

From the Files of:

INDIANA JONES

THE FOURTH NAIL™
ADVENTURE PACK



FROM THE
PRODUCERS
OF
DUNGEONS
& DRAGONS®
GAME

ADVENTURE PACK
— BY —
TRACY RAYE HICKMAN

ADVENTURE FOLD-UP™
— FIGURES BY —
D.E. M. KAUTH



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ADVENTURE ATTRIBUTE RATINGS

Name	ST	MV	PR	BK	IN	AP	Weap.	Type
Ab. Warrior	68	72	52	80	76	10	spear	goon
Aborigine	56	56	44	58	36	3	spear	goon
Bear(Dancing)	80	16	32	60	64	10	none	goon
<i>Ben Ali Ayoob</i>	44	52	32	68	56	5	pistol	villain
Bull	88	72	48	72	32	0	none	goon
Dancers	44	56	76	56	88	96	knife	goon
Dingos	44	80	52	36	28	0	none	goon
Gamblers	40	72	56	64	32	3	club	goon
Gypsies	60	76	76	40	80	5	bola	goon
<i>Ismaili</i>	76	84	96	152	56	10	sword	villain
<i>Jose</i>	92	56	68	88	32	3	none	villain
<i>Maximilian</i>	68	80	80	40	80	10	knife	villain
Michavich Bro.	56	80	84	64	24	52	knife	goon
Kangaroo	36	92	36	36	16	0	none	goon
<i>Phuri Dai</i>	28	24	68	76	92	15	none	villain
Policia	56	52	48	68	40	0	pistol	goon
Prospector	52	60	48	28	64	0	pistol	goon
Sewer Rats	12	28	56	8	68	0	none	goon
Shaman	32	40	64	84	92	5	none	goon
Spaniard	52	56	64	56	52	0	none	goon
Tourists	32	40	64	24	40	0	none	goon

RANDOM ENCOUNTER TABLE

Dice Roll	Encounter
1-10	Policia
11-20	Sewer Rats
21-30	Spaniard
31-50	Bull
51-60	Tourists
61-70	Gypsies; Dancing Maidens
71-80	Gamblers
81-90	<i>Jose</i>
91-100	<i>Ismaili</i>
101-130	Gypsies; Michavich Bro.
131-140	Gamblers
141-150	<i>Jose</i>
151-160	Ismailis
161-180	Aborigine Warrior
181-200	Aborigine
201-210	Dingos
211-220	Kangaroo
221-230	Prospector
231-250	Shaman

To determine dice roll, roll d100 and add the number from the Range Chart below that corresponds to the PCs' location.

VEHICLE CHART

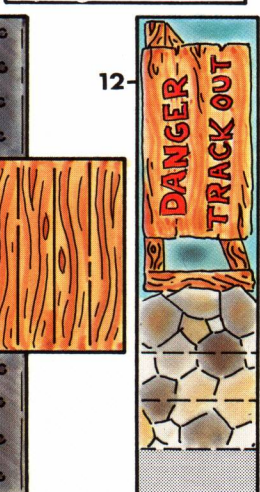
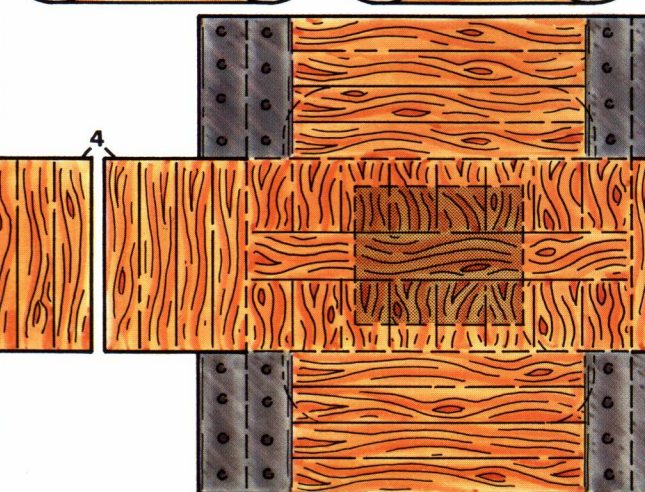
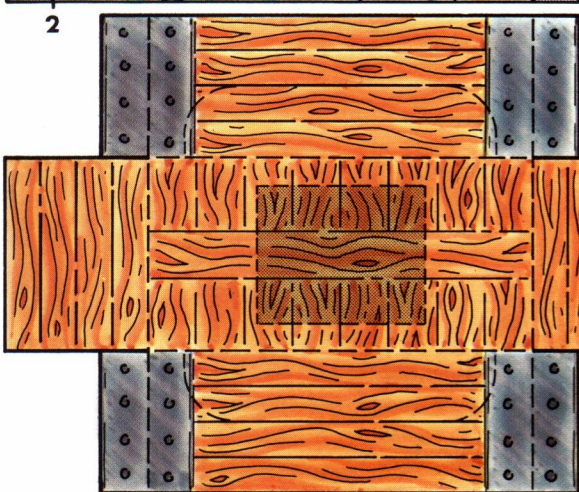
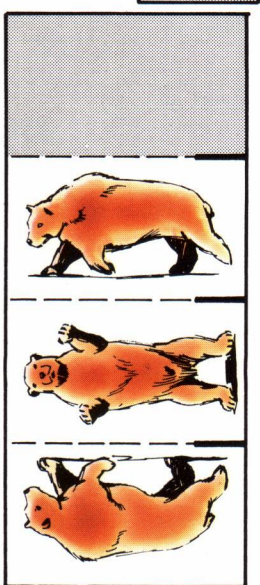
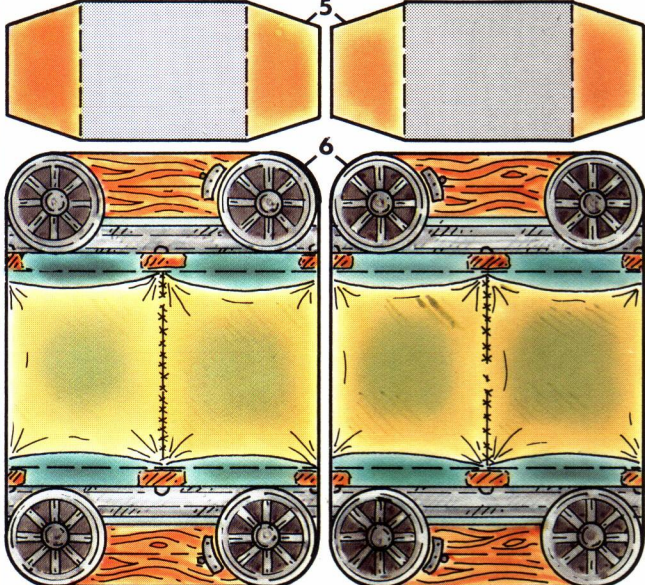
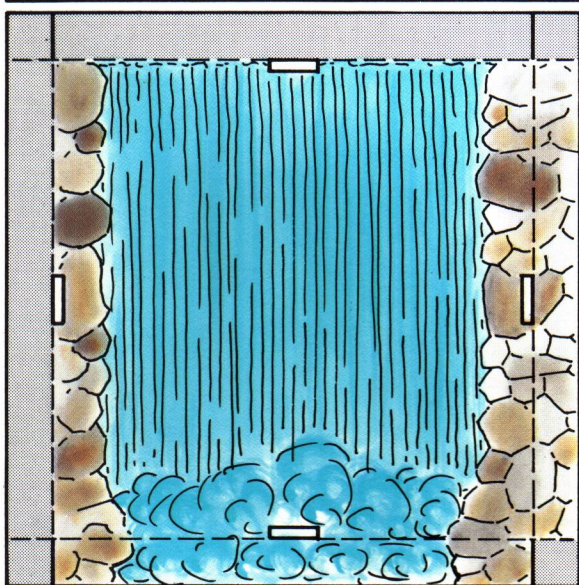
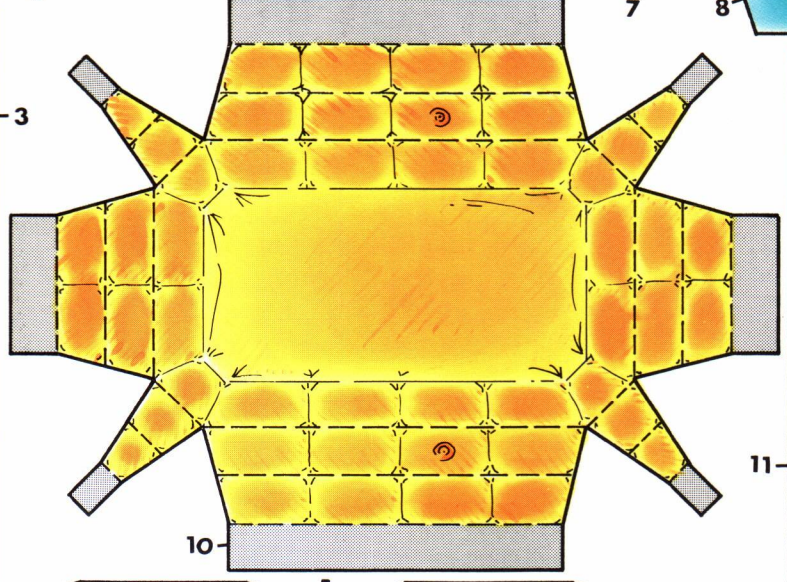
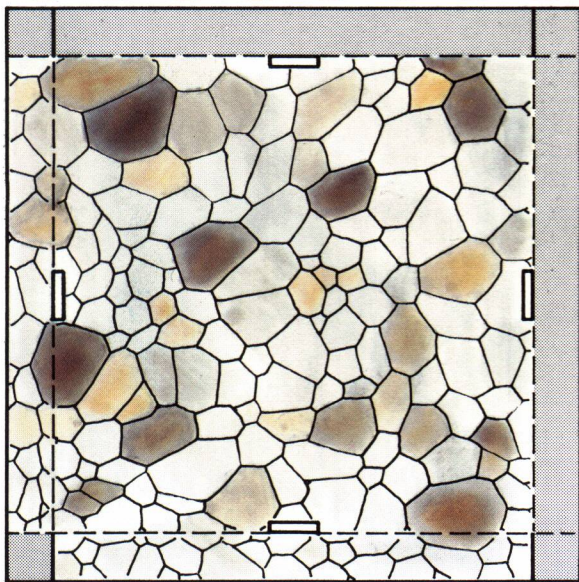
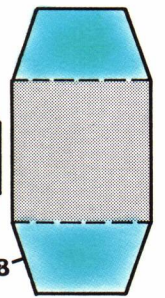
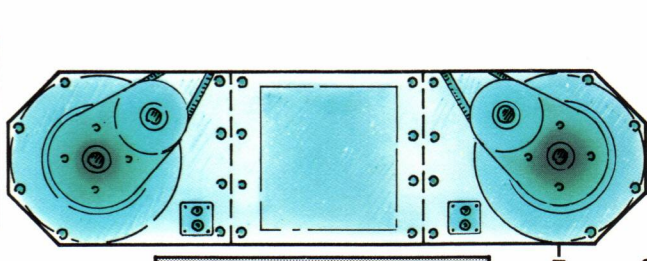
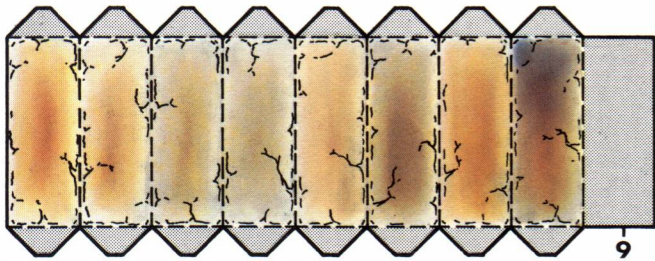
Vehicle	Rating	Acc	Brkng	TnSpd	Red	Max
Jeep	90	20	30	30	50	60
Pony Cart	30	10	10	20	25	30
Taxi (Beat-up)	50	20	30	30	60	70
Taxi (New)	70	30	40	30	60	80
Bus (Beat-up)	70	10	20	20	40	60
Motorcycle	20	30	40	30	50	90
Horse	—	20	20	30	30	30
Old Truck	50	10	20	20	40	50

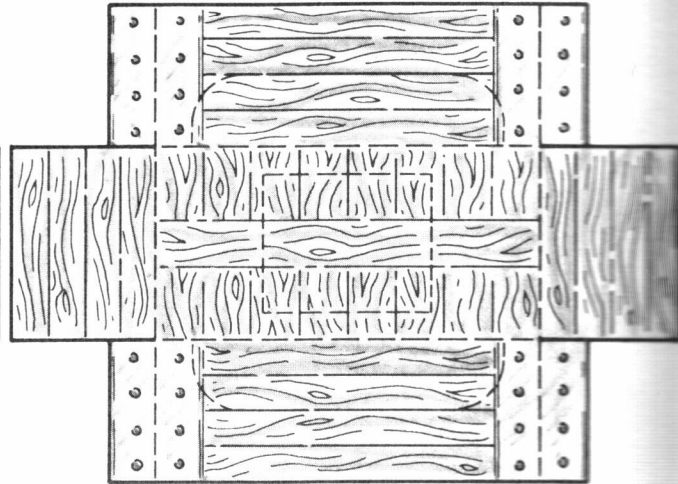
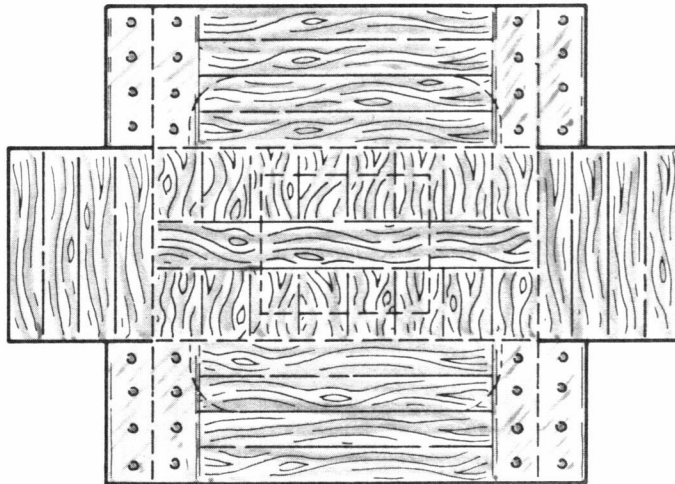
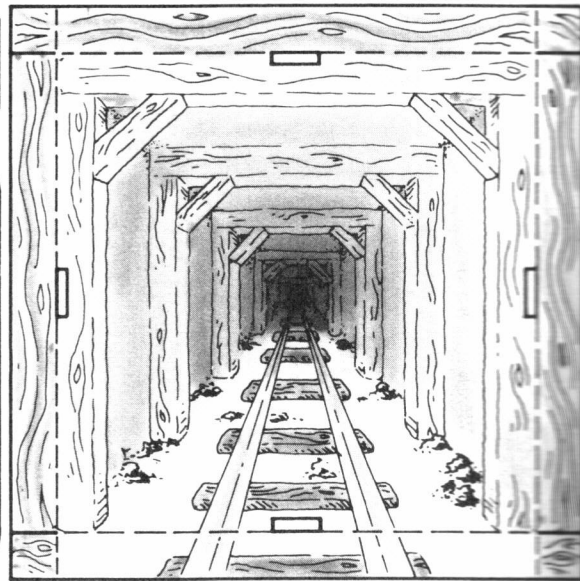
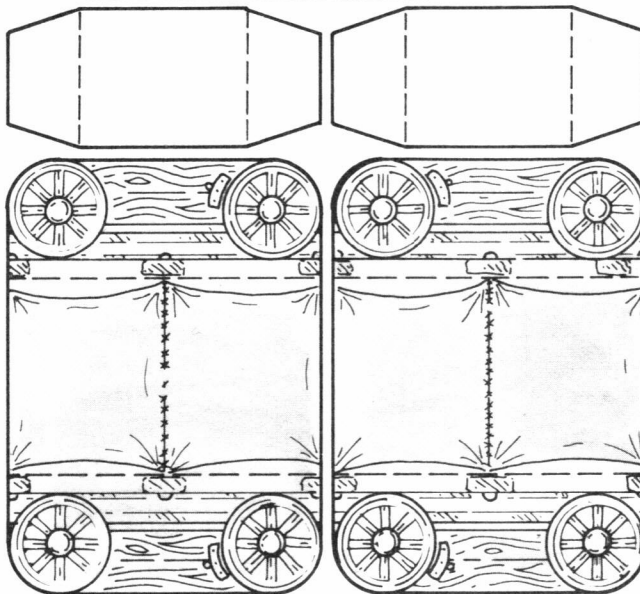
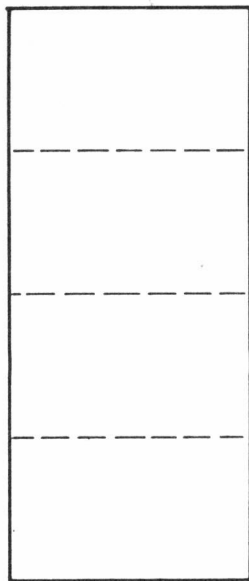
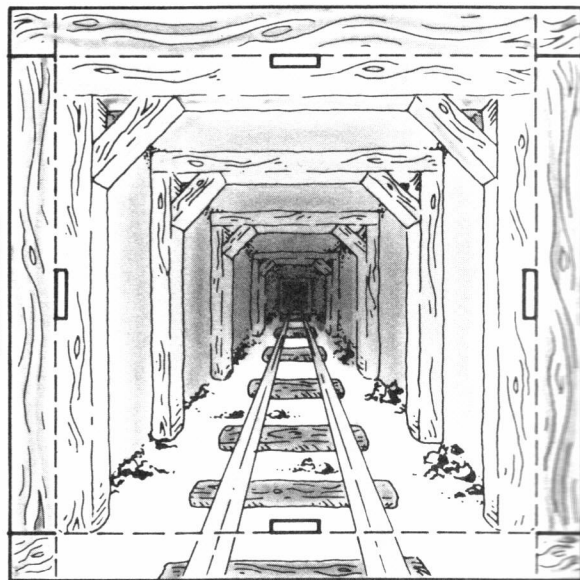
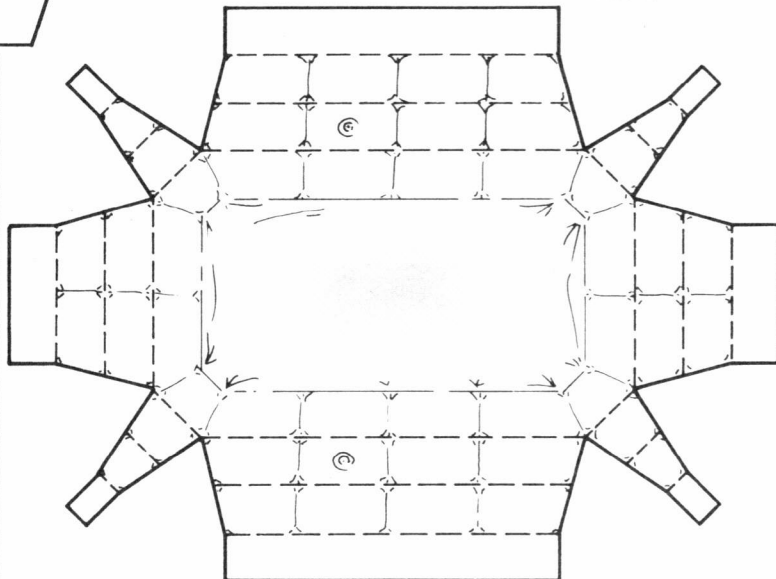
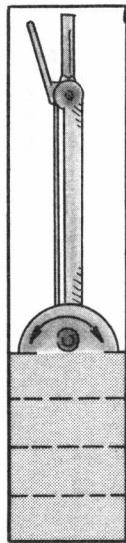
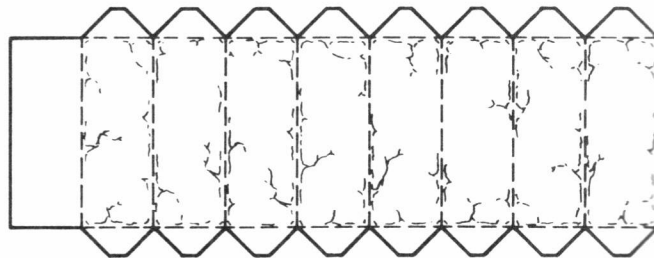
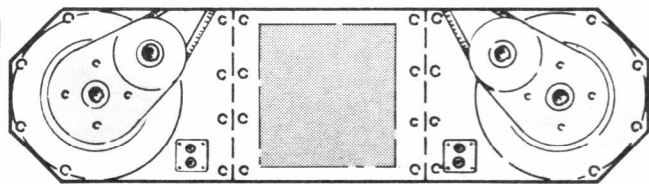
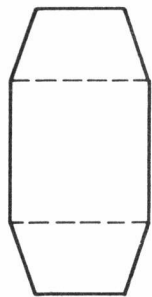
RANDOM ENCOUNTER RANGE CHART

