GHOSTBUSTERS™

International



The Humorous Horror Roleplaying Game

WEST END GAMES

GHOSTBUSTERS™ International

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Introduction

You must forgive us. Again.

For like all great works of contemporary media, we've come out with a sequel. Not content to rest on our laurels as the creators of one of the simplest, free-wheeling-est, fastest paced, most hilarious roleplaying games on the market, we had to make improvements. Everybody does it. Look how many of *The Other Games*™ have Second Editions—even Third Editions! Count how many of your favorite movies have (Title): Three's and Episode Six's and Part Seven's.

And of course, it didn't hurt that those lovable lunks of weird science, the Ghostbusters, were touring the big screen again. If Columbia can do a *Ghostbusters II,* who are we to refuse?

So, does this *Ghostbusters* roleplaying game differ substantially from the one that hit the shelves all those years ago? We're glad you asked that question. This one's got a few more rules, especially about who can do how much of what to whom. You asked for 'em. We wrote 'em.

And this one tells you about nifty, previously unquantified things like how much your equipment might slow you down when you're chasing (or being chased) through Central Park in the hot summer sun with three loaded ghost traps, and a proton pack, and a really big flashlight, and a weather radio, and... and all that stuff.

You asked for details, so we've got droves of details: there's a Big List of Equipment, and a section about accidents and damage incurred therefrom, some new stuff about campaigns and adventure design and putting together really fast spooks. We figured you'd need to know how to distinguish between an intelligent specter and a mindless one, a physically manifested ghost and an ethereal icky—so we made up a nifty little table to do the job.

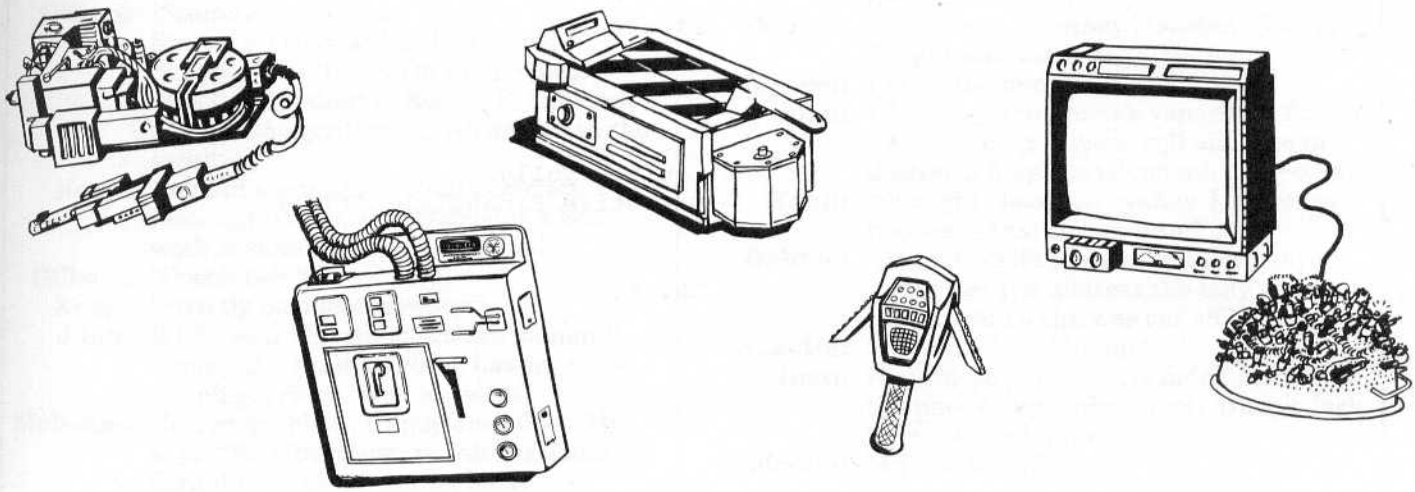
Ghostbusters International gives you the inside poop on the franchises that our fearless New York office set up at the end of the first movie... their heyday, their languishment and their triumphant revival.

Of course, we've kept all that truly inspired stuff from the last version of the game so that your victi—uh, players—won't have to suffer huge mental contortions being wrenched into a totally different universe, or learning new stats and Traits and talents. We've got your demons and your poltergeists and your psychics and your E.S.P. and your weird and unexplainable happenings. We've got your slimers and your neutrona wands and your Ghostbuster-hounding officials and your levitating girlfriends.

And there's still that delightful Ghost Die to throw even the best-laid mice and men and blueprints out of kilter: "Job's a cinch—no problem. Get in, get out, nobody hurt... much."

Truth to tell, if the last *Ghostbusters Roleplaying Game* was The Greatest Thing Since Cheez Whiz, this one is the best since they discovered you could microwave the stuff and have Cheez Dip, too!

It's American free enterprise, Ingenuity At Its Finest! And while we realize that some of you are still playing *Those Other Games*™ for nostalgia and pride and sheer orneriness, we want you to know: The Ghost is Back. You know who to call.



FORM LETTER OF ACCEPTANCE OF FRANCHISE APPLICATION

GHOSTBUSTERS™ International

A Wholly Owned, Incorporated Subsidiary of Ghostbusters Inc.

RD 3, Box 2345, Honesdale, PA 18431 1-800-555-7783

Date _____

To Whom It May Concern:

Congratulations! You have been accepted as the _____th Ghostbusters International franchise. As chief financial officer of this corporation, let me welcome you to our large and ever-growing family of hard-working, tax-paying citizens who have devoted themselves to a lifetime of public service and community activity.

Do not hesitate to call me with questions or comments about our investment services, stock options, tax shelters, Bahamian vacations, expense accounts, or other matters.

Late payments to your franchise accounts will be brought to your attention promptly.

Sincerely,

Louis B.Tully
Executive Financial Officer

LBT:kr

Typical Ten Minutes of Play

The game is about to begin. Everyone is sitting around the table. The Ghostmaster, Juan, arranges his papers and adventure by his side, out of casual sight of the players. The players, Gilbert, Debbie, Suzette, Malcolm and Kenji, have brought ample supplies of junk food and various colas to share, and of course their *Ghostbusters International* stars. Everyone's ready to play.

Malcolm: Let me introduce my star: "Happy Jack" John Holland. He's tall, dark, handsome, and fearless beyond belief—a small-time prize fighter who dreams of creaming Mike Tyson.

Others: Oh, brother!

Gilbert: I'm Nevada Hughes. I'm tall, dark, and stupid—probably been busted by a few too many broncs on the rodeo circuit—but a good man in a fight. I love dogs.

Suzette: And you're still prone to riding anything past the safety bell, if last adventure is any indication. I guess I'm the brains of this franchise, then: Shelly Lanier, math prof at the local U. I'm indulging my interest in E.S.P. during a forced sabbatical. Really, it wasn't my fault that the sprinklers kept activating when I walked through the Biology wing.

Debbie: Sure, Professor. Whatever you say. Well, my star's a man this time around.

Others: (*Scattered applause.*)

Debbie: Since y'all were so hard on li'l old Scarlet. This time ah'm Ashley Lee, a direct descendant of Robert E. Lee, and a renowned gentleman. Ah dabble in the occult.

Kenji: And I'm a gumshoe, Sheila Garrett, moonlighting as a Ghostbuster when work is scarce. A real bombshell.

Gilbert: "Ooooh baby!"

Kenji: "Strictly business, cowboy."

Juan: While your Ghostbusters are lounging around the headquarters, having coffee, the phone rings. Who answers?

Malcolm: Hey, no problem. Happy Jack does. He says: "Yo! Ghostbusters International of Scranton. Who ya wanna bust?"

Juan: The woman on the other end sounds frantic. "Ghostbusters? Ghostbusters? Help! They followed me out of the parking—Honey, lock the bedroom door!—Please help me! 46 and a half Philadel—" and slime starts bubbling out of the mouthpiece.

Everyone: What?

Juan: Slime. You know, ectoplasm. It bubbles down your arm, Happy Jack. Kinda warm. Probably lowered your *Cool* rating a bit. You aren't burned, though.

Malcolm: "Yecchh! I hate slime!" I drop the phone immediately and shake the stuff off.

Everyone: NO, don't!

Juan: He did. Now there are faintly glowing, quivering blobs of slime on the walls, in the carpet... on Sheila's once-immaculate jumpsuit...

Kenji: "You brainless dweeb! This cost 10 bucks to dry clean!"

Suzette: I whip out my handy PKE meter which I'm never without and take a reading—is there any psychokinetic energy?

Gilbert: Good idea! But Nevada left his equipment in the replivehicle. He's sprinting for the garage.

Debbie: I'll sing.

Juan: Okay, one at a time... Shelly, you detect a major source of PKE in the vicinity of the phone, but it's rapidly diminishing. *(To Gilbert)* Oh yes, and Nevada charges back in with his proton pack. What song, Debbie—sorry, Ashley?

Debbie: Uh, upbeat. Whitney Houston. Gladys Knight and the Pips.

Gilbert: I blast the phone.

Juan: Uh—okay, the phone's vaporized. I'm not going to make anyone roll any dice to destroy a helpless telephone. Now what?

Kenji: "Straight shooting, cowboy. How many phones is that this month?"

Debbie: "Beggin' y'all's pardon, but does anyone remember the address the lady mentioned just as she was cut off?"

Suzette: "46 and a half Philadel—"

Juan: No fair, Suzette. Shelly didn't answer the phone, remember? Only Happy Jack knows the address.

Malcolm: "46 and a half—"

Juan: I think this calls for a *Brains* roll from Jack—he's had a few other things on his mind since then, like having a proton stream come within a foot of his nose.

Malcolm: Hey, the dude is cool under fire. Oh, okay, I have a *Brains* of 3. What do I have to beat?

Juan: Oh, a 10—make it 11. It's been a tough day.

Malcolm: (*Rolls three dice, gets a 14.*) Made in the shade, man.

Juan: Okay, you remember: 46 and a half Philadel—

Kenji: "Philadelphia Avenue. Downtown. Let's go!"

Juan: Load up your gear and let me know what you're taking. (*The players start squabbling over which items they think are best suited to the situation.*)

Suzette: Shelly is carrying her proton pack, her ever-faithful PKE meter, and a walkie-talkie.

Gilbert: Can Nevada carry two proton packs?

Juan: Sure—one on his back and one in his arms. Can't use them both at once, though. And what else is he taking?

Gilbert: The usual—ecto visor, ghost trap, PKE meter, my Really Big flashlight...

Juan: Whoa! That's six points of weight, and your *Muscles* is only four. You'll lose one point each from your *Moves* and your *Cool* with that load.

Gilbert: Well, then, he'll carry his proton pack, ecto visor, PKE meter, and alpine gear. Somebody else can get the traps.

Suzette: Ditch the PKE meter, I've already got that covered—but how can I talk to you if you're not carrying a walkie- talkie?

Debbie: "Psychic vibrations, ma'am."

Kenji: "Alpine gear? Downtown?"

Gilbert: "A cowboy is ever prepared for disaster—and I ain't gettin' stuck up no 10 story building with haunted fire escapes again. But you're right Professor, I'll take the walkie-talkie instead of the PKE meter."

Malcolm: Happy Jack will be glad to lug around that extra proton pack, the PKE meter, and a ghost trap or two—he's got *Muscles* of 6, he can deal with it.

Juan: When the rest of you are ready, you hop in your fiberglas-bodied ECTO-1 replivehicle and cruise down to 46 and a half Philadelphia... which is a rather antique building for this part of town. Odd landscaping, too. Kind of an ancient Greek theme: crumbling pillars, bare hillside... (*He pulls out a picture postcard of the Parthenon, and tosses it on the table.*) Looks like this.

Everyone: Uh-oh.

Kenji: Any sign of life?

Juan: A couple of goats grazing in the bright Mediterranean sunshine. Wait—is that movement inside the temple? Yes.... As you focus on the figure, you can make out a man wearing a short, white, skirt-like piece of clothing, sandals, some sort of helmet. He seems to be beckoning you forward.

Debbie: The rest of us see this, too? "Oh, mah stars, Mercury himself!"

Gilbert: (*Slyly*) "I guess we're gonna need a guard for the ECTO replivehicle, and I generously volunteer. You folks will just have to get by without me."

Malcolm: "I could get very unhappy if I had to drag you along by the scruff of the neck, Nevada." (*Kenji nods his agreement.*)

Suzette: While they're arguing, I want a PKE reading. Is this our source for that slime?

Juan: Readings match—it certainly seems to be. Uh—fellahs?

Gilbert: Nevada casually opens the door of the ECTO-replivehicle.

Malcolm: Jack just as casually removes Nevada from the car doorway.

Juan: Okay, Jack's *Muscles* is 6 and Nevada's is 4. Roll your dice. Are either of you wasting—I mean spending—any Brownie Points on this ferocious battle?

Both: Nope. (*Malcolm rolls a 26—and a Ghost. Gilbert rolls a piddling 7.*)

Juan: (*Dripping insincerity*) Oh, that's *too* bad! Someone rolled a Ghost. Seems that you pulled more than Nevada off the car, Jack—you yanked the driver's door off the ECTO-1 replivehicle, too.

Debbie: "And ah thought Nevada was the most brainless of y'all."

Malcolm: (*Sighing*) I pick up the door and toss—ah, place it in the back of the car. "Can we get a move-on, here?"

Everyone: Yeah!

Suzette: "Well, time's a-wasting. Jack, you take the front, then I'll go next, Ashley behind me..."

Kenji: Sheila'll bring up the rear, in case Mr. Macho Cowboy gets scared again. "And let's use our brains for more than seat cushions, shall we?"

Juan: You seem to climb for a long time without getting any closer to the ruins. It's pretty hot, and you can smell the goats as well as the grass around you.

Suzette: Wait a minute. How hot is it? It was only about 9:30 when we got here, and usually.... Where's the sun?

Juan: You mean its position? Just about directly overhead. Are you looking up at it?

Suzette: Sure thing.

Juan: Fancy that. As you tilt your head back, you see what looks like a woman's head with writhing snakes for hair—and suddenly you can't move. Your body seems to be stiffening.

Suzette: Uh... uh... I was squinting, you know—the sun—?

Juan: (*Waiting expectantly.*) And?

Suzette: And.... And Shelly is very near-sighted, you know? All that math and those tiny little numbers...

Juan: No go, Suzette. Shelly's been on sabbatical for a month, she doesn't have any eyestrain. And I won't let you spend Brownie Points, either, if that's what you were about to ask. You can feel your limbs crystallizing.

Suzette: "Aaaaarrgh!"

Debbie: "What's happening to her?!"

Juan: You're not positive, but it kind of looks like she's turning to stone.

Debbie: "Oh, mah golly, Medusa. Nobody look up! Y'all will turn to stone if you look at her."

Everyone: (*Panicked and screaming.*) I'm firing my proton pack over my head!
"I want my mommy!"
"I don't think we're anywhere near Kansas anymore, Toto."
Am I still breathing?

Debbie: "Ladies and Gentlemen—BE QUIET!—Ah may have the power to reverse this spell, but ah need some semblance of order." Now, as a practitioner of the occult arts, I have a *Power* of 2, and the Greater *frog'n'prince* talent. What's my difficulty number?

Juan: *Wellll...* You know, a human being is a pretty complex organism, and you're not real sure what made her turn to stone in the first place... I'd say a 27.

Debbie: Jeepers! Okay, if I spend 5 Brownie Points...

Suzette: Make it 7!

Debbie: This early in the adventure? What if I need them later?

Suzette: But I need them *now*!

Debbie: "Sorry, ah cannot reelah on the kindness of strangers." So that means I get to roll 7 dice, right? My two, and 5 more for the Brownie Points? (*She rolls a 22.*) "Dagnation! Missed it bah that much."

Suzette: (*Whimpering.*) I knew you should have spent 7!

Juan: Don't despair, Shelly, she only missed by Some. You can move—a little. You're kind of creaky, and you flake when you walk, but you're alive. Think robotic... sort of like C-3PO in *Star Wars*? And Ashley, you know you could have done a better job... with a little more effort.

Malcolm: "Any time you want a sparring partner, Professor..."

Kenji: "So your wizardness, what are you going to do now?"

Debbie: Well, *frog'n'prince* can usually be cured by a simple word or action—like kissing the frog?—so, I guess we should look for the reversal spell.

Juan: That's right. Now, the man coming down the hillside toward you...

Everyone: (*Screaming and jumping around.*) "Hey mister! Help!"

PLAYER SECTION



CHAPTER 1

Creating a Ghostbuster

"If the ionization rate is constant for all ectoplasmic entities, we could really bust some heads! ....In a spiritual sense, of course."

Starting Up Real Quick

If you're in a real hurry to play, and you want to play the stars from the movie (we recommend that novices start by playing the movie characters, since they're already familiar), all you have to read is the Introduction (except for the Ghostmaster, who has to be familiar with the rules, and read the *House Pests* adventure on page 102). If you want to create your own ghost-zapping super-sleuth (or you just like being prepared), then read this Player Section.

Designing Your Character

First of all, decide who you want your star (your leading player, what *The Other Games*™ call "player character") to be. You can play the movies' stars; you can make up original stars; you can play your fourth-grade science teacher; you can even play yourself (not recommended for potential schizophrenics). If you want to play the stars from the movie, dig up the pre-generated Personnel File with the star you want to play. Otherwise, grab a blank File and follow along!

Filling Out the Personnel File

"Do you believe in UFO's, astral projections, mental telepathy, ESP, clairvoyance, spirit photography, telekinetic movement, full-trance mediums, the Loch Ness monster and the theory of Atlantis?"

Take a gander at page 120, where you'll find a Ghostbusters International Personnel File. It looks something like the diagram on page 13.

Let's give the sheet a good going over as we create a *Ghostbusters International* star.

Name and Alias

The Ghostbuster's name goes here, strangely enough. Under alias, put the name of the player playing that Ghostbuster. (Or, if your Ghostbuster really does have an alias, we suppose you could put that here instead.) For right now, let's call our star Tex Mex, alias Doug Kaufman.

Residence, Phone and Telex

You can put the Ghostbuster's (made-up) address and phone here, or you can put your own address and phone in case another player accidentally walks off with your sheet, or you lose it on the street (although you may be reluctant to let strangers know you play such crazy games). The "Telex" section is for very rich stars—if you don't know what it is, then you'll never need it anyway.

Photograph/Description

If you have a photograph of what you think your Ghostbuster looks like, you can put it here. (The Ten-Most-Wanted list at your local post office is a good place to find interesting photos. You can even draw a picture if you're artistic.) For Tex, we put a photo of Harrison Ford as Indiana Jones, and added a moustache.

Under "description," of course, you want to put the star's sex, hair, height and so on. You say you don't know how much your star weighs? C'mon—you can make up a number that sounds right, or use your own stats. Often, filling in semi-random physical statistics will begin to give you ideas about your star's personality and background. Tex, we figure, is a male about 33, with brown hair and gray eyes; he's about 6 feet tall and 180 pounds of solid muscle.

Tags

Next are the "tags." A tag is a brief (often just a few words) description of a star's outstanding physical and personality qualities. Think of a close friend, and the way you would describe him or her to a stranger: "uh, he's tall and has... um, kind of a big nose..." That's a physical tag. **Examples:** walks with a limp, has a scar or tattoo, balding, facial hair, stoops, heavily muscled, facial expressions (or lack thereof), squints, talks too loud, a foreign accent, wears funny clothes.

Tex Mex is tough-looking and speaks with a southern drawl (this doesn't mean Tex doesn't have other interesting physical features—these are just the most outstanding ones).

A personality tag fills the same purpose, but describes how a star acts, or what he feels about something. It's the facet of his personality that would most impress someone who speaks to him for a short time. **Examples:** enthusiastic about learning new things, very dignified, quiet, has mood swings, suspicious of strangers, very modest, basically stupid, fanatic about baseball.

Tex Mex is afraid of women, and loves animals (again, people's personalities are much more complex than this—but it's a start, right?)

Goals

Each Ghostbuster has a Goal: Sex, Soulless Science, Fame, Serving Humanity, Money, etc. You pick your star's goal when you create him or her. The Ghostmaster will award your star Brownie Points (see below) when your star achieves his or her Goal.

Some sample Goals, and how they are used, are described below. You can always pick a new Goal for your star as long as your Ghostmaster agrees.

Sex: Like Peter Venkman in the first movie, your star wants to engage in as many brief, sordid, meaningless moments of bliss as possible.

To expect your Ghostmaster to give you Brownie Points for this, you would need to go on a satisfying date during the course of an adventure. Fabulously attractive dates are worth more Brownie Points, at your Ghostmaster's discretion. If you really foul up on a date, you could lose a few Brownie Points.

> *"Gotta run, gotta date with a ghost."*

Wealth: Your star wants big bucks. Expensive cars. Tax shelters.

Depending on what kind of bookkeeping your Ghostmaster is willing to put up with, you could get Brownie Points for each thousand dollars you earn, for every fancy antique you acquire, or for every month your franchise stays in the black.

Of course, to be fair, for every valuable piece of equipment you ruin, or every time your franchise is sued or fined for ignoring government regulations, your Ghostmaster may penalize you a few Brownie Points. He'll let you know.

> *"...**The** indispensable defence science of the next decade: professional paranormal investigations and eliminations. The franchise rights alone will make us rich beyond our wildest dreams!"*

Fame: Your star wants nothing more than to become a media darling—to appear on Johnny Carson, Pat, Letterman—to be invited to the White House Easter Egg Hunt—to do an American Express commercial.

Every time your star's face appears in the local news media (newspaper or television) your Ghostbuster will be awarded Brownie Points. National media coverage is better, of course, and something really sensational, like a *Time Magazine* cover.... Of course, fame is fleeting. One embarrassing picture or bad review could cost you....

> *"Lenny... **You** will have saved the lives of millions... of registered voters."*

Soulless Science: The advancement of science is what's important. So what if a few folks are temporarily inconvenienced, or the water in the Hudson River dries up, or Iceland moves a couple of hundred miles north? If it advances science, in the long run, Mankind will thank you for it.

This is Egon's thing. If it's your thing too, every new discovery that advances the science of Ghostology gets you Brownie Points. An extremely important experiment is worth more if the Ghostmaster says so. Of course you know what a failed experiment could cost you....

> *"We'd like to get a sample of your brain tissue."*

Serving Humanity: Boy Scout types: Andy Griffith, Mother Theresa, The Batman. You're interested in doing good deeds, in helping the oppressed, in Saving The World.

Every time you successfully finish an adventure, you get a few Brownie Points. If your foe was especially nasty, you may get a few more (victory over a government agency is worth a special award). This seems like a fairly straightforward Goal—but remember! Each time the team fails, you will lose a few Brownie Points.

> *"You are so **kind** to take care of **that man.** You know, you're a **real** humanitarian."*

A Note on Roleplaying

It may seem unnecessary to know all these things about your star—what's really important is how strong he is and how good a shot he is with a proton pack, right?

Well, not necessarily. See, roleplaying games are also about playing a role. To play a good role, you have to know your star. (It would be easy to play yourself all the time, but part of the purpose of roleplaying is to stretch your imagination.) So you create a star the same way you would if you were writing a book or a movie screenplay: you want to create someone with physical and mental characteristics that make him or her interesting and unique. You also want others to appreciate this star and be interested enough to get excited about playing roles of their own. That's when a roleplaying game gets really good.

Example: Tex Mex's Goal is Acquisition of Lost Treasures. The Ghostmaster will give appropriate Brownie Point awards for each treasure acquired.

Traits

Let's get back to some technical stuff.

Ghostbusters have four Traits: *Brains, Muscles, Moves* and *Cool.* Each Trait is assigned a numerical value. The higher the Trait number is, the better a star does when using it.

You have 12 points to allot among your Ghostbuster's Traits. You must assign at least one point to each Trait, and you may not assign more than five points to any one Trait. Tex Mex has *Brains* of 2, *Muscles* of 4, *Moves* of 4, and *Cool* of 2.

Note: Some famous Ghostbusters have more than 5 points in a Trait, or add up to more than 12 points. The extra points were gained after years of hard work (or, in Egon's case, after eating vast quantities of fish). Your Ghostbuster will be eligible to increase his or her Traits after a few adventures.

"Back off, man, ***I'm a scientist.***"

A Quick Note on Traits

The Trait's number is the number of dice you get to roll when performing a task. The more dice, the better your chance of success. Sometimes you will be rolling the dice to beat a specific number; other times you will roll dice against someone else's dice roll. All is explained in "The Bare Bones" chapter of the Player Section.

Talents

Talents are areas of special ability within each Trait. Each Ghostbuster has one talent for each Trait. When your star attempts to perform a task that he has a talent for, you get to roll 3 extra dice.

Example: Egon has great *Brains*, which means he does well in all *Brains*-related tasks—but he is pre-eminently nifty when it comes to physics, so that's what his talent is. If Egon wanted to design a solar-powered flashlight, a task relating to his *physics* talent, he would get to roll 10 dice, not 7.

Pick four talents for your Ghostbuster, one for each Trait. Some possible talents are listed below (you can give your Ghostbuster a talent not listed below, such as *viral oncology*, if your Ghostmaster agrees. His or her word is final on whether a talent is allowed, what Trait it goes under, and when during an adventure it can be used).

Talents can be useful in two ways: you get to add extra dice in a few key situations, and you can better define your star by what sort of talents you have.

Brains

"Try to understand. This is a high-voltage laser containment system. Simply turning it off would be like dropping a bomb on the city."

Brains shows how smart your Ghostbuster is. Very smart people (*Brains* 5 or more) can do calculus in their heads, write computer programs which work the first time they run, and speak foreign languages like a native. Bozos have a hard time remembering their own names.

Brains is also used to show how observant a star is of the world around him (although we know plenty of smart people who can't see past their own noses!) Talents like *seeing* and *hearing* come under *Brains.*

In *Ghostbusters International,* unlike real life, all smart folks know lots about lots of things. If your Ghostbuster has a high *Brains* Trait, he knows a lot about history, biology, chemistry, physics, linguistics, trivia, and the occult. A star's *Brains* talent simply determines what his particular specialty is.

Here is a by-no-means exhaustive list of *Brains* talents. If you want your Ghostbuster to have a *Brains* talent not on this list, talk it over with your Ghostmaster first.

Accounting	Guess	Physics
Anthropology	Hear	Psychoanalysis
Archaeology	History	Read
Astronomy	Journalism	Review
Biology	Library Science	See
Botany	Linguistics	Smell
Bureaucracy	Mathematics	Soap Opera Trivia
Chemistry	Mechanical Repair	Sports Facts
Deduction	Medicine	Taste
Electronics	Occult	Write
Geology	Parapsychology	Zoology

Example: Tex Mex's *Brains* talent will be *archaeology.* He's a famous recoverer of lost legends.

Muscles

"All right, this chick is toast!"

Muscles tells how strong your Ghostbuster is. Strong Ghostbusters (*Muscles* 5 or more) can rip phone books in half, intimidate puny extras simply by flexing their arms, bite the caps off of beer bottles, or throw EPA bureaucrats into the garbage. Weaklings can't carry much of anything except a tune.

Here's a list of some *Muscles* talents. If you want your Ghostbuster to have a *Muscles* talent not on this list, talk it over with your Ghostmaster.

Arm Wrestle	Gobble Food	Lift
Brawl	Grapple	Rip Things Open
Box	Hold Breath	Withstand Pain
Break Things	Intimidate	Wrestle Alligators
Carry	Jump	Wrestle Men
Climb	Kick	Yank

Example: Tex Mex will have *climb* as his *Muscles* talent, since he uses pure brawn to pull himself up the sides of pyramids and such.

Moves

"I think we better split up."
"Good idea: we can do more damage that way."

Moves determines how dexterous and physically adept your Ghostbuster is. Agile Ghostbusters (*Moves* 5 or more) are better at shooting guns, catching things, dodging, throwing things, picking locks, juggling, driving and creeping along ledges. Maladroits get caught in their zippers.

Moves also determines how fast you run, swim, or ride a bicycle, and how good you are at doing those things. Here's another list, this time of *Moves* talents. As usual, items not on the list must be discussed with the Ghostmaster.

Attract Attention	Fire Weapon	Run
Balance	Hide	Ski
Breakdance	Jump	Sleight of Hand
Catch	Make Music	Sneak
Dodge	Pick Pocket	Swim
Drive	Ride Horses	Throw

Example: Tex Mex carries a whip, which he uses for everything. You should see him eat with it! At any rate, *use whip* is Tex's *Moves* talent.

Cool

"Generally you don't see that kind of behavior in a major appliance."

Cool people are bold, brave, and brassy. *Cool* people have aplomb—they don't scare themselves into useless activity, and they know their own capacities. A real *Cool* dude (*Cool* 5 or more) knows how to maintain his pace, even if he shows up at a black-tie ball in a chicken suit. On the other hand, a low-*Cool* Ghostbuster calls the FBI every time his toilet backs up.

Cool is also a good measure of how attractive a star is to others. Really *Cool* people have loads of self-confidence and come off looking good. Un*Cool* folk spend too much time worrying to have any fun.

Here are some of those groovy *Cool*-type talents. If you want one not on the list... you know what to do.

Act	Charm	Orate
Bargain	Con	Play Poker
Bluff	Fast Talk	Play Stock Market
Borrow	Gossip	Raise Children
Browbeat	Lie	Seduce

Example: Tex Mex is supposed to be tongue-tied around women, so *charm* or *seduce* can't be his *Cool* talent. How about *face danger without flinching?*

Normal and Current Traits and Talents

In the blanks labelled "Normal" you put the Ghostbuster's real Traits and talents, the way you designed him or her. In the blanks labelled "Current," you'll put the new scores for any Traits that are temporarily reduced by damage, fatigue, excessive sliming, etc.

A temporarily reduced Trait is one that is lower than the normal value due to some outside circumstance. A *Cool* 5 *master of mystic suaveness* may sometimes find himself acting like a *Cool* 1 *geek* who wanders into traffic, knocks young ladies into mud puddles, and slurps his soup.

There are three ways to get your Traits reduced (your Ghostmaster will cheerfully remind you if ever one of these things should happen to you):

1. **getting *slimed***
2. **getting hurt** (more about all of this later)
3. **carrying around way too much equipment** (your Ghostmaster will help you with this too—isn't he nice to have around?)

When your Trait is temporarily reduced, write the new, unimproved score in the "Current" blank. That way, you can always be acutely aware of your current state of misery, merely by looking at your Personnel File.

Don't forget that when a Trait is reduced, so is the talent based on that Trait. If your *Moves* is 4 and your *seduce* is 7, when your *Moves* is lowered by, say, three, down to 1, your talent is reduced from 7 to 4. Simple to figure, hard to live with. Just remember—it's not easy to be *charming* when you're covered with ectoplasm, not easy to *seduce* when you're in a body cast, and not easy to do *multidimensional calculus* when you're being trampled by the possessed bodies of the New Jersey Giants. Little facts of life...

Medical History

Here is where you keep track of your star's physical status. Ghostbusters, you see, have this unfortunate tendency to get banged up, abraded, bruised, squashed, pulverized, and otherwise messily verbed. You get to keep track of all of this here.

The actual use of the Medical History box will be explained later in The Bare Bones chapter under "Getting Hurt." For now, all you need to know is that bad things can happen... but you sort of suspected that already, didn't you?

Gear

The Gear box (so to speak) is where you keep track of all the stuff you are carrying. Sometimes your Ghostmaster will tell you that carrying so much gear is detrimental to your health. You'd better listen.

Star gear, how much stars can carry, and what happens if they carry too much will be discussed in The Bare Bones chapter under "Equipment."

Brownie Points

Last, but certainly not least, are the Brownie Points. New Ghostbusters (and the original Ghostbusters when you first play them) each start with 20 Brownie Points. You can go ahead and circle the number "20" on your Personnel File. When a Ghostbuster spends Brownie Points during an adventure, erase the circle around the old number and circle the new number. After the adventure, the Ghostbuster may earn Brownie Points as a reward when he succeeds at his mission or achieves his Goals. If so, increase the Brownie Point number as appropriate.

As usual, we won't explain how to use Brownie Points in this section—at least not in too much detail. Suffice it to say that when Ghostbusters are doing badly, they receive parking tickets, abusive calls from creditors, long stays in the hospital... and they lose Brownie Points. But Brownie Points are more than just a measure of how well your star is doing. To some extent, they allow you to rewrite the script—to have your star attempt incredible feats or bail himself out of terrible jams.

Essentially, for each Brownie Point you spend you can roll one additional die when your star is attempting to use a Trait or talent. Brownie Points can also be used to reduce time spent in the hospital and, if you do something monumentally stupid—that should, by all rights, mean your immediate and permanent extinction—they can be used to avoid the fate you so richly deserve.

Epilogue

There's more about Brownie Points, Traits and talents, fighting, moving, meeting Goals and all sorts of other stuff in The Bare Bones, which is a player's introduction to the rules of *Ghostbusters International.* For now, you're a Ghostbuster... So grab some equipment, throw a couple of cold ones in the ice chest, make sure you're wearing clean underwear (because you never know), hop into the ECTO-1 replivehicle, and get those ghosts! Good luck, trooper!


PERSONNEL FILE

GBI

Name: Tex Mex
Residence: New York City
Alias: Doug Kaufman
Phone: CAT 555-2346
Telex: not authorized

PHOTO HERE

DESCRIPTION
Sex: male
Age: 33
Hair Color: blond
Eye Color: grey
Height: 6 foot
Weight: 180 pounds
Goals: Acquisition of LOST Treasures
Tags: Afraid of women, loves animals, tough-talking, speaks with a Southern drawl

TRAITS	ROLL Normal	Current	TALENTS	ROLL
Brains	2		Archaeology	5
Muscles	4		climb	7
Moves	4		Use Whip	7
Cool	2		Face Danger without Flinching	5

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
Unhurt	None	Trashed	-4 from total Traits
Banged Up Some	-1 from A Trait	Basket Case	-5 from total Traits; Out Cold
Hurt	-2 from total Traits	Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
Really Hurt	-3 from total Traits		

GEAR

HEAD: Ecto Visor	1	H	½	M						
		H		M						
BACK: Proton Pack	2	H	2	M						
		H		M	40	39	38	37	36	
		H		M	35	34	33	32	31	
		H		M	30	29	28	27	26	
BELT: Flash light	1	H	½	M	25	24	23	22	21	
PKE meter	1	H	½	M	20	19	18	17	16	
		H		M	15	14	13	12	11	
		H		M	10	9	8	7	6	
HANDS: Bullwhip	1	H	½	M	5	4	3	2	1	
		H		M				0		
TOTAL			4	M						

BROWNIE POINTS

CHAPTER 2

The Bare Bones

"Ray. For a moment, pretend that I don't know anything about metallurgy, engineering or physics and just tell me what the hell is going on."

Doing Things

Just about anything you want to do in *Ghostbusters International* requires you to roll dice to beat a pre-set number. Vague enough for you? Let's put it another way:

From time to time during an adventure, your Ghostbuster will want to do something. While Ghostbusters most often do things at which they cannot fail (like opening beer cans, watching TV, signing autographs, or sending out for pizza), your star may occasionally want to do something a little more difficult—something at which he could conceivably fail. These actions are called *tasks.*

When your Ghostbuster wants to (or has to) perform a task, your Ghostmaster assigns a difficulty number and tells you which Trait or talent applies to that task. You then roll as many dice as you have points in the appropriate Trait or talent. If you roll equal to or higher than the difficulty number, you succeed; if not, you fail. Remember that the Ghost Die must be one of the dice you roll (see below); remember also that you can spend Brownie Points to increase the number of dice that you roll (ditto).

Sample Difficulties

Listed below are some sample tasks which your Ghostbuster may wish to attempt, and the difficulty numbers which the Ghostmaster might assign them. Note that these are just guidelines—the Ghostmaster can change the difficulty number of any task. Also, the Ghostmaster can change the number of dice you roll, if your star is poorly prepared, distracted, or otherwise not up to the usual high standards of competence.

Example: Egon normally rolls seven dice for any feat of mental prowess, but if he is trying to solve equations while standing under an air-raid siren, the Ghostmaster might decide that Egon may only roll four dice.

AUTOMATIC SUCCESS (no need to roll dice)

1. Blasting a wall with a proton pack
2. Sleeping in your own bed
3. Driving a car down a country road
4. Eating a meal
5. Using a pay phone
6. Picking up a Miniature Poodle

VERY LITTLE Difficulty (roll 1-3)

1. Blasting a stationary ghost with a proton pack (*Moves*)
2. Sleeping in your own bed after watching the 3 am horror movie (*Cool*)
3. Driving a car down a country road in the fog (*Moves*)
4. Eating a meal and doing the crossword (*Moves*)
5. Using a pay phone when you have no change (*Brains*)
6. Picking up a Siamese Cat (*Muscles*)

SOME Difficulty (roll 4-8)

1. Blasting a slow ghost with a proton pack (*Moves*)
2. Sleeping in a hotel room (*Cool*)
3. Parallel parking a big car (*Moves*)
4. Eating three Big Macs at once (*Muscles*)
5. Remembering a friend's phone number (*Brains*)
6. Picking up a feisty Yorkshire Terrier (*Muscles*)
7. Figuring out the IRS short form (*Brains*)

A GOOD AMOUNT of Difficulty (roll 9-13)

1. Blasting a moving ghost with a proton pack (*Moves*)
2. Sleeping in a noisy room (*Cool*)
3. Driving in Manhattan (*Moves*)
4. Finding your way around Manhattan (*Brains*)
5. Eating a whole extra large pizza (*Muscles*)
6. Understanding an occult book written in Olde English (*Brains*)
7. Picking up an Irish Setter (*Muscles*)
8. Picking up an attractive person in a bar (*Cool*)

LOTS of Difficulty (roll 14-18)

1. Blasting an agile ghost with a proton pack (*Moves*)
2. Sleeping in a hotel room during a convention (*Cool*)
3. Parallel parking a limo (*Moves*)
4. Winning a pie-eating contest (*Muscles*)
5. Remembering a friend of a friend of a friend's phone number (*Brains*)
6. Picking up a Standard-bred Poodle—the big ones (*Muscles*)
7. Figuring out the IRS self-employment schedule (*Brains*)

WHOLE LOTS of Difficulty (roll 19-29)

1. Blasting a ghost at long range (*Moves*)
2. Sleeping on a New York street corner (*Cool*)
3. Driving on a freeway at rush hour (*Moves*)
4. Driving in Manhattan without losing your temper (*Cool*)
5. Eating a small telephone book (*Muscles*)
6. Understanding a book written in another language (*Brains*)
7. Picking up a St. Bernard (*Muscles*)
8. Getting a famous person to talk to you on the telephone (*Cool*)

MORE Difficulty THAN YOU CAN IMAGINE (roll 30+)

1. Blasting a ghost with your eyes shut (*Moves*)
2. Sleeping through a volcanic eruption (*Cool*)
3. Winning the Indianapolis 500 in a Honda Civic (*Moves*)
4. Eating a telephone (*Muscles*)
5. Understanding a complex computer program (*Brains*)
6. Picking up a buffalo (*Muscles*)

Opposed Rolls

*"Don't patronize me. I'm not **grotesquely** stupid, like the people you bilk!"*

Not all tasks will be "you against a difficulty number." Much of the time you will be trying to do something while someone else is trying to stop you from doing it. In this case, you use your Trait or talent dice to roll higher than your opponent.

The Ghostmaster decides which Trait or talent each antagonist is using. Then the opponents each roll the appropriate number of dice, and the high die-roll wins. If the totals are equal, the Ghostmaster can leave it a tie, or have the opponents roll again.

Example: Venkman is returning through U.S. Customs. He acts nonchalant so that the hard nosed customs officials won't inspect his baggage (which is loaded with dutiable items).

The customs agent studies Venkman, trying to remember where he's seen him—he's suspicious of anyone he thinks he's seen. The Ghostmaster says the agent will match his *Brains* against Venkman's *Cool* to see if a luggage inspection is made.

Venkman's player smirks, saying that Venkman will use his *bluff* talent to get through—but the customs official's talent is *see* 8, not that much lower. The dice clatter across the table. When the smoke clears, Venkman has rolled a 23, and the agent a 24. Incredibly, Venkman loses a bluff.

The Ghostmaster rules that the agent examines some of Venkman's luggage, finding all kinds of booty. Venkman must pay a hefty fine and is subjected to a full body search.

The Ghost Die

The Ghost Die must always be one of the dice you roll when you are performing a task. If a number comes up, simply add it and all the other numbers together and compare your total to the difficulty number, as usual. If the Ghost comes up, however, Something Bad Has Happened.

If Something Bad Has Happened, compare the other numbers to the difficulty number anyway (the Ghost counts as a 'zero'). If you roll a Ghost but also equal or exceed the difficulty number, you succeed at your task, though you can look forward to some niggling annoyance. If you roll *less* than the difficulty number, not only does Something Bad Happen, but you fail at your task as well.

Let's say you're attempting to eat a telephone.

1. **You equal or beat the difficulty, and don't roll a Ghost:** You eat the telephone and everything's fine.
2. **You roll less than the difficulty number, and don't roll a Ghost:** Your teeth just aren't strong enough, but you are otherwise unharmed.
3. **You equal or beat the difficulty, but roll a Ghost:** You successfully swallow the last bite, only to realize that you've forgotten to unplug the phone! It rings, giving you a nasty electric shock and some interesting psychological damage.
4. **You roll less than the difficulty and roll a Ghost:** You get the receiver caught in your mouth, and have to go to the hospital for some expensive and embarrassing oral surgery.

The Ghost Die works *for* ghosts instead of against them. The value of the Ghost on the die is still zero, but accidents, coincidences, and mishaps rebound to the spook's benefit.

Example: Blazing away with his proton pack, Stantz chases a spook down a hallway. The ugly little spud suddenly turns and attempts to *slime* Ray. The Ghostmaster

decides the difficulty and rolls the ghost's dice. The attack fails, but the Ghostmaster rolls a Ghost!

Ray is not *slimed*, but it's a hollow triumph. The Ghostmaster cheerfully informs Stantz's player that the ghost's *slime* has coated the entire floor of the hallway, and that Stantz is now sliding along it, heading right for the Big Window at the end of the hall. Exit, falling all the way, stage right.

Brownie Points

"Ray has gone bye-bye, Egon. What have you got left?"

As you may remember, you can spend your Brownie Points to increase your Ghostbuster's chance of success: for every Brownie Point you spend, you can roll one extra die when your star uses a Trait or talent. You have to decide to spend the Brownie Points before you roll; you cannot use them to re-roll failed dice.

Brownie Points are also lost when your star suffers injury—your Ghostmaster will give you the gruesome details. He may demand a Brownie Point loss from you to avoid many such otherwise-unpleasant fates.

Finally, you can use Brownie Points to alter your fate, even when the Ghostmaster has decreed it. The only restriction is that you have to describe what actually happens to save your Ghostbuster's hide. Be colorful, be imaginative, be wacky—bring a little brightness into your fellow players' otherwise dull and humdrum lives. If the Ghostmaster is sufficiently impressed and amused, he'll tell you how many Brownie Points it costs to save your bacon. Otherwise he'll just grin silently and watch you fry.

A tip: keep it short and sweet. The Ghostmaster will almost never allow the use of Brownie Points for overlong, dull, or stupid rationales (or he might still save you from being crushed like a grape, but charge you many *extra* Brownie Points).

Example: When last we left Stantz, he was sailing toward the street five stories below. The Ghostmaster informs Stantz's player that he's got a one-way ticket to pancakeville unless he spends Brownie Points. Can the player describe the amazing series of events which save Stantz from certain destruction?

"Well," the player hems, "Stantz hits a clothesline, which slows his fall; then he manages to grab onto a fire escape—but the railing breaks off in his hand! He's slowed even further by this, though, so when he hits the awning of the Baskin-Robbins store on the street level, the awning sags almost to the ground, then snaps back. Ray is hurled through the window of the motel across the street, where he lands in the heart-shaped tub, spilling water, bubbles, and a honeymooning couple all over the floor."

The Ghostmaster applauds politely and decides that his original estimate of six Brownie Points to get out of this one should be reduced to two. The player spends two of Stantz's Brownie Points—then groans in dismay when the ever-helpful Ghostmaster informs him that he must now also spend a week in the hospital. "You survived the fall, all right, but the man on honeymoon was a linebacker for the Giants..."

You can also gain Brownie Points at the end of adventures, by completing the job for which you are hired. Each job has three likely outcomes:

1. **You fail to get the ghost, or otherwise botch the job:** About half the Brownie Points spent during the adventure will be refunded.
2. **You get the ghost or otherwise complete the job:** Almost all your Brownie Points are returned, perhaps even with one or two extra.
3. **You do an excellent job, save the day, and amuse the Ghostmaster:** Up to half again your Brownie Points are awarded at the end of the adventure.

You also gain Brownie Points for acting in character during the adventure, and for fulfilling your personal Goals, as described by the Ghostmaster.

If you ever find yourself with 30 Brownie Points you don't know what to do with, you can buy an additional point to add to one of your Traits. This option is available only if your Ghostmaster allows it.

Most likely, however, you will find that you never have as many Brownie Points as you want—and sometimes not even as many as you need. If your Ghostbuster doesn't have enough Brownie Points to avoid a catastrophe, the Ghostmaster may allow you to permanently subtract a point from a Trait in exchange for 20 Brownie Points.

Note that it costs 30 Points to gain a point in a Trait, but you only get 20 Points back when you trade in a Trait point. It has something to do with the law of supply and demand....

Example: Egon spends his last Brownie Point to make a five-die *Moves* roll to beat a 20. He blows it, and is buried under five feet of sentient Mounds bars. The Ghostmaster rules that, with his puny *Muscles* of 2, Egon can dig through only two feet of the coconut peril before he suffocates. The Ghostmaster cheerfully informs Egon's player that unless he has mastered the difficult art of chocolate-breathing, he must spend Brownie Points to get free.

Well, it's been a long day, and Egon has no Brownie Points left. He'll have to lose a point from one of his Traits. His player chooses to reduce Egon's *Moves* from 4 to 3. Egon gets 20 Brownie Points. His player describes Egon's desperate struggle to eat through the menace, and is told to spend three to escape. Egon is left with 17 Brownie Points, a *Moves* of 3, and a stomach full of warm, sticky, candy—**ulp**.

Play Sequence

"Good evening. As a duly designated representative of the city, county, and state of New York, I order you to cease any and all supernatural activity and return forthwith to your place of origin or to the nearest convenient parallel dimension."

During the most action-packed parts of an adventure, when there's lots of conflict and panic and smashing things and running around, the Ghostmaster will organize events in a certain order to keep things from getting confused and to make sure everybody gets a chance to do something. It goes like this:

1. **The Ghostmaster will ask players, in order, what they intend to do this turn. Occasionally he may announce what a ghost or other villain will be doing this turn. The order of who must announce first is decided by *Moves* scores:** the star or extra with the lowest *Moves* score must tell what he plans to do first, then the star with the next highest *Moves*, and so on. When two stars or extras have the same *Moves* score, the one with the lower *Cool* announces next. If *Cools* are tied too, the Ghostmaster will decide who announces next.
2. **The Ghostmaster points to each player in turn and, with judgement, dice rolls and a little dramatic license, describes how his or her action came out.** The order in which stars and extras resolve their actions is in reverse of how they were announced. In other words, the star or extra[1] with the highest *Moves* (or *Cool* when *Moves* are tied) goes first, even though he got to make his decision after hearing what everyone else planned to do.

During this sequence, a star may both move and perform one other action. An *action* may be firing a proton pack, trying to find another Ghostbuster in the dark, reading a PKE meter, and so forth.

Some actions may interfere with moving successfully; Stantz might be able to find a certain reference in *Tobin's Spirit Guide* while trotting down a hallway, but he runs the risk of tripping or smacking into a wall. Some actions replace movement entirely; while you're driving a car, trying to run at the same time is... rather unusual (although plausible if you really blew your *Cool* after viewing a spook).

In all cases, the Ghostmaster judges what is reasonable and likely. That's his job. Sometimes it won't even be necessary to use the strict sequence of play—if you're tolerably polite, don't interrupt without good reason, and let the Ghostmaster organize the talking, things should go smoothly in a very informal way.

[1] *Do you mean we forgot to tell you that we were doing away with that gamer-jargon about PCs and NPCs and stuff? I **know** we told you your character is the star, the leading player. So all the rest of them—villains, spooks, ghosts, goblins, any non-player character—they're all **extras!** Isn't that easier?*

Moving and Fighting

When you announce that you're moving around, the Ghostmaster has the option of handling it informally ("What's your *Moves?* Got a *run* talent or any thing? OK, you get there just after the ghost has left") or with a more specific system. If the Ghostmaster feels the need, he'll place cardboard miniatures on a map showing your surroundings. One of those miniatures represents you. When it's your turn to move, you can move as many spaces on the map as you have *Moves* points (or *run* talent or whatever). Your Ghostmaster will help you if you get confused.

Even though "combat" is just another version of performing a task, since it occurs so much in *Ghostbusters International* we'll just briefly mention some of the things that can affect your battles with the forces of evil.

There are two kinds of combat: *hand-to-hand* and *ranged-weapon.* Needless to say, knives, pistols, blackjacks and the like probably don't work on ghosts. But there are plenty of things to battle besides ghosts in any *Ghostbusters* campaign.

Hand-To-Hand

"That's great! Actual physical contact!"

Muscles is the appropriate Trait for hand-to-hand fighting; *brawl* and *grapple* are a few of the applicable talents. If one antagonist has some sort of hand-to-hand weapon, such as a club, then the number of dice used to resolve his or her roll is increased by a slight or considerable amount, judged by the Ghostmaster.

Example: Janine is attempting to fend off a possessed old lady armed with an umbrella. Janine has *Muscles* 2 and the *grapple* talent: she gets to roll five dice. The old woman (normally a *Muscles* 1) is possessed by a *Muscles* 3 demon, so she starts with three dice. Then the Ghostmaster decides that the umbrella is worth one extra die in her attack: the lady gets to roll four dice.

