

GH**OST**BUSTERS™

A Frightfully Cheerful Roleplaying Game



Operations Manual


GH**OST**BUSTERS INC.

30 Years Of Believing You.

GHOSTBUSTERS™



Operations Manual

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The Big Table of Contents

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Which, if you haven't found while you read this,
God help you 2

Introduction 3

30th and Lexington 4

The Adventure 4

Ghostmastering Tips 8

Introductory Morale Note For Rookie Gamemasters 8
Twelve Useful Things to Remember About Ghostmastering 8

The Couch Potato 9

The Other Adventure 9
Playing in Character 9
Ghostmaster Research Data 10
Using Props 10
Busting Ghosts for Big Bucks 10
The Red Herring 12

The Horror of BioMedChemTech™ 19

The Other Other Adventure 19

Return of / Son of / Bride of Ghostmastering Tips 23

Keeping the Players Happy 23
Packaged Adventures 23
The Reference Files 23
Doing Dramatic Readings of the All-Knowing Dice 24
Rewarding Your Players for a Job Well Done 24
Movement Rates, Scales, and Game Turns 25
Universal Movement Rate, Scale, and Turn Chart 25
A Note to Veteran Gamemasters 25

Basic Ghostology 26

Ghostly Characteristics 26
Ghostly Special Abilities 27
Really Bad News: Demons, Eldritch Horrors,
and Accountants 29

Scientific Research 30

Ghostbuster Franchises 32

How to Run a Ghostbusters Campaign 34

Adventure Ideas 37

Idea 1: Make a Wish 37
Idea 2: Floor Thirteen 38
Idea 3: And That Ghosts for Me, Too 38
Idea 4: Fangs for the Memories 39
Plotting the Adventure 39
Idea 5: Were, Oh, Were Has My WereBernard Gone? 40
Idea 6: Keepers of the Copper Midnight 40
Idea 7: The Shadow Over Hollywood 41
Idea 8: Fragments of Scotland 41
Idea 9: The Ghost and the Lady 42
Idea 10: The Road to Ralyeh 42
Idea 11: The Psychic 43
Idea 12: The Doppelganger 43
Idea 13: So Sue Me 44
Idea 14: The Mummy's Toe 44
Idea 15: The Black Knight 45
Idea 16: The Thing in the Phone Booth 45
Idea 17: The Uninvited 46
Idea 18: King for a Day 46
Idea 19: Robot Monster 47
Idea 20: The Alchemist 47
Idea 21: The Ghost Cubes 48

Random Adventure Generation 49

Routines 50

Car Chase/Vehicular Race Against Time 50
Obtaining a Paper or Permit from the Government 51
Going to Court 52

A Cast of Dozens 54

Cops 54
Information Sources and Petty Irritants 54
Street People 55
Mafia Family 56
Lawyers 57
Research Scientists 57
Expedition Preparing for Journey to Uncharted Island/
Lost City/Scene of Weird Happenings 58
Occultists 59
St. Pitfalz Hospital 59
Things Man Was Not Meant To Know 60
Ghosts 61

Introduction

You must forgive us.

You understand how we could be a little cocky. I mean, a **GHOSTBUSTERS** game, designed by Chaosium, developed, graphically designed, and published by West End Games? We're talking all-star cast of mega-talents.

But even we were a little surprised to find out how much we were capable of.

GHOSTBUSTERS the film was lots of fun, sure, and full of neat characters, narrative twists, and special effects, but we had no idea that the science of Paranormology would lead to high-tech hi-jinx Beyond Space and Time. We originally figured we'd have a lot of fun whacking on ghosts — tossing a little humor into the old horror genre seemed like a perfectly good excuse for a new roleplaying game.

Imagine our surprise and delight when we realized that we had a whole universe of weird science and New-Wave-pulp adventure at our finger tips. Not only did we have the traditional provinces of horror and the occult — ghosts, ESP, auras, psychics, demons, and so forth; we also discovered the Wonderful World of Stupid Science — sort of a punk Tom Swift, Jr. universe with UFOs, intelligent mutant plants, Time Patrol, inter-dimensional voyagers, and Crusader Koalas from Beyond Space and Time — and plenty of nifty, wiz-bang gadgets (Psychoplastic Transmogrifiers, Mutonic Life Rays, Microscale Dimensional Ectotrons, and so forth).

And when we started out with the objective of creating a roleplaying game with a one-page rule book, we *knew* it was an impossible and Quixotic quest. Nonetheless, we were pleasantly surprised at how much we could get out of a fairly simple system. Sure, we knew from our success with **PARANOIA** that folks wanted a freewheeling, improvisational structure to do some Real Roleplaying, but we also knew that Numbers, Rules, and Dice-Bouncing are fun, and we were hoping to get the best of that world without the

vexatious burden of Charts and Tables, Section 4.3.13, and The Wonderful and Exciting World of Bookkeeping.

We know you are going to love the Ghost die — a marvelous device that *insures* a minor disaster at least once every six dice rolls, said minor disaster specifically designed to allow the Ghostmaster to have great sport at the expense of his hapless players. We also think the charming character stereotypes stacked like cordwood in the "Cast of Dozens" section are a swell resource for impulsive improvisational roleplaying. We are also smugly self-satisfied with our bogus open-ended invitation to spout pseudoscientific gobbletygook while creating **GHOSTBUSTERS**'s answer to the magical item — the temporarily-functional-high-tech-flashing-lights-bells-and-whistles-device-that-only-works-until-Mr-Ghostmaster-wants-it-to-Go-Away-and-stop-screwing-up-his-adventures.

We think the **GHOSTBUSTERS** systems are The Greatest Thing Since Cheez Whiz. We humbly await your almost-certain critical acclaim. We will forgive you if you continue playing *Those Other Games™* for nostalgic reasons. We understand.

And, finally, when we originally decided to produce this game, we had No Idea that we'd be able to showcase West End's inimitable humorous presentation style.

Honest! We were going to do this one straight — you know, pleasant, friendly, informal, but not too wacky — nothing like **PARANOIA**. But somehow we just couldn't help ourselves. We just kept accidentally writing funny things and you know how it is. . . we just couldn't stop ourselves. And we had No Idea that our art guys would have similar problems keeping a straight face.

We're so sorry. Really. We promise, next time we'll do a *real* serious roleplaying game. Scout's honor.

30th and Lexington

This is the first adventure for **GHOST-BUSTERS**. If you are a player, don't read any further — There Are Things Man Was Not Meant To Know. Only Mr. Ghostmaster should read the adventure.

If you are the Ghostmaster, read on. (If you are a player, you should be ashamed of yourself — you should have stopped reading last paragraph. Now cut it out!) To run this adventure, first read "How to Play" (pp. 2&3, **Reference File A**) and "Typical Ten Minutes of Play" (pp. 1&2, **Reference File B**), and the adventure itself. (It would be a swell idea to read the "Ghostmastering Tips" appearing on page 8, but it isn't absolutely necessary.)

Let the players roleplay the Ghostbusters from the movie. Take a few minutes to read through this scenario and familiarize yourself with the plot. You don't have to memorize everything (there will be plenty of time to reread sections while the Ghostbusters bicker over who gets to sit in the front seat of ECTO-1). Just scan the adventure to get the general idea and to learn where to find specific details.

Preparing To Play

Make sure:

- Everyone's read "How To Play" (**Reference File A**)
- Each player has chosen a character from the movie and has the appropriate ID card in front of him
- Everyone is sitting around a table (or other convenient playing surface)
- You've read through this adventure (at least) once
- Everyone can reach the dice
- Everyone has plenty of cookies and milk or suds and chips or bat wings and Liquid Wrench

Grrrauauff the Dog God

The description of Grrrauauff, the spook in this adventure, is a little different from the other characters'. Instead of Traits and Talents, he has two Special Abilities, a Power, and an Ectopresence.

One of his Special Abilities is Animate, which means he can move around an inanimate object — in this adventure, a yellow cab. In order to animate something, Grrrauauff's statue must be in contact with it. (The statue is currently sitting under the back seat of the cab.) If the Ghostbusters retrieve the statue, the animation will stop; Grrrauauff, having an exceptionally short attention span, will forget about killing Buyukbas, and fall asleep for a millenium or so. Then he'll wake up and menace Moonbase Alpha or something. But that's another story.

Grrrauauff's other Special Ability is Terrorize. When Grrrauauff confronts a Ghostbuster, you roll the spook's Power (two dice) against the Ghostbuster's Cool. If the spook rolls higher, the victim panics and flees in horror; otherwise, the Ghostbuster grits his teeth and stands his ground.

Grrrauauff's Ectopresence is 3, which means that if the Ghostbusters get him to stop Animating the car and materialize, they have to hit him three times with proton packs before they can lock him into a ghost trap. Most spooks and spirits — Grrrauauff included — cannot be harmed by proton beams unless they have manifested themselves in a material or semi-material form. Grrrauauff only manifests as described in Part Six below: otherwise, he remains an invisible, immaterial psychokinetic presence Animating the cab.

How this Adventure is Organized

Look at the box titled "Supporting Cast". Now. You'll find descriptions of the different characters the players may encounter in the course of the adventure. Now come back to this paragraph. Thank you.

Each description says what the character looks like, how he acts, and what his Traits, Talents and Goal are. (If you need more detail on characteristics or appearance, you can either make them up yourself or roll on the "Eye Color, Lung Capacity, White Blood Cell Count, and Favorite TV Show" tables on pages 679-1808 of our soon-to-be-released *Random Picnic Generation and Other Unnecessary But Almost Assuredly Useless Facts* supplement, available direct from West End Games sometime this century or from unscrupulous game merchants near you.)

Some of the Talents and Goals for the supporting cast are different from the ones listed in the **Training Manual**. Don't let this faze you; we said in the **Manual** that you could invent new ones. (After all, there are other things in Life besides Sex, Money, Soulless Science and Serving Humanity. There's Having Lunch, f'rinstance.)

The main part of the adventure is divided into eight sections. The first, "What's Going On?" gives you an overview of the situation. The second, "Teaser," explains how you introduce the players to the situation. The third, "The Scene," explains how you get the game moving. The fourth, "Questioning the Characters," indicates what each of the people on the scene will say if questioned by the Ghostbusters. The fifth, "Equipment," explains what happens if the players try to use their equipment. The sixth, "Big Action Event," describes an attack on the Ghostbusters which allows them to shoot their proton packs and destroy some of the most expensive real estate on the planet. The

seventh, "What Do They Do?" outlines some ways the players can try to deal with the problem. Finally, "The End" explains how to wrap up the adventure.

Note that certain sections are printed in bold-face. These can be read aloud to your players. We do this all the time in our adventures so you can learn how to talk like a Famous Game Designer—no doubt a lifetime ambition.

You're welcome.

Part One: What's Going On?

Some months ago, a shady dealer in artifacts stole a powerful idol of the ancient Hittite dog god, Grrrauauff, from an archaeological dig in Urf Durfal, an ancient city in Turkish Armenia. He brought the idol to America, where he sold it to a wealthy American art collector. The collector's blacksheep son-in-law stole the idol and pawned it.

Kemal Buyukbas, a Turkish occultist of international reputation, learned of the theft, and came to New York to track the idol down. He eventually located it in a pawn shop on the Lower East Side, bought it, and was taking it back to his hotel in a cab when the possession began.

The spirit of Grrrauauff lay dormant in the idol for millenia. It began to stir when removed from the dig at Urf Durfal; when it came into contact with Buyukbas, whose occult explorations have sensitized him to psychokinetic energy, it came fully awake.

Buyukbas was carrying the idol in a brown paper bag, which he shoved under the back seat of the cab during the trip. When Grrrauauff awoke, it possessed the cab. (Needless to say, Hittite dog gods aren't particularly up on New York City traffic laws.)

The cabbie, Max Durnham, found the steering wheel turning in his hands and the vehicle shifting gears spontaneously. The doors began opening and shutting by themselves, and the vehicle began to buck and roll from side to side. Durnham and Buyukbas were thrown from the cab. Durnham made his way to safety, but the Hittite dog cab chased Buyukbas down the street, hooting and growling madly. Desperately, Buyukbas climbed a streetlamp, where he now clings, gibbering incoherently in Turkish. The cab continues to circle the streetlamp, obviously hoping to turn Buyukbas into Plymouth-chow.

Lieutenant Krompsky came upon this weird tableau. The cab is blocking traffic, not to mention terrifying pedestrians and squishing neighborhood cats, as it circles the streetlamp. She tried to give it a ticket, but there doesn't seem to be any driver. This is a job for... Ghostbusters!

Part Two: The Teaser

Read this aloud to your players:

When the EPA inspector released the ghosts from the containment grid, the resulting destruction was spectacular. Fixing up Ghostbusters Headquarters afterwards took most of your operating capital. You're flat broke, and pretty darn sick of cheeseburgers for dinner.

Early one afternoon, the phone rings.

Ask who answers it. When someone does:

A woman speaks: "This is Lieutenant Krompsky, Manhattan South Precinct. We have a problem at 30th and Lex. You people got a contract with the N.Y.P.D.; I'll expect you in ten minutes."

If your players ask you, they do indeed have a contract with the N.Y.P.D., for \$1000 per call plus hourly time plus expenses. (For the non-New Yorkers in the crowd, "Lex" is Lexington Avenue, and N.Y.P.D. is "New York Police Department.")

Krompsky will answer questions — formulating her answers crisply, cleanly, and with a maximum of police jargon. For example:

"I responded to a Code 17 at 30th and Lex. Upon my arrival, I noted one Caucasian male, medium height and build, black beard, wearing robe and sandals, climbing a lamppost. One yellow cab, '84 Plymouth, medallion, license K9V 4N2, drove erratically around said post."

After answering a few questions, she will insist that the Ghostbusters hurry, and that she will not tolerate slackness or incompetence from city contractors. She will wait for the Ghostbuster to ask her one more question so she can hang up on him.

Tell the players that they are a few minutes from the intersection. (The West End Games offices on 30th Street between 7th and 8th Avenues are across the street from a fire house; we fondly imagine that it is Ghostbusters Headquarters.)

Part Three: The Scene

Let the characters choose their equipment (remember: three items each) and pile into ECTO-1. Then read:

You weave through snarled traffic to your destination. Soon you see the problem.

No traffic is moving at 30th and Lexington — all the cars are stopped, except for a single yellow cab which is behaving rather strangely. The cab drives around and around a lamppost on the southeast corner of the street and occasionally rushes into the middle of the intersection. Strange noises are coming from its engine.

Seeing as how there is no driver in the car, even the usually fearless New York cabbies are reluctant to cross the intersection. Traffic is backed up for blocks.

Supernatural gridlock.

As you approach, you realize the noises the cab makes sound like... growling! Suddenly the

The Supporting Cast

Kemal Buyukbas

Turkish Occultist

(pronounced KAY-mal Boo-YOOK-bash)

When the Ghostbusters encounter Buyukbas, he is clinging to a streetlamp about fifteen feet above the sidewalk, looking quite frightened and in a somewhat disordered frame of mind. He is clad in a dirty black robe and sandals, with an unkempt black beard and straggly, greasy hair. Whenever he tries to climb to street level, the cab charges him.

Buyukbas's comprehension of English is practically negligible. He speaks with a thick Turkish accent.

Play this for laughs, e.g.:

Ghostbuster: Hey, whattaya doing up there?

Buyukbas: Car go woof, woof! Please to you help me now?

Ghostbuster: What's wrong with the cab?

Buyukbas (puzzled): Bazhesti kopolnyek? Rutabaga?

Brains	4	Occult Lore	7
Muscle	2	Climb Streetlamp	5
Moves	2	Make Mystic Passes	5
Cool	1	Chant with Conviction	4

Goal: Learn the Mystical Secrets of the Universe (Soulless Mysticism, if you will).

Grrrauauff

Hittite dog god

Originally a rather ill-tempered god of modest powers, Grrrauauff has lain dormant in the millenia since the end of Hittite civilization, buried in the lost city of Urf Durfal. He blames Buyukbas for disturbing his eternal slumber, and wishes only to rend the infidel limb from limb and then get back to sleep.

Grrrauauff currently inhabits the body of a '84 Plymouth cab, painted yellow and sporting a city-issued medallion. Grrrauauff causes the cab to growl and bark menacingly. Also, the cab sometimes appears to crouch on its springs and leap slightly. The cab circles the streetlamp, occasionally attempting to leap up and catch Buyukbas in its hood.

Special Abilities:	Animate, Terrorize
Power:	2
Ectopresence:	3
Goal: Kill Buyukbas	

Max Durnham

New York cabbie

Max is a tough New York cabbie. He speaks in a Brooklyn accent, is dressed in somewhat dingy clothes (including an ancient, filthy

Brooklyn Dodgers cap), and constantly smokes a cigar. (To simulate the smell of Max's cigar, keep a pile of wet gym-socks smoldering in your fireplace.) Max's cigar is about two inches long; it never gets any shorter.

Max seems pretty gruff, but he's a nice guy. He's worried about his cab, but mostly just wants to go have lunch.

When the Ghostbusters first meet Max, he'll shake their hands vigorously and pound them on the shoulder. He's seen them in the news and is "Real Impressed." He coughs a lot when he talks, and his constant smile showcases his tobacco-stained gold fillings.

Brains	3	Know City Streets	6
Muscle	3	Move Suitcases	6
Moves	3	Drive	6
Cool	3	Collect Tips	6

Goal: Have lunch.

Lieutenant (Margaret) Krompsky

Cop

Lt. Krompsky always wears a perfectly pressed uniform, always carries a shiny black clipboard, and always wants everything done faster. Krompsky never lets anyone she is talking to complete a sentence.

Lt. Krompsky's primary purpose in the adventure is to annoy the Ghostbusters. First she berates them as lazy, good-for-nothing slaggards and tells them to hurry. Then, when they hurry, she berates them as careless jerks. Then she gives them a ticket for illegally parking ECTO-1.

Krompsky's secondary purpose is to keep the adventure moving. Any time the Ghostbusters stop to think, or plan, or figure out what is going on, or try to set a lunch date with Max, have Krompsky barge in on the conversation and yell at the Ghostbusters.

Conversations with Krompsky will all follow the same general theme: The cab is illegally parked. She wants it moved. The cab is possessed. She wants it stopped. Ghostbusters have a contract with the city, and it's their job to stop it. The Ghostbusters are taking too long. They should move faster. Now.

If the players begin to feel that Krompsky is a bigger menace than Grrrauauff, you are roleplaying her correctly.

Brains:	4	Criminal Law	7
Muscle:	3	Grapple	6
Moves:	3	Ride Police Horse	6
Cool:	5	Make Citizen Nervous	8

Goal: Enforce the Law.

hood flies open, the cab BARKS, and the hood flies shut. You decide not to go any closer just yet and park ECTO-1.

Clinging to the lamppost, about fifteen feet from the ground, is a strange looking man in a dirty black robe and sandals, with a large bushy beard. He closes his eyes and shudders when the cab barks.

Standing nearby is a lady cop and a cigar-chomping man wearing a Brooklyn Dodgers cap. The cop stalks over to you.

"About time you got here," she says.

Part Four: Questioning the Characters

If the Ghostbusters question any of the characters standing around, read the character's description to see how he or she is likely to react. When speaking as one of the characters, try to use the phrases, voice inflections, and mannerisms you'd expect that person to use.

Krompsky: She'll give a concise recap of the situation as she knows it. (See "The Teaser" above.) Krompsky is pretty sure the cab is possessed, but has no idea why or how. "That's not my job. That's your job. Now get to it!"

Durnham: "It's like this, see. I was cruising along Canal when this crazy man, you know, in the black robes, he waves me down. He's carrying a brown paper bag, see. This guy, he does not look like a big tipper. Still, down on Canal is not the best place to grab a fare. So I pick him up. He don't speak English so good, but he tells me to take him to the Penta Hotel, so I head north. Then, around 30th, the cab begins bucking and weaving! Such a big tsimmes! I can't even control it! By themselves, the doors open and shut, open and shut, and the cab rolls. We roll out in the street, the cab turns and shoots toward us! I run one way, this schlemiel runs the other. It follows him, chases him up the lamppost, and circles, like you see now!"

Buyukbas: "Car go woof, woof! Please to you help me now?" To talk to Buyukbas, the Ghostbusters have to shout over the cab's growling and barking. Since Buyukbas's command of English is slight, effective conversation is impossible. Let 'em try, though.

Grrrauauff: If a Ghostbuster approaches the cab and tries to speak to it ("Nice doggie... nice doggie...") it turns from Buyukbas, studies the Ghostbuster for a minute, and then charges him. If the Ghostbuster runs away, the cab will lose interest and go back to Buyukbas's post.

Part Five: Equipment

The players may wish to use some of their equipment to assess the situation. Here's what happens if they do:

PKE Meter: The meter registers a strong PKE surge. There is definitely paranormal activity centered on the cab. (As if they didn't know.)

Ecto-Visor: Shows nothing. These only work in the dark.

Ghost Trap: You have to see a ghost before you can trap it. No ghost is visible.

Proton Pack: Let 'em try it. Remember: you can only reduce a ghost's Ectopresence by hitting the ghost. Grrrauauff is not visible; he's just animating the cab. Hitting the cab only damages it — about \$1000 worth of damage each time it is hit.

Ten hits and the cab is a smoking, bubbling pile of ragged steel chunks. This "brute force" approach will stop Grrrauauff after a fashion — the cab will no longer be possessed. It will also mean the Ghostbusters are sued by the cab company for \$15,000 (the cost of a new cab.) Since the city will not pay more than about \$3000 for exorcising the cab, this is not a great plan.

Beach Kit: Not a whole lot. Grrrauauff might chase the Frisbee for a while, though.

Part Six: Big Action Event

One remarkable event occurs — just when you want it to. After the Ghostbusters have arrived on the scene and gotten the lowdown from Lt. Krompsky, but before they have unlimbered their nuclear devices and begun blasting away, Grrrauauff manifests itself and puts on a first-class special effects show.

Timing here is important. The players should have had a chance to ask some questions and play around with their information-gathering equipment (PKE meters, ectovisors, mass spectrometers, radio telescopes, 3-D glasses, whatever they happen to have with them). This is the sensible thing to do.

However, Ghostbusters can stand to be sensible for only so long. Then they need some action. Time for Grrrauauff's manifestation and attack.

If your players aren't sensible, or if they are cheerful and unsparing in their destructive impulses, they may whip out the proton packs before doing any questioning or equipment-reading. In that case, the moment they ready their proton packs, Grrrauauff manifests and attacks.

To set the scene, you first have to focus the players' attention. For example you might say:

Hey. Something interesting. Everything is quiet all of a sudden. The cab has stopped moving. You notice a tingling in the hairs at the back of your neck, and an odd smell... something like attic dust on a cold morning. There is a slight electricity in the air, like a hint of a coming thunderstorm.

There. They have all shut up and are paying attention. They know something is going to happen. Now, whack 'em. Read aloud:

Suddenly the air is dark and cold all around you — like a shadow of a cloud passing over, but there's not a cloud in the sky. The cab shimmers — and standing before you is the amber, flashing outline of an enormous wolfhound, twenty feet tall, towering over the street, bending forward as if to take you in its teeth. You can feel its warm, foul breath.

So, does anybody want to do anything before you end up like a Laddie Boy commercial?

What you *really, really* want them to do is whip out their proton packs and shoot at the giant manifestation of Grrrauauff, the dog god. This is very important because: 1) the players like being scared, and 2) they like blowing things up with high-tech gimcracks. So make them feel like it's too late to do anything sensible.

Hint if necessary. Say, "Gee, I wonder if there is anything you can do to avoid instant destruction." Hold up a proton pack card and wink a lot. This is called, "Getting The Players To Do What You Want".

What happens is this. First, Grrrauauff tries to Terrorize the Ghostbusters. Then any Ghostbusters that don't jog off down the street screaming can take a shot at the manifestation. Then, the first time a proton beam hits the dog god, it dashes back to the auto, yowling piteously, and once again possesses the cab. It will not leave the comparative safety of the cab for the rest of the adventure.

Let's take it step by step.

First, the Terrorize attack. Have each of the Ghostbusters roll as many dice as his Cool rating. (Make sure the Ghost die is included in each roll.) After each player rolls and adds up his score, you take the Ghost die and one other die (that's two dice for Grrrauauff's Power of 2) and roll for Grrrauauff's Terrorize Special Ability. If the dog god gets a higher total, the Ghostbuster gets terrified. Encourage the player to behave in character and ham it up. If a Ghost comes up on any roll, the terror is so great that the Ghostbuster faints dead away. If the Ghostbuster equals or beats Grrrauauff's roll, he stands tough and gets to fire his proton pack in the next step.

Now, any Ghostbusters not training for the Olympic Trot, Shiver, and Howl event or relaxing comfortably on the pavement gets to fire his trusty proton pack. Each firing hero rolls as many dice as his Moves score (or if he has an appropriate Talent, like Winston's Fire Weapon Talent, as many dice as his Talent score). The difficulty number is 10 — not quite point-blank range, but pretty close. Anyone who rolls 10 or higher hits Grrrauauff — who immediately starts yowling and disappears into the cab.

We don't want the dog god to be completely destroyed, which would happen if three or more proton beam shots hit him. That would bring the adventure to an end right here — boring. This brings up the concept of Ghostmaster cheating — er, fudging. You and I know that Grrrauauff's Power is 3. But your players don't know that.

So maybe you decide that Grrrauauff's Power is one point greater than the number of points the Ghostbusters knock off him the first time they shoot at him. Cheating? Well, sort of. It's not a good habit to get into, but whenever the adventure would be spoiled by a strict adherence to the rules, use your judgement. Don't let on to your players; they enjoy the illusion of a completely impartial game. Why spoil it for them?

Part Seven: What Do They Do?

Blowing Something Up: The likeliest approach is to blast the car with proton packs. This not only won't work, but if carried too far will result in a pile of rubble, a nasty lawsuit, and a sarcastic article in the next day's Post.

Looking for More Information: They could try to learn more about the situation.

1. Max can tell them he picked up Buyukbas in front of "Moishe's Kaballic Korner" on Canal. Moishe, a little old Orthodox guy with a yarmalke, will tell them he sold a statue of Grrrauauff to an "Arab." Tobin's *Spirit Guide* lists Grrrauauff as "an obscure Hittite daemon believed to govern mankind's relationship with domestic canines."

2. Buyukbas is staying at the Penta Hotel. If they learn Buyukbas's name, they can go to the Hotel. The maids will complain that his room is a mess and he burns incense constantly, but the Hotel will not let the Ghostbusters into the room without a search warrant. Lieutenant Krompsky will be no help; she doesn't see the need for all this detective work, is coming to believe the Ghostbusters are incompetent charlatans, and wants to get back to the important work of rousting young lovers off the grass in Central Park. If they figure out how to break, finagle or bribe their way into Buyukbas's room, they'll find all sorts of occult paraphernalia, including miniature statues of Grrrauauff. Again, Tobin's *Spirit Guide* will tell them who he is.

Trying to Rescue Buyukbas: If they get onto one of the nearby building's fire escapes, they can try to lasso the lamppost (a Moves Trait difficulty 15 roll). Buyukbas will use the rope to get to the building. Unless they can find someone who speaks Turkish, however, he won't be able to tell them much — and Grrrauauff will now start driving back and forth in front of the building.

Grrrauauff will always know where Buyukbas is and will pursue him relentlessly. Clever Ghostbusters may try to take Buyukbas across the East River in a boat, hoping Grrrauauff will follow and drown (or at least stall). Instead, his quarry vanished, Grrrauauff will roam the streets of Manhattan, venting his rage by chasing bike riders, disobeying traffic laws, and menacing the garment district.

Trying to Get Into the Cab: Unless they come up with a really clever ploy, this requires a Moves difficulty 20 roll to avoid being run over. Once inside, the cab will start bucking and rolling — a Muscles difficulty 15 roll is needed every ten seconds to stay in the cab. If the Ghostbuster finds the paper bag under the seat and removes it, the possession ends immediately — Grrrauauff must be in physical contact with the cab to animate it.

Or, if they don't think of that approach — the meter has been running continuously since Max picked Buyukbas up. If they knock the flag on the meter down — the cab stops dead.

"Nice Doggie": Offering Grrrauauff a bone, preferably doused in gasoline, or some really big steaks, or an old pair of slippers may distract him. (The Ghostbusters may be able to lead him out of the intersection this way.) While the cab's hood is gnawing on the bone or chomping up the steak, a character will be able to get into the cab without difficulty. They've got about 30 seconds before Grrrauauff is finished and starts bucking again.

Hitting Grrrauauff on the nose with a rolled-up newspaper will have no effect whatsoever.

Look It Up: If the Ghostbusters look in Tobin's *Spirit Guide* or one of the other research books for information about haunted taxi cabs, they may (Brains difficulty 15 roll) find the following:

"Crowley reports a most peculiar circumstance attending his visit to the poorer section of Bombay during the recent cholera epidemic. The story was imparted to him in awed whispers by the Jain inhabitants of the area. They claimed a rickshaw became possessed by one of the maharani spirits, refusing to let anyone onto its seat and chasing its owner in circles.

"Crowley dismissed this as superstition, until the Jainist took him to the owner's hovel, where the rickshaw stood outside, periodically bashing the door to the dwelling. There seemed naught to be done. When nightfall came, the rickshaw became quiet. The owner egressed to find it quiescent; and lest it reanimate, burned it to the pavement."

That's very nice, but if the Ghostbusters wait until nightfall, traffic across midtown Manhattan will come to an utter standstill and Krompsky will have a fit.

Part Eight: The End

Sooner or later, the Ghostbusters will solve the problem, either by waiting until nightfall, blasting the cab into smithereens, or getting into the cab and removing the idol or hitting the meter.

1. If they wait until nightfall, the cab stops being possessed. However, by that time gridlock conditions are in effect and traffic isn't moving an inch anywhere in midtown Manhattan. Krompsky won't pay, Durnham won't speak to them, the mayor goes on television to call them "jerks," and the New York Times comes out in favor of making ghostbusting illegal as a fraudulent activity.

2. If they destroy the cab, Krompsky will call a dump truck to pick up the remains. Durnham will be enraged, calling the Ghostbusters "assassins" and demanding recompense. Two days later, the Ghostbusters are sued by Panoptikos Cab Co., which claims the cab is worth \$15,000, and wants triple damages.

3. If they figured out the idol is causing the possession, Krompsky seizes the idol as evidence and arrests Buyukbas for disturbing the peace.

4. If they solve the problem without destroying the cab, Max is pleased, and offers to buy the Ghostbusters lunch at a nearby deli.

Regardless, Durnham will refuse to take the bill, maintaining that his company isn't liable. If handed the bill, Buyukbas will only stare in consternation at the unfamiliar English, and hand it back.

Krompsky won't take the bill either. However, she'll give the Ghostbusters an N.Y.P.D. Reimbursement Request Form, which she will sign. The form will authorize payment up to \$3000 — let the Ghostbusters figure out how much they want to charge, but Krompsky won't authorize more than this. Krompsky will tell them to send the bill and form to the Department of Contract Management of the Board of Estimate.

If the Ghostbusters do so, they'll never hear another word. The bill will get lost in the labyrinthine city bureaucracy.

Did they keep a copy of the Reimbursement Request Form? If not, they'll NEVER see a cent. The only way they will get paid is by physically going downtown to City Hall with copies of the bill and form, and threatening to release every ghost they catch in the offices of the Department of Contract Management.

If the Ghostbusters waited until nightfall, they get no Brownie Points. If they destroyed the cab, give them back half the Brownie Points they spent during the adventure. If they solved the problem by hitting the meter, give them back all the points that they spent. If they found the idol and removed it, give them back the points they spent plus two or three more.

If they really amused you with zany antics and faithful characterizations, award them a bonus point or two for each inspired gesture. G'wan. Be a sport. It's rare enough in this universe that you get points for having fun.

That's the end of the first adventure. Grab all your stuff, count your dice, and send your players home. Tell them to return next week, prepared to face the unimaginable terror, the spine-tingling horror of—"The Couch Potato!"

Ghostmastering Tips

In **GHOSTBUSTERS**, you as Ghostmaster present adventures for the players to enjoy. The players pretend to be Ghostbusters; they add colorful characters to the plot, say witty things, have clever ideas, solve mysterious puzzles, and blow things up. You get to be Everything Else — the plot, the people whom the Ghostbusters meet, all the world, and all the dead things menacing it. And you also act as the referee for the game, who for instance judges whether or not actions proposed by the Ghostbusters are possible or permissible.

Boy, do you ever have a lot of important things to do.

The single most important thing that the Ghostmaster does, at least from the players' point of view, is describe a situation which leads to a roll of the dice, tell the players what Trait and Talent is appropriate to the roll, and then decide what is the difficulty rating of the roll. Though Ghostbuster Traits and Talents vary, the rule of thumb is that difficulty 5 is easy, difficulty 10 is moderately hard, difficulty 15 is quite hard, and difficulty 20 or higher is very hard to roll successfully even for specialists. A difficulty rating can be any number — it does not have to be a multiple of 5.

To give you an idea of what is involved, imagine going through a routine day and assigning difficulty numbers to each challenge you face. For example, Getting Out of Bed is a Moves difficulty 15 for me. (Darnsure I got no related Talent in that area.) Setting a New World's Land Speed Record Driving to Work in Hellish Traffic is a difficulty 25. Telling My Boss That the Game Needs More Work So I'll Miss My Deadline is a difficulty 15. And so forth.

Should you tell the players what the difficulty rating is? Sure, *if you want to*. Sometimes, however, the players should be kept guessing about how difficult a task is — for instance, if they're trying something unusual, like doing an appendectomy with two can openers and a spoon. Use your judgement — any time you think a little suspense is appropriate, grin evilly and say, "Gee, you're not sure just how difficult that's going to be."

Introductory Morale Note For Rookie Gamemasters

Don't Panic!

We famous game designers all learned how to gamemaster roleplaying games without formal instruction. The original roleplaying games, like *Dungeons and Dragons™*, gave us almost nothing in the way of advice on how to be great gamemasters.

It didn't slow us down a bit. We also suspect it won't slow you down, either. We've found that anyone smart enough to be intrigued by the notion of roleplaying games is generally smart enough to figure out how to play one without a lot of training.

So don't worry. Loosen up. Wing it. Rely on common sense and imagination. Don't get too hung up on the rules and Ghostmaster tips. Take it from the experts: When in Doubt, Ignore the Rules and Have Fun.

Twelve Useful Things to Remember About Ghostmastering

1. You can't learn everything at once.
2. Understand the **GHOSTBUSTERS** rules and mechanics, and talk them over with the players. If players ask you to describe something, do. Let them worry about whether or not what you describe is important.
3. Be fair. Earn your players' trust. Players cheerfully ignore rules mistakes and hesitations so long as they believe that the Ghostmaster is being fair — that he is not picking on them, not showing favoritism, nor using his almost god-like powers to interfere with the effects of chance and strategy in solving the adventure's challenging problems.
4. Expect to extend the **GHOSTBUSTERS** rules. No set of rules can be as ingenious as player imaginations. Use your common sense and keep playing. Don't waste time looking up minor rules. Reserve the right to change your mind about rules judgements. ("This is my ruling tonight, but after I've thought about it, I may want to be even *more* fair and reasonable. Heh, heh.")
5. Be Prepared. At first, use published adventures like the ones that come with this game: Study them carefully. Think about how you are going to present the characters and dramatic action scenes, and anticipate the reactions of your players (i.e., are your players likely to talk to a spook or blast it the second they see it?).
6. Be clear in your descriptions of settings and situations. Answer all reasonable questions cheerfully (or at least don't throw things at a player who asks useless questions).
7. Expect to be wrong sometimes. Admit it. Say "Oops", do an instant replay on the action,

if necessary, and get on with the game. (Don't be a pushover, though. Sometimes somebody has to make an arbitrary judgement, and that person is you.)

8. Help new players design their Ghostbusters. If after a few games they would like to correct what they consider flaws in the design, let 'em.

9. When you are pretending to be the characters and spooks in your adventures, be as clever and resourceful (or as bumbling and incompetent) as they would be if they actually existed. But when it comes to judging conflicts of your characters and spooks against the players' Ghostbusters, as Ghostmaster you must be partial to neither side.

10. Be entertaining. Ham up your characters, play the comedy bits to the hilt, and make every conflict an action-packed, suspense-filled adventure. It's a bad sign if your players fall asleep during the adventure's climax.

11. Ghostmasters will occasionally have to intervene to save a plot and keep the game going. Try to avoid being arbitrary when you intervene, and conceal the intervention if possible. If you're caught, admit the truth, of course, but most players prefer the illusion of the game — that's why they play.

12. When you get time, read the entire **Operations Manual** carefully, especially "Basic Ghostology" beginning on page 26. Helpful hints on Ghostmastering are found throughout the book, and studying the rules gives you the confidence and savvy to be a smooth, entertaining Ghostmaster.

The Couch Potato

Warn your players not to read this scenario before they play it. If they know what's coming, that will spoil their fun. (Serve 'em right, too.)

If you suspect the sneaky little devils have read it already, change the details so they'll end up in serious trouble.

Each player needs a character. You can use the movie Ghostbusters or design new characters as described in the *Training Manual* — the choice is up to you and your players.

What You Need to Ghostmaster

Naturally you need this game. But a pad of paper and a few pencils might be handy. Munchies and Ace bandages can be helpful, as well. And you'll need part of a table to write on. Floorplans for the building at 66666 Flatbush Ave. are included in *Reference File D*.

If you have extra six-sided dice, those will come in handy, but remember that the Ghost die always needs to be rolled. If you have differently sized or differently colored dice, you can select one to be an alternate Ghost die, remembering that the six on the Ghost die is a Ghost — and counts as no score when rolled.

The Couch Potato's Plot

The ghost in question haunts an ordinary apartment building in Brooklyn. In life, Eric Rolston devoted his waking hours to watching situation comedies. One evening while simultaneously enjoying *My Mother The Car* and attempting to fix the internal antenna connection in his Zenith 21" console TV, Rolston accidentally electrocuted himself and died. But his spirit did not depart: it bound itself to the television, hoping to catch the end of the interrupted episode.

A bachelor, Eric Rolston died without relatives or heirs. His belongings not worth selling, the landlord moved them into the basement, intending to donate Eric's property to the Salvation Army. Unfortunately, soon afterwards the landlord choked to death on a hot toddy in a ski resort in the Catskills, and Rolston's stuff was forgotten.

Rolston's furnishings and possessions have moldered in the basement for decades, with each successive landlord "liberating" or discarding some of the junk. In 1986, Don "The Connector" Davidson, an electronics technician, moved into the building. Davidson found the stylishly obsolete television in the basement, fixed it, and (in turning it on) unwittingly summoned Eric Rolston's ghost back to this world.

He returned as a Power 2 ghost with an Ectopresence of 5 and two special abilities, Poltergeist and Zip. His actual classification would be as a Class III (until identified), Full-Torso Focused Poltergeist. Power 2 means whenever the ghost tries some action or rolls against a Trait or Talent

of another character, you roll two dice. Ectopresence 5 means that the Ghostbusters need to hit Rolston five times with a proton pack before he can be forced into a ghost trap. Poltergeist is a special ability explained in the *Operations Manual*, page 28. As Ghostmaster, you should scan that special ability now, then return reading here. Zip is a new, unique special ability, which allows the ghost to move at a rate three times its normal speed, as fast as someone with a Moves 6 — likely faster than most Ghostbusters.

Rolston's spirit craved television. But the vehicular violence and capgun capers which pass for entertainment in these decadent times horrified Eric. Mostly the 1950s were years of meek ignorance, silent obedience, and stern retribution: the spirit felt contempt for the modern complexities and amoralities he saw portrayed.

The spook moved decisively. His Power of 2 was

more than enough to manipulate manual and electronic tuners. Soon the residents could not watch any channel other than WBOR-TV — "See your favorites again and again and again on WBOR, home of the re-runs." If someone tuned in anything else, Rolston's spirit paused on his ceaseless patrol of the building and flipped the tuner back to WBOR. The residents left their sets off, but Rolston learned to manipulate the ON/OFF switches: everyone must watch WBOR.

Alteration of set volume followed quickly. Every night between 8 and 11 p.m., hideous canned laugh-tracks blared throughout the building, making conversation impossible. When the residents unplugged their sets in disgust, Rolston plugged them back in and fused the plugs to the wall sockets. At that point, some of the residents smashed their TVs. All agreed that only the Ghostbusters could help them now.

Playing In Character

Peter Venkman is a con-man, Egon Spengler cares little about anything but science, and Ray Stantz is a well-meaning boob. All three are prudent cowards. Winston Zeddemore is brave enough, but baffled by supernatural goings-on. Janine Melnitz is very practical, has romantic designs on Spengler, and still wants a raise. Dana Barrett is charmed by (but more than a little leery of) Venkman, and grateful that the Ghostbusters rescued her and saved the world.

Try to keep your players in character. That doesn't mean they should attempt impressions of Bill Murray or Dan Aykroyd, merely that they should try to act as their characters would, whether the characters created for the movie or characters created by the players. When a player has his or her character do something, try to imagine whether or not the action is in character or not. It would be out of character, for instance, if Egon suddenly despised science and wanted only to drive the Ectomobile, or if Venkman began to seriously study mass spectrometry. Characters can certainly take out-of-character actions, but there should be good reasons.

If a proposed action is seriously out of character, express amazement that such a thing could happen. Discuss the matter with the player, and attempt to reach a compromise between the player's game sense (that is, what is

the best thing to do in terms of the rules of the game) and his or her sense of the character — what the character would do if he or she actually were alive. (Ask the player if the character's mom would approve of what the character is up to. Gently suggest psychotherapy, and speculate on the possibility of demonic possession.)

Always remember, though, that people can be pretty strange at times — especially times of extreme danger or excitement. Whenever possible give the player the benefit of the doubt and let him run his character as he or she sees fit.

When a player presents a character that he or she has made up (one which did not exist in the film), be sure to have him introduce the character, explaining a little of the character's background, attitudes, Traits and Talents, and especially why or how he or she became a Ghostbuster. Make notes if you need to. Then you (and the other players, too) will know who you're dealing with and what he or she is likely to do and to offer in the future. For example, look at the "Typical Ten Minutes of Play" in *Reference File B*.

Remember: in roleplaying games, as in books and films, the experience is most effective when nothing distracts you from the fictional illusion of reality. Staying in character helps support that illusion; dropping in and out of character spoils it.

The Spook's Dread Intentions

Rolston's spirit cannot rest until everyone everywhere routinely revels in puerile programming — not only in the building or the neighboring buildings, but throughout Brooklyn, the tri-state area, the United States, and wherever fine televisions are sold. The spirit's grandiose dreams somewhat exceed his modest capabilities, but given a couple of eons of undisturbed hauntings, Rolston might grow into a malevolent mega-entity on the scale of Zuul or Gozer. Pretty ambitious for a Brooklyn boy. We're counting on the Ghostbusters nipping this cosmic megalomania in the bud, however.

