From the Files of:

INDIANA JONES™

the Golden Goddess™

Solo Adventure Pack. For solitaire play with the Official Magic Viewer™ System!

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

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DIRECTIONS: ROOFTOP CHASE SCENE
EPISODE 1, Scene 1

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

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

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

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

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

Which will you do? Decide, then read on.

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

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

Your method of tracking time should now indicate that one turn has passed. Your MAGIC VIEWER screen should be moved either up, right, or left. If you went right or left rotate the MAGIC VIEWER screen to view the entire area you have moved to. If you moved to an adjacent rooftop, you reach it with no difficulty. If you leap from your rooftop to another and failed your Movement Check (rolled as in instructions below in the key) you are now hanging on to the roof's edge and must scabre up to the roof. If you made your Movement Check, you again have a choice.

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

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

What effect does this have? If the robed figures catch up to you (when the number of turns between you is zero) then pull out the pistol and start shooting. I'm afraid. Or you can keep running, and hope that you can make the truck before their bullets shred you to pieces.

Remember to apply Prowess modifiers to their shooting, especially if you keep running. Each turn the villains shoot, they do not move. A chart on the Referee screen from the original boxed game lists these modifiers.

If you decide to stand and shoot, run the combat using robed figures A and B. All of you have a limited supply of ammunition (six per gun). If you win you can travel at your leisure to Sallah and the truck, but even in Marrakesh, murder is illegal and shooting is frowned upon within the city limits. When you are done with this episode, read the Victory Conditions on page 16. From there go to EPISODE 2.
A MAGIC VIEWER™ Solo Adventure Pack for use with
THE ADVENTURES OF INDIANA JONES™ Role-Playing Game

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What is a MAGIC VIEWER™ Solo Adventure?

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

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

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

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

Midnight Telegram

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


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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The text tells you "...there you are, Indy, caught in the city without bullwhip, knife, or gun. The muggers, who you thought just wanted your wallet, begin to close in. Suddenly you realize that they want to get rough."

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

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

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

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

Since this is a solo adventure, however, you should not use any Player Points gained for anything but this solo adventure. If you play through this solo adventure more than once, begin each game with the amount of Player Points listed on Indy's character sheet.
Scene 1: Who Goes There?

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

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

Roll the dice, and read Entry 1.

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

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

3. Crouching carefully, you examine the room you find yourself in. Your silent investigation reveals stacks of archeological treasure interspersed with gaudy, cheap fakes. In one corner, two masked men in Arab robes bend over the very items you have come to claim as your own—the Golden Idol! Across the room is a door, hidden in the shadows of a heavy twelve-foot statue of Rast, the Egyptian cat godess. What do you do?
   - The thieves outnumber you. If you wait to see what happens, read 4.
   - The thieves have not detected you yet. Using surprise, you might be able to snatch the Idol from their hands. Roll the dice and read 8.

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

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

6. The shadows nearby are close and inviting, but you are far away. You stumble over the body of Saad Hassim. His head is stuck in his back. Shouts in accented English followed by shots are aimed at you. Spotter! Compare the two dice rolls with the Prowess of Robbed Figures A and B. If you are hit, record the damage on your character sheet. Somehow, Indy, the evening isn't quite living up to your expectations. Looking up, you see the backs of the two figures dressed in Arab robes, as they make for the only door in the room. What do you do?

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

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

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

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

11. That cheap statue near the door looks big enough to stun a couple of scum if a certain bullwhip was used to yank it over onto them. Roll the dice once and read 15.

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

Read the introduction to Scene 2, then read 16.
13. Your bullwhip, like an extension of your right hand, snaps in thin air. One yank brings it back to lie limply at your feet. The thieves, robes billowing behind them like sails, rush toward the door unimpeded. Read 11.

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

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

**Scene 2: Midnight Run**

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

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

- *Sallah* is waiting only a few blocks away with the truck. The alley is the simplest way to get there. To go by way of the alley, read 18.
- The thieves are bound to notice their bad luck before long. So it might be a good idea to return to the truck by the way you came—over the rooftops. Read 19.

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

DODGING AS WELL AS YOU CAN, YOU MAKE FOR THE DOOR. ROLL THE DICE TWICE AND READ 17.

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

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

- A dim light leads up to the eaves of a building nearby. Might hold your weight with a bullwhip assist. Roll the dice and read 21.
- If you leap over the top of the car at the last moment, then run the rest of the way to the truck, roll the dice and read 22.

