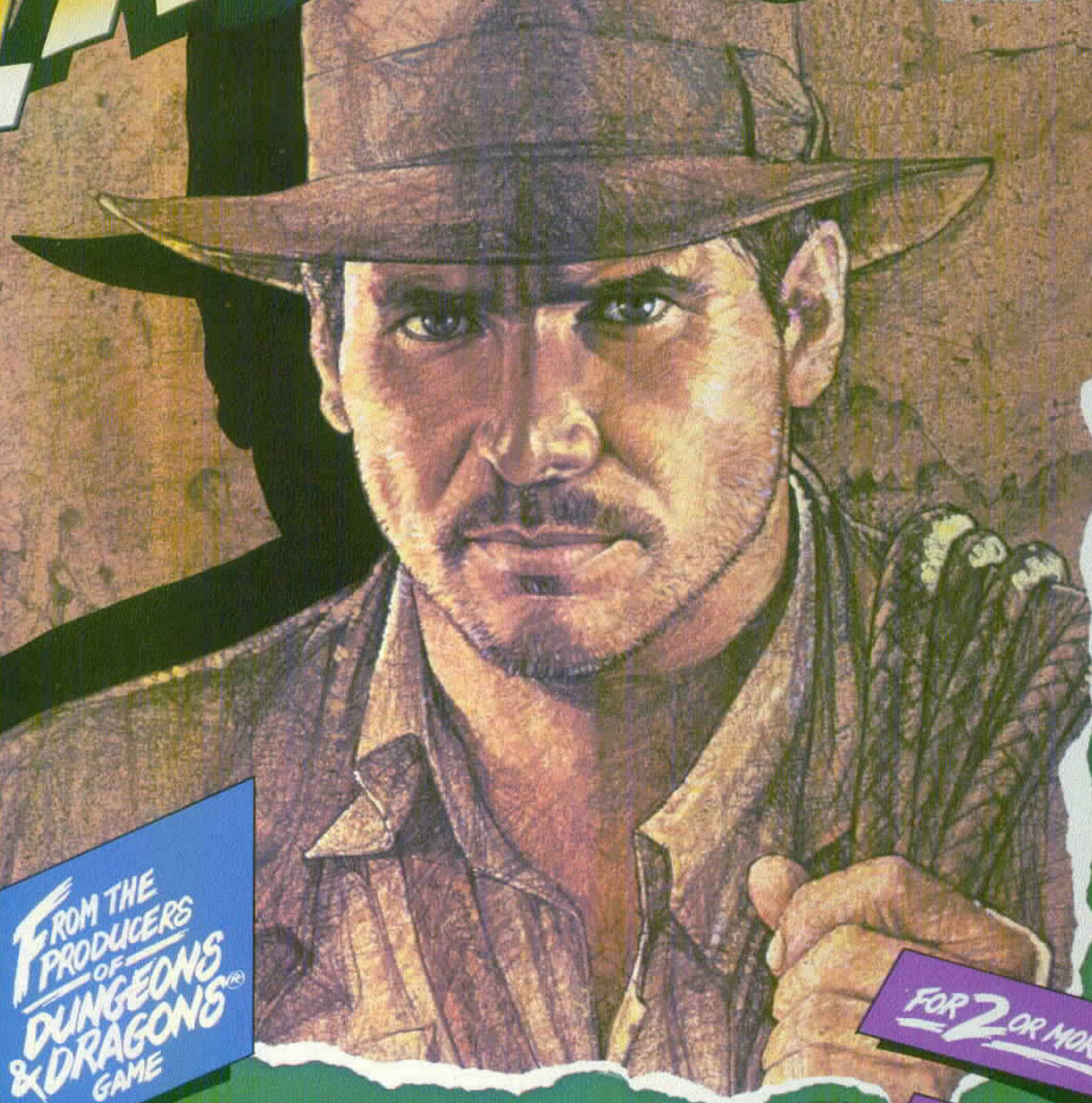


THE ADVENTURES OF

INDIANA JONES

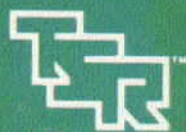
ROLE-PLAYING
GAME



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GAME

FOR 2 OR MORE

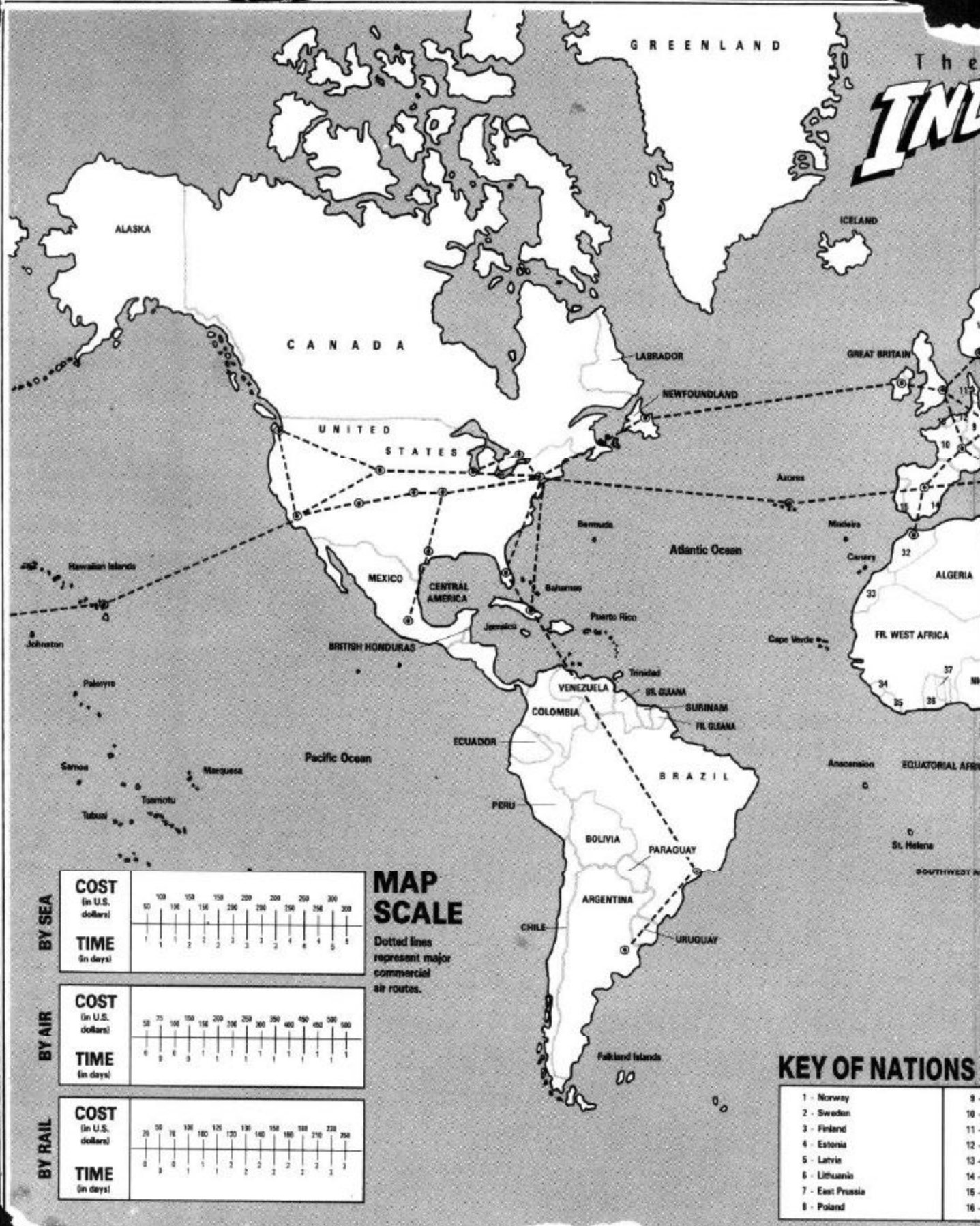
AGES 10 & UP



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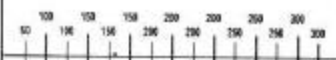
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BY SEA

COST
(in U.S. dollars)



TIME
(in days)



BY AIR

COST
(in U.S. dollars)

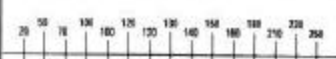


TIME
(in days)



BY RAIL

COST
(in U.S. dollars)



TIME
(in days)



MAP SCALE

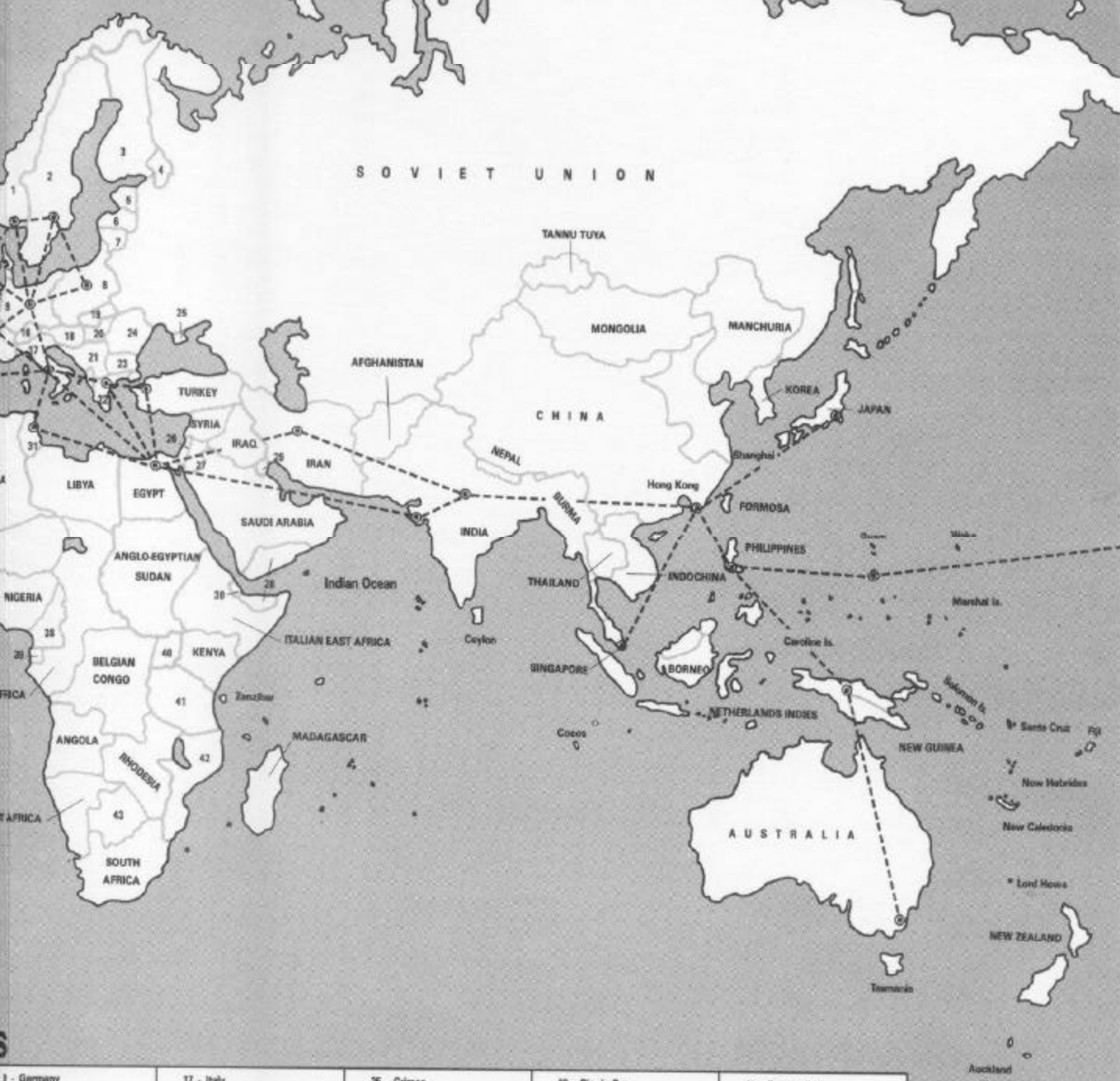
Dotted lines represent major commercial air routes.

KEY OF NATIONS

| | |
|------------------|------|
| 1 - Norway | 9 - |
| 2 - Sweden | 10 - |
| 3 - Finland | 11 - |
| 4 - Estonia | 12 - |
| 5 - Latvia | 13 - |
| 6 - Lithuania | 14 - |
| 7 - East Prussia | 15 - |
| 8 - Poland | 16 - |

The World of INDIANA JONES

MAP



| | | | | |
|-----------------|---------------------|----------------|-------------------|-------------------|
| 1 - Germany | 17 - Italy | 25 - Crimea | 33 - Rio de Oro | 41 - Tanganyika |
| 2 - France | 18 - Austria | 26 - Palestine | 34 - Sierra Leone | 42 - Mozambique |
| 3 - Denmark | 19 - Czechoslovakia | 27 - Jordan | 35 - Liberia | 43 - Bechuanaland |
| 4 - Netherlands | 20 - Hungary | 28 - Aden | 36 - Gold Coast | |
| 5 - Belgium | 21 - Yugoslavia | 29 - Kuwait | 37 - Togoland | |
| 6 - Spain | 22 - Greece | 30 - Jerusalem | 38 - Cameroun | |
| 7 - Portugal | 23 - Bulgaria | 31 - Tunisia | 39 - Rio Muri | |
| 8 - Switzerland | 24 - Romania | 32 - Morocco | 40 - Uganda | |

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THE ADVENTURES OF

INDIANA JONES™

ROLE-PLAYING
GAME RULES
BOOKLET

FEATURING AN
INTRODUCTORY
ADVENTURE

THE
IKONS OF
IKAMMANEN™

ALSO

HOW
TO PLAY
THE
GAME!

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THE ADVENTURES OF

INDIANA JONES™
ROLE-PLAYING
GAME



TSR, Inc.
making toys

TSR (UK) Ltd.
The 548, Richmond Road

THE ADVENTURES OF

INDIANA JONES

ROLE-PLAYING
GAME

FEATURING AN
INTRODUCTORY
ADVENTURE

THE IKONS OF IKAMMANEN™

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INTRODUCTION

"Trust me."

Indiana Jones dangled from the rope, twisting slowly over the pit. He thrust out a sputtering torch to inspect the pit's cracked and splintered walls. No unusual marks, he noted. Nothing out of the ordinary. Yet. A solitary bead of sweat ran down his neck.

As Indy inched down the rope, he heard a lonely howl ripple up from below. The wind? A wolf? Worse? He shrugged off the thought and continued climbing down.

A gust of humid wind swept through a tunnel that connected to the pit. As his feet brushed the murky ground, Indy thought of the medallion. Alone, it might not be much, he supposed, but it was a key . . . perhaps to an entire city! Indy's heart raced. He stepped onto the mud floor. A sudden burst of howls deafened him for a second, made his blood turn cold.

Indy turned quickly, snapped off his holster flap, and brought out his .45, as if he expected someone or something to confront him. But there was nothing. It seemed too easy . . . like the medallion was just waiting for him. As Indy moved toward the tunnel, his torch caught a silver glimmer at the end of the passage. He tensed. The medallion? Something was wrong; it was just too easy!

But there it was, hanging from a bamboo pole at the end of the passage, surrounded by some decayed offerings of feather and bone. The medallion twisted

slowly in the sticky wind. Torchlight danced on its gleaming surface.

Indiana jammed the torch between two stones in the wall, and turned to stare at the medallion. He had found it! The medallion was more spectacular than he'd expected. It was one of those precious, few items that carried history with it, throughout it. He could feel himself drawing closer to the past as he flexed his fingers and reached for the rune-covered circle of silver.

Suddenly, the wind shifted. Faintly, it carried the click of metal on stone. Indy didn't wait for an invitation. He snatched the medallion, and bringing up his gun, pitched sideways. As he whirled, his shoulder slammed into the wall, and he fell to the floor. Indy's gun flew from his hands and plopped into the soft mud a few feet away. Well, Indy thought, at least it didn't misfire.

"Ah, Dr. Jones, you are a resourceful man. But surely you know by now that mankind's little treasures are never quite so easy to come by. Now, how did you find this cavern?" The voice, hard as steel, almost brittle, had come from the shadows.

Caked with mud, Indy stood up, rubbing his shoulder. His other hand slid down to his whip. From the shadows came the Spaniard, dressed in stained safari clothes. A huge, frowning native

stood behind him, tilting his gleaming sword in the torchlight.

Indy smiled weakly at the Spaniard. "The little gas station down the street sold me the directions. Why, you buy 'em, too?" Indy sized up his chances. Could he use his whip and get out before Big Ugly cut him to ribbons? Could he get to his gun? Or maybe he could cut a deal with the Spaniard. . .

What do you think Indiana Jones would do? Could he move fast enough to grab his gun before the Spaniard stopped him? Could he use his whip to take care of both the Spaniard and his "friend"? What would he say if he tried to make a deal? What would YOU want him to do?

Make your choice!



LFE 1304

Making choices like the one above is what THE ADVENTURES OF INDIANA JONES™ Game is all about. This is a role-playing game. You don't just roll dice, move your playing piece around a board, and draw cards. In this game, you get to make choices and play out actions for an imaginary person. You play a character, just like an actor plays a character in a play or movie.

You can play the part of Indiana Jones or one of his friends. You can decide how Indy will escape the next situation: the runaway truck, the thundering landslide, even the foul Nazis. Each adventure is more exciting and terrifying than the next!

HOW TO PLAY THE GAME

Like other games, this is a game you play with your friends and companions. But you're not trying to beat each other to the finish line or collect the most play money. You and your friends work together, using all of your wits and imagination to solve a mystery or find a treasure.

One member of your group will be the Referee. The Referee plays an important part in an Indiana Jones adventure. He describes what happens to the characters, and he gives players information about the adventure so they can make decisions. The Referee also has to have a good idea of what's covered in the rules so he can run the

players through adventures. Can *Indy* swing from that rope? Will the Nazis shoot at the truck? What's behind the next door? These are the kinds of questions a Referee answers.

Suppose that you play *Indiana Jones*, your friend plays *Sallah* (*Indy's* trusted Arab companion), and another of your friends becomes the Referee. First, the Referee describes what *Indy* and *Sallah* see. In this case, they are at a cave entrance. The Referee tells you that two Nazi guards, toting submachine guns, stand outside the cave.

Next, you and your friend decide that *Indy* and *Sallah* will creep up behind the guards and knock them unconscious. Do *Indy* and *Sallah* brain the grimy goose step-pers? The Referee uses the rules in the Combat section to find out.

Suppose that *Indy* and *Sallah* get into the cave without too much fuss. There they run into *Limey*. The Referee tells you that *Limey* is an old acquaintance of *Indiana's*. He's a shady guy, but he's helped *Indy* out in the past. You don't know what *Limey* will say or do, because *Limey* is a **non-player character**, or **NPC**. Your Referee acts out the part of *Limey*, just like you act out the part of *Indiana Jones*.

Pretending you are *Indy*, you ask *Limey* questions: "What're you doing here? How'd you get past the guards?" The Referee, playing *Limey*, answers, "Ey, *Indy*, I slipped past those lugs outside when they weren't lookin'. I heard how those Nazis been pokin' around here. I'm on your side!" Do you trust *Limey*? Or is he leading you into a trap?

Suddenly, three Nazis burst into the cave, growling and waving submachine guns. The Referee decided that these Nazis would look inside the cave after seeing their knocked-out comrades outside.

You and your friend tell the Referee that *Indy* and *Sallah* dive for cover. The Referee tells you that *Limey* runs for safety, too. All of a sudden, the lead starts flying, ripping into the cave walls and the crates that are stacked all around. You tell the Referee that *Indy* whips out his .45 and returns fire. Your friend who plays *Sallah* tells the Referee that *Sallah* throws a crate at one of the Nazi thugs. Your Referee uses the rules in the Combat section to determine who's shooting at who in the cave, and who catches the lead.

THE ADVENTURES OF INDIANA JONES™ Game puts you in the thick of things, so you'd better not be squeamish about snakes or about taking a punch or two. This is no 9 to 5 job!

WHAT'S INCLUDED IN THE GAME

Besides this booklet, this game comes with an 8-page Evidence File, which features character dossiers, adventure area maps, and forms for adventure clues. A Combat Grid, used for mapping out action scenes, is also included. A special map of the world is printed on the back of the grid. The 3-D Figure Panels feature walls, doors, pillars, and characters. You can cut out these fig-

ures and create 3-D adventures on the Combat Grid. For details on how to use the 3-D figures, see p. 63.

The game also comes with a Referee's Screen, which contains all of the tables a Referee needs to run an *Indiana Jones* adventure. Featured on the back of the screen are three Adventure Backdrops, which you can use along with the 3-D figures and Combat Grid.

This rules booklet introduces you and your friends to the idea of role-playing and to the specific rules needed to play this game. At the end of some sections are short episodes from *Indy's* adventure, "*The Ikons of Ikam-manen*." You can play the first episodes by yourself, and learn how to use the rules while you play. Later, the episodes change so that you can become the Referee, and a friend can play the part of *Indiana Jones*. By the time you finish the adventure, both you and your friend will be able to teach others how to play the game.

The rules are short and simple. As you read them, remember one thing: don't panic. You don't have to memorize the rules booklet. As you play the game, you can use this booklet as a reference manual, the same way you use a set of instructions for building a model or working on a computer.

USING DICE

Indiana Jones won't always hit his target when he's shooting at something, or he won't always be able to keep control of his car on those tricky curves. You roll dice to find out if your character succeeds at such actions.

This game comes with two dice. Each has 10 sides, numbered from 1 to 10. You can use the dice to roll numbers from 1 to 10, 2 to 20, or 1 to 100.

When the rules say, "roll 1d10," you are trying to find a number between 1 and 10. You roll one 10-sided die. When the rules say, "roll 2d10," you are trying to find a number between 2 and 20. Then you roll two 10-sided dice and add the results together. For example, you roll a 5 on the red die and a 9 on the blue die. You add the two numbers together for a final result of 14. You do the same sort of thing if the rules tell you to roll 3d10 or 4d10.

When the rules tell you to roll **percentile dice** (or **d100**), you're rolling to find a number from 1 to 100. The red die roll result always represents a tens digit; the blue die roll result always represents a ones digit. So, if you roll a 2 on the red die and a 6 on the blue die, that means you roll 26. If you roll a 06, that means you roll 6. If you roll a 00, that means you roll 100.

Sometimes the rules tell you to roll something really funny, like 2d10+7. In this case, you add the "7" to the total you rolled on the two 10-sided dice. So, if you roll a 3 and a 6, the total is 9. Then you add the 7 for a final result of 16.

THE HULKING NATIVE STEPS FORWARD. INDY'S GOT TO MAKE HIS MOVE NOW. WHAT WILL HE DO? To find out how you make decisions, turn the page!

YOUR CHARACTER

As a player, you control one of the most important parts of THE ADVENTURES OF INDIANA JONES™ Game—a character (also called a **player character**, or **PC**). You play the game through this character, making all of his decisions for him. Will *Indiana Jones* try a running leap across the chasm, or will he look for a safer way to cross? As bullets whiz around him, will *Sallah* risk his life to sprint through the clearing? As a player, you make those decisions.

Each character in this game is unique. The world simply isn't big enough for two *Indiana Joneses*. Each player has to decide which character he will play. In this game, you can be any one of the following player characters:

Indiana Jones

Sallah

Short Round

Wu Han

Marion Ravenwood

Jack Lindsey

Willie Scott

Each specific *Indiana Jones* adventure will outline which player characters will participate in that adventure.

After you have chosen a character for a game, you play the part of that character for the whole game.

As you play, your character gains and loses money, information, friends, and equipment. You have to keep track of what your character has. For instance, *Marion* may use some money to buy a car. If you play *Marion*, you note that she has less money, but she now has a car. Later, in a desperate chase to escape vicious gunmen, *Marion* loses control of the car and crashes into a tree. So much for the car. You note this down for *Marion* also.

To keep track of all this information, each player has a **character dossier** (found in the Evidence File). You can use the spaces on these dossiers to record what characters own, know, and do. Also printed on each dossier are a character's **Attributes**.

ATTRIBUTES

There are six characteristics that define your character's physical and mental abilities. How charming is *Sallah*? How good is *Willie* in a fight? Can *Short Round* outrun the guard? You can answer

questions like these by using the character's **Attributes**.

The six **Attributes** (and their abbreviations) are: **STRENGTH (ST)**, **MOVEMENT (MV)**, **PROWESS (PR)**, **BACKBONE (BK)**, **INSTINCT (IN)**, and **APPEAL (AP)**. Each **Attribute** has a rating from 1 to 100. The higher a character's **Attribute Rating** is, the better the character is at that **Attribute**.

ATTRIBUTE CHECKS

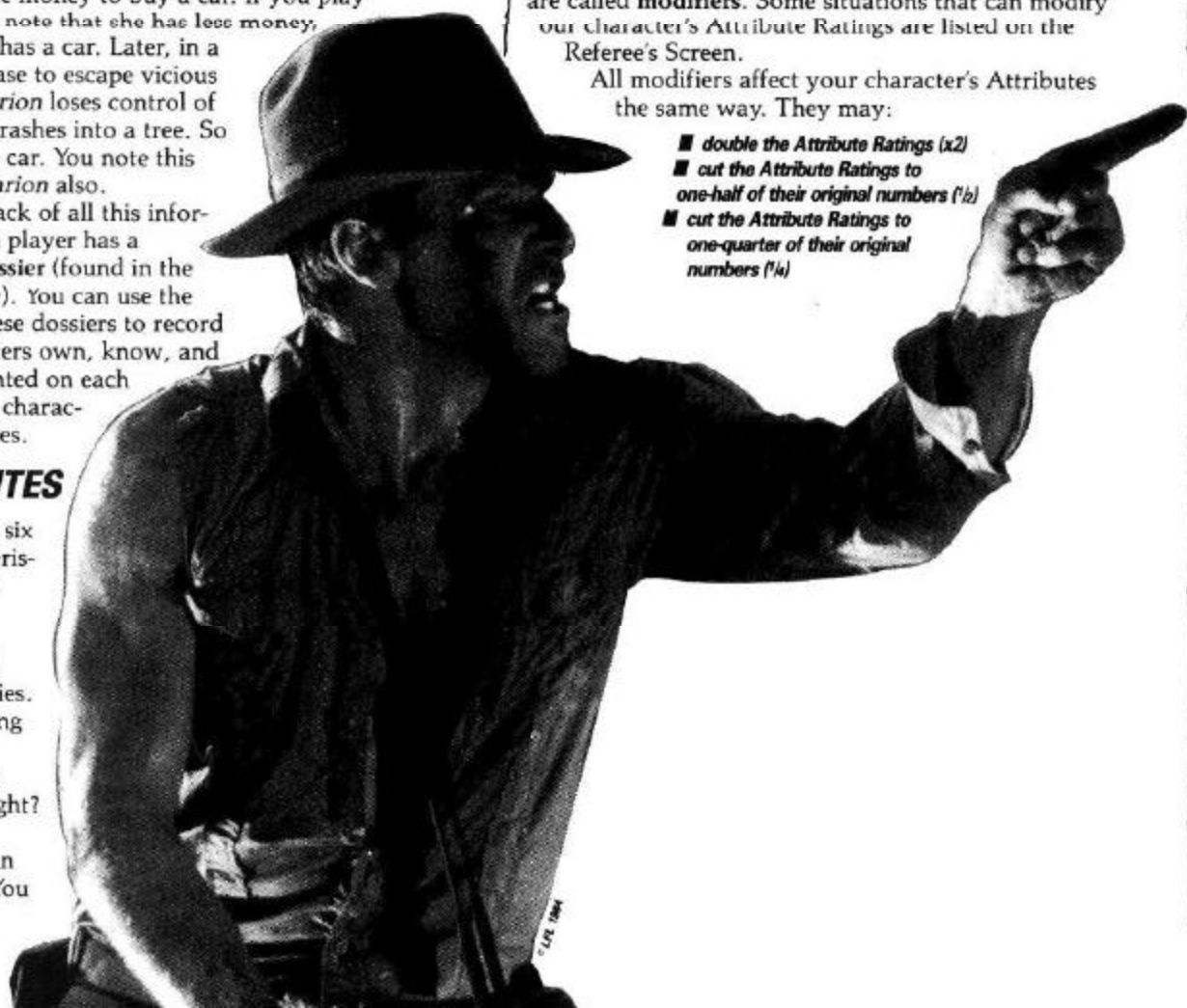
Whenever your character tries something difficult or unusual, you have to roll d100 (percentile dice) and compare your dice roll to the proper **Attribute Rating** to see if your character succeeds. This is called making a **Check**. For example, if you are checking against your character's **Prowess Rating**, then you are making a **Prowess Check**. If your dice roll is lower than or equal to your character's **Attribute Rating**, your character succeeds. If your dice roll is higher, your character fails.

ATTRIBUTE MODIFIERS

A lot of things can affect your character in an adventure, so you will often have to change your character's **Attribute Ratings**, based on specific situations. These changes are called **modifiers**. Some situations that can modify your character's **Attribute Ratings** are listed on the Referee's Screen.

All modifiers affect your character's **Attributes** the same way. They may:

- double the **Attribute Ratings** (x2)
- cut the **Attribute Ratings** to one-half of their original numbers (1/2)
- cut the **Attribute Ratings** to one-quarter of their original numbers (1/4)



The character dossiers in the Evidence File list all of a character's modified Attribute Ratings next to his original Attribute Ratings. When your character's Attribute Ratings are modified for a period of time, you can keep track of the new ratings by marking the box near the appropriate Attribute Rating column.

More than one modifier can affect your character at one time. Suppose that *Indiana Jones* is shooting a gun while running (Prowess Rating cut to $\frac{1}{2}$); he also has a Serious wound (Prowess Rating cut to $\frac{1}{2}$ again). *Indy's* Prowess Rating is now cut to $\frac{1}{4}$ of its original number.

Some modifiers may cancel each other out. Suppose that *Indy* is searching for a trap (Instinct Rating is doubled); he also has a Serious wound (Instinct Rating cut to $\frac{1}{2}$). His Instinct Rating is now normal.

No Attribute Rating can ever be higher than double its original number, or lower than $\frac{1}{4}$ of its original number.

LUCKY BREAKS AND BAD BREAKS

A very good or very bad dice roll on an Attribute Check can mean something special:

If you roll from 01 to 05, your character succeeds, and he gets a Lucky Break.

If you roll from 96 to 00, your character fails, and he gets a Bad Break.

A Lucky Break means that something good has unexpectedly happened to your character, something that helps him. For example, he may shoot better than expected, he may see a trap and figure out how it works, or an enemy may trip and fall at his feet. You can't sneeze at good luck like that!

A Bad Break means that something rotten has unexpectedly happened to your character, something that makes things tougher than before. For example, he may not only fail to leap a chasm, he may find himself clinging to the edge by his fingertips. Or he might slip and go tumbling down a slope in the middle of a hot chase. What can you say? These things happen.

Keep in mind that Lucky Breaks and Bad Breaks always apply when you make an Attribute Check, even if your character's Attribute Rating is doubled at the time.

No one ever dies as a result of a Lucky Break or a Bad Break. Such events just make things a little more interesting—one way or the other.

Lists of some Lucky and Bad Breaks are included on the Referee's Screen. The Referee may also make up his own Lucky Breaks and Bad Breaks.

ATTRIBUTE DESCRIPTIONS

Strength: This Attribute reflects how much muscle power your character has. A character can easily lift a number of pounds equal to twice his Strength Rating.

Example: *Indiana's* being chased along a ridge! The loose rock suddenly tumbles him over the brink of the cliff. Flailing wildly, he just catches the edge with his fingers, his body dangling over the chasm. Enraged natives are charging up the path toward him. Can *Indy* pull himself up? You must make a Strength Check to find out.

Movement: This Attribute reflects how far a character can move in 1 game turn, how far he can jump or leap, and how fast he can swim. For example, you would make a Movement Check when your character tries for that all-important extra burst of speed, when he is being chased, or when he wants to act first in a fight. You also make Movement Checks when your character tries to do something acrobatic, or when he drives a vehicle.

Example: *Indy* tries to dive off a balcony and catch the awning below. You must make a Movement Check to see if *Indy* catches the awning.

Prowess: This Attribute reflects your character's coordination in a fight. Your character uses this Attribute whenever he tries to shoot or beat up someone.

Example: *Indiana* tries to wrestle a goon to the ground. Can he do it? You make a Prowess Check to find out.

Backbone: This Attribute reflects your character's determination and guts. Your character uses this Attribute whenever he encounters something that tests his willpower—torture, drugs, or some terrifying sight.

Example: A snake coils around the base of a statue *Indiana* wants to grab. Since *Indy* doesn't much like snakes, you have to make a Backbone Check to see if *Indy* can overcome his fear and take the statue.

Instinct: This Attribute reflects your character's ability to notice things and to know in his gut that something isn't right. You make an Instinct Check for your character when he is about to enter a trap, when someone is about to catch him off-guard, or when he notices some detail that he would otherwise ignore. How much a character's instincts tell him depends on the dice roll (the lower, the better).

Example: *Indiana Jones* is walking down a crowded street. On a nearby roof, a killer armed with a rifle brings *Indy* into his sights. You make an Instinct Check to see if *Indy* notices anything—the gunman's shadow, or just the feeling that something is wrong. Later, the killer leaps into a car and speeds away. *Indy* tries to read the license plate, but the car is moving fast, and *Indy* is dodging pedestrians. You make an Instinct Check to see if *Indy* can make out the license plate number.

Appeal: This Attribute reflects a character's personality. The higher the Appeal Rating, the more charming and likable your character can be, when you want him to be. You make an Appeal Check for your character to see how other non-player characters react to him in a normal situation (one that doesn't involve fists!).

Example: *Dr. Jones* sidles up to a cigarette girl and asks her where he can find *George* (an important contact). He figures he better really turn on the charm since he badly needs this information. After telling the Referee what *Indy* says, you make an Appeal Check to see how the girl answers.

WHAT DO YOUR INSTINCTS TELL YOU ABOUT DANGER? BECAUSE IT COULD BE RIGHT AROUND THE CORNER IN "The Ikons of Ikammanen."

EPISODE

1 PRACTICING

To play this episode, you need the *Indiana Jones Character Dossier* from the Evidence File, a piece of paper, a pencil, and the two 10-sided dice. You can play the episode by yourself.

While you read the episode scenes, pretend that you are *Indiana Jones*. After you read a scene, follow the steps that outline how you play the situation described in the scene.

Start by reading Scene 1.

SCENE 1: EXTRA CREDIT

The weather outside is warm and sunny, a perfect day for the start of summer. There's only one little grading matter to take care of and then you can clear out of your classroom and relax for the summer.

Standing in front of you is *Miss Greebley*, a plain girl from your Archaeology 101 class. She holds an unlit cigarette in her mouth, puckering her lips and trying to push it out as far from her face as she can. She knew the score, though. You made a deal. She (or anyone else in your class) could get a better grade if she let you practice flicking a cigarette from her mouth—with your bullwhip. *Miss Greebley* was already an A student, but she was the only one to take you up on it. It could have been worse; after all, you're not practicing knife throwing.

You uncoil your bullwhip. The leather is still supple and the strands are strong. *Miss Greebley* starts to shake a little; drops of sweat form on her brow.

(You might think of something reassuring for *Indy* to say to her at this point.)

Step 1: *Indy* starts to crack the whip!

Make an Instinct Check (roll d100 and compare the result to *Indy's* Instinct Rating).

If the result is 80 or lower: *Indy* sees *Marcus Brody* come in. *Brody's* jaw drops when he sees what's happening.

If the result is higher than 80: *Marcus Brody* enters the room, but *Indy* doesn't notice him.

Step 2: The whip's about to crack! *Indy's* aiming coolly for the cigarette in *Miss Greebley's* mouth.

Did *Indy* see *Brody* enter the room (Step 1 above)?

Yes: Make a Prowess Check.

No: "Good Lord, *Jones*! What do you

think you're doing?" *Brody* cries, catching *Indy* off-guard. Cut *Indy's* Prowess Rating to 1/2, and then make a Prowess Check.

If the result is 76 or lower (38 or lower if *Brody* startled *Indy*): *Indy* knocks the cigarette cleanly from *Miss Greebley's* mouth!

If the result is higher than 76 (higher than 38 if *Brody* startled *Indy*): *Indy* misses the cigarette!

If the result is from 96 to 00: *Indy* misses the cigarette, clipping a lock from *Miss Greebley's* hair! She drops the cigarette and dashes from the room.

Step 3: If *Indy* missed the first time and *Miss Greebley* didn't take off, you can keep rolling until he succeeds. Make a normal Prowess Check each time. Keep track of the number of tries *Indy* makes before he succeeds. If *Indy* keeps trying, *Marcus Brody* stands to the side and scolds him.

"*Dr. Jones*, I insist you stop this dangerous nonsense! This is not the way the college wants its professors to behave!" *Brody's* getting a little hot under the collar now.

You might think of something *Indiana* could say to calm *Brody* down.

Step 4: *Indy* finishes up his whip practice.

"Come along, *Indiana*," *Brody* says, "there's someone here to see you." *Indy* and *Brody* walk down the hall together. "*Jones*, do you realize what could have happened if you missed? There would have been a lawsuit! If you weren't the best and most popular professor in the archaeology department, I'd have you on the rug for this stunt." *Brody* finally quiets down as *Indy* reaches his office.

Go to Scene 2.

SCENE 2: SURPRISE VISITOR

As you open the door, a cool breeze blows through the office. Papers flutter off the table that stands by the open window. A young, blond man leans against the table.

Weather-beaten eyes harden his lean, boyish face. Though he's dressed in workman's clothes, he clutches a heavy leather briefcase. You recognize him as *Charlie Dunne*, one of the best students you ever had.

"*Professor Jones*! Good to see you again, sir," he says in a nervous, excited tone.

(Try to think of a friendly greet-

ing *Indy* might say to his favorite ex-student.)

"Sir, er, *Indy*, I've made, I mean I and my sister, *Edith*, have made a fabulous discovery! We've learned the location of the *Ikons of Ikammanen*!"

You smile, knowing that the *Ikons* are nothing but a legend, something to spice up a freshman lecture, maybe, but certainly nothing to take seriously. The *Ikons of Ikammanen*, supposedly the protectors of a legendary tribe somewhere in Africa, are golden statues that legends say can come to life to avenge the tribe. Pure primitive mumbo jumbo.

"I can prove they exist, *Dr. Jones*. I won't say there are any golden, living avengers, but here is . . . AAAAGGH!" *Dunne* suddenly jerks up, ramrod straight, his face twisted in surprise and agony. His briefcase crashes to the floor, and papers spill out, blowing across the room. His hands flail wildly toward his back as he pitches forward and slumps on the table. The hilt of a heavy knife juts out from just below his shoulder blades. A cool breeze blows through the open window behind him.

Step 1: *Indy* can either run to the window, or he can check *Dunne*. Which do you want him to do?

If *Indy* runs to the window: *Indy* sees someone dash around the corner of the building. A car door slams, and then an engine coughs, sputters, and roars off into the distance. There is no one else in sight. *Dunne's* killer has escaped.

If *Indy* checks *Dunne*: *Indy* finds that *Dunne* is dead. A map and a picture, clipped together, lie at the dead man's feet. The papers apparently fell from his briefcase. Take the *Krikambo Map* and *Photo* from the Evidence File.

The map shows a section of the coast of Africa. The picture is of a primitive tower. It's unlike anything *Indy's* ever seen before. An address is clipped to the picture.

"What shall we do?" *Marcus* says. WHO KILLED DUNNE, AND WHY? WHAT CLUES DO THE MAP AND PICTURE HOLD?

Looks like this is getting nasty. You'd better find out how to fight . . . because you just might need to know! Turn to COMBAT, p. 7.

COMBAT

Shoot-outs, brawls & bandages

Jack said this place was supposed to be quiet, but the three goons behind *Indy* seem intent on disturbing the peace.

"You'll have to pardon me, boys," *Indy* says as he rises slowly from the barstool. One of the goons grunts menacingly. Another picks up a chair—like it was a toothpick!

Well, *Indy* thinks, I could punch this one, and bust a bottle over that one's head...

Your character won't always have so much time to decide on a course of action when he gets into a sticky spot. This section gives you all the guidelines for getting your character out of these situations—maybe even in one piece!

COMBAT TURNS

Everything that happens when your character gets into a fight is measured in **combat turns**.

A combat turn equals 5 seconds of game time (the time it would actually take your character to perform an action). The time it takes you to roll dice and move your character through his action will take longer, of course. No matter how much time it takes you and your friends to play 1 combat turn, only 5 seconds pass for your character.

In the course of a combat turn, the Referee describes to you what's happening, and you decide how your character will act. Since so many things can happen in a combat turn, you need to have a way to keep track of all the actions. The combat steps below set out the sequence of what happens in a fight. These steps let you play out the fight as if it were in slow motion. After the steps are listed, each is outlined in greater detail.

Step 1: State Combat Actions. The Referee and players state what their characters will do in the combat turn.

Step 2: Resolve Combat Actions. This step is the actual combat turn. The characters do all the actions that the Referee and players stated in Step 1.

STEP 1: STATE COMBAT ACTIONS

During this step, you must say what your character is going to do in the coming combat turn. Each character involved in a fight gets to state actions for a combat turn. The Referee also states any non-player characters' actions at this time.

Your character can do **one** action in a turn. There are four basic actions you can choose from for combat turns: Brawling, Shooting, Moving, and Other (any action not covered by the first three).