Ranged

A ranged weapon is one which can be used to damage someone far away, hurling a missile or bolt of energy at a more-or-less distant target.

Ranged weapons can be fired over a variety of distances, with varying degrees of accuracy. The Ghostmaster determines the ranges for a particular weapon according to that weapon's standard performance, as well as the current circumstances. He or she'll tell you what the difficulty number is for your shot, but as a rule of thumb, use:

Point Blank: 10 meters or less with most weapons. The difficulty at Point-blank range is usually 1-3. The defender can attempt to use his or her own

weapon, or to *grapple* the attacker to deflect the shot, or possibly seize the weapon as a future action.

Normal: Varies by weapon type—about 30 meters for "short-range" weapons like thrown knives, pistols, and proton packs, and about 90 meters for things like bazookas. At normal range the difficulty number is 9-13. At such a long range, the defender has no chance to *grapple;* he must fire back or run for cover.

Long: Anything over normal range is considered Long. The difficulty for long-range shots is 14 and up. At really extreme ranges, the Ghostmaster may rule that the difficulty is as high as 30.

Getting Hurt/Getting Better

"Why worry? Each of us is wearing an unlicensed nuclear accelerator on his back."

Ghostbusters do not ordinarily die—nor do any of the other characters in the game (and the ghosts are already dead!). Stars do get hurt, though, and equipment gets toasted, and ghosts get gobbled up by ghost traps.

For instance, if Leutonian terrorists wire the ECTO-1 replivehicle to explode and the Ghostbusters fall into the trap, they are simply left sitting in the vehicle's bare frame, smudged and clothed in rags from the blast. The replivehicle goes to equipment heaven, and the Ghostbusters probably end up in the hospital. In addition, the Ghostmaster will probably fine them a few Brownie Points (to say nothing of the fine GBI Headquarters will lay on them for destroying valuable proton packs, ecto visors, etc.) So you see, getting hurt isn't only time-consuming and painful—it's also bad for your profit margin!

How badly hurt is someone after a blast like that? Or after falling five stories? Or getting *slimed,* for that matter? The Ghostmaster knows, and he or she does it using the UHM system.

UHM stands for Universal How-Much (and also for the way the Ghostmaster responds when you ask how badly you're hurt—"uhm... uhm...") The UHM system tells the Ghostmaster at a glance how badly your Traits and talents will be affected by your injury (see? we told you the "Current" section of your Traits box on the Personnel File would come in handy!), how long you'll need to spend in the hospital, and what Brownie Point fine is appropriate (don't forget you can avoid some of that fine through a bravura performance of descriptive narrative). We're not gonna tell you exactly how UHM works here (you'll have to read the Ghostmaster Section) but in brief, the more a roll beats a difficulty number, the greater the success. This applies in all situations, but in combat it specifically determines how much damage your Ghostbuster suffers.

If a Ghostbuster has been extraordinarily careless or outrageously reckless, a Ghostmaster may decide that he or she has pushed his or her luck too far, and that this charmed life must end. A touching death-scene is appropriate—the mortally injured Ghostbuster gathers colleagues around, warns them against wasting their lives as he has, wishes them luck, utters a few brave last words, and shuffles off this mortal coil.

This will not happen often, and the reasons for the star's demise should be clear to all the players. When a Ghostbuster does die, the player makes a new star for the next session (and tries to be a little more prudent). Obviously, the deceased Ghostbuster becomes a ghost run by the Ghostmaster, and haunts former friends.

Equipment

There's a limit to everything. Your Ghostbuster can only carry a certain amount of equipment without being completely immobilized, or unable to do anything except stare out over the pile of stuff he's carrying.

Since there's a limit to what can be carried, you may wish to set up an equipment dump (often the replivehicle) somewhere near the scene of ghostly activity, so that if you need something you aren't carrying, you can run back and get it. It's probably wiser, though, to divide up the gear among the Ghostbusters intelligently in the first place.

Your Ghostmaster will enjoy telling you when you're carrying too much, and what effect it's having on you... but as a rule of thumb:

Each piece of equipment has a "hands" rating and a *"Muscles"* rating. Hands tells you how bulky the thing is—how many hands it takes to carry it. Some things are called "1-1/2" hands. This means they can be carried in one hand, but take two hands to use (like a baseball bat). *Muscles* tells you how heavy a thing is—how many *Muscles* points it takes to carry.

A Ghostbuster has two hands, plus two "hand's worth" of carrying space on his belt, two on his back, and one hand's worth on his head (for appropriately shaped items only). You just can't fit comfortably more than this on your body.

When *Muscles* ratings begin to add up, the Ghostbuster begins to slow down. Try not to carry more *Muscles* points worth of items than you have *Muscles* Trait.

The Big List of Equipment

Examine the Big List of Equipment your Ghostmaster has for you. Sort through the items and pick out the ones your Ghostbuster wants to tote around; load them and any other stuff you think you'll need into the ECTO-1 replivehicle. This permits you ready access to all the equipment your team is carrying in the field. If you liked the card system from the old *Ghostbusters* box [2], you can make some up using

[2] *In case you never saw the old box, it had nifty little 2" X 3" cards with pictures of your equipment —but some people thought they were childish, so we took 'em out of this one. Now you get a grown-up list.*

A Loaded Ghostbuster:

Ecto Visor: (1 hand, on head)	1/2 Muscles
Proton Pack: (2 hands, on back)	2 Muscles
Flashlight: (1 hand, on belt)	1/2 Muscles
Ghost Trap: (1 hand, on belt)	1/2 Muscles
Matchbook: (0 hands)	0 Muscles

index cards. Here's a short list of the most commonly used Ghostbusting accessories.

Proton Pack: Small, unlicensed nuclear accelerator. The proton pack is the Ghostbuster's basic, essential weapon. The wiggly streams emitted by proton packs scorch walls, knock holes through paneling, destroy chandeliers and upholstery—and occasionally subdue ghosts.

Proton packs have two basic settings. The "attack" setting is the major one. A successful hit from a proton pack's stream set on attack lessens a ghost's *Ectopresence* by one. The "containment" setting is used to form a proton-stream cage around a ghost and move it to wherever the Ghostbusters please. *Usually* two Ghostbusters must cooperate to use the containment setting properly, and the ghost's *Ectopresence* must have been reduced to zero before the setting can work.

ECTO-1 Replivehicle: This stylish vehicle, which comes either in kit form or preassembled, depending upon availability and your mechanical bent, includes a fiberglas body and tubular steel frame, and seats three Ghostbusters in luxurious comfort, or up to six in desperate cramping. Its generous cargo capacity accommodates a full line of paranormal investigation and elimination equipment (and, in a pinch, a couple more Ghostbusters). Flashing lights signal lesser vehicles to clear the way, and the big plastic figure on the roof provides loads of free advertising. One slight flaw is that it's about as inconspicuous as a moose hiding in your refrigerator.

Geiger Counter: Radioactive ghosts? Why not? Besides, there are other uses for geiger counters. You might run into a radioactive monster, or explore Three Mile Island to see what really happened there. They're also handy for detecting malfunctions in unlicensed nuclear accelerators.

Ghost Trap: A small box which stores and transports one subdued ghost. The lid is opened by pressing a small foot-pedal attached to the box by a twelve-foot length of tubing. As it opens, the trap produces a luminous white cone of psychokinetic force which channels the target specter into the trap. It takes a second or two for the field to neutralize the ghost's own ectoplasmic energies, so a spook could zoom away from the trap before it is sucked inside—unless the containment stream of a proton pack holds it there. After capture, store the ghost within the protection grid at a Ghostbusters franchise.

Beach Kit: A great package deal including a huge inflatable beach ball, a volleyball net and volleyball, sunglasses, a sturdy beach umbrella, cassette deck-AM/FM radio blaster, loads of suntan lotion, double-sized beach towels, Frisbee, etc.

What? What does this have to do with Ghostbusting?

Beats us, but it sure seems popular.

Inventing New Equipment

The science of paranormology sees dramatic advances every day as Ghostbusters are confronted with new and unanticipated challenges. Design and field-testing of new research and elimination devices is continually taking place, both at the Ghostbusters International Headquarters Research Labs in rural Pennsylvania, and in all Ghostbusters International franchises.

From time to time you may receive a new piece of equipment from GBI Research, for testing or for a special project. Your Ghostmaster will explain the purpose and function of the equipment when you receive it.

You may also work on special research projects of your own, or you may be called upon to improvise equipment in short and desperate circumstances. Whenever you want to do this, just tell the Ghostmaster what you want your project to accomplish, and describe three or four different devices which might get the job done. Describe the bogus principles of science you are basing your devices on, and how much research, design, labor, and money you wish to spend. Your Ghostmaster will pick the device he finds most interesting, and tell you how successful your research was... or how many city blocks were levelled when your device malfunctioned during testing.

CHAPTER 3

Roleplaying

"Look, this wasn't here, nothing was here, there was a space... and there was a... a... building or something with flames coming out of it and there were creatures writhing around and they were growling and snarling... and there were flames and I ***heard*** *a voice say* ***Zuul!****"*

You now know enough about the rules to start playing. But a roleplaying game is more than just rules—roleplaying games are about... roleplaying, and storytelling. There's a solitare adventure in the 16-page *Bride of/Son of Ghostbusters International* rule book. If you've never roleplayed before, or don't know anyone who's willing to teach you the intricacies, you can follow it through to get a feel for how the game is played. Then come back here, and we'll let you in on a few techniques.

Playing a Role

So you've read an example of a *Ghostbusters* game in action, and you've played through a mini-adventure of your own (or at least part way through, depending on how many smarts you've got). As you can probably see, there are two main points to the game (aside from getting some free munchies). One is to use the rules to solve the adventure's puzzle and bust ghosts.

But remember that the other point of the game is to tell a satisfying story, to create your very own "movie." The Ghostmaster provides the plot and the opposition, but a movie still needs snappy dialogue and interesting characters. Providing that is up to you—and most roleplaying games are only as good as their players.

Before you start a new leading player, give some thought as to what he or she is like. You've chosen a Goal and picked a physical and personality tag—so now think about what kind of person is behind all this stuff. Try to imagine yourself as your star. Does he talk normally or like a *Monty Python* sketch? Is she a conservative, or does she believe in anarchy of the masses? Does he enjoy sports and movies, or is he a big fan of opera and ballet? What in heck ever possessed her (so to speak) to want to become a Ghostbuster in the first place? By putting all these things together, you can create a really fleshed-out star without writing scripts for yourself and other boring nonsense. Other roleplaying games force you to act in a particular way in order to fit certain rules—in Ghostbusters, you can act any way you want... as long as it's entertaining. Before you go too crazy with this notion, though, read on.

Banter

One thing about the *Ghostbusters* movies that makes them so much fun to watch is the banter, the interplay among the characters:

Spengler: Let's say this Twinkie represents the normal amount of psycho-kinetic energy in the New York area. According to this morning's sample, it would be a Twinkie... 35 feet long, weighing approximately 600 pounds.
Stantz: We could be on the verge of a four-fold cross-rip: a PKE surge of incredible, even dangerous proportions!
Venkman: (*Coming in*) How's the grid holding up?
Stantz: Not good.
Zeddemore: Tell him about the Twinkie.
Venkman: (*Suspiciously*) What about the Twinkie?

Even in deadly danger, the characters have time to swap an insult or crack a joke or two. This kind of interplay is a lot of fun—and, yes, You Can Do It, Too.

All you need to do is invent a distinctive manner of speech or turn of phrase for your star. Think of Ashley in the example of play, or Tex Mex in the mini-adventure. Each leading player is an individual, with his own way of thinking and speaking. This will help give you a unique outlook on any particular problem—like the way Egon matter-of-factly takes the blame for not testing the equipment, and the way the rest of them go ahead and use the things anyway. Here's another way to look at it: your star can't die (usually) so have fun with what he does rather than worrying about how to win.

Don't be shy about quoting (or misquoting) from the movies. "It would be bad" or "I feel so funky" are good ways to get a little verbal action started. Don't overuse these lines, of course, and don't be afraid to invent one of your very own. A star who bursts into foreign languages when he gets nervous or someone who cracks bad puns is just fine.

Personality

"You're going to endanger our client, the nice lady who paid us in advance before she became a dog."

Think about your star's feelings for the other player's stars. Is he impressed by their abilities? Contemptuous? Does he like them, or not really care? Is she friendly, envious? Act accordingly.

Don't forget your star's Goal while you're playing. Sometimes the pursuit of a Goal will interfere with the best interests of the group. Sometimes this can be a fun thing. Sometimes the star might sacrifice his personal Goal for the greater good. Whichever you choose, don't be locked into one way of thinking.

Don't speak exactly like you do in normal day-to-day life; speak as your star would. If you use an accent, or misuse words, or deepen your voice, your fellow players will always know when you're speaking as your star.

Cooperation

"We have the tools, we have the talent."

The last thing to remember is that you're all part of a Ghostbusting team. No matter what you feel for the other stars, you must cooperate with them to accomplish your assignment and bust ghosts. It's okay to swap insults, like the movie characters do—but if you start bickering in earnest and using equipment on each other, if disagreements cause actual tension among the players, you may end up as miserable failures in the Ghostbusting biz. You'll certainly be poor, and you might even lose your franchise license.

Also, don't forget this great truth: there's nothing in the world worse than a player who bullies other players or hogs the stage all the time. No matter how clever you think you are, or what a great idea you have at the moment, if it's someone else's turn to do something, ***keep quiet!*** You'll get the chance to show your scintillating brilliance soon enough—and everyone will love you a whole lot more if you're polite. Don't forget, role-playing games are social events as well as games, although you probably can't get one catered.

The Chick is Toast!

You're now about as ready as you'll ever be to go out there and bust ghosts for fun and profit. There's a lot you still don't know—like how exactly the UHM system works, or what kinds of powers ghosts have, or how to build a tri-dimensional Kumquatmafron from spare blender parts... but you can learn those things as you go along. You've mastered the bare essentials of the game. Time to go out there and bust spooks and specters in the name of truth, decency, and a high profit margin!

CHAPTER 4

Paranormology

*"And how many **ghosts** have you caught?... And where do you put those **ghosts** ...once you catch them?"*

On the set of "World of the Psychic with Dr. Peter Venkman," June 10th, 1989, we have a historic moment: Dr. Venkman is interviewing his former fellow Ghostbusters.

Venkman: Egon, why don't you tell us a little about the science of paranormology.

Spengler: Certainly, Peter. To begin with, you must realize that the four-dimensional space our senses perceive is only a fraction of the total universe. Quantum chromodynamics and modern supersymmetry theory show that in fact there are eleven dimensions. Maybe twelve.

Stantz: Eleven dimensions!

Spengler: Or perhaps twelve. Most grand unification theorists believe that the majority of these dimensions collapsed into pocket universes nanoseconds after the Big Bang. However, the difficulty of quark-scatter experiments make verification of dimensional dimensions problematical, and—

Venkman: You've lost me, Egon. Let's go back to eleven.

Spengler: Never mind, Peter. The important factor here is that certain of these dimensions are, I believe, inhabited by ectomaterial beings whose consciousness impinges our own in a complexly reinforcing way. These beings can, under certain conditions, manifest themselves in our 4-space through the manipulation of quantum instabilities in microscale space, which you must realize is foamy—

Zeddemore: You mean, like shaving cream?

Spengler: I mean that space, also, is quantized... but we're getting off the track here. The point is that this ability to manipulate quantum instabilities is, in fact, a fifth form of energy in addition to the commonly accepted four—gravitic, electromagnetic, weak and strong nuclear.

Zeddemore: Let me get this straight. You're saying that demons, boogie men and all the other weird stuff we have to deal with are powered by the same thing?

Spengler: Precisely! A form of energy we call Psychokinetic Energy, or PKE.

Stantz: So, for instance, we can see ghosts because they use PKE?

Spengler: Right, although it is important to realize that not all PKE manifestations are visible. Also, the use of PKE to create a dimensional aperture permitting visual observation is reflexive.

Venkman: That's—what?

Spengler: Let me put it in the simplest possible terms, Peter. If you can see it, it can see you. And if it isn't friendly... that may not be a good thing.

Venkman: There you go again, with that whole "good" and "bad" stuff.

Spengler: Sorry.

Venkman: That's okay, Egon. How about telling us about the more practical applications of PKE.

Spengler: Of course. Now, although previous researchers made their contributions, I think I can say with all due modesty that until I developed the PKE valence field model of paranormal disturbance, parapsychology and related sciences were at a standstill.

Venkman: I love this part—this theory is straight out of *Thrilling Wonder Stories.*

Spengler: Uh—yes. As I said before, PKE works through microscale disturbances in the foamy structure of quantized space and, at this scale, the observer has a direct impact on the system, a fact long established in quantum physics. This being so, the human mind, as a conscious observer of the whole system, can in fact manipulate PKE energy directly.

Venkman: All I know is that lovely young coeds often display amazing powers. Their other kinds of energy manipulation aren't bad either.

Spengler: Precisely... I think. At any rate, Schrodinger's gedankenexperiment with the cat is illustrative—

Stantz: I'm allergic to cats.

Spengler: Ahhh... the point is that thought, coupled with emotion, can bring about changes in the physical world. The

extent of these changes is limited only by the amount of eka-dimensional energy the individual mind can tap.

Zeddemore: So you mean I can turn someone's hair white, win at the races, or move a six ton safe just by thinking about it?

Spengler: Yes, although it's a little more complex than that, Winston. Indeed, the theory necessary to permit such dramatic changes is still far from complete formulation, but the fact is that such phenomena do exist in nature. Of course, since everyone has this ability to a greater or lesser extent, people also have defenses. Turning someone's hair white if they don't want you to can be very difficult.

Stantz: And yet, people have been doing that sort of thing for a long time.

Spengler: Certainly. Primitive magic—such as the use of sacrificial virgins, voodoo, trance magic—is an attempt by the unsophisticated to harness PKE. Great resources can be tapped by those who know where to find them.

Stantz: Right! Like the time we battled Gozer the Gozerian! Zuul asked us to choose a form for our destruction and I chose the Stay-Puft man and we all almost died... uhh...

Spengler: Correct, Ray. You chose the form, and the PKE necessary to complete the manifestation was supplied by Gozer. Nowadays, with the tools afforded us by modern parapsychological theory, we can affect paranormal phenomena in much more sophisticated ways.

Venkman: They're talking about proton packs and ghost traps, folks! I love these guys—they always get to the point so fast! Ray, start us off with your classification system so everyone will know what we're talking about.

Stantz: Gosh, thanks, Peter. First, let me just say that Egon and I should share the credit—strictly speaking, the classification of paranormal entities is Egon's—

Venkman: Thank you, Ray. Now, what was that great system you had?

Spengler: Let him finish, Peter.

Venkman: Later, Egon. Go ahead, Ray.

Stantz: Right. The first step in classifying any dimensional cross-nexus manifestation is deciding its physical representation. For instance, a Class I specter is defined as an undeveloped form, insubstantial and difficult to see. Interaction with the environment is limited and enigmatic, like spectral lights, voices or sounds. Most of these are capable of travelling through walls and other physical objects—anything that can do that is called a vapor.

Zeddemore: Sounds like they're really hard to chase, 'cause we can't go through walls to hunt them down.

Stantz: That's true. Fortunately, most ghosts are focused. That means that they can't leave the area or building or whatever where they first appear. That makes it easier.

Zeddemore: You mean they can't move?

Stantz: No, no. A ghost that can't move at all is called a non-roaming phantasm, as opposed to those that can move, which are full-roaming. So a non-roaming ghost is focused, but a full-roaming ghost can be focused or unfocused. Get it?

Zeddemore: Yeah... sure.

Venkman: And how do you get rid of them once you find them?

Stantz: A proton pack stream/ghost trap combination is usually effective, although you've got to know where the thing is in order to hit it, and a lot of these babies just sort of seem to be... somewhere. Now, a Class II ghost is really creepy—that's where they start to have actual physical characteristics and can physically manipulate things. But Class II forms are vague or inconsistent, like hands or lips just floating there.

Venkman: And removal?

Stantz: Again, proton streams are usually effective... uh, sometimes.

Venkman: Don't hedge, Ray.

Stantz: Sorry. What I was about to say is that you have to be careful 'cause some Class II's can fight back. And if they're vapors too, they're really tough to track down!

Venkman: So a Class II can be a vapor, too?

Stantz: Oh sure. All these special modifiers can apply to any Class. So, like I was saying, a Class II vapor is tough, but Class III's and IV's are even worse! They're actual distinct human forms, although they can change their shape sometimes.

Zeddemore: Like that ghost you guys met in the New York Public Library.

Stantz: Right! And the only difference between a Class III and a Class IV is that no one knows who a Class III ghost used to be. As soon as investigation reveals the former identity, the ghost is reclassified as a IV. This also makes it a lot easier to talk to and, ultimately, to get rid of.

Zeddemore: So, who was the ghost in library? After you investigated?

Venkman: ...We don't talk about that here, Winston. Sorry, Ray.

Stantz: That's okay. One other thing about Class III and IV ghosts is the distinction between half and full torso apparitions. Full torso apparitions are really rare—usually a Class III or IV ghost is indistinct from the chest on down.

Zeddemore: But the ghost in the library was—*owww!!!!*

Venkman: Sorry, Winston, but there was a tremendous bee on your back. Go ahead, Ray.

Stantz: Okay, next are the Class V's, which are ectoplasmic manifestations of definite but non-human form. Some of our theories suppose that Class V's are formed from emotionally-charged events or as side effects from ritual summonings. To get rid of them, you can use a proton pack, but sometimes you'll get what's called a repeater. That's a ghost that just keeps on coming back until you find out what's summoning it in the first place. Now sometimes the local PKE is too weak to support more than a few recurrences of a specter, but other times you'll get a non-terminal phantasm—they just keep coming back.

Venkman: Like that ugly little spud in the hotel Sedgewick.

Stantz: Right! Only that "ugly little spud" is actually a Class V Full-Roaming Vapor, and a focused and non-terminal repeater.

Venkman: It's still a spud.

Stantz: Next we have Class VI spooks, which are non-human animal ghosts. For instance, O'Malley reports that the ghost of a penguin from the Central Park Zoo once was observed attacking a mugger. To get rid of these often requires research into the animal's habitats, natural enemies, and so on. It doesn't do too much good talking to a penguin, does it!

Venkman: No, Ray, it doesn't. Tell us about the last classification.

Stantz: Class VII! Oh, those nasty Class VII's! These are the metaspecters, like Zuul and Gozer, with extra-dimensional powers far beyond human ken. They're also sometimes called "demons."

Venkman: Any tips on demon-busting?

Stantz: Not really. The best solution is usually to prevent them from entering this dimension in the first place.

Spengler: I'd just like to interject that it's important to remember that there is a grain of truth in every superstition. For example, if you're dealing with a werewolf, which would be a fairly weak Class VII, there's documentation to show that only silver can harm it. So I've designed a proton pack using silverized materials, just in case. In other words, there may be ways to handle even the toughest beings, if you know their weaknesses.

Venkman: And if this pseudo-scientific gobbledygook doesn't do it, sometimes you can smoothtalk the spook and figure out its problem, and get rid of it that way.

Zeddemore: Just like you guys got rid of the ghost in the library, right? Didn't do any good, did it? If talking doesn't budge it, I say keep your proton pack handy.

Venkman: Okay, Egon, how about finishing us up with a brief discussion of things that aren't ghosts but are still "supernatural."

Spengler: Ah, yes! Well, despite my contribution to the developing science of paranormology, a large portion of paranormal phenomena remain unexplained. Indeed, because of the nature of the subject matter, darker forces often attempt to obscure facts and make investigation inconclusive.

Venkman: You're saying that ghosts try to obscure the facts to protect themselves? Or is this just an excuse for shoddy research, Egon?

Spengler: Ahem. For example, Xenostudies is another aspect of Ghostbusting which we are only beginning to understand. The collective unconscious often affects the PKE matrix in unexpected ways. Numerous reports of flying saucers, dating from ancient times—

Stantz: There was this great movie on last night, *Plan 9 From Outer Space*? And the story was that—

Spengler: Yes, Ray, we know. Also, history records many accounts of corporeal creatures from alternate dimensions or different planes of existence. The Loch Ness monster, by contrast, is in all probability no more than a single pleisosaur surviving into the modern era—

Stantz: Or the Jersey Devil! Man, what a creepy creature that was—

Spengler: Ray, we've been through this before. The Jersey Devil obviously entered this dimension through a child's PKE blasting open a fifteen-fold cross rip, and is therefore a truly paranormal creature.

Stantz: But what about Grey's refutation? And the example of... what *was* his name?

Venkman: Don't argue, guys. It's undignified. Now

I think the point is that many of the things we were called upon to investigate are, strictly speaking, not ghosts. But I say: don't let that deter you from the relentless pursuit of knowledge, or the collection of handsome fees!

Spengler: In the interests of science, you may be called upon to confront enigmatic, terrifying creatures. But perseverance in the study of the unknown may reveal invaluable knowledge, perhaps the very keys to the universal riddles of time, space and energy—

Venkman: Or even how to find a parking space in New York!

Spengler: ** Sigh**

Venkman: So let me just conclude by saying that, as Ghostbusters, our job wasn't always easy. It wasn't always what you expect—and it wasn't always ghosts. But when there was no one else out there to help innocent people in desperate trouble, it was up to us... the noble, selfless Ghostbusters... to save the world! And we'll be right back after this message from *Treck Treats* Taste Treats for Dogs, the dog biscuits shaped like spaceships! They're the real McCoy. Yummy!

GHOSTMASTERS SECTION



CHAPTER 1

An Introduction to Ghostmastering

"You a Ghostbuster? We picked up this guy, and now we don't know what to do with him. Bellevue doesn't want him and I'm afraid to put him in the lock-up, and I knew you guys were into this stuff..."

So what exactly does a Ghostmaster *do,* anyway?

Well, we already know that the Ghostmaster presents adventures for his or her players to experience, enjoy, and get mauled by (er—just kidding). The players take the parts of the Ghostbusters, say clever things (like, "that'll be four thousand dollars for the disposal, but we're having a special on proton pack recharge"), defeat ever bigger and badder phantasmic forces, and create eka-dimensional rifts aplenty. You get to be everything else—the ghosts, the EPA officials, the plot, the setting... all the world and everything in it.

You also have to act as referee for the rules, deciding on whether players can do what they want, and how many Brownie Points it'll cost 'em to Get Out of This One. You describe the situation to the players; the players decide what they want to do, and tell you. You decide the difficulty of what they want to do, and using dice rolls combined with your fiendish imagination, decide whether the players succeed or fail (or worse). Then you tell them what happens, and find out how they react to the changed situation. You also play the roles of all the minor characters and baddies in the plot, deciding what those extras do and determining whether or not their actions succeed.

To give you an idea of what's involved, imagine going through a routine day and assigning difficulty numbers to each challenge you face. For example, getting out of bed in the morning is a *Moves* difficulty 12 (for us, anyway, and darnsure we have no related talent). Driving to work in hellish traffic is *Moves* difficulty 17 or so, and not blowing our tops waiting on line at the toll booth is *Cool* 25. Telling our boss this project will be late without losing our jobs is *Cool* 16... well, maybe 13–we have a nice boss. Anyway, you get the idea.

Of course, all this difficulty-number-rolling doesn't take place in a vacuum (unless your adventure is set in outer space, natch)—you have to knit the action into a *plot.* You have to provide a goal and obstacles (lots of those), interesting encounters, and a satisfying, rip-roaring climax.

You might have the impression that Ghostmastering an adventure is in some way *more difficult* than just playing one. Well, you're right. The only thing the sniveling little players have to do is get into their roles—they don't even have to really know the rules, since they'll be counting on the Ghostmaster and on the other players to set them straight if they do something wrong. You've got to do all that stuff we just talked about—and a bunch more besides!

On the other hand, being the Ghostmaster is sort of like being President. With great responsibility comes a heckuva lot of power—power to tell the story you want to tell, power to alter events to suit your whims (more about that later), power to act out many different parts, and power to know what's *really* going on—and *that's* a power not to be sneezed at.

All the World and Everything In It

The stars are the heroes of the story you and they create together—but what's a good hero without a good villain? And maybe a little hot love interest? And some good character acting? You get to take these roles, and bring all these extras to life... even the dead ones. It helps if you can do funny voices, or accents, or at least change your pattern of speech. Your extras will be more interesting, and your players will admire (perhaps even adore) you for your virtuosity. If you *can't* do any of that stuff you can still be Ghostmaster—but you should work on your dramatic presentation. Acting lessons are available everywhere.

The world is full of people, true—but there is also the *setting.* Aside from creating interesting places to go to in the first place (we'll talk more about that later) you have to be able to describe these things to your players such that a) they know what the heck you're talking about and b) they get excited about it. Check out the box for an example.

See the difference? Instead of bland, straightforward description, the Compleat Ghostmaster uses the senses, and brings the players into the action, and injects a bit of humor here and there. Of course, in a real Ghostbusters game, the players would be saying things, too (see the "Typical Ten Minutes of Play" in the Player Section).

1. Less Than Sterling Scene-Setting:

"Okay, you go through the gate and into the train station. There are a lot of empty train cars and one little switching-house. The first car you come to is empty. The second one's door is closed. As you open it, a bright light streams out and a ghost attacks you!"

2. Good Ghostmastering:

"Okay, you go through the gate and into the train station. It's dark, and very quiet. Your proton packs are all humming softly. Up ahead is a darkened train car, but it looks empty. Whoa! Look out... don't worry. Sheila just tripped over an old rail tie buried in the grass, and something slithered away. Nothing to worry about. The car really is empty, though it smells of sour milk. The next car's door is closed. It shrieks on its runners as you pull it open. A brilliant light streams out from it and you feel a certain mild fear suggesting you run madly in the other direction. Anybody listen? No? It's just then that you realize that the shrieking is not the runners of the sliding door, but of a big Class II phantasm that just popped out of the railroad car!"

Dice Rolls and Fiendish Imagination

"Nervous? You only have seventy-five more to go."

Being a Ghostmaster means making sure the players abide by the rules of the game, and interpreting rules for players who want to try really wild things, and resolving in an impartial way any disputes that may occur. You ought to know the rules pretty well (they're coming up any minute now) and your word is final in any dispute.

We already mentioned the idea of assigning difficulty numbers to actions. As we'll discuss, this doesn't mean making them roll dice for *everything,* just the tough or interesting stuff. It also means deciding just what a particular die-roll result means (the UHM system, coming up, will help you do that). Should you tell your players what their difficulty numbers are? Sure, if you want to. Sometimes it might be more fun to keep 'em guessing—like if they're trying something unusual, such as an appendectomy using can openers and a spoon. Use your judgement—anytime you think a little suspense is in order, grin evilly and say "Gee, you've never tried anything like that before. You're not sure how difficult it's going to be." And you can always roll some dice yourself (secretly) and laugh or gasp... drives the players crazy!

Knitting a Plot

We'll tell you lots more later on about how to create and execute exciting stories for your players to enjoy. For now, we'll just say that if you start thinking in terms of comedy-horror movies and funny science fiction novels, you'll start generating ideas and seeing how they should be executed.

You can do a lot to make any plot more *Ghostbusters*-like by recalling characters and events from the movies, by using banter, ghosts, and lots of pseudoscience (more on this coming up, too. We wouldn't leave ya dangling!).

Running the Show

"Are you troubled by strange noises in the middle of the night?"—Stantz

"Do you experience feelings of dread in your basement or attic?"—Spengler

"Have you or any member of your family ever seen a spook, specter or ghost?"—Venkman

Make sure everybody gets a chance to speak in every game. Don't let aggressive or charismatic people hog all the action. Help your players roleplay their stars. If they forget who they're pretending to be, give them gentle hints—whack 'em with a ghost or phantasm or two.

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 the slow parts of the action. Don't be shy about using cinematic terms like "fade to black" or "dissolve to a small hotel room somewhere on Venus." Your players will be ever so grateful.

Ghostbusters International can be an excellent social game. Plan a simple adventure, 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 will come with the playing. Just don't have too many new players in one game. More than four people asking inane questions can flummox even experienced Ghostmasters.

What to do About Rules

Rules are such nasty things. They get in everyone's way, they cause arguments, they slow things down, and they give picky people an excuse to pick even more. *Boo, hiss,* to rules!

But rules are also very useful. Without them you get anarchy, they support you when you're uncertain, they settle arguments, they relieve you of the burden

of interpretation, and they spell things out for players who like to try to "get away with something." Thank goodness for rules!

Hmmm. We think what we're trying to say here is that you can use the rules when it suits you, and expand, modify or otherwise ignore them anytime you want—go ahead, you have our express written permission. After all, why should we have all the fun? Go ahead and create new talents, new Goals or even new Traits! Anything is possible using your undisciplined imagination and the flexible framework of the game rules.

Feel free to ignore, suspend or override the rules. Roleplaying rules are good guidelines, but they are only guidelines. At some time, every Ghostmaster will have an urge to modify rules to make a better game. This is a Good Thing. In other words, you're boss.

Ghostmastering Tips

Don't panic! That's the most important tip we can give you. We famous game-designer types all learned how to gamemaster roleplaying games without any formal instruction. The original roleplaying games didn't have any advice to give since it was a new type of game and no one really knew how best to go about it.

It didn't slow us down a bit. We also suspect it won't slow you down. We've found that anyone with enough savvy to be intrigued by the notion of roleplaying games is generally smart enough to figure out on his or her own how to play one and get a lot of enjoyment out of it.

So don't worry. Loosen up. Wing it. Rely on common sense and imagination. Don't get too hung up on rules, or our advice, or even the Ghostmastering tips that follow. Take it from the experts: when in doubt, Ignore Rules and Have Fun.

The Whims of a Ghostmaster

It may have occurred to you while reading this, or it may occur to you at some point in the middle of an adventure (like when the particularly obnoxious character at the far end of the table has brayed his donkey-like laughter once too often, or the physics major has attempted to debunk your scientific explanations one too many times) that you don't really have to put up with any nonsense from your players. If you want a sixteen-ton boulder to hurtle from the sky and crush the two malefactors into applesauce, the "rules" permit such a thing.

Or if the players come up with a really clever plan that blows a hole in your latest masterwork adventure, you could invent a trap that wasn't there before to stop them from succeeding. You can do *anything you want.*

Well, don't. At least, not without thinking about it first. Your players want to have a good time, and a few gentle reminders and a firm hand may be all that's necessary to keep one person from questioning everything you do or trying to hog all the stage time. And your players want to "win"—so if they do something really brilliant, let 'em win.

> *"You **do?**... You have?... No kidding! Yes, of course they're totally discreet. **We Got One!**"*

On the other hand, a good dose of humility is healthy for everyone now and then. Don't let them get too cocky—and remember that a difficult row to hoe may be more satisfying (if it ends up as a victory anyway) than a quick win.

What a Bunch of Characters!

Peter Venkman is a smooth-talking con man. Egon Spengler cares little about anything but science. Ray Stantz is an intelligent but childishly enthusiastic researcher. 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—or is it Tully?—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.

These are all notes about *character.* You should help your players keep in character too. That doesn't mean they need to do impressions of Bill Murray or Sigourney Weaver, merely that they should try to act as their stars (whoever they may be) would. When a player says his star is doing something, take a moment and 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 to drive ECTO-1A, or if Venkman began to seriously study mass spectrometry. Not to say that stars can't act contrary to stereotype occasionally, but make the player describe an entertaining reason for acting out of character.

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, the best thing to do to *win*) and his or her sense of character (what the star would *really* do). Ask the player if the star's mom would approve. (Note that, unlike the other Ghostbusters, if Venkman's mom *would* approve, he's probably acting out of character!)

Just remember 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 the star act as the player sees fit. Only intervene in *extreme* circumstances.

When a player presents a star that he or she has made up, be sure to have him introduce the star, explaining a little of the star's background, tags,

Traits and talents, and Goal (and especially why the star became a Ghostbuster). Take notes if necessary—then you (and the other players) will know who you're dealing with and what he or she is likely to do in the future (see "Typical Ten Minutes of Play").

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.

Things to Keep in Mind

"I'm fuzzy on this whole good / bad thing. What do you mean, ***bad?****"*

"Try to imagine all life as you know it stopping instantaneously and every molecule in your body exploding at the speed of light."

"That's bad. Okay—important safety tip. Thanks, Egon."

Here's a summarized list of all the stuff we've talked about up till now. You could clip it out and carry it around with you, studying it whenever possible. Or you could ignore it completely.

The choice is yours. But remember:

1. **You Can't Learn Everything At Once.**
2. **You Should Understand the Rules,** and talk over any hazy points or things you'd like to change with the players.
3. **Expect to Have to Extend the Rules.** No set of roleplaying rules can be as ingenious as a player's imagination. Use your common sense and keep the game moving. If you don't remember a rule, don't waste time looking it up. Reserve the right to change your mind later ("This is my ruling tonight. After I've thought about it, I may be even more fair and reasonable tomorrow. Heh, heh").
4. Speaking of which, **Be Fair.** Earn your players' trust by not picking on them, not playing favorites, and not using your godlike powers to interfere with their brilliant solutions to your challenging problems. In some ways, players are like children who want to hear and participate in a good story.
5. **Be Prepared.** At first, use published Ghostbusters adventures (there are bunches to choose from, in this rules set and in separate publications). Study them and think about how you are going to present the extras and dramatic action scenes, and anticipate some of the reactions of your players.
6. If you're asked to describe something during an adventure, **Go Ahead and Describe It.** Let the players decide if it's important or not. Be clear in your descriptions of settings and situations. Answer all reasonable questions (or at least don't throw things at a player who asks useless questions).
7. **Expect to Be Wrong Sometimes.** Admit it, say "oops" and do an instant replay on the action. Don't be a pushover, though. Sometimes someone has to make an arbitrary decision, and that person is you.
8. **When you are pretending to be the extras in your adventures, be as clever and as resourceful (or as bumbling and incompetent) as they would be if they really existed.** When it comes to judging conflicts between your specters against the players' Ghostbusters, you must be partial to neither side.
9. **Be Entertaining.** Ham up your extras, and play the comedy bits to the hilt. Make every conflict an action-packed and suspense-filled adventure. It's a bad sign if your players are falling asleep.
10. **Read the Rest of the Ghostmaster Section** and get to know the rules. So enough already with the "how-to" philosophical stuff! It's time for...

CHAPTER 2

The UHM Game System

*"Spengler went down there. He took PKE valences. Went right off the scale—**Buried the needle!**"*

Whenever a star does anything—from trying to wake up in the morning to trying to battle a knight—the UHM system will help you decide just how successful the star's (or extra's) actions are. UHM stands for Universal How-Much, and will tell you How Much success (or How Much failure) each die roll represents.

Difficulty, Traits, Talents, and When to Use 'Em

We've already said this (maybe even a few times) but we'll say it one more time, right here in the "rules" section.

Whenever a player wants to perform an action that has a chance of failure, you set a difficulty number ranging from 1 to 30 (or more in really unusual circumstances, or when you're feeling *very* mean). You also name the appropriate Trait and determine if the star in question has a related talent. The player rolls the dice, and if the total of the roll equals or exceeds the difficulty number, he succeeds. If his total is less than the difficulty number, he fails. The Ghost Die determines unusual events. Before we go on to explaining how UHM determines exactly *how much* success or failure, let's look a little more closely at the Wonderful World of Difficulty Numbers.

Automatic Success

"Ray, when someone asks you if you're a god, you say: YES!"

First, how do you determine an action that should be rolled for as opposed to one that will succeed automatically?

Common sense will usually be your guide. A good rule of thumb is that if you can think, right off the top of your head, of a way the action could *naturally fail,* then go ahead and make the player roll. If you'd have to stretch your imagination to think of a disaster, then let the action succeed without a roll. This rule of thumb, as with any such digitary dictum, doesn't hold true in all cases, but it'll help. Here's an example:

Example: Peter Venkman wants to climb a ladder. The ladder is not rickety, and Venkman is in no hurry. Off the top of my head, I can think of things that happen to someone climbing a ladder (like falling off) but I've never had any trouble climbing ladders under such easy circumstances. Unless Venkman's personality tag were "fear of heights," I would allow him to climb the ladder with no roll.

Venkman now wants to climb a tree. This is a slightly different story—I used to fall out of trees sometimes. I give it a difficulty number and require a roll.

It'll take some practice, just like anything. Another good way to judge is by your own anticipation of the roll. If there seems to be too much dice-bouncing going on, let some marginal things get by without a roll just to pick up the pace. If you're looking forward to some mayhem (you haven't seen a Ghost in a spectrally long time) then by all means call for a roll.

How Difficult?

The next step is to figure out just how difficult an action should be.

We've already talked about this a little bit in the Player Section of the book (shame on you if you haven't read it), but we'll go over it again one more time, so's it'll be here in the rules section the next time you need to look things up.

In a broad sense, an action can have any difficulty you want it to (you're the GM—so who's going to stop you?) Most of the time, though, the difficulty will range on a scale from 1 to 29. An action with a difficulty of 30 or higher is certainly possible, but a star with the maximum Trait of 5 cannot succeed (unless he has a talent or uses Brownie Points) at an action with a difficulty higher than 29, so we'll use that as an upper limit.

For convenience's sake (and to ease your poor tired brain) we give *difficulty levels* in our adventures. For instance, we say something is a *Some* difficulty task, or a *Whole Lots* of difficulty task. Below is a summary of what difficulty numbers fall into each category. You scale the actual number to your judgement, how many players there are in your group, and their level of experience (do they have enhanced Traits and lots of Brownie Points, or are have they been wrecked by a few too many battles with Ultimate Evil?)

Anyhow, here's a summary:

The UHM Scale

Roll	Difficulty Level
1-3	Very Little
4-8	Some
9-13	A Good Amount
14-18	Lots
19-29	Whole Lots
30+	More Than You Can Imagine

Example: Venkman leaps down from the tree he just climbed, onto the back of an unsuspecting Frankenstein's Monster. The GM rules that this is A Good Amount of difficulty task, (although he suspects it may be Lots) and declares the difficulty at 13. Venkman needs a 13 on his *Moves* dice (3). He rolls a 10 and fails.

Venkman then tries to talk his way out of his predicament, using soothing tones while backing slowly away to make a run for it. The GM thinks it sounds like he'll have Some difficulty—but this *is* a monster after all, so he declares the difficulty at 8. Venkman's player sings a stirring rendition of "Rock-a-Bye Baby," so the ever-generous Ghostmaster lowers the difficulty to 6. Venkman needs a 6 on his *Cool* dice (6). He rolls a 20 and sets a new land-speed record away from the befuddled monster.

When setting your own difficulty levels, keep in mind the examples given in the Player Section, and use your judgement, first to determine what level the action should be and then to determine the exact number. Be sure to take into account good roleplaying or clever actions on the parts of the players, as well as the overall group size and experience. Use numbers at the bottom of the scale for weak, small groups and really good role-players. Use numbers at the top of the scale for strong groups and stars who refuse to have any fun.

> *"There's definitely a very slim chance we'll survive."*

And don't forget to factor in the idea of automatic success! A difficulty "1" action is something difficult enough to fail at (even if only occasionally)! A difficulty "2" action should therefore be a bit harder than that, and so on.

One last word about difficulty (we promise). Some of the time, a star will be trying to do something to another star or extra. In this case, you don't even have to worry your pretty head about difficulty numbers—just use an opposed roll, Trait vs. Trait, and may the high die-roll win! In essence, when using an opposed roll you're rolling dice to determine the "difficulty number" of the task. We don't even want to discuss what happens when *both* sides roll a Ghost (there's a section on that a little later). Meanwhile, on to Traits.

Which Trait ?

The final step before the dice roll is to figure out which Trait to use, and whether the star or extra has a related talent. There are four Traits: *Brains, Muscles, Moves* and *Cool.* (You knew that. We know you did.) Most of the time it will be quite obvious which Trait to use. But sometimes you may be unsure, or more than one might apply equally well. For example, is getting up in the morning really *Moves* or *Cool?* Is winning on a game show more dependent on your *Brains* or your *Cool?* How do you find out if someone won the lottery?

Here's a handy list of what kinds of things apply to each Trait. These will solve 90 percent of your questions.

Brains: Anything to do with straight knowledge; anything to do with noticing things via your five senses; remembering, learning, teaching, the ability to guess, repairing things, etc. Not to be confused with *Cool.*

Muscles: Physical stuff requiring strength rather than grace. Not to be confused at all, unless you like living dangerously.

Moves: Manual dexterity, physical agility; reflexes, grace, musical talent, etc. Not to be confused with *Cool* or *Brains.*

Cool: Anything to do with charming, conning or otherwise interacting with others; anything to do with avoiding losing your temper; anything to do with members of the opposite sex, etc. Not to be confused with *Moves.*

For the ten percent of the time that you're still unsure, we've got a few handy guidelines for you. The first is:

1. **Always break down an action into what it is you're trying to accomplish with that action.** "Getting up in the morning" is tough. But if we break down that broad statement into the specific thing happening, it gets easier: the stars are all asleep when a burglar slides open the window. Does anyone hear him? Well, we've already established that *Brains* is your Trait for noticing things—so use *Brains.* If the task is to stumble over to the telephone without banging into something, use *Moves.* If it's to hold a coherent conversation, use *Cool.* Suppose it's a question of getting somewhere on time? Here's how this might go:

GM: Okay, you have an appointment at 6:00 am. Roll to see if you get there on time.
Tex: What Trait do I use?
GM: Hmmm. Okay, first you have to hear the alarm and keep from falling back asleep, and then you have to scramble around and get dressed and drive over there. So first make a *Brains* roll and then a *Moves* roll.
Tex: Two rolls?!
GM: Sure—it's tough to get up in the morning.

But each of these individual rolls is Very Little difficulty—you need a three for each one.

Tex: Even so, that's still two chances to roll a Ghost!

GM: Yes, I know....

Which sneakily leads us into our second guideline:

2. **Sometimes you need to make extra rolls.** Elementary statistics courses from college tell us that the more times you test your luck, the more chance you have to blow it. So:
3. **If you break something down into extra rolls, lower the difficulty level by one for each extra roll you ask for.** In the above example, the GM decided that the task was Some difficulty, but couldn't decide on a Trait. By asking for two rolls he dropped the difficulty by one level each, so they became Very Little difficulty.
   The same would hold true for the game show example. If you can't choose between a Lots of difficulty *Brains* or *Cool* roll, ask for A Good Amount of difficulty roll (one level down) on each! Finally, to avoid excessive rolling:
4. **Don't ask for more than three rolls for any one task.** Two is probably best in most cases.

And Which Talent?

"You know, you don't act like a scientist... you're more like a game show host."

Once you've picked the Trait, you also have to check to see if the talent is appropriate. This is even more of a judgement call, but we have confidence in your abilities. Still, what's a paragraph without a few guidelines? So how about:

The most important thing about talents is picking good ones before the game starts.

This means checking up on your players, and not allowing any talent that you don't feel is right for the game. When doing this, most especially avoid talents that are too broad or too narrow. The *shoot* talent is awfully broad—do you really want the stars getting three extra dice every time they fire a weapon of any kind? Even bows and arrows? Better to say *shoot proton pack,* or *shoot pistol.* On the other hand, a talent like *find a cheap lunch* may be amusing one time, but how often are you going to call for a roll to find lunch anyway? A talent like this will limit a star unnecessarily. Finally, during the game itself, don't let a player get away with using his talent when it's not appropriate.

Example: Tex Mex has the *use whip* talent. During an adventure, he wants to pick a lock. The GM calls for A Good Amount of difficulty *Moves* roll (13). Tex says he'll use the tip of his whip for the three extra dice of his talent, to give him seven dice. The GM merely gives a charming smile and hands Tex four dice to roll—the GM's ruling (and yours) should be that *use whip* means *use whip to hit somebody or something.*

Summary (And a Quiz)

Well thank goodness! You've declared an action, set the difficulty, called for a Trait and determined if the talent is related, and the player has finally rolled the dice.

Really, this is much easier than it might seem. Here's a pop quiz: What would your ruling be on...

1. Tex wants to swing across a pit by using his whip on a tree limb up above.
2. Tex wants to judge how heavy a bag of sand he needs to substitute for an idol on a pressure trap.
3. Tex wants to talk his assistant into helping him out of the quicksand as the crocodiles close in.

Okay, got your answers?

We would use:

1. Two Good Amount of difficulty *Moves* rolls, one with talent and one without (a 13 and a 9).
2. A Good Amount of difficulty *Brains* roll (12).
3. Lots of difficulty *Cool* roll (16) but an entertaining rendition by the player of what Tex is saying lowers it to a 14 or maybe even a 12.

Now, were your answers even vaguely close? Good! See, it doesn't matter if they're the *same* or not, because *you're* the Ghostmaster and your word is law. Kinda makes you feel special, doesn't it?

A Measure of Success

Now that the dice have been rolled, how do you tell what's happened? We know that in general, if the roll equals or exceeds the difficulty, then the action has succeeded. But that's not all there is to it, is there? You didn't really think so, did you? No, by Gozer! Rolling the dice is always a dramatic moment. With success or failure in the balance, the element of suspense is ever-present—just watch your players' bright faces as they squinch up their eyes, shake the dice (forever) like down-and-out crapshooters and intone the ritual words, "C'mon, c'mon—baby needs a new pair of shoes."

So you should exploit and distill the essence of this moment with a method of reading Mr. Dice. And (of course), the UHM system helps you do this! Here's a scale of success for you to use:



Success

How Much The Roll Made It By	Level of Success
0-3	Very Little
4-8	Some
9-13	A Good Amount
14-18	Lots
19-29	Whole Lots
30+	More Than You Can Imagine

Look familiar? We told you the system was Universal! You're probably asking "Well, what does it mean?" Quit whining and we'll tell you.