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

- If you roll away and run for the truck without exposing yourself to any gunfire, read 24.
- If you try to get the rope both to keep the thieves from using it and to have it for climbing down to the truck later, roll the dice once and read 20.

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

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

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

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

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

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

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

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

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

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

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

For this chase, you use the red ink map, the MAGIC VIEWER screen, and the directions and red ink entries on the inside of the cover. Begin reading those directions now, and good luck.
Scene 1: Idol Pursuit

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

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

“The Idol! Marcus exclaims. “You’ve got the Idol!”

“Correction, Marcus,” you tell him as you hand the Idol to him. “We’ve got the Idol!”

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

25. Something had been missing from your life while you hunted down the Idol in Marrakesh. Check to see if Marion, suddenly, doesn’t want anyone to come through the door, roll the die.

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


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

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

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

30. If you stay in the nightclub, safely away from those Howlito blowpipers, read 31.

31. If you move out on the ledge and try to retrieve the Idol, read 32.
30. The door opens easily and you step into the room. A 'bang!' and two 'fifths!' prove your bluff theory wrong. The dice you rolled are Prowess Checks for one pistol and two darts shot at you. Native figure A has the revolver. Native Figures B and C have the blowguns. If a dart hits you, you'll need to check for poison as per poison A on the Villain's page. Record on your character sheet any wounds taken. You catch a quick glimpse of figures fleeing along the ledge. You see Marcus and a guard prone on the floor. What do you do?
- If you stay inside, safely away from those guns and blowpipes, read 31.
- If you climb out the window and attempt to retrieve the Idol, read 32.

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

32. Clumsy in your tuxedo, you climb out into the night. Like in Marrakesh, it is night and the stars are out. Unlike Marrakesh, it is cold. With a chill wind blowing. Spread out below you are the lights of New York City, and 23 stories down are the streets. The Hayato don't seem to mind the cold; however, in their loosecoats they pad easily away from you along the thin ledge. What do you do?
- If you return to the nightclub and lead to Marcus, read 31.
- If you try to move along the ledge in an attempt to recapture the Idol, roll the dice and read 33.

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

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

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

36. TABLE 1: ACROBATICS

| 01-40 FALL | Read 37 if you fall. 40 if not. |
| 41-60 FALL AND SNATCH | Whoever falls snatches at the other. Roll Movement Check for second party at 1-2. If it falls, second party falls. Read 37 if you fall, 40 if not. |
| 61-70 FALL TOGETHER | Bad luck. Regardless who is affected by this roll, both of you fall at the same time. Read 37. |
| 71-90 SLIP | Affected party slips and catches itself on ledge. Roll again on this chart, add 50, and apply results to lady. |
| 91-00 MARION! | Marion saves your hide with a well-placed bullet. Read 40. |

37. The Hayato was too cunning, and so now you fall. It gets cold quickly as you fall headlong toward the hard street below. A row of flagpoles sticks out from the side of the building. What do you do?
- If you attempt to grab a flagpole, roll the dice and read 38.
- If you fall blissfully and die with a smile, read 39.

38. You just rolled a Movement Check. If you succeed, you easily catch the pole above you, Marion is calling, for a rope. Go to EPISODE 3. If you fall, read 39.

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

40. If you have defeated two Hayato, read 41. If you have only wrestled one, return to 34. As the leader orders the second one to stop you once, for good. What do you do?
- If you attempt to cross the ladder, roll the dice twice and read 42.
- If wisely admit defeat, and watch the Chachapoyan warrior escape, read 43.

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

43. The cunning Chachapoyan warrior launches the ladder into the air. As it spins end over end toward the street below, he makes his way into a dark window. Go to EPISODE 3.
Scene 1: A Telephone Call

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

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

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

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

45. You just rolled an Instinct Check. If you rolled 5 or More, or better, read 46. If you rolled Bad Feeling, or worse, read 47.

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

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

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

49. Alone, on a paddlewheel steamer, you look into the dark jungle that lines the river bank. With a slight shudder, the steamboat turns to clock and unload manufactured goods. Up on the main deck, the Spanish and then the French are taken aboard as you inch your boat and grip your machete firmly in your hand. Roll the dice twice and read 50.

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

Scene 2: Jungle Opera

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

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

53. You just rolled an Instinct Check. If you rolled 5 or More, or better, read 54. If you rolled Bad Feeling, or worse, read 55.