When you state your character's actions for a turn, you can be general ("*Indy's* going to brawl."), or you can be specific ("*Indy's* going to punch the goon."). Sometimes you may not want to let the Referee in on what you have planned until after the combat turn has actually begun.

Example: You are playing *Short Round*, and your friend is playing *Willie Scott*. The Referee is playing a gunman.

Short Round and *Willie* know that the gunman is stalking them. The Referee asks you what *Short Round* will do in the combat turn. You say that *Short Round* is going to run away (Moving). You don't have to say in which direction *Short Round* will run. Your friend says that *Willie* is going to jump into a nearby car (Moving). Then the Referee tells you that the gunman is going to fire his gun (Shooting), but he doesn't have to say who he's going to shoot at.

STEP 2: RESOLVE COMBAT ACTIONS

This step is the actual combat turn. There are four parts to a turn. They are:

1. Decide Who Goes First
2. Make an Attribute Check
3. Determine Level of Damage
4. Determine Location of Damage

PART 1: DECIDE WHO GOES FIRST

A combat turn usually involves several characters (both good and bad) all trying to do something within a period of 5 seconds. For example, three player characters (*Indiana Jones*, *Wu Han*, and *Short Round*) could be fighting three villains. Will *Indy* get off a shot before the villain tackles him? Can *Short Round* hit his opponent before he gets picked up by the scruff of his neck? As you can see, who does what first can be very important!



Characters do not perform their combat turn actions in any set order. Player characters (and some non-player characters) can choose to do their actions at any point in the turn. The Referee should begin the turn by asking, "Who wants to go first?" If several characters want to act at the same time (first in the turn, last in the turn, etc.), each of these characters' players must make a Movement Check.

The player whose character has the highest Movement Rating checks first. If the Check succeeds, that character acts first (or last, if that's what the player wants). If the Check fails, the player whose character has the next highest Movement Rating makes a Check to see if his character can act at a specific time in the turn. If three players want to go first and the first two fail their Movement Checks, the third player automatically gets to act first in the turn. He doesn't have to make a Movement Check.

Then the Referee asks, "Who wants to go next?" All other players (including the Referee) who want their characters to act at specific times in the turn then make Movement Checks, based on descending Movement Ratings. Remember, you'd have to make this Check only if someone else wanted to act at the same time as your character.

The Referee continues the process of asking who wants to go next in the turn until all characters have performed their actions for that combat turn.

Example: Indiana Jones has a Movement Rating of 80. Sallah has a Movement Rating of 52. They have come face to face with two villains (each having a Movement Rating of 48). You are playing *Indy*, your friend is playing *Sallah*, and the Referee is playing the villains.

You tell the Referee that for this turn, *Indy* wants to fire his gun (Shooting). The Referee tells you that Villain #1 wants to tackle *Indy* (Moving), and that Villain #2 wants to reload his gun (Other). Your friend says that *Sallah* wants to fire at Villain #1 (Shooting).

You tell the Referee that *Indy* wants to act first. The Referee says that Villain #1 also wants to act first. Your friend says *Sallah* wants to shoot before Villain #1 moves. Because *Indy's* Movement Rating is highest, you make a Movement Check. You roll an 02. The Check fails. *Indy* cannot act before Villain #1 acts.

Sometimes, the sequence of characters' actions may not be so important. Suppose that *Indy*, *Sallah*, and *Belloq* all want to act first in a combat turn. *Indy* and *Belloq* want to shoot at each other, but *Sallah* wants to run to a nearby tent. *Indy* and *Belloq* have to make Movement Checks to see who gets to act first, but *Sallah* can act right away, since his action doesn't affect any of the other characters.



Now your friend makes a Movement Check for *Sallah* (who has the next highest Movement Rating). He rolls a 47. *Sallah* gets to act first. He can now fire before Villain #1 moves. If *Sallah's* Movement Check had failed, Villain #1 would have automatically acted first.

**THIS IS
SERIOUS!**

PART 2: MAKE AN ATTRIBUTE CHECK

The Referee now asks each player what exactly his character is doing this turn. Since you may have only said, "Indy's going to brawl this turn," during Step 1, the Referee has to know the details so he can find the results of your character's action.

Keep in mind that your character has 5 seconds to perform an action. If the Referee thinks your character's action takes too much time or covers too much ground to occur in 1 combat turn, he may ask you to state a new, shorter action for your character.

The Referee also asks if you want to change your character's action. If something happens in a combat turn that makes you decide that you want to change your character's action when his turn comes up, you have to make a Movement Check to do so. If the Check succeeds, you can pick a new action. If the Check fails, your character loses the chance to perform any action at all in that combat turn. He can act normally in the next combat turn, however.

After you have explained your character's action to the Referee in detail, you make an Attribute Check to see if your character's action succeeds.

If your character is Brawling or Shooting, you make a Prowess Check. If your character is Moving or performing an Other action, the Referee decides if you have to make an Attribute Check. For example, if your character wants to leap over a crowded bar, you'd better make a Movement Check to see if he succeeds. If your character only wants to duck behind a table, he can do that easily without you having to make a Movement Check.

PART 3: DETERMINE LEVEL OF DAMAGE

If your character's action works, he may cause **damage** to the poor clod on the receiving end. There are three levels of damage:

Light, Medium, and Serious.

To determine what level of damage your character causes when he is Brawling or Shooting, follow these steps:

1. Refer to the number that you rolled for the Prowess Check. Then go to the Modified Check Table (on the back cover of this booklet) and find the row that coincides with that number. For example, *Indy* has a Prowess Rating of 76. You roll 36 for *Indy's* Prowess Check. Since that dice roll number is between one-quarter and one-half of *Indy's* Prowess Rating, you go to row 5 ("From $\frac{1}{4}$ to $\frac{1}{2}$ ").
2. Find the column that coincides with the level of your character's Attribute Ratings at the time of the Prowess Check. For example, if *Indy's* Attribute Ratings are cut to $\frac{1}{2}$, you use the third column of the table.
3. Cross-reference the appropriate row and column to find a color square on the table. For example, *Indy's* Prowess Check (36) cross-referenced with his Attribute Rating level ($\frac{1}{2}$) results in a *blue* square on the Modified Check Table.
4. Go to the Check Result Table (also on the back cover) and find the column that applies to the type of Check you made. Find your color square from the Modified Check Table in that column. For example, if you found a blue square on the Modified Check Table and you were trying to find out what kind of damage *Indy* does, you find the blue square in the Damage column of the Check Result Table. The blue square lists "Light" damage. *Indy* causes a Light wound.

PART 4: DETERMINE LOCATION OF DAMAGE

Your Prowess Check dice roll tells you if your character hits and how hard he hits. By reversing the two numbers that you rolled, you can determine *where* your character hits.

For example, if you roll a 25 and hit, you reverse the numbers, and then find 52 on the Action Results Table. Cross-reference the number with the column that lists the type of action your character was performing.

You don't have to use this table for all types of combat actions. You must, however, use it when your character is Shooting or wrestling.



TYPES OF COMBAT

Your character can use just about anything in a fight—a gun, club, knife, sword, even his bare hands. There are two general types of combat: **Brawling** and **Shooting**.

BRAWLING

Whenever your character tries to hit someone by using a sword, club, knife, rifle butt, or bare hands, he is **Brawling**.

WHEN YOUR CHARACTER CAN BRAWL

Your character can brawl with another character *only* when he is adjacent to (right next to) the other character. See the Brawling Diagram. If your character is **A**, he is adjacent to characters **B** through **I**. In a combat turn, your character (**A**) could brawl with any one of the other characters shown (**B** through **I**). The grid shown in the diagram is the same as the Combat Grid on the mapsheet.

| | | | | | |
|--|----------|----------|----------|--|--|
| | | | | | |
| | | | | | |
| | I | B | C | | |
| | H | A | D | | |
| | G | F | E | | |
| | | | | | |

TYPES OF BRAWLING

There are three different types of Brawling: **PUNCHING**, **KICKING**, and **WRESTLING**. Your character can perform any one of these actions when you have stated in Step 1 that your character will brawl in a combat turn. There are some restrictions, however:

- To **punch**, your character must have one hand free.
- To **kick**, your character must have one foot free.
- To **wrestle**, your character must have both arms free.

USING THE ACTION RESULTS TABLE

You must use the Action Results Table (on the Referee's Screen) when your character wrestles in a combat turn, because the results of wrestling may affect what happens later in the combat turn or in the next combat turn.

Example: Wu Han dives on the goon who's about to brain Indy with a chair. The player running Wu Han rolls a Prowess Check of 25. He jumps the goon! To find out Wu Han's wrestling result, reverse the dice roll number: 52. A 52 on the Action Results Table is a "Hold." Wu Han has grabbed the goon, keeping him from clubbing Indy.

For details on what other wrestling results mean, see Brawling Damage in the Damage section.

You do not have to use the Action Results Table when your character is punching or kicking, although it does add color to your game. It's more interesting to say, "Indy cracks the Nazi square on the jaw," than it is to say, "Indy hits the guy."

USING WEAPONS WHILE BRAWLING

There are two kinds of weapons that your character can use while Brawling: sharp weapons and blunt weapons.

If your character uses a sharp weapon (knife, sword, or spear) to hit a character in a brawl, you must use the Action Results Table (Shooting column) to determine where your character does damage to his opponent.

If your character uses a blunt weapon (club, bottle, or chair) to hit a character in a brawl, the level of damage he does to an opponent may increase. For example, if your character hits with a bottle, the level of damage increases from Light to Medium. If he hits with a chair, the level increases from Light to Serious.

For details on which weapons can be used while Brawling, and on which weapons increase damage levels, see the Outfitting section.

SHOOTING

Whenever your character shoots a gun, throws a grenade, cracks a whip, or attacks someone from a distance, he is Shooting.

In Shooting combat, your character does not have to be adjacent to his target to hit it. He must, however, be in range of his target.

DETERMINING RANGE

Before your character can shoot something, you must determine the range to the target. You do this by counting Areas. An Area is roughly equal to 25 square feet. The Sleazy Dive Map in the Evidence File is made up of Areas.

The number of Areas between a character and his target is the range to that target. To find range, count the number of Areas between the character and the target. Do not count the Area your character is in. You should, however, count the Area that the target is in.

Ranges for all weapons are listed in the Outfitting section. If a weapon's range is "personal," your character can

use that weapon *only* when he is adjacent to (within 5 feet of) his target.

If a weapon's range is "0," your character can use the weapon on any target that is in the same Area that he is in.

When a weapon's range is listed as a series of three numbers, the weapon has Short, Medium, and Long ranges. Read these ranges from left to right. For example, a weapon having a range of 2/4/8 has a Short range of 2.

These range numbers represent the number of Areas the character can be from his target and still hit. Your character can hit a target at Short range normally. You must cut your character's Prowess Rating to $\frac{1}{2}$ when he's trying to hit a target at Medium range. You must cut your character's Prowess Rating to $\frac{1}{4}$ when he's trying to hit a target at Long range. If your character tries to hit a target at a distance farther than his weapon's Long range, he misses automatically.

Point blank range: If your character fires his gun at someone or something at point blank range, he's not likely to miss his target. You must still make a Prowess Check when he shoots at this range, however. When you make this Check, double your character's Prowess Rating. If you roll a Bad Break, your character misses.

Example: The goon has a gun at Jock's back. "You've crossed me one too many times, Lindsey," the goon hisses. He fires his gun. The Referee makes a Prowess Check for the goon. He rolls a 98. Just as the goon fires, his boss clunks him over the head, and the bullet ricochets off the floor! Jock sighs heavily.

USING THE ACTION RESULTS TABLE

Anytime your character shoots in combat, you must use the Action Results Table to determine where your character does damage to his opponent.

SHOOTING INTO A CROWD

Taking a shot at an NPC who's moving through a crowd of innocent bystanders is not necessarily a wise move, but if you want, your character can try it.

Your character's Prowess Rating is cut to $\frac{1}{2}$ when he shoots into a crowd. If you roll a Bad Break, your character shoots either a friend of his, or an innocent bystander.

TAKING COVER

During combat, your character might be blasting away at an opponent who's behind some kind of protection. As a matter of fact, you'll probably find it wise to get your own character behind the shelter of a table or large rock when the bullets start flying. This is called taking cover.

There are two types of cover: soft and hard. Soft cover is something that doesn't stop a bullet, arrow, or rock. Soft cover does make your character hard to see, however. A bush or curtain is an example of soft cover. If your character is hiding behind soft cover, his opponents' Prowess Ratings are cut to $\frac{1}{2}$, making it harder for your character to get hit.

Hard cover refers to things that stop a bullet, such as walls, rocks, and tables. Your opponents' Prowess Ratings stay the same if they're shooting at your character while he's behind hard cover. However, if your character is hit in a body area that's behind hard cover, you ignore the hit.

Example: *Jock* pops up from behind the table and squeezes off a round. The goon with the submachine gun pumps three shots, and one of them hits. The Referee checks the Action Results Table: the bullet hits *Jock* in the leg. *Jock's* legs are behind the table, though, so *Jock* isn't hit. The table stops the bullet!

Whenever your character can see an opponent in a fight, the opponent can also see your character (if he's looking in the right direction). Anytime your character comes from behind cover to take a shot at someone, he's giving someone else a chance to shoot at him.

MAKING INSTINCT CHECKS

If you go into a fight blind, you could come out in pretty bad shape. Likewise, if your character doesn't know that the goon behind him is about to bust a board over his head, he can't do much to stop it. If your character has an idea of what to expect, though, he can dive out of the way, or even swing around to face the goon head-on. You make Instinct Checks to see if your character notices that crucial bit of information just in time.

WHEN TO MAKE INSTINCT CHECKS

The Referee has you make an Instinct Check when:

- your character is about to trigger a trap.
- someone or something tries to sneak up on or past your character.
- your character's about to be ambushed.
- an enemy enters a fight from a direction your character hadn't counted on.
- something happens that could catch your character off-guard at a crucial time.

Both you and the Referee make Instinct Checks throughout the game. For example, if *Marion* tries to crawl past a Nazi guard, the Referee makes an Instinct Check for the guard. Or, if you are playing *Wu Han* and a killer tries to knife him in a bar, the Referee tells you to make an Instinct Check to see if *Wu Han* notices the killer.

SUCCESSFUL INSTINCT CHECKS

Once you've made a successful Instinct Check, you then determine what your character learns. There are three levels of information that characters may gain in this way: "Bad Feeling," "What or Where," and "The Big Picture." He may learn even more if you roll a Lucky Break.

Use the Modified Check Table and the Check Result Table to determine what your character learns as a result of a successful Instinct Check.

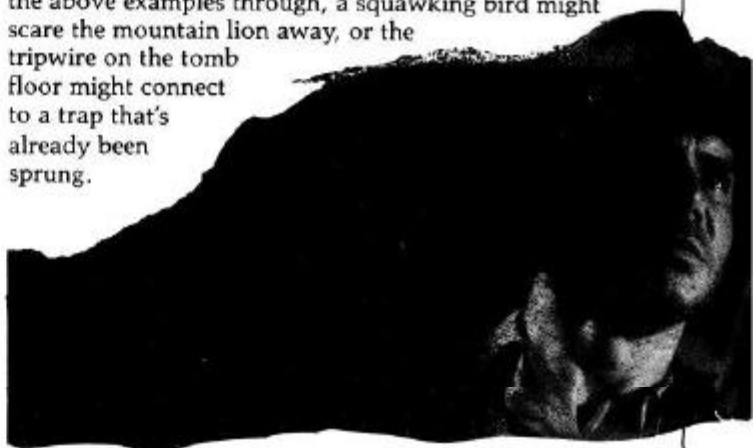
Each of the levels of information is described below.

Bad Feeling: The Referee tells you that something's wrong, but he doesn't say what it is. Your character senses danger, but that's all. The character has to poke around to find out what's really going on.

What or Where: Your character knows that something's wrong, and has a pretty good idea what it is. The Referee may tell you either the "what" or the "where" of the danger. For example, if a mountain lion is crawling up to your characters' camp, the Referee could tell you the *where*: "Something's moving in the bushes to the left." If your characters are exploring a tomb that has a trap floor, the Referee could tell you the *what*: "There's definitely a trap here."

The Big Picture: Your character has noticed enough to know just what's going on. By adding to the examples from above, the Referee could say, "The glint of a big cat's eyes flickers in the bushes to the left," or "A tripwire stretches across the tomb floor 2 feet in front of you."

Lucky Breaks: When you roll a Lucky Break on an Instinct Check, your character automatically gets The Big Picture, and something good happens besides! To carry the above examples through, a squawking bird might scare the mountain lion away, or the tripwire on the tomb floor might connect to a trap that's already been sprung.



FAILED INSTINCT CHECKS

When an Instinct Check fails, someone or something may catch your character by **surprise**. For example, if a mountain lion is in the bushes near your character, a failed Instinct Check may mean that the lion pounces on your character when his back is turned.

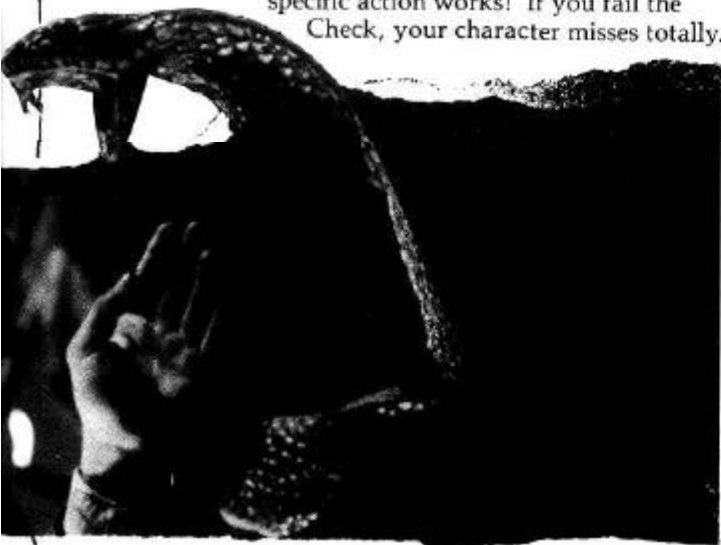
How long your character stays surprised depends on how you have him react. For example, a gunman on a rooftop fires a rifle at *Jock* in the street. A bullet ricochets off the cobblestone at *Jock's* feet. On the next combat turn, *Jock* wheels around to look directly behind him. The gunman fires another shot and clips *Jock* in the arm. Now *Jock* decides to look up to the roof. He sees the gunman. At this point, *Jock* knows what's going on, and he can take some action. If *Jock* had looked up to the roof right away, he would have seen the gunman, and he could have taken action before a second shot was fired.

Bad Breaks: These work just the opposite of Lucky Breaks for Instinct Checks. Not only does your character fail to find anything, he may even learn the *wrong* thing! For example, he may hear rustling in the bushes to the right, while a mountain lion crouches in the bushes to the left; or a tripwire might release a sliding block that not only falls forward, but brings part of the ceiling with it!

SPECIFIC COMBAT ACTIONS

Sometimes, you'll want your character to attack an NPC in a particular way. For example, you may want *Jock*, who is lying on the floor, to grab someone's ankles and jerk him off his feet. Or you may want *Indy* to shoot the knife out of a goon's hand. These would be **specific actions**.

Whenever your character tries a specific action, his Prowess Rating is cut to $\frac{1}{2}$ (or to $\frac{1}{4}$ if his rating is already at $\frac{1}{2}$). If your Prowess Check is lower than or equal to the modified Prowess Rating, your character's specific action works! If you fail the Check, your character misses totally.



FIGHTING ANIMALS

The snake slithers down the branch, twisting closer to *Short Round*, who is standing just beneath the tree. Suddenly, it lashes out!

"*Short Round!* Duck!" *Indy* shouts as he brings up his revolver. Boom! The roar of the pistol shakes the woods. The snake snaps back and thrashes madly, slowly loosening its grip on the branch. It flops to the earth at *Short Round's* feet.

Sure. Wildlife preservation is a fine thing, when it doesn't get in the way of self-preservation. Some animals in your character's adventures can pose great dangers. When your character is forced to fight an animal, run the combat as you would run normal combat between humans.

Animals have Strength, Movement, Prowess, and Backbone Ratings that the Referee uses the same way you

use these Attributes for your character. When necessary, these ratings are given to the Referee in an adventure. Unlike humans, however, animals have natural weapons, such as teeth and claws. You treat these particular weapons as if they were knives.

If your character shoots an animal, just use common sense to figure out where he has hit the animal. If the Action Results Table says that your character hits a tiger in the "right arm," that means he hits the tiger in the right foreleg. You would still treat a chest or abdomen hit the same, however.

Some animals are going to be tougher to drop than others. For example, one well-placed bullet should do in a snake, but one bullet will only annoy a grizzly bear. When an animal in an adventure has special strengths and weaknesses, these details are included for the Referee.

DAMAGE

The two major types of combat cause two different results. Brawling leads to unconsciousness, while Shooting leads to death. Sounds pretty cut and dried? Well, these results aren't always immediate. Your character might take quite a beating before he actually falls unconscious. For each level of damage a character suffers, you must make an Attribute Check to see how your character is holding up.

These damage rules apply to both player characters and non-player characters. In most cases, the Referee makes the same checks for NPCs that you make for your character.

BRAWLING DAMAGE

Brawling damage is called **injuries**. Injuries can lead to unconsciousness, but never to death. Injuries are always temporary. Bruises and black eyes will go away fairly soon, even though they're not very pretty.

When your character is hit while Brawling, you check to see if he suffers a Light, Medium, or Serious injury. The entries below list what you should do once you have determined the severity of your character's injuries.

Light injury: Make a Strength Check. If the Check succeeds, nothing happens. If the Check fails, your character is *dazed*, and all of his Attribute Ratings are cut to $\frac{1}{2}$ for the rest of this combat turn and all of the next.

Medium injury: Make a Strength Check. If the Check succeeds, all of your character's Attribute Ratings are cut to $\frac{1}{2}$ for the rest of this turn and all of the next. If the Check fails, your character falls unconscious (see details at the end of this section).

Serious injury: All of your character's Attribute Ratings are cut to $\frac{1}{2}$ for the rest of this turn and all of the next. Make a modified Strength Check. If the Check succeeds, you remain conscious. If the Check fails, your character falls unconscious.

WRESTLING RESULTS

If your character is wrestling, you first determine the level of damage, and then you check the Wrestling column on the Action Results Table to determine what happens because of the wrestling (for details on how to figure this out, see Part 4: Determine Location of Damage). These wrestling results are explained below.

Grapple: Both characters fall to the floor and struggle with each other. Neither character can attack a third person until one of them breaks free (rolls a different wrestling result next turn).

Hold: The character holds his opponent, keeping him from using his hands. The held character cannot break free until he rolls his own wrestling result.

Trip: The character throws his opponent to the floor (in the same 5-foot Square). The attacking character stays standing.

Throw: The character throws his opponent 5 feet. The attacking character decides the direction in which he throws his opponent.

SHOOTING DAMAGE

Shooting damage is called **wounds**. Wounds can lead to unconsciousness and death. Also, your character must take time to recover from wounds.

How your character is affected by Shooting damage depends on where he is wounded. Each time your character takes a wound, note it on your character dossier. The character dossier features a picture of your character, which shows different wound locations (chest, abdomen, legs, arms, and head). Note the severity of the wound in the proper body location.

When your character is hit by an opponent who is Shooting, you check to see if he suffers Light, Medium, or Serious damage. The entries below list what you should do once you have determined the severity of your character's wounds.

Light wound:

Chest, abdomen, legs, arms, or head. Your character's Attribute Ratings are not affected.

Medium wound:

Chest, abdomen. Your character's Attribute Ratings are not affected.

Legs. Cut your character's Movement Rating to $\frac{1}{2}$. Your character can only move at half his normal speed.

Arms. Cut your character's Prowess Rating to $\frac{1}{2}$.

Head. Make a normal Backbone Check. If the Check succeeds, your character's Attribute Ratings are not affected. If the Check fails, cut all of your character's Attribute Ratings to $\frac{1}{2}$. If you roll a Bad Break, your character falls unconscious.

Serious wound:

Chest, abdomen. Make a normal Backbone Check. If the Check succeeds, your character's Attribute Ratings are not affected. If the Check fails, cut all of your character's

Attribute Ratings to $\frac{1}{2}$.

Legs. Cut your character's Movement Rating to $\frac{1}{4}$. Your character can only move at one-quarter his normal speed.

Arms. Cut your character's Prowess Rating to $\frac{1}{4}$.

Head. Cut all of your character's Attribute Ratings to $\frac{1}{2}$. Then make a Strength Check to see if your character falls unconscious.



MULTIPLE WOUNDS

In some cases, your character may suffer more than one wound at a time. The effects of these wounds can combine to make things even rougher on your character.

If your character suffers two Light wounds to the same body area, the wounds have the effect of one Medium wound. For purposes of healing, you still treat your character as if he has two Light wounds.

If your character suffers two Medium wounds to the same body area, the wounds have the effect of one Serious wound.

If your character suffers two Serious wounds (anywhere on his body), you must make a Strength Check. If the Check succeeds, nothing happens. If the Check fails, your character falls unconscious.

If your character suffers three Serious wounds (anywhere on his body), you must make a Strength Check. If the Check succeeds, your character falls unconscious. If the Check fails, your character dies.

If your character suffers four or more Serious wounds (anywhere on his body), he dies.

UNCONSCIOUSNESS

Once your character is unconscious, you must make a Backbone Check to see if he recovers. Your character's Backbone Rating should be cut to $\frac{1}{2}$ when you make this Check. If other modifiers also apply to your character at this time, his Backbone Rating is cut to $\frac{1}{4}$ when you make this Check.

You can make this Backbone Check at the beginning of each combat turn until your character recovers. Once he does so, all of his Attribute Ratings are cut to $\frac{1}{2}$ until he rests for at least 6 hours. Resting means sleeping or just lying low. After this time, his Attribute Ratings return to normal.

HEALING

So now your character's all beat up. How does he heal? Kisses won't always help . . . although they certainly can't hurt.

HEALING INJURIES

Your character suffers injuries when he's been Brawling. These injuries automatically heal after a short period of time. If your character is knocked unconscious in a brawl, however, you must use the Unconsciousness rules in the Damage section to see how fast your character comes around.

HEALING WOUNDS

Your character suffers wounds from Shooting. The length of game time it takes to heal your character's wound depends on how severe his wound is and how high his Backbone Rating is. It also depends on if your character receives medical attention, and what type of attention he receives.

Wounds heal gradually, going from Serious to Medium, then to Light, and then healing totally.

Healing Light wounds: Your character must wait 3 days. Then make a normal Backbone Check. If the Check succeeds, your character is totally healed. If the Check fails, your character must wait 1 more day. Then make another Check. Continue making a Check every day until the wound heals.

Healing Medium wounds: Your character must wait 1 week. Then make a normal Backbone Check. If the Check succeeds, the wound becomes Light. If the Check fails, your character must wait 3 more days. Then make another Check. Continue making a Check every 3 days until the wound becomes Light.

Healing Serious wounds: Your character must wait 3 weeks. Then make a normal Backbone Check. If the Check succeeds, the wound becomes Medium. If the Check fails, your character must wait 1 more week. Then make another Check. Continue making a Check every week until the wound becomes Medium.

RECEIVING MEDICAL ATTENTION

Player characters or NPCs who apply First Aid or Medical knowledge can make your character's wounds heal faster. See the Knowledge section for details.

MAXIMUM HEALING TIMES

Wounds heal in certain maximum amounts of time, even when Backbone Checks fail. After 6 weeks, a Serious wound becomes Medium. After 3 weeks, a Medium wound becomes Light. After 1 week, a Light wound automatically heals.

LUCKY BREAKS AND BAD BREAKS

These events can occur when you're making Backbone Checks to see if your character is healing properly. A Lucky Break could mean that your character's wound heals faster (goes immediately from Serious to Light). A Bad Break could mean that your character's wound gets infected (going from Light to Medium), or it could mean that it leaves a scar.

The Referee can decide exactly what Lucky Breaks and Bad Breaks apply to these Backbone Checks.

FIGHTING WHILE HEALING

Despite his best intentions, your character is bound to find himself in new scrapes while he's still recovering from the old ones. Just remember that if your character gets into a fight while he still has a Serious wound, he still suffers the effects of the old wound. For example, his Attribute Ratings might still be modified to $\frac{1}{2}$.

GOONS AND VILLAINS

For the purposes of combat, there are two types of non-player characters in this game: **goons** and **villains**.

Goons are the henchmen who usually act as muscle for their boss. Nazi guards are goons.

Villains are the true bad guys in an adventure. Their mental capacities often surpass their physical abilities (which is why they hire goons!). *Belloq* is a villain.

Villains enjoy some benefits in combat that goons do not. This is because villains are often more resourceful in a fight than their dimwitted companions.

For example, goon NPCs do NOT have the option of stating when they want to act in a combat turn. If *Sallah* is fighting a Nazi pilot, *Sallah* always acts when he wants in a turn. Because the Nazi pilot is only a goon, he never gets a chance to perform any actions before *Sallah*.

If a villain and a player character both want to act first in a turn, and if both have the same Movement Ratings, the player character has the option of acting first.

Also, goons can never try specific combat actions. Villains may try specific actions only if an adventure calls for it.

Finally, any goon who suffers one Serious wound in a fight automatically falls unconscious. Any goon who falls unconscious cannot recover for the rest of a fight. Villains, however, suffer wounds in the same way as player characters.

EPISODE

2

ATTACK IN
KRIKAMBO

To play this episode, you need the *Indiana Jones Character Dossier*, the *Flophouse Map*, a piece of paper, a pencil, the dice, and these 3-D figures:

Indiana Jones

(2) Goons

Woman in Safari Clothes

Read the boxed text and then follow the instructions on how to play out the situation described in the box.

You didn't wait around for the cops. That would have to be *Brody's* problem. You had bags to pack and plane tickets to buy. Within hours of *Charlie Dunne's* death, you were on your way: a drive to New York, a plane to the Canary Islands, an old transport plane to Dakar, a bush pilot's two-seater to Monrovia, and a tramp steamer to Krikambo—all in four days.

And here you are in Krikambo: a hot, dusty town whose buildings rest so close to the water's edge, you'd think they were about to tumble in. The smell is the first thing that hits you: cooking smoke, spices, sweat, animals, all filling up your nostrils, reviving you after the sleepy boat ride.

It looks just the same as it did last time. All the crazy blends of architecture—domes, thatched roofs, tiles, stone—all fighting for dominance in this rundown fairyland. There's no glitter or sparkle, nothing exotic. But at least it's familiar.

"Dr. Jones, over here! Remember me?" Standing square in the middle of the street, amidst the bustling natives is *Edith*. *Edith Dunne*, and what a sight! Hair drawn back tight under a pith helmet, round spectacles perched on her nose, dressed in an impeccably arranged safari jacket and bush shorts, and all loaded down with straps, backpack, and canteens. *Edith*, *Charlie's* sister, dressed and ready to roll.

"I got your cablegram, so I came down to meet you. Oh, Dr. Jones, isn't it exciting? I mean, we'll be the first to find the Ikons! I have a hotel room for you, next to mine. I've got all my information about the Ikons there."

She's talking a mile a minute. Well, she certainly hasn't changed since the days you had her in class. Without even stopping to catch her breath, *Edith* strides off down the

street, prattling away about the Ikons and their great significance. She seems oblivious to the danger these relics could present. If the Ikons do exist, they're made of solid gold. And where there's gold, you've learned so many times, there's bound to be danger.

A few minutes later, you reach the hotel. It's a mess—a seedy, rundown dive. Not the kind of place you'd expect to find a girl like *Edith*. It's definitely a tough joint. Well, if *Edith* had managed to stay alive in a place like this, there may be more to her than you thought.

You get your room key and lug your grip up the stairs to your room. *Edith* waits impatiently as you toss your stuff on the bed.

"Come on! Let me show you what I've got on the Ikons," she says, pulling you toward her room.

Edith unlocks the door to her room and steps in. You stand just behind her.

Make an Instinct Check.

If the Check succeeds, figure out what *Indy* learns: Bad Feeling, What or Where, or The Big Picture. Then read the matching entry below. If you roll a Lucky Break, read The Big Picture and apply the Lucky Break that's listed with it.

If the Check fails, read the Tight Spot entry. If you roll a Bad Break, read the same entry and apply the Bad Break that's listed with it.

Bad Feeling: *Edith's* room has been ransacked. Papers are still fluttering in the breeze. Something's fishy here.

What or Where: The room's been ransacked. The floorboards suddenly creak behind you!

The Big Picture: The room's a mess—it's been ransacked. You whirl around to see a burly, robed man charging toward you.

Lucky Break: *Edith*, scared by the commotion behind her, shoves open the door to her room. A loud thunk and then a grunt come from behind the door. The door springs back, and a man stumbles woefully from behind it.

Tight Spot: *Edith's* room has been ransacked! Someone suddenly rushes up behind you.

Bad Break: Just as the man gets near you, *Edith* leaps back and throws you off balance. So much for getting out of the way. (The attacker's Attribute Ratings are doubled for this attack.)

HOW TO RUN THE FIGHT

The set-up: There are two goons waiting to attack *Indy* and *Edith*. Normally, your characters would not know this in advance, but in this episode, you are playing the parts of the players (*Indy* and *Edith*) and the part of the Referee (the two goons).

The goons want to capture *Edith* and toss her out the window. Several more men are waiting below the window, holding a stretched tarp. The goons don't want *Indy* in the way, but they have been ordered not to kill him.

Goon #1 is in the hall behind *Indy*. Goon #2 is hiding in the room behind the door. Goon #1 tries to wrestle *Indy* out of the way while Goon #2 grabs *Edith*. If *Indy* gets into the thick of things, the goons try to knock him unconscious.

Edith is no help at all. As soon as things get hairy, she sags down in a near-swoon.

The goons have the following Attribute Ratings:

| | Goon #1 | Goon #2 |
|----------|---------|---------|
| Strength | 44 | 60 |
| Movement | 60 | 48 |
| Prowess | 60 | 44 |

The action: To start the fight, place *Indy's* 3-D figure in the doorway on the Flophouse Map. Put *Edith's* figure inside the room just in front of *Indy*. Put the Goon #1 figure in the hall, and put the Goon #2 figure behind the door in the room.

If *Indy's* Instinct Check failed, the goons attack immediately. If the Check succeeded, you should now decide what you want *Indy* to do. The fight is on!

Remember, you're running both sides of the fight. You decide the actions for all four characters, and you make all the dice rolls. The fight should end once *Edith* is pushed out the window. If *Indy* prevents this, the fight ends when *Indy* is knocked unconscious, or when the goons are knocked unconscious.

WHO SENT THESE GOONS? AND WHAT DO THEY WANT WITH *EDITH*?

What if the goons get away? What are you going to do about it? Well, you're going to have to learn how to move and chase people... and FAST!

MOVEMENT

Footraces & car chases

Indy sprints madly through the camp, fleeing the shouting guards. Bullets whiz around him, ripping through tents and chopping up the grass. He scrambles headlong down into a gully and cuts to the left. The shouting slowly fades away . . .

Your character's going to be doing a lot of moving in his adventures: chasing bad guys, running from hostile natives, driving through crowded streets, and racing from burning buildings. These are all forms of movement.

Your character can move in many different ways. He can crawl, walk, run, leap, jump, swim, swing, ride a horse, or drive a car. All of these types of movement are divided into two main categories: MOVING ON FOOT, and MOVING IN VEHICLES. Riding animals is included in the Moving on Foot section.

MEASURING MOVEMENT

Movement is measured in Squares and Areas. A Square equals 5 feet. The Combat Grid is made up of Squares. An Area is 25 feet. The Sleazy Dive Map is made up of Areas.

You use Squares most often when your character moves during combat. If *Indy* runs across a room to tackle a thief, he may cover a distance of about 15 feet (3 Squares).

You use Areas when your character is covering a large distance in a single turn, as in a high-speed chase. *Indy* leaps into the truck, slams it into gear, and roars out after the fleeing car. The car is 4 Areas (100 feet) ahead of him. Can *Indy* close the gap?

MOVING ON FOOT

Your character's Movement Rating determines how fast he can move on foot. The Foot Movement Table on the Referee's Screen shows how far each character can walk, run, leap, and swim in 1 combat turn. The table also shows how far your character can run in 1 minute and walk in 1 hour.

To find out how fast your character moves, find the row on the Foot Movement Table that matches your character's Movement Rating. This row gives all the information for your character's movement.

MAKING MOVEMENT CHECKS

Sometimes, your character will want to leap a little farther, swim a little farther, or run a little bit faster than normal. When you want your character to move faster than his normal movement rate (given on the Foot Movement Table), you must make a Movement Check.

If the Check succeeds, your character can put out that extra burst of energy (see Maximum Movement Rates to find out just how much that burst can do). If you roll a Lucky Break, your character might easily outdistance his pursuers, or he might leap a pit and even land running.

If the Check fails, your character cannot move faster

than normal. If you roll a Bad Break, your character might trip, or he might find himself hanging by his fingertips to the edge of a pit.

You also make a Movement Check anytime your character tries something unusual or acrobatic. For example, if you want *Indy* to leap from a moving car onto a moving truck, you must make a Movement Check. Lucky Breaks and Bad Breaks also apply to these Checks. If you roll a Lucky Break, *Indy* might land a punch to the driver as he leaps onto the truck. If you roll a Bad Break, *Indy* might find himself dangling just in front of the tires!

MAXIMUM MOVEMENT RATES

Just because your character has made a Movement Check doesn't mean he can run 70 mph. There are limits to how fast your character can run, how far he can leap, and how well he can swim. These limits are listed in the "Maximum" column of the Foot Movement Table. No character can ever exceed these maximums.

When your Movement Check succeeds, your character can perform up to the maximum listed on the Foot Movement Table, but he can never do better than that amount.

SPECIAL TYPES OF MOVEMENT

SWINGING

When your character swings on a rope, vine, or whip, he can swing over a number of Areas equal to the length of his rope or vine (plus 1 Area). For example, *Indy* is swinging from a 75-foot (3-Area) rope. He can then use the rope to swing over 4 Areas (100 feet).

If your character uses a whip, he can swing from 1 Area to another (25 feet).

CLIMBING

Your character can climb 5 feet (1 Square) every 5 seconds (every 1 combat turn).

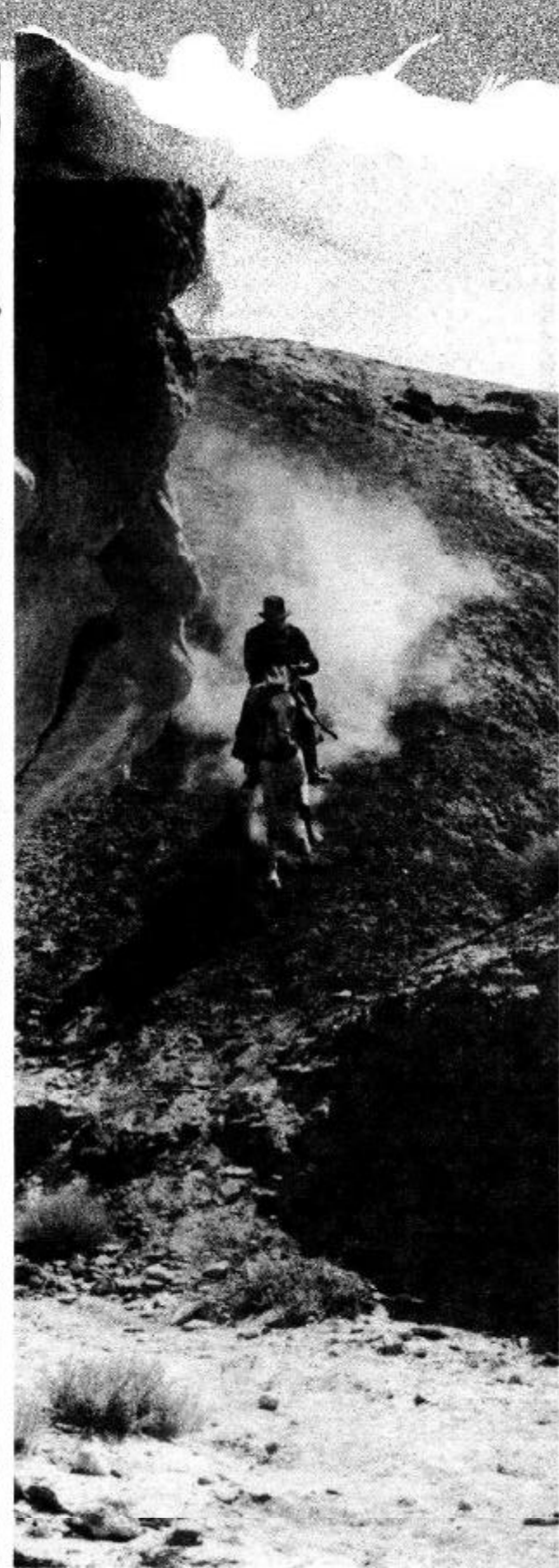
You must make a Movement Check for every Square your character climbs. If the Check succeeds, nothing happens. If you roll a Lucky Break, your character finds some natural staircase, chimney, or other feature that makes climbing easier. If this happens, he doesn't have to make any more Movement Checks while climbing. If the Check fails, your character slips down 1 Square. If you roll a Bad Break, your character falls. Falling damage is explained in the Dangerous Events section.

ANIMAL MOVEMENT

Animals can walk, run, and leap just like humans. Animals also have their own movement rates, some of which are listed on the Vehicle Movement Table.