Very Little: "Right. You dive for cover as Venkman starts spraying the room with the experimental Repeater Repellent—*Moves* difficulty 10. You got a... '10'. Eeeyah. Well, you *think* you got out of the way in time. No, no don't worry, you're perfectly safe. Maybe. Your arm sure itches, though. Make a *Brains* roll, difficulty 8. Why? Oh... no reason."

Translation: The star succeeds in doing the bare minimum he requested, with perhaps a small annoyance thrown in. Take the next convenient opportunity to request a similar or related roll.

Some: "Okay, Janine, you may ask Egon for a date now. You got a 12, he got a... 7! He said yes! You can't believe it! Make another *Cool* roll, difficulty 7, to avoid mentioning how easy it was to put that armlock on him."

Translation: As above, but without one or the other of the annoyance or re-roll (your choice). This is your most common result.

A Good Amount: "The telephone rings and you spring out of bed to answer it. Make a *Cool* roll, difficulty 6. You got a... 15! Very good! It's a city traffic cop, asking you about registration on ECTO-1A... you tell him it's registered out of DC to a man named Bush and does he have any questions? He hems for a while and hangs up without asking you to come down to the station."

Translation: The Ghostbuster succeeds, no ifs, ands or buts about it. He gains nothing he didn't already have but success in avoiding or accomplishing whatever he wished.

Lots: "Everyone make a *Brains* roll. Mortimer, you get to use your *notice ambush* talent. Eight dice, eh? You got a 27? Well, the difficulty was only 10, so you certainly spot the two zombies' shadows at the end of the alley. You also notice that if you climb the fire escape, you can get the drop on them from above."

Translation: As above, but give the character something extra—something he didn't already have. In the example above, a lesser roll would not give the players the hint on how to foil the ambush.

Whole Lots: "You need a 7 to kick down the door. You're adding five Brownie Points? You rolled a 35? Okay, that's... a whole lotta success. You succeed in kicking the door open... and through the room, the opposite wall, a series of smaller rooms beyond, the exterior wall, and another 230 yards, where it clobbers a would-be bank robber. The ghost inside didn't even notice this, and it has its back turned to you. You don't need a *Moves* roll to hit it on the first round... it's automatic.

Translation: Use charming hyperbole (baldfaced exaggeration) to dramatize the sense of scale of the tremendous feat, and give the player a break on his next roll or series of rolls as well as something extra.

More Than You Can Imagine: "Okay, your *bluff* talent against the Chief Inspector's *Cool.* Awk—you beat him by 34 points! Not only does he pass you through customs without inspection, but he fawningly pays for your membership in the Executive Flyers' Club, buys the Brooklyn Bridge from you (add three thousand dollars to your total) and passes your proton pack through the weapons checkpoint. You get one Brownie Point, too."

Translation: You won't see this too often. When it happens, give the player his hyperbole, his rewards, his successful follow-up rolls, and then a Brownie Point or two to add to his total.

Example: Here's a running example. A star is participating in a game show, and you call for a *Brains* roll, difficulty 6. The star gets:

Very Little success: He barely makes it to the second round, thinks Tanganyika is a spice, and loses a *Cool* point for the rest of the day due to nervousness. Call for another *Brains* roll.

Some success: He wins a small amount but is so emotionally wrecked by the experience that his *Cool* goes down one for the rest of the week.

A Good Amount of success: He wins the game show and gets a good prize.

Lots of success: He wins, gets a big prize, and also gets a call from a movie producer who wants to use him as the villain in his next horror flick.

Whole Lots of success: He wins and gets the prize—the biggest in the history of the show—and the call from the producer offering him a starring role. People recognize him on the street and he gets cooperation from the IRS with no *Brains* roll.

More success Than You Can Imagine: All of the above, plus one Brownie Point.

Now, what about the poor Ghostbuster that *fails* a roll? This *does* happen, you know! Well, of course UHM can handle it! Just reverse the effects above to reflect bad things rather than good! Don't forget to reverse *all* the effects.

Examples: "Okay, the difficulty of the jump is 18. You got ... a 17. Oh, just missed! You're pretty much on the

other side of the pit, but your left foot forgot to make it the whole way. You've lost your left shoe—now make another *Moves* roll, difficulty 13.

"You got a 4 on three dice? The difficulty of the jump was 18, so you... oh my, Lots of failure. You're plummeting down the pit—but never fear! It's not bottomless. Know how you can tell? That's right: you see the crocodiles' mouths open as you get nearer."

Failure Summary

Very Little: The star just barely misses what he was trying. He does get some small measure of benefit, and gets a chance to re-roll.

Some: As above, without either the benefit or the re-roll (your choice).

A Good Amount: Solid, no-holds-barred failure.

Lots: Failure, with an extra annoying detail thrown in.

Whole Lots: Hyperbolic failure, with penalties to subsequent rolls along with the annoying detail.

More Than You Can etc.: As above, with a Brownie Point penalty.

Here's a final summary for you to put under your pillow at night:

UHM: Success and Failure

Amount Roll Made/ Missed By	Translation
(0)-3	Very Little: just barely made/ missed it. Minor annoyance/ benefit and re-rolls.
4-8	Some: made/missed it. Minor annoyance/ benefit OR re-rolls, but not both.
9-13	Good Amount: solid success/ failure/with all that that implies, but no more.
14-18	Lots: success/failure with a little something extra good/ annoying.
19-29	Whole Lots: As above, with hyperbole and a break/penalty on the next few rolls.
30+	More Than You Can Imagine: As above with Brownie Point gain/loss.

Note: The reason for the (0) at the beginning is that you can succeed by 0, but you can fail by no less than 1.

Another Note: When calling for re-rolls and things, be careful when the results of the re-roll would call for yet another re-roll. This could go on all day if you let it—so don't. When a re-roll would call for another re-roll... ignore that part of the result unless you *really* feel like re-rolling.

The Ghost Die And Brownie Points

*"Ray has it ever occurred to you that maybe the reason we've been so **busy** lately is because the dead **have** been rising from the grave?"*

So! Now that we've taught you everything we know, we're going to explain the last two pieces of the puzzle that pretty much throw the rest of it out the window: Brownie Points and the ever-popular Ghost Die.

Brownie Points

Brownie Points are actually pretty straightforward: any time he wants, a star can boost one of his Traits or talents with Brownie Points, on a one-for-one basis of points to extra dice. This means that even your more than More Than You Can Imagine difficulty 31 trap is no ache for Ghostbusters, and even the toughest villain can fall to a combined Brownie Point assault. A few things to keep in mind:

1. **There is no limit to how many Brownie Points a Ghostbuster can spend.** Imposing one is missing the point of the game. The only limit is that sooner or later, the Ghostbuster will run out. When a star has no Brownie Points—zero—but wants to spend some, he or she can permanently lower a Trait by one point, and receive 20 Brownie Points in trade. This is a last-ditch solution, because this lost Trait point cannot be healed by medicine, a hospital stay or natural healing. It can only be replaced at the end of an adventure, by spending 30 Brownie Points to buy it back again (see "Wrapping Up" in the Adventure Section).
2. **When they are using Brownie Points, encourage your players to explain what possible circumstance could lead to this increase in his abilities.** If his explanation is entertaining enough, refund one or two of the points on the spot. ("I'm adding six to my *Muscles* to jump on top of the Junkyard Monster. I'll tie springs from an old mattress to my shoes to give me extra lift." "Okay, you get the six dice but it only costs you five Brownie Points.")

Brownie Points also make a useful catch-all. When you can't think of any way to punish your players, charge 'em a Brownie Point or two. When you want to give a reward, one possibility is the Brownie

Point—just be sparing! Flinging Brownie Points around with careless abandon can be hazardous to your health.

Now we come to a Rule, and an addition to the UHM scale. This time we'll show it to you first and *then* explain it:

Avoiding Bad Things

Level	BP to avoid
(0)-3 (VL)	-
4-8 (S)	2
9-13 (GA)	4
14-18 (L)	6
19-29 (WL)	9
30+ (MTYCI)	13

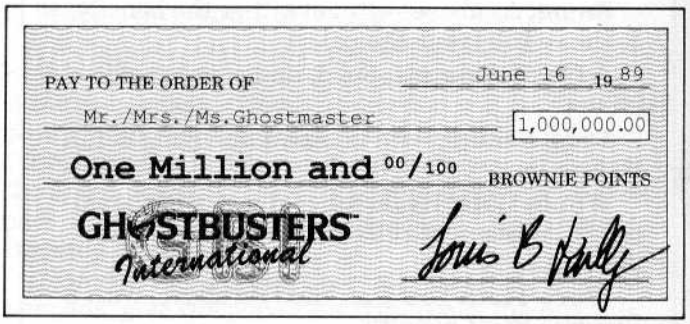
What this means is that there is a way to avoid your fate, or at least lessen it to Very Little failure! For instance, if the UHM roll has decreed that a player has a Good Amount of failure coming to him, he or she can make it into Very Little failure by paying the Brownie Point cost listed on the right (in this case, 4). There is no way to lessen Very Little failure—if you fail at all you fail Very Little. Now, as usual, but *especially in this case,* the Brownie Point cost can be lessened by an entertaining description of how the player Gets Out of This One.

Example: Tex is plummeting down that pit toward a mess o' hungry crocodiles. He failed Lots, and must pay 6 Brownie Points to turn it into Very Little. If Tex says he hits a ledge that breaks his fall (ho hum), you might charge him the full six points just to get to Some (remember, as Ghostmaster, you decide if the failure is altered to Very Little or not). If he describes how an eons-old bubble of swamp gas chooses that moment to rise from the primordial ooze and buoy him up to the surface, you might charge him only three to get to Very Little failure—one to get to Good Amount, one more to get to Some, and one more to get to Very Little (that way Tex gets to choose how much he wants to spend to save himself—sort of like life insurance). Say Tex chooses to spend all three. He's blasted all the way back up and out of the mouth of the pit—but of course he ends up back on the same side he jumped from (you can't turn a failure into a success). And he probably doesn't smell too good either—which could turn out to be a benefit later, when the cannibals show up.

Can players spend Brownie Points to increase their level of success? Sure! Just charge 'em the Brownie Point cost listed on the right to increase success by one level. A Ghostbuster who succeeds Some may spend 2 BPs (for example) to increase his success to a Good Amount. You might want to point out to such a player, however, that he'd have been better off spending the Brownie Points *before* the roll to increase his number of dice. Also note that a Ghostbuster who only succeeds Very Little may not spend to increase his success—he just didn't do well enough.

A Final Note: You may occasionally find it necessary (plot-wise) to insure that an extra defeats a Ghostbuster. Let's say that the Evil Villain tries to throw a Ghostbuster through A Portal Into Another Dimension, and if he fails the adventure's over. Now, this particular villain is strong and should have no trouble vanquishing his puny foe—except that Ghostbusters have Brownie Points and extras don't.

Sounds pretty unfair, doesn't it? So in the interests of fairness, here's a million Brownie Points just for you, Mr. Ghostmaster, which you may use in any way you see fit: give 'em to the extras, sprinkle them among villains, pop in one or two to turn the tables occasionally—whatever.



If you need more, just send $100.00 in small, unmarked bills to: Ghostbusters Editor, West End Games, RD3 Box 2345, Honesdale PA 18431.

The Ghost Die

Then there is the Ghost Die, surely one of the most useful devices in the history of game-mastering. The Ghost Die assures that, dozens of times in the course of a game, the stars are completely at your mercy—and what's more, they're expecting (even anticipating) the disasters which it is your duty (and—admit it, your joy) to wreak upon them. These come in many flavors.

If a star is rolling for a task and fails, and gets a Ghost, then he really fails. This could mean imposing a More Than You Can Imagine penalty on the star, or simply choosing one aspect of the failure to intensify. Or you may decide not to allow that Ghostbuster to spend Brownie Points to lessen his defeat—he must suffer in full measure.

If a star succeeds at a task, but rolls a Ghost, you can downgrade the success one level, or you can have something unrelated happen that is annoying to the player. Again, you may instead suspend his or her ability to spend Brownie Points to increase success.

In a Trait vs. Trait roll, a player who rolls a Ghost may win or lose, but he will be haunted (you should excuse the expression) by some small thing that lessens his victory/enhances his defeat. If both sides roll a Ghost, something *really catastrophic* can happen or, if it's appropriate, a tie results—in such a way as to bring the maximum amount of discomfort to both participants.

And don't forget—the Ghost works *in favor* of the spooks. Even if they fail, if they roll a Ghost they get some minor satisfactory result, and if they succeed and roll a Ghost, they really succeed. As you get more experienced, try using the Ghost Die as a comedy helper. You can use it for laughs—to bring about comic harm and mayhem to the stars. Whenever it comes up you can topple them off buildings, have stacks of ripe bananas fall on them, have their proton packs energize (instead of harm) a ghost, etc. And don't forget the value of the Running Gag. Perhaps every appearance of the Ghost means that an IRS official (who's been bedeviling the stars) shows up—no matter where they are.

And remember that too much success can also be a bad thing. For instance, Venkman tries to *seduce* a charming young thing and rolls a Ghost. His roll was still a success, so what happened? Well, maybe he did succeed... beyond his wildest dreams. She falls madly in love with him. She can't go on living unless he marries her... and she has twelve brothers who run a karate school or a paramilitary academy.

Luck

There's not much more to UHM. We've pretty much covered it. But... how about that "lottery" question we asked way back at the beginning? (Did you notice the sneaky way we avoided it until now?)

Well, usually the GM has to figure these things out for him- or herself, as winning the lottery might have an impact on the plot or something. But what if you're tired, or brain-dead from sitting in Social Studies too long, or just at the end of your creativity today?

Well, we've taken the leap and "quantified" luck. Here's two basic facts:

1. **The less likely something GOOD is, the more points you need to get it,** and
2. **The more likely the BAD thing is to happen, the more points you need to avoid it.**

Luck isn't based on Traits and talents, it's based on Brownie Points.

When something that is *purely luck-based* is about to happen to the star—a safe is about to fall on his head, or he has entered the lottery—you must set in your mind whether the thing is Good or Bad, and how likely it is on a scale of one to six (UHM, what else?).

Example: The safe falling is bad, but there's only Some likelihood of such a heavy weight ever falling on you. Winning the lottery is More luck Than You Can Imagine ever happening.

Then compare the star-in-question's current Brownie Point total to the likelihood of the event. If it's a GOOD event, and the star's Brownie Points equal or exceed the event's level, it happens. If the star has fewer Brownie Points than the event's level, it doesn't happen.

If it's a BAD thing, and the star's Brownie Points equal or exceed the event's level, it doesn't happen. Otherwise, it does.

Good Events

Level	Example
1-3	Generally Unlucky. Only wins contests in junk mailings.
4-8	Pushes Luck. Lights turn yellow as he reaches intersections.
9-13	Average. If it happens, it happens.
14-18	Lucky Hunches. Knows where to sit in the stands to catch pop flies.
19-29	Charmed. Returns to the car just ahead of the meter maid.
30+	Luck of the Irish. Venkman escapes marshmallow *sliming* when Stay-Puft Gozer blows up.

Bad Events

Level	Example
0-3	Lightning strikes.
4-8	House burns down.
9-13	The IRS audits.
14-18	Car is hit-and-run in a parking lot.
19-29	Grocery bags break.
30+	Mosquitoes bite.

Example: One more time with the safe and the lottery tickets. We already determined the likelihood of a safe, or some similar heavy object (remember those life insurance commercials?) falling on top of you to be Some likelihood, or 4-8 on the UHM. Now, how many Brownie Points does Tex Mex have? He's got 14 circled on his Personnel File: several more than he needs to exceed the level of the event. He hears the singing snap as the cable gives way, looks up, and dives off the sidewalk into the bed of petunias as the safe goes hurtling by. No problem. But, winning the lottery is a More Than You Can Imagine level good thing. Tex hasn't got anywhere near 30+ points: less than half. He only matched two numbers. Darn!

Oh, we forgot to mention: a star can't deliberately burn a Trait point just so he can charge up his Brownie Points and win the lottery... unless you want him to.

That's absolutely all there is to UHM. You could go now and play the game and never need to read another rule. However, there are some things (like combat and the action sequence) that happen so frequently that we've quantified what actions require which difficulty levels, and how bad it is to get whacked with a variety of weapons, and so on. Besides, we've got lots more pages to fill, so read on....

CHAPTER 3

Action And Combat

"Sorry, Venkman, I'm terrified beyond the capacity for rational thought."

Moving Around

Let's talk a little about movement. We've described UHM, and using Traits, and rolling dice for difficulty numbers and all that, but we still haven't tied it to a physical location for the Ghostbuster.

Now, in ordinary circumstances, you will simply describe the situation to your players; then they will describe their responses to the various situations. For instance:

GM: You're walking along the deserted streets of the ghost town. Off in the distance, a coyote howls. Closer, tumbling tumbleweeds roll into tumble-down buildings. Somewhere a banjo is playing—or maybe it's a harmonica. Then, to your right, the swinging doors of the saloon open, and from the building emerges the glowing ghostly figure of a man, dressed in black western gear, his hands on two holstered pearl-handled Colt Peacemakers... "MacMurdo!" he shouts at Jenny, "I'm a-callin' you out!"

Jenny: **Yipe!** I run in the other direction.

Justin: I think the ghost has the right idea—I'd like to blast Jenny myself. But I'll take the good old-fashioned stiff-legged gunfighter pose and call out, "To get him, you'll have to get through me first!"

Now, there we have a really simple situation with some moving around and some (pretty inevitable) combat. But we don't need to bother with maps or miniature figures or such—everyone knows what a western ghost-town looks like; if your stars are in the middle of the street and the saloon doors to their right open up, they can figure they're not more than twenty feet or so from their opponents. This combat situation can be run quickly and entertainingly, with no props.

On the other hand, some situations call for more precise information about stars and extras, their placement, and their actions. When these situations come up, we go on to...

Combat Movement

Imagine this situation:

The Ghostbusters are trapped in a haunted amusement park. Ray Stantz has very cleverly gotten himself stuck on a roller-coaster; the slimer operating the ride won't let the car down. Ray has therefore taken the opportunity to fire his proton pack from strategic points on the ride at the other spooks flying all over the park... including the one in charge of the roller-coaster.

Meanwhile, Venkman has pursued a gorgeous femme fatale (ghostly, of course) into the Tunnel of Love and jumped into her boat; though receptive to his advances, she's grabbed him and turned into something resembling a catfish with hair. His interest has understandably faded, but now she won't let him go. Dana has pursued them into the Tunnel on the walkway, and is now running merrily along trying to catch up.

Meanwhile, Egon and Janine are charging all over the place, being chased by a horde of specters driving bumper cars. They're in real danger of being... er... bumped off, and aren't getting many opportunities to menace the bumper-ghosts with their proton packs, or to find strong structures to climb.

What we have here, then, is a really complicated situation involving lots of Ghostbusters and lots of spooks and lots of moving machinery and lots of running around and different distances for ranged combats and stuff.

The Ghostmaster has to know the answers to a *lot* of questions. When Stantz fires his proton pack at the ghost annoying him, how far away is he and what's the difficulty of the shot? How about when he fires out across the park? Are Egon and Janine fast enough to keep ahead of a bumper car? If not, how soon will the bumper cars catch up—and what happens to a Ghostbuster when he's bumped? Can Dana catch up to the love boat? And so on.

And! The GM has to keep track of this not for just one turn but from turn to turn to turn as things happen and change and people are just asking questions all the time and *aieeeee!*

So here's where we drag out the props: the hex-map, the cardboard figures, and whatever else we need, and use them to keep track of all these things that are going on.

The Moves Trait

"No. No, Peter, you're coming with us on this one."

Now, to figure out how far your star's miniature can move, look at your star's *Moves* score. That's how far. (This is his top speed—he can move less if he wants to... and if everyone is just sauntering around the mall doing some shopping, we don't need to measure it anyway).

For instance, amongst the original Ghostbusters and Friends, Dana has a *Moves* Trait of 5, Winston a 4, Peter a 3, and Janine, Ray, Louis and Egon a 2. If they're just standing around and suddenly decide to move off in the same direction, Dana could move five hexes, Winston four, Peter three, and everyone else two. Naturally if they're trying to stay together, the faster ones can move as slowly as the rest.

Special Note: If you have the *run* talent, you can substitute your *run* for your *Moves*. For instance, Ray has the *run* talent, so he can move five hexes instead of two.

The Combat Turn

When you're just messing around with a few Ghostbusters and a couple ghosts, you can wing it (as previously mentioned). When a player says "I want to walk across the street," the GM says "Sure," and decides (based on his own experience, on what he wants to have happen, on an Ouija board, or whatever) how long it will take and what, if anything, happens on the way. (Maybe the Ghostbuster will make it across the street, unharmed, in a minimum amount of time—an unusual occurrence to be sure.)

But when things start getting hairy and someone looks like he's been trying to say something for a while but too much other stuff is happening for him to get a word in edgewise, then it's time to *stop!* Take a breath. And announce that We Are Now Going Into Combat Turns.

A Combat Turn lasts for a few seconds of game time. More than none, less than ten—you figure it out. But we're not gonna pin it down precisely because *it doesn't matter.* A Combat Turn is defined as: the amount of time it takes for everyone to do something interesting.

Really, if everyone in a Combat Turn just gapes in profound wonder at your latest monstrous creation, then you can figure that the Turn lasted a couple of seconds, max. If everyone in the Turn just ran as far and as fast as ever he could (with JATO bottles—Jet Assisted Take-Off: look 'em up!), then maybe that turn lasted for a full ten seconds. Intermediate results mean intermediate lengths; it doesn't matter. Just remember that when everyone has had a chance to do something interesting, the Combat Turn is over.

So when you're ready for Combat Turns, you take out your hex-map and sketch what's happening, people the map with miniatures (one for each star and visible extra) where you understood everyone to be from their last comment before the combat started. Then combat can begin, turning into a cartoon whirlwind of hair, teeth, and eyes... *but...*

We talk a lot more about the Combat Turn in the section entitled "Combat." When you're through here, go there—which will be quite easy because as soon as your finished here, you'll be there... it's the next section.

Combat

"Get her! That was your whole plan? Get her?"

We've discussed the basics of moving around on a hex map while a combat is going on. Now let's get to the combat itself. And since we've so carefully prepped you for it in the previous chapters, we're going to relate these combat rules to things like Traits and stuff.

Running Combat

Whenever a Ghostbuster wants to attack someone (or, more likely, some*thing*), or is attacked by someone (or, much more likely, some*thing*), you have him or her go Into Combat. You may or may not feel the need to pull out the map and the miniatures—but either way, you're In Combat.

When you're In Combat, time becomes regimented in Combat Turns (like you just finished reading about, not moments ago). A star runs around and does something interesting, then freezes in place while everyone else, one at a time, does likewise. Then the star unfreezes and does another few seconds' worth of death-defying (it is hoped) stunts, then seizes up again, and so on until somebody wins.

Anyway, once you've announced that you've gone Into Combat, the stars and extras move around in Combat Turns. Each Turn, when you call his or her name, a star performs his movement (running around and doing other non-harmful things) and then his combat (shooting, blasting, punching, kicking, biting, etc.) A star never does his combat and *then* his movement—for instance, kicking someone and then running away before the other fellow can respond. It's always Movement, then Combat.

Other actions—like hotwiring cars, making extensive mathematical calculations, etc.—count as Movement. You decide, based on the complexity of the action, if it takes a star's entire Movement, or only a portion of it, or whether it takes up his Movement for several Turns. There are no hard-and-fast rules for this, but basically if the star has to roll for a non-combat action and succeeds by Very Little or Some, the minor annoyance penalty could be that his Movement is used up. If he succeeds by A Good Amount or more, let him move, too, unless it's obvious that he shouldn't.

Then you have to decide if the star gets to shoot along with the non-combat action he announced. Usually the answer is "yes," but there are circumstances where it would not be appropriate:

Egon: I'll begin the spell of banishment this Turn.
GM: You know that if you stop for any reason before completing the entire spell, the World As We Know It will be destroyed?
Egon: I'm aware of that.
GM: Okay. You begin to utter the words of the terrible spell, and the clouds roll in and it gets dark and lightning flashes somewhere. It will take the next three Turns to read the spell, so your action is finished for this Turn.
Egon: Don't I get to shoot, too?
GM: If you take your eyes off the book to shoot, that will interrupt the spell.
Egon: Wait, let me think about it....

So, to summarize, characters move around in Movement and Combat until everyone has had a chance. When everyone has done something, a new Turn begins. You continue this until you're no longer in Combat. We'll tell you how to recognize the peaceful state in just a minute—but first:

Combat Order

We just told you that when you're in a Combat Turn, everybody moves and acts in order, one after another. Remember? So who goes first and who goes last and all those things in the middle? You don't know yet, do you? So there.

Well, the fellow with the highest *Moves* score goes first, that's who (give yourself a Brownie Point if you guessed). Then the fellow with the next-highest *Moves* goes, and so on. When everyone has gone, the Combat Turn is over.

When two stars or extras have the same *Moves*, the star or extra with the higher *Cool* goes before the one with the lower *Cool*. When two stars have the same *Moves* and *Cool*, you can either glare at them and tell them to for goodness' sake decide who goes first, or you can simply declare who goes first (according to your keen sense of dramatic irony and what would be good for laughs. And of course, when a star is tied with an extra in both Traits, or two extras are tied—you simply declare who goes first because you control the extras. You don't even have to tell the star's player that he's tied with an extra. Surprise him).

Note to Experienced Players: You may be thinking about some other roleplaying games you've played where a star who fires a weapon or does something else interesting can only take half his move. But not here—Ghostbusters and extras can move their full *Moves* score and then still do something exciting, like fire a proton pack or make a long-winded speech, every Turn. Consider it just one of the many services we provide our clients.

The Ghostmaster's List

At the beginning of an adventure, make a list of all the stars and extras—Ghostbusters, ghosts, villains, bystanders, etc.—who are in this adventure. The list is arranged in the *Moves / Cool* order just described, and looks like this:

The Ghostmaster's List

Ezekiel T. Revenant, spook	4	5
Justin, GBI	4	4
Charisse, exotic dancer	4	2
Hiram the bouncer-ghost	3	3
Jenny, GBI	3	2

During each Combat turn, you first have Ezekiel take his actions, then you have Justin do what he wants to do; then Charisse and Hiram take their actions (in that order) and finally poor, slow Jenny. Next Turn, same thing.

This list is also handy for when unexpected company drops in, like Jenny summons a demon *Moves* 4 *Cool* 1 (yes, even demons have *Cool*, see the chapter on creating ghosts) and Venkman shows up looking for a hot tub (*Moves* 3 *Cool* 6). You can insert them right into the order of things at a glance (Demon after Charisse but before Venkman, who might also be said to be "after Charisse," but in a different way).

Leaving Combat

When are you not In Combat any longer? As usual, you decide—and also as usual, here are some guidelines. You are no longer in combat when:

1. **One group is charging at full speed away from its enemies** (often yelling and leaving a trail of abandoned equipment and self-respect);
2. **Both groups are charging away from each other** (see (1) above);
3. **One group is lying around in smoking heaps** while the other group snickers and puts its weapons away (the "Of course you realize, this means war" ending); or
4. **The enemies have become widely separated** (for instance, if one group falls through the floor or off the side of a building or into another dimension).

Getting Hurt

*"Oh great, two **more** free repeaters."*

We've told you how to get Into Combat, how to move around during Combat, and how to get out of Combat. Now it's time for the nitty-gritty; the dirty

die-rolling; the actual facts of how you get hurt with weapons. It's time for the reappearance of an old friend:

Damage

Amount By Which Hit Succeeded	Amount By Which Total Traits Are Lowered
(0)-3	1
4-8	2
9-13	3
14-18	4
19-29	5*
30+	6*

* Victim loses consciousness as well

This time the column of numbers on the right tells us how much damage a Ghostbuster (or any target of a vicious attack) has taken from the weapon that hit him, as follows:

Very Little hit: You're banged up some, like being hit by a big guy. You're bruised and shaken up. You must temporarily lower one of your Traits by one point.

Some hit: You're hurt, like being hit by several big guys. You must lower your Traits by a total of two.

A Good Amount of hit: You're really hurt: you've been hit by a mob of big guys, or maybe one big guy with a battle axe, or a pickup truck. You lose three points off your Traits.

Lots of hit: You're basically trashed: you've been hit by one big guy with a bazooka, or a Mack truck. your Traits are lowered by a total of four.

Whole Lots of hit: You're a real basket case: you've been hit by one big guy with the U.S.S. Nimitz, or a convoy of Mack trucks all of which are hauling refrigerated goods. Your Traits are lowered by five, and you're unconscious.

More hit Than You Can Imagine: You're nearly dead: you've been hit by all of the above... all at once. Your Traits lose a total of six points, and your next stop is the hospital.

Now, before we give you the details on how to lower your Traits and all, let's briefly touch on how you got into these deplorable conditions in the first place.

Damage In Combat

Aside from remarkable accidents like falling off buildings and getting struck by lightning (or supernatural manifestations closely resembling lightning), Ghostbusters most often get hurt in combat with ghosts.

You already know how to get Into Combat. What happens once you're there?

In the most essential type of combat, hand-to-hand grappling, punching, wrestling, whatever, the two combatants each roll their *Muscles* dice. The high roll wins the bout. The only question is, how much did he win by?

Example: Ray Stantz has run smack into the ghost of Hiram, a notorious bouncer, who immediately decides to slam the hapless Ghostbuster through the nearest piece of heavy construction. Ray has *Muscles* 3. Hiram has *Muscles* 5 and the *brawling* talent.

Ray rolls three dice and gets a 10. Hiram rolls eight dice and gets a 31, tossing Ray through a concrete wall. Hiram wanders off, chuckling. Ray has lost. A little higher math shows us that Hiram won by 21 points.

As you may have already surmised, the amount of the win determines the amount of damage. Look at the UHM chart just presented, and find the row corresponding to the amount the attack succeeded by; in the case of the previous example, for example, "21" falls in the Whole Lots category, so we know that Ray is a basket case and loses five points from his Traits, and is unconscious. We also know from previous experience that if Ray spends 7 Brownie Points (less discount for stellar narrative) he can avoid almost all the effects of his loss and merely be Shaken Up (more on this later).

Recording The Damage

When a star or extra takes a combat result (as Ray just did) and must lose points from his Traits, he can divide up the loss amongst his Traits in any way he sees fit, so long as no Trait falls below 0 (zero). For instance, Ray's *Moves* and *Cool* are each 2. He could lower them each to zero and satisfy four of the five Trait losses he needs. He must still lower either his *Brains* or his *Muscles* by one.

Now, Ray can still *run* (his *Moves* talent) but only moves three hexes (and only rolls three dice when doing *run* difficulty stuff) because his Trait is zero (he limps along on aching legs). He can still *argue*, but rolls only three dice (his *Cool* is also zero—it's hard to keep an even temperament with aching legs, likewise spine and head).

As Ray gets hit again, he will have to lose more Trait points from his new, unimproved Trait scores (you never lose talent dice). This can go on and on until Ray (or any other Ghostbuster, for that matter) is reduced to zero in all Traits. After that he can *laugh at danger* (as much as anyone can laugh who has no dice to roll) since he can't go below zero in anything. We use the "Current" column of the Trait section of the Personnel File to record this type of damage.

How does Ray get better? He skips ahead to the "Healing Up" section soon to follow! But we can't do that; we have to investigate more ways of getting hurt first.

Ranged Weapons

It was so easy figuring out how *Muscles* vs. *Muscles* rolls turned into damage amounts that now you want to do it for ranged weapons like proton packs, rifles, and spitballs, right?

Well, it's not quite as easy, but still fairly simple. Here's how:

On the Big List of Equipment (which is somewhere nearby, like in the next chapter), each weapon has two *range* numbers listed for it. The first one is its *maximum range* in hexes (which is also equivalent to tens of meters, remember?); this is the farthest that a weapon can shoot with any chance of hitting (after that the bullet or bolt just fizzles out).

But the farther away something is, the harder it is to hit no matter what weapon you're using. So the second number (the *difficulty increment*) tells you how difficult it is to hit something at various range increments. The number tells you how far, in hexes, the weapon can hit before the difficulty number changes (up one level on the UHM, natch).

Here's a set of examples that make it crystal clear:

1. A proton pack has a range max of 5 and a difficulty increment of 1. It can fire up to a maximum distance of five hexes. For every hex away the target is, go up one level on the UHM scale (one hex is difficulty 1-3, two hexes is 4-8, three is 9-13 and so on).
2. A rock has a range max of M and a difficulty increment of 1/2. It can be thrown as many hexes as the throwing character's *Muscles*. For every hex away the target is, go up two levels on the UHM scale (one hex is 4-8, two hexes is 14-18, three or more hexes is 31+). Since we never use half hexes, you read fractions just like that: for every **1** (hex)/**2** (up).
3. A machine gun has the code 100/15. It can fire as many as 100 hexes away. For every fifteen hexes, go up one level on the UHM scale (up to fifteen hexes is difficulty 1-3, thirty hexes is 4-8, forty-five hexes is 9-13, and so on).

The Big List of Equipment shows all kinds of gizmos, how far they can shoot, and what difficulty increment they use (one level per hex, one level per fifteen hexes, two levels per hex and so on). The List is keyed at the end to help you understand some of the funny code letters.

So now that's settled: when making an attack with a ranged weapon, you find out what level of difficulty the shot has, based on the range to the target and the type of weapon being fired. As usual, you select the exact difficulty number based on your perception of what other factors (fog, fast-moving target, a fly landing on the firer's nose) are involved. Then the firer's *Moves* dice are rolled and his score determined. The UHM scale tells you how much damage was done.

The Artful Dodger

When something gets shot at, it often times tends to duck, run away, or otherwise try to make itself more difficult to hit. In *Ghostbusters International* this is represented by the Dodge rule.

When a star or extra is announced as the target of a shot, the star (or extra) may immediately decide to Dodge. It rolls its *Moves* dice for a score.

If the total of the Dodge roll is higher than the GM-announced difficulty for the shot, then the Dodge roll becomes the difficulty number (regardless of the range). If the Dodge roll is lower, the original difficulty is used (if you're feeling generous, you might increase the difficulty of the shot a tiny bit to take the Dodge into account).

Example: Winston fires his proton pack at a range of three hexes, at a hobgoblin with *Moves* 4. Winston's base difficulty with a difficulty increment 1 weapon at three hexes is three levels up on the UHM scale, or 9-13. The GM decides it's a 12.

The hobgoblin chooses to Dodge, and rolls its four *Moves* dice, getting a 16. The new difficulty of the shot is 16.

Tully's Tips

In case you're having trouble adding up all those dice and stuff I've got a really cool way to figure out how much somebody won by without having to use subtraction, which is not the most difficult of math operations but still gives some people headaches which is why they hire people like me—I mean accountants, right?—in the first place.

You know the difficulty number a player was rolling for, right, so you just take dice out of the pile that he rolled, and add them up until you reach that original difficulty number, and then you ignore those—when you start adding again with whatever's left over, you get how much he won by, get it?

Like, I've got an example. You wanna hear it? I need a 13 to make a date with a really good-looking girl I met at work, right? So I roll five *Cool* dice (or something) and I get a 3, 3, 4, 4, 6. Well, the first 6, 4, and 3 together add up to 13 (which was my original difficulty) so I just chuck them out and what's left is a 4 and a 3 so I know I succeeded by seven (4+3=7). Got it?

Sometimes the dice don't add up to the difficulty number perfectly, like if I'd rolled a 3, 3, 3, 5, 6, I could pull out the 6, 5, and a 3 for a total of 14, and my original difficulty was still thirteen, but that means I just have one left over to add to the other dice, and I still get seven (1+3+3=7). It's really easy and y'know, there's a lot of tricks like that that accountants know, so you should be nice to us and maybe we'll tell you about them more.

In an alternate reality, the hobgoblin's roll was a 9. This is lower than the stated difficulty of 12, so the Dodge has no effect. The GM might, at his discretion, up the difficulty to 13 or even 14 to reflect the Dodge.

A star's (or extra's) Dodge does not interfere in any way with his ability to move and fire during his own part of the Combat Turn. The Dodge is a free bonus. *However* (pay attention, now!) no star or extra may Dodge more than once per Combat Turn! If the hobgoblin in the last example were the target of another attack later in the same Turn, it could not Dodge, since it's used up its Dodge against Winston. As usual with any roll, Brownie Points may be spent to Dodge, and a Ghost can have some special effect. However, since you are not rolling to beat a difficulty number, the UHM scale is not used.

Another Example: Venkman, *Moves* 3, tries to fire his proton pack at a slimer, *Moves* 4. He's at one hex range.

His difficulty is 3, as stated by the Ghostmaster. The slimer Dodges, however, and gets 13 plus a Ghost (which is good for spectral beings, you'll recall). The GM decides the slimer gets a free move right after Venkman's shot. "13" becomes Venkman's to-hit number. Venkman spends one Brownie Point and rolls four dice, getting an eighteen. He scored five more than he needed (Some success), so the slimer loses two Trait points (see the Ghostology chapter for more about ghost's Traits).

After the slimer's free move (toward Ray), Ray fires his proton pack at it from a range of two hexes. The slimer has already Dodged this Turn, so Ray's difficulty remains at 4-8 (the Ghostmaster specifies a '7'). Ray rolls two dice, getting an eight (Very Little success). The slimer loses one more Trait point.

Melee Weapons

We're almost ready to tell you how to heal up—but first a word or two about melee weapons and extra-damage weapons.

Melee weapons are those things held in the hand to add to your regular *brawling, punching, kicking,* etc. So rather than having difficulty numbers and range-maxes and so forth, the melee weapons on the Big List are rated for how many dice they add to the wielding star's (or extra's) *Muscles* (or *Moves* in some cases). Thus, in a *Muscles* vs. *Muscles* contest, a star or extra holding a sword is almost sure to be mightier than a star or extra with, say, a pen in his hand, unless it's some sort of awesome phantasmagoric pen.

One last word about melee weapons and brawling in general. If a star or extra attacks someone who can't defend himself (such as attacks from behind or against foes who are stuck up to their chest in dessert gelatin) the target rolls fewer *Muscles* dice, down to a minimum of zero, at your discretion. In this case, the attacker's raw *Muscles* score (plus any dice for his weapon) determine the amount of damage.

Extra Damage

Just one more section before we tell you how to recover those horrible lost Traits!

There are a large variety of weapons, like explosives, battle axes, poisoned darts and so forth that, although they can be quite effective when they do hit, don't hit very often because they're hard to wield or not very efficient or whatever.

Unfortunately, under the *Ghostbusters International* system, if we give such a weapon a lot of dice or a good range max, it will not only do more damage (which is what we want) but it will hit more often (which is not fair). So, some weapons are rated for the extra damage dice they do.

This means that you first roll the normal Traits vs. difficulty (or other Traits) dice to determine whether the attack hit at all. Then add the listed number of extra dice (*don't* use the Ghost Die) to the amount of the success already achieved to determine the final level of damage. In this way certain potent weapons can do lots of damage without being mega-accurate.

Example: Ray fires a bazooka at an animated tank. The bazooka is rated as 20 range max, 3 increment, and Ray is firing at 11 hexes. His difficulty increment is therefore four levels up, or 14-18. The GM decides it's a 14.

Ray spends two Brownie Points and rolls four dice for the shot, getting a 14! He just barely hit (probably in the tread). But the bazooka gets six extra damage dice after it hits, so Ray rolls six more dice now. He gets a 16, doing four Trait points to the tank (**Boom**).

Hint: You can use the concept of "extra dice of effect" at other times during your adventures. Any time a star's chance of succeeding is not related to *how well* he succeeds, think about granting a few extra dice to add to the score after checking for success.

Healing Up

Yes, here it is at last! The long-awaited "how not to stay hurt forever" section. We've shown you lots of ways to mangle others and become mangled yourself. It seems only fair to devote a little room to healing up all that damage.

Brownie Point Substitution

We said there'd be more on this later—and here it is! First, it's important to understand that when a Ghostbuster takes a combat result, it is really no different than if he had failed to do something at the same difficulty level.

For instance, we know that failure in the 9-13 point range means good, solid failure (as defined in Chapter Two). How is that defined in terms of combat loss? Well, rather than make you decide the issue every time there's a fight (and there're a lot of them in *Ghostbusters)* we've simply set up guidelines. In this case, A Good Amount of loss means three points off your Traits (as described above—or maybe to the left or on a previous page). Lesser failure means only two points off. More failure means four points off, and so on.

This is all just a roundabout way of saying that these combat loss numbers are a new interpretation of the same UHM system. If you want to ignore Trait loss for a particular round of Combat, by all means do so if you have a better idea of how to represent the failure/damage, following the UHM guidelines given in the previous chapter.

The logical extension of this wonderful existential discussion is that Yes, Virginia, you can use Brownie Points to buy off Trait losses, just like with any failure. And if your player stellarly (is that a word?) describes how he avoids the chair-leg or axe-blade or whatever, then refund some of those points. Don't forget that you can never do better than Very Little failure (i.e. one Trait point loss).

Now you may have noticed that the Brownie Point cost is actually higher than the Trait loss. The reason is simple: Brownie Points come back in droves at the end of an adventure. Traits heal slowly and painfully, over a long, long time.

Natural Healing

Ghostbusters who cannot afford even the simple necessities like a doctor's care can still heal naturally. A wounded Ghostbuster recovers one lost Trait point for every week of game time that passes. This type of healing implies a certain minimum level of rest and sanitation during that time. Such a star could go on adventures and heal at the same time, but if he or she were to run the marathon or swim through toxic waste, that week's healing would be negated.

Medicine

The *medicine* talent can be used to reduce someone's level of injury. That's a good thing, too, or *medicine* would be pretty worthless.

If someone with a *medicine* talent works over an injured party, he rolls his *medicine* dice. His level of success determines how many Trait points are restored, the same way the level of success determines how many Trait points are lost when a star is hit.

What's the difficulty? Well, the worse a star is hurt, the fewer total points he will be able to recover. It's actually so simple, you should have thought of it yourself: if the star in question has lost one Trait point the difficulty of healing him is 1-3 (one level on the UHM scale). If he has lost two Trait points, the difficulty is 4-8. Three points is difficulty 9-13 and so on. In other words, for every Trait point a star is down, the difficulty of healing him goes up one UHM level.

Example: Ray, after his encounter with Hiram the Bouncer, finally makes it to Dr. Martin's office, where he is treated for broken bones, minor contusions, and halitosis. Ray has lost five Trait points, so the difficulty of treating him is 19-29. The GM rules that it's a 20. Dr. Martin has seven dice of *medicine,* and gets a 24. He has had Some success, and Ray recovers two Trait points. Thanks, Doc.

To prevent stars from regenerating like Trolls, you'll have to restrict their doctor visits. This means a little bit of bookkeeping on your part. Each time a star visits the doctor, make a note of how many Trait points he had lost (which necessitated the visit). That star cannot go to a doctor again until he is either fully healed by natural healing/a stay at the hospital, or **until his total Trait loss again equals or exceeds** what it was for the last visit.

For example, Ray could not get his three remaining Trait points healed by going to the doctor until he is healed in some other way and then injured again, or until his total Trait loss again reaches five or more.

The Hospital

Finally, there is the last resort for the Really Hurt. If a star's damage level was More Than You Can Imagine for any single blow, he is automatically admitted to the hospital, and the doctors won't let him out until he signs a waiver. In addition, a star can check into the hospital at any time.

In the hospital, a star gets back one lost Trait point per day (but see the chapter on Routines, coming up soon). This means really quick healing—it's as simple as that—except, of course, that he's generated an itemized hospital bill as long as some county phone books. When the GBI accountants get through with him, he'll probably end up back in the hospital.

Accidents

"Why worry? Each of us is wearing an unlicensed nuclear accelerator on his back."

There's one last way to get hurt that we haven't mentioned yet. We'll get that out of the way and then go on to the next chapter. That way of getting hurt (as if you couldn't tell from reading the section title) is accidents.

Actually, injuries in *Ghostbusters International* are seldom accidental. When the Ghostbusters fall off the side of a building they shouldn't have been climbing in the first place, it's their own fault. When the

Ghostbusters aren't at fault, the Ghostmaster often is. But it may *look* accidental to the stars.

Most accidental injuries fall into the category of One Thing Slams Into Another; Both Suffer; Film at 11. These kinds of injuries include falling from great heights, having broken buildings settle complacently on you, driving automobiles into hard things, driving planes into hard things, driving... well, you get the idea.

They're particularly nasty in *GBI* because when you're being accidented upon, you don't get to roll your *Muscles* Trait against the amount of damage being done to you. ("Why," you ask ? Why is it that a tough star should be no more hardy in a train wreck than Oliver T. Nerdy of Faintheart, Massachusetts? It's so that everyone in a drop-from-great-height or train wreck or whatever will be in approximately the same shape when they hit. So sorry.)

When a star is in such an accident, roll the dice you feel are appropriate for the accident (see the list, coming soon to a page near you). The number rolled is "the amount succeeded by" for purposes of determining damage. If a 30 is rolled, it means the star is hurt More Than You Can Imagine. Don't forget, though, stars can spend Brownie Points to avoid accidents (holy miracles do occur, y'know) just like anything else.



Here are a bunch of accident types and what they do to you:

Accidental Damage

Type of Accident	Number of Dice Rolled
Cars bump in traffic Ghostbuster falls off porch Empty bookcase falls on Ghostbuster	0
Car hits light pole Ghostbuster falls one story Full bookcase falls on Ghostbuster	1
Car hits telephone pole Ghostbuster falls two stories Small wall falls on Ghostbuster	2
Car hits wall while moving fast Ghostbuster falls three or four stories Brick wall falls on Ghostbuster	4
Car hits another car head-on Ghostbuster falls five or more stories Abandoned mine collapses on Ghostbuster	7
Car hits Godzilla Ghostbuster falls five or more stories into an auto junkyard Big building collapses on Ghostbuster	12

We're sure you can fill in the gaps.

Summary

That's all there is to combat—knowing when you're in it, and when you're out of it; knowing how to move around during it and in what order; and knowing how to hit someone else with something, and how much it hurts them. The next chapter talks about carrying stuff around, and presents the thing you've all been waiting for—the Big List of Equipment!

CHAPTER 4

Equipment and How to Carry It

Now let's talk a little about the Wonderful World of Things to Carry Around.

Encumbrance

Equipment can do wonderful things for you. The right equipment can save your life, trap a ghost, or even open a bottle at just the right time. But equipment has one bad point. It weighs. Some equipment weighs enough to give you a hard time.

Below we present a Big List with a lot of equipment listed. Every item of equipment on the List encumbers the person who's carrying it. Take a look at the List, and find the Proton Pack. You'll see its encumbrance is listed as 2 and 2. This means that it takes up two "hands" of space, and weighs 2 "*Muscles* Points." All equipment is rated for hands and *Muscles.*

Hands

Basically, anything that can be put in a pocket and never thought of again, and can be manipulated with one hand, counts as 0 "hands" of space. ***Example:*** a cigarette lighter.

An object that is large enough to be noticed and can't be fit into a pocket, but doesn't require more than one hand to wield, counts as one hand of space. ***Example:*** a walkie-talkie.

An object that can be carried in one hand but requires two hands to use effectively is worth 1-1/2 hands of space. ***Example:*** a baseball bat.

An object that would require two hands even to carry is a two-hand item. ***Example:*** a proton pack.

Larger items (such as refrigerators) should be restricted according to your common sense. Remember, we're not talking weight here, we're talking pure bulk. A large box kite might weigh next to nothing, but it would still take up two hands of space.

Now, a Ghostbuster's body is just littered with places to carry things. There are probably more than we're about to detail, but these are *reasonable limits.* If one of your stars wants to carry more than this, think about it and give him your answer. We trust your judgement implicitly. After all, you showed remarkable good sense when you bought this game.

Take a look at the Personnel File. You'll see a really cute little diagram of a Ghostbuster, with the areas that items may be carried listed as "H" numbers. As you can see, a Ghostbuster has room for one hand's worth of stuff on his head (if outfitted properly, like a miner's helmet or an ecto visor), two on his back (with straps, like a parachute or a proton pack), two spaces for one-hand items on his belt (like flashlights, walkie-talkies and swords), and two spaces for one-hand items at the end of each arm (otherwise known as "the hands"). As we said, there's more room (New York City policemen have about five hand's worth of stuff on their belts) but these are reasonable limits.

We have now set a limit of stuff based on pure bulk. But is it fair to say that a man carrying seven hand's worth of marshmallow is carrying the same amount as a man loaded down with seven hands of gold bars? We say thee nay! So now we need a look at your *Muscles.*

Muscles

The more stuff you carry, the harder it is for you to move around. But stronger people can carry more than weaker people, so we're going to use the *Muscles* Trait to tell us how much can be carried.

As above, items that are small and insignificant and weigh less than a pound or five count as 1/2 *Muscles* in weight. You can stick bunches of cigarette lighters in your pocket and never feel a thing. For something ridiculously light and unobtrusive, the GM may rule a weight of zero (but see the section called "Infinite Hands").

Heavy items count as one *Muscles* point worth of weight. This includes just about anything that is not too heavy to be carried comfortably for long periods. ***Example:*** a full daypack, a small portable TV.

Really heavy items, thing you wouldn't normally think of carrying around for long periods of time, are a weight of 2. ***Example:*** a proton pack, a large portable TV.

Bigger things, like refrigerators, that can be moved but not really carried, can have any *Muscles* number you like. Seriously.