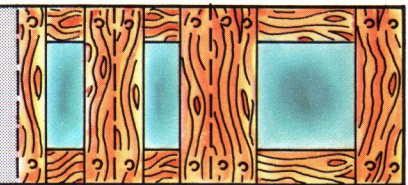
Area	d100 + number
Barcelona	0
Gypsy Camp	30
<i>Phuri Dai</i> Mine	60
Gibson Desert	150

ATTRIBUTE DIVISIONS

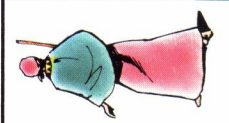
Normal Rating	x2	1/2	1/4	Normal Rating	x2	1/2	1/4
4	8	2	1	56	112	28	14
8	16	4	2	60	120	30	15
12	24	6	3	64	128	32	16
16	32	8	4	68	136	34	17
20	40	10	5	72	144	36	18
24	48	12	6	76	152	38	19
28	56	14	7	80	160	40	20
32	64	16	8	84	168	42	21
36	72	18	9	88	176	44	22
40	80	20	10	92	184	46	23
44	88	22	11	96	192	48	24
48	96	24	12	100	200	50	25
52	104	26	13				



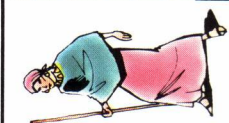
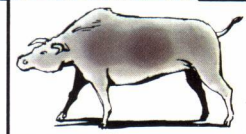




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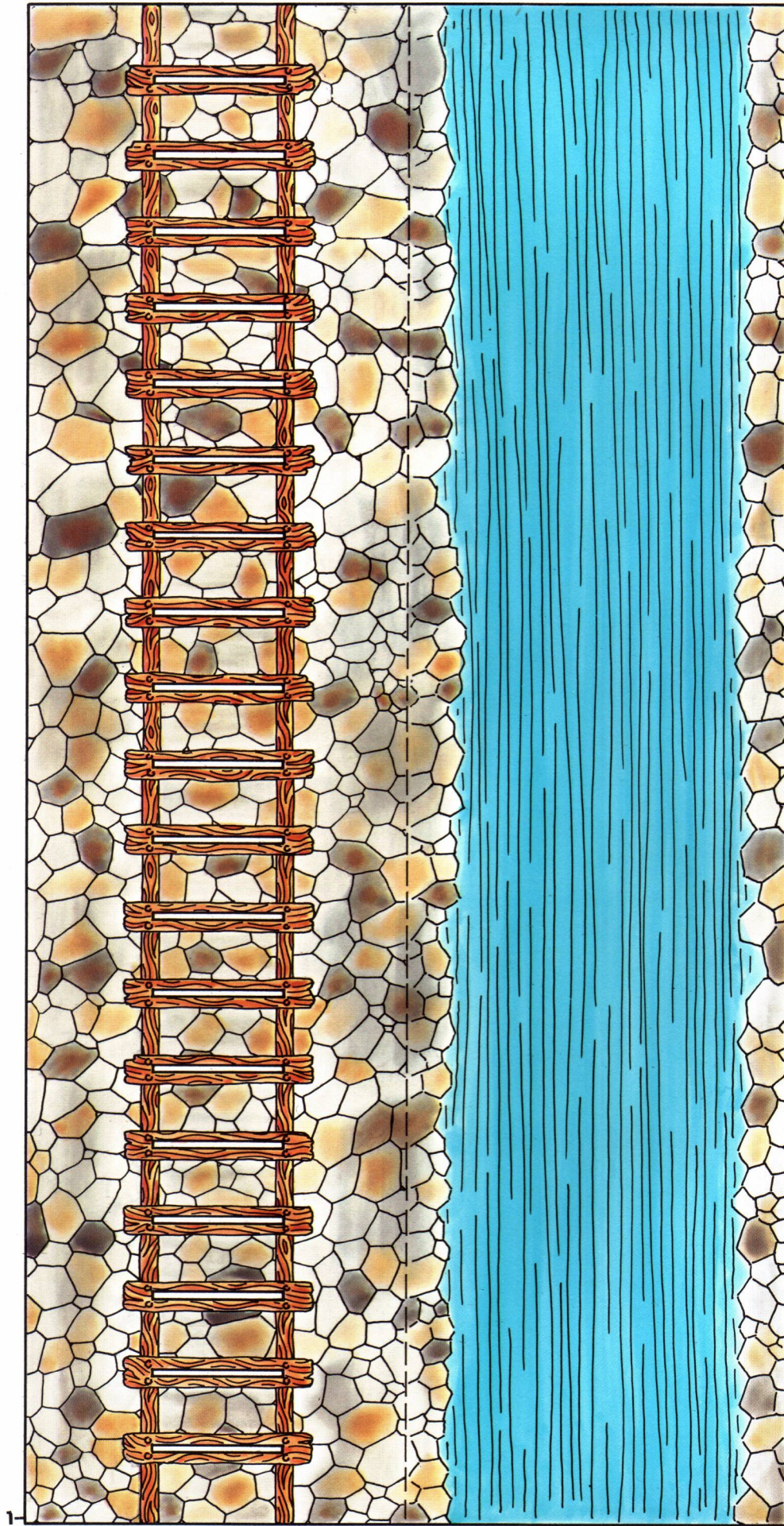


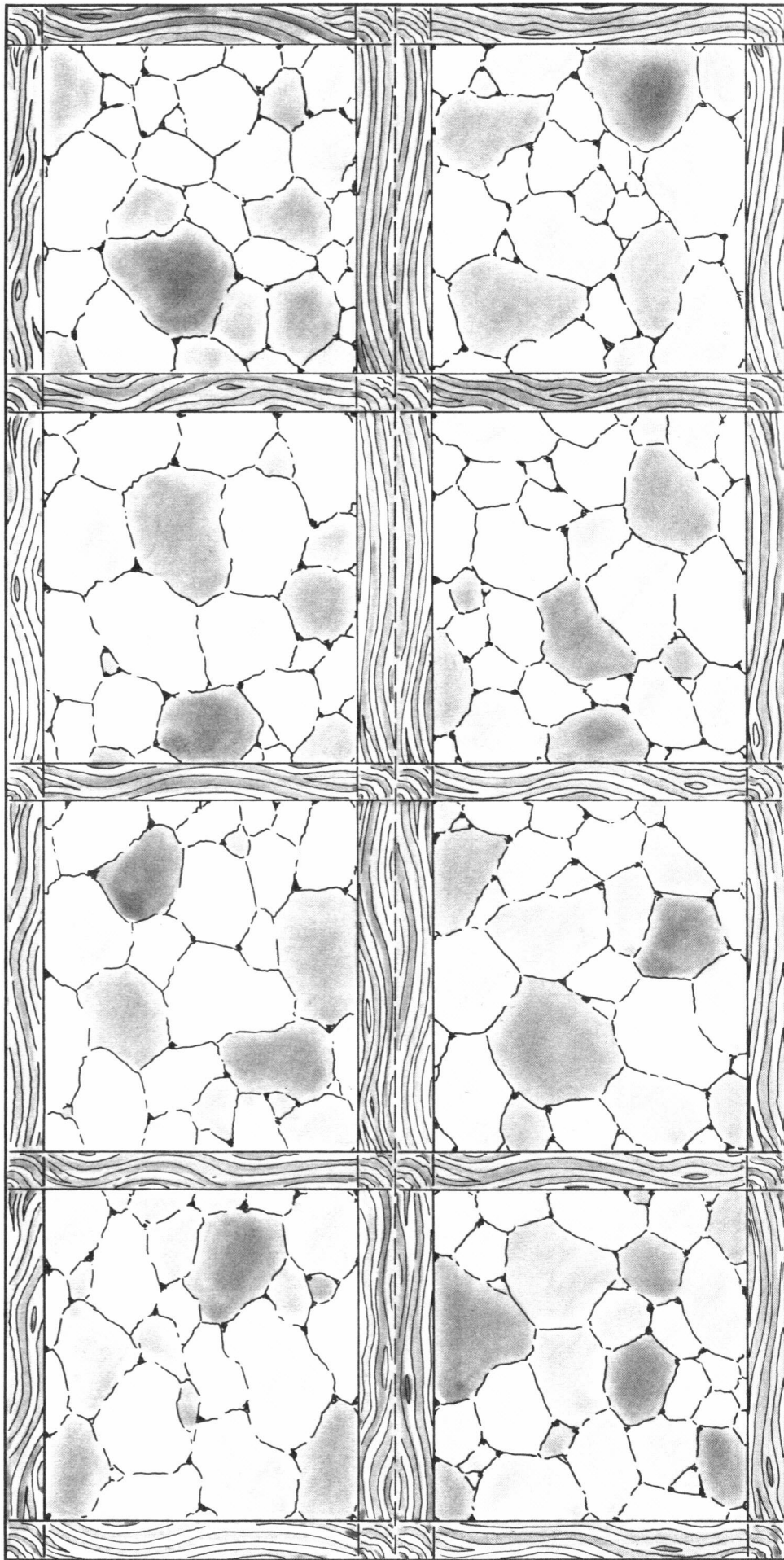
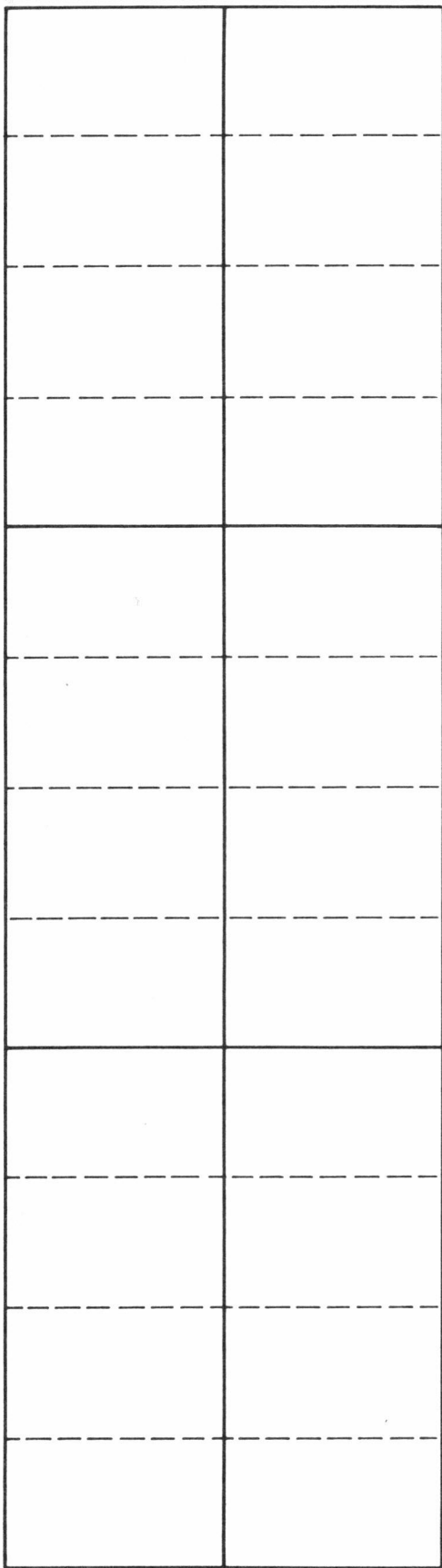
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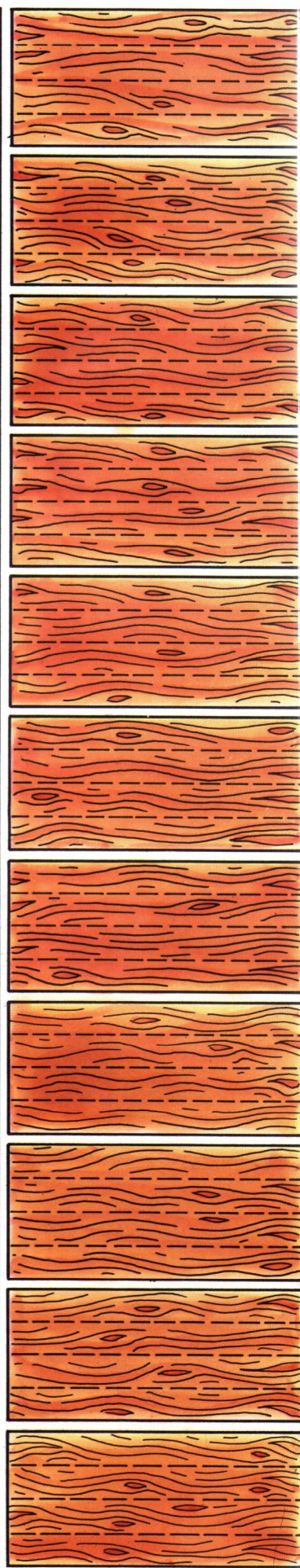
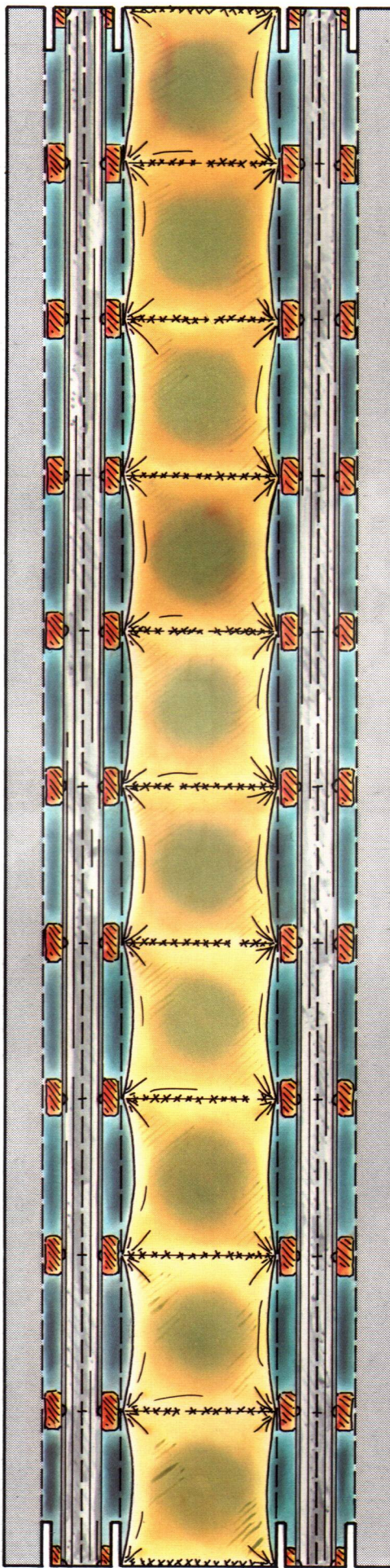
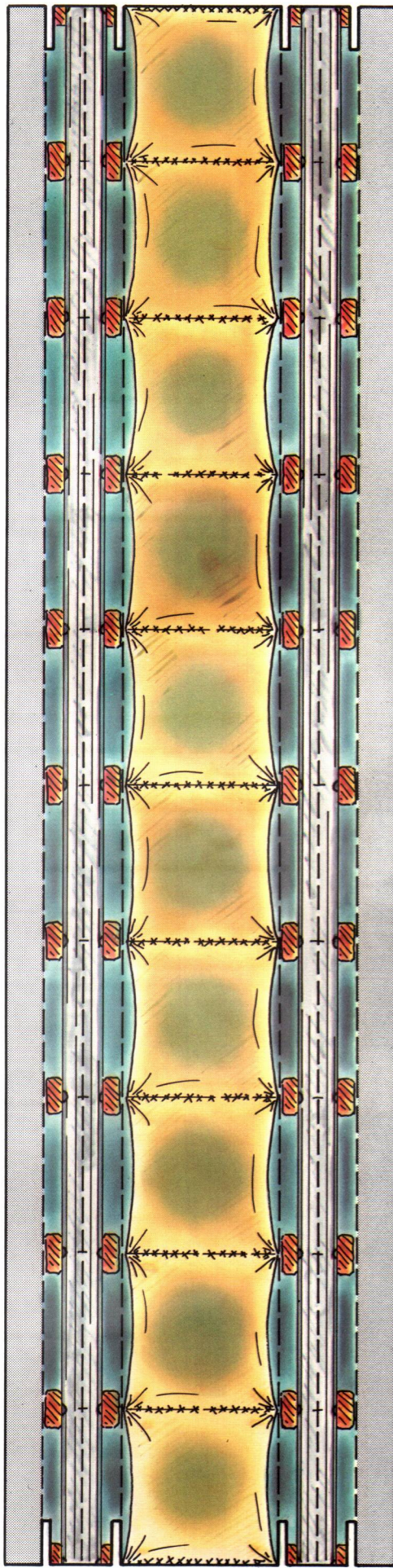
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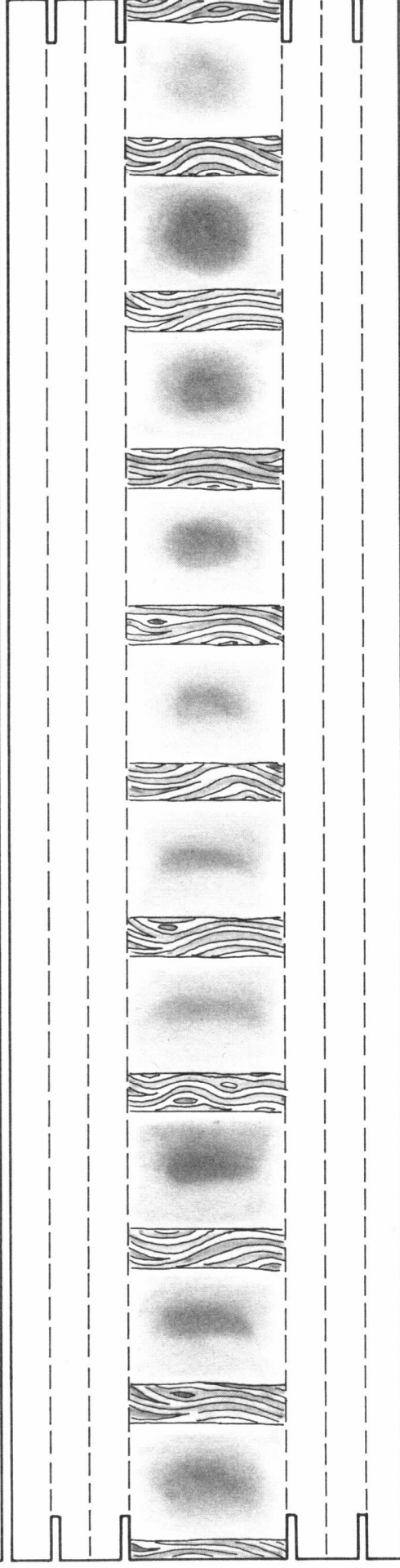
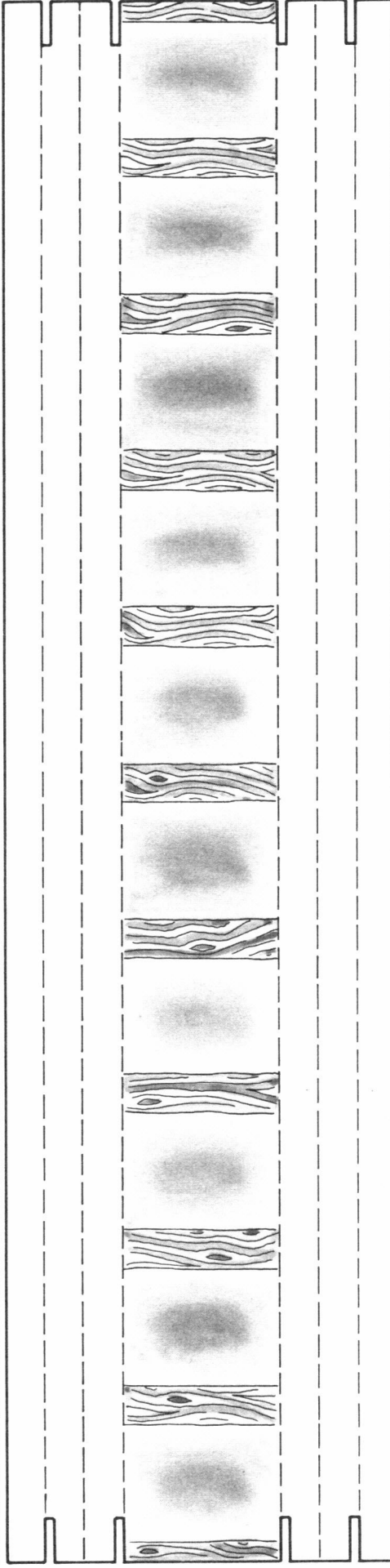
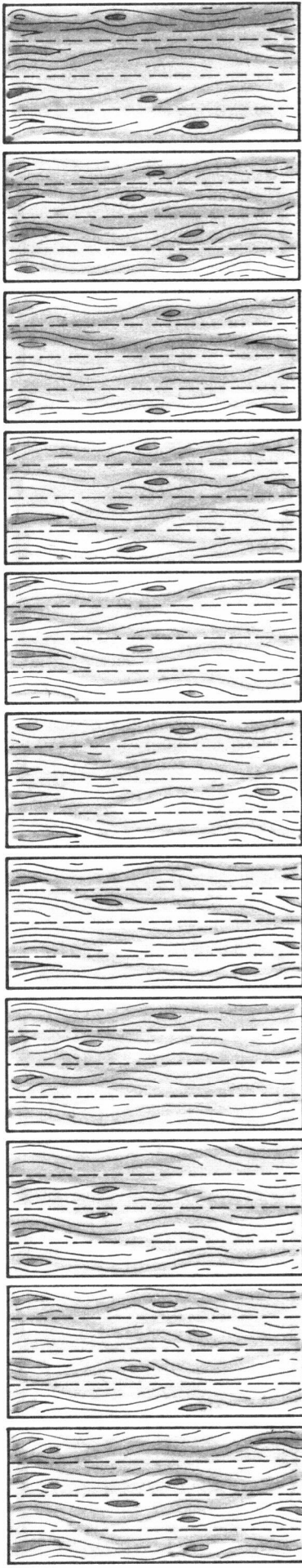