MOVING IN VEHICLES

The goons have *Marion*, and they're tossing her into that car! Quick! Jump into the supply truck and tear off after them! Wait a minute. You know how to drive this thing?



Moving in vehicles is usually faster than moving on foot or on horseback, but it can also be a lot more dangerous.

The truck careens wildly down the mountain road and veers into a sharp right curve. Can you keep control? Or will the truck flip over, slamming into the side of the mountain?

You can control how fast your character drives a vehicle. For example, *Indy* can drive a car faster than *Willie* can run, but he may drive slow enough to let *Willie* catch up with him.

Depending on the type of vehicle your character is driving, however, you might not always have as much to say about controlling it as you would like.

VEHICLE PERFORMANCE

First, you have to get the thing going. It always takes 1 combat turn to start a vehicle, if your character has the key. If he doesn't have a key, he'll need Hotwiring knowledge to start the vehicle (see the Knowledge section).

A vehicle's performance is based on these specifications: Vehicle Rating, Acceleration, Braking, Turn Speed, Redline Speed, and Maximum Speed.

VEHICLE RATING

This number is a measure of a vehicle's durability—how much punishment it can take.

ACCELERATION

This number is the miles per hour by which a vehicle can increase its speed in 1 combat turn. A car having an Acceleration of 30 can go from 0 to 30 mph in 5 seconds (1 turn).

BRAKING

This number is the miles per hour a vehicle can slow down in 1 combat turn. A truck having a Braking of 20 can go from 20 mph to 0 in 5 seconds.

TURN SPEED

This number is the maximum speed at which a vehicle can safely take a corner. Most vehicles have a Turn Speed of 30 mph.

If your character takes a corner at a rate faster than his vehicle's Turn Speed, you must make a Movement Check. If the Check succeeds, your character takes the corner without losing control. If the Check fails, your character loses control and has an accident (see Accidents below).

REDLINE SPEED

This number is the speed at which driving a vehicle becomes significantly riskier for both the driver and the vehicle. If your character is driving at Redline Speed or greater, his Movement Rating is cut to $\frac{1}{2}$. Whenever your character takes a corner at Redline Speed or greater, you must make a Vehicle Check.

Making Vehicle Checks: When you make a Vehicle Check, you roll dice and compare the result to the Vehicle Rating of your character's vehicle. If the dice roll is lower

than or equal to the Vehicle Rating, nothing happens. If the dice roll is higher than the Vehicle Rating, the vehicle can't go faster than its Redline Speed.

If you roll a Lucky Break, you may increase the vehicle's Redline Speed by 10 mph. This increase affects the vehicle until your character comes to a stop. If you roll a Bad Break, the vehicle breaks down: a tire blows, or the transmission locks, for example. You must then make a Movement Check to see if your character keeps control of the vehicle. If he loses control, he has an accident (see Accidents below).

MAXIMUM SPEED

This number is the top speed at which a vehicle can move. A vehicle can never go faster than this speed.

ACCIDENTS

Whenever your character loses control of his vehicle (as the result of a failed Movement Check), or when he intentionally runs into something solid (like another vehicle!), an accident occurs.

ACCIDENT RESULTS

To find out what kind of accident your character has, roll d100. Then add to the dice roll the speed at which your character's vehicle was moving. Find the result on the Accident Table on the Referee's Screen. The different results are listed below.

Skid: Your character's vehicle immediately slows to its Turn Speed. Ignore this result if the vehicle is already moving at that speed.

Wrong Turn: Your character fishtails, slides, and ends up taking the wrong turn. The vehicle immediately slows to its Turn Speed. If there is no other street for your character to turn onto, treat this result as a Serious Skid.

Serious Skid: In a squeal of tires, your character's vehicle skids and comes to a complete stop.

Spin: Your character's vehicle slides into a complete turnaround and comes to a stop. It's now facing in the direction from which it just came.

Bump and Run: Your character's vehicle slides, bounces off some solid object (a fruitstand, garbage cans), and then keeps going more or less in the right direction. The vehicle slows to its Turn Speed. Each passenger must make an Accident Wound Check (see Making Accident Wound Checks below).

Double Blowout: Two of the vehicle's tires blow out. (If it's a motorcycle, only one tire blows out.) The vehicle comes to a complete stop. It can go no faster than 10 mph until the tires are repaired.

Collision: Your character's vehicle hits a solid object head on. Each passenger must make two Accident Wound Checks. The vehicle takes heavy damage and does not run.

Flip: Your character's vehicle rolls over on its side. Each passenger must make two Accident Wound Checks. If

your character gets it back in an upright position, the vehicle will run.

Flip and Slide: Your character's vehicle rolls over on its side and slides for a distance of 2 Areas (50 feet). Each passenger must make two Accident Wound Checks. The vehicle takes heavy damage and does not run.

Flip and Roll: Your character's vehicle tumbles end-over-end (or side-over-side), tossing the passengers around. Each passenger must make three Accident Wound Checks. Then make a Vehicle Check (roll against the Vehicle Rating). If the Check succeeds, nothing happens. If the Check fails, the gas tank explodes and the vehicle catches fire. In either case, the vehicle takes heavy damage and does not run.

If a character is unconscious inside the vehicle when it blows, another character must try to rescue the trapped character.



MAKING ACCIDENT WOUND CHECKS

You make Accident Wound Checks to determine if your character comes out of an accident unharmed, or if he has a Light, Medium, or Serious wound.

When you make an Accident Wound Check, you use the vehicle's speed at the time of the accident *instead* of an Attribute Rating. Think of the vehicle as a combat opponent that has its own Prowess Rating (its speed at the time of the accident). If your dice roll is *lower* than the vehicle's speed, your character is hurt. Read the dice roll result and use the Modified Check Table ("normal" column only) and Check Result Table to see what level of damage your character suffers. The Vehicle Movement Table on the Referee's Screen lists $\frac{1}{2}$ and $\frac{3}{4}$ amounts for all vehicles' speeds.

Example: You are running *Indy* through a grueling chase. *Indy* loses control of his Duesenberg on a corner and flips the car on its side. *Indy* was rolling at 50 mph when he flipped the car. You must make an Accident Wound Check. If you roll above 50, *Indy's* all right. You roll a 22 (less than half of the vehicle's speed). *Indy* suffers a Medium wound. You then check the dice roll result against the Action Results Table (Shooting column). *Indy's* wound is to his chest.

MULTIPLE ACCIDENTS

Sallah's car is just inches away from the goons' car, and he suddenly loses control! In a situation like this, both *Sallah* and the driver of the goons' car make Movement Checks to see if they crash.

If your character's car enters an Area where an accident has occurred in the same combat turn, you must make a Movement Check to see if your character misses the wreck. If the Check fails, you must check on the Accident Table to see what happens to your character.

CHASES

The villains have grabbed *Willie* and are making a fast getaway in a sedan. What are you going to do about it? How about that motorcycle? Good enough. You leap onto the cycle, kick the machine to life, and roar out after the villain. The chase is on!

Chases are pretty common events in the lives of *Indiana Jones* and his companions. Sometimes, your character will do the chasing. Other times, he'll be running for his life. Whether it's a run through crowded streets, a duel between trucks on a lonely mountain road, or a race on horseback across sand dunes, you need to know how your character can stay ahead in a chase.

It doesn't matter if your characters are using cars, horses, or their own feet in a chase. You run chases the same way for all three.

RUNNING A CHASE

WHO'S GOT THE HEAD START?

Most chases involve two people, or two groups of people. In either case, the person or group being chased is

called the **Leader**, and the person or group doing the chasing is called the **Follower**.

You need to know how far apart the Leader and the Follower are when a chase begins. Most chases cover **Areas** instead of **Squares**. The number of Areas that the Leader covers before the Follower takes after him is called the **Leader's Head Start**.

The villains who nabbed *Willie* are already 6 Areas ahead of *Indy* when he finally gets his cycle rolling. The chase begins with the Leaders having a 6-Area Head Start.

HOW FAST IS EVERYBODY GOING?

Next, you have to figure out how fast the Leader and Follower are going. The Vehicle Movement Table on the Referee's Screen lists various vehicle speeds (in 10 mph increments). Below each speed is the number of Areas a vehicle going at that speed can cover in 1 combat turn. For example, a car moving at 20 mph can cover 6 Areas in a combat turn, while a car moving at 70 mph can cover 21 Areas in a combat turn.

If the Leader and Follower in a chase are on horseback, you can also find the number of Areas they cover in 1 combat turn on the Vehicle Movement Table.

The villains in the sedan are rolling at 20 mph (6 Areas per turn), and *Indy's* got the cycle up to 30 mph (9 Areas per turn). So, how long will it be before *Indy* catches up to the creeps who've got *Willie*?

HOW DO YOU CLOSE THE GAP?

Now that you've found out how many Areas the Leader and Follower in a chase can cover in a turn, you can keep track of the distance between the two. To do this, follow these steps:

1. Add the Leader's number of Head Start Areas to the number of Areas he covers in 1 combat turn (based on his vehicle's speed). The result is the Leader's Chase Rate.

The villains in the sedan have a Head Start of 6 Areas. They move 6 Areas in the first turn. Their Chase Rate is $(6 + 6 =) 12$.

2. Subtract the number of Areas covered by the Follower (based on his vehicle's speed) from the Leader's Chase Rate. The result is the number of Areas between the Leader and the Follower. The number of Areas the Follower covered in the turn now becomes his Chase Rate.

The villain's Chase Rate is 12. *Indy's* covered 9 Areas in the first turn. Subtract 9 from 12. The distance between the villains and *Indy* for this combat turn is 3 Areas.

You follow these steps for each combat turn in which there is a chase. On each turn after the first turn, however, you ignore the Head Start Areas. Instead, you use the Chase Rates from the previous turn and add them to the new turn's number of Areas covered.

Example: The villains and *Indy* go into combat turn 2 of their chase. The villains speed up to 40 mph (12 Areas per turn). Their Chase Rate for the last turn was 12. The villains add 12 to 12 to get their new Chase Rate: 24. *Indy* revs his cycle up to 40 mph (12 Areas per turn). His Chase Rate from the last turn was 9. *Indy* adds 12 to 9 to get his new Chase Rate: 21. Subtract 21 from 24. The new distance between the villains and *Indy* is 3 Areas.

SHOOTING IN A CHASE

Roaring through the streets of Hong Kong, *Indy* closes in on the car driven by *Willie's* kidnappers. He's got to stop them! *Indy* steadies his motorcycle with one hand and pulls out his revolver. Can he blow out one of their tires? Or can he put a slug in the engine and bring them to a stop?

Shooting is one of the most common actions that takes place during chases. When you decide that your character is going to shoot during a chase, you must say if he's going to aim at the car or at its passengers. Shots aimed at the car cannot hurt the passengers; shots aimed at the passengers cannot hurt the car.

During chases, you handle shooting just as you would in normal combat. Remember that most cars provide passengers with cover for most of their bodies.

If your character hits a car when shooting in a chase, you check to see what level of damage he does to the car: Light, Medium, or Serious (see Part 4: Determine Levels of Damage in the Combat section). The results of these damage levels are as follows:

Light: The vehicle's Maximum Speed is reduced by 10 mph.

Medium: The vehicle's speed is cut to half of its normal Maximum Speed.

Serious: The vehicle stalls out and comes to a complete stop (at its Braking rate).

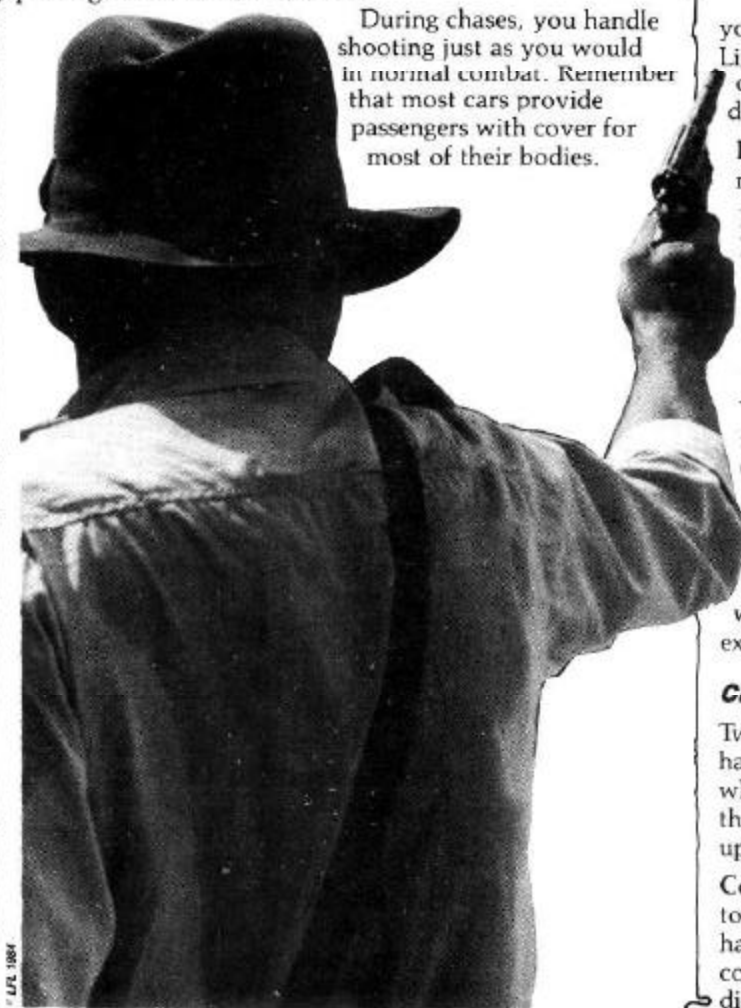
CHASE SEQUENCE OF EVENTS

You use the same sequence of events for running chases that you use for running combat (see Step 3: Resolve Combat Actions in the Combat section). However, you do not have to make Movement Checks to see who acts first in a turn. The Leader's vehicle always moves first, and before anyone else acts, the Leader makes any Movement Checks that might be necessary. Characters who are not driving still get to perform actions as explained in the Combat section.

CHASE EXAMPLE

Two goons have kidnapped *Professor Sidney Heron* and have hustled him into a waiting sedan. *Indy* and *Jock*, who are sitting in a luxury sedan parked 4 Areas behind the goons, rev up their engine as soon as they see what's up.

Combat turn 1: Both cars speed away from the curb at top Acceleration: 20 mph (6 Areas per turn). The goons have a Chase Rate of 10 (4 Head Start Areas + 6 Areas covered). *Indy* and *Jock* have a Chase Rate of 6. The distance between the two cars is $(10 - 6) = 4$ Areas.



Combat turn 2: The goons speed up and try to take a corner at 40 mph (12 Areas per turn), which is faster than their car's Turn Speed. *Indy* revs his car up to 30 mph (9 Areas per turn) as he goes into the corner.

The two cars go into the corner. Since the goons are going faster than their car's Turn Speed, the Referee makes a Movement Check for the goons' driver. He makes it around the corner! *Indy* swings around the corner, too! (*Indy* was playing it safe, so he didn't have to make a Movement Check).

The goon in the passenger seat decides to take a shot at *Indy's* car. He fires and misses.

The goons' Chase Rate from turn 1 was 10. They add 12 Areas for this turn to get a new Chase Rate of 22. *Indy's* Chase Rate from turn 1 was 6. He adds 9 Areas for this turn to get a new Chase Rate of 15. The distance between the two cars is $(22 - 15 =) 7$ Areas.

Combat turn 3: The goons keep rolling at 40 mph (12 Areas per turn). Another corner is coming up. *Indy* increases his speed to 50 mph (15 Areas per turn).

The goons' Chase Rate for this turn is $(22 + 12 =) 34$. *Indy's* Chase Rate for this turn is $(15 + 15 =) 30$. *Indy's* 4 Areas behind.

Both *Jock* and the goon in the passenger seat decide to take shots at each other. But the cars are about to go into the corner! The Referee makes a Movement Check for the goons, because they are still going faster than their Turn Speed. The Movement Check fails. The Referee rolls dice on the Accident Table. The goons' car flips and slides!

USING THE CHASE FLOW CHART

Characters will sometimes get into a chase in a city or location where the Referee simply had not planned to have one. If the Referee doesn't have the time to prepare a street map, he can use the Chase Flow Chart, which is printed on the inside back cover of this booklet.

The Chase Flow Chart is made up of circles that show typical street intersections and Hazard locations. Arrows that lead from one circle to another connect all of these intersections. A number is printed next to each arrow. These numbers represent the number of Areas between the intersections or Hazards. The letters in each circle are used only for reference in specific adventures. You don't have to pay attention to them now.

STARTING A CHASE ON THE FLOW CHART

Ten of the circles are numbered from 1 to 10. These circles are starting places. When a chase begins, roll 1d10. Start the chase in the circle that corresponds to the die roll.

The number of Head Start Areas that a Leader begins a chase with depends on the specific situation of the chase.

Players then make direction decisions based on the intersection layouts given in the chart's circles.

A chase that's being acted out on the Chase Flow Chart ends when the Leader manages to lose the Follower, or when the Follower catches up to and stops the Leader.

FINDING SPECIFIC LOCATIONS ON THE CHART

Sometimes, characters try to reach a specific location during a chase: a road out of town, a certain city block, or the docks, for example. To determine where a specific location is on the Chase Flow Chart, roll 1d10 and place the specific location in the corresponding numbered circle. If you roll the same number that you rolled for the chases' starting location, reroll the die.

KNOWING HOW TO GET AROUND ON THE CHART

If your character is pretty familiar with the area where a chase is occurring, and if he's trying to find a specific location, the Referee can tell you which direction your character should turn to get to his destination.

If your character is only slightly familiar with the area, the Referee can have you make an Instinct Check at each intersection. The Referee should only allow one Instinct Check per car.

RUNNING INTO HAZARDS

A Hazard is some sort of obstacle or event that requires the driver involved in a chase to make an immediate Movement Check.

When your character enters a Hazard circle on the Chase Flow Chart, roll 1d10 on the Hazard Table (printed below the chart). The Referee may also create his own Hazards.

Hazards apply to both the Leader and Follower in a chase.

Example: *Indiana* squeals around the corner and heads toward a crowded, bustling intersection.

"Hang on!" he shouts to *Marion* as he closes his eyes and steps on the gas. *Marion* covers her eyes and curses *Indy*. *Indy's* player must make a Movement Check. The Check succeeds!

Just as he plows through the intersection, *Indy* hears squealing tires and some very nasty language (and it's not even coming from *Marion*). He opens his eyes. He made it through without a scratch! Suddenly, from behind him, *Indy* hears more tires squealing crazily, and then the grinding crash of metal echoes through the street. The goons weren't so lucky.

CHASING NON-PLAYER CHARACTERS

When NPCs are being chased and you are using the Chase Flow Chart, the Referee rolls 1d10 to determine which direction the NPCs take in an intersection. For example, if the NPCs are at a T-intersection, the Referee rolls 1d10: 1 to 5 means the NPCs turn left, and 6 to 10 means the NPCs turn right.

When NPCs are chasing PCs, the Referee decides on the NPCs' direction in an intersection by determining if the NPCs can see the player characters up ahead. If the number of Areas between two circles is lower than the number of Areas separating the NPCs and the player characters, the NPCs lose sight of the PCs.

If NPCs cannot see where player characters turn in a circle on the chart, the Referee rolls 1d10 to determine which direction the NPCs take when they get to the Area the player characters just left.

EPISODE 3 INTERESTED PARTIES

To play this episode, you need the *Indiana Jones Character Dossier*, a piece of paper, the dice, and these 3-D figures:

Indiana Jones

Goon

SCENE 1: THE CHASE!

How you start this episode depends on how Episode 2 ended:

Was *Indy* knocked unconscious? If so, start by reading Scene 1A.

Did the goons get *Edith* out the window while *Indy* tried to save her? If so, start by reading Scene 1B.

Did *Indy* beat the goons and save *Edith*? If so, start by reading Scene 1C.

Scene 1A: Your head's throbbing like an overworked piston. You grip the table and slowly pull yourself up, groaning all the time. Well, this is just great. Fifteen minutes in Krikambo, and somebody's already dropped a cannonball on your head. And *Edith*! You managed to get her killed!

"*Dr. Jo-o-o-ones!* Help meeeeeeee!" A scream drifts up from the street, fading slowly away into the bustle of the traffic. You stumble to your feet and rush to the window. There she is! Just at the corner of the square, some goon has *Edith* slung over his shoulder like a sack of potatoes.

You'll never get down the stairs and out the door in time. But there's a melon cart below you, and a beam juts out of the hotel roof just above the window. Maybe you can get your whip around the beam...

What will you have *Indiana* do?

Scene 1B: "*Dr. Jones!*" *Edith* shrieks as she flies out the window. The two goons dodge you and race for the door. You leap to the window—boy, you really did it this time. You've been here 15 minutes and already got someone killed.

But she's alive! And kicking! Some goon's running across the square, with *Edith* draped across his shoulder like a sack of potatoes. Only she's kicking and squirming like crazy.

There's no way you'll catch them if you run down the stairs and out the hotel door. But there's a melon cart below you, and a beam sticks out of the hotel roof above the window. Maybe you can

wrap your whip around that beam and swing down to land on the cart. They'd never expect you to come down that way.

Will *Indy* take the long route, or the short cut?

Scene 1C: You stand over the goon as he flops limply to the floor. Maybe he'll stand up and you can punch him again. But it looks like he and his buddy are down for the count. You kneel next to them and rummage through their robes, trying to find some clues. Why did these clowns jump you, anyway?

"My papers!" *Edith* cries as her notes catch the breeze and flutter toward the window.

"*Edith!*" you shout, but she's already dashing across the room toward the window, snatching at the scraps of paper. As she grasps the last piece triumphantly, *Edith* turns toward you with a smug look.

"See, *Jones*? I've got some pretty fancy footwork myseeeeeeeeeee!" A lasso suddenly spirals up and settles around *Edith*'s shoulders. In an instant, the rope jerks tight and snaps *Edith* backwards out the window. Her papers drift lazily down to the floor.

You dive forward, your fingertips just grazing her muddy boots. You rush to the window just in time to see a bunch of goons in the street below catch *Edith*.

She puts up a heck of a fight, but one of the goons slings her over his shoulder and starts out across the square. The other men scatter in all directions.

You'll never catch them if you take the stairs. But maybe you can wrap your whip around the beam that juts out of the roof above the window, and then you can swing down to the street below.

What will *Indiana* do?

GETTING OUT OF THE HOTEL

If *Indy*'s going to chase *Edith*'s kidnappers, he's going to have to get downstairs and outside.

If *Indy* takes the stairs, it'll take time—4 combat turns, to be exact.

If *Indy* swings out the window on his whip, roll d100. If you roll—

01-05: *Indy* sprains an ankle. His Movement Rating is cut to 1/2.

06-10: The fall knocks the wind out of *Indy*. He has to spend 2 combat

turns catching his breath.

11-20: Blam! *Indy* lands right on top of the melon cart. He's covered with juicy melon pulp, and the dealer is screaming at him. It takes *Indy* 1 combat turn to get out of the melon mess. Well, at least melons are soft!

21 or higher: *Indy* swings gracefully out the window and hits the street running.

Indy takes off across the square. Remember, if *Indy* was knocked unconscious, or if he sprained his ankle, his Movement Rating is cut to 1/2.

Indy rounds a corner and sees the goon carrying *Edith*. They are 4 Areas (100 feet) ahead of him. Add 1 Area to the distance for every combat turn *Indy* spends getting out of the hotel.

CHASING THE GOON

Find out how many Areas *Indy* can run in 1 combat turn (5 Areas at normal speed; 3 Areas if his Movement Rating is cut to 1/2; or 2 Areas if his Movement Rating is cut to 1/4).

The goon carrying *Edith* covers 4 Areas per turn. This chase goes on for 3 combat turns. *Indy* is able to keep the goon in sight throughout the chase.

Figure out how far *Indy* is from the goon (using the rules from Running a Chase in the Movement section) after 3 combat turns. Then read Scene 2.

SCENE 2: THE DISAPPEARING ACT

If only that goon weren't carrying *Edith*! With her flopped over his shoulder, you don't dare risk a shot. At least she's still kicking up a ruckus!

The goon darts around a corner. You're in luck! Unless this old town has changed a lot since you were here last, that corner should lead right to a dead end.

You slow down, cock your pistol, and step around the corner. You were right! It is a dead end. But there's no one here! You're staring at three blank walls. Maybe they went through some sort of secret panel. You figure you'd better check it out.

Make an Instinct Check.

If the Check succeeds, figure out what *Indy* learns: Bad Feeling, What or Where, or The Big Picture. Then read the matching entry below. If you roll a

Lucky Break: read *The Big Picture* and apply the *Lucky Break* that's listed with it.

If the Check fails, read the *Dead End* entry. If you roll a *Bad Break*, read the same entry and apply the *Bad Break* that's listed with it.

Bad Feeling: There's definitely something weird here. (Read the *Quick Decision* entry below.)

What or Where: There's something strange about the ground you're standing on. (Read the *Quick Decision* entry below.)

The Big Picture: Your footsteps sound hollow as you walk toward the far wall. (Read the *Quick Decision* entry below.)

Lucky Break: You can hear *Edith's* voice coming from below the ground here. There's a straight crack running along the ground below your feet. (Read the *Quick Decision* entry below.)

Quick Decision: What do you want *Indy* to do? Inspect the ground? Or leap back? Make your decision.

If *Indy* inspects the ground, read the *Dead End* entry below.

If *Indy* leaps back, make a *Movement Check*. If the Check succeeds, read the *Safe Jump* entry below. If the Check fails, read the *Dead End* entry below.

Dead End: The ground below you creaks ominously. Suddenly, it drops out from under you, and you're plunged into darkness. You fall for several feet and plop onto a soft, spongy surface. The fall steals your breath, just the same.

You strike a match and find that you're in a small, damp basement, standing on a rotting mattress. Rats scurry out of the mattress and scatter across the room. A wooden door stands before you.

The door is unlocked. If you open the door, read *Scene 3*.

Bad Break: The wooden door stands open, leading to a room lit by torches. An obese black man is sitting on a throne along the room's far wall. Two giant, black guards stand on each side of the man. One of them is holding a knife to *Edith's* throat. The black man smiles and points a nasty-looking automatic at you.

"*Dr. Jones*," he says, smiling, "I'm so glad you came. I've been wanting to talk with you."

Read *Scene 3*.

Safe Jump: The ground before you suddenly opens up, revealing a dingy basement. From beyond the basement, you can hear *Edith* shouting and yelling. Well, down is the only way to go, but at least you'll be ready.

You climb down to the basement. A wooden door stands closed at the end of the room.

The door is unlocked. If you open the door, read *Scene 3*.

SCENE 3: FIRST IMPRESSIONS

Hmmm. This doesn't look like a very fun party. Sitting across the room, wedged into a throne of rock, is an obese black man, dressed in a black suit and red vest. Two goons, all done up in robes, stand on each side of the man. One of them is holding *Edith*, who's struggling like a wildcat, despite the fact that there's a knife at her throat. The black man looks up just in time to see you level your gun at him. You've got the drop on him.

"*Dr. Jones*," he says, as if he were expecting you, "may I offer you a cup of coffee?" He points to a steaming urn that rests over a small fire. "I am *Solomon Black*, and you are the great *Dr. Jones*. We have mutual business to discuss."

WHAT DOES THIS GUY WANT WITH YOU? AND WITH THESE GOONS AROUND, HOW ARE YOU GOING TO GET OUT OF HERE ALIVE?

Well, it looks like a shoot-out isn't going to save your skin this time. No, you'd better find out what this *Black* guy wants. You're going to have to smooth-talk your way out of this one. And it better be good!



ONIES & CONTACTS

Dealing with NPCs

Sallah leans over the table and says to *Indy*, "This man we meet, *Indiana*, he is my friend. But he is not an educated man like me. He does not like Westerners, and he only meets you because he trusts me. Be careful what you say, *Indy*, or he will not help us."

Indiana Jones looks up to see a wizened, old man tottering past the crowded tables of the cafe. *Sallah* waves him to the table.

"*Achmed*, blessing of the Prophet be upon you!" *Sallah* takes the tiny man's hand. "Will you have coffee with us?" The little man says nothing as he sits down. He turns slowly toward *Indy*, eyeing him suspiciously.

Can *Indy* gain the old man's confidence? Or will he say something that offends the devout Muslim?

If you were *Indy*, what would you say? Can you think of something that would ease the man's suspicions and make him friendly to you?

You already know that you control your character in the same way an actor plays a part in a play or movie. So far, all of the decisions you've made for your character have been simple actions—who you hit, where you run, and how fast you take a corner. But like any good actor, you also have to *play* the part of your character. Talking is pretty important, because it's the only way your character can deal with others.

Why talk when one revolver is worth a thousand words? Well, sometimes your character needs information from a friend or acquaintance. Or he may try to convince someone to help him. Brute force won't get your character too far in such encounters.

Your character won't always be dealing with the good guys, however. You might want your character to try to trick a goon, or you may have him make a deal with a villain to save his skin.

HOW TO TALK TO NPC'S

When your character's talking to an NPC, there's one thing you'll want to know: will the NPC do what your character wants?

To find out, you first tell the Referee what your character hopes to gain by talking to the NPC. Then, like an actor, you tell him exactly what your character will say. You should try to put into these words the feeling that you want to get across. It's not enough to say, "*Indy* will be really charming and will say something nice to the hat check girl," or "*Indy's* going to get tough with the goon and demand to know where *Li Tao* is."

Don't worry. You're not being judged as an actor, but you should try your best. Good dialogue can add a lot of flavor and excitement to your character's adventures.

Example: You are playing *Indiana Jones*. *Indy* wants to find *Li Tao*, and he's trying to squeeze a goon for the information. You tell the Referee that *Indy* grabs the guy by his shirt collar and pushes him up against a wall. Then, in a tough voice, you say, "All right, pal. I don't like you, 'cause you're ugly and you're dumb. But I'm a

nice guy, so just tell me where I can find *Li Tao* and I won't use you to mop the floor."

NPC REACTIONS

Once your character has talked to an NPC, the Referee has to figure out how the NPC reacts. In some cases, the Referee already knows: either he may have decided, or the specific adventure may only allow for one kind of reaction from an NPC.

If the Referee doesn't know how the NPC will react, you make an Appeal Check to see what kind of influence your character has.

APPEAL CHECK MODIFIERS

Several factors can affect and modify your character's Appeal Rating when you make an Appeal Check. For example, if your character is threatening someone with a weapon, his Appeal Rating is doubled. If the goon that your character is talking to doesn't trust or respect your character at all, your character's Appeal Rating is cut to 1/2.

The Referee should decide how a certain situation between a player character and NPC affects your character's Appeal Rating.

SUCCESSFUL APPEAL CHECKS

Once you've found that your Appeal Check is successful, you then determine how the NPC in the situation responds. Will the NPC be "Neutral," "Helpful," or "Friendly"?

You use the Modified Check Table and Check Result Table to determine what effect your character has when an Appeal Check is successful.

Each type of NPC reaction is described below.

Neutral reaction: The NPC isn't too keen on your character. He doesn't want to get involved. He tells your character what you want to know, but only with great reluctance. He doesn't volunteer any extra information, and he doesn't betray his friends or his boss.

Indy twists the goon's arm a little harder. "*Li Tao*, pal. Where is he?"

The goon squirms harder. "He's at the *Green Parrot*!" he grunts finally. What he doesn't tell *Indy* is that *Li Tao* is at the *Green Parrot* with four bodyguards.

Helpful reaction: The NPC doesn't feel too strongly one way or the other about your character. He willingly gives your character the information that he wants, but only if it doesn't cost him any time, effort, or money. A goon or villain will consider a deal with your character if he stands to get something out of it for himself.

The goon's eyes widen as *Indy* tightens his grip. "Okay! Okay!" he pleads. "Look, just let go of me. *Li Tao's* hanging out down at the *Green Parrot*. But he's ready for trouble, *Jones*. If you think you can take him, go ahead and try."

Friendly reaction: The NPC likes and respects your char-

acter. He gives your character the information or aid he wants, even if it takes him a great deal of effort or puts him in danger. If your character offers a decent reward, even goons who react in a Friendly manner can be persuaded to betray their bosses.

The goon smiles broadly at *Indy*. "Hey, okay, *Jones*. Look, no need to get rough. I'd have told you. Just let go of me, will you?"

Indy loosens his grip, saying nothing.

"I got no quarrel with you, *Jones*," the goon says. "Just calm down. So you want to go gunning for *Li Tao*. Hey, that's your problem. Just don't go telling him who told you this. He nightclubs down at the *Green Parrot*, him and a couple of his boys. Real mean ones." The goon winks at *Indy*. "Hey, *Jones*. I hope he kills you."

Lucky Break: Your character learns all that he can from a Friendly reaction, and gains even more. For example, an NPC might be so scared of your character that he acts as your character's stoolie from then on. Or a goon might let slip some tidbit that your character didn't know about.

"*Jones*, the hat check girl at the *Parrot* used to date one of *Li Tao's* boys. She's lookin' to get even, I hear."

FAILED APPEAL CHECKS

When you fail an Appeal Check, your character must try harder to get the information that he wants out of the NPC. He may use money, threats, arm-twisting, and even some serious roughing up.

You'd better be careful, though. Your character's methods of persuasion could backfire. The NPC might decide to take a swing at your character, or he might call on some of his "friends" to help get rid of your character. The Referee decides how an NPC reacts to further persuasion when an Appeal Check fails.

Bad Break: The NPC just doesn't like your character. He's not going to be any help at all. A goon or villain in this situation might decide to try to cause as much trouble for your character as he can.

OVERRULING APPEAL CHECKS

Depending on the situation, some Appeal Check results just won't make sense in an adventure. For example, *Indy's* player makes an Appeal Check to see if *Belloq* will give up *Marion* and the *Ark of the Covenant*. The Appeal Check succeeds, but you know that *Belloq* is just not going to oblige. In cases like this, you can either reroll the Appeal Check, or the Referee can simply say that the NPC does not react favorably to your character at that time.

The Referee should make sure that he keeps the give-and-take between player characters and NPCs balanced. Sometimes, your character's Appeal can pull him through. Other times, an NPC's greed or anger is just too strong. The Referee should make these balance adjustments based on the specific adventure.

CONTACTS

Sallah looks around, and then whispers into *Indy's* ear. "I have a friend who can help us. *Omar* is his name. He has a truck he will let us use. You can trust him, *Indy*. He is my friend."

Your character can't do everything alone in an adventure. Once in a while, he's going to need some help. Does *Jock* need a place to hole up and heal his wounds for a while? Does *Sallah* arrive in a strange city and need a car? Does *Indy* need to find someone in Tokyo? In these cases, your character could use some of his contacts for help.

A contact is an NPC friend of your character. Your character may have met him a long time ago and done him a favor. As the Referee plays through adventures with you, your character may meet with NPCs who could become contacts in later adventures.

Contacts can always provide your character with some kind of help in an adventure. Most often, they handle travel arrangements, set up secret meetings, and provide hiding places. Although a contact will put himself in danger to help your character, he won't join in an adventure or go rushing into a fight that doesn't directly involve him.



Example: Indy and Sallah show up at Omar's house. Omar is Sallah's friend and contact. Indy and Sallah are being chased by the goons of Rashid Khem, an antiquities smuggler. Omar hustles Indy and Sallah up onto the roof to hide.

The goons arrive at Omar's house in a few minutes, demanding that they be allowed to search the premises. Omar plays innocent. The goons have almost finished their search when, suddenly, *Indiana sneezes!* The goons start ripping the place apart, and a fight breaks out. Omar gets into the fight, because he is defending his home.

VILLAIN TACTICS

TORTURE

Villains often find torture a useful means of extracting information. Although torture is an effective way for villains to get what they want, it's also highly evil!

When a PC is tortured: If villains torture your character, it's up to you to decide if your character talks. Your character could probably keep his mouth shut easily during a normal beating, but torture can scar your character permanently; it can even kill him. Give some thought to your character's options when he's in a bad bind like this.

If *Indy* knows that *Jock* is on his way to rescue him, he might be able to hold up for a while. If things are looking bleak, however, *Indy* might be able to buy some time by giving his torturers some false information.

When an NPC is tortured: When villains torture an NPC, the Referee should make a Backbone Check (modified to $\frac{1}{2}$) for the NPC. If the Check succeeds, the NPC does not talk, and he automatically passes out. If the Check fails, the NPC tells the villains what they want to know.

Running a torture encounter: In these situations, the Referee doesn't need to describe what's happening in any detail. Remember, the purpose of this game is to have fun, not to distress the players with descriptions of pain and torment.

ALCOHOL AND DRUGS

Just below using torture on a villain's vicious scale is using alcohol and drugs to obtain information from your character.

Effects of alcohol: All characters can have two drinks without being affected. As soon as your character has a third drink, however, you must make a Backbone Check. If the Check succeeds, the drink doesn't affect your character. If the Check fails, your character is drunk. Cut all of a drunk character's Attribute Ratings to $\frac{1}{2}$.

Continue to make Backbone Checks for each drink a character takes after his third. If he is drunk, his Backbone Rating is cut to $\frac{1}{5}$ when you make these Checks. If your character fails a Backbone Check when he is drunk, cut all of his Attribute Ratings to $\frac{1}{4}$. Now he is very drunk. If he continues to drink, you must make a Backbone Check for each drink he takes. If he is very drunk, your character falls unconscious once he fails a Backbone Check.

Sobering up: To sober up, your character must either sleep it off or be forced by some event into coming around.

If he sleeps it off, he must sleep for at least 6 hours.

If some event occurs that forces your character to try to sober up (such as a shoot-out or an important confrontation), make a Backbone Check for your character (using your character's *normal* Backbone Rating). If the Check succeeds, your character's head clears and his reflexes start to come back. All of his Attribute Ratings return to normal. If the Check fails, your character remains drunk throughout the entire event.

Effects of drugs: The effects of specific drugs are detailed where they are used or referred to in a specific adventure.



EPISODE

4 DEALING IN THE DARK

To play this episode, you need the *Indiana Jones Character Dossier*, paper, a pencil, and a friend who wants to play the game. If you want to use the 3-D figures for this episode, you need:

Indiana Jones
Woman in Safari Clothes

Solomon Black
(2) Goons

PLAYING WITH TWO PEOPLE

You play this episode differently from the first three: you don't play alone. Instead, you and a friend play the parts of Referee and *Indiana Jones*.

Since you are probably pretty familiar with the rules by now, you should be the Referee, and your friend should play *Indy*. From now on, you should be the only one who reads these episodes. The episode tells you when to read the scenes to your friend. You can either read a scene aloud, or read it to yourself and explain what happens in your own words.

GETTING READY TO PLAY

Before you play this episode, give your friend the *Indiana Jones Character Dossier* and let him play the part of *Indy* in the first three episodes. While he plays these episodes, act as a Referee and help him learn the rules as he goes along. This also gives you a chance to find out how it feels to be a Referee.

Once your friend has played the third episode, you may start this episode by reading Scene 1 to your friend.

SCENE 1: THE DEAL

Torches set into the walls glow dimly, casting shadows about this dingy cavern. An obese black man, impeccably dressed in a black suit, sits on a stone throne along the wall across from you. Wrinkles and scars line his face; his smile is knowing . . . and sinister. If you weren't feeling this sweltering, oppressive Krikambo heat all around you, you'd swear this guy just stepped out of a taxi on Broadway.

Giant, ebony-skinned guards, their faces hidden by linen hoods, stand on each side of *Solomon Black's* throne. The guard to *Black's* left holds *Edith* tightly as she squirms to break free. The guards don't seem to move a muscle, although you know they'd probably move a lot of them—fast—if you

made one false step.

And what's with all the glitter? All around the room, the torchlight dances upon dozens of piles of . . . gold? Gems? It's too dark to be sure, but obviously, this guy's a heavyweight in more than one way.

"Come, Dr. Jones," *Black* says, waving his hand gracefully, "have coffee with me. I have business that you and *Miss Dunne* can assist me with." The grin on *Black's* face widens. "And lest you doubt me, Dr. Jones, I am not one to treat business lightly." His smile vanishes as he looks toward the guard holding *Edith*. "VOHT!" he barks.

In a sudden, fluid motion, the guard jerks *Edith's* head back and draws a gleaming knife close to her throat.

"Dr. Jones . . ." *Edith* whispers, half-sobbing.

"A single word, one command, and he will cut her throat," *Black* says as he leans forward. "Now, Dr. Jones, let us talk about the *Ikons of Ikammanen*."

RUNNING THE EPISODE

Don't read this section to your friend. This is for your eyes only.

It's up to your friend to decide what he wants *Indy* to do: Talk to *Black*? Shoot at him? Go after the guard holding *Edith*? Whatever he decides, read *Black's* Objectives below and decide how *Black* reacts to *Indy*. Remember that as a Referee, you play the part of *Solomon Black*.

Black's Attribute Ratings, as well as his guards' ratings, are listed below.

Solomon Black

| | | | |
|------------------------|----|----------|----|
| Strength | 52 | Backbone | 88 |
| Movement | 44 | Instinct | 72 |
| Prowess | 52 | Appeal | 72 |
| Weapon: pistol (2/4/8) | | | |

Voht (Guard #1)

| | | | |
|---|----|----------|----|
| Strength | 88 | Backbone | 72 |
| Movement | 76 | Instinct | 56 |
| Prowess | 80 | Appeal | 44 |
| Weapon: knife (personal, 0 when thrown) | | | |

Guard #2

| | | | |
|---|----|----------|----|
| Strength | 52 | Backbone | 52 |
| Movement | 60 | Instinct | 44 |
| Prowess | 60 | Appeal | 52 |
| Weapon: knife (personal, 0 when thrown) | | | |

BLACK'S OBJECTIVES

Solomon Black wants to find and take the *Ikons* for himself, since he believes that they are indeed made of solid gold. He needs the help of *Dr. Jones*, however. To get *Indy's* help, *Black* is quite willing to kill *Edith Dunne*. He realizes, though, that keeping her alive is probably the only way he can be sure that *Indiana* will help him.