Now, what does it mean? Well, a Ghostbuster is limited in the amount of bulk he can carry (as in the "Hands" section) but he is also limited in the weight he can carry. A Ghostbuster can carry as much weight as his *Muscles* score and never feel a thing. A Ghostbuster can carry up to twice as much weight as his *Muscles,* but then he will feel something: his *Moves* and *Cool* Traits will be lowered by one each (a fellow who's bent over, huffing and puffing under the weight of a refrigerator, is not going to seem particularly cool, nor will he move very fast). A Ghostbuster who carries three times his *Muscles* in weight—well,

he can't. A star or extra can't carry more than twice his *Muscles* in weight—he can't lift it. He stands there tugging and lifting and swearing while passers-by snicker at him. He can *drag* it at speed of *Moves* 1, but not lift it.

If a star wants to carry an object that weighs more than three times his *Muscles*... he can't even budge it. Two or more stars trying to move something can combine their *Muscles* scores, provided they can all get their hands on it—so suggest he get some help.

Record Keeping

The "gear" box on the Personnel File is set up so a star can record both the hands(H) and weight(M) of what he's carrying. A player should write the name of the object in the proper space (to show where it's located on his body) and total his encumbrance in the space toward the bottom of the box. Use the text at the very bottom to remind the players of what penalties (if any) they are suffering from carrying too much. They can use the "current" section of the Trait box to record losses to *Moves* and *Cool*.

Example: Inside Castle Grey is the ghost of the old Laird MacMeorghan and a gigantic walking, animated pile of bricks (known only as "Bobo"). Ray Stantz, alone, has come to the castle with all his gear to face his foes.

He has an ecto visor, proton pack and ghost trap to use against the ghostly Laird. He's also come up with a Korean War-era army surplus bazooka to use against Bobo.

Ray's *Muscles* is 3. Here's what his gear box looks like:

ecto visor 1H (head)	1/2M
proton pack 2H (on back)	2M
ghost trap 1H (belt)	1/2M
bazooka 2H (hands)	2M

Ray's total hands are okay (he has room for one more object on his belt, in fact), but he's carrying 5 *Muscles* worth of stuff. His *Moves* and *Cool* are reduced by one each (to "1"s). If Ray dropped the bazooka or the proton pack, he'd be fine. If he dropped the visor or ghost trap, it wouldn't help.

Infinite Hands

While it is true that a person can stuff his pockets with an awful lot of matchbooks or pennies before he starts to notice any weight problem, there are limits. Now, mathematically speaking, we've said that certain items take "no hands" of space. This would imply that a star could carry an infinite number of, say, breath mints, and never have to worry. There are three ways for you to handle this.

1. **Allow It:** There's something rather charming about the idea of a star who never runs out of breath mints. As long as things don't get out of hand ("Didn't I tell you? They're explosive breath mints!") then let it happen.
2. **Snarl:** We have all carried things in our lives. While this by no means makes us experts, we all have a basic understanding of what a normal person can carry under normal circumstances (not that you'll find many of those in a Ghostbusters adventure). Just don't *allow* anyone to do anything crazy.
3. **Get Him Back Later:** Eventually carrying an infinite number of something could get the offender into trouble. Perhaps all his breath mints melt in his pocket, hopelessly gorping up an important item. Maybe an evil wizard's fireball detonates all those butane lighters. Or perhaps a small hole in his pocket leaks marbles one at a time, leaving a Hansel-and-Gretel trail for the monster who's following.

Objects of Opportunity

"Dr. Venkman, you've come all this way—would you like to check the refrigerator?"

One last note about encumbrance:

When a star picks up an object, he doesn't automatically have to take on its full weight. For instance, a star picks up a chair to smash over someone's head. He doesn't have to stop and re-figure the weight of the chair into the rest of his gear to see if his *Moves* score suddenly dropped. It didn't.

Only make stars figure items into their gear box and calculate their encumbrance when they'll be carrying them around for a while. You decide when to make them calculate and when not to—but it's not hard to see the difference between carrying a tray from one room to another and putting a rifle over your shoulder for a hike in the woods. The tray is only in hand momentarily. The rifle is your equipment.

The only other thing to watch out for is stars who try to pick something up while their hands are full. Beware of things like:

Egon: I'm calculating the distance vector for our missile launch using the digital readout on my pocket checkbook calculator.
GM: Okay, make a *Brains* roll.
Egon: While I'm doing that, can I take the medicine in the bottle?
GM: Umm, it's a little tricky, but all right. Oh-oh, one of the troglodytes just threw a grenade at you. It lands at your feet, ticking softly.
Egon: I pick it up and throw it back.

Like, how? As GM, it's your responsibility to see that the calculator or the medicine bottle hits the ground while he tries to juggle three things in two hands.

The Big List of Equipment

Here's a list chock full of useful items, weapons, gizmos—lots of stuff to keep your campaign at a state-of-the-art level of eccentricity. A big explanation follows, to let you know what all these things are.

Name	Encumbrance		Range		Bonus Dice	
(Weapons, ranged)	**Hands**	**Muscles**	**Maximum**	**Increment**	**to-hit**	**damage**
Bazooka	2	2	20	3		+6 A
Crossbow	2	1	15	3	+1	+1
Disintegrator Ray	1	1/2	5	1	na	S2
Grenade	1	1/2	4	1/2		+5 A
Machine Gun	2	2	100	15	+2	+3
Pie, Cream	1	1/2	3	1/2	na	
Pistol	1	1/2	5	1		+2
Proton Pack	2	2	5	1		+3
Reintegrator Ray	1	1/2	5	1	na	
Rifle	1-1/2	1	50	10	+2	+2
Shotgun	2	1	10	2	+1	+3 S2
Speargun	1-1/2	1	5	1	+1	+1 S2
Thrown Brick	1	1/2	4	1/2		+1
Chair	1	1/2	3	1/2		+2
Knife	1	1/2	5	1		+2 S2
Tommygun	1-1/2	1	15	2		+4

A = *Damage affects people in adjacent hexes as well.*

S2= *This type of weapon is not very accurate. It begins at the second difficulty level and increases one level per increment hex(es) normally.*

Name	Encumbrance		Range		Bonus Dice	
(Weapons, not ranged)	**Hands**	**Muscles**	**Maximum**	**Increment**	**to-hit**	**damage**
Battle Axe	1-1/2	1			+1	+3
Blackjack	1	1/2			+1	
Brass Knuckles	0	1/2			+1	
Bullwhip	1	1/2			+1	+1 G*
Chain Saw	1-1/2	2			+1	+4 G*
Chair	1-1/2	1			+1	+1
Club	1	1/2			+2	
Frying Pan	1	1/2			+1	+1
Long Fingernails	na					+1
Power Drill	1	1/2			+1	+2
Switchblade	1	1/2				+2
Sword	1-1/2	1			+2	+1
Umbrella	1	1/2				+1

Damage bonuses for all weapons (including proton packs) affect physical beings only.

G* = *This type of weapon is dangerous to use. When the Ghost is rolled while using this weapon, it could rebound on its user.*

Explanations of Weapons

We're not actually going to explain the not-ranged weapons, because we think they're pretty self-explanatory. What follows is the descriptions from the ranged weapons list. So we mislead you with the title. Forgive us?

Bazooka: This is a long tube that shoots missiles out one end. (Be sure you know which end to point at the target.) When Ghostbusters are helping the Army fight a giant critter, they can ask the Army to lend them bazookas and the modern-day, high-tech, one-shot equivalents, LAWs (Light Antitank Weapons) and RPGs (Role-Playing Ga—er, Rocket Propelled Grenades). Bazookas and their ilk do +6 dice of damage in the hex of impact and all adjacent hexes. In other words, they make big explosions that hurt. Don't ever let the Ghostbusters get their hands on bazookas unless the story really, really needs for them to do so.

Crossbow: This old-fashioned tool of death has plenty of modern applications, as TV-movie mercenaries will attest. You can put all sorts of things in a high-tech quarrel head: explosives (acts like a grenade for damage purposes), flares, transmitters, knockout drugs, cures for Whatever Ails Humongous Man, and so forth.

Disintegrator Ray: This weapon is not available to Ghostbusters unless they invent it or discover it in the armory of an alien spaceship. At first glance, the Disintegrator Ray looks like one of the most fearsome weapons of destruction ever unleashed: point it at something, pull the trigger, and the target will (eventually) go **poof** and disappear in a cloud of smoke. (This takes about a Combat Turn for human-sized things, three Turns for big things, and up to 100 Turns for really big things like the Sears Tower.)

The catch is that these things aren't destroyed; they're "dis-integrated." Their disassociated atoms and components stay in the area, and if anyone shoots them with the Re-integrator Ray (see below) they reappear as normal as they ever were.

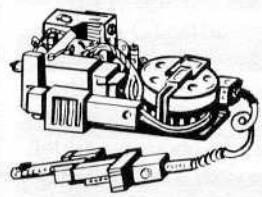
If you want to include these in an adventure, give one to everybody on one side, and a Re-integrator to everybody on the other side so that the entire cast is running around, shooting everything out of existence and then re-materializing it moments later. If a Ghost comes up when a Ghostbuster is shooting, the pistol (instead of the target) disintegrates.

Grenade: A hand-held explosive that closely resembles a small green pineapple. Nowadays they have stun grenades and shock grenades and flash grenades and grenades that look like breath mints, but Ghostbusters use the good old-fashioned pineapple types. Be as careful with grenades as you are with bazookas. Watch out for childlike enthusiasm on the parts of many of your stars as they chuck them about with great abandon.

Pie, Cream: This fearsome weapon can be found in restaurants, grocery stores, and certain on-location filming sites. It is a ranged weapon, thrown. If the attacker hits his target, the amount of the roll's success still determines damage, but the defender may only remove points from his *Brains* and *Cool* and *Moves* (pies just don't affect *Muscles*). As soon as the target is cleaned off, these Traits are restored.

When cream pies do appear, they usually do so in great profusion.

Proton Pack: Small unlicensed nuclear accelerators, the proton packs are a Ghostbuster's basic weapon. The wiggly stream emitted by the proton pack scorches walls, knocks holes through wood paneling, destroys chandeliers and upholstery—and occasionally even subdues ghosts.



Proton packs have two basic settings. The "attack" setting is the major one. A successful hit by a proton pack's stream lessens ghostly Traits (see "Ghostology"). The "containment" setting is used to form a proton-stream cage around a ghost and move it to wherever the Ghostbusters please. *Usually* two Ghostbusters must cooperate to use the containment setting properly, and the ghost's *Ectopresence* must have been reduced to zero before it can work (or the ghost just zips away). Usually, the containment setting is used to move a trapped ghost directly over a ghost trap, which is then activated.

Invisible or *immaterial* spooks or spirits can only be affected by proton stream attacks if they can be accurately targeted (i.e., when then have a manifested form). In some cases, technological aids can reveal a ghostly aura, rendering the ectoplasmic presence vulnerable to proton stream attacks.

Crossing two proton streams set on attack results in a catastrophic explosion. This explosion is so catastrophic, in fact, that crossing the streams can happen only when done on purpose, or when two Ghostbusters fire proton packs in the same Turn at the same target, and both roll Ghosts—and you say so.

Re-integrator Ray: Wherever the Disintegrator Ray is, the Re-integrator Ray in not far behind. It's a small pistol-like object; whenever it shoots at wherever a disintegrated person used to be, it instantly reintegrates him into his true form. (Note: If no one saw the person or thing disintegrated, it can still be found by the peculiar PKE surge associated with disintegration.) If a Ghostbuster ever shoots a ghost with one of these, it gives the ghost the *materialize* ability (see "Ghostology") for a day.

Speargun: The speargun is just like a crossbow (see above) except that it doesn't shoot as far or as accurately. It's somewhat smaller, and a line can always be attached to the spear if you want to latch onto a monster and be dragged all over creation.

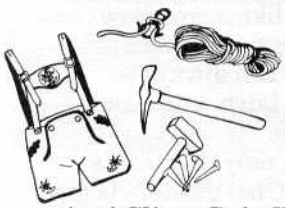
Tommygun: This is like a pistol, only it gets lots more damage dice. Remember that Ghostbusters is not a grim genre, and people don't get killed, so the Tommygun should only be used for 1930's gangster milieu adventures (for instance, by the ghost of

Machine Gun Kelly, and he can't hit anything with it anyway).

Name	Encumbrance	
(Other Stuff)	**Hands**	**Muscles**
Alpine Gear	2	1
Anti-Slime Suit	2	1
Atmos. Ion. Analyzer	2	1
Aura Video-Analyzer	2	2
Beach Kit	2	1/2
Bicycle (carried)	2	1
Bullhorn	1	1/2
Cellular Phone	na	na
Computer, Portable	1-1/2	1
ECTO-1 replivehicle	na	na
Ecto Visor	1(head)	1/2
Flashlight	1	1/2
Flashlight, Really Big	1	1
Geiger Counter	1-1/2	1
Ghost Trap	1	1/2
Giga-Meter	1	1
Infrared Camera	1	1/2
Mega-Armor	0	2
Parachute	2	1
PKE Badge	0	1/2
PKE Meter	1	1/2
Protection Grid	na	na
Proton Pack	2	2
Psi-Booster	na	na
Radio, Portable	1	1
Roller Skates (carried)	1	1/2
Scuba Gear	2	2
Slime-Blower	2	2
Spectroscope	1-1/2	2
Tomes of Occult Lore	1-1/2	1
Unicycle	1-1/2	1
Video Camcorder	1-1/2	1
Walkie-Talkie	1	1/2

Explanations of Other Stuff

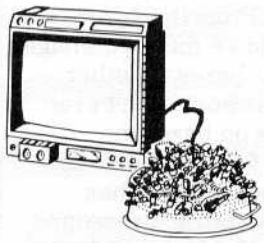
Alpine Gear: Using proper alpine gear gives three extra dice to Ghostbusters' *Muscles* or *climb* to scale the Matterhorn, or a skyscraper, or an elevator shaft. Alpine gear includes pitons, climbing hammers, rope, clamps, and even a pair of cute *lederhosen.*



Anti-Slime Suit: When worn, this suit helps keep a Ghostbuster from being *slimed*. It's a big, bulky thing that looks just like a radiation suit, but is shiny silver in color—very slick. When wearing the suit, the Ghostbuster gets to roll three extra dice for his *Moves* roll to avoid a *slime* attack. Even if he is *slimed,* the effects only last two Combat Turns (or, if not in combat, just long enough for somebody to run up and see him in this disgusting condition). Then the slime drips off with no further effect.

Atmospheric Ionization Analyzer: This device samples ionized traces left by PKE activity, and can be used to date paranormal occurrences, sort of like carbon-14 dating is used to date fossils and stuff. How does it work? It's technical.

Aura Video-Analyzer: This handy lab gadget's purpose is two-fold: not only does it tell the emotional state of the subject wearing the helmet (it tells whether or not the subject is lying, is in love, is in pain, etc.) but it also reveals the wearer's essence of archetype (in non-technical terms, the subject's self-image—hero, empress, movie star, genius, wild beast, fertility goddess, etc.). If the subject is possessed, for instance, it shows the outline of the entity in possession of the subject.



Beach Kit: A great package deal including a huge inflatable beach ball, a volleyball net and volleyball, sunglasses, a sturdy beach umbrella, cassette deck, AM-FM radio blaster, loads of sun-tan lotion, double sized beach towels, Frisbee, and other essential paraphernalia. What's that? What does this have to do with Ghostbusting? Beats us. Sure seems popular, though.



Bicycle: This is a peculiar apparatus which allows Ghostbusters to move around faster on paved surfaces. On a bicycle, a star has *Moves* 7 for purposes of travelling across pavement only. When being ridden, the bicycle is a 2 hands (unless you're really good), 0 *Muscles* item.

Bullhorn: There's nothing like a bullhorn for making yourself heard over the hubbub of a cocktail party. Or for telling a ghost to surrender before you move in on it.



Cellular Phone: This is a telephone you can install in the ECTO-1 replivehicle for mobile conversation. It is somewhat extravagant (one hundred dollars or more in rent each month), but what a status symbol!

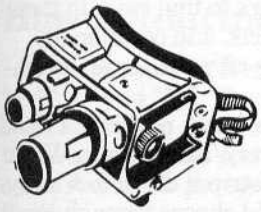


Computer, Portable: This is a sturdy portable computer which the Ghostbusters can operate wherever there's a plug (really up-to-date franchises might have a laptop, which runs on expensive batteries). With the PC, the Ghostbusters can carry around a lot of information about any subject (that is, any subject for which a disk

text file exists), and programs for calculating lots of neat things (ditto) along with playing many neat games. Whenever the PC is dragged out, plugged in, and turned on, the Ghostbuster must make a *Brains* roll (or *computer programming* talent) in order to use the computer successfully. If he fails, he can't figure out what he wanted to figure out. If the Ghost comes up, the computer has a head crash and cannot be used until repaired—or perhaps it feeds the Ghostbuster incorrect data at a critical point.

ECTO-1: This stylish, fiberglas-bodied, tubular steel-framed, kit-car replivehicle is available from GBI in either preassembled or kit form, depending upon availability, and seats three Ghostbusters in luxurious comfort, or up to six in rather desperate circumstances. Its generous cargo capacity accommodates a full line of paranormal investigation and elimination equipment. Flashing lights signal lesser vehicles to clear the way, and the big plastic figure on the roof provides loads of free advertising. One slight flaw is that it's about as inconspicuous as a moose hiding in your refrigerator.

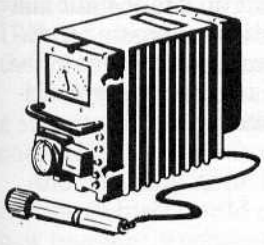
Ecto Visor: These spook-finder glasses allow a Ghostbuster to see ectoplasmic manifestations that are not yet materialized on the super-etheric plane. In other words, they allow you to see ghosts, even those that don't want to be seen. They also eliminate all peripheral vision and look dumb in elevators.



Flashlight: This is a small battery-operated object which projects a stream of light and convinces most Ghostbusters that they're not really walking around in the dark, even though they are. Roll a Ghost Die (in secret) when someone turns a flashlight on—if a Ghost comes up, the flashlight will fail at some crucial point in the adventure.

Flashlight, Really Big: This is a larger flashlight which is functionally identical to the flashlight above. The Really Big Flashlight is a little brighter, but most importantly it can be used as a blackjack. Policemen carry RBF's, and know how to use them both ways.

Geiger Counter: Radioactive ghosts? Why not? Besides, there are other uses for geiger counters. Your stars might run into a radioactive monster, or have to explore Three Mile Island to find out what really went wrong. (They're also handy for detecting malfunctions in unlicensed nuclear accelerators, hint hint.)



Ghost Trap: A small box which stores and transports one subdued ghost. The lid is opened by pressing a foot pedal attached to the box by a twelve-foot length of tubing. As it opens, the ghost trap produces a luminous white cone of psychokinetic force which channels the target ghost into the trap. When the foot pedal is released, the trap closes. It takes a second or two for the field to neutralize the ghost's own ectoplasmic energies, so a specter could zoom away from the trap before it's sucked inside—unless the containment stream of a proton pack holds it there.

After capture, store the ghost within the protection grid at a Ghostbusters franchise.

Giga-meter: One of Spengler and Stantz's latest inventions, the Giga-meter measures psychomagnetheric energy in GeVs—giga electron volts. Works really well at detecting mood-slime.

Infrared Camera: Such cameras can take pictures of ghosts in the dark, even when the ghosts are normally *invisible.* A camera can be remotely operated (A Good Amount of difficulty) to save wear and tear on Ghostbusters, or it can be set up to take pictures on a pre-programmed schedule (also A Good Amount of difficulty task). *Brains/photography* are the relevant Trait and talent.



Mega-Armor: You can use Mega-Armor for one or two episodes before the Plot Ghosts (see "A Cast of Dozens") come and take it away. It can be developed by a Ghostbuster technician (see "Weird Science"). Mega-Armor is a 7' tall metal armor shell which one man can squeeze into. It has a proton pack built right in, which fires out the hands in comic-book fashion. It gives the user +3 *Muscles,* Lesser *physical immunity, proton immunity*, and *flight* (see "Weird Science"—or did we already mention that?)

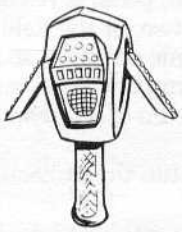
If a Ghost roll comes up, any number of things can happen; one of the systems can seize up until rapped with a monkey-wrench by the technician who built it; the electric could go down and leave the Ghostbuster trapped in an embarrassing pose; lightning could strike the Mega-Armor with the result that the on-board computer becomes sentient, spits the Ghostbuster out, and decides to take over the world.

Parachute: What else is there to say? You should assume a parachute always works unless the star rolls a Ghost and you're feeling very, very mean.

PKE Badge: The latest development in Ghostbuster detection equipment, PKE Badges are small plastic badges with a clip to adhere to and ruin your shirts, and a small pink strip of paper on the plastic part. When exposed to any greater-than-normal PKE activity, the pink strip turns blue. That's it.

PKE Badges can be left with clients who are worried about recurrent activity; they can be placed all over a haunted house and left overnight to determine the ghost's walking habits; they can be combined with ID badges at large facilities so that workers will know when their friends are possessed by demons... or something.

PKE Meter: Psychokinetic energy meters are "ghost-finders," measuring local PKE valences to discover paranormal activity. When a ghost is in the area, pretty lights flash and the PKE meter's arms rise up high. The closer and more powerful the ghostly presence, the higher the arms rise and the more insistently the lights flash.



Protection Grid: A protection grid is large and immobile. It can safely store an extremely large number of ghosts. After many adventures, it can get full and threaten to collapse, but any actual collapse can only occur at your instigation (and give your players plenty of warning). If they get worried, let 'em build a second one.



Psi-Booster: This is a large piece of tabletop apparatus with wires leading to a stupid-looking silver helmet. It's used to determine if someone really has psionic potential or is just jerking the Ghostbusters around. When the helmet is worn and the device activated, the apparatus gives +4 to the *Power* Trait (see "Magic and Science") of the wearer—but only if the wearer had one to begin with. Roll the Ghost Die when this thing is turned on; if the Ghost comes up, the wearer gets +8 to his *Power,* and he suddenly develops all the special abilities from the "Ghostology" chapter. Once the machine has been turned off, of course, the madness and these powers disappear forever... or at least until the sequel.

Radio, Portable: This is just like a walkie-talkie, only bigger and with a longer range (like, twenty miles or so).

Roller Skates: Some of the most dreaded objects ever created by man, roller skates are wheeled apparatus which are strapped to the feet of persons who want to ricochet off people on the sidewalk (or who want to ricochet off the sidewalk) or who enjoy skating around in a circle on a flat floor. They give the wearer +2 *Moves* for movement speed only. When a Ghost comes up, the skater finds himself heading down a steep, steep hill, and it's too late to brake. You know the rest.

Scuba Gear: A wetsuit is helpful when investigating haunted sewers, stories of sea monsters, and similar aquatic situations. A typical one-tank wetsuit holds enough oxygen for 30 minutes of life. It takes a little skill to swim in a wetsuit if you don't know how. If a star wants to do more than just paddle around very slowly, he'll need to roll against *Muscles* or *Moves* or *swim* talent.



Slime-blower: This is a back-pack rig for broadly distributing mood-slime (psychomagnetherically charged ectoplasm) across a broad area, usually for the purpose of effecting crowds and possessed buildings. Obtaining mass quantities of slime to throw can be a problem.

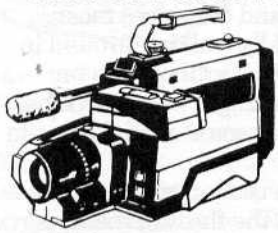
Spectroscope: This is a boxlike apparatus with an internal chamber that, oddly enough, has nothing to do with specters. Put something inside switch on the 'scope, and make your *Brains* (*chemistry* talent) roll. If the roll succeeds, the Ghostbuster finds out the object's chemical composition. Big deal, right? Well, it becomes important when you're analyzing alien stuff or trying to create Weird Science. So don't let your stars get away with analyzing stuff without they use their spectroscopes.

Tomes of Occult Lore: Every good occultist should have access to one or more occult books. He might even have a whole library full of them. Some typical ones include: Roylance's *Guide to Secret Societies and Sects, Tobin's Spirit Guide,* Spate's *Catalogue of Nameless Horrors and What to Do About Them,* Fredde's *The Big Book of Occult Lore,* and of course *The Ghostbuster's Handbook* by Allston, Kaufman, et al.

You can allow your Ghostbusters to find clues in these books or to look up appropriate facts, and occasionally you may use them as the jumping-off point for an adventure.

Unicycle: This is like a bicycle, but it requires A Good Amount of difficulty *Moves* roll every Turn to ride. When your bicycle gets broken, you can strip it down to a unicycle (in the movies, anyway) for wild chases through shopping malls.

Video Camcorder: If you've got enough money, this is definitely the way to go. Set up your video and record a ghostly attack first hand! Some ghosts, of course, don't register on video (like vampires, f'rinstance). The Ghostbusters can also use a video camera to record ads for local TV.



Walkie-Talkie: An absolute necessity for a group forced to split up while hunting down a ghost. Walkie-talkies have a range of a few hundred yards, pick up lots of static and conversations of passing truckers, and may fail to work in the presence of powerful psychokinetic forces....



CHAPTER 5

Routines

Some things seem to happen a lot in Ghostbusters adventures—car chases and courtroom scenes... and stays in the hospital. Because they happen so often, we've created a system whereby your poor tired brain can be given a quick jump-start. Below are five "routines"—systematized sequences of events that you can use as a basis for role-playing each type of encounter. By the way, if you find during the course of running your own campaigns that some action occurs many times, you can turn it into a routine using the methods shown below.

How a Routine Works

Each routine is divided into three steps labelled "A," "B," and "C." There are six possibilities in each step. When the stars want to do something for which there is a routine, you roll a die and look up that same number's paragraph in section A. When you've finished with that, you roll again and go to section B, and so on.

You don't *have* to use the routine exactly as written. You can just read over it and use the "possibilities" to spark your own ideas for interesting things that can happen to your Ghostbusters. Or you can modify the things the routine calls for as you roll through it. They are not meant to be lock-step methods for handling these occurrences; they are meant to give you ideas on which to base a good role-playing experience.

Incidentally, some of the possibilities have success/failure sections. When you use one of these, the Ghostbusters have to make a Trait or talent roll to use the "success" part. Otherwise... well, you know what happens. In a routine, you don't need to use the UHM to interpret levels of success—it's already figured into the sequence.

When you're told to add one to the die and you roll a six—it still counts as a six. If you're told to subtract one and roll a one—it still counts as a one.

And one final note: the reason there is no "combat" routine (which would otherwise make sense, given how frequently combat seems to occur) is that players need to have control of their own destiny when it comes to life-and-death situations. So we use the combat system to give them as much control as possible. Keep this in mind when using these routines—don't ever let the roll of a single six-sided die determine someone's grand fate.

Your stars are perfectly capable of messing things up on their own, thank you.

Car Chase/Vehicle Against Time

Use this routine whenever the Ghostbusters need to follow someone, or to get from one place to another place in a hurry. If it's a chase, use the first C section. If it's a race-against-time routine, use the alternate C ending presented after.

SECTION A

1. The car starts perfectly.
2. Car starts perfectly, but needs gas. Get gas.
3. Can't find car keys. Make a Some difficulty *Brains* roll.
   Success: Find 'em and start car.
   Failure: Take a taxi.
4. Engine starts, but smokes and backfires. Increase difficulty for 'B' success/failure rolls by one level.
5. Car starts and stalls out. Make A Good Amount of difficulty *Brains* roll.
   Success: Increase difficulty for 'B' success/failure rolls by one level.
   Failure: Roll again on 'A' and add one to the die-roll.
6. Car won't start. Take a taxi.

SECTION B

1. Smooth driving.
2. Big truck blocking intersection. Make a Some difficulty *Cool* roll.
   Success: You talk the driver into moving the truck.
   Failure: The scene gets ugly. Deal with police and irate truck driver.
3. Traffic light changes suddenly. Make A Good Amount of difficulty *Moves* roll.
   Success: Make it through with a screech of brakes. Spend two Brownie Points or get a ticket.
   Failure: Accident! This vehicle is out of the running.
4. Short cut available. Make A Good Amount of difficulty *Brains* roll.
   Success: You remember it. Subtract one from the die-roll in section 'C.'
   Failure: You don't remember it.

5. Quarry elusive, traffic thick. Roll again on 'B' with a plus one to the die roll. If you get this result again, go on to 'C.'
6. Gridlock. Make A Good Amount of difficulty *Muscles* roll.
   Success: You follow on foot.
   Failure: You collapse in a sweaty heap, exhausted. The routine ends.

SECTION C (Car chase version)

1. Catch quarry!
2. End up following wrong car. Go back to 'B.'
3. Catch quarry! Make A Good Amount of difficulty *Brains* roll.
   Success: You remember to lock the car before you leave it.
   Failure: You forget to lock the car. Vehicle is gone when you get back.
4. Just as the villain gives up, a van pulls out in front of you. Make a Lots of difficulty *Moves* roll.
   Success: You screech to a halt. You've captured the villain!
   Failure: You screech to a halt—and smash into the villain's vehicle. You're there, but your car is a wreck.
5. You and your quarry are driving neck and neck. Run rounds of combat between occupants until somebody cracks up.
6. You and quarry are suddenly surrounded by a big political/ethnic-food celebration/Mardi Gras/whatever. Make A Good Amount of difficulty *Cool* and *Moves* rolls.
   Success: You get your 'man' amidst the hubbub.
   Failure (one or both): You get pushed and shoved and lose the quarry in the crowd.

SECTION C (Getting somewhere version)

1. You're there!
2. You've arrived at the wrong address. Roll again on section 'C,' adding one to the roll.
3. You're there, but there's no place to park so you double-park. Make A Good Amount of difficulty *Brains* and *Cool* rolls.
   Success: You anticipate the police and leave a convincing note explaining your presence there.
   Failure (one or both): The police tow your vehicle.
4. As you pull up, a car swerves to get your parking space. Make a Lots of difficulty *Moves* roll.
   Success: You get there first! Now deal with the irate motorist.
   Failure: You crunch both vehicles trying to get there first. Now deal with irate motorist and garage mechanics.
5. The address you need to get to is not accessible via the type of vehicle you have. Switch to foot power and abandon vehicle.
6. The place where you have arrived is peopled by folk who have no idea why you're here, who you are, or what you're talking about.

Obtaining a Permit/Legal Document

Use this routine whenever the police (or FBI or EPA or whoever) tell the Ghostbusters they need a building license or electrical inspection papers or whatever.

SECTION A

1. You get to the place necessary to file/obtain.
2. You phone to find out how to get to the right place, and get put on hold all the time. Roll again on 'A' tomorrow.
3. Visit the proper location. Make A Good Amount of difficulty *Cool* roll.
   Success: You wisely dress like a professional.
   Failure: You wear dirty clothes or Ghostbusters jumpsuit. Increase difficulty of success/failure rolls in section 'B' by one level.
4. You get to the right place, but the elevators are under repair. Make A Good Amount of difficulty *Muscles* roll.
   Success: You walk 14 flights to your floor.
   Failure: You just can't do it. Come back tomorrow and roll again.
5. The secretary of the official you need to see won't let anyone in without an appointment. Make A Good Amount of difficulty *Moves* roll.
   Success: You dodge by her and get in. Increase the difficulty of success/failure rolls in 'B' by one level.
   Failure: She blocks your entry and calls the cops.
6. Entrance of building is closed for repairs. Make A Good Amount of difficulty *Brains* roll.
   Success: You find the side entrance.
   Failure: You cannot get in! In frustration you begin hammering on windows, and are soon carted off to jail.

SECTION B

1. You find the proper office and people willing to help you.
2. You wander aimless as a clod, opening closet and restroom doors. Deal with irate personnel.
3. You stop at the cafeteria for a quick bite. The cafeteria clock is not working and you are late, late, late for your appointment. Make a Lots of difficulty *Cool* roll.

Success: You sweet-talk the person into helping you.
Failure: You must try again. Roll on 'B' next week. In the meantime you are in violation of something, and suffer for it.

4. You get to the right floor, but a seedy-looking guy jumps you in the elevator. Make an opposed *Muscles* roll vs. *Muscles* 3. If you win, you get away. If not, you get robbed.
5. You get to the right floor but it's the wrong wing and the only connection is in the lobby. Roll again on 'B.'
6. You get to the right place, but are told that the person who can help you stepped out for a minute. Make A Good Amount of difficulty *Brains* roll.
   Success: You realize he/she is not coming back. Roll on 'B' tomorrow.
   Failure: You wait and wait and wait. Everyone is laughing by the time you realize that the person is not coming back today. Roll again on 'B' tomorrow, and increase the difficulty of success/failure rolls by one level.

SECTION C

1. You are briskly aided and all is right with the world.
2. You are being helped, but there is a blackout and the computer goes down. Make a Lots of difficulty *Brains* roll.
   Success: You realize the implications of this and charge $500.00 to an account that is never recorded.
   Failure: Come back tomorrow and roll on 'B.'
3. You arrive at the right place, but the office is haunted. They offer to waive all fees and quick-step you through if you battle a *Power* 3 *Ectopresence* 3 *poltergeist.*
4. You forgot your checkbook and they won't take cash. Make a Lots of difficulty *Cool* roll.
   Success: You talk them into it.
   Failure: Come back tomorrow and roll on 'B,' and increase the difficulty of success/failure rolls by one level.
5. They give you fifty pounds of forms to carry to the next office. Make A Good Amount of difficulty *Muscles* roll.
   Success: You make it but think you might have a hernia. Visit a doctor.
   Failure: You drop many papers out a window, and are fined $100.00. Roll again on 'C.'
6. You complete what you think is everything they want. You are then referred to another office to finish the job. Start over at 'A.' If you get this result on the second pass, you're okay.

Going to Court

Use this when the Ghostbusters are suing someone for failure to pay... or more likely, when the Ghostbusters are being sued for some terrible destruction of property. Also good for getting those hotheaded Ghostbusters out on bail.

SECTION A

1. You arrange for a cheap legal-aid lawyer to represent you.
2. You decide to represent yourself, and bone up on legal books in library. Make a Lots of difficulty *Brains* roll.
   Success: You find proper precedents and are prepared with a sound line of reasoning.
   Failure: You choose a ludicrous line of defense. Increase the difficulty of all success/failure rolls in sections 'B' and 'C' by one level.
3. You know a lawyer. He recommends a settlement out of court; you call the other principle in the case. Make A Good Amount of difficulty *Cool* roll.
   Success: You agree to a quick compromise, and end up owing about $300 in court fees. The routine is over.
   Failure: You get so mad in your conversation that nothing can stop you from going to court! Your foul phone language adds obscenity charges into the case.
4. You want a lawyer. On the recommendation of a friend you make an appointment with the senior partner at Bossy, Mossy, Martin and Fuss. She listens attentively, and seems like the perfect lawyer for you! Make A Good Amount of difficulty *Brains* roll.
   Success: You realize that the books on the shelf are all about fabulously overpriced and drawn-out cases. You look elsewhere. Roll again (if you get this result, you find an okay lawyer and go to 'B').
   Failure: You hire her, not realizing that the firm is overpriced and understaffed. Double all fees and halve all rewards received in section 'C.'
5. 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 like the perfect lawyers for you! Make a Lots of difficulty *Brains* roll.
   Success: You notice that as they listen they doodle dollar signs and the word "Tahiti" on their legal pads. You gracefully make your exit—roll again (if you roll this result again you find a lawyer and go to 'B').
   Failure: You hire them, not realizing they are crooked through and through. You get no rewards and pay double fees in section 'C.'

6. You get Clarence Narrow, famous trial lawyer, to defend you for free! However, you get the sinking feeling that he'll call on you for a favor sometime. Probably a really big favor.

SECTION B

1. The trial begins without a hitch.
2. The morning of the trial you grab a hot dog and a cup of coffee. Make A Good Amount of difficulty *Moves* roll.
   Success: You make it through the commuter jam without staining your new suit.
   Failure: You spend the rest of the day looking like an idiot, trying to hide the mustard stains as you testify. Increase the difficulty of all success/failure rolls in section 'C' by one level.
3. If you have a lawyer, make a 4-die Some difficulty *Brains* roll. If you don't, use your own *Brains* in a Lots of difficulty roll.
   Success: Halve any penalties against you.
   Failure: Double any penalties against you.
4. The bailiff and judge confer for several minutes; the judge calls you and your lawyer for a quick conference. It turns out that someone forgot 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 trial is postponed—roll again on 'B,' adding one to the result.
5. A fight breaks out in the courtroom as a weirdly-dressed spectator leaps up shouting that Ghostbusters are in league with the devil. You make an impromptu speech and A Good Amount of difficulty *Cool* roll.
   Success: You point out the prejudice to which you are subjected, and the jury takes pity. Lower the difficulty of success/failure rolls in section 'C' by one level.
   Failure: Your lawyer (or friends) try frantically to shush you as you blast your enemies and come off sounding like a satan-worshipper. You lose the trial and pay $1000 times the amount by which you missed the roll (maximum of $10,000).
6. Of your eight character witnesses, one is having a baby, three get into traffic accidents, three are ill, and one has been hijacked to Iceland. You hurriedly round up your garbage man and the girl who sold you Scout Cookies. Make A Good Amount of difficulty *Cool* and *Moves* rolls.
   Succeed at both: You get them both to the trial and their testimony is considered!
   Fail at one but not the other: You get one to the trial, but get a speeding ticket trying to hunt down the other. Pay a $100 fine and lose your license for two months.
   Fail both: You make a complete fool of yourself and lose the trial. Add up the amounts missed by and pay $1000 per point, maximum $15,000.

SECTION C

1. The evidence is clearly in your favor and you win a modest settlement of $100.
2. As the trial proceeds, the judge and jury become more and more charmed by your irrepressible good humor and pluck. By the end of the trial, they hiss at the opposing lawyers and smile dotingly at you. Roll your *Cool* and multiply the total of the dice by $300. That's how much money you win (you may not spend Brownie Points).
3. The opposing lawyers, attempting to strike at the very foundation of your credibility, challenge you to produce a ghost in court. Unfortunately, you only have quick access to a nasty slimer (*Ectopresence* and *Power* of 2). It escapes and *slimes* innocent bystanders. You have four rounds to stop it, or it *slimes* the judge and you lose the case big-time. If you stop the ghost, roll again on ' C' and add one to the result. If you get this result again, treat it as a '4'.
4. The trial turns into an historic event, with the opposition and your side arguing much legal mumbo-jumbo ("The Ghostbusters have callously encapsulated insubstantial entities and despoiled the metaphysical environment," "These ghosts have all been declared legally dead and are therefore without status..."). Add your *Brains* and *Cool* together (and add four more if you have a lawyer) and make a More difficulty Than You Can Imagine roll.
   Success: You win the day and a $20,000 cash award.
   Failure: You lose the day and a $20,000 cash penalty.
5. You realize that you haven't a prayer of actually winning this case. Make a Lots of difficulty *Brains* roll.
   Success: You fire your lawyers and concentrate on media attention. Your appearance on Letterman—and the cash advance for your novel—neatly cancels your huge legal loss.
   Failure: You were right. You are fined $25,000.
6. Just as things look their bleakest, the Mayor arrives and testifies on your behalf. And then the Chief of Police comes. And then the Cardinal. And... everyone is dazzled (including you). The witnesses each mention as they leave that they have a little job for you—but don't worry, it won't take too long. You win the suit, but your mind reels.

Document Research

This comes up a lot, and it's kinda dull to just say "you find what you're looking for" or "tough—no dice" all the time. Use this routine when the Ghostbusters have ample time for extensive research. If they're looking for official documents as opposed to Ghostology-type research, you may have to alter some of the outcomes a little.

SECTION A

1. You find the resources you believe you'll need.
2. You make up a list of the materials you need, and start looking for them. Make A Good Amount of difficulty *Brains* roll.
   Success: You find the place that has most of the things you're looking for.
   Failure: You can't locate any of the resources you need. Roll again on 'A,' adding one to the roll.
3. There is one particular book you're sure you need, but you lent it to a friend about eight months ago. Made A Good Amount of difficulty *Cool* roll.
   Success: You call your friend and get the book back in exchange for returning the friend's hedge clippers.
   Failure: You and your friend have some harsh words. You'll just have to do without the book—increase the difficulty of all success/failure rolls in section 'B' by one level.
4. You go to the library and find a huge stack of books, all of which may have something important in them. Make A Good Amount of difficulty *Muscles* roll.
   Success: You carry them all to your table.
   Failure: You get a hernia trying to pick them all up. Go to the hospital routine.
5. You begin looking for the books you need. One is in the private collection of a famous rival occultist. Make a Lots of difficulty *Cool* roll.
   Success: You talk him into letting you look at the book for ten minutes. Make a Lots of difficulty *Brains* roll—if you fail, increase the difficulty of all success/failure rolls in the rest of the routine by one level.
   Failure: He out-bargains you, and you end up paying $1000 for the privilege of looking at the book.
6. The only place you can find a copy of one of the works you're sure you'll need is in a little occult book shop in the seedy section of downtown. You greet the creepy owner and ask for the book. Make Some difficulty *Brains* and *Moves* rolls.
   Success: You notice something very odd about him—and when he incants a spell in your direction, you're ready to Dodge the strange orange bolt. Under threat of physical death, the little man gives you what you want.
   Failure (one or both): The little demon-worshipper cackles with glee as you succumb to his spell. "If you're interested in the *'Sundry Horrors'* book, you can't be all good!" The next thing you know you're out on the street with the book you needed. But what happened in there...?

SECTION B

1. You look through your chosen material and write down much pertinent information.
2. You comb through many boring accounts of... of...*zzzz*. Make A Good Amount of difficulty *Muscles* roll.
   Success: You manage to stay awake to get to the really juicy stuff.
   Failure: The words begin to blur together and nothing makes sense. You pass over an important piece of information. Add one to the roll for section 'C.'
3. Several accounts seem pertinent to your quest, but they're at odds with each other and make no sense. Make A Good Amount of difficulty *Brains* roll.
   Success: You realize that in one account, a name has been used symbolically rather than logically. You're ready to proceed, but it took extra time.
   Failure: You decide the whole thing is a wild goose chase and move on to the next source. Increase the difficulty of success/failure rolls in section 'C' by one level.
4. You have a tremendous amount of material to cover, so you hire extra help to do index work. Pay $1000. In addition, you know that if you wanted the job done right, you should have done it yourself. Add one to your roll for section 'C.'
5. You begin to put together a pattern of information—but one key piece appears to be missing. Make a Lots of difficulty *Cool* roll.
   Success: You persevere, and after extra days of frustrating search, find the missing piece.
   Failure: You decide that the information you want is in another source, and leave off your research to find it. It is unavailable, and when you go back to what you were doing, you cannot recall the details. Add one to your die roll for section 'C,' and increase the difficulty of the success/failure rolls by one level.
6. In order to get the information you need, you must pronounce, out loud, something which purports to be a *spell of disaster.* The sweat trickles into your mouth as you begin reading. Make a Lots of difficulty *Cool* roll.
   Success: You speak the spell with nary a slip. A demon appears and gives you the

information you need. However, you feel that you have created a rift in the eka-dimensional structure, and he could pop up again at inopportune times.
Failure: Disaster! City blocks are shaken to their very foundation when you say "weather" instead of "whether." Lawsuits begin to trickle in almost immediately. End the routine.

SECTION C

1. You get all the details possible to help you in your adventure.
2. You get almost all the details possible, but a few minor pieces are missing—specific dates, ancestors, etc.
3. You have a mass of data, but it makes no sense. Make a Lots of difficulty *Brains* or *Cool* roll.
   Success: You either use a computer or get a friend to do so, and a pattern emerges. It's not everything, but the key information is there.
   Failure: It's a hopeless muddle. You've got a lot of facts, but no pattern.
4. Everything fits except for one contradictory piece of data. Make a Lots of difficulty *Brains* roll.
   Success: You go back and determine which piece must not fit. You have a broad outline of all the right answers.
   Failure: You cannot figure out what's right and what's not. You have a broad outline of the problem, with one key fact incorrect.
5. Once all the information is gathered, a single name appears to be very important. You pronounce this name out loud—and a physical manifestation of a Sumo wrestler appears and challenges you! Make a Lots of difficulty *Muscles* roll.
   Success: You defeat the wrestler at his own game! He fills you in with sketchy details about the information you seek.
   Failure: You don't even know the rules! After your defeat, the wrestler takes only your clothes and a few valuable possessions before vanishing in a puff of smoke. All your research is gone.
6. Names and places begin to fall together—but unbeknownst to you, they're the wrong names and places. Your information is pretty much wrong down the line, but you think you've got all the answers.

Going to the Hospital

Most of the time, you can just heal somebody up a stat point per day and be done with it. But for solo adventuring or when you feel that the expense of the hospital stay is not enough punishment, run the star through the wringer—er, that is, the hospital routine. You'll be glad you did.

SECTION A

1. You are admitted and shown to a private room.
2. While waiting for admission, you notice a man covered with a sticky goo being admitted. Make a Good Amount of difficulty *Brains* roll.
   Success: You question him while he's waiting, and find out he's had a run-in with a slimer ghost. A possible client when you get out!
   Failure: It looks like he fell into a tub of pink corn syrup. How disgusting.
3. You are left waiting in the admitting room for many hours. Make Some difficulty *Muscles* and *Cool* rolls.
   Succeed Both: You wait patiently (and stoically) until admission.
   Fail Muscles: You lose an additional two points off your stats before you're admitted.
   Fail Cool: You lose your temper and go berserk. You end up in the county jail medical facility—but at least you're being taken care of. End routine.
4. You are asked to fill out a rather lengthy form before you can be admitted. One of the requests is for your birth certificate number, which you don't have. Another Ghostbuster must run through the "Obtaining a Permit" routine before you can be admitted.
5. As you are being admitted, the nurse keeps calling you "Miss Jones" and commenting on what a brave thing you're doing. Make a Lots of difficulty *Cool* roll.
   Success: You convince her to check the records, and narrowly avoid getting vital parts snipped off by accident.
   Failure: You are so flummoxed by this that you don't protest when they wheel you into the delivery room. It takes them a while to realize that you're not pregnant. (Male Ghostbusters—there's a really cute nurse in pediatrics.) Things get straightened out, but you can't start healing for two days.
6. After admitting you, men appear and load you on an ambulance and take you to another, nearby hospital. Roll again on 'A.' If you get this result, you're okay.

SECTION B

1. Your stay is pleasant, and you heal nicely.
2. Your stay is pleasant, but none of your friends come to visit and you get depressed. Make a Good Amount of difficulty *Cool* roll.
   Success: You don't mind—the rest is good for you.
   Failure: You're hurt. Skip one day of healing, and think seriously about the kind of people you associate with.

3. They have you on somebody else's schedule—maybe several somebodies. The night nurse wakes you up constantly to take a variety of pills. Make a Lots of difficulty *Muscles* roll.
   Success: You manage to heal anyway (but skip one day of healing) and make a good friend of the night nurse.
   Failure: You are not making any progress. Roll again on 'B,' and add one to the roll. If you get this result again, you're okay.
4. You and the head nurse have a personality conflict. You can tell there's going to be trouble. Increase the difficulty of success/failure rolls in section 'C' by one level.
5. The treatment you're receiving is lax, and the food is awful, and you're stuck in a room with someone who groans all night. Make A Good Amount of difficulty *Brains* roll.
   Success: You threaten various lawsuits and other retribution. Still, the hospital is overcrowded and the care you receive is not the best. Heal one point for each two days you stay.
   Failure: It only gets worse. Heal one point for each week you stay.
6. In the middle of the night, a beep comes from the PKE meter you snuck in with you. Following the trail, you come upon a bunch of interns summoning ghosts from those bodies in the morgue. Go to another hospital (start over at 'A').

SECTION C

1. You're discharged without incident. Your stay cost $100 per day.
2. There's a minor holdup at the discharge desk. You'll have to resubmit to Blue Cross and pay the entire $200/day up front (go through "Obtaining a Permit" to recover half of this money).
3. At the discharge desk, they give you a hard time about the candy bars and the PKE meter you smuggled in. Make a Lots of difficulty *Cool* roll.
   Success: You charm them and pay $125 per day of your stay.
   Failure: You get belligerent. Your bill comes to $250 per day of your stay.
4. On your last day, you contract a strange disease and lose three stat points. You can be discharged anyway, if you want. If not, roll again on 'C' but subtract one from the roll. It cost you $100 per day.
5. Due to a clerical error, you're being charged for private accommodations with all the trimmings, even though you were not in a private room. Make a Lots of difficulty *Brains* roll.
   Success: You find the error and the problem is corrected. Pay $100 per day.
   Failure: You can't convince them of the error. Pay $500 per day. If you want any money back, you'll have to take 'em to court.
6. On your way to the discharge area, an emergency team grabs you, sedates you, and when you wake up you're short an appendix. Pay $100 per day plus $3000 for the operation. If you want any back, you'll have to go to court.

Other Routines

There are lots of other activities that could be turned into a routine. Here are some suggestions—and again, feel free to create your own!

* Go to Jail * First Date * Hail and Ride in a Taxi * Walk Through Tough Part of Town * Get Inspected by EPA or Fire Department * Be Interviewed by a Journalist * Make a Reservation at Airline or Restaurant *

CHAPTER 6

Ghostology

At the heart of any adventure is a ghost, spook, demon or other weird critter/foe for the Ghostbusters to battle. Sometimes an adventure is built around something bizarre which can't really be classified as a ghost—like aliens from Arcturus, bioengineering experiments gone mad, or the Loch Ness monster. Most of the time, though, the people's choice is a dead guy—a ghost.

Typical ghosts are not real tough to deal with. As your stars will learn, all you have to do to run-of-the-mill ghosts is go in, blast 'em a few times with a proton pack, suck 'em up with a ghost trap—and then it's Filler time. Let's face it—in these cases Ghostbusting is a humdrum, everyday business. Essentially, you're nothing more than a glorified exterminator.

