullwhip, like an extension of your right hand, curls around the neck of the statue. One yank and down it comes upon the thieves with a noise like pins falling in a bowling alley. The *Idol* rolls free! As you scoop it up and into a satchel, the thieves pull themselves to their feet. Light from the trapdoor you originally entered glints dully off pistol barrels... theirs!

Read the introduction to Scene 2, then read 16.

MARRAKESH

13. Your bullwhip, like an extension of your right hand, snaps in thin air. One yank brings it back to lie limply at your feet. The thieves, robes billowing behind them like sails, rush toward the door unimpeded. Read 11.

14. You rolled a Prowess Check. If you are successful, you hit. Robed Figure A has the *Idol*, but Robed Figure B is larger. Keep track of the Robed Figure's wounds on the chart provided.

One shot won't stop them, so you take off running, hoping that your shot will matter later. Read 11.

Scene 2: Midnight Run

INTRODUCTION:

Now it's a chase! Depending on the decisions you made in Scene 1, you are either chasing or being chased by the two robed thieves. The key is the golden *Idol*. You must try to make it with the *Idol* to *Sallah* and the truck. Good luck.

15. Marrakesh is not a clean city. The alley you step into is half choked with refuse and garbage. With open doors, a revving car waits for the thieves as they sprint to safety. But fate is on your side, *Indy*. Though lithe and quick, the thief carrying the *Idol* slips in a patch of slime as the other dives into the car. Your keen eye catches a gleam of gold as it slides into the mud while the figure stands and leaps into the moving car. The *Idol*! You run forward and pull the *Idol* from the muck as the car careens around a far corner. In the gentle moonlight, the gold is fabulous, mesmerizing. You understand why the thieves would wish to simply stand and stare at it for a while. It is a weighty six-inch form in your hands as you carefully remove the muck from the *Golden Goddess*, exposing more and more of her heavy features. What do you do now?

■ *Sallah* is waiting only a few blocks away with the truck. The alley is the simplest way to get there. To go by way of the alley, read 18.

■ The thieves are bound to notice their bad luck before long, so it might be a good idea to return to the truck by the way you came—over the rooftops. Read 19.

16. The *Golden Idol* is heavy in your hands as you turn over options in your head. With two armed thieves ready to shoot, taking the time to climb the rope and get onto the roof is definitely out. The door to the alley is your only hope.

Dodging as well as you can, you make for the door. Roll the dice twice and read 17.

17. The dice rolls were for the thieves' shots at your fleeing back. Compare the two dice rolls with the Prowess of Robed Figures A and B. If you are hit, record the damage on your character sheet. Unless you've been extremely unlucky so far and have been knocked unconscious, read 18.

18. As you run in the alley away from *Saad Hassim's* shop, a car revs up behind you. The thieves! The car begins to gain quickly on you. The streets are dark except where the headlights cast grotesque shadows on the walls beside and ahead of you. Ahead? A dead end! The car is only a few meters away, and it fills the alley. As the far end rushes up to greet you, the roar of the car's engine blots out all thoughts except those of escape. What do you do?

■ A drainpipe leads up the side of a building nearby. It might hold your weight with a bullwhip assist. Roll the dice and read 21.

■ If you leap over the top of the car at the last moment, then run the rest of the way to the truck, roll the dice and read 22.



19. With the *Idol* hanging at your hip, you re-enter the antiques shop and begin to climb the rope. The skylight comes nearer until at the last moment the sound of an automobile tearing to a stop reaches your ears. The thieves! You cover the last few feet of space between you and the roof in a moment. Crack! Crack! Slugs whiz by and smack inches from your legs as you pull yourself up and onto the roof. What do you do?

■ If you roll away and run for the truck without exposing yourself to any gunfire, read 24.

■ If you try to get the rope, both to keep the thieves from using it and to have it for climbing down to the truck later, roll the dice once and read 20.



20. You just rolled a Prowess Check for Robed Figure A, who is shooting at you! Remember that only your arms are exposed to the gunfire. If you are hit, record the damage on your character sheet. You loosen the grapple and pull up the rope, which is very heavy until Robed Figure B lets go! Remember that you now have your rope. Read 24.

21. With that sedan bearing down on you, going for the safety of the rooftops is more than just a good idea. You grip the leather handle of your bullwhip.

Your dice roll was a Prowess Check. If it succeeded, you swing to the rooftop. Read 24. If it failed, you have just enough time to squint your eyes in the glare of the sedan's headlights before attempting to leap over it. Roll the dice and read 22.

22. It seems almost as if the huge sedan is roaring as it tears toward you. You time your leap to the last second. The dice you rolled was a Movement Check. If you succeed, the sedan misses you. If you fail, it hits you.

If the sedan misses you, you escape to *Sallah* and the truck. The noise of the sedan crashing noisily into the wall rings in your ears. Read the introduction to EPISODE 2.

If the sedan hits you, you are subject to a crash with a danger rating of 90. If you remain conscious, you escape to *Sallah* and the truck. The noise of the sedan crashing into the wall rings in your ears. Read the introduction to EPISODE 2. If you are unconscious, read 23.

23. The headlights blind you only for the time it takes to be savagely knocked out by the sedan. Gradually, your sensations return. At first, only a slight buzzing sound fills your ears. Then, as you struggle to come to, you hear muffled sounds.

Finally, you hear *Sallah* giving quiet directions. A vision much like the *Chachapoyan Idol* is within your field of view as the final vestiges of blurred sight leave you. The *Golden Idol*? But the thieves must have...

"*Indy*, my friend, I rescued you and the *Idol* after hearing the crash." *Sallah's* voice is calm and soothing. He tells you of the thieves' subsequent escape.

You now have the *Idol*, and are ready to continue. Read the introduction to EPISODE 2.

24. You now stand on one of the many rooftops of Marrakesh. Each building is two to three stories high. You have discovered that with a careful and slow approach, travel is possible in any direction. But with armed thieves hot on your trail, careful and slow are two luxuries you cannot afford. The only choice you have is to leap between the buildings in an attempt to make it to the building near which *Sallah* waits with the truck. And since those thieves are very determined, they can't be far behind.

For this chase, you use the red ink map, the MAGIC VIEWER™ screen, and the directions and red ink entries on the inside of the cover. Begin reading those directions now, and good luck.

EPISODE 2: DANCING IN THE BIG APPLE

Scene 1: Idol Pursuit

INTRODUCTION:

With the *Idol* safely packed away, you make your way back to New York City. You are overdue at a fund raiser in a fancy nightclub in Upper Manhattan that was organized by *Marcus*. The *Diamond Eye*, if you remember correctly, is high up in some skyscraper. As your plane cuts through the early evening sky only minutes from the airport, possible dramatic entrances cross your mind—*Marion* will be there.

Dressed in a tuxedo that only sees the outside of your closet when dressy parties come along, you stand alone in the elevator. Hours late already, your patience is being tested during the time it takes the elevator to climb 23 floors. When the door finally opens, you face a pack of newshounds being restrained by *Marcus*.

"The *Idol*!" *Marcus* exclaims. "You've got the *Idol*!"

"Correction, *Marcus*," you tell him as you hand the *Idol* to him. "We've got the *Idol*."

"Oh!" says *Marcus*. "I'll be putting this in the guarded display area." *Marcus* turns with the *Idol* and heads for the exhibit museum set up to show off the *Idol*. The newsmen follow. Out of the crowd steps *Marion*. Read 25.

25. Something had been missing from your life while you hunted down the *Idol* in Marrakesh. Cheek to cheek with *Marion*, dancing to a slow waltz, you suddenly know what it is. Time to relax and forget for a while those robed thugs in Marrakesh. Time to...your reverie is burst by two shots that come from the exhibition room.

Marion is forgotten in a moment. The *Idol*! And *Marcus*. With quick sprint, you race to the door of the exhibition room. Two bullet holes and one bleeding newsmen tell the story; somebody with a gun inside doesn't want anyone to come through the door. Roll the dice.

You just rolled an Instinct Check. If you rolled a Lucky Break, read 26. If you rolled The Big Picture, or What or Where, read 27. If you rolled a Bad Feeling, No Info, or a Bad Break, read 28.

26. Somebody must be trying to steal the *Idol*. The thieves from Marrakesh? Who else? Read 27.

27. What is going on becomes obvious. Someone came in through the exhibit room window. With this crowd outside the door, it's unlikely they'll try to escape by normal means. That leaves the window. Down the hall is a window that must open onto a nearby ledge. What do you do?