The Teaser

Read this aloud to start the adventure:

When you Ghostbusters come back from a party, decorated as usual with a thin crust of onion dip and confetti, you find this message on your telephone answering machine:

"Ghostbusters! Help us! Our television sets turn on when we're not there! We can't see Dallas or Miami Vice! The landlord won't help us! We're the tenants, and we pooled our money, and you can have it all! Just get rid of our spook! Call me, Don Davidson, at 555-3092. Thanks."

What do the Ghostbusters do?

Encourage them to return Don's call. If they're reluctant, remind them that their hamburger money runs out at the end of the week and that their drycleaner is threatening to turn their bill over to a collection agency. (Do you have any idea of the time and expense involved in getting dried marshmallow off of four polyester jumpsuits?)

If the players are still reluctant, have them roleplay waiting for another case to come in. Sit back, close your books, and stare off into space. Practice your bird calls. Pick your teeth with your thumbnail. Blow bubbles in your milk for a while. They'll crack.

When the Ghostbuster identifies himself or herself, Don will say, "Thank goodness I've reached you! Mumble, mumble crazy around here." Don is real hard to understand because his TV is too loud. (Go ahead. Turn your own TV up. Haven't you always wondered what a TV at top volume sounds like?)

Phone conversations with Don tend to be unenlightening at best.

Don: Mumble, mumble, horrible mumbling ghost!

Ghostbuster: What did you say?

Don: Of course mumble can pay! Mumble got mumble-mumble dollars and 92 cents!

Ghostbuster: I can't hear you. Why don't you turn that TV down?

Don: What?

Ghostbuster: TURN THAT BLASTED TV DOWN!

Don: Great! I'll expect you in half an hour! Thank mumble! Bye now *click*

Remind Ghostbusters that they have a base rate for a house call (see accompanying box), and that they should give a written estimate at the premises. Also remind them again that they're broke, and try to get them to Flatbush Avenue so that the adventure can begin.

Ghostmaster Research Data

Ghostbusters should learn as much about the target spook as they can before whipping out the proton packs and scorching the client's material possessions. Getting that damage release signed is an important first step, but it is not going to get them complete immunity from civil suits for Wanton Devastation.

The details of the plot often dictate where the key evidence, information, or artifact exists, and of just what it is composed. City records, local newspapers, witnesses, librarians, experts, consultants, diaries, graffiti, and other commonplace records and informants can prove useful in discovering the nature of spooks and in devising appropriate strategies to eliminate them. The Ghostbusters are well advised to cultivate a stable of information sources which they can refer to throughout their adventuring.

In "The Couch Potato" adventure, the focus is on action and character; the mystery elements are fairly simple, and the records are limited. (For instance, the only witnesses are the tenants of the building; once the Ghostbusters are through interviewing them, there ain't nobody else.) However, in some adventures, the mystery may be pretty involved, and the only way to defeat the ghost may be through clever sleuthing, research, and puzzle-solving.

If a slow, methodical mystery-solving pace suits your players, let the research and puzzle-solving phase develop at its own speed — let the Ghostbusters conduct library research, do leg work, seek out expert informants, interview witnesses, and so forth. If, on the other hand, you and your players prefer lots of action and character interaction, compress the research by telling them, "Uh, okay. You've investigated all the plausible research leads; here's the information you came up with." Then stick everything in their hands and let them study it.

Initially you'll probably have to tell the players to do research — the Ghostbusters in the movie sure aren't good examples. Once you suggest the possibility, by saying something like "Gee whiz, I wonder why this nasty old spook is in this building — you don't suppose there's a reason, do you?" (Wink, wink.) Or, "Boy, I wonder if the newspaper has anything in it about this crazy ghost?" Then throw them off the scent by saying, "Nahh, probably not."

If the players want to investigate places for which you've no prepared material, you can say that there's no evidence there, or require a roll against a very high difficulty if you want to be deceptive, or you can improvise. Don't carelessly give them misleading hints. If the players find they cannot trust your information, they won't bother doing any research. In fact, they won't be real interested in anything you tell them.

Busting Ghosts For Big Bucks

Ghostbusters International has established standard fees for the following basic services:

On-Site Inspection:	\$500
Removal of Paranormal Entities	
For First Entity:	\$4000
Each Additional Entity:	\$1000
Storage (one-time fee):	\$1500

GBInt encourages individual franchises to run specials with reduced prices or package deals when business is slow or when a franchise is breaking into a new territory.

Individual Ghostbuster franchises have the right to charge whatever fees they like. In practice, Ghostbusters tend to have Robin Hood complexes — steal from the rich, give to the poor. Frequently humanitarian impulses prompt Ghostbusters to accept smaller fees from needy and deserving victims of otherworldly menaces, while Naked Greed usually surfaces when Ghostbusters deal with large corporations or government bureaucracies.

Using Props

Using a real telephone as a prop is a good idea. Using props is *always* a good idea. For example, a player gripping something shaped like a PKE meter is likely to wave it around at the first sign of an ectoplasmic manifestation.

This is called "really getting into it." Players have lotsa fun when they are "really getting into it." Props are one way to stimulate this totally-involved style of play. Costumes is another; jumpsuits look real good on suave dudes like us. Buying a lot of surplus high-tech electronic equipment and a 1963 Cadillac hearse for an ECTO-1 is another way.

Obviously, you can overdo it. You have our permission. Just don't blame us when people look funny at you . . .

Specific Research Results in the Couch Potato Case

Here's the research data available in the Couch Potato Case. The Ghostbusters will probably visit the apartment building first, talk to Don Davidson, and do a little snooping about before they do the research, but unusually methodical Ghostbusters may get the address from Davidson over the phone and do a thorough information search before they reach the apartment.

When they get around to doing the research (or after you prod them a bit in that direction), ask them where they'd like to look for information.

Let them make phone calls to possible sources of information. Play the part of busy clerks — some pleasant and helpful, most nasty and abrasive — responding and inviting the Ghostbusters to come down in person — "Sorry, we don't give out that kind of information over the phone." Some of their ideas won't pan out — calls to the Smithsonian Institute, the UN Secretariat, and the Theosophical Society won't be very productive — but that's Ghost-biz.

When one or more of them visit the places below, you can either simply summarize the information or reveal it to the players in character, playing a file clerk, receptionist, lawyer, or real estate manager.

Clue 1: Public Information About the Building

Ginger Gasheart

Gum-Popping Moron

Ginger holes up in a cubicle at the Hall of Records. Her phone voice suggests a misanthropic, shrill Bugs Bunny, punctuated by the snapping and slurping accompanying her \$5.00 a day chewing-gum habit. She doesn't like you, and you can tell. She keeps forgetting the last thing you said, and constantly interrupts to ask you to repeat yourself. However, if you are persistent and patient, you'll eventually get the information you want.

Brains	1	Forget Annoying Details	4
Cool	5	Radiate Cosmic Indifference to Citizens	8
Moves	3	Chew and Pop	6
Muscles	3	Masticate	6

Goals: Blow the Ultimate Bubble

Distinctive Mannerism: Energetic, incessant, sloppy gum chewing.

Brooklyn Hall of Records, 55231 Flatbush Ave. According to public record, the building at 66666 Flatbush Ave. is owned by Grasp Property Management, a division of Five-Borough Title. The building was built by Hiram Fink in 1947. It has never had a fire, been raided, condemned, or

otherwise associated with the unusual so far as the authorities know.

This information is found with a successful Brains or Library Science roll against difficulty 5. If the researching Ghostbuster's player misses the roll, then either no information is found, or the Ghostbuster must tackle the problem on another day.

If the information is found, a successful Moves or See roll against difficulty 15 notices a penciled note on one piece of paper: it says, simply, "Rolston."

Clue 2: Further Information About the Building's Owners

Al "Stonewall" Greenacres

Sullen Civil Servant

Al can make a career out of finding one file. From the moment you reach him by phone or in person, he goes into a stall, asking you to hold on while he takes another call, looks for a form, speaks to his supervisor, takes a coffeebreak, has lunch, takes a nap, *ad nauseam*. Otherwise, he is obnoxiously polite and cooperative. If you have all day, he'll get you the information you want.

Brains	3	Stall Forever	6
Cool	3	Speak Politely	6
Moves	4	Avoid Work	7
Muscles	2	Push Paper	5

Goal: Serve Humanity at His Own Pace

Distinctive Mannerism: "Excuse me, but could you hold on just a minute?"

The records about Five-Borough Title are in the Bureau of Records, in Manhattan, in a City Hall annex. Five-Borough Title turns out to be a wholly-owned subsidiary of Tri-State Financial Systems, a closely-held dummy corporation belonging to Dilate & Couper A.G., a daughter company of Slavicsek and Skutsch, a piratical conglomerate headquartered in Lichtenstein. But this is useless information, unless it convinces the Ghostbusters not to try to get ghostbusting money from such blackguards.

Ghostbusters get this information with a successful Brains or Library Science roll against difficulty 10 or, alternatively, if any Ghostbuster has a Play Stock Market talent, he or she merely calls his or her broker and gets the data in 15 minutes with no roll at all.

Clue 3: Statement by a Representative of Grasp Properties

Amarillis O'Hara

Paralegal Beagle

Amarillis is a sweet-talking Southern belle with a mind like a steel trap. She lulls you into complacency with gracious speech while she slyly outmaneuvers you. "Grasp Properties is, of course, not responsible." Period. But who cares — such

a lovely voice, and so sympathetic. . . Females are far less susceptible to Amarillis's mesmerizing charm.

Brains	5	Law	8
Cool	5	Lay It On Thick	8
Moves	3	Curtsey and Blush	6
Muscle	2	Push Males Around	5

Goal: Claw Her Way to the Top

Distinctive Mannerism: Lush Southern drawl; so sorry she can't help you.

Amarillis, the district representative of Grasp Property, acknowledges to the Ghostbusters in person or by phone that a poltergeist may (or may not be) present at 66666 Flatbush. She then reads from a statement she has prepared, "that said units were properly and fully exorcised on Nov. 15, 1985, as attested by lessor exhibit C herewith attached, and that any imputed or actual minor annoyance of poltergeist activity cannot be demonstrated nor should be imputed to be the result of improper lessor activity nor as a result of lessor default or non-compliance with accepted community standards and practices. Supernatural events, except as defined herein, are specifically the responsibility of lessee, as upheld in the landmark case of *Wentworth v. Duck*."

On request, she'll read Lessor Exhibit C below aloud to the Ghostbusters.

Roll Brains or Law against difficulty 5 to understand that, at present, Grasp Property needs to do and will do nothing.

Grasp Property or its parent corporations can be used as villains to misdirect the Ghostbusters, if you want; the players are likely to be suspicious of the landlord, regardless of the plot. If they want to investigate the landlord, let them uncover illegalities and shenanigans, and stew about what to do, but don't compromise the operation of Rolston's ghost unless you have worked out a convincing alternate plot.

Clue 4: Lessor Exhibit C — A Letter

Nov. 15, 1985

The undersigned, to the best of their knowledge and for no consideration other than the welfare of humanity, have tested, exorcised, cleansed, fumed, and otherwise found the building at 66666 Flatbush Ave., Brooklyn NY, to be free of spooks, ghosts, cold spots, creepy things, awful demons, and other principals or representatives of injurious or malevolent supernatural agencies, powers, or unfathomable entities.

(signed)

Father X. Flannagan
Rev. E. Monroe
Rabbi A. Eliazar
Bishop Nephi Kimball
Swami Maha Ra Zjee
Shaman Running Bear Jones

This document gives the names of the exorcists which Grasp Properties routinely hires to "de-

spook" its buildings and grounds. They are much cheaper than the Ghostbusters, requiring only a small donation to their spiritual causes for their services.

Any of these worthies can be contacted in the space of an afternoon, and all will agree that no sign of supernatural activity occurred when they checked the premises. Of course, none of them actually entered the building; the rituals — such as they were — were conducted from the sidewalk outside. They know nothing that will contribute substantially to the solution of this case.

Clue 5: The Brooklyn Commercial Bugle

Alice Tolliver

High-Spirited Elderly Flirt

In addition to flirting with young men (65 and under) and stacking old clipping files in precarious, teetering columns, Alice handles information requests. Alice is pretty sharp in tracking down obscure newspaper references, but it will take her a while — 50 percent of the files are out of their cabinets, stacked on some desk. She'll have to go through each stack, at considerable risk to life and limb. A little gentlemanly attention — and a hand at moving the stacks around — will greatly expedite the process. If treated nicely (i.e., flirted with shamelessly), Alice could become a great information resource for the Ghostbusters.

Brains	5	Find Obscure Reference	8
Moves	2	Stack File Folder	5
Muscles	1	Pinch Cute Man's Cheek	4
Cool	3	Scold Young Whippersnappers	6

Goal: Serve Humanity

Distinctive Mannerism: Poking and patting men, calling them "Sonny," and batting her eyelashes at them.

Just down the block from the Brooklyn Hall of Records are the offices of the Brooklyn Commercial Bugle, a community newspaper of long standing. Alice, who's in charge of the morgue files, is cooperative, but warns that searches take a long time.

The more specific the information the Ghostbusters are looking for, the better their chance of finding it. If they simply start from the present day and work backwards through every edition, the franchise will go bankrupt before they find anything useful. There is no specific entry file for 66666 Flatbush Avenue.

The *Bugle* keeps no files on occult or weird events — they're a *respectable* journal. However, if the Ghostbusters examine the files for the time

of the original screenings of the old TV shows, they are on the right track; if they focus on "violent deaths" or "fatal accidents," during that time, they're real hot. You can give them Brains or Library Reference rolls for hints or make them figure this stuff out on their own — suit yourself — and your players.

Practically speaking, since finding the clipping on Rolston's death pretty much resolves the mystery, you should keep it under wraps until the last minute; then you can pop it out just as the Ghostbusters are about to figure it out themselves (a typical sleazy Ghostmastering trick guaranteed to annoy the players), or you can have Alice find it if they are way off track and in need of a hint. In a pinch, she could give them a call on ECTO-1's modular phone and read them the clipping.

The article itself is very short, giving only the basic details described in "The Couch Potato's Plot" above, but it is illustrated with a locally prize-winning photo showing Rolston's moderately frazzled hand clutching the antenna wire, and the Zenith's serial number and ID information can be seen in the corner. The article's headline reads, "Fatal Accident at 66666 Flatbush Avenue."

When the Ghostbusters realize that the Zenith in the basement is the agency of Rolston's demise, they will know just where to hunt the spectral presence haunting 66666 Flatbush.

Part One: I'm on the Outside, Looking In

Shifting The Scene

Since this is your story, you can simply say something like, "You Ghostbusters get in the Ecto-mobile and you're in front of 66666 Flatbush Avenue in twenty minutes." Or you can be more elaborate and take more time — giving the players time to bicker and argue about who's in charge is usually a good idea at the beginning of the adventure.

A Nice Place to Visit...

When they arrive, the Ghostbusters will find convenient parking for ECTO-1: a spot next to a fire hydrant six blocks from 66666 Flatbush. (For New York, that's convenient.) Read the following description aloud as they walk to the building:

It's 8:15 p.m., on a warm summer evening. It's still light out, though clouds are moving in and it will probably get dark in a half an hour or so.

The neighborhood is predominantly lower middle-class, filled with tired apartment buildings and squished-looking row houses with concrete front lawns and in need of paint. Children of all races, colors, and states of cleanliness scamper about, riding bikes, playing catch, whacking each other with plastic ray-guns. They look real interested in ECTO-1...

Let the Ghostbusters bribe, threaten, Con, whatever, the cute little lads and lasses to their heart's content. Not much will be done to ECTO-1 in any case.

You're coming up on 66666 Flatbush. This four-story building is much like the others in the neighborhood — an ugly brick box with all the charm of a state prison. You notice three things as you approach: the much-defaced cornerstone says 1947; loud, raucous laughter is coming from the building; and all of the windows on the top floor have been boarded up — from the inside.

When you reach the attractive, institution-green front door, you see three doorbell-type buttons on a panel to the left. The bottom one is labelled Davidson — Super, the middle one LaCoque, the top one Pogoni. From the marks on the panel, there once was a fourth button above the others; it looks as if it has been removed — with a blunt instrument.

Hunter Panama: Journalist, Recluse, Gun Enthusiast, Weirdo, and Red Herring

The boarded-up window and the removed doorbell should make the players real suspicious of Panama. Conversations with other tenants should do little to reassure them. "The fourth floor? Hunter Panama lives up there. He's all right — I guess. Just a little strange. A writer, you know? Stays up there all day, only seems to come out at night. Doesn't bother anybody, but lots of weird noises come out of that apartment at all hours."

The Red Herring

A "Red Herring" (also known as "A False Trail," or, more commonly, "A Hose Job") is a nasty trick which a Ghostmaster uses to mislead, confuse, slow down, and generally annoy his players. Essentially, a Red Herring is a series of clues which point to a solution of the mystery — the wrong solution. The consequences of following a Red Herring can range from simply wasting time to seriously jeopardizing the mission.

You can set up a Red Herring when the Ghostbusters are approaching the solution to the adventure much too quickly, or when you want them to have an encounter that they would otherwise bypass, or when you feel that the adventure is too simple.

When plotting a Red Herring, there are a few things you should consider: 1. Who's responsible for the Red Herring? Is the villain (or spook) laying a false trail, hoping to delay the Ghostbusters, or is it simply a series of bizarre coincidences? (We suggest you don't overdo the bizarre coincidence routine or your players will grow to hate you and mistrust just about everything you tell them.) 2. How much time will the Ghostbusters waste following this up? 3. How are you gonna get them back on the right track once the Red Herring stops being fun?

and — every once and a while — strange smells, too. He always wears these creepy sunglasses and stuff...the neighborhood kids don't like him."

By this time the Ghostbusters should be running to the local grocery and hardware stores and buying garlic and sharpened two-by-fours. With luck, they will soon find themselves staring at the business end of Panama's silver-plated 45, trying to explain to Panama why they were sprinkling him with holy water. (For the record: Panama isn't a vampire — he's just an award-winning, drug-crazed, paranoid writer for *Lurid Tales* magazine.)

Part Two: Let's Make a Deal

To enter the apartment building, they'll have to ring Don Davidson's bell. He'll act as their guide whenever they're at 66666 Flatbush. Study Davidson's character description on page 14 carefully and exploit all of his more obnoxious features — lechery, nosiness, hero-worship, gosh-wow-what's-this-button-here, and so on.

Grab the floorplan for this adventure — a two-page spread multi-story plan titled "66666 Flatbush Ave" (*Reference File D*). All of the action (though not all the research) for this adventure occurs at that address, and everything shown on the plan is knowledge which Davidson can give to the Ghostbusters. Show the floorplan to your players, or, preferably, sketch it out as the Ghostbusters explore the building — it's more work, but more realistic to reveal the building piecemeal as they investigate.

Before the Ghostbusters begin, Davidson wants to talk price. He and the other tenants have scraped together \$488.55, with a promise of \$75.00 more and \$30.00 worth of cab scrip at the beginning of the month. Davidson wants to nail down a price within that budget, and will attempt to Bargain with the Ghostbusters now to that effect. Logically, this is not a good offer, but Davidson drives a hard bargain, shrewdly playing on the Ghostbusters' sympathy for folk of modest means.

If the players even begin to discuss the offer, roll for Davidson's Bargain Talent (6 dice) versus the players' best Cool or Bargain-related Talent. (Venkman, for example, could use his Bluff Talent to pretend to walk out, abandoning Davidson and the tenants.) If Davidson wins the roll, the Ghostbusters have been persuaded. If a player character wins the roll, Davidson will sweeten the offer with another \$150, "that I was supposed to use to repair the bannisters. But I guess this is more important... Gosh, I sure hope one of Mrs. Pogoni's lovely young children doesn't slip and break through the old, badly weakened bannisters, crashing to his demise three stories below." Any Ghostbuster with the Serving Humanity Goal will have lots of trouble dealing with this one.

This is Davidson's best offer. If the Ghostbusters still refuse to bargain, he'll curse them as heartless charlatans and kick them out of his apartment. That evening, the Ghostbusters will be visited by Vito "Gorilla-Face" Langostino, a close personal friend of Miss LaCoque.

Vito "Gorilla Face" Langostino

Real Menacing-Looking Hood

Vito is an leg-breaker for the Gabbagooch crime family. Not a fun guy at parties, Vito lives to mangle. He does whatever his bosses tell him (if they repeat it enough so that he remembers it) — in this case, his job is to deliver a message to the Ghostbusters.

Brains	1	Remember His Own Name	4
Cool	4	Endure More Pain Than Anyone Else	7
Moves	2	Deftly Wrap Crowbar Around Opponent's Head	5
Muscle	6	Remove Opponent's Body Parts	9

Goal: To Beat Up the Entire Universe

Distinctive Mannerisms: Constantly cracks knuckles — other people's knuckles.

Vito will enter Ghostbusters Headquarters (through the front door or a wall — up to you), march up to the first person he sees, pick the Ghostbuster up, ruffle his hair, feel the material of his suit, ask to see "da boss", and throw the Ghostbuster through the nearest wall. When "da boss" arrives, Vito will smile, pull an envelope out of his pocket and drop it on the floor, tell de — I mean the — Ghostbusters that a pal is "con-soined about de problems at 66666 Flatbush and he, most oinestly, suggests dat you guys reconsider your decision if you don't want to find a different use for dat hoise". Slamming his head through a major appliance for emphasis, Vito will nod pleasantly and exit.

When the Ghostbusters examine the envelope, they will find that it contains \$2000 in tens and twenties.

If they still decline to take the job, find a new group to play with — that group's hopeless.

Note: Vito was sent by a "male friend" of Miss LaCoque. Davidson knows nothing about him; he will be pleasantly surprised when the Ghostbusters return. Miss LaCoque will disclaim all knowledge of Vito, but if anybody tries something funny (and she doesn't like him), Vito will return.

Postnote: Vito is such a charming character that you may decide he should visit the Ghostbusters whether they accept Davidson's deal or not. This brings to mind another important principle: if you like some particular part of an adventure, it is standard practice to move Heaven and Earth, or at least to do casual injustice to the laws of cause and effect, to make sure your players get to enjoy that particularly choice bit.

Now we return you to your regularly scheduled programming.

What The Tenants Know

This section summarizes the tenants' knowledge of the ghost's activities. Though you could, through Davidson, tell the story at one breath, that's the boring way to give information. The dramatic way is to let the Ghostbusters pick up the clues through separate interviews with each tenant. Then they get to meet all the odd characters, each presenting his or her own special challenges and offering his or her own little piece of the puzzle.

One tip: if the action stalls, begin to feed them more information. Players always move in the direction of information; if they're hung up on some detail or can't figure out what to do next, get them moving by having some tenant appear and toss in a new clue.

1. The ghostly activity occurs with clock-like regularity between 8 p.m. and 11 p.m., seven days a week.

2. Originally, all of the building's televisions were retuned during those hours only.

3. Though no one saw anything, everyone has felt uncanny presences sometimes — their hair stood on end, they felt chills, etc. If asked, the tenants agree that *My Mother the Car* always prompted the uncanny presence, but let the players think to ask any programming questions.

4. At first, televisions taken for repair worked fine after being removed from the building. Later on, the repairmen (Davidson among them) were astonished to find that the tuners in the defective sets had been fused to channel 5, WBOR. If new tuners were installed and the TVs were returned to the apartment house, the replacement tuners also quickly fused to WBOR.

5. Shortly thereafter, the sets began to turn on by themselves, promptly at 8 p.m. The volume was turned to maximum. While the volume was, at other times of the day, adjustable, between 8-11 p.m. the spook moved up all the set volumes to maximum.

6. Not long after that, the electrical plugs for the sets were fused into the wall sockets, and it became impossible to turn off the sets no matter what time of day or night. At that point, the tenants called in the Ghostbusters.

7. With a successful Cool, Fast Talk, or Gossip roll against difficulty 15, Davidson remembers something else. After the trouble started, he smashed his prized antique Zenith in a fit of rage and threw it back on the pile in the basement. Yesterday, when he walked by the remains there seemed to be an aura around it, and his hair stood on end. Insignificant observation, no doubt. Heh, heh.

Part Three: The Building at 66666 Flatbush Avenue

This section talks about the physical arrangement of the building, its inhabitants, and describes some of their peculiarities. There are four floors and a basement, and four tenants. Each tenant occupies one floor, in the following order top to bottom:

top floor	Dr. Hunter Panama
third floor	Mrs. Maria Pogoni
second floor	Miss Sirena LaCoque
first floor	Mr. Don Davidson
basement	furnace and storage

Except for the basement, the room arrangement on each floor is the same, though walls have been removed in Dr. Panama's and in Miss LaCoque's flats. The units are reached by stairs located at the front and back of the building. There are no elevators.

First Floor: Mr. Don Davidson

Davidson is tall and skinny, homely, and always wears a shapeless visored cap, a T-shirt, and jeans. His T-shirts bear pointless images—an empty beer stein, a sneering rat, the formula for the area of a circle, a caricature of Merv Griffin, etc. He is currently laid off from his job at BioMedChem-Tech™ and home all of the time.

Davidson isn't subtle. Though he's a whiz with electronics, he'll follow the Ghostbusters around, babbling questions, trying to borrow and disassemble a proton pack, and panting after any female Ghostbuster in the group (though he won't be brave enough to ask anyone out).

If any female Ghostbuster sees Davidson as a possible score and she asks him out, the evening is a disaster. She loses two Brownie Points and returns home at 4 a.m. with her blouse ripped and her shoes muddy, gripping a tire iron with a Davidson-shaped dent in it. A day later, after Davidson comes back from the emergency room, he'll call her again and again, trying for another unforgettable evening.

Don "The Connector" Davidson, age 24

Brains	4	Electronics	7
Muscles	2	Fix Toilet	5
Moves	1	Solder Circuits	4
Cool	3	Bargain	6

Goal: Fumbling, Groping Sex

Distinctive Mannerism: Incredibly clumsy — trips over his own shadow.

Don's flat is messy. Clothes, electronics junk, rude posters, and suggestive magazines litter the floor. He offers the Ghostbusters seats in the living room, but first he has to shovel piles of old newspapers and dirty socks from the furniture — making a larger amalgamated pile on the floor.

In one corner of the living room are a few thick shards of broken glass with an unusual coating on the interior side of the curved fragments. Ghostbusters who search that room should attempt Moves or See rolls against difficulty 10 to notice the glitter of the glass fragments. A successful Brains or Electronics roll against difficulty 5 reveals that the pieces are random leftovers from the Zenith's picture tube, destroyed when the mad-dened Davidson attacked the Zenith with a hockey stick.

The bedroom is unkempt and has only a mattress and a few cardboard boxes. His lab/repair shop is stacked high with ancient chassis and boxes of knobs, handles, circuit boards, power supplies, etc. Fried chicken take-out cartons litter the kitchen, which is otherwise unused.

There is nothing else of importance here.

Ghostmasters! Study this phrase carefully. "There is nothing else of importance here." This phrase is quite valuable when the Ghostbusters begin dismantling the furniture and ripping out the plaster walls while searching for more clues. The impulse to be thorough is praiseworthy, but being thorough can be very boring.

Earnest Player: I carefully examine all the record albums for missing inner sleeves.

Ghostmaster: There is nothing else of importance here.

Earnest Player: I sniff the fried chicken containers.

Ghostmaster: Yeah yeah sure. *THERE IS NOTHING ELSE OF IMPORTANCE HERE.* Keep moving. Next?

If the Ghostbusters need an extra hand in building special electronics gear, or operating on-hand gear, Davidson volunteers. Repeatedly. Uninterruptedly. Boy, is he ever annoying. Have fun being annoying. It's a dirty job, but somebody's got to do it.

Second Floor: Sirena LaCoque

Sirena LaCoque (pronounced lah-COHE) was born Eileen Suggs. She is in her late twenties, gorgeous, and looking for a man. Looking for several, in fact. Every handsome male Ghostbuster is fair game. If the Ghostbusters knock on her door, she calls sweetly, "Just a moment!" When she calls for them to come in, they enter to find her taking a bubble bath, possibly distracting some Ghostbusters and infuriating others, perhaps starting a quarrel about who gets to stay behind to guard Sirena in case the ghost comes back.

Those who take Sirena out (successful Moves or Attract Attention, or Cool or Seduce rolls, against difficulty 10) find that she likes simple pleasures like hand-dipped chocolates, stemmed roses, ermine coats, and Rolls-Royces.

Those who cross Sirena get to meet an employee of a friend of hers, Vito Langostino. (See page 13.)

Sirena LaCoque, age 26

Brains	3	Estimate Wealth	6
Muscles	2	Grapple	5
Moves	6	Attract Attention	9
Cool	5	Borrow	8

Goal: Money

Distinctive Mannerisms: Tilts her head prettily to one side and bats her eyes coquettishly at males. Cute as hell, but she can't see a thing.

Sirena's apartment is lavishly and tastelessly decorated. Fine pieces of antique furniture are juxtaposed with cheap footstools and molded-plastic parson's tables. She collects crocheted caricatures of poker-playing dogs. Her bedroom is as large and as luxurious as her living room, with lounges, armoires, heavy drapes, and silk hangings.

If the Ghostbusters enter her bedroom, have each attempt a Moves or Balance roll against difficulty 10. The first to fail accidentally turns on the bed. The bed begins to revolve, a disco ball-mirror starts rotating above it, a strobe light begins to pulse hypnotically, hard-driving rock music blasts from concealed speakers, and a heavy-duty vibration unit ripples the bed like a bronco is bucking beneath. Red-faced, Sirena orders the Ghostbusters out. A successful Cool or Fast Talk roll against difficulty 15 is necessary to get back in the same day, though she forgives them by the following morning.

The ghost's mischievous activities have particularly pained Miss LaCoque, since she has been unable to entertain visiting dignitaries with salacious video tapes. If the Ghostmaster wants to spice up the action here, Sirena might be entertaining a Mafia Family member (see "A Cast of Dozens," pg 54) when the Ghostbusters arrive.

Using an ornamental tomahawk customarily employed to counsel wayward guests, she cut the electrical connection to her bedroom TV to end the din. If the Ghostbusters examine the severed cord, a successful Moves or See roll against difficulty 15 lets them notice that one of the cuts has been completely repaired — the copper strands have been fused together, though the plastic is untouched. If the Ghostbusters check the other cuts for several days running, they see that all the cuts seem to be repairing themselves. (Rolston's spirit does the work as his energy permits.)

Floor Three: Mrs. Maria Pogoni

Nearing the third-floor door in this stoutly-built old building, the Ghostbusters hear kids shrieking and wailing. The Ghostbusters need to knock long and loud to get a response. When the lady of the house appears, she yells above the din, "Come in! Don't be slow!"

Her five children (Betty, 5; Count-Down, 6; Dodi, 7; Emmanuel, 8; and Franco, 9) look like each other and hate each other. Maria is used to

shouting above the shrieks and cries. Her lungs are powerful. When she isn't shouting at the kids, she belts out coloratura parts from Verdi operas or medleys of Bessie Smith blues. You have probably always wanted to sing an aria from *La Traviata*. Now's your chance. You don't have to be on key to be good — just loud.

Maria doesn't watch television — there is enough racket in her life. She joined with the other tenants because she thinks that spooky machinations are indecent and probably irreligious. She's pretty vague on doctrinal points like that, but she doesn't let it interfere with her passionately stating her opinions.

The flat is home to six people, so most of it is bedroom, including the room normally the living room — that's the three boys' room. The large kitchen serves as kitchen, dining room, living room, and juvenile gladiatorial arena and holding pen.

Raising so many children is a great physical and financial strain and, though her husband (he lives with his mother in Perth Amboy) dutifully contributes money each month, Mrs. Pogoni's house-keeping suffers. Her own bedroom is fairly tidy, since the children are forbidden entry. The rest of the flat is a mess, and toys, clothing, and unclassifiable substances collect there in drifts.

What The Kids Know

Her children know about and like the ghost, because it sometimes materializes in one of their rooms and entertains them for a few minutes before continuing on patrol. If the children learn that the Ghostbusters have come to capture and take away their ghost, they'll kick the Ghostbusters, throw garbage at them, slice ECTO-1's tires, scream for the ghost to hide, try to sabotage Ghostbuster equipment, and generally comport themselves like typical modern kids.

But any Ghostbuster receiving a successful Brains or Psychoanalysis against difficulty 15 realizes that there must be a reason for the children's sudden and implacable hostility. Though it would have meant nothing before, with a successful Moves or See roll against difficulty 5, a Ghostbuster who has made this realization and who then enters either of the childrens' rooms notices and understands that many of the crayoned drawings show the same fantastic human figure making funny faces.

The obvious deduction, obtainable by a Brains or Deduce or Guess against difficulty 5 (or if a player simply figures it out), is that the ghost of 66666 Flatbush becomes visible in those two rooms — likely stake-out points.

Maria Pogoni, age 34

Brains	2	Italian Cooking	5
Muscles	5	Intimidate	8
Moves	2	Spot Hidden Kid	5
Cool	3	Ignore Salesman	6

Coal: Produce the Next Generation

The Kids

Brains	3	Play Video Games	6
Muscle	1	Throw Toy	4
Moves	2	Hide from Mom	5
Cool	2	Con	5

Goal: Make Noise

Top Floor: Dr. Hunter Panama

Note: Dr. Hunter Panama is loosely based on Dr. Hunter Thompson, gonzo journalist, author of *Fear and Loathing in Las Vegas*, *Fear and Loathing on the Campaign Trail*, and other remarkable pieces of American literature. This semi-historical, semi-mythical character is portrayed quite ably by Bill Murray in the charming film, *Where the Buffalo Roam*. If you want a good model for characterizing Dr. Panama, grab the video and check it out. The idea of Murray-as-Venkman meeting Murray-as-Panama appeals mightily to us schizos.

A famous journalist and author, writing for such dignified publications as *Wind Sports*, *Weird Freeways*, and *Lurid Tales*, Dr. Panama has a well-deserved reputation as a resolute recluse. He doesn't answer knocks on his door. He has disabled the doorbell. His phone is unlisted. He doesn't respond to the Ghostbusters' attempts to communicate with him. This will probably make the players think it is very important that they talk to him.

Well, in one sense, they're right. It's very important to you, Mr. Ghostmaster, that they talk to this entertaining lunatic — mostly because they can get themselves into all kinds of trouble.

In another sense, they're wrong. Panama doesn't know anything particularly useful about the spook. In fact, Panama probably doesn't notice anything particularly unusual about having spooks around. Hallucinations are such routine elements of Panama's life that he doesn't bother to distinguish between them and reality. "Gee, I'm not sure such concepts are really, very, you know, useful, when you're doing the kind of pioneering philosophical research into out-of-body experiences I'm doing here." (Downs a fistful of brightly colored capsules, grimaces, spins in place like an Ice Capades skater, slams his fist on the table, then smiles pleasantly as his eyes slowly cloud over and track off to the left.)

Davidson and the other tenants respect Panama's privacy (and his rather impressive firearms collection), and can do nothing to help the Ghostbusters obtain an interview with Panama. The tenants do have some rather peculiar opinions about this rather peculiar individual (see above, *Hunter Panama, Journalist...and Red Herring*).

There are only two ways the Ghostbusters can get to meet Panama. First, they can break into his apartment. Second, if they are too reasonable and law-abiding (read "wimpy") to break into his apartment, you, the All-Powerful Ghostmaster, can have him walk out of the apartment to greet them.

We here at West End have exhaustively playtested **GHOSTBUSTERS** to find out what players are likely to do when confronted with situations such as this. We present the results to you, Mr. Ghostmaster, so you will know what to expect from your players.

Typical Ghostbuster Entrances to Fortress Panama:

- Blowing a hole through a door: 57%
- Blowing a hole through a wall: 22%
- Blowing a hole through the floor or ceiling 14%
- Posing as drug connection or cookie salesmen: 6%
- Wandering around aimlessly until Panama lets them in: 1%

The front and back doors to the top floor are of vault-quality steel, and the door frames are reinforced. Five dead-bolt locks secure each door. There are no skylights or roof hatches to his flat. Though the combination dial on the front door is just for show, Panama's defenses are formidable even for New York. (Though three or four good shots from a proton pack oughta do it.)

The stairs to his flat continue to the roof, and open onto it. Davidson has the key to the roof.

Dr. Hunter Panama, age 50 (looks 65)

Brains	5	Experience Strange Substances	8
Muscles	2	Lift Word Processor	5
Moves	3	Hide	6
Cool	4	Bargain	7

Coal: Sensation

If they enter without his permission, they find Panama wild-eyed and furious, screaming that no one will ever rip him off, brandishing an ancient elephant gun of howitzer-sized bore. He fires immediately, and with intent to kill. Fortunately he is drunk and otherwise affected, so he misses every shot — of course, at a nominal penalty of 2 Brownie Points per Ghostbuster who doesn't find a real good hiding place real fast. Though he misses the Ghostbusters, Panama can hit Ghostbuster equipment or blow holes the size of grapefruit through the wall.

If he shoots, the neighbors call the police: the Ghostbusters are arrested for breaking and entering unless they can Cool, Bluff, or Fast Talk their way out against difficulty 10. Once the Ghostbusters have invaded Dr. Panama's privacy, a Cool, Charm, or Bluff against difficulty 25 is necessary to get any cooperation at all from him.

If they enter at his invitation, Dr. Panama affably shows them about. (Remember, this only happens if they are too wimpy to break in.) He offers them refreshments — tea and brownies. "Enjoy!" he beams, lighting a gigantic cigar. If everyone accepts what he offers, Panama becomes quite friendly, and opens his entire flat to them. If someone refuses, then the back of the apartment (beyond another, interior armored door) is off-limits.

The apartment is dimly lit and stuffed with books, magazines, and half-finished manuscripts. A few empty Beluga caviar tins can be seen, and a small fish tank in the hall contains several dullish fish. A successful Brains or Zoology roll against difficulty 10 identifies them as piranha.

Dr. Panama's living room has only one chair. Much of the space is taken up by large and powerful stereo and video gear (there is a bank of six monitors, all showing WBOR, but Panama doesn't mind: "I never watch TV," he swears), and by bushel baskets full of various capsules and tablets ("vitamin pills," Dr. Panama says, his eyes glinting truthfully). Gleaming handguns and rifles fill one wall. Anyone who checks finds every weapon loaded, and the safeties off. A successful Brains or Psychology roll against difficulty 10 establishes that Panama is potentially dangerous (though any player who has any doubts about that is used to a rather more exciting group of companions than we are).

The bedroom is soundproofed; the thick padded walls completely stop the din from WBOR. There are three beds: one of nails, one rumpled futon, and one of wooden slats. There are chains on the wall; hoists dangle from the ceiling. "My back often hurts," Dr. Panama beams.

If Panama opens the door to the inner apartment, a ghastly light glares beyond. If any Ghostbusters receive failing Cool rolls against difficulty 5, they jump and whip out the business ends of their proton packs. "Say," says Dr. Panama narrowly, "Say. I thought we were friends." He takes out an enormous magnum revolver somehow stuffed through his belt at the small of his back, points it at the Ghostbusters, and slips into psychosis. "Say," he says yet again, "Say, we ARE friends, aren't we?" Let the Ghostbusters talk their way out. A successful Cool, Fast Talk, or Bluff roll against difficulty 10 lets them slip out without difficulty. Panama will be back to normal by tomorrow.

Inside the armored door is Dr. Panama's biological research farm, where he performs ongoing investigations into the properties of certain alkaloids — "common farm plants," Panama gestures. All the windows are boarded over; the back door is armored, and is identical to the front door.

Grow lights hang everywhere. A successful Brains or Physics against difficulty 10 roll guesses correctly that Panama has rewired the flat with heavy-duty circuits. As he talks, a successful Brains, Deduce, or Guess roll suggests that Panama either has illegally tapped Con-Ed¹ lines or has thoroughly bribed several layers of Con-Ed employees.

The "common farm plants" grow in long, lush rows inside hydroponic tanks. Bags of chemicals and fertilizers are stacked about. Except for the possibly illegal nature of the plants (successful Brains or Botany roll against difficulty 10 to confirm that they are) and the improbability of stumbling across such a facility, there is nothing of interest in the room except an attache case on a counter, stuffed with 100-dollar bills. Dr. Panama shuts the case, smiles blandly, and says nothing at all.

Note: Picture a combat versus Rolston in Panama's apartment. The spook manifests; the Ghostbusters shout wildly and fire their proton packs; Panama smiles blandly and has a cookie. The ghost (or Ghostbusters) zaps Panama's farm; Panama blinks slowly for a moment, then dives for his gun collection and grabs a Soviet-made portable surface-to-air missile. Depending on who has messed with his agriculture, he shoots at the ghost or the Ghostbusters. The missile will pass through the ghost, doing him little harm; the missile will also pass through a Ghostbuster...the hard way.

The Back Stairs

The rear stairs connect each floor at the back and lead to the basement. There is a separate garbage chute. The steps are screened from the outside.

The Roof

The stairs lead past Dr. Panama's door to the roof. The roof door is always locked; Davidson has the key. There is nothing on the roof but a few vent pipes. From this roof, one can step to the roofs of adjoining buildings.

The Basement

The basement is a single open room, separated by partitions. The Ghostbusters will probably enter from the back.

AREA ONE: This is where the garbage chute empties into containers. There are floor litter, rats, and cockroaches.

AREA TWO: Tenant storage. For decades, Eric Rolston's possessions have mouldered and rotted here. Deep within the pile are letters and other documents establishing the possessions as belonging to Eric Rolston of this address. The last date is instanced just before his death, and his personal TV log shows that the last show he watched was *My Mother The Car*.

At the edge of the pile of blackened carpets, torn vinyl couches, and rat-gnawed socks is the Zenith console TV which Davidson first rescued and then cast aside.

Careful examination of the Zenith's broken picture tube (Brains or Guess against difficulty 10 to ask about) shows that the heavy glass is being *healed* — almost as if it were skin. The healing occurs in spurts about an hour apart. The unit registers seven on the PKE meter's logarithmic scale, but during the healing times when Rolston's spirit is present, the meter needle jumps off the top end of the scale. Healing measured on different days shows progressive improvement: at the current rate, the picture tube should be whole in less than three weeks.

AREA THREE: Contains the electrical meters and circuit breakers for the building.

AREA FOUR: Contains hot and cold water master valves, and a 300-gallon hot water heater for the building.

AREA FIVE: Empty.

AREA SIX: A plastic-wrapped dinette set; in a cardboard box four wig hats, four pairs of white vinyl high-heeled boots, and four micro-mini-skirts, and a change-maker; a set of Collier's Encyclopedia; in a cardboard box 11 clean, empty mayonnaise jars. All belong to Sirena LaCoque.

AREA SEVEN: Contains a gas furnace and forced-air ducts serving all the flats.

Part Four: Manifestations of the Spook

Any survey of the building shows unmistakable signs of supernatural activity. Using PKE meters, the Ghostbusters easily find that ectoplasmic valences around the television sets are high, confirming the tenants' stories.