But your adventures won't just be (in fact, will usually *not* be) about everyday ghosts. Ghostbusting is a potentially volatile and dangerous business. No exterminator fears encountering a horde of giant radioactive cockroaches—but it can easily happen to a Ghostbuster.

Once your stars have some experience with mundane ghosts, you'll want to create bigger and badder baddies for them to meet. The simple fact is that any specter worth his ecto-salt is too powerful, shrewd, or enigmatic to be defeated by the simple application of a proton pack. It isn't the typical, humdrum, "zap, zap, in the trap" Ghostbuster's house-call that's going to make a good adventure. You're going to be much more interested in having them face 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. 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) an immaterial ghost.

A proton stream destroys an ectoplasmic being's source of psychokinetic energy (referred to as the spook's *Ectopresence*) by disordering its contact with the otherworld from which it draws its power. But you have to see the spook to shoot it, and even when you can see *something* you may be viewing a manifestation of ectoplasm, and not the ghost itself. So a proton pack, though useful, is not a universal tool.

Despite being immaterial, many ghosts can actually touch and manipulate objects with their hands... er... with whatever manipulatory appendages they possess. For example, a ghost with the *poltergeist* 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 what you want, and when players babble about inconsistency and contradictory paranormal phenomena, grin broadly and say "My how mysterious and enigmatic the ways of these otherworldly creatures." Or something like that.)

At any rate, ghosts have certain qualities in common, and we're going to use the Entity Analysis Form to help you create them and give them life—er, and bring them to full flesh—uh, that is... oh, forget it.

The Entity Analysis Form

Take a look at the "Entity Analysis Form" at page 13 in The Bride of/Son of Ghostbusters rule book. Photocopy this until it gasps for mercy and then use the form to create all your paranormal personalities.

The top of the sheet: At the top, you place the spook's name or classification (such as "Joe" or "Type XIX Intermittent Vaporous Anthropoid Apparition"—see the ghostology discussion in the Player Section) and its goal. Ghostly goals are discussed below in the section, "Ghostly Goals."

Next, you indicate whether it's a physical beastie or an ectoplasmic one; that is, does it have a coherent form most of the time like a were-moose or an animated Plymouth, or is it insubstantial most of the time, like a ghost or my checking account?

Then, you indicate whether it's an intelligent horror (like a vampire or an IRS auditor) or a mindless one (like most ghosts and some civil servants).

Finally, you can fill in the blanks to indicate its appearance.

Traits and Talents: The next box is for Traits and talents. Some paranormal creatures have only the four Traits that stars do (*Brains, Muscles, Moves* and *Cool*); others have only the two ghostly Traits of *Power* and *Ectopresence*. Still others have a mix of the two, as we'll get to later.

Special Abilities and Weaknesses: Here, you record any special abilities which the beastie possesses, and the weaknesses which can be exploited.

History and Notes: On these lines, you record the thing's history, tactics, additional goals, schticks, favorite scare-tactics—anything you figure you'll want to remember.

Bottom of the Sheet: In these blanks, you record the thing's *Power* and *Ectopresence,* its Trait total, and its number of special abilities. This way you can conveniently check all these figures against the "Entity Toughness" table as a quick gauge of how tough your little horror really is.

Now that you have a rough familiarity with the Entity Analysis Form, we're going to forge on ahead and talk, in excruciating detail, about all the ghostly characteristics we've just mentioned. Then we'll build some sort of horrible creature on the Form, just so that we can pretend that *we* know how to use it, and further back in the book we'll present you with an asylum's worth of monsters and weirdos.

Ghostly Goals

Ghosts, like humans, have goals. It's perfectly possible for a ghost to have one of the Ghostbuster goals—fame, money, sex (of a different sort), science, and so on—but most ghosts reanimate themselves 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. For example, if you know that Grandma Biddle died of a heart attack while yelling at little Alice Nigglebaum 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. (the kitties' feeding time) to try to scare Alice Nigglebaum, you'll probably begin to imagine all sorts of interesting events involving Alice, Grandma's 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 even 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 breaks things. An envious ghost haunts a type of person (say, college track stars). Ghosts of these types are obsessive but rarely smart—nearly mindless, actually.

Ghosts with higher powers 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 cab driver, and starts careening around Manhattan at breakneck speed (which, come to think of it, would be awfully tough to distinguish from a regular, non-possessed cabbie).

At any rate, pay careful attention to the goal. Remember the glutton ghost in the first movie? Though it was a pushover compared to the spooks later on in the film, it still had personality; that's what makes it so memorable. This is a comedy game, after all, and there is no comedy without personality.

So think about your ghost or creature when you're creating it; decide what it was like in life, how its history affects it in death, what its major goal is, what its role in your story is, and so forth. Work these out in as much detail as you can stand—and then hope your proton-happy stars don't blast it to ecto-residue before you get a chance to show it off.

Physical Or Ectoplasmic

This choice mostly determines what Traits the critter is going to have.

If it's physical, it will have the four "human" Traits of *Brains, Muscles, Moves* and *Cool.* It can have the *Power* Trait (see below), if it has any special abilities (see the same place) that need *Power.*

If it's ectoplasmic, it will have the two "ghostly" Traits, *Power* and *Ectopresence.* It can have *Brains* and *Cool* if it's not mindless, and it can temporarily take on *Muscles* and *Moves* Traits if it has the *materialize* special ability. All these things—*Power* and *Ectopresence* and mindlessness and so forth—will be talked about soon enough, so hang loose.

Incidentally, ectoplasmic things automatically start off with the *flight* special ability and are always *dematerialized* as per that ability unless they have *materialize.* We'll repeat this later.

Intelligent or Mindless

An intelligent creature is one that can reason. Usually, it can talk as well (but there are exceptions to that). If you want your spook to be intelligent, you can give it *Brains* and *Cool* and talents to match. Don't forget, though, that while it's now capable of outsmarting Ghostbusters, it's also more susceptible to *bluff, con, seduce* and so forth (under the You Buys Your Ticket and You Takes Your Chances rule). Gozer falls into this category; he/she had at least moderate *Brains* and a pretty decent *Cool.*

A mindless critter has an animal-level intelligence. Within a certain range, it can be as bright as you want it to be. At the low end, it can have an intelligence similar to that of a coral reef. At the high end, it can be about as bright as a Russian wolfhound on amphetamines. The glutton-spud falls into this category.

A mindless ghost is more or less immune to trickery not related to its goal. It will mindlessly pursue that goal unless endangered (say, by proton blasts), in

which case it will mindlessly flee until the Ghostbusters have left. Mindless critters have no *Brains* or *Cool* and are immune to *bluff* and *charm* and so on.

Traits and Talents

Having decided whether it's hard or mushy, bright or moronic, you can now decide on the spook's Traits and talents.

For quick reference, give your specter the following Traits:

Physical, Intelligent: *Brains, Muscles, Moves* and *Cool.* Also *Power* if the thing has any special abilities. In this category are things like vampires, sorcerers, and most demons.

Physical, Mindless: *Muscles* and *Moves.* Also *Power* for special abilities. In this category or things like zombies, alien blobs, and some werewolves.

Ectoplasmic, Intelligent: *Brains, Cool, Ectopresence* and *Power.* As discussed below, the *Power* Trait will substitute for *Moves* and *Muscles* if the ghost can physically *manifest* itself. In this category are all self-aware ghosts (which are a distinct minority in the legions of ghosts).

Ectoplasmic, Mindless: *Power* and *Ectopresence.* In this category are all the other (around 90%) ghosts in the world.

Ghostly Power

All ectoplasmic ghosts, and any other type that has one or more special abilities, have a *Power* Trait. [3] *Power* is equivalent to a Ghostbuster Trait, in that it determines the number of dice the ghost rolls in various circumstances. Ghosts with special abilities have *Power* to show how many dice to roll for those abilities. Ghosts that are ectoplasmic have *Power* to substitute for *Muscles* and *Moves.*

When a ghost is hit with a weapon that can affect it (like a proton pack) it loses points from its stats like everybody else. As usual, no Trait can be reduced below zero.

Ectopresence

Ectoplasmic ghosts have one additional Trait, called *Ectopresence.* This is a measure of their paranormal penetration of our dimension. The higher a spook's *Ectopresence,* the more difficult it is to subdue. An *Ectopresence* of 1-4 indicates a fairly weak connection to this plane; such are easily subdued with repeated applications of a proton pack. An *Ectopresence* of 9-12 is a more formidable opponent. There is no established maximum for *Ectopresence*—a metaspecter like Gozer may have an *Ectopresence* of 100 or more. There have been few volunteers eager to gather experimental data on entities with high *Ectopresence,* presumably because such entities can pound a researcher into hamburger quicker than you can say George A. Romero.

As you know, when any entity, be it dead or alive, is hit with a weapon, some amount is subtracted from its stats. Ghosts, which only have two or three stats, have *Ectopresence* as an additional Trait that never rolls dice. To put it another way, when a ghost loses *Power* points, it rolls fewer dice, moves slower, and in general is weaker. When a ghost loses *Ectopresence,* there is no special effect. Presumably, then, ghosts will take their stat losses in *Ectopresence,* ***however...*** when a ghost's *Ectopresence* hits zero, its ties to our dimension are so weak that it is helpless, and can be maneuvered into a ghost trap by a pair of proton packs set on Containment. So although losses to *Ectopresence* don't in and of themselves weaken a ghost, if it loses all *Ectopresence,* it's doomed.

The ghost is not banished or permanently weakened by this—it still must be trapped. Otherwise, if left undisturbed, it will slowly regain *Ectopresence* (like a Ghostbuster heals) until it's as good as new. This process is not much fun for the ghost, though, so most will make every effort to get out of the vicinity after their *Ectopresence* starts getting dangerously low.

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

How High the Traits?

Once you've decided the type of entity, how do you decide what amount of Traits to give it? Just like before—base your decision on what you want the spook to do and how tough it's supposed to be. The table below will give you a good gauge for the type of spook you want.

Instant Trait Rate Table

Toughness	Power	Special Abilities	Ecto-presence	Brains & Cool
Pushover	1-2	1 (L)*	1-4	1-3
Day's Work	3-4	2 (1G,1L)	5-8	4-6
Tough Nut	5-6	2 (G)*	9-12	7-9
Dangerous	7-9	3 (1G,2L)	13-16	10-12
Demon Class	10-12	4+ (2G,2L)	17-20	13-15
Superghost	13+	Lots	21+	16+

*(L)= Lesser ability; (G)= Greater ability

[3] *There are exceptions — see the individual special ability descriptions for details.*

Physical, Intelligent: Use the *Ectopresence* range for *Moves* and *Muscles* scores (divide up the points listed between the two Traits, in any way you see fit). *Brains* and *Cool* scores are also divided from their pool. If the ghost has no abilities (and thus no *Power*), bump it down one level on the Toughness table.

Example: a Golem with *Moves* 5, *Muscles* 5, *Brains* 4, *Cool* 4 (normally a Tough Nut) would only be a Day's Work if it had no abilities or *Power*.

Physical, Mindless: Use the *Ectopresence* range for *Muscles* and *Moves* scores; ignore the *Brains*/*Cool* scores and bump it down one level of Toughness. Even if the entity has no *Power*, don't bump it down another level.

Example: a blob with *Moves* 6 and *Muscles* 6 would be a Day's Work whether it had an ability or not (you never bump down more than one level).

Ectoplasmic, Intelligent: Use 'em all, just as listed on the table.

Ectoplasmic, Mindless: Use only *Power* and *Ectopresence*, ignoring *Brains*/*Cool*. Bump the creature down one level on the table.

Special Abilities

"Is it just a mist — it doesn't have arms or legs?"

Some ghosts spew ectoplasmic slime. Others are poltergeists. Still others emit hideous noises, or smells, or both. Inventing new special abilities can keep you entertained and your stars guessing with every encounter.

Each time a ghost uses one of his special abilities, roll as many dice as the ghost's *Power* (include the Ghost Die.) Special abilities are used just like Traits or talents; the ghost's total roll must equal or exceed a difficulty number to succeed. You can use the UHM as given to determine special ability successes and failures.

Remember, 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.

What follows is a really huge list of special abilities, with values for toughness, duration, and so on. Abilities are rated as *Lesser, Greater,* or *Both* (if the ability comes at more than one level of toughness). The significance of this will become clear in time, young pupil. Just you wait.

Special Ability	Category
Animate	Greater
Control Mind	Greater
Creature Feature	Both
Dematerialize Object	Greater
Dematerialize Self	Lesser
Dimensional Transfer	Greater
Flight	Lesser
Frog 'n' Prince	Both
Growing	Greater
Invisibility	Greater
Make Illusion	Greater
Materialize	Lesser
Murphy	Both
Physical Immunity	Both
PKE Analysis	Lesser
Poltergeist	Both
Possess	Lesser
Proton Immunity	Both
Read Mind	Greater
Shrinking	Lesser
Slime	Lesser
Summon Pests	Greater
Teleport	Lesser
Terrorize	Greater

Animate: This is a Greater special ability, allowing the ghost to cause 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 and coil around hapless Ghostbusters, and other Fun Things.

The ability requires the *Power* Trait. The ghost rolls his *Power* dice when attempting to *animate* things—the number rolled is the maximum number of things *animate*-able. If a Ghost is rolled, double the number.

When *animated* objects attack a Ghostbuster, the combined *Muscles* of all the objects is equal to the ghost's *Power*. If someone fights an individual animated object, divide the *Power* among the *animated* items. If this would leave the object(s) with a *Muscles* of less than 1, treat it as a "1."

Control Mind: This is a Greater special ability which allows a ghost to control a human mind without physically possessing the human. This effectively turns the target into the ghost's slave until the ghost decides to do something else. Then the target regains control, bewildered (not to say bewitched and bothered) as if suddenly awakened.

This ability requires the *Power* Trait. Roll the spook's *Power* dice against the target's *Cool* (targets without *Cool*—like friendly ghosts—cannot be *controlled*). If the ghost wins, the target is *controlled,* but can occasionally (like when you feel it's the right time, but not too often) roll *Cool* dice again to break free. If either side rolls a Ghost in the opposed roll, the target cannot break free until the ghost says so.

Creature Feature: This is a Lesser or Greater ability, allowing the entity to take on one or more animal (or monster) forms. This is an ability for physical creatures only.

The ability does not require *Power*. If the entity takes *creature feature* as a Lesser ability, it can change into one designated form—for instance, a cat, a bear, a bat, or a dancing cigarette pack.

If the entity takes *creature feature* as a Greater ability, it can change into as many different forms as you will allow. For instance, a vampire might change into a bat and a wolf and a rat, while a witch might be able to change into any animal form.

The entity's Traits and talents do not change when the entity does; *creature feature* only instills changes to the physical form (if the creature chosen can fly, or has horns, the changed entity can fly or has horns. But *creature feature* cannot give an entity in giant-lizard form fire-breathing abilities). This ability has no time limit. The entity may change size, within limits, to reach his *creature feature* form... but if the size change is too great—if it approximates the size changes appropriate for the *growing* or *shrinking* abilities—then the entity should also have that ability.

Dematerialize Object: A Lesser special ability, this is the ability to make things disappear. The ghost *dematerializes* all of an object at once—he cannot cause just a part of it to go away.

This ability requires *Power*. You should determine the difficulty of *dematerializing* the object in question; small things (like a refrigerator magnet or other 0-hands objects) are Very Little or Some difficulty. 1/2-hand items are Some or A Good Amount of difficulty. 1-hand items are A Good Amount or Lots of Difficulty, and 2-hand things (like refrigerators or tractor trailers) are Lots, Whole Lots, or even More difficulty Than You Can Imagine. Use your discretion, and roll the ghost's *Power* to beat the difficulty. Rolling a Ghost always succeeds, regardless of difficulty.

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

A *dematerialized object* reappears somewhere silly at a dramatically appropriate time (like the ECTO-1 replivehicle appearing on the roof of City Hall during a conversation with the Mayor) or after about five minutes per *Power* point the ghost has. If a ghost attempts to *dematerialize* something new, the old *dematerialized* item reappears.

Dematerialize Self: A Greater special ability. This ability may only be taken by physical entities. It allows the entity to take on a vaporous form like that of a ghost.

The ability does require *Power*. When *dematerial*, the entity is immune to harm from physical objects, and has a temporary *Ectopresence* Trait equal to its regular *Muscles* score. Hits from a proton pack subtract only from the creature's *Ectopresence*, and when this reaches zero, the creature must revert to physical form.

An entity can only remain *dematerial* for five minutes times its *Power*. (For instance, if its *Power* were 5, it could remain *dematerial* for 25 minutes at a stretch.) Once the entity rematerializes, it must remain physical for one full hour before using *dematerialize* again.

Exception: If a physical entity has both the *dematerialize* and *possess* abilities, it can *dematerialize*, enter and *possess* the victim's body, and remain there indefinitely (until it wanders off, grows bored, is exorcised, etc.). Even though a *dematerial* entity is usually visible, when it *possesses* a victim it is not visible.

Flight: A Lesser special ability which, oddly enough, allows the ghost to *fly* around rather than having to walk, run, swim, or crawl.

This ability requires *Power*. An entity may *fly* as high as you consider appropriate; obviously a space-suited alien with a jet-pack is able to *fly* higher than a bird, which has to breathe, and a bird *flies* higher than a ghost, since ghosts never seem to get higher than a few stories off the ground.

You'll recall from the "Movement" section that a star or extra moves as many hexes in a Combat Turn as his or her *Moves* Trait. Well, a *flying* entity *flies* as many hexes in a Combat Turn as its *Power* Trait. Just because something can fly don't mean it's fast.

Any ectoplasmic entity gets this ability for free (since it has no feet). An entity with *creature feature* ability can choose a shape which has flight, in which case it flies as fast as its *Moves* Trait. There is no time limit to this ability.

Frog 'n' Prince: This ability can be Lesser or Greater. It is the classic wicked witch ability to turn things into other things.

This ability always requires the *Power* Trait. When trying to turn a person into something different, the entity rolls its *Power* like a 5 range max, 1 increment weapon. This attack can be dodged. If the attack hits the victim, it is changed into... something different. When trying to change an inanimate object into something different, you set a difficulty value for the object, just like for *dematerialize* object: the more massive the object, the harder it is to change.

Taken as a Lesser ability, *frog 'n' prince* allows the user to change the victim into one pre-specified object. (For instance, a fairy tale witch might change things into frogs.) The victim stays in his new form for the standard duration (five minutes times *Power*), and then reverts to its normal form.

Taken as a Greater Ability, *frog 'n' prince* allows the user to change the victim into any object the user wishes. (For instance, the entity may change one Ghostbuster into a frog or lamp, change another into a dog, television set, sexy French maid, etc.) The victim stays in the new form "permanently"—i.e. the change doesn't wear off—but you should figure out some action, spoken word, or other circumstance which will change the victim back to normal. (For instance, a princess kisses the frog, the victim-as-bird

eats a worm, the French maid... well, never mind.) When this circumstance takes place, the victim returns to normal.

At either level of toughness, if the entity tries to change the victim into something really ambitious (like a tractor/trailer rig or the Eiffel Tower), add to the difficulty of the to-hit roll. When in the new form, the victim will have the abilities and mannerisms of the new form, and remember all actions taken if he changes back to normal.

Growing: This Greater special ability allows the entity to change size in an upward direction—to *grow.*

For most purposes, it really doesn't matter how big a star or extra is. Two feet, twelve feet—the entity is equally easy to hit in combat, and the amount of damage it does depends on *Muscles,* which is independent of size, etc.

But when something is *really* big... *monstrously* big... when it dwarfs construction equipment, smashes buildings, and has movies about it made by Japanese film makers—then it requires the *growing* ability. This ability can be taken multiple times (for instance, an entity with three special abilities might take three *growings* and be really, really huge).

Each *growing* ability taken will give the entity the following benefits and problems:

1. The entity receives +3 to its *Muscles.*
2. The entity receives +1 to its *Moves* Trait, but only for the purposes of determining its speed of movement. (Though it looks like it's moving in slow motion, it's actually going pretty fast.)
3. The entity is easier to hit with ranged weapons. Simply decrease the final difficulty level by one for each growing ability the entity has. Entities with growing cannot Dodge.

One *growing* ability makes an entity from 30 to 60' tall. Two *growing* abilities makes it 61 to 120' tall, and each additional *growing* ability doubles the size after that.

The entity does not need a *Power* Trait if *growing* is a "permanent" ability—that is, the entity is always big. If the creature can turn the ability on and off (suddenly ballooning up from mouse-size to 60' tall) then it needs *Power,* and the effect lasts for the standard duration (5 minutes times *Power*), and it cannot *grow* again for at least an hour.

Invisibility: This Greater special ability allows the entity to turn *invisible* at will. Turning *invisible* takes a full Combat Turn, so Ghostbusters can always blast the poor sod as he's changing. When someone is *invisible,* it's a Lots of difficulty *Brains* roll to engage in hand-to-hand combat or fire at him at all.

This ability requires *Power*—the *invisibility* lasts for the standard duration (5 minutes times *Power,* one hour between successful uses). An entity may take this ability twice and not need *Power,* remaining *invisible* permanently (until covered with paint, or flour, or whatever).

An entity with *invisibility* may decide to let someone see him while remaining *invisible* to others. The entity may also speak to this person and have no one else hear the conversation. The entity may, at will, decide that this person cannot see him and so fade from the person's sight as well.

Make Illusion: A Greater special ability allowing a ghost to *create illusory objects* or people—or even other ghosts. Illusions can be 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 dancing chicken. Generally the illusions are related in some way to the ghost's goal, and make an interesting intellectual puzzle for the Ghostbuster.

This ability requires *Power.* When a ghost *makes an illusion,* roll its dice vs. the difficulty of the illusion (examples: mist over a small area—Very Little difficulty; a huge pterodactyl circling the Empire State Building—More Than You Can Imagine).

Illusions last about five minutes per *Power* point the ghost has (the standard duration), but if a Ghost is rolled during creation, the thing hangs around as long as the ghost wants.

Ghostbusters can figure something is an illusion by deduction, but if they only suspect then they must make sure by matching *Brains* vs. the ghost's *Power.* Illusions are tricky things to referee. Are they real if the observer believes in them? If he closes his eyes, do they still work? What about if he closes his eyes before he sees the illusion? You'll have to decide these things for yourself... good luck.

Materialize: A Lesser special ability allowing the ghost to take physical form—as a dancing skeleton or a walking statue, or whatever. Normally a ghost has one physical form it uses, though there are exceptions.

This ability requires *Power.* Once the ghost has physically *materialized* (which is always successful) it uses its *Power* in place of *Muscles* and *Moves* scores. It is possible to arm-wrestle or sword fight a dancing skeleton, for instance; conceivably a ghost can do physical damage in this case.

Reverting to ghost form takes the ghost a few seconds, allowing the Ghostbusters at least one chance to do something before it fades away. *Materialized* ghosts are susceptible to proton pack attacks. A *materialized* ghost *cannot* suffer *physical* damage. For example, if a dancing skeleton's arm is cut off, it can just reach down and reattach it.

Murphy: This ability can be Lesser or Greater. Named for Murphy's Law (if something can go wrong, it will), it allows the ghost to make things go wrong, to break machines or burn out lights or cause proton packs to misfire, etc.

As a Lesser ability, it does not require *Power.* The ghost's presence simply requires the Ghostbusters to make an extra roll of the Ghost Die—and if the Ghost

comes up, to treat it like any other Ghost roll for whatever they were trying to do. The ghost can use this ability once per Combat Turn.

As a Greater ability, the ghost must have *Power.* Whenever the ghost wishes, it may attempt to bollux some specific thing (even if that thing is not rolling dice at the moment). Determine a difficulty number and roll *Power* dice to see if the item is *murphied.* Causing a breakdown in something already prone to failure is Some difficulty (like a rusted '56 Willys Overland roadster which hasn't been repaired in thirteen years); making something reliable *murphy* is Lots of difficulty (like a well-maintained digital watch).

Physical Immunity: This can be a Lesser or Greater ability. This ability makes an entity very tough to hurt. Physical entities and ectoplasmic entities with the *materialize* ability may take this. It does not require *Power,* and works all the time.

An entity with the Lesser ability subtracts 5 from all attackers' rolls for purposes of damage (the blow or stream may still hit, but it just won't hurt). An entity with this Greater ability subtracts 20. This can make the creature nigh unto invincible—so make sure that such a monster has weaknesses that the Ghostbusters may eventually discover and exploit.

PKE Analysis: This is a Lesser special ability. This allows the entity to *sense psychokinetic energy* like a PKE meter does, and even figure out what's causing it.

This ability requires *Power.* Whenever there's PKE activity in the area, the entity rolls its *Power* dice to beat a difficulty you decide on. Detecting a memory of long-extinguished activity would be More difficulty Than You Can Imagine. Detecting the residue of a semi-retired ghost might be Lots of difficulty, and detecting the energies of a ghost that has just appeared behind you would be Some. If the entity suddenly arrives in the middle of a multiply-haunted graveyard, operating sacrifice boutique, cthonian horror emporium, or other center of powerful PKE activity, he or she should have an automatic success—he can't *not* feel the energy.

Having detected the energy, the entity can try to *analyze* it (taste its "flavor," so to speak), again with a *Power* roll with the same difficulty as the first roll. If he's successful, you can tell him things like "This is normal haunting energy" or "I sense something... a presence I've not felt since...."

This is an especially appropriate ability for a witch or psychic, or perhaps an incorporeal bloodhound. This ability comes with a Weakness, however: a star or extra with this ability loses two dice from its *Cool* when trying to resist *terrorize* attacks.

Poltergeist: This ability can be Lesser or Greater. In general, *poltergeists* (POLE-ter-guysts) specialize in levitation and telekinesis, i.e. tossing things around without touching them. Vandal ghosts especially like this ability, since they can crash all the dishes off the shelves at once, and from a distance, instead of having to go over and pull them down one by one.

This ability always requires *Power.* When a Ghost uses *poltergeist,* you determine the difficulty based on the size and number of items it wants to move around, and make a *Power* roll. If it only wants to lift a small object (*Muscles* 0 or 1) the task might be Very Little or Some difficulty. *Muscles* 2 and 3 objects are Lots and Whole Lots of difficulty, and so on. If it wants to make the Brooklyn Bridge vibrate like a plucked string, the difficulty could be 40 or 50.

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

As a Lesser ability, the ghost may not move living things around. As a Greater, the ghost may toss living things (like cats, Mayors, and Ghostbusters) around like dice... but be restrained, and increase the difficulty one level for moving living things.

Possess: This is a Lesser Ability allowing the 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's usually pretty obvious to an observer (remember Dana Barrett *possessed* by Zuul?).

This ability requires *Power.* A *possessed* star or extra uses his or her own *Moves* and *Muscles,* but the ghost's *Power* is used for *Brains-* and *Cool*-related rolls. The ghost has no access to the memories, knowledge or personality of the person whose body it occupies.

When a ghost attempts to *possess,* match the ghost's *Power* against the victim's *Brains.* If the attempt fails, the ghost may not attempt to *possess* that person for at least an hour (unless it rolled a Ghost, in which case it can try again whenever it wants). If the ghost wins, it takes over. This ability is only appropriate for intelligent spooks (even the Keymaster, strained through Louis Tully's personality, still had the capability for some rational thought). There is no time limit on this power; as long as the spook can stay within the victim (certain exorcism rituals might be useful here), the *possession* continues. Note: the *Cool* talent *imitate* will help a ghost pretend to be the person being possessed.

Proton Immunity: This can be a Lesser or Greater special ability. Both physical and ectoplasmic beings may have this ability. It does not require the *Power* Trait.

An entity with this ability (as you might have guessed) is immune to proton pack attacks. Such attacks have no effect. Physical entities take this as a Lesser ability, ectoplasmic ones as a Greater ability. There is no time limit to this ability—it operates all the time.

Be careful when assigning this ability to an entity that also has *physical immunity*—such a monster can usually only be defeated through its Weaknesses (see below), like Gozer.

Read Minds: A Greater special ability; read minds allows the ghost to *read a person's thoughts* and find out his or her plans for the near future.

This ability requires *Power*. When the ghost attempts a reading, it rolls *Power* dice versus the victim's *Brains*. If it wins, the ghost *reads* the target's *mind* and knows its upcoming plans (like what it's going to do in the next several Combat Turns—degree of success based on UHM). The target knows its mind is being unrolled like a scroll, unless the ghost rolls a Ghost, in which case the target is blissfully unaware of its predicament.

If the target finds out its mind is being probed, it can fight back by matching *Cool* vs. the ghost's *Power*. If successful, he or she manages to concentrate on things like wheelbarrows, Madonna videos, and ear wax, preventing the ghost from learning anything useful.

Shrinking: This Lesser special ability allows an entity to become smaller. It acts like *growing*, in that normally a creature's size is irrelevant—but when it is *very* small, it needs the *shrinking ability*, which can be "bought" many times, like *growing*.

Each *shrinking* ability lowers the entity's *Muscles* by 2, and its *Moves* by 1 (but only for the purpose of movement). It also increases the difficulty to hit the entity by one level in ranged combat (e.g., a Lots of difficulty shot becomes Whole Lots when attacking an entity with one *shrinking* ability). Finally, for each *shrinking* ability a creature has, give it +3 dice of *sneaking* (as though it had an extra talent—or, if it already has a *sneak* talent, increase the number of dice).

An entity which is to be anywhere from 1' tall or long to 6" tall or long should have one level of *shrinking*. An entity 6" to 3" should have two levels. An entity 3" to 1-1/2" should have three, and so on (each level of *shrinking* halves the size of the entity).

Shrinking, like *growing*, can either be always on (requires no *Power* Trait, the entity is naturally that small) or temporary (the entity can *shrink* at will, stay shrunk for the standard duration (5 minutes times *Power*), and must stay large for one hour after *shrinking*.

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

This ability requires *Power*. A ghost *slimes* one person or object per attack. The ghost uses its slime as a weapon with a 1 range max, 1 increment difficulty—in other words, the attack is Very Little difficulty, but only works at one-hex range. When the spook hits, its target is gummed up, grossly hindered, and his or her Ghostbuster suit is ruined.

Being *slimed* is also un*Cool*. If a star is *slimed*, all the "hits" must come from the *Cool* Trait until that Trait is "0." If a Ghost comes up on a successful *slime* attack, the target is so gummed up he can hardly move until someone helps wipe the nasty stuff off. If the Ghost comes up on a failed attack... see page 15 for an example of what might happen.

Summon Pests: A Greater ability. This allows a ghost to *summon* and *control* cockroach hordes, swooping bats, clouds of flies, creepy spiders, whining cats, lurking snakes, bratty children, surly people who ask you for money, and other annoying stuff. Generally a ghost *summons/controls* one specific type of pest (insurance salesmen, say) but there are exceptions.

The ghost needs *Power* for this ability. When a *pest-summoning* attempt is made, assign a difficulty based on the number and annoyance value of the things summoned. Summoning a horde of roaches in a Lower East Side tenement is Very Little difficulty. Summoning a million lions at the South Pole is More Than You Can Imagine and beyond. The summoned things hang around for the standard duration (5 minutes times *Power*, one hour between successful uses) unless a Ghost is rolled, in which case they're there to stay.

Teleport: This is a Greater special ability which allows an entity to instantly transport itself and other objects to another place, without physically crossing the space in between.

The difficulty of *teleporting* (rolled on the entity's *Power* Trait) depends on how far the teleporter is going and how much extra weight he's carrying. Take a look at this:

Approx. Weight	Range——————>> 1-100'	101-1,000'	1,001'-2 miles
1-2 Men	S	GA	L
to 1 ton	GA	L	WL
to 10 tons	L	WL	MTYCI

In this chart, each 10x distance is another column to the right, and each 10x weight is another row down. Once you pass More Than You Can Imagine, just keep increasing difficulty by 10 or so points.

Terrorize: A Lesser ability. A ghost with this ability can evoke a paralyzing or panicking fear. Some ghosts always look this way. Others look normal until they transform, like the library ghost in the first movie. Still other ghosts are subtler, using a variety of effects over time to chip away at a Ghostbuster's composure. While a *terrorize* attack is recognizably visual, it is actually a mental attack and works whether or not the hapless Ghostbusters close their eyes.

This ability requires *Power*. Match the specter's *Power* against the *Cool* of each and every Ghostbuster in the room. Those that have their *Cool* overcome panic and flee (or are rooted to the spot,

depending). If a Ghost is rolled, the Ghostbuster might run until next Tuesday, or faint dead away.

A Ghostbuster who is not overcome with terror cannot be *terrorized* by that ghost for at least an hour. A truly spectacular roll is worthy of immunity ("You again? Don't you think that headless corpse routine is a little tired?").

Weaknesses

As you see from the special abilities list, spooks and slimers can do a lot that Ghostbusters cannot do.

So there's an important fact you can't afford to forget: the tougher your spook is, the more severe the Weaknesses it must have. If it doesn't have some whopper of a Weakness that the Ghostbusters can eventually discover and exploit, it won't be dramatic and exciting—it'll just be Too Darn Big to Fight.

Look at Gozer, spook supreme from the first movie. He/she didn't have any Weaknesses that we could see at first, but the dimensional portal device/spell that allowed him/her to reach the Earth did; it could be closed by a careful application of Egon's *Brains* (and dexterous use of the proton packs, natch).

Following are some common types of Weaknesses which you can paste onto your own favorite specters, slimers, monsters and godlings.

Backlash: There's always the possibility that the Ghostbusters can use the ghost's own abilities against it. That's what happened in the movie—the Ghostbusters reversed the energy flow of the mystic portal and Gozer and company were hurled back into their plane of origin.

This is something that can be figured out with research, or (as with the movie) something that can be ingeniously hit upon and effected out of the blue.

Defense Cracker: Then there is the object, weapon, spoken formula, whatever, that completely ignores the spook's defenses. A classic example is the vampire. Figure that the average vampire has Greater *physical immunity,* so that it will take a nuke to hurt him; however, the vampire has a couple of defense cracker Weaknesses.

First, wooden stakes through the heart ignore that old *physical immunity*—use a wooden stake on him and he's just like any Joe (with *Muscles* and *Moves* of 9, that is).

Second, sunlight wipes him out. Each Combat Turn he spends in sunlight costs him the number of Trait points listed on the next highest level of the UHM scale. When one of his Traits hits zero, he's powder.

(Of course, stars can't be too cocky about "known" weaknesses such as this. *Your* vampires might love sunlight, but hate fluorescent light bulbs. They might be immune to wooden stakes, but croak at the sight of T-bone steaks...).

Inhibitor: There is some object that will keep the monster at bay, or keep him from moving around and causing mayhem regardless of his/her/its abilities and Traits. For instance, a demon's inhibitor is a properly-ordered pentagram; a vampire's is the cross.

The Ghostbusters have to use research and observation to discover what keeps the bad guy at bay... but just because they figure out what it is doesn't mean it will be easy to implement; it's not, for instance, going to be easy to trick a cunning, millennia-old demon into stepping into an imprisoning pentagram.

Motivator: It could be (and often is) that the spook's source of energy is not within the spook itself. A tidal wave of zombies might, for instance, be powered by a magically-attuned propane stove upon which a gross-smelling stew must be kept boiling.

This is another good option for the "last-minute inspiration" school of happy endings. The stars could, in the example above, detect (with *Brains, smelling,* or PKE meters) that there is a strong flow of PKE (plus a finger-tipped tendril of foul smell) from some distant point to the line of zombies. They'd have to follow their PKE meters (or noses) like Geiger counters back to the (doubtless well protected) Soup Kitchen of the Kinda Undead, defeat the mystic enemies guarding the propane stove, and shut it off... a much more energy-efficient method of stopping monster invasions than defeating each zombie one at a time (and sometimes more than once!)

Secret Fear: There's something that *terrorizes* our ghostly friend (fiend). The Ghostbusters' methods for finding out what it is can include research, observation of the ghost's actions, and similar methods. Then they must collect whatever it is the ghost fears, and confront the spook. When this happens, the specter can run screaming for an alternate dimension, lose all its powers, or be weakened in some other profound way.

Secret Goal: The ghost has a goal that it must accomplish. All it has to do is accomplish this goal and it will dissipate into happy-land for eternity. But for whatever reason it cannot or will not tell frail mortals what its goal is. Perhaps it's mindless and cannot articulate its wish. Perhaps part of the curse or whatever keeps it on this plane prevents it from telling others what it needs.

Whatever the reason, our stars must observe the ghost's actions, research the ghost's background, or perhaps reconstruct a crime or force a confession from some witness to an old sin. If they can do this while surviving the ghost's actions, they can solve the ghost's problems, and it will cheerfully vanish at that time.

Example: A ghost of a man killed while watching an episode of an old sitcom haunts his building, waiting for a rerun of a show cancelled twenty years before. Meanwhile, he bolluxes up TV reception and slowly cuts off the residents from the rest of the world. If the Ghostbusters successfully do research

into his history, they can discover what show he was watching, rent a VCR and an archival tape, and put the poor soul to rest.

Sample Beastie

Now let's use everything we've learned so far to create a sample monster.

For our sample monster, let's choose something nasty and complicated so that we can use a lot of the stuff we discussed above.

Let's put together a monster that can be physically intimidating but is also magically very powerful, a master spook which will take a movie's worth of Ghostbusting to find and defeat.

> Rei was a Third Dynasty priest of Uert-Hekeu, a long forgotten Egyptian magic-goddess. He was a powerful practitioner of magic... powerful enough to worry the Pharaoh Xosh. When Rei died—prematurely, of poison—he was ritually mummified and entombed in a small pyramid.
>
> However, because he was so practiced in magic, dying and mummification did not fully kill him... the Seven Spirits kept to the wrapped corpse, and eventually Rei woke up again—a little worse for wear, but still functional.
>
> Bored by his stone surroundings, Rei eventually broke out and resumed his study of magic. Using his powers to conceal his ghastly appearance (centuries of being dead has that effect on people), he wandered from city to city, library to library, always adding to his store of knowledge. He passed more centuries this way, until one evening he took a short nap. He napped for quite a while, in fact—more than two thousand years.
>
> He woke up (just a few minutes ago) in a glass case in the New York Metropolitan Museum of Art (or any museum in your campaign city), terrifying a tour guide and sixteen sightseers from Iowa. Disturbed at his surroundings, he left the museum and began wandering.
>
> It swiftly became obvious that the world had become very strange. He'd evidently slept too long and let the world go to pot. He'd just have to straighten that out with his magics—in a few days, everything will be put to right again.

Okay, so there's our sample history. This cat's obviously old, cranky, powerful, deluded, and scary. Now let's turn all this into game terms.

Name, Goal, Description

Name: Rei, Priest of Uert-Hekeu, Shaper of the World (As It Oughtta Be).

Goal: Restoring the Old Egyptian Kingdom

Description: Rei stands 6 1/2' tall, with the bandages of a mummy, bright eyes, mouth not showing. He is usually in motion and constantly followed by a small but persistent cloud of moths who are desperately trying to eat his bandages. They seem to be the only things immune to his abilities or awesome presence.

Type of Entity

Rei is of the physical/intelligent persuasion.

Traits and Talents

Being a physical/intelligent fellow, Rei gets *Brains, Muscles, Moves,* and *Cool;* because we know he's a nasty sorcerer, he's going to have loads of *Power.*

Looking at the Entity Toughness Table, and deciding that he should be a big nasty, good for an entire storyline, let's call him Dangerous. This means *Power* 7-9 with 3 special abilities (1 Greater and 2 Lesser, but we'll fudge that), *Muscles/Moves* 13-16, *Brains/Cool* 10-12. Let's begin like this:

Brains	4	Egyptian Trivia	7
Muscles	9	Smash Inanimate Objects	12
Moves	4	Silent Shamble	7
Cool	6	Be Unmoved	9
Power	10		

Note that his talents are all old-time stuff. Obviously he couldn't have any modern talents. Pretty nasty, eh? Especially if you're furniture. Oh, and you'll notice that we've exceeded the recommended limits for "Dangerous" *Power.* This is because we want him to pull of really mind-bending illusions, and because the GM can do anything he wants. So there.

Special Abilities

Now, for Rei's arsenal of special abilities. He has:

Frog 'n' Prince: At the Greater level. He turns people into ancient Egyptians (costume and all). While so transformed, they wander around praying to

the Egyptian deities, trying to figure out what's going on and ignoring people who protest that this isn't Memphis (unless that's where you live). Professions and mannerisms are maintained: cabdrivers operate carry-chairs, priests are priests, cops turn into guardsmen, and the Mayor will probably be Pharaoh. (Can you imagine Ed Koch on the throne of Egypt? Hmmm...)

A person can be cured of this *frog 'n' prince* by a sudden shock of modern life—and not just seeing a car, either. He has to be forced to look at cable TV, or eat a Twinkle Snak-Kake, etc.

Make Illusions: Rei can *make an illusion* of anything, but he only uses this power for one main purpose: to turn Manhattan (or wherever) into an ancient Egyptian metropolis. He'll ascend to the top of, say, the Empire State building, changing everyone he meets into Egyptians, and *cast the illusion* that this landmark building is actually the Empire State Pyramid. As he changes more and more people into Egyptians, his influence grows and the area covered by his illusion does, too... until, of course, it covers the entire world.

Summon Pests: Rei can *summon pests* in vast quantities, all of whom have Egyptian motifs—lesser mummies, jackal-headed servants, locusts, frogs....

And yes, a fourth ability (because you can do anything):

Terrorize: Rei is not subtle. He *terrorizes* by *making the illusion* that he's someone inoffensive and then revealing himself (with appropriate roar and upraised arms) for the shambling, bandaged thing he really is.

Weaknesses

Right now Rei is an odds-on favorite to take over the world—so let's do something about it. Let's give him a few chinks in his armor.

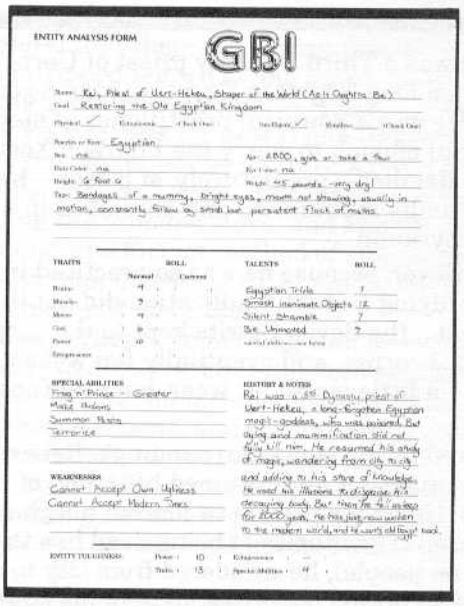
1. Secret Fear: Cannot Accept Own Ugliness. Rei *casts an illusion* of a handsome young Egyptian over himself, or appears in his bandages. Why doesn't he ever take those moldy things off? It's because he can't accept that he's pretty much a decaying dead thing. If forced to confront his own, un-illusory, unbandaged visage in mirror, his mind will snap and the magics that bind his un-flesh will vanish with a lot of spectacular pyrotechnics.

Even when the Ghostbusters figure this out, they have to find Rei and tear his bandages off, and then make him confront his reflection. One suggestion: Egon figures out a way to cancel the simple spell that protects Rei from his personal flock of moths—and they strip the bandages away in seconds....

2. Secret Fear or **Inhibitor:** Cannot Accept Modern Times. Rei has no tolerance for any culture other than the ancient Egyptian. An overwhelming confrontation with the modern world will send him into retreat. Figuring this out is the easy part; the harder task is implementing the "overwhelming confrontation." Perhaps Egon can put together a holographic projector while Ray and Peter splice together a montage film showing today's world at its worst. Then they have to sneak the huge device into the center of Manhattan-on-the-Nile while fending off attacks by Rei's fervent followers. Naturally, confronted with his own pitiful state of anachronism, Rei will go back to sleep, or crack up and be placed in a straightjacket for harmless transportation to Bellevue.

The Result

And here's Rei, entered on an Entity Analysis Form:


ENTITY ANALYSIS FORM

GBI

Name: Rei, Priest of Uert-Hekeu, Shaper of the World (As It Ought to Be)

Goal: Restoring the Old Egyptian Kingdom

Physical: ✓ Extradimensional: ___ (Check One) Ion Charge: ✓ Weightless: ___ (Check One)

Species or Type: Egyptian

Sex: ma Age: 4800, give or take a few

Hair Color: na Eye Color: na

Height: 6 feet 6 Weight: 45 pounds - very dry!

Description: Bandages of a mummy, bright eyes, mouth not showing, usually in motion, constantly driven by small but persistent flock of moths

TRAITS	ROLL Normal	ROLL Current
Brains	4	
Muscles	9	
Moxie	4	
Cool	8	
Power	10	
Telepathy	1	

TALENTS	ROLL
Egyptian Trivia	7
Smash inanimate Objects	12
Silent Shamble	7
Be Unnoticed	7

SPECIAL ABILITIES
Frog 'n' Prince - Greater
Make Illusions
Summon Pests
Terrorize

WEAKNESSES
Cannot Accept Own Ugliness
Cannot Accept Modern Times

HISTORY & NOTES
Rei was a 5th Dynasty priest of Uert-Hekeu, a long-forgotten Egyptian magic-goddess, who was poisoned. But dying and mummification did not kill him. He resumed his study of magic, wandering from city to city and adding to his store of knowledge. He used his illusions to disguise his decaying body. But when he'd walked for 4000 years, he was just too much out of touch with the modern world, and he vastly oversimplified things. He tried to bring back the Old Kingdom, but he was so

CHAPTER 7

Magic and Science

Star Magicians

"We actually touched the etheric plane! Do you know what this could mean to the university?"
"Yeah, it's going to be bigger than a microchip."

First, something to brighten the day of every Ghostbuster: if you decide to allow it, even stars can learn some of the Mystic Arts and have magical abilities in addition to their technological ones.

Yes, it's true. Now your Ghostbusters can probe into magical mysteries (and actually do something with the knowledge when all's said and done); now stars can have psychic abilities such as *bend Uri Geller with psychic emanations.*

What's the catch, you ask? There's no real catch—surprise! There are some limiting factors, though (which is not the same thing): you should not allow every Ghostbuster to have these abilities, and you should make it costly and difficult to have them.

Too Many Mystics

You, the Ghostmaster, must decide how many stars are allowed to have magical or psychic abilities.

Our recommendation: allow one (1) leading player with these abilities in your campaign. Though everyone will want to have these keen and powerful abilities, not everyone *can* have them, and you'll probably go crazy if more than one star has them at a time—so one it is. You can allow the benefit of this wonderful section to pass from player to player as new stars are introduced to the campaign, but there should never be more than one such star at a time.

The Power Trait

A star or extra with magical or psychic abilities still has only the twelve points to divide among his Traits, but he can buy an additional Trait: *Power!*

However, a point in the *Power* Trait costs twice as much as other Traits. If the star wants to have a *Power* of 1, he or she must put two points' worth of Traits into it. If he wants a *Power* of 2, he must load up with four points' worth of Traits, and so on.

So here are a couple of examples of how beginning magical leading players might look:

Wilber Weatherby

master of the mystic arts

Brains	3	Secret Horrors Trivia	6
Muscles	1	Lug Secret Tomes	4
Moves	1	Dramatic Poses	4
Cool	3	Resist Terror	6
Power	2		

Lilith Peabody

psychic

Brains	2	Astrology	5
Muscles	2	Endure Pain	5
Moves	2	Run	5
Cool	4	Convince	7
Power	1		

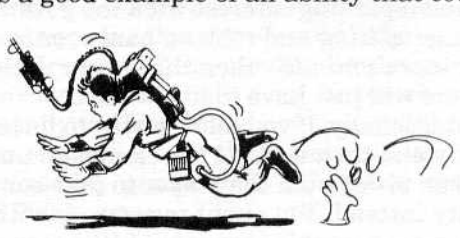
Either of these stars is a potential Ghostbuster; both have remarkable abilities (which we'll get to momentarily).

Starting Special Abilities

"I don't think he's human."

If a star or extra has one or more points in the *Power* Trait, he starts off with one free Lesser special ability. Which ability is his choice—provided you agree to it.

If the star wishes, he can lose another Trait point and upgrade from one Lesser ability to one Greater ability (not necessarily the same ability). Again, the GM can refuse the player's choice if he thinks it will overpower the campaign in the star's favor (*invisibility* is a good example of an ability that could do this).



Here are the special abilities chosen for Wilber Weatherby and Lilith Peabody:

Wilber Weatherby

Brains	3	Secret Horrors Trivia	6
Muscles	1	Lug Secret Tomes	4
Moves	1	Dramatic Poses	4
Cool	2	Resist Terror	5
Power	2	Murphy (Greater)	

Note that by taking a Greater ability, Wilber had to lose another point of Traits—so he lowered his *Cool* by one. Originally, Wilber's player wanted *invisibility,* but the GM said "No!" So Wilber tried *read mind...* but the GM said "No!" Wilber settled for *murphy,* which the GM liked because of its unpredictability.

Lilith's player is content with starting out with a Lesser ability. She chose *creature features*—she'd always wanted to be able to turn into a cat—but the GM pointed out that she was a psychic, not some cauldron-stirring witch. So she chose *poltergeist,* which is more psychic-related. With her *Power* of "1," she can't move much of anything, certainly nothing that resists, but she can throw wondrously violent temper tantrums and make knives float around to cut Ghostbusters loose from bonds. Her Traits and talents remain unchanged.

Improving Power and Special Abilities

As the campaign continues, it should be possible for stars to increase their *Power* Trait, and even (with your permission) upgrade Lesser abilities to Greater (if their ability has both) or even buy new special abilities.

Stars can trade in accumulated Brownie Points to buy *Power* as with any other Trait. Each point of *Power,* however, costs 60 Brownie Points, not 30. If a star trades in a point of *Power* to get Brownie Points, he gets 40, not 20.