■ You can go through the door, betting that whoever shot the holes through it is long gone. Read 28.



■ The hall window lets you check the exhibit window area from a different and unexpected direction. Read 29.

28. The shots through the door are an obvious bluff. You're not fooled for a minute. Stepping over the prone newsmen, you throw open the exhibit room door. Roll the dice three times and read 30.

29. Avoiding the gunhappy type behind the exhibit room door is a good idea. The window looks big enough to climb through, but for now you're just looking. Out on the ledge you see three Indians. Indians? *Hovitos*! Two have blowguns, while the third is pointing a revolver in the window. What a time to be caught without whip or pistol! The one with the revolver seems to have something heavy in a sack at his side. You can now read part A of the Evidence File (page 12). What do you do?

■ If you stay in the nightclub, safely away from those *Hovito* blowpipes, read 31.



■ If you move out on the ledge and try to retrieve the *Idol*, read 32.



30. The door opens easily and you step into the room. A 'bang!' and two 'fffts!' prove your bluff theory wrong. The dice you rolled are Prowess Checks for one pistol and two darts shot at you. Native Figure A has the revolver; Native Figures B and C have the blowguns. If a dart hits you, you'll need to check for poison as per poison A on the Villain's page. Record on your character sheet any wounds taken.

You catch a quick glimpse of figures fleeing along the ledge. You see *Marcus* and a guard prone on the floor. What do you do?

■ If you stay inside, safely away from those guns and blowpipes, read 31.



■ If you climb out the window and attempt to retrieve the *Idol*, read 32.

31. You back away from the window, telling yourself that *Marcus* will need some attention. *Marion* is at your elbow, but you can't look her in the eye, somehow. After a few minutes, the police arrive, and begin asking questions. You tell them what you know. Read the introduction to EPISODE 3.

32. Clumsy in your tuxedo, you climb out into the night. Like in Marrakesh, it is night and the stars are out. Unlike Marrakesh, it is cold, with a chill wind blowing. Spread out below you are the lights of New York City, and 23 stories down are the streets. The *Hovitos* don't seem to mind the cold, however; in their loincloths they pad easily away from you along the thin ledge. What do you do?



■ If you return to the nightclub and tend to *Marcus*, read 31.

■ If you try to move along the ledge in an attempt to recapture the *Idol*, roll the dice and read 33.

33. As you move carefully toward the retreating backs of the *Hovitos*, the leader turns and spots you. Quickly, he orders the last in line to eliminate you. The dice you rolled was Native Figure C's Prowess Check for the dart he has blown at you. He is using Poison A. If you retreat into the nightclub, read 31. If you continue to fight on the ledge, read 34. Whichever you choose, remember to apply the effects of poison, if any.

34. You move in to wrestle with the *Hovito*. Roll the dice and read 35.

35. You just rolled a Backbone Check. If you succeed, roll the dice, consult the chart under 36, and apply the results to the *Hovito*. If you fail, roll the dice,

consult the chart under 36, and apply the results to *Indy*.

36. TABLE 1: ACROBATICS

01-40 FALL. Read 37 if you fall, 40 if not.

41-60 FALL AND SNATCH. Whoever falls snatches at the other. Roll Movement Check for second party at 1/2. If it fails, second party falls. Read 37 if you fall, 40 if not.

61-70 FALL TOGETHER. Bad luck. Regardless who is affected by this roll, both of you fall at the same time. Read 37.

71-90 SLIP. Affected party slips and catches self on ledge. Roll again on this chart, add 60, and apply results to *Indy*.

91-00 MARION! Marion saves your hide with a well-placed bullet. Read 40.

37. The *Hovito* was too cunning, and so now you fall. It gets cold quickly as you fall headlong toward the hard street below. A row of flagpoles juts out from the side of the building. What do you do?



■ If you attempt to grab a flagpole, roll the dice and read 38.

■ If you fall blissfully and die with a smile, read 39.

38. You just rolled a Movement check. If you succeed, you easily catch the pole. Above you, *Marion* is calling for a rope. Go to EPISODE 3. If you fail, read 39.

39. You fall past the first row of poles. Below you is another row, coming up fast. Read 37.

40. If you have defeated two *Hovitos*, read 41. If you have only wrestled one, return to 34, as the leader orders the second one to stop you once, for good!

41. Lady luck is certainly on your side tonight! Spanning the gap between two skyscrapers is a long ladder. On the other side is a large, well-muscled Indian. At this distance, you can tell that he is a *Chachapoyan warrior*, and not an *Hovito* at all. Read Evidence File B (page 13). What do you do?

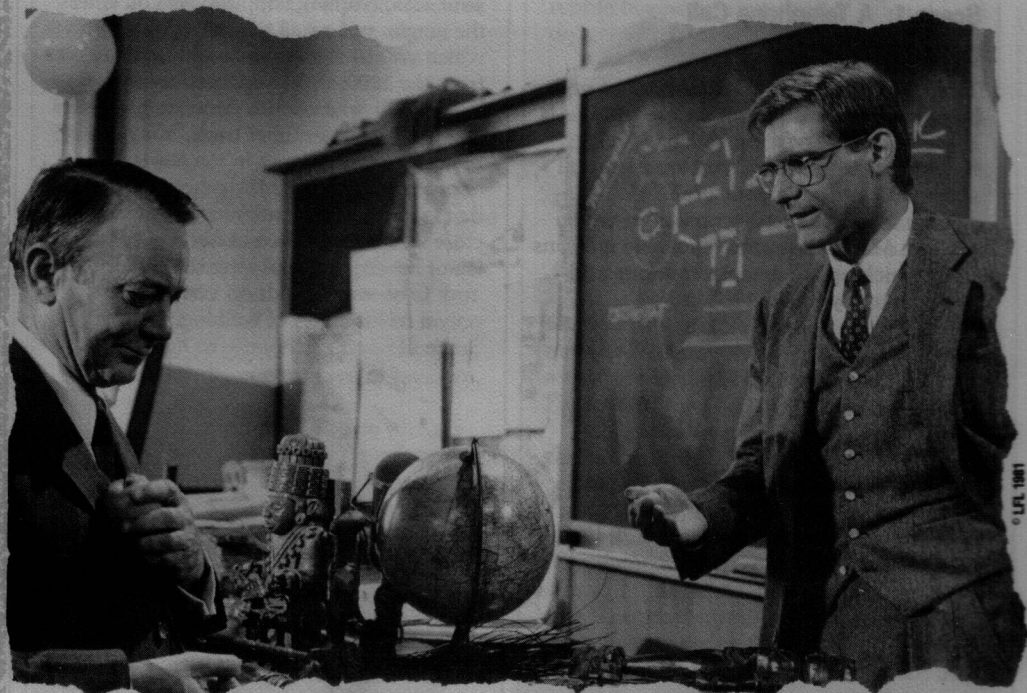
■ If you attempt to cross the ladder, roll the dice twice and read 42.



■ If you wisely admit defeat, and watch the *Chachapoyan warrior* escape, read 43.

42. You just rolled two Movement Checks at 1/4. If you fail either, read 39. If you make both, you manage to leap across the gap between the skyscrapers but have to scramble desperately for a hand-hold. By the time you get to your feet, the *Chachapoyan warrior* has disappeared. Go to EPISODE 3.

43. The cunning *Chachapoyan warrior* launches the ladder into the air. As it spins end over end toward the street below, he makes his way into a dark window. Go to EPISODE 3.



EPISODE 3: **RANSOM!****Scene 1: A Telephone Call****INTRODUCTION:**

Tired, sore, and cold to the center of your being, you enter an office where *Marcus* is supposed to be. *Marion* walks close by; how many more times, you wonder, will she be there to save your life?

Your senses suddenly come alert when you see *Marcus's* strained face. He motions you to pick up the extension phone and listens intently. Read 44.

44. "...that I have given you the location, Brody. It is up to you. The *Idol* of the *Chachapoyan* fertility goddess will be returned—if the price I quoted is paid. Payment must be delivered in person by your colleague, *Indiana Jones!* Alone!"

The voice, you muse, is one of a woman... the accent, German. Roll the dice and read 45.

45. You just rolled an Instinct check. If you rolled What or Where, or better, read 46. If you rolled Bad Feeling, or worse, read 47.