Since Rolston's spirit patrols the building only from 8 to 11 p.m., however, that's the only time that the Ghostbusters can find it — unless they examine the Zenith TV in the basement, where the spook continues its hourly repairs and lonely vigil. This is the only place where Rolston can be cornered — in the Zenith in the basement from 11 p.m. to 8 p.m.

To summon the spook during prime time, the Ghostbusters merely need to turn off or to retune one of the building's TV sets, or to bring in a new set and tune in a station other than WBOR. Soon the PKE meter flares, the set flickers into life, and the channel changes. A successful Moves or Sniff roll against difficulty 5 shows strong ozone presence just then.

If the lights are off, or if the Ghostbusters use infrared equipment, they see the characteristic aura preceding ectoplasmic activity — fat, oozing filaments spread around the target TV for a few seconds. Rolston's spirit generally does not materialize except in one of the two Pogoni kids' bedrooms or when a Ghostbuster fires at the target TV and thereby hits the poltergeist spook with a proton beam. When the Ghostbusters appear and start pestering the spook, it may manifest anywhere in the building during the hours of 8 p.m. to 11 p.m. After being hit with a proton beam, Rolston instantly dematerializes. When dematerialized, Rolston can only be seen in complete darkness with the ectovisors.

The ghost manifests as a small, slump-shouldered man in T-shirt and trousers, staring ahead intently, seated in an invisible armchair. Occasionally Rolston will reach into an invisible bowl and eat invisible popcorn from it. When he retunes a 66666 Flatbush television, he extends an arm which grows supernaturally long and reaches into the set to make the electro-mechanical adjustment. If he fuses the tuner, the Ghostbusters perceive that something like a tiny blowtorch extends from a forefinger and seems to make a brief ectoplasmic spotweld.

When Rolston manifests for the children, he amuses them by changing into various TV heroes of the period. The kids may not recognize

¹ For non-New Yorkers, Con-Ed is Consolidated Edison, NYC's power electric utility.

Hopalong Cassidy or a more youthful Lucille Ball, but they do appreciate the brief marches or other antics that Rolston performs in those personas. If the Ghostbusters perceive the delight of the children and still brutally ambush the spook, then they deserve (and will get) the lasting enmity of the children.

Sometimes Rolston is in color, other times in black and white. If the Ghostbusters hit him with a proton pack blast, he'll squawk, jump up out of his invisible chair, and dissolve first into a test pattern, then into snow, then into nothing at all.

Summary: Where the Spook is and When

Stage One: Before the spook is hit by a proton beam:

8:00-11:00 p.m.: Making a leisurely tour of the apartments, making sure all the TVs are tuned to WBOR, manifesting only to the Pogoni kids, and then only rarely. When zapped, it goes into Stage Two mode.

The Rest of the Time: In the basement trying to repair the Zenith.

Stage Two: After being zapped by the proton pack, but either reduced only one or two Ectopresence points, or after having regained all its Ectopresence points (at one point per hour):

8:00-11:00 p.m.: Zips around all the apartments, manifesting whenever it finds Ghostbusters and pestering them with Poltergeist tricks. When zapped again, it goes into Stage Three mode.

The Rest of the Time: In the basement trying to repair the Zenith. If Ghostbusters appear, it pesters them.

Stage Three: After being seriously zapped by the Ghostbusters, and in danger of dropping to zero Ectopresence:

8:00-11:00 p.m.: Continues its routine tour of the apartments, but carefully avoids Ghostbusters by zipping through floors and walls.

The Rest of the Time: Hides in the basement. Displays pitiful fear of Ghostbusters.

Stage Four: Ghostbusters establish undisputed control of the building by removing all the TVs, setting up snipers in each apartment, establishing complete darkness in each apartment (so ectovisors reveal Rolston as a target), or some other clever ploy which frustrates the tour:

All the Time: Cowers in the basement and Awaits the Inevitable.

Part Five: Tracking Down and Eliminating Rolston the Spook

There are two ways the Ghostbusters can remove the spook from 66666 Flatbush Avenue. Method One, they can zap it down to Ectopresence Zero with their proton packs, then force it into the ghost trap. Method Two, they can try to understand why it is haunting the building, then, by satisfying its desire to watch the episode of *My Mother the Car* that was interrupted by the fatal accident, they can set the troubled TV connoisseur's wretched spirit to rest.

Interviewing the occupants of the apartment building will help the Ghostbusters figure out where they can hope to encounter it — during its tours of the apartments between 8:00 and 11:00 p.m. They can also encounter it at other hours in the basement; for a discussion of that situation, see the section "Staging the Basement Encounters" below.

The spook's actions during encounters in the apartments go through four stages — summarized in the accompanying box. In Stage One, the spook is unaware of the Ghostbuster threat and not particularly careful to conceal himself or avoid contact. In Stage Two, the spook is angry and eager for revenge against its tormentors, but it is not yet aware of the danger it is in, and it is relatively rash and over-confident. In Stage Three, the spook is quite frightened, and goes out of its way to avoid revealing itself or permitting an encounter with the Ghostbusters. In Stage Four, the spook is completely demoralized and pathetic; it will go down fighting when it goes, but it knows that it cannot escape.

Stage One

During Stage One, Rolston's ghost regularly tours the apartments to make sure all the TVs are going full blast on WBOR. When it manifests, it is quite adorable, sticking out its (ectoplasmic) tongue, peering out from behind doors, scratching its head, frowning, and acting pretty much like any cute little cartoon ghost. It regularly passes through all the rooms of the building; if it finds any TV off, tuned to another channel, or not at full volume, it makes the necessary adjustments. It does not need to stay in the building nor visit all the rooms on one floor before going to the next. The hardest pattern for the Ghostbusters to figure out initially will be one in which Rolston weaves through all the floors in a vertical axis before moving horizontally to another room.

Be prepared for the Ghostbusters to split-up while watching for the spook. If they didn't bring walkie-talkies (and they don't think to use the telephones to talk between floors), then rule it impossible for the players to talk to each other without establishing some reasonable means of communication. Once they're split into groups,

talk to each group individually, and keep reminding the others of what they know and do not know.

Once the Ghostbusters are familiar with the ghost's routine, a good plan is to set a trap by tampering with a TV. If the Ghostbusters don't think of some variant of this plan, you may have to drop the spook in their laps, just to keep things moving.

When the spook appears during Stage One, the Ghostbusters may observe or they may immediately fire their proton packs. If they observe and do not interfere with the spook, they may learn a lot about its routine. This is a sensible tactic, but it won't reveal any information that will help the players. If the players continue to observe, the action will drag, so you may have to provoke the shooting that pushes things to Stage Two by having Rolston grow suspicious, then hostile to the Ghostbusters and begin using the Poltergeist special ability as described below.

Note Concerning Use of the Ectovisors: The ectovisors are very useful for seeing the ghost so it can be blasted, as long as the Ghostbusters think to keep the lights out, or when they are operating in the basement. Some tenants will cooperate (Davidson and Pogoni); others will refuse to cooperate without effective Cool or Persuade rolls. Of course, moving around in the dark in rooms filled with toys and junk — wearing unlicensed nuclear accelerators — well, accidents can happen, particularly when someone rolls a Ghost when checking his Moves Trait.

Stage Two

Once the Ghostbusters have riled up Rolston by blasting him (or once you have decided to make Rolston pester the Ghostbusters), the spook has a good time with its Poltergeist special ability. Keep the players posted on what they're being hit with — pins into their behinds, flour coating and making useless the ectovisors, water from the fish tank which shorts out the PKE meters, throw rugs which move disconcertingly, old centerfolds from *Playboy* magazine which somehow get into the tubes of the proton packs, shoelaces which somehow get tied together, and so on.

For the difficulty ratings of these manifestations, make some annoyances at difficulty 5, and most legitimate challenges at difficulty 10. Make only a few serious threats at difficulty 15. Likely Talents to physically challenge include Climb, Jump, Run, Balance, Dodge, Fire Weapon, and See. Make the Ghostbusters crawl into narrow places, scale the outsides of buildings, or jump across proton-pack holes they blew in the floor.

During all this fun, Rolston materializes to stick out his tongue and taunt the Ghostbusters. This is the Ghostbusters' chance to blast him. Rolston writhes in torment and fury with each shot, and when his Ectopresence drops to 2 or less, he dematerializes and scurries off through walls and floors to the basement, where he will stay, nursing his ectoplasmic wounds, until he regains his original Ectopresence points, which return at a rate of one point per hour.

From this point on, Rolston is scared of the Ghostbusters. Go to Stage Three.

Stage Three

From here on it's all downhill for the spook. The Ghostbusters will not be able to shoot at him in any of the apartments, because Rolston will not materialize again, no matter what happens, as he makes his tour. Only if he can enter an apartment, make an adjustment to a TV, then split without encountering a Ghostbuster, will Rolston continue his appointed rounds. The hunt will have to reach its climax elsewhere — in the dark, lonely basement.

Before Rolston is run to earth in the garbage pile in the basement, however, he may try a last-ditch assault on a solitary Ghostbuster, infiltrating him ectoplasmically to break tubes and leads in his proton pack or other equipment, or perhaps retuning his walkie-talkie to WBOR. This may at least keep the Ghostbusters from getting cocky.

(Obviously, if Ghostbusters are actually carrying unshielded particle accelerators on their backs, Rolston's sabotage could be quite dangerous. Don't get carried away. The ghost thinks small, even if it dreams big. Let the Ghostbusters survive at least reasonably unscathed, unless someone does something irresistibly stupid.)

Staging the Basement Encounters

What happens if the spook gets cornered in the basement before you want the adventure to end?

The idea that Rolston can be cornered in the basement depends on the spook's unwillingness to abandon his favorite Zenith, no matter how desperate his situation. If the Ghostbusters come upon the Zenith in the basement too early in the adventure — say, for example, before Stage One has even really begun, before the Ghostbusters have had a chance to see Rolston in action in the apartments — well, the adventure is going to be spoiled if they immediately blast Rolston to ectobits.

So, fudge things this way. In Stage One through Three, Rolston will stay in the basement during his off-hours, but he doesn't feel compelled to actually stay in the set — he goes off and hides in the wall if anyone unpleasant comes around and tries to blast him. In Stage Four, however, Rolston's morale is broken, and he clings to the old TV with a pathetic, irrational desperation, a sitting duck for Ghostbusters with proton packs and ectovisors. Desperate Instincts Dooming the Monster is a familiar theme in monster films, making us sympathetic and reflective as the monster perishes, squalling piteously. This makes for a good, satisfying climax — we triumph, but are not completely unmoved by the tragic condition of our former enemy. Nice dramatic touch, eh?

Stage Four — or Rolston's Last Stand in the Basement

When the Ghostbusters finally corner Rolston in the basement, play on their sympathies by having the ghost manifest and silently plead for continued freedom. If the Ghostbusters are dumb enough to let the ghost go, have it go back to its old ways the next night. Ghosts don't have much freedom of action, after all, and Rolston should have proved itself a little too sassy to be trustworthy.

So. Rolston is a goner at this point. Zap, zap, zap, containment beams on, into the trap — that's all she wrote. Unless...

If a non-violent climax appeals more to your aesthetic sense, try this on for size. Let the Ghostbusters discover Rolston's TV log, still readable, in the middle of the basement pile, suggesting that he died during *My Mother the Car*, and detailing the first part of the actual episode. Suggest to tender-hearted Ghostbusters that if they find a video tape and play back that episode, Rolston's obsessive craving to see the conclusion might be satisfied, his spirit might let go of this plane, and that he might thereafter peacefully and gratefully pass on to eternity.

And that, of course, is just how that will work, if you want it to. Rolston's spirit cavorts and capers gleefully as the conclusion of the episode unfolds, bliss evident on every feature. Get the Pogoni kids downstairs — hey, why not *all* the tenants — to watch this tender and upbeat resolution of Rolston's long vigil. Everybody cries a little when the closing credits roll past, and the tape goes blank. Rolston's spirit turns, gazes around at his fellow tenants, then pops upstairs. Let everyone follow at a hasty pace.

Upstairs they will find Rolston zipping about to each apartment, repairing the damage he has done to the TVs. With each repair, his form becomes a little more insubstantial; his Ectopresence is being consumed to fuel his psychokinetic electronics work. Finally, with all the TVs in the other apartments repaired, he returns at last to the old Zenith in the basement. With the last erg of his ectoplasmic substance he conjures from the battered ruins a just-like-new Zenith — and after flickering for a second or two, Rolston turns, grins at everyone, then fades away. From that day forward, the old Zenith will be a sparkling conversation piece in Davidson's apartment, but he never turns it on — just leaves it mute, waiting, a testament to a Truly Dedicated TV fan.

Part Six: The Conclusion

Once the Ghostbusters get the spirit in the ghost trap, or encourage it to proceed voluntarily to its Final Reward (do they have TV in heaven?), it's time to wrap things up. Each tenant thanks the Ghostbusters in his or her own way — Sirena asks why don't they come up and see her sometime,

Panama offers them a fistful of pharmaceuticals that would gag an elephant and promises to herald their exploits in print, and the Pogoni kids... Well, if the Ghostbusters have figured out some way to make friends with them, the adieus are earnest and heart-warming, and Mrs. Pogoni invites them over for a big spaghetti dinner. If the Pogoni brats are still sore, a water bag drops from upstairs and breaks on Stantz's or Venkman's head as they leave. Davidson thanks them, gives them their fee, and the Ghostbusters drive off into the sunset.

If the Ghostbusters lay waste to the apartments in the process of eliminating Rolston, the lawsuits defending the Ghostbusters cost twice as much as they earned in bagging the ghost — the franchise dips into debt, and things look a little desperate for the young corporation. Give each player half the Brownie Points he spent during the adventure.

If the Ghostbusters do their research, and methodically track down and capture Rolston with a minimum of damage to private property, the small fee they collect on this case keeps them in McNuggets and fries for another week. Give each player the number of Brownie Points he spent during the adventure.

If the Ghostbusters are exceptionally clever and considerate in their research and their dealings with the tenants (particularly Panama), and if they dispatch Rolston with efficiency and dignity, or show him the rest of the *My Mother the Car* episode, the fee is still pretty modest — but the tenants are so grateful that they scrape up a 20 percent bonus and deliver it to them after throwing a colossal block party in their honor, at which the media is prominently represented, and several months later the Ghostbusters find themselves featured in a glowing piece in *Lurid Tales*, authored by Dr. Hunter Panama, which, though it doesn't get them invited to dinner at the White House, still earns them a substantial reputation in a subculture they may some day be unfortunate enough to have professional dealings with. Give each player the number of Brownie Points he spent during the adventure plus a substantial bonus.

If any individual Ghostbuster was outstandingly entertaining, or particularly adept in achieving his Personal Goals (Miss LaCoque, though possessed of extravagant and untutored tastes, is not disappointing in her area of specialization), award him a couple of bonus Brownie Points to encourage future overachievement.

Once the session is over, take time to talk about it with your players. Find out what they liked and didn't like, and tell them the secrets their characters didn't find out if — but only if — you're not going to try to use that material later. This is an important part of learning to be a good gamemaster — listen to your critics, and heed them well.

Fitting Elements of "The Couch Potato" into Other Adventures

If you're interested in running a campaign (a series of related adventures using the same Ghostbusters, about which, see "Running A Campaign," page 34, for more details), players enjoy encountering elements from earlier adventures as they plunge into new ones.

For instance, the Ghostbusters met Dr. Panama. Perhaps the good Doctor might bring the franchise a referral from among his more *outré* acquaintances, if he liked the Ghostbusters. Or perhaps his psychosis deepens, and, plotting revenge for their breaking and entering, he appears during a later adventure, tracking them down with an elephant gun.

They met Don Davidson. He is an electronics whiz nominally employed by BioMedChemTech™. Perhaps he crops up in the next scenario, "The Horror Of BioMedChemTech™." Or perhaps he wants to become a Ghostbuster, and one of the players wants to play him.

Perhaps Sirena LaCoque wins the interest of one of the Ghostbusters, and begins to make life complicated. Perhaps one of her Mafia suitors resents the diversion of her attentions. Perhaps she works for the IRS. Maybe she is a witch, and moved into the building in order to get cover for her own supernatural activities.

And perhaps you found other characters intriguing, like the Pogoni children. Always examine the non-player characters to see what roles they might play in some following adventure. Players like to meet characters they've already encountered, just as anyone does in life — it is fun to meet people you already know. And (in games) it is comic to meet up with arch-enemies or arch-allies from past adventures.

Similarly, perhaps part of the apartment house (maybe Dr. Panama's flat) was not explored by the Ghostbusters. That description could be used later, in some other urban adventure. Or a newspaper like the *Brooklyn Commercial Bugle* can be used whenever convenient. If visited many times, the *Bugle* offices and sweet old Alice Tolliver become familiar and useful features of the imaginary universe.

That's the end of this adventure. The next adventure is entitled "The Horror of BioMedChemTech™." There the Ghostbusters are pitted against opponents who are not exactly supernatural, though they're certainly not what you'd call normal, either.

The Horror of BioMedChemTech™

The Ghostbusters are hired by a mysterious corporation, BioMedChemTech™, Inc., to take care of a mysterious problem. After they've accepted the job, for which they will be paid a staggering fee, they discover that a bioengineered culture has been accidentally released into a wing of BioMedChemTech™'s research facility. The culture has mutated and established a symbiotic relationship with — office garbage cans. The resulting "garboids" are animated, semi-intelligent cans with a passion for collecting "garbage" — anything that moves, or doesn't move, and weighs less than a motorcycle — and taking it to a "dump". Since their ability to distinguish garbage from nongarbage is nonexistent, and since the culture can infect virtually any garbage can, if the garboids escape from the research building, they could cause chaos and put sanitation men out of work worldwide.

The Ghostbusters' job — destroy the garboids before it's too late!

Part One: Teaser

Read this aloud to your players:

You're sitting around one afternoon. Business has been slow, and you're debating starting a new advertising campaign, when the phone rings. Who answers?

Once they've decided, continue:

A dignified male voice says, "Ghostbusters? Thank goodness you're in. We have a most troublesome problem.

"My name is Stanford Kovachek, operations executive for BioMedChemTech™, Inc."

Tell the Ghostbusters that BioMedChemTech™ is a huge, soulless corporation specializing in chemical and pharmaceutical research and marketing, producing fertilizers, chewable vitamins, drugs and napalm. Glowingly describe BioMedChemTech™ as one of the most profitable organizations in the world. Incite the Ghostbusters' greed.

When the Ghostbuster on the phone stops licking his chops and asks Kovachek what the problem is, read:

"I must first ask you if your company is equipped to handle the full range of paranormal situations, or whether you specialize in supernatural events only."

If asked, Kovachek explains that his problem does not involve ghosts, but that he thinks the Ghostbusters may be able to help. He won't discuss the exact nature of the paranormal event over the phone ("It is rather embarrassing, and potentially legally difficult"). He'll pay \$1000 if the Ghostbusters will come and inspect the problem, and promises "substantially more" if they solve the problem.

If the Ghostbusters are curious, he admits that Donald Davidson (whom the Ghostbusters met in "The Couch Potato") recommended them. If pressed, he'll say he's willing to pay up to \$20,000, total, in fees and costs for a successful job — but he wants them to come immediately.

Have the Ghostbusters decide what equipment they'll take with them.

Part Two: BioMedChemTech™

BioMedChemTech™'s offices are in Newark, along the Hackensack River (or maybe they've recently opened research facilities near your home town). As the Ghostbusters drive there, describe the lovely multicolored smoke fumes, the interesting scents, the brackish, weirdly-colored water, and the huge piles of rotting landfill that dot the picturesque countryside. The offices are a brand-new, sprawling one-story building consisting of sheet rock, aluminum, and glass.

Stanford Kovachek

When the Ghostbusters enter, the receptionist directs them to Kovachek's office. Kovachek is tall and good-looking, wearing a handsomely-tailored three-piece suit with a laminated B.M.C.T. ID card pinned to the lapel. His office is well-furnished and spacious, bespeaking considerable power and prestige. His manner is brisk and business-like, but he is clearly eager to persuade the Ghostbusters to take the case. After they sign a non-disclosure form (forbidding them from discussing the problem with anyone not an employee of Ghostbusters, Inc. or BioMedChemTech™), he hands them a check for \$1000. Then, read:

"It started two months ago. At first, a few half-empty boxes of office supplies disappeared." He leans forward. "But now, gentlemen, the situation has deteriorated so far that nobody goes into D-wing at all."

He settles back in his chair. "But you need some background. BioMedChemTech™, Inc. is the leader in recombinant DNA research. We're proud of our oil-eating bacteria and our antihistamine viruses. Our safety record has been excellent, but the carelessness of a single D-wing researcher has created an extraordinary problem.

"The biologically-active remnants of a failed experiment were accidentally discarded without observing routine precautions.

"In some inexplicable manner, the biological sample has interacted with its environment to yield an animate life form."

Doubtless a curious Ghostbuster asks, "What kind of life form?" Kovachek sighs and replies:

"Where would any careless person throw things away? A garbage can!"

When speaking as Kovachek, try to sound like an executive: never say "we did such and so" when you can say "We implemented a decision to take responsibility in the area of..." Put your hands to your collar as if straightening a tie from time to time.

Kovachek goes on to tell them:

1. He is not at liberty to discuss the purpose of the research.

2. D-wing, which has been sealed off, is now infested with bizarre creatures — the garboids. He shows them a blurry photo of a man running toward the camera, his mouth gaping in terror. Behind him several stumpy objects shaped like garbage cans are in hot pursuit, their lids open wide as if to bite. The picture is too dim to see whether or not they have fangs.

3. The creatures were discovered some days after the improper-disposal incident, when unexplainable disappearances of large quantities of office supplies were discovered by staff members. Therefore, either it took time for the virus to interact with the garbage cans, or the creatures were intelligent enough to hide until there were lots of them.

4. There are apparently dozens of the creatures in D-wing.

5. BioMedChemTech™ sent in a team of guards to clean out the garboids, but the team was routed. That's when they decided to call the Ghostbusters.

The Deal

If the Ghostbusters will enter D-wing and survey it, he will pay them \$5000 (above and beyond the initial \$1000 payment). If they manage to exterminate the garboids as well, he promises an additional \$10,000. However, the Ghostbusters must sign waiver forms accepting all responsibility for life form disposal.

Roll Kovachek's Bargain 8 against the Ghostbusters' spokesman's Cool or Bargain. If Kovachek wins, the Ghostbusters accept what turns out to be proprietary or ward status for the new life form. If the Ghostbusters win, Kovachek admits that the life forms seem to be intelligent, and that BMCT™ stands to be in a lot of trouble with a lot of governmental agencies for the mistake, including the EPA, and they get the job without having to sign the waiver.

With a successful Brains, Deduce, or Guess roll, the Ghostbusters understand that, if the life forms are intelligent, to kill any of them might be considered murder by the courts.

If the Ghostbusters realize that BioMedChemTech™ is trying to put one over on them,

Kovachek will raise the payment to the maximum he's budgeted — \$5000 for a survey, \$14,000 for elimination of the garboids.

Stanford Kovachek BMCT Executive

Brains	4	Execute Executive Game Plans	7
Muscles	2	Jog	5
Moves	3	Look Prosperous	6
Cool	5	Bargain	8

Goal: Serve BioMedChemTech™

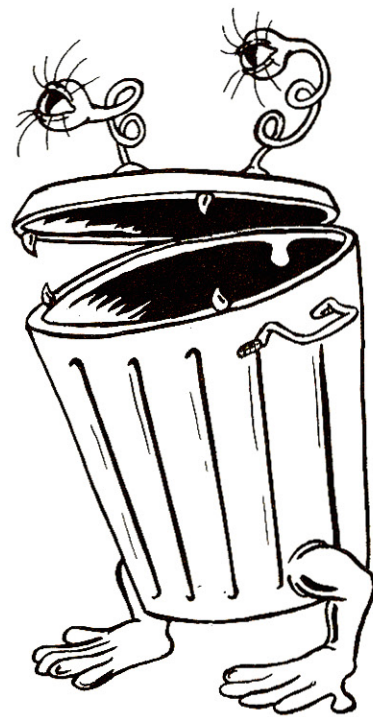
About Garboids

Garboids are moderately intelligent — if you're one of those who believe pets are smart. For the most part, they wander around collecting everything in sight and bringing it to the Great Dump (see below) in the vague hope that this will somehow placate their creator, whom they hope will reveal itself and tell them why they were created.

They don't know much yet, but learn fast. They are not malevolent, but can be annoying and tricky. They have no language, but have plenty of emotions, and announce their feelings by gnashing their lids, stamping their feet, and clanging their bodies together. In many ways garboids are like big, friendly Labrador Retrievers — responsive to tenderness, cowed by and resentful of anger, and capable of as much cheerful, innocent, and unrestrained destruction as a professional mercenary.

Garboids resemble large gray-mottled garbage cans with two large googly eyes popping up from their lids. The eyes bob up and down as the can opens and closes its mouth (the lid); the garboids have learned to peep over obstacles this way. Garboids have no arms or hands; they manipulate objects with their big scoop mouths, which can open wide enough to engulf an entire human. Their legs are very short, so they do not move fast, but the Garboids can tip forward nearly 90 degrees to grab things from the floor. Their feet resemble floppy latex gloves but are much more durable.

Garboids can digest lots of things. They can survive on paper and pulp products, given adequate water, though their thick tinny skins require lots of iron. Garboids could eat humans, but they wouldn't enjoy it unless someone told them it was a joke. Then they'd like it a lot.



Sample Garboid

Brains	1	Find Litter	4
Muscles	3	Run	6
Moves	2	Scoop Up Objects	5
Cool	1	Faithfully Pursue Goal	4

Goal: Keep America Clean

Part Three: Entering D-Wing

When the Ghostbusters are ready, Kovachek and some guards escort them to the door into D-wing. Barricading bars are removed. Red warning tape which says DANGER DANGER DANGER over and over again is stripped off. Kovachek unlocks the door.

All the other doors and windows are tightly sealed. The Ghostbusters would need dynamite to get out any way other than this one door.

As the Ghostbusters enter D-wing, the guards close and bar the door behind them. Beyond, the Ghostbusters see an expanse of hallway, interrupted by doorways. Nothing is moving, and nothing seems threatening.

Find the map of BioMedChemTech™ D-wing in **Reference File D**. Sketch out the basic floor plan on a piece of paper and add details to it as the Ghostbusters explore the building.

Each time the Ghostbusters enter a room or turn a corner in a corridor, call for a Listen, a See, and a Sniff roll (these are Moves Talents), each against difficulty 10. On a successful Listen roll, the Ghostbusters hear an empty, far-away clang, like a garbage can being bumped. A See roll spots big rubber glove print tracks on the floor. A Sniff roll detects an odor like doughnuts boiled in airplane glue; no one has ever smelled anything quite like it before.

Soon, the Ghostbusters encounter a single garbage can standing motionless in the center of the hall. After they blast it to smithereens, they discover — it's not a garboid, just a garbage can.

PKE meters, ecto-visors and other devices designed to detect ectoplasmic intrusions are useless. The garboids aren't really paranormal — no traces of psychokinetic aura or anything — just cute little mutated monsters. The Ghostbusters have to depend on their own mundane senses to track the little devils.

After the Ghostbusters have investigated two or three rooms, occasionally ask for Moves or See rolls against difficulty 15. With a success, the Ghostbuster catches a glimpse of something moving down the hall or around the corner. With a very high success result, the Ghostbuster sees that the moving object is short and round.

What's In D-wing

D-Wing is empty... empty. Everything not bolted down has been removed (with the exception of a few garbage cans). The walls are white, the floors covered with dark blue carpet. The ceilings are a maze of pipes, electrical conduits and air ducts. (Unless asked, don't mention that these ducts are big enough for a man to crawl through — or a garboid.) Every window and door has been sealed from the outside by very thick steel panels.

The broom closets are still full, since the garboids, without hands, couldn't open the doors. Throughout the rest of the complex, everything that can be removed has — all the glassware is gone from the labs, the office supplies from the offices, the toilet paper from the toilets. The sole exception is the glass-walled supervisor's office in the word processing center. (The garboids couldn't get in.)

And where is all the missing stuff? In the warehouse. This large chamber is dominated by a colossal heap of high-tech rubbish — scientific equipment and office supplies towering 25 feet above the floor. On the very top of the heap sits a big orange dumpster. When the garboids capture Our Boys, they'll carry them here and dump them onto the top of the heap.

Encountering the Garboids

Once the Ghostbusters have searched two or three empty rooms, it's time to spring the garboids. Call for another Moves or Listen roll, this one against difficulty 5. If successful, the Ghostbusters hear a tinny rumble, like a rolling garbage can. If not, they're surprised when a garboid wobbles around a corner. It comes from behind them — from the direction of D-wing's only exit.

It stops when it sees the Ghostbusters, bulging its eyes and squawking in surprise. The Ghostbusters are interesting: they look like nice people, but they seem to be carrying weapons like those nasty security guards. Curious but cautious, the garboid waits to see what the Big People do.

If the Ghostbusters call out, move ahead, make violent gestures (such as pointing and/or firing a proton pack), then the outnumbered 'boid screeches and tries to run. Should the Ghostbusters pursue it, they enter a trap (see below).

If the Ghostbusters pleasantly address the little creature, or if they somehow corner and attempt to converse, negotiate, or otherwise communicate with the garboid, it tries to achieve its personal goal and remove the litter — the Ghostbusters — from the area. It tries to knock them down and scoop them up. It plays dirty — attempting to trip them, hit them from behind, etc., so that any peaceable Ghostbusters get mad enough to learn how to use their proton packs before the great onslaught.

What Happens When a Proton Beam Hits a Boid

It gets up squeaking, and comically dances about to avoid the proton beams. Once hit, it tries to evade future beams — add 5 to whatever range difficulty applies. In the second round, if any of the Ghostbusters score a hit, the garboid is knocked over again, and rolls and clanks down the hall. It tries yet again to dodge the beams, hopping on one foot and then the other. If a garboid gets hit a third time, it loses all courage and runs away. The fourth time a garboid is hit, it screams, withers, twitches, and crumples as though made of tissue paper. The lifeless remains have a texture like a cross between warm flexible plastic and very heavy aluminum foil.

As the Ghostbusters move down the corridor in pursuit of our little friend, a half-dozen garboids drop down from the ceiling with a terrific clang and clatter. One or two of the creatures miss their balance and roll across the floor, but the rest charge ferociously.

While these garboids engage the Ghostbusters, the jaws of the garboid trap close. After two or three rounds of combat — just when the Ghostbusters think they're getting the upper hand — a horde of garboids (well, 20 to 30 of them, anyway) come roaring around the corner.

All the garboids try to swallow the Ghostbusters. The battle should become total chaos — zapped garboids rolling back and forth, some Ghostbusters trying to struggle back to their feet among a mob of 'boids, Ghostbusters disappearing down garboid gullets with their feet waving in the air. Each round, roll one die for each unswallowed Ghostbuster — that's the number of garboids clustering around him, trying to upend him into their mouths. Only the strictest discipline and concentrated fire will prevent the Ghostbusters from being swallowed one and all.

On second thought...nah. Let 'em all be swallowed. Let them put up a valiant fight, but we want them all in garboid stomachs. It's more interesting that way.

What's It Like Inside a Garboid?

Being in a garboid is a lot like being in a garbage can, except that it's warmer. Up close, the garboids do have teeth, and rather nasty ones at that, but they don't gnash up the Ghostbusters because they really haven't anything against humans.

The ride is smelly and bumpy. Little can be heard from outside except the slap-slap-slap of 'boid feet on the floor. The great disadvantage of riding in the big first-stomach of the creature is that the digestive juices dissolve mylar particularly well. The Ghostbusters emerge at the other end of the ride in their underwear and tattered fragments of their jumpsuits. If you've been looking for an excuse to relieve the Ghostbusters of any equipment, here's your chance.

Truly trigger-happy Ghostbusters can fire their proton packs while *inside* the garboids. This works just fine; roll for Difficulty 5, point-blank range for sure. Of course, the Ghostbuster is knocked unconscious by the backwash of the proton beam (losing 3 Brownie Points as well). Tough luck.

The Ghostbusters can still speak to one another by walkie-talkie, if they like.

Defeat

The Ghostbusters are taken to the warehouse, where they are unceremoniously dumped atop a huge heap of wastepaper (the sacred dump). Sitting atop the 25-foot-high pile of paper and junk is a huge orange dumpster to which the garboids have glued a pair of basketballs as eyes.

Is it the chief of the garboids? Let the Ghostbusters sit with this idea for a while — you can even have the dumpster shift once or twice atop the unstable garbage pile, if you like. The dumpster, by the way, is not alive, though the Ghostbusters may have dark suspicions about it.

The 'boids surround the pile and begin to jump up and down, making baffling mooing and grunting noises like a whole barnyard of animals. As any Ghostbuster who makes a difficulty 15 Brains or Anthropology roll will recognize, they seem to be worshipping the dumpster. Like any proper god, the dumpster remains impassive before its pathetic supplicants. After a while, the garboids wander off, leaving the Ghostbusters alone atop the trash pile. Encourage the players to sit quietly there a while, conferring on a course of action.

Now What?

There are several ways the Ghostbusters can try to deal with the problem — at least, several that we can think of. As always, players can be fiendishly inventive, and they may come up with some other approaches. If so, you'll have to wing it. Remember always to reward cleverness.

Plan A: Ghostbusters with a taste for loud noises and reckless destruction could stalk the 'boids one by one, blasting them with proton beams until all of them have been destroyed. This plan is primitive and inelegant, but it may satisfy players with a preference for flamboyant action.

Of course, as a discerning and sophisticated Ghostmaster, you mustn't let this plan be too successful. The garboids become increasingly shrewd and cautious, hiding from their tormentors and using the ducts to evade them. If the Ghostbusters persist in their single-minded campaign of garboidicide, several or many 'boids might escape from BioMedChemTech™, ideally through holes the Ghostbusters have blasted in the roof or walls. In the outside world, they mate with ordinary garbage cans and spread their race.

Soon the Jersey landfill is crawling with garboids. Some make their way into suburban homes, terrorizing housewives and stripping the shelves of canned goods. The problem is traced to BioChemMedTech™, which is hit by a billion dollar class action lawsuit. If the Ghostbusters signed the waiver, they're named as co-respondents.

Plan B: They can tame the little buggers. This, in fact, can work; positive reinforcement (praise and a goody to eat) and negative (a sound thwack on the side) can train them to eat only things which are genuinely garbage. The garboids can become a positive benefit to mankind!

It won't take long, in fact. If the Ghostbusters hit on this idea, the garboids prove remarkably easy to train. A few hours later, they can lead a parade of well-behaved garboids out of D-wing to meet an astonished Kovachek, who will gladly pay the bill.

Of course, BioMedChemTech™ can make a tidy profit selling garboids to jaded housewives as combination pet/disposals. Our heroes will get doodly-squat — unless the Ghostbusters have assumed proprietary status for this new life form as a condition of their contract (see "The Deal" above). In that case, the legal guardians of this new life form can wear sunglasses and act like Hollywood agents for child stars as they negotiate fat contracts for the services of their wards — taking a proper and modest cut off the top, of course.

Plan C: Or the Ghostbusters can try biological research, trapping one of the cans and studying it or scooping up some of the virus from the first can.

It turns out that a powerful dose of spray cleanser stuns the cans (pick the cleanser brand-name that sounds most banal and ridiculous to you). Sprayed cans fall over backwards, kick their legs a couple of times, and go comatose. Dispatching them is then a breeze.

Part Four: Wrapping Things Up

Once the Ghostbusters have disposed of the trash can threat, Stanford Kovachek meets with them. He gratefully pays them the amount they agreed upon. Congratulate the players, and let the Ghostbusters drive away into a glorious sunset. (Figuratively, of course. As one of our Famous Game Designers points out, they're heading back to Manhattan from New Jersey — going east, in fact. Maybe they're driving into a glorious cloud of orange-red pollution.)

If the destruction wrought by the trigger-happy paranormal exterminator is proportionally in excess of their services to BioMedChemTech™, Kovachek bills them for the damages (a sum proportional to their destructive genius), substantially reducing their profits for this venture. Give everyone something between one-half and all of the Brownie Points they squandered during the adventure.

If the garboids are exterminated or eliminated in an efficient and sensible manner, the Ghostbusters eat high on the hog for a few weeks and can send a fat payment to Louis Tully for the expensive equipment Ghostbusters International has foisted upon them.

If the Ghostbusters manage to turn the garboids into a profitable industry, or if they release them into the world at large on the basis of moral commitments to the sanctity of intelligent life, give them the Brownie Points they spent during the adventure and a healthy bonus, besides. Note, however, that if they unleash these intelligent beings on an unsuspecting populace, BioMedChemTech™ is not only going to refuse payment, but will bring a heavy court suit against them in the bargain. Better get our heroes out on another adventure quicklike so they can pay the lawyers' fees.

Looking Ahead

As always, study the conclusion of the adventure for loose ends and interesting characters which may provide the basis for future adventures.

BMCT™ is a likely source of further adventures. It has plants and facilities all over the world, does lots of research into obscure and potentially dangerous matters, and has plenty of cash with which to underwrite Ghostbuster pension plans.

And the garboids offer possibilities, too, including: further mutations, competing intelligences, game preserve intrusions, the sudden disappearance of trash from city after city (putting garbage collectors out of work), and garboid population explosions, to mention a few.

The End...?

Okay. That's it. That's all the professionally inspired and polished adventures that come with this basic game. Now you've got to do your own genius work. Unless, of course, you want to shell out some cold cash for some of our swell published **GHOSTBUSTERS** adventures, soon to be available (or already abundantly available, depending on when you buy this) at fine game stores everywhere.

We have given you bunches of neat ideas for adventures of your own. Just look at the "Adventure Ideas" section on page 37. And now that you've seen how Big Time Game Designers organize and present adventures, you know all you need to know to whip up swell adventures for your compatriots.

But don't let's get too far ahead of ourselves here. There's lots of fascinating stuff to read before you get to the "Adventure Ideas" section. Now it's time for more Ghostmastering tips and Basic Ghostology.

Go on now. Read on. Simon Says.

Return of/Son of/Bride of Ghostmaster Tips

As the Ghostmaster, your job is to have fun while you entertain the players.

Keeping the Players Happy

Make sure everybody gets a chance to speak every game. Don't let aggressive or charismatic people hog all the action. Help your players roleplay their characters. If they forget who they are pretending to be, give them gentle hints. Whack 'em.

But don't be a martinet — playing should be fun, not work. Keep the game fast-moving and snappy. If things bog down, skip ahead. It's okay to summarize or compress slow parts of the action. Use cinematic terms like "Dissolve to..." or "Fade to black. Fade in on a small hotel room somewhere on Venus." Your players will be ever so grateful.

And keep a hint of the ridiculous mixed with the horrific. **GHOSTBUSTERS** is, after all, a comedy. Don't get carried away with the slobbering, gibbering, gore-encrusted horrors so popular in splatter flicks like *Texas Chainsaw Massacre*, *Night of the Living Dead*, and *Bambi*. **GHOSTBUSTERS** is a class act, folks — none of that lurid, sensational violence and dismemberment. Weird, yes — icky, maybe — but disgusting, no thank you. **GHOSTBUSTERS** is the upbeat side of paranormal infestations.

GHOSTBUSTERS can be an excellent social game. Plan a simple adventure, such as "30th and Lexington", and spend an hour or two playing. Don't worry about teaching novices the rules — give them pre-made Ghostbusters and show them how to roll the dice. Everything else comes with playing.

Don't have too many people in a game with new players, because more than four people asking questions at once can confuse even experienced Ghostmasters.

You can expand, modify, and generally transmogrify the **GHOSTBUSTERS** rules any time you want, with our blessing. I mean, why should we Famous Game Designers have all the fun? Go ahead. Create new Traits — Chutzpah, Making Puns, Charisma. Create new Talents — Checkers, Chug-a-lug, Enjoy Bad Movies. Create new Goals

— Political Power, Publishing a Book, Goldbricking. Anything is possible using your undisciplined imagination and the flexible framework of the game rules.

Feel free to ignore, suspend, or override the rules. Rules are good guidelines, but they are only guidelines. At some time, every Ghostmaster will want to modify rules to make a better game. This is a Good Thing.

You're boss. You can decide, for instance, that no number of Brownie Points can get a Ghostbuster out of a certain predicament. "Tough luck, my friend, but no amount of luck, Brownie Points, or Divine Intervention is gonna get you outta this debacle." But be sensitive to your players' feelings. Explain your actions and decisions, and don't turn a deaf ear to anyone who offers an alternate proposal. You are the final authority, but running roughshod over your players is no way to convince them they are having lots of fun.

Packaged Adventures

There are two sorts of adventures: "packaged" ones published by West End or another company, and ones entirely invented by the Ghostmaster. We admit a prejudice for the latter, actually. We get a kick out of spending time and effort creating twisted entertainment for our friends. We think you'll have the same kind of fun designing your own adventures.

However, not everyone has copious free time to fritter away on frivolous hobbies, and we flatter ourselves in thinking that we're more twisted than most, and therefore supremely fitted to design inspired **GHOSTBUSTERS** adventures. We've included three adventures with the game to start you off. By the time you finish them, we will, with any luck, have published some more separately. So buy our adventures. Or we are going to get real hungry.

Seriously, we find packaged adventures useful for five reasons:

1. When Ghostmastering the first few sessions of **GHOSTBUSTERS**, you may find that running a packaged adventure helps you get a better grip on how to run the game.

2. A packaged adventure gives you a good model for organizing and preparing the materials necessary for an adventure.

3. You may often find that you don't have enough time to prepare your own adventure in advance; when this happens, it's nice to be able to pull a packaged adventure out on short notice.

4. Even inspired gamemasters like us occasionally come across entertaining ideas in packaged adventures. We cheerfully steal these ideas and incorporate them into our own diabolical plots.

5. When we're short on time and hot for a game fix, we can always turn to a good packaged adventure for the basic structure of an adventure, then improvise to our heart's content.

The Reference Files

The four four-page **Reference Files** (labelled A-D) contain all kinds of swell stuff.

All of **Reference File A** ("How To Play," "The Rules," "Form Letter of Acceptance of Franchise Application") and half of **Reference File B** ("Typical Ten Minutes of Play") are intended to introduce beginners and new players to the **GHOSTBUSTERS** game. If you tend to follow directions, you have already read these like we told you to earlier.

The "Common Ghostly Terms" part of **Reference File C** is a real cute way to encourage players to use colorful pseudoscientific terms. It wouldn't hurt you to study these, either.

The floor plans for the "Couch Potato" and "BioMedChemTech™" adventures are in **Reference File D**. I bet you can figure out what they're for. Say, do you know who's buried in Grant's Tomb?

Most of the rest of the stuff — the contract, the damage release, the EPA form, and the will, to wit — is primarily to add flavor and detail to the campaign game. (For more information about the campaign style of play, read the sections on "Ghostbusters Franchises" and "How to Run a Ghostbuster Campaign.") Though they are unimportant for the first few adventures, if you decide to establish a franchise, these materials can suggest additional scenario ideas. The franchise contract was intended to set up potential conflicts and foreshadow the appearance of Ghostbusters International, generally in the person of Louis Tully, as a semi-helpful, semi-annoying parent corporation.