It costs 30 Brownie Points to upgrade an already existing Lesser ability to a Greater one. It costs 60 to get a new Lesser ability, and 90 (yes, nine-tee) to get a new Greater ability.

If you say "No!" to the purchase of any special ability, that's all she wrote. If you don't want stars *flying* around (sparking interest from the government) or *dematerializing* and robbing banks, or *controlling* all your extra's *minds*—then that's your decision and the players will just have to live with it.

Additionally, if you allow a star to have a special ability and then it turns the campaign upside down, you can always tell the player to take some other ability instead. You ought to come up with a plausible reason for how this came about (the star gets caught in a powerful but conveniently plot-oriented spell, suffers a radiation accident, gets amnesia and forgets his ability, or something). Basically a *Ghostbusters International* campaign is a benevolent (usually) tyranny, and sometimes you have to make decisions like this for the good of the state.

Inventing New Special Abilities

Just as we mentioned in the monster section, you can come up with any new abilities you like. So can your players (you get to decide the exact effects, and whether the ability is Lesser, Greater or Both)—but if you decide to veto or limit an ability that threatens to disintegrate your campaign, then it's vetoed or limited.

The GBI Personnel File

If you have a star or extra who has *Power* and a special ability, fill it in on the blank lines below *Cool* on the Personnel File. That's why we put them there. Now you know.

Idle Speculation

Once you allow stars to have special abilities, there are lots of special campaigns and one-shot adventures that you can play when being just a Ghostbuster isn't enough. For instance, try this sometime:

Build monster extras on 20 points of Traits (using them for special abilities as you wish, according to the above rules), then run around terrorizing innocent folk and thwarting those nuisancy Ghostbusters whenever you find them. It'll be a refreshing change of pace.

Weird Science

Okay, so far all this hocus-pocus stuff has been just that—magical in nature, unknowable by design. If a ghost or psychic has *Power,* then it has *Power,* and that's all there is to it. But what if a savvy Ghostbuster needs a gadget to stop a ghostly scourge, or wants to gussy himself up with some of these *Powers* on a temporary basis? Can he?

There are two answers to that question. The first is "no" and the second is "yes." Easy, huh? Let me explain.

No: If you, as Ghostmaster, don't enjoy the thought of your players inventing gadgets and gizmos to solve their problems, then you simply decide that they can't ever develop a new device.

Yes: When the Ghostbusters find that their usual equipment proves ineffective, their normal avenues of research reveal nothing, and they're in Deep Trouble—then it's time for Weird Science!

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

Although... a caveat[4] 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 stars can develop a device only with your approval.

Okay, 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 semi-plausible 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 example of what we're talking about, see the box titled "Sample Semi-plausible Justifications" —it's close by somewhere.

The Difficult We Do at Once...

Choosing your 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 sense of drama if our stars win in fifteen minutes by saying "I build a gizmo," and blasting everything. If they're going to build a device, building a device has to be a problem in itself. See the next box for an example.

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

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

1. **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 to solve each adventure.
2. **If the device actually works, how can they use it in future games?** Will it mess 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 after the first adventure.
3. **How effective is the new device?** Does it do as much as the Ghostbusters want it to? The sub-etheric machine gun (see box) might only hold a clip of a few "bullets" before needing a fresh infusion of PKE. Or Lefty may have a trick up his sleeve (his bullets turn Ghostbusters dematerial) that negates the Ghostbusters' device until they come up with a solution.
4. **Is the device unreliable?** This is sometimes much more fun. For example—suppose the tracer waves (yep, see the boxes) are a little scrambled by sunspots? The Ghostbusters could end up invading some pretty interesting places (ladies' saunas and private meetings of the real mafia) before the sunspot activity dies down and they find Lefty.
5. **Does the device require components which are rare, expensive, or dangerous to handle?**

Sample Semi-plausible Justifications:

The ghost of Lefty the Loser, a notorious gangster, has been terrorizing local banks on the fourteenth of every month (commemorating his demise during the Valentine's day massacre). He and his devious henchmen appear wielding machine guns; once the bank occupants are face down on the floor, the robbers use their *dematerialized* forms to steal all the cash from the bank vaults, whereupon they disappear! Looks like a job for the Ghostbusters!

The stars want to battle Lefty and his gang with proton packs, but the innocent bystanders in the bank make that solution implausible. The Ghostbusters discuss several scientific methods of dealing with Lefty:

1. Creating some kind of ghost-tracer device to implant on the money, so they can trace Lefty back to his hideout (and recover the loot).
2. Building sub-etheric machine guns which will harm gangster ghosts and nothing else.
3. Designing a *materialization* field which can be activated as the bad guys enter the vault, trapping them inside for the proton-pack battle.

You like all the ideas, but would rather see (1) and (2) used in tandem as opposed to the inevitable proton battle of (3). If someone comes up with a good pseudoscientific reason why a sub-etheric machine gun would only harm gangster ghosts ("the peculiar nature of the PKE involving 'personality' can be matched in resonance by the foot-pounds of force generated by the projectile; thus the bullets can be made to harm only 'gangsters'...") then give 'em a Brownie Point or two.

[4] *"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 too, you can impress people with how smart you are. We heard that Latin was making a come-back among high-school students, and we want you to be in on the fad.*
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. Makes you proud, doesn't it?

How many fun ways can you think of for your players to obtain PKE to manufacture sub-etheric bullets?

If it turns out that the new device is too overpowering, so effective that it threatens the very basis of your campaign... and you can't come up with a way to make it malfunction—well, there are always the Ghosts of Plots Past, Present and Future. (See "A Cast of Dozens.")

Making It

Did you notice the little spots up above where we glossed over the actual "turning-parts-into-a-device" activity? Did you think we were going to leave you dangling? Shame on you.

Sample Problem In Itself:

In the terms of our proto-typical adventure plot, Lefty the Loser is the problem to be overcome with applications of weird science. The Ghostbusters are trying to build a ghost-tracer and a sub-etheric machine gun. Your job is to make them overcome some problems along the way. Pay no attention when they complain that you're making their life a living hell; if they're having fun, the moans are just grousing.

Obstacle One: The Ghostbusters must do research on some sample ghosts in order to build the tracer. This may entail releasing a few from the protection grid—and who knows what could go wrong during that experiment.

Obstacle Two: The device has to be designed. See the rules in the next section on how to adjudicate that sort of thing.

Obstacle Three: To design the machine gun, the Ghostbusters must obtain an automatic weapons license. Get those Routines ready!

Obstacle Four: The device has to be designed (see obstacle two). For testing, more ghosts have to be confronted. While the resonance is being fine-tuned, who knows what could go wrong.

Obstacle Five: The machine gun bullets *do* harm physical things, leading to litigations or a "re-building the franchise" interlude (including when the police and the zoning board show up).

Only after these plot devices have been overcome can the Ghostbusters get on to the final confrontation with Lefty and his gang.

After all the cosmic rationales have been decided and you know exactly what the Ghostbusters are trying to do, someone has to make a *Brains* roll (or a series of *Brains* rolls) in order to actually turn three batteries and a blender into a Di-Variable Veeble Vettzer. What is the difficulty of such a roll? And when a player tells you that the Vettzer transfers the personalities of two entities into each other, what numbers apply to how well it works, and so on?

It's easy. We just finished giving you a list of abilities, and an Entity Toughness table to judge the value of Traits and abilities and so on. Did you notice at the time that the table has six levels of toughness? Can you think of anything else we've used that also has six levels?

You guessed it. To determine how difficult it is to build a device, create it sort of as though it were an entity. Difficulty rolls against *Brains* will be needed for each aspect of the gizmo (*Power,* abilities, *Ectopresence,* etc.) you want to have, and the level of difficulty is determined by UHM.

For example, the Ghost Tracer. You rule that this is actually two devices, a homing device and a broadcast bug. The bug has one special ability, which requires a Very Little difficulty *Brains* roll. It needs a value for how strong the broadcast signal is, also. Call this an *Ectopresence* and, relying on the 10x effect for each level rule-of-thumb used in abilities like *teleport* (read that description again if you forget what I'm talking about), assume you need at least a 13 to broadcast up to two miles. This requires a Lots of difficulty *Brains* roll. Do the homing device in a similar fashion (has *Power* requiring one roll, and the *PKE analysis* ability requiring another).

When it comes to devices with abilities you can't find in the list, try to relate them as much as you can. For example, the personality transfer accomplished by the Vettzer might be considered a double use of *read mind* followed by a double use of *possession.* This is four abilities, requiring a Whole Lots of difficulty roll to accomplish. Where nothing seems to relate, just invent new abilities.

Final Word

This concludes the rules portion of our program. If you've read everything up to now, you know how to adjudicate just about any dispute, and how to think about things in case of disputes that haven't been covered specifically.

The rest of the book is not "rules" as we know them. Rather, it's a collection of information about how to run adventures and campaigns. You'll like it. It will make you a better GM... but if you want to plunge right into the game now, you can. You already know all the rules.

ADVENTURE SECTION



CHAPTER 1

Running an Adventure

Now you know how to play: how to move, how to shoot, how to create ghosts and science and all sorts of things. The next question is: How do you run an adventure, putting together everything we've talked about so far into one great big coherent mess?

There are two sorts of adventures: "packaged" ones published by West End or some other game company, and ones entirely invented by you, Mr. or Ms. 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, and we think you will too.

> *"You're always worried about your reputation. Einstein did his best stuff when he was working as a patent clerk!"*

However, not everyone has copious free time to fritter away on frivolous hobbies (how's that for alliteration?), and we flatter ourselves in thinking that we're perhaps a tad more twisted than most, and therefore supremely fitted to design inspired *Ghostbusters International* adventures. We've included some adventures to get you started, and by the time you finish those you'll find other packages on the market. So buy them, or we go hungry.

Seriously, we find packaged adventures useful for five reasons:

1. When Ghostmastering your first few sessions, 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 find often that you don't have the time to prepare your own adventure;** when this happens it's nice to be able to pull out a packaged adventure on short notice.
4. **Even inspired Ghostmasters such as ourselves occasionally come across entertaining ideas in packaged adventures.** We cheerfully steal—uh, incorporate—these ideas into our own diabolical plots.
5. **When we're short on time and hot for a game fix, we can always use a packaged adventure** for the basic structure of an adventure, and improvise from there.

So what's all this leading to? We're going to tell you a little bit about how to run packaged adventures before we talk about designing your own—that's what!

Organization

One of the good things about running packaged adventures is that most of the organization will already have been done for you: reel follows reel (we got tired of calling 'em episodes, and *this* game is based on a movie so, natch, game segments are hereafter known as *reels*), each with a summary at the beginning and additional notes at the end, and adorable little sidebars that explain things like who that extra is, and how to handle things when your stars go *left* instead of *right*.

There are, however, a couple of things you can do to get yourself better organized and prepared to run a *Ghostbusters International* adventure.

1. **Get a list of all your stars, preferably with equipment included.** This allows you to make your movement list (see the Movement rules) prior to the first session of play. Also, by looking at each star, at his or her quirks and talents, you can start to hatch a few fiendish ideas about how the leading players are going to interact. For instance, suppose you've got one star who is a scurrilous ne'er-do-well, and another who's a nervous nellie All-Brains-No-Brawn type. You might suggest to the ne'er-do-well that his *Cool* talent of *tell sob story* might work especially well on Irving Faintheart, and that you'll give him Brownie Points for every donation Irving makes to the Widows and Orphan's fund. Now imagine how much fun everyone is going to have (except Irving) during the lulls in the adventure.
   Having the list also lets you know immediately who's carrying what equipment (so there are no "Oh, yeah, I have a screwdriver! Sure, that's it!" surprises during the game) and how tough the group is overall, in case you need to weaken or strengthen the foes presented in the adventure.
2. **Review the rules:** Just give them a quick going over so they'll be at your fingertips when you start to play. You don't have to memorize numbers—you just have to know which line of the UHM scale to use in a given situation. You can also fill in any blanks on the players' Personnel Files, in case they didn't know the range modifiers for their weapons or something.
3. **Review the adventure:** This is, of course, the most vital step. Read the adventure through (or at least as much of it as you expect to get through in a single evening) to see what's going to happen,

where the charts are, what the major encounters are, and what unusual bits or props might be effective (more about that in a second). Basically, if you just read the adventure as you run it, you might get something like this:

Player: I go into the room.
Unprepared GM: Okay, you see... this—it says "Ghostbusters go home," written in ecto-slime on the wall.
Player: I look for footprints with my ecto visors.
U-GM: *(Reading)* Uh—er, you don't see any... I think. No, wait, yes you do! Uh—make A Good Amount of difficulty *Brains* roll.
Player: Did I see the footprints?
U-GM: Just make A Good Amount *Brains* roll.
Player: *(Rolls)* I didn't make it.
U-GM: You don't see any footprints.

Not a model *I'd* emulate! Get organized, already!

Pacing & Props

Once you've started the actual run, your own style and personality will determine a lot of your success. If you're a naturally funny guy (or gal) with a good sense of abstraction and a quick head, you'll do well. If you're easily flustered by the unexpected, keep the pace very slow at first or you'll get discouraged.

Two things you can do to help your own natural style involve keeping track of *pacing* and using *props*.

A Sense of Possibility

A player tells you that he is grabbing the crocodile's mouth with both arms to hold its jaws shut. What do you tell him?

Uninspired GM: Okay, make a Good Amount *Muscles* roll. You made it by two? You've got him for now, but you feel your grip slipping. Now what?

Inspired GM: Okay, make a Good Amount roll. You made it by two? You've got your arms wrapped around his snout—but you're off-balance holding such a low-slung animal. It gives a quick shake of its head, and suddenly you find yourself being carried into the river, clutching frantically to its mouth. If you let go, it will probably swallow you with one gulp. Now what do you do?

Note that the uninspired GM doesn't see the scene in his or her own mind. Thus, he can't think of what the scene is like enough to think of anything clever happening.

The inspired GM sees the scene in his or her mind, and can keep the story going in unexpected but legitimate directions by guessing as to the possible consequences of the stars' actions.

Pacing

As usual, as soon as we give you a rule of thumb, we're going to turn around and add a caveat[5].

The caveat is: don't overdo the unique-angle bit. A good sense of possibility is one thing—but if every encounter your stars have leads to three other things going on, everyone's going to get tired pretty quick. The uninspired GM in the above example is only uninspired because *all* his encounters are the same, and all lack imagination. Even an inspired GM has a few "ho-hum" encounters to give his players a little time to breathe.

Props

"It's technical... it's one of our little toys."

To help you visualize the situation, props are helpful. As any theater-lover knows, props are those physical things that substitute for real things (it's really short for properties, but think of it as "propping" up your *Ghostbusters* campaign).

Examples of props include passing hand-scrawled notes, flinging that icky "ecto-slime" stuff around when the ghosts show up (if your wife or mom doesn't approve, then skip this one), playing tapes with spooky music on them at the crucial moments, and handing out real money for a job well done (your players will particularly like that one).

Another version of the prop idea is the Graphic Ghostbusters (see page 142). These little gizmos (or miniature figures, if you're rich) can really help you visualize a scene because you can see where everyone is, and this can't help but give you ideas. For your edification, and in case you don't play any of *The Other Games*™ or collect those teensy, tinsy 25mm lead figures, we've included a whole page of photcopiable, ready-to-be-colored, cut-and-paste Ghostbusters, spuds, and regular dudes. And we've also included, free, your very own Ghostbusters blank hex map sheets to go along with 'em. Copy these, too, to your heart's (and wallet's) content.

Handling Problems

So you've got your players cooking along, with their little hand-colored figures to help you out, and you've prepared by reading the adventure and everything is hunky-dory. You're up to the part where the stars go into the Amazonian sewer complex and have the encounter with the three giant crocodiles.

Only one of the stars says "It's probably really dangerous in there. Let's go to the temple ruins instead."

And they do.

That's a problem. Another kind of problem is when half the group goes in one end of the sewer complex and the other half goes in the other end. Then you have to run *two* groups.

[5] *You remember what that means, don't you?*

One-Word Solution

"Mother pus-buckets!"

Lots of other problems can crop up (one player hogging the stage time, no one can think of what to do, etc.), but we can't tell you how to solve *all* of them. We can tell you how to handle most of them in *one word!*

Fake it.

Okay, so it was two words. You get the idea. If something goes in an unexpected direction, just guess (visualize, it'll help) what would happen, and start filling in. This is one reason why it's a good idea to read the adventure before hand—then you know in which direction to guide things to get back on track.

However, one of the joys of roleplaying games is the free-form of it—there are no set retrictions. If the stars want to take the day off from ghostbusting and go sightsee in Manhattan's Chinatown—you should let 'em. They can probably count on meeting some oriental demon or such, but that's another story.

Groups

"Let me — if something's going to happen here, I want it to happen to me first."

When your group splits up into two or more little groups, it seems bad—running two groups, timing them, trying to get them back together, keeping secrets, etc. Well, don't look at it as a problem! In fact, it's a great opportunity! Remember, *Ghostbusters* was a movie first. Does that give you a hint?

You got it! Scenes! Cuts, fades, dissolves ... and cliffhangers! Here's how it can go:

Tex: *(In the secret tunnel)* I move forward cautiously, looking for paths that curve up.
GM: It looks like the tunnel on the left leads up. You take three steps up it, when suddenly two giant scorpionlike things drop from the ceiling right in front of you!
Mari: (*On the surface*) Use the super-repellent!
GM: You're not there, Mari. Tex?
Tex: Sure, I'll use the repellent.
GM: Since you didn't think of it yourself, make a Very Little difficulty *Brains* roll.
Tex: (*Rolls*) I made it!
GM: Okay, you whip out the can of spray just as one of the scorpions' tails flashes toward your face! And we'll get back to you in a minute!
Tex: Hey, I wanna get out my whip!
GM: In a minute. Mari, what is your group doing?

Leave a group when they're doing something and cut to the other group. If they're not fighting, then cut when they leap across the pit, or ask which way the tunnel leads, or whenever there's a piece of information you can make the players wait for to drive them crazy (they love this stuff—trust us).

See? No problems at all.

Wrapping Up

Assuming you've been able to apply any of what we've talked about so far to your own adventure-running, sooner or later you'll get to the end, the finish, the grand *denoument* (another educational word, but we're running out of space, so look it up yourself.)

The things to remember here are rewards for the good, and punishments for the wicked. To this end, it's a good idea to keep track during the adventure of who did what to whom, and how cleverly. Now that it's over, go back and look at your notes, and see who deserves extra Brownie Points, or slaps on the wrist, or whatever. Players love being reminded of their individual triumphs, and don't seem to mind being reminded of their peccadillos, either.

If the stars failed, or botched up in a big way, each only gets back about half the Brownie Points he or she spent during the adventure. If they completed the job adequately, but without any brilliant flashes, give them almost all their Brownie Points back, perhaps even with one or two extra. And if their competence outshone the sun, they saved the world as we know it, *and* they amused the Ghostmaster, you can generously reward them with up to half again the total number of Brownie Points each spent to accomplish this feat of derring-do.

Stars can trade in accumulated Brownie Points to buy more points in any Trait. Each point of a Trait, however, costs 30 Brownie Points (remember that when they spend a Trait point in dire straits, they only get 20 Brownie Points in trade—them's the cost of wasting good Brownie Points).

If you're really clever (and have already begun planning your next adventure) you can pull a trick the comic books and nighttime soap operas are famous for: have the ending of one adventure foreshadow the beginning of the next. This is easy to accomplish: just have the festivities celebrating the success of the previous mission interrupted by a small nuisance relating to the next adventure. Once it's taken care of, everyone can go back to celebrating. For example, if you've just finished dusting off the ghost of Dr. Frankenstein and the next adventure concerns Dracula, then during the post-adventure party while you're passing out the Brownie Points and asking if anyone wants to buy Traits up or whatever... a small bat flies in the window. That's all it takes—just a hint of Things to Come.

Summary

All right, we've given you a brief idea of how a superior Ghostmaster runs his adventures. You can get more ideas from the "How To Ghostmaster" section in the previous chapter. And now, you can look on the next page and learn even more about how to—**gasp**—write your *own* adventures. Yeah!

CHAPTER 2

Designing an Adventure

You've been hearing all about how to play the game and run the game—but that's only half the fun of any roleplaying game. Sooner or later, into each Ghostmaster's life comes the overpowering urge to create an adventure with those personalized touches that make playing *Ghostbusters International* such a rewarding and cathartic experience. Now it's time to learn how to flex those creative muscles (please! not in public!) and write a magnum opus of your own....

The Comedy-Horror Atmosphere

"Somebody blows their nose, and you want to analyze it?"

One of the best things about the *Ghostbusters* films is the skillful way they blend comedy and horror. Check them out on video or on cable if you haven't seen one recently.

Never is the comedy that grim, black humor of real-world people facing disaster and death. There's a place for that sort of outlook, but it's not in a *Ghostbusters* campaign. But the movies' producers don't skimp on the horror elements, either. For every belly laugh and guffaw, there is at least one cringe or gasp when something truly scary, evil and menacing seems to get the upper hand.

We know it's possible to swing from guffaw to gasp in a few lightning-quick seconds. Now let's figure out how to do it in *your* plot.

Stars

You really, truly need for some of your stars to be humorous and witty individuals. If none of your leading players has enough dazzle to be able to entertain others, your campaign is doomed, doomed, doomed. If no one has a trace of humor in him, play a post-holocaust campaign instead.

But if you have one or more stars with some humorous sensibility, then you're in business.

Let the stars with the dry wit and sharp retorts play any sort of characters they wish. They'll be adding to the comedy value of the campaign regardless of what character types they choose to play.

Stars who have difficulties tossing off a rapier-fast riposte or breaking up the table with a deft one-liner make you work a little harder.

With each such player, insist that his star assume some sort of characteristic with humorous potential. That means a goal or psychological aberration which will provide humor to the campaign and occasionally leave the star vulnerable to "outside humor"—i.e., other players (and the presumed audience) laughing at him, not with him.

Ray Stantz, who's an admirable, intelligent scientist wanting only to Serve Humanity—a *Brains* 6 sort of guy—is easily bluffed and buffaloed by Venkman and, perhaps, by everybody. He doesn't toss off witty dialogue (he's usually Venkman's straight man), but he still gets laughs because he's earnest, straightforward, and slightly goofy. He's an ideal star for players who aren't comedy machines but who are willing to get occasional laughs by leaving their stars a little vulnerable.

Egon Spengler is a genius-level physicist and inventor. He doesn't get laughs by repartee or silly antics. Instead, he generates chuckles by his concentration on scientific interests, his blindness to humor, and his wonderful sense of understatement, which allows him to say of the destruction of the known universe that "It would be bad." Finally, he has an unpredictable side to his nature, which is what (after three reels of behaving in a scientific and dispassionate way) allows him to lose it completely and throw himself at the EPA official's throat in the first movie. None of this requires groundbreaking comedy technique; all of it can be played by the typical gamer; all of it is funny.

In short, the star who isn't Bob Hope must be encouraged to design some flaws in his Ghostbuster which will provide for humor. Tags such as gullible, perpetual straight man, baffled by events, scared of everything, easily distracted by (Goal), absent-minded or forgetful, fixated on something he can never have, nervous around women, and many others are little chinks in the star's armor which will provide laughs throughout the course of the *Ghostbusters* campaign.

Cameos, Villains and Extras

You can contribute to both the Comedy and Horror elements with skillful choice and use of the minor players, or extras, who participate in each adventure.

Comedy

First, comedy. Extras don't spout sharp repartee: that's the playground of the lucky leading players who can manage it. No, extras should provide humor in one or more of the following manners:

Being a Classic Jerk. There are three such extras in the first *Ghostbusters* movie. The EPA official Walter Peck is an archetypal creep: Snide, rat-faced, humorless, a witch-burner in a three-piece suit (you'll hear more about him in the chapter on Campaigns). The same goes for Dean Yeager at the college. Meanwhile, then-minor player Louis B. Tully is the god of the nerds: Physically unimpressive, whiny, fixated on something he can never have, and wrapped up in an occupation which the rest of the world considers staggeringly boring. When characters like these walk into the story, the audience (and the other characters) rejoice, because everyone recognizes these poor saps and everyone is happy that he is Not Like That.

Putting On a Show. Other extras get laughs by Putting On a Show—by behaving in such an outrageous manner that they elicit laughs, whatever their intent might be. Examples from the movie: The dining habits of the "spud" ghost; Louis B. Tully and his flight from the Keymaster-beast Vinsclortho (and, later, the possessed Louis at Ghostbusters HQ); and the college student undergoing Dr. Venkman's tests at the start of the film. Also, take a look at the "A Cast of Dozens" section in this book. In this section are, well, dozens of extras, *all* of whom are set up for Putting On a Show. Use these and create your own.

> *"Help, there's a bear loose in my apartment, help! ....I'm going to bring this up at the next tenant's meeting; there's not supposed to be any pets in the building!"*

Frustrating Star Aims. Extras also set up laughs by getting in the way of stars' goals—which gives the stars the opportunity to get desperate, lose their *Cool*, and lose their minds, all of which are amusing. For instance, Venkman's relationship with Dana would not have been funny had she just fallen into bed with him. Walter Peck of the EPA was responsible for Spengler's spectacular loss of self-control late in the film (yeah, we mentioned it before—great scene, huh?). Used too much, this type of extra really frustrates your stars, but used judiciously he or she makes an adventure better for everyone.

The same goes for the classic jerks and showmen: Don't overuse either type of humorous extra. This movie, or series, or whatever, is the stars'. They should feel entertained by the actions of the humorous extras, but keep a close eye on your stars. You'll be able to tell the minute they start to feel like the extras are getting more air-time than they are, or are more funny than they are, or are more important to the story than they are. If this happens, back the extras down and put the focus back on the leading players as fast as possible.

Horror

Extras also contribute to the campaign's horror atmosphere. Most of the victims of the story's horror elements are extras; and every one of the ghosts and villains is an extra, right?

For you to use extras to their best effect in establishing horror, you have to remember three things. First, Every Ghost Has Teeth. Second, Fear Communicates Itself. Third, The Inexplicable Is Disturbing.

Every Ghost Has Teeth. This means that no matter how funny the ghost is, it's capable of being dangerous or frightening. This is true of every ghost or creature in the movies. For instance, though silly-looking, the Stay-Puft Marshmallow Man is capable of destruction and murder on a massive scale.

So don't create creatures which are just silly. They can *be* silly—but they should have teeth, too. Make them dangerous or tough enough in some way that the Ghostbusters can't just laugh them off or turn their backs on them. This works best when the spook's destructive power seems to be at odds with its appearance. The Stay-Puft Marshmallow Man, ordinarily a tiny TV mascot, being a 100-foot destroyer of cities is a good example.

Fear Communicates Itself. Extras can also contribute to the horror atmosphere of a story just by being scared... and by communicating that fear to the stars.

For instance, when the Ghostbusters run across a victim who is so scared that his hair is turning white and his teeth are falling out, they're sure to be a little more nervous about what lies ahead.

Additionally, when the Ghostbusters are being accompanied by a frightened extra, *play the extra's fright.* He speaks in jittery tones, she jumps when she hears noises, he immediately leaps into a Ghostbuster's arms whenever something nasty *manifests* itself. Why do this? Because nervousness communicates itself to the others in a group; if your extra is jittery, then your stars may become a little more jittery as well.

This can require a certain amount of careful timing, though. In order to spook your stars with a frightened extra, you have to have the extra doing his best scared routine at a time and place when the stars are already not feeling so cocky—that is, during one of the more serious moments of your own *Ghostbusters* "movie." This is best done when the Ghostbusters are first moving in on the monster's terrain, or when they're getting into the grimmer parts of the movie's climax, when they have to defeat the monster or be defeated themselves.

> *"Well, what's he doing in* ***my icebox?"***

The Inexplicable is Disturbing. Things which just don't make sense, don't fit into the stars' perception of what's right and normal, are disturbing... expecially when those unexplainable things seem to have their own internal consistency which the leading players don't understand.

For instance, why does Zuul have to manifest itself through Dana's refrigerator? On the surface, that's funny. But it's also weird and uncomfortable. It makes her refrigerator something to worry about. And there's consistency to it; when, later, Zuul comes for

Dana, he appears in her kitchen, presumably from her refrigerator, in one of the movie's more frightening moments. Why arms sprouting from her chair? We don't know... but it's still weird and unsettling. When GMing, try to introduce uncanny and inexplicable elements (not too many, just one or two per story) designed to give your stars the creeps.

Settings

Your settings are also good tools for enhancing both the comedy and horror aspects of your campaign—especially the horror.

Comedy

First, ghosts *do things* to settings. When the Ghostbusters are in a castle, the ghosts slide candlesticks around on tables (when only one star is watching, of course), rearrange furniture, trip the secret traps, inhabit suits of armor and follow stars stealthily, and do lots more obnoxious stuff. (When these things are going on, do encourage your stars to react appropriately. Hey, they've seen the same movies. And there were a lot of comedy/horror films made in the '40s and '50s.)

Second, *Ghostbusters do things* to settings. They shoot proton packs, missing ghosts and hitting walls, valuable pieces of art, furniture, chandeliers, and so forth. They tear televisions and pinball machines apart to build impromptu gadgets. They throw furniture all over the place in their efforts to get at spooks. Use these incidents to comic advantage. When someone blasts a chimney to smithereens, it could fall on someone in an amusing manner. (In fact, if it does fall on someone, it'll probably be amusing regardless of the manner of its descent.)

Horror

"...Rivers and seas boiling—"
"...Forty years of darkness, earthquakes, volcanoes..."
"...The dead rising from the grave..."

Ghostbusters often find themselves in the spookiest places: rotting castles and mansions, undersea cities with nightmarish architecture, stark, harshly lit laboratories with alien apparatus, and so on.

In fact, when there are spooks around, even normally placid places are scary. Public libraries, metropolitan hotels and large apartment buildings can all be transformed into horror havens if you follow a few simple steps:

Kill the Lights. Darkness is scarier than brightness. At your first opportunity (once you've decided it's time to get scary), kill the lights. If the stars are in a building, kill the power. If the stars are outside, make sure it's nighttime or dismally overcast (even if it's unnatural for things to be overcast, it's okay; it works in the movies.) The stars have to rely on candles and flashlights, which illuminate pitifully small areas of their surroundings and still allow ghosts to creep up on them and scare them.

Use Lots of Junk. A setting which is filled to the brim with furniture, bric-a-brac, and other junk is a lot scarier than one which is pristine and neat. A brim-full setting offers lots more places from which creepy things can leap. Even if a setting would otherwise be neat, you can fill it with junk by having an unnatural disaster (such as an earthquake or a Cub Scout meeting) fill it with rubble and ruin.

Damage and Decay Things. Damaged and decayed settings are spookier than those in good repair. Stairs that creak, tapestries that fall apart in your hands, floors that can be crashed through, water-pipes that bang and howl, and so forth add to the menace of the setting. Plus, they don't help the Ghostbusters at all, simply because they're noisier and more dangerous than more stable settings.

Make a Weather Forecast. Don't forget the value of grim weather for setting the mood. To make things dark, cloud up the sky. To make things uncomfortable, start a light rain. To make things creepy and unpredictable, turn up the faucet on the rain and add some large lightning bolts from time to time. During climactic moments of an adventure, think about earthquakes and firestorms and the like. Remember, Weather Is Your Friend.

Pace the Encounters. Finally, don't use too much of all of the above. If every building the stars enter is characterized by all of these effects, they'll get so used to the *sturm* and *drang* that it will have no further effect on them. Really, the simpler ghost encounters ("filler material" for your story, like the Ghostbusters' first few cases in the movies) should be more straightforward: Use a little darkness in the halls and a few spooky ghost routines, and you're fine. Then, for the episode's big nasty, you whip out the works—weather, nightmare architecture, and all. But this can't be the Ghostbuster's steady diet; it'd give them indigestion.

Timing

Basically, you need to have alternating periods of comic stuff and serious stuff. Why? Well, it has to do with a lot of psychological fiddle-faddle, but it boils down to this: When a star is involved in really intense stuff (humor or horror), his player loses a lot of energy because he's emotional. When the scene is done, he needs a rest; give him a scene where the player can sit around, talk in a rational manner, crack jokes, munch munchies, and follow his star's own interests (and pursue his personal Goals) for a while. Then, do another intense scene, then another calm one, and so on.

Take a look at the original movie for an example.

First scene: Deep in the library. Intense moment.

Second scene: Dr. Venkman pursues his own goal back in his office; Ray comes in and drags him off to the library. Calm scene.

Third scene: The heroes are spooked by the librarian-ghost. Intense moment.

Fourth scene: The heroes are kicked off-campus, get the idea to open their franchise, and sit around waiting for customers. Calm scene.

Fifth scene: The Ghostbusters go on their first call and fight the "spud." Intense scene.

That's how it works. It's not hard. Just alternate intense scenes with calm ones, and you and your stars won't get tired or cranky as quickly as you might otherwise. (Cranky stars aren't funny. Trust me.)

Available Opportunity

We've thoughtfully provided a game function that gives you opportunity after opportunity to create distractions, catastrophes, and humor.

That's the Ghost Die, surely one of the most useful devices in the history of game-mastering. The Ghost Die ensures that, dozens of times in the course of a game, the leading players are completely at your mercy—and, what's more, they're expecting (even anticipating) the disasters which it is your duty to wreak upon them.

The Ghost Die is a comedy helper. You use it for laughs, to bring about comic harm and mayhem to the stars. Whenever it comes up, you can topple them off buildings, have stacks of ripe bananas fall on them, have their proton packs energize (instead of harm) a ghost, etc.

Don't forget the value of the Running Gag. Perhaps every appearance of the Ghost means that an IRS official (who's been bedeviling the stars) shows up— regardless of their current location.

And remember that too much success is often a bad thing. For instance, Venkman tries to seduce a charming young thing and rolls the Ghost. This could mean he fails... or it could mean he succeeds beyond his wildest dreams. She falls madly in love with him. She can't go on living unless he marries her. And she has twelve brothers who run a karate school or a paramilitary academy. (Or, see "Sexy Lucia" in the Mafia Family part of "A Cast of Dozens.")

Plotlines

So far, we've only talked about *elements* of the comedy/horror campaign. Now, let's talk about the whole plot structure—your story, start to finish, and where different things fit into it.

Here, step by step, is a basic course on Plotting Adventures. Pay attention—there'll be a pop quiz at the end of the section.

The Basic Plot

The basic plot of most stories falls into this simple pattern: Hero gets into trouble, trouble rains hard upon him, hero gets out of trouble. This is the classic one-two-three plot.

In the first *Ghostbusters* movie, you could summarize the plot thusly: The Ghostbusters begin fighting ghosts and get involved with one of Gozer's victims-to-be; the Ghostbusters are badly overworked, Dana is possessed, all hell breaks loose, and the Ghostbusters are jailed; with their careers *and* the fate of the world riding on their actions, the Ghostbusters defeat Gozer. Hurrah. One-two-three.

So when you're planning to put together a *Ghostbusters* adventure on your own, you have to figure out a few things, like: what the trouble (i.e., enemy, monstrous psychic disturbance, or other grief-causing agent) is, and how to rain hell down upon the stars while they're trying to solve it.

While you watch, we'll follow our own advice and put together a *Ghostbusters* adventure plot to give you an example of what we're talking about.

Decide on Your Villain

> *"Hey, wait a minute. Hey, hey, hey,* ***hey! Hey!*** *Hold it! Are we actually going to go before a federal judge and say that some moldy Babylonian god is gonna drop in on Central Park West and start tearing up the city?"*

The first thing to do is to decide what you want to be this episode's villain or other major problem to solve.

The villain can be awesome in scope (like Gozer) or much more personal but still lethal (for instance, the deceased first love of one of your stars comes back as a succubus/incubus to haunt and destroy the star).

And don't forget that, though the name of the game is *Ghostbusters,* ghosts aren't all that the boys and girls with the proton packs can encounter. You want Bigfoot, incredible frog boys, weirdling tales? Put 'em in.

Once you've figured out what you want, what basic creature or organization or whatever is going to be menacing our stars this time, you can go to the "Ghostology" section of this rulebook and put your baddie together.

Create Complications

Now, to really make for an interesting situation in your adventure, you need to create complications for your stars. In effect, you want to contribute to the richness of your story, and to provide extra (lesser) obstacles to your stars, by taking your villain's basic nature and elaborating upon it. Don't forget the kind of irritations that local authorities can throw in (police, EPA, zoning authorities, whatever). Don't

overdo these obstacles; figure out about twice as many as you need, and use the best of them until (a) they begin to interfere with the continuation of *your* plot or (b) they stop being funny and become merely tiresome.

Construct Your Basic Plot

Once you have your basic enemy and a few complications, you can construct your plot, which can go something like this:

The Stars Discover the Menace one of two ways:

1. They're introduced to the site of the villainy (arrive at the haunted castle, are shipwrecked on the Island of Cracked Scientists, etc.). Or,
2. They notice peripheral effects of the villain (sudden surge in ghostly activity, remarkable upswing in thefts from blood-banks, etc.).

This mainly means that the stars realize that there is a menace to be dealt with—in other words, that they're in a new adventure. It doesn't mean that they have an immediate grasp of how serious the menace will be. In fact, they shouldn't have such an idea. They should start out the adventure only with an idea that there's a task at hand; don't show them how powerful or monstrous the major villain is until later in the adventure.

The Stars Have Comic Encounters: The stars go through a series of encounters and investigations which gradually point them at the right villain and the right events. The combats with ghosts and critters should be fast and funny. The stars should be taking initiative in the investigation of the bad guys: Consulting their tomes, doing research on the sites involved, checking against similar events in history, etc.

By the end of this encounters-and-investigations process, they should start getting the idea that the menace is bigger than they'd realized. At that point...

Things Get Serious: This doesn't mean that the movie (adventure) stops being a comedy. But the menace of the villain should be impressed on the stars.

In the first movie, for instance, this was when Louis and Dana were possessed, the protection grid was shut off, and the Ghostbusters were jailed; there was still a lot of humor here, but Things Got Serious.

You begin raining troubles down on your stars; the humor in these situations will, in large part, come from their attempts to stay light during bad times.

The Climax: The stars finally get or make their opportunity to have a showdown with the major villain. (In the first movie, this was when the Ghostbusters put together the idea that Dana's building was a giant mystic receiving unit, the focus for all these energies, and then were able to convince the Mayor that they should go free to fight the menace. They made their opportunity... and then they entered the Climax stage of their story.)

The fate of hundreds or thousands of people, or perhaps of the entire world, rests on the stars' shoulders. If they fail, the villain's plan succeeds.

More personally, it's live-or-die for the stars. In the movies, during the climax, the humorous banter took on a desperate tone; and, shortly thereafter, the stars began their grand plan knowing that some or all of them might not come out of it alive.

Here is where you bring the emotion of the story to its height. The danger should be real to the players and their stars: Otherwise, as time goes by, they'll have less respect for the challenges they're facing in your games. During the climax, make things big, gaudy, and spectacular: they're facing the final culmination of some great power's master plan. Describe pyrotechnics and magical catastrophes and laser light-shows and mystical duels.

And, if the stars come up with a good plan or approach, then really exert themselves when trying to implement it, they should win. Put all those elements together and you have a satisfying conclusion; stint on one or more of those elements and you have a climax that's less memorable.

The Epilogue: Though the movies don't have much of an epilogue, your individual adventures can. In the epilogue, you wrap up the loose ends of the case, reward the stars for their successes (or punish them for their failures), explain any loose ends that they didn't figure out and that you're not using in your *next* adventure, and send them off to happily-ever-after-land (until the next adventure).

Failure: If, by chance, your stars *fail* in the climax of this adventure, and the bad guy wins, you're faced with some interesting prospects. There are several ways to wrap up the story and continue the campaign from this point.

Villain Failure. If the villain wins in the end, he might just see his plans fall apart anyway as he's enacting his master plot. For instance, what if Gozer had won, completed its spell, and come through into the world, shutting the dimensional portal behind it—and then discovered that Earth could no longer support its life-force? We have an ending like H.G. Wells' *The War of the Worlds*, with the villain perishing, the very Earth herself defeating it, while the stars look on. That's not as satisfying as the stars themselves being victorious... but it's a lot better than having no campaign world to come back to next week. (What you need to do, then, with most every ultra-powerful villain who intends to destroy the world, is figure out *a deus ex machina*[6] which can thwart the villain if the stars fall apart. Keep this in reserve; make every effort not to have to use it; and then, if your stars fail miserably

[6] *In Latin, this means "god out of the machine," and refers to the theatrical appearance of a god descending to the stage on ropes and pulleys—kind of like a window-washing rig on a high rise. The god neatly ties up all the plot problems of the play—see where this is leading? Yes, a deus ex machina plot device artificially and improbably resolves the conflict. Webster's says so, and West End says you can use 'em. Not only are we educational, but we'll save your adventure-design bacon, too.*

Presto! A Complete Example!

Design Your Villain: Here's a sample which can form the basis for a *Ghostbusters* adventure.

In the '50s, Johnny "Flyboy" Wheeler lavished all of his time on his Chevy convertible. He tuned Kathleen, polished her, maintained her, improved her; he was as devoted as a lover and had eyes only for her.

Then, one day, he lost control at the wheel and drove Kathleen into the side of a building. What was left of Flyboy was carried off to a hospital; what was left of Kathleen was carried off to a city dump.

And there she lay for thirty years, rusting in a pool of bitter memories... until just a few days ago.

For there are millions of bitter memories in the average metropolitan city dump, and thousands of wrecked machines carrying "charges" of emotional energy invested in them by their owners. You guessed it: psychomagnetheric sludge again. Kathleen sat in a pool of the stuff trapped at the lowest point in this dump. Eventually, she "woke up." She used the power that was still flowing into her to repair herself, and set out to find her long-lost lover, Flyboy.

Naturally, this wouldn't be much of a horror story if Kathleen only rode around, peering into hospital rooms like Shirley Temple in *The Little Princess*. No, whenever Kathleen sees a young male who looks like Flyboy (caucasian, medium height, slightly dopey contemplative expression, jeans and denim jacket) she charges right over to where he is (regardless of intervening terrain). It's never Flyboy, naturally. So, frustrated, she pops her hood and gobbles the poor wretch down, then drives off in misery. (*Aww.....*)

Create Complications. The resurrected Kathleen's nifty keen option package causes the Ghostbusters grief.

First, she's more or less immune to proton packs. When she's struck with a proton blast, the '50s rock-and-roll blaring over her radio falters and her wiring acts up (wipers start, lights flicker on and off, etc.), but she sustains no real hurt from this.

Second, she can pass on a lesser form of her "disease" to other machines. Whenever someone rolls a Ghost, or whenever the GM wishes, she can turn another machine into an *animated* creature. These creatures aren't completely immune to proton blasts and cannot pass on the "disease" themselves. But they can hamper the Ghostbusters, and continue running around until our hapless stars put a stop to them.

Third, we have a complication not related to Kathleen's condition: Flyboy Wheeler is still alive. When he heard that Kathleen was dead, he was emotionally crushed. After being released from the hospital, he left school, drifted through a succession of jobs, and eventually became a wino—and a ripe opportunity for the GM to do lots of fun things in the adventure.

The Stars Discover the Menace. Your technical star gradually notices that his machinery isn't all working right. If he does any real investigation (lab work with a *physics* talent, roll 17 or so to succeed), he or she figures out that some field being generated within the city seems to have a peculiar effect on machinery. Later, when the stars are returning from a call (in the replivehicle), they're surprised to see an unoccupied car driving in the next lane. This decades-old Chevy (in astonishing repair and condition) suddenly roars off across a city park or open-air restaurant district or pedestrian market or shopping mall, corners a teen in a denim jacket, circles him a few times, lets off a few sorrowful bleats of the horn, and proceeds to wolf the kid down. Our stars find their proton packs basically worthless against her—so they might ram her with the replivehicle, chasing Kathleen off and temporarily demolishing the replivehicle.

The Stars Have Comic Encounters. As the days pass, more and different vehicles are seen running amok in the city. The Ghostbusters have greater success with these because their equipment is much more effective on these lesser "creatures." Reports keep coming in of the antique convertible eating high school students. Did they notice Kathleen's license plate? Let them track down the number. Let the stars track down the last owner. Let them capture and examine one of the "possessed" machines.

Things Get Serious. Trouble rains hard on the Ghostbusters. The mayor threatens to put them in jail until the sun grows cold if they don't solve this problem. The replivehicle gets infected and drives off to find its own life. All the machinery in town is infected; even if it can't harm the stars, it won't help them (this includes the proton packs). Finally, the stars encounter Flyboy Wheeler, who's thoroughly mad; he knows where Kathleen was dumped, nearly 30 years ago, and is desperately anxious to be reunited with his long-lost love.

The Climax. The Ghostbusters (and, presumably, Flyboy) go to that ancient auto scrapyard for their final confrontation with Kathleen. They're beset by ruined but ambulatory machinery. By use of their technical skills, they may be able to de-possess some large vehicle and have a death-duel with Kathleen.

It's impossible to predict what happens. Perhaps the Ghostbusters destroy Kathleen. Perhaps Flyboy comes to his senses and helps them destroy Kathleen. Perhaps Kathleen defeats the Ghostbusters and she and Flyboy drive off to live happily ever after. Regardless, eventually Kathleen is gone and the energy animating all the machinery bleeds away, leaving the city as it used to be.

The Epilogue. The replivehicle is found beside the road halfway to Dubuque; the Ghostbusters are once again on good terms with the mayor, who deposits a large fee on them for their services; and the world is safe again for denim-clad teenagers and operators of electric can-openers.

and you still want the campaign to go on, pull out this contrivance and hope it doesn't shatter everyone's willing suspension of disbelief.)

Misinterpreted Villain Goals. Of course, there's the possibility that the villain will win... and then do what it really wanted to do all along, not what the stars thought it wanted to do, and then go flying off into the sunset. This doesn't seem to be an option with a Gozer-type, but could be used with other menaces.

"We've been going about this all wrong. This Mr. Stay-Puft is okay, he's a sailor....

Immediate Sequel. If the major villain's master plan didn't involve the destruction of the world or a huge segment of its population, then you describe what happens to the world based on the villain's victory... and gear up to run an immediate sequel, a fast second chance for the stars to succeed. *Von Ryan's Express,* anyone?

Run the Adventure

*"Nobody steps on a church in **my** town."*

Once you have your plot all put together, you just sit down with your players and run the adventure. Only it's not always that easy...

Stars, you see, often do the unexpected. Sometimes they come up with a tactic so awesome in its brilliance that you can only gasp and capitulate. Sometimes they miss clues and data so obvious that you have to have extras (such as morons, fire hydrants, and uneaten bits of food) suggest the stunningly self-evident to them.

Either way, you have to be prepared to run the adventure according to what the players do—not according to how you envisioned the plot. Your goal here is to have fun (and help your players have fun), not generate a work of art.

So if your stars come up with a tactic that just leaves you breathless and could not fail to demolish your villain, then grin and go with the flow. If this would shorten your adventure and make it less fun, you can always introduce a new *tier* to your story. For instance, destroying the so-called villain just reveals that there's an even nastier one supporting him; your stars, because of their brilliance, have the jump on him, but it's not going to be an easy struggle, and now the villain realizes that he's facing genius-level opponents.

And if your stars have evidently let out their brains to air for the evening, then capitalize on that as well. If they're being stupid, then put them in stupid situations against truly moronic foes so that each side will be equal. Play it as slapstick as you can. You'll have fun.

Example: One of the stars incorrectly jumps to a correct conclusion. "Wait!" he says, early in the adventure (see "Presto!" box for the adventure we mean). "Any creature which has the power this one does will naturally gravitate to a place where it can create itself an army of servants. Let's check out all the junkyards in the area and find out if anything weird is going on there."

Suddenly, you find your plot truncated because some star just had to be too smart for you. You're going to lose half your story because the leading players are prematurely rushing off toward the climax. What do you do? Some choices:

Switch Genres. Abandon your plot and have fun with what remains. The stars get to the junkyard; Kathleen, frightened, roars off down the interstate with her semi-cab followers; and we have "Mad Macks" or whatever you want to call your new road-warrior slapstick epic-in-the-making.

Add a Tier. Your stars have their climactic encounter with Kathleen and defeat her. Flyboy Wheeler stumbles across the scene just in time to see Kathleen die for a second time. The energy released by his grief and her dying throes activates the rest of the power remaining in that junkyard, and she, he, and the tons of junk combine to form a rusting leviathan of doom walking across the city landscape. What do your stars do to cope with this?

Stick by Your Guns. Reward your stars for being so bright (shower some Brownie Points upon them) but stick to your original plotline. When the stars encounter Kathleen in her "headquarters," they can't defeat her. The stuff they thought would finish her for sure was ineffectual. Now, bruised, they have to return to their HQ, go back to the lab, and try to work up something else. Meanwhile, Kathleen has changed her base of operations and continues to gobble up teenagers.

Note Loose Ends

Finally, once the adventure's over, think long and hard and write down any loose ends that were not resolved by the story's end. Write down some possible ramifications from them as well, then file them away with your campaign stuff.

Sometime in the distant future you'll run across these papers and realize you have a sequel in the making...

Example: Did Kathleen and Flyboy drive off to happily-ever-after-land? Then they're good for a sequel sometime down the road (as it were), or at least for the occasional cameo appearance.

Could this sort of energy be accumulating somewhere else in the city? It could happen anywhere that well-beloved objects are thrown away or stored en masse. It might be a city dump, a museum, the sewers....

Adventure Ideas

Once you've run through all the adventure ideas you like from *Ghostbusters, Ghostbusters International,* and the individual adventures released so far for

Ghostbusters and *GBI,* then you're faced with the dilemma of waiting for new material to be published or creating your own adventures.

That's no great trial, understand. Come up with an idea, put it through the treatment described above, and you have an adventure.