Solomon Black is not a fool; he does not stupidly risk his life. If *Indy* has the drop on him, *Black* calmly points out that *Indy* may easily kill him, but then *Miss Dunne* will surely die at *Voht's* hands before *Indy* can react.

As you play *Solomon Black*, keep in mind that he wants to make a deal with *Indy*.

If *Indy* is reluctant to make a deal, tell your friend that *Black* will most certainly kill *Indy* and *Edith* on the spot and be done with them. Remind your friend that *Indy* and *Edith* might at least have a chance to escape later in the adventure. You might also remind your friend that *Indy* is likely to be as curious about the *Ikons* as *Mr. Black*, and that a truce at this time might be a good idea.

SCENE 2: THE VOYAGE

Once *Indy* and *Black* have made a deal, *Black* prepares for the expedition. He keeps *Indy* and *Edith* under guard, but he does not harm or bother them. One of *Black's* goons retrieves *Edith's* papers from her hotel.

The next morning, the group leaves *Krikambo* on a Czechoslovakian tramp steamer.

You can give your friend this information in any way you want. Since this is a transitional part of the adventure, it's not really necessary to go into great detail.

SAILING FOR THE IKONS

The captain of the ship tells *Indiana* and *Black* that he has sailed the area extensively, and he does not believe there is an island at the spot marked on *Charlie Dunne's* map. *Edith* insists that the island exists, although she's never been there. She says that her brother *Charlie* was there, and that he took the photograph of the tower there.

Ask your friend if *Indy* wants to investigate the ship and talk to the crewmembers. If he does, he finds out the following things:

1. There's no way to escape. *Black* has made sure that *Indy* and *Edith* are carefully guarded and watched at all times.
2. *Solomon Black* hand-picked the

crew-members, and they are extremely loyal to him, out of fear, respect, and greed.

3. The ship is carrying a hold full of explosives.

4. The ship maintains strict radio silence, since it is Czechoslovakian and doesn't want to attract the attention of any German privateer U-boats.

Two days pass quietly at sea. Read Scene 3 to your friend.

SCENE 3: THE ISLE OF MYSTERY

Late in the afternoon, a cry rises from the ship's forecabin. "Land to starboard!" Suddenly, the ship rings with the sound of pounding feet as the crew-members run to the rails, straining to catch a glimpse of the island that shouldn't be there.

Not everyone heads immediately for the deck, however. Two men stay behind to shadow you and Edith.

Edith walks with you to the ship's railing. You can see the island in the distance. It's a tiny place, nearly impossible to spot. Misty clouds hang low over the island, occasionally obscuring its shoreline. A lone mountain peak juts above the haze.

The ship's captain peers through his binoculars. "I was afraid of this, Mr. Black," he says, turning momentarily to his employer. "The shore's littered with abandoned ships. The poor souls must have run aground."

"Or they were lured in," Black says.

"I'll bring the ship no closer in. I have no mind to lose her on those reefs," the captain replies, scowling at Black.

"I quite agree, captain. I have no desire to retire prematurely and end up as shark food," Black turns to you and Edith. "Dr. Jones, you will go ashore with two of my men and investigate. Miss Dunne may go with you. After all, professor, you cannot run from me here."

Minutes later, you, Edith, and two of Black's goons are lowered over the ship's side in a small boat. The tiny outboard engine sputters to life, and one of the goons steers the boat toward the shore.

The stage is set for mystery and danger. You'd better sharpen your archaeological skills, because you may need them when you start to search the island for the *Ikons of Ikammanent*.



WHAT SECRETS AWAIT YOU ON THIS HIDDEN ISLAND? AND HOW ARE YOU GOING TO GET SOLOMON BLACK OFF YOUR BACK?

KNOWLEDGE

Street smarts & book smarts

Marcus Brody scowls and looks at the figurine *Indiana Jones* has handed him. "Are you sure this came from a pre-Colombian burial site? It looks more recent than anything else we've found."

"Marcus," Indy says, smiling, "hey, you know I'm the best there is. I didn't say this thing was pre-Colombian, only that I found it in that tomb up in the Andes."

Each character in this game has some area that he knows more about than other characters. These are your character's areas of **knowledge**. *Indiana Jones* is one of the world's foremost archaeologists. *Marion Ravenwood* knows how to pick locks. Each of these characters has a specific area of knowledge. Your character's areas of knowledge are listed on his character dossier.

There are two types of knowledge—GENERAL knowledge and SPECIFIC knowledge. All characters have some general knowledge, such as how to fight, or how to shoot a gun. To gain a specific knowledge, however, your character must have had some training or practice in a particular field. Your character can't just fly a plane; he would've had to learn how to do it.

WHY YOUR CHARACTER HAS KNOWLEDGE

When your character is knowledgeable in a certain area, that means he knows a great deal about the subject, and he can use skills related to that knowledge while on adventures. If your character knows how to pick locks, he'll find it pretty easy to unlock a door without a key. If he doesn't have Lockpicking knowledge, your character might as well break down the door or shoot the lock off, because his chances of successfully picking the lock are pretty slim.

HOW YOUR CHARACTER USES KNOWLEDGE

Your character can apply his knowledge during adventures. To determine how helpful your character's knowledge is in a specific situation, you occasionally have to make Instinct Checks. Some areas of knowledge do not require you to make Checks for your character; your character simply applies his knowledge successfully. Each knowledge description lists what you should do when your character tries to apply an area of knowledge in an adventure.

When your character succeeds at applying his knowledge, the Referee tells you exactly what your character has learned, based on the specific adventure. For example, if your character uses his knowledge to successfully read an ancient scroll, the Referee checks his adventure notes to see what the scroll is supposed to say, and then he reads the scroll to you.

USING UNFAMILIAR AREAS OF KNOWLEDGE

Just because your character doesn't have training in a specific area doesn't mean he can't try his luck in that

area. For example, your character can try to read an ancient scroll even if he has no archaeological training. However, your character succeeds only if you roll a Lucky Break on the Instinct Check.

KNOWLEDGE DESCRIPTIONS

ARCHAEOLOGY Your character can identify artifacts, recognize legends, and translate ancient writings.

When your character wants to identify an artifact, make an Instinct Check. If the Check succeeds, your character can estimate the artifact's age, its purpose, its creators, and its museum value. If the Check fails, your character cannot identify the artifact.

When your character wants to recognize legends and folklore, make an Instinct Check. If the Check succeeds, your character has heard the legends before, and he knows the background and details of the story.

When your character wants to translate ancient writings, he must take time to do research. If the writing has been previously translated (Egyptian hieroglyphics, for example), and if your character has a book on the subject, he automatically translates the writing. If your character has no books relating to a previously translated language that he's trying to decipher, make an Instinct Check. If the Check succeeds, your character can translate the writing. If the Check fails, your character must study the language before he can translate it.

If your character is trying to read a language that's never been translated, he must study it (which means he'd better get a hold of some research books). After your character has studied for 1 week, cut your character's Instinct Rating to $\frac{1}{4}$ and make an Instinct Check.

If the Check succeeds, your character translates the writing. If the Check fails, your character must study another week. You may then modify his Instinct Rating to $\frac{1}{2}$ and make another Instinct Check. If the Check fails, your character must study for 1 more week. Then you make an Instinct Check against his normal Instinct Rating.

DRIVING Your character can drive any type of car, truck, motorcycle, or heavy machinery. Most characters know how to drive, unless they come from an area that had no vehicles, or they never had a chance to drive any kind of vehicle.

ENTERTAINMENT Your character knows the ins and outs of show business, and can sing, dance, and act pretty well. Your character can get jobs in shows or nightclubs in any city that has the proper facilities. Your character can also use these talents to teach and train NPCs.

To prepare for a show, your character must have clean, fancy clothes, time to do hair and makeup, and a comfortable setting—obviously things not readily available in the wilderness. If the conditions are right, however, your character's Appeal Rating is doubled when dealing with NPCs.

EXPLOSIVES Your character has learned, perhaps through construction work or military experience, how to properly handle explosives. He can set charges, make bombs, and prepare explosives to be used as weapons.

When your character wants to set a charge or make a bomb, he must spend 1 hour preparing the explosive. When your character detonates the device, you must make an Instinct Check. If the Check succeeds, the device explodes properly (doing whatever your character wanted it to do). If the Check fails, the explosives either fail to detonate, or they blow up the wrong thing (the Referee decides the actual result).

It takes your character 5 minutes to rig explosives to be thrown as a weapon. Your character can always use such a weapon successfully (no Instinct Check required). Your character can also tell another character how to properly light and hurl these explosives.

FIRST AID Your character has had advanced Red Cross medical training. He can give first aid treatment to wounded characters. Your character can only use first aid on a wound once.

If your character is wounded, he can apply first aid to himself, as long as neither of his arms is wounded.

Treating Light wounds. It takes your character 5 minutes to treat a Light wound. Make an Instinct Check. If the Check succeeds, the wounded character can begin making Backbone Checks to see how fast his wound heals. If you roll a Lucky Break, the wound heals immediately.

Treating Medium wounds. It takes your character 30 minutes to treat a Medium wound. Cut your character's Instinct Rating to $\frac{1}{2}$, and then make an Instinct Check. If the Check succeeds, the wounded character must wait 24 hours; then he can begin making Backbone Checks to see how fast the wound heals.

Treating Serious wounds. Your character can affect a Serious wound only if you roll a Lucky Break on an Instinct Check. If you do, the wound's healing time is reduced from 3 weeks to 1 week. If you roll any other result, your character's first aid has no effect, and the wounded character heals normally, as outlined in the Healing section.

HEAVY WEAPONS Your character is trained in the use of artillery, anti-tank guns, and other heavy guns.

If your character is firing a heavy weapon with a crew that is also trained in heavy weapons, use the lowest Prowess Rating in the crew to determine if the crew hits its target.

If your character is firing a heavy weapon without a full crew or with a crew that isn't properly trained, you must make an Instinct Check each time he fires the gun. If the Check succeeds, cut your character's Prowess Rating to $\frac{1}{2}$, and then use that rating to see if he hits the target. If the Check fails, the gun does not fire properly.

HOTWIRING Your character can start a vehicle without using a key. He starts cars by fiddling with the ignition

wires.

It takes your character 1 combat turn (5 seconds) to hotwire a car. At the end of the turn, make an Instinct Check for your character. If the Check succeeds, the car starts. If the Check fails, nothing happens. Your character can try to hotwire the car again the next turn.

KARATE Your character has karate training. When he is Brawling bare-handed, he can try specific actions, such as kicking the gun out of a goon's hand or knocking the wind out of an opponent, without having his Prowess Rating cut to $\frac{1}{2}$ (see Specific Combat Actions in the Combat section).

If you roll a Lucky Break on a Prowess Check when your character is using karate, your character automatically knocks his opponent unconscious, and he may attack another opponent in the same turn.

LOCKPICKING Your character can pick any kind of lock, provided he has some simple tool—a hairpin, a piece of wire, or a lockpick.

It takes your character 1 minute (12 combat turns) to pick a lock. After 1 minute, make an Instinct Check for your character. If the Check succeeds, your character has successfully picked the lock. If the Check fails, your character can try again next turn to pick the lock.

Some locks may be very difficult or very easy to pick. These locks modify your character's Instinct Rating. The Referee tells you when a lock is easier or harder than normal to pick.

MECHANICAL Your character is good at all kinds of repairs, including electrical repairs. If he has the tools and the time, your character can repair damaged automobile engines and bodies. He can also make small electrical repairs on items like radios, car engines, and light fixtures.

The amount of time and type of tools your character needs to make repairs depend mainly on the extent of damage. If your character wants to fix a single bullet hole in a radiator, he can do it in 1 hour. If the damage to a car is major (broken axle, smashed transmission), your character needs at least 2 days and a place to work.

If your character wants to make repairs and has no tools, he can try to jerrybuild the damaged item. Make an Instinct Check when your character tries this. If the item is severely damaged, the Referee may modify the Check. If the Check succeeds, your character repairs the item. If the Check fails, your character cannot repair the item without tools or equipment.

MEDICAL Only a trained doctor can apply this kind of knowledge, and only if he has medicine and equipment. A doctor who doesn't have the proper equipment can only practice first aid.

A trained doctor with the right equipment can treat all types of wounds. The Referee makes an Instinct Check against the doctor's Instinct Rating as soon as the doctor treats your character. If the Check succeeds, you can

immediately begin making Backbone Checks to see how fast your character heals. You can ignore the waiting periods listed in the Healing section once your character has seen a doctor. If the Check fails, your character heals normally as described in the Healing section.

A doctor can alter the healing process for wounds in other ways as well.

Treating Light wounds. Suppose that a doctor is treating your character's Light wound. If the Referee rolls a Lucky Break on the doctor's Instinct Check, the Light wound heals immediately.

Treating Serious wounds. The Referee must cut the doctor's Instinct Rating to $\frac{1}{4}$ before he makes an Instinct Check to heal a Serious wound. If the Check succeeds, healing time for the wound is reduced from 3 weeks to 1 week. The wounded character can then begin making Backbone Checks as outlined in the Healing section.

Your character can have a wound treated by a doctor each time the wound gets better or worse (goes from Serious to Medium, for example).

PARACHUTING Your character has made parachute jumps, and he can pack and care for a parachute. He can jump safely and can give others quick instructions on how to jump.

If your character tells another character how to jump, the other character's player must make a Movement Check when the character lands. If the Check succeeds, that character lands safely. If the Check fails, the character suffers one Light wound to a leg (either one).

Your character does not have to make any Checks when jumping.

PHOTOGRAPHY Your character can take and develop pictures. When your character takes a picture, make an Instinct Check. (Remember, cameras in the 1930s were not as easy to use as they are today!) If the Check succeeds, your character has gotten the focus, exposure, and shutter speed right.

You must make another Instinct Check to see if your character properly develops the film. If your character is thinking, he'll take several shots of a subject to make sure he's gotten at least one good picture.

PICKING POCKETS Your character can easily lift items out of the pockets and purses of others without being noticed.

When your character tries to pick someone's pocket, you must make a Movement Check. If the Check succeeds, your character easily takes the item. If the Check fails, your character cannot get the item this turn. If you roll a Bad Break, the person whose pocket your character is trying to pick notices the attempt.

The Referee decides if a specific situation makes it impossible for your character to even try to pick someone's pocket.

PILOTING Your character can fly any type of plane. Your character must make a Movement Check anytime he tries a tricky or dangerous maneuver. If the Check succeeds, the maneuver works. If the Check fails, the Referee decides if the plane crashes.

SAILING Your character is a skilled sailor. He can use the stars to navigate, and he can handle and command any type of ship. In some cases, your character needs a crew to manage a ship.

SURVEYING If your character has a map, a surveyor's transit, and the proper directions and distances, he can locate digging sites. Since landmarks may change, however, you must make an Instinct Check when your character uses this knowledge. If the Check succeeds, your character finds the proper location.

If your character tries to find a location and he doesn't have the proper equipment or instructions, cut his Instinct Rating to $\frac{1}{2}$ before you make the Check. If the Check succeeds, your character finds the right location.

ADDITIONAL AREAS OF KNOWLEDGE

Of course, not every type of knowledge is covered in this section. Your characters might meet an NPC who has training or background in an area with which you are not familiar.

If an NPC that has an unusual area of knowledge is introduced into an adventure, the adventure notes explain to the Referee how the NPC can use that area of knowledge.



OUTFITTING

Weapons, vehicles & other junk

The villain, smiling evilly and slicing the air with his sword, approaches Jock slowly. Instinctively, Jock reaches for his gun. But it's not there! Time to improvise. . .

Obviously, having equipment makes your character's adventures a whole lot easier. He might need a rope to climb out of a pit, he might need a machete to get through a jungle, or he might need a gun just to stay alive!

This section features lists of equipment that your character will find useful on adventures. These lists include weapons, vehicles, and general equipment. If he wants, your character can also find items that aren't listed here, depending on where your character is, and how much he can spend.

Some items include specifications that describe how an item is used and what kind of effect it has.

RANGE This number notes how far a character can shoot or throw a weapon (see Range in the Combat section for details).

COMBAT This specification refers to the type of damage a weapon does (Brawling or Shooting). Some weapons can do both types of damage (see Damage in the Combat section for details).

SEVERITY Some weapons are more effective than others in doing damage. This specification refers to the number of damage levels that a wound increases or decreases when a character uses the weapon. For example, when a character causes a Medium wound with a weapon that has a "+1" Severity, the wound increases to Serious. When a character causes a Light wound with a weapon that has a "-1" Severity, the character causes no wound.

COST This specification lists how much, in U.S. dollars, an item costs. If "black market" follows the cost for an item, a character can buy the item at that price, but only through illegal sources (such as gangsters or smugglers).

When an item's cost isn't set, the Referee can decide exactly how much the item costs in a specific situation.

SPECIAL This specification lists any special effects that an item has. Also, some weapons have Danger Ratings, which are explained in the Dangerous Events section.

WEAPONS

These are common weapons that your character can use in his adventures. The weapons given are general (such as rifles and knives), rather than specific. If you want, you can describe your character's weapons in greater detail. For example, if your character has a pistol, you may describe it as a steel-blue .45 Colt automatic, or as a hefty, Webley revolver. These descriptions don't change how a weapon works, but they do help add color to your adventures.

BLACKJACK (STONE AXE, CHAIR, LOG)

Range: personal

Combat: Brawling

Severity: +2

Cost: none

Blackjacks are special weighted clubs; they're normally loaded with lead shot and used to knock people unconscious. Other heavy clubs (such as chairs or logs) are usually used as weapons as a last resort—your character grabs them in the middle of a fight when there's nothing else around. These kinds of items generally produce very satisfactory results, however.

BOW AND ARROWS

Range: 24/6

Combat: Shooting

Cost: none

Bows and arrows come in many different shapes and sizes. They are most commonly used by natives.

CLUB (ROCK, BOTTLE, MUG)

Range: 0

Combat: Brawling

Severity: +1

Cost: none

A club is any heavy, hand-held weapon that your character uses to hit someone or something. If your character throws a club within a 25-foot-square Area and hits his target, the club causes the same damage that it would cause if your character had swung it.

These clubs are different from blackjacks and other heavy clubs in that they can be easily swung with one hand.

DERRINGER

Range: 0

Combat: Shooting

Cost: \$20

A derringer is a palm-sized pistol; it has virtually no barrel or grip. A character can fire two shots before reloading. It takes 1 combat turn to reload a derringer. A character can easily conceal a derringer in a coat pocket or purse.

GRENADE

Range: thrown (distance in feet equal to thrower's

Strength Rating)

Combat: Shooting

Cost: \$50 (black market)

Special: Danger Rating - 130; affects all characters in same Area

All grenades, whether they are German stick grenades or American pineapples, work in the same way. Your character pulls the pin and throws the grenade. After 3 seconds (one-thousand one, one-thousand two, one-thousand BLAM!), the grenade explodes, showering metal fragments all around.

An exploded grenade affects all characters in the same Area. The player whose character threw the grenade makes Danger Checks for all characters affected by the grenade. Grenades have a Danger Rating of 130. If the player rolls a Bad Break on the first Danger Check, the grenade is a dud. If he rolls a Bad Break on the second Danger Check, the grenade explodes, but has no additional effect on characters.

KNIFE (SHARP STEAK KNIFE, DAGGER, BROKEN BOTTLE)

Range: personal (0 when thrown) **Cost:** \$1

Combat: Shooting

A knife is any sharp, short-bladed weapon that's used for cutting or stabbing. A character can throw his knife, but he may be throwing away his only weapon!

MACHINE GUN

Range: 4/8/16

Cost: \$500 (black market)

Combat: Shooting

The machine gun is a heavy, automatic weapon. Normally, it takes two men to fire a machine gun effectively, one to aim and fire, and one to feed the ammunition into the gun. Characters must mount or set the gun in place (using a bipod or brace) before firing it.

A machine gun can fire up to three shots in 1 combat turn. Ammo can be fed in by drums or belts. A drum can hold up to 100 rounds of ammo; a belt can hold several hundred rounds. It takes 3 combat turns to reload a machine gun.

PISTOL

Range: 2/4/8

Cost: \$20

Combat: Shooting,

Brawling (when used as a club)

Severity: •1 (when used as a club)

A pistol can fire six shots before it needs reloading. It takes 1 combat turn to reload a pistol.

RIFLE

Range: 4/8/16

Cost: \$50

Combat: Shooting,

Brawling (when used as a club)

Severity: •1 (when used as a club)

A rifle is a standard, single-shot, bolt-action military rifle. A character can buy a rifle that has a six-shot magazine for \$60. It takes 1 combat turn to reload a single-shot or six-shot rifle.

SPEAR

Range: personal, **Cost:** none

0/1/2 (when thrown)

Combat: Shooting,

Brawling (when used as a club)

A spear can be a carefully made weapon with a metal tip, or it can be nothing but a straight stick with a sharp point. Spears are most effective when they are used as hand weapons.

SUBMACHINE GUN

Range: 2/4/8

Cost: \$200 (black market)

Combat: Shooting

The submachine gun is a lightweight automatic weapon. It can fire up to three rounds in 1 combat turn. Submachine gun magazines can hold either 20 or 50 rounds. It takes 1 combat turn to reload a submachine gun.

SWORD (FOIL, MACHETE, SHARP SKEWER)

Range: personal **Cost:** \$10

Combat: Shooting

A sword is any long-bladed weapon used for cutting or stabbing. Swords are not particularly effective when they are used as clubs.

WHIP

Range: 0

Combat: Shooting (see "Special" below)

Severity: -2

Cost: \$5

Special: No goon can move adjacent to a character who is using a whip, unless the goon makes a successful Backbone Check.

A whip is a standard bullwhip that has a short, heavy handle and a 10- to 15-foot-long braid of supple leather. Besides using it for combat, a character can use a whip as a rope in emergencies. A character can also wrap a whip around an object and hold it tight for a short period of time.

VEHICLES

This list includes cars, trucks, and airplanes that your character may use and even purchase during an adventure. As in the weapons listings, these descriptions are only general. If you want, you can jazz up the names—calling your character's luxury sedan a Cadillac or Lincoln—to add color to your adventures.

These descriptions include specifications that are explained in detail in Vehicle Performance in the Movement section.

AUTOGYRO

Range: 250 miles

Maximum Speed: 110 mph

Acceleration: 20 mph

No. of Passengers: 1

Braking: 20 mph

Cost: \$8,000

The autogyro is the forefather of the helicopter, although it looks more like a plane; it has a propeller, an airplane body, and a rear tail. Instead of having wings, however, the autogyro has a large, overhead rotor.

An autogyro can take off and land in a very short space, although it can't go straight up, hover, or come straight down when it lands. An autogyro needs a space of 90 feet for takeoff and 20 feet for landing. It can carry one passenger and a small amount of equipment, and can be fitted with pontoons.

BIPLANE (two-seater)

Range: 400 miles

Maximum Speed: 120 mph

Acceleration: 20 mph

No. of Passengers: 1 to 3

Braking: 10 mph

Cost: \$6,000

The two-seater biplane was still a common sight in the 1930s, as many were used for commercial and military purposes. A biplane can carry two passengers and a moderate amount of equipment, or three passengers (one riding on the wing) and very little equipment. In the latter case, the plane can travel only half its range. A biplane requires a take-off and landing area of 300 feet. A biplane can be equipped with extra fuel tanks, and with pontoons.

HEAVY TRUCK

Vehicle Rating: 70

Redline Speed: 40 mph

Acceleration: 10 mph

Maximum Speed: 50 mph

Braking: 20 mph

No. of Passengers: 1 to 3 (in cab)

Turn Speed: 20 mph

Cost: \$2,000 to \$6,000

This type of truck is the workhorse of most military and construction groups. It normally has a standard flatbed and a canvas top. Its cab has a hardtop. This truck can carry up to 3 tons or 20 men in the back.

LIGHT TRUCK

| | |
|-----------------------------|---|
| Vehicle Rating: 50 | Redline Speed: 40 mph |
| Acceleration: 10 mph | Maximum Speed: 50 mph |
| Braking: 30 mph | No. of Passengers: 1 to 3 (in cab) |
| Turn Speed: 20 mph | Cost: \$1,000 to \$3,000 |

A light truck can be a pickup, panel van, or small utility truck. These trucks are good for hauling loads over short distances, and for towing small trailers or equipment. One of these trucks can carry up to 1 1/2 tons or 12 men in the back.

LUXURY SEDAN

| | |
|-----------------------------|----------------------------------|
| Vehicle Rating: 50 | Redline Speed: 70 mph |
| Acceleration: 20 mph | Maximum Speed: 90 mph |
| Braking: 30 mph | No. of Passengers: 1 to 8 |
| Turn Speed: 30 mph | Cost: \$3,000 to \$9,000 |

The luxury sedan is a four-door, high-ticket automobile. Although most makes are hardtops, convertibles are available. This car's craftsmanship, styling, performance, and reliability are far superior to a normal car's. Luxury sedans are normally symbols of power and wealth.

MOTORCYCLE

| |
|---|
| Vehicle Rating: 20 |
| Acceleration: 30 mph (20 mph w/sidecar) |
| Braking: 40 mph |
| Turn Speed: 30 mph (40 mph w/sidecar) |
| Redline Speed: 50 mph (40 mph w/sidecar) |
| Maximum Speed: 90 mph (60 mph w/sidecar) |
| No. of Passengers: 1 or 2 (1 to 3 w/sidecar) |
| Cost: \$500 (\$800 w/sidecar) |

The motorcycle is the standard heavy cycle used by most police and armed forces. These cycles are rugged and dependable; they're not built for comfort.

ROADSTER

| | |
|-----------------------------|----------------------------------|
| Vehicle Rating: 50 | Redline Speed: 90 mph |
| Acceleration: 30 mph | Maximum Speed: 140 mph |
| Braking: 40 mph | No. of Passengers: 1 or 2 |
| Turn Speed: 40 mph | Cost: \$9,000 to \$25,000 |

Roadsters are the top line of commercial cars available. Most roadster designs are based on racing cars; in fact, roadsters can easily be converted into racing cars. All roadsters are convertibles. Because they are so expensive, roadsters are very rare.

SEDAN

| | |
|-----------------------------|----------------------------------|
| Vehicle Rating: 40 | Redline Speed: 50 mph |
| Acceleration: 20 mph | Maximum Speed: 70 mph |
| Braking: 30 mph | No. of Passengers: 1 to 6 |
| Turn Speed: 30 mph | Cost: \$900 to \$2,500 |

A sedan is any standard two- or four-door automobile. It can be either a hardtop or a convertible.

GENERAL EQUIPMENT

This list includes items that your character might use while on adventures. A list of common items (items that don't need to be explained) is on the Referee's Screen.

DYNAMITE Dynamite, or TNT as it is commonly called, is a useful, but highly dangerous material. It isn't a very stable explosive either: it's prone to going off at the wrong time.

If your character is carrying dynamite and takes a fall or goes over a large bump, the dynamite could go off. Anytime that dynamite falls 10 feet or more, or anytime characters handle it roughly, the Referee should roll d100. If he rolls a Bad Break, the dynamite explodes.

A single stick of dynamite has a Danger Rating of 80. When a stick explodes, it affects all characters in the same Area. For each additional stick of dynamite used in a single explosion, add 20 to the explosion's Danger Rating. You also add 5 feet to the Area that the explosion affects. For example, a bundle of 14 sticks of dynamite has a Danger Rating of 340, and affects a 90-foot-square area.

FLASHLIGHT A flashlight can shine a beam up to 50 feet (2 Areas), clearly illuminating everything within the beam. Beyond 50 feet, however, characters using a flashlight can't see anything clearly.

LANTERN A lantern can shed enough light for characters to clearly see the Area they are in. The lantern also lights up all adjacent Areas (including diagonal Areas).

Remember that lanterns (and fires and flashlights, for that matter) work both ways; characters who are in the dark can easily see any characters who are standing in the light.

RADIO Radios can send and receive messages to and from stations up to 50 miles away. Beyond that range, radios pick up only static.

When your character tries to receive a signal on a radio, you must make an Instinct Check. If the Check succeeds, your character receives the signal. You must also make an Instinct Check when your character tries to send a radio signal. If the Check succeeds, your character finds the right frequency, and someone receives the message.

Although radios are portable, most are clumsy and heavy.

DANGEROUS

his section explains how to handle certain events that may only occur once in a while during your character's adventures. In most instances, you'll hope they NEVER occur, but just in case . . .

DANGER RATING

Fires, drowning, explosives . . . all are events that could cause your character a great deal of trouble, and some damage as well. How do you tell if your character has been hurt by one of these dangerous events?

USING DANGER RATINGS

Whenever a goon hits your character, the Referee uses the goon's Prowess Rating to determine what kind of damage the goon does to your character.

When your character is confronted by a dangerous event, think of the event as a combat opponent that has its own Prowess Rating. Instead of a Prowess Rating, though, some dangerous events have their own Danger Ratings. For example, if your character is caught in a fire, the Referee checks to see what the fire's Danger Rating is. Then he makes Danger Checks, based on the fire's Danger Rating, to see if the fire damages your character, and if it does, how badly it hurts him.

DANGER RATINGS OVER 100

You know that Prowess Ratings never go above 100, so when a goon hits your character, the Referee makes one dice roll against the goon's Prowess Rating.

Some dangerous events, however, have Danger Ratings over 100. In this situation, the Referee divides the Danger Rating so that the first Check he makes is against a Danger Rating of 100. That's a pretty high rating, and it means that the dangerous event is probably going to hurt your character in some way.

After the Referee makes the first Check against a Danger Rating of 100, he takes the remainder of the Danger Rating and makes a second Check against that number. There's a chance, then, that your character takes two or more wounds from a dangerous event.

Example: Two sticks of dynamite land a few feet from *Indiana Jones*! The Referee knows that the explosives have a Danger Rating of 160.

The dynamite explodes! The Referee makes the first Danger Check against a Danger Rating of 100 to see what kind of damage *Indy* takes. The Referee rolls 71. Using the Modified Check Table ("normal" column only) and Check Result Table, the Referee determines that *Indy* takes a Light wound.

The Referee then makes another Danger Check against 60 (the remainder of the Danger Rating) to see if *Indy* takes another wound. He rolls 53. *Indy* takes another Light wound.

LUCKY BREAKS AND BAD BREAKS

When the Referee rolls a Lucky Break on a Danger

Check, the dangerous event causes more damage to the character than it normally would. The Referee decides how much extra damage the dangerous event causes in this case. When the Referee rolls a Bad Break on a Danger Check, the dangerous event doesn't hurt the character at all.

USING THE ACTION RESULTS TABLE

Whenever the Referee determines that a dangerous event has hurt a character, he then uses the Shooting column on the Action Results Table to find out where the character is hurt. Use the Action Results Table for all Danger Checks, except when a character is drowning.

EVENTS THAT USE DANGER RATINGS

There are four dangerous events that use Danger Ratings: falling, drowning, fires, and explosives.

There may be other instances where the Referee must use a Danger Rating for a specific situation. The adventure notes tell the Referee when these rules apply.

FALLING

When your character falls and hits something solid, the fall is given a Danger Rating. You determine a fall's Danger Rating by multiplying the distance fallen (in feet) by 2. For example, if *Sallah* falls 60 feet, the Danger Rating for his fall is 120. In this instance, the Referee makes two Danger Checks to see if *Sallah* is hurt in the fall—one Check against a Danger Rating of 100, and another against a Danger Rating of 20.

DROWNING

Your character could find himself close to drowning in a number of ways. He could be swept overboard in the middle of the ocean; his plane could crash into an icy lake; or he could be trapped in a room filling rapidly with water. Your character can swim, but not forever.

TYPES OF DROWNING

There are two situations in which your character could drown: when he is trapped totally underwater (as in an underwater room), or when he has to stay above the surface to get air (as in a lake or ocean).

If your character is trapped totally underwater, he must find an escape, or he drowns. Unfortunately, that's all there is to it.

If your character is fighting to stay above the surface, he may swallow water and drown. For each combat turn that your character floats, treads water, or swims in a body of water, you must make a Movement Check. If the Check succeeds, your character easily stays above the surface. If the Check fails, your character may accidentally swallow water.

To determine if your character swallows water, find out what kind of water your character is floating or swim-

EVENTS

Special rules for special situations

ming in. Different types of water have different Danger Ratings:

- small stream - 6
- calm water - 20
- flowing water - 30
- rapids - 60
- torrent - 80

The Referee must then make a Danger Check against the water's Danger Rating to see if your character swallows water.

Once your character has swallowed water six times, he drowns. If your character swallows some water and then manages to reach safety, he recovers in 10 minutes. If your character swallows more water after he has recovered, ignore any failed Danger Checks the Referee rolled for your character before he had a chance to recover.

FIRES

Getting caught in a fire is one of those things that could happen to your character anytime—although

it's not likely to be a common experience. Obviously, fires can be very dangerous, but if your character is careful, he'll be able to escape these disasters with little more than smelly clothes.

DIFFERENT TYPES OF FIRES

Fires are broken down into three simple categories—small, medium, and large. Each type of fire has a Danger Rating.

Small fires (burning cars, large campfires, blazing curtains) have Danger Ratings of 20.

Medium fires (burning rooms, bonfires, prairie fires) have Danger Ratings of 60.

Large fires (firebombs, furnaces, forest fires, blazing buildings) have Danger Ratings of 80.

The Referee must decide if your character has a chance of getting hurt when he is caught in a fire. Jock could be standing in the middle of a burning building, but he may be in a spot where the fire has not yet reached.

When your character is caught in a fire, and the Referee has determined that your character is hurt by the fire, the Referee makes a Danger Check against the fire's Danger Rating to see how badly your character is hurt.

Example: Willie and Short Round are trapped in a burning room! Flames lick the walls and reach toward the roof. Willie and Short Round make their way to the center of the room, where there is still no fire. It's the only safe place for now, but they won't be able to stay there long.

Choking on smoke, Short Round looks to see if he can find an escape. He sees a window along the far wall, but the curtains that surround it are burning. It's their only chance!

Short Round tugs at Willie's skirt and points toward the window. They race across the room, wrap their hands in rags, and rip the flaming curtains down. As flames encircle the window, Short Round and Willie leap through.

The Danger Rating for the fire near the window is 20. The Referee rolls to see if Short Round is hurt. He rolls 43. Short Round jumps safely through the window. Then the Referee rolls to see if Willie is hurt. He rolls 18. Willie

jumps through the window, but the fire has singed her dress and caused a Light wound to her arm.

TAKING PRECAUTIONS IN FIRES

Characters can reduce the chance of getting hurt in a fire by getting wet, covering their heads and bodies in blankets, or trying to beat down the flames.

The Referee decides if any of these precautions keep characters from getting hurt. He may cut the fire's Danger Rating to $\frac{1}{2}$, or he may cut it to $\frac{1}{4}$.

EXPLOSIVES

Dynamite, grenades, and other similar items are all explosives—things that have the nasty tendency to go off with a great deal of force and much noise. The best thing to remember about explosives is that for your character, they're very dangerous: explosives can hurt more than one character when they go off; they can do a great deal of damage in a split second; and they can very easily be used incorrectly.

HOW EXPLOSIVES HURT CHARACTERS

All explosives have Danger Ratings. The Danger Ratings for specific types of explosives are given in the Outfitting section.

The most important thing to remember when you are figuring out how explosives have hurt your character is that explosives can hurt all characters that are nearby when they go off. For example, if a grenade goes off in a 25-foot-square Area occupied by three characters, the Referee must make a Danger Check for each character to see if he is hurt.

Of course, this characteristic of explosives can be helpful when your character wants to take out a whole bunch of goons at once, but before a character tosses explosives into the middle of a group, he'd better be sure that none of his companions are in that group!

HOW TO USE EXPLOSIVES

When your character throws explosives, you tell the Referee where you want the explosives to land. For example, you might tell the Referee, "Jock's going to toss this stick of dynamite into the middle of that pack of Nazis."

You then make a Prowess Check. If the Check succeeds, BOOM! The explosives land where you want. If the Check fails, the explosives land somewhere else.

USING THE SCATTER DIAGRAM

Because explosives affect entire Areas and not just one person, it's important to know where they land even when they miss their target. This effect of explosives is called **scatter**.

If your character throws explosives and misses, roll 1d10 and check the Scatter Diagram on the Referee's Screen. Find the number that matches your dice roll and the arrow that matches the general direction of your character's throw. The explosives land and go off in the Area

that has your dice roll number in it. For example, *Indy* throws a stick of dynamite at a target straight ahead of him and misses. His player rolls 1d10 on the Scatter Diagram. He rolls 6. The dynamite lands off to *Indy's* right.

If the Area in which explosives land on the Scatter Diagram is blocked by a wall or other obstruction in your adventure, roll again on the Scatter Diagram for a new location.

"CAN'T MISS" SHOTS

Sometimes, your character throws explosives that you are sure can't miss their target. When this happens, the Referee tells you that you don't have to make a Prowess Check to see if the explosives land in the right place.

Remember, explosives are bad news! One grenade-happy character can really get a lot of his friends blown up. So watch the other player characters, and make sure they know what they're doing when they start lighting fuses!



POISON

Of all the dangers your character may face, poison is one of the worst. After all, it's bound to take more than one gunshot to take your character out of a shoot-out, and a fistfight is more exercise than anything else. But poison! Poison can kill your character in an instant, and with only the slightest scratch.

Poison is a peril that can await your character at every turn. There are poisonous snakes, natives who use poison-tipped darts, assassins whose knives are envenomed, even poisonous plants that could turn your salad into a dinner of death!

Fortunately for your character, even villains are hesitant to use poison as a weapon. They never know when one of their goons might get the bottles mixed up!

There are many different types of poison. Some work quickly, while others take effect gradually. Most poisons cannot kill your character, but they can certainly make him sick and feeble for a long time.

The three most important questions that you need to answer when your character is poisoned are:

1. How long does the poison take to work?
2. How dangerous is the poison?
3. How long does it take your character to recover (if he survives, of course)?

When a poison is used in an adventure, it's listed with four notations that coincide with these questions. These notations are called the Poison Rating.

The four notations in a Poison Rating refer to: 1) the amount of time between Backbone Checks; 2) the poison's strength (how it affects a character's Backbone Rating); 3) the number of Backbone Checks a character needs to recover from the poison's effects; and 4) how long it takes a character to recover from the poison.

HOW LONG DOES THE POISON TAKE TO WORK?

Poisons can take from a few minutes to several hours to take effect. When your character is poisoned in an adventure, the Referee tells you how often you have to make Backbone Checks for your character. For example, if a poison works very slowly, you might have to make a Backbone Check every 24 hours (game time).

Most poisons require more frequent Backbone Checks, such as one every 1 hour or one every 10 minutes. When a poison is used in an adventure, the first notation listed in a Poison Rating is the amount of time the character must wait between each Backbone Check.

The poison does not begin to work on your character until you make the first Backbone Check. So, if the Poison Rating requires that you make Backbone Checks every 30 minutes, your character is not affected at all for the first 30 minutes after he is poisoned.

HOW DANGEROUS IS THE POISON?

When your character is poisoned, the Referee checks the second notation in the Poison Rating to see if the poison

is Extremely Weak, Weak, Dangerous, or Deadly. These levels affect your character's Backbone Rating.

If the poison is Extremely Weak, your character's Backbone Rating is *doubled* ($\times 2$) when you make the Checks.

If the poison is Weak, your character's Backbone Rating *stays the same* when you make the Checks.

If the poison is Dangerous, your character's Backbone Rating is *cut to $\frac{1}{2}$* when you make the Checks.

If the poison is Deadly, your character's Backbone Rating is *cut to $\frac{1}{4}$* when you make the Checks.

The third notation in the Poison Rating tells the Referee how many Backbone Checks your character must make before he can start recovering. Your character may have to make from 1 to 4 (or more) Backbone Checks when he is poisoned.

The first time you fail a Backbone Check when your character is poisoned, he becomes weakened. All of his Attribute Ratings are cut to $\frac{1}{2}$.

The second time you fail a Backbone Check when your character is poisoned, he becomes severely weakened. All of his Attribute Ratings are cut to $\frac{1}{4}$.

The third time you fail a Backbone Check when your character is poisoned, he becomes incapacitated. He cannot perform any actions.

The fourth time you fail a Backbone Check when your character is poisoned, he dies.

HOW LONG DOES IT TAKE TO RECOVER?

The fourth notation in a Poison Rating lists the amount of time it takes your character to recover from a poison's effects once you have finished making Backbone Checks. This time is listed in seconds, minutes, hours, or days.

If all of your character's Backbone Checks are successful, he recovers fully, and he can ignore this step. If he is weakened, severely weakened, or incapacitated, however, he must wait the full recovery time.

At the end of the recovery time, make a Backbone Check (against your character's *normal* Backbone Rating). If the Check succeeds, your character is fully recovered. If the Check fails, your character recovers one level (for example, he may go from severely weakened to weakened). Then he must wait another full recovery period before making another Backbone Check. If your character is weakened and the Check fails, he recovers fully, unless you roll a Bad Break.