For example, if the Ghostbusters find themselves in the midst of a legal entanglement they can't get out of, you might want to introduce Louis Tully into the story. He'll show up and hand to the judge "conclusive evidence" which will show that the Ghostbusters are innocent, were not at fault, had

the legal authority to do what they did, and probably deserve compensatory damages for the damage to their good reputation caused by this "unfounded slander."

A complete list of the **GHOSTBUSTERS Reference Files** and their contents is found in **Reference File D**.

Doing Dramatic Readings of the All-Knowing Dice

Rolling the dice is always a dramatic moment. With success or failure in the balance, the element of suspense is ever-present — just watch those bright faces as they squinch up their eyes, shake the dice like down-and-out crapshooters, and intone the ritual words, "C'mon, baby needs a new pair of shoes."

Exploit and distill the essence of this exciting moment by learning how to read Mr. Dice with a dramatic flair. Here are the basic techniques:

Real Big/Real Small Numbers: "Oh. You rolled a '3' on three dice. Quite remarkable. Boy, are you ever lucky. Boy, did you ever blow *that* maneuver." Or, "Goodness me. Four '6's and one '5' on five dice — and a five on the Ghost die. Pretty spectacular. Seven Olympic judges stand up from behind a row of ash cans and hold up signs — each a '10.0.' A beam of sunlight breaks through the clouds and illuminates your features. In short, you succeed beyond your wildest dreams."

Whenever a player rolls close to the absolute maximum or minimum possible with a certain number of dice, his success or failure is particularly dazzling. Improvise some little dramatic detail to emphasize this special twist of fate. "A '3' on three dice? Nope. Not successful. Do you have a plastic bag to carry the little pieces of your device back to the lab?"

Missing or Exceeding the Difficulty Number by a Wide Margin: "Well, to make that corner at 75 MPH, you need to roll a 15. You roll a... '2.' Very good. Hmm. I'm not altogether sure you are still in New York state. Hmm. Okay. When you come to, some men in unfamiliar uniforms are jabbering in an unfamiliar language... you do recognize the word 'passport.'"

Exceptional success or failure must always be accompanied by some charming details in the result that dramatize the scale of the tremendous feat/disaster. "Okay. To kick open that door, you need to roll a '5.' Oh? You're adding five Brownie Points to your Muscles 5 Trait. Ahem. The roll is... 52. Close. Real close. But you do succeed in kicking the door open... and through the room, the opposite wall, through a series of smaller rooms, through one exterior wall, and another 230 yards, where the door comes to rest gently against the window of a china shop. No, no one in the room seems to have noticed the noise..."

Enormous Numerical Differences With Opposed Trait or Talent Rolls: "You want to Bluff the Chief Inspector? Okay. Your Bluff against his Cool... awk. You beat him by 34 points. Did you have any big bridges or Florida real estate you were looking to get rid of?"

When the opposed roll is an unusually decisive win, the victim should be discomfited in some exquisitely dramatic fashion.

Real Close Successes or Failures: "Right. You dive for cover as Venkman starts spraying the room with the experimental spook repellent — a difficulty 10 — and you roll a... '10.' Eeeeyah. Well, you *think* you got out of the way in time. No, no, don't worry, you *probably* are perfectly safe. Maybe."

When the dice are real close, it is a good idea to: 1) keep the victim in suspense — make him wonder if he is really okay, and occasionally burden him with some minor annoyance, and 2) take the next convenient opportunity to have the victim make another similar or related roll — to keep him worried. "C'mon, I *told* you everything is all right. I mean, you weren't all that fond of that pair of shoes after all... oh, and by the way, would you make a Brains roll to see if it occurs to you to check your... oh, nothing, nothing serious, just roll those Brains dice."

Your Bozos... Ahem... Honored Friends and Fellow Players Just Love to Bounce Them Dice: Really. They'll drive you wild playing with those stupid things — "Clatter, clatter, bdoink, oh, excuse me, could you hand me... rattle, rattle, bounce" — so you might as well let them bounce them for an adventure-related purpose. Even when there is not a lot going on in the difficulty department, find some excuse to exercise those ivories. "Good. You want to call your mother and tell her you won't be home tonight. Very admirable. Roll Brains dice. Oops. Failed. Well, guess whose birthday party you forgot, and who gives you a major earful about it...?"

Rewarding Your Players for a Job Well Done

At the conclusion of adventures, other roleplaying games award oodles of experience points which can be turned in for or qualify the character for powerful new abilities with which to terrorize the universe — "Hey, oh, boy, now my Master Accountant has the Baffle IRS Agent power!" The character can also accumulate vast quantities of plunder and nifty magical items/artifacts/technological devices to enhance his destructive capacities.

Well, this could be lots of fun — if it weren't for the stupid bookkeeping it requires. And after a while, the plunder and whiz-bang junk gets pretty tame — "Yeah, yeah, we gather the baskets of platinum and the six-pack of magic wands... isn't there anything *interesting*?"

And we are a little worried that folks can get confused. I mean, they could start thinking that the idea of the game is to accumulate points, plunder, and whiz-bang junk.

C'mon. Isn't the playing of the game itself supposed to be fun?

For us, that's the important thing. As Hamlet says, "*The play's the thing.*"

But we also know enough to acknowledge the psychological principle that folk like to be rewarded for a job well done. Brownie Point awards at the end of adventures are the main source of such external rewards. But creative Ghostmasters have another source of goodies they can use to amuse and gratify their players.

Equipment cards.

Of course, you don't need to go out and print up new cards. (We won't *promise* that we won't try to sell you such neat items in the future.) No, we want you to make up your own little handcrafted cards to give to your players. After all, it's the thought that counts.

An obvious kind of reward is new equipment from Ghostbusters International — wifty devices designed for specific menaces, or new, more powerful and versatile versions of current equipment. These devices can get out of hand if you are too generous with them. It is a good practice to have a high factory recall rate on such devices so you can have fun with them for a few adventures, let them break down — usually at the wrong moment — then send them back to GBI where they languish for several eternities awaiting repair. And when some character designs a new widget, make a card for it.

Other new equipment might include classier, more upscale accessories — maybe you need to add a fleet of Ferraris to ensure swift response to house calls, or a Lear jet for those annoying mission-adventures GBI is always sending you on. And in addition to the beach kit, a franchise needs accessories for every vacationing location — Aspen, Monte Carlo, Rio, St. Maarten, Pittsburgh, Vladivostok.

Another good idea for equipment awards is selecting treasures to match the Personal Goals and personalities of the Ghostbuster player characters. For example, Janine might get those darling diamond earrings from Tiffany's, Ray might get a stack of swell occult reference books, Winston might get a fat stock portfolio, and Dana might get a presentable suit for Venkman.

Now, note: the gamelord giveth, and the gamelord taketh away. Whenever a character has a bad day, or does something foolish, or rolls a Ghost, something awful could happen to one of these prized rewards. Maybe a spook snatches the earrings, or slimes the books, or splits the seams on the suit. The Ghostmaster politely asks that the reward cards be turned over to him, and leaves the players in suspense about whether the treasured possessions will ever be recovered.

The neatest part of this Ghostmaster-designed equipment card business is making up the cards. Whatever your artistic abilities, it is always fun to mobilize pencils, crayons, and construction paper in the service of grade-school art. And your players will, of course, praise and cherish these creations as emblems of your generous creativity — that is, if they know what's good for them.

Movement Rates, Scales, and Game Turns

Most roleplaying games have specific movement rates and scales, and a specific game turn structure. You know — “Your 14th level Master Accountant can move two furlongs per game turn — yeah, I think a game turn is equivalent to 10 minutes... except when the Accountant is an indoor environment, when a game turn is equivalent to a Long Lunch... and don’t forget, your Accountant is Encumbered — briefcase, raincoat, umbrella, and Something-For-The-Wife — so his movement rate is halved... or quartered... or something like that.”

Somehow we never found that sort of thing very exciting.

First, most of the time you don’t need that kind of detail in a fast-paced, free-wheeling game like **GHOSTBUSTERS**. Only during an action-conflict circumstance is there any question of who does what first, or how far someone goes in how long, or who gets there first.

And every action-conflict situation is different. In different settings and different circumstances, different scales, rates, and turn structures work better than others — for example, using the same scale, rate, and turn structure for movement in a bathroom and a football field is really missing the point. But... who wants to learn all those different scales, and figure out which to use when?

In **GHOSTBUSTERS**, we have given you the mechanics to answer the basic dramatic question — Who is faster? Just compare Moves Traits (or Power, for a spook). If you want to add an element of dice-bouncing suspense, ask for opposed rolls when racing to a goal — “Okay, Venkman, can you get to the control panel before the Cro-Magnon with the mastodon thigh bone steps through the Time-Vortex? Moves vs. Moves. Ah — Venkman, ‘7’; Cro-Magnon, ‘16.’ Well. Alley Oop is in the batter’s box, and you, Venkman, are about to be driven into the right field bleachers.”

When figuring out how long a game turn should be, think in terms of how long it takes to perform an action, not in terms of seconds or minutes. For **GHOSTBUSTERS**, a “turn” is not so much a measure of time as an indication that you break the action up into a series of actions — usually actions requiring dice rolls of some kind. Or, in simple terms:

A turn is the time it takes for everyone to do something interesting. When that turn is finished, everyone gets to do some other interesting thing.

For those addicted to traditional rate, scale, and turn structures, we provide the following chart. Depending on the dramatic circumstances, the characters and entities involved, and the setting, use whichever unit of distance, time, or turn structure suits your taste.

Universal Movement Rate, Scale, and Turn Chart

The Thing / Person moves (A — a unit of distance) in (B — a unit or units of game turn structure), said (B) being equivalent to (C — a real world time unit) in real world time, except when (D — an exceptional condition), when (A) is some other unit of distance.

A — Angstrom unit, millimeter, game-inch, foot, furlong, league, AU (astronomical unit, about 93 million miles or so), light year

B — phase, pulse, strike rank, segment, round, turn, nanoyear

C — nanosecond, second, minute, hour, fortnight, month, year, geological era (you know, Cretaceous, Pleistocene, etc.)

D — it’s raining, you’re outdoors, you’re encumbered with lots of stuff, you don’t feel well, you’re going a long way, you’re losing interest in the whole business

A Note to Veteran Gamemasters

By now you are probably saying “Where’s the hit points? Where’s the damage tables? What kind of plusses does a guy with Muscles 12 get when hitting somebody with a crowbar?”

Beats us.

If somebody whacks somebody else — with a crowbar, piano, surface-to-air missile, what have you — you get to decide what the effects are. Maybe the victim just shrugs the blow off or maybe it puts him into the hospital for 10 years — use common sense guided by dramatic necessity. If you need that character around for later in the adventure, let him survive reasonably unscathed (we’re sure you can justify surviving a nuclear blast at ground zero; see any James Bond movie if you need help). If you’d just as soon see that character out of the picture, frag ‘em.

You may occasionally find it necessary plot-wise to insure that a non-player character defeats a Ghostbuster. Let’s say that the Evil Villain wants to throw a Ghostbuster through A Portal Into Another Dimension, and if he doesn’t punch the Ghostbuster’s lights out and toss him in, the adventure’s over. Now, this particular Villain is pretty strong and should have little trouble vanquishing his puny foe — except that Ghostbusters have Brownie Points and characters don’t.

Sounds pretty unfair, doesn’t it? So, in the interest of fairness, here’s a million Brownie Points for you Mr. Ghostmaster, which you can use any way you see fit.

If you need more Brownie Points, just send \$100.00 in small, unmarked bills to: West End Games, Inc. 251 W. 30th Street, New York, NY 10001.

Pay to the Order of Mr. Ghostmaster

**** 1,000,000 ****

(One Million)

Brownie Points

Basic Ghostology

At the heart of any adventure is a ghost, spook, demon or other weird critter. Sometimes an adventure is built around something bizarre which can't really be classified as a ghost — like aliens from Arcturus, bioengineering experiments gone awry, or the Loch Ness monster. Most of the time, though, your players will have to face a dead guy.

Typical ghosts (in our terms, ones with a Power between 1 and 6) are not real tough to deal with. As the Ghostbusters will learn, all you have to do is go in, blast 'em a couple of times with a proton pack, suck 'em up with a ghost trap — and then it's Miller time.

Let's face it, usually Ghostbusting is a humdrum, everyday business. Essentially, you're nothing more than a glorified exterminator.

But you're also dealing with highly volatile and potentially dangerous material. No exterminator fears encountering a horde of giant radioactive cockroaches — but it can easily happen to a Ghostbuster.

Once your players have some experience with mundane ghosts, you'll want to go on to more elaborate ones. The simple fact is that many, if not all, ghosts are too powerful, shrewd, or enigmatic to be defeated by the simple application of a proton beam. It isn't the typical, humdrum, zap-zap-in-the-trap Ghostbuster house call that's going to make a good adventure. You're going to be interested in the bewildering, nigh-invulnerable menaces to Nature, Mankind, and the Almighty Dollar.

Ghostly Characteristics

Ghosts are normally immaterial. Mundane weapons such as fists, clubs, and beer bottles pass right through them, whether or not the ghost seems to be material. If a ghost is holding or has swallowed something, a physical attack might knock the thing out of its hand or belly. But it takes a proton pack or similar device to defeat (or even disconcert) a ghost.

A proton beam can destroy an ectoplasmic presence's source of psychokinetic energy (referred to as a spook's "Ectopresence") by disrupting and disordering the spook's contact with the otherworldly plane from whence it draws its power. But... unless you can see the spook to target it, firing a proton pack is an all-but-futile gesture, and even when you can see something, you may be viewing an ectoplasmic manifestation — and not the spook itself. So a proton pack, though useful, is not a universally effective tool.

Despite the apparent immaterial nature of ectoplasmic entities, they evidently can touch and manipulate objects with whatever appendages they possess. For example, ghosts with the Poltergeist Special Ability can manipulate objects at a distance. The physical and paranormal nature of these events is poorly understood. (Read: The

Ghostmaster doesn't have to adhere to any particular rules or anything — just do whatever you want, and when the players babble about inconsistent or contradictory paranormal phenomena, grin broadly and pronounce, "My, how mysterious and enigmatic the manifestations of these otherworldly creatures.")

All ghosts have three things in common: all have a Goal, a Power, and at least one Special Ability. Also, most ghosts have an Ectopresence.

Ghostly Goals

Ghosts, like humans, have Goals. It's perfectly possible for a ghost to have one of the "normal" Goals — fame, money, sex, science, and so on — but most ghosts reanimate themselves on the earthly plane of existence for more profound reasons. When inventing a ghost, one of the first things you should establish is its Goal. Knowing a ghost's Goal helps you determine a sensible pattern of haunting, and helps you decide its reactions to events during a session of play. For example, if you know that Grandma Biddle died of a heart attack while yelling at little Alice Niggelbaum under the mistaken presumption that Alice had been torturing one of La Biddle's cats, and now she returns every day at 6 p.m. (feeding time) to try to scare Alice Niggelbaum, you'll probably

begin to imagine all sorts of interesting events involving Alice, her ghost, and the neighborhood cats.

Goals can suggest special adventures. Perhaps a particular ghost is a philanthropist who strews ectoplasmic hundred-dollar bills across the freeway during rush hour. Perhaps another ghost was once a nurse, and now tucks doctors, nurses, and delivery people into vacant beds in the local hospital. In general, knowing a ghost's Goal helps you plan an adventure logically.

Simple ghosts have simple Goals. Good simple Goals are the seven deadly sins: anger, avarice, envy, gluttony, lust, pride, and sloth. An angry ghost goes around breaking things. An envious ghost haunts a single person or type of person (say, college track stars), making their lives miserable. Ghosts like this are often obsessive but rarely smart — nearly mindless, actually.

Ghosts with higher Powers (3 or more) are more sophisticated, and should have more fully defined Goals. Maybe there's a Marxist ghost who haunts the Federal Reserve Bank and tries to make the U.S. economy collapse. Or perhaps the ghost of a former circus stunt driver possesses some poor schmuck cab driver, and starts careening around Manhattan at breakneck speed.



Goal: Gluttony

Ectopresence

Most ghosts have an *Ectopresence*. This is a measure of its paranormal penetration of our dimension. The higher a ghost's Ectopresence, the more difficult it is to subdue. An Ectopresence of 1-5 indicates a fairly weak connection to this plane; such are often easily subdued with repeated applications of the proton pack. An Ectopresence of 6-10 is a more formidable opponent. There is no established theoretical maximum for Ectopresence — a metaspectre like Zuul may have an Ectopresence of 100 or more. There have been few volunteers eager to gather experimental data on entities with high Ectopresences, presumably because such entities can usually pound a researcher into hamburger quicker than you can say Jack Robinson.

When a ghost is hit with a proton pack beam, its Ectopresence is reduced by 1. If the Ghostbuster's dice total is equal to twice or more what was needed to hit the ghost, the ghost loses 2 points of Ectopresence. If the roll is triple what was needed, the ghost loses 3 points, and so forth. When a ghost's Ectopresence reaches 0, it becomes helpless and can be maneuvered into a ghost trap by a pair of proton packs on the "Containment" setting. The ghost isn't permanently weakened, however; its penetration into this dimension is only temporarily interrupted, and soon returns to its original value. (*If not disturbed by further proton attacks, a spook regains Ectopresence at a rate of one point per hour.*)

Note that you can only trap a ghost this way if it hangs around. If you can't find it, you can't hit it with a proton beam — and most ghosts will make every effort to get out of the vicinity after they're hit once. Also, using a proton pack against a ghost with a truly gross Ectopresence — 10, say — is pretty pointless. The odds are the ghost will escape before the Ghostbusters can do it real damage.

A ghost's Ectopresence can be reduced by other means, too. Exorcisms, banishments and other rituals may reduce a ghost's Ectopresence, at the Ghostmaster's discretion. Our rule of thumb is: *The more neat and dramatic the procedure proposed, the more effective it is.* This positively reinforces clever, entertaining player activities — universally acclaimed a Good Thing.

If the plot requires, rituals may be used to force a ghost to materialize in a certain spot, giving Our Heroes a chance to blow it to vapors using other means.

Some ghosts can't be affected by proton packs. You can come up with some pseudoscientific gobbledegook to explain why, if you like, but the real reason is this: sometimes you want your players

to think. Any ghost with an Ectopresence can, in principle, be eliminated in a proton-pack battle. However, it is often more entertaining to encourage the players to figure out where the ghost came from, why it is hanging around, and how it can be exorcised, rather than let them routinely blast everything into submission.

Ghostly Powers

All ghosts have *Power*, a number representing its ability to manipulate psychokinetic energy (PKE). A ghost's Power is the number of dice it rolls when using its Special Ability (see below), when attempting any task (like outrunning a Ghostbuster), or doing anything else that requires it to roll dice.

Ghostly Special Abilities

Some ghosts spew ectoplasmic slime. Others are poltergeists. Still others emit hideous noise. Inventing new Special Abilities can keep your players guessing with each new encounter.

Ghosts *usually* have one Special Ability for each point of Power they possess. ("Usually" ceases to be the case as soon as you want it otherwise, Mr. Ghostmaster.)

Each time a ghost uses one of its Special Abilities, roll as many dice as the ghost's Power (including the Ghost Die). Special Abilities are used just like Traits or Talents; the ghost's total die-roll must equal or exceed a difficulty number to succeed. Thus, if a ghost is attempting to use its Special Ability for a simple task, it must roll a 5 or more to succeed; if attempting a task of normal difficulty, it must roll a 10 or more, etc.

As suggested on page 24, you may wish to consider an especially high roll a particular success. For example, a ghost using the Poltergeist Ability who rolls particularly high might hurl the object it is attempting to lift with great force, or might be able to lift several objects at once, etc.

When a ghost fails a Special Ability roll, it may have just missed its target (making a mess somewhere else, perhaps), or the Special Ability may not have worked at all, or it may have misfired in some entertaining way. Whatever suits your fancy. In general, don't overuse any single ability, or

don't use it in the same way — that gets predictable and boring. (For example, a Poltergeist fails to lift a Mack truck. Don't try to lift the truck again. Undo a Ghostbuster's belt buckle, making his pants fall down.)

Finally, remember that the Ghost die *helps* ghosts, even though it hurts Ghostbusters. When a ghost attempts to use a Special Ability and fails but rolls a Ghost, its failure may still help it in some way. And when it succeeds and rolls a Ghost, it succeeds spectacularly.

Sometimes, it's important to know how long a Special Ability remains in effect. As a rule of thumb, figure an Ability remains in effect for 5 minutes times the spook's Power. If a Ghost is rolled, maybe the ability lasts longer — until sunrise, perhaps, or until you get bored.

Below, we list twelve suggested Special Abilities. Feel free to use any or all. Add new ones, combine old ones, be imaginative. Think about all the creepy things movie and fiction ghosts do, and what Special Abilities are necessary to let your ghosts do the same.

If the ghost you are creating has more than one Special Ability, be creative. Combine abilities. If a ghost can both Materialize and Terrorize, perhaps it takes the physical form of a hideous rotting corpse — or a 7-foot garlic bagel. If it both Summons Pests and Dematerializes, maybe it summons some sort of inanimate pest, such as dollar bills which continually pop in and out of existence around the Ghostbusters, or which take the place of a Ghostbuster's real money.

If you're feeling unimaginative, roll a die and refer to one of the tables on the next page to determine a ghost's Special Ability. The Abilities on the second table are a bit more powerful than the ones on the first.



Ghostly Special Abilities

Special Abilities Table I

roll	ability
1	Slime
2	Terrorize
3	Materialize
4	Possess
5	Poltergeist
6	Dematerialize Object

Special Abilities Table II

roll	ability
1	Read Mind
2	Make Illusion
3	Summon Pests
4	Animate
5	Control Mind
6	Murphy

Slime: Slime is a disgusting, gooey, gelatinous, ectoplasmic product which ruins carpets, spoils food, and embarrasses Ghostbusters.

A ghost Slimes one person or object per attack. The ghost uses the Slime as a weapon: since Slime can be used only at point-blank range, the ghost need only beat a difficulty of 5 to hit its victim. When the spook hits, its target is gummed up, grossly hindered, and his or her ghostbuster suit is ruined.



Being Slimed is uncool. If a character is Slimed, his Cool Trait is halved (round up) until the Slime is removed.

If a Ghost is rolled on a Slime attack, the target is so gummed he can hardly move until someone helps wipe the Slime off.

Terrorize: The ghost can evoke paralyzing or panicking fear. Some ghosts always look frightening. Others look normal until they transform, like the librarian ghost in the movie. Other ghosts are subtler, using a variety of effects over time to chip away at the composure of Ghostbusters. While a terrorize attack is recognizably visual, it is actually a mental attack, affecting susceptible Ghostbusters whether or not they close their eyes.

Match the spook's Power against the Cool of each Ghostbuster present at the scene of the attack. If the target's Cool is overcome, he or she panics and flees. If the Ghostmaster rolls a Ghost when overcoming a Ghostbuster's cool, the Ghostbuster faints dead away. Terrorize can affect a whole gang of Ghostbusters at once.

Recovering from a Terrorize attack takes about half an hour.

A Ghostbuster resisting a Terrorize attack is immune to that attack by that ghost for the same half hour of time.

Materialize:

This Ability allows a ghost to take physical form — as a dancing skeleton, a walking statue, or anything else you can think of. Normally, a ghost has only one physical form, although there are exceptions.

Once a ghost has physically materialized, it uses its Power in place of Muscle or Moves when attempting physical feats. It is possible to arm-wrestle or swordfight a dancing skeleton, for instance; conceivably, a ghost can do actual physical damage in this case.

Reverting to a ghostly state takes a few seconds. This means that the Ghostbusters are allowed at least one attempt to do something before a materialized ghost fades away. Materialized ghosts are always susceptible to proton pack attacks.

A materialized ghost cannot suffer physical damage. If a dancing skeleton's arm is cut off, for example, it can just reach down and reattach it.

Possess:

This ability allows a ghost to take over the will of a person and control his or her actions. Since ghosts don't think or act like people, when someone is possessed, it is usually pretty obvious to



The Terrorize attack can also be employed to cure hiccups.

an observer. (Remember Dana Barrett possessed by Zuul?) This is not invariably so, however.

A possessed character's Moves and Muscle are used, but the ghost's Power is used instead of his or her Brains and Cool. The ghost has no access to the knowledge, memory, or personality of the person whose body it occupies.

When a ghost attempts to Possess someone, match the ghost's Power against the Brains of its target. If the ghost wins, it takes over. If the attack fails, the ghost is driven off and can't try again for at least an hour, — unless it rolled a Ghost, in which case it can try again whenever it pleases.

Poltergeist:

Poltergeists [POLE-ter-guysts] specialize in levitation and telekinesis, tossing things around without touching them.

Vandal ghosts especially like this power, since they can crash all the dishes off the shelves at once, instead of having to go over and pull them down one by one.



I am a Materialized girl...

When a ghost uses this power, determine the difficulty of its action. For example, if the ghost wants to lift only a small object, the task is not difficult, and it only needs to roll a 5 or more. If it wants to make the Brooklyn Bridge vibrate like a plucked string, the task is pretty darn difficult, and it might need to roll a 50 or more.

A ghost can toss more than one thing around at once; just take the number of things into account when determining the difficulty.

A ghost can do lots of things with this power. It could move furniture, pick a Ghostbuster's pocket, or have a dozen plucked turkeys do the cha-cha-cha in a bizarre and horrific chorus line. It could even attack Ghostbusters by hurling furniture at them. In this case, you'd match the Ghostbuster's Muscle against the ghost's Power to determine whether the Ghostbuster stops the furniture or vice versa.

It is possible to move animate as well as inanimate objects, but Ghostmasters should resist the temptation to arbitrarily hurl Ghostbusters around whenever they want to soak up Brownie Points.

Dematerialize Object: This is the power to make things disappear. The ghost dematerializes all of a given object at once — it can't cause just a part of it to go away.

Again, the Ghostmaster should determine the difficulty of dematerializing an object. Small things (like a refrigerator magnet) should be easy (difficulty 5); larger things (like a refrigerator) should be tougher (10, or maybe 15). More than one object can be dematerialized at once — just increase the difficulty.

Living plants, people, fish, etc., cannot be dematerialized — only inanimate objects.

Normally, a Dematerialized object reappears somewhere silly at the end of the ghost's time limit. (Ever see ECTO-1 on the roof of the City Hall?) The only limit to the number of Dematerialize attacks possible is the good sense of the Ghostmaster.

Read Mind: This allows a ghost to read a Ghostbuster's thoughts. The ghost matches its Power against the target's Brains. If it wins, the ghost reads the target's mind and knows any plans for the near future. The target knows that his or her mind is under scrutiny unless the spook rolled a Ghost when it used its ability, then the target suspects nothing.

If the target is aware that his or her mind is being probed, he can try to fight back by trying to overcome the ghost's Power with his Cool. If successful, he manages to concentrate on things like wheelbarrows, Madonna videos, and ear wax, preventing the ghost from learning anything useful.

A ghost can attempt to Read Minds whenever it wishes. If it succeeds, the Ghostbuster must tell the Ghostmaster his or her intentions for the next few rounds of play.

Make Illusion: Illusions are as complex or as simple as the ghost wants. A ghost often has one or two stock illusions. For example, it might make an old deserted house appear as it was when new. It might make illusions of fire, or create the image of a pet chicken. Generally, the illusions a ghost chooses to create are related in some way to its Goal, and make interesting intellectual puzzles for the Ghostbusters.

When a ghost attempts to create an illusion, determine a difficulty factor for the illusion. Small, diffuse illusions (a mist covering a small area) are easy (difficulty 5); large, concrete illusions (a huge winged pterodactyl circling the Empire State Building) are more difficult (20, perhaps).

The players may figure out that an illusion is illusory by deduction. If, however, they only suspect, they may attempt to make sure by matching Brains versus the ghost's Power. If they are successful, you must tell them whether or not the object is an illusion.

Summon Pests: This allows a ghost to summon and control cockroach hordes, swooping bats, clouds of flies, creepy spiders, whining cats, lurking snakes, brat children, surly people who ask you for money and spit on the sidewalk, and other annoying stuff. Generally, a ghost controls only one type of pest (insurance salesmen, say), but there are exceptions.

When a ghost attempts to Summon Pests, the Ghostmaster must assign a difficulty number to the summoning. Figure that large numbers of pests, more pesky pests, and availability affect the difficulty. Summoning a horde of roaches in a Lower East Side tenement is real easy; summoning a million lions at the South Pole is real tough.

Animate: Causing inanimate objects to take on some of the characteristics of life — the salt shaker strolls across the table, a chair grows arms, tentacular spirals of toilet tissue slither after hapless Ghostbusters and coil around them, and other Fun Things.

Roll dice equal to the spook's Power. This is the number of things the spook can animate. If a Ghost is rolled when the spook activates his ability, double the number.

As with Summon Pests, there is no limit to the number of Animate attacks which can be made, but the Ghostmaster should balance discretion, humor, and gruesomeness in using the ability.

Control Mind: Control Mind allows a ghost to control a target without possessing him, effectively turning a Ghostbuster into the ghost's slave until the ghost decides to do something else. Then, the Ghostbuster would regain control, bewildered as if suddenly awakened.

Match the spook's Power against the Ghostbuster's Cool to determine if the ghost can control him.

Murphy: From Murphy's Law, this ability allows the ghost to make things go wrong, break machines, burn out lights, make proton packs misfire, etc.

Whenever the ghost tries to bollix something, the Ghostmaster determines a difficulty number for the attempt. Causing a breakdown in something already prone to failure is a cinch (like a rusted '56 Willys Overland roadster which hasn't been repaired in thirteen years); making something very reliable fail is tough (like a well-maintained digital watch).

Really Bad News: Demons, Eldritch Horrors, and Accountants

Some of the most challenging — and most dangerous — opponents are demons, powerful gods, and the like. These beings will require a bit more of your attention than a random spook.

Really Bad News doesn't necessarily follow any of the rules for ghosts. These guys are really tough. They frequently have lots of horrifying minions who are confronted in various episodes that lead to a final, climactic confrontation. It will require tremendous ingenuity, hard work, and the application of many incredible superscience gadgets to defeat them.

Demons are notorious for seeking eternal vengeance on Mankind, or for attempting global conquest. Like comic book supervillains, they're verbose, high-handed, melodramatic, and stuck-up. Unfortunately for the Ghostbusters, proton packs won't even slow one of these critters down.

Each Demon must be defeated in a unique way. A new scientific device from Egon might do it. Peter Venkman might be able to sweet-talk it back to its own dimension. Janine might convince it that it has no legal right to be here. Like that.

Be sure each Demon the characters meet is an individual — with its own goals, obsessions, manias, weaknesses, and distinctive stylistic flourishes. For example, Threnurknaou, the ancient Hittite daemon of wild, uncanny music takes his revenge on humanity's tasteless perversion of the euterpean arts by terrorizing elevator passengers and others exposed to Muzak.

Really Bad News entities have such incredible Ectopresences that the poor hapless Ghostbusters can pretty much forget about using proton packs, for sure.

As for Special Abilities — these guys can, like, do what they want. You may limit their sphere of control to manifestations to particular areas... but certainly don't feel limited by the Special Abilities rules.

Defeating a Bad News entity is a task for many sessions of play. To do so, the Ghostbusters will have to do substantial research and explore many avenues. This is, in fact, one of their major advantages; you can introduce Really Bad villains over several adventures, leading up to a satisfactory grand conclusion. The basic "plot" outline remains the same as for briefer adventures — but the whole shebang is on a much grander scale.

Scientific Research

Or, How to take a blender and two batteries and create a Di-Variable Veeble-Vettzer

During the Ghostbusters' careers as paranormal investigators they will sometimes find that their usual equipment proves ineffective, normal avenues of research reveals nothing, and they're in deep trouble. Then, it's time for Weird Science.

I'll Just Whip Up a Monofomatic Chromodynamic Spitzdinger...

Inventing a new device can be the beginning of a whole adventure, or at least a major part of one.

Although... a caveat is in order! Sometimes unimaginative players will want to build a new widget to avoid *thinking* about a problem. Well, don't let 'em. You're the Ghostmaster, after all; the players can develop a device only with your approval. Come to think of it, if superscientific widgetry leaves you cold, you can decide they can't ever develop a new device. It's up to you.

Okay, but suppose you've given them the go-ahead. The first thing you should do is have them brainstorm a bunch of ways to do what they want. They should come up with a semiplausible justification for why each way should work.

Once they've done so, choose one of the methods, and tell them to go ahead with it. Choose the one you think would be most interesting — and give extra points for well-conceived pseudoscientific gobbledygook!

For an idea what we're talking about, see the box in the right-hand column.

The Difficult We Do At Once — The Impossible Takes a Little Longer

Choosing the method is only the beginning.

After all, you can't just whip up a complex technological device in a couple of minutes, then blast the little buggers into oblivion. It ain't that easy. You have to get the right equipment. You have to experiment. You have to build a prototype. And you may have to deal with obstructionist federal agencies.

Or to put it another way, there's no element of drama if our heroes win in fifteen minutes by saying "I build a gizmo," rolling against Brains, and blasting the little buggers. If they're going to win by building a device, building a device has to be a problem in itself.

In the section "Plotting the Adventure," we outline a typical adventure plot (see page 39). This structure can be applied to equipment development, too. Basically, the idea is that, in order to build a device and make it work, the Ghostbusters have to overcome a lot of little obstacles first. When they finally reach their goal, they'll feel like they've really accomplished something.

That, we think, is a lot more dramatic.

For an example of what we means, see the box on the next page.

Sample Semiplausible Justifications:

Huge mutant geraniums are ravaging Idaho, striding across the rural state on giant root-legs, uprooting and sucking the juices out of potatoes wherever they go. The Department of Agriculture contracts with the Ghostbusters to halt this vegetative menace to the American diet.

Our heroes fight with the plants several times, but can't stop them. Egon decides to try some weird science. You (the Ghostmaster) ask him to come up with a couple of wacky ideas, and he produces:

1. Since Egon once had a flowerbox of geraniums which died when his cats kept peeing on them, he suggests analyzing cat urine and constituting thousands of gallons of the stuff to be sprayed on the plants. Since the local farmers will be less than thrilled if they learn what it really is, he intends to call it "X17."

2. Since the plants have no apparent eyes, Egon concludes they sense their environment through vibrations. He suggests that a broadcast from the local radio station on the proper wavelength will confuse the plants, rendering them defenseless to the Ghostbusters.

3. Running short of ideas, Egon suggests developing eyes for the plants using genetic manipulation techniques, then supplying them with televisions. They'll watch TV and become true vegetables.

You like the third idea, but think Plan 2 is more plausible.

Egon could go ahead with one of the other two ideas, if he really wanted to — but it's not nice to disobey the Ghostmaster. If he does, you'll probably want to make him fail a lot, until he gets the idea.

¹ "Caveat" means warning, by the way. It's Latin. We like to use Latin to show how smart we are. If you learn some Latin, you can impress people with how smart you are. I bet you'll remember what "caveat" means now that we've made such a fuss over it.

See? Roleplaying games are educational. If someone asks why you're spending so much time rolling funny-looking dice and crouching over a table, you can point to this footnote to show how educational and worthwhile they are. Kinda makes you proud, don't it?

Don't forget to award Brownie Points for truly wacky science. The zanier the logic, the more zany the result, the more Brownie Points you should award.

As a rule of thumb, award a die-roll's worth for outlandish stuff, and two dice-roll's worth for extremely crazy, obviously crocked, things.

When a Ghostbuster tries to develop a new device, consider the effects:

- Is the device needed, or are they just not thinking enough about the problem? You don't want them running off to generate a new device for every adventure.
- If the device actually works, how can they use it in future games? Will it screw up the adventures if it can be used all the time? If so, you may need to develop a rationale for why the device no longer works properly.
- How effective is the new device going to be? Does it do as much as the Ghostbusters want it to? The Sonic Vegeconfuser (see box to the right) doesn't work unless the target can sense the sound from a nearby speaker, for example.
- Is the device unreliable? This is sometimes much more fun. For example — unknown to the Ghostbusters, the Sonic Vegeconfuser affected some Idaho residents tuned to the radio station at the time of the experiment, making them walk into walls. If this is ever traced back to the Ghostbusters, they can expect hassles with the FCC and a megabuck lawsuit.
- Does the device require components which are rare, expensive, or dangerous to handle? It isn't always easy to get eight cars together to power the Vegeconfuser. And how many radio stations will allow the Ghostbusters to use their broadcasting equipment?

If it turns out the new device is too overpowering, so effective that it threatens the very basis of your campaign, and you can't come up with an ingenious way to make it malfunction — well, there are always Crusader Koalas From Beyond Space and Time. (See "Things Man Was Not Meant To Know" in the "A Cast of Dozens" section.)



Sample Lotsa Little Obstacles:

In the terms of our prototypical adventure plot, the voracious geraniums are the Really Big problem. The Ghostbusters are going to try to solve it by developing a Sonic Vegeconfuser. Your job is to make them overcome some problems along the way. Pay no attention when they complain you're making their life a living hell; if they're having fun, the moans are just grousing.

Obstacle One: The Ghostbusters first need cooperation from the local radio station if they're going to blanket the whole section of Idaho where the geraniums are running rampant. Janine befuddles the station's accountant, while Peter out-Cools the owner.

Obstacle Two: The device must be designed. The player rolls Egon's Brains and gets a Ghost. You decide that this means the Sonic Vegeconfuser needs a complex electrical waveform resonance which Egon could probably reproduce by spending weeks programming and reprogramming a synthesizer — but which he can serendipitously create by hooking up eight car batteries to a blender. Of course, the car batteries must be in the cars, because the car radios are part of the circuit.

Obstacle Three: The plants seem unaffected. Venkman stares accusingly at Egon. Egon makes a Brains roll and succeeds; he's figured out the problem. "Of course," says Egon. "The plants don't sense radio waves, but sounds. We have to get some radios."

"Are you telling me we're going to have to airdrop ghetto blasters all over Idaho?" asks Peter.

"Precisely."

Obstacle Four: Idaho is saturated with radios. As the radio station is about to begin broadcasting, it gets a visit from the FCC. They've heard about the experiment and are concerned for the safety of the community. It takes a lot of hollering and the intervention of Idaho's senior Senator (the honorable Mr. Leghorn), but finally the FCC rep agrees to wait and see.

The switch is thrown and... the geraniums mill about, confused! Our heroes rapidly dispatch them, no longer worried about the plants fighting. Another victory for hot spuds with butter, applehood, mother pie, and the virtues of the free market.

Ghostbuster Franchises

You can probably amuse yourself and your players for quite a while if you use no more than the original movie characters and the Ghostbuster Headquarters, and if you focus on the more glamorous action-adventure elements of eliminating paranormal pests.

However, a more ambitious and satisfying project is setting up your own Ghostbusters franchise and headquarters with unique, home-made Ghostbuster characters designed by your players. Ideally you should set up your new Ghostbuster operation in your hometown, or in some familiar neighboring community, but you can choose any location you want — Manhattan, Toronto, London, Transylvania — take your pick.

Note: Setting the adventures in your home town means that sometimes you'll have to adapt published adventures like "Couch Potato" and "BioMedChemTech™" to your local setting, but the wealth of descriptive detail at your fingertips, and the convenience of knowing the way your town works, of knowing the streets and the real residents (any of whom could appear as a minor character), will amply reward the effort expended. Such a campaign can be set in real time, and all the realities of weather, the time of year, local problems, etc., can be incorporated with little trouble. Also, when something unexpected comes up, your familiarity with the setting makes it a lot easier to improvise an appropriate response. Overall, adventures set in your home town are richer in texture and your presentation of adventures is made more easy and flexible.

Establishing The Franchise

Presume that new Ghostbusters met the financial requirements for the franchise by having sold or mortgaged everything they own — houses, cars, land, stocks, etc. The players' characters start with just enough money to take out ads and to buy a week's supply of eats. If they want to know exactly how much money they have, let each player roll the five regular dice. The total each rolls is the full amount of money in dollars that player's character has left.

The new Ghostbusters have (1) the right to use the Ghostbuster name, (2) the exclusive district right to purchase and to operate patented Ghostbusters equipment, and (3) an exclusive territory

within which they act as representatives of Ghostbusters International. The equipment cards which the players chose at the beginning of the first game represents that equipment which was purchased from Ghostbusters International as part of the expense of setting up the franchise.

In return for those rights, the owners of the new franchise must pay off an extensive debt to Ghostbusters International, offer quality service within its customer service area, promptly attend to consumer complaints, properly contain or otherwise neutralize supernatural agents, use intelligently and maintain properly all devices patented and sold exclusively by Ghostbusters Inc., hold both Ghostbusters Inc. and Ghostbusters International free from all but reasonable and customary complaints, and try to avoid being saddled with the outrageous and inflated service charges which Venkman and Louis Tully are fond of inventing.

Show the players the sample contract, the letter of greeting from Louis "Lou" Tully, the release form, the EPA permit, the form will (see the **Reference Files** for these documents). If you like, photocopy these forms ahead of time so that they all have copies. To help them get into the spirit of things, encourage them to sign the documents in their characters' names, and treat the papers as the legal documents they purport to be.

Setting Up Your Franchise

Here are the three steps necessary to set yourself and your players up for establishing a Ghostbusters franchise.

Step One: Getting Local Maps

The advantage of using a familiar locale is that you know it well, and you have access to plenty of maps, diagrams, floor plans of factories, school buildings, shopping malls, etc. that you can easily adapt to your adventuring purposes. You know the terrain, where all the local businesses are, where the bad part of town is, and where any local ethnic groups hang out. You know the local laws and ordinances; you know town politics and police tactics (which may influence your Ghostbusters' operating style — some local officials are not as cooperative as the officials in the movie).

Go to your local Chamber of Commerce (or send one of your players) and get a map of your own city or home town. This is the area your Ghostbusters use as their home territory. If you live in a rural area or a town too small to support a Ghostbuster franchise, use the map of a nearby town as your base.

Duties

PRESIDENT: the ostensible head of the franchise. He may or may not be the guy that put up the money in the first place. He must meet annoying public officials, set company policy, and take the blame for fiascos.