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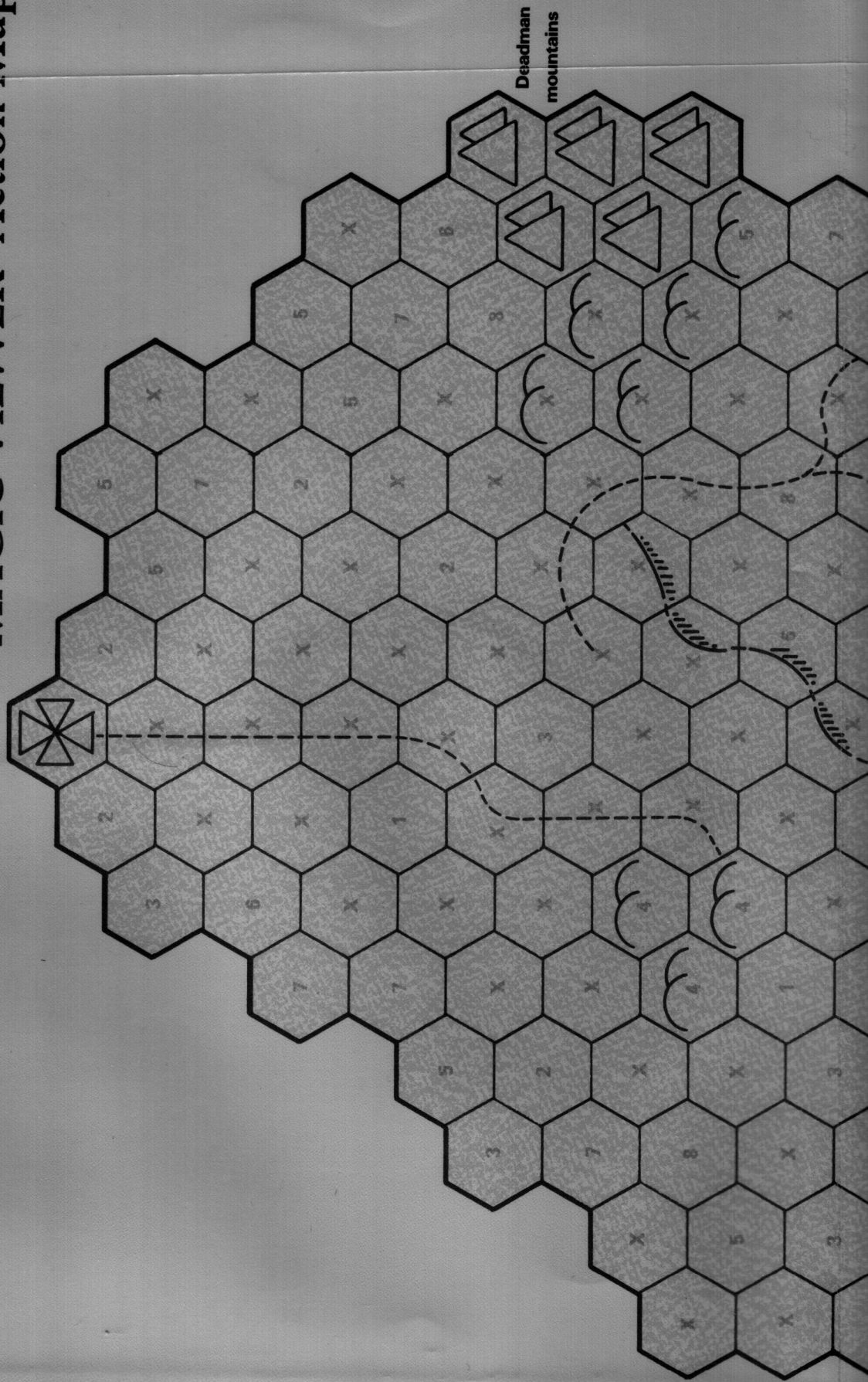
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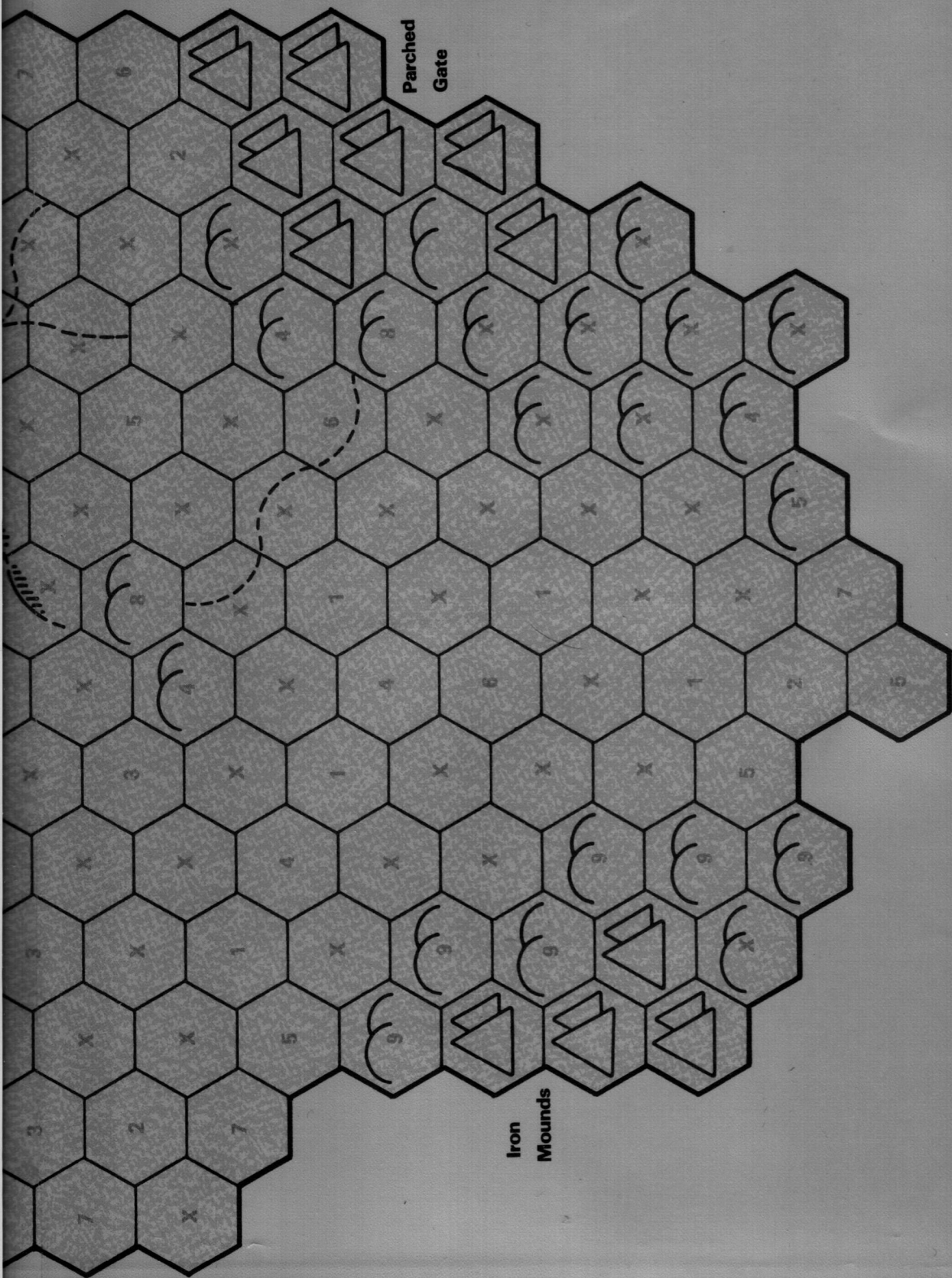


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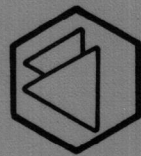
THE FOURTH NAIL

MAGIC VIEWER™ Action Map





GIBSON DESERT



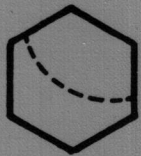
**Mountains
(Impassable)**



Hills



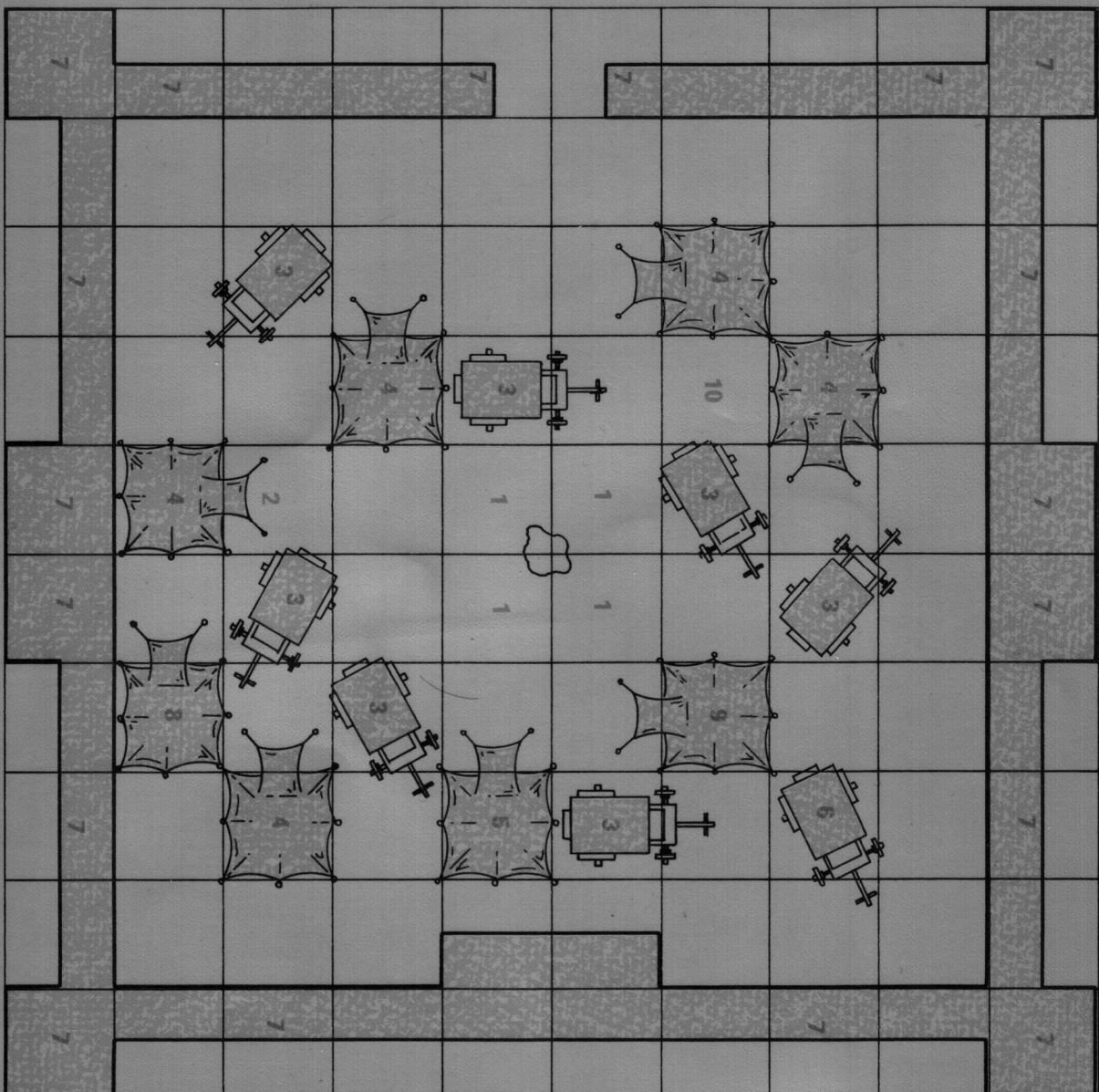
Gully



Trail

GYPSY CAMP

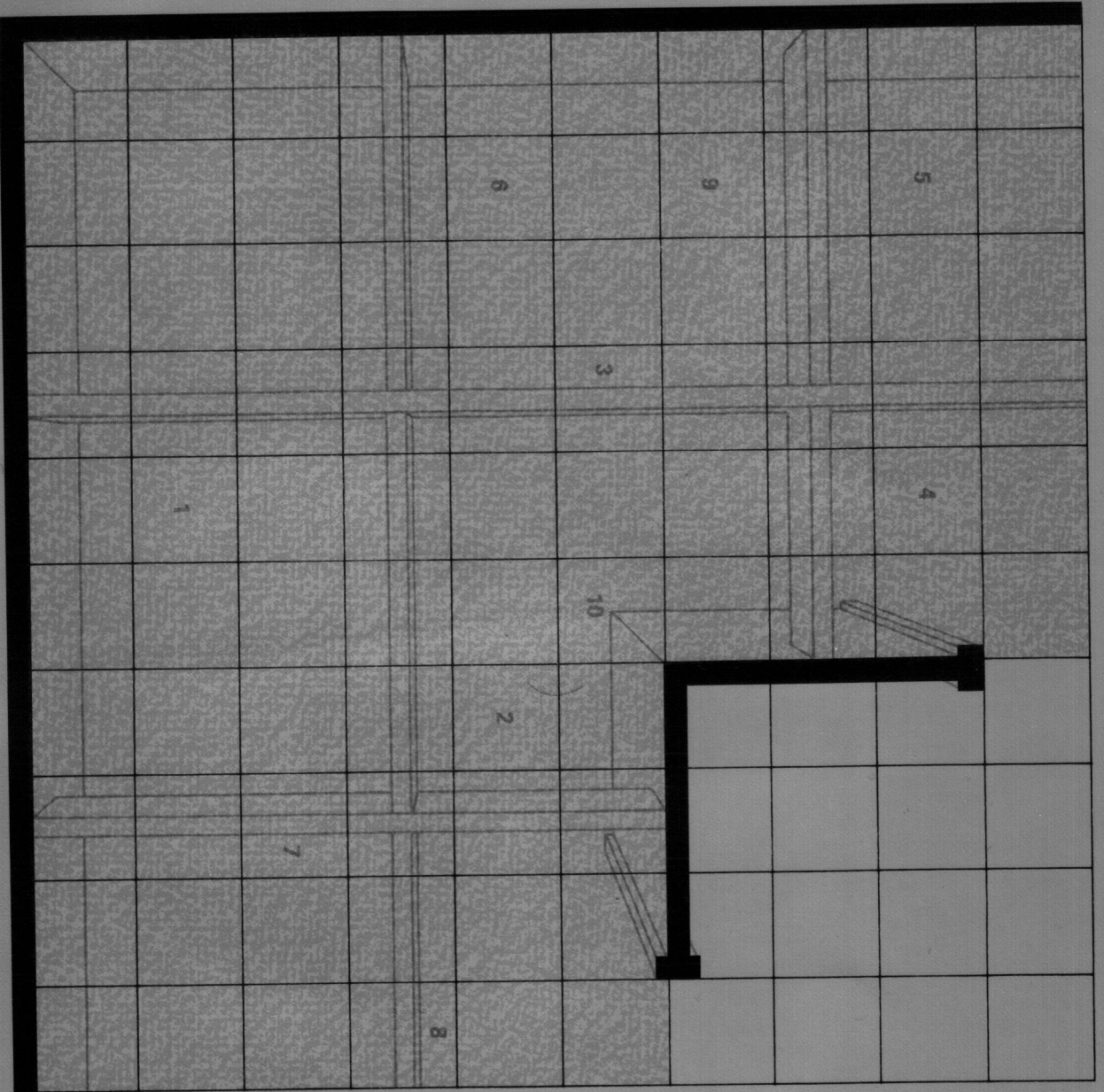
1 square = 25 feet (1 Area)



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CATHEDRAL ROOF

1 Square = 5 feet



Adventure Details— **THE FOURTH NAIL™***

The *Fourth Nail*? Could it be that old gypsy tale was really true? According to legend, there were to be four nails used for Christ's crucifixion—one for each hand, one for the feet, and a fourth to deal the death blow to the heart.

But then a wandering gypsy—so it's said—stole the *Fourth Nail*, preventing Christ's immediate execution. Ever since, gypsies have believed that they are forgiven their petty crimes as a reward for helping the Lord's Son.

If a collector like Ayoob is tracking down the *Fourth Nail*, well, maybe there *is* something to that old legend.

Or . . . is *Ayoob* just off his rocker???