46. Now things are becoming clearer. You heard that voice in Marrakesh, as one of the robed thieves! It's a safe bet her partner is the one that just made off with the *Idol*. It takes good organization to have timing this good, you realize. And this ransom business sounds fishy. Why would someone go to such lengths to acquire such an *Idol*, then simply turn around and ransom it? It's a dour thought, but them asking for *Indiana Jones* in person might mean that the ransom isn't what they're looking for. Read 48.

47. So that's why the *Idol* was stolen! Just some cheap hoods who read the paper and smelled a quick dollar. Funny how they ask for *Indiana Jones* by name to deliver it, but that's the way it goes when your name gets in the papers all the time. Read 48.

48. It seems like whatever those hoods want, they're going to get it. *Marcus* insists that you do as the directions say—go all the way to Manaus, alone. In the middle of the Amazon basin, it's near that *Hovito* territory you were in years ago. Read Evidence File A (page 12), then 49.

49. Alone, on a paddlewheel steamer, you look into the dark jungle that lines the river bank. With a slight shudder, the steamboat turns to dock and unload manufactured goods. Copra and plantain are taken aboard as you cinch your belt and grip your machete firmly in your hand. Roll the dice twice and read 50.

50. The dice rolling was to keep you on

your toes. Nothing happens. As you enter the jungle, you recall the strange place to which you travel. An opera house that dates from the 1800s is the supposed rendezvous. It was built when South America controlled all of the world's rubber trade. You even remember some stories in the newspapers about how important the rubber trade could be in wartime. Around you, the shadows close in. It is dark even at noon. The jungle is not new to you, but after the chill in New York City, sweat beads on your skin after only a few minutes of walking. Go to Scene 2.

**Scene 2: Jungle Opera**

Once again you are in the jungle, *Jones*. The heat and the airborne dampness slow you down as you search for the opera house. The voice on the phone said it wasn't far. She was right. Read 52.

52. More a glow than anything else, signals the opera house's presence. Its tall structure cuts through the jungle cover, allowing sunlight to filter downward. It looks out of place, and threatened by the nearby, grasping jungle. It doesn't look like prime real estate. Roll the dice and read 53.

53. You just rolled an Instinct Check. If you rolled What or Where, or better, read 54. If you rolled Bad Feeling, or worse, read 55.

54. The opera house, while rustic, is also a trap! A lone, armed *Hovito* is crouching nearby, obviously waiting in ambush. Remember that you have the jump on the *Hovito*. Read 56.

55. An *Hovito* war-cry splits the air! Ambushed! A lone, armed *Hovito* has the jump on you. Remember that and read 56.

56. You'll use your machete for this fight—it's handiest. Use the *Hovito* statistics listed on the Villain's page (page 14). The *Hovito* has no poison. Remember who has the jump on who and run the combat. If he knocks you out, go to Scene 3. If you win, read 57.

57. The *Hovito* slumps to the ground, unconscious. A chorus of war cries tells you that half a dozen *Hovitos* have come to avenge their brother. There are six *Hovitos* (use the *Hovito* statistics on the Villain's page (page 14) for each), each armed with a spear and Poison B. What do you do?



■ If you pull out your pistol and fire like mad at the *Hovitos*, roll the dice three times and read 58.

■ If you turn and flee, roll the dice six times and read 59.

58. With pistol in your hand, the *Hovitos* hesitate. You just rolled three Prowess Checks for your gunshots. Any *Hovitos* that are still standing attack you with their spears. Run the combat from here.

If you are drugged and lose the battle, read 60. If you win the battle (remember that you cannot shoot more bullets than are in your gun unless you take time to reload) read 61.

59. With odds like that, only a man bent on self-destruction would stick around and fight, especially when it becomes clear that you, *Indiana Jones*, not the ransom money, is what someone really wants.

The six dice rolls are for the *Hovitos* throwing their spears at you. Use the *Hovito* statistics on the Villain's page—each is using Poison B on their spears. If you are drugged, read 60. If you escape, read 61.

60. It was just a scratch, but now the world is growing dim in your eyes. Drugged! All of your muscles go slowly slack as someone lifts you up rudely and holds you as easily as a parent holds a child. A sneering face with a tattoo on the right cheek speaks into the growing dark of the drug.

"You, *Jones*, are a fool. After I defeated you in your lands, how could you expect to beat me in mine? Now *Xomez* of the *Chachapoyan* warriors has you as his own!"

Good English, for an Indian. The darkness becomes complete. Read the introduction to Scene 3.

61. Miraculously, all six spears miss you completely. You run blindly into the jungle, slapping aside vines and branches as they come between you and safety. Suddenly you feel a sharp sting on the back of your neck. Read 60.

Scene 3: Names and Faces

INTRODUCTION:

The darkness that holds you is absolute, and timeless, until words begin to make themselves known from the void. Read 62.

62. "It seems that our guest is coming around." The voice is female, and has a German accent. Gloating overtones oil her words. You lay prone on a stage rotted and littered with refuse—center stage in a badly corroded opera house. At least eight *Hovitos* stand near you with spears ready. A tall, blond woman dressed in fatigues, armed with a revolver, stands imperiously above you. Without looking, you are sure that you have been stripped of every useful weapon.

"Good Afternoon, Herr Doktor Jones. I trust your head will clear momentarily. The drug is strong and quick, but leaves no after effects. I am *Ilsa*." She pauses, as emotions play over her face. "*Ilsa Toht!*"

"I see you remember the name, Jones." Anger and pride suffuse her features. "As well you should! *Ernst Toht* died because of your interference in the *Ark* affair. He was my brother!" She pauses. What do you do?

■ If you continue to listen to find out more about how the *Idol* is involved, read 64.

■ If you attempt to fight your way free, prompted by the knowledge that *Ilsa* can't have much pleasant planned for you, read 63.

63. As you well know, the odds are not good at the moment—eight *Hovitos*, each armed with poisoned spearpoints, and *Ilsa* herself armed with a revolver. That's nine weapons more than you have, in a physical sense. Your blood cools a little bit at this reckoning of the odds. Perhaps you should save your strength for a better opportunity. Read 64.

64. "You are wise, Jones, to accept your defeat." *Ilsa* gestures, and *Xomec* appears from the shadows, armed with your revolver and whip. "Let me tell you a little story, eh, Herr Doktor?"

"I, too, serve the Reich. My mission in South America is simple: to disrupt the availability of rubber if there is war. To do this I needed the help of the natives, and to garner their trust I needed the *Chachapoyan Idol*. When I first saw you in Marrakesh, your name did not come to my mind, but later upon examining the photographs in your file I found two victories waiting for my hand to grasp them. Not only did I have in my power the

ability to severely limit the production of war materials for the U.S., but also vengeance—vengeance ardently craved!"

Her pause is short. With a masterful wave of her hand, she declaims, "*Xomec!* See that *Dr. Jones* interferes with no one again! Ever!"

With a spear at your throat, you have no choice but to allow leather thongs to be tied to your wrists and ankles. You are then led outside, into the jungle, and toward the river. What do you do?

■ If you allow yourself to be taken to wherever these *Hovitos* under the direction of *Xomec* are taking you, read 66.

■ You can bet that you already know what these *Hovitos* are going to do to you. If you get the leather thongs wet in the damp weeds to attempt an escape, read 65.



65. Knowing that your life may depend on being able to stretch the leather thongs that dangle from each wrist, you suddenly burst from the hold of your captors and head for the bushes. As you expected, *Xomec* brings you down within seconds with a flying leap. Your bonds have been thoroughly wetted, however.

"Fool, Jones. You are a slow fool." *Xomec* grunts at you as he shoves you back onto the path. Read 66.

66. You allow yourself to be led to four stakes driven deep into the mud of the Amazon river bank. Each of your four limbs are tied so that you lie spread-eagle on your back. The river rushes nearby as *Xomec* pays you his last respects.

"Goodbye, dead man. I go to become the leader of all the *Hovito* Indians, as is my destiny. Even during my schooling at Oxford, I yearned for power. With the *Idol*, it shall be mine. I go to become a king while you stay to become a meal for the children of the river." *Xomec* and the *Hovitos* hurry off, just as the engines of a plane begin to cough and turn over somewhere down the river.

If you remembered your anthropology and realized that you would have to wet your bonds, read 67.

If you forgot your anthropology and did not dampen your bonds, read 69.