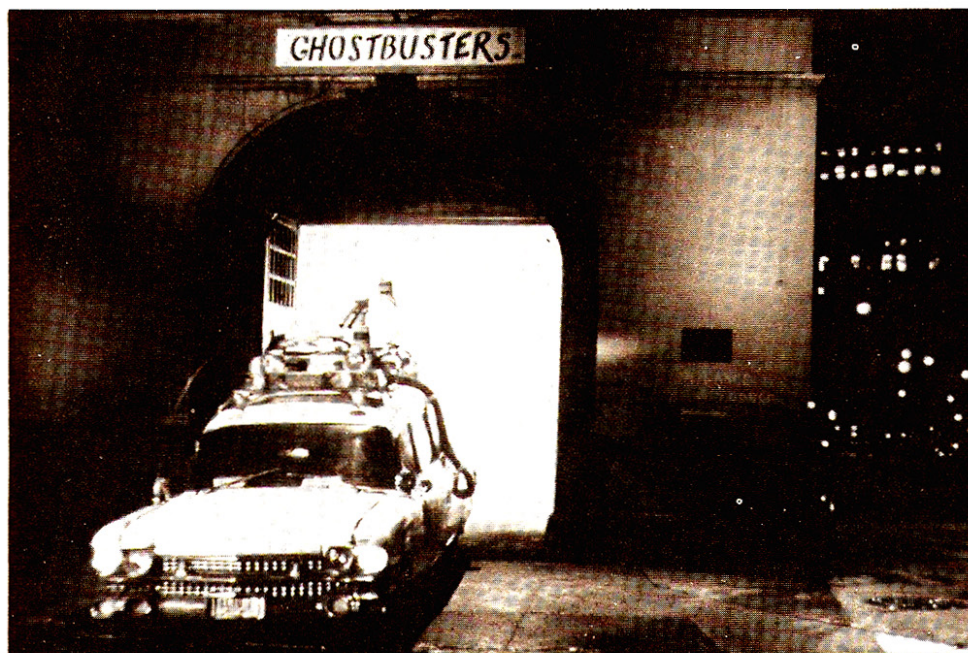
In a Ghostbuster franchise, the president has little formal power, and he certainly is no dictator! He is routinely overruled by the other Ghostbusters, but when nobody seems especially qualified to make a particular decision, he should make it.

VICE-PRESIDENTS: everyone can be a vice-president as well as any other job, if they wish. Be sure to give each vice-president some sort of descriptive title, such as Vice-President In Charge of Shipping, Vice-President In Charge of Sitting Behind the Door, Vice-President With Three Phones on His Desk, or whatever.

TREASURER: this is the ideal job for the guy with the Money goal. He must keep tabs on how profitable the franchise is. He should set fees, bargain with clients, and guide the franchise in large expenditures, like replacement of smashed Ectomobiles and maltreated proton packs.

SECRETARY: the secretary mostly just sits in the office. He must take phone calls, keep minutes of important meetings, and make appointments. His most important function is to man the office when everyone else is gone. You may wish to hire a non-player-character, or a secondary character, as the secretary, or get a phone answering machine.

TECHNICIAN: he has to design new equipment when needed, repair old equipment, and run the team's complicated laboratory.



Step Two: Pick a Site for Ghostbuster Headquarters

Next, the Ghostmaster sits down and draws up a diagram of the Ghostbuster franchise building. If a real building in town is suitable for your team, get a floor plan of it, or draw up a rough one. Then modify it for your needs. The New York Ghostbuster franchise is a good model to follow, but don't let it constrain you (see back cover of the *Training Manual*).

And don't hesitate to stick the fledgling spooksmashers in tiny, tacky, shabby quarters — something that would cause a date to blanch at first glance. You have to start somewhere, and this motivates the Ghostbusters to work hard to improve their quarters.

Step Three: Election of Officers

Gather all the players together and have them step into their personas as Ghostbusters. Call an election of officers for the franchise. You, the Ghostmaster, and representative of Ghostbusters International, have a say, too. If you think someone would not make a suitable president — maybe because he is too busy to make it to all game sessions, or because he tends to be a pushy leader — you can veto any officer's election. (Try persuasion first, and be tactful — this sort of thing can cause hard feelings.)

You'll need to elect at least a President. If you like, you may also elect a Treasurer, Office Manager, ECTO-1 Driver, Tactical Leader and any other company officers your group finds useful. Remember that one guy may hold two or more offices, and that creative and ingenious folk like Ghostbusters don't go in for a lot of formality.

Paying For The Franchise

If they enjoy such things, Ghostmasters are free to set up elaborate capitalization, client fee, and payback schemes. The franchise rights could have a price, each piece of patented equipment could have a set cost, etc. Shipping, rent, sales tax, power, business licenses, etc., could have costs: even ECTO-1's gas tank could gradually empty and need refilling.

That might be fun. But, for the most part, Ghostbusters are not cost accountants, and elaborate record-keeping is contrary to the spirit of free-wheeling roleplaying. The franchise contract has been written around the concept of the mission-payment: Ghostbusters International occasionally makes a mission request, for which the local franchise receives no payment but for the successful dispatch of which the local franchise receives credit with GBI.

Presumably GBI gets considerable direct payment from the clients, and references to truly monstrous sums (which would make an individual franchise very wealthy) should be made, hopefully making the local franchisees jealous and disgruntled. However, the Ghostbusters get Brownie Points for personal goals achieved during such a mission, and if the job is particularly well-done, and the mission extraordinarily profitable, GBI has been known to distribute handsome bonuses and generous perks (like extra vacation time in Bora Bora, or wifty new technological marvels from Egon's research labs).

Some Ghostmasters may want to amuse themselves and their players by regularly writing letters of receipt from Louis Tully in which he analyzes Ghostbuster mistakes in the latest mission-adventure, notes that their uniforms were dirty or that the damage claims from the mission-adventure have been unduly large, etc. Place the

letters in a file as the mission-adventures occur — probably one a month or one every other month so that the Ghostbusters never quite forget that they've been ensnared. When opportune moments come up, quote from the letters.

The Mission-Adventure

The mission-adventure is a Ghostbusting assignment negotiated for by Ghostbusters International headquarters in New York, and then assigned to the local franchise. The franchise is responsible for successful completion of the assignment: GBI takes the credit, profit, etc. The mission-adventure is payment-in-kind for the rights and privileges of Ghostbuster enfranchisement. It must be completed, or the franchise is forfeit.

Typically, Ghostbusters International (GBI) — especially in the person of Louis "Lou" Tully — acts as the bad guy, accepting impossible terms from clients and demanding impossible performance from its franchisees.

Mission-adventures are uniformly difficult, dangerous, and unprofitable, except for GBI. No franchisee likes to accept such assignments, and no one would were they not forced to by contract.

Ghostbusters Inc. and Ghostbusters International

There are two corporate entities referred to in the franchise contract. One is Ghostbusters Inc., the original franchise set up by Venkman, Stantz, and Spengler in Manhattan. It is a parent corporation to and the majority stockholder of Ghostbusters International (GBI) corporation, a piratical and profiteering institution guided by Louis Tully, the tax accountant/Keymaster of the GHOSTBUSTERS movie, who lived next door to Dana Barrett.

The original Ghostbusters, happy-go-lucky guys that they are, rarely have anything to do with GBI except to cash the quarterly earnings checks they get from it. If they intercede with Tully on occasion at the behest of franchisees, or if they respond to a plea for aid from desperate Ghostbusters in a remote location, then that is the subject of a small adventure in itself.

How to Run a Ghostbusters Campaign

There are two different ways to run **GHOSTBUSTERS**: session-by-session or campaign-style.

In session-by-session play, each adventure is planned to begin and end in a single sitting. In each session, the Ghostbusters face a different foe. The enemy is neatly defeated (or not) in the climax, and the Ghostbusters retire back to their headquarters until the next adventure.

This is a common narrative structure for action-adventure television series — each week the hero has a different problem, which is disposed of before the end of the show; whereupon next week he starts on a completely different problem.

Session-by-session is the easiest way to play Ghostbusters. Most Ghostmasters will start out running their adventures this way.

Running a Campaign

Once you've gotten the hang of Ghostmastering, or if you're an experienced roleplaying gamemaster, you'll probably want to try running a campaign.

In a campaign, last week's problems may still remain to be solved the following week. The problems are usually more challenging than in a session-by-session game, and it may take many play sessions to finally overcome the ultimate nemesis.

To run a campaign, you must plan ahead, and think of your sessions as a series of steps leading to a final conclusion. Each session must end with a dramatic cliffhanger (with the players in terrible suspense about the fate of their characters) or with a dramatic revelation which leads the characters ever closer to the main antagonist. The final session must be an action climax where the Forces of Good (Our Side — huzzah!) confront, and ultimately overcome, the Forces of Evil (The Bad Guys — hiss, boo!).

In the first session of a campaign, there is usually no more than a hint of the menacing nature of the Big Baddies; in fact, it looks like another routine mission which mysteriously is harder to deal with than anyone anticipated. As the sessions proceed, the Ghostbusters become more and more aware of Mr. Ultimate Evil, the guiding force

behind the threatening events. Gradually they become hip to the fact that the minor problems they are encountering in each session are parts of some terrible plot which they alone can prevent. In the end, the noble and heroic Ghostbusters challenge Mr. Ultimate Evil (preferably in front of a large and adoring audience) and Fix His Wagon But Good.

Really ambitious Ghostmasters can overlap campaigns by introducing the first step of the next campaign before the players have reached the climax of their current campaign.

For instance, as they reach the home town of Count Dracula and begin their search for the lair of the evil Count, they might be beset by farmers asking them to help exorcise their homes of phantom rabbits. Of course, the Count is a Top Priority job, and the Ghostbusters have no time to fool around with flop-eared spectres.

However, by the time the Ghostbusters have finally disposed of the Count, phantom hamsters and gerbils have also appeared in the region, voraciously consuming crops and threatening to throw the entire agricultural base of Europe into confusion. Thus the Ghostbusters are led into a campaign against the dreadful machinations of Gorobongo, an ancient Sumerian Demon Lord of Small Fuzzy Things.

Several play-sessions later, as they discover that Gorobongo is being summoned because a Chuck E. Cheese pizza parlor is being built over his ancient resting place (coincidentally, Chuck E. happens to look just like ancient Sumerian statues of Gorobongo), the Ghostbusters may notice that shadowy presences in dark bathrobes are following them around.

By the time Gorobongo is laid to rest, the Ghostbusters must deal with the Mysterious Men in Dark Sleepwear...

And so forth...

And so on...

Two Sample Campaigns

Here are two sample campaign outlines. The first outline may look a bit familiar to you. We're sure you'll get the idea.

We are also sure that you'll be interested in buying dozens of campaign adventures that West End Games is publishing Real Soon, like **GHOST TOASTIES**. It's nice to design your own clever

campaigns, but it's also nice to sit back and let us Big Time Game Designers do all the work (and be real clever and entertaining, natch).

SAMPLE CAMPAIGN 1: Gozer the Gozerian

Session One: Dana Barrett finds that her refrigerator is haunted and calls in the Ghostbusters. Nothing untoward is discovered. A couple of small spooksmashing jobs keep the team busy, though.

Session Two: The Ghostbusters are worked to frazzle by a sudden spate of ghosts. This session is a non-stop sequence of annoying little menaces. If the Ghostbusters are smart, maybe they'll get suspicious — how come there are so many ghosts all of a sudden?

The E.P.A. sends a hatchet man (Walter Peck) to threaten the Ghostbusters. Peck is temporarily driven off, but the session ends ominously with the threat of further government interference.

Session Three: The N.Y.P.D. deliver Louis Tully to the Ghostbusters' doorstep. He is apparently possessed by an ancient Sumerian demon that calls itself, among other things, the Keymaster.



"Many Shubs and Zuuls knew what it was to be roasted in the depths of the Sloar that day I could tell you."

At the same time, Dana Barrett is discovered in the ruins of her apartment by a Ghostbuster. She, too, is apparently possessed by a demon that calls itself the Gatekeeper. She tries to seduce anyone that claims to be the Keymaster.

Walter Peck returns with a court order and shuts off the Ghostbusters' containment grid at the worst possible time. Zillions of mischievous and malevolent spirits are loosed on an unsuspecting New York. The Ghostbusters end up in jail.

In their cell Ghostbusters sit down and figure out what is going on. Gozer, the being that the possessed folks keep talking about, is going to visit New York City real soon. And this upcoming visit is the reason for the increased ghostly activity in town. And Dana Barrett's apartment building is some sort of Gozer-summoning device.

Now, in the confusion, Louis Tully, the Keymaster, has escaped. Dana Barrett, the Gatekeeper, is on the loose. And the Ghostbusters are stuck in jail. What are they gonna do...?

Session Four: ... but fortunately, at the last minute, the Ghostbusters are summoned to talk to the mayor, and out-Cool the EPA man. The mayor, convinced by their reasoning and confidence, gives them a chance to go after Gozer.

Now, the dramatic climax.

The Ghostbusters climb up to the top of the building and confront Gozer. At first, it looks like Gozer is just too tough — way out of the Ghostbusters' league. And when Gozer summons the instrument of their doom — the Stay-Puft Marshmallow Man — things look pretty dark for our heroes, the Big Apple, and Western Civilization As We Know It.

However, a last-ditch, ingenious but risky gambit — crossing the proton beams — closes the gate, shuts Gozer out of our universe, destroys the Marshmallow Monster, and saves the day.

The Ghostbusters descend to the cheers of a grateful populace, the accolades of the clergy and media, and the everlasting humiliation of Walter Peck, who will probably be reassigned as Inspector-in-Perpetuity of New York City's garbage scows.

The End.

SAMPLE CAMPAIGN 2: Rockin' Octopus

Session One: The newspaper reports three flying saucer sightings from Hoboken. The next week, more flying saucer reports come in from Chicago, then Los Angeles, and finally in the Ghostbusters' New York territory. The Ghostbusters actually sight a few flying saucers themselves — your classic mammoth interplanetary Frisbees with little domes on top and glowing lights all around the rim.

Then the New York Department of Sanitation appeals to the Ghostbusters to investigate some creature that has been frightening the sewer workers — a sort of six-foot-long cross between a slug and a cockroach — quite annoying, and just as the sewer workers were getting used to the alligators.

The Ghostbusters get down into the sewers, track the monster around for a while, and eventually find and dispose of it. Mission accomplished.

Or is it? Egon noticed a sort of tattoo or burn on its side, a weird image suggesting an octopus in a rocking chair.

Session Two: More loathsome cockroach-slugs are reported in the sewers, and similar reports are coming in from Chicago, Los Angeles, and Hoboken. The various Departments of Sanitation start bidding for the Ghostbusters' services, sending fancy limousines to pick them up, pretty girls to deliver letters offering thousands of dollars, and even a free home sewage treatment installation.

The Ghostbusters investigate, and succeed in destroying or capturing some of the monsters. They note the same odd image etched into the sides of all the cockroach-slugs, which the sewer workers are starting to call the "sign of the rockin' octopus."

Session Three: A guy dressed in a business suit, Stetson hat, and cowboy boots visits the offices of Ghostbusters, Inc., announcing that he represents a foreign power. He has a funny accent, but none of the Ghostbusters can place it (the

Ghostmaster can have fun making up a unique accent for this), and he doesn't respond to any questions about his nationality.

The mysterious stranger tries to persuade the Ghostbusters to stop investigating the cockroach-slugs and offers them immense lumps of solid gold to do so. They are tempted, but suspicious of his motives, they refuse, and demand that he identify himself. Alarmed, he pulls out a little plastic gun.

There is a brief, desperate struggle. Finally the little plastic gun flashes and whirrs, and each of the Ghostbusters find himself paralyzed. The stranger makes his exit. Just as he slips out the door, the hair parts at the back of the head and a third eye peeks out, winking slyly at the Ghostbusters.

The paralyzing effect wears off in five minutes. Moments later, shrieks and shouts are heard outside as a flying saucer is seen taking off from behind the Ghostbuster building.

The Ghostbusters realize that the flying saucer brought the cockroach-slugs and that the three-eyed visitor from a foreign power is foreign indeed. Extraterrestrial, even. With diligent research, investigations, and interviews with cooperative sanitation engineers, they discover that the center of the infestation is at the sewage treatment plant outside of town.

The Ghostbusters' arrive at the site, and their instruments reveal evidence of a giant metallic object — a flying saucer? — at the bottom of a deep settling pond. Realizing their peril, the Ghostbusters retreat to their headquarters to prepare themselves for a confrontation.



Session Four: The technical wizards improvise unique devices to enable them to enter the saucer and to defend against the strange paralyzing weapons of the aliens. Diving suits and other equipment are obtained to permit underwater operations.

The Ghostbusters break into the saucer. Fortunately, the owners aren't at home, and the Ghostbusters can wander around inside and discover all kinds of fascinating things while being chased about by guard "goo-bots" which look like a cross between the Tin Man of Oz and the Incredible Goey Man. These guard goo-bots always break in on the Ghostbusters just after the Ghostbusters have discovered some tantalizing fact.

Finally the guard goo-bots chase out the Ghostbusters, who were going to leave anyway, since they discovered that the owners were just about to return. However, they have discovered three vital bits of information:

1. in the saucer's mess hall, there are freezers full of bits and pieces of cockroach-slug in all conditions: filleted, hamburger, rump roast, pickled, etc. Clearly the cockroach-slug is an alien food staple.

2. a can of Drano sits inside a metal box with six-inch thick sides. Only one heavily leaded window peeks inside at the can, and robot arms permit remote handling. Might Drano have some pernicious effect on alien biology?

3. pin-up girl-oids inside what is clearly a locker room demonstrate that the aliens are into macho, but probably not after *our* women — few earth women have multiple arms, eyestalks, or other charms that these guys apparently lust after.

The Ghostbusters take stock of their knowledge, and make plans for an ultimate confrontation.

Session Five: Hip to the fact that the aliens apparently eat cockroach-slugs, they surmise that these aliens plan to use Earth as pastures for their icky herds. Fortunately, Drano may be an effective weapon, and the techs labor feverishly preparing Drano-broadcasting devices. When the Ghostbusters test their Drano-rifles on a captured cockroach-slug, the slug glows purple, then green, then *pops* out of existence.

Now it's possible to dispose of all the slugs in all the sewers — just pour a couple of hundred cans of Drano down the storm sewers, and *pop* away they go! This plan is amazingly effective, and the saucer men, desperately trying to protect their herds, emerge from the pond to confront the

Ghostbusters, landing smack in the center of Broadway and Sixth Avenue where the Ghostbusters emerge from the sewers to meet the alien menace.

Wave after wave of goo-bots are sent against the Ghostbusters, but the Drano-rifles are completely effective. Unfortunately, the paralyzing ray shields are not so effective, and things look grim for the Ghostbusters and human civilization.

But, miraculously, at the last moment, a Ghostbuster has an inspiration. Grabbing a proton pack from the Ghostmobile, he activates it — and sure enough, the containment beam is sufficient to neutralize the paralyzation beams, yielding awesome pyrotechnic displays, and causing the alien weapons to short out, smoking and sputtering, then finally exploding into tiny fragments.

The saucer men, completely outclassed, retreat grumbling to their saucer, but just before they disappear into the ship, they turn and address the stunned spectators. A glowing symbol — the octopus in the rocking chair — forms in the air above the saucer.

"Ghostbusters, beware! We shall return and claim this planet! Watch...the skies...!"

The End.



Adventure Ideas

Okay. Now you understand how to play **GHOSTBUSTERS**. You've figured out the mechanics. (Not that there's a lot to figure out.) You understand what an adventure is like. You are beginning to get an idea of what a Great Ghostmaster does. (Shut up, all you experienced expert gamemasters. We know you've all been playing that *Other Game™* so you have more than a passable competence. We're talking to the rookies here.)

The next big task is figuring out how to use this game to design adventures of your very own. It's not very hard. Those of you who have been playing *Other Games™* have probably been doing it for a long time. But for you rookies, we'll review the basic concepts toot sweet:

- you get a story idea, a major cosmic imbalance that needs Ghostbusters to solve,
- you break it up into a bunch of episodes, each having a minor problem that needs to be solved, one after the other, before the whole big problem is solved,
- then you translate the story, episode by episode, into game terms so that the players' characters can use their noodles and bounce their dice to reassert the fundamental principles of truth, justice, and a positive cash flow.

Below we give you a whole bunch of neat adventure ideas. You see, originally we were a little worried that the success of the Ghostbusters movie was going to be our biggest problem, rather than a sure-fire way to catch your eye and make you fork over big bucks for our swell product. The problem with a very successful movie is that it's pretty intimidating to think up something to compare with it. I mean, after seeing Murray and Weaver and all the big-time special effects on the screen — well, what can we Average Joes sitting around the kitchen table do to compete with all that?

We fretted and tore our hair for a while. It wasn't until we sat down and tried to make up a list of story ideas that we realized we were in good shape. After all, there are twelve whole dimensions to fool around with.

Now, it's true that **GHOSTBUSTERS** doesn't have nearly as many trashy adventure novels to steal ideas from as that *Other Game™*. We're not knocking fantasy literature, you know, but if you've been around, you know there's a lot of J-U-N-K with swords, wizards, and dragons in it. The one good thing about it is that it does give FRP gamers lots of story ideas to steal from.

So coming up with story ideas for **GHOSTBUSTERS** is a little more work. But look on the bright side of things. Your ideas are going to be more original, more imaginative... and probably more wacked-out than you would find in popular trash literature. The whole science of Paranormology opens up an endless panorama of bizarre settings and stories for roleplaying. And

the elegantly simple, not-to-say practically-non-existent rules make it easy to adapt to each new situation — just whip up a few Tom Swift-style inventions, or apply some Weird Science to some cockamamie occult concepts, and you're ready to go.

And now for some story ideas. You rookies, look sharp for the expert advice in the boxes. You experienced GMs, take our ideas and torque them up until they are whipped and screwy enough for you.

Important Adventure Elements

As you review a story idea to see how suitable it is for a **GHOSTBUSTERS** adventure, consider these important elements:

Icky Things, Occult Mysteries, or Bad Guys to Whack On: This is a game of Heroes vs. Paranormal Menaces. You have to have something for the Heroes to do Glorious Battle with. The bad guys ought to have some paranormal twist to them, but it's okay once in a while to toss in perfectly mundane bad guys that seem paranormal, but turn out just to be standard-issue louts.

Action Opportunities: The tempo in **GHOSTBUSTERS** is cinematic, not literary. (Fantasy and horror roleplaying games — like *Dungeons and Dragons™* and *Call of Cthulhu* — rely on literature for most of their ideas, tone, and pacing.) Action is critical in keeping the tempo brisk. But note: too much action will wear everybody out; regular alternation between action and thinking or talking is the best plan.

Nifty Problems: Not all the challenges should be resolved in action. Many of the challenges should be minor puzzles or mysteries — tricky thought problems for the players to ponder and devise brilliant solutions to, so they feel wonderfully clever.

Neat Characters: Whether they are obstacles or resources, or just colorful setting elements, exaggerated, wacky characters are a big part of a successful roleplaying session. If the plot doesn't provide enough characters for the Ghostbusters to yak with, yank them out of the setting and find a part for them.

Potential Tricky Stuff: This falls into two general categories: 1. what if the players do something unexpected, and 2. what if they balk at doing what you have planned for them. As usual, when the players toss you a curve, you've got to improvise — but it never hurts to think ahead and plan your improvisations, particularly when you anticipate some surprises from creative and offbeat players.

Campaign Hooks: For those of you interested in campaign play, always think about how you can fit the story into your current campaign. Usually that means figuring out how some element in the story idea fits in with the nefarious plans of the main bad guy(s) (the Interdimensional Communist Conspiracy, the Cosmic Senior Citizens, Sparky the Wonder Dog, whatever).

Note that at the end of each story idea we summarize these important elements. You're welcome.

The Story Ideas

Idea 1: MAKE A WISH

A rare bookdealer discovers an ancient manuscript — the *Neopublicon*, a translation of hallucinatory prophecies and magical spells compiled by the mad Armenian visionary Unamit Ahazredit. Compelled against his will by mysterious powers, the fellow opens the manuscript — to a page describing a spell which summons awesome spirit powers to this plane. In a trance, he intones the words....

And soon the Ghostbusters receive a phone call from the bookseller begging them to hurry to his bookstore. Here we need a nice action sequence with various ectoplasmic manifestations zipping around, tossing books, spewing slime, and scar-

ing bookworms and shapely-but-scholarly maidens. Finally the Ghostbusters subdue the malicious spooks, and the bookdealer gratefully pays through the nose; however, he insists that the Ghostbusters accept the manuscript as part of their fee.

Sure enough, back at Ghostbusters Headquarters, someone gets an irresistible compulsion to open the manuscript — to a spell which purports to conjure up a magic stone which, when powdered and drunk in wine, grants the drinker three wishes. The spell requires some rather unorthodox ingredients — a dozen turtle eggs, the beard of a burglar, eight tons of fools' gold, and a live lion. All these ingredients are used up except for the lion, which is not harmed and can be freed, returned to the circus, or whatever at the spell's conclusion. And guess who gets an irre-

sistible compulsion to collect all the ingredients, read the incantations, and obtain the stone?

Assembling the ingredients can provide a series of minor episodes. Maybe His Honor the Mayor can okay the loan of a lion from the Bronx Zoo. Maybe one has to be "borrowed" from Ringling Brothers. ("...in the interests of science," as Egon would say.) Alternatively, the gathering of the ingredients could be simplified or abstracted. ("Okay. You got all the ingredients. No problem. Now what?")

When the ingredients are assembled and the mumbo-jumbo mumbled, ****tweedle!**** a five-hundred-pound boulder of solid granite appears. Anyone hardy enough to grind it all up and drink it (a process probably taking several months) does, indeed, get his wishes. However, once it is all drunk, the drinker gets the world's biggest stomach-ache and unless he beats a 30 with his Cool his first wish is automatically "I wish I'd never drunk that stuff!" Which, of course, causes the boulder to reappear, intact, on the floor (and also removes the Ghostbuster's pain).

If anyone does manage to drink the stuff and withstand the ache, he gets his wishes. Sadly, the boulder's power is limited, and it can only grant little wishes — nothing more than a small savings-and-loan operation could grant. A few thousand dollars or a nose job is about the limit. If a Ghostbuster asks to be president of the U.S.A., the stone will get as close as possible—making him, say, president of the local Elks Club.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: Spirit Powers

Action Opportunities: bookstore shoot-em-up, ingredient quests

Nifty Problems: Old Three Wishes gag, finding a lion to borrow

Potential Tricky Stuff: improvising consequences of offbeat player wish ideas

Campaign Hooks: some evil guys want the book or steal the book

ADVENTURE DESIGN PRINCIPLE: Let Them Blow Something Up Every Half Hour

More often is just fine. Give them plenty of running around and zapping things. **GHOST-BUSTERS** is an action game based on a fast-paced comedy film. Keep the pace brisk by presenting lots of action conflicts. Puzzles and mysteries are fine in their place, but don't let them slow the pace of the action. If too much action and blooie is not to your taste, sharp dialog with distinctive non-player characters can often substitute for running around and smashing things.

Idea 2: FLOOR THIRTEEN

The fussy, snobbish manager of a hotel (the manager of the Sedgewick Hotel in the film is a perfect model) phones with a problem. Normally, the hotel has no 13th floor — the floors being superstitiously numbered 11, 12, 14, 15, etc. But between midnight and 2 a.m., Floor 13 appears. According to eye witnesses (visiting foreigners, elderly matrons with Angora cats, tipsy Shriners, irascible maids), the elevator buttons alter slightly to reveal a button numbered "13," the building looks ever so slightly taller from outside, and so forth.

Anyone going to the thirteenth floor to check it out discovers that it is haunted by a couple of dozen walking, talking skeletons, some clad in top hat, black tuxedos, and patent-leather shoes, and others dressed in fancy jewelry and evening gowns. They're having a great time, feasting on donut holes, evaporated milk, and excessively dry cocktails.

In fact, the Ghostbusters are in for a real surprise. These skeletons don't know that they're dead. Floor 13 itself exists only on another plane in a dimension where our familiar laws of physics don't work so well. The view out the windows reveals a ghostly city where faint phosphorescent images wander the streets and the sky glitters with luminescent pastel hues. Proton packs don't work at all, or perhaps they perform as transistor radios or vibrators. And the skeletons are terrified when they catch sight of the Ghostbusters. "Oooh! Undead!" they squeal in terror.

After a quick review of the Ghostbusters' terrifying features, the skeletons decide that the Ghostbusters are rude beyond compare and order them out of its room. If they won't leave, they call for room service, and a team of burly-looking skeletons dressed in bellboy uniforms arrive and throw the Ghostbusters out. Only if the Ghostbusters are exceedingly courteous and persuasive will the skeletons treat the Ghostbusters in a very friendly manner, conversing in normal, urbane voices, marveling at the oddities of our universe.

There are several ways of dealing with this ghostly problem:

1. convince the skeletons that they're dead, whereupon they decide that this is hardly the occasion for celebration — the party dies, everything goes home, and the thirteenth floor is abandoned forever.

2. do some weird science — discuss the situation with a skeletal physics professor, or have the skeletons call their own Meatbusters to eliminate the fleshly counterparts.

3. remember another situation where crossing the beams reversed the particle flow through the gate? (Believe me, you're gonna get awful sick of that cross-the-beams crap. Every time they run into something they can't blast into ectoKibbles, they are going to want to cross the beams. You can suppress this tendency by destroying a franchise and a couple of city blocks when they pull this trick one time too many.)

4. convince the hotel management that the haunted Floor 13 is no great threat — the skeletons never call for room service, and only exist for a short time each night. Surely some sort of equitable arrangement could be reached? It might even become the hip, New Wave night spot.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: skeletons, other dimensions

Action Opportunities: skeletal room services, scraps with skeletal guests

Nifty Problems: eliminating spectral menace when none of the widgets work

Neat Characters: hotel manager, eye witnesses, skeleton guests, physicists, and Meatbusters

Potential Tricky Stuff: Ghostbusters decide to go wandering in the universe of the skeletons; player morale collapses when widgets don't work and brains go limp

Campaign Hooks: bad guys might decide to use this portal to invade the universe; Ghostbusters may need skeletal allies in inter-dimensional war

Idea 3: AND THAT GHOSTS FOR ME, TOO

Egon discovers that extensive exposure to ectoplasmic manifestations presents an occupational hazard to Ghostbusters — they become contaminated with PKE. After a few hairy adventures the occult operatives discover that they are registering on their own PKE meters. Egon begins research on PKE Scrubber Systems. Through a tapped phone the EPA learns of this hazard and begins to harass the franchise, leaking the story to local papers and ruining the Ghostbusters' spotless public image.

And if that wasn't enough of a problem, a mad scientist has been following all the media coverage, and has conceived an evil scheme. He has theorized a technology that can turn real people into ghosts and back. But he can only perform these experiments on persons who are heavily charged with psychokinetic energy. Up to now he has made do with kidnapped palmists, but now he wants the Ghostbusters who are just glowing with naturally-absorbed PKE from their extensive incursions into the occult.

Let the mad scientist bedevil the Ghostbusters for weeks through the course of other scenarios. He tries all sorts of inane tricks and traps to catch them (like a gigantic mouse trap baited with a Rockette). These traps shouldn't be especially hard to see through (the guy's off-the-rails, after all), but after a while it should be annoying to have to keep rejecting UPS parcels marked "Do Not Drop: Sleep Gas" or removing potatoes stuck up the exhaust pipe of ECTO-1.

More ominously, the Ghostbusters start encountering kidnapped palmists who have been transformed into spectral entities. Maybe they recognize an ectoplasmic manifestation as a

crackpot they consulted once, or they discover that the thing in their ghost trap is the gypsy reader from the storefront down the street. If they do a little research, they should be catching on to the identity of their nemesis just as he is about to spring his Ultimate Trap on them.

By this point, the mad scientist's plots have built to epic proportions — the mad scientist drops a gigantic net over the entire Ghostbuster building, or something equally as nutty.

All the Ghostbusters need to do to eliminate this guy is to convince someone in power that he's crazy. This should be quite hard at first — after all, most normal citizens think the Ghostbusters are crazy, too. But as the mad scientist goes further round the bend, it becomes easier and easier.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: the mad scientist, his kidnapped palmist ectoplasmic minions

Action Opportunities: stupid traps, palmist-busting

Nifty Problems: research — connecting transformed palmists with mad scientist

Neat Characters: mad scientist, transformed palmists, EPA inspector

Potential Tricky Stuff: nothing, really — your basic superhero vs. villain plot

Campaign Hooks: several ideas in this section use mad scientists. Use the same mad doctor in each case, making him into a stock villain. Your players will enjoy recognizing the handiwork of evil Dr. Frankfurter in different scenarios, and you'll enjoy using him, too.

Idea 4: FANGS FOR THE MEMORIES

Local papers carry reports of an outbreak of mysterious muggings in a nearby community. Wallets and purses are left untouched, but each victim is lightly beaten, loses consciousness, and wakes up disoriented and weak.

A reporter for the disreputable national tabloid *Lurid Literary Report* investigates further and notes loss of blood and strange dreams reported by victims — are these hints of vampirism? The reporter, a sincere artist selling out his talent to support his aging mother, comes to the Ghostbusters because he despairs of an impartial hearing from conventional authorities.

Plotting the Adventure

Any good adventure needs a plot. This sometimes scares novice GMs; plotting is what, like, Real Writers do, right? It's an arcane mystery to most people. But the fact is that plotting is simple — about as simple, really, as baking a cake from a store-bought mix. All you have to do is remember a few simple rules.

A prototypical, tried-and-true, stereotyped plot is this:

1. Hero finds a goal.
2. On the way to his goal, hero encounters a series of several problems, and, with effort, deals with them. Maybe he deals with them one by one; maybe he handles several at a time.
3. Finally, hero encounters a **Really Big** problem.
4. After much to-ing and fro-ing, hero finally overcomes the **Really Big** problem. This is called the climax.
5. Hero achieves his goal (or learns why he doesn't really want to, anyway).

And in the process, hero learns and grows.

Now, an adventure involves a whole bunch of "heroes," the player characters, who are supposed to (in theory, anyway) cooperate in pursuit of their goal. To this degree, an adventure differs from (most) stories. The basic outline doesn't change, though.

All you need is:

1. A definite goal, even if it's kept secret from the players early on in the adventure.
2. A reason for the characters to pursue the goal (the need to pay the rent will always do in a pinch).
3. Some obstacles for them to overcome along the way, and an idea how they can be overcome.
4. And a **Really Big** obstacle for the grand finale.

In *Ghostbusters*, a typical adventure's goal is to lay some spirit to rest, save mankind from destruction by the supernatural, etc. Character motivation is usually provided by the

characters' personal goals — money, fame, and the like.

Obstacles are a little more tricky. In many adventures, some obstacles can be overcome simply by blasting away with proton packs. (As your players may have found out in "30th and Lexington," this is not, however, always a good idea.) But you don't want the players to be able to succeed all the time just by shooting. If that was the cure-all solution to every problem, **GHOSTBUSTERS** would get pretty dull.

To make an adventure satisfying, the players and must must use their wit, intelligence and skill to overcome obstacles.

Take a gander at "Idea Number Two," which, God grant us competent editors, should be around here somewhere. Since it's intended to be a bunch of ideas, rather than a fully-developed adventure, the plot structure may not be as explicit as it might be. But still, you can see the structure there if you look.

The goal is obvious: the Ghostbusters are supposed to get rid of the 13th floor. Their motivation is pretty clear, too: they've been hired to do the job, and have an obligation to do so.

The first obstacle they face is figuring out how to get onto the 13th floor. They have to question people who've been there. Trying to get useful information out of foreigners whose English is restricted to "I like Amelica melly much" and "Melly bad juju"; elderly femmes who are more interested in talking about the dreadful scare kittsie-wittsie received than imparting scientific data, and recalcitrant maids who hate their jobs and would go to the Plaza in a minute if they got an offer, is not the easiest thing in the world.

When the Ghostbusters finally get to the fell 13th, the inhabitants treat them like slime. Just getting someone to talk to them is a problem. Also, their proton packs don't work. That's two major obstacles right there.

Then, finally, they have to learn enough about the situation to develop a viable strategy

to deal with it. The nature of the **Really Big** obstacle depends on the strategy they choose. Trying to convince the ghosts should be amusing. They'll demand proof, of course... then what? Attempting weird science brings the whole widget-design shtick into play. And so on.

Let's put it another way. Without all these obstacles, the adventure would be pretty darn dull. Say, they get to the hotel, press "13," ride up, step off and begin blasting skeletons right and left. Half an hour later and *whizz presto* — the 13th floor is filled with charred bones and the hotel is happy. Real exciting, yes? By making your players think a little, you make certain that when they've finally solved the adventure, they feel a sense of accomplishment.

When thinking up an adventure, don't tie yourself too closely to a single, linear plot. Idea Number Two is a good example; we've outlined four possible ways the players might solve the problem. If you decide exactly what the problem is in advance, exactly what the players will encounter, and exactly how the obstacles can be overcome, your players will have little to do. Always expect your players to come up with different ways of doing things — and be willing to adapt to their ideas.

So, in summary, when designing an adventure:

1. Think up a good opponent for the players.
2. Figure out what the opponent is like — why he is around, what his powers are, how he thinks.
3. Invent obstacles for the players to overcome.
4. Keep in mind that, if there are several obstacles, the greatest and toughest should be saved for last.
5. And remember, always be willing to wing it. You can't think of everything in advance; players can be fiendishly clever (and there are more of them than there are of you!).

What we have here is an entire community of blood-suckers who have immigrated from the Old Country, bought out a condominium, and bought into the American Good Life — a cooperative of aspiring-to-Yuppiedom vampires with Slavic accents and quaintly primitive peasant table manners. There are even vampire Akitas and vampire parakeets.

Tracking down this community will require detective-style investigations (e.g., study patterns of attacks, study police reports, etc.), research (immigration records show unusual number of Transylvanian immigrants this month), or bait stake-outs (Ray is perfect for this sort of heroic hose-job). The clincher — the Ghostbusters may notice that the new apartment-condo in the neighborhood has one distinctive feature. The curtains on every window are drawn during daylight hours every day — without exception.

When the Ghostbusters arrive and try to enter the condo, the vampires are exceptionally congenial in Steve Martin-Dan Aykroyd-Wild-and-Crazy-Guys mode. Once the heroes are inside, the vampires lock the door behind them and chase them all through the building, trying to catch them and turn them into vampires, too. These vampires are your basic upwardly-mobile-immigrant stereotypes — not quite yet hip to the mores and technology of modern America — and should be played for comic effect.

The main point of this adventure is the frantic chase through the condominiums, where the Ghostbusters come upon such shocking discoveries as wine bottles labelled “Type O,” “Type A,” and “Night Train,” etc.; platform coffins instead of beds; La Machine blood centrifuges; video decks running *Love at First Bite*; vampire dentures (for an elderly vampire); and, of course, the vampire parakeet.

There are too many vampires to pull a Rambo here, and vampires, being the particularly powerful occult entities that they are, are likely to take the Ghostbusters in any direct power confrontation. However, the vampires can be handled in several ways — portable sun lamps, a high-tech/medical cure for vampirism, a negotiated withdrawal to Transylvania (after the Ghostbusters have zapped a few vampires in bat-form), an agreement to limit blood drinking to that which can be bought at plasma banks, discovery of the nutrient element in fresh blood and an acceptable substitute source, and so on.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: vampires a go go

Action Opportunities: interminable chase scene in condo

Nifty Problems: conning vampires into evacuating

Neat Characters: reporter, interviewing mugging victims, immigrant Yuppie vampires

Potential Tricky Stuff: obtaining a floor plan of an apartment building

Campaign Hooks: a couple of the vampires escape and start independent operations, or sell their services to the local Ultimate Evil

Idea 5: WERE, OH, WERE HAS MY WEREBERNARD GONE?

The Ghostbusters get a call from Herbie, a world-class nerd with an exotic problem. Seems ever since Herbie got bitten by a mysterious animal in the woods, he's transformed into a hairy animal every full moon. “You gotta help me, Ghostbusters! You’re my only hope!”

Werewolf? Don't be ridiculous — there are no such things. This guy turns into a were-St. Bernard. Herbie doesn't have any blood-lust when he's a St. Bernard, and in fact, still retains his normal mind and feelings. However, he lives in an apartment building that doesn't allow pets — especially large pets — and he's terrified that the superintendent might find out and expel him.

To study this problem, the Ghostbusters are going to have to observe Herbie's transformation at the full moon — a nice opportunity to set up an action confrontation and chase when Herbie gets nasty, then smashes through a door and runs off into a nearby park with the Ghostbusters in hot pursuit. And naturally anyone accidentally bitten by Herbie in dog-form gets the disease, too, even dogs: if Herbie gets into a dog-fight, the other dog will turn into a St. Bernard every full moon, doubtless to the chagrin of the animal's owner. Another action possibility is a search for the creature that gave Herbie this embarrassing social disease.

This is a toughie. The Ghostbusters might be forced to end up suggesting that poor Herbie simply check into a kennel each night of the full moon — it's only a few days each month, after all. Or Herbie might move into a building that allows animals. On the other hand, they might find out that the mysterious herb dogsbane cures the condition. Or after some weird science someone discovers that lycanthropy is caused by viruses — *haunted* viruses — and the Ghostbusters get themselves reduced a la *Fantastic Voyage* and enter Herbie's body to bust microspooks. Or, how about an anti-PKE vaccine devised by a mad scientist consultant? And if Herbie bites the superintendent, he'll probably change his no-pets rule fast. Our favorite option is to have some anti-lycanthropy weird science backfire and put Herbie into the pooch-form permanently, whereupon he becomes a permanent part of the Ghostbuster squad — a more-or-less intelligent paranormal mascot.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: Herbie in were-Bernard form, original source of Herbie's disease

Action Opportunities: attack and chase with Herbie-pooch

Nifty Problems: cure or cope with Herbie's lycanthropy

Neat Characters: Herbie the Nerd Mutt

Potential Tricky Stuff: getting the Ghostbusters to study Herbie without precautions that preclude a good chase scene

Campaign Hooks: Herbie bites lots of people and assorted other things, creating a were-syndicate of rummies, street thugs, and school board politicians

Idea 6: KEEPERS OF THE COPPER MIDNIGHT

The Ghostbusters are invited by an irresistibly foxy chick/slick dude to join a stylish new occultists' society. It is a high compliment to be invited to join, and there are lots of high society, free booze, and fancy dress balls — not to mention all the valuable professional contacts to be made with occult enthusiasts and experts. The induction party itself is an opportunity to whip out a plethora of weirdos and oddballs from the Upper Crust and the Avant Garde — each eager to share some bit of fascinating/boring information about the World Beyond.

After a few weeks, one of the Ghostbusters is invited by a Weird Eccentric Professor with Slightly Manic Overtones to join the Inner Sanctum, to which only the Very Secret Masters belong. Here he discovers that the true purpose of the Keepers of the Copper Midnight is to do horrible things such as worshiping the Senior Citizens of the Cosmos — a race of doddering Ancient Evils which smell bad, have arthritic tentacles, and want to retire to Florida and Arizona — after they have exterminated the annoyingly youthful and noisy humanoids there. Naturally, the Ghostbusters must intervene to stop the Copper Midnight occultists from Opening the Portal for the Really Old Guys.

The Really Old Guys are physical beings with ghost-like paranormal powers. Each Guy has a Power of 6-12 and a bunch of ghostly special abilities. When a Proton Pack lowers a Really Old Guy's Ectopresence to 0, the being apparently dissolves into nothingness (but really he has just been banished to the Happy Nebula Rest Home).