DR. MARCUS BRODY™*
Character Dossier
 Director of the National Museum

Director of the National Museum

ATTRIBUTES	NORMAL	x2	1/2	1/4
Strength	36	72	18	9
Movement	48	96	24	12
Prowess	60	120	30	15
Backbone	64	128	32	16
Instinct	92	184	46	23
Appeal	64	128	32	16

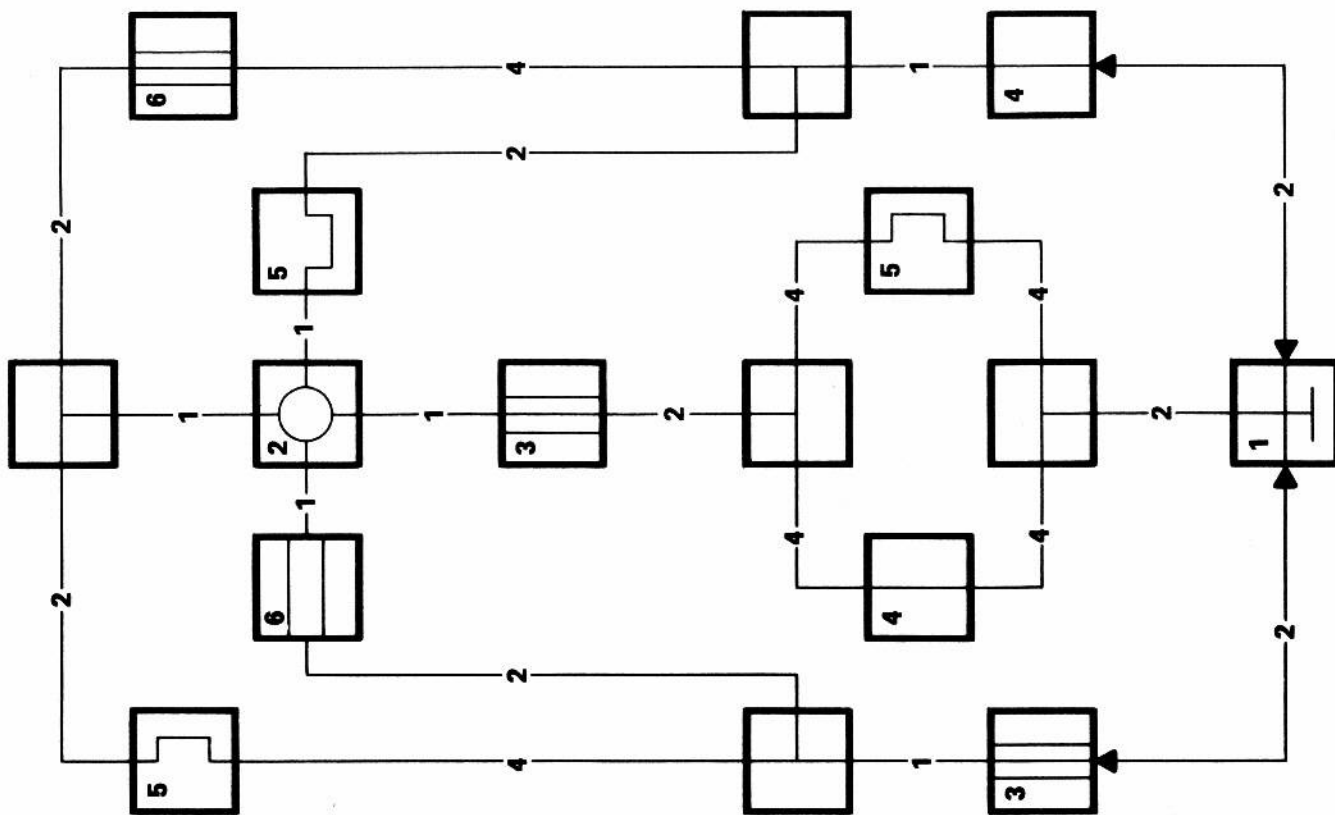
MOVEMENT RATE (running): 15 Squares (3 Areas)/turn

WEAPONS: pistol, knife

KNOWLEDGES: Archaeology, First Aid, Surveying

LANGUAGES: English, German, French, Spanish, Romany

Being the director of the National Museum leaves *Dr. Brody* little time to go afield. He prefers to stay at the museum and let the younger, hot-blooded hounds do the dirty work. Yet on certain pet projects, like the work on *Arnhem*, he does get the "itch."



TORINO™ Character Dossier

Spanish Gypsy

Adventure Details— BARCELONA GYPSIES

Attribute	NORMAL	x2	1/2	1/4
Strength	32	64	16	8
Movement	68	136	34	17
Prowess	80	160	40	20
Backbone	24	48	12	6
Instinct	60	120	30	15
Appeal	56	112	28	14

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

WEAPON: knife

KNOWLEDGES: Hotwiring, Lockpicking, Picking Pockets

LANGUAGES: Spanish, English, Romany

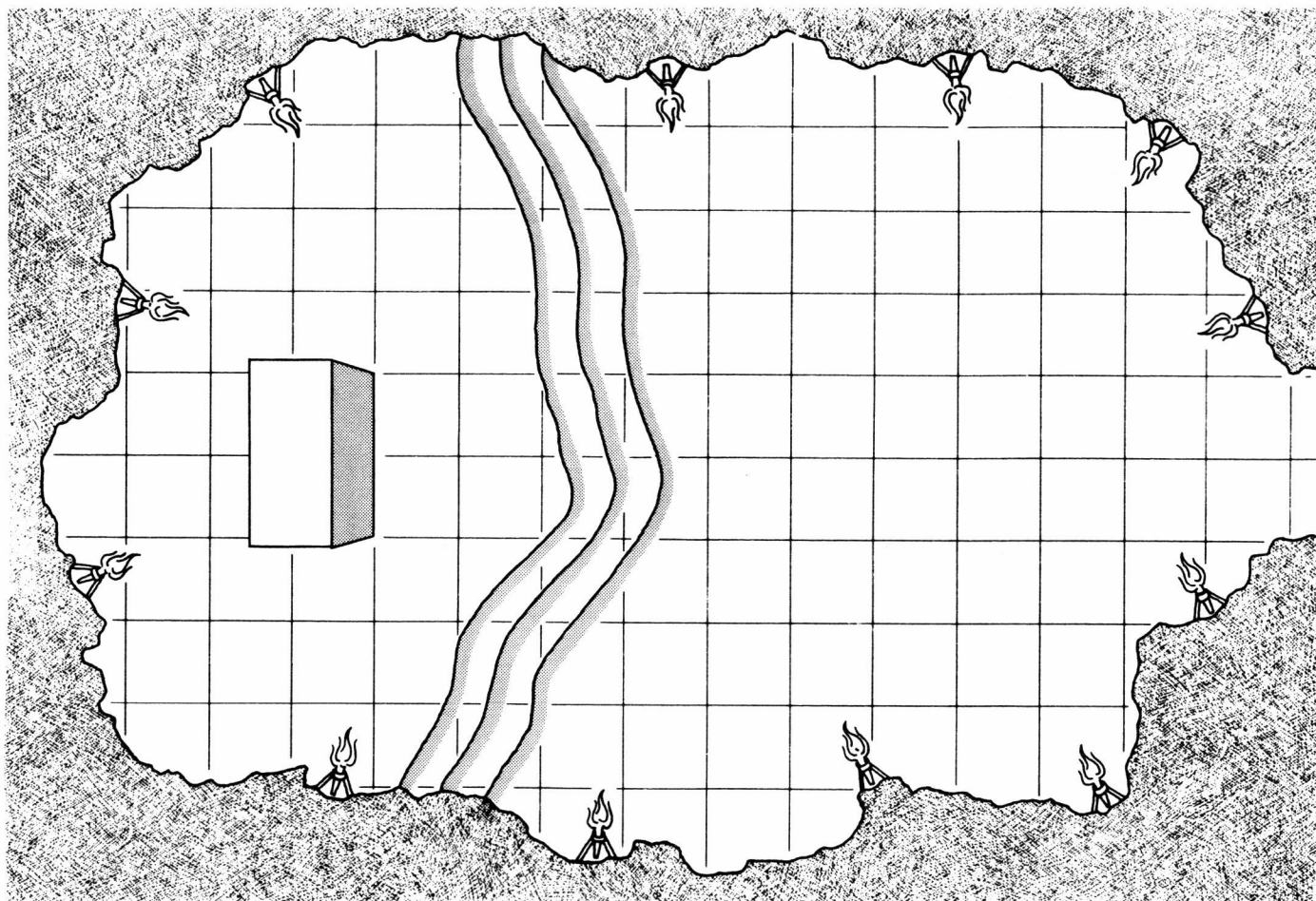
Living the life of a gypsy, *Torino* has no past and doesn't care to ponder the future. He is a carefree man, full of joy. He does admit, however, to be less than totally honest in his dealings.

Years ago, *Tori* helped *Indy* through some border difficulties while trying to recover an artifact stolen from the museum.

Well, if there's a gypsy camp anywhere near Barcelona, then your old friend *Torino* will know about it. Barcelona's been *Tori's* home for years now.

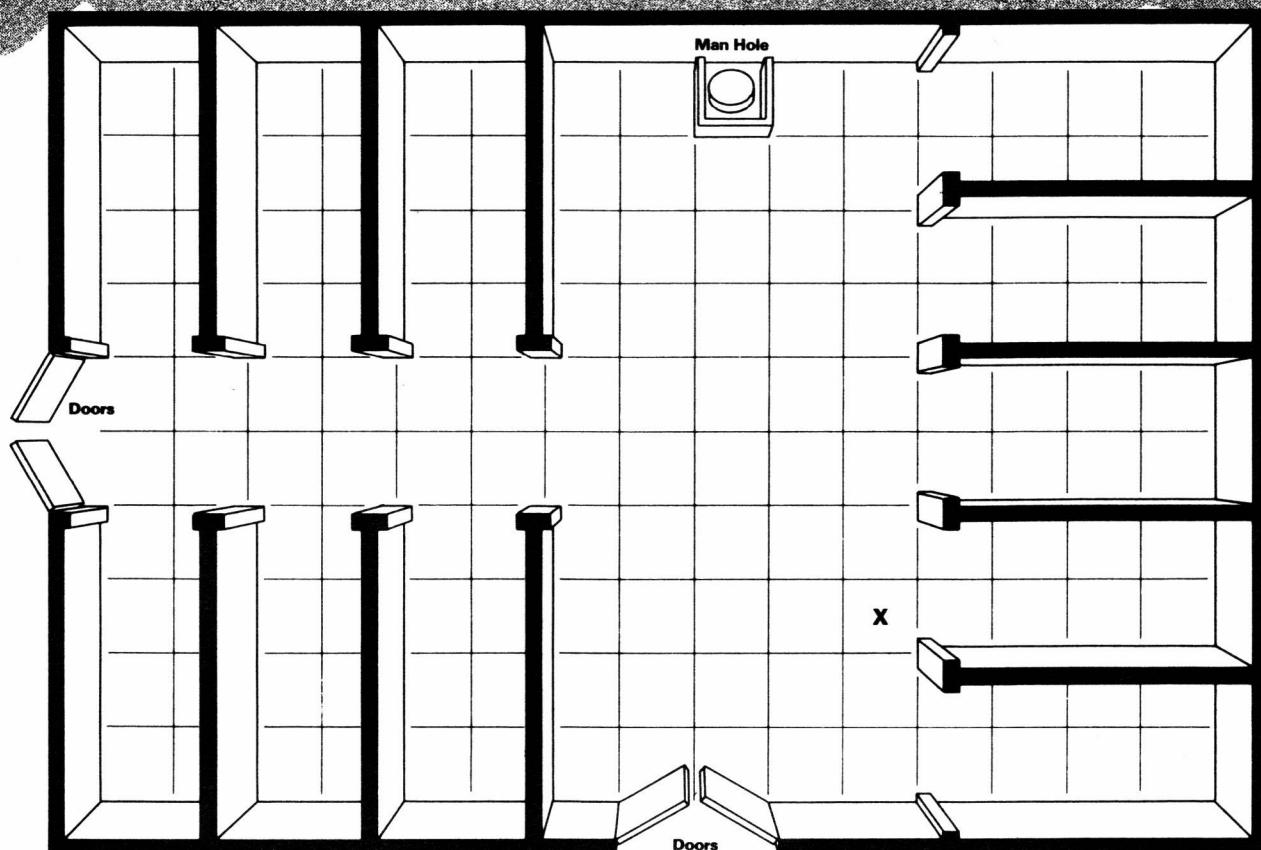
You and *Tori* go way back . . . well, anyway, it seems like a long time ago. The shifty little gypsy helped you through you some troubles at the border while you were trying to recover an artifact that had been stolen from the National Museum. You could swear you can still feel the bruises from the ride underneath that gypsy wagon . . .

Ah, well, the little guy came through. *Torino* is a trusted companion and ally. If anybody's going to know about this Fourth Nail business, it's *Tori*.



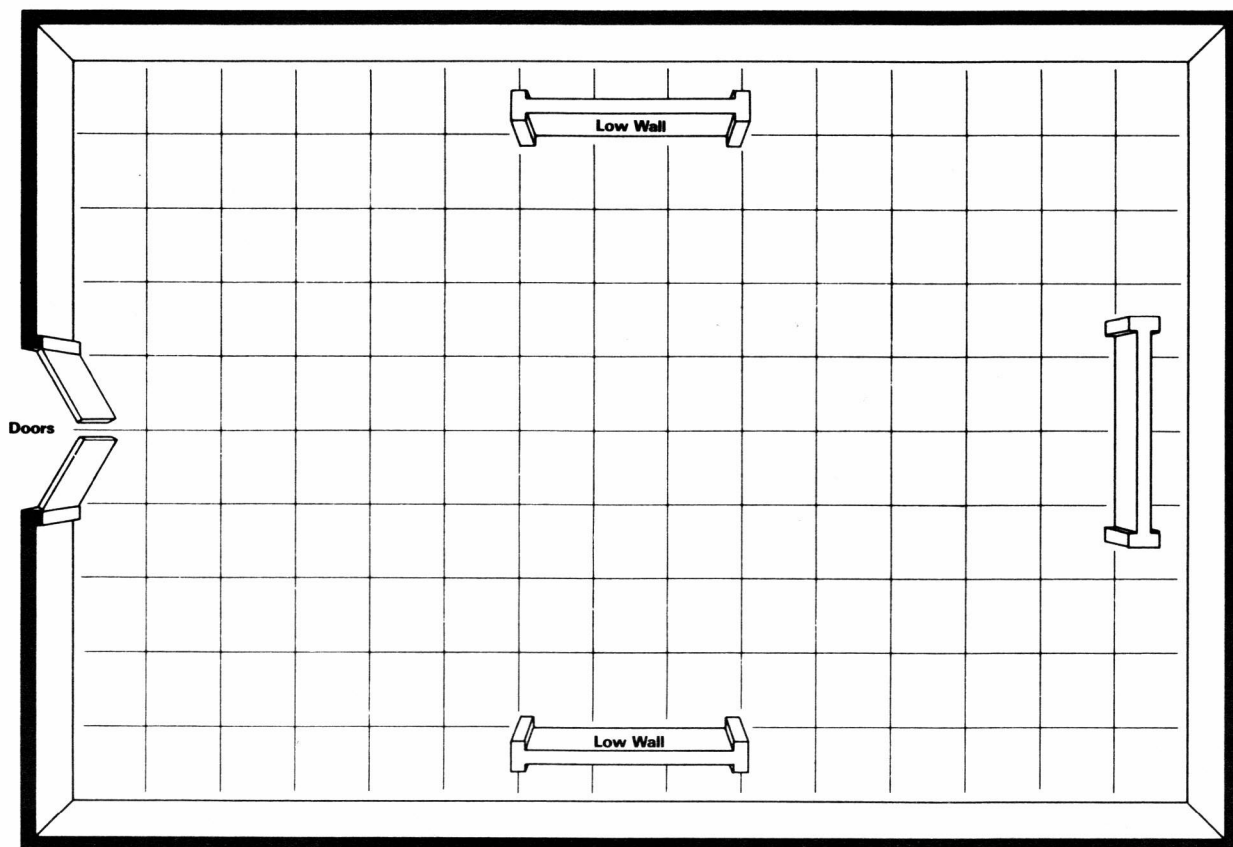
GYPSY TEMPLE MAP

1 Square = 5 feet



BULLPEN MAP

1 Square = 5 feet

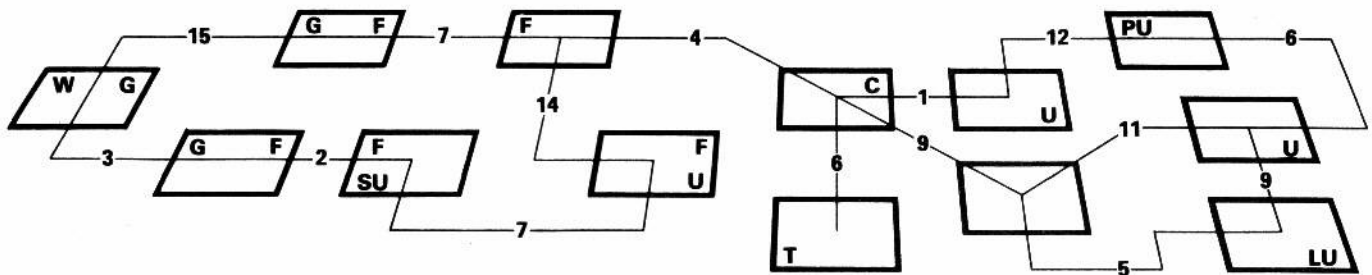


BULLRING MAP

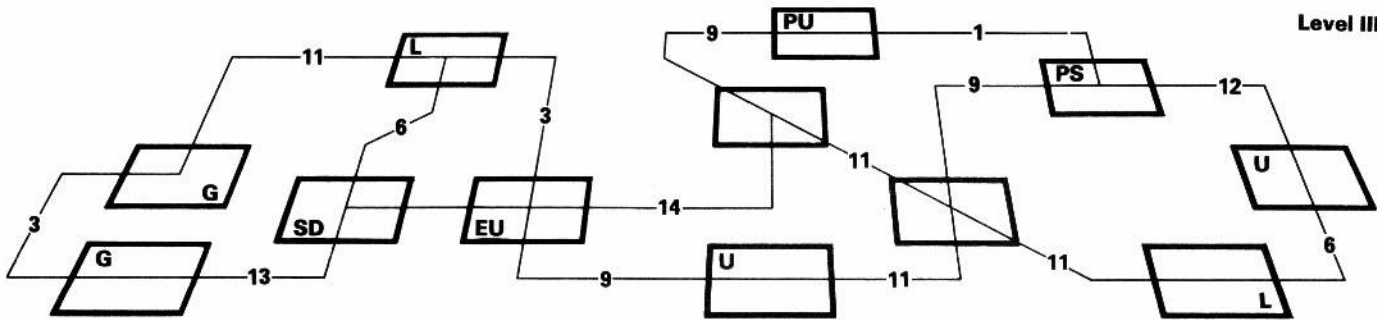
1 Square = 5 feet

PHURI DAI MINE FLOW CHART

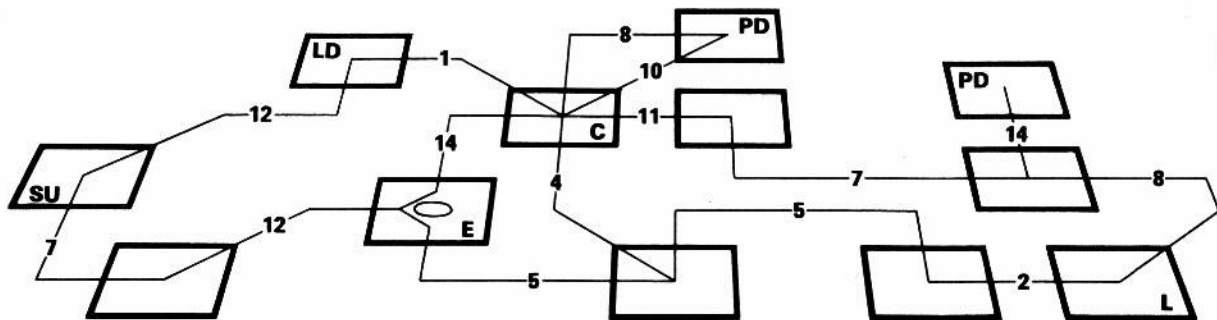
Level IV



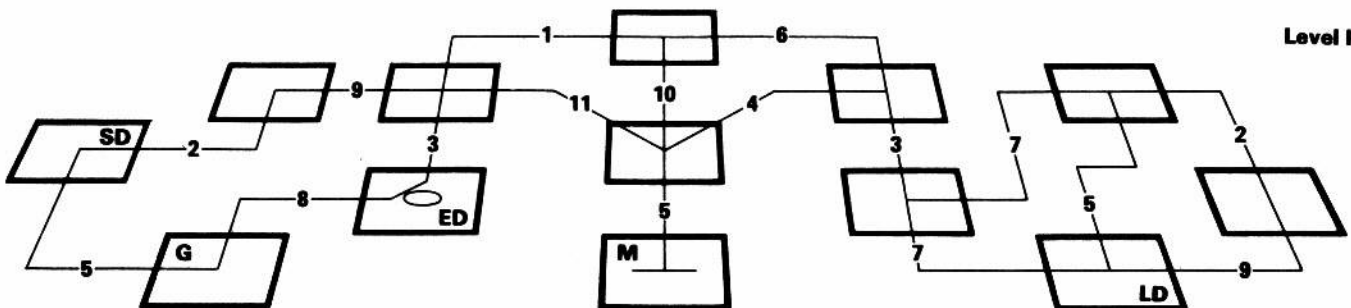
Level III



Level II



Level I



INDIANA JONES™

The Fourth Nail™★ by Tracy Raye Hickman

Adventure Pack for use with THE ADVENTURES OF INDIANA JONES™★ Role-Playing Game

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Dennis Kauth	Graphic Design
Dennis Kauth	Cartography
Clyde Caldwell	Cover
Betty Elmore	Creative Typography

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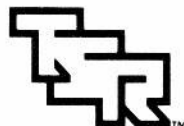
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MAGIC VIEWER™ ACTION MAP

ADVENTURE PACK COVER

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"THE FOURTH NAIL!"