67. With *Xomec* and the *Hovitos* gone, the "Children of the river" begin to crawl out of the water. Alligators? Crocodiles? You heave at your damp bonds and have the satisfaction of feeling them stretch slowly. First one hand, then the other comes free! Unfortunately, grandfather jaws is only meters away. You have only enough time to free one leg before the

reptile begins his first course. What do you do?

■ With two arms and one leg, what can you do? If you tie together the leather cords to use to lash the monster's jaws together, read 68.

■ If you hope the beast doesn't tear an arm off while you untie your other leg and make a run for it, read 69.



68. Quickly, you lash together the thongs and desperately wish you had paid more attention when the carnival man from Florida did this.

You face a danger rating of 50 each combat turn that the crocodile is not restrained. For you to tie its jaws shut, you must make two consecutive Prowess Checks. You may roll once per combat turn, remembering to roll also for the crocodile's attack.

If you tie its jaws shut, you escape. The airplane engines you heard are bad news. Go to EPISODE 4.

If the crocodile knocks you unconscious, read 70.

69. No matter how hard you struggle, the tough, unyielding leather does not give way. The crocodile slurps through the mud toward you, keeping one evil eye locked to yours at all times. Within feet of your face, it opens its jaws wide, displaying a deadly array of jagged, razor teeth.

Blood pounds in your head as you frantically think of paths to safety. Then you faint. Read 70.

70. Upon regaining consciousness, you consider if perhaps you have entered into the afterlife, and have a quick moment of worry about the effect of the *Ark* affair on your eventual destination.

These hazy moments of worry pass as the world comes into focus around you. You are on a boat of some sort, and though you seem to have horrible wounds, you are alive and on your way back to civilization.

You return without ransom or *Idol*, with only your life and your clothing. A passing riverboat has saved your life. Part of you may wish that the crocodile had finished you, but the rest is satisfied that the information you possess is worth something. Your adventure ends here, as you float down-river under the kind care of *Charlie Allnut*, the boat's owner.

EPISODE 4: GET THAT IDOL!

Scene 1: Going Up?

INTRODUCTION:

Blood still racing from your brush with a brutal death, you crash through the jungle toward the sound of the engines. It must be some sort of amphibious plane, you realize.

The jungle grows lighter and lighter as you approach the river where the engines are revving. Vines and leaves whip past your face as you charge through the undergrowth. Remember that you have no weapons. Read 71.

71. Finally, you come within sight of the river itself. Nearby a floatplane bobs up and down next to a dock. Two *Hovitos* finish stowing something in the cargo area before returning empty-handed to the dock. *Ilsa* seems to be in the pilot's seat, while *Xomec* looks uncomfortable in the fierce backwash from the twin props. The props seem almost up to speed for takeoff. What do you do?

■ Time might be of the essence; if you attempt to rush past the *Hovitos*, roll the dice twice, and read 72.

■ While those two *Hovitos* are empty-handed now, it wouldn't do to take the chance of putting your back to them. If you fight them now and get them out of the way before trying to get onto the plane, read 73.

72. The dice you just rolled are Instinct Checks for the *Hovitos*. Check the *Hovito* statistics on the Villain's page. If neither *Hovito* rolled The Big Picture or better, then you surprise them both completely as you rush toward the slowly-moving airplane.

If you surprised both of them, roll the dice and read 76.

If one or both of the *Hovitos* are not surprised, read 73.

73. It looks like these *Hovitos* are a bit spooked at the sight of you. And what a sight you are! Muck and blood intermixed make your visage fierce. How do you fight them?

■ If you take them one at a time, read 74.

■ You can prove that you have more going for you than most Joes on the street or in the jungle. Two foes, two punches. It could backfire. If you try, read 75.

74. These *Hovitos* are so slow that you can get two punches in on the same *Hovito*. Roll those punches and apply

them to one *Hovito*, then begin rolling both your own and the *Hovitos* punches. The plane, meanwhile, is on its way!

If you punch both of the *Hovitos*, you can leap for the tail section of the plane as it slides past the dock. Roll the dice and read 77.

If you fail, and get knocked out by the *Hovito*, he picks you up and gives you a short ride into the Amazon river. Read 78.

75. Roll the dice twice. These rolls are your Prowess Checks at normal strength! If both succeed, you can bull your way forward and attempt a leap to the wing of the plane! Roll the dice and read 76.

If you fail one or both of your punches, you will have to slug it out with whoever is left. Get the *Hovito* statistics from the Villain's page and run the slugfest as usual. If you are knocked unconscious, the *Hovito* picks you up and sends you into the river. Read 78. If you subdue the *Hovito*, you can make a leap for the tail of the plane. Roll the dice and read 77.

76. You just rolled a Movement Check. If you succeed, just catches on a brace as the plane's engines deepen to a deafening roar. Go to Scene 2.

If you fail, roll the dice and read 77.

77. You just rolled a Movement Check. If you succeed, you barely catch a spray-washed spar as the plane leaps forward and into the air. Go to Scene 2. If you fail, read 78.

78. A beautiful swan dive, *Indy*, followed by a masterful, clean entry into the waters of the Amazon river. Unfortunately, the plane bearing the *Idol* is now airborne, and far from your reach. Lucky for you, a riverboat is just rounding a bend in the river.

You call out, and a rough looking character in a floppy hat throws you a line. "Howdy," he says genially. An American! You climb aboard thankfully, all too aware of the reptilian forms that had been moving in your direction.

"My name's *Charlie Allnut*," he says. "Glad to have you aboard. Looks like you needed a ride bad, eh?" You can only agree. Your adventure ends here, as the *Amazon King* begins to steam down-river.

Scene 2: Going Down!

INTRODUCTION:

The plane struggles into the air. The wing you hang from is dangerously low. As you move closer to the cockpit, the plane slowly begins to right itself as the river drops away below you. Read 79.

79. Face into the wind, eyes squinting in the prop's backwash, you see *Xomec* begin to carefully step out of the passenger's seat. Your whip! *Ilsa* must have realized that bullets might damage the engine that roars only feet from you. *Xomec* carefully uncurls it, and raises his arm to strike. Roll the dice and read 80.

80. You just rolled a Prowess Check for *Xomec*. Check his statistics on the Villain's page. If he is successful, roll the dice and read 82. If he is unsuccessful, roll the dice and read 81.

81. You just rolled a Movement Check for *Xomec*. If he fails, he might fall. Roll the dice and read 82.

82. You just rolled a Movement Check for *Xomec*. If his attack with your bullwhip was successful, check his Movement at 1/2—if there is anything you know well, it's that whip. If *Xomec* fails the Movement check, he falls. If he doesn't, read 83.

83. Bad luck. Now it's a tug of war, each of you on one end of the whip. Roll two Strength Checks each turn, one for *Xomec* and one for yourself. Whichever of you fails a Strength check must make a Movement Check. You make the Movement Check at whatever your Movement presently is. Make *Xomec*'s at 1/2. It is your whip that stretches between you, after all.

If *Xomec* falls, read 84.

If you fail, read 85.

84. *Xomec* plummets to the earth, a startled look on his face. *Ilsa* glances in your direction, her eyes hidden and secret behind goggles and flying cap. From where you are, you can even see a glint of gold in the cockpit! What do you do?

■ If you carefully make your way toward *Ilsa* in order to retrieve the *Idol*, read 86.

■ If you disable the plane and force it to land somewhere a little less lethal than 2,000 feet in the air, read 89.

85. End over end you fall, clutching at air as you go. Go to EPISODE 3 and read 70.

86. You begin to inch your way forward. The plane suddenly banks into a barrel roll! Roll the dice and read 87.

87. Double your Current Movement Rating, and use the dice roll as a Movement Check against this modified number. If you fail, check again. If you fail yet again, *Ilsa* has beaten you by flying





even more dangerously than *Jock Lindsey*, your old pilot friend.

If you fall, read 85.

If you hang on, the plane does a barrel roll and several other stunts that leave you hanging on for dear life, read 88.

88. After those harrowing maneuvers, the plane has a few snapped wires. In the cockpit, *Ilsa* struggles to control the plane and fend you off, to no avail. The *Idol* however fits nicely into your satchel after you snatched it from the cockpit. Now you wonder just how you can get *Ilsa* to set this crate down somewhere, when she answers the question for you. The nose of the plane plunges downward, engines screaming aloud. What do you do?

■ If you ride the plane down even though it looks as if it'll crash into the river, read 93.