The Ghostbusters' goal is to break up the Copper Midnight organization, give the bum's rush to any Really Old Guys who have been gated in by the Very Secret Masters, and thus prevent the annexation of sovereign American soil as a BEM retirement community.

This might take more than a single night's work.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: Really Old Guys, Copper Midnight and Very Secret Masters

Action Opportunities: interrupting a ribbon-cutting ceremony for a Portal, bashing escaped Very Old Guys, rescuing a Ghostbuster taken captive by a Very Old Guy or the Copper Midnight

Nifty Problems: technology to foil or seal the Portal, sneaking into the Sanctum Sanctorum of the Very Secret Masters

Neat Characters: upscale and wacko society members, senile monsters

Potential Tricky Stuff: preparing a floorplan for the Copper Midnight society

Campaign Hooks: Very Secret Masters may be part of a global conspiracy, or the Very Old Guys may belong to an intergalactic Gray Panthers organization

ADVENTURE DESIGN PRINCIPLE: Stealing Ideas from Other Games and Adapting Them for *GHOSTBUSTERS*

Idea 6 is based on "The Hermetic Order of the Silver Twilight," an adventure published by Chaosium for its most entertaining eldritch horror game, *CALL OF CTHULHU*. There are two horror roleplaying games we particularly recommend as sources for adventure ideas — the above-mentioned *CALL OF CTHULHU* and *CHILL*, a game by Pacesetter. Both games are well-designed, even though they are both a lot grimmer in tone and have more formal game rules, but it is not the games themselves that we recommend so much as the adventure supplements that you can adapt to *GHOSTBUSTER* adventuring. You'll need to yank out the mind-ripping horror and gore and add the properly cheerful humor, but you have plenty of examples of movies (*Young Frankenstein*), television (*Saturday Night Live* and *Monty Python*), and magazines (*National Lampoon*, and vintage *Mad*) that take respectable popular trash and pervert it to humorous purposes.

Idea 7: THE SHADOW OVER HOLLYWOOD

A major motion picture director (your pick of a distinctive director to caricature) hires the Ghostbusters to exorcise his newest movie. When the scenes are shot, nothing untoward seems to happen on the set, but when the film is subsequently played on the big screen, an extra person is often seen. This well-dressed, energetic spook appears to dance around the main actors, making fun of the way they walk and talk, sometimes actually climbing up on the shoulders of the actors, seemingly kissing the prettiest actresses, holding his nose and gesturing dismissively, and so forth. The rushes are totally ruined, and the movie is in jeopardy.

As it turns out, the ghost of a misanthropic movie critic is haunting this director's movies. This ghost's special power is that he is normally invisible — only celluloid makes him seen. This particular ghost could prove hard to exorcise — firing proton beams at the projected image merely burns holes in the screen.

One way to eliminate the spectral critic is to get the director to direct a very good movie — so good that the ghost likes it, and decides not to haunt the director any more. This might be hard, since the director wants to make good money, not good movies.

Possibly a better way is for the Ghostbusters to trick the ghost. Since the ghost only appears when a movie is being filmed, the Ghostbusters should become actors in an upcoming flick. The ghost is sure to come, and the Ghostbusters will be right there to stop him. They'll need to have their science expert invent some device through which they can see the ghost (this shouldn't be too hard) when it arrives, and then they can start blasting away with proton packs and ghost traps. The ghost should arrive in the middle of a torrid love scene, just before a Ghostbuster gets to kiss the most beautiful woman in movies (the Ghostmaster should pick the exact actress). Life's tough that way.

Another plan would be to communicate with the ghost by filming the Ghostbusters as they ask questions, then playing back the film and having a lip-reader figure out the responses of the ghostly critic on the screen. Maybe the critic just wants to make a movie of his own — not a big deal — or he wants to remake a movie that the director did badly, or he wants the director to restore footage edited from the director's masterpiece. Once his desires are satisfied, the ghost exits gracefully, stage right.

Once the ghost is defeated or satisfied, the director tries to wriggle out of having to pay the Ghostbusters' fee by offering to leave them in the final screenplay. Ghostbusters interested in Fame should leap at the chance. Of course, they'll only be visible for a few seconds in the final version, but what did they expect?

Icky Things, Occult Mysteries, or Bad Guys to Whack On: the ghostly critic

Action Opportunities: attack spook with proton pack — and fail

Nifty Problems: detecting an indetectible ghost, persuading him to lay off

Neat Characters: Hollywood director, film crew, actors and actresses, critic

Potential Tricky Stuff: pretty tricky puzzle with little action — may need to drop hints and prompt lots of dialog

Campaign Hooks: not too promising

Idea 8: FRAGMENTS OF SCOTLAND

Ghostbusters are called in on a case where a bagpipe-playing ghost is apparently haunting an apartment building. No figure can be seen — only a spectral dudelsack played so loudly that nobody can sleep.

The job seems to be pretty straightforward at first. The Ghostbusters can zap and ghost-trap the bagpipes — no problem. However, the night after capturing the Scot ghost, Our Heroes get a call from the same apartment building — the bagpipe sounds are back. But this time it's much worse. At least the first ghost played with some skill — now the bagpipes only squawk and skreep tunelessly. What we have here is your basic repeater — these bagpipes will reappear each night, no matter how often the Ghostbusters cart one away — and the quality of their playing continues to decrease as the volume increases.

To remove this ghost the Ghostbusters will have to learn the identity and goal of the ghost, and satisfy its demands for justice and honor. Young Ronald MacDonald, a tenant in the apartment and a rather wild-eyed, slam-dancing, nihilistic New Modern, is the descendant of Lord Ronald MacDonald, a Highland clan leader and noble warrior — noble, that is, until he betrayed his kin at the Battle of Culloden. The ghost of Lord Ronald is issuing a clarion call to his kinsman to return to Scotland and clear the family name. Unfortunately the loss of his own favorite pipes has forced the spectral ancestor to toodle on hastily-requisitioned replacement pipes — and they're none to Lord Ronald's liking, for they seem to play only one tune — "You Deserve a Break Today..."

Research and investigation at the apartment house will yield clues — the doorbell list includes MacDonald's name, a tenant remembers that MacDonald has a bagpipes record, ancestral relics in his apartment register high levels of PKE, pipes appear only on his floor, and so on. Once the Ghostbusters suspect MacDonald to be the key to the hauntings, they have to confront him, whereupon he admits that he knows nothing about his Scottish heritage. If the Ghostbusters do some more research, or simply suggest that he speak with his parents or grandparents, the shameful tale of Lord Ronald is revealed.

The Ghostbusters and young Ronald can then address Old Ron's spook, who reveals his desire that his descendant clear his honor. Ronnie may return to Scotland, or the old boy may be talked out of his shameful haunting, or may get a special guest appearance on David Letterman or do a series of commercials for MacDonalds (Ron: "Here's the beef, laddie, and at a price that'd please a Scotsman"), thereby restoring the good name of MacDonald.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: Scottish spook

Action Opportunities: proton-roasting a bagpipe

Nifty Problems: research and detective work on the ghost

Neat Characters: assorted tenants, young Ronnie
Potential Tricky Stuff: keeping a brisk pace in a mystery/puzzle

Campaign Hooks: Ghostbusters may accompany young Ron to Scotland to clear the moors of other MacDonald clan spooks haunting the MacDonald's restaurants on the site of the Culloden battle

Idea 9: THE GHOST AND THE LADY

The ghost of a fashionable interior decorator is haunting the Statue of Liberty, nightly painting large sections of the statue hot pink. The statue's caretakers scrub off the loathsome color as fast as they can, but each night another even more electrifying air-sea-rescue color appears. Fighting a losing battle, they call the Ghostbusters for help. (If your Ghostbusters live far away from the Statue of Liberty, use a local monument, such as St. Louis's arch, Mount Rushmore, or the Golden Gate Bridge.)

Mountain-climbing gear is needed as the Ghostbusters clamber all over the surface of the national monument, trying to get close enough to the flitting ghost to zap it with their proton packs. The spectral decorator floats tantalizingly out of reach, spouting artistic gobbletygook ("The lady must LIVE! Her spirit must SCREAM her outrage at the Philistine tastelessness of the sentimentalist puke-god pig-dogs!"). They will have to herd the ghost to a place with a ledge on which to set up the ghost trap. Helicopters and jet-packs in the hands of Our Heroes could be endlessly entertaining.

The Ghostbusters could also try to convince the decorator that the Statue of Liberty is too modest a canvas for his talents, or contact still-living colleagues who might help persuade the spook of the error of his ways. This plan might backfire, only strengthening the spook's resolve, and perhaps persuading the Ghostbusters themselves that day-glo orange is a really nice color for the Little Lady. Persuading the Restoration Committee of this new color scheme might be tough, though.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: ghostly decorator

Action Opportunities: scrambling around on the statue and blasting away

Nifty Problems: confronting a more mobile foe on impossible terrain

Neat Characters: the decorator

Potential Tricky Stuff: visualizing the maneuvering and line-of-sights on the statue

Campaign Hooks: well, I guess you could have an epidemic of Old Masters rising from the grave to redecorate the national monuments of their homelands, but I think that's pushing it a bit

Idea 10: THE ROAD TO RALYEH

The State Department hires GBI to handle a little problem on a tiny island protectorate in the middle of the South Pacific. GBI cheerfully assigns the Ghostbuster franchise this job as a mission adventure, with the assertion that this wonderful island vacation is a reward for their recent excellent performance. Of course, GBI doesn't give any details about the task — "Just a routine matter, don't worry your pretty little heads."

The tiny Pacific island nation of Ralyeh has a problem. The tribal religion worships Thu-thu, a volcanic god which has recently become quite restless and has apparently developed the hots for a few sacrifices. Guess who will arrive just in time to perform this important state function?

The nation's leaders (a scraggly bunch of tribal elders) have learned all they know about good government by watching media coverage of totalitarian dictators and their goons. They improvise appropriate costumes from materials at hand (coconuts, palm leaves, sea shells, colorful flowers, etc.) and do their best to echo the soothing platitudes they hear on radio reports of thriving banana republics.

When the Ghostbusters disembark on the beach, a platoon of gorilla-sized Ralyehan police, fitted out in coconut-shell riot helmets, sea-tortoise riot shields, and Uzi-shaped clubs carved from driftwood, meet them, bedeck them in flowers and escort them towards the volcano. The police are very friendly. They'll answer questions, offer part of their lunch to the Ghostbusters, and be very nice, all things considered. They won't let the Ghostbusters wander around or anything, however. Cheering rows of children and pretty girls line the route to the volcano and make it impossible for the Ghostbusters to run for it.

At first, the Ghostbusters should think that they are receiving a royal welcome. Only after they start asking a few questions should they become suspicious.

"Say, are we going to meet your leaders or something?"

"Why should we? The volcano-god is our destination."

"But isn't there a ghost or something we're supposed to be busting?"

"Ghost? There is no ghost. Glorious Thu-thu, the voracious volcano god, permits no other supernatural entities on his island."

"Uh..."

The Ghostbusters are conducted politely but firmly to the top of the volcano. If, through some clever stratagem, they manage to escape the police, let them run around the island for a while, and then eventually get caught again. So back they hike to the volcano lip.

At the volcano, probably much to the Ghostbusters' relief, they are not pushed into the boiling lava. Instead, they are simply tied to a tree and left. With reasonable Moves, the Ghostbusters manage to escape within minutes. But just as the last Ghostbuster breaks free of his bonds, a gigantic grinning vaporous apparition rises from the

volcano's mouth and comes after them. Thu-thu looks sort of like the green slimer from the movie **GHOSTBUSTERS**, but it is orange-colored and a hundred feet tall. It has a Power of 10, an Ectopresence of 20, and zips around like it had a Moves of 3. One of its special abilities is Terrorize; as it is zooming around after the Ghostbusters it tries to terrify them. When a Ghost is rolled, one character will keel over in a faint. At this, Thu-thu pops the delectable morsel into his mouth. Heavy scene, man.

Well, this could work out in a couple of ways. First, if the Ghostbusters can reduce his Ectopresence to zero before the last victim is consumed, no problem. Second, if all the Ghostbusters get popped down Thu-thu's gullet, they discover that Thu-thu's alimentary tract is a little pocket universe that contains all the sacrifices he has ever eaten. At this point, it is hard to miss Thu-thu with a proton pack-beam, and all Thu-thu can do is rhumba around and moan a lot. When Thu-thu's Ectopresence is reduced to zero, all swallowed Ghostbusters and several hundred bewildered former sacrifices reappear in... well, somewhere. I guess they could all just return to the island, but wouldn't it be entertaining to have them return to find themselves in Outer Mongolia? Tierra del Fuego? on the bridge of the Starship Enterprise? a restaurant at the End of the Universe?

And it couldn't hurt if the Ghostbusters get creative in pacifying Thu-thu. Since he's a volcano god, cold things should probably harm him — a carbon-dioxide fire extinguisher might be better than a proton pack. And maybe the islanders just misunderstand Thu-thu's needs. Maybe he only wants a drink of something cool and refreshing, instead of those nasty, salty humanoids. Things Go Better with Coke, we hear.

If you're a nice guy and you don't strand the Ghostbusters in some exotic dimension, it might be nice to give them a real vacation on Ralyeh after they take care of Thu-thu — plenty of opportunities for hot dates with the grateful island beauties...

Icky Things, Occult Mysteries, or Bad Guys to Whack On: Thu-thu

Action Opportunities: scrambling around and zapping Thu-thu

Nifty Problems: making a big comeback after being sacrificed to a god

Neat Characters: the basically cheerful and friendly tribal elders and muscle men trying to imitate totalitarians and thugs

Potential Tricky Stuff: keeping the Ghostbusters going to the volcano top without a big fight (may want them knocked unconscious in the event of a scrap)

Campaign Hooks: Thu-thu, when threatened with extinction, decides to turn state's evidence and reveals a plot of ancient aliens like himself who have come to Earth to pose as gods and eventually Control the Universe

Idea 11: THE PSYCHIC

A spook loose in the Ghostbuster Headquarters? Heavens forfend! And a very odd one, at that. Horrifying in the extreme — a cadaverous, tattered-flesh, oogie-poo immaterial zombie — the spook zips around the HQ building scaring the dumpings out of the staff. This ghost has an apparent Power of 10, but a single shot from a proton pack instantly dispels it, not even leaving anything for the ghost trap to catch. For all the terrifying aspect of this ghastly apparition, it barely registers on the PKE meter.

The next day, two more of these easily-dispelled ghosts attack the building. The day after that, three attack. Then four. Then five. And so forth. After a few days, the Ghostbusters are distracted and at the end of their wits. What's worse, a local TV news reporter has gotten wind of the disturbances, and the Six O'Clock News carries mocking stories — "Ghosts Bustin' Ghostbusters on Home Turf" — "Ghostbusters Can't Even Clean Own House — Pictures at Eleven."

All standard Ghostbuster procedures fail to reveal the source of the strange hauntings or suggest a way to stop them. Then they get a letter in the mail from a well-known local medium, Pheronius Gluggs. This fellow states that he has heard about the Ghostbusters' problems on the TV news, and that if the Ghostbusters will pay him a hefty fee, he will rid them of their ghosts. There is also a snide comment near the end of the letter — "Of course, as you have discovered, mere technology cannot by itself cope with the dangers of the unseen world. Only one such as myself, trained in Tibetan monasteries and versed in the mysteries of the occult, can effectively deal in such matters."

One odd detail will catch a Ghostbuster's eye — Gluggs refers to a couple of details of the haunting that no one else could know about unless they had been present with the Ghostbusters! Hmm...

At this point the Ghostbusters should suspect that Gluggs has something to do with the haunting. Gluggs, who is actually a pretty good psychic, creates the annoying spectres from his own mind. He has taken an office across the street from Ghostbuster Headquarters. From this vantage point he looks through the windows of the headquarters and projects the images of the spooks; he can also do a little telekinetic mischief, imitating poltergeist activity, as long as he can see the objects through the window.

If the Ghostbusters are so wimped-out that they decide to hire this jerk, they should each lose half their Brownie Points. And a few months later, they'll again be plagued by mysterious, easily-dispelled, but very numerous ghosts.

Two approaches in particular are appropriate. One, the Ghostbusters can take Gluggs up on his offer, then observe him as he carries out his exorcism. It costs Gluggs a point of Brains to create one of his fake ghosts (he has Brains 8). The Brains point returns to him when the ghost is dispelled or called back. This becomes obvious when Gluggs becomes visibly smarter as he dispells his

own spooks, or as he becomes visibly stupider when he creates ghosts to further impress the Ghostbusters with the seriousness of their problem.

Two, the Ghostbusters could do some digging around into Gluggs's background. When they discover his office across the street, and that the hauntings began at the same time that he moved into these quarters, the connection is pretty obvious. A sneaky person might hide out in Gluggs' office and observe him in the process of "haunting" the Ghostbusters.

When Gluggs is confronted by the Ghostbusters and accused of faking the hauntings, he cheerfully admits it, boasting that he creates the ghosts from the fabric of his own mind. He then proceeds to create several (and looks visibly stupider), which he sends to attack the Ghostbusters. Gluggs is your typically dippy villain, and he intends to fight to the bitter end.

One way to beat Gluggs is to trick him into sending a whole mess of ghosts into action at once — while the ghosts are out beating up on the Ghostbusters, Gluggs's Brains will drop to a mere 0 or 1, and he can be tricked into doing almost anything the Ghostbusters can dream up. Of course, in the meantime, the Ghostbusters have to deal with several dangerous, if flimsy, ghosts. Another approach is to exploit the fact that Gluggs has to see what he is doing in order to perform his psychic feats; anything that will temporarily blind or blind-fold him will prevent his attacks.

Once the Ghostbusters have shown they can handle anything that Gluggs can dish out, he'll recall his ghosts, surrender, and beg for mercy. After all, he's just a harmless old crackpot, and a fairly talented psychic. Perhaps the Ghostbusters can find some gainful employment for his talents, or use him to drum up some extra business. Perhaps he can be sent as GBI's licensed agent for Tibet...

Icky Things, Occult Mysteries, or Bad Guys to Whack On: Gluggs and his trained apparitions

Action Opportunities: shooting up phony ghosts, confrontation with Gluggs

Nifty Problems: determining source of non-standard hauntings

Neat Characters: TV news reporter, Gluggs

Potential Tricky Stuff: players may be slow to pick up on fact that ghosts aren't real, and may get frustrated using standard, ineffective techniques — be prepared to give hints

Campaign Hooks: Gluggs could show up in later adventures, hired by other bad guys to fake hauntings or provide distractions for other crimes

Idea 12: THE DOPPLEGANGER

One day, a Ghostbuster meets himself walking down the street. Before he can catch himself, he has escaped into the crowd. Things get worse. He arrives at his girlfriend's apartment for a date only to find that he has already been there and taken her out to dinner. Friends tell him that they saw him at the theatre last night, when he was home all evening. And so forth. Obviously, a particularly nasty type of supernatural effect is occurring.

The doppelganger isn't a ghost — it is the Ghostbuster himself returned from a future time machine adventure that went awry, stranding the Ghostbuster in the future for a long time until he finally managed to recover a time machine in working order. The process of traveling in time has deranged the doppelganger's personality; his goal is to start taking over more and more of the Ghostbuster's life until it has completely assumed the Ghostbuster's persona.

Talk about nifty problems... The Ghostbusters naturally rally behind their friend and try to track down and catch the doppelganger. Eventually they succeed. Or do they? You see, the one they catch claims that he is the real one — the other guy is the fake. A scuffle ensues, at the end of which nobody can be sure which is which. Now what?

How can they distinguish between the two? The key will be the intuition that a time travel mishap could account for the doppelganger. The hint can be dropped when the doppelganger inadvertently lets slip some bit of information that couldn't be known by anyone but a time traveler or clairvoyant. After this one slip the doppelganger is real careful, but hypnosis or swell pseudoscience ("Gosh, this man's internal chemistry reveals exposure to an atmosphere far higher in carbon monoxide than our own — a feature of our own future!") enables a positive identification of the doppelganger. Next the Ghostbusters can find the time machine, perhaps sending the doppelganger back to the future — or accompanying him to rectify the original mishap.

Or, when they finally decide which one is real, they may train their proton packs on the fake and vaporize him. As he goes up in smoke, his last words are still protests that he was the real one after all. Was he right? The Ghostbusters may never know. The doppelganger-attacked player can secretly decide whether or not he is now playing a successful doppelganger or a rescued Ghostbuster. In either case, the game goes on.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: doppelganger, time travel

Action Opportunities: if doppelganger identity is discovered, he may attack the other Ghostbusters to protect his secret

Nifty Problems: how to identify the doppelganger, puzzling out time travel paradox

Neat Characters: doppelganger and all the secondary characters encountered — the doppelganger's girlfriend, mom, best friends, casual acquaintances — all disturbed by his sudden personality change

Potential Tricky Stuff: whipping up the future and time travel story for the doppelganger — an exercise for the apt pupil

Campaign Hooks: are you kidding? time travel a go go — with the time machine the Ghostbusters could get into all kinds of trouble, and theft of the machine could be even more distressing

Idea 13: SO SUE ME

The Ghostbusters just evicted a Class III Free-Roaming Non-Repeater from a small haunted house in Hoboken (or wherever is convenient for your own franchise). Just as they arrive home, they are served with a restraining order preventing them from putting the ghost in the Containment Grid, and they are hit with a lawsuit on behalf of the ghost. It seems a lawyer and psychic — a real first-class oddball — Harold Sharpnose, claims to be in mental contact with the ghost. The ghost, he states, has suffered grievous bodily and mental harm from the abusive and unnecessary acts of the Ghostbusters. Not only that, but the ghost is being kept prisoner against its will (in the ghost trap), and is suing for \$50,000,000. The American Civil Liberties Union shows interest in the case, eager to bring up the whole issue of the civil rights of ghosts.

This is a good puzzle-thought problem adventure — not a lot of action, but with some tricky intellectual challenges that might be fun to fool with, particularly if you set up the problem at the end of an adventure, tell the players to think about it between sessions, then have the court case at the beginning of the next adventure.

What are a ghost's legal rights? Law has always assumed that dead is dead — but now the dead show up as sympathetic personalities — now what? We don't want to go into all the ramifications of overturning all historical concepts of death — that's for you and your players. If you want to keep it simple, the Ghostbusters can argue that ghosts are hardly people in any normal sense, and that they can't legally bring a suit against anyone. They might claim that the ghost was trespassing inside the haunted house, so they were within their legal rights in committing assault and battery and unlawful imprisonment. (We like the idea that ghosts are unregistered aliens from another dimension, and that they should be immediately deported.) But whatever argument the players come up with, it's the right one — the judge is convinced, and Sharpnose's suit is thrown out.

But next week they are hit with another suit. It seems Mr. Sharpnose demands that the ghost be released into his custody immediately. This time he can't be stopped. This time Sharpnose has gotten a judge sympathetic to his plea, and the judge demands that the Ghostbusters turn over

custody of the spirit to Sharpnose. The best thing for the Ghostbusters to do is actually give him the ghost. If they do this, Sharpnose'll rapidly become disenchanted with the whole prospect of dealing with ghosts, as his legal books are slimed, his dog is terrified, and ectoplasmic sugar appears in the gas tank of his Lincoln.

If the Ghostbusters stand on principle and try to prevent Sharpnose from obtaining the ghost, let them argue their case one more time before the court. Be warned: legal shenanigans are not particularly good adventure material — short on action as they are — unless the spook is brought in to testify. If the spook gets loose in the courtroom, there is plenty of room for funny character stereotypes — judge, court clerk, guards, the twelve oddballs of the jury — fountains of slime, and corruscating rays from the proton packs. A real fine final touch — a ghost lawyer appears and argues that Sharpnose is completely incompetent to represent spooks, since he isn't one himself. The judge agrees with the ghost lawyer, and remands the case to a judge and jury of his peers — spooks, of course. For further ideas, see "The Devil and Daniel Webster."

Icky Things, Occult Mysteries, or Bad Guys to Whack On: a bad guy lawyer, plus any spook plaintiffs

Action Opportunities: spooks loose in court

Nifty Problems: philosophical/legal question of ghost rights

Neat Characters: sleazy psychic lawyer, fun courtroom menagerie

Potential Tricky Stuff: too much thought and talk, not enough action

Campaign Hooks: psychic lawyer can become a stock nemesis — hired by other bad guys or a freelance exploiter of the hazy legal status of paranormal beings

Idea 14: THE MUMMY'S TOE

An Egyptologist, Fred Horspool, calls up the Ghostbusters. "I fear I may have released an ancient curse upon an unsuspecting humanity." Last month he broke into a previously undiscovered tomb in Egypt. The only object inside the tomb was a golden casket holding an embalmed toe. Rather than share his discoveries with the Egyptian government, Professor Horspool smuggled it out of the country. He hoped to study the toe and find out why it had been mummified so reverently. But the night after he smuggled it into America, he forgetfully left the box top open. When he returned the next morning, the toe was missing. At first, he thought thieves might have stolen it, and, of course, since he had obtained the object illegally, he could hardly notify the authorities.

However, on reflection, Horspool recalled the hieroglyphics inscribed on the toe's casket, depicting the entire history of the toe. It seems it was once part of the horrible animated mummy of

Amenhortense the VI. This cursed creature walked the night, seeking revenge on those who had caused its early demise. Ancient sorcerors performed mystic rituals which temporarily disabled the mummy. In order to set it permanently to rest, they severed its left big toe, which was embalmed and sealed forever in a tomb. As long as the mummy and toe are kept separate, Amenhortense VI is no more than dried skin and cloth windings. But, if the toe were united with the rest of the mummy, might Amenhortense VI walk the earth again?

The Ghostbusters are called in to investigate the mystery, and sure enough, the toe walked out (so to speak) on its own; a little trail in the dust shows how it scooted across the floor, down the hall, and out the window. There the trail stops, but the footprints of a large dog can be seen. Yes, the toe has made its will known to a puppy dog, who now bears it in the direction of the rest of Amenhortense.

To complicate matters, the toe has also summoned some distant relations of Amenhortense (immigrants from Egypt, natch) to aid it in its quest. These folk — a cab driver, a fancy clothes designer, and a famous soccer player — are now wandering the city in a daze, seeking a rendezvous with their mysteriously compelling master.

Professor Horspool does some quick research and discovers that the rest of Amenhortense's mummy is in the Pennsylvania University Museum. The prospects of using roadblocks to prevent a mummy's toe from reaching Philadelphia are somewhat discouraging, but a nationwide toe-hunt is such a charming concept that you should do everything you can to encourage it. Tracking it and its servitors (the dog should be pretty easy to find if the toe uses mass transit) on the way from New York City to Philadelphia provides a lot of opportunities for silly encounters.

The sensible thing for the Ghostbusters to do is to go to the museum, camp in the vault where the mummy is stored, and wait for the toe. When the toe arrives, it is in the company of a big sheep-dog and three dazed servitors. Time for a big action climax. The toe uses its Control Mind ability to send the dog and three out-of-towners after the Ghostbusters while it struggles to reunite itself with its mummy. "Mummy! Mummy!" the Ghostbusters can faintly hear in an eerie voice.

And the toe will attack the Ghostbusters when the going gets tough. The toe can scoot across the floor quite quickly — fast enough to zip into a mousehole, crack, or space behind a mummy case before the Ghostbusters can catch it. It might knock something off a shelf onto a Ghostbuster's head. Or it might terrify someone by wiggling up a trouser leg. But let's face it, there's not a heck of a lot an animated toe can do.

But, if the Ghostbusters persevere, or if they devise a clever toe-trap, sooner or later they'll overcome the toe before it gets to gang up with the rest of its body. If they fail to stop the toe, it joins up with its better half-plus and goes on a rampage in the museum. Time for the proton packs and lots of smashed scenery. In time, they can whittle the mummy's Ectopresence down to zero, but this spook can't be poked into a ghost trap. They'll have to stick to traditional methods — toenail trimming to the first joint.

The toe itself is indestructible. Unless the Ghostbusters have access to Egyptian mystic rituals, they are stuck with it. The safest disposal technique is to ship it back to Egypt in its sealed case, and bury it again. This also sets up the obligatory sequel, *Return of the Mummy's Toe*.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: mummy's toe, possessed servitors

Action Opportunities: final confrontation with toe and servitors

Nifty Problems: tracking a toe across state lines

Neat Characters: possessed servitors, eccentric old professor (and plucky but sexy daughter)

Potential Tricky Stuff: making an animated toe a redoubtable opponent for hi-tech Ghostbusters

Campaign Hooks: if Amenhortense gets loose and calls upon ancient mystic powers, there could be an epidemic of ambling mummies looking for their daddies

Idea 15: THE BLACK KNIGHT

The local museum needs the Ghostbusters' help. It seems that every morning some mysterious force has rearranged the suits of armor in the museum's Medieval Life wing. So the Ghostbusters are hired to spend the night and catch the spook. Well, no ghost appears. Instead, the suits of armor (there are three of them) start clanking around the building, looking at the exhibits, playing with the elevators, and so on. If a Ghostbuster shoots one of the suits with his proton pack, the beam bounces right off, though the armor is knocked down. (The Ghostbusters can't dismantle the suits as long as they're inhabited, the proton beams won't penetrate the armor, and when the suits aren't inhabited during the day, there is nothing to shoot at.) If the Ghostbusters behave in this anti-social fashion, all the suits get mad, pull out the biggest, spikiest maces imaginable, and start chasing the Ghostbuster around the building. The armors' movement speed is only 2, so even fairly clumsy Ghostbusters should be able to outrun them.

The armor suits won't leave the museum, so the Ghostbusters can escape by fleeing the building. But they'll have to go back the next night if they want their fee. One way to keep the suits of armor from messing up the museum is to encase each one in an unbreakable armored glass case, so it can't go anywhere. Another way would be to

remove each suit's legs, storing them in a separate place. But the best way might be to talk to the suits of armor and find out what they want. Anyone with Brains should get a chance to think of this last solution.

If the Ghostbusters try to talk to the suits of armor, the suits will let bygones be bygones and listen to them. They can't talk back (except by nodding or shaking their helmets or clanking), and they can only understand Ghostbusters that talk in formal-type old English phraseology, like "We hight ye Ghostbusters. What be thy name? Art thou from merrie old England?" And so forth. Using modern terminology only confuses the armor. When the armor gets confused, or doesn't get the kind of respect it deserves as a knightly gentleman, it gets short-tempered and chases the Ghostbusters around the museum for a few minutes. Good exercise.

The armor suits want a female suit of armor to be added to the collection. They're bored. They promise that if they get their wishes, they won't clank around at night any more, but stand stolidly, thinking nice thoughts. So the Ghostbusters can go to the museum board — a charming collection of socialites and professors, all a little dippy — and articulate the ghosts' request. The board isn't sure what to do about it, and will take whatever suggestion the Ghostbusters make. There weren't too many suits of armor made for women, you know. The Ghostbusters might suggest that the museum buy one of Joan of Arc's suits. Or perhaps hire a blacksmith or machine-shop owner to manufacture such a suit. Whatever the solution, it works fine. The suits are happy and don't clank at night anymore. Congratulations.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: animated suits of armor

Action Opportunities: zipping around pursued by armor suits

Nifty Problems: communicating politely with armor

Neat Characters: armor, museum board of directors

Potential Tricky Stuff: players may need a hint to communicate if they're used to lots of gunplay

Campaign Hooks: suits of armor all over the world come to life in various museums; a warlike demon has decided to use these spirits in an attempt to return the world to the good old days of knightly slaughter

Idea 16: THE THING IN THE PHONE BOOTH

The local phone company calls up the Ghostbusters because one of their phone booths has been causing trouble. Periodically the phone inside it goes out of order. They've sent two repairmen to fix it. Both vanished. Can you help?

When the Ghostbusters arrive, the phone booth looks quite ordinary. If anyone picks up the receiver to listen to it, they hear the voices of the

lost repairmen talking to each other, complaining, joking, and wondering where they are. If the Ghostbuster talks to them, they'll talk back, explaining that they're inside the phone, that they have no idea where they really are, and that they would like to get out.

The secret of the phone is that it is possessed by aliens from another world. Anyone that opens up or looks inside the coin return slot is instantly teleported to the hold of the alien ship in orbit, there to be studied by intergalactic bug-collectors. As the Ghostbusters are examining the phone, the aliens just happen to take a sample. *Tweedle* — the Ghostbuster disappears before his associates' very eyes.

Blasting the telephone with the proton packs destroys it. But the repairmen and Ghostbuster don't reappear. Either at or before this point, some Ghostbuster with Brains should think of taking the phone, or its remains, (either of which registers strongly on the PKE meter) back to the Ghostbuster base and checking it out at the lab. Careful study of the phone reveals that it is a futuristic teletransport device. Soullessly-Seeking-Science types can fool around with it and get into lots of trouble. A quick, simple (and rather undramatic) solution is to reverse the teleport device and bring our boys back home. To add a little action, some aliens arrive with the boys. Bang, bang, bang.

A more ambitious project is to force the Ghostbusters to stage an assault on the alien ship, transporting themselves to the ship via the telephone teleportal. Once aboard the ship, they can wander around shooting things and pushing buttons until the aliens send everyone back in self-defense.

Or maybe there is no way out of this telephone. As Ghostmaster, you might use this scenario as a way to dispose of unwanted Ghostbusters. The trapped character can still, on occasion, interact with the others — all they have to do is give him a ring on the phone. Perhaps some day you'll think of a clever technique that might work to free the prisoners.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: aliens

Action Opportunities: tour of alien ship and standard ensuing shootout

Nifty Problems: weird science to travel to alien ship; what to bring with you when visiting aliens

Neat Characters: aliens, two hostage telephone repairmen

Potential Tricky Stuff: drawing up alien ship (steal one from some other stupid science fiction RPG)

Campaign Hooks: Hitchhiker's Guide to the Galaxy, anyone?

Idea 17: THE UNINVITED

Have you ever seen the old television shows “The Munsters” or “The Addams Family?” This scenario should resemble one of those shows. The Ghostbusters get a phone call. A hollow Transylvanian voice comes over the line. “Vee haff a problem. Can you help uss, pliss?” The Ghostbusters arrive at a creepy Edwardian mansion with a spike-topped fence, dead trees, ominous-looking overgrowth, and the noise of clanking chains in the background. Working at the fence is a cadaverous gardener with a patch over one eye, lank, cobwebby hair, and long, claw-like fingernails.

As the Ghostbusters draw nearer, they see that the gardener has a file. He’s sharpening the spear points on the iron fence. When he catches sight of the Ghostbusters he gives a visible start, then walks over to them and lets them in. He never speaks except to emit guttural moans. The house’s doorbell has the sound of a woman shrieking.

The door is opened by the lady of the house, Mrs. Maleficent. She stands about six feet tall in her slinky black dress, has pasty white skin, a marked widow’s peak, and black lipstick. She invites them inside. Her hunchback husband, Fritz, soon shows up. He looks like an escapee from a Frankenstein movie. Behind him on a dog leash waddles an eight-foot alligator named Fido. A clock suddenly strikes thirteen and a little mechanical cuckoo dangling from a gibbet pops out, croaking the hour. In a bird cage in the corner squeak and flutter a pair of cute vampire bats. By now the Ghostbusters should have gotten the idea. Ham it up some more, if you like. Making up ghastly events in this household seems natural.

The Maleficents’ problem is that Uncle Ferg has come to stay. He’s scaring the piranhas in the decorative pool, tells Maleficent Jr. frightening bedtime stories which keep him awake at night, and persists in trying to fix squeaking shutters which bang elegantly in the wind.

As you’ve probably guessed, Uncle Ferg is a normal-looking guy. Maybe too normal. He wears loud ties, pinstriped suits, has a big brassy smile, and a loud cheery voice. He doesn’t see anything spooky about his cousin’s house — “A little run-down, maybe, but I’ll have it all fixed up in a jiffy. Just you watch. Ho, ho!” He tells bad jokes incessantly and is impossible to faze. The Maleficents want to rent a few spooks from the Ghostbusters to put a proper scare into Uncle Ferg, and they want the Ghostbusters to hang around and supervise the project, just in case the rented spooks get a little out of hand.

This is called in plot biz your basic reversal — instead of spook elimination the Ghostbusters are supposed to bring a few loaded ghost traps into the house and let the spirits loose. The tech-types may have to do a few modifications to existing devices (like who ever tried to take a spook out of a containment grid?), which may cause some fun when the modified devices don’t work right. For example, while extracting a spook from the containment grid, a couple others might get loose and raise hell with Janine’s files.

[JANINE: EGON! Get this revolting thing out of my invoices at once!]

This scenario should be a lot of fun. The Maleficents offer a few of their third-floor guest rooms to the Ghostbusters for the duration of their service. The Maleficents will be as helpful as they can. Keep throwing in little details to amaze the Ghostbusters. One running gag you can use is to never let the Ghostbusters meet Junior. He might be staying over at a friend’s house one night, be ill with the flu and forced to stay in bed another night, and so forth. They might see Mrs. Maleficent knitting a three-armed sweater for Junior, or Mr. Maleficent might boast of Junior’s school grades: “B+ in Uglification, A- in Cemetery Administration, B+ in Helminthology. That’s my boy!”

Uncle Ferg should prove to be a real pest — quite difficult to remove. Nothing seems to scare him very much, no matter how horrific it is. Once it seems clear that the spooks the Ghostbusters can provide do little to erode Ferg’s cheerful complacency, the Maleficents will beg the Ghostbusters to improvise something to get rid of him. They can experiment with weird science, bribery, or simple intimidation, but nothing fazes the unwelcome guest.

The secret is that Ferg is really a very low-key demon summoned by little Junior as a high school science project. Sooner or later the Ghostbusters will tumble to his paranormal essence when their PKE meters trigger in his presence, or when they see him through their ectovisors while he is sneaking downstairs at night for some cookies and warm blood. Ferg can either be evicted with applications of proton beams, or he may voluntarily leave for greener pastures when his cover is blown.

And of course little Junior is gonna get it when his parents find out what he’s been up to. Poor little guy. And guess who he’ll come to visit when he runs away from home? “Aw, gee, guys, the onliest thing in the whole world I want is to become a real, live Ghostbuster!” And maybe the kid has a certain gift — though his three-armed jumpsuits will have to be custom-made.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: Uncle Ferg, originally a mundane, then later revealed as a paranormal pest

Action Opportunities: setting ghosts loose at the Maleficents, then rounding them up afterwards; maybe a little roughhouse when Ferg is revealed to be a demon

Nifty Problems: scaring an un-scare-able guy

Neat Characters: the Maleficents

Potential Tricky Stuff: using the Addams’ Family-style gags without slowing the pace of the puzzle heavy, action-light plot

Campaign Hooks: the Maleficents can be used as characters, informants, and consultants in other adventures, experts that they are in the occult; they also probably have many friends of a less benign nature (“Oh, yes, the Von Ghoulahs — a charming couple, but a bit eccentric in their gustatory preferences, you know...”)

Idea 18: KING FOR A DAY

In the mail the Ghostbusters receive a package containing an odd ring covered with little indecipherable scribbles and cabalistic signs. The note enclosed explains, “My dear wife is under the unfortunate delusion that this thing is haunted — silly, of course, but to humor her, I’d like you to take care of de-ghostifying it. Please send a real official-looking document certifying your professional services in eliminating any spectral presences within the ring.”

The ring is actually sent by the resident-occult-bad-guy of your campaign. It really is haunted. Anyone who sees it feels compelled to put it on. After putting it on, he finds out that every time he tells someone to do something, he or she obeys without question. If he says “Go fly a kite,” that person goes to the nearest toy store, buys a kite, and does just that. He’d better be careful not to say “Drop dead!” Soon after discovering this power (have several amusing things happen while wearing the ring), he also discovers that the ring exacts a toll. Every time he uses its power, he becomes exactly one inch shorter in height. And he can’t take off the ring.

So he’ll have to either go around never telling anyone what to do, or keep on shrinking away. The best, though most drastic, answer might be to amputate his finger. Jewelers express amazement at the unnatural durability of the ring’s substance — all attempts to cut it off fail. And... perhaps the person will decide he’d just as soon keep the ring.

If the player starts abusing his power (like going to political rallies and forcing important members of his least-favorite political party to perform amusing antics in front of all the delegates), then the ring should fall off his finger and get lost — if the player demands an explanation, tell him that he has shrunk so much that the ring simply slipped off his finger. And the Ghostbusters start to read reports in the newspaper of strange occurrences — explainable only by the hypothesis that the ring has fallen into the hands of some unscrupulous person. The Ghostbusters’ job? To find the Incredible Shrinking Bad Guy...

And if the player manages to keep the ring, hint that some device might be designed to reverse the effect of the shrinking. Of course, that device

should go haywire and temporarily enlarge him to fifty feet tall! For further details watch the epochal triumph of the cinematic art — *The Attack of the Fifty-Foot Woman*.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: mind-control rings, mini- or King-sized Ghostbusters

Action Opportunities: depends on the kinds of mind control the players fool around with

Nifty Problems: life as an insect or a giant; using occult power for good or evil; finding ring if it falls into the hands of the bad types

Neat Characters: open-ended — whoever the Ghostbuster is around when the mind control ring is operating

Potential Tricky Stuff: no real plot line — requires lots of GM improvisation and flexibility

Campaign Hooks: just one of a bad guy's many plots to plague Ghostbusters

Idea 19: ROBOT MONSTER

A mad scientist has created a robot, and lost control of it. Now he wants the Ghostbusters to help him. This robot, named Butler 17, stands about ten feet tall and can fire a heat beam from its eyes hot enough to incinerate car tires, scorch cement, or give a Ghostbuster the hotfoot. If the Ghostbusters ask the scientist why he gave an untested piece of equipment such a high-powered weapon, he'll say that it was for Butler 17 to use to light cigars. Butler 17 was originally intended to be the perfect servant — discreet, polite, and unfailingly loyal. But something went wrong.

The old butler of the mad scientist has recently died, neglected and unmourned by his master, who was so busy working on the elderly butler's automated replacement that he failed to notice the declining health and spirits of his loyal servant. The old butler's ghost has arranged to get revenge on his former master by possessing the robot that replaced him. The ghost feebly attempts to imitate his notion of what a deranged robot would talk like; his notions are mostly gleaned from '30s science fiction pulp magazines. In particular, if there's a shapely female about, the butler/robot tatters her clothes a bit, then carries her around for a while.

At the mad scientist's stone mansion in the country, the Ghostbusters can see the robot clanking around inside. The Ghostbusters could try to get into a firefight with it — proton packs vs. heat ray. But it takes three proton packs all hitting simultaneously to lower the butler/robot's Ectopresence by 1 (it has 10 points of Ectopresence — the old coot is really pretty mad about the

whole thing). And any hit by the robot's death ray forces the Ghostbuster to go hopping off to the conveniently-sited ornamental fountain to cool his flaming backside. If the Ghostbusters try to talk to Butler 17, it proves to be a dull conversationalist. "I am pro-grammed to ex-ter-min-ate. Hu-man life is in-fer-i-or. On-ly ro-bot ex-ist-ence can be per-mit-ted. I must ex-ter-min-ate." If the Ghostbusters are persistent, however, some hints may slip that all is not as it seems ("Clank-clank-mumble-mumble-old skin-flint — leave me out of his will, eh?").