The *Fourth Nail*? It couldn't be! Allegedly stolen from the site of Christ's crucifixion, the *Fourth Nail* was to be the one that dealt the death blow . . . but it had been stolen, or so it was said, by gypsies! Could it actually exist?

There's only one way to find out!

You and your friends are about to enter a thrilling world of adventure, intrigue, and danger—the world of *Indiana Jones*!

The *Fourth Nail* is designed for use with THE ADVENTURES OF INDIANA JONES™ Role-Playing Game. You must have those rules to play this adventure. You will also be using TSR's MAGIC VIEWER™ screen while running this adventure. Certain parts of the maps are hidden and can be read only with the special red gel that's enclosed with this adventure pack.

WHAT'S INCLUDED IN THIS PACK

This adventure pack comes with:

- * 16-page adventure booklet
- * 4-page Evidence File
- * MAGIC VIEWER screen
- * MAGIC VIEWER action map
- * 3-D ADVENTURE FOLD-UP™ figures

HOW TO RUN THIS ADVENTURE

One person must be the Referee. If that is you, then you will have to get pretty familiar with all of the elements of this adventure pack. Up to four other players may take part in this adventure. Don't let the players see any of this pack. One player should play *Indiana Jones* for the course of the adventure. Other players may have to switch off between different characters. Try to be fair to all of your players in this situation.

This adventure is made up of four episodes, just like an old movie serial. Each episode consists of one or more scenes, and ends in a cliffhanger. It will take you 1 to 3 hours to run a single episode.

It's a good idea to read the entire adventure before starting to play—but if you don't want to do that, at least read each episode before running it. Otherwise, you won't be able to run a fun, organized game, and your players won't have a very good time. (Neither will you, for that matter!)

Check the rules booklet if there is anything you don't understand. Think about things your players might do when confronted by terrible dangers or special situations. Be prepared for

surprises—players don't always react the way you expect. Sometimes, you have to improvise to keep the adventure moving!

A list of Attribute Ratings for NPCs is printed inside the front cover. There are no Attributes given in the text. When it's time to run a battle, refer to the list.

RUNNING RANDOM ENCOUNTERS

In addition to the planned encounters in this adventure, you can add random encounters to increase the excitement. A good time to use a random encounter is when your adventure is in a lull, or when the player characters (PCs) aren't expecting anything. Random encounters can keep PCs on their toes! You can also use random encounters as a way to give extra bits of information or clues to the PCs.

Make sure you don't overdo it with random encounters. Don't wear your PCs down with meaningless battles and complex twists. A list of random encounters is printed inside the front cover.

USING THE MAGIC VIEWER SCREEN

You've probably already noticed that the large map in this pack is overprinted with red patterns. Those red patterns are covering up clues! When you place the MAGIC VIEWER screen over the red areas, messages and encounter numbers appear. You're the only one who uses the MAGIC VIEWER screen. Don't let your players look through it unless the text directs you to do so.

SPECIAL INSTINCT CHECKS

Unless otherwise noted, all Attribute Checks are made normally throughout this adventure. However, Instinct Checks are treated differently. The results of special Instinct Checks are listed in each episode where appropriate. These results are listed as a series of up to four statements.

When a PC makes one of these special Instinct Checks, compare the result to the Check Results Table on the back cover of the rules booklet. Then check against Table 1 to figure out which statements you should read to the PC (statements are numbered from 1 to 4).

TABLE 1
SPECIAL INSTINCT
CHECK RESULTS

Instinct Check Result	Read Statements:
Bad Feeling	1 only.
What or Where	1 and 2.
The Big Picture	1, 2, and 3.
Lucky Break	1 through 4.

Some Instinct Check result entries don't have four statements. In those cases, a Lucky Break means that you read statements 1, 2, and 3. Then you should calculate additional Lucky Break results normally.

If the Instinct Check has a specific Bad Break result, that result will be listed as a (0) statement. Don't read this statement to a PC unless he actually gets a Bad Break. Not all Instinct Check results have a Bad Break statement. If the PC gets a Bad Break and there is no (0) statement, then use your own judgement (see p. 5, rules booklet).

GETTING READY TO GO

You will be using the following pieces from THE ADVENTURES OF INDIANA JONES game to run this adventure: the rules booklet, the Combat Grid, the Referee's Screen, the Character Dossiers, and the following 3-D ADVENTURE FOLD-UP figures:

Indiana Jones™*
Marion Ravenwood™*
 Natives
 Goons

From this adventure pack, you'll be using the following ADVENTURE FOLD-UP figures:

Torino™*
Ben Ali Ayoob™*
Ismailis™*
Phuri Dai™*
 Gypsy Wagon
 Ore Car, Tracks, and Conveyor Belt
 Bull, Dancing Bear

Are *Indy* and his companions ready? The *Fourth Nail* lies just beyond their grasp!

Or does it???

EPISODE 1: BLOOD AND SAND

This episode features *Indiana Jones*, and any other PCs from the game that the players wish to run. Keep in mind, however, that one player will have to take the part of *Torino*, a new PC, in Episode 2.

Give the players the Character Dossiers that correspond to their characters. A dossier for *Marcus Brody* is included in the Evidence File.

PC OBJECTIVES

Get the *Ring of Arnheim* out of the *Arnheim* Temple (worth 3 Player Points).

Keep all the PCs alive to the end of the episode (worth 1 Player Point).

Remain conscious through the end of Scene 3 (worth 1 Player Point).

REFEREE OBJECTIVES

Wound a PC once in the episode (worth 1 Player Point per PC wounded).

Knock a PC unconscious (worth 1 Player Point per PC that falls unconscious once during the episode).

(If a PC dies, you LOSE 3 Player Points.)

SCENE 1: INTO THE OUTBACK

Use the Gibson Desert Map for this scene. The PCs start this scene at the large "X" (at the north edge of the desert).

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

Ah, Australia, the land down under! A beautiful place, indeed. When you got here a week ago, it seemed like everything was gorgeous scenery, friendly smiles, and cool breezes. You felt really good about the job ahead of you.

That was last week. Now there's this—this desert!

The Gibson Desert . . . a searing expanse of cracked rock and baked earth . . . where the heat and the silence are broken only by the raging swirl of an occasional sudden sandstorm.

And yet you know that somewhere, hidden on this vast, desolate landscape, are the clues that will ultimately lead you to the location of the *Arnheim* Cult! Maybe ol' *Brody* was right, maybe that old tribe had survived the trek into the desert and had flourished. But you need proof. Until you have something, it's all just speculation. And speculation doesn't buy you bullets, that's for sure.

Lay out the Gibson Desert Map for the PCs. Have them point out to you where they want to go (one hex at a time). Then place the MAGIC VIEWER screen over that hex to see if there is an encounter number there. If there is an "X" in the hex, the PCs have no encounter. If there is a number, go to the Gibson Desert Encounters section and run that numbered encounter for the PCs.

GIBSON DESERT ENCOUNTERS

1. ARTIFACT FRAGMENT

Have the PCs make Instinct Checks. If the Checks succeed, the PCs find one of the following fragments. Choose whichever you feel works best for your adventure at this point (based on the skill level of your players).

A. Pottery Fragment: There's a rust-red tint to the clay in this baby, and it's got a really high iron content. It's obviously a fragment from an *Arnheim* artifact, so the *Arnheim* Cult must have settled in an area with extensive iron deposits.

B. Forged Spearhead: This is forged from crudely refined iron, yet it's shaped like other artifacts that belonged to the *Arnheim*, so the *Arnheim* cult must have settled in an area with extensive iron deposits.

C. Broken Obelisk: This broken, vertical stone is partially buried in tumbleweeds and drifting sands. Its symbols are definitely *Arnheim* in nature. There's a face carved on the obelisk, and it points toward encounter area 9. The runes seem to say, "Face the greatness of *Arnheim*, whose glory is massive in sight."

D. Foundations: Foundations of some small, ancient dwellings are partially buried here under drifting sands. They're similar in construction to other buildings found outside the desert, although no other *Arnheim* structures have ever been found this far out before. But there's also a road! There used to be a road here! But which way to follow it? (Using the map, show the players that the road seems to run for three hexes, pointing generally in the direction of encounter area 9.) The PCs also discover one of the artifacts—A, B, or C—listed above.

E. Burial Ground: This area is partially covered by sand. A well-preserved skeleton still lies here. The jewelry on ol'

bones has a high iron content and it was obviously designed by the *Arnheim*. The *Arnheim* must have settled near some heavy-duty iron deposits.

2. KANGAROOS!

A group of 1d10 + 5 kangaroos suddenly bounds into view. There is a 20% chance that these critters attack. There is a 10% chance that the kangaroos are chasing a poacher who's trying to make off with one of their young. If there's a poacher involved in this encounter, the kangaroos attack anybody who enters the area, including PCs.

It hasn't occurred to the poacher to give up the baby kangaroo. If he does, the kangaroos quiet right down.

The poacher doesn't know much about the Gibson Desert, or at least he doesn't give much information up. He does recognize some of the areas on the PCs' map, however:

"Them hills to the east, they're the Rocky Mounds. And that pile of rocks to the southeast, we call that Parched Gate. Them hills to the southwest are the Iron Mounds."

The poacher joins up with the PCs, but takes off like a scared jackrabbit at the first sign of danger (well, unless there's a big reward in all this for him somewhere). He's careless and undisciplined; he'll race into any room without even thinking about traps.

3. ABORIGINES

The PCs have a 20% chance of encountering one of these nomadic clans. A clan consists of 1d10 + 40 men (warriors), 2d10 + 53 women, and 3d10 + 62 children.

The Aborigines are hunters who use their bolas, boomerangs, and long, graceful spears to stalk their desert prey.

Have the PCs make normal Appeal Checks when they confront these natives. PCs who speak Aborigine may make their Instinct Checks at normal for purposes of understanding these people. All other PCs must make these Instinct Checks at 1/4.

The Aborigines know the following:

- * There are hills of gold to the west. Many men have gone there and, having found heaven, have never returned.
- * The Great Stones are the most sacred of places. The gods of the Aborigines dwell there. It is forbidden to go there unless one is a believer.
- * Ancient fathers came from the north by the great water and built tribes terrible and wonderful in the desert. Now they

have joined their ancestors at the Great Stones.

The Aborigines can point PCs in the direction of the Great Stones, but they refuse to lead the PCs there. In fact, each time the PCs bring up the subject of the Aborigines' holy ground, have them make an Appeal Check. If the result is No Luck, the natives get ticked off and throw the PCs out of the camp. If the result is a Bad Break, the Aborigine warriors attack immediately. The attack continues until at least 10 Aborigines are dead or unconscious. Then the warriors stop, and the camp leader insists that the PCs leave. In general, then, the message that the PCs should get—loud and clear—is that the Aborigines don't want anybody messing around with their holy shrine.

For more information on the Aborigines, see Referee Information, p. 15.

4. PROSPECTORS

There is a 20% chance that three prospectors are here. Otherwise, there are only the remains of a prospectors' camp.

These prospectors are a grizzled bunch, well-accustomed to the Australian Outback. They don't take particularly kindly to strangers (have PCs make Appeal Checks at 1/2). In fact, treat Friendly results as only Helpful, treat Helpful results as only Neutral, and so on. If an Appeal Check result is No Luck or worse, the prospectors attack. They don't give up until the PCs have subdued them, knocked them unconscious, or killed them.

If the prospectors react positively, however, they give the PCs a rundown on the mineral content in the area. The only area with a high iron content, they say, is the rocky mound to the southwest.

The prospectors do not accompany the PCs, claiming they have business of their own to tend to—and their business is none of the PCs' business, they say. If the PCs prod them further, the prospectors just get angrier. They do not attack, however. If the PCs persist in trying to find out what the prospectors are up to, clue them in somehow that the prospectors are hard at work at what they consider a real "motherlode"—really a dusty, worthless hole in the ground.

5. DINGOS

A pack of 1d10 + 4 of these small, wild dogs are crouched behind rocks in this area. They do not attack until the PCs are within three Squares of them. The PCs can discover the dingos through Instinct

Checks. Once the dingos are discovered, they directly attack the PCs.

If the PCs make some kind of loud noise, make a Backbone Check for the dingos. If the Check fails, the dogs flee. (Check separately for each dingo.) Otherwise, the PCs must fight the dogs off.

6. SKELETONS

Three bleached-white skeletons are scattered across the sand here. Each skeleton wears a pith helmet. Rotting khaki expedition clothes hang from their bones.

In the bony fingers of one of the men is a pottery fragment (or a spearhead, see encounter area 1 for details). If PCs make a successful Instinct Check, they notice that the skeleton's hand points toward encounter area 9.

7. ABORIGINES

A hunting party of 10 Aborigines roams the plains here. These natives are armed with spears. If the Aborigines spot the PCs (or if the PCs try to talk to the natives), have the PCs make Appeal Checks. If the Checks fail, the Aborigines attack. If the Checks succeed, the results here can be only Friendly (orange or higher on the Check Results Table) or Neutral.

See encounter area 3 for more details on PC Instinct Checks relating to Aborigines.

8. ABORIGINE SHAMAN

A single dark figure sits on the ground here, curled up in a ball and shaded from the desert sun only by his upheld robe. He ignores the PCs until they are within 1 Area of him. Then he turns to watch them carefully.

Have the PCs make Instinct Checks when they try to talk to this Aborigine Shaman. PCs who speak Aborigine make the Check at normal; others make the Check at 1/4.

The results of the Instinct Check are as follows:

(0) The shaman starts cursing you like crazy for speaking of the home of his gods! Great, here come the warriors! Aborigine attack! And now the shaman just disappears. These warriors are poppin' up like magic, from behind hills and rocks! (There is a total of 10 warriors.)

(1) The old guy is pointing toward the southwest (encounter area 9).

(2) The old guy's all agitated now. "Do not disturb the home of our gods! Vengeance comes quickly to those who disturb the peace!"

(3) "He who enters the temple must continue forward, for backward lies only death!"

(4) Well, now he's cooling off a little. "You are not a native of these lands, but your eyes, they are honest. Come, I will lead you to the temple. The choice—and it is a grave choice indeed—will be yours. Will you enter?"

If the shaman isn't going to join the PCs, he just speaks his piece, and then looks off toward the north. He says nothing more to the PCs.

9. THE TEMPLE OF ARNHEM

Go to Scene 2.

SCENE 2: THE TEMPLE OF ARNHEM

Read the boxed text to the players.

Great red walls of stone rise up from the dunes of the Gibson Desert. You can barely see the outlines of carvings and symbols on these sandworn walls. This is it! The Temple of *Arnhem*! It has to be!

At the base of the walls, there's a simple square opening hidden behind some tumbleweeds.

Use the *Arnhem* Temple Flow Chart for for this scene. The PCs enter the temple at area 1. When they enter new areas on the Flow Chart, check the numbered encounters in this scene to see what the PCs find.

Do not show the Temple Flow Chart to the PCs. Make sure you're clear about directions to them, however. (Do not give them east or west directions—use left or right, etc.)

Each time the PCs move through one of the locations in the temple, a falling stone door closes off the entrance they just used. The PCs therefore cannot leave the temple the same way they came in. All of these stone doors reset to the open position after one week's time.

In addition to the encounters listed below, there is a 2% cumulative chance per combat turn that the PCs encounter a band of Aborigine warriors in the temple. These warriors attack the "defilers" immediately. The band of warriors is made up of 1d10 + 2 Aborigine men, armed with bolas and spears.

TEMPLE OF ARNHEM ENCOUNTERS

1. ENTRANCE

A great arch of carved stone leads into a dusty, dimly lit area. Three stone arches lead out of this area.

Have the PCs make Instinct Checks:

- (1) Nobody leaves an entrance unguarded
- (2) especially when it's just a simple arch
- (3) that has these small vent holes bored through its casement.
- (4) And there's a loose stone on each side of the entry arch. It doesn't look like these stones were carved from the casement.

The arch, which is 3 feet across, is trapped. PCs must press both stones at the same time to deactivate the trap. If the PCs don't press the stones before waltzing through the arch onto the floor beyond, several vials filled with poison gas are broken. The gas pours through the vent holes in the casement. The poison has been stored here a long time, however. Its Poison Rating is 1 combat turn / Extremely Weak / 3 Checks / 10 min.

2. MAIN COURTYARD

Read the following boxed text to the players.

Four grand archways lead into this area. Your hands tremble as you enter this magnificent courtyard. The *Ring of Arnheim*—the one artifact you've been searching for—rests atop a dais in the center of the courtyard.

You're overjoyed at this find, and for a moment, your common sense seems to slip away from you. But you stop. Wait. Look down at your feet. A hexagonal pattern of flagstones covers the floor—all the way up to the dais. Four colors of stones—alternating between pale, rusty red, flat sky-blue, gray, and pale green. And for the first time you notice that each of the four arches leading into this courtyard is painted in one of those colors.

And what's this? A huge iron gong hangs from a stone arch directly above the dais. Nearby, there's a striker hanging from some ancient, hemp rope . . . and another piece of rope holds the striker in place, poised and ready to bang that gong.

Have the PCs make Instinct Checks.

- (0) There's gotta be something fishy about this place. It looks too easy!

(1) Well, it all seems a little too easy, but there doesn't appear to be anything you can't handle here.

(2) All of the floor tiles are inlaid into the clay.

(3) No sweat. Nothing to fear here.

There really isn't anything for the PCs to be worried about—until they take the ring from atop the dais. When that happens, the stone on which the ring was resting suddenly shoots up and strikes the gong. The walls shake violently with the horrendous reverberation. There is no way the PCs can keep this from happening, but that is all that happens. The gong does alert the Aborigines in the desert (see Scene 3 for details).

3. TOPSY-TURVY

Now there's definitely something suspicious about this hall. There are iron blades lining both walls, from floor to ceiling. And the hall's gotta be at least 60 feet long, not to mention being 15 feet tall and 15 feet wide. Down at the far end is an arched opening, and there's this rusty iron rod running from the top of the archway above you to the far archway.

Have the PCs make Instinct Checks.

(1) There is great danger here.

(2) Those blades weren't put here just to make the place look pretty, that's for sure.

(3) That iron rod seems to cut right through the center of the hall space.

If a PC steps on the floor or hangs from the iron rod, he activates the trap. When activated, the hall itself begins to revolve like a cylinder around the iron rod, so the walls of blades sometimes become a floor and ceiling of blades. There are 3 feet between blades, which are set into the walls in a repeating diamond pattern. There is no way to deactivate this trap.

A PC trying to run through the hall must make a Movement Check every two Squares. If a Check fails, he falls down. The PC is considered to be running in balance with the revolutions of the room while he tries to move forward. The blades have a Danger Rating of 30. A PC who falls into the blades must make a successful Movement Check for every turn he remains in the hall. If one of these Checks fails, the PC is tossed back into the blades again.

The room stops revolving as soon as the first PC steps out of it at the far end. The hall locks into position with the floor in

either top or bottom position.

Using the Iron Rod: The iron rod supports the weight of the PCs, if they decide to climb down it hand-over-hand toward the far end of the hall. A PC climbing this rod must make a Prowess Check every four Squares. If a Check fails, the PC falls into the hall.

4. COLLAPSING CEILING

Thin, gossamer threads form spiderwebs that span this room from all corners. An arched opening stands at the far end of the hallway, 60 feet away. The floor is made of stones set in clay.

Have the PCs make Instinct Checks.

(1) This baby's definitely trapped.

(2) The ceiling doesn't look properly supported.

(3) All these threads don't appear to have anything to do with the trap, though.

(4) The floor? There's a path of stones that runs along the left wall. They're set pretty tightly into the clay, while the other stones on the floor seem loose.

The path of stones is the safe way to get across the room. If a PC steps on any of the other flagstones, the ceiling collapses (Danger Rating of 80).

5. SANDPIT

A great stone ladder at the entrance to this area leads down a dark shaft. At the bottom of the 50-foot shaft is an archway. Beyond the archway is another ladder that leads up another shaft (also 50 feet). At the top of the shaft is an archway leading out.

Have the PCs make Instinct Checks.

(1) Now why would anybody build a shaft straight down just so they could build another one going straight up to the other side?

(2) That's a nice ceiling above this area. Very ornamental . . . but there are some funny looking chutes between the roof supports (and not funny ha ha, either.)