LUCKY BREAKS AND BAD BREAKS

If you roll a Lucky Break while you are making Backbone Checks for poison effects, your character suddenly recovers from the poison. You don't have to make any more Backbone Checks, except for the Check at the end of the recovery period. In effect, you treat a Lucky Break as if your character has found an antidote for the poison (see Antidotes below).

If you roll a Bad Break while you are making Backbone Checks for poison effects, you have to add one extra Backbone Check to the number of Checks you are already making for that poison.

EXAMPLE OF POISONING

Rattlesnake poison, contrary to what most people believe, seldom kills people. It can make them quite ill, however.

In this game, rattlesnake poison has the following Poison Rating: 30 min. / Weak / 4 Checks / 24 hrs.

A rattlesnake bites *Indiana Jones*. You have to make four Backbone Checks, each 30 minutes apart (game time), against *Indy's* Backbone Rating (since the poison is Weak, his rating stays the same).

After 30 minutes, you make the first Backbone Check. The Check succeeds. After another 30 minutes, you make the second Backbone Check. The Check fails, and *Indy* is weakened. His Attribute Ratings are now cut to $\frac{1}{2}$. Another 30 minutes pass, and you make the third Check (remember, *Indy's* Attributes are cut to $\frac{1}{2}$ now). This Check also fails, and *Indy* is now severely weakened. His Attribute Ratings are now cut to $\frac{1}{4}$. Finally, another 30 minutes pass, and you make the final Check. Despite the fact that *Indy's* Attribute Ratings are cut to $\frac{1}{4}$, your Check succeeds! Whew!

Indy now has to recover for 24 hours. This gives him plenty of time to think about how much he hates snakes. After 24 hours (game time), you make a Backbone Check (using *Indy's* normal Backbone Rating). The Check succeeds. *Indy* recovers fully from the effects of the snake poison!

After an ordeal like that, you'd hate snakes, too.

ANTIDOTES

Most poisons have antidotes or antitoxins. If your character knows what he has been poisoned with, and if he gets to a hospital, the doctors or nurses there can prepare an antidote. Antidotes automatically cancel any Backbone Checks that haven't already been made. Your character still has to rest for the poison's full recovery time, however.

IRRATIONAL FEARS

Everybody gets scared once in a while. If a person doesn't get scared, he's not human! Your character is no different. At some point, he's bound to come up against something that scares the daylights out of him.

Most of the time, your character faces his fear and goes about his job. Sometimes, however, a fear simply paralyzes your character, and he can't do anything. How do you know when your character is really frightened? And how do you have him react?

Dealing with irrational fears is something that relies on your ability to act the part of your character. As a player, of course, you know that your character's fear is just part

of the game, but the trick is to react to the situation just like your character would. Is he scared? How scared is he? You decide, and if you're a good role-player, you react the way you know your character would. You know that *Indy* wouldn't pick up a handful of snakes and drape them over his shoulder like they were so much spaghetti. He'd probably rather sleep on a bed of nails!

There are all different kinds of irrational fears. Fear of snakes, bugs, and heights are three fairly common ones. Any irrational fears that your character has are listed on his character dossier in the Evidence File.





HOW TO REACT

When your character is confronted by something he fears, you must check to see if he keeps his cool or starts to lose it.

Make a Backbone Check. If the Check succeeds, your character grits his teeth and presses onward. You can continue to make normal decisions for your character. If the Check fails, your character is frozen in fear. There's no way he's going to come any closer to the thing he fears. He can run away, go for help, or shout encouragement to the other characters, but he just can't come any closer.

Example: Indiana Jones has an irrational fear of snakes. He is exploring an old ruin when suddenly, the floor collapses under him and drops him into a deep pit. Indy struggles to his feet and shines his light around the pit. A small staircase leads to a doorway out of the pit.

As Indy draws closer to the stairway, he sees that dozens of huge, ugly snakes are coiled around the doorway. AARRRGH!!!

You make a Backbone Check for *Indy*. The Check fails! Although he knows that the doorway is probably the only way out, *Indy* can't bring himself to move any closer to the snakes. *Indy* desperately begins searching for another way out of the pit.

Eventually, *Indy* discovers that the snake-filled doorway is indeed the pit's only exit. After wasting several minutes in the pit, *Indy* steadies himself and races through the doorway, cringing all the way. In this case, you do not have to make a second Backbone Check.

MODIFYING BACKBONE CHECKS

Some Backbone Checks for irrational fears are modified. If the snakes from the above example had been coiled around a rare, exotic artifact, *Indiana* would've overcome his fear and taken the artifact. *Indy's* Backbone Rating would be doubled in this situation.

The Referee decides when and how a character faced with something he fears has his Backbone Rating modified.

SUPERNATURAL EVENTS

Through the ages, legends and fairy tales have hinted at and referred to supernatural powers and events—things like talking spirits and living ghosts.

Even in the world of *Indiana Jones*, myths and legends persist, despite the fact that most civilized men dismiss these sorts of things as just a bunch of superstitious mumbo jumbo. Magic is just trickery, spirits are only imagined, and unusual events can always be explained by the physical laws of science.

Can't they?

If your character is confronted by an event that just can't be explained by science, how does he react? What would you do?

HOW TO REACT

Your character reacts to supernatural events and encounters the same way he reacts to irrational fears.

Make a Backbone Check for your character. If the Check succeeds, your character can easily deal with what has confronted him. Your character doesn't have to explain or analyze the event; he only has to deal with its consequences, if there are any. If the Check fails, your character cannot deal with what he has seen. He reacts as if he has been overcome by an irrational fear.

After all, what would you do if you suddenly came upon a real "live" ghost?

ADVENTURE

The good guys and the bad guys; even though it may be hard to tell them apart sometimes, their actions always give them away. *Indy* and *Belloq* may both want the same artifact, but *Indy* won't be willing to murder innocent people to get it. After all, *Indiana Jones* is a hero, and *Belloq* is a dangerous killer.

Your character's goals in an adventure and how he achieves them are important in judging how you play the game. There are many different types of goals in this game. Some apply to your character, some apply to you as a player, and some apply to the Referee.

MAJOR GOALS

Though they may be obvious, the most important goals in playing this game are to have fun and to get into the spirit of the adventure.

HAVING FUN WHILE YOU PLAY

You obviously want to have fun when you play this game. Otherwise, you're not going to play it again. Remember, though, that you can control how much fun you have, as well as how much fun your friends have.

If you spend a lot of time arguing with the Referee about the rules, or disagreeing with your friends about what your characters should do, you're probably not going to have much fun, and neither is anyone else.

Keep in mind that you'll have to make compromises once in a while: the dice won't always roll your way, but when they do, it'll be that much more fun!

GETTING INTO THE ADVENTURING SPIRIT

When you play THE ADVENTURES OF INDIANA JONES™ Game, you're not just deciding what *Indy*'s going to have for dinner. You're making bold and heroic decisions. Many times, *Indiana Jones* and his companions are up against life-and-death situations, and it'll be up to you, working with your friends, to pull your characters through.

Sure, some situations can be pretty risky, even treacherous. But that's what makes a good hero! The most dangerous of adventures are those that pit your character against an evil, power-hungry villain, or those that make it necessary for your character to rescue someone from certain death.

In these adventures, your character's goals are much more important than just providing a museum with valuable artifacts. These kinds of adventures call for the most heroic of actions.

PLAYING THE GOOD GUYS

So why doesn't *Indy* just gun down anyone who gets in his way? Why doesn't he get just as mean as the villains? For the same reason he risks his neck in the first place: *Indy* has a code of honor. There are certain things he believes in—that he should help others in need, that he



GOALS

Evaluating your performance

should never kill anyone unless he's forced to, and that he should be as fair and honest as possible in all his dealings.

When you play your character, you're playing one of the good guys—one of the people who has a code of honor. You have to make sure that your decisions in the game reflect that code.

If the Referee thinks that you are having your character do something he wouldn't normally do, he can ask you to make a Backbone Check. If the Check succeeds, your character does not perform the action. If the Check fails, you can have your character do what you want.

Example: You are playing *Indiana Jones*. You tell the Referee that *Indy's* going to steal a little old lady's purse. The Referee decides that this action isn't something *Indy* would normally do, and he asks you to make a Backbone Check. The Check succeeds. The Referee tells you that *Indy* can't steal from the lady.

If you want your character to do something wrong or unusual for a specific reason, make sure you explain the circumstances to the Referee. He may decide to let your character perform the action.

EARNING PLAYER POINTS

These rules are optional. If you don't want to earn points in an adventure, you can skip this part of the rules. However, these rules can help your character and maybe even save his life when things get sticky. Now you're interested, right?

To show that you and your character have both been doing well in an adventure, you can earn Player Points.

WHAT ARE PLAYER POINTS?

Player Points are rewards for achieving your character's goals in an adventure, and for having fun and playing the game intelligently. Both you and the Referee can earn Player Points.

HOW TO WIN PLAYER POINTS

PC AND NPC OBJECTIVES

At the end of every adventure, and at the start of some episodes, lists of PC and NPC objectives are given. These objectives list the goals that your characters are supposed to achieve during the adventure or episode. The Referee should note what those objectives are, but he should not tell the players what they are until the end of the adventure.

Some common objectives for PCs are recovering an artifact, rescuing someone, and escaping from villains. Some common objectives for the NPCs are capturing the player characters, making sure the villains keep an artifact, and getting the player characters to go to a specific location.

When the adventure is over, the Referee should decide which objectives the player characters met, and which objectives his NPCs met. Each objective is worth a specific number of Player Points. Each player gets the speci-

fied number of Player Points for each objective his character meets.

PLAYER AND REFEREE AWARDS

The players and Referee also award Player Points to each other at the end of an adventure (or episode). Each person can get up to 3 Player Points, based on how well he played, and on how much fun he added to the game.

You give out and receive Player Points by answering these three questions:

1. Did the person make the game fun to play?
2. Did the person play the part of his player character (or his NPC's) well?
3. Did the person have good ideas?

First, the Referee applies these questions to each player. For each question that he answers "yes" to, he gives that player 1 point. Then the players, in a group, apply the same questions to the Referee. Keep in mind that if you want the Referee to be fair with you, you've got to be fair with him.

Special award: If a player sacrifices his character's life to save another character (PC or NPC), he automatically earns 15 Player Points to use for his next character.

PLAYER POINT LIMITS

In most cases, the Referee should try to keep from awarding more than 5 Player Points to each player in an adventure or episode.

You can accumulate Player Points from adventure to adventure, but you can't have more than 15 Player Points at any one time. You'll probably earn more than 15 Player Points over the course of your character's life, but you should make sure that you don't go over the limit at one time. If you earn Player Points that would put you over your limit, you lose the extra points.

Obviously, you'll want to stay under the limit. So how do you spend Player Points?

SPENDING PLAYER POINTS

Player Points are a good measure of how well you play the game, but they do serve one other, very special purpose. Player Points can help heal your character.

For every 5 Player Points you spend, you can reduce the severity of one of your character's wounds or injuries by one level (making a Serious wound a Medium wound, for example). Once you spend the Player Points, they are gone. Subtract them from the Player Point total on your character sheet.

If you want to spend Player Points to reduce the severity of a wound or injury, you must spend them as soon as your character is hurt. You can't decide to spend the points 14 rounds after your character was hurt.

If your character is killed and you still have Player Points, you can apply those points to your new character.

MONEY & TRAVEL

Getting

PAYING THE BILLS

Well, look *Marion*, I'd like to stand here and talk to you all day," *Indiana* says, "but I've got a class to teach. And if I don't teach, the college doesn't pay me."

Well, now your character knows how to go on adventures, and it's a pretty expensive business. His clothes keep getting ruined, he has to keep springing for plane tickets and doctor bills, and hey, he's got to eat! So where is all the money coming from?

Let's face it: your character needs a job. Ideally, he'd find a job that lets him travel all over the world, going from one adventure to the next. Unfortunately, there aren't many employers in the world who are willing to pay for that!

HOW TO EARN MONEY

Characters in this game can earn money in several ways, but the two most effective ways are finding a regular job, and hiring out as an archaeologist or digger.

REGULAR JOBS

Indiana Jones has a regular job as a professor at Marshall College in Connecticut. Besides teaching courses, *Indiana* travels the world, obtaining rare artifacts for the National Museum, which is associated with the college.

If your character has a regular job, it is listed on his character dossier.

FREELANCE ARCHAEOLOGY

Your character may be able to hire himself out as an archaeologist. For example, a collector may hire your character to find a rare statue. The fee that the collector pays your character for finding the statue should cover all of your character's expenses, including food, lodging, travel, and guides. The fee should also be large enough so that a nice sum is left over for your character after he has paid any debts that he runs up on the adventure.

Indiana Jones is the character most likely to be hired to recover artifacts. After all, he's the best archaeologist around. He can't do it all alone, however; he needs help. *Indy's* payment for an expedition has to cover his companions' expenses, because *Indy* is responsible for paying his friends.

KEEPING TRACK OF MONEY

Your character never has to worry about paying for food, lodging, clothing, and basic supplies. Since your character starts most adventures by being hired for a job, he doesn't need to worry about travel expenses, either; his employer takes care of them as well. In fact, when your character begins an adventure, his employer probably takes care of all your character's expenses (within reason, of course!).

Money becomes a problem for your character if he suddenly finds himself without any employer or friends. The Referee can try to help any character who gets into this kind of predicament.

Just because most of your character's expenses are taken care of doesn't mean that he can forget about money altogether. You should still keep track of how much money your character has in an adventure. For example, if your character tries to bribe a goon in the middle of an episode, your character had better have the money on him.

Your character may start the game with a set amount of money, which is listed on his character dossier.



TRAVELING

Your character is a world traveler. After all, he has to be. Those rare archaeological finds won't just show up in his backyard. They always seem to crop up in the most inhospitable places known to man: steaming jungles, blistering deserts, and rugged, frozen mountain ranges. These are the homes to the wonders of mankind's past, and your character has to get to them somehow!

When your character travels over long distances, he usually goes as a passenger. There are four ways your character can travel long distances: by ship, plane, train, or car.

SEA TRAVEL

When your character travels by sea, he may have a warm, comfortable cabin on one of the finest luxury liners of the day. Of course, he may also find himself sleeping in the cargo hold of a rusty, broken-down tramp freighter manned by a bunch of pirates. It all depends on where he's going and how much he can afford to spend.

If your character is sailing between major ports—New York to Calais, for example, or San Francisco to Tokyo—he easily finds a respectable ship on which to travel. Once your character gets off the beaten path, however, things start getting interesting. Chances are that any ship running from Macao to New Guinea is no yacht!



take him where he wants to go. Keep in mind that some of these pilots might be flying two-seaters held together by chicken wire and string! When your character wants to find a pilot, he's going to have to ask around the local airfield and hope that he gets someone dependable.

RAIL TRAVEL

Traveling by train is far and away the most dependable way for your character to get from one place to another. In most cases, your character can at least find a third class seat on a train that's going where he wants to go. Unfortunately, trains can't cross oceans, so not all of your character's transportation problems are solved.

CAR TRAVEL

Traveling long distances by automobile is best left to the adventurous characters who have time on their hands. In many countries, roads in the 1930s were little more than dirt paths. Cars took terrible poundings on these roads. Also keep in mind that there weren't a lot of service stations along the way at that time. What happens if your character's out in the middle of nowhere and his car breaks down? He can't flag a taxi!

TRAVEL TIMES AND COSTS

The World of *Indiana Jones* map is printed on the back of the Combat Grid. The map gives the world political boundaries that existed in the late 1930s. At the bottom of the map is a map scale you can use to determine travel times and costs. The Map Scale lists figures for sea, air, and rail travel.

To determine travel time and cost for a trip, first pick the type of transportation that your character is using. Then measure the distance between your character's starting point and his destination. (You can use the edge of a piece of paper to do this.) Next, line this measurement up against the bar on the Map Scale that matches the type of transportation your character is using. The number above the bar is the trip's cost (in U.S. dollars); the number below the bar is the number of days the trip takes.

You don't have to use the Map Scale when your character flies on a regular, commercial flight. If your character flies on a commercial plane, the trip takes from 3 to 24 hours and costs between \$100 and \$1,000. The Referee decides the exact duration and cost of the flight, based on where your character is going.

Remember, your character's employer covers most traveling costs. If your character is on his own, however, he must pay his own way when traveling. Of course, he can always stow away on a ship or jump a freight train and travel like a hobo, if he's broke. There's always some way of getting around.

AIR TRAVEL

In the 1930s, commercial air travel was an industry in its infancy. Planes rarely traveled long distances in those days; instead, airlines made several stops between major cities. For example, a New York-to-London flight might make refueling and repair stops in Newfoundland and Ireland. Your character can easily find seats on commercial flights between major cities. The broken lines on The World of *Indiana Jones* map denote these commercial airline routes.

Once your character starts looking for flights from places like Tunis to Benghazi, good luck! In these situations, your character's best bet is to try to hire a pilot to

THE WORLD OF

The rest of this rules booklet is for the Referee. The first section, "The World of *Indiana Jones*," outlines some of the events of *Indy's* time. It also features descriptions of famous archaeological sites and mysteries. The second section, "The Referee's Job," gives guidelines and tips to the Referee on how to run a successful *Indiana Jones* game. The final section is made up of the concluding episodes of "The *Ikons of Ikammanen*."

The Great Depression grips the world . . . Adolf Hitler rises to power . . . Gangsters enjoy a reign of terror on American streets . . . Prohibition is repealed . . . The world was far from asleep in the 1930s. In fact, that decade was one of the most turbulent in world history, serving as an ominous prelude to the Second World War.

This is the world in which *Indiana Jones* lives, a world of economic uncertainty and political instability. When you run adventures in this world, you should try to remind your players about some of the historical events that may shape their characters' actions.

HISTORY OF THE 1930s

Some of the major events and movements of the decade are described in this section. Try to use some of this information to create a mood for your players. You might also base some of your NPCs' reactions to the player characters on the events of the day.

The information given below is far from complete; thousands of books have been written on these subjects. If you'd like more information about a certain topic, check your local library. The more you know about a place or event, the more color and excitement you can add to your game. Your players are bound to appreciate that!

The Great Depression: In 1929, the world economy collapsed. The value of money plunged, and factories, businesses, and banks were forced to close. The Depression had long-lasting, worldwide effects. In fact, the Depression gripped the world for most of the decade.

1930

VIOLENT RIOTS AGAINST THE BRITISH BREAK OUT IN INDIA.

REVOLUTIONS TAKE PLACE IN BOLIVIA, PERU, ARGENTINA, AND BRAZIL.

Judge J.F. Crater, of the New York Supreme Court, walks around a street corner and disappears without a trace.

1931

UPRISINGS OCCUR IN BELGIAN CONGO. REBELLIONS ARE CRUSHED IN ETHIOPIA.

JAPAN INVADES MANCHURIA.

REVOLUTIONS TAKE PLACE IN PANAMA, PERU, CHILE, PARAGUAY, AND EL SALVADOR.

First solo flight around the world is completed in 8 1/2 days.

1932

BOLIVIA AND PARAGUAY BEGIN THE CHACO WAR. MANCHURIAN WAR CONTINUES.

JAPAN ATTACKS SHANGHAI.

REVOLUTIONS CONTINUE IN CHILE AND PERU. MORE UPRISINGS OCCUR IN BELGIAN CONGO.

Franklin D. Roosevelt is elected president of the United States.

Bloodless coup in Siam overthrows the monarchy there.

1933

ARMY REVOLTS IN CUBA. JAPAN TAKES CONTROL OF MANCHURIA; WAR BETWEEN THE TWO COUNTRIES ENDS.

MORE UPRISINGS OCCUR IN BELGIAN CONGO.

CHACO WAR CONTINUES.

The United States recognizes the Soviet Union.

Adolf Hitler becomes chancellor of Germany.

Germany and Japan quit the League of Nations.

U.S. Marines withdraw from Nicaragua.

Albert Einstein flees to the U.S.

1934

ARMY SUPPRESSES UPRISING IN SPAIN.

RIOTING BREAKS OUT IN MOROCCO.

CHACO WAR CONTINUES.

The Soviet Union joins the League of Nations.

General strike is called in San Francisco.

U.S. troops withdraw from Haiti.

King Alexander of Yugoslavia is assassinated in France.

Adolf Hitler purges the Brownshirts in the "Night of the Long Knives."

Chinese Communists begin the Long March to escape Nationalist forces.

1935

ITALY ATTACKS ETHIOPIA.

MALARIA EPIDEMIC RAVAGES CEYLON.

RIOTS BREAK OUT IN RHODESIA AND ON THE CARIBBEAN ISLAND OF ST. KITTS.

REVOLUTIONS TAKE PLACE IN GREECE AND VENEZUELA.

CHACO WAR ENDS.

Hitler ignores the Treaty of Versailles, which limited the size of the German military.

Stalin begins purges of the military and civilian dissident groups in the Soviet Union.

U.S. grants independence to the Philippines.

Balloon flight by Explorer II reaches an altitude of 14 miles.

The first airmail flight across the Pacific reaches Manila in 7 days.

Indiana Jones stumbles onto "The Temple of Doom."

INDIANA JONES

History & myste

Unemployment and unionism: The high unemployment caused by the Depression led to increased union activity in industrial nations, such as England and the United States. Because of the hard times, however, union activity met with bitter resistance from business owners. Strikes occurred often, and many led to riots and bloodshed.

Rise of fascism and communism: Not surprisingly, the governments in power at the time of the Depression were blamed for much of the hardship. Increased political discontent led to increased political activity, and one of the results was the rise of fascism and communism throughout the world. Fascist dictators—such as Hitler in Germany, Mussolini in Italy, and Franco in Spain—took complete control of their countries. These dictators built up their military forces dramatically during the 1930s, bringing the world closer to war.

Communism appealed to many people during the Depression because it set forth the idea that wealth should be shared equally by all. As a result, communism in industrialized nations grew as a movement during the 1930s.

Colonial uprisings: Colonies all over the world had been trying since the First World War to gain independence from their empires. Because of the Depression, rulers of many empires had a difficult time controlling unrest at home, and thus found it even harder to maintain control over colonies. As a result, uprisings were frequent and bloody.

Indiana Jones and his companions often have adventures in these colonies, and they aren't always welcome. In the 1930s, white men represented the oppressors to those who lived in the colonies.

TIMELINE: 1930 - 1940

To help you put some of these movements into perspective, a timeline of events for the decade is given here. Events that might directly affect your characters are in all capital letters. Many of the events listed took place in the underdeveloped nations of the world. A good deal of your characters' adventures are likely to take place in these nations.

1936

CIVIL WAR BREAKS OUT IN SPAIN.

ITALY CONQUERS ETHIOPIA.

RIOTING BREAKS OUT IN GREECE, PALESTINE, POLAND, AND ZANZIBAR. JAPANESE LAUNCH ATTACKS IN MONGOLIA.

Germany peacefully occupies the Rhineland of France.

King Edward VIII abdicates from the throne of England and marries a commoner. President Roosevelt is re-elected.

Attempted coups in Chile and Tokyo are crushed. Rome-Berlin axis is formed.

A general strike of maritime workers on both U.S. coasts ties up all major ports.

Indiana Jones recovers the *Ark of the Covenant*. The U.S. government hushes up the discovery.

1937

SINO-JAPANESE WAR BEGINS.

SPANISH CIVIL WAR CONTINUES.

Japan sinks U.S. gunboat in China Sea.

Golden Gate Bridge is completed.

The dirigible *Hindenburg* explodes and burns in New Jersey.

Italy quits the League of Nations.

Indiana Jones travels to Liberia to find "The Ikons of Ikammanen."

1938

RIOTING BREAKS OUT IN TUNIS, TUNISIA.

SPANISH CIVIL WAR CONTINUES.

Germany peacefully occupies Austria and Czechoslovakia.

1939

GERMANY INVADES POLAND. WORLD WAR II BEGINS.

THE SOVIET UNION INVADES FINLAND.

SPANISH CIVIL WAR ENDS.

Italy occupies Albania.

Regular transatlantic commercial air service begins.

1940

ITALY INVADES GREECE.

RIOTS BREAK OUT IN RHODESIA.

ALLIES INVADE ITALIAN EAST AFRICA.

GERMANY INVADES DENMARK, NORWAY, AND FRANCE.

THE SOVIET UNION OCCUPIES ESTONIA, LITHUANIA, AND LATVIA.

Radar research begins in U.S.

ARCHAEOLOGICAL SITES OF THE WORLD

Wanted: Knowledgeable guide to interior of Indochina. Must be experienced and available for one month or more. Interested parties contact *Professor Jones, New Peace Hotel, Hanoi.*"

Most of *Indiana Jones's* adventures center around the discovery and exploration of ancient ruins. These places are the sites of strange and wondrous mysteries. But first, *Indy* has to find them, and as Referee, so do you.

ARCHAEOLOGY IN THE 1930s

By the 1930s, archaeology was an accepted and popular science. Since the late 1880s, archaeologists had made fabulous discoveries, including King Tutankhamen's Tomb, and the seven cities of Troy. The world waited eagerly for the next breathtaking treasure, but most discoveries were of the type that could excite only a trained archaeologist—things like a collection of writing tablets, an ancient brick village, or a rotted Viking ship.

This section features a list of two types of archaeological sites—historical and legendary. Many of the historical sites had been discovered by *Indy's* time; others had yet to be found. The legendary sites are those that have only been rumored to exist.

You can use these sites as adventure backgrounds for *Indiana Jones* and his companions. For more information about archaeology and the sites described here, check your local library.

HISTORICAL SITES

Abalessa, Tunisia: A small burial chamber, discovered here in 1925, poses a riddle. In the tomb was the skeleton of a tall woman. The skeleton is unlike any of the others found in the area. The local Arabs have said that Princess Tin-Hinan was buried in the area where the tomb was found. Was she the tall woman?

Angkor Wat, Indochina: This jungle city, which had been abandoned for centuries, was rediscovered in 1868. It was built by the Khmer and was the center of their civilization. The city is buried deep in the thick, Asian jungle.

Craig Phadrig, Scotland: The walls of this Celtic fort are made of fused stone, melted glassy smooth by temperatures of 1,300 degrees Celsius or higher. How was this done?

Fort Chimo, Canada: Eskimos claim that this collection of rock walls and piled blocks was built by giants who spoke an unrecognizable language. Vikings or Indians may have built the structure, but there is no proof.

Gethsemane, Palestine: These burial crypts, found in 1972, were hidden under the foundation of the Church of Gethsemane. It has been said that the Virgin Mary was buried in a tomb much like one of these.

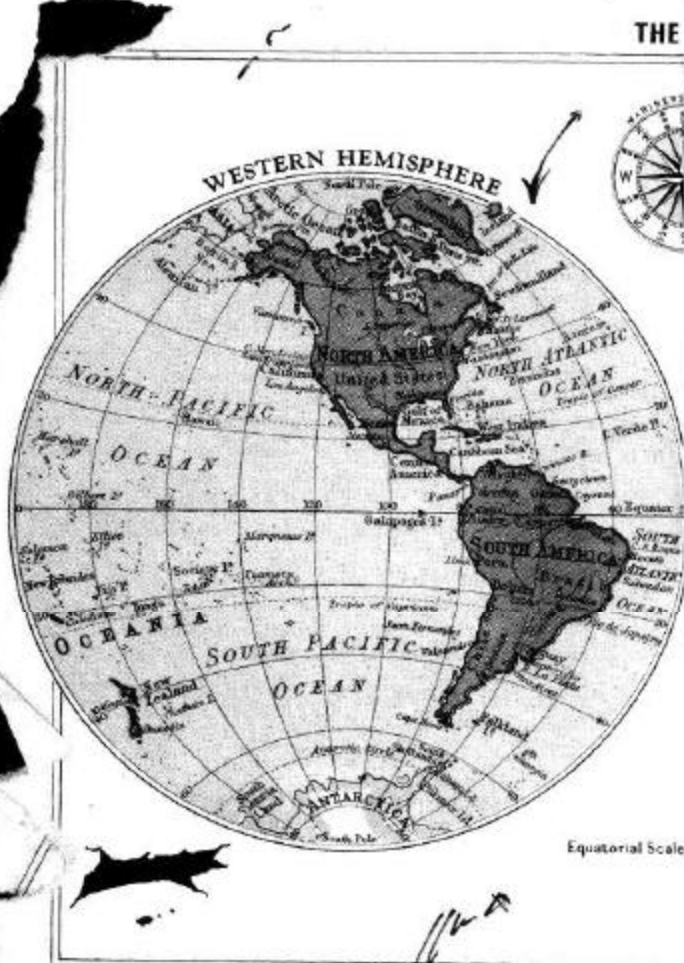
Iron Pillar of Meharauli, New Delhi, India: This 22-foot-high iron shaft was built sometime in the fifth century as a memorial to King Chandra. What makes this pillar unusual is that, although the iron appears to be normal, it does not rust. Why?

Mada'in Salih, Saudi Arabia: This collection of tombs carved into rocks is hidden in a small, dry valley. The natives say that each tomb holds a sacred stone that is the home of a god.

Mycenae, Greece: This pre-Grecian city was discovered in 1816. Legends say that it was the city of Agamemnon, a Greek hero of the Trojan War. The city was abandoned in the course of a few years, and the culture that thrived there simply vanished.

Nanmatol, Ponape Island in the Caroline Islands: Hidden away on this tropical island is a Stone Age village that has rock walls, a sea wall, and a canal. The city, which was abandoned before it was finished, is unlike any other in the area. What tribe or group built this town, and why did they leave?

Nemrut Dag, Turkey: The remains of several 30-foot-tall statues are scattered throughout this rocky, mountainous area. An altar also stands here. This area is rumored to be the site of the tomb of Antiochus I, an ancient Syrian king. Dangerous earthquake activity has prevented archaeologists from exploring the treasures of the ancient king's tomb.



Petra, Jordan: Hidden deep in the dry valleys of this area is a collection of buildings carved right into the mountainside. The buildings were discovered in 1812. No one knows what the ornate buildings were used for.

Qal'a at al Bahrain, Bahrain: A series of unexplored mounds covers one end of this island. Evidence suggests that the mounds, which were once thought to be burial sites, might actually be the remains of a city. Ancient Sumerian legends indicate that the city was once the center of Paradise and was the only land to survive the Flood.

St. Peter's Basilica, Italy: When excavations were made in 1939, archaeologists found a crypt under this church's foundation. Popular accounts suggest that the bones found there are the remains of St. Peter.

Santiago de Compostela, Spain: Megaliths (huge standing stones) and rock paintings by pre-Christian tribes fill this area. Before the coming of Christianity, this area was considered to be a powerful mystical site. Primitive pilgrims from all over Western Europe traveled to this village.

Stonehenge, England: The most famous of the ancient megalith structures, Stonehenge is built of several rings of standing stone. How Stonehenge was built is not a mystery, but why it was built still is. Was it an observatory for ancient astrologers, or the site of magical Druid rituals?

LEGENDARY SITES

Atlantis: This civilization was said to have existed before the Greeks. The great culture of Atlantis supposedly vanished when its island sank beneath the sea. For centuries, men have tried to prove that Atlantis really existed, but no one has succeeded. Some say Atlantis was a volcanic island in the Mediterranean, while others believe it was a small continent in the Atlantic Ocean.

El Dorado: When the Spanish Conquistadors reached the New World, they heard tales about El Dorado, a fabulous city of gold. The city was said to be so rich with gold, the king was dusted with gold every morning. The Conquistadors pushed farther and farther into the jungles of Central and South America, but they never found El Dorado.

The Fountain of Youth: Ponce de Leon sought this fabled fountain in the swamps of Florida. Although the Indians said the fountain existed, no one ever found it. Of course, Florida today is civilized, so it's not likely that such a fountain exists. Is it?

Himalayas, Nepal: These mountains, the highest in the world, are rumored to be the home of the fabled Yeti, or Abominable Snowman. This creature is a giant manape that supposedly lives in the snowy highlands. Many sightings and claims have been made, some of which have proved to be hoaxes. Is the Yeti real?

The Hollow Earth: There are those who still believe today that the earth is hollow and that entire lands wait to be discovered inside. Supposedly, the hollow earth is lit by its own sun and can be entered through openings at the North and South poles. Legends also say that light from the internal sun escapes at night to form the aurora borealis, or northern lights.

The Kingdom of Prester John: Medieval scholars, their nations pressed by invading Mongols, believed that a Christian kingdom of vast power and wealth lay far to the east, beyond the plains of Asia. Many Europeans tried desperately to find the kingdom whose ruler, it was rumored, was the only one who could turn back the seemingly invincible Mongols. No one ever found the Kingdom of Prester John. Many now believe that the stories were distorted tales describing the Chinese Empire.

The Lands of the Odyssey: The *Odyssey* tells the story of Odysseus' 10-year travels after the fall of Troy. Historians have considered many of the stories from Homer's epic to be simply fiction, but some of the locations from *The Odyssey* have proved to be real. Could the Land of the Lotus Eaters actually exist? Is there an Isle of Circe, or an Isle of Polyphemus?

Loch Ness, Scotland: Scotsmen maintain that some prehistoric creature lives in this long, deep lake in the Scottish hills, but no one has been able to provide any proof.

Seven Cities of Gold: Natives claim that the seven cities of Cibola were magnificent treasure troves. Like El Dorado, the Conquistadors tried to find these cities of gold, which were thought to be somewhere in the southwest part of North America, but they never found them. Were they only cliff-dwellings (as some have suggested), or did these treasure-filled cities really exist?

WORLD



THE REFEREE'S

As a Referee, you're in charge of the game. Your players rely on you to keep the action moving and keep the adventures interesting. Sound simple? Well, it is, once you've learned some of the basics. This section explains how you run adventures that are produced as supplements to THE ADVENTURES OF INDIANA JONES™ Game; it also gives details on how you can create your own adventures.

RUNNING ADVENTURES

WINGING IT

You're right in the middle of a rip-roaring adventure when one of your players suddenly drops a bomb. He wants his character to do something that isn't explained in the rules; it's not even something you *thought* could happen. What do you do?

First, don't tell your players, "No! You can't do that. It's not in the rules." If a player comes up with some unusual and creative action for his character, let him give it a try. Don't bind your players to following the rules to the letter.

Second, don't panic! Listen to your player's idea, and make a decision about how his character might be able to perform the action. Any decision is better than none at all.

Third, you can allow characters to do just about anything. The emphasis is on "just about." *Indy* wants to dive off the skyscraper, catch the wing of the passing biplane, and then use telepathy to stop the pilot's heart. There's a chance (a slim one!) that *Indy* could actually hang onto the plane, even though the rules don't cover that sort of action. There's no way he's going to be able to use telepathy, however. That sort of action is simply beyond the scope of the game.

USING ATTRIBUTE RATINGS

Almost any action your character performs, no matter how crazy, is based on his Attributes. When a player wants his character to perform an unusual action, pick the Attribute that most closely fits that action. Then decide how difficult the action is and modify the character's Attribute Rating accordingly. Tell the player what Attribute you are using and what modifier you've applied to it. If the odds for success are slim, the player may decide to forget it. If he persists, let him try it. If he succeeds, more power to him. If he fails, well, those are the breaks.

BEING DESCRIPTIVE

As Referee, you are a storyteller and actor. Most of what your players do is based on what you say and how you say it. Here's an example of how your words can make a difference to your players. First read this description:

You're in a long, narrow room. A bar runs down one wall. There aren't too many people in the bar. There's one bartender in the place. You see the

man you are looking for; he's sitting at the far end of the bar. You walk up to him and say hello. He looks at you and turns away. Three large men from a nearby table stand up and come over to you. One of them says, "Why don't you leave our friend alone?"

Not very exciting, is it? The description gives your players the basic information, but it doesn't give them any flavor. So how do you spice it up? By adding details and colorful language, you can make the same encounter much more exciting. Read this rewritten version.

You kick open the door and step into the bar. It's a dinky joint, with a heavy, wooden bar running along one wall. Tinny music blares from a radio in the corner. There's only about 20 people in the place, but it seems like it's packed. Customers are talking, shouting, and laughing in coarse voices. A couple of big, hairy dockworkers are straining in a fierce armwrestling match near you. Their pals shout encouragements and slap money down on the table. In your worn jacket, battered hat, and dirty boots, you fit right in. Nobody's even looked up at you.

Through the haze of cigarette smoke, you see your contact—small, rumped, and unshaven—slouching on a barstool at the end of the bar. He fumbles for the glass in front of him. Great. Looks like he's ripped. You shoulder through the patrons, scrape a barstool across the wooden floor, and sit down beside him. The bartender, a red-faced man with a huge handlebar mustache, leans across the bar. "Whattya have, bub?" he shouts. You wave him off; you've got business.

You turn to the little drunk. "Long time no see, pal. Let's talk," you say. He looks at you with bleary eyes, mumbles something unpleasant about your parents, and then turns away. Suddenly, a bunch of thugs get up from a table and surround you. The biggest leans over you—so close that you can smell the sour booze on his breath—and jabs a dirty finger right under your nose.

"You. We don't like you," he drawls slowly. "Why don't you just buy us a drink and clear out?"

Besides getting a lot more information from that description, your players also get a lot more excitement from it. Try to remember that your players have more than one sense. Use descriptions that tell them what their characters hear, smell, taste, and feel, as well as what they see.

USING PROPS

You can use props to help make the game visually more exciting for the players. When the characters are fighting or exploring, you may want to use the 3-D figures to set up rooms or streets on the Combat Grid. If you want,

JOB

Running & creating adventures

you can also use the Adventure Backdrops on the Referee's Screen to provide backgrounds for the rooms and streets that you build.

The Evidence File also includes props that you can use to pass information to your players. Details on how to use the Evidence File are given on the first page of that booklet.

BEING PREPARED

You're in the middle of a hot car chase, but you suddenly forget what kind of cars your characters are driving. Then you forget who is in the cars, and then you forget where the chase is taking place. Where does that leave your players? Frustrated and bored, while you flip feverishly through the rules booklet!

Before you run an adventure, take the time to prepare for the game. If you do, your players will appreciate it. Here are some of the steps you can take to make sure you're ready for an adventure:

- Have the place where you are playing ready to go. Make sure there are enough chairs, dice, paper, and pencils for players. Have your Referee's Screen set up and your rules booklet at hand.
- Read the adventure that you are going to run. If you are running an adventure that you created yourself, have all of your notes at hand.
- If you are using any props, such as 3-D figures or character sheets, make sure you have them ready to go.

SOLVING PROBLEMS

Even in the best-run adventures, problems can arise. Here are some common problems and how to deal with them.

CHARACTER DEATH

Player characters can die in an adventure, although it's a pretty rare occurrence. Normally, when a player character dies, the player just takes on a new character. But what happens when a player is miserable over his character's death, and that character is very important to the adventure?

If you think it's important that a particular character stay alive, you can explain that the character really isn't dead, but that he collapsed. Tell the player that his character slowly revives later, opening his eyes to find that (for example) he's in a hospital bed, or is being held captive by the villains.

You shouldn't revive dead characters very often, however. From time to time, characters are just going to die, and that's that. You don't want a player to start thinking his character is immortal, because the adventures will lose all their sense of danger and challenge.

ARGUMENTS

You might find that one of your players doesn't agree with something that happens in a game. In such a situation, be fair. Listen to the player's arguments. Sometimes

a player might present a sensible point that you hadn't considered.

Other players might argue about *everything* because one thing didn't go their way. That's just too bad. You're the Referee, and your decisions are final. Explain your decisions to the players, and try to get them to understand, but don't let one unhappy player ruin the game for everyone else.

FEUDS

You'd better do your best to settle arguments when they come up. Otherwise, they could turn into feuds in which two players refuse to cooperate with each other and threaten to ruin the whole game. Ask the feuding players to be fair to the others. If they still keep feuding, make it clear that the villains could easily gain the upper hand in the adventure because the characters aren't sticking together. This sort of action usually calms things down.

If you're angry at a player, don't take it out on his character. Don't sic 200 goons on the character just so you can get the player out of the game. That isn't fair. Take time to cool down. These problems usually pass in a few minutes, anyway.

WINNING AND LOSING

Remember that in this game, there are no winners or losers. Just because you often play the bad guys doesn't mean that you're going to have a lousy time. All of the players are working together toward a common goal, and you should try to make it as fun and as challenging for them as possible.

When an adventure is over, your players may have achieved a goal, but they're not the winners. If you play the game well, you're *all* winners!

HAVING FUN

This is the only rule in the entire rules booklet that REALLY counts: Play the game to have fun!

Remember to use the rules in this booklet as guidelines; they're not set in stone. If you and your players get into the spirit of the game, you're bound to enjoy yourselves.

CREATING ADVENTURES

So what do you do when you run out of adventures? What happens when your player characters have recovered the *Lost Ark*, found the *Temple of Doom*, and discovered the *Ikons of Ikammanen*? Well, TSR, Inc. will be producing more adventures for THE ADVENTURES OF INDIANA JONES™ Game, but in the meantime, you can create your own!

Designing your own adventures is one of the best ways for you to get even more out of this game. When you create an adventure, you're using your imagination and your own ideas. There's no limit to how far you can take *Indiana Jones* and his companions.

There are a couple of ways to create adventures. One way is to let them create themselves—let your player

characters explore where they want, for whatever reasons they want. This can be fun sometimes, but it often leads to long and boring adventures. The best way to create an adventure is for you to prepare one ahead of time. Follow these steps when you prepare an adventure.

PREPARING FOR THE ADVENTURE

1. Pick a setting. Decide where you want most of the action to take place. You can use the archaeological sites from The World of *Indiana Jones* section as possible settings, or you can choose your own.