Once the Ghostbusters figure out that the robot is haunted, routine Ghostbusting procedures are appropriate. They can either use some bizarre ritual to draw the spook out of the robot and blast it to ectodust, or, if they are more sympathetic with the unjust treatment the old fellow has received from the mad scientist, they may aid the spook in his revenge, combining a little super-just mischief with collecting a fee when the satisfied spook leaves the robot for the great Mansion in the Sky.

Or the Ghostbusters may work on the robot itself, which only has Brains 1. The butler's ghost, hardly conversant with mechanisms more elaborate than doorbells, doesn't recognize the sorts of misadventure that could spell trouble for a multi-ton robot. The Ghostbusters can defeat it by tricking it into falling into a pit or by getting it to follow them up across a rickety footbridge which can't hold the robot's weight. They may even trick the butler/robot into trying to wade the ornamental fountain (which short-circuits it) or to walk into some power lines. When the robot is destroyed, the butler's ghost is temporarily foiled. But the mad scientist immediately gets to work on Butler 18 — an improved version that stands 12 feet tall and has both a heat ray and a freeze ray (for chilled drinks, says the mad scientist). This time the butler's ghost will have a truly magnificent vehicle for his revenge.

And don't forget — the butler did it.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: butler/robot

Action Opportunities: robot wars

Nifty Problems: figuring out that the robot is haunted, not haywire

Neat Characters: mad scientist, butler's ghost pretending to be berserk robot

Potential Tricky Stuff: getting the most out of the players' original misconception of the robot, then dropping hints that it is really haunted

Campaign Hooks: the mad scientist, again; maybe they'll help the robot trash his lab

Idea 20: THE ALCHEMIST

A mad scientist discovers a ritual that gives him control over Maxwell's Demons¹. He commands them to go forth and reverse all the air-conditioning systems in the Big Metropolis during the worst heat wave of the summer. He's blackmailing the entire city.

The mayor calls in the Ghostbusters. Since the mad doctor's ritual has distorted the dimensional interface pressure vectors, the PKE meter can track him. It turns out that the doctor is hiding in the city sewers, directing his demonic plague, and the Ghostbusters get to chase him down there, through the loops and turns of the dark, stinking sewers. Surprise them with rats, little floating "surprises" in the water, and foot-long mutant cockroaches.

It turns out that the doctor has a deformed assistant, Ivan. Ivan likes the sewers. He lurks there, too, doing nasty things like jumping out of nowhere at lone Ghostbusters and trying to break their proton packs or (horrors!) their flashlights. Ivan, of course, can see in the dark. Also, he has only one eye in the middle of his forehead.

The Ghostbusters should probably fail to catch the evil doctor in the sewers, though they'll have a lot of scary fun, and might catch Ivan. They'll have to think up another plan. Here's some ideas:

1. develop micro-ectovisors that permit the Ghostbusters to see the microscopic demons and special mini-proton lances to blast the tiny miscreants,

2. representatives of the Maxwell's Demons come to the Ghostbusters and protest that they are being forced to defy physical law against their will, whereupon they offer to lead the Ghostbusters to the mad scientist so they may be freed from their servitude,

3. the Ghostbusters train spooks to ferret the demons out of air-conditioning systems like beagles after rabbits,

4. Egon sends the Ghostbusters a special shipment of felines — Schrodinger's cat's kittens — to set loose upon Maxwell's Demons,

5. Crusading Koalas from the End of the Universe come and say, "Foolish Mortals, your reversing of entropy will prevent the Foreordained Heat Death of the Universe. This is a bad thing. Therefore we will aid you with our incredibly advanced technology to blow those little demons to smithereens."

(If you have any trouble with all this silly physics, you're in good company. Us, we'd call in Gandalf or somebody.)

¹Maxwell's Demons were first envisioned by the renowned Scottish physicist, James Clerk Maxwell (1831-1879), who discovered the fundamental equations governing electromagnetism. In a lecture illustrating the principle of entropy, he suggested that miniature demons — ones small enough to manhandle atoms — could reverse entropy. For example, a slew of them working in unison in an open window could toss fast-moving "hot" atoms out and slow-moving "cold" ones in, cooling the interior and reversing the normal process whereby temperatures in adjoining areas tend to equalize.

Aren't you glad to know this fascinating detail? See, we told you roleplaying games were educational.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: mad scientist and stooge, Maxwell's Demons

Action Opportunities: city-wide war on air conditioners possessed by Maxwell's Demons

Nifty Problems: goofy physics; microscopic demons

Neat Characters: mad scientist and Ivan, the mayor

Potential Tricky Stuff: players don't get the Maxwell's Demons joke (make them take a physics course or something)

Campaign Hooks: mad scientist; microscopic demons could develop megalomania, military technology, and economic theory, then vow to Rule the World

Idea 21: THE GHOST CUBES

"You \$&¼* ¼*\$&/&* \$-&/&/!! I'm gonna sue you for a million dollars!! I'm gonna take you for everything you got!! \$/*& you! You can't get away with this!!!" (Sound of phone slammed down.)
Uh oh.

All Ghostbuster franchises should include at least one mad scientist. If your players don't have at least one Egon-type among them, this scenario will prove significantly more difficult to run. One day, the resident mad scientist comes across an amazing possibility while testing a new variation on ghost-catching equipment. Doubtless he comes rushing madly out of his laboratory, shrieking incomprehensible gibberish. "Eureka! All I needed to do was cross-mogrify the abernastical ectoploid-goppler and ... Bingo! ... the psychozoic cuboid radiance gave off a hyperthustic plasm! You see what that means? We can transconvert the flibbergommetry by means of a paleowestolotic sabatitron!" Or something like that.

What he has discovered is a means to store ghosts safely without the use of the protection grid. This saves greatly on the electric bill and it reduces the danger that the grid will someday overflow and blow up.

This new device, which the scientist-player can call whatever he pleases (we suggest the "hyperspactical crombifier") is attached to a ghost trap holding an entrapped spook. The hyperspactical crombifier hums, flashes pretty little lights, and gives a little burp. After the burp, it spits out a small (about 2 inches on a side) brightly-colored plastic cube. The ghost trap is found to be empty — in fact, the hapless spook has been buried inside the small plastic cube! The color of the cube varies with the particular ghost caught. Thus, a green ghost has a green cube, a banshee has a tartan cube, and so forth.

The cubes can bounce and move around on their own, like Mexican jumping beans, but are completely harmless. A smart Ghostbuster will soon realize that the ghost cubes could become hot novelty items.

Getting a multi-million-dollar item like Ghost Cubes to proper distribution and sales requires lots of wheeling and dealing by the players. The Ghostbusters should have to run through one or two Bureaucracy routines, meet up with a shyster lawyer or two, and generally have fun trying to keep from getting cheated out of their socks. (Remember: lawyers are boring. Don't get too involved in this stuff.)

As soon as GBI gets wind of this new development, they step in and claim all rights to the process. Louis Tully shows up and gives everybody a certificate of merit. GBI markets the Ghost Cubes and makes megabucks. The franchise gets doodly-squat.

The Ghost Cubes catch on. They're being sold all over Manhattan. Soon they'll be sold nationwide. If there's a fly in the ointment, it is that there aren't enough ghosts to go around. Any Ghostbuster whose Goals include Money should be heart-broken.

Then, after a few months of incredible commercial success, the Ghostbusters get that phone call which introduced this scenario idea. Then they get another phone call. Then another one. When the Ghostbusters check into these calls, they'll discover that all the callers had bought a Ghost Cube. Several days after they bought the cube, it

vanished. Now they've got a ghost haunting their house — and that wasn't in the bargain!

In a matter of days, the bottom has dropped out of the Ghost Cubes market. Seems the hyperspactical crombifier produces a field that decays over time, releasing the ghost when the field collapses. Zillions of these cubes have been purchased all over the nation. And they're all starting to decay... before the warranty expires, worse yet.

And guess who has to go clean up the mess? Louis Tully calls up and reads the contract fine print concerning the "mission-adventure." Off go the Ghostbusters on one of the messiest paranormal mop-ups in history. Imagine a department store or shopping mall where hundreds of Ghost Cubes dissolved at once....

This is a blanket excuse for turning loose any kind of ghost you can devise in any setting where novelties might be sold, shipped, or stored — drug stores, dime stores, airport concourses, railroad cars, warehouses — or where the proud owners are now ruing their purchases. Even the President's wife has one...

If the Ghostbusters do some first-class high-tech design and come up with a device to return the spooks to cube form — permanently — I hope they are smart enough this time to make a deal with GBI before they reveal the design secret.

Icky Things, Occult Mysteries, or Bad Guys to Whack On: you name it — any spook ever encountered, in your own campaign, or by any of the other Ghostbuster franchises

Action Opportunities: blasting spooks everywhere

Nifty Problems: well, maybe a device to return the spooks to cubes, but mostly this is supposed to be an unrestrained shootout

Neat Characters: pick a stereotype, any stereotype — sort of an All-Star event for your favorite characters

Potential Tricky Stuff: not real subtle; main trick is to build from simple spooks to a final large spook or a large but manageable squadron of them

Campaign Hooks: if the technology falls into bad guy hands, we have the potential for time-delay spook capsules, or spook grenades; if an occult master bought a whole shipload of ghost cubes, he now has a ready-made spirit legion at his command

Random Adventure Generation

Sometimes you're stuck for an idea for an adventure. Maybe the players solved your previous scenario all-too-quickly. Or you forgot your papers. Or you've used up all the good ideas in the Scenario Hooks section. Well, here follows a random table you can use to make up adven-

tures on the spur of the moment. You'll have to add lots of details, of course.

Roll two ordinary dice, reading them one at a time. So if the first roll was a "1," and the second was a "2," the result would be "12."

First roll on Table One, then on Table Two, and

then on Table Three. If you haven't gotten a scenario idea by that time, try again. Or if something from one table sparks your imagination, go with the idea — don't worry about rolling on the next.

**Table One:
WHO NEEDS HELP?**

roll	result
11	local political club
12	co-op board
13	the mayor
14	Parks Department
15	Department of Housing Preservation and Development
16	welfare recipient
21	jerk from Jersey
22	adolescent boy into heavy metal
23	gum-popping adolescent girl
24	journalist from <i>National Enquirer</i>
25	someone from the Revolutionary Communist Party
26	fundamentalist preacher
31	Catholic priest
32	garment district businessman
33	furrier
34	bartender
35	plumber
36	exterminator
41	phone company
42	software company
43	university
44	local PTA
45	local TV station
46	supermarket manager
51	landlord or super
52	real estate broker
53	undercover KGB agent
54	vagrant
55	mafioso
56	gentlemen's club
61	model
62	literary agent
63	New Wave artist
64	rock band
65	actor
66	MTV

**Table Two:
WHERE'S THE PROBLEM?**

roll	result
11	office building
12	elevator
13	stock exchange
14	subway station
15	warehouse
16	ferry
21	church or cathedral
22	Chinatown
23	Little Italy
24	slum
25	storefront
26	river front
31	shopping mall
32	restaurant
33	boutique
34	department store
35	Crazy Eddy's
36	newsstand
41	monastery
42	castle
43	vacation home
44	remote mansion
45	heavily-guarded estate
46	military installation
51	research facility
52	mine
53	boat
54	atmospheric disturbance
55	hotel
56	cemetery
61	newspaper offices
62	Ripley's Believe It or Not Odditorium
63	lighthouse
64	embassy
65	the sewers
66	a national park

**Table Three:
WHAT'S HAPPENING?**

roll	result
11	ancient prophecy being fulfilled
12	immensely powerful evil trying to find a way into this plane of existence
13	foolish mortal playing with powers beyond his ken
14	a roiling morass of inchoate power
15	bizarre weather patterns
16	cattle mutilations
21	UFOs
22	hoax
23	ancient Atlantean artifacts
24	Loch Ness Monster-type thing
25	past-life experience
26	things vanishing
31	people disappearing
32	things appearing from nowhere
33	curse
34	lustful ghost
35	gluttonous ghost
36	angry ghost
41	miserly ghost
42	jealous ghost
43	arrogant ghost
44	lazy ghost
45	fairy, brownie, or other Little Person
46	nightmares
51	poltergeist
52	strange animals
53	things changing into something else
54	extra-dimensional traveler
55	time traveler
56	demonic possession
61	fighting ghosts
62	helpful ghost
63	animated vegetation (walking tree, etc.)
64	animated statue, rock, etc.
65	something grows mysteriously
66	something shrinks mysteriously

Routines

Some things seem to happen a lot in **GHOSTBUSTERS** adventures — car chases and courtroom scenes, for example. We don't want to give you elaborate rules for how to deal with problems like this, but we thought we'd provide a few ideas.

Below, we have "routines" for three such problems — car chases, obtaining permits, and going to court. The way these are supposed to work is this: each routine is divided into four steps, labelled "A," "B," "C," and "D." There are six possibilities in each step. When the players want to do something for which there is a routine, you roll a die, and find the possibility printed with the same number in section A. When you've finished with that, you roll again and go to section B, and so on.

But you don't have to do things that way. Instead, you can just read over the routines, and think of the "possibilities" as interesting things that can happen to your Ghostbusters. Then, you'll be prepared to pull one of these possibilities on your players whenever you like.

Incidentally, some of the possibilities have two parts, labelled "Success" and "Failure." When you use one of these, the Ghostbusters have to make a Trait or Talent roll, generally of difficulty 10 (more or less at your discretion) to use the "Success" part. Otherwise, the "Failure" part comes into effect.

Car Chase/Vehicular Race Against Time

Section A

1. Car starts perfectly. Go to B.
2. Car starts perfectly, but needs gas. Get gas, then go to B.
3. Can't find car keys. Make a Brains Trait roll to find them. *Failure:* Use a taxi and go to B. *Success:* Start car and go to B promptly.
4. Engine starts, but backfires and smokes. Go to B, but increase likelihood of failure.
5. Car starts, but big truck blocks intersection for a moment. Make a Cool roll (difficulty 15) to maneuver through pedestrians on sidewalk. *Failure:* Hit big truck and deal with police. *Success:* Go to B.
6. Car won't start. Make a Brains roll to quickly find trouble and repair it. *Failure:* Find a taxi and go to B. *Success:* Go to B promptly.

Section B

1. Light changes unexpectedly. Make a Moves or Drive roll to avoid accident. *Failure:* You're out of the race unless you get a taxi (Successful Moves roll). *Success:* Go to C.
2. Quarry elusive or traffic thick. Make a Moves or Drive Vehicle roll to stay in sight. *Failure:* You're out of the race or arrive late; go to C. *Success:* go to C.
3. Short-cut available. Make a Brains or Guess roll to remember it. *Failure:* go to C. *Success:* go to D.
4. Police car behind: Moves or See roll to notice it before you get a ticket. *Failure:* lose time and choose again from this stage. *Success:* go to next stage.
5. Engine begins to overheat. Make a Moves or Balance roll to crawl out, open hood, and tape up water hose while Ectomobile careens through traffic. *Failure:* Stop and make repair; repeat B; arrive at C late. *Success:* Go to C promptly.
6. Grid lock. Make a successful Muscles or Run roll to catch up to quarry or get to destination on foot. *Failure:* Go to C late, exhausted, and irritable. *Success:* Go to C promptly.

Section C

1. Passengers are nauseous from the ride: each must make a Muscles roll to avoid throwing up. *Failure:* A mess; go to D. *Success:* Get to D promptly without soiling ECTO-1.
2. Sports car enthusiast from the Soviet U.N. delegation pulls alongside and wants you to race against his capitalist Corvette; make a Cool roll to refrain from racing. *Failure:* Go to D. *Success:* Go to D sedately.
3. Obnoxious little kids throw cans and bottles at the car and shout bad words. Make a Cool roll. *Failure:* Stupidly stop and chase them on foot, losing time; stay in this stage. *Success:* Go to D and seethe.
4. Police car signals to pull over. Make Moves or See roll against difficulty 5 to notice. *Failure:* Brains or Library Science against difficulty 25 to keep them from discovering your outstanding parking tickets. *Failure:* go to D very late and broke. *Success:* A successful Cool, Bluff or Convince roll lets movement continue with no change in situation; go to D promptly.



5. Street-repair work under way. If a chase is on, make a Muscles or Run roll to catch them on foot. Otherwise, slow down and go gently to D.

6. City has closed a key street for celebration. You pretend to be a politician, and eat and run. Roll Moves or Disguise. *Failure:* The officeholder you claim to be shows up, and you are arrested. End of chase. *Success:* You go to D with heartburn.

Section D

1. This is the right address, but there's no place to park, the street is one car wide, and a huge van is right behind, honking. Successful roll of Muscles, Intimidate, Moves, Bluff, or Bargain to keep the burly driver from getting out. *Failure:* You go around the block with a black eye. *Success:* He backs out of the street.

2. This is the right number, but it should be East, not West. Make your way through heavy crosstown traffic and try again.

3. This is the right address. Brains roll to remember to lock the Ectomobile. If not, it's stolen when the Ghostbusters return.

4. This is the right address. Double-park because there's no place to park. Brains roll to leave one Ghostbuster in the car; if not, when you re-emerge, the Ectomobile has been towed.

5. The Ectomobile screams around a corner and there is an open manhole ahead: Moves or Drive Vehicle roll to avoid losing a wheel. *Failure:* End the chase or continue on foot. *Success:* Go to destination.

6. This is the right address. Gildardo, a recent arrival from Puerto Rico, answers the bell. He knows absolutely nothing about anything the Ghostbusters ask, but he offers them beers and shows them how to open pop-top Blatz cans with their teeth — Moves roll. *Failure:* End chase and go to hospital. *Success:* Learn new way to pick up biker girls.

Obtaining a Paper or Permit from the Government

Section A

1. Receive a certified notice that a business license or EPA permit is needed for the franchise. The notice demands compliance within 15 days or a fine of \$5000, but gives no contact name or room number. Brains or Library Science rolls to figure out who sent the letter. *Failure:* Go to 2 below and add \$10,000 to the fine. *Success:* Go to B.

2. Receive mass-mailing notification that the franchise may possibly need a permit or license; Brains or Bureaucrats roll to recognize that Ghostbusters *must* have one. *Failure:* Go to 1 above and add \$5000 to the fine. *Success:* Go to B.

3. Talk to dry cleaner owner down the street: Brains or Bureaucrats roll to understand that he doesn't know what he's talking about, and that no permit is necessary. *Failure:* Go to B. *Success:* Ignore the rest of this routine.

4. Inspector visits the premises and orders you to obtain EPA permit or quit the premises. Cool roll to understand that he knows what he's talking about. *Failure:* Go to entry 1 in this stage. *Success:* Go to B.

5. Con Edison inspector says that the containment grid blueprints have to be checked; Brains, Bureaucrats, or Library Science roll to find it in the Ghostbusters' messy files. *Failure:* Hall of Records may have a copy; go to 6 below. *Success:* Realize your copy is incomplete; go to D.

6. The premises must pass building code inspection: roll your Brains against your Cool. *Brains succeeds:* Go to B. *Cool succeeds:* Bribe the city building inspector, and have a fire which destroys ECTO-1. End of routine.

Section B

1. Phone to find the proper building and the right room number in it; Cool roll to persist long enough to get the right information. *Failure:* Go to A and start over. *Success:* Go to C.

2. Visit City Hall, EPA main office, Hall of Records, or other appropriate location. Moves roll to think of wearing a business suit, not Ghostbuster jump suit or jeans with holes in the knees. *Failure:* For wearing the "wrong clothes," additional Cool roll for each encounter hereafter in this routine. Go to C. *Success:* go to C.

3. Main entrance is closed for repairs; Brains roll to find side entrance. *Failure:* Passerby wrongly sends you to building on other side of town which has been closed for six months — start B over tomorrow. *Success:* Enter the building and go to C.

4. Right Building: building index is covered with scaffolding and cannot be read. Roll Moves to get information from aloof secretary or guard. *Failure:* Go to 3 above. *Success:* go to C.

5. Right Building: elevator to proper floor is full. Next elevator also is full. Third elevator (minutes later) also is full. Roll successful Moves, Bluff, or Intimidate to eject one or more passengers. *Failure:* Roll Brains to find stairs disguised as 'emergency exit.' *Success:* Get aboard elevator and go to next stage.

6. Right Building: elevators are under repair until 3 p.m. Roll Muscles to walk up to the 14th floor. *Failure:* Wait till 3 p.m. in the park, be panhandled eight times, then go to C. *Success:* You make it to C.

Section C

1. Right Floor: roll Brains or Bureaucrats to find way to office with right number. *Failure:* Open broom closets, enter restroom of wrong sex, and otherwise attract attention of building security staff, who eject you from building — go to B. *Success:* Go to D.

2. Right Floor: ask directions from messenger, and get insulting reply. Roll Cool to not cause a scene, attracting attention of building security staff, who throw you out. *Failure:* Go to B. *Success:* Go to D.

3. Right Floor: you find the right office, but the clerk "just stepped out for a moment" and no one else is qualified to help you. Wait an hour and make Brains roll. *Failure:* Wait another hour and roll again. *Success:* You realize the clerk isn't coming back — start over at B tomorrow.

4. Right Floor: famished, you stop at the cafeteria for a sandwich and fail to realize that the cafeteria clock isn't working. Meanwhile all the people at the right office go home for the day. Start at C tomorrow.

5. Right Floor: the elevator door opens but two large men push you back inside. They take you to the top floor, rob you, bind and gag you, and leave you in the executive washroom. The executives all went home after lunch; you languish there unnoticed for 6 hours until a cleaning person arrives. Start at C tomorrow.

6. Right Floor: you get to the right floor, but it's the wrong wing, and only the first floor connects the two. Return to the lobby and start again at B.

Section D

1. Right Office: Just after you get off the elevator or stairs, a blackout hits and all power is lost. At the office they are eager to help, but their computer can't call up your file, their check OK line is down, and their cash register doesn't work. Return to D tomorrow.

2. Right Office: You walk in, and in 30 seconds you pay your fee, get all pertinent information, and head home, telling yourself that the system works in this great country.

3. Right Office: Your file has been lost. You have to fill out an exhaustive set of new forms. Make a Brains roll. *Failure:* You stamp out of the office and must try again tomorrow (start at C). *Success:* You have to spend two hours filling out forms, but you achieve your purpose.

4. Right Office: "Thank God you're here," the clerk says. "We'll waive all charges if you'll just get rid of that thing in there." You enter a storeroom and see an 2-foot-wide transparent black-widow spider crouched on the photocopy machine. Make a Cool roll. *Failure:* You run all the way to the lobby. Start again in C. *Success:* Unplug the photocopier and the enlargement glitch is cancelled, causing the spider ghost to disappear—and so does your problem.

5. Right Office: you forgot your checkbook, and they will not accept \$12.48 in cash as downpayment. Go home, defeated. (Start over at A.)

6. Right Office: they say their calculations were in error. The franchise owes nine times more than they thought, and they are placing a lien on all corporation assets. Cool, Bluff, Bargain, or Convince roll. *Failure:* They're serious, and you have to pay. *Success:* The exorbitant sum returns to its original amount. And congratulations.

Going To Court

Section A

1. Lacking another place to park, you leave ECTO-1 in one of those "Don't even think of parking here!" zones. When you come back, it's been towed and, when you find it in the municipal lot, there is a \$150 parking ticket on the window as well. You can pay, or protest the tow and fine in court (in which case go to B).

2. While racing to the scene of a severe ectoplasmic disturbance, you avoid a jaywalking poodle wearing a \$5000 dollar jewelled collar, but the doggy is frightened by the incident and its millionaire owner and an army of shyster lawyers sue you for everything you've got. Go to B.

3. You remove a ghost from a mansion at the behest of the son of the ghost. The ghost's daughter is distraught, and sues to force you to return the ghost. If you do so, the ghost's son sues you for accepting a fee and failing to fulfill your obligations. Either way, go to B.

4. A state prosecutor has you arrested as con men preying on the superstitions of the public. (Everyone knows ghosts don't exist, after all.) Go to B.

5. Your Ghostbusters franchise is sued for damages in excess of what is proper and reasonable in the pursuit of and the capture of ectoplasmic entities. Go to B.

6. The \$18,000 check with which your last client paid for his de-ghosting has just bounced. On the phone, he cackles and says, "So what! Sue me!" You do. Go to B.

Section B

1. You need a lawyer. On the recommendation of a friend you make an appointment with the firm of Nasty, Dull, Brutish and Short. They listen attentively, and seem to ask the right questions. Attempt a Moves or a See roll. *Failure:* You hire the shysters. Go to C. *Success:* You see that all that they have written on their pads are dollar signs in various sizes, and the word "Tahiti." Try B again.

2. You want a lawyer. On the recommendation of a friend you make an appointment with the senior partner at Bossy, Mossy, Martin, and Fuss, Attorneys-at-Law. She listens attentively, and seems to ask the right questions. Attempt a Brains or a Psychoanalysis roll. *Failure:* You hire the shyster. Go to C. *Success:* You understand that most of the personal books on her shelves have to do with fabulously drawn-out and expensive civil cases. Try B again.

3. You know a lawyer. He or she asks you if you really want to devote a lot of time and effort to something not at all connected to catching ghosts and serving humanity. Attempt a Brains or a Bureaucrats roll. *Success:* You work out a commission deal with the lawyer that lets you off the hook with a mere 20-minute affidavit. The routine is over. *Failure:* You set your jaw grimly. Nobody will get the best of you. Take 'em to court! Go to C.

4. You decide to represent yourself. You read three or four books on court procedures, and one very helpful one titled *Strange Proceedings: Curiosa From the New York State Appellate Courts*. Roll your Cool. *Success:* You accidentally choose settlements which have been reinforced as precedents by later proceedings. Go to C. *Failure:* You select ludicrous lines of attack and defense, lessening by two dice any rolls called for in the later stages of this sequence. Go to C.

5. You think hard about the matter and decide that a lawsuit is inappropriate. You call up the other principal and suggest a compromise. Roll your Cool, Bluff, or Convince. *Success:* Get a quick settlement out of court. The routine is over. *Failure:* You both become so angry that nothing and no one can keep you from court. Go to C.

6. You get Lawyer Tom, the socially-conscious public interest lawyer, to help you out. He agrees to defend you at no fee — but you get the sinking feeling he'll call on you for a favor sometime in the future. Probably a *big* favor. Go to C.

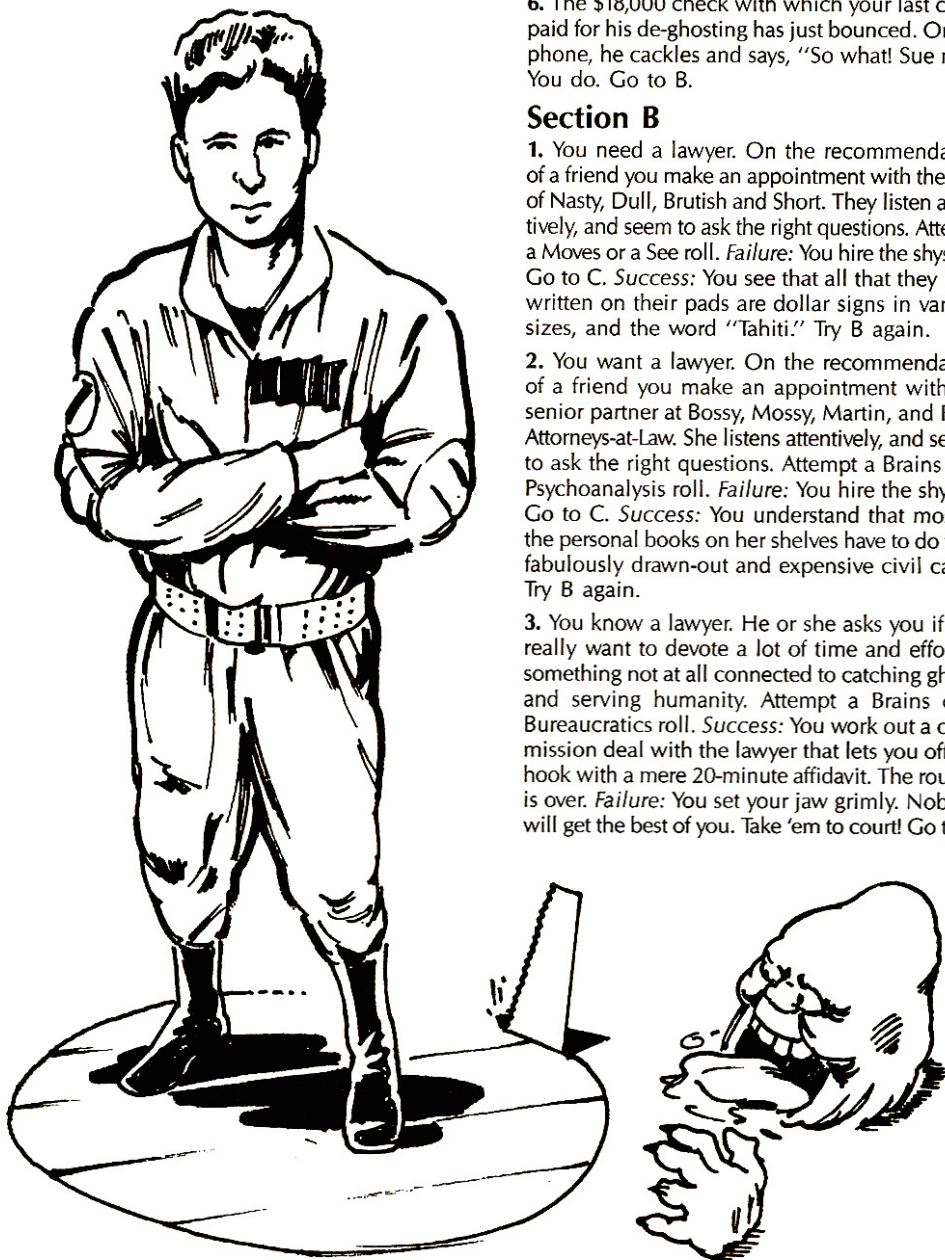
Section C

1. The morning of the trial, you grab a cup of coffee and a hot dog. In the crush of the commute, you must make a Moves or Balance of difficulty 10 to avoid staining your clothes with mustard and coffee. *Success:* Go to D. *Failure:* Roll Cool or Bluff to avoid idiotically holding your hands over the spots for the rest of the day. If you fail this roll, any Cool roll you make for the rest of the trial routine is reduced by one die. In either event, go to D.

2. If you have a lawyer, his or her Brains trait is 4. Roll it to convince the opposition to avoid a jury trial. If you have no lawyer, roll your Cool or Bargain against difficulty 15 to convince the opposition that a jury trial is not necessary. *Success:* Lower any final judgment against you by half. *Failure:* double any final judgment against you.

3. The bailiff excitedly confers with the judge for several minutes, then the judge calls you or your lawyer to a quick conference. Someone forgot or neglected to fill out an important form, and by mistake a court form from another case was inserted. The judge throws up his hands — procedure cannot be violated without creating sure grounds for appeal. The case must be started again from the beginning — go to B.

4. A fight suddenly breaks out in the court room, as a weirdly-dressed spectator leaps up and shouts that all Ghostbusters are in league with the devil. A guard quickly restrains him, but not before he splashes you with a foul-smelling red dye, ruining your clothes. Roll your Cool or Orate against difficulty 7. *Success:* You make a brief, seemingly pitying speech which ingratiate you with the judge (and jury, if any). Go to D, and add one extra die to any roll you make for the rest of the trial. *Failure:* You whine about being poor and misunderstood while judge and jury stare at you contemptuously and decide that you have no right whatsoever to win this trial. You roll one die fewer than normal in any roll you make for the rest of the trial. Go to D.



5. You have scheduled eight character witnesses to appear. On that morning, your answering service tells you that one is having a baby, that two are ill, that three are in traffic accidents, that the seventh has been hijacked to Iceland, and that the eighth has fled to Brazil with the liquid assets of Amalgamated Assurance Co. of Hartford, Nebraska. Thinking fast, you round up your garbage man, your uncle's clergyman or other revered figure, and the young lady who sold you two boxes of Girl Scout cookies three months ago. Roll your Moves or Seduce against difficulty 8, and your Cool or Get Lucky to impress anyone. *Fail one or both rolls*: You make a complete fool of yourself: drop the suit now — you've lost. If you're being sued, take out a loan — your bank account isn't big enough to handle the loss. *Succeed in both*: Go to D.

6. As you near the court room, the opposition attorney drops her satchel-style valise, spilling papers everywhere. You generously help her pick them up, and innocently read a scrawled notation, "Don't bring up Max Nadelman." Roll Brains or Library Science against difficulty 20 to locate the right Max Nadelman in the 45 minutes before court begins. *Success*: You get information from him which destroys the opposition's contentions: they grovel at your feet and beg to be allowed to drop the case, volunteering to pay all court costs and cheerfully offering in compensation twice what you feel is fair. The trial is over. *Fail*: You miss some easy riches. Go to D.

Section D

1. Though you've stumbled badly in the early going, judge and jury become more and more charmed by your irrepressible good humor and pluck. By the end of the trial they hiss the bewildered opposition lawyers, and smile dotingly at you. Roll your Cool, and multiply the total of the dice by one thousand — that's how many dollars they award you in excess of what you asked for, or that's how much they award you even if you asked for no damages at all. Roll your Moves or See against difficulty 5 to notice your opponents bite their ties as the judgment is handed down.

2. Frightened by your excellent presentations, the opposition desperately challenges you to produce a ghost in court, attempting to strike at the foundations of ghostbusting. Naturally you confidently accept, but it happens that the only ghost which anyone can trap in time for the demonstration (the containment grid lets ghosts go in, but not go out) is the remnant of a crazed nineteenth century poet who has returned as an albatross. When you let it out, it flies squawking around the courtroom. Everytime you fire your proton pack at it, it screeches and slimes a spectator. The fourth time you fire, it slimes the judge! The ghost has an Ectopresence of 2. You win the case if the Judge doesn't get slimed; you lose if he does.

3. The courtroom seems to shimmer and squirm for a moment, then steadies. Intuitively, you reach into the sample equipment bag for a PKE meter. With trembling hands, you turn it on. Except for any lawyers, friends, or witnesses you have called, the meter jumps at everyone. The courtroom is choked with ectoplasm! The judge smiles at you. "For you, Ghostbuster, it may be too late!" His smile turns into a grimace, then into gaping jaws as the entity leaps toward you. Roll your Moves or Dodge to evade the judge, or your Muscles or Run to get out the door. Though you don't care just now, your lawsuit is plainly over.

4. In this historic trial, the opposition argues that you have despoiled the metaphysical environment by callously encapsulating insubstantial entities; that you have stifled, soulwise, the natural progression of human existence; and that you have deprived these post-humans of their constitutional rights such as trial by peer. You reply in effect that ghosts are soul-deviates and ectoplasmic perverts whose unnatural desires make spiritual contentment impossible, and who therefore are socially undesirable and without redeeming merit; that all of these weirdos have been declared legally dead and hence are without status in the court; and that the jury should think about all the good guys who die who go to heaven or get off the karmic wheel or are born or reborn in better circumstances and that that is the divinely-ordained plan for everybody (depending on who they are), and that you're "just humbly helping out." Add your Brains, Cool, and Moves together. If you have a lawyer, add his or her Brains 4 to the total. Roll against difficulty 50 to win the day. Otherwise, you lose, win an appeal, and start the sequence over at B.

5. You realize that you haven't a prayer of winning this suit, so you decide to put all your energies into getting media attention and free advertising. You fire your lawyer, and hire an agent. By the time the trial concludes, you've been on Letterman, have a \$30,000 advance for an autobiography (ghost-written, of course), and your daily business is up 60 percent. Nice going.

6. Just as things look bleak, the Mayor arrives to testify in your behalf. And then the Chief of Police comes. And then the Cardinal. And then the most learned rabbi in the Western Hemisphere. Everyone is dazzled, yourself included. The witnesses all stop by your seat, shaking your hand and remarking what a nice boy (or girl) you are. And each mentions that he has a little job for you, and that you shouldn't worry, that it won't take too long. Your mind reels. You win the suit hands down, but the next six months are going to be taken up with these "little jobs."

Some Other Likely Routines

Here are some activities you could develop into routines if you liked. Maybe we'll include a few in future supplements.

- Use the Library
- Go to Jail
- First Date
- Get and Ride in a Taxi
- Go to the Hospital
- Investigate a Haunted House
- Walk Through Times Square
- Stroll Central Park at Night
- Look up Old Deeds and Records
- Get a Visit from the Insurance Agent
- Have EPA or Fire Inspection
- Be Interviewed By a Journalist
- Make an Airline Reservation
- Get a Table at a Restaurant

A Cast of Dozens

Here we provide you with a whole bunch of normal, eccentric characters whom the Ghostbusters can encounter in the course of an adventure. Feel free to have any of these guys pop up whenever they can advance the action or you otherwise feel like it. If you like a particular character, you can have him show up a lot, as a help or hindrance to the Ghostbusters. Recurring characters lend continuity to a Ghostbusters campaign.

Feel free, of course, to introduce recurring characters of your own.

Cops

Jake Westtree

Real Tough Detective Who Has Taken The Law Into His Own Hands

A tight-lipped, steely-eyed, bloodthirsty killer, Westtree is happiest when pushing a punk's face through a plate-glass window or pumping six bullets from a .44 Magnum into the guts of a reputed crime boss. If he tangles with the Ghostbusters he will pound them into hamburger rather than deal with the paperwork involved in arresting them. He hates jobs involving ghosts — he can't kill them.

Brains	2	Justify Acts of Unbelievable Brutality	5
Cool	6	Narrow Eyes Menacingly	9
Moves	4	Shoot .44 So That Blood and Gore Splatters Everywhere	7
Muscles	5	Bust Heads	8

Goal: Teach Those Punks a Lesson

Distinctive Mannerism: Face never changes expression.

John MacClannahan

Cop On The Street

A kindly old duck in his late fifties, John has been walking a beat for 34 years and likes to think he knows everything that is happening on the street. He doesn't. In fact, John's brain turned off somewhere around 1955, and he is blithely ignorant of all that has occurred since. John tries hard, but he has an uncanny knack for arresting the wrong person and letting the bad guy get away.

Brains	3	Remember the Good Old Days	6
Cool	2	Save Youngster from a Life of Crime	5
Moves	2	Whack Hoodlum with Nightstick	5
Muscles	3	Load Drunk Into Paddywagon	6

Goal: Serving Humanity

Distinctive Mannerism: Distrusts anyone in a leather jacket.

George Smith and Mike Jones

FBI agents

FBI agents always travel in pairs. They are all thirty-five years old, dress in off-the-rack suits (grey or black), wear black leather shoes, drive late-model Plymouths, and insist on showing you their badges when you first meet them. They all love working for a huge, soulless government agency which lets them carry guns and tap phone lines and other neat stuff. Smith (or Jones, I forget which) is white; Jones (or Smith) is black.

Brains	3	Claim Federal Jurisdiction	6
Cool	3	Blame Their Mistakes on Local Law-Enforcement Agencies	6
Moves	3	Fire Handgun	6
Muscles	3	Kick Door Open	6

Goal: Serve the FBI

Distinctive Mannerisms: None

Information Sources & Petty Irritants

Ernie Mellon

Cab Driver

Ernie is your typical New York hack. He knows all the short-cuts; drives recklessly, swiftly, and true; always keeps his meter on; complains about his wife and his digestion; and always smells like mustard. He works all the time except when it rains — then he can't be found. He likes to pick up passengers at Madison Square Garden, not far from Ghostbusters Inc., so the players may encounter him frequently.

Brains	3	Find Addresses	6
Cool	2	Street Talk	5
Moves	6	Drive Vehicle	9
Muscles	1	Brawl	4

Goal: Money

Distinctive Mannerism: Always chomping on cigar.

Scooter MacBurnie

Cab Driver

Scooter is from Jamaica, and speaks in the distinctive lilting accent of that island. He knows nearly nothing about New York geography and can't get you anywhere, but he takes you there so pleasantly that you won't mind until you end up at the wrong address. If you manage to make the misunderstanding clear, he'll turn off the meter and drive around New York forever in a fruitless attempt to get you where you want to go.

Brains	2	Voodoo	5
Cool	5	Misunderstand Plain English	8
Moves	2	Dance	5
Muscles	3	Swim	6

Goal: Serve Humanity

Distinctive Mannerism: Stares at you expressionlessly, says "Yes, mon, yes," and bobs his head in tune to the reggae music he plays incessantly on his radio.

Conrad

Hot Dog Vendor

Conrad is on the street day and night. His buns are always soggy, his onions are old and volatile — his stand can be tracked for blocks by the smell of onion on the breeze. He sees everything: what happens, Conrad knows. But he'll only tell you if you buy a dried-out hot dog, eat it right there, and lie that it was very, very good. Elaborate news requires two or more hot dogs and a Muscle roll against difficulty 10 to refrain from gagging and spoiling the deal.

Brains	1	Cook Hot Dog	4
Cool	6	Borrow	9
Moves	2	Gossip	5
Muscles	3	Lift	6

Goal: Serve Humanity

Distinctive Mannerism: Always violently cleaning out an ear with his finger.

Rosy

Sanitation Engineer

Rosy can often be found in the wee hours of the morning loading garbage onto trucks. She argues so much that foremen shuffle her from job to job. This stout young woman knows a lot about the engineering skeleton of the city, secret passages below ground, and city maintenance routines.

Brains	4	Maneuver Underground	7
Cool	1	Convince	4
Moves	3	Hear	6
Muscles	4	Intimidate	7

Goal: Serve Humanity

Distinctive Mannerism: Tries to finish other people's sentences (and is usually wrong).

Carlton

Doorman

Dressed in a blue grenadier's uniform, Carlton constantly chases interesting people like Ghostbusters from the front of his building, and has ECTO-1 towed away whenever the Ghostbusters double-park in the neighborhood. He knows that there's no such thing as ghosts. Carlton is sometimes found asleep at the guard station just inside the hotel lobby. Quiet Ghostbusters might be able to sneak by him.

Brains	1	Ignorance	4
Cool	3	Infuriate	6
Moves	1	Open Door	4
Muscle	7	Intimidate	10

Goal: Status

Distinctive Mannerism: Always, always smiling — especially when he tells you to get lost or he'll call the cops.

Wanda

Tow-Truck Driver

Wanda gives kickbacks to Carlton the Doorman. Wanda is a tough middle-aged woman, utterly without compassion. She'll cheat whomever she can. If the Ectomobile is towed, the Ghostbusters must go to Wanda's Tow, and get the (scuffed) vehicle back for exorbitant sums. She complains constantly about her husband, a foreman of a large construction firm.

Brains	4	Cheat Customer	7
Cool	7	Fast Talk	10
Moves	5	Make Fake Repairs	8
Muscle	2	Run	5

Goal: Get Even with the World Through Money

Distinctive Mannerism: Complains about how sitting all day ruins her figure (she's right).