(3) There's a thin trickle of sand dropping down from one of the chutes. These shafts have to be at least 50 feet deep.

If PCs step onto the floor at the bottom of the first shaft, they activate the sand trap. Sand pours from the chutes at the top of both shafts.

PCs must make a Movement Check for every 5 feet of sand they climb (see rules booklet, p. 17). Movement Checks are made at normal for PCs who are above the sand level; they are made at 1/2 for those below sand level. The sand rises at a rate of 5 feet per turn. Use the drowning rules (rules booklet, p. 36) for PCs who are

fighting to keep their heads above the sand (Danger Rating of 10 per foot of sand over the PC's head). PCs may try to "swim" up the rising sands. To do so successfully, a PC must make a successful Movement Check at 1/4 (any color result on the Modified Table means the Check succeeds).

6. FIREPIT

Tumbleweeds litter this 30-foot-long hallway. Apparently, the tumbleweeds fell into the area from an opening overhead.

Have the PCs make Instinct Checks.

(1) This all seems too intentional.

(2) The brush on the floor here would probably burn up in a flash . . .

(3) and the glint of the sun reflecting off a mirror (or some kind of glass) is dancing around the room. This must be some kind of pressure trap—step on something and all the weeds are set on fire.

(4) The pressure plates are halfway down the hallway.

If PCs activate this trap, iron doors slide down, closing off both ends of the hall. When the doors slide down, two polished glass lenses are revealed. The lenses focus sunlight onto the tumbleweeds inside the chamber. A fire is born!

On the first turn the trap is activated, the weeds burn as a Small fire. On the next turn, it becomes a Medium fire. On the next three turns, the blaze becomes a Large fire. Then it dies out, due to the furnace-like nature of the hall. See p. 37 of the rules booklet for details on fires.

The 20-foot-high ceiling opens to a heavily rusted iron grate, its bars about 3 feet apart.

There are two release mechanisms for the trap in this hall. They are iron levers, one at each end of the hall. PCs can easily notice the lever at the near end of the hall, though it was hidden before the trap was activated. This lever is rusted through. If the PCs try to use it, have them make Strength Checks. On any result except a Lucky Break, the lever breaks off. Now have the PCs make Instinct Checks.

(1) There must be another way out of this room!

(2) They wouldn't put a lever at just one end . . .

(3) so there must be another lever at the far end!

(4) And the second lever is loose! (PC activates it with a normal Strength Check.)

If the PCs find the second lever as a result of the Instinct Check above, but do not find it loose (as a result of a Lucky Break), they must make a successful

Strength Check at 1/2 to activate the lever.

After 5 turns, the fire burns out, and the doors in the hall automatically open.

SCENE 3: RAIN OF SPEARS!

Start this scene as soon as the PCs leave the Temple of *Arnhem*, regardless of whether they have the *Ring of Arnhem*.

Use the Gibson Desert Map for this scene. After leaving the temple, the PCs travel across six hexes of desert. Then read the following boxed text to the players.

The desert winds rise up, kicking up the sand and cutting the visibility here down to practically nothing. You feel something strange. You're aware of something stalking you in the wind.

A group of Aborigine warriors (1d10 + 20) attacks the PCs. They believe that *Indy* and his companions have defiled their holy temple—and death to the defilers is the only answer. The warriors attack with bolas, boomerangs, and spears. They attack for 20 combat turns. Then go to the cliffhanger.

CLIFFHANGER: THE CLEAN-UP DETAIL

Suddenly, strange and terrible cries fill the sand-choked air. Then just as quickly—silence. What the heck?!

The winds die down, and there you see before you . . . the Aborigines, all of them dead, struck down by—

Three men in black robes, each one holding a bloody sword.

Oh brother, here we go!

EPISODE 2: A FRIEND IN NEED

This episode features the same PCs from Episode 1, except that one player will have to run *Torino* beginning in Scene 4.

PC OBJECTIVES

Find *Torino*, *Indy*'s contact among the gypsies (worth 2 Player Points).

Make sure no mob members are killed (subtract 1 Player Point for each mob member killed).

NPC (REFEREE) OBJECTIVES

Make sure PCs meet up with *Torino* in Scene 4 without anyone getting arrested (worth 1 Player Point).

Wound PCs in Scene 3 (worth 1 Player Point per first wound—subsequent wounds don't count).

SCENE 1: LABYRINTH OF ART

Read the following boxed text to the players.

The dust-choked air is suddenly split by a shrill whistle. It's one of these black-robed guys—doing a double-toned whistle. Seconds later, a jeep comes roaring across the dunes and comes to a stop right at your feet.

"You will please to be getting in, *Doctor Jones*," you hear a deep voice say. "Please, our master wishes you safe. You will take your belongings and join us in the vehicle . . . NOW! The savages who attacked you may have friends."

Have the PCs make Instinct Checks.

(1) Not a bad idea . . .

(2) Since there's the sound of Aborigine war drums in the wind.

(3) Besides, if these guys wanted you dead, they sure would have killed you by now.

The black-robed men are *Ismailis* (see Referee Information, p. 15 for details). There are four of them, including the driver of the jeep.

If the PCs accept the offer, read the following boxed text to the players. If the PCs reject, another wave of Aborigines (2d10 + 50) attacks. The *Ismailis* fight the natives, but they don't harm the PCs. The PCs may decide to get in the jeep and join the *Ismailis* at any time.

Gears mesh, deep treads bite sand, and the wide-tired jeep moves forward, beginning a journey that will be made in silence . . . and ends at a mountain range rimming the Gibson Desert's southeastern edge.

The PCs are at a cave opening. The *Ismailis* lead them inside. Other *Ismaili* warriors park the jeep in a separate cavern.

Use the Chase Flow Chart from the rules booklet or the trek through the tunnels and chambers of this cavern. Start at the dead end ("X") in Circle D. The *Ismailis* lead the PCs to Circle S. Hazard circles represent *Ismaili* barracks. In each of these areas, there are 1d10 of the assassins.

Each tunnel is lined with dazzling artifacts and rare works of art. Have the PCs make Instinct Checks.

(1) Whoa! This stuff is from all over the world, all different cultures . . .

(2) and they're no fakes either. This stuff is real.

(3) This batch of stuff is obviously the work of a most dedicated—and wealthy—collector.

Once the PCs are at Circle S, read the following text to the players:

Even all the corridors lined with trinkets and baubles couldn't have prepared you for this chamber. Great crystal chandeliers hang from the bare rock ceiling. Authentic Persian rugs cover the polished marble floor. Red draperies adorn the raw rock walls. This is crazy—a cave mansion!

The room is just loaded with ancient pieces of art and cultural artifacts—all of them genuine!

At the far end of the cavern stands a solitary figure, his back turned toward you. Your host?

"There are few men in this world whom I respect, *Professor Jones*, and there are even fewer whom I admire. You—are both." The man, wearing a stylish fez, turns to face you. His handsome, dark face is framed by a carefully trimmed goatee. "Welcome to my humble home. I am *Ben Ali Ayoob*."

Ben Ali Ayoob is an international collector of artifacts, and has been for many years. See Referee Information, p. 15 for details on this character.

Role-play *Ayoob* through conversation. Keep in mind that he's not too willing to give up too much about his background, but he does let the odd detail slip now and then. If the PCs ask, make sure *Ayoob* explains who the *Ismailis* are. *Ayoob* tells the PCs they were a gift from the grateful leader of a small Arab nation.

Ayoob gives the PCs a tour of his cave

home. He points out that it is only really a retreat; he has many other homes around the world.

At some point in the conversation, *Ayoob* asks *Indy* if he knows anything about the *Fourth Nail*. Give the Adventure Details card (*Fourth Nail*) from the Evidence File to the players at this time. *Ayoob* goes on to explain that his agents have found the *Fourth Nail*, and that it is in the hands of a *Phuri Dai*, a gypsy shaman living somewhere near Barcelona, Spain. Now have the players read the flipside of the Adventure Details card.

Ayoob asks *Indy* if he will use his considerable talents to go to Spain and bring back the *Fourth Nail* for his collection. He offers to pay \$10,000 now and an additional \$15,000 when *Indy* hands over the artifact.

If the PCs take the job, then the *Ismailis* take them to the airport at Darwin. Then go on to Scene 2.

If the PCs do not accept *Ayoob*'s offer, the collector threatens to take the *Ring of Arnhem*. If this doesn't scare *Indy*, *Ayoob* just laughs as if it were all a joke, and instructs his *Ismailis* to take the PCs back to the airport so they may be flown home. Go on to Scene 2.

SCENE 2: BY AIR TO SPAIN

Back at the Darwin Airport, just a few days after you got here in Australia. It's been a quick adventure—almost too quick, even though the road has taken some strange turns.

There are two flights leaving within the hour. One goes to Honolulu, with a connection to the United States mainland. The other is through South America and on to Barcelona. The flight to Spain leaves last.

At this point, the PCs must decide if they will go to Barcelona or just fly home. Though it doesn't seem likely that the PCs will want to end the adventure here, make sure you give them the option.

It's all academic anyway, because if the PCs decide not to take the flight to Barcelona, a group of *Ismailis* attacks the PCs as they board the Honolulu flight. No matter how the PCs fare in this fight, they should be unconscious by the end. They're going to wake up in Barcelona no matter what!

Otherwise, the trip to Barcelona is uneventful, unless the PCs decide to stir things up themselves.

SCENE 3:

STREETS OF BARCELONA

At this point, one player should be ready to take on the role of *Torino*, *Indy's* gypsy friend. You can have one of the PCs fly back to the United States (in Scene 2), or you can have one player run two characters. In the latter case, make sure the player is experienced enough to handle two characters at once. Things could get hairy along the way!

Read the boxed text to the players.

Barcelona! An ancient jewel nestled in a natural amphitheater facing the Mediterranean Sea. The twisting, Old World streets lead past the marvelous and unique architecture that is Spain. It is a peaceful city, yet one that bustles with energy and life.

And somewhere amid the hubbub is *Torino*, that lovable, barely trustworthy little gypsy. He'll know about this *Phuri Dai*—or at least a few pesos will jog his memory.

Use the Barcelona Flow Chart for this scene. The PCs start the scene at the airport. They are searching for *Torino*. Determine the gypsy's location on the "Streets" area of the Flow Chart by rolling 1d10.

There are several types of transportation available at the airport. Roll 1d10 three times and then check Table 2: Barcelona Transportation to see what is available and where in the city it is going. Then check against the Vehicle Statistics on the inside front cover of this adventure pack.

**TABLE 2
BARCELONA TRANSPORTATION**

Die Roll	Vehicle	Destination*
1-3	Pony Cart	10, 13, 15, 16
4-5	Beat-up Taxi	Anywhere but 1-8
6	New Taxi	Anywhere but 1-8
7-9	Beat-up Bus	11, 12, 14, 16
0	Motorcycle	Anywhere but 1-4

* Vehicle goes to these destinations in this order only.

When the PCs leave their means of transportation behind in the streets of Barcelona, they lose that transportation for good. They can't ask a cab to wait for them. If the PCs need another means of transportation, roll 1d10 on Table 2. Then check to see if that type of transportation

can go where the PCs are. If so, the vehicle is available at that time for the PCs. If not, then there is no vehicle available.

USING THE BARCELONA FLOW CHART

Letters are printed in some of the location boxes on these flow charts. These letters are transit points. See the Transit Point Chart for details on what these letters mean. Transit points are special types of passages from one location to another. For example, a (P) is a portal/door. Some transit points require special actions (listed on the chart below). Transit points are the means by which PCs can go from street level to roof or sewer level in Barcelona.

Vehicles can never cross through transit points (such as doors). You cannot, for example, drive a cab into the church or up into its steeple, but you can still run vehicles along any ground level connections between encounter areas. Pay close attention to the areas on the flow chart and how they correspond to their encounters listed in this episode.

TRANSIT POINT CHART

Sign	Desc.	Effect
P	Portal/Door	Prowess Check to open
C	Sheer Cliff	See Falling rules, p. 36
M	Man Hole	Prowess Check at 1/2 to open
R	Rope	See Climbing rules, p. 17
I	Iron Railing	Prowess Check x2
U	Stairs Up	Normal Movement
W	Window	Movement Check at 1/2
D	Stairs Down	Normal Movement
S	Shaft Up	See Climbing rules, p. 17

BARCELONA ENCOUNTERS

1-2. BULLPEN

The Bullpen Map shows the general layout for this encounter. You can use the 3-D walls, pillars, and doors from the boxed game to set up the bullpen on your Combat Grid, as shown on the map.

This is the area where bulls are housed before bullfights. They are all securely locked in their pens by sliding iron bolts (Prowess Check at 1/2 to open).

Have the PCs make Instinct Checks.

(1) There's something out of place here.

(2) Yep. One of the bullpen doors is hanging open.

(3) And there's a bull lowering his head, getting ready to charge

(4) while an Ismaili ducks out of sight beyond the bull!

Use the Attribute Ratings listed on the inside front cover for the attacking bull. The bull starts at "X" on the Bullpen Map. The bull chases after the PCs for as long as it can keep them in sight. Even after the PCs are out of sight, the bull keeps raging on for 1d10 rounds.

3-4. SEWER JUNCTION

The horrid stench of ancient sewers pervades this area. PCs must make Backbone Checks (at normal) in order to remain here. If a Check fails, the PC must find his way back to the nearest (S) transit point as quickly as possible.

5-6. MARKET SQUARE

This bustling marketplace is alive with people selling all types of wares, fruits, and vegetables. If PCs try to run through these areas, they must make Movement Checks to do so successfully.

The PCs may find themselves Brawling in this area. Roll 1d10 on Table 3 to determine what types of items are at hand for them to use in a fight. You may also have NPCs go for some of the items as well.

**TABLE 3
ITEMS AT HAND IN THE MARKET SQUARE**

Die Roll	Item
1-2	Nothing
3	Pan of frying oil (Danger Rating 40)
4-5	Frying Pan (as club)
6-7	Apples (dropped beneath pursuers' feet—must make Movement Checks at 1/4)
8-9	Awning (Prowess Check to pull down on attacker; Prowess Check at 1/4 to escape onto awning)
0	Butcher knife (as knife)

7-8. WATERFRONT DOCKS

Ships both new and old fill these large docks. Many crates block the wharf, making it difficult to see more than a few feet in any direction.

There is an old, rundown warehouse in this area. The door is locked (Instinct Checks should be made at 1/4 to open). If the PCs investigate the warehouse, have them make Instinct Checks.

(1) There are *Ismailis* here talking something over.

(2) "We are prepared," one of them says. "When contact is made, then we shall move."

(3) "Do not lose the American! Jones is our only link."

Important! Use the following section of this encounter only if the PCs enter the warehouse in Scene 6.

Have the PCs make Instinct Checks upon entering the warehouse, as above. Then have them make another set of Instinct Checks.

(1) Got a feeling something's going on here.

(2) If there are *Ismailis* in the city, then they must have been here before the plane arrived.

(3) Old *Ben Ali Ayoob* must already have an operation around here.

(4) And where better to import and export semi-legal artifacts than here at the waterfront! Well! Looky here! An *Ismaili* guard sleepin' like a baby behind one of these crates!

The warehouse is *Ayoob's* base of operations in Barcelona. For a description, see Scene 6.

The PCs notice the sleeping *Ismaili* only if they get a Lucky Break on the above Instinct Check. They must knock the assassin unconscious if they want to steal his robes (which will fit *Indy* just about right!). If the PCs awaken the *Ismaili*, he whistles an alarm to his comrades. Three more *Ismailis* come to his aid within 1d10-5 combat turns.

If a PC does get into an *Ismaili* costume, make Instinct Checks at 1/4 for the other *Ismailis* to discover the imposter. If the PC has to speak, however, then make the Instinct Checks at normal.

9-10. CHURCH STEPS

A great cathedral stands at this spot. Scaffolding covers the front of the building.

11. SPECTATOR STANDS

These are the stands that surround the bullfighting ring. They are crowded with tourists and local patrons. If the crowd panics for some reason (gunshots, a fire) PCs must make Movement Checks at 1/2 to move through the crowd. If during a panic the PCs are trying to keep someone in sight, they must make Instinct Checks at 1/2. Once a PC (or NPC) has lost sight of his quarry in a panicked crowd, he must make a successful Instinct Check at 1/4 to sight him again.

12. RESTAURANT

This is a lovely Spanish sidewalk restaurant filled with happy patrons enjoying their meals. There is a knife (Severity -1) at each table. Patrons may also panic here if a fight breaks out (see rules on crowds in encounter area 11 above).

13. BLACKSMITH

The hot coals from the smithy's fiery brazier may be spilled out across the floor of this area by a PC or NPC. The coals themselves have a Danger Rating of 20. If the coals are dumped out, the building catches fire immediately. The fire's Danger Rating increases by 10 per combat turn until it reaches 80.

Juan Carlos lives and works here. His cousin married *Torino's* sister. *Juan* is willing to help *Tori* or any of his friends. He has a stable of horses and an old truck parked out behind the stables.

14. HOTEL

This is a large hotel that stands just back from the main street in quiet grandeur.

15. MARKET SQUARE

See encounter areas 5-6 above for details.

16. DOCKS

See encounter areas 7-8 above for details. The PCs encounter no *Ismailis* here, however.

17. CATHEDRAL

Scaffolding partially fills the great interior of this church. The workmen here are engaged in a massive renovation project.

If PCs try to run between the pews, they must make Movement Checks to do so successfully.

18. BELLTOWER

This tower stands high above the cobblestone street. The great bell hangs silent in its framework. PCs may swing the bell (Severity +2), using it as a Brawling weapon (Prowess Checks at 1/2). The bell rings loudly when the PCs use it for this purpose, however, and there is a 10% cumulative chance per ringing that the local policia will come to check out the bell.

PCs may climb down the front of the church, which is highly ornamental (Movement Checks at 1/4). There are cracks and crevices that will support a whip or a rope as a climbing anchor

(Prowess Checks at 1/2 to secure the rope).

19. CELLS

These are small clerical rooms in the cathedral. There is only one exit from each room.

20. CHURCH ROOF

The old church roof needs renovating. Its ancient tiles are loose and worn thin. The timbers creak under the weight of any character. Have the PCs make Instinct Checks.

(1) Doesn't look too safe up here,

(2) especially in the center of the roof!

(3) But, if you stay on the beams, you should be pretty safe.

Lay out the Cathedral Roof Map for the players while you run this encounter. The beams that the PCs can walk on safely are hidden in red ink. You can see them with the MAGIC VIEWER screen.

When the PCs come up to the roof via the Barcelona Flow Chart, roll 1d10 secretly. Then find that number (hidden in red) on the Cathedral Roof Map. That Square is where the PCs enter the roof area.

A PC won't fall through the creaky roof as long as he stays on a beam. However, he must make a Movement Check (at normal) each combat turn to stay on the beam. If a Check fails, he steps off the beam and onto the nearest unsupported Square.

Anytime a PC is on a Square where there is no beam, he must make a Prowess Check at 1/2. If the Check fails, the PC falls through the roof into the cathedral below (40-foot fall, see rules booklet, p. 36). If a PC or NPC falls, he may make a Prowess Check to see if he can catch himself by grabbing an exposed beam.

21. BULLRING

A bullfight is in session here! A huge bull, blood streaming from its wounds, thunders around the ring in a rage. A matador, shocked at the sudden presence of the PCs, is momentarily distracted. The bull likes that. It hooks the matador with its horns and tosses him into the crowd. Now the bull goes after the PCs.

Use the Bullring Map for this encounter. You may want to set up 3-D walls and pillars on the Combat Grid (as shown on this map) to run this encounter.

A PC must make a successful Prowess Check at 1/2 to open the doors at the far end of the ring. The bull cannot move behind the low walls. The high walls that

separate the crowd from the ring are 15 feet tall.

The bull charges the nearest available target. If a PC grabs the matador's dropped cape, make an Instinct Check at 1/4 for the bull. If the Check fails (any white result), the bull charges the cape instead of the PC. If the bull gets a Bad Break, it charges headlong into a wall (Danger Rating of 50).

The matador has also dropped his spear (see rules booklet, p. 34, for details on use), which might also come in handy for the PCs.

The crowd, of course, shouts "Ole!" each time one of the PCs does something fancy in the ring.

22. HOTEL LOBBY

This opulent hotel lobby is crowded with people. Use the rules from encounter area 11 regarding panicked crowds of people.