But where *do* you come up with new adventure ideas in the first place?

Well, there are a lot of good places. Here are just three, and they'll keep you going for years of publishing slumps.

Other Games' Adventures: You can adapt adventures from *Other Games*™ for *Ghostbusters.* Games that are set in modern times or the near future might be easiest to tweak into shape, but you could even adapt a *Star Wars* adventure like *Battle For the Golden Sun.* See, this Pacific Island tribe of pearl divers is having an internal power struggle about some nuclear testing by a totalitarian government...

You'll have to change some of the people's jobs and allegiances. You'll probably have to lighten up the tone, especially if you're using a straight horror adventure like *Chill* or *Call of Cthulu.* And you'll have to add a supernatural twist to the mundane universes, natch. Opens up several worlds of possibilities, doesn't it?

Movies: Every good (or even just memorable) horror film is a great basis for an adventure. The adventure can be a direct steal from the film, or a parody of the type of film.

Just figure out what you liked about the movie and adapt those elements to your adventure.

Maybe you liked the visuals of great numbers of zombies wandering around eating gross things. Maybe you liked the plot opportunities from the idea that every living creature flushed down a toilet turns into a giant man-eating monster in the sewers. Maybe you liked the fashion sense of classic Wallachian vampires. Whatever it is, transplant it to your campaign, adapt it to your sense of comedy, and let' er rip.

Tabloids: In the supermarket tabloids you have a great, seething, roiling mass of adventure ideas just waiting to blow up in your face.

Think of it: Hitler's Brain! The Ghost of Elvis (could you stand to lose the King again?)! Frog-Boys! Children Who Recite the Encyclopedia As They're Being Born! Miracle Lard and Suet Diets! Space Aliens Fathered My Child!

Every issue of every tabloid is an entire Ghostbusters campaign supplement. Buy one today. If you're still not sure how to use them, buy the *Ghostbusters International* supplement *Lurid Tales of DOOM!* We thought the opportunity was too good to pass up, so we've done some scandal-sheet spoofing of our own. If you are *so* loyal a *Ghostbusters* fan as to have bought this box set before *Lurid Tales of DOOM!* is published, tell your bookstore or hobby store that you want ten copies reserved. It'll get 'em excited.

We just talked in great detail about putting together a single adventure. But that's not all you'll be doing if you run *Ghostbusters* again and again. Hey, you'll be putting together adventure after adventure. And when you put all these adventures together, they usually add up to a Campaign. So let's briefly talk about Campaigning.

CHAPTER 3

Campaigning We Will Go

What Is A Campaign?

A roleplaying campaign is a series of adventures featuring the same leading players. It can be episodic like a golden age TV series—*The Addams Family, Batman, I Love Lucy*—or it can be climactic, like all those fantasy trilogies you read instead of homework in eighth grade. You know, the ones *The Other Games*™ are based on.

Where Do I Get One?

You have to pull it out of your own brain, more or less. We'll suggest ways that adventures and adventure ideas might be tied together[7].

Heck, we might even publish some linked adventures—you never know.

But basically, a campaign is your version of the world.

Of course, being rooted in real life as *Ghostbusters* is, you don't have to mess around with details like what people breathe, and what politics is, and who won the World Series seven years ago. You can concentrate on the ghosties, ghoulies and paranormal peculiarities that make your Ghostbusters do such crazy things.

Main Ingredients

For a campaign, you need a little more of a framework than for an adventure, 'cause you'll be spending more time with your Ghostbusters. Your stars will be taking some time to explore their local city or town for hot pizza joints and clever auto mechanics. They'll have supporters and enemies on the town council or in the constabulary; they'll have to pay taxes and support their local March of Dimes.

They need a campaign area: use your hometown. Check with the library or the Chamber of Commerce for maps of the city or town, county, state: however far you expect they'll roam. This way, you won't have to spend so many hours drawing tedious grids yourself. Maps Are Great Tools.

They need contacts: create (or modify from "A Cast of Dozens") some extras that your Ghostbusters will run into time and time again. They won't all be pals of your stars, but they'll be people your Ghostbusters know well.

They need a franchise: and you've got lots of official-looking paperwork to provide them endless hours of tedi—uh, enjoyment, as well as a ready-made plot device for kicking off adventures and a pipeline of help for the desperately outclassed.

They need an adventure: and we already told you how to construct those *last* chapter. You can play almost any published adventure in your hometown if you take the time to change the Louvre or the American Museum of Natural History to your local Historical Society Museum and so forth. Check out the mini-adventures "House Pests" and "Dead Guys On Parade" for examples of how to do this.

Building Contacts

"Hello... I'm Peter. Where are you from... originally?"

In the last chapter we talked a bit about extras: how to use them for comedic and horrific purposes. Extras are the key to a good campaign, because they flesh out the real world in which your Ghostbusters operate. They live in the town, they have constant contact with the stars, they grow more and more familiar.

A lot of little things identify these extras: the way they talk, the words they use, the body language they employ, the moods they're in. Give each local extra one tag that identifies him or her, and then build on that tag. If, f'rinstance, the waitress at the pizza place is always sniffling, one of the stars may eventually ask her why.

"Oh (*sniff*), it's nothing really, (*snuff*), I have allergies, y'know? I'm always sayin' how I'm gonna stop (*sniffle*) feedin' that stray, but he's got such big brown eyes... and those long floppy ears... (*whuffle*) How can you resist?"

Then the next time they come in there could be a sign in the widow, and she could be trying to find a home for the pooch.

And the time after that, she's not sniffling any more! Where's the dog? "Frankie—you know, the biker with the skull-and-rose tattoo? He took him home. Gonna make a watchdog out of him. Best of luck, I say."

Eventually, the waitress will be sniffling again, because she's adopted another stray. And maybe that watchdog—or Frankie the biker—will play an important part in the campaign.

[7] *Like, the "campaign hooks" section of the Capsule Adventures are suggestions, dig?*

Running Gags

Extras whose tags are funny, or who end up the butt of every joke, can be useful, too: as running gags. Whenever you use these familiar extras for cameo appearances, you can guarantee a laugh. Think of Charlie Brown always trying to kick the football or fly a kite.

One of the guys we're sure is going to keep coming back is Walter Peck, the ex-EPA guy. Only now he's with the Congressional Committee on Hazardous and Fraudulent Consumer Services: the CCHFCS, more familiarly known as the Fraud Squad. Peck hates Ghostbusters, especially Peter Venkman, and will try somehow, somewhere, to get enough dirt on local Ghostbusters or on the parent corporation to put Venkman and his chums away for good.

He can be summoned by plot contrivances, Ghost rolls, or Ghostmaster whim whenever things seem to be going too smoothly.

Major Villains

Villains aren't always vanquished at the end of an adventure—they can be continuing characters. Like The Penguin and The Joker in the *Batman* TV series, the big baddies always seem to exit laughing, escape from prison, or convince authorities of their innocence so they can commit mayhem again. Like the criminal in a good mystery, they may work behind-the-scenes at first, perhaps even for a couple of adventures, before revealing themselves as the Ultimate Menace.

The stars may even have to wade through a couple unrelated hauntings before they figure out there *is* a big baddie pulling the strings. Remember that the New York Ghostbusters encountered the librarian ghost, the spud, and Zuul in the refrigerator before they tied these events together with Gozer. But that's kind of fun, because it makes sense out of random happenings. The stars get to know the bad guys well. And you can create a good, fully developed story.

All About Franchises

Well, we don't want to bore you with minute details, so we'll just give you the once-through on the state of Ghostbusters International and its parent corporation, Ghostbusters, Inc.

Even before their initial success at the Sedgewick Hotel in New York, Venkman knew the Ghostbusters were on to something *big*. He wanted to make sure that the original Ghostbusters realized the potential of the totally new field they were opening to public awareness, and naturally, he thought of franchising. It was a marketing concept that wouldn't wait.

Unfortunately Ghostbusters International, the franchise corporation under the auspices of Ghostbusters, Inc., wasn't given the chance it so richly deserved. In the aftermath of the narrowly averted Stay-Puft catastrophe, Ghostbusters, Inc. and the principal Ghostbusters themselves were sued, both personally and professionally. They were ordered to cease and desist in the pursuit of their profession. The franchising body was hog-tied in legal paperwork. And the franchises were left twisting in the wind.

Yes, there were franchises, independently owned and operated Ghostbusting facilities in outlying cities and towns who had taken delivery on the start-up kit before the ax fell. Not many, mind you, but a hardy few. Legally, they were separate entities not effected by the New York City restraining orders.

But did they thrive and bloom? No, sirree.

Fads come and fads go, and the Nintendo of today could very well end up the Pet Sand of tomorrow: one grain amongst the millions on the beach—or worse yet, the "I can't believe someone thought it was rad to *swallow goldfish!* Groaty to the max! Gag me back to the Stone Age!"

So it was that busting ghosts lost favor and prestige... and most importantly, Yuppie attentions wandered to other subjects: beemers, tax-free municipal bonds, and oat bran. Ghosts were no longer "in."

Did this stop our intrepid franchisers? We heard rumors that several have gone into Tupperware. But for the most part, they believed in the science of paranormalogy, and still do, so they struggle to keep their operations going, taking whatever work they can get, and hoping the pendulum of public opinion swings back their way.

Of course, maybe your franchise has been going great guns. Hey, that's possible—some things play better in Peoria than they do on Broadway; don't let New Yorkers fool ya. But overall, business for the franchises has not been all they hoped when they signed on with the gang. However, things are definitely looking up now!

Establishing a Franchise

"You're not going to lose the house.
Everybody has three mortgages nowadays."

Maybe you don't have a franchise—yet. With the renaissance in Ghostbusting and paranormology, you'd better get on the stick! Here's how.

Presume that your new Ghostbusters met the financial requirements for the franchise by mortgaging or selling everything they own—houses, cars, stocks, stereo equipment, etc. The stars start out with enough cash to take out ads and buy a week's supply of eats. If they want the gory details, let each player roll five dice. The total is the dollar amount left in his or her pocket.

The new Ghostbusters have **(1)** the right to use the Ghostbusters International name, **(2)** the exclusive right to purchase and operate patented Ghostbusters equipment, and **(3)** an exclusive territory within which they act as representatives of Ghostbusters International. The equipment the players chose on

their Personnel Files represents that equipment which was purchased as part of the franchise package.

In return for those rights, the owners of the new franchise must pay off an extensive debt to Ghostbusters International, offer quality service within their 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 harmless from all but reasonable and customary complaints, and try to avoid being saddled with the outrageous and inflated service charges which Venkman and Tully are fond of inventing.

Give the players the sample contract, form letter of acceptance from Louis Tully, Release from Damages form, EPA permit, Last Will and Testament form, and any other appropriate documents you can create or crib (photocopies for each player would be handy). Encourage them to sign said documents with their stars' names, and treat the papers as the legal documents they purport to be. Let the players vote on the offices they hold in the fledgling corporation.

Paying for the Franchise

If your players are intimate with the concepts of bookkeeping and accounting, and want to keep elaborate records, they're free to do so. What we actually had in mind, however, is the mission-payment concept.

GBI (Ghostbusters International, the parent corporation), occasionally sends notice to its franchises of some especially dangerous or convoluted mission it needs performed, for which the local franchise receives no monetary compensation, just a credit to their franchise account. GBI rakes in the dough on these. You can drop hints about the truly excellent figures the wealthy patron is paying, none of which is trickling through to the stars.

What our intrepid stars might get in return for vanquishing these pests in an entertaining and creative manner is more wifty equipment from Egon's research labs, or a cash bonus, or a perk like airplane tickets to the West Coast.

Typically, Louis Tully accepted impossible terms from clients on these mission-adventures, or made impossible demands on the performance of the franchise. But the franchise is bound by their contract to accept them. This gives you a ready-made slot for published adventures, or a break from a long campaign-adventure, or a time-out when not everyone can get together, and you still want to play, besides hooking you in with the big cheeses in New York.

Character Development

In most roleplaying games, the GM hands out experience points to the players so that they might gradually improve their stars, resolve their psychological traumas, learn to play piano, double their IQs, and so forth.

Duties

President: The ostensible head of the franchise. He may or may not be the guy who put up the money in the first place. He or she must meet annoying public officials, set company policy (for sick days and vacations as well as for responses to emergency calls and general sanitiation), and take the blame for fiascos.

In a Ghostbusters franchise, the president has little formal power, and he is certainly 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 he or she wishes. Be sure to give each veep 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 Goal of Money. He must keep tabs on how profitable the franchise is. He or she should set fees, bargain with clients, and guide the franchise in large expenditures like replacement of smashed replivehicles and maltreated proton packs.

Secretary: The secretary mostly just sits around the office, taking phone calls, keeping minutes of important meetings, and making appointments. His most important function is manning the office while everyone else is gone. The stars may wish to hire an extra as the secretary, or get a phone answering machine.

Technician: The ideal job for the Soulless Science-motivated. He or she has to design new equipment when needed, repair old equipment, and run the complicated laboratory equipment the parent company sent.

Well, forget all that. Stars don't develop substantially in the comedy-horror atmosphere. Who needs to? Abbott and Costello didn't develop. Martin and Lewis didn't develop. Hope and Crosby didn't develop. Why should your stars? They're just here to have fun.

Now they can, if you let them, save up Brownie Points and increase their Traits. If this ever annoys you, put them in an adventure where they burn all their Brownie Points and then have to burn a point of a Trait (or two) to have the Brownie Points to stay alive. This should put 'em back into manageable range for a while, and it makes them depend on their ingenuity again, instead of on those hordes of Brownie Points.

A Cast of Dozens

Finally, for your reference, we've put together this large and unwieldy collection of creatures, monsters, spooks, bystanders, experts and lunatics for your campaign. Have fun with' em...

From the First Ghostbusters Movie

Here are the stats for those villians and specters from *Ghostbusters*.

Zuul, the Gate-Keeper

gatekeeper of Gozer

Brains	5	Find Human Host	8
Muscles	7	Wrestle	10
Moves	5	Seduce	8
Cool	4	Flex and Seethe	7
Power	10	Dematerialize Frog 'n' Prince (L*) Possess Terrorize	

**change possessed body into likeness of own body*

Goal: Sex (Ritual)

Tags: Flexes, seethes, and otherwise ardently demonstrates dangerous-looking lust (when in human host; otherwise, more animal predatory behavior)

The Stay-Puft Marshmallow Man

ten-story cartoon character and world-destroyer

Muscles	10	Smash Buildings	13
Moves	8	Stride Menacingly	11
Power	8	Growing Growing (Again) Terrorize	

Goal: Destroy All Humans

Tags: Steps on anything smaller than itself (which is practically everything); beams cheerfully as it destroys the world

Vinsclortho, the Key-Master

keymaster of Gozer

Brains	1	Find Human Host	4
Muscles	7	Run	10
Moves	5	Jazzercise	8
Cool	1	Talk to Animals	4
Power	10	Dematerialize Frog 'n' Prince (L*) Possess Terrorize	

**change possessed body into likeness of own body*

Goal: Sex (Ritual)

Tags: Canine sniffs and snuffles; mimics other people; fetches slippers; utterly uncomprehending of world

Gozer the Gozerian

ancient world-conquering demon

Brains	6	Multiverse Trivia	9
Muscles	8	Intimidate	11
Moves	7	Acrobatics	10
Cool	7	Ignore Puny Humans	10
Power	12	Dematerialize Dematerialize Object Dimensional Transfer Flight Frog 'n' Prince (G) Invisibility Physical Immunity(G) Proton Immunity Read Mind Summon Pests Teleport Terrorize	

Weaknesses: Subject to backlash if *dimensional transfer* spell is interrupted

Goal: Take Over the World

Tags: Utter confidence; contemptuous dismissal of mortals

The Spud (Glutton Ghost, Slimer)

undead stomach with teeth

Power	2	Slime	
Ecto-presence	5		

Goal: Eat Everything

Tags: Slobbers, crams face with food

The Librarian Ghost

book stacker and card flinger

Power	5	Invisibility Terrorize	
Ecto-presence	6		

Goal: Have the Library to Herself

Tags: Shushes noisemakers; dislikes card files and the Dewey Decimal System; terrorizes attackers

From the Game

Following are some of the ghosts and other weirdos from the "Capsule Adventures" section of your *Ghostbusters International* game. You can use them in the adventures for which they were originally conceived, or anywhere your little heart and malefic mind want...

Minions

palmists, mediums, and crackpots temporarily transformed into ghosts

These are the psychics and near-psychics kidnapped by the Mad Scientist and transformed into ghostlike creatures.

Brains	3	Read Palms	6
Cool	2	Boondoggle Custumers	5
Power	3	*PKE Analysis Poltergeist Slime Terrorize	
Ecto-presence	3		

**Each ghost has 1 in 6 chance to have one of these powers*

Goal: Be Human Again

Tags: Lots of "I can't help myself... I don't have a choice..." excuses when obeying Mad Scientist; if captured, unusual amount of pleading not to be put in the Grid

Scottish Spook

bagpiping ancestral spook

Laird Ronald MacDonald is a centuries-old coward determined that his punk of a descendant clear his name. He manifests as bagpipes that wail in the wee hours; and no matter how many times the Ghostbusters capture them, they're back the next night, playing even worse than before.

Brains	1	Find Relatives	4
Cool	1	Play Bagpipes	4
Power	2	Proton Immunity (*)	
Ecto-presence	2		

**though proton packs can catch the bagpipes, they're "repeaters" and show up again the next night*

Goal: Restore Family Honor

Tags: Scottish accent so thick you could cut it with a Claymore

Suits of Armor

lonely bachelor knight ghosts

These spooks occupy more-or-less invulnerable suits of armor in the campaign city's museum; there are three, from different medieval periods, bearing great huge maces and other Ghostbuster-crushing weapons.

Brains	1	Misunderstand Modern Speech	4
Muscles	5	Bash Things with Maces	8
Moves	3	Ride Horse (or Horse Armor)	6
Cool	3	Stride Menacingly	6
Power	6	Physical Immunity (G) Proton Immunity	
Ecto-presence	12		

Weaknesses: Inactive in daytime

Goal: (K) nightly Companionship

Tags: Medieval speech patterns, quick temper

Uncle Ferg

Joe normal—just a little dead

Uncle Ferg is everyone's nightmare of a straight, upright, nerd of a relative: Unflappable, unfazeable, and oh-so-nice. But he is, in actuality, a ghost disguised as a geek.

Brains	3	Make Plans for Everyone Else	6
Cool	4	Resist Terrorize (or equivalent)	7
Power	5	Invisibility Materialize	
Ecto-presence	8		

Goal: Clean Things Up and Lead a Happy American Life

Tags: Glad-handing, back-slapping cheerfulness, loud clothes (including golfing pants, noisy shirts, screaming ties, etc.)

Really Old Guys

doddering alien monsters from beyond the stars

These are ancient creatures who have, from the beginning of time, fomented evil across the multiverse. These days, they'd just like to settle down in monstrous retirement communities, but have to destroy all human life in order to do it. The average Really Old Guy looks something like this:

Brains	4	Forget Important Things	7
Muscles	6	Gobble Humans	9
Moves	5	Gossip (Shrilly)	8
Cool	5	Creep People Out	8
Power	8	*Animate Control Mind Flight Growing Make Illusion Physical Immunity (G) Possess Proton Immunity Read Mind Slime Summon Pests Terrorize	

**Choose Any Four*

Goal: Destruction of Earth, then Retirement

Tags: Arthritic shambling and grabbing of victims, hard-of-hearing conversations with minions

Thu-thu

just-awakened volcano god

Thu-Thu, national deity of Ralyeh, is a gigantic, slimy, lava-colored volcano god with a big, slack-jawed grin which he likes to drop sacrifices into.

Power	10	Growing Materialize Terrorize	
Ecto-presence	20		

Goal: Have Sacrificial Munchies Until the End of Time

Tags: Flies around roaring, shaking the lava, and *terrorizing* sacrifices

Regular Extras

You need some normal people, too. Townsfolk. Civil servants. Sources of information. Here they are!

Jake Westtree

real tough detective

A tight-lipped, steely-eyed veteran, Westtree is happiest when pushing a punk's face through a plate glass window or pumping six bullets from a .44 Magnum into 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
Muscles	5	Bust Heads	8
Moves	4	Shoot So that Gore Splatters Widely	7
Cool	6	Menace	9

Goal: Teach Those Punks A Lesson

Tags: Face never changes expression; pulls gun when startled

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. Jones (or Smith, we forget which) is white; Smith (or Jones) is black.

Brains	3	Claim Federal Jurisdiction	6
Muscles	3	Kick Door Open	6
Moves	3	Fire Handgun	6
Cool	3	Blame Their Mistakes on Local Law-Enforcement	6

Goal: Serve the FBI

Tags: None

Wanda

tow-truck driver

Wanda gives kickbacks to Carlton the Doorman for finding her business. She is a tough, middle-aged woman utterly without compassion. She'll cheat whomever she can. If the replivehicle is towed, the Ghostbusters must retrieve the (scuffed) vehicle from Wanda's Impound for exorbitant sums. She complains constantly about her husband, the foreman of a large construction firm.

Brains	4	Cheat Customer	7
Muscles	2	Run	5
Moves	5	Fake Repairs	8
Cool	7	Fast Talk	10

Goal: Get Even With the World Through Money

Tags: Complains that sitting all day ruins her figure (she's right)

Father Luigi

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
Muscles	1	Jump	4
Moves	2	Attract Attention	5
Cool	3	Orate	6

Goal: Serve Humanity

Tags: Peers at things as if he's going blind (he's not), crosses himself

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 take you anywhere, but he takes you there so pleasantly that you won't mind until you wind 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
Muscles	3	Swim	6
Moves	2	Dance	5
Cool	5	Misunderstand Plain English	8

Goal: Serve Humanity

Tags: Stares expressionlessly, says "Yes, mon, yes," bobs head to reggae music playing incessantly on radio

Elaine Rosenbergstein

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 Elaine serves is always overcooked or underdone, the coffee oily and harsh, the pastries stale, and the cream sour. Elaine hears all the latest 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
Muscles	2	Throw Drunks Out Of Restaurant	5
Moves	1	Not Spill Food on Trays	4
Cool	6	Ignore Customers	9

Goal: Money

Tags: Calls her customers "love" or "sweetheart"; uses Yiddishisms in her speech

Carlton

hotel (or co-op) doorman

Dressed in a blue grenadier's uniform, Carlton constantly chases interesting people like Ghostbusters from the front of his building, and has the replivehicle towed away whenever it's on the block. He knows there's no such thing as a ghost. Carlton is sometimes found sleeping at the guard station just inside the lobby, and quiet Ghostbusters might be able to sneak past.

Brains	1	Studied Ignorance	4
Muscles	7	Intimidate	10
Moves	1	Open Door	4
Cool	3	Infuriate	7

Goal: Status

Tags: Always, always smiling—especially when he tells you to get lost before he calls the cops

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 breaks off and starts 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've got a friend for life.

Brains	2	Telepathy with Aliens	5
Muscles	2	Resist Arrest	5
Moves	3	Hide	6
Cool	1	Cadge Quarters	4

Goal: Avoid Being Driven Mad

Tags: Wears tinfoil hat, jerks head erratically while speaking

Thomas Q. Fenstermacher

attorney at law, shyster

Lawyer Tom is an ambulance chaser. He only takes cases that are (a) greatly remunerative and (b) exploitive of widows and orphans. On rare occasions, for fun, he secures the releases of certified psychopaths.

Brains	9	Law	12
Muscles	2	Intimidate	5
Moves	5	Hide Evidence	8
Cool	5	Bluff	8

Goal: Money

Tags: wears rumpled clothing; slightly drunk

Margaret Mipsky, Ph. D

sexy female scientist

Use Margaret when the Ghostbusters are doing research—her counterpart Mark has exactly the same statistics and mannerisms, but works around or with female Ghostbusters.

Brains	6	Bacteriology	9
Muscles	2	Swim	5
Moves	3	Pour Chemicals	6
Cool	2	Convince	5

Goal: Sex

Tags: Pushing up, down, or cleaning glasses

Bridget O'Malley R.N.

head nurse

Bridget 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 the hospital regulations book under her arm.

Brains	3	Evaluate Doctor	6
Muscles	4	Keep Patient in Bed	7
Moves	4	Sniff Out Odors	7
Cool	4	Orate	7

Goal: Serve Humanity (whether they like it or not)

Tags: Barks information

Geoff Martin, M.D.

young, idealistic, compassionate doctor

The perfect doctor—tireless, enthusiastic, intelligent, dedicated, and handsome. Six female doctors or nurses want to marry him, and one will in three months or less.

Brains	4	Medicine	7
Muscles	5	Massage	8
Moves	5	Dispense Medication	8
Cool	2	Give Emotional Support	5

Goal: Serving Humanity

Tags: Has a "gosh" attitude about life, good with children

Mara of Mali

middle-aged medium

Sometimes can contact the spirit world 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
Muscles	2	Operate Seance Tricks	5
Moves	3	Roll Eyes Up Into Head	6
Cool	2	Bluff	5

Goal: Understand Inner Power

Tags: Slightly hard of hearing

Mafia Family

Every location has a criminal element to keep local law enforcers on their toes. What movies have we gleaned our extras from?

Ernesto

chauffeur

Ernesto drives Papa Joe's car. When Bosco needs help, Ernesto's the one who goes.

Brains	2	Fix Car	5
Muscles	4	Intimidate	7
Moves	5	Drive Car	8
Cool	3	Play Chicken	6

Goal: Money

Tag: Smirks and threatens

Mama Stella

Papa Joe's wife

Mama is a good Catholic and goes to Mass every day of the year to pray for her husband and son.

Brains	3	Ignore Family's Criminal Activities	6
Muscles	5	Drag Drunk Spouse to Bed	8
Moves	2	Pray	5
Cool	2	Orate	5

Goal: Serve Humanity

Tags: Wails about her family; fondles rosary

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 it's prostitution, drugs, extortion, or whatever).

Brains	6	Plotting	9
Muscles	1	Fisticuffs	4
Moves	2	Dodge	5
Cool	8	Bargain (Who Could Refuse?)	11

Goal: Money

Tags: Speaks with an Italian accent, sits in a relaxed position, but with hands clenched

Sexy Lucia

Papa Joe's daughter

Lucia is 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
Muscles	2	Dance	5
Moves	5	Clinch/Avoid Clinch	8
Cool	3	Bluff Daddy	6

Goal: Sex

Tags: Runs pearl necklace across front of teeth; runs tip of tongue across front of teeth; etc.

Mean Vic

Papa Joe's son

As sexy as Lucia is sultry, he is the most devious criminal 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
Muscles	3	Intimidate	6
Moves	5	Seduce	8
Cool	2	Bluff	5

Goal: Power

Tags: Always stands with hands on hips, hips thrust forward

Little Paulie the Brain

bag man

This guy is a 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
Muscles	1	Bite	4
Moves	3	Listen	6
Cool	5	Bluff	8

Goal: Money

Tags: Always has a cold

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
Muscles	8	Break Thumbs	11
Moves	1	Knock Over Objects In The Way	4
Cool	8	Frighten Victim	11

Goal: Meanness

Tags: Babbles, screams, and drools

Bosco the Gunsel

enforcer

Dumb, ugly lug who does lots of Papa Joe's dirty work.

Brains	1	Gun Lore	4
Muscles	5	Fisticuffs	8
Moves	4	Fire Gun	7
Cool	4	Play Poker	7

Goal: Follow orders

Tags: Total lack of personality, free will, etc.

Campaign Savers & Last Resorts

There comes a time in every GM's adventures when the stars have a perfectly wonderful solution that smashes the plot all to hell—and you need some way to tell them: "No, you can't do that." Use these giga-powers sparingly, or your players will become whiny.

The Ghosts of Plots Past, Present, and Yet To Come

Dickensian triad and deus ex machina[8]

When the Ghostbusters have invented a device or stumbled onto something which can wreck your campaign, the Ghosts of Plots Past, Present, and Yet To Come show up (they're immune to damage of any kind, since they're only messengers). Rattling chains and carrying candles, they do the traditional three visits if you want to stretch out the moment, or they simply say (short visitation version): "This device threatens the very fabric of the universe. Your time is not sufficiently wise to use it well. We must excise all knowledge of it from your mind."

Brains	20	Fantastic Mental Powers	23
Muscles	2	Hoist Chains	5
Moves	2	Teleport	5
Cool	6	Remain unflappable Through Whining, Extortion, and Threats of Injury	9

Goal: Maintain the Cosmic Balance

Tags: Project a feeling of wisdom

[8]*Aren't you glad we told you what these are in a previous footnote? You didn't read it? You should always read footnotes—especially the ones that explain the bawdy jokes in Shakespeare. The one about deus ex machina is on the bottom of a page somewhere earlier in the book, but we've run out of space to repeat it here. Sorry.*

Time Patrol

sci-fi cliche and deus ex machina

If the Ghostbusters spend too much time messing around with time (so to speak), 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 speak a variant of English (or if you like, Mandarin Chinese) barely comprehensible to modern-day Americans.

One shot from the blaster and the Ghostbusters are paralyzed. They're taken aboard a time machine and shoved in a chamber where weird noises whisper and sing, and strangely colored beams of pastel light play over their recumbent forms.

A crackly voice confirms that the Ghostbusters are prisoners of the Time Patrol, and that they have already been tried and found guilty of temporal mischief. Their time machine is being confiscated, and they are being returned to their home era. If they ever try to travel in time again, the Patrol will have no choice but to ruin their parents' first dates together, preventing them from being born and thus also preventing any possible paradox.

Brains	10	Temporal Paradoxes	13
Muscles	6	Wrestle	9
Moves	6	Maneuver in Zero-G	9
Cool	6	Look Good in Uniform	9

Goal: Prevent Unauthorized Time Travel

Tags: Steely-eyed, square-jawed, pose heroically while speaking

Professor Elias Jefferson Entwhistle & His Amazing Transethereal Transmogrifier

nineteenth century inventor and scientist

Another deus ex machina you can use to get the Ghostbusters out of deep trouble, Entwhistle is native to 1888 America, and is a professor of Natural Philosophy at the University of Pennsylvania.

His Amazing Transethereal Transmogrifier is, as the more scientifically inclined Ghostbusters will deduce, a transdimensional transportation device that goes anywhere in the eleven (maybe twelve) dimensions. It is coal powered, and looks something like a wooden blimp with stove pipes, strange rotating balls, and propellors projecting at weird angles from it. It can pop up at any time or place to rescue our stars.

Entwhistle himself wears tweeds and a bowler in the winter, a seersucker suit and straw hat in the summer, and is never to be found without his pipe.

Brains	7	Natural Philosophy	10
Muscles	1	Move Scientific Apparatus	4
Moves	2	Operate Complex Devices	5
Cool	2	Be Unimpressed Except By Other Scholars	5

Goal: Soulless Science

Tags: Sucks on pipe and talks bombastically

Mix-up-pixlian the Unpronounceable

transparent plot re-director

Very occasionally, even though it's only supposed to happen in *Other Games*™ and not in *Ghostbusters,* your players will get completely off the track. When this happens, usually there are simple nudges to get them back on it—we've told you how in the Adventure Section. But if they're truly dense and unobservant, you may have to haul out this sprite.

Mix-up-pixlian is a small brownie of mixed Irish, Scots, Danish and Armenian descent, and is the only spirit to ever (permanently) escape a Ghost Trap. He likes to taunt the Ghostbusters about their ineptness, but invariably lets slip some important piece of information: "Ha, ha, ha you silly humans! Going all the way to Russia! You're so stupid you don't even know his grandma lives right here in Manhat—rats! Rats, bats, cats, I wasn't going to tell you that!"

Brains	6	Remember Plotline	9
Muscles	1	Pull Hair/Tweak Nose	4
Moves	6	Flit About	9
Cool	1	Be Tricked into Revealing Information	4

Goal: Cause Misery

Tags: Sits on Ghostbusters' shoulders, drinks milk from saucers on back steps

The "Monsters in a Castle" Movie

In the "Monsters in a Castle" movie, several classic monster stereotypes accidentally come together in some nearly-ruined structure, scare the normal humans present, and eventually decide they have to fight to the death while some natural disaster is taking place.

Count Suave, Vampire

undead casanova

Count Suave is a 15th-Century middle European lord who has spent centuries wandering around appreciating beautiful women and attracting those pesky monster-slayers. All he wants to do is to be left alone to get along with his death and his romances, but an unkind Fate and heroic doers of good always show up to thwart him. He's come to the castle of his old friend, the mad scientist Thistledown, to elude his latest batch of pursuers (and to check up on Thistledown's daughter Emily).

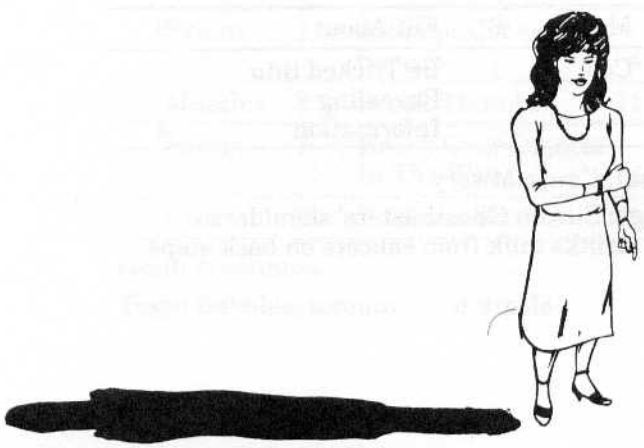
Brains	4	Thwart Heroes with Legal Procedures	7
Muscles	5	Brawl	8
Moves	4	Seduce	7
Cool	5	Charm	8
Power	6	Creature Features (L*) Physical Immunity (G) Poltergeist	

**Changes into bat*

Weaknesses: Special abilities don't work in daylight

Goal: Romance

Tags: Wears sophisticated evening clothes to any occasion, speaks in Hungarian accent he claims is Transylvanian



Harry Lupus

reluctant and tragic lycanthrope

Harry, a businessman visiting Germany's Black Forest on vacation, was injured in a wolf attack. The local gypsy woman ominously informed him that he would change into the form of a wolfman with each full moon. Unfortunately for Harry, she was wrong... In actuality, he changes whenever he's startled, whenever he sneezes, whenever something weird happens—but only at night. Now he wanders from mystic to mystic, from occultist to occultist, trying to learn how to lift the curse and attempting without success to keep his nerves under control so that he won't change when startled. That's why he has come to the castle of Mad Doctor Thistledown—trying to find a cure or some really effective tranquilizers.

Brains	2	Find Mystic Frauds	5
Muscles*	8	Mangle Victims	11
Moves	4	Sneak	7
Cool	2	Ignore Evidence	5
Power	1	Physical Immunity (L)	

Weaknesses: Becomes mindless in wolfman form, **Muscles* is 2 in Harry form

Goal: Lift the Curse and Cheer Up

Tags: Looks mournfully at anyone who can help him or anyone sadder than himself, changes spontaneously between forms—when startled or for good comic effect, only at night

Miss Emily Thistledown

fetching young thing, mad scientist's daughter, goal of lustful monsters

Despite her unusual background, Emily Thistledown has grown up to be a perfectly charming and well-educated young lady.

Brains	3	Delightful Small Talk	6
Muscles	3	Faint When Endangered	6
Moves	3	Flirt Innocently	6
Cool	3	Charm	6

Goal: Marry a Decent Man

Tags: Clings to others' arms when frightened. Sleepwalks while wearing long, elaborate lingerie

Dr. Prism, Inventor

crazed invisible man and ex-scientist

Dr. Joshua Prism was one of the world's leading biochemists until about 30 minutes ago, when he perfected his Invisibility Agent, injected it, became *invisible,* went crazy, and ran about terrorizing the countryside in borrowed clothes and stolen medical supplies. Now he's come to the Castle to force Doctor Thistledown to help him concoct a cure.

Brains	4	Fail to Cure Self	7
Muscles	2	Brawl	5
Moves	4	Dodge	7
Cool	2	Cackle Madly	5
Power	1	Invisibility (Twice)	

Goal: Conquer the World or Be Cured (goal varies with time of day)

Tags: Tears off his clothes and concealing bandages at slightest provocation, runs around flailing his arms as he disrobes

The Reconstituted Man

terrifying visage with a heart of gold

The Reconstituted Man was sewn together from stolen corpses and spare auto parts by the Mad Scientist. He's huge, terrifying, misunderstood, and lonesome. He only wants people to ignore him, and to find a mate as hideous and despised as himself. That's why he has found his stumbling way to the castle of the Mad Doctor Thistledown: to have the scientist construct a mate for him (hopefully from corpses and American auto parts, as the Japanese parts aren't always in good supply).

Brains	1	Misunderstand Intents	4
Muscles	8	Break Through Walls	11
Moves	2	Attract Attention	5
Cool	1	Evoke Sympathy in One Character	4
Power	1	Physical Immunity (G) Proton Immunity	

Goal: For No One to Notice Him

Tags: Walks stiff-legged, shrinks from fire, absently crushes young girls

Dr. Abraham Thistledown

mad scientist and devoted dad

A surgeon and scientist who was perennially under consideration for both the Nobel Prize and canonization, Dr. Thistledown lost his mind when his wife died. Preserving his wife's body with chemicals of his own devising, he ran off with the body and his infant daughter to live a secluded life of scientific research in a European mountaintop castle. Since then he has grown more and more knowledgeable, not to mention crazier and crazier. In the presence of his now-grown daughter, he is doting, charming, helpful and kind. Outside her influence, he is hollow-eyed, spectral, and dangerous, fanatically experimenting and working to revive his dead wife.

Brains	5	Medicine	8
Muscles	1	Strap Victim to Table	4
Moves	2	Sneak	5
Cool	4	Argue Science	7
Power	7	Control Mind (Hypnosis)	

Goal: Revive Dead Wife

Tags: Walks around with eyes wide open, hands raised, fingers spread, hair standing on end

The "Kathleen" Movie

This is the auto-horror story we mentioned in the Adventure Section. Here is the cast of characters:

Bulldozer

menace to terrify Ghostbusters or vehicle for Ghostbusters to fight Kathleen

This is a typical treaded monster with lifter scoop. When animated by Kathleen's power, it enjoys putting things on top of other things (especially occupied cars).

Muscles	13	Crush Things	16
Moves	3	Drive Self	6
Power	2	Physical Immunity (G)	

Weaknesses: Takes damage from proton blasts

Goal: Put Things on Other Things

Tags: Puts things on other things

Lawn Mower

terrifying encounter for Ghostbusters, small animals and overgrown lawns

This is a typical, everyday, non-riding lawn mower until brought to life by Kathleen's powers. Then, it charges all over the cityscape and countryside looking for high grass, house pets, and human feet.

Muscles	4	Mangle Grass, Pets, and Feet	7
Moves	4	Dodge	7

Weaknesses: Takes damage from proton blasts

Goal: Rampaging Violence, and Neat Lawns

Tags: Rears up on its back wheels so you can see the spinning blade covered with the sap of its previous victims

Johnny "Flyboy" Wheeler

drunken wretch who loved Kathleen when they were both young

Flyboy Wheeler today is in his late 40s, bearded, clothed in a pasty layer of cast-off garments and grime, rail-lean and malnourished, with eyes alternating between sorrowful entreaty (when he's begging quarters) and a mad gleam (when he's remembering the good old days).

Brains	1	Remember '50s Rock'n'Roll Lyrics	4
Muscles	3	Crawl Under Rubbish	6
Moves	3	Drive Kathleen	6
Cool	2	Revolt Normal Folk	5

Goal: Marinate Self

Tags: Leans close for conversation and flea exchanges, talks loudly as though he and listener are deaf; eyes cannot fix on any object for more than two seconds, mind cannot fix on any topic for more than six seconds

Kathleen

vengeful convertible seeking her long-lost love

Kathleen is a mid-50s Chevy convertible, bright blue (flame job optional), in stunning condition. Regardless of the amount of damage she's sustained, soon afterwards she shows up again in unscratched, undented, pristine shape. We told her story in the Adventure Section—her first love, the accident that separated them for thirty years, the eerie circumstances that led to her resurrection. Today, she searches the campaign city in a mad quest to find Flyboy Wheeler and return to a life of carefree road-burning.

Brains	2	Spot Flyboy	5
Muscles	7	Mash Victim	10
Moves	5	Drive Self	8
Cool	4	Look Cool	7
Power	10	Animate Physical Immunity (L) Poltergeist Proton Immunity Summon Pests Terrorize	

Weaknesses: Easily fooled by fake flyboys, susceptible to auto-crushing equipment, weird science; electricity-draining equipment can depower her

Goal: Live Happily Ever After with Flyboy

Tags: Headlights always seem to be looking at you; drives like a running back dodging defensive players

Salemville, New England

Salemville is a spooky, shadowy, melodrama-ridden New England fishing village, and the spookiest and most melodramatic part of it is Kane House, a dusty, dark, dismal Gothic mansion sprawling across a clifftop not far from Salemville. In truth, Kane House is chock-full of monsters and weirdos who seem to spend most of their time plotting against one another, fascinating visitors with their tragic histories, and so forth.

The Ghostbusters could find themselves in Kane House for a variety of reasons—shipwrecked off the Kane Cliffs, pursuing local legends of evil doings, stranded by storm en route to a real city—but will have problems pursuing their profession here. None of the monsters and creatures here seem to do anything nasty. Nobody is bitten or mauled or killed or anything. Everyone is menaced at one time or another and then talks about it endlessly. The Ghostbusters can either (a) stand around watching the histrionics until they get tired of it, or (b) get involved, solve one of the numerous personal crises of one of the residents, and leave before any new ones settle on the denizens of Kane House.

Drusilla Kane

hot witch, seductress and prophetess

Lucretia's daughter is a practicing witch (she hasn't got it quite right yet). Gorgeous, sultry, intelligent and talented, her only woe is that she hasn't enough time for all the men, magical studies, and tragic revelations that the writers seems to have in store for her.

Brains	4	Predict Future	7
Muscles	1	Wrestle	4
Moves	4	Seduce	7
Cool	4	Outclass Others	7
Power	4	Control Mind PKE Analysis Read Mind	

Goal: Sex

Tags: Long, slow evaluation of men from beneath mostly-closed eyelids

Tarquin Kane, Stylish Werewolf

fashion plate and oily furball

Tarquin, Lucretia's son, is a dark, handsome, brooding man who started turning into a werecub with the full moon when he was but a lad. When he was young, he enjoyed turning into a werewolf, running around, murdering livestock, and howling at the moon. But something changed when he reached his teens: he discovered Clothes and Women. Now he lives only to shed the curse of lycanthropy so that he can stop shredding expensive designer outfits and chasing off prospective partners.

Brains	2	Recognize Family and Loved Ones at Last Instant and Not Eat Them	5
Muscles	6	Mangle and Chew	9
Moves	4	Display Fashion	7
Cool	4	Brood and Sulk in Fantastically Sexy Manner	7
Power	2	Creature Features (L) Physical Immunity (L)	

Goal: Stylish Sex

Tags: Compulsive about neatness of clothes, constantly slicks hair back, never smiles, projects lust with eyes alone

Lucretia Kane

tragically-widowed matriarch of the Kane family and concealer of terrible family secrets

Lucretia is a handsome woman in her late 40s, the classic upright matriarch who walks in a stately fashion, wears Victorian-era clothing, and suffers in a dignified fashion that one cannot help but feel admiration for her. Every fifteen or twenty minutes she learns some new horrible fact about the Kane family and works strenuously to keep the news from her family.

Brains	3	Ferret Out Horrible News	6
Muscles	1	Convulsively Grip Furniture When Receiving Horrible News	4
Moves	3	Conceal Reaction to Horrible News	6
Cool	5	Cope With Horrible News	8

Goal: Blissful Insanity and Irresponsibility

Tags: Walks with perfect posture, betrays no emotion except for the occasional sigh and bowing of the head when contemplating her life

Spartacus Kane

angst vampire, tragic founder of the Kane clan

Spartacus is the great-great-granduncle of Lucretia's dead husband. Bitten around 1800, he has spent his immortal existence wandering from place to place and suffering for his sins (real and imagined, especially imagined). Likes biting women but suffers for it. Likes frightening strong men but feels guilty for it. Convinced his vampirism is responsible for the strange curses of Lucretia's children (actually, his pretentiousness is responsible).

Brains	2	Reminisce Menacingly	5
Muscles	6	Smash Feeble Mortals	9
Moves	3	Twirl Cloak Menacingly	6
Cool	5	Inspire Pity	8
Power	6	Control Mind Creature Features (L*) Dematerialize Flight Physical Immunity (L) Summon Pests	

**Changes into bat*

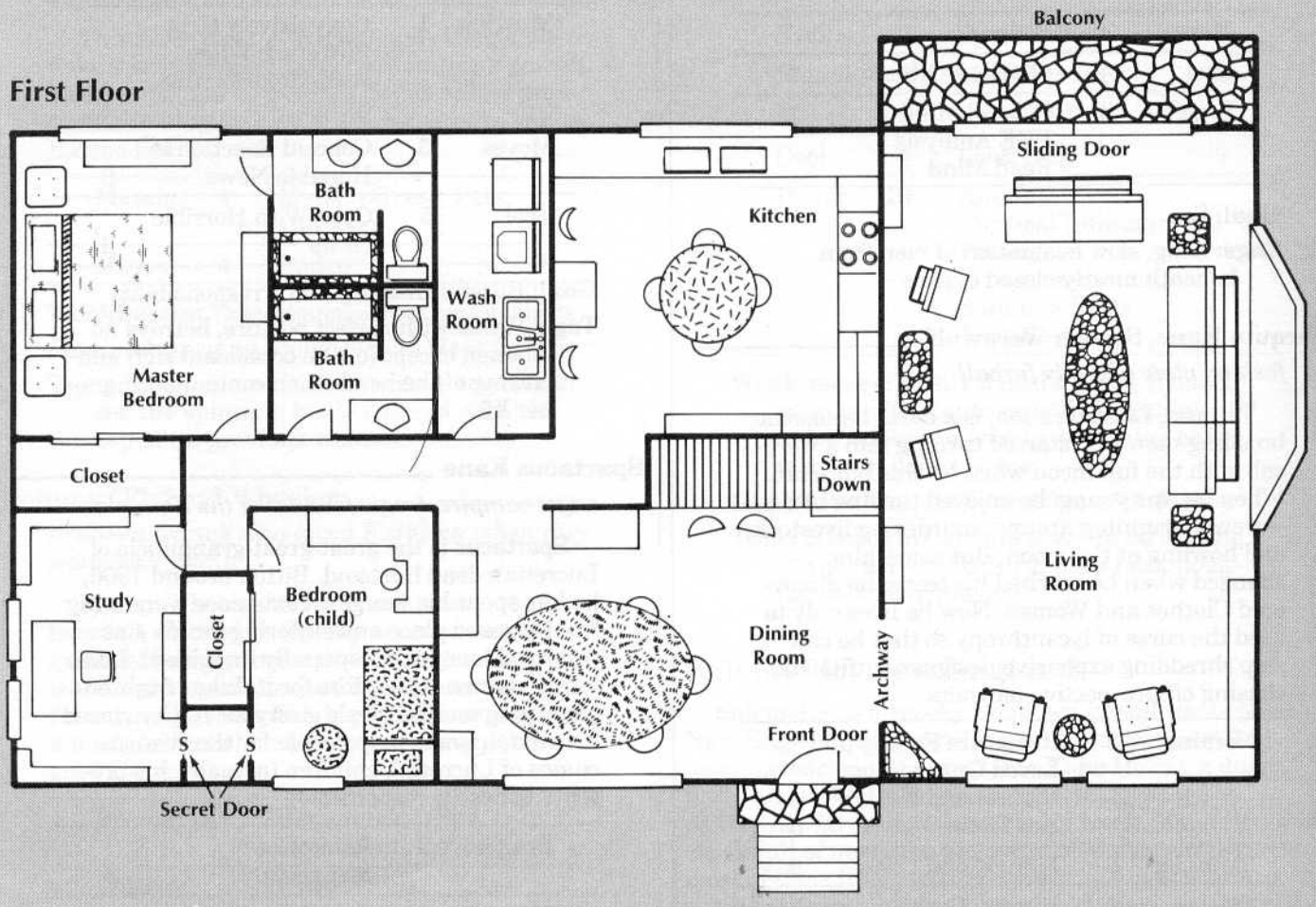
Weaknesses: Classic vampire weaknesses, and then some

Goal: Be Rid of Imaginary Curse

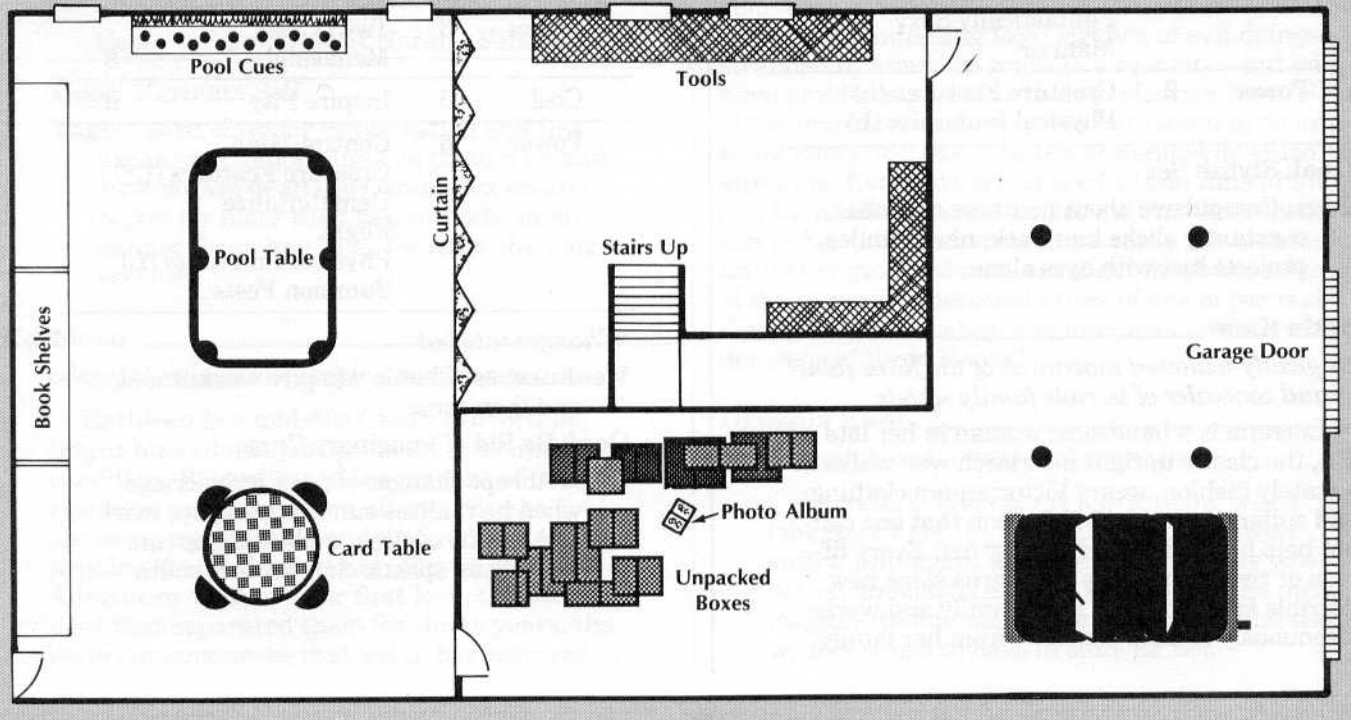
Tags: Abrupt changes of pose: jerky cringe when he realizes sun is coming up, twirl and retwirl of cloak, sudden departure from room, spastic clamber into coffin

House Pests

First Floor



Basement



House Pests

Jennifer was in the basement, sorting through boxes stacked haphazardly by the moving men and hating every minute of it. Oh, unpacking was fine. That came with the territory when you moved. It was basements she hated. They were dark, damp, gloomy places. Scary. This portion of her basement was no exception, although the rest of the lower level was bright and panelled and plush carpet covered the stone floor.