Elaine Rosenberg

Waitress

Elaine is a grey-haired Jewish grandmother. She's spunky and argumentative — "No, sweetheart, you don't want the pastrami, it's no good today. I'll get you some nice chopped liver" — but always willing to listen to your problems, as long as you leave her a good tip. The food which Elaine brings is always overcooked or underdone, the coffee oily and harsh, the pastries stale, and the cream sour. Elaine hears all of the ghost rumors from her cleaning-lady friends, who know what really goes on in the halls of commerce after hours.

Brains	3	Mis-read Menu	6
Cool	6	Bargain	9
Moves	1	Not Spilling Trays of Food	4
Muscle	2	Throwing Drunks Out of Restaurant	5

Goal: Money

Distinctive Mannerism: Always calls her customers "love" or "sweetheart"; uses Yiddishisms in her speech.

Margaret Jerson

Block Association President

Margaret is an Ivy League yuppie who recently moved into a condo near Ghostbusters Inc. She formed and heads the 30th Street Block Association (change the name as necessary). She thinks the Ghostbusters bring down the whole tone of the neighborhood, and wants them out! She petitions the city to rezone the district to prohibit Ghostbusting; makes anonymous reports to the Fire Department, Department of Housing Preservation and Development, and the EPA, reporting real or imagined violations; organizes demonstrations against the Ghostbusters; and in general makes a real nuisance of herself. When she isn't making the Ghostbusters miserable, she's an account executive at Bear, Stearns.

Brains	4	Play Stock Market	7
Cool	3	Annoy	6
Moves	1	Data Entry	4
Muscle	2	Shove Onto Subway	5

Goal: Raise the Tone of the Neighborhood

Distinctive Mannerism: Always perfectly groomed, chops the air with the edge of her hand when she speaks.

Street People

Carlos Martinez

Street Kid

Carlos knows everything that happens everywhere — on the streets, in the gangs, in city government. But he hates the Ghostbusters and will only tell them something if they can catch him and threaten him. His favorite sport is letting the air out of ECTO-1's tires.

Brains	4	Theft	7
Cool	3	Lie Through Teeth	6
Moves	1	Breakdance	4
Muscle	3	Grapple	6

Goal: Annoy Ghostbusters

Distinctive Mannerism: Although he can speak English perfectly, he affects a Hispanic accent, which slips in moments of stress.

Herculanum Moonwater

Harmless Lunatic

Herculanum, a diagnosed schizophrenic discharged to the community, lives and sleeps on the streets. He is very knowledgeable about what goes on in his neighborhood, and has become something of a neighborhood mascot. He often speaks perfectly rationally, but then will break off and start talking about how aliens from Sirius are communicating with him telepathically and trying to drive him mad. He's a good information source, if an erratic one. **Note:** In fact, he is in telepathic contact with aliens from Sirius who are trying to drive him mad. It's unlikely the Ghostbusters will ever figure this out, but if they do they'll have a friend for life.

Brains	2	Telepathy with Aliens	5
Cool	1	Cadge Quarters	4
Moves	3	Hide	6
Muscle	2	Resist Arrest	5

Goal: Avoid Being Driven Mad

Distinctive Mannerism: Wears tinfoil hat, jerks head erratically while speaking.

Jerome Robert Carson, aka Joe Bob Clippy aka Fred Ferstein, etc.

Con Man

Con man extraordinaire, Joe Bob has several dozen ID cards, each in a different name. If the Ghostbusters are fooled into giving him money, he'll come back for weeks on end, trying to get more out of them. He may disguise himself as an EPA agent.

Brains	5	Think Up Con	8
Cool	2	Bluff	5
Moves	2	Disguise	5
Muscle	3	Run	6

Goal: Rip People Off Without Danger

Distinctive Mannerism: Always smoothing back his slick black hair.

Father Luigi*The Street Priest*

Father Luigi is at least 200 years old and looks it. His favorite saying is "If I ain't crazy, I should be." He is.

Brains	3	Theology	6
Cool	3	Orate	6
Moves	2	Attract Attention	5
Muscle	1	Jump	4

Goal: Serve Humanity

Distinctive Mannerism: Peers at things as if he were going blind (he's not).

Mimi Marrick*Sleazy Lady*

She doesn't mean anyone any harm, and that's how she's gotten the "heart of gold" appellation, but she's lazy and without much principle: she lets people pressure her into doing what she knows she shouldn't do. A good information source about disreputable goons.

Brains	4	Waste Time Elaborately	7
Cool	4	Bargain	7
Moves	3	Attract Attention	6
Muscles	2	Grapple	5

Goal: Money

Distinctive Mannerism: Constantly wringing hands on available clothing (hers or anyone else's).

Bottlecap Eddy*Wino*

Eddy is incredibly malleable because he only cares about securing booze, shelter, and personal safety in that order. Bribable, but unlikely to come through because personal safety comes in first. Smells bad; self-righteous; has enlarged Adam's apple.

Brains	2	Calculate Liquid Ounces	5
Cool	3	Ignore Insults	6
Moves	2	Open Pop-Top Cans with Teeth	5
Muscles	2	Drag Self to Shelter	5

Goal: Find Pipeline from Brewery

Distinctive Mannerism: Tells people not to shout, even if they whisper.

Jerry di Lucca*Shelter Operator*

Young, idealistic, religious. Incredibly hard-working, he provides food for hundreds of people too weak, physically or emotionally, to do for themselves. Doesn't take care of himself; needs a woman's touch, but too busy saving lives and souls to find her. Everyone says he's a saint: probably he is.

Brains	5	Raise Funds	8
Cool	3	Convince	6
Moves	4	Attract Converts	7
Muscles	4	Lift Canned Goods	7

Goal: Serve The Poor

Distinctive Mannerism: Speaks with clasped hands in a "Mr. Rogers" voice: soothing and boring.

Mafia Family**Papa Joe***Godfather*

Papa Joe is strict and watches over "his people" well. He's always jolly, and only orders terrible things like arson, assault, and murder out of a sense of duty to his family. He has scruples of a sort and won't touch one type of criminal activity (up to you whether this is prostitution, drugs, extortion, or whatever).

Brains	6	Plotting	9
Cool	8	Bargain (who could refuse?)	11
Moves	2	Dodge	5
Muscle	1	Fisticuffs	4

Goal: Money

Distinctive Mannerism: Speaks with an Italian accent; sits in a relaxed position, but with hands clenched.

Mama Stella*Papa Joe's wife*

She is a good Catholic and goes to Mass every day of the year, praying for her husband and son.

Brains	3	Ignore Family's Criminal Activities	6
Cool	2	Orate	5
Moves	2	Pray	5
Muscle	5	Dragging Drunk Spouse to Bed	8

Goal: Serve Humanity

Distinctive Mannerism: Wails about her family and fondles a rosary.

Sexy Lucia*Papa Joe's daughter*

She's a sultry Sicilian beauty, but anyone falling in love with her is asking for plenty of trouble. Daddy knows she can do no wrong.

Brains	4	Plotting	7
Cool	3	Bluff Daddy	6
Moves	5	Seduce	8
Muscle	2	Dance	5

Goal: Sex

Distinctive Mannerism: Runs a pearl necklace across her front teeth, between her lips, etc.

Mean Vic*Papa Joe's son*

As sexy as Lucia is sultry, he is the most devious Italian in the city. Someday Papa Joe will want to dump him in the river, but Mean Vic is Papa's son.

Brains	4	Convince	7
Cool	2	Bluff	5
Moves	5	Seduce	8
Muscle	3	Intimidate	6

Goal: Power

Distinctive Mannerism: Always stands with hands on hips, hips thrust forward.

Freaky Nick*Enforcer*

Papa Joe keeps Nick on a chain in the basement. He only lets him loose when there's someone Papa is really, really angry at.

Brains	1	Attempt Coherent Speech	4
Cool	8	Frighten Victim	11
Moves	1	Attempt Clear Vision	4
Muscle	8	Break Thumbs	11

Goal: Meanness

Distinctive Mannerism: Babbles, screams, and drools.

Little Paulie the Brain*Bag Man*

This guy is the friend of one of the Ghostbusters, and he'll let them know what's going on in the city. But he won't cross Papa Joe. No way. Paulie's a smart little weasel, who takes handouts from both sides. He lives in an abandoned warehouse. He also likes it that way.

Brains	3	Accounting	6
Cool	5	Bluff	8
Moves	3	Listen	6
Muscle	1	Bite	4

Goal: Money

Distinctive Mannerism: Always has a cold.

Bosco the Gungsel*Enforcer*

Dumb ugly thug who does lots of Papa Joe's dirty work.

Brains	1	Gun Lore	4
Cool	4	Play Poker	7
Moves	4	Fire Gun	7
Muscle	5	Fisticuffs	8

Goal: Follow Orders

Distinctive Mannerism: Total lack of personality, free will, etc.

Ernesto*Chauffeur*

Ernesto drives Papa Joe's car. When Bosco needs help, Ernesto's the one.

Brains	2	Fix Car	5
Cool	3	Bluff	6
Moves	5	Drive Car	8
Muscle	4	Intimidate	7

Goal: Money

Distinctive Mannerism: Always smirks and threatens.

Lawyers

Don't overuse lawyers — there's nothing funny about them.

Lawyer Bob*Lawyer*

Lawyer Bob's a real nice guy who works only in the ghetto and confines himself to cases that are (a) socially relevant and (b) on behalf of someone penniless. It's a great mystery how he manages to maintain his legal firm with absolutely no income at all.

Brains	3	Law	6
Cool	4	Bluff	7
Moves	3	Dance	6
Muscle	3	Intimidate	6

Goal: Serve Humanity

Distinctive Mannerism: Always happy, smokes a pipe.

Thomas Q. Fenstermacher, Attorney at Law*Shyster*

Lawyer Tom, on the other hand, is an ambulance-chaser. He only takes cases that are (a) greatly remunerative and (b) which exploit orphans and widows. On rare occasions, for fun, he secures the release of certified psychopaths.

Brains	9	Law	12
Cool	5	Bluff	8
Moves	5	Hide Evidence	8
Muscle	2	Intimidate	5

Goal: Money

Distinctive Mannerism: Slightly drunk, he wears rumpled clothing.

Richard P. Mulberry, Esq.*Corporate Lawyer*

Lawyer Dick works for The Corporation. He long ago sold his soul (and his grandmother) to The Corporation and does nothing except for and by it.

Brains	6	Law	9
Cool	4	Serve The Corporation	7
Moves	4	Listen	7
Muscle	3	Carry Huge Briefcase	6

Goal: Serve The Corporation

Distinctive Mannerism: Sits on his hands to keep them still, otherwise he fidgets.

District Attorney Harry Mortain*District Attorney*

Lawyer Harry craves public office. He likes cases that he can win, and drops cases that he can't. He also likes big, flashy cases.

Brains	5	Politics	8
Cool	4	Orate	7
Moves	5	Attract Attention	8
Muscle	3	Intimidate Witness	6

Goal: Become Mayor

Distinctive Mannerism: Greets you with "Glad to see you." He already sounds like a politician.

Research Scientists**Margaret Mipsky, Ph.D.***Sexy Female Scientist*

Her main distinguishing feature is her ability to wrap the Sexy Male Scientist around her little finger by taking off her glasses and saying, "I'm so confused."

Brains	6	Bacteriology	9
Cool	2	Convince	5
Moves	3	Brew Chemicals	6
Muscle	2	Swim	5

Goal: Sex

Distinctive Mannerism: Pushing up, down, or cleaning her glasses.

Philip Jester, Ph.D.*Sexy Male Scientist*

His distinguishing feature is his habit of falling for the Sexy Female Scientist's advances. His knowledge of science all comes from grade-school textbooks.

Brains	1	Physics	4
Cool	5	Convince	8
Moves	5	Seduce	8
Muscle	5	Fisticuffs	8

Goal: Sex

Distinctive Mannerism: Often has his mouth slightly open.

Professor Mipsky*Kindly Old Scientist*

Usually the father or uncle of the Sexy Female Scientist. Gets knocked off in the middle of the adventure by the Forces of Evil.

Brains	7	Chemistry	10
Cool	3	Convince	6
Moves	3	Listen	6
Muscle	2	Lift Test Tube	5

Goal: Serve Humanity

Distinctive Mannerism: Looks tired and always carries a clipboard.

Dr. Jurgen Frankenfurter, Malevolent Association of Demented Scientists*Maniacal Middle-Aged Scientist*

The most interesting person in the plot. Everything happens because of this character.

Brains	10	Biology	13
Cool	2	Rave	5
Moves	3	See	6
Muscle	3	Grapple with Monster	6

Goal: Soulless Science

Distinctive Mannerism: Often laughs maniacally. Has shifty eyes.

John Martin, B.S.*Scientific Assistant Who Gets Left Alone in Lab to Watch Over Things*

Poor devil.

Brains	2	Biology	5
Cool	2	Play Poker	5
Moves	2	Fail to Notice Obvious	5
Muscle	2	Knock Over Equipment Racks	5

Goal: Not Get Killed by Monster (always fails)

Distinctive Mannerism: Whimpers a lot. Looks confused and frightened.

Igor
Unqualified Handicapped Science Assistant

Need more be said?

Brains	2	Find Wrong Brain	5
Cool	1	Bluff	4
Moves	1	Torture Helpless Victim	4
Muscle	7	Climb	10

Goal: Serve Mad Doctor

Distinctive Mannerism: Walks with a shuffle, talks like Peter Lorre.

Expedition Preparing for Journey to Uncharted Island/Lost City/Scene of Weird Happenings

Sam McGee
River Rat Who Drinks Gallons of Whiskey

Though his resume looks great, not only does this weak-chinned, ill-shaven guy do something to almost get the expedition destroyed, but his breath is awful in the morning.

Brains	2	Fuss Over Documents	5
Cool	1	Bluff	4
Moves	4	Hide Whiskey	7
Muscles	3	Grab Heroine in Untoward Manner	6

Goal: Failure

Distinctive Mannerism: Uses sweeping arm gestures when speaking.

Frank Armstrong
Handsome Hunter/Soldier of Fortune Whose First Marriage Ended Badly

A stern, happy-go-lucky guy who has hidden himself in the jungle/desert/Antarctic and thereby met many tycoons who consider him remarkably steady, our hero is ruggedly sexy and has little to do with women except the snooty reporter (see below).

Brains	5	Guess	8
Cool	3	Bargain	6
Moves	4	Dodge	7
Muscles	5	Grapple	8

Goal: Unexpectedly Settling Down

Distinctive Mannerism: Never shows emotion facially, but can verbalize it ("I feel a certain sense of trepidation, Johnson," he said without betraying emotion.)

Jessica Newman
Snooty/Mistaken Woman Reporter

Though she goes along to get swell stories, she rarely writes anything, being too busy misunderstanding Frank Armstrong (see above), sunbathing alone, swimming in crocodile pools without wearing a bathing suit, breaking the River Rat's jaw for his Untoward Manner, attracting the attention of the wrong sort of native or native creature, and being kidnapped.

Brains	4	Journalism	7
Cool	2	Flare Nostrils Contemptuously	5
Moves	5	Scream	8
Muscles	2	Stretch Jodhpurs	5

Goal: Fall In Love

Distinctive Mannerism: Holds head aloof in a snooty way.

Cap'n Wjszklzsk
Experienced, Reliable Sea Captain

An ancient Yankee salt from Poland or Rumania with moustache who either owns a well-insured tramp freighter or leases it on very good terms, because he doesn't blink when she goes down at the end of the first reel or is nearly swamped during the climactic volcanic eruption.

Brains	4	Incidental History of Strange Places	7
Cool	6	Steer Correct Course With Eyes Closed	9
Moves	4	Wield Marlinespike	7
Muscles	3	Fisticuffs	6

Goal: Enjoy Adventure

Distinctive Mannerism: Combs his moustache with his fingers.

Mortimer Lloyd
Aged or Sickly Man with Treasure Map

Sometimes the father of the heroine, sometimes simply cruelly dispatched by the villains early in the game, this fellow has a quick eye for trustworthy people (like Armstrong, see above) whom he instinctively knows will settle all his affairs, act as executor of his (often vast) estate, act honorably by his daughter, and get those dirty dogs who did him in.

Brains	3	Accounting	6
Cool	4	Look Death In Eye	7
Moves	3	Tell Stories By Campfire	6
Muscles	2	Lift Idol	5

Goal: Accept Imminent Death

Distinctive Mannerism: Talks in a feeble, quivering voice.

Mbwana Mobuto, O.B.E.
Bearer Who Used to Live Where They're Going

An intelligent bloke, he passed down from Oxford but has sweetly agreed to tote 120 pounds on his head across 200 miles of indifferent hospitality. After dinner each night, he annotates several different editions of Tennyson in preparation for his definitive variorum edition to be published 15 years from now.

Brains	4	Anthropology	7
Cool	6	Contemplate Class Standing	9
Moves	3	Hurl Spear	6
Muscles	4	Lug Stuff	7

Goal: Succeed to Family Throne

Distinctive Mannerism: Perfect English speech.

Cookie
Cook With Tricky Monkey

A cranky fellow with a heart of gold, he is fussy about food, indifferent to cleanliness, and hates things like place settings, flowers, candles, or food which knives can cut. His helper, the monkey, is both more intelligent and more social, and understands complex eyebrow commands like "untie me quick and go for help downriver to the Legionnaires at Fort Massif."

Brains	2	Halve Recipe	5
Cool	1	Accept Praise	4
Moves	2	Throw Cutlery	5
Muscles	4	Drop Flour Sack On Monkey	7

Goal: Self-Basting Chili

Distinctive Mannerism: Constantly picks his nose.

Zolatu
Evil Witch Doctor/Sorcerer/Agent of Unfriendly Power

This sly fellow deceives people who have known him all his life in exchange for half-baked promises from foreign provocateurs or whispers of impending power from idle gods who don't have to meet payrolls. He usually stages a murder in reel one or a coup in reel two. Persistently asks to hold your rifle while you take a shower.

Brains	1	Not Believe Anybody or Anything	4
Cool	5	Bluff	8
Moves	4	Throw Dagger	7
Muscles	4	Grapple with Hero or Hero Surrogate	7

Goal: Become Chief, King, E.P.A. administrator, etc.

Distinctive Mannerism: Chillingly polite.

Groaan

Monster With Heart of Gold

Sometimes sewn together, sometimes found in uncharted jungle, he craves affection but people only want him for his body. This angers him. If the volcano does not explode in the last reel so that he can save someone, the monster dies.

Brains	1	Notice Treachery	4
Cool	1	Notice Cruelty	4
Moves	4	Put Heroine In Predicament	7
Muscles	17	Batter Skyscraper	20

Goal: To Be Understood

Distinctive Mannerism: Groans incomprehensibly.

Occultists

Madame Rosa

Gypsy Palm Reader

She doesn't actually read palms, but then she's not a gypsy, either. Enjoys pretending to bless your money while going through your pockets to find out how much you have. Drives a van equipped with the neon slogan, "Your future is in your hand."

Brains	3	Remember Old Television Programs	6
Cool	5	Convince	8
Moves	3	Disguise	6
Muscles	3	Run	6

Goal: Money

Distinctive Mannerism: Usually begins sentences with "I see..."

The Incredible Morgenstern

Unemployed Magician

You would think that a magician would always have a job, but since this one can't work magic it makes sense that no one hires him. Acts as his own theatrical agent. Self-righteous, defensive, and lazy, he's the perfect fall guy in an elaborate con; signable by any demon. No jury will have the slightest sympathy.

Brains	2	History	5
Cool	2	Borrow	5
Moves	1	Seduce	4
Muscles	1	Get Sick	4

Goal: Failure

Distinctive Mannerism: Speaks too loud, always complains about the people who "caused him his troubles."

Moonstar Molly

Earth Mother Witch

Drives old Morris Minor bearing "Born Again Pagan" bumper sticker; has unicorn tattooed somewhere on body. Conducts rituals, etc. (Not a Satanist.) Witchcraft frequently an organizing ploy for her sex life. Undoubtedly makes a pass at any Ghostbuster who has Sex as a personal goal. Usually a reliable information source, but has quirky moments.

Brains	3	Read Self-Help Books	6
Cool	3	Orate	6
Moves	3	Gossip	6
Muscles	2	Squeeze Into Blue Jeans	5

Goal: Happiness

Distinctive Mannerism: Always has a runny nose.

Mark Gilliam

Nervous Person with True Mental Powers

Isolated, lonely, self-hating, perhaps suicidal from the pressures of the cruel "talent" which has overwhelmed his life. Capable of great compassion or of great vengeance. In a **GHOST-BUSTERS** game, probably kindly and omnipotent, or maniacal and grandiose.

Brains	5	Recall Strange Family History	8
Cool	2	Bargain	5
Moves	3	Listen	6
Muscles	2	Stroke Chin Thoughtfully	5

Goal: Be Normal

Distinctive Mannerism: Searches for big words to finish a sentence. Can never do so.

Jeff Stark

Occult Entrepreneur

Owns an occult bookstore, occult gift shop, small mail order house, etc. Believes in magic, witchcraft, etc., only as long as business is good. May be surprised by the single item which has true powers, and thereby dies during reel one. Never takes off sunglasses.

Brains	3	Accounting	6
Cool	4	Fast Talk	7
Moves	3	Sleight of Hand	6
Muscles	4	Intimidate	7

Goal: Money

Distinctive Mannerism: Fondles Star of David hanging from a bracelet.

Mara of Mali

Middle-Aged Medium

Sometimes can contact the spirit plane and knows it, but to run a business often has to fake results, and is ashamed of that. Always unwittingly contacts more than she bargained for.

Brains	4	Occult	7
Cool	3	Orate	6
Moves	3	Roll Eyes Up Into Head	6
Muscles	2	Operate Seance Tricks	5

Goal: Understand Inner Power

Distinctive Mannerism: Slightly hard of hearing.

Jaster Mollyfuddle

Dilettante Occultist

Rich, sensation-seeking, and greedy, he has systematically wasted his life and, by the filmic code of justice, deserves to die, to get in trouble, to have nightmares, or to have other trouble. Frequently hires people like Ghostbusters to get him out of elaborate jam or to escape impending doom. Can't look an honest person in the eye.

Brains	2	Bureaucratics	5
Cool	2	Bluff	5
Moves	3	Sneak	6
Muscles	2	Rummage Through Jewelry Box	5

Goal: Fame

Distinctive Mannerism: Pauses and stuttering; fumbles to preface his frequent fibs.

St. Pitfalz Hospital

Margaret O'Malley, R.N.

Head Nurse

She survived front-line combat in three wars by doing what she was told, and she doesn't believe that you'd do as well. Likes to tell army stories about amputees. Carries a book under her arm: the hospital regulations book.

Brains	3	Evaluate Doctor	6
Cool	4	Orate	7
Moves	4	Sniff Out Odors	7
Muscles	4	Keep Patient In Bed	7

Goal: Serve Humanity (whether they like it or not)

Distinctive Mannerism: Barks information.

Melissa Malibu, R.N.
Young, Idealistic, Compassionate Nurse

The perfect nurse — tireless, enthusiastic, intelligent, dedicated, beautiful. Six male doctors and nurses want to marry her, and one will in three months or less, leaving the Head Nurse to rule the floor.

Brains	4	Medicine	7
Cool	3	Give Emotional Support	6
Moves	5	Dispense Medication	8
Muscles	4	Massage	7

Goal: Serve Humanity

Distinctive Mannerism: Has a “gosh” attitude about life.

Dr. Martin
Young, Idealistic, Compassionate Doctor

The perfect doctor — tireless, enthusiastic, intelligent, dedicated, handsome. Six female doctors and nurses want to marry him, and one will in three months or less. The Young Nurse (see above) will, of course, be the one who catches him.

Brains	4	Medicine	7
Cool	2	Give Emotional Support	5
Moves	5	Dispense Medication	8
Muscles	5	Massage	8

Goal: Serving Humanity

Distinctive Mannerism: Has a “gosh” attitude about life.

Ronny Napolitano
Smart-Alec Orderly

Apparently without care, always laughing, joking, and playing practical jokes, he secretly dreams of being a great doctor/pianist/military historian/lumberjack/martial artist/theologian, but hasn’t quite got started. But any day now.

Brains	5	Unsystematic Reading	8
Cool	2	Nurse Grudge	5
Moves	4	See	7
Muscles	5	Lift	8

Goal: Know Why He’s Here

Distinctive Mannerism: Laughs at things that aren’t funny.

Heinrich Reich, III, M.D.
Psychiatrist

Dr. Reich is the Head of Psychiatry at St. Pitfalz. Lots of Ghostbuster clients might profit from his services. He puts great stock in Orgone Therapy. Split personality: by night he assumes his alternate persona of Mad Scientist.

Brains	7	Ask Intimate Questions About Personal Life	10
Cool	6	Calmly Confront Looney	9
Moves	2	Steeple Fingers	5
Muscle	2	Stiffarm Looney	5

Goals: Richer Sex Life for All

Distinctive Mannerisms: Often cackles for no apparent reason. Has shifty eyes.

John Gluteus, M.D.
Libidinous Doctor

A mediocre doctor who works in a large hospital partly to cover up his own mistakes. Medicine has long since stopped being interesting. This cad thinks more about student nurses than about his patients.

Brains	3	Use Influence	6
Cool	4	Ignore Innuendo	7
Moves	5	Seduce	8
Muscles	3	Lift Martini	6

Goal: Lurid Fornication

Distinctive Mannerism: Always talking about nurses’ physical attributes.

Dr. Joseph Trustworthy
Fatherly Doctor

Has been married to same woman for 40 years, perfectly happy, contented, gentle, beloved by all who know him, but strangely persists in hiring the craziest, most bizarrely incompetent staff in any hospital this side of a Hammer film.

Brains	5	Guess	8
Cool	7	Talk Sympathetically	10
Moves	2	Walk With Cane	5
Muscles	1	Shake Fist	4

Goal: Give People Another Chance (and another, and another...)

Distinctive Mannerism: Blandly assumes the best of everyone. Often reclines with his hands behind his head.

Dirk Pinchpenny
Evil Administrator

PKE meters may detect ghostly account books and calculators chained to this fellow. He is slim and well-dressed, and somehow always has enough money even though St. Pitfalz goes through regular financial crises. Has complete

contempt for doctors, nurses, orderlies, and patients. Happiest when he can charge an insurance company \$20 per administered aspirin or make dogs cringe.

Brains	4	Accounting	7
Cool	3	Sneer	6
Moves	5	Steal	8
Muscles	3	Intimidate	6

Goal: Become Only Human In Universe

Distinctive Mannerism: Always whistling, especially when others are speaking.

Things Man Was Not Meant To Know

We’re of two minds about this, actually. Firstly, Ghostbusters are *scientists*; there is *nothing* man was not meant to know. No knowledge is forbidden; indeed, dedicating oneself to the relentless pursuit of Knowledge is the highest task one can undertake in this life. It makes perfect sense that humanity interacts with the spirit world by the use of complex technological devices, rather than primitive superstitious ritual; after all, technology is what permits humanity to master other aspects of nature, and if paranormal phenomena exist, it is technology that will permit us to master it as well.

So we don’t think there ought to be any limits on the natural inquisitiveness of the human spirit...

On the other hand, some things can destroy your campaign. Those of you who’ve gamemastered *Other Game™* know what we’re talking about; remember when one of your characters got a ring of unlimited wishes? Or the time the mutant carnivorous tribbles got loose and destroyed civilization? If the characters develop something too powerful, you lose control of the game.

How can this happen in *GHOSTBUSTERS*? Well, suppose Egon develops a device that permits travel along any of the eleven (or maybe twelve) dimensional axes. This device permits travel in time, as well as to an infinite number of other “universes” — the Ghostbusters can go to Oz, or a world where the Nazis won, or even the world of your *Other Game™* campaign.

That sounds real interesting, but let’s face it — you’re not playing *GHOSTBUSTERS* any more. You’re playing some kind of transtemporal multiversal game.

So how do you stop this? Here are some suggestions:

Crusader Koalas From Beyond Space and Time

When the Ghostbusters have invented a device or stumbled onto something which can potentially wreck your campaign, a Crusader Koala shows up. The stubby little marsupial says, in a

deep and resonant voice, "This device threatens the very fabric of the universe. Your race is not sufficiently wise to use it well. I must excise all knowledge of it from your mind and return you to your proper time and place."

Brains	20	Fantastic Mental Powers	23
Cool	3	Remain Unflappable in the Face of Creation	6
Moves	2	Teleport	5
Muscle	2	Climb Eucalyptus Tree	5

Goal: Maintain the Cosmic Balance

Distinctive Mannerism: Projects a feeling of wisdom.

Time Patrol

If the Ghostbusters spend too much time messing around with time, or manage to set up a time paradox, the Time Patrol shows up. They all wear funny Buck Rogers-like uniforms with shoulder wings, and carry bulbous blasters. They come from the 28th century, and all speak a variant of English barely comprehensible to modern-day Americans (or maybe they all speak Mandarin Chinese). One shot from a blaster and the Ghostbusters are paralyzed. They're taken aboard a time machine and shoved in a chamber where weird noises are heard and strangely colored beams of pastel light play over their recumbent forms. Then, a crackly voice is heard, telling the Ghostbusters they are prisoners of the Time Patrol and have already been tried and found guilty of temporal mischief. Their time machine is being confiscated, and they will be returned to their own home era. If they ever try to travel in time again, the Patrol will have no choice but to kill their parents before they were born, thus preventing any possible paradox.

Typical Patrolman: Steely-eyed, firm-jawed, robust, the perfect 28th Century superman.

Brains	6	Temporal Paradoxes	9
Cool	6	Look Good in Uniform	9
Moves	6	Maneuver in Zero-G	9
Muscle	6	Wrestle	9

Goal: Prevent Unauthorized Temporal Travel.

Distinctive Mannerism: Poses heroically while speaking.

Truly Incomprehensible Aliens

So, your Ghostbusters have gotten themselves thrown out of the airlock, or they're falling from the jetliner without a parachute, or they're alone in the center of Antarctica in their underwear... Well, guess what. WHIZZ! An alien spaceship comes zipping by and picks them up. They find themselves in the backseat of an interstellar roadster. Two googly-eyed, baleen-mouthed tentacular beings are sitting in the front seat; they turn, train their eyestalks on the humans, then whistle and chirp to one another. Just as the Ghostbusters are beginning to regain their composure, *SPLURRT*, the aliens drop them off somewhere else — the observation deck of the Empire State Building, somewhere in Albania, on the top of the Magic Mountain in Disneyland — somewhere.

Brains	3	Interstellar Navigation	6
Cool	4	Remain Unimpressed by Humans	7
Moves	5	Drive Starship	8
Muscle	4	Restrain Obstrep-erous Human	7
Glyznap	3	Flurgle	6

Goal: Have Fun — they're on vacation, actually.

Distinctive Mannerism: Whistles and chirps incomprehensibly.

Professor Elias Jefferson Entwistle and His Amazing Transethereal Transmogripher

Another *deus ex machina* you can use to get the Ghostbusters out of deep trouble, Entwistle is native to 1889 America, and is a Professor of Natural Philosophy at the University of Pennsylvania. The Amazing Transethereal Transmogripher is, as the more scientifically inclined Ghostbusters will deduce, a transdimensional transportation device. It is coal-powered and looks something like a wooden blimp with stove pipes, strange rotating balls, and propellers projecting at weird angles. It can pop up in any time or place to rescue our heroes. Entwistle himself wears tweeds and bowler in the winter, a seersucker suit and straw hat in the summer, and is never to be found without his pipe.

Brains	6	Natural Philosophy	9
Cool	2	Be Unimpressed Except by Other Scholars	5
Moves	2	Operate Complex Devices	5
Muscle	1	Move Scientific Apparatus	4

Goal: Soulless Science

Distinctive Mannerism: Sucks on pipe and talks bombastically.

GHOSTS

Charlie

Subway Ghost

Charlie died under the wheels of an express "RR" subway train — it seems he had fallen asleep and tumbled to the tracks after waiting 45 minutes for the train. Furious at the shoddy condition of the New York underground, Charlie's ghost will not rest until the MTA (Mass Transit Authority) makes substantial improvements. Until then, Charlie, wearing a three-piece suit and carrying a briefcase, wanders from station to station, wailing piteously and recreating his dreadful demise. Unfortunately, the mayor, the board of directors of the MTA, and the members of the City Council rarely ride the subway, so Charlie has little chance to make his demands known to them.

Most New York commuters ignore Charlie altogether. However, the tourist season is coming up, and the Tourist Board is afraid that Charlie's little show will scare the out-of-towners.

Power:	3
Special Abilities:	Elbow Obnoxious Commuters
Ectopresence:	4

Goal: Clean Up the Subways

The Ghost of Mrs. Shmegegi

Nagging Mother

Mrs. Mitzi Shmegegi was driven to her death-bed by her callous and uncaring children, who never called, not even just to say "Hello, Momma," did not become doctors, and did not marry and settle down. Her last words, spoken to her son David, were "When are you going to give up that shiksa and find a nice Jewish girl?"

Some months after the burial, the ghost of Mrs. Shmegegi began to manifest in David's apartment. It nags him mercilessly, appearing at mealtime to urge him to "Eat, eat"; when he brings a girl home, to check on whether she's suitable; when he leaves, to ensure that he wears rubbers when it rains and a scarf when it's cool.

David is at his wit's end.

David won't let the Ghostbusters proton pack Mrs. Shmegegi (she is his mother, after all); they will have to convince her to go somewhere else (i.e., use sorcery to call back Mr. Shmegegi and get the couple to haunt Florida, etc.).

Power:	2
Special Abilities:	Nag (Roll against Cool to make target crazy, e.g., "Ma, you're making me crazy!")
Ectopresence:	3

Goal: Get David to Find a Nice Jewish Girl and Settle Down

The Ghost of Colonel Parkins

Colonel Gerald Parkins, a veteran of the Spanish American War, spent most of his declining years dozing in an armchair before the fire at the Millenium Club, Manhattan's most distinguished gentleman's society. There, he would drink port and talk to his cronies about army life and complain about "this new generation," most of whom, in his opinion, "deserved a good thrashing." Since his death in 1936, Colonel Parkins' ghost has occasionally manifested as a form sleeping in his old armchair. The members of the club, charmed by this link with the past, left the old gentleman's ghost alone.

Recently, a new city ordinance has forced the Millenium to open its membership to women. Colonel Parkins, who spent so many hours in the company of crusty male companions, is outraged. Several times, he has manifested to Argue with women members; once, he thrashed with a ghostly riding crop — not the woman whose presence annoyed him — but her male companion (he's too much of a gentleman to beat a woman). Several female members have complained of harassment, and the Thrashed individual is suing the club.

Power:	3
Special Abilities:	Argue; Thrash the Young Blighters
Ectopresence:	6

Goal: Restore the Millenium to an Exclusively Male Membership

Nick

Late Drug-Crazed Motorcycle Maniac

Nick, stoned out of his mind, wiped out while doing 95 MPH on the New York Thruway in a thunderstorm. Since then he travels Our Nation's Highways and Byways by night, popping wheelies, making obscene gestures at police cars, and frightening the wits out of nuns in station wagons. The Ghostbusters are hired by the Highway Authority to eliminate this supernatural menace to safe motoring.

Eliminating Nick is no bowl of Nachos, however. Nick never gets off his bike, and once hit by a proton beam will zoom away cursing, leaving a trail of ectoplasmic skid-marks behind him. The Ghostbusters will have to chase Nick down the highway at speeds greater than would normally be considered safe — or sane. (Picture a Ghostbuster clinging to ECTO-1's roof-rack and attempting to proton-pack Nick as they scream along at 95 MPH... Pretty darn exciting, no?)

Nick is still a lousy driver, and must roll against his Power to keep from wiping out when attempting dangerous, stupid stunts on his bike. But look at it this way: he's already dead. What's the worst that could happen to him?

Power:	3
Special Abilities:	Zip on Bike (Moves at speed of 9)
Ectopresence:	4

Goal: Die Before He Gets Old (already achieved)

Clyde

Deceased Doberman Pinscher

In life Clyde guarded Marty's All-American Service Station, protecting the gas station from bums, criminals and riffraff of all sorts. Clyde gave the best ten years of his life to Marty — ruining his health staying up all night and sleeping in gas fumes all day. Then Marty bought a new dog — and without so much as a "thank you" had Clyde put to sleep. Needless to say, Clyde's ghost doesn't like Marty very much.

Now Clyde haunts Marty's All-American Service Station. He likes to Sneak Up behind Marty when Marty is operating heavy machinery or working under a car, bark loudly and Chomp Marty on the seat of the pants. Marty isn't standing up so good to the pressure.

Power:	2
Special Abilities:	Chomp; Sneak Up
Ectopresence:	3

Goal: Drive Marty Crazy

Tammanung

Indian War Chief

Three centuries ago, Tammanung's tribe (pick an Indian tribe which used to inhabit your area) was ambushed and brutally massacred by a rival tribe who coveted their rich, fertile land. Every hundred years on the anniversary of the massacre Tammanung returns to the site of his village. He haunts the area for a week, driving the inhabitants away — or, if they don't leave, destroying them.

Tammanung manifests as a 25-foot tall Indian dressed in leather breeches, moccasins, and full headdress. He carries a tomahawk, bow and arrows, and spear. He speaks only his tribal language.

Tammanung's powers are awesome (he rests and gathers his strength for a hundred years between manifestations); the Ghostbusters would be well advised to seek the help of an Indian *shaman* before tackling him (if they can find one willing to help).

Power:	5
Special Abilities:	Weapon Use; Terrorize; Rain Dance
Ectopresence:	8

Goal: Reclaim Ancestral Homeland

The Ghost of the Baldwin Theater

When Timor Development, Inc., demolished the Baldwin Theater on Broadway and 41st Street, the elite of New York's theatrical community came to protest the desecration. The Baldwin was one of the city's oldest and grandest playhouses, and in its day had been a major contributor to the legend of the Great White Way. Here, *Joes & Janes*, *North Pacific*, *Jumpin' Jehosephats* and the immortal *Starzapoppin* had their Broadway premier. The New York Times called its demolition "a tragedy"; Joe Papp said, "New York has lost an old friend."

A megalithic office-and-luxury-apartment complex, Viola Tower, rose on its site. The architecture was uniformly damned by critics everywhere, but the \$500,000 apartments (complete with sauna and patio in every unit) sold like wildfire.

But now the ghost of the Baldwin appears every day at 1 p.m. (no matinees on Sunday) and every night at 8 within Viola Tower's cavernous lobby/shopping mall. Ghostly chorus lines, divas and leading men trot the boards within the ghostly Baldwin, belting out ghostly musical numbers amid ghostly laughter. Viola Tower's residents find the din appalling.

Co-op sales in the Tower are plummeting, and Sol Timor, owner of the complex, is furious.

Power:	5
Special Abilities:	Sing & Dance
Ectopresence:	76

Goal: Put On The Best Darn Show This Burg Has Ever Seen

Luigi Elgato

Art Director

Luigi met his end attempting to meet a tight deadline. He was found buried under a pile of rubber-cemented galleys — drowned in a cup of coffee.

Luigi's spirit now haunts the art department where he met his final deadline. He wanders about chain smoking, filling the room with ecto-smoke and ghostly cigarette butts. At night he completely reorganizes the art department, hiding important work in drawers, and gathering supplies and books and stacking them in boxes in the middle of the floor. By the time the employees sort everything out, the day is shot and no work gets done.

Luigi leaves a trail of rubber cement wherever he goes. He constantly gibbers, "Slap it down and get it out," as he works his destruction.

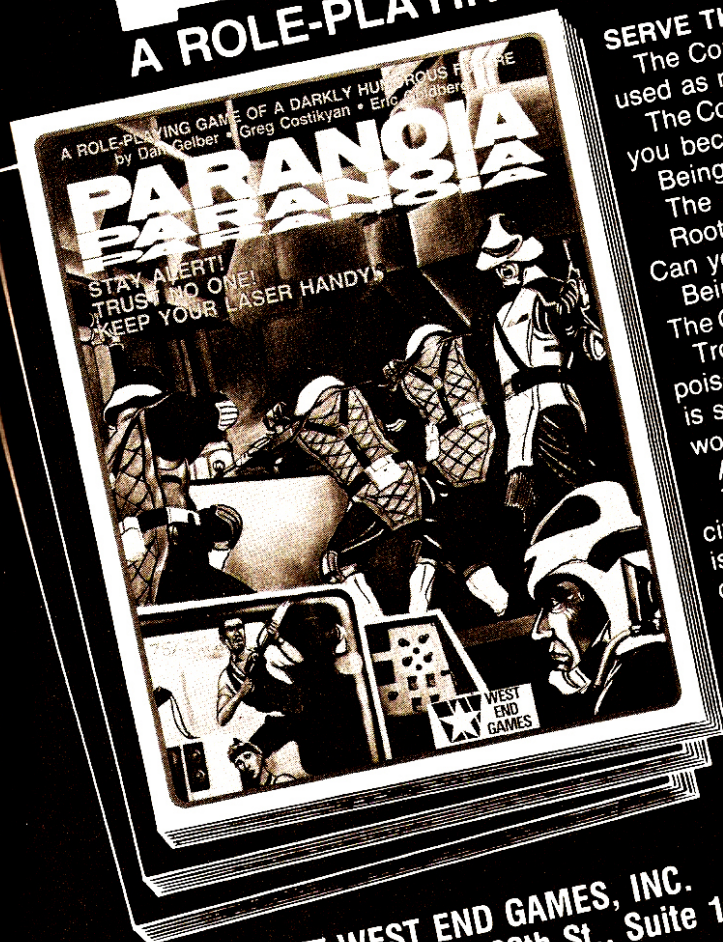
Power:	3
Special Abilities:	Slime (Rubber Cement, actually); Poltergeist
Ectopresence:	4

Goal: Revenge

...STAY ALERT!... TRUST NO ONE!...
...KEEP YOUR LASER HANDY!...

PARANOIA

A ROLE-PLAYING GAME OF A DARKLY HUMOROUS FUTURE



SERVE THE COMPUTER.

The Computer wants you to be happy. If you are not happy, you may be used as reactor shielding. The Computer is crazy. The Computer is happy. The Computer will help you become happy. This will drive you crazy. Being a citizen of Alpha Complex is fun. The Computer says so, and The Computer is your friend. Rooting out traitors will make you happy. The Computer tells you so. Can you doubt The Computer? Being a Troubleshooter is fun. The Computer tells you so. Of course The Computer is right. Troubleshooters get shot at, stabbed, incinerated, stapled, mangled, poisoned, blown to bits, and occasionally accidentally executed. This is so much fun that many Troubleshooters go crazy. You will be working with many Troubleshooters. All of them carry lasers. Aren't you glad you have a laser? Won't this be fun? There are many traitors in Alpha Complex. There are many happy citizens in Alpha Complex. Most of the happy citizens are crazy. It is hard to say which is more dangerous — traitors or happy citizens. Watch out for both of them. The life of a Troubleshooter is full of surprises.

Stay alert!

Trust no one!

Keep your laser handy!

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