■ If you leap from the plane at the last possible moment, roll the dice and read 92.

89. You begin wrenching wires, supports, and other struts with wild abandon, hoping that this will force *Ilsa* to land the plane. You are reminded that Nazi minds are less than stable at times as the nose of the plane dips down! With engines screaming and wings buckling, the plane is nearing the water at a fantastic rate.

You struggle to the cockpit to get your hands on the *Idol*. *Ilsa* won't be much of a hindrance—her eyes are forward, full of vengeance, chasing a death that will avenge her brother. Read 91.

90. Shame on you. Back to where you came from. You can't be sent here. Back! Back!

91. As the plane howls toward the river, you desperately stuff the *Idol* into your satchel. Hang on! Read 93.

92. You just rolled a Backbone Check. If you succeed, read 94. If you fail, roll the dice and read 95.

93. The river rushes closer and closer. With a sound like an ocean liner breaking in half, the plane smacks into the water. The crash has a danger rating of 85. Apply the results.

If you are conscious, roll the dice and read 95.

If you are unconscious, read 97.

94. With ease you rise to the surface. The *Idol* is heavy at your side as you shake the water out of your eyes. Success! And with success, luck. Around a nearby bend in the river puffs a steamboat. In faded black letters, the prow declaims that the boat is the *Amazon King*. A rough-looking character yells "howdy!" and throws you a line.

"I'm *Charlie Allnut*," he says amiably as you haul yourself aboard. "You look like you need a ride kinda bad, right?" All you can do is agree. With the *Idol* in your pocket, getting it back to *Marcus* and the museum is now at the top of your docket. Your adventure ends here.

95. You flail helplessly as you lose control of your dive. Hitting the water at an awkward angle, all of the air in your lungs is driven out in one huff. The water closes in, and the *Idol* weighs you down. Roll the dice, and read 96.

96. You just rolled an Instinct Check. If you rolled What or Where or better, read 94. If you failed the Check, read 97.

97. The water of the Amazon is dark and muddled as you sink deeper and deeper. Already your lungs scream for air as you swim determinedly. Darkness begins to stalk your mind as you realize that you cannot remember which way is up, which way means air. Read 98.

98. Light reaches your eyes as you realize that someone is pumping your arms up and down. You groan and cough, clearing what seems like buckets of water from your throat and mouth.

"That's better. Hello? Hello?" It's a man's voice, and you seem to be on some sort of boat. Boat?

"Hello. My name's *Charlie Allnut*. Welcome to the *Amazon King*, friend. You look like you need a ride real bad." All you can do is agree. Now that the *Idol* is safe, next on the docket is getting it back to *Marcus* and the museum. Your adventure ends here, as you begin the long trip home.

Evidence Files

EVIDENCE FILE A. The *Hovito* Indians are native to the Amazon river valley in South America. Once they may have been part of a thriving civilization capable of producing such wonders as the *Chachapoyan Temple* and the golden *Chachapoyan Idol*. How wonderful is this *Chachapoyan Temple*? Ask *Forrestal*, who cashed in all his chips just trying to get into the place.

While the *Hovitos* may have certainly been a powerful culture once, now they exist mostly in wild tribes known for their superstition and powerful belief in the symbols of their *Chachapoyan* past. What little contact exists between the *Hovitos* and the civilized world is through the rubber trade. That's quite a little contact, seeing how valuable rubber is for industry these days.

Few studies have been done on the *Hovito* Indians owing to the peculiar

method they have evolved for dealing with unwelcome visitors. Missionaries and anthropologists alike have more than once been found after being left as 'dinner' for the 'children of the river'—crocodiles. Hands and feet secured to posts set in the riverside mud, death is often quick in the jaws of the reptiles. Only the cunning have returned to tell of the *Hovito's* deadly welcome to outsiders.

EVIDENCE FILE B. Rumors have existed for years about the possible existence of a true *Chachapoyan* tribe deep within the Amazon jungle. This tribe, supposedly the remnants of the ancient *Chachapoyan* culture, is always known by it's members having a reptilian tattoo on their right cheeks. This symbol, in addition to their legendary abilities, marks them to be foreordained as leaders of the *Hovito* people.

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WORLDWIDE TELEGRAPH

Telegraph Offices Worldwide

To: _____

From: _____

Date: _____

MESSAGE

Indy! Idol in Marrakesh Stop It is
for sale at Saad Hassim's Shop Stop
Come Quick!

Sallah

END

INDIANA JONES™

CHARACTER DOSSIER

Character Sheet

Indiana Jones is an archaeology professor at Marshall College in Connecticut.

ATTRIBUTES	NORMAL ☐	×2 ☐	1/2 ☐	1/4 ☐
Strength				
Movement				
Prowess				
Backbone				
Instinct				
Appeal				

MOVEMENT RATE (running): 25 Squares (5 Areas)/turn

WEAPONS: bullwhip, pistol, knife

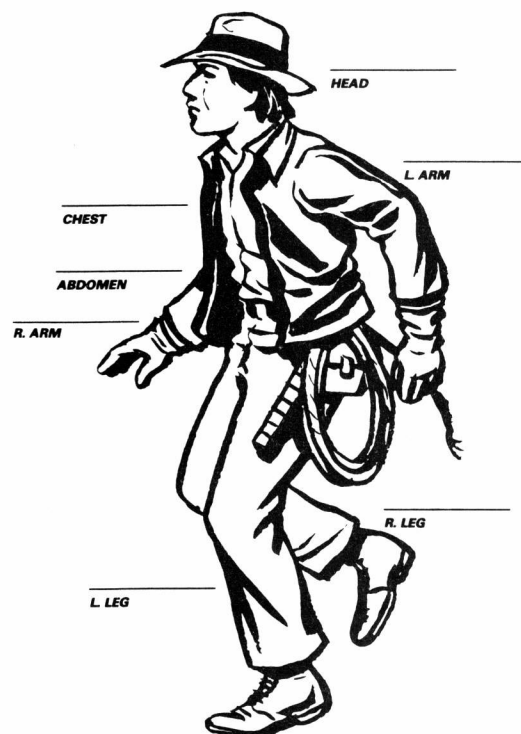
MONEY: \$500

KNOWLEDGES: Archaeology, Driving, Parachuting, Surveying

LANGUAGES: English, German, French, Spanish, Nepalese, Chinese

IRRATIONAL FEARS: fear of snakes

NOTES: *Indy* wears glasses to correct an astigmatism.



MOVEMENT RATE (running): As per text

WEAPONS: As per text; pistol (2/4/8), bullwhip.
All ranges are **SHORT** in the solo adventure.

KEEPING RECORDS: Always remember to keep track of how *Indy* is doing during your adventure. Use the wound chart for any wounds you may get during your solo adventure, removing wounds only when told to do so by the text. Keep track of *Indy's* Attribute Modifier by putting an X in the box that applies.

Indy has only six bullets for his gun at any one time in this adventure. If *Indy* fires his pistol, remember to keep track of the shells you have expended, writing down more only when told to do so. Usually the text will tell you if you have your whip or your gun. Sometimes, though, you will have to keep track of special things that you are carrying—such as the *Idol*, or some rope. It is a good idea to use the space provided to jot down details so that they won't be forgotten—perhaps in the heat of battle!

Villain's Page

Xomec: Use SET TWO
Crocodile: Use SET FOUR

EPISODE FOUR:

Any *Hovito* Indian: Use SET THREE

Ilsa: Use SET ONE

Xomec: Use SET TWO

POISON A:

Make a Backbone Check. If you fail, your attributes are at 1/4. If you succeed, your attributes are at 1/2. Check each time you are affected by this poison.

POISON B:

Make a Backbone Check. If you fail, you will fall unconscious (as in the text). If you succeed, your attributes are at 1/4. Check each time you are affected by this poison.