23. HOTEL ROOMS

These are clean, convenient rooms. If the PCs go snooping around in any hotel rooms, they may upset a few guests, but nothing else will come of it.

24. ROOFTOP

This is a tile roof. Make Movement Checks for any PCs or NPCs crossing the slick, sloping tiles of this roof. If a PC falls to the street below, the fall has a Danger Rating of 30.

25. JAIL OF THE POLICIA

The doors to the cells in this building are locked (make Instinct Checks at normal to pick these locks). There is always one guard at the end of the hall, although there is a 10% chance per hour that he falls asleep.

Outside the cells, there are usually three policia in the main room.

26. POLICIA STATION

There are always four policia standing watch in front of this station.

SCENE 4: SLEIGHT OF HAND

A small, slight fellow with deeply tanned skin and bright clothing stands amid a group of Spanish men. His bright eyes flash from face to face in the crowd.

This is *Torino*. He's busy hustling these nine Spanish men—including one huge

brute named *Jose*—with the shell game.

Tell the PC now playing *Torino* that he can pick up a couple of extra Player Points if he keeps up the con game for a few more minutes.

Torino is cheating the man. If *Tori* can cheat them three times in a row without getting caught, he gains 1 Player Point. Have *Torino* make an Instinct Check.

(1) These fellows don't look all that attentive,

(2) especially that big, dumb one there

(3) who's putting down a rather sizable bet!

(4) Why not take 'em around the bend a few more times, eh? Besides, the policia just went past on their rounds a few minutes ago. They won't be back for at least another 10 minutes.

Each time *Tori* tries to con the Spaniards, make an Instinct Check for them.

(1) "Hey, you *Gitano*! I've already lost all my money to you!"

(2) "You must extend me some credit! You must!"

(3) "How is it that you win at this game so often, eh?"

(4) "Surely you must be cheating!"

If the gamblers discover that they've been cheated, they attack *Tori* immediately. If they don't figure out the con right away, they do so five turns after *Tori* leaves them. In either case, the nine gamblers chase after *Tori*, bent on beating their money out of him. When the gamblers attack go to Scene 5.

It takes one combat turn to play one shell game. When the other PCs find *Torino*, this scene should have been underway for three turns.

SCENE 5: A LOT OF BULL

As *Torino* moves quickly away from his game site, he runs into an old acquaintance—*Indiana Jones*!

The warm reunion is soon interrupted, however, by the approaching mob. Suddenly, the PCs are all in this together!

The mob's out for *Tori*'s blood, and they'll take on anyone who's with the gypsy. They try to chase down and kill *Torino*. Of course, if they are successful, *Indy* loses his one lead on the *Fourth Nail*.

Now that the PCs have found *Torino*, all they have to do is get him out of the city alive. Use the Barcelona Chase Flow Charts for the PCs' movements as they are chased through the streets by the angry mob.

At this point, the PCs are being chased by not one, but three groups! Each group

has its own objectives in mind.

1. The Gamblers: These guys are really ticked off. The little gypsy *Torino* has cheated them out of their money. *Jose* in particular is out to settle the score. Attribute Ratings for *Jose* and the Spanish Gamblers are listed on the inside front cover.

If the gamblers catch the PCs and knock them unconscious, the PCs wake up in the Barcelona Jail.

2. The Policia: The gamblers have called on the local policia to help them stop the gypsy and his accomplices.

During the chase, have the PCs make one Instinct Check each time they enter a new square on the flow chart. If the Check succeeds, there are no policia in that area. If the Check fails, the PCs encounter 1d10-5 policia blocking one of the area's exits. The police, of course, give chase.

If the policia catch the PCs, they take them to the jail. PCs must stay in jail for three days, until a judge can hear their case. During the first night in jail, an *Ismaili* abducts one of the PCs and takes him to the *Ismaili* headquarters (in a warehouse along the waterfront, see Scene 6 for details). The *Ismaili* uses a sleeping gas (Poison Rating: 1 turn / Deadly / 3 Checks / 1 hour). The PC doesn't die as a result of this poisoning; he only falls unconscious. When the *Ismaili* conducts this jailbreak, he leaves the bars off the window.

C. The Ismailis: These assassins, working for *Ben Ali Ayoob*, saw the PCs make contact with *Torino* and are now trying to kidnap the gypsy. Failing that, the *Ismailis* try to nab another PC.

The *Ismailis* are much more stealthy than either the policia or the gamblers. They have a better chance of grabbing one of the PCs. If they are successful, they use a powerful sleeping gas (Poison Rating as above).

If the *Ismailis* take *Torino* prisoner, the PCs must track him to the waterfront warehouse (encounter area 7). The PCs may have to ask citizens if they have seen the black-robed men in the area (Appeal Checks at 1/2 because the *Ismailis* are so quick and subtle).

Once the PCs reach the warehouse, go to Scene 6. If the PCs escape the city limits (beyond encounter area 26 on the Barcelona

Flow Chart) without being beaten unconscious, jailed, or kidnapped, then go to this episode's cliffhanger.

SCENE 6: CALL ME ISMAILI

This warehouse is loaded with crates of every shape and size. There must be thousands of rare artifacts in here. You start to wonder how many of these were obtained legally . . . probably none! This *Ayoob* guy is turning out to be a real stinker, not to mention his

superthugs in basic black.

As you move closer to the center of the warehouse, you notice that several of the artifacts are uncrated. And you hear voices . . .

The *Ismailis* bring any prisoners from Scene 5 to this warehouse. The prisoners are tied to a statue and then tortured. The *Ismailis* demand to know the location of the *Fourth Nail*.

There are four *Ismailis* here. A huge net is strung over the central area. The PCs

may be able to cut down the net to trap the thugs.

It's fightin' time!

CLIFFHANGER: SECRET CAMP

Finally! Free of this crazy city! And a few hours ago, you were drinking it all in like you were on some vacation! You're out beyond the city limits now, and beyond those hills lies a secret gypsy camp . . . and the key to the location of the *Fourth Nail*!

EPISODE 3: THE PROVING

Before you run this episode, read the notes on gypsies on p. 15.

PC OBJECTIVES

Incapacitate the mob members (worth 1 Player Point for each NPC knocked unconscious).

Gain the trust of *Maximilian*, the Gypsy King (worth 3 Player Points).

NPC (REFEREE) OBJECTIVES

Wound a PC at least once (worth 1 Player Point per PC).

Knock a PC unconscious (worth 1 Player Point per PC).

(If a PC dies, you LOSE 3 Player Points.)

SCENE 1: GYPSY ABBEY

It's several hours later, though it feels like days since you left behind the noisy streets of Barcelona. You're out in the hill country somewhere, rattling down some beat-up old farm path in the back of a contraption *Torino's* friend had the nerve to call a truck.

As dusk falls, the rickety pickup pulls up outside the ruins of an ancient abbey. The abbey is the site of a sprawling gypsy camp, and the place is alive with wonderful, colorful sights, sounds, and smells. Several gypsies run to the truck to greet you—warmly, but cautiously.

Have the PCs (except for *Tori*) make Instinct Checks.

(1) You don't think you're gonna get too far with these gypsies

(2) unless you can find their chief

(3) who should be able to lead you to the *Phuri Dai*, the shaman who could clue you in on the *Fourth Nail*.

Soon after the PCs arrive, *Maximilian*—the voivode, or leader of the gypsies—greet the PCs personally. See p. 15 for details on *Max*.

Maximilian heartily welcomes the PCs, and says that he hopes he can be of some assistance to them. He asks the PCs what brings them to the gypsy camp.

If the PCs try to bluff their way through his discussion with *Max*, make an Instinct Check for the gypsy chief. If the result is any color on the Check Results Table, *Max* knows the PCs are lying. In this case, double the number of NPCs that the PCs must fight in Scene 3 of this episode.

In any event, *Max* invites the PCs to join him and his merry band for their evening meal, which won't be ready for another hour—well after sundown.

The PCs can take this time to wander around the camp and learn something about the gypsy people (see "Gypsy Camp Encounters" below). When you feel an hour of game time has passed, then go on to Scene 2.

GYPSY CAMP ENCOUNTERS

Use the Gypsy Camp Map for these encounters. Lay out the map so the PCs can see it. The encounter numbers are hidden in the red pattern. Use the MAGIC VIEWER screen to identify encounters. Don't let the PCs see the hidden numbers!

1. CAMPSIDE ENTERTAINMENTS

This area is filled with people busily preparing for the evening meal. Scene 2 takes place here later in the episode.

2. DANCING BEAR

This pet dancing bear sports a pointed clown's hat. Its trainer is nowhere to be found. For the most part, the bear is

gentle, although it does tend to take an extreme like or dislike to certain people.

When the PCs first encounter this bear, have each PC make an Appeal Check. Then check the results against Table 4.

TABLE 4
DANCING BEAR REACTIONS

Appeal Check Result	Bear's Reaction
Bad Break	The bear goes nuts in the PC's presence! It attacks immediately anytime it sees the PC; it doesn't obey any commands to stop. It attacks for 5 turns before running off.
No Luck	The bear dislikes the PC and attacks him. This attack lasts only 2 turns, and the bear never attacks the PC again.
Neutral	The bear pays no attention to the PC; it obeys no commands from the PC.
Friendly	The attentive bear obeys the PC's commands for 2 turns. If the PC tries to boss the bear around anymore, make a new Appeal Check each turn.
Lucky Break	The bear loves the PC! It follows him around for the rest of this episode and all of the next before finally losing interest. The bear does almost anything the PC asks; however, if the PC commands the bear to do something it might consider harmful, make an Appeal Check for the bear.

3. GYPSY WAGON

Have the PCs make Instinct Checks before they enter one of these wagons.

- (0) There must be something of use in one of these wagons
- (1) but which one?
- (2) Maybe in *Maximilian's* wagon
- (3) which would most likely be the most grandly decorated wagon in the whole camp.

There is a 20% chance that, when PCs enter a wagon, there are 1d10 gypsies inside. The gypsies start up a good-natured brawl with the PCs. They let the PCs know that it's not good protocol to go sticking your head into a gypsy wagon without being invited.

The wagon is cluttered with the gypsies' possessions. If PCs mess with any of the stuff, the gypsies attack, and not so good-naturedly this time.

4. FAMILY TENT

Have the PCs make Instinct Checks before entering a tent.

- (0) There must be something of some use in one of these tents

(1) Ah, but more likely there'd be something better in the wagons.

- (2) Maybe in *Maximilian's* wagon
- (3) which would certainly be the most grandly decorated wagon in the whole camp.

Several gypsy families appear to live in each of these tents. If the PCs enter a tent, 1d10-5 men, upset at the PCs' invasion of their privacy, attack the PCs (Brawling only).

If the PCs enter a tent after 1:00 a.m. (when everyone is asleep), have each PC in the tent make a Movement Check. If a Check fails, at least two of the men sleeping in the tent wake up.

5. COOK TENT

This is the hub of activity before the evening meal. After 1:00 a.m., it is deserted. There is nothing here of interest to the PCs.

6. MAX'S WAGON

This colorful wagon is laden inside with hundreds of beautiful baubles, scarves, and other articles of clothing. There are several trunks filled to overflowing with these items.

Have the PCs make Instinct Checks.

- (1) There's something important stored in here somewhere.
- (2) Something that will give you the key to finding the *Fourth Nail*.
- (3) Maybe one of those trunks has a false bottom.
- (4) And here it is! Hidden here is a map that shows a trail leading from the gypsy

camp to a mine in the nearby foothills.

7. ABBEY WALL

Have the PCs make Instinct Checks.

- (0) This wall looks deserted.
- (1) Still, you feel like you're being watched.
- (2) Indeed, the gypsies sure wouldn't leave their camp unguarded.
- (3) There are guards—gypsies hidden in the shadows of nightfall.
- (4) They're stationed all along the wall, and you'd have to be really sneaky to get by these guys.

A gypsy guard is stationed along the wall at every point on the map where a 7 is printed. If the PCs try to sneak out of (or back into) the camp at night, make Instinct Checks for the guards at normal.

8. TORINO'S TENT

The PCs may rest here while waiting for dinner to begin (Scene 2).

9. TENT OF THE DANCING MAIDENS

This tent is filled with a bevy of dancing gypsy maidens, all decked out in—well, not much. Have the PCs make Instinct Checks.

- (0) Perhaps these helpless little ladies could give you some information—use a little of the ol' *Indy* charm.

(1) On the other hand, these women look like they know the ropes.

(2) A dancer's muscles can pack a powerful whallop

(3) especially when they're backed up with the knives these girls carry, carefully concealed.

These women are not to be trifled with. They feign helplessness just long enough to knock their prey to the ground.

Not to mention that it's forbidden for any PC but *Torino* to enter this tent. If a non-gypsy is caught in this tent, he is whipped for 10 turns in the center of the camp. Naturally, any PC who gets a whipping will not be on *Maximilian's* list of favorite people. In such a case, the number of NPCs that the PCs must fight in Scene 3 is doubled.

10. THE FLYING MICHAVICH BROTHERS

These five brothers perform amazing feats of acrobatics and juggling. They're also working on a knife-throwing act, although they admit they haven't quite perfected it yet. They ask if one of the PCs would like to provide them with a rotating target. They make it quite clear that such cooperation will definitely win the favor of *Max*.

If any PC volunteers for this

demonstration, the brothers set up in the middle of the camp (encounter area 1). They tie the PC to a vertical wooden wheel. Then they throw 10 knives at the spinning wheel from Medium range.

Make Prowess Checks for the brothers throwing the knives. Then check against Table 5 for results. The Prowess Check results (in various colors) are found on the Modified Check Table. The Damage results are found on the Check Results Table.

**TABLE 5
KNIFE-THROWING DAMAGE**

Prowess Check Result (color)	Damage to PC
Red	Bad Break
Orange	No Damage
Yellow	Light
Blue	Medium
White	Serious
Brown	Lucky Break

If a PC has taken part in this little exercise, then *Maximilian* jubilantly proclaims the PCs honorary gypsies. Skip Scenes 2 and 3; go directly to the cliffhanger of this episode.

SCENE 2: LET THE FEAST BEGIN!

As darkness falls, the camp comes to life. A sumptuous feast of sizzling meat and fresh fruit is served. A blazing fire in the center of the camp warms you. Maidens are dancing, the music is playing, and the drink is flowing . . .

Max is a very good host. Too good, almost. He tries to ply the PCs with wine. He keeps proposing toasts to the gypsies' new-found friends . . . to gypsy women . . . to the weather . . . to whatever comes into his head. *Max* makes 10 toasts in all.

The PCs should be aware that refusing to drink *Max's* wine would be a real slap in the face to the gypsies. As the PCs drink up, run rules for alcohol as noted on p. 27 of the rules booklet.

If a PC wants to dump his wine into the grass, have him make a Prowess Check to see if he can do so without being caught. Any color result on the Modified Check Table means *Max* doesn't notice. A white result means *Max* catches the little charade; not only does he refill the PC's glass, he watches carefully to make sure it gets drunk!

As *Max* starts to make the 11th toast, a mob of angry Spaniards attacks the camp.

SCENE 3: THE TRUST OF MAXIMILIAN

The gypsy abbey is being attacked by an angry Spaniard mob out for revenge on *Torino*! There are many more people in the mob now than before in the streets of Barcelona.

A huge brawl breaks out between the mob and the gypsies. The effectiveness of the gypsies in this battle depends on the PCs. If *Indy* and his companions sit on the sidelines and just watch the fight, the gypsies take a beating. In addition, *Max* takes a sudden disliking to the PCs, and refuses to even discuss the *Fourth Nail* or *Phuri Dai* with them. *Max* tosses the PCs out of the camp. If the PCs are now going to try to find the *Fourth Nail* on their own, they must somehow get the map of the mines from *Maximilian's* wagon.

Of course, the PCs are probably not going to be able to avoid this fight. If *Torino* is a

PC, the mob comes after him first!

If the PCs do take part in the fight, they are attacked by *Jose* and 10 other men. If *Max* knows the PCs lied to him earlier, the PCs get no help in this battle from the gypsies. If, however, the PCs have treated *Max* with respect, then NPC gypsies take on five of the 10 mob members now facing the PCs.

If *Jose* somehow died in an earlier encounter in Barcelona, then his brother—equally ferocious and upset about his brother's death—is here instead.

The result of the PCs' brawl is reflected throughout the camp. For example, if the PCs manage to knock all their attackers out, then the rest of the gypsies manage the same feat against the other mob members.

Regardless of the outcome of the fight, *Max* offers to show the PCs the way to the tribe's *Phuri Dai*, if the PCs took the side of the gypsies in the fight. Go on to the cliffhanger below.

CLIFFHANGER: THE MINE OF THE PHURI DAI

As dawn comes, thin ribbons of clouds turn a brilliant shade of red. A warm, Spanish sun warms your back as you move west from the abbey into the foothills. There, hidden in the folds of a brush-choked canyon, stands a single entrance to a mine.

"Hold! Come no closer!" A weak voice commands you. A stooped figure cloaked in a tattered shawl hobbles toward you. Though her face is craggy and weather-beaten, this old woman's eyes gleam with a brilliant, lively light. This is the *Phuri Dai*, the shaman of the gypsies! Her powers are legendary, and it is she, it has been said, who guards the *Fourth Nail*!

EPISODE 4: WELL OF DESPAIR

PC (PLAYER) OBJECTIVES

Learn the truth about the *Fourth Nail* (worth 3 Player Points).

Escape from the mine alive (worth 2 Player Points).

NPC (REFEREE) OBJECTIVES

Have the *Ismailis* obtain the *Fourth Nail* (worth 3 Player Points).

Knock the PCs unconscious (worth 1 Player Point for each PC knocked out).

(If a PC dies, you LOSE 3 Player Points.)

SCENE 1: THE MINE OF THE PHURI DAI

See p. 15 for details on the *Phuri Dai*, the woman who now faces the PCs at the entrance to the mine.

The *Phuri Dai* already knows much about the PCs; she knows their names, their backgrounds, and most important, why they have sought her out. She claims to be the keeper of the *Fourth Nail*; through it, she says, she holds power over all the gypsies. She leads the PCs into the mine.

Use the *Phuri Dai* Mine Flow Chart for this ene. Lettered areas refer to specific transit points between levels of the mine. Be sure you are clear when you describe the directions the PCs may go in this mine. They may want to make maps and keep track of their directions. If the PCs are reluctant to take the complexity of the

mine layout seriously, you might hint to them that they may need to leave the area rather quickly later on.

You will be using these flow charts in Scene 2 as well. During Scene 1, the PCs move through the mines without meeting any kind of resistance. During Scene 2, however, they may be chased out.

When the PCs find the *Fourth Nail*, go on to Scene 2.

MINE TRANSIT POINT DESCRIPTIONS

C. NATURAL CAVERN

This is a cavern formed beneath the mountains. The mine shafts broke into this area. The floor here is wet and uneven (Brawling attacks here must be made at 1/2). Stalagmites and rubble are strewn across the floor, providing hard cover for Shooting attacks.

E. ELEVATOR SHAFT UP AND DOWN

There is a call button here. It takes 0-8 combat turns for the elevator to arrive (0 means the elevator is there when the PCs get to it). Roll 1d10-2 to determine when the elevator arrives (negative numbers are 0).

There is a trap door in the ceiling of the elevator. The ceiling and walls are made of wire mesh. The floor is made of wood (soft cover).

This elevator travels between other

elevator transit points only. There are 2 Areas between levels in the mine shaft. The elevator travels 1 Square (5 feet) per combat turn.

ED. ELEVATOR SHAFT DOWN

Here the elevator (E) is at the top of the shaft. The elevator winch mechanism is located here. PCs may damage the winch (use car damage rules, p. 21 of rules booklet). PCs may also cut the cable if they can inflict Serious damage to it. The elevator then falls to the next mine level.

EU. ELEVATOR SHAFT UP

Here the elevator (E) is at the bottom of the shaft.

F. FLOODED SECTIONS

These are normally dry passages of timber-supported mine tunnel. If the water wall is broken, however (see W below), then these areas become flooded.

There are circled numbers next to each "F" designation on mine level 4. These numbers represent the depth (in feet) of water that floods these chambers when the water wall breaks.

G. GAS POCKET

The gas in this area is poisonous (Poison Rating: 1 turn / Weak / Special / 5 turns). PCs need to make only one Check to begin recovering from the poison's effects, but

they must be out of the area of the gas before the can start recovering.