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

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

56. You'll use your machete on this one. It's harder. Use the Hovito statistics listed on the Villains page (page 14). The Hovito has no poison. Remember who has the jump on who and run the combat. If he knocks you out, go to Scene 4. If you win, go to 57.

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

- If you pull out your pistol and fire like mad at the Hovitos, roll the dice three times and read 58.
- If you turn and flee, roll the dice six times and read 59.

58. With pistol in hand, the Hovitos hesitate. You just rolled three [Hovito] Checks for your courage. Any Hovitos that are self-standing attack you with their spears. Run the combat from here.

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

59. With odds like that, only a man bent on self-destruction would stick around and fight, especially when it becomes clear that you, Indiana Jones, net the ransom money, is what someone really wants.

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

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

You, Jones, are a cool. After I defeated you, your band, how could you expect to beat me in time? Now Mxerez of the Chachapoyan whorehouse has you in his own private place. What do you do? The darkness becomes complete. Read the introduction to Scene 3.

61. Miraculously, all six spears miss you completely. You run pell-mell into the jungle, hopping aside vines and branches as they come between you and safety. Suddenly you feel a sharp sting on the back of your neck. Read 60.
Scene 3: Names and Faces

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

62. It seems that your guest is coming
around. The voice is female, and has a
German accent. Coughing overcome, she
utters: "I am a German woman named
Hedwig."

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

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

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

67. With Xenome and the Hvottos gone,
the "Children of the river" begin to crawl
out of the water. Alligators! Crocodiles!
You have at your dump bonds and have
the satisfaction of seeing them stretch
down. With one hand, then the other:

68. Quickly, you lash together the thongs
desperately. "I have paid all the attention
when the carnival man from Florida did this.

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

69. No matter how hard you struggle, the
tough, bony covering does not give
way. You crocodile kaps through the mud
toward you, keeping you eye locked to
your head at all times. Within ten feet of you,
its jaws snap wide, displaying a deadly array of jagged, razor teeth.

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

70. Upon regaining consciousness, you
consider. Perhaps that you have entered into
the afterlife, and are given a second
moment of worry about the effect of the Ark affair
on your eventual destination.

You are on a boat of some sort, and
though you seem to have terrible wounds,
you are alive and on your way back to
"A riverboat". Your adventure ends here, as
you float down river under the kind care
of Charlie Allnutt, the boat’s owner.
EPISODE 4: GET THAT IDOL!

Scene 1: Going Up?

INTRODUCTION:

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

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

71. Finally, you come within sight of the river itself. Nearby, a floatplane bobs up and down next to a dock. Two Havitos finish swimming something in the cargo area before returning empty-handed to the dock. Havito seems to be in the pilot's seat, while Xomer looks uncomfortable in the Hiya has picked you up and givens you a short ride into the Amazon river. Read 78.

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

76. You fail one or both of your Prowess Checks. You will have to swim out with whoever is left. Get the Havito statistics from the Villain's page and run the longest race on the next page.

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

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

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

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

Scene 2: Going Down!

INTRODUCTION:

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

79. From the wind, eyes squinting in the prop's backwash, you see Xomer begin to carefully step out of the passenger's seat. Your whip! Hiya must have realized that bullets might damage the engine that yours only feet from you. Xomer carefully uncoils it, and raises his arm to strike. Roll the dice and read 81.

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

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

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

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

If Xomer fails, read 84. If you fail, read 85.

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

If you carefully make your way toward Hiya in order to retrieve the Idol, read 85.

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

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

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

87. Double your current Movement Rating, and use the dice roll as a Movement Check against this modified terrain. If you fail, check again. If you fail yet again, Hiya has beaten you by flying...
even more dangerously than Jack Lindsey, your old pilot friend.

If you fail, read 85.

If you hang on, the plane does a barrel roll and several other stunts that leave you hanging on for dear life. Read 89.

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

- If you take the plane down even though it looks as if it’ll crash into the river, read 92.
- If you leap from the plane at the last possible moment, roll the dice and read 92.

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

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

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

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

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

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

- If you are conscious, roll the dice and read 95.
- If you are unconscious, read 97.

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

“Ten Charlie Alhatur,” he says amiably as you haul yourself aboard. “You look like you need a ride, kinda bad, right?” All you can do is agree. With the Idol in your pocket, getting it back to Marcus and the museum. Your adventure ends here.

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

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

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

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

“Thet’s better. Hello? Hello?” It’s a man’s voice, and you seem to be on some sort of boat, 801?