SET ONE

ATTR.	N	x2	1/2	1/4
STRENGTH	58	116	29	15
MOVEMENT	82	164	41	21
PROWESS	74	148	37	19
BACKBONE	60	120	30	15
INSTINCT	62	124	31	16
APPEAL	84	168	42	21

MOVEMENT RATE (running): 25
 Squares/turn
 WEAPONS: pistol, knife

SET TWO

ATTR.	N	x2	1/2	1/4
STRENGTH	78	156	39	20
MOVEMENT	80	160	40	20
PROWESS	76	152	38	19
BACKBONE	62	124	31	16
INSTINCT	64	128	32	16
APPEAL	46	92	23	12

MOVEMENT RATE (running): 25
 Squares/turn
 WEAPONS: pistol, knife

SET THREE

ATTR.	N	x2	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

MOVEMENT RATE (running): 15
 Squares/turn
 WEAPONS: spear, knife

SET FOUR

ATTR.	N	x2	1/2	1/4
STRENGTH	90	180	45	23
MOVEMENT	20/80	40/160	10/40	5/20
PROWESS	62	124	31	16
BACKBONE	66	132	33	17

MOVEMENT RATE (land): 10
 Squares/turn
 MOVEMENT RATE (water): 25
 Squares/turn
 WEAPONS: teeth as knives

EPISODE ONE:

Robed Figure A: Use SET ONE

Robed Figure B: Use SET TWO

EPISODE TWO:

Native Figure A: Use SET TWO

Native Figures B and C: Use SET THREE

EPISODE THREE:

Any *Hovito* Indian: Use SET THREE

Ilsa: Use SET ONE

Victory Conditions

After you finish an episode, read the section below as indicated.

EPISODE 1: If you have the *Idol* at the end of this episode, it is worth 3 Player Points. Add them to the amount on *Indy's* character sheet, but remember that you may never have more than 15. Before EPISODE 2 begins, you may reduce any Serious Wounds *Indy* has to Medium Wounds. Do the same with Medium Wounds, reducing those to Light Wounds. Remove Light wounds altogether. Only reduce a wound once! Record what injuries *Indy* still has and begin reading the introduction to EPISODE 2.

EPISODE 2: If *Indy* did not fall during this episode, add 3 Player Points to your current total. Remember that 15 is the maximum. Before EPISODE 3 begins, remove all of *Indy's* wounds from the Wound Chart on his character sheet. Just exactly why may be confusing after you read the introduction to EPISODE 3, but your healing will explain itself as the story unfolds. Read the introduction to EPISODE 3.

EPISODE 3: If you "remember your anthropology" and manage to escape from the crocodile, add 3 Player Points to *Indy's* total on the character sheet. Do not remove any wounds from *Indy's* Wound Chart. Read the introduction to EPISODE 4.

EPISODE 4: This is the big one! If *Indy* manages to escape with the *Idol*, add 6 to the Player Point total on *Indy's* character sheet. If the total number is greater than 13, and if anyone with whom you regularly play THE ADVENTURES OF INDIANA JONES™ game doesn't mind, add any points over 12 to your personal number of Player Points. If you do use this method of awarding Player Points to yourself, it's a good idea only to add to your total using this adventure once. Read the following section, *Group Play*, for ideas on how to adapt this solo adventure for group play.

If you failed to recover the *Idol*, try again! Of course you have a better chance because you have seen most of the story, but some surprises still remain for the unwary...

Group Play

If you would like to run this adventure for your friends as a referee, you might try some of the following ideas:

To add player characters other than *Indiana Jones*, you might have *Marion* come along. *Sallah* is a possible companion, especially in Marrakesh—but he does have a family, and is unlikely to go globe trotting. *Jock Lindsey*, *Indy's* pilot friend, might go along, which would provide transportation as well! Or if you or your friends are creative and able, perhaps some other adventurous soul might make his or her self known.

If you run this as a group adventure with more than just *Indy* as a player character, don't forget to bolster up the bad guys! To beef up the bad guys, you might give them bigger guns, more help, or both. From a campaign point of view, this adventure occurs sometime before World War II but after the *Ark* affair.

As a referee you need to know what the adventure areas look like. The rooftop map of Marrakesh is useful for EPISODE 1, but to referee EPISODE 2 you will find creating a map of the skyscraper and its ledges very useful. The same holds true for EPISODE 3 with the jungle and opera house, and EPISODE 4, with the riverbank, dock, and floatplane.

HOW TO ASSEMBLE THE 3-D ADVENTURE FOLD-UP™ FIGURES

To assemble the 3-D ADVENTURE FOLD-UP™ figures you will need a worktable, scissors (or utility knife), an old ball-point pen that no longer writes, paper clips, a ruler, and glue. Use the ruler and ball-point pen to "score" the folds to make

it easier to fold them straight. To "score" a fold, use the ruler to help you draw a straight line, then, using the old pen, draw along the folding line, pressing down to leave a crease in the paper.

Before using glue on any figure, fold it

together to see if it works. If you've made a mistake, you'll have an opportunity to correct it. When you glue pieces together, use the glue sparingly.

CHARACTER & ALLIGATOR FIGURES

Cut out the three character figures (MARCUS BRODY™, XOMEC™, and ILSA TOHT™) and the alligator figure along the heavy solid lines. Fold the three character figures inward (toward the blank side of the figure) so that you have an open-ended triangular figure. Put a few drops of glue on the flap labeled "Apply glue to this panel," and glue it to the back (unprinted) side of the figure of the far left panel.

Fold the alligator along the dotted lines so that the two alligator figures are on the outside. Put a few drops of glue on the side without the copyright notice and glue it to the inside (unprinted side) of the flap with the copyright notice. This keeps our legal department happy.

You should end up with three triangular "people" and an alligator that looks the same from both sides.

THE SEAPLANE

Each part of the seaplane is numbered on the sheet. The diagrams in this section have corresponding numbers.

First, cut out part number 1. This is the Cockpit. Cut out the piece along the solid lines and cut out the two oval shapes (the seats). Fold it inward (toward the blank side) along all the dotted lines.

Then cut out the three pieces labelled "3." These are called End Caps. Two End Caps are used to plug up the ends of the Cockpit. Fold them along each of the dotted line toward the inside (blank side).

Put a drop of glue on each of the folded sides of the two End Caps, and fold the Cockpit around the End Caps as shown in Diagram 1. Put a few drops of glue on the flap of the Cockpit marked "1" and glue it to the inside (blank side) of the corresponding flap on the far side of the piece. Put the completed Cockpit with End Caps aside to dry.

Now cut out the Rear Fuselage marked "2." There is a small piece of the Rear Fuselage that has a gray screen on it and a solid black line in the shape

of a "T". Cut along solid line of the "T" (this will create the two flaps for glueing "8" to). Don't cut off the flap that has the "2" printed on it, though! Fold the Rear Fuselage inward along each of the dotted lines. Put a few drops of glue on the third End Cap and on the flap on the Rear Fuselage that has the "2" printed on it. Consult Diagram 2 to see how to fold the Rear Fuselage into a cone with an End Cap. Let that part dry.