2. Choose some dangers to fit your setting. If an adventure takes place in Africa, you can have characters come up against angry natives, lions, poisonous snakes, crocodiles, or army rebellions. Make sure that the perils fit the location, however.

3. Choose an adventure goal. Decide why the player characters are going where they are. Are they trying to find a lost artifact? Recover a rare item from a master criminal? Prevent important documents from falling into the wrong hands? Make sure that your adventure's goal is easy to understand and possible to achieve.

4. Create a major villain. Of course your player characters can't just waltz in, grab what they want, and head home. Every adventure needs a strong (and preferably rotten) villain—someone whose goals are at odds with the characters'. Use the rules for Creating NPCs (given later in this section) to create a villain.

Take some time to give your villain some personality. After all, you'll be playing the role. What are his goals? What are his resources? Is he rich? Does he have a faithful band of followers?

5. Work out a sequence of events. This is the real nitty-gritty of creating adventures. Now that you have the overall adventure plan, you need to decide what events take place during the adventure and when they occur. How do the player characters become involved in the adventure? What kind of clues do they find? When do they first encounter the villain? How can the characters achieve their goal? How can they escape?

Be sure that you place all of the events in a logical order, and keep in mind that you want to build tension and excitement as you go. If the major villain gets tossed in the slammer 10 minutes into the game, there won't be anyone for the characters to confront!

6. Choose key episodes and work them out. This step builds on the sequence of events. Now that you know what will happen and when it will happen, decide on which adventure episodes you actually want your player characters to play out. Do characters come upon a really strange site? Do they confront the villain at a specific time? If an episode is more than just explanation or transition, you should plan on running the episode for your player characters.

Try to make each episode unique in some way. For example, if the episode is a standard brawl, set it in some exotic location.

7. Start your players in the adventure. Try out some of the adventure on your players, but don't try to play it all at once. After you've played an episode or two, take some time to think about what's happened. Be ready to make some changes, as the players may not be doing what you expected. If they aren't, don't force them to change; alter the rest of your adventure to fit what's going on.

Don't be afraid if this sounds like a lot of work, because it isn't. The adventures that TSR, Inc. produces for THE ADVENTURES OF INDIANA JONES™ Game include many details and carefully prepared maps and handouts. The adventures that you create don't have to be nearly as detailed. In fact, you only need to write down a few major points, as long as you've got a good idea in your mind of what you want to happen. In general, it's best to generate these things for your own adventure:

- the character's goal(s).
- the major villain and his Attribute Ratings, as well as any goons he has and their Attribute Ratings.
- the important maps (ruins, streets, etc.).
- significant events and clues, and where and when the player characters come upon them.

If you want to write out your adventure in great detail, that's okay, too. Just be prepared to make some changes!

CREATING NPCs

When you create non-player characters for your adventures (whether they are villains, goons, or contacts), follow these steps:

1. Make a photocopy of the blank NPC sheet from the Evidence File.
2. Decide if the NPC is a villain, goon, or normal person.
3. Roll d100 for each of the NPC's Attributes. Write down the results in the "normal" column under "Attribute Ratings." If the NPC is a goon, add 10 each to his Strength and Prowess Ratings. If the NPC is a villain, add 10 to each Attribute Rating. Make sure, however, that no rating goes over 100!
4. Goons get Strength and Prowess bonuses because they are hired for their muscles and fighting ability. No villain's going to surround himself with a bunch of thugs who are sissies! Villains get Attribute bonuses because they are usually so clever. *Indy* and his companions will have their hands full with these guys!
5. Multiply each normal Attribute Rating by 2. Write these numbers in the "x2" column.
6. Divide each normal Attribute Rating in half. Write these numbers in the "1/2" column. If a number is a fraction, round it off to the nearest even number.
7. Divide the Attribute Ratings from the "1/2" column in

half. Write these numbers in the "1/4" column.

7. Give the NPC a weapon, if he needs one. Make sure the weapon fits the character. Dockworkers, for example, wouldn't have pistols; they'd have boards, pipes, or chains. Guards would have nightsticks, pistols, or if they're really nasty, submachine guns.

8. Give the NPC some special knowledges that he might need for an adventure. Obviously, the captain of a ship has Sailing knowledge.

9. Give the NPC any equipment he needs, such as a car or radio.

10. Give the NPC any special characteristics that you want—features that make him interesting and fun to play. Is he friendly? Is he loud and boisterous? Keep in mind that it's not necessary to develop a personality for every NPC in your adventure; your players don't need to know that the goon about to brain them silly collects teddy bears and likes to tap dance.

BALANCING THE ADVENTURE

Creating adventures is a learn-by-doing process. Don't get discouraged if your first few adventures are a little ragged; with practice, you'll get better. Here are a few tips for your first adventures:

- Keep the first adventures simple. Don't overwhelm your players with an impossible mission. After a while, you'll get a feel for how much your players can handle in an adventure.
- Don't reward the players too heavily. If they get a lot of points for an easy adventure, they'll expect to really clean up when the adventures get tougher.

DESIGNING CAMPAIGNS

A series of adventures that link together and continue the exploits of *Indiana Jones* and his companions is called a campaign. You can link adventures in many ways: by time, by area, and by goals.

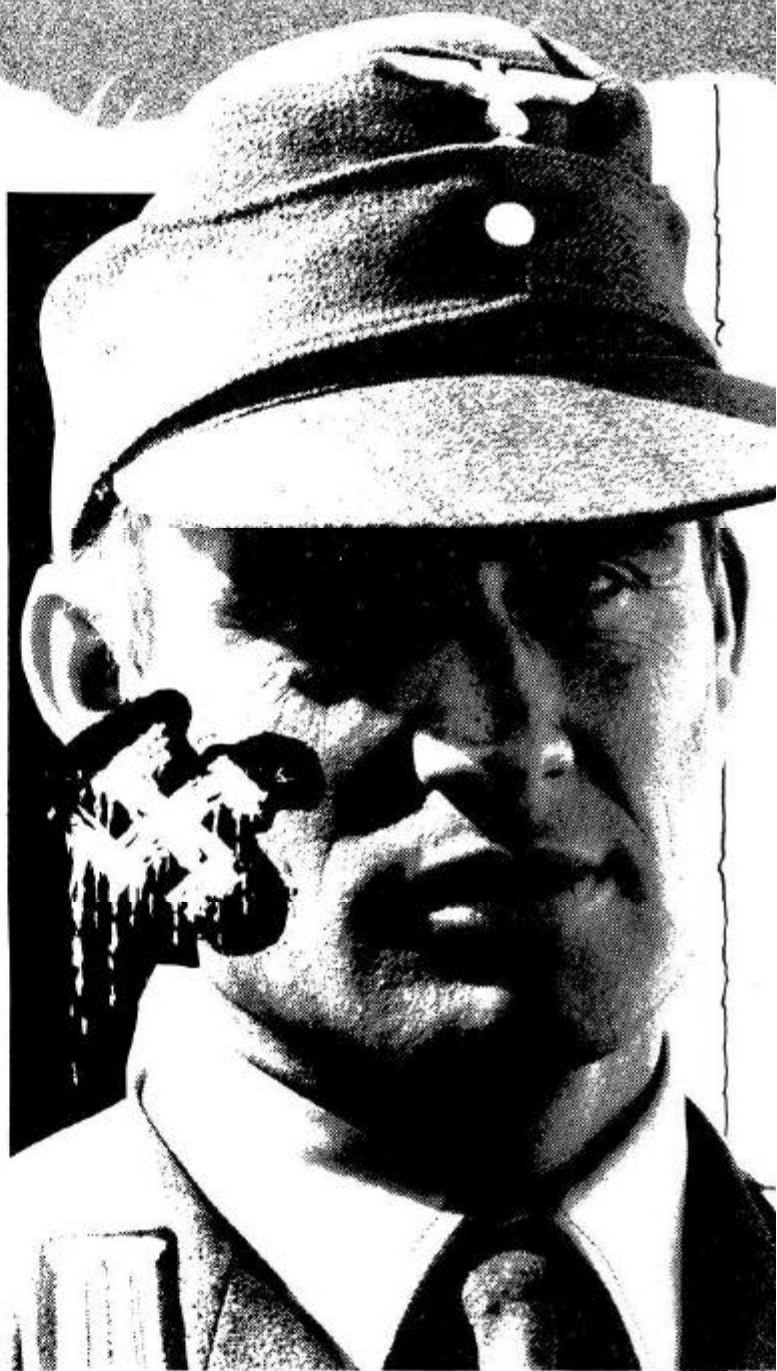
When you link adventures by time, you create a campaign in which one adventure takes place right after another. The amount of time that passes between adventures then becomes very important.

When you link adventures by area, you create a campaign that takes place in one part of the world.

When you link adventures by goals, you create a campaign in which the characters are given a goal in the first adventure. They may work through many adventures, trying to achieve that goal, and may not succeed until the third or fourth adventure.

Keep in mind that when you run a campaign, the characters can carry information and equipment that they have acquired from adventure to adventure.

Don't worry too much about setting up a campaign until you've gotten comfortable with creating and running your adventures.



BUILDING A WORLD OF ADVENTURE

After you've created and played a few adventures, you begin to create a special world all your own. Locations and NPCs that appear in one adventure can also appear in others. For example, characters may befriend a contact in the *Green Dragon Pub* in Hong Kong. Keep track of these details, and if the characters are in Hong Kong in another adventure, they may look up their contact.

Keeping track of these adventure details gives players a sense of continuity about their characters and what they have done. Soon, they'll have friends and enemies all across the globe!

EPISODE

5 THE SECRET OF THE IKONS

This episode is for one player and a Referee. To run this episode, you need the *Indiana Jones* Character Dossier and the *Ikammanen* Village Map. If you want to use the 3-D figures for this episode, you will need:

Indiana Jones
(2) Goons

Woman in
Safari Clothes
Ship Captain

PC OBJECTIVES

Have *Indy* discover the Ikons without being hurt (worth 1 Player Point).

Have *Indy* learn how the Ikons were made (worth 2 Player Points).

NPC OBJECTIVE

Have natives capture *Indy* and *Edith* (worth 2 Player Points).

SCENE 1: ON THE BEACH

Start by reading the boxed text to your player.

The waves slap against the side of the boat as it chugs toward the island. One of *Black's* goons is steering the dinghy, smoking a cigarette and squinting at the mists that hug the island's shore.

As you draw closer, the mists dissipate and the island comes into view. *Edith* gasps and whispers, "Dr. Jones, the jungle—it's all black!" Indeed, beyond the golden, sandy beach, the jungle rises up in a wall of tangled plants—and every plant is black. Black trunks, black leaves, black vines, everything—black!

"All right, you," the goon steering the boat growls, "we're gonna beach, so jump out and get this thing ashore." He waves his .45 at you for emphasis. The other goon splashes into the knee-deep water and begins heaving the boat closer to the shore.

Have *Indy's* player make an Instinct Check. If he succeeds, tell him that *Indy* should take cover. If the result is "What or Where," *Indy* hears clicks in the jungle as the first goon steps ashore. If the result is "The Big Picture," *Indy* sees arrow points sticking out through the leaves. If the Check fails, don't give your player any clues. Just describe what happens next.

The beach is booby-trapped. When the first goon steps ashore, a shower of 100 arrows flies from the jungle. The goon is instantly killed.

If *Indy* doesn't take cover, 10 arrows shoot toward him. Each arrow has a Danger Rating of 30. *Edith* automatically does whatever *Indy* does. *Indy* can take cover by diving into the boat or lying behind it. The goon steering the boat dives for cover as soon as the arrows fly.

Pressure plates beneath the sand trigger the arrow traps. Anytime a character steps on one of these plates, a shower of 100 arrows flies forth. The trap can fire three more times before it runs out of arrows.

The goon in the boat peers over the rim and scowls at *Indy*. "Well, what are you waitin' for, pal? You better be careful goin' ashore. I'm stayin' here!" If *Indy* refuses to go, the goon threatens to shoot *Edith*.

Goon

| | | | |
|------------------------|----|----------|----|
| Strength | 80 | Backbone | 60 |
| Movement | 60 | Instinct | 54 |
| Prowess | 76 | Appeal | 40 |
| Weapon: pistol (2/4/8) | | | |

If *Indy* tries to dash across the beach, the arrow trap fires three more times (10 arrows each toward *Indy* and *Edith*). *Indy* can also move forward carefully, searching for pressure plates. If he does this, double *Indy's* Instinct Rating and have his player make an Instinct Check for each step *Indy* takes. After three successful Instinct Checks, consider the arrow traps empty. If *Indy's* player fails an Instinct Check, the trap releases another shower of arrows.

Indy's best bet is to empty the trap by throwing items onto the beach before walking on it.

SCENE 2: THE IKON VILLAGE

The thick, black jungle that lies beyond the beach slopes upward after a few feet and leads to a small, slanted volcanic cone. The jungle is eerily quiet. After *Indy* and *Edith* have climbed the hardened mounds of lava for 30 minutes or so, they reach the top of the cone. Show your player the *Ikammanen* Village Map and read aloud the following boxed text.

You peer down into the volcano's crater. There it is! A tiny village surrounds the tower that you saw in *Charlie Dunne's* photograph. It really does exist! The huts of the village are all one or two stories high. Some have high, triangular roofs, while others have rounded

domes. All are made of wood and thatch. It seems so quiet down there...

If *Indy* successfully uses his Archaeology knowledge, tell his player that *Indy* has never seen an African village similar to this one. It represents a strange, new culture.

It takes *Indy* and *Edith* another 15 minutes to climb down into the crater. The village appears to be deserted. If they poke around the huts, they find that the huts are furnished with typical items—such as mats and pots—that are very old, but appear to have been used recently.

The central tower is a massive structure of wood and stone. The inside of the tower is a hollow cone that rises up to a single opening in the roof. A circular stone slab rises up in the center of the floor. A heavy, iron chain, connected to a nearby winch on the floor, hangs from the roof above the slab. Hardened blobs of gold cover the end of the chain. Dozens of gold droplets are scattered around the slab, which is ringed by a raised walkway of stone. Strange inscriptions are carved into the walkway's inner rim.

If *Indy* checks the stone slab, he finds it is hot to the touch. *Indy* cannot recognize the language of the inscriptions without taking time to decipher it.

Most striking of all in the tower, however, are the statues. Golden statues of humans, twisted in horrible poses of agony, fill niches along the outer wall inside the tower. The statues are frighteningly realistic... these are the *Ikons* of *Ikammanen*.

The statues are all human-sized. A short series of inscriptions is carved into the base of each statue. Make sure you note if your player wants *Indy* to write down these inscriptions.

Large blobs of gold hold the Ikons to the wall. If *Indy's* player makes a successful Strength Check, *Indy* can pull one of the statues off the wall. If he does so, the *Ikon* snaps off at the legs, revealing a horrible secret. Human bones fall from the golden casing. The Ikons are humans covered in gold!

While *Indy* and *Edith* investigate the tower, have *Indy's* player make an Instinct Check at 1/2. If the Check succeeds and the result is "What or Where," *Indy* hears *Edith* scream in surprise. Then he hears the sound of someone falling to the floor. If the result is "The Big Picture," *Indy* hears *Edith* fall and sees four

natives out of the corner of his eye. They are all old men, dressed in elaborate feather headdresses and capes. One of them knocks *Edith* unconscious. The other three are swinging ropes weighted with stones over their heads. They attack by throwing stones at *Indy*. The men have more stones under their robes. They are blocking the only exit from the tower.

If *Indy's* Instinct Check fails, he is struck from behind, taking a Serious injury. If *Indy* falls unconscious, go to Scene 3 below. If *Indy* is still conscious, the natives attack him.

Natives

| | |
|----------|---------------------|
| Strength | 40 |
| Movement | 48 |
| Prowess | 60 |
| Weapon: | roped rocks (0/1/2) |

This fight continues until *Indy* escapes, or he is captured or knocked unconscious. If *Indy* escapes, read Scene 3 to yourself, as this is *Edith's* fate. Tell *Indy's* player that *Indy* races out of the tower and right into the arms of one of *Solo-mon Black's* men. If *Indy* is captured or knocked unconscious, read Scene 3 aloud to your player.

SCENE 3: THE AWAKENING

You can't move your hands or feet. Your weight sags forward against ropes that bind your arms to your chest. Your legs are also roped tight. Your head throbs, and the room seems to be spinning slowly. You open your eyes to find that you're dangling above the tower floor, tied to the iron chain.

Edith is also tied to you. She squirms. "*Dr. Jones*, are you all right?" she whispers. "What's going on? I can't see! I lost my glasses."

Five withered old men in feathered costumes stand below you. "*M'tola Kriamma bulugoth!*" their leader shouts as he waves his hands over his head. Two of the men, carrying poles, come forward and slowly begin to pry off the cover of the stone slab.

"*Indiana*, what's happening? I can't see!" *Edith* pleads. The stone slab lifts off slowly. A blast of hot air roars up through the tower, scorching your nostrils with the smell of molten rock. Golden light floods the tower. Beneath the slab is a pit—a bubbling pool of molten gold!

"*Nya atha thost!*" The leader shouts as he grabs the winch lever. The chain you are hanging from suddenly jerks. You drop a few dangerous inches closer to the molten death below! The chain jerks again... and again. The Ikons on the wall, their faces twisted in terrible laughter, watch as you descend toward the pit!



EPISODE 6 24-KARAT DOOM!

To run this episode, you need the *Indiana Jones Character Dossier*. If you want to use the 3-D figures for this episode, you will need:

| | |
|----------------------|-----------------------|
| <i>Indiana Jones</i> | <i>Woman in</i> |
| <i>Goons</i> | <i>Safari Clothes</i> |
| <i>Solomon Black</i> | <i>(2) Natives</i> |

PC OBJECTIVES

Have *Indy* escape (or free *Edith*) from the gold bath (worth 1 Player Point).

Keep *Indy* and *Edith* from being wounded (worth 1 Player Point).

If *Indy* escaped in the last episode, he is caught outside the tower by *Solomon Black's* men, who begin using dynamite to blow apart the tower in hopes of frightening off the natives. *Indy* must figure some way to rescue *Edith* from her fate inside the tower. Modify Scene 1 when you describe to *Indy's* player what happens inside the tower when the explosions start.

If *Indy* did not escape during the last episode, start this episode by reading the boxed text in Scene 1 to your player.

SCENE 1: THE PIT OF GOLD

The chain jerks again! You drop closer and closer to your gold-plated doom.

"Dr. Jones," *Edith* cries, "are they really going to put us in that boiling gold... and make statues of us?" What you need now is a miracle!

BOOM!

Suddenly, the whole tower shakes! A bone-jarring explosion rips through the tower, deafening you. Chunks of debris fall past you, splattering in the pit of gold. The natives are flung to the floor; they scream and jabber in their strange tongue as they leap to their feet and dash for the door. They've forgotten all about you!

Another explosion rocks the tower, rattling your teeth. More debris falls past you. It seems like the whole place is going to come right down around you! Screams and sharp cracks of gunfire ring outside the tower. Is this your miracle?

If your player hasn't figured it out yet, now is the time for *Indy* to try to escape. *Indy* can escape by his own actions, or by waiting for the tower to collapse. Your player controls the first option, while you control the second.

Indy can escape in these ways:

Releasing the winch: By swinging to gain momentum, *Indy* and *Edith* can swing to the winch and kick its lever, releasing the chain. Have *Indy's* player make a Movement Check. If the Check succeeds, *Indy* and *Edith* kick the lever and swing out from above the pit of gold. They fall to the ground, still tied together. If the Check fails, *Indy* and *Edith* manage to kick the lever, but the chain doesn't release them until they are swinging back toward the pit. They tumble down, barely missing the pit and landing on the outer rim of the stone slab. Check against a Danger Rating of 30 to see if *Indy* or *Edith* is hurt from the fall.

Getting out of the ropes: *Indy* can try to get out of the ropes if he and *Edith* are hanging over the pit, or if they have fallen to the floor. If *Indy's* player makes a successful Movement Check at 1/4, *Indy* gets one hand free. Then he can loosen up the other ropes. If *Indy* and *Edith* are still hanging over the pit, have *Indy's* player make a normal Movement Check once the ropes are loosened. If the Check succeeds, *Indy* and *Edith* fall safely to the ground. If the Check fails, check against a Danger Rating of 30 to see if either is hurt by the fall.

If *Indy* cannot find a way to escape, the explosions continue. Suddenly, one of the tower's roof supports gives way. The chain lurches and swings, as *Indy* and *Edith* fall to the floor near the pit. Have *Indy's* player make a Movement Check at 1/2. If the Check succeeds, *Indy* and *Edith* fall safely. If the Check fails, a shower of four rocks (each with a Danger Rating of 30) rains down on *Indy* and *Edith* (make four Danger Checks for each character).

If the characters slip free of the ropes and run out of the tower, they run right into *Solomon Black*, who is standing peacefully on the tower steps. The explosions stop. Five armed goons stand in a semicircle behind the large black man.

If the characters are still inside the tower after it begins collapsing, the explosions stop, and *Solomon Black* and his goons enter the tower.

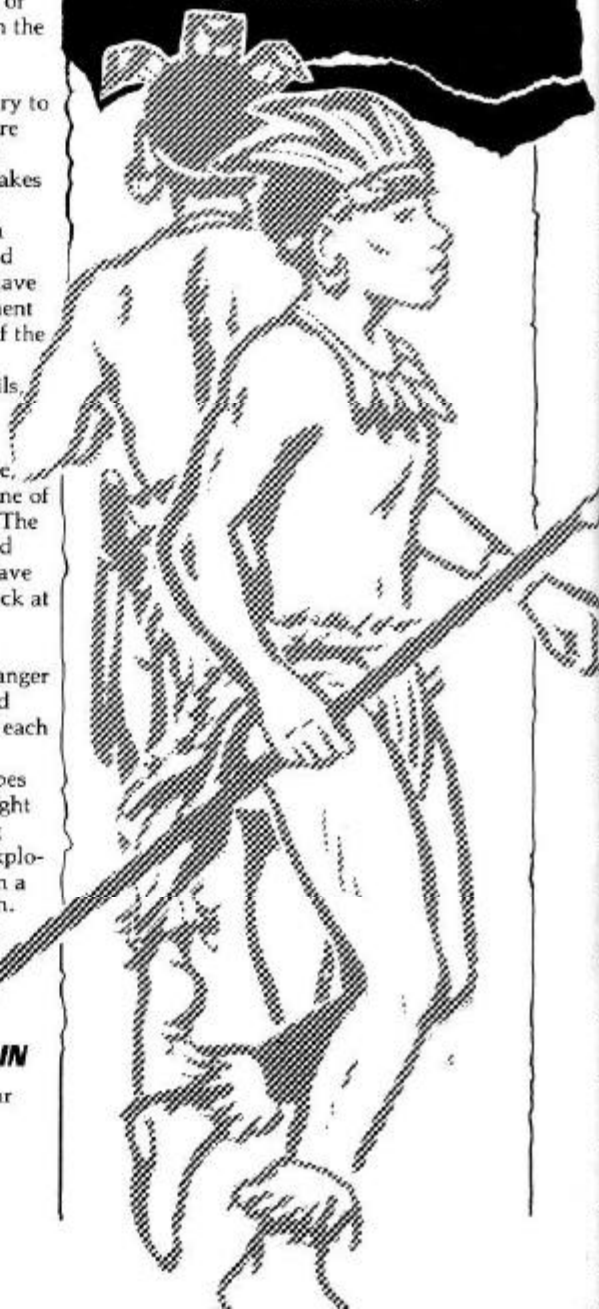
SCENE 2: WE ALL MEET AGAIN

Read the following boxed text to your player.

"Ah, well done, Dr. Jones," *Black* says, smiling as if he'd just wandered into a beach party. "And the charming *Miss Dunne*, my congratulations to you as well. Your services in finding a safe path have been most satisfactory. You are indeed a skillful man, Dr. Jones. Unfortunately, I no longer need your special services."

Black leans heavily on his cane. His smile lingers for a second, then vanishes. "Kill them."

Two of *Black's* goons grin widely and raise their pistols, cocking them slowly and deliberately.



EPISODE
7ONE HAPPY
LITTLE FAMILY

To run this episode, you need the *Indiana Jones Character Dossier*. If you want to use 3-D figures for this episode, you need the Combat Grid and these figures:

Indiana Jones
(5) Goons
Solomon Black

Woman in
Safari Clothes
(2) Natives

PC OBJECTIVES

Have *Indy* keep *Solomon Black* from killing *Indy* and *Edith* (worth 2 Player Points).

Have *Indy* keep *Edith* from being hurt (worth 1 Player Point).

NPC OBJECTIVE

Have *Solomon Black* take *Indy* and *Edith* back to ship (worth 1 Player Point).

Start this episode by having *Indy's* player make an Instinct Check to see if *Indy* notices the natives gathering near the huts. The natives are about to attack the strangers who have invaded the tower. If the Check succeeds, give *Indy's* player whatever information you feel is appropriate and then read him the following boxed text.

Black's goons are really enjoying this. They're about to plug you, and they're like kids at Christmas! One of the goons looks to Black one last time to be sure, and then turns to aim at you. Suddenly, a shower of spears flies from the surrounding huts. Standing in the narrow alleys between the huts, all done up in full battle dress, are hordes of angry natives!

If you are using the 3-D figures, set up the figures on the Combat Grid as shown in the Combat Diagram. Use the two Native figures to represent the angry hordes.

There are 30 natives attacking the group outside the tower. These natives want to kill or capture any strangers they can. Each native has the following ratings:

Natives

| | |
|----------|----|
| Strength | 40 |
| Movement | 48 |
| Prowess | 60 |

Weapon: spear (thrown: 0/1/2)

During the natives' attack, *Black* gratefully accepts *Indy's* help. *Black* doesn't protest if *Indy* grabs a gun from one of his goons.

Although there are 30 natives, *Indy* must fight only 6. When he has beaten 6

natives, the battle is over. Tell *Indy's* player that *Black's* goons have taken care of the rest. Three of *Black's* goons are killed by the natives, however.

Make it clear to your player that the natives surround the group. If *Indy* and *Edith* try to escape into the jungle, they run into 6 natives.

During the battle, make sure you tell *Indy's* player what *Edith* is doing. She's no help at all. In fact, if *Indy* doesn't tell her what to do (like "Get down!"), she stands right out in the open, too scared and confused to know what to do. She says things like, "Why did I ever let you talk me into this?" and "You never told us in class that archaeology was like this!" and "If only *Charlie* could've made it alive out of your office . . . you're bad luck, *Jones!*"

After *Indy* has defeated 6 natives, *Edith* taps him on the shoulder. "Professor *Jones*—" she starts. Have *Indy's* player make an Instinct Check to see if *Indy* notices that *Black* and his two surviving goons are standing behind him, their guns drawn.

"Well, now then, we were trying to solve the problem of what to do with you, weren't we, *Dr. Jones*?" *Black* says, only mildly irritated at the delay caused by the natives.

If *Indy* has a gun, he can hold it on *Black*, turning the situation into a stand-off.

orders his goons to take *Indy* and *Edith* to the ship, so he can "dispose of the evidence at sea." If *Indy* has a weapon, *Black's* goons take it away.

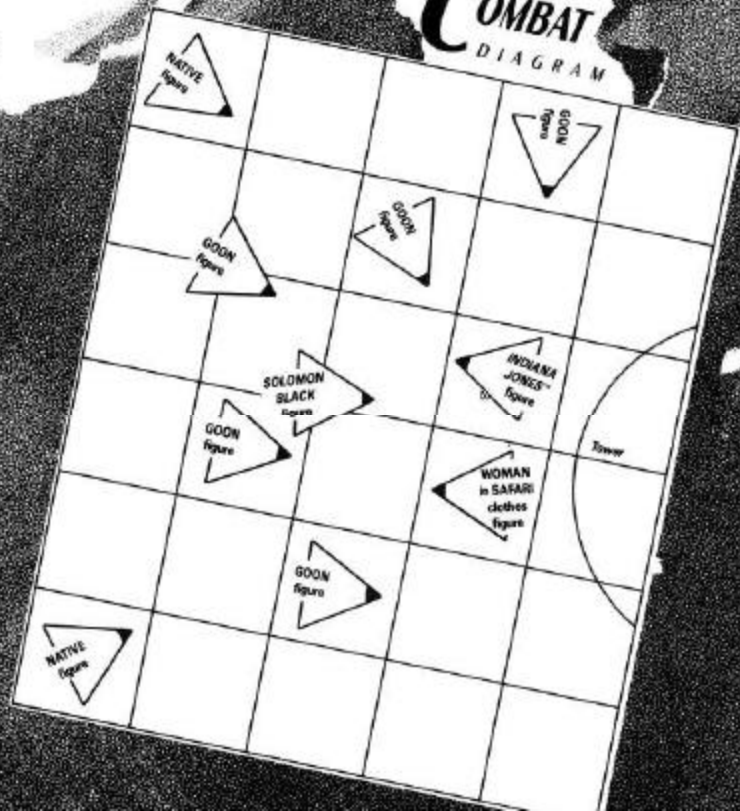
Black has *Indy* and *Edith* taken to the ship and locked into *Edith's* cabin. He posts a guard outside the door. *Indy* overhears *Black* telling the guard, "Soon, we will take care of this troublemaker *Dr. Jones*. Do not worry."

Your player must now try to persuade *Black* to let *Indy* and *Edith* live. *Indy* must bluff *Black*. If he appeals to *Black's* greed or desire for power, *Black* calls off his goons. He has *Indy* and *Edith* taken prisoner and sent back to the ship. If *Indy* has a weapon, *Black* takes it away.

If *Indy* can't come up with a good bluff, have *Black* say (in his most sarcastic voice) one of the following (your choice):

- "Dr. *Jones*, you wouldn't be keeping something from me, would you? That would be very unwise."
- "Perhaps there is something in the tower that tells more than you care to reveal. Tell me, *Jones*. I'm getting angry!"
- "Perhaps I should keep you for the time being as . . . insurance."

Then allow *Indy* more time to come up with another bluff. If he still can't, *Black*

COMBAT
DIAGRAM

EPISODE
8

SAILING, SAILING

Read the entire episode before you run your player through it.

To run this episode, you need the *Indiana Jones Character Dossier*. If you want to use 3-D figures for this episode, you need the Combat Grid and these figures:

Indiana Jones
Solomon Black
(6) Goons

Woman in
Safari Clothes
Ship Captain

PC OBJECTIVES

Have *Indy* and *Edith* escape the ship unhurt (worth 1 Player Point).

Have *Indy* send a radio message for help (worth 2 Player Points).

Have *Indy* capture the bridge (worth 3 Player Points).

Have *Indy* obtain one of the Ikons (worth 1 Player Point).

NPC OBJECTIVES

If *Indy* escapes, have *Solomon Black* recapture him (worth 1 Player Point).

Have *Edith* try to kill *Dr. Jones* without him getting suspicious (worth 1 Player Point).

SCENE 1: ESCAPE!

Read the following boxed text to your player.

You lie down on a bunk, tending to your bruises. It sounds like *Black's* fuse is definitely getting shorter where you're concerned. How much time have you got?

Throughout the night, you watch as the ship's crew crate and load the Ikons onto the ship. One thing's for sure; *Black's* men sure are efficient. They've taken care of the natives, hauled the Ikons out of the village, crated them, and stowed them on board in only a few hours. Just watching them makes you more tired.

Have your player make a Backbone Check at 1/2. If the Check succeeds, *Indy* stays awake throughout the night. If the Check fails, *Indy* falls asleep for several hours. When he wakes up, he sees that *Edith* has also fallen asleep and the boat is out to sea.

Tell your player that now's the time to plan *Indy's* escape, if he wants to. First, *Indy* and *Edith* have to get out of the cabin. The porthole and the guarded door are the cabin's only exits. The guard is armed. The porthole is 50 feet above the ocean, and 20 feet below the ship's deck. *Indy* can squeeze through the porthole with difficulty.

If your player is having a tough time making a decision, have *Edith* make a suggestion.

"Perhaps I could help. I mean . . . uh . . . well, I could, er, lure the guard with, well . . . feminine wiles!" Tell the player that everything *Indy* has seen of *Edith* leads him to wonder what feminine wiles she's talking about!

"Well, *Dr. Jones*, I've learned a few things outside your classroom, you know. I am, after all, a woman. Now, turn your back while I change into the gown I have in my luggage." Being proper, *Edith* doesn't change until *Indy* assures her he will behave properly.

Once *Edith* changes, *Indy* discovers that *Edith* is really quite beautiful when she wants to be. She is wearing a pale pink, low-cut, clingy gown. It's a long way from her silly safari clothes, that's for sure! She's let her long brown hair down, adding the finishing touch to her appearance.

"I don't think I should wear my glasses, so I'm going to have a little trouble seeing," she says as she steps forward.

If your player agrees, *Edith* tries to lure the guard into the room. She knocks on the door and asks the guard, in her sweetest voice, to open the door. Adding a sultry touch, she promises to behave.

If *Indy* stays quiet, the guard opens the door.

"Well, hello!" *Edith* coos. "I'm so terribly lonely. That awful *Jones* man is asleep and so mean and rude. Would you keep me company?"

The guard, who isn't terribly cautious, falls for the trick and comes into the cabin. Here's *Indy's* chance!

Guard (goon)

| | |
|----------|----------------|
| Strength | 60 |
| Movement | 40 |
| Prowess | 56 |
| Weapon: | pistol (2/4/8) |

SCENE 2: EXPLORING THE SHIP

Once *Indy* and *Edith* escape from the cabin, they can move cautiously about the ship. They don't meet anyone else as they move through the corridors or along the deck. If they go to any of the following areas, run the encounters that are listed with that area.

RADIO ROOM

There is one goon on duty here. He's sitting with his back to the door, ear-phones on his head. If *Indy* tries to sneak

up on him, make an Instinct Check for the goon. Because the goon has ear-phones on (and because he's so bored), he notices *Indy* only if you roll a Lucky Break for the goon.

Once *Indy's* taken care of the goon, he can use the radio set to send a message to any ships in range.

Goon

| | |
|-----------------------|----|
| Strength | 40 |
| Movement | 48 |
| Prowess | 62 |
| This goon is unarmed. | |

BRIDGE

Before *Indy* reaches the bridge, tell your player that several men are here: *Solomon Black*, the ship's captain, and four sailors (all goons who work for *Black*). The sailors fight *Indy* if he tries to take over the ship. *Black* and the captain don't brawl, but they do use their guns.

4 Sailors (goons) Solomon Black

| | | | |
|---------------------------|----|------------------------|----|
| Strength | 52 | Strength | 52 |
| Movement | 48 | Movement | 44 |
| Prowess | 60 | Prowess | 52 |
| Weapons: all have knives; | | Weapon: pistol (2/4/8) | |
| one has a pistol (2/4/8) | | | |

Ship Captain

| | |
|----------|----------------|
| Strength | 48 |
| Movement | 56 |
| Prowess | 48 |
| Weapon: | pistol (2/4/8) |

If *Indy* takes over the bridge, he must use force to keep control of the ship. The rest of the crew-members defend the ship and head for the bridge a few minutes after a fight breaks out. There are 20 other crew-members aboard the ship.

Once *Indy* is controlling the bridge, get ready to start Episode 9.

SHIP'S HOLD

Indy and *Edith* can get here without being noticed. Stowed here are 14 Ikons, each packed in a heavy crate. The rest of the hold is filled with small crates, all stenciled in Czechoslovakian. These smaller crates contain dynamite.

It takes *Indy* 10 minutes to open one crate. If your player makes a successful Strength Check, *Indy* and *Edith* can pull one of the crated Ikons out onto the deck. It takes the characters 20 minutes to do this.

THE TRUTH ABOUT EDITH

Before you run your player through Scene 2, you need to know the truth about *Edith*.

Although *Indy* shouldn't know it yet, *Edith* wants him out of the way. *Edith* was the one who arranged to have her brother *Charlie* killed. She wants all the glory for the discovery of the Ikons, and she's not willing to share it. So far, she's used *Indy* to get what she wants, but now that the Ikons have been found, she's ready to write *Indy* off.

If *Indy* and *Edith* go to the radio room, bridge, or hold in Scene 2, she tries to kill *Indy*, but she makes sure that if she fails, her secret isn't exposed.

Edith in the radio room: *Edith* follows *Indy* into the radio room, but she doesn't help him take care of the guard. When *Indy*'s in the middle of sending his message, she fires a shot at him from behind.

Since she's not wearing her glasses, however, her aim is terrible. The gunshot whizzes past *Indy* and blasts the radio to smithereens. *Edith* immediately rushes back into the hall.

If *Indy* asks what the heck she is doing, *Edith* whispers, "Black's guards! They're here!" *Edith* doesn't answer *Indy* if he asks where she got the gun.

Edith on the bridge: *Edith* fires at *Indy* when he's on the bridge, but the shot goes wide. If *Indy* asks her about it later, *Edith* explains that she was trying to help, but that she's no good without her glasses. She tells *Indy* (if he asks) that she just "found the gun lying on the bridge."

Edith in the hold: *Edith* helps *Indy* lug one of the Ikon crates onto the deck and suggests that they load it into a lifeboat. Then she tries to knock or push *Indy* overboard, and does her best to make it seem like an accident (the glasses story again) if she fails.

GOONS ON THE TRAIL

If *Indy* and *Edith* haven't already shown themselves, 30 minutes pass before one of *Black*'s goons discovers that they've escaped.

No matter where *Indy* and *Edith* are, *Solomon Black* and three of his goons find them (use the Attribute Ratings from Scene 2, Bridge encounter).

Black is very angry. "I am, as you Americans say, FED UP, Dr. Jones!" *Black* and his goons try to capture or kill *Indy* and *Edith*. If they are captured, *Black* arranges a fast deep sea burial—walking the plank!

If *Indy* escapes, 20 goons (led by the ship captain, if he's still around) chase after him.

If *Indy* and *Edith* are about to walk the plank, or if more goons are attacking them, start Episode 9.



EPISODE 9

DEUTSCHLANDERS. AHoy

You don't need any extra pieces to run this episode. There is no boxed text to read to your player. Rather, you should read the entire episode, and then use your own words to describe what's happening to *Indiana Jones*.

PC OBJECTIVE

Translate the runes at the base of the Ikon (worth 1 Player Point).

Start this episode right in the middle of the action from Episode 8, whether *Indy* and *Edith* are walking the plank, fighting off goons, or commandeering the ship's bridge.

SCENE 1: TORPEDO!

Tell *Indy* that he and *Edith* can see the ocean from wherever they are, and that they can get overboard easily from that position.

Have your player make an Instinct Check. If the Check succeeds, *Indy* sees a torpedo slicing through the water, coming straight at the ship! If he gets The Big Picture, *Indy* also sees a submarine rising to the surface off to the side of the ship.

No matter what the results of the Instinct Check are, allow your player to choose one combat action. If necessary, explain that there's no time to try to get the ship out of the torpedo's path. If *Indy* leaps overboard, he can hurl himself and *Edith* far enough out into the water to avoid being hurt by the explosion.

The ship explodes with a deafening KA-BOOM! The shock wave flings the characters through the air (whether they are still on board or already in the water) and slams them into the lashing waves. If *Indy* and *Edith* are still on board when the ship explodes, make Danger Checks against a Danger Rating of 50 to see if *Indy* and *Edith* are hurt by the blast.

Suddenly, a second, even greater explosion rips through the damaged ship as the dynamite in the hold explodes! Within seconds, the grinding screech of metal roars across the waves as the ship, its keel broken, begins to go down.

When *Indy* bobs to the surface, the first two things he sees are *Edith* and one of the Ikon crates, floating on the waves. *Edith* swims madly toward the crate, sputtering, "We can't lose the Ikon! It's the only proof of my—our achievement!" She grabs the crate and tries to pull herself onto it.

The water next to *Indy* and *Edith* suddenly begins to foam. An ominous gray submarine breaks the surface of the

water a few hundred feet away. As the sub's tower rises out of the water, the painted letters "U-501" come into view.

The submarine hatch pops open and a uniformed man emerges. "Ahoy hier, mach euch fertig um deu strick tu bekommen!" he shouts to *Indy* and *Edith*.

Since *Indy* understands German, tell your player that the man said he is going to throw *Indy* and *Edith* a line.

The Germans bring *Indy*, *Edith*, and the crate aboard the sub. One of the sub's officers explains that they torpedoed the ship as a "service" of sorts—they claim they were only ridding the oceans of a dangerous pirate ship. The Germans offer to take *Indy* and *Edith* to New York.

SCENE 2: THE INSCRIPTION'S SECRET

The submarine voyage to New York takes 1 month. During this time, there is little for *Indiana* and *Edith* to do. The space on the sub is very cramped, although the first officer graciously gives his cabin to *Edith*. *Indy* uses the crew quarters.

If *Indy* made a copy of one of the inscriptions that were written on the bases of the Ikon, he can spend the time on the sub translating it. If *Indy* didn't make a copy, he remembers it if your player makes a successful Instinct Check. If the Check fails, *Edith* remembers the inscription.

By the end of the voyage, *Indy* translates the inscription: *Busda Kanel Day Harg*. Even if your player's Instinct Checks fail when *Indy*'s translating, tell him what the translation is. If you want, you can keep your player wondering for a while by rolling a few dice (a little bluffing now and then keeps players honest), but *Indy* still gets the correct information.

Tell *Indy* that he knows from his study of the *Ikammanen* legends that the inscription is a command that supposedly brings the golden Ikon to life to avenge wicked intruders.

When the sub is near New York, the captain orders a boat to take *Indy*, *Edith*, and the crate ashore. The captain has been courteous and polite up to this point, and he expects *Indy* to keep his mouth shut about the whole incident. After all, this would only be honorable. The captain did save *Indy*'s neck!