If the PCs are in one of these areas with an open flame, there is a 2% cumulative chance per turn that they touch off an explosion here (Danger Rating of 130). If there is an explosion, this area becomes an "uncertain passage" (see U below).

L. LADDER SHAFT UP AND DOWN

The ladders in this mine are all rotting away. Use the climbing rules (p. 17, rules booklet) when PCs try to use one of these ladders. If a Movement Check fails, a rung breaks and sends a PC 1 Square down the ladder.

LD. LADDER SHAFT DOWN

This is the top of the ladder shaft.

LU. LADDER SHAFT UP

This is the bottom of the ladder shaft. There are several bones scattered around on the floor here . . . some of them human.

M. MINE ENTRANCE

This is the only entrance into the mine. If the PCs have already discovered the *Fourth Nail*, go to the Epilogue once they reach this point.

PD. PULLEY SHAFT DOWN

This is the top of a shaft. Over the shaft opening is a fixed metal and wood framework. A simple pulley system is attached to the framework, and a rope runs through the pulley and down the shaft. The rope is twice as long as the shaft.

The PCs cannot use one end of this rope for climbing unless they have somehow secured the other end.

PS. PULLEY SHAFT UP AND DOWN

A pair of ropes hangs down from the shaft overhead, disappearing into the shaft below.

PU. PULLEY SHAFT UP

A pair of ropes hangs down from the shaft overhead.

S. SHAFT UP AND DOWN

This is an empty, vertical shaft. If PCs try to climb its walls, they must make Movement Checks at 1/4.

SD. SHAFT DOWN

This is the top of the empty shaft (S).

SU. SHAFT UP

This is the bottom of the empty shaft (S).

T. TEMPLE

The *Fourth Nail* is kept in this cavern. Go to Scene 2.

U. UNCERTAIN PASSAGE (WEAK TIMBERS)

The timbers creak and groan overhead. Sand sifts down through splintered wood, and the sound of small, bouncing rocks drifts through the cracks.

Have the PCs make Instinct Checks.

(1) This doesn't look too safe.

(2) In fact, those timbers could fall

(3) even with the slightest wrong move!

If a PC tries to move through this area (and not go back the way he came in), have him make a Movement Check at 1/4. If the Check fails, the ceiling collapses (Danger Rating of 150) and blocks the entrance the PCs used.

W. WATER WALL

This solid, vertical wall holds back an underground lake. If someone else other than the *Phuri Dai* takes possession of the *Fourth Nail* during Scene 2, the gypsy shaman causes the wall to shatter, flooding the areas marked on the flow charts with an "F." The initial wall of water has a Danger Rating of 40.

SCENE 2: RETURN OF THE ISMAILIS

Several torches, mounted in iron wall sconces, light this room. At the far end of the cavern there stands an altar of stone. A long, thin object rests upon it.

Use the Gypsy Temple Map for this scene.

The object atop the altar is the *Fourth Nail*—or at least it's what the *Phuri Dai* is passing off as the *Fourth Nail*. Have the PCs make Instinct Checks.

(1) There is definitely some strange kind of power filling this room.

(2) Yet the nail itself sure doesn't look like anything special.

(3) Wait a minute. That nail is an alloy of iron and carbon with some other trace elements.

(4) It's made of steel—and steel didn't come into use until over 300 years after the crucifixion!

The *Phuri Dai* insists that the nail is indeed the fabled artifact. She cannot be made to believe otherwise.

Three combat turns after the PCs enter this temple, a team of 10 *Ismailis* breaks in. They have been secretly following the PCs all the way from Barcelona, and now they have come to claim the *Fourth Nail* for *Ben Ali Ayoob*. They also have orders to kill *Indiana Jones* and his friends.

Have the PCs make Instinct Checks.

(1) There's something wrong with the way the *Phuri Dai* is taking all this.

(2) She's smiling and muttering some strange words

(3) which are incantations! It's not the power of the *Fourth Nail* that protects this place! It's the *Phuri Dai's* power! The nail itself is worthless!

Any character holding the nail suddenly comes under the withering gaze of the *Phuri Dai*. She recites an incantation that causes the character to be Seriously wounded in the chest (see p. 15 for details).

If a PC has already put the nail in a bag or backpack, the spell has no effect.

The *Phuri Dai* also casts another spell if someone else has possession of the nail. This spell causes the water wall (W) to break.

If the PCs have the nail, the *Phuri Dai* and the *Ismailis* chase through the mine after them. Even if the PCs don't have the nail, the *Ismailis* still go after them.

During the chase, roll for a random encounter each time the PCs enter a lettered area on the flow chart. Make sure that the encounter makes sense with the events that have taken place so far in this adventure (there would not be, for example, any Aborigines in this mine!) If the PCs still have the *Fourth Nail*, the gypsies will be particularly enraged with the PCs.

Once the PCs reach encounter area M, they have escaped the mines and their adventure is over. Go to the Epilogue.

EPILOGUE: PARTINGS

Several hours later, you're back on the road to Barcelona. No rickety truck this time. Nope. You're not that lucky. This time, you're making the trip on burros!

If *Indy* and his companions escaped the mine with the *Fourth Nail*, they now discover that it is made of steel! It couldn't possibly be the artifact they were looking for. They do discover, however, that the nail is almost certainly over 1,000 years old. It's worth at least \$8,500.

If the PCs did not escape with the *Fourth Nail*, they find that an ancient steel nail has been slipped into one of their backpacks. A note, written in the language of the gypsies, is attached: "For your trouble, Gadje! Something to remember the gypsies by!"

REFeree INFORMATION

MAJOR VILLAINS AND COMPANIONS

BEN ALI AYOOB™* (*Millionaire Artifact Collector*)

Ben Ali Ayoob was born Egyptian, but now has Swiss nationality. During his younger days, Ben Ali worked with the expedition that discovered King Tut's tomb. He saw the tremendous riches that were in the ancient works of art—and he watched the riches flow out of the country and into the hands of powerful men. It was from that experience that Ben Ali's obsession with ancient artifacts and wealth grew.

Already from a noble and wealthy family, Ben Ali created an international dynasty. Unfortunately, many of his past dealings with the "underworld" of artifact traders have been spoiled by Dr. Jones. While he respects Indy for his skill and prowess, Ben Ali would, in the end, like to see him dead.

MAXIMILIAN™* (*Leader of the Gypsies*)

This powerful king of the gypsies also considers himself the second guardian of the *Fourth Nail*. He is certainly not willing to let anyone but the most trusted "Gadje" (non-gypsy infidel) see the ancient relic under any circumstances. He would put his life on the line if he thought someone was trying to steal the artifact.

A man given to loud laughter and back slapping, Max loves to sing (off-key) and give elaborate banquets whenever an excuse can be found. However, Max is no fool. Behind his laughing eyes is a brave and clever leader.

PHURI DAI™* (*Gypsy Shaman, Keeper of the Fourth Nail*)

This woman claims to be the guardian of the *Fourth Nail*, an ancient holy relic. In truth, she has, over the years, acquired a great deal of arcane magic ability. Yet for fear of being branded a witch, she claims she has no powers—that it is the nail that holds all the power. This illusion serves her so well that she will certainly try to do away with anyone who would disprove her.

Special Abilities: The *Phuri Dai* can perform the following magic spells:

Magical Damage: This spell has a Danger Rating of 80. It hits a person in the chest, as though a nail were being driven through him. The *Phuri Dai* doesn't use this ability on PCs unless they have demonstrated that they are not

trustworthy in regard to the *Fourth Nail*. The *Phuri Dai* can cast this spell five times a day.

Crumble Wall: This spell causes stone to turn to dust. The *Phuri Dai* uses this power only to break the wall that holds back the underground lake in the mine.

Magical Appearance: The *Phuri Dai* can make a small object appear in any container at will. In particular, she may use this power to give the PCs an ancient nail—as a sort of souvenir (see the Epilogue for details).

SPECIAL ARTIFACTS

THE RING OF ARNHEM™*

This artifact is a calendar used by the ancient *Arnhem* cult, which allegedly died out in the Sydney, Australia, area about the time modern civilization arrived. The ring, while of great archaeological significance, has no mystical powers of its own.

THE FOURTH NAIL™*

According to gypsy legend, when Christ was crucified, there were four nails allotted for the task by the Romans—one for each hand, one for the feet, and one for administering the death blow to the heart.

But then a wandering gypsy stole the *Fourth Nail*, preventing Christ's immediate execution. Ever since, gypsies have believed that they are forgiven their petty crimes as a reward for helping the Lord's Son.

PEOPLE AND CULTURES

THE ABORIGINES

The original Australians, the Aborigines are a very darkly-hued people who make their way in the desert wilds of central Australia. Aborigines are generally highly nomadic, traveling in tribes.

Aborigine men often have more than one wife; most of their civil disputes are over women. Any tribal dispute is resolved by a "Settlement by Ordeal" called *Magarada* or *Maneiag*. The accused is forced to run a gauntlet of his accusers, who throw spears at him. If wounded in the thigh, the accused is considered guilty.

THE ISMAILIS™*

These deadly warriors are considered the Arab equivalent of the Japanese Ninjas. They are an extreme group that has broken off from the Shiite Moslem sect. Instead of recognizing Musa as the

7th Imam, as did Shiah, the *Ismailis* upheld the older brother Ismail. Thus came the religious and historical origins of the sect.

Ismailis view the universe as being basically cyclical. Each age is heralded by the advent of one of seven "speakers." Each of these is then succeeded by seven "silents"—messengers without revealed scriptures.

The *Ismailis* are fanatically dedicated to their cause and their religion. They have a graduated instruction in religious mysteries, and they avidly practice concealing their true feelings or intentions.

For purposes of this adventure, treat the *Ismailis* as villains. An *Ismaili* may ignore a Serious wound for five days. He could not, however, ignore a second Serious wound.

EUROPEAN GYPSIES

The origins of the gypsies are obscured by time. Some place their origins in India, although Romany is their language. The gypsies call themselves "Rom"—meaning "man." A gypsy considers himself the true everyman, free to wander the world. A non-gypsy is called "Gadje," meaning a yokel or infidel.

Gypsies can be found everywhere. Bands are led by a chief called a "voivode." Any individual band is made up of several "vitsas." A vitsa is usually about 200 people strong.

Gypsy men usually work trades that allow them to move easily from one area to the next. Women in gypsy tribes often provide the more dependable financial support through card-reading and fortune-telling.

How to Assemble ADVENTURE FOLD-UP™ Figures

Character Figures: Follow the steps outlined for character figures on pages 62 and 63 of the rules booklet from the boxed game.

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

TSR's ADVENTURE FOLD-UP figures are easy to assemble, because they all use the same basic shapes. Once you know how to assemble these shapes, you can put together most figures without further instruction. All you have to do is cut them apart, fold on the dotted lines, and glue them together in the order given in the pictured assembly.

Tools Needed:

old ball point pen/stylus
scissors/craft knife
transparent tape

ruler
white glue
paper clips

Scoring for Folding

To make it easier to make straight folds along the dashed lines, you should use the following method.

Before cutting the figures apart, score all the dashed lines. Scoring is creating a crease in the paper. Use an old ball point pen that no longer writes or use an artist's stylus and a ruler to draw straight lines. Draw the pen along the dashed line, pressing down to make a crease in the paper.

Cutting Apart

Use a pair of sharp scissors or a craft knife to cut. Only cut apart the pieces of one figure at a time so as not to lose any pieces. Cut only on the solid black outlines.

Folding

The figures fold two ways, backward or forward. Backward folds are noted by a dashed line, forward folds by a dashed and dotted line. Study the figure carefully before folding.

Assembling

Each figure should be assembled in the order of the numbered pieces as noted in the assembly diagrams.

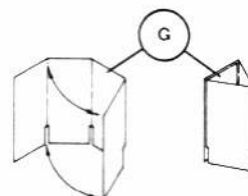
Gluing

To glue, apply the glue thinly and evenly all the way to the edges to prevent loose corners. Paper clips and tape are useful for holding a figure together until the glue dries. If corners do come unglued, a piece of transparent tape can be used to hold it together. When gluing, it is best to glue only one joint at a time.

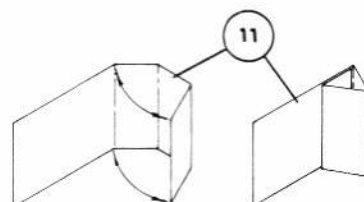
Do not glue the rock crusher or the coal car to the track—they are meant to slide along the track. The sectional views of these two figures show how to mount them on the track.

Clipping

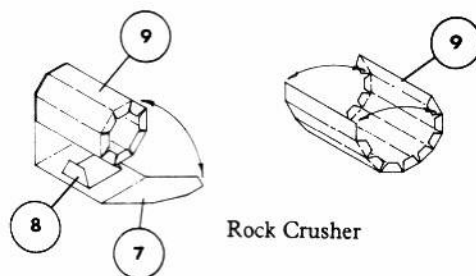
Paper clips may also be used during play to fasten two shapes together without permanently gluing them. When you are done playing they may be taken apart.



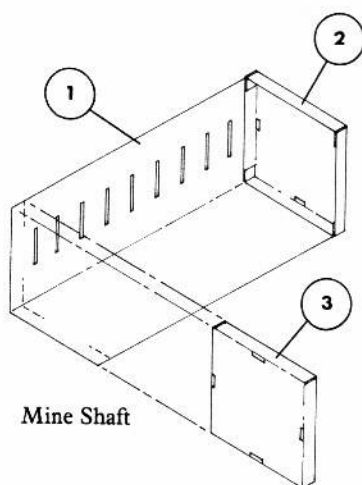
Player Characters



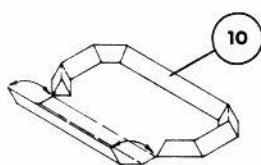
Barrier/Sign/Throw Switch



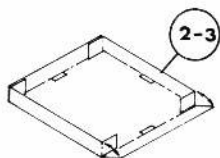
Rock Crusher



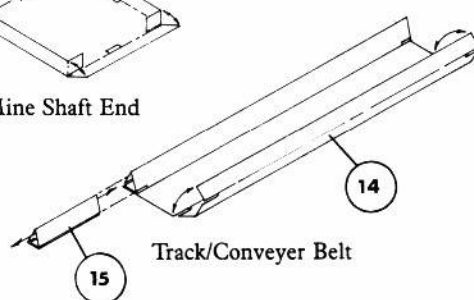
Mine Shaft



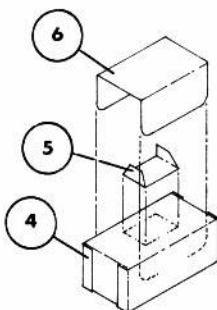
Rubber Raft



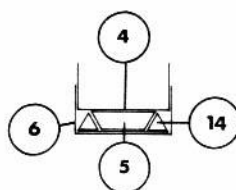
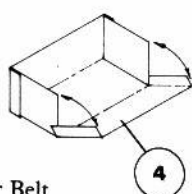
Mine Shaft End



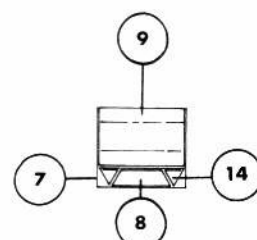
Track/Conveyer Belt



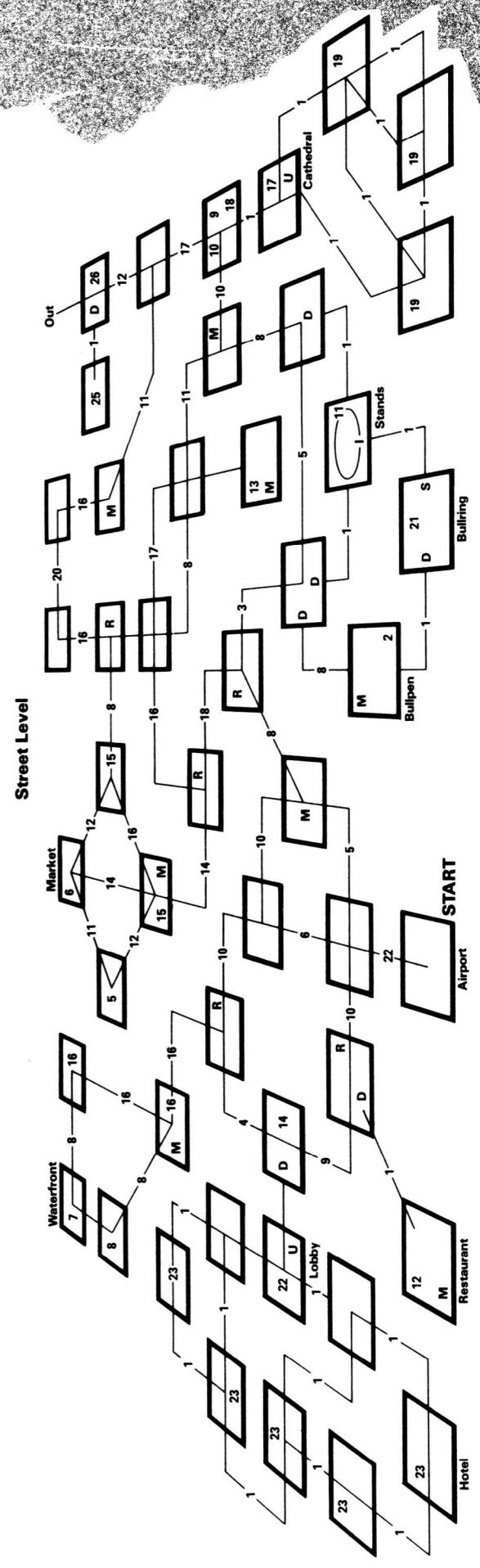
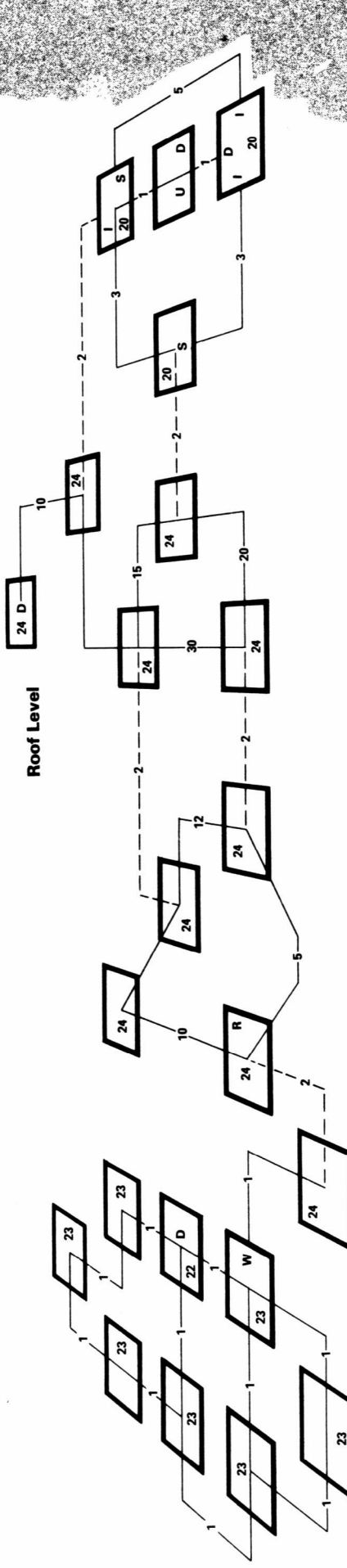
Coal Car/Conveyer Belt



Sectional View of Car on Track



Sectional View of Rock Crusher



From the Files of:

INDIANA JONES

THE FOURTH NAIL™
ADVENTURE PACK

"The Fourth Nail?! Dios! What gypsy would not know of it? It was one of our number who stole it, was it not? The petty little thefts of all our people have been forgiven throughout the ages because of that one act . . . so say we, the gypsies!

"You seek it?! Oh, my friend, do not even hope for such a thing. The *Phuri Dai* would have me served to wild wolves to even speak of it! I fear that this will not stop you, *Indy*. Once you make up your mind, you follow it through to the end!

"And speaking of the end, old friend . . . who are those huge men behind you, all dressed up in those terrible black robes? Oh, *Indy*, how their swordblades gleam!"

The Fourth Nail—truth or legend? *Indiana Jones* will not stop until the facts are known. This adventure is for use with THE ADVENTURES OF INDIANA JONES™ role-playing game from TSR, Inc. and cannot be played without that game.

Featuring the MAGIC VIEWER™ System and new 3-D ADVENTURE FOLD-UP™ figures!



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