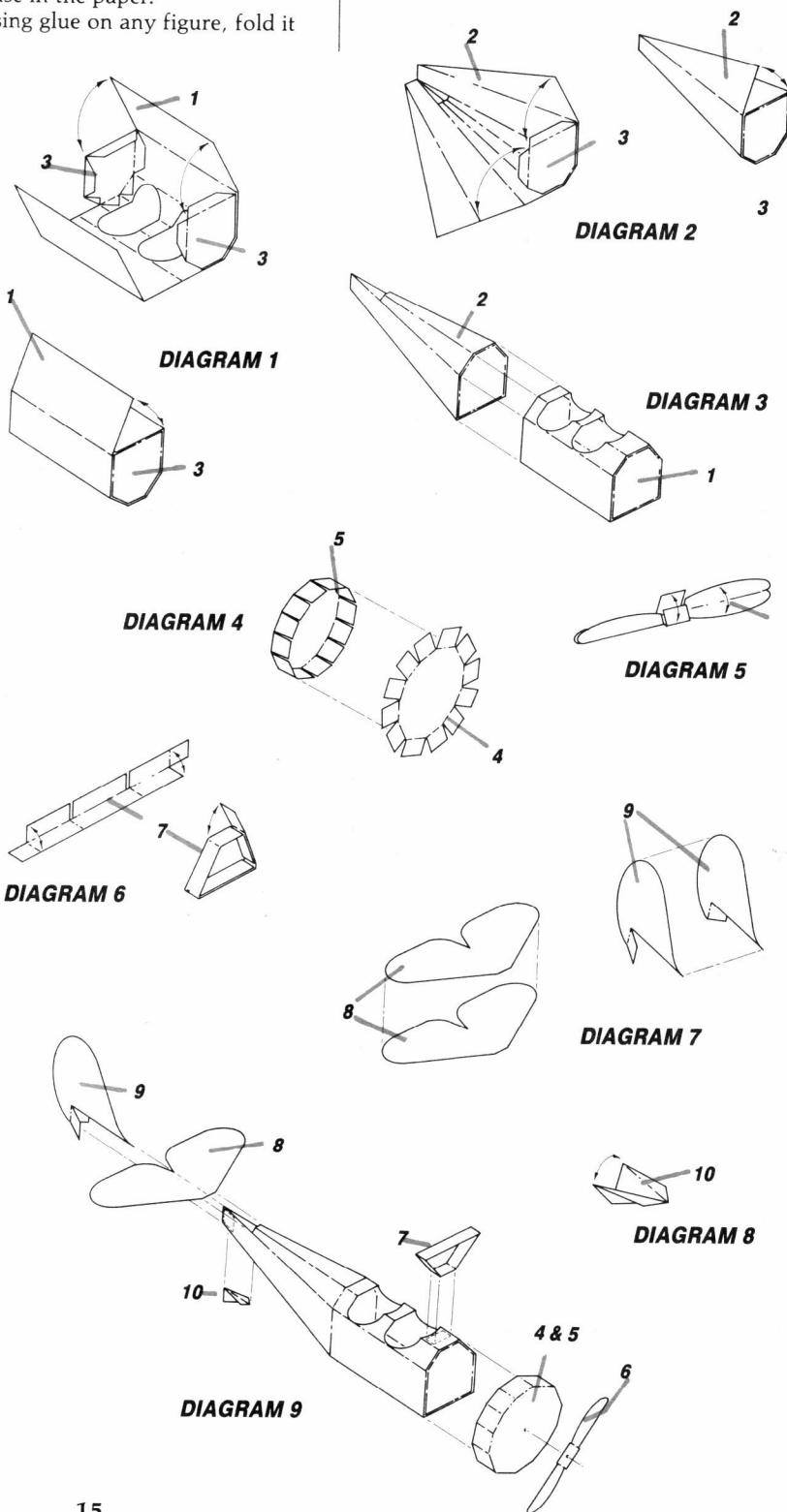
Next, consult Diagram 3 to see how to glue together the Cockpit and the Rear Fuselage to make the completed Fuselage. Put the completed Fuselage aside to dry.

The next step is to build the Engine. The Engine consists of pieces 4 and 5. Cut out both of them along a solid line. Also cut out the inside of piece 5 marked with a dotted line. Fold all the flaps on pieces 4 and 5 toward the inside (blank side) and glue the engine together as shown in Diagram 4. The hole in piece 5 should fit over the front end of the Fuselage, but don't do that yet. Put the Engine aside to dry.

Cut out piece 6, the Propellor. Fold it inward (toward the blank side) along the dotted lines, and glue the two halves together as shown in Diagram 5. Put the Propellor aside to dry.

Cut out piece 7, the Upper Wing Support, and see Diagram 6. Fold it in half along the long dotted line (folding toward the blank side), and glue it. Then fold it along the narrow dotted lines to form a trapezoid. Glue the two small sections that make up the short parallel side of the trapezoid.

Next, cut out pieces 8 and 9 (there are two of each), the Tail Assembly. Glue the two halves of piece 9 together so that the printed sides face out. Don't glue the flaps on the bottom of piece 9! Those flaps are used to glue the piece to the Fuselage. Cut out the gray notch on one of the halves of piece 8, and glue the halves of piece 8 together so that the printed sides face out. The side of piece 8 with the notch in it is the bottom side. See Diagram 7.



Cut out piece 10, the Landing Strut, and look at Diagram 8. First, fold the Landing Strut in half along the dotted line (folding toward the unprinted side). Then fold the two narrow flaps outward (toward the printed side) along the slanted dotted lines. Glue the triangular part of the Landing Strut by placing glue on the unprinted side. Don't glue the sections you folded outward yet.

Now, look at Diagram 9 to see how to assemble the Aircraft Mainframe. The Mainframe consists of the Fuselage, the Engine, the Propellor, the Upper Wing Support, the Tail Assembly, and the Landing Strut. First, place a few drops of glue on the gray-screened area of the Engine and position the Engine on the front of the Fuselage. Let dry. Glue the short side of the Upper Wing Support onto the top of the fuselage. Glue the sides of the Landing Strut to the underside of the Fuselage. Glue the bottom side of piece 8 to the flaps (remember the "T" you had cut) in the rear of the Fuselage. Place a few drops of glue along the center of the top side of piece 8, and on the inside (blank side) of the two unglued flaps on piece 9. Slide piece 9 onto the top of piece 8, and glue the bottom flaps to the outside of the fuselage. Finally, use a push pin to fasten the Propellor to the front of the Engine so that the Propellor will spin. You have now completed the Mainframe.

The next step is to build the Wings. First, cut out the two pieces marked "13." These are the Wing Struts. Fold them in half along the dotted line in the center (toward the unprinted side). Fold the tabs at each end outward (toward the printed side). See Diagram 10. Glue the strut in half—but do not glue the tabs at this time. Put the Wing Struts aside to dry.

Next, cut out the Upper Wing (piece 11) and the Lower Wing (piece 12). Be sure to cut out the slots in both wings. Fold each wing in half inward toward the unprinted side. Before gluing the halves of the wings together, look at Diagram 11. Insert the tabs on top of the Wing Strut into the slots on the Upper Wing, then glue the halves of the wing together so that the tabs on the Wing Strut lock the strut in place. Then repeat this with the Lower Wing. Make sure that the Wing Strut is placed so that the Upper Wing is slightly in front of the Lower Wing when the wings are placed right side up. Put the Wing Assembly aside to dry.

Diagram 12 shows you how to fasten the Wing Assembly to the Mainframe. The Lower Wing is glued to the bottom of the Fuselage; the Upper Wing is glued to the top of the Upper Wing Support.

Cut out the Pontoons (pieces 14), the Triangular Pontoon Supports (pieces 16), and the Wing Pontoon Supports (pieces 15), and see Diagrams 13 and 14.

First, fold the Pontoons along the dotted lines (toward the unprinted side). The rows of rivets on the drawing are not dotted lines. Place a few drops of glue on the gray flaps and glue them to the inside of their counterparts on the opposite side of the Pontoon. Put the Pontoons aside to dry.

Next, fold the Triangular Pontoon Supports. First, fold them along the lengthwise dotted lines. Glue along the center of this piece, but do not glue the tabs at the ends. Fold the Triangular Pontoon Support along the narrow dotted lines/slots, so that you end up with a trapezoid similar to the Upper Wing Support you completed earlier. The tabs do not connect to anything yet.

Finally, fold the Wing Pontoon Supports lengthwise and inward along the dotted line. Fold the tabs at the ends outward. Glue the halves of the Wing Pontoon Supports together, but do not fold the tabs. The final shape should look like the letter "I."

Look at Diagram 14. Turn the airplane onto its back. The tabs on the Triangular Pontoon Supports are glued onto the Cockpit, one just behind the engine, the other where the Cockpit joins the Rear Fuselage. The tabs on the Wing Pontoon Supports are glued onto the bottom side of the Lower Wing, onto the gray boxes outlined with dotted lines.

Then glue the Pontoons to the Supports. The Triangular Pontoon Supports are glued onto the small square gray boxes. The Wing Pontoon Supports are glued onto the larger, rectangular gray box on each Pontoon and under wing.