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EPISODE 10 FOND FAREWELLS

To run this episode, you need the *Indiana Jones Character Dossier*. If you want to use 3-D figures for this episode, you need the Combat Grid and these figures:

Indiana Jones
Goon

Woman in
Safari Clothes

PC OBJECTIVES

Have *Indy* discover or punish *Charlie Dunne's* murderer (worth 2 Player Points).

Have *Indy* bring the Ikon to life (worth 2 Player Points).

NPC OBJECTIVES

Have *Edith* or *Jerry* wound *Indiana Jones* (worth 1 Player Point).

Set *Indy* up for his next adventure (worth 2 Player Points).

SCENE 1: THE AIRPORT

Start by reading the following boxed text to your player.

It's been several hours since that German sub dropped you off. At least you had a chance to clean up, buy some new clothes, and call a few friends to let them know you're still alive. *Brody*, in particular, was real glad to hear from you. Not only that, he was astonished to hear that you'd gotten one of the fabled *Ikons of Ikammanen*. He's already arranged for a plane to take the Ikon from Idlewild Airport to the National Museum. Somehow, though, *Edith* seems to be getting all the credit.

As you wait on the airport tarmac for the plane to be readied, you watch *Edith* as she flits about—checking on the Ikon crate, straightening her new suit, and generally running the show.

Continue to describe this scene to your player, and have *Edith* start a conversation with *Indy*. Your object in this conversation is to arouse suspicions in your player's mind about *Edith's* motives. If you want, have *Edith* say some of the following things to drive the point home.

"It's so exciting! They're going to devote an entire wing of the museum to us. Oh, I don't mean you or poor *Charlie* . . . I mean the Ikon and me!"

"I know it's too bad that *Charlie* was killed and everything like that, but I did the work, you know. After all, I was the one who took all the risks."

"Everybody will be there—newspapers, magazines, newsreels—why, I'll be

seen everywhere! And I deserve it, every bit of it, you know."

Make it clear that *Indy* should accompany *Edith* and the Ikon back to the museum. After *Indy* suggests this, however, have *Edith* respond, "What do you want to tag along for, *Jones*? This opening is for me! Do you want to steal some of my limelight?"

Even though *Edith* doesn't want *Indy* along, she agrees to let him join her on the flight to the museum.

SCENE 2: STAND-OFF IN THE SKY

Once the plane is in the air, *Edith* decides to take care of *Professor Jones* once and for all.

Before anything happens, however, give *Indy* the chance to confront *Edith* with any suspicions that he might have. At first, *Edith* plays innocent, but once she realizes that *Indy* knows the whole story, she calls for the pilot.

If *Indy* still isn't suspicious of her, *Edith* turns to him and says icily, "The great *Indiana Jones*. You know, you are such a fool. You really thought you'd find *Charlie's* murderer. I'm afraid I can't let you do that. *Jerry*, get in here!"

After *Indy* and *Edith's* confrontation, *Jerry* steps out of the cockpit, revolver in hand. "Okay, pally. Don't move. I took care of ol' *Charlie-boy*, and I'm gonna take care of you, too," he says, grinning as *Edith* comes over to put her arm around him. "I figured we might need some extra time, doll, so I got her on automatic pilot. I'm swingin' her around to take her over the Atlantic. We can dump the bum out there."

INDY'S CHOICES

Indy has three choices in this rather messy situation. He can let himself be killed, try to fight his way out, or repeat the words of the Ikon's inscription.

Since *Indy* might not consider repeating the translation, have *Edith* taunt *Indy* by saying, "So, *Jones*! Your golden avengers can't save you now. I suppose you still think they can come to life. Welcome to the real world, *Jones*!"

If *Indy* says that he is going to repeat the translation, *Edith* and *Jerry* laugh at him. Both think that the legend of the golden avengers is just a bunch of hogwash.

If *Indy* repeats the inscription, the nearby crate begins to shake ominously. After a few seconds, a golden hand shoves aside the lid, and the Ikon, its glassy eyes gleaming with fury, rises out

of the crate. The Ikon immediately moves toward *Jerry* and *Edith*, but you should make clear to your player that the Ikon isn't likely to stop with those two.

Brawling or Shooting do not affect the Ikon.

Jerry (goon)

Strength

Edith (villain)

Strength

Movement

Movement

Prowess

Prowess

Weapon: pistol (2/4/8)

Edith is unarmed.

If *Indy* defeats *Jerry* and *Edith* in a fight, the plane is spinning out of control by the end of the fight. If *Indy* brings the Ikon to life, tell your player that the plane starts to spin out of control as the Ikon attacks.

If your player asks about ways to escape, tell him that there is a parachute by the cargo door that *Indy* can use.

If *Indy* parachutes out, he lands safely. Just as lands, he hears the distant roar of a plane as it spins violently toward a watery grave.

The plane crashes into the ocean 5 minutes after *Jerry* and *Edith* confront *Indy*. If *Indy* goes down with the plane, he is flung free of the wreckage as the plane hits the water. Make a Danger Check against a Danger Rating of 80 to see if *Indy* is wounded in the crash. If *Indy* is conscious, he is barely able to swim to shore and drag himself onto a beach. If *Indy* is unconscious when the plane goes down, he wakes up some time later, washed up on a beach and barely alive. *Edith*, *Jerry*, and the Ikon are all lost forever in the salty waters of the Atlantic.

HOW TO CUT ASSEMBLE

To put these figures together, you will need scissors, and glue or tape.

Cut along the scores between panels 1 & 2, and 3 & 4. You now have four separate figure panels.

3-D FIGURE PANEL 1:

Character Figures Double Door

CHARACTER FIGURES

The blank panel of each of these figures lists the character's name.

1. Cut along the solid lines until you have 12 separate pieces.
2. Fold along the dotted lines on each figure, as shown in Diagram 1. Each of the figures folds into a triangle that shows a character's right, left, and back sides. To show that a character is moving forward, point its figure in the direction noted by the arrow on Diagram 2.
3. Apply a few drops of glue to the triangle's blank panel ("1" on Diagram 1). Then fold the figure together into a triangle and press firmly. If you use tape, fold the figure together and wrap a small piece of tape around the front point of the triangle ("1" on Diagram 2). The tape should bind the figure's right and left sides together.

DIAGRAM 1

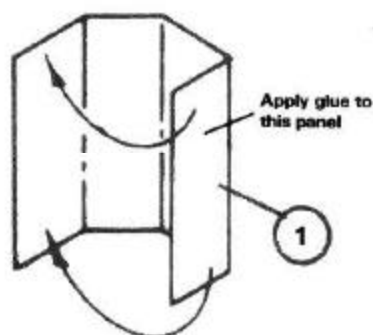


DIAGRAM 2

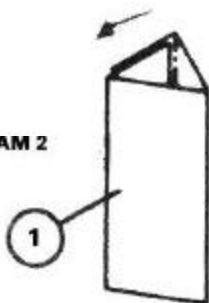
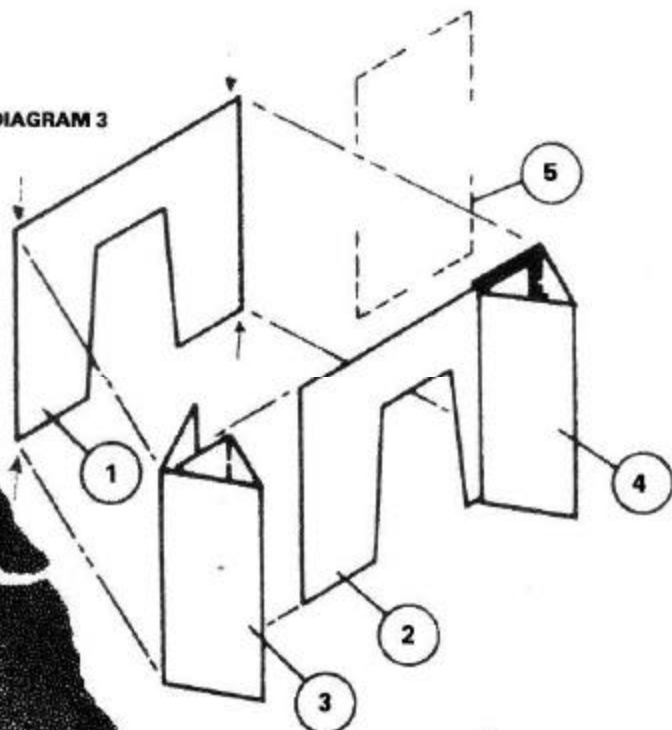


DIAGRAM 3



DOUBLE DOOR

1. Cut along the solid lines on Double Door Frames A & B, and along the solid lines on the Right and Left Double Door Stands.
2. Cut out the sections marked with an "X" on the Double Door Frames. These spaces will form the door opening when the door is put together.
3. Apply a few drops of glue to the back side of Double Door Frame A ("1" on Diagram 3). The full-color side of the frame is the FRONT side. Apply the glue ONLY along the lines marked by arrows on Diagram 3. Do not apply glue anywhere else on Double Door Frame A.
4. Press Double Door Frame A firmly together with Double Door Frame B ("2" on Diagram 3). Make sure that the full-color sides are showing on both sides of the door frame. If you use tape, wrap small pieces of tape around the ends of the door frames (top and bottom). Use the arrows in Diagram 3 as guidelines for placing the tape.
5. Fold along the dotted lines on the Right and Left Double Door Stands, forming them into triangles. The Left Double Door Stand is "3" on Diagram 3, and the Right Double Door Stand is "4" on Diagram 3.
6. Glue or tape the Double Door Stand triangles together, as you would the Character Figures in Diagram 1.
7. Apply a few drops of glue to the blank back panel of the Left Double Door Stand. Press the triangle firmly against the left side of Double Door Frame B.
8. Apply a few drops of glue to the blank back panel of the Right Double Door Stand. Press the triangle firmly against the right side of Double Door Frame B.
If you use tape, attach the Double Door Stands to Double Door Frame B as you would the wall triangles in Diagram 5.
9. Cut out the Door Inserts along the solid lines.

OUT & THE 3-D FIGURES

- Place the Double Door Insert ("5" on Diagram 3) in the slot between Double Door Frames A & B. You should be able to freely move the Double Door Insert up and down between the frames. When the double door is open (the Double Door Insert is pulled all the way up), your Character Figures should fit easily through the open doorway.

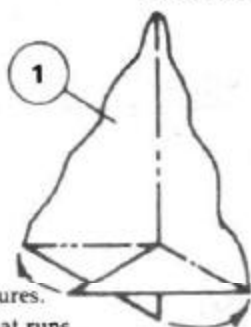
3-D FIGURE PANEL 2:

Corner Figures Single Door Character Figures

CORNER FIGURES

- Cut along the solid lines on each of the Corner Figures.
- Cut along the solid line that runs along the blank panel at the bottom of the Corner Figure.
- Fold the Corner Figure together along the dotted lines, as shown in Diagram 4. The arrows on Diagram 4 show how the Corner Figure's bottom panels fold together.
- Apply a few drops of glue to the blank panel at the bottom of the Corner Figure. Fold the Corner Figure together and press firmly. If you use tape, fold the Corner Figure together and wrap a piece of tape around the bottom of the corner, where the two panels come together.

DIAGRAM 4



SINGLE DOOR

Cut out, fold, and assemble these figures as you would the Double Door (Diagram 3).

3-D FIGURE PANEL 3:

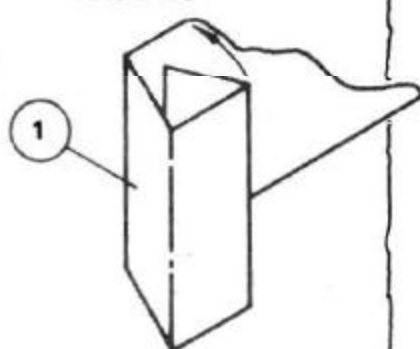
Breakaway Wall Figures Long Wall Figure Short Wall Figure Door Inserts Character Figures

BREAKAWAY WALL FIGURES

- Cut along the solid lines of the Breakaway Walls.

- Fold along the Breakaway Wall's dotted lines, as shown in Diagram 5.
- Apply a few drops of glue to the Breakaway Wall's blank panel. Then press the wall triangle ("1" on Diagram 5) firmly against the Breakaway Wall (as shown by the arrow in Diagram 5). If you use tape, press the wall triangle against the Breakaway Wall and wrap a small piece of tape around the top of the Breakaway Wall, where the triangle and wall meet. Then wrap another small piece of tape around the bottom of the Breakaway Wall, where the triangle and wall meet.

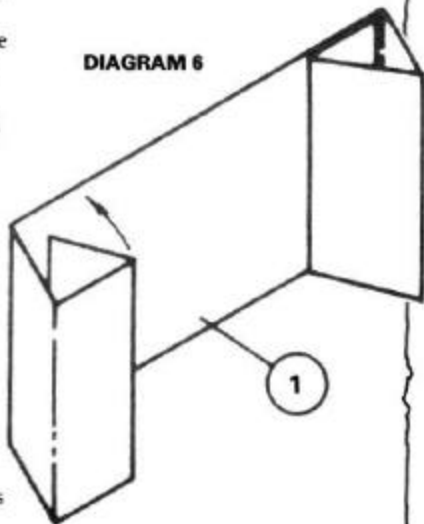
DIAGRAM 5



LONG/SHORT WALL FIGURES

- Cut along the solid lines on each wall piece.
- Fold along the dotted lines as shown in Diagram 6. Make sure that the wall triangles that border each wall fold behind the full-color wall section. The one-color stone pattern is marked by a "1" on Diagram 6.
- Apply a few drops of glue to the wall triangle's blank panels. Then firmly press the wall triangles against the wall. If you use tape, wrap small pieces of tape around the tops and bottoms of the wall where the triangles meet the wall.

DIAGRAM 6



3-D FIGURE SHEET 4:

Pillar Figures Single Door

PILLAR FIGURES

Cut out, fold, and assemble these figures as you would the Character Figures (Diagram 1).

TIPS ON USING THE 3-D FIGURES

You may use these figures to create three-dimensional rooms on the Combat Grid. How you use wall and door pieces is fairly obvious, but you may use some of the other pieces in several ways.

You may use Corner Figures to delineate room sizes, while leaving a wall open for moving Character Figures around. You may also use Corner Figures to represent broken or crumbling walls. If you are building an outdoor scene, you can use Corner Figures to represent curbs or

the corners of buildings. You may use Pillar Figures as wall additions, or you may use them lengthwise as stone embankments.

Sometimes you will use the 3-D figures to build a room that you want to stand for a long time. To keep your rooms from falling down, use paperclips to fasten the wall, door, and pillar figures together. If you want to get really fancy, you can build multilevel rooms by putting a piece of cardboard over a room and building a new room on top of it.

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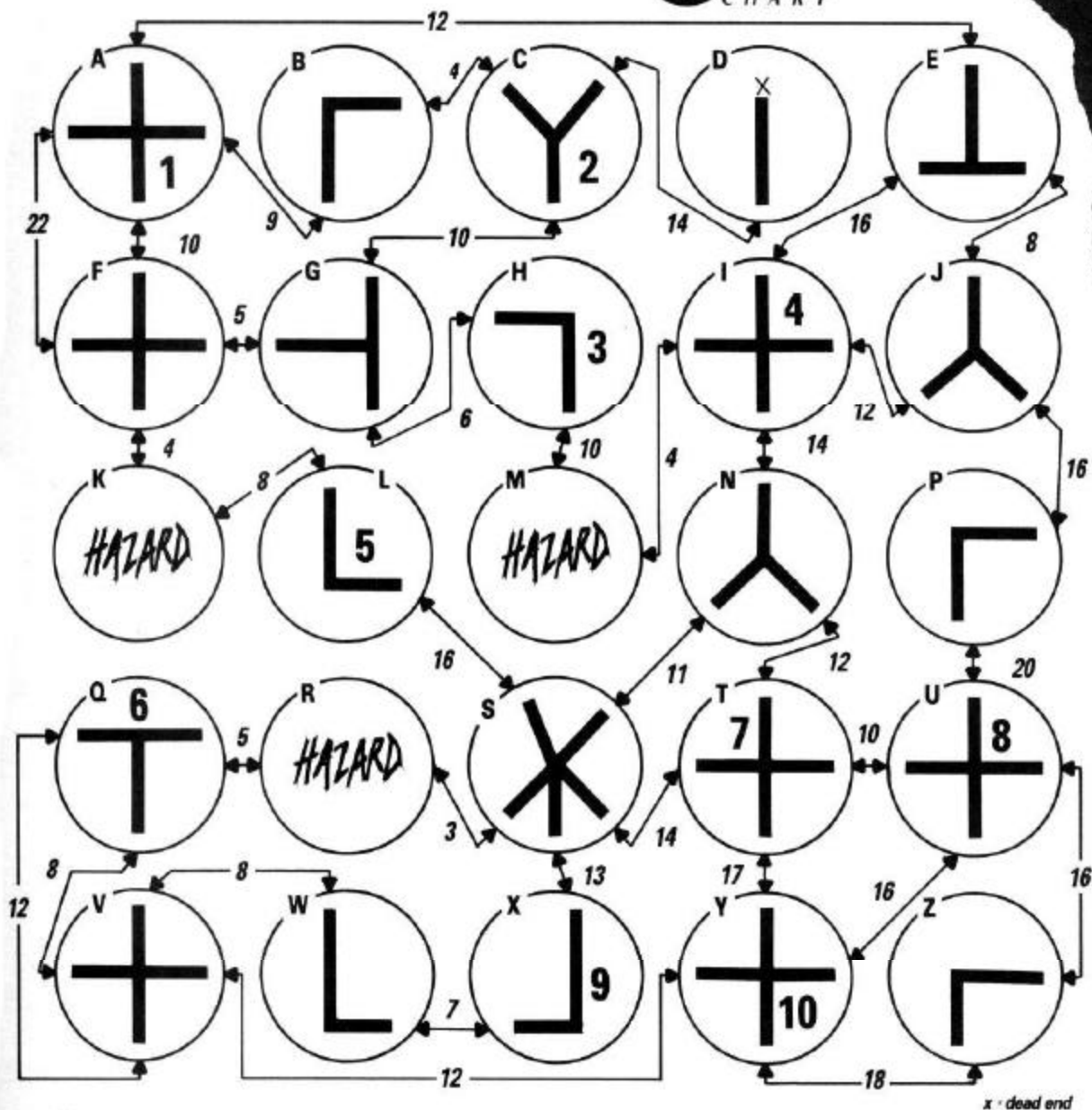
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CHASE FLOW CHART



HAZARD TABLE

| Die Roll | Hazard |
|----------|--|
| 1 | Road construction closes lane ahead! You must swerve into oncoming traffic! Make a Movement Check to see if you crash. |
| 2 | Pedestrians crowd the street. Make a Movement Check to see if you crash. |
| 3 | Huge potholes in the street send your vehicle bouncing. |
| 4 | Traffic jam! Either come to a dead stop or weave like crazy through the traffic and make a Movement Check to see if you crash. |
| 5 | Rock flies up and cracks your windshield. Make a Movement Check to see if you crash. |

| Die Roll | Hazard |
|----------|---|
| 6 | Oil slick! Your vehicle starts to slide. Make a Movement Check to see if you crash. |
| 7 | Small child runs into the street, chasing his ball! |
| 8 | Careless driver pulls out 1 Area in front of you, going only 10 mph! Can you slow down enough to avoid crashing into him? |
| 9 | Fallen object lies in the street. You hit it, but keep control of your vehicle. |
| 10 | The door on the driver's side springs loose and swings open! Wahoo! |

MODIFIED CHECK

TABLE

ATTRIBUTE RATING IS

| DICE ROLL IS FROM | x2 | NORMAL | 1/2 | 1/4 |
|---|----|--------|-----|-----|
| 96 TO 00 | | | | |
| ABOVE DOUBLE NORMAL RATING TO 95 | | | | |
| ABOVE NORMAL RATING TO DOUBLE NORMAL RATING | | | | |
| 1/2 TO NORMAL RATING | | | | |
| 1/4 TO 1/2 | | | | |
| 06 TO 1/4 | | | | |
| 01 TO 05 | | | | |

CHECK RESULTS

TABLE

DAMAGE INSTINCT APPEAL

| | | |
|-------------|-----------------|-------------|
| BAD BREAK | BAD BREAK | BAD BREAK |
| NO DAMAGE | NO INFO | NO LUCK |
| LIGHT | BAD FEELING | NEUTRAL |
| MEDIUM | WHAT OR WHERE | HELPFUL |
| SERIOUS | THE BIG PICTURE | FRIENDLY |
| LUCKY BREAK | LUCKY BREAK | LUCKY BREAK |

THE ADVENTURES OF INDIANA JONES

EVIDENCE FILE

This Evidence File includes:

- character dossiers for *Indiana Jones*, *Sallah*, *Marion Ravenwood*, *Short Round*, *Willie Scott*, *Wu Han*, and *Jock Lindsey*
- Krikambo Map and Photo (for use with "The Ikons of Ikammanen" adventure)
- Ikammanen Village Map (also for the "Ikons" adventure)
- blank telegram, treasure map, and stationery
- blank NPC Sheet
- Sleazy Dive Map
- Flophouse Map

Remove the staples from the center of this booklet. Then cut all of the sheets in half so you have seven separate character dossiers. The other playing aids are on the backs of these dossiers.

CHARACTER DOSSIERS: Each character dossier includes Attribute Ratings, possessions, knowledges, and other special characteristics. Hand these dossiers out to the players at the beginning of a game session. Remind the players to use pencil when they make additions to their dossiers.

Players may use the NOTES: section to record any extra information about their characters, including past adventures, unusual possessions, and contacts.

When you want to create NPCs for an adventure, use the blank NPC Sheet to keep track of the NPC's characteristics. Since you'll probably need more than one of these blank sheets, you should make several photocopies of the original sheet from this file.

MAPS: You can use the Flophouse and Sleazy Dive maps when the characters are in a hotel, bar, or restaurant and you have no map to chart the action.

"IKONS" AIDS: Use the Krikambo Map and Photo and the *Ikammanen* Village Map as playing aids when you

run the adventure episodes from the rules booklet.

OTHER PLAYING AIDS: You can use the blank telegram, treasure map, and stationery to give your players information in an adventure. For example, if your characters receive a telegram that tells them about a secret shipment of priceless artifacts, you can actually compose the telegram yourself and hand it to the players.

If your characters find an old treasure map to a hidden ruin, you can actually draw a map of the ruins on the blank map and give it to the players.

Make several copies of these sheets before you use them, so that you always have extra blank copies left over.

Try to think of other blank forms you could use for clues when you run adventures. By using these clues, you can get your players into the spirit of the game more easily.

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INDIANA JONES

CHARACTER DOSSIER

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

| ATTRIBUTES | NORMAL <input type="checkbox"/> | -2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| 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: bullwhip, pistol, knife

MONEY: \$500

KNOWLEDGES: Archaeology, Driving, Parachuting, Surveying

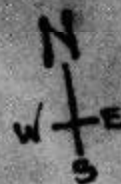
LANGUAGES: English, German, French, Spanish, Nepalese, Chinese

IRRATIONAL FEARS: fear of snakes

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

WOUND CHART





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W.
W.
T.

WORLDWIDE TELEGRAPH

Telegraph Offices Worldwide

To: _____

From: _____

Date: _____

MESSAGE

END

SALLAH

CHARACTER DOSSIER

Sallah is a digger for hire.
Cairo is his home.

| ATTRIBUTES | NORMAL <input type="checkbox"/> | x2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| 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

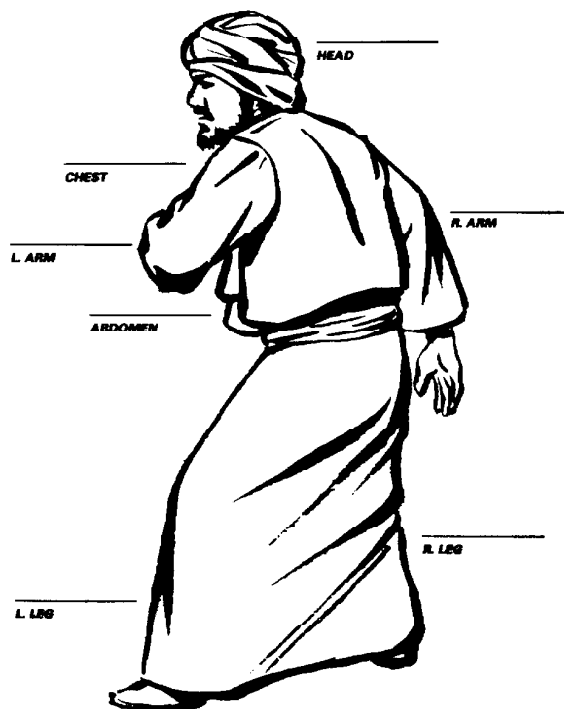
WEAPON: knife

MONEY: \$50

KNOWLEDGES: Driving, Surveying

LANGUAGES: Arabic, English, German

NOTES:



WOUND CHART

MARION

CHARACTER DOSSIER

Marion is currently between jobs.

| ATTRIBUTES | NORMAL <input type="checkbox"/> | x2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| 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

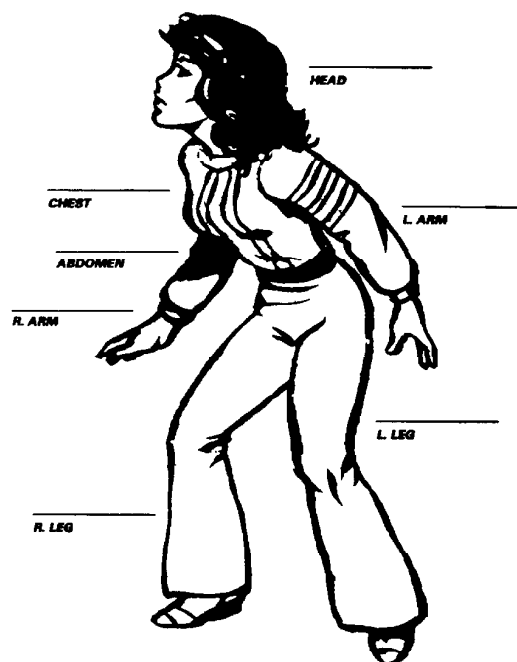
WEAPONS:

MONEY:

KNOWLEDGES: Driving, Lockpicking, Picking Pockets

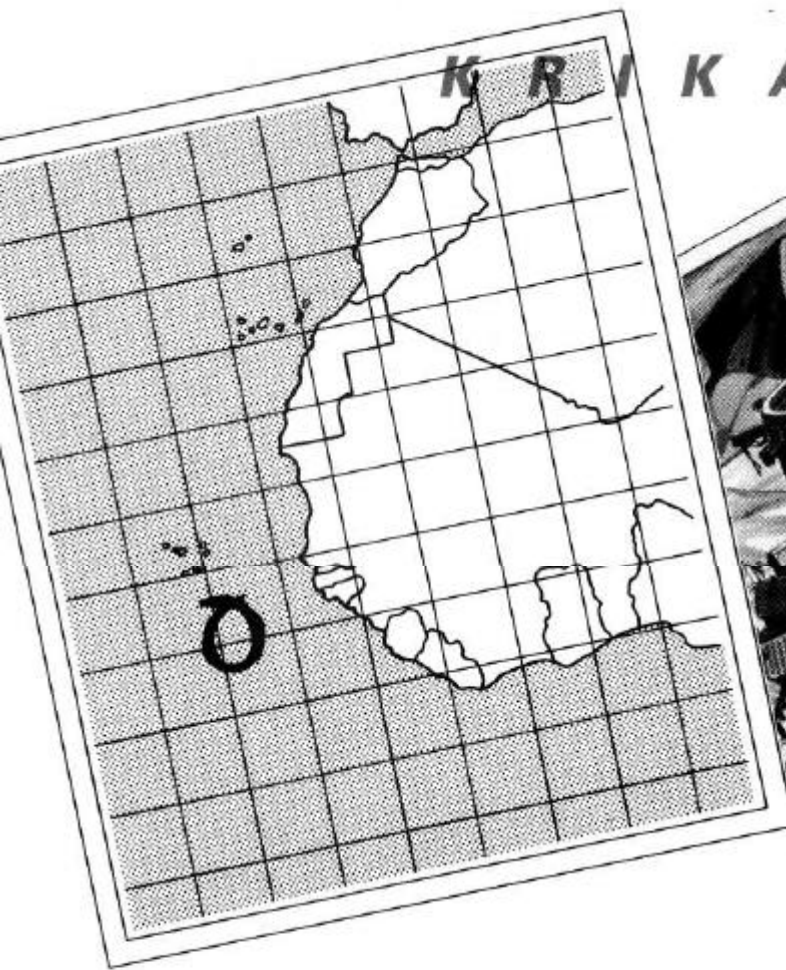
LANGUAGES: English, Nepalese

NOTES:



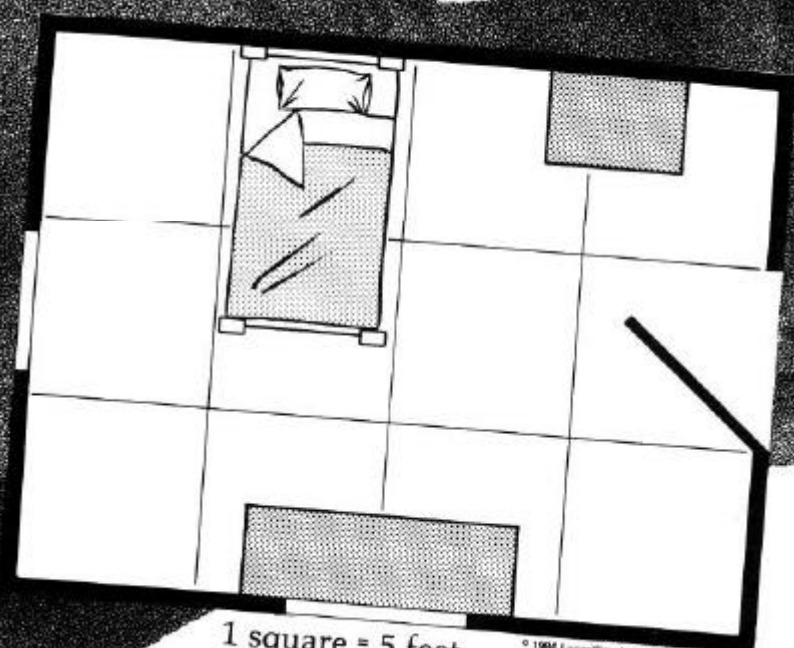
WOUND CHART

KRIKAMBO MAP & PHOTO



*Miss Edith Dunne
Krikambo Hotel
Krikambo, Liberia*

FLOPHOUSE MAP



1 square = 5 feet

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SHORT ROUND

CHARACTER DOSSIER

| ATTRIBUTES | NORMAL <input type="checkbox"/> | -2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| Strength | 48 | 96 | 24 | 12 |
| Movement | 76 | 152 | 38 | 19 |
| Prowess | 80 | 160 | 40 | 20 |
| Backbone | 72 | 144 | 36 | 18 |
| Instinct | 44 | 88 | 22 | 11 |
| Appeal | 64 | 128 | 32 | 16 |

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

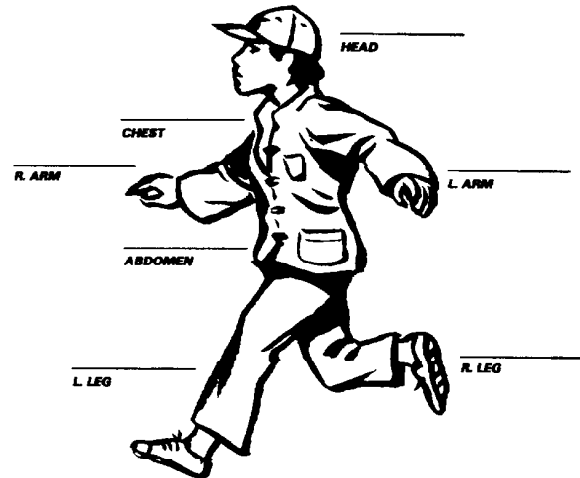
WEAPONS:

MONEY:

KNOWLEDGES: Driving, Karate, Picking Pockets

LANGUAGES: Chinese, English

NOTES:



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WILLIE SCOTT

CHARACTER DOSSIER

Willie worked temporarily as a singer at the Club Obi Wan in Shanghai.

| ATTRIBUTES | NORMAL <input type="checkbox"/> | -2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| Strength | 44 | 88 | 22 | 11 |
| Movement | 48 | 96 | 24 | 12 |
| Prowess | 64 | 128 | 32 | 16 |
| Backbone | 56 | 112 | 28 | 14 |
| Instinct | 52 | 104 | 26 | 13 |
| Appeal | 92 | 184 | 46 | 23 |

MOVEMENT RATE (running): 15 Squares (3 Areas)/turn

WEAPONS:

MONEY:

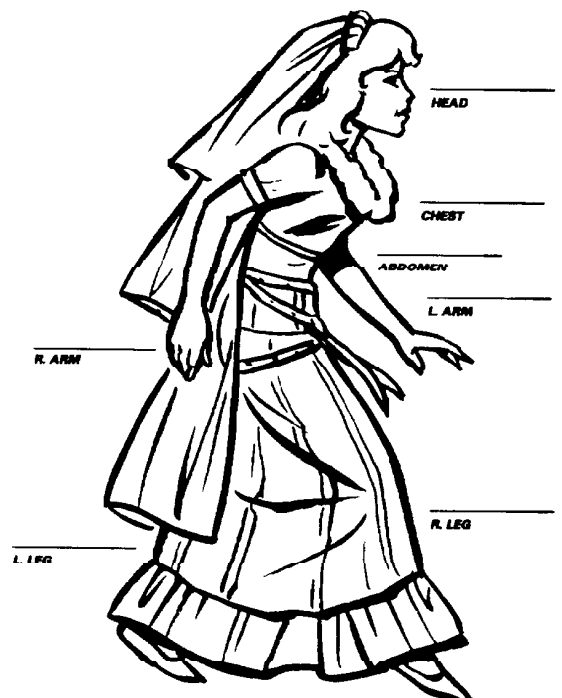
KNOWLEDGES: Driving, Entertainment, First Aid

LANGUAGES: English

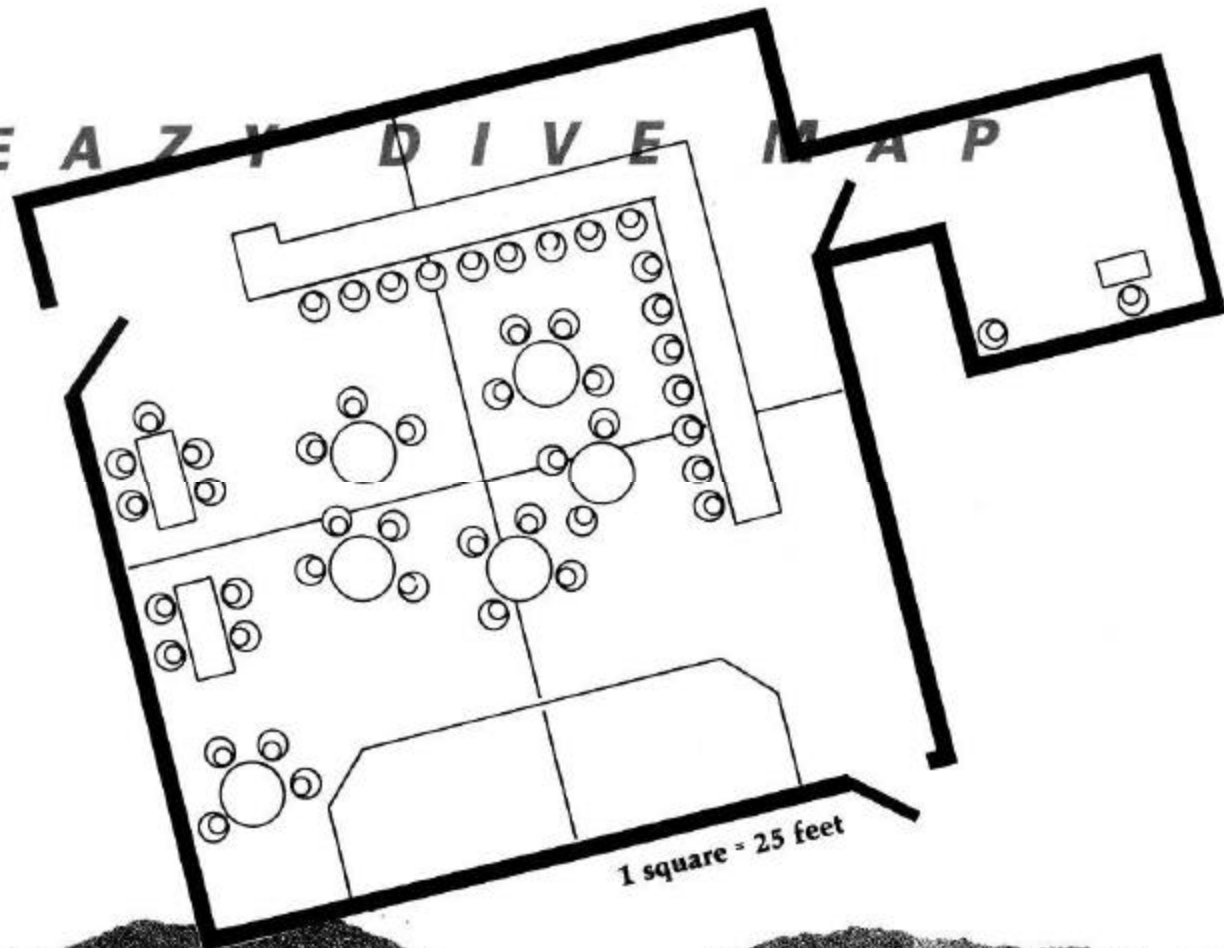
IRRATIONAL FEARS: fear of insects

NOTES: Willie can speak some Chinese.

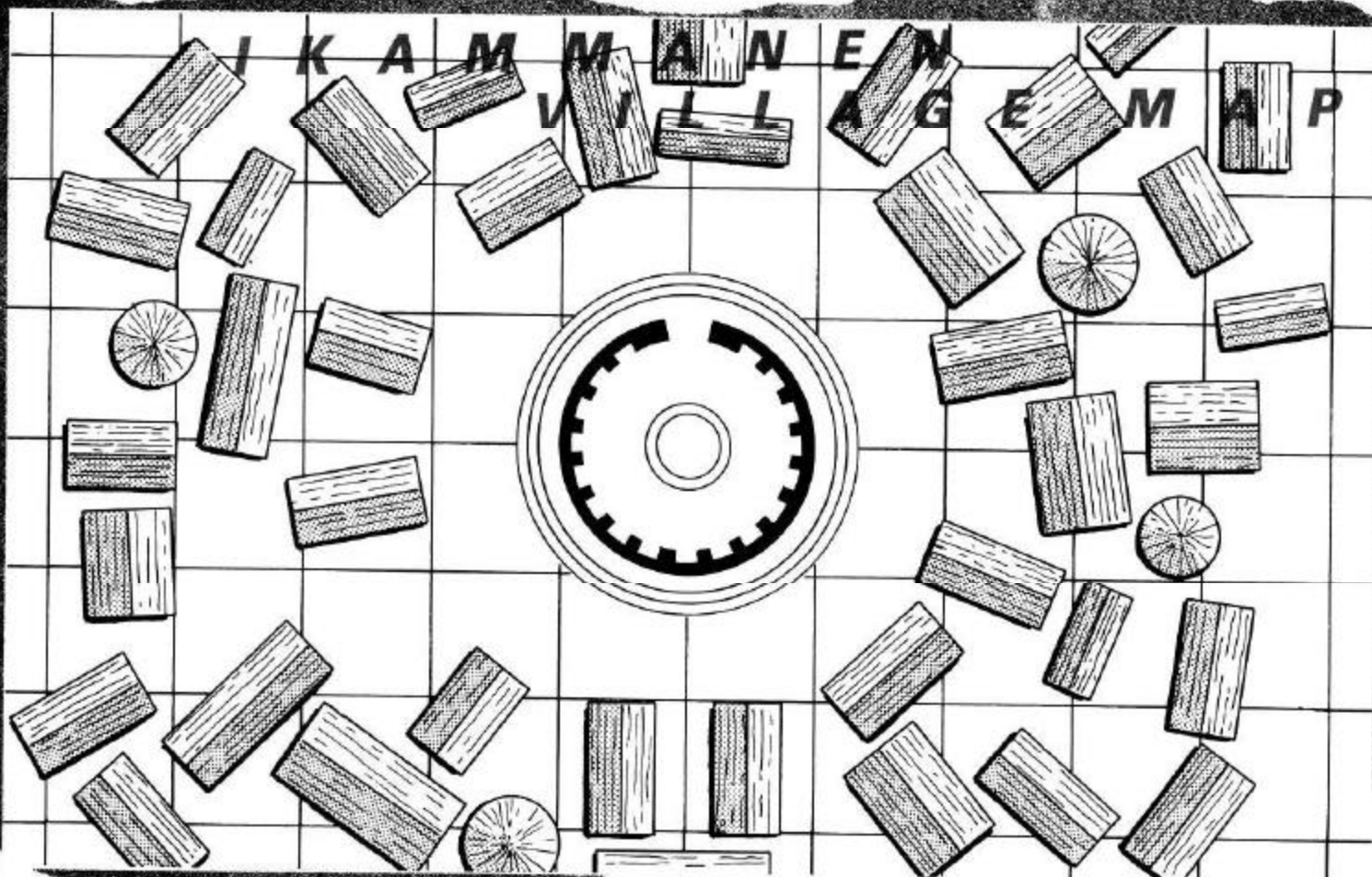
WOUND CHART



SLEAZY DIVE MAP



IKAMMANNEN WILLAGEMAP



WU HAN

CHARACTER DOSSIER

WOUND CHART

| ATTRIBUTES | NORMAL <input type="checkbox"/> | x2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| Strength | 76 | 152 | 38 | 19 |
| Movement | 72 | 144 | 36 | 18 |
| Prowess | 84 | 168 | 42 | 21 |
| Backbone | 72 | 144 | 36 | 18 |
| Instinct | 44 | 88 | 22 | 11 |
| Appeal | 72 | 144 | 36 | 18 |

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

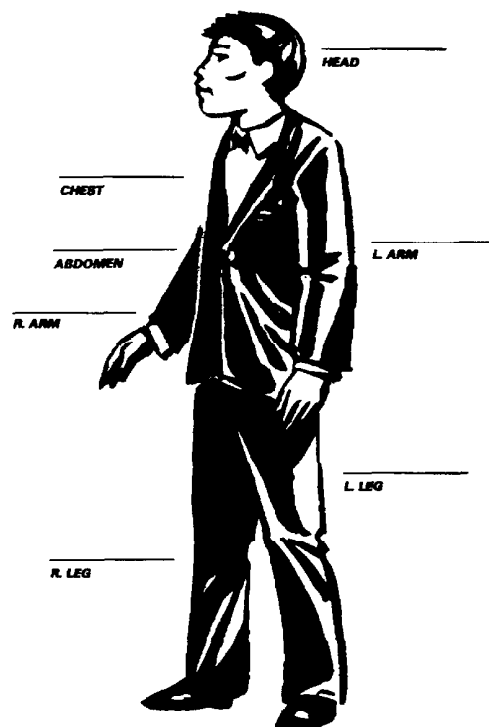
WEAPONS: knife, pistol

MONEY: \$100

KNOWLEDGES: Driving, Hotwiring

LANGUAGES: Chinese, English

NOTES: Wu Han has some knowledge of archaeology. He is a master of disguise.