“Hello, My name’s Charlie Alhatur. Welcome to the Amazon King, friend. You look like you need a ride real bad.” All you can do is agree. With the Idol in your pocket, getting it back to Marcus and the museum. Your adventure ends here, as you begin the long trip home.
Evidence Files

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

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

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

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

---

Worldwide Telegraph

To: ____________
From: ____________
Date: ____________

MESSAGE

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

Sallah

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

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

WEAPONS: bullwhip, pistol, knife

MONEY: $500

KNOWLEDGES: Archaeology, Driving, Parachuting, Surveying

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

IRRATIONAL FEARS: fear of snakes

NOTES: Indy wears glasses to correct an astigmatism.

MOVEMENT RATE (running): As per text

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

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

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

**Xomec:** Use SET TWO
**Crocodile:** Use SET FOUR

**EPISODE FOUR:**

*Any Hovito Indian:* Use SET THREE
*Ilsa:* Use SET ONE
*Xomec:* Use SET TWO

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

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

**SET ONE**

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**MOVEMENT RATE (running): 25**

**WEAPONS:** pistol, knife

**SET THREE**

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**MOVEMENT RATE (running): 25**

**WEAPONS:** spear, knife

**Group Play**

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

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

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

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

To assemble the 3-D ADVENTURE FOLD-UP™ figures you will need a worktable, scissors (or utility knife), an old ball-point pen that no longer writes, paper clips, a ruler, and glue. Use the ruler and ball-point pen to "score" the folds to make it easier to fold them straight. To "score" a fold, use the ruler to help you draw a straight line, then, using the old pen, draw along the folding line, pressing down to leave a crease in the paper. Before using glue on any figure, fold it together to see if it works. If you've made a mistake, you'll have an opportunity to correct it. When you glue pieces together, use the glue sparingly.

CHARACTER & ALLIGATOR FIGURES

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

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

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

THE SEAPLANE

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

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

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

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

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

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

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

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

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

Next, cut out pieces 8 and 9 (there are two of each), the Tail Assembly. Glue the two halves of piece 9 together so that the printed sides face out. Don't glue the flaps on the bottom of piece 9! Those flaps are used to glue the piece to the Fuselage. Cut out the gray notch on one of the halves of piece 8, and glue the halves of piece 8 together so that the printed sides face out. The side of piece 8 with the notch in it is the bottom side. See Diagram 7.
Cut out piece 10, the Landing Strut, and look at Diagram 8. First, fold the Landing Strut in half along the dotted line (folding toward the unprinted side). Then fold the two narrow flaps outward (toward the printed side) along the slanted dotted lines. Glue the triangular part of the Landing Strut by placing glue on the unprinted side. Don't glue the sections you folded outward yet.

Now, look at Diagram 9 to see how to assemble the Aircraft Mainframe. The Mainframe consists of the Fuselage, the Engine, the Propeller, the Upper Wing Support, the Tail Assembly, and the Landing Strut. First, place a few drops of glue on the gray-screened area of the Engine and position the Engine on the front of the Fuselage. Let dry. Glue the short side of the Upper Wing Support onto the top of the fuselage. Glue the sides of the Landing Strut to the underside of the Fuselage. Glue the bottom side of piece 8 to the flaps (remember the 'T' you had cut) in the rear of the Fuselage. Place a few drops of glue along the center of the top side of piece 8, and on the inside (blank side) of the two unglued flaps on piece 9. Slide piece 9 onto the top of piece 8, and glue the bottom flaps to the outside of the fuselage. Finally, use a push pin to fasten the Propeller to the front of the Engine so that the Propeller will spin. You have now completed the Mainframe.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ROOFTOP ENTRIES:

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

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

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

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

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

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

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

M8 The dice you just rolled was a Movement check. Sallah calls up to you, “Jump, Indy, jump into the bed of the truck! I have put straw there! Indy!” If you make your Movement check, you land squarely upon the straw in perfect safety. If you fail, the fall has a Danger rating of 30. If you fall unconscious because of the drop, Sallah nurses you back to health. Read the Victory Conditions for EPISODE 1. You have finished it. Then go on to EPISODE 2.
The darkness is almost complete around Indiana Jones™. Almost. Robed shadows lurk menacingly... and they have the Idol, the Golden Goddess! Saad Hassim, owner of the biggest antiquities shop in Marrakesh, sure is getting lots of late business tonight! Indiana Jones™, never slow to regain his own, springs into action!

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

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

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