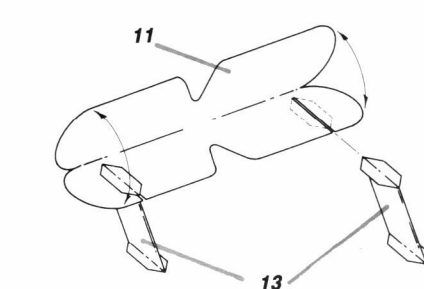


DIAGRAM 10

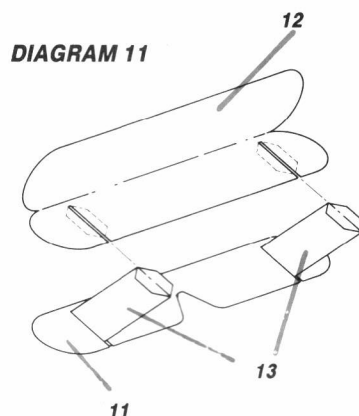


DIAGRAM 11

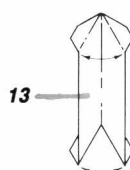


DIAGRAM 10

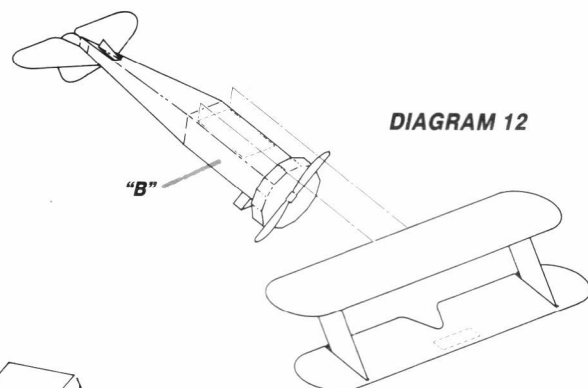


DIAGRAM 12

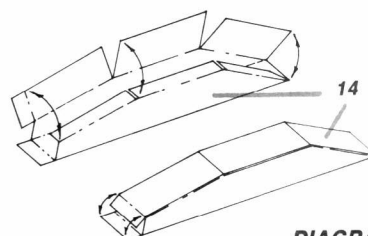


DIAGRAM 13

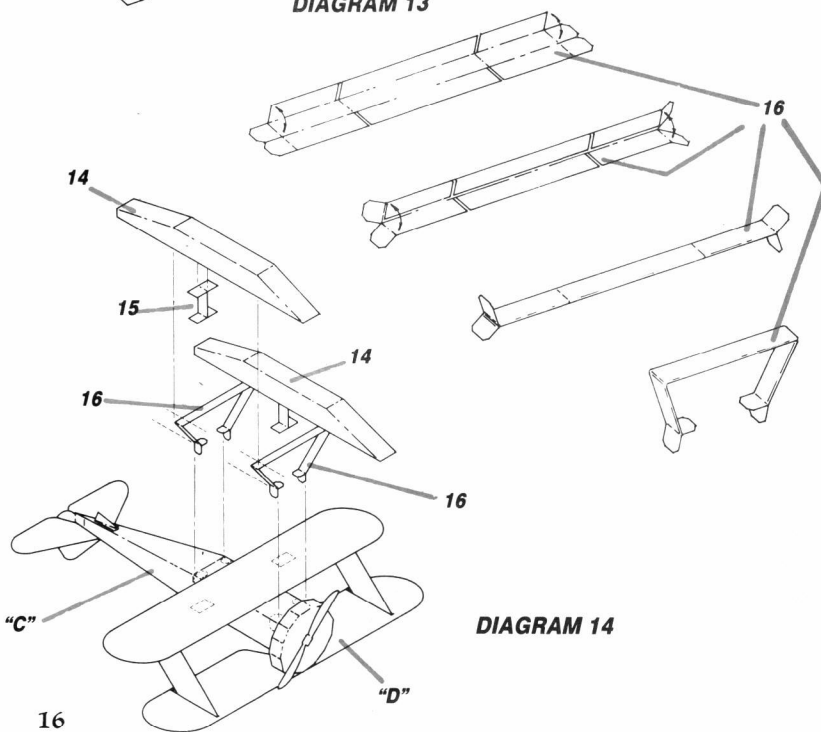


DIAGRAM 14

MARRAKESH MAP KEY

straight arrow: This symbol indicates that you may leap in the direction shown by the arrow. Make a Movement Check to see if you succeed. If you fail the Movement Check, you fall short, but manage to grab the edge of the roof and must scabble to the rooftop next turn, allowing your pursuer to come closer.

wiggly arrow: This symbol indicates that you may leap in the direction of the arrow, but that the leap is more difficult. Make a Movement Check at 1/2. If you fail the Movement Check, you must scabble next turn, allowing your pursuer to come closer.

"M" followed by a number: This indicates that there is a special map reference. Check the red ink entry on the other panel of this cover when you encounter one as you attempt to escape to *Sallah* and the truck.

circled arrow: This symbol indicates that to leap to the building indicated you must have a rope. If you do not have a rope, you cannot make the leap under any circumstances. If you do have a rope, you must leave it behind as you cross.

TRUCK: This indicates the location of the truck. To get there, you must leap down upon the bed of the truck.

garden: This area of a rooftop is covered with trees and plants.

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ROOFTOP ENTRIES:

M1 Saad Hassim's antiquities shop. Note that you begin on the right hand roof area; moving to the left takes one turn.

M2 As you leap to this rooftop, you hear startled cries from the darkness. Oops! It seems that the full moon has attracted several couples to the shadows of the rooftops. Better just keep on moving.

M3 A rooftop garden, planted by some wealthy citizen of Marrakesh, comes into view as you run along to the far side of the roof. If you are being shot at, you can attempt to lose your pursuers or run. If you would like to lose your pursuers, roll the dice twice and read **M4**.

M4 The dice you just rolled were Instinct checks for the two robed figures who are pursuing you. Unless one or both of them rolled a Lucky Break, you gain 1-5 (roll one die, divide by two, round up) turns! Keep moving and, if they failed to roll a Lucky Break, add the number you rolled to the number of turns that the robed figures must wait behind you.

M5 Before you is a gap between the roofs of the buildings, a gap too wide to jump. If you have a rope, you think that you can tie it to the top of a nearby flagpole, take a running leap, and manage to land on the other building. You think. If you would like to try (to do so you must have a rope), roll the dice and read **M6**. If you would rather not attempt the feat, move in another direction.

M6 The dice you just rolled was a Backbone check to see if you let go of the rope at the correct time. If you fail the Backbone check, you swing back to where you started to avoid falling four stories! You lose a turn, but can attempt again (read **M5** and follow the directions) or simply go another direction.

M7 With a sigh of relief you look down at the truck below you—three stories below you. If you have a rope, you can climb down. If you do not have a rope, roll the dice and read **M8**.

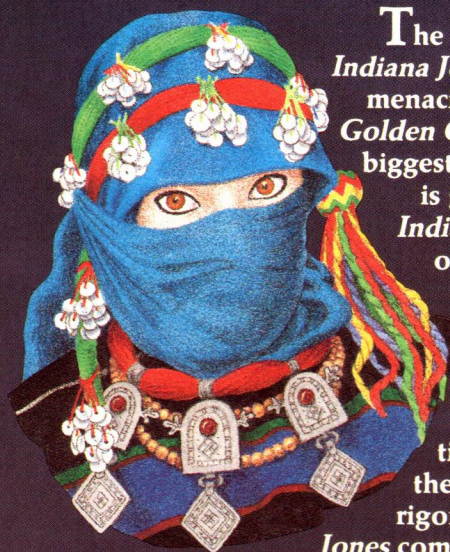
M8 The dice you just rolled was a Movement check. *Sallah* calls up to you: "Jump, Indy, jump! Into the bed of the truck! I have put straw there! Indy!" If you make your Movement check, you land squarely upon the straw in perfect safety. If you fail, the fall has a Danger rating of 30. If you fall unconscious because of the drop, *Sallah* nurses you back to health. Read the Victory Conditions for EPISODE 1. You have finished it. Then go on to EPISODE 2.

From the Files of:

*INDIANA JONES*TM *

the Golden GoddessTM *

Adventure Pack
Ed Carmien



The darkness is almost complete around *Indiana Jones*TM *. Almost. Robed shadows lurk menacingly . . . and they have the *Idol*, the *Golden Goddess*! Saad Hassim, owner of the biggest antiquities shop in Marrakesh, sure is getting lots of late business tonight! *Indiana Jones*TM *, never slow to regain his own, springs into action!

How? From Marrakesh rooftops to New York City skyscrapers, *Indy* tries desperately to capture the *Idol* lost so long ago to that villian *Belloq*. He does it under your direction alone. Your skill in surmounting the dangers, your ability to survive the rigors of the chase, will determine if *Dr. Jones* comes away with the *Idol*...or not at all.

THE GOLDEN GODDESSTM * Adventure Game can be played as a solo adventure with you as *Indiana Jones*TM * against the mysterious forces arrayed against his quest for the *Idol*, or modified by a referee to be run as a group adventure.

This adventure is for use with **THE ADVENTURES OF INDIANA JONESTM *** role-playing game from TSR, Inc. and cannot be played without that game.

TSR, Inc.
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Lake Geneva,
WI 53147



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0-88038-195-7

ISBN

394-54784-5TSR0675



6755XXX1401