JOCK LINDSEY

CHARACTER DOSSIER

WOUND CHART

Jock is a pilot for hire.
He owns a biplane.

| ATTRIBUTES | NORMAL <input type="checkbox"/> | x2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| 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

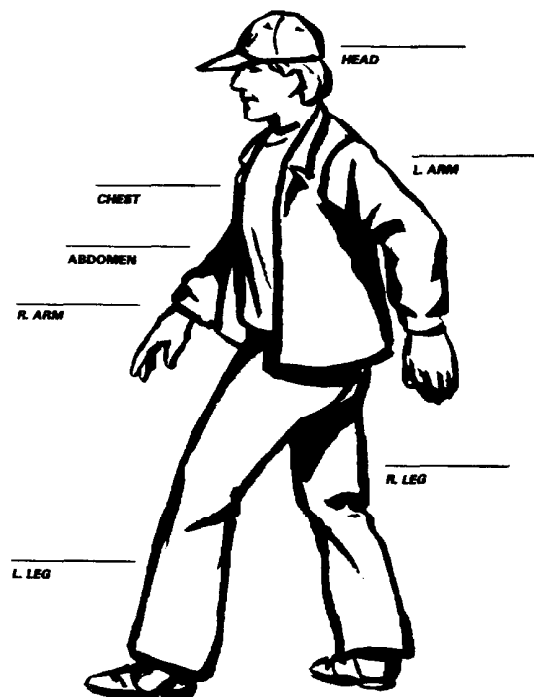
WEAPONS: pistol

MONEY: \$200

KNOWLEDGES: Driving, Mechanical, Piloting

LANGUAGES: English

NOTES:



WOUND CHART

NPC

DOSSIER

| ATTRIBUTES | NORMAL <input type="checkbox"/> | -2 <input type="checkbox"/> | 1/2 <input type="checkbox"/> | 1/4 <input type="checkbox"/> |
|------------|---------------------------------|-----------------------------|------------------------------|------------------------------|
| Strength | | | | |
| Movement | | | | |
| Prowess | | | | |
| Backbone | | | | |
| Instinct | | | | |
| Appeal | | | | |

MOVEMENT RATE (running):

WEAPONS:

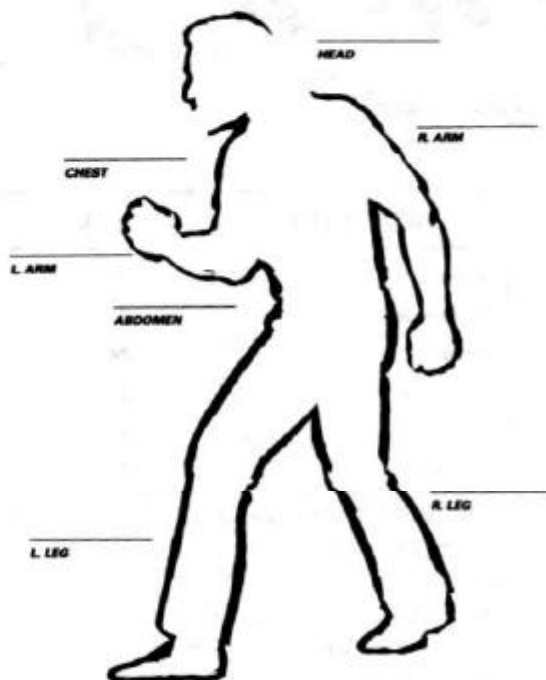
MONEY:

KNOWLEDGES:

LANGUAGES:

IRRATIONAL FEARS:

NOTES:



From the desk of
MARCUS BRODY

NATIONAL MUSEUM







ATTRIBUTE MODIFIERS

These modifiers always apply to the noted Attribute Rating. The Referee may create other Attribute modifiers in special situations.

ALL ATTRIBUTES

- On failed Backbone checks:
- Serious wound in chest or abdomen - $1/2$
- Medium wound in head - $1/2$
- Character knocked unconscious - $1/2$
- Serious wound in head - $1/2$

STRENGTH modifiers

- Using ropes or levers - $\times 2$
- Using only one arm - $1/2$

MOVEMENT modifiers

- Driving at Redline Speed - $1/2$
- Carrying large load - $1/2$
- Medium wound in leg - $1/2$
- Serious wound in leg - $1/4$

PROWESS modifiers

- Weapon resting on solid object - $\times 2$
- Medium wound in arm - $1/2$
- Shooting at moving target - $1/2$
- Shooting at target behind soft cover - $1/2$
- Trying specific combat action - $1/2$
- Fighting in the dark - $1/2$
- Moving when shooting - $1/2$
- Target at Medium range - $1/2$
- Target at Long range - $1/4$
- Serious wound in arm - $1/4$

BACKBONE modifiers

- Character hasn't slept in 24 hours - $1/2$
- Character hasn't slept in 48 hours - $1/4$

INSTINCT modifiers

- Character searching for trap - $\times 2$
- Character on guard duty or watching for ambush - $\times 2$
- Character in middle of a fight - $1/2$
- Character blindfolded - $1/4$

APPEAL modifiers

- Character threatens NPC - $\times 2$
- Character is rude or insulting - $1/4$
- NPC is a goon - $1/4$

LIST OF LUCKY & BAD BREAKS

This is a list of possible results when a Lucky Break or Bad Break is rolled on an Attribute Check.

For STRENGTH CHECKS:

Lucky Breaks -

- Character ignores effects of a punch.
- Character easily lifts and throws a very heavy object.

Bad Breaks -

- Character pulls a muscle in back, arm, leg, etc.
- Character's grip starts slipping.
- Character drops heavy item on foot or hand.

For MOVEMENT CHECKS:

Lucky Breaks -

- Character gets extra burst of speed.
- Character catches item and can throw it back.
- Character lands on feet, ready for action.
- Enemy falls and trips up some of his cronies.

Bad Breaks -

- Character sprains ankle or wrist.
- Character trips and falls.
- Character's foot slips off brake and hits accelerator during an accident.

For PROWESS CHECKS:

Lucky Breaks -

- Character knocks enemy unconscious.
- Character knocks weapon from enemy's grip.

Bad Breaks -

- Character's gun jams.
- Character's knife or sword gets wedged into wall.
- Character's knife or sword breaks.
- Character misses enemy and punches wall, causing Light injury to himself.

For BACKBONE CHECKS:

Lucky Breaks -

- Poison fails to take effect.
- Character regains consciousness and feels clear-headed.

Bad Breaks -

- Character falls unconscious from pain.
- Character is "out cold" for the rest of a fight.

For INSTINCT CHECKS:

Lucky Breaks -

- Trap fails to work.
- Character totally surprises enemy.

Bad Breaks -

- Trap works faster or is more dangerous than normal.
- Character is totally oblivious to enemy.
- Character trusts and believes enemy.

For APPEAL CHECKS:

Lucky Breaks -

- NPC completely trusts character.
- NPC accidentally spills the beans, saying more than he intends to.

Bad Breaks -

- NPC finds character repulsive.
- Character manages to make a fool of himself.

ACTION RESULTS

TABLE

| DICE ROLL | SHOOTING | WRESTLING | PUNCHING | KICKING |
|-----------|-----------|-----------|----------|---------|
| 01-20 | chest | grapple | chest | shin |
| 21-25 | chest | grapple | jaw | groin |
| 26-40 | abdomen | grapple | jaw | groin |
| 41-50 | abdomen | grapple | gut | gut |
| 51-60 | left leg | hold | gut | gut |
| 61-70 | right leg | hold | nose | foot |
| 71-80 | left arm | trip | kidney | knee |
| 81-90 | right arm | throw | eye | knee |
| 91-00 | head | throw | groin | hand |

EQUIPMENT

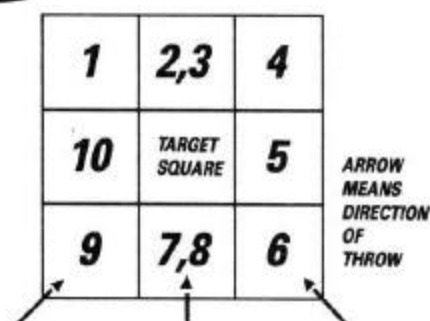
LIST

| ITEM | COST |
|-----------------|---------------------|
| Ammunition | \$2 per 100 rounds |
| Autogyro | \$8,000 |
| Automobile tire | \$15 |
| Backpack/grip | \$10 |
| Bicycle | \$30 |
| Biplane | \$8,000 |
| Boots | \$6 |
| Camera | \$100 |
| Canoe | \$100 |
| Day's rations | \$1 |
| Deminger | \$20 |
| Dress clothes | \$20 |
| Dynamite | \$5 per stick |
| Field radio | \$200 |
| Flashlight | \$5 |
| Film | \$2 |
| Fur parka | \$30 |
| Gloves | \$1 |
| Grenade | \$50 (black market) |
| Hat | \$2 |
| Heavy truck | \$2,000 - 6,000 |
| Horse | \$100 |
| Knife | \$1 |
| Lantern | \$10 |

| ITEM | COST |
|--------------------------|----------------------|
| Light truck | \$1,000 - 3,000 |
| Luxury sedan | \$3,000 - 9,000 |
| Machete | \$5 |
| Machine gun | \$500 (black market) |
| Motorcycle | \$500 |
| w/sidecar | \$800 |
| Mule | \$60 |
| Pistol | \$20 |
| Rifle | \$50 |
| Roadster | \$9,000 - 25,000 |
| Rope, 100 feet | \$10 |
| Saddle | \$70 |
| Sedan | \$900 - 2,500 |
| Sleeping bag | \$10 |
| Submachine gun | \$200 (black market) |
| Suitcase | \$5 |
| Surveyor's transit | \$50 |
| Sword | \$10 |
| Tent | \$10 |
| Tool (shovel, axe, etc.) | \$5 |
| Topcoat | \$15 |
| Whip | \$5 |
| Work clothes | \$8 |
| Wristwatch | \$25 |

SCATTER

DIAGRAM



TURN

SEQUENCE

STEP 1: STATE COMBAT ACTIONS: The Referee and players state what their characters will do in the combat turn.

STEP 2: RESOLVE COMBAT ACTIONS: This step is the actual combat turn.:

- Part 1: Decide Who Goes First
- Part 2: Make an Attribute Check
- Part 3: Determine Level of Damage
- Part 4: Determine Location of Damage

FOOT MOVEMENT

TABLE

Except for the foot and mile measurements, numbers that are not in parentheses are Squares. Numbers in parentheses are Areas.

| MOVEMENT RATING | WALK | (rate per turn) RUN | LEAP | SWIM | RUN/MIN. | WALK/HR. |
|--------------------|-------|------------------------|------|------|-----------|----------|
| 01-25 | 5 (1) | 10 (2) | 1* | 1 | 800 ft. | 2 mi. |
| 26-50 | 5 (1) | 15 (3) | 1* | 1 | 1,000 ft. | 3 mi. |
| 51-75 | 5 (1) | 20 (4) | 1** | 1 | 1,100 ft. | 4 mi. |
| 76-00 | 5 (1) | 25 (5) | 1** | 2 | 1,300 ft. | 4 mi. |
| Maximum | | 30 (6) | 2** | 3 | 1,600 ft. | 5 mi. |

* character can leap twice this distance if he has a running start.

** character can leap three times this distance if he has a running start.

VEHICLE MOVEMENT

TABLE

| SPEED | 0 | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 | 110 | 120 | 130 | 140 | 150 |
|----------------|---|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|
| CUT TO 1/2 | 0 | 5 | 10 | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 | 55 | 60 | 65 | 70 | 75 |
| CUT TO 1/4 | 0 | 2 | 5 | 7 | 10 | 12 | 15 | 17 | 20 | 22 | 25 | 27 | 30 | 32 | 35 | 37 |
| AREAS PER TURN | 0 | 3 | 6 | 9 | 12 | 15 | 18 | 21 | 24 | 27 | 30 | 33 | 36 | 39 | 42 | 45 |

| | |
|--------------|---------------|
| Autogyro | ----- |
| Biplane | ----- |
| Camel | ----- |
| Elephant | ----- |
| Heavy Truck | ----- R ----- |
| Horse | ----- |
| Light Truck | ----- R ----- |
| Luxury Sedan | ----- R ----- |
| Motorcycle | ----- R ----- |
| w/sidecar | ----- R ----- |
| Roadster | ----- R ----- |
| Sedan | ----- R ----- |

R = Redline speed

ACCIDENT

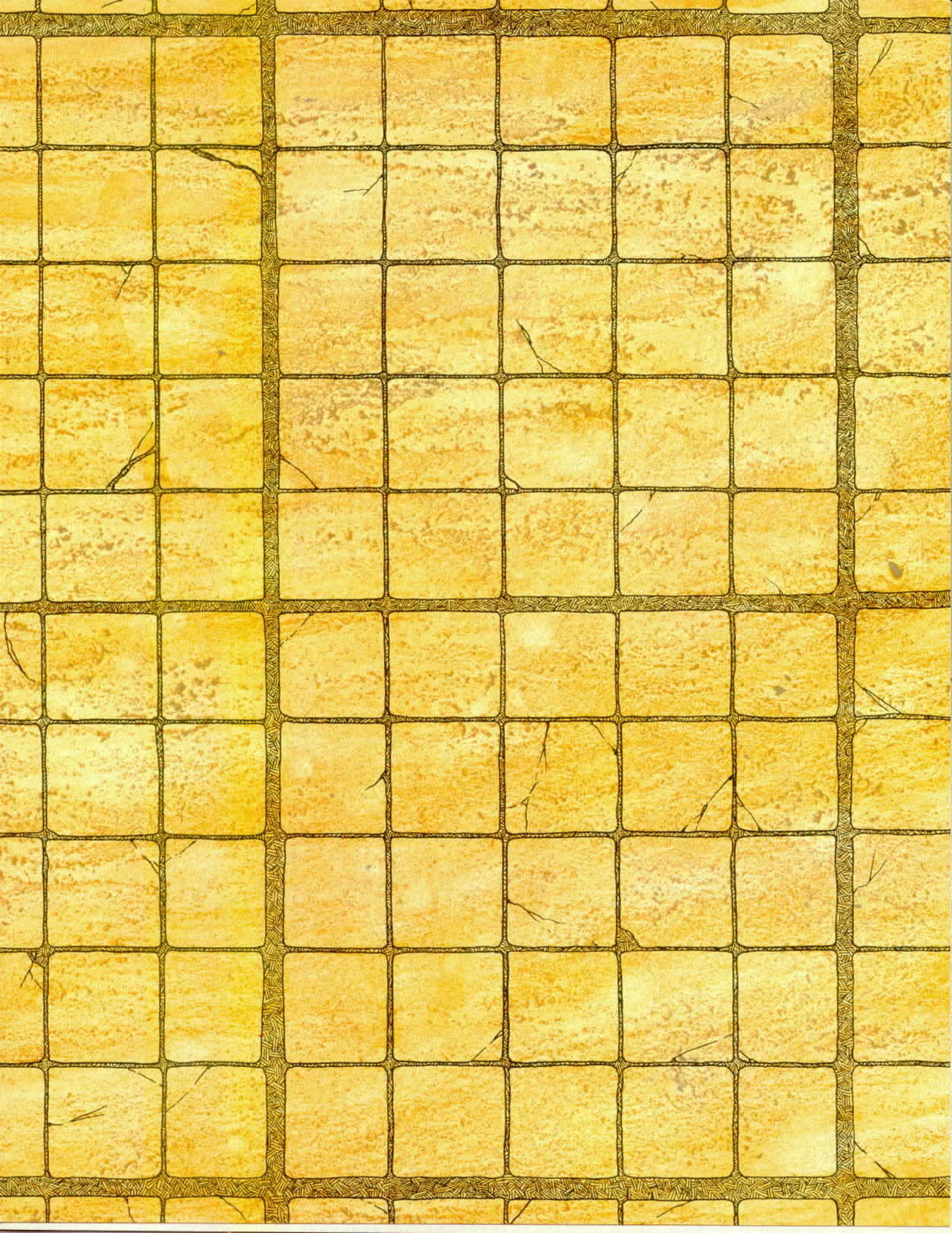
TABLE

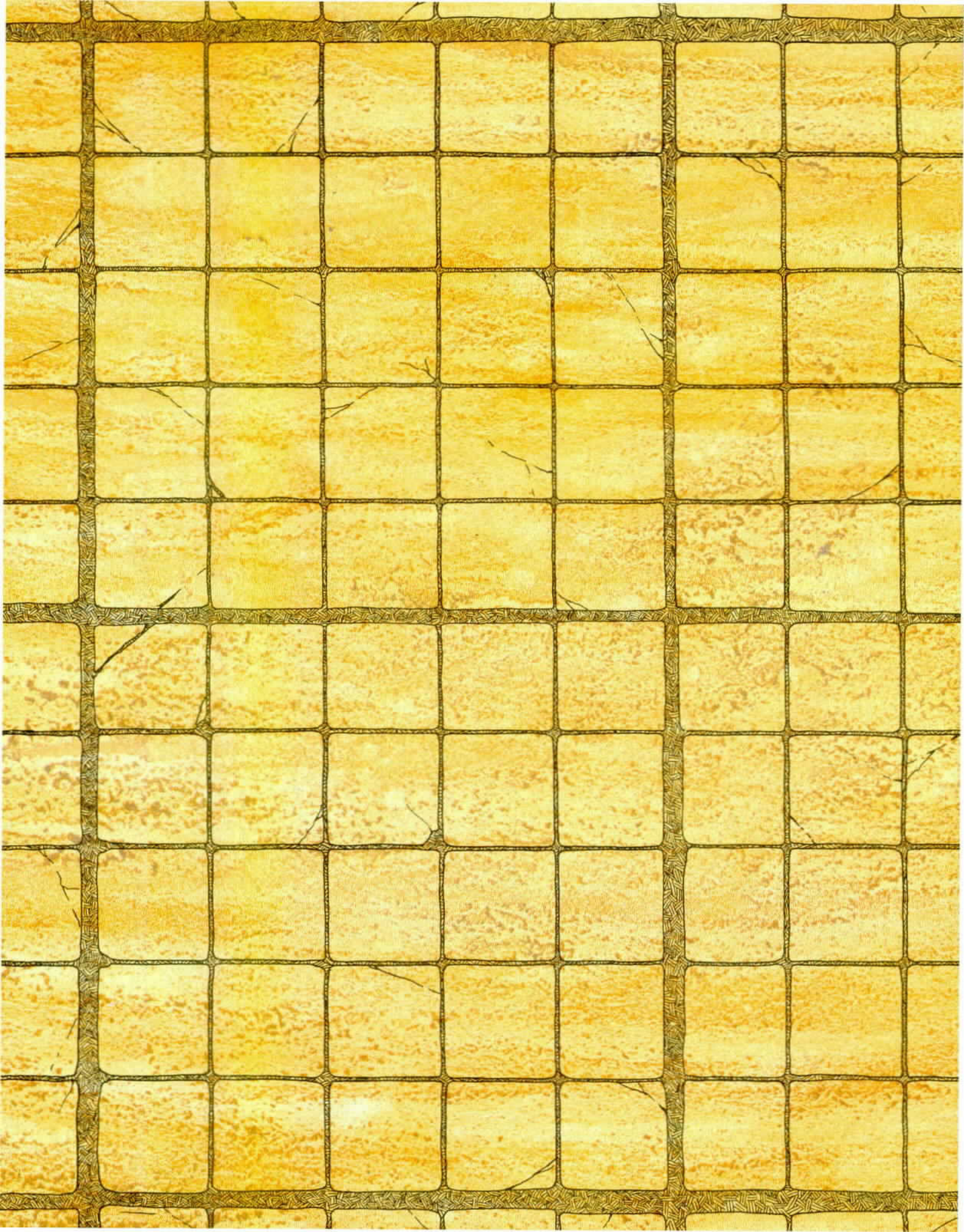
| Dice Roll plus mph | Result |
|-----------------------|----------------|
| 02-60 | skid |
| 61-70 | wrong turn |
| 71-90 | serious skid |
| 91-105 | spin |
| 106-120 | bump and run |
| 121-125 | double blowout |
| 126-135 | collision |
| 136-145 | flip |
| 146-155 | flip and slide |
| 156+ | flip and roll |

THE ADVENTURES OF
INDIANA JONES™
REFEREE'S
SCREEN

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65703XX0401

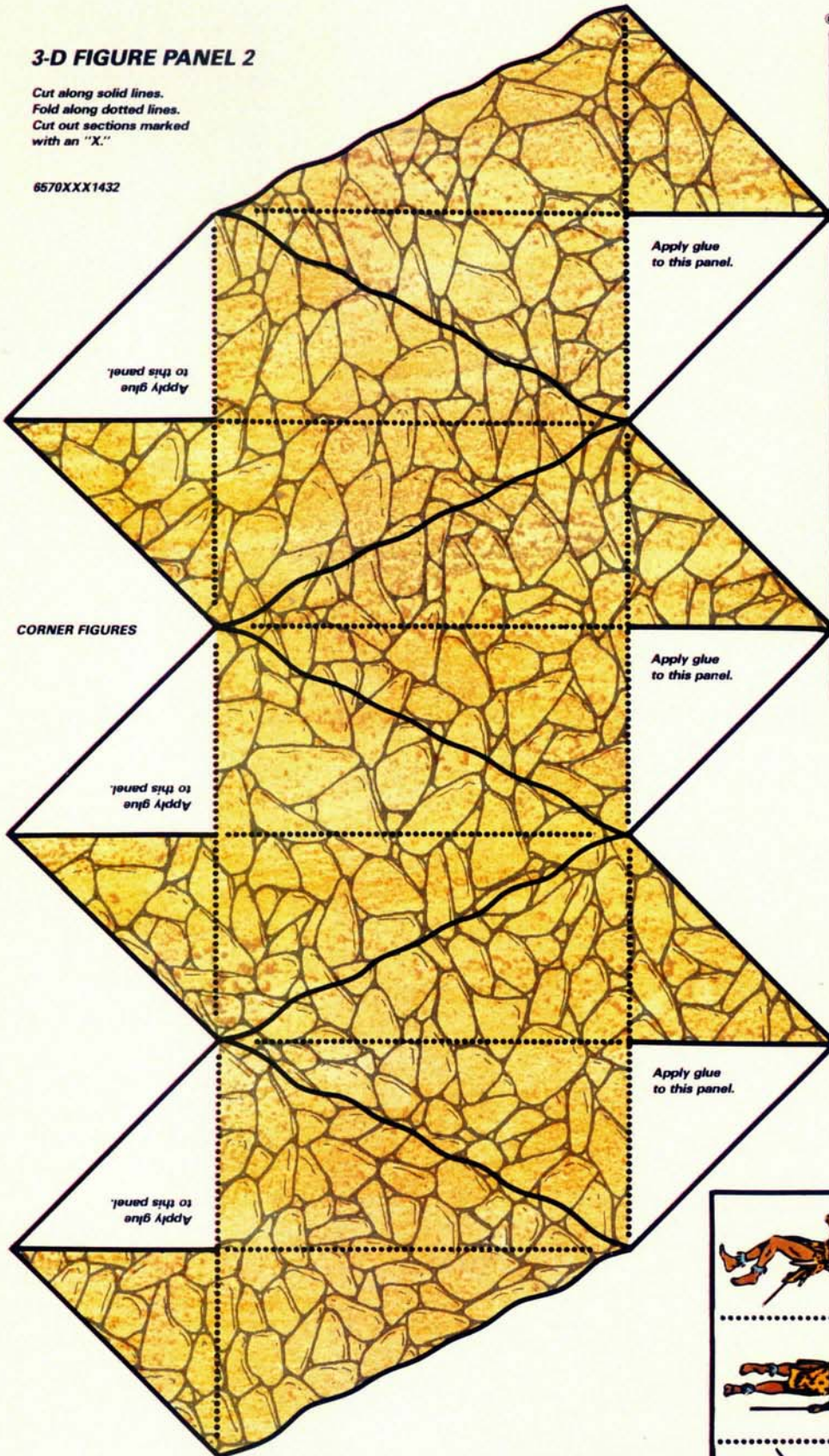




3-D FIGURE PANEL 2

Cut along solid lines.
Fold along dotted lines.
Cut out sections marked
with an "X."

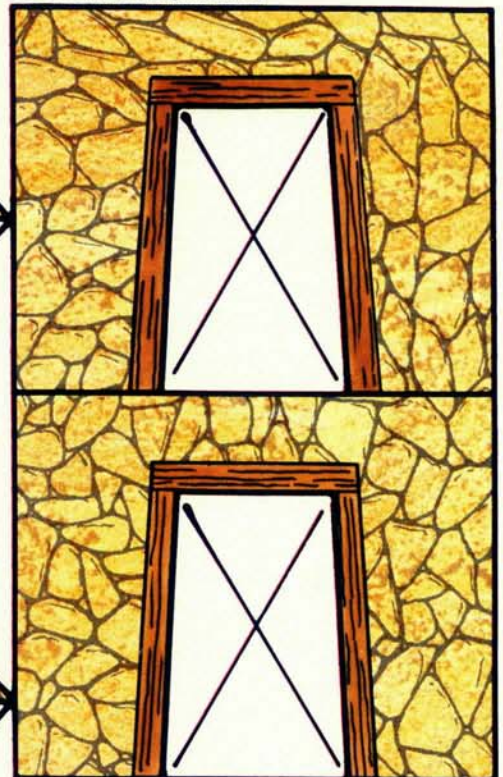
6570XX1432



CORNER FIGURES

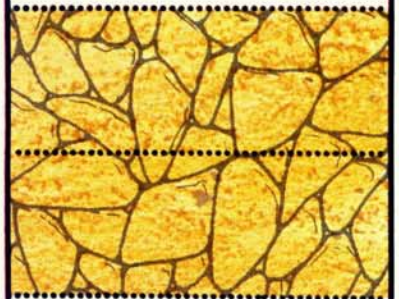
CHARACTER FIGURES

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and likenesses are trademarks
of Lucasfilm Ltd. used
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Apply glue
to this panel.

Single Door Frame 1 -
Left Stand

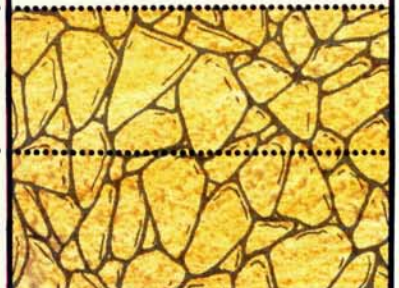


Glue this panel
to Single Door Frame 1.



Apply glue
to this panel.

Single Door Frame 1 -
Right Stand

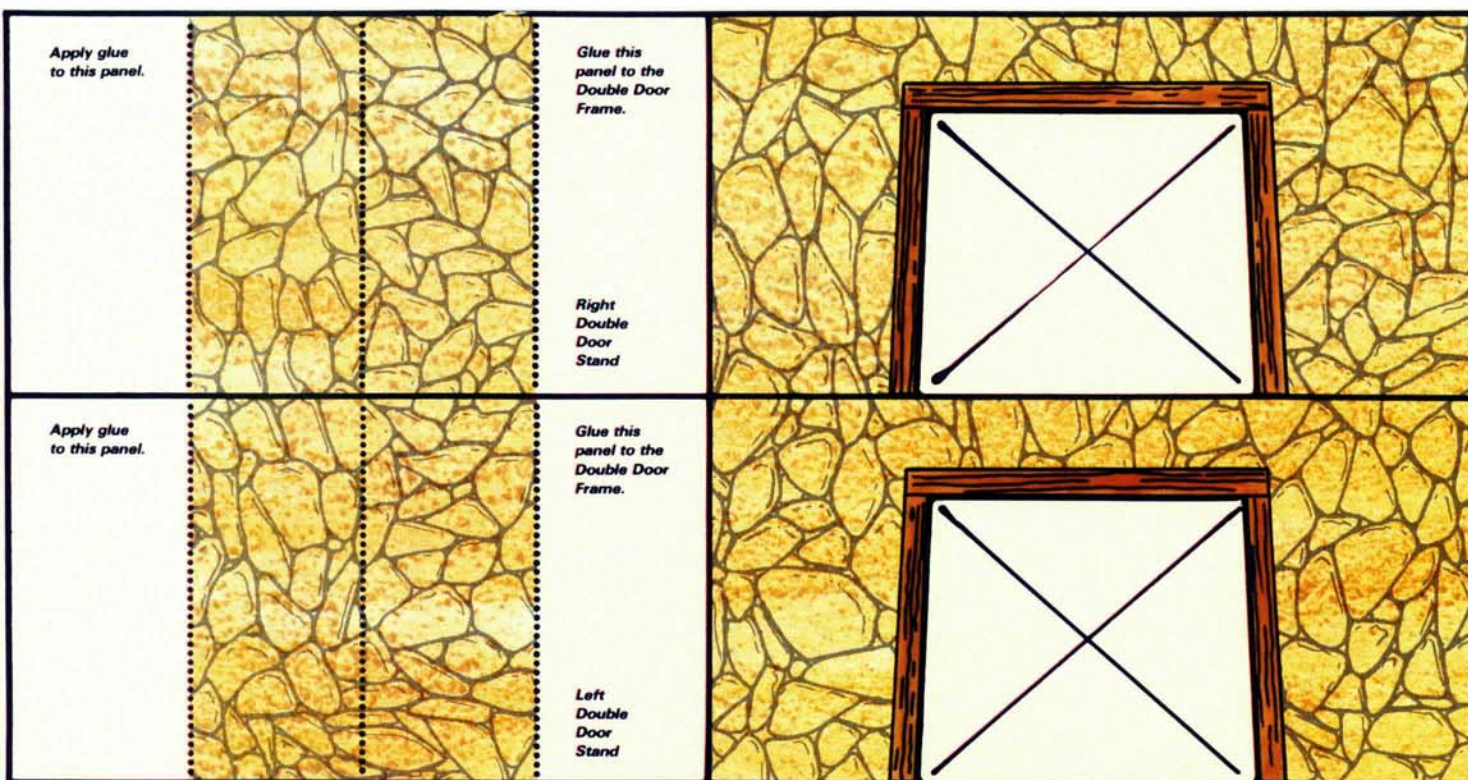
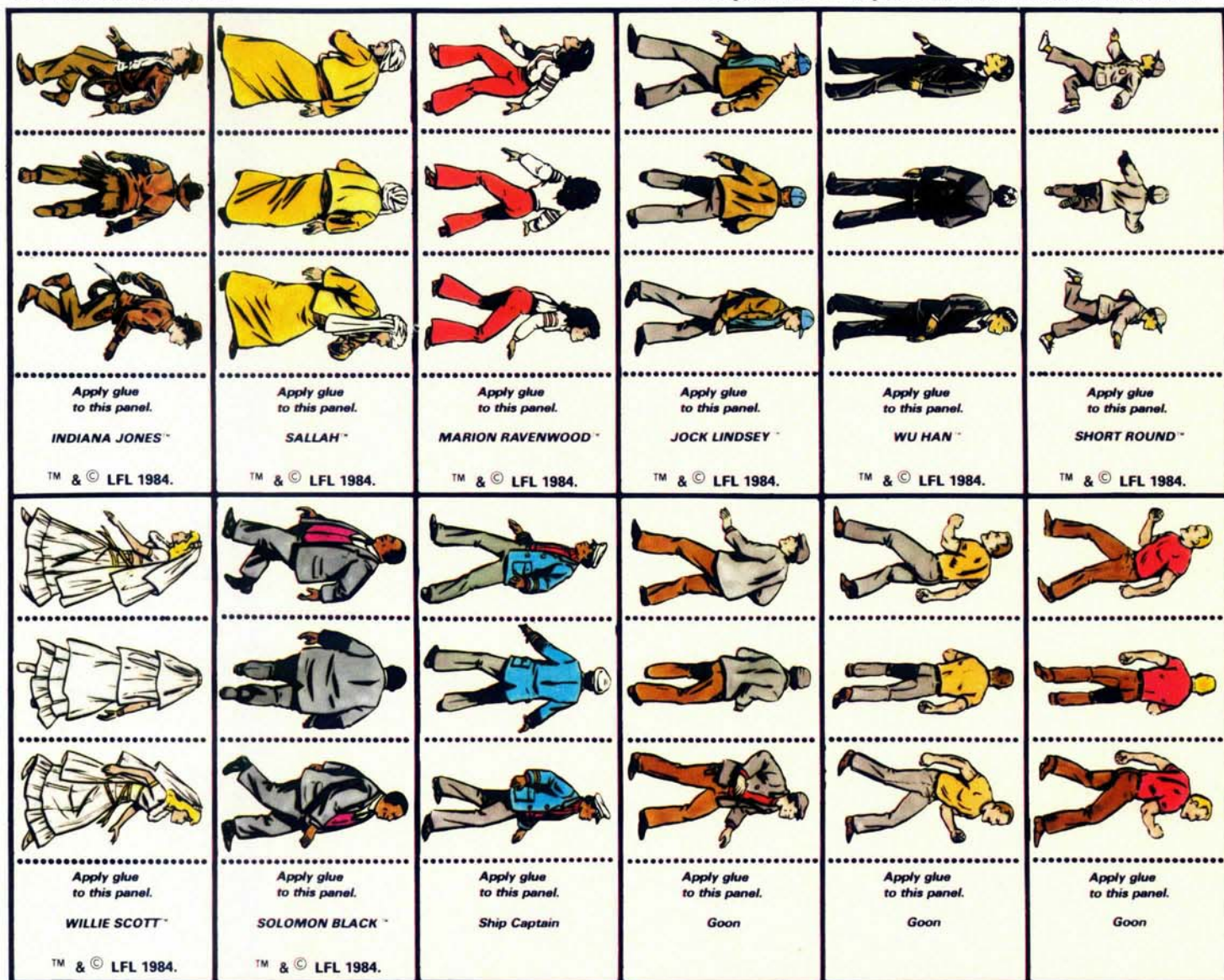


Glue this panel
to Single Door Frame 1.

3-D FIGURE PANEL 1

Cut along solid lines. Fold along dotted lines. Cut out sections marked with an "X."

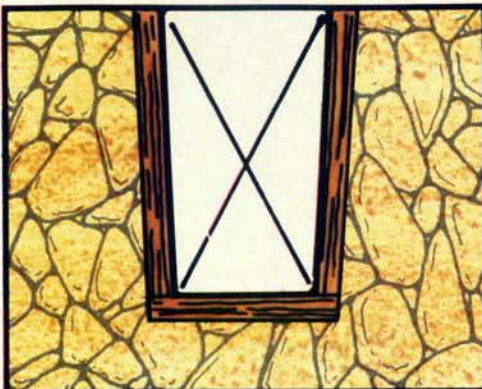
©1984 Lucasfilm Ltd. All Rights Reserved.



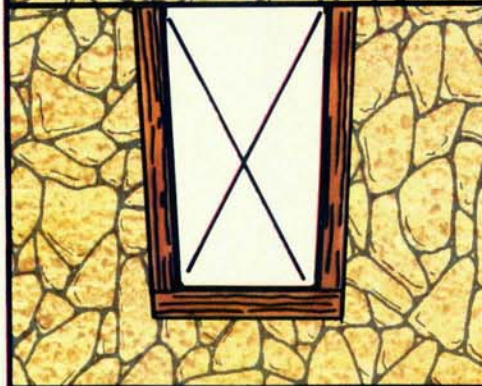
DOUBLE DOOR FRAME A

DOUBLE DOOR FRAME B

SINGLE DOOR FRAME 2A



SINGLE DOOR FRAME 2B



SINGLE DOOR 2 INSERT



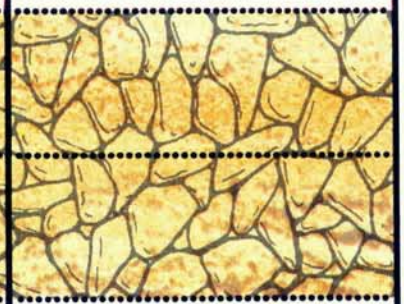
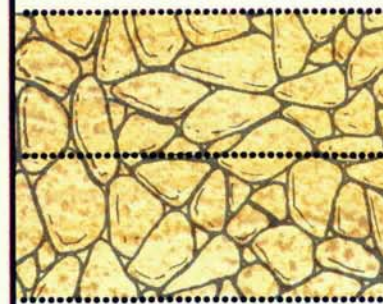
3-D FIGURE PANEL 4

Cut along solid lines.
Fold along dotted lines.
Cut out sections marked
with an "X."

6570XX1430

Glue this panel to
Single Door Frame 2.

Glue this panel to
Single Door Frame 2.



Apply glue
to this panel.

Apply glue
to this panel.

Single Door Frame 2
Left Stand

Single Door Frame 2
Right Stand

Apply glue
to this panel.

Goon



Apply glue
to this panel.

Apply glue
to this panel.

Apply glue
to this panel.

Apply glue
to this panel.

Native



Apply glue
to this panel.

Apply glue
to this panel.

Apply glue
to this panel.

CHARACTER FIGURES

PILLAR FIGURES

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3-D FIGURE PANEL 3

Cut along solid lines. Fold along dotted lines.



Apply glue to this panel.

Apply glue to this panel.

Apply glue to this panel.

LONG WALL FIGURE

BREAKAWAY WALL FIGURES

Nazi

Apply glue to this panel.



Apply glue to this panel.

Goon

CHARACTER FIGURES

SHORT WALL FIGURE

DOUBLE DOOR INSERT



Apply glue to this panel.

Goon



Apply glue to this panel.

Woman in Safari Clothes

Apply glue to this panel.

SINGLE DOOR 1 INSERT

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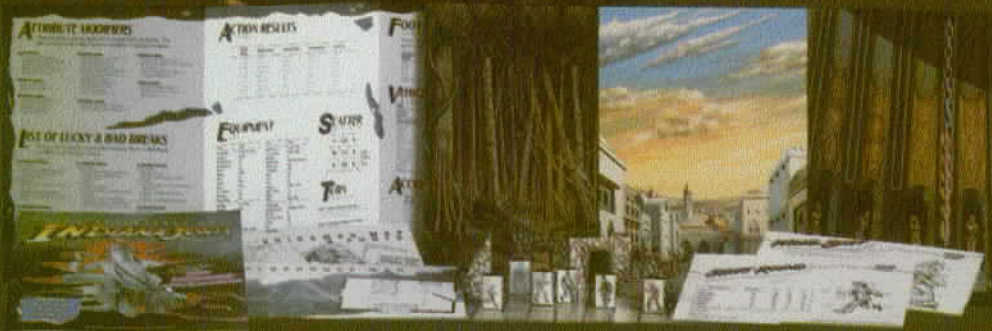
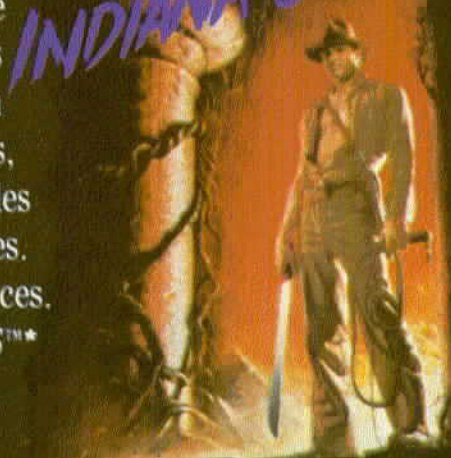
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