But not this room. This was a basement in all its glory. There were even the obligatory cobwebs. She shivered.

Still, she loved the rest of the house. And so did Tom and little Jeremy. Thoughts of her husband and baby boy cleared away the gloom. Jennifer smiled, hummed a popular tune, and got back to work. She emptied out another box, placing it to the side. Behind it she noticed a book of some sort, stuffed between two pipes.

Jennifer pulled out the book, carefully wiping the dust from its face. It was a photo album. Maybe it belonged to the people who used to live here. She opened to the first page. A faded picture of a happy-looking family was centered on the brittle paper—a man, woman, and little girl, smiling up at her with cheerful expressions.

Before Jennifer could turn the page, the picture exploded into a flash of light. She dropped the volume, startled by the sudden burst. From somewhere above her head came a crash. She heard little Jeremy scream, her husband shout, and another crash. Forgetting the photo album, Jennifer turned and ran upstairs.

On the floor, the album sat open. The faded picture was still there, but it was different now; changed. The happy family was no longer in the picture. But if you listened closely, you could hear their cheerful laughter upstairs... in the walls... in the floors....

Introduction

Hey, did you know that this is the very first adventure for *Ghostbusters International*? Did you know that only Ghostmasters are supposed to be reading these words? You did? You are? (You better be!) Why didn't you say so?

Read on, oh Ghostmaster, and get ready to take your Ghostbusters franchise on its maiden voyage. Just a sec, excuse us. HEY YOU! YOU'RE A PLAYER! YOU SHOULD BE ASHAMED OF YOURSELF. DIDN'T YOU GET THE HINT LAST PARAGRAPH? SHEESH! NOW GET LOST! Sorry about that.

To run this adventure you should first read at least the Player Section, Chapter 2 of the Ghostmaster Section and "Typical 10 Minutes of Play." Then read this adventure completely. You could also read "Combat" in the Ghostmaster's Section but that isn't absolutely necessary at this point.

As an introductory adventure, you might want to have the players use the Famous Ghostbusters from the movie (we've graciously provided their game statistics elsewhere in this book). But if everyone's ready for a real challenge, let them create their own Ghostbusters (see "Becoming a Ghostbuster" in the Player Section). The adventure works better that way.

That's it. Now gather everyone around a table or similar flat surface, put the dice in easy reach, break out the snacks, and go to it. Happy Ghostbusting!

How This Adventure is Organized

This adventure is divided into an introduction, a section on the cast of extras, and three reels of action and scary stuff. Just like a movie, the Ghostbusters must proceed from one reel to the next, meeting and dealing with extras along the way, until they reach the Grand Conclusion.

Each reel can be played over an entire session, depending on the length of time you and your players want to spend playing the game. Simply cut the action at an appropriately dramatic moment and leave the Ghostbusters hanging until your next gaming session. That will give the players something to think about and look forward to. Good Ghostmastering Rule #1: **Always leave 'em wanting more and they'll come back to play another day.**

Besides describing the scenes and outlining the action for you, the reels also contain **boldface** text. This text is written to be read aloud to your players, usually to set the scene or relay some important or funny bit of information. You can ad lib these chunks if you want, but we've provided them as a service to harried Ghostmasters everywhere.

A Brief Review of the Plot

The Ghostbusters get their first job since opening up their franchise. It's a simple de-haunting out in the suburbs (or wherever your hometown is located—as long as there are single-family houses available, so

you can use the maps). The Woods family, you see, has moved into a house on Suburb Lane. While unpacking some boxes in the basement, Jennifer Woods came across a photo album stuck in the wall between two pipes. When she opened the album, she released a family of ghosts who used to live in the house but had been confined to the album since their untimely deaths. Once freed, the ghosts set up house-haunting and frightened the Woods into leaving.

The Ghostbusters get the call and head out to explore the honest-to-goodness haunted house. And seeing how this is their first adventure and all, we've provided plenty of opportunities for them to test out their nifty gadgets.

Meanwhile, the main office of Ghostbusters International has warned the stars to be on the lookout for Dr. Harlan Herbert Loone. Loone is a full-fledged mad scientist who wants to become a Ghostbuster. He shows up to assist the stars, but winds up turning the prankish ghosts into a terrible monster just in time for the final reel. His newest invention, which he hopes will prove his worth to Ghostbusters International and get him a job, joins three harmless ghosts together and creates a ghostly apparition that just may make the Ghostbusters' first mission their last!

Are we ready now? You know who to call!

The Cast of Characters

Ghostzilla

monster ghost

This terrible entity is made up of the combined essences of the Geist family. Dr. Loone accidentally binds the three harmless ghosts together, creating this big, nasty ghost with deadly powers. Having one person in your head is bad enough, but this ghost has three! It is confused, angry, and crazed, ready to destroy anyone who gets in its way.

Power	6	Slime Terrorize Materialize Poltergeist (L) Dematerialize Object Animate
Ecto-presence	6	

Goal: Protect Its Home and Destroy All Intruders

Tags: Shambling, dripping roar

Dr. Harlan Herbert Loone

mad scientist

Dr. Loone wants to be a Ghostbuster. He feels his inventions will be an asset to any franchise—or, dare he dream it, to the Main Office itself! Unfortunately, Loone is quite mad. His inventions are even crazier and more dangerous than Egon Spengler's. After months and months of bothering his hero, Peter Venkman, Loone has decided on a different approach. He's going to prove his worth by helping a struggling franchise. Then they'll see that he's got what it takes to be a Ghostbuster!

Brains	5	Invent Mad Scientist Thingies	8
Muscles	2	Bump Mad Scientist Thingies So They Explode	5
Moves	2	Run Away When Mad Scientist Thingies Explode	5
Cool	3	Keep Calm When Mad Scientist Thingies Explode	6

Goal: Become a Ghostbuster.

Tags: Giggles menacingly, wrings hands, looks people over as though they were his next experiment, tries to act like his hero, Peter Venkman (sort of a cross between Boris Karloff and Bill Murray, yuck!)

Jennifer, Tom and Little Jeremy Woods

frightened family

The Woods have just moved into a middle-aged house in the suburbs. It was their dream home—until the ghosts showed up. Now they are too frightened to even go back in the house. They saw the Ghostbusters commercial on TV and decided to call them. The Woods used to be a happy, content, middle-class family. Now they're scared, haggard, and totally dissheveled. They desperately hope the Ghostbusters can get rid of the ghosts and return their normal life to them.

Brains	2	Balance Family Budget	5
Muscles	1	Carry Little Jeremy	4
Moves	2	Drive Family Station Wagon	5
Cool	1	Look Good in Polyester Clothing	4

Goal: Regain Their Normal, Humdrum Life

Tags: Jennifer—throws hair back a lot, trying to recapture flirty look from youth, it looks like a nervous twitch instead; Tom—keeps hands in his pockets and chin on chest when he talks; little Jeremy—giggles and coos and toddles into mischief like babies do

Gertrude, Nathaniel and Little Rebecca Geist — *dead family*

The Geists once lived in the house now occupied by the Woods family. They were happy and satisfied with their lives. Then they died suddenly. The end was so quick that they didn't realize they were dead, and so they remained on earth instead of going to their Final Reward. They inhabited their old photo album, re-enacting the scenes and memories of their lives over and over until Jennifer Woods opened the album and set them free.

Now they have moved back into the whole house, giving it a proper haunting and that comfortable "died in" feeling. They are harmless, but can be scary as they move things around and play pranks on any living people who come to visit.

Power	2	Poltergeist (L) Materialize Make Illusion
Ecto-presence	2	

Goal: Live In Their House Happily Ever After

Tags: Same as Woods family, only transparent

Reel One: Loone Alert!

Summary

The Ghostbusters have just finished moving into their brand-new headquarters when they get an urgent message from Louis Tully. They are to be on the lookout for a mad scientist named Harlan Herbert Loone. He wants to be a Ghostbuster, but he's too crazy even for the front office to handle. True to form, Loone shows up at the Ghostbusters' HQ. And he's brought a new invention that he claims will revolutionize the Ghostbusting industry—the Ghost Sponge! But before the Ghostbusters can deal with Loone, they get a call. It's their first job!

A Message From Louis Tully

The adventure begins at the Ghostbusters' new headquarters, where they are busy setting up shop for business. One star can be unpacking his personal belongings in the sleeping quarters. Another can be down installing the finishing touches on the Protection Grid. Still another can be putting the weird science lab together or unpacking the equipment sent over from the main office (including proton packs, ghost traps, and everything).

Tell the Ghostbusters that their headquarters is a mess and needs to be set up, then ask them each what they are doing. (Using a map of Ghostbusters Headquarters here will help visualize the scene.) Have each of them explain what they're doing in character, and use these little stories as the start of the adventure.

After a few minutes of this (or for as long as it's fun), the Ghostbusters' secretary calls from her desk in the lobby. She requests their presence immediately. Read:

"Hey, guys!" yells your secretary. For some reason she refuses to use the intercom. So far, she hasn't needed it. "Get down here on the double!"

When the Ghostbusters have made their way to the front desk, read:

Down at the front desk, a young woman stands impatiently. She wears a bright orange vest over a blue spandex jumpsuit, red sneakers, and a safety helmet with wings painted on each side. Wisps of golden hair peek out from under the helmet. A pouch full of envelopes is slung from one shapely shoulder, and a sleek 10-speed bicycle leans against one shapely leg. The logo on the pouch proclaims "Easy Delivery Service." She looks up when you appear, blowing a bubble through her shapely red lips. It pops, and she shoves an envelope at you. "Okay, whicha youse guys is gonna sign fer dis?" she asks sweetly.

Let the male Ghostbusters fumble over each other for the honor of signing for the envelope. A few *Cool* rolls might be appropriate. The young woman, gum cracking, still won't hand it over until she gets a tip. The higher the star's *Cool* roll, the less of a tip the delivery person accepts.

For example, Whole Lots of success or better makes the young woman swoon, bat her shapely eyelashes, and hand over the envelope along with her home phone number. Very Little success makes her hold out for a really big tip (say, five bucks or so). Rolls that fall in between produce results in between these two extremes, natch. When the flirting is over she says "taa taa", leaps aboard her bike, and peddles out of the garage.

The envelope's return address reads, "Ghostbusters International, From the Office of Louis Tully." Inside is a computer floppy disk and a cassette tape. There is no note. Luckily, the Ghostbusters have both a home entertainment center and a computer upstairs.

The stars have to make rolls to use both the com-

puter and the home entertainment center. The computer requires a Very Little difficulty *Brains* roll. The home entertainment center is a bit harder to operate. It requires a Very Little difficulty *Cool* roll to even attempt to decipher the hundreds of buttons, and a Some difficulty *Brains* roll to figure out which buttons to press. Failures or Ghosts rolled cause such interesting effects as the giant-sized TV switching on and off, video games booting up, or a silly radio station starting to blare loudly. When they get both the computer and home entertainment center working correctly, read:

The computer screen first flashes the Ghostbusters logo, then shows the picture of a middle-aged man with disarrayed hair, a white lab coat, and a very strange look in his eyes. The stereo, meanwhile, has been playing the Ghostbusters theme song. Then you hear the familiar voice of Louis Tully.

"Hello. Testing. One, two. Hello. Did you get this at that discount audio store on West 30th, Peter, 'cause they were having a sale where you didn't have to pay interest on your purchases until next April.... Oh, right. Um, attention Ghostbusters franchises, this is Louis Tully, the chief financial officer and lawyer for Ghostbusters International. Um, but you probably know that. Anyway, I just wanted to warn you about the man on the computer screen, Dr. Harlan Herbert Loone, because he's a nut that has been pestering us over here at the main office for weeks now. Be aware that this nut wants to be a Ghostbuster. He even opened a ghost trap to show us how good he was at capturing a ghost! Ray's still looking for that spud.

"I think that it's really likely that he'll pester you at the franchises now, seeing as how he hasn't gotten anywhere with us, you know. Under no circumstances are you to give him a job, talk with him, sign an autograph, or use him on a consultant basis... he's just not very stable and we don't want to be liable for that kind of risk; I mean, any more than we are right now with the lab on premises and the fire code being so rigidly enforced in this part of town because of Dr. Spengler's little miscalculation last month which you won't hear about until the next newsletter goes out—"

The tape clicks off.

That's the message from Louis Tully. Let the Ghostbusters ponder its meaning when their secretary again calls out...

Hey Ghostbusters! We've Got a Visitor!

Yes, you guessed it. Dr. Harlan Herbert Loone has come to call on the Ghostbusters. They rush downstairs, not yet aware of who their visitor is, and...

Your secretary points into the darkness of the vehicle bay. You can see the shadowy form of the ECTO-1 replivehicle filling its normal space. Then you notice another form. A tall figure in a trenchcoat and hat steps forward, tracing a long finger across the replivehicle's fender. The figure speaks:

"A lovely vehicle, is it not? I long to some day ride in such a car. Perhaps this will happen sooner than I dared hope." He moves into the light and you recognize the man from Tully's message. "I am Dr. Harlan Herbert Loone."

Loone is spooky and weird, but isn't really dangerous—yet. He asks questions of the Ghostbusters, truly interested in their field of expertise. He answers any questions put to him, but he becomes agitated if too many tend toward his sanity or his failures at becoming a Ghostbuster.

After a bit of small talk and idle chatter, Loone reaches into his trenchcoat and pulls out an ordinary glass jar. He says:

"This is my greatest invention. It will revolutionize the Ghostbusting industry and impress you so much you'll let me be a Ghostbuster. Behold, the Ghost Sponge!"

In the glass jar the Ghostbusters see a small, round yellow sponge. It looks like any common kitchen sponge. If any of the Ghostbusters want to take a closer look, have them make a *Brains* roll. A Good Amount of success or better lets the Ghostbuster determine that the sponge may actually do something more than it appears to. With a failed roll, the star believes that the object in the jar is an ordinary sponge.

If they allow Loone to talk to them, he explains that the Ghost Sponge will replace the costly and cumbersome ghost trap as the temporary containment unit of choice. The sponge absorbs psychokinetic energy like, well, like a sponge absorbs water. Then the sponge can be carried to a Protection Grid and the ghost can be squeezed out into the permanent storage system.

Of course, that's only a theory.

As the Ghostbusters discuss the application of sponges in the supernatural investigation and containment industry, a telephone rings elsewhere in the building. After a few minutes, their secretary shouts...

We've Got Our First Job!

The secretary quickly details the specifics of the job. She says:

"That was Mr. Tom Woods. He says his house has been possessed by what may be a Class III anonymous haunting. So far it sounds like simple poltergeist activity, but you never know when a ghost will turn mean. Anyway, he'd like you to get over there right away. The address is 819 Suburb Lane. Good luck, guys."

Loone demands to go along, and it takes a higher *Cool* roll to convince him to get lost (one Ghostbuster rolls against Loone's *Cool*). Once that's settled (whether Loone accompanies them or not), have the Ghostbusters decide what equipment they're taking with them on this job. Then it's into the replivehicle and off to the suburbs!

Reel Two: The Haunted House

Summary

The job is a simple de-haunting out in the suburbs. The Ghostbusters meet the frightened owners and explore the ranch-style home. After dealing with a few routine manifestations, they find the room where the PKE is concentrated and the ghosts are hanging out.

Petrified Woods

The replivehicle pulls up in front of 819 Suburb Lane and the Ghostbusters get their first look at the haunted house. They also get to meet the Woods family. Read:

You drive down the quiet, tree-lined street called Suburb Lane. Ahead, on a small hill, is a one-story house. The number on the tilted mailbox reads "819." The house itself is framed against a gray sky. Shadows pool at the windows and under the eaves of the roof. Thunder rumbles in the distance, drawing closer. Otherwise all is still.

A car pulls up beside the replivehicle. It's a compact, two-door foreign model with a stuffed cat in the window. Out of the car step a man and a woman. The woman carries a baby and tosses her hair a lot. These are the Woods.

Tom Woods asks for the Ghostbusters help. He'll pay the normal rate if they can exorcise his home. If a star makes a decent *Cool* roll, the Woods provide additional details.

Some success or better: Tom Woods lowers his chin to his chest and says, "I was in the living room reading the newspaper when the ghosts first appeared. I noticed something strange right off when I reached for my beer and it wasn't there. Actually, I wasn't there. Me, my newspaper, and my favorite recliner were floating about four feet off the floor. Then the chair began to spin and I was thrown out through the balcony doors. My family came running out of the house and we took off. Luckily one of our cars was parked in front, because I sure don't want to go back in there until you, um, unspook it."

A Good Amount of success or better: Jennifer Woods tosses her hair back and adds, "I was in the basement unpacking when I found an old photo album. Inside it was a picture of the happiest-looking family you can imagine. Then there was a flash of bright light. I dropped the album, but before I could retrieve it I heard my husband and son yell out. I raced upstairs and found little Jeremy flying toward the front door. I grabbed my baby and felt another presence nearby. After a tug of war over little Jeremy, I discovered myself levitating into the air. The front door swung open and both of us were unceremoniously tossed outside."

Busting Ghosts for Big Bucks

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

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

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

Individual franchises have the right to charge whatever fees they like, provided they can collect the balance due. In practice, the Ghostbusters should 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 supernatural menaces, while naked greed usually surfaces when Ghostbusters deal with large corporations or government bureaucracies.

Lots of success or better: Little Jeremy coos cutely and adds, "Nice wady say hewwo. Nice baby say bye-bye. Wheee! Teww me come back for miwk and cookies. I go fwy bye-bye with Mommy. Wheee!"

Mr. Woods finishes with, "You must get our house back for us. You're our only hope. Plus, I'll pay in cash."

Exploring the House

The Ghostbusters can enter the house through the garage doors or the back door into the basement, the front door into the dining room, the balcony doors into the living room, or any of the windows. Each room description below tells you what

happens when the Ghostbusters enter that area, as well as any other pertinent information.

You can photocopy the map for your players to see, or let them try to draw a map of their own from your descriptions. If you copy the map we provide, use white-out to modify the secret doors between the study and child's room.

Car Port: The garage doors (which are locked) open into the car port. A Lots of difficulty *Moves* roll is needed to pick the locks, or a Very Little difficulty shot with a proton pack is needed to blast open the doors. If the Ghostbusters enter the house through here, they see the following things. The garage is big enough to hold two cars, but only one is in its space. This car is identical to the automobile the Woods were driving. It even has a stuffed cat in the window.

As the Ghostbusters look around, have them make Lots of difficulty *Brains* rolls (or Some difficulty *Brains* rolls if they have PKE meters on). Anyone who makes the roll realizes that the car is doing something funny. Those that fail the roll are caught by surprise. Read:

The car's headlights glow menacingly as the engine revs. The hood snaps open and clangs shut, reminiscent of an animal's maw. For a moment, it looks as though the stuffed cat is behind the steering wheel, and then the car turns and attacks.

The ghosts *animate* the automobile to scare off the Ghostbusters. It attacks using its snapping hood, its swinging doors, and its spinning wheels. The Ghostbusters must blast it twice with proton packs or actually leap into the driver's seat (a Lots of difficulty *Moves* roll) to stop this manifestation. If they do either of these things, they see a ghostly shape rise out of the vehicle and flee through the ceiling. The stars can try to blast the fleeing form, but it's a More difficulty Than You Can Imagine shot because of the ghost's hurry to get away.

Storage Room One: This storage room looks like a typical basement, although it is extremely dark. The Ghostbusters must use a flashlight or other light source as the overhead lamp doesn't work. Even with light, the room is cold, damp, and gloomy. The bare stone walls and uncovered pipes are examples of the best in creepy architecture. Boxes full of household items are stacked haphazardly throughout this area. A few empty cartons are placed to one side. PKE meters pick up psychokinetic residue, but no strong registering.

A Some success *Brains* roll and a thorough search of the room turns up the photo album. The album lies open on the ground, revealing a picture of a living room. There are no people in the picture. In fact, if the Ghostbusters flip through the book, they find that every picture is just of a room or landscape. There are no people in any of the photos, even though it often looks as though there should be.

The album can be used to stop Ghostzilla at the end of the adventure.

Storage Room Two: This area contains a tool cabinet and a staircase up. A curtain and a door separate it from the rest of the basement. Grime blackens the small windows. The overhead lamp swings back and forth, casting strange shadows as the room slides from light to dark in time with the swaying lamp. Use your best spooky voice to describe this room. The tool cabinet is closed, and it constantly shifts from visible to shrouded in darkness as the lamp sways. Nothing happens in this area, but don't tell the Ghostbusters that. Build the tension and the suspense as they approach the cabinet. Let them sweat as they ready proton packs and reach for the latch. Then **bang!** A tool falls out and makes a deathly racket, everybody jumps, and then they get to pretend they weren't afraid. At least, it could happen that way if you want it to.

The staircase up, however, is another matter entirely. We hope your Ghostbusters brought their alpine gear, because they're going to need it (they could always improvise something out of the tool cabinet, if someone makes a Some difficulty *Brains* roll). As they try to climb the stairs, the whole staircase shakes and bucks. It takes a Some difficulty *Moves* roll to stay on the bucking stairs, and a Lots of difficulty *Moves* roll to advance under these circumstances. If anyone does proceed further up, the stair turns into a slide, angles up, and those on it slip back to the basement. Alpine gear or some kind of improvised mountain-climbing accessories give the Ghostbusters an extra three dice to use when attempting this steep climb (Lots of difficulty *Muscles* or *climb* roll).

Game Room: Half-full book shelves line one wall of this large room. Boxes stuffed with more books sit on the floor near the shelves. There is also a pool table, a rack of cue sticks, a card table, and four chairs in this comfortably decorated game room.

As the Ghostbusters enter the room all is quiet. Then the fun starts. First, all the books on the shelves and in the boxes leap around to form the words, "Leave us alone." PKE meters virtually jump off the scale while this is happening. The cards on the table build themselves into a replica of the house itself. The the pool balls rise into the air and begin to spin around, faster and faster. The Ghostbusters cannot see the ghosts that are doing these acts, and the PKE meters cannot narrow in on them through all of the PKE activity. Then the balls smash down onto the house of cards, obliterating it.

Finally, everything in the room is hurled at the Ghostbusters. This is a *poltergeist* attack by the three ghosts. Roll the stars' *Muscles* against the ghosts' *Power*. If a ghost wins, the amount it wins by tells the damage the Ghostbuster takes.

Dining Room: When the Ghostbusters enter this area (probably either through the basement or via the front door), they hear doors slam shut throughout the house, including the door they just came through. The dining room table is set for dinner, and a full meal is spread across the flowered tablecloth. Pictures hanging on the far wall are turned around so that they cannot be seen.

Set for two adults and a child, the table is spread with a mouth-watering array of food. A roast turkey sits on a platter, surrounded by steaming bowls of mashed potatoes, broccoli in cheese sauce, hot-crossed buns, and salad. As the stars watch, the bowls begin to dance in a circle. Then the turkey stands up on its golden brown legs and starts to skip around. The food leaps at the Ghostbusters, heading straight for their mouths. They can try to avoid the flying food (star's *Muscles* vs. ghost's *Power*) or they can try to eat it as it comes (Lots of difficulty *Muscles* roll). Again, PKE activity registers high during all this, but the ghosts never *materialize.*

The Ghostbusters can halt the food fight by blasting the turkey (Lots of difficulty shot as it skips and dodges and isn't very big in the first place), yelling "Stop!" and making a Lots of difficulty *Cool* roll, or running out of the room.

If the Ghostbusters examine the turned around pictures, they see that they are photos of the Woods family. Apparently the Geists don't want to look at them.

Living Room: The living room is simply weird. Nothing of a dangerous nature occurs here. But it is strange to see all the furniture balanced in tall piles throughout the room. In one corner a couch, end table, and lamp form an obelisk. In the center a recliner, coffee table, and home entertainment system are stacked into a pyramid. This is definitely not normal behavior for household furniture, but no ghosts appear here.

Balcony: This is another entry spot into the house, but the Ghostbusters need their alpine gear to scale the balcony. Have them make a Very Little difficulty *Muscles* or *climb* roll.

Kitchen: Get ready. This room contains a scene of real horror. If you're squeamish or too young for visions of such intensity, skip this section. You've been warned.

The kitchen has all the things you'd expect a kitchen to have. There's a refrigerator, a sink, a stove, cabinets, a microwave, a clock, and a rack of knives. There's also a ghostly form of a woman working at the stove. She ignores the Ghostbusters completely. If they raise their weapons, the knives fly off the wall, pass through the ghost, and imbed themselves in the door frame. The Ghostbusters must all make Lots of difficulty *Cool* rolls to remain in place. Those that fail flee back into the dining room.

After this display, the ghost turns to look at the remaining stars. She wails, "Get out!" Then her body begins to dismember itself. Her head rises into the air and spins like a top. Her arms pop off and reach toward the Ghostbusters. Her legs snap away from her body and start kicking. Another Lots of difficulty *Cool* roll is required of the Ghostbusters as this ethereal spectacle is way beyond their comprehension. If any stars are still around, they can try to blast the dismembered ghost. The first shot sends her scurrying through the wall, however.

Hall: This hallway is pitch black, which means it makes a perfect testing ground for the Ghostbusters' ecto visors. Any Ghostbusters wearing these silly-looking glasses can see the short hallway, three doors, and a side hall. They also see glowing forms passing back and forth across the hall. These are decoys created by the Geist family, but let the Ghostbusters feel free to blast away for target practice if they like.

As the stars step into the hall (remember, they need either ecto visors or some other light source to see, and flashlights and lamps only provide small circles of light in this supernatural darkness), something strange occurs. The hall stretches out, getting longer and longer as they procede. This is an *illusion.* If the Ghostbusters close their eyes or make a Some difficulty *Brains* roll, they can navigate the hall without any ghostly interference. Of course, with their eyes closed, they must make Lots of difficulty *Moves* rolls to avoid bumping into a wall or each other.

Laundry Room: Get ready to use that scuba gear! When the Ghostbusters enter this dark room the door slams shut behind them and the room begins to fill with soapy water. The Ghostbusters have time to throw on their scuba gear (if they brought it) or they can try to break the door (a More difficulty Than You Can Imagine *Muscles* roll or three shots from a proton pack). Otherwise the room begins to spin—just like a washing machine.

This is where you get to use the Accidental Damage table: call it somewhat equivalent to "a full bookcase falls on a Ghostbuster" every round, and roll 1 die for damage *every round that the star is in the room.* And add an extra die of damage for those who aren't in their scuba gear. When the door is opened, the Ghostbusters are thrown from the room. They're soaking wet, but otherwise very clean and soft and April fresh.

Bathroom: There is nothing out of the ordinary in this bathroom.

Master Bedroom: The three ghosts have left decoys of themselves in this room. When the Ghostbusters enter, they see clothing hanging in the air that looks very much like a man, a woman, and a little kid. They can try to talk to the floating apparal, or they can try to use their ghost traps. Unfortunately, there are no ghosts available to cap-

ture. After they try something, all of the clothes in the room move around to form words. Hanging in the air is the sentence, "Get out of our house, please."

Master Bathroom: There is nothing out of the ordinary in this room, except for the rubber ducky in the tub.

Bedroom: This child's bedroom is decorated with stuffed animals and cartoon characters of all descriptions. When the Ghostbusters approach the room, a colorful beach ball comes bounding out. But it is only a ghostly *illusion* that fades when they try to catch it (or blast it, whichever the case may be). Nothing else happens in this room, but we did provide a secret door, in case you have any clever ideas.

Study: Here is the major scene of this reel. The Ghostbusters enter the study to find themselves confronting three ghosts—mother, father, and baby ghost. The Geists have had it with these destructive intruders and want them to leave. They begin to use their feeble powers to frighten them off once and for all. The Ghostbusters, we're sure, prepare their proton packs and ghost traps for the big catch. But then the unexpected happens. Read:

Suddenly the window swings open and Dr. Loone's head appears. "Don't worry, Ghostbusters," he calls out, "I'll save you!" With that, Loone tosses a glass jar into the middle of the study. The jar shatters, spilling its contents on the plush carpet. It is, as everyone must have figured, the Ghost Sponge. The ordinary yellow sponge starts to glow brightly, and it actually begins to absorb the three ghosts! As it sucks them in, the sponge gets bigger. In a few moments the ghosts are gone, but the sponge has grown. It now fills half the study. "See," laughs Loone, "I told you it would work!" But Loone's cheering is cut off by a loud rumble. The Sponge sits up and a terrible maw opens in its side. "I SAID GET OUT!"

Oops. Looks like real trouble now for stars. On to the final reel!

Reel Three: Pest-O Change-O

Summary

A family of harmless ghosts reside in the house. But when Loone shows up with his Ghost Sponge something terrible happens. The three prankish ghosts are joined together in the Sponge, forming a mean and powerful super ghost! Now comes the Grand Conclusion, full of special effects and fun-filled danger.

Oh No, Here Comes Ghostzilla!

The Sponge quickly forms itself into a vaguely humanoid shape of monstrous proportions. It's mad, and the Ghostbusters are the ones on whom it's going to take its anger out. They have, after all, shot, chased, and yelled at the Geists all through this adventure. Now they must pay!

Using all of its *Power* and special abilities, Ghostzilla the monster Ghost Sponge attacks. Let the Ghostbusters see what a really big monster can do to them. They also learn a lesson about depending on their proton packs. In any given round of combat, each successful proton pack blast reduces Ghostzilla's *Ectopresence* by one. However, unless the Ghostbusters can get six hits on the Sponge in a single round, all of the monster's *Ectopresence* returns in the next round.

The best plan is for the Ghostbusters to get the Geists to leave Ghostzilla on their own. Asking for something motherly, like milk and cookies, will cause mother Gertrude Geist to expel herself. Throwing a real ball to Ghostzilla (from the beach kit or the child's room), or some other toy, causes baby Rebecca Geist to come out and play. Daddy Nathaniel Geist is harder to coax out, so he may have to be blasted when Ghostzilla is weakened. Every ghost expelled from the Sponge reduces Ghostzilla's *Ectopresence* and *Power* by two each.

Once the ghosts are separated from the Sponge, the Ghostbusters can contain the ghosts normally with proton packs and ghost traps, or they can use their proton packs to replace them in the photo album. The best method, however, is to talk to the Geists once they have emerged from the sponge. Some difficulty *Cool* rolls or better and a little roleplaying can convince the Geists that they are truly dead. They then go on to their final reward.

The Ghost Sponge

The Ghost Sponge, invented by Harlan Herbert Loone, must be treated with radiation similar to that produced by a proton pack on containment setting, with a little bit of Loone's secret technology thrown in. Once treated, the Sponge must be placed in a glass container before it begins to randomly pull PKE out of the air. Each treated Sponge is good for one containment usage (although Loone isn't sure what limit of ghosts can be contained in a single Sponge). After the ghosts are expelled, the Sponge must be treated again to be used as a containment device.

The End

The Woods' home has been made safe again. The Geist family is either off to the afterlife or once again

contained (either in a ghost trap or the photo album). Dr. Loone has disappeared in the confusion.

The Woods pay for the Ghostbusters' services, minus the cost of any damages sustained by the house as a result of the Ghostbusters' proton packs and other equipment.

If the Ghostbusters failed to de-haunt the house, they get back only half the Brownie Points they spent. If they captured the Geists with proton packs and ghost traps, they get back all the Brownie Points they used in the adventure. If they placed the Geists back in the photo album, they get back all the Brownie Points they used plus two more. If they convinced the Geists that they were dead and sent them on to their final reward, give them back all their Brownie Points plus five.

If the players really amused you with zany antics and faithful characterization, award them a bonus Brownie Point for each inspired gesture. Go on, be a sport. In *Ghostbusters International* we give points for having fun and roleplaying, too.

Using Elements from "House Pests" in Other Adventures

As we've mentioned before, in a campaign, every adventure ties in with or continues from every other adventure, building a world and a history as you go along.

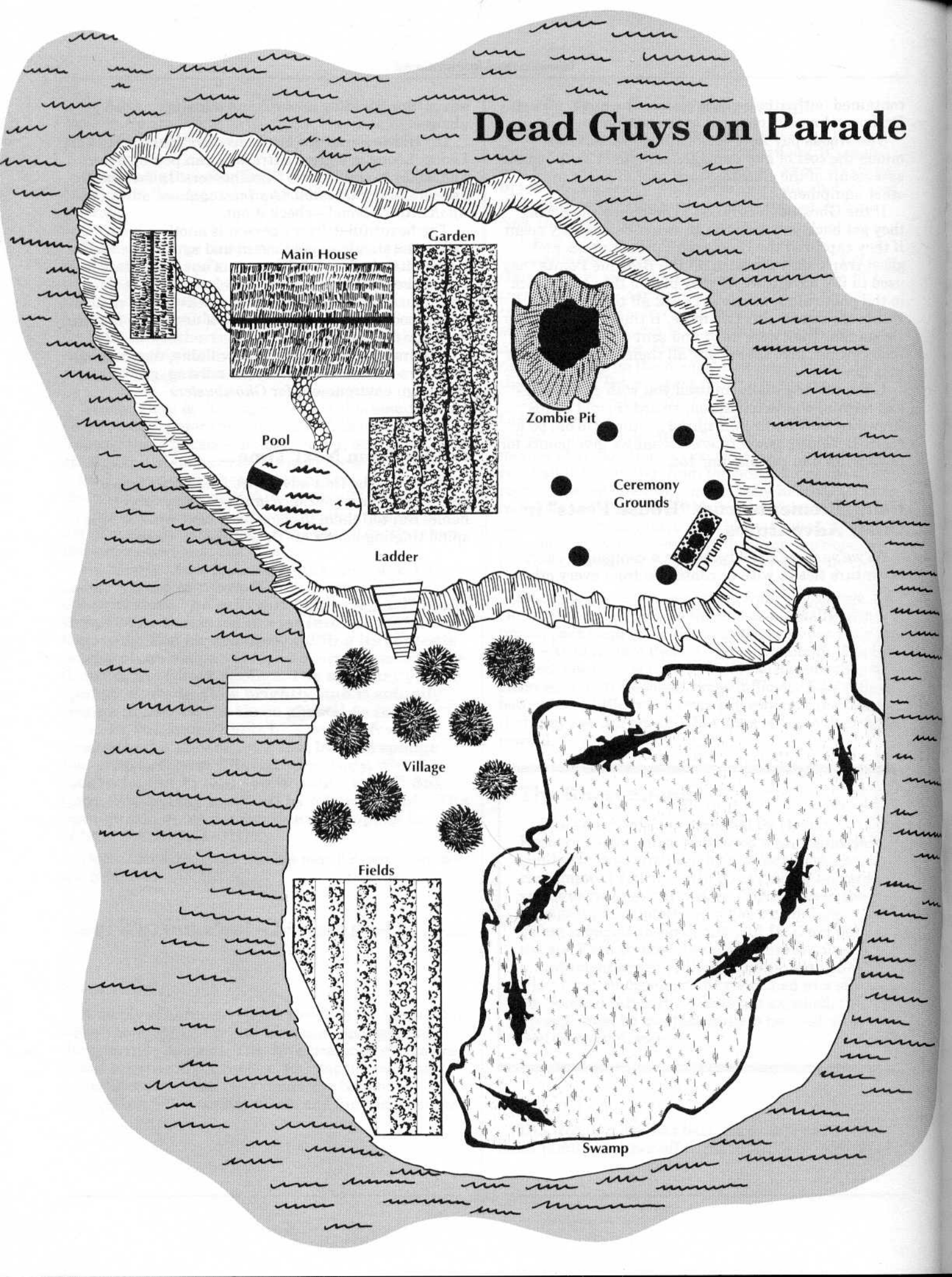
In "House Pests" we introduced Dr. Harlan Herbert Loone. Loone is a great extra who can pop up again and again to trouble the Ghostbusters. In fact, he appears in the *Ghostbusters International* adventure *ApoKERMIS Now*!—check it out.

The beautiful delivery person is another great extra who should appear again and again. She can be a love interest from afar for one of our male stars, a racquetball partner for any *Muscles*bound female Ghostbusters out there, or even a deliverer of mail-order goodies to get the stars out of desperate crunches in the nick of time.

Continuing extras, recurring villains, reappearing monsters—these are the keys to a living, growing campaign environment for *Ghostbusters International.*

Scenes from Next Time...

That's it. The first adventure is history. Grab all your stuff, count your dice, and send your players home. But tell them to come back next week for the spine-tingling horror of "Dead Guys on Parade!"


Dead Guys on Parade
Garden
Main House
Zombie Pit
Pool
Ceremony Grounds
Drums
Ladder
Village
Fields
Swamp

Dead Guys on Parade

Eddie waited on the corner, watching the fog roll down the deserted avenue. It was a strange fog, kind of creepy, and Eddie was getting the heebie-geebies standing around alone in the dark. He sure hoped the guys would arrive soon.

The guys. Bosco. Freaky Nick. Little Paulie the Brain. They were swell guys, loyal to Papa Joe, loyal to The Family. And tonight, tonight wasn't just any night. Tonight they were going to teach that new crime lord a lesson. There was only room enough for one kingpin in this town, and Papa Joe was it!

Through the falling rain, through the thickening fog, Eddie heard a noise. Actually, it was a lot of noise. Kind of a shuffling, footstep-type of sound that echoed weirdly through the shrouded streets. There was also an undertone, a constant beat, like the sound of a drum—or a thumping heart. Eddie couldn't see a thing through the clammy mist, but he knew that whoever was out there was getting closer.

He pulled out his gun and called bravely, "All right, I know youse are out there! Don't make me haff ta plug ya!" Once he said that, Eddie regretted it. He did want to plug whoever it was. Twice.

The shuffling continued, feet scraping against sidewalk, heavy thuds. Eddie was getting nervous now. Usually if another gang attempted a hit, they at least taunted you once or twice. Shuffle, scrape, thud. Whoever this was didn't even have the common courtesy to identify their gang. Shuffle, scrape, thud. And what was with the drums, huh?

*Then Eddie saw them. There were at least three of them, dark shapes decked out in plaid sport coats, emerging from the swirling fog. Shuffle. They moved slowly, awkwardly. Scrape. They dragged their left legs behind them. Thud. They dropped their right legs heavily as they advanced. Dum**dum** dum**dum!** Eddie brought up his gun and fired point-blank at the first form. He fired again. And again. Shuffle, scrape, thud. The form never even slowed down. Dum**dum!***

They were upon him. Powerful hands extended from plaid coat sleeves, and claw-like fingers pulled him down, dragging him back into the rolling mist. The drums filled the night, drowning out Eddie's terrible scream. The last thing Eddie thought was, "Gee, dead guys don't wear plaid..."

*Dum**dum**dum**dum**...*

Introduction

Warning: Players aren't supposed to read adventures before they play them. No, no, no. Only Ghostmasters should read adventures. If players know what's coming, they'll spoil everyone's fun. So c'mon, if you're a player stop reading this section now. Thank you.

Ghostmasters, since you're now experienced at running adventures (after all, you did run "House Pests," didn't you?) all you need to do is read through "Dead Guys on Parade" to get familiar with the intricacies of the plot. We also suggest you take a look at "A Cast of Dozens" which features a few of the supporting characters encountered in this adventure.

Ready? Good. Regather everyone around your table, pour the pop, dip the chips, dump out the dice, and let's get this show on the road!

A Brief Review of the Plot

Something weird is going down on the streets of your fair city. A crime spree baffles the local police because the crooks can't be stopped. Tear gas, night sticks, bullets—nothing seems to hurt these perpetrators. Why, you might ask? Because they're dead! That's right, somebody has raised an army of zombies and turned them into a gang of hoodlums.

The Ghostbusters are called in by the cops to try to solve this supernatural manifestation. What they find is a trail of mysteries that lead them to a voodoo sorcerer and businessman named Mardi Gras Chalmette. Chalmette seeks to take over the crime syndicate now controlled by Papa Joe and The Family. From his private island fortress, Chalmette directs his zombies to gather six large diamonds for a special ceremony to take place on Saturday night. The ceremony, culminating with a dance by voodoo priestess Cajun Katie, will give Chalmette the power to control 100 zombies at once.

With a multitude of zombie thugs and his own supernatural powers heightened by this ceremony, Chalmette's diabolical plans just might succeed. Unless, of course, some brave heroes figure out a way to stop him.

You know who to call!

The Supporting Cast

Mardi Gras Chalmette

voodoo sorcerer, crime lord

Mardi Gras Chalmette was born in Port-au-Prince, Haiti. The son of a *houngan,* a voodoo priest, Mardi Gras spent his early years learning of the spirit world so that one day he could take his father's place. But his mother sent Mardi Gras to America for a "real" education. He attended the best schools and eventually graduated from Harvard with a business degree. Still the old ways called to him, so after graduation Mardi Gras returned to Haiti to finish his voodoo studies.

He quickly grew powerful and replaced his father. But Mardi Gras wasn't interested in good magic and helping his people. Instead, he took the dark path and became a *bocor,* a voodoo sorcerer. Now he has returned to the United States with power beyond anything the average American can ever imagine, power that will make him invincible!

Often when Chalmette enters a room he is preceded by rolling fog and beating drums. When someone gives him a hard time, Mardi Gras slips into his Haitian accent. He hates it when that happens.

Brains	6	Voodoo Knowledge	9
Muscles	3	Intimidate	6
Moves	3	Seduce	6
Cool	3	Charm	6
Power	3	Mesmerism Control Fire Create Fog Control Mind Create Zombie Teleport	

Goal: Become Crime Lord of the City

Tags: Suave, charming, tall; powerfully built, but not muscle-bound; dresses expensively, in well-tailored Italian suits; wears a gold ring formed from two intertwined serpents—the symbol of Baldama, his personal loa

Cajun Katie

southern belle, voodoo priestess

Cajun Katie owns and operates Cajun Katie's House of Chicken, a posh restaurant in the best part of town that specializes in southern-style cuisine. Cajun Katie is also a voodoo priestess who is madly in love with Mardi Gras Chalmette.

She is a tall, dark-skinned woman with a southern belle accent and mannerisms. She wears a pendant around her neck inscribed with intertwined serpents.

Cajun Katie has a habit of touching people when she speaks to them. The sensation is warm and wonderful—unless it lingers too long, because then it burns.

Brains	3	Cajun Cooking	6
Muscles	2	Cajun Brawling	5
Moves	4	Voodoo Dance	7
Cool	3	Seduce	6
Power	1	Charm with Voodoo Dance Create Voodoo Dolls Burning Touch	

Goal: Rule Beside Mardi Gras Chalmette

Tags: Eyes sparkle with hot, spicy fire; flaming-red lips constantly quirked in a knowing smile; graceful, sultry strut exudes confidence and power, while southern drawl and giggle pretend innocence and naivete

Zombies

undead servants

Mardi Gras Chalmette is raising undead servants from graveyards, morgues, and accident scenes to bolster his zombie army (clothing them in sport-coat overstocks from his clothier's business). Zombies are human corpses without spirits, basically empty shells waiting to be filled. They are given a semblance of life by Chalmette's voodoo magic.

Zombies are strong, plodding creatures totally devoted to their master, the sorcerer who holds their souls. They have minimal reasoning capacities, following orders literally and without pause. They are immune to most forms of pain, and even blasting them apart only serves to create lots of moving pieces that struggle to reform themselves. Fire is a zombie's ultimate weakness, but acid and holy water work against them as well.

Brains	0	Follow Master's Orders	3
Muscles	4	Rend, Rip, Tear	7
Moves	1	Catch Innocent Victims	4
Cool	0	Grunt Menacingly	3

Goal: Serve Mardi Gras Chalmette

Tags: Shuffling walk, very slow moving, grunt a lot, and drop rotting gobbets of themselves all over the carpet, street, grass, etc.

Baldama

evil loa

Baldama is a powerful loa, or spirit, who has joined up with Mardi Gras. The loa's essence abides within Chalmette's ring, and the spirit uses its own abilities to augment those of its human cohort. The loa seeks to spread its power by gaining more followers through Chalmette's machinations. If it ever thinks that Chalmette has betrayed it or no longer serves its purposes, Baldama will return to the spirit world and leave the voodoo sorcerer to his own fate. Baldama manifests as a huge, two-headed serpent.

Power	7	Venom Blasts Terrorize Possess Summon Alligators Summon Storm
Ecto-presence	12	

Goal: Increase Followers and Gain More Power

Tags: Ghostly big two-headed snake, hissing speech

Reel One: Grave Robbers

Summary

This adventure begins with a call from the police. They desperately need help against crooks who, quite frankly, have them thoroughly baffled. The Ghostbusters get to meet these criminals up close and personal—and boy, do they smell bad! This is our stars' first meeting with Chalmette's zombies, and if they aren't careful, there may not be a second.

Sorry About That, Chief

A call comes in to Ghostbusters Headquarters on Thursday night from the chief of police. One Ghostbuster can decide to handle the call, or he can put it on speaker phone so everyone can participate. Roleplay the discussion, but the chief must make the following information available before the conversation ends:

"Ghostbusters, this is Chief Daniels over at the police station. We have a situation here that we feel requires your special... expertise. I don't want to get into details over the telephone, but could you gather your equipment and meet Detective Jake Westtree at Cajun Katie's House of Chicken on Main Street? He'll explain our situation to you. Consider yourselves on the city payroll, Ghostbusters—at least until this is over."

Let the Ghostbusters discuss the call and gather whatever equipment they want to bring with them before they head out to Cajun Katie's.

Cajun Katie's House of Chicken

Cajun Katie's is a posh restaurant in the best part of town. Ghostbusters making a Some difficulty *Brains* roll know that the establishment opened a few years back and has constantly been listed among the best restaurants in the city. The food and the atmosphere, are hot and spicy. It has a real southern air.

The Ghostbusters are detained at the door by a tall gentleman who informs them that they must wear ties and jackets to dine here. It takes each a Lots of difficulty *Cool* roll to get by this bruiser! But once they do, they notice Detective Westtree (see "A Cast of Dozens" for Jake's description and statistics). Read:

You see Jake Westtree near the back of the restaurant, talking to a beautiful southern belle who can only be Cajun Katie. Westtree notices you, rolls his eyes, then motions for you to join him.

Westtree doesn't like Ghostbusters because when they're involved, so are ghosts. He hates ghosts even more than he dislikes Ghostbusters, because he can't kill ghosts. Still, this case has him and the department baffled, so he'll work with the stars—for now.

"Ghostbusters, meet Cajun Katie," says the tight-lipped Westtree. "I was just asking her some questions about a recent crime wave our city's been having. You know, murder, robbery, over-cooked chicken."

Westtree explains that a recent series of seemingly unrelated crimes have more than a few disturbing similarities. Five murders have taken place this week. Each of the victims was either a member or a suspected member of Papa Joe's crime family. They were all killed in a similar fashion—they were ripped apart by some person or persons of immense strength. In three of the cases, it is evident that the victim fired a gun at his assailants. No blood, other than the victim's own, was discovered at the murder scenes. No bullets were found, either. The only strange piece of evidence found, and this was at the latest site, is a clump of rotted flesh that the lab is currently analyzing, and a book of matches from Cajun Katie's House of Chicken.

Add to these murders the fact that every mutilated body has been stolen from the morgue, and you have a weird case. Weirder still, there have been five major

robberies committed during this time period. All were committed at night, and all happened within an hour of the murders. The thieves robbed the five largest jewelry stores in the city, taking only diamonds.

Cajun Katie follows the conversation, then asks sweetly, "What does this all have to do with li'l ol' me?" Westtree shrugs, "I haven't figured that out yet, but I will." He tosses the matchbook to a star. Then the big bruiser approaches. "You have a phone call, Detective," he says. Give the Ghostbusters a moment to absorb all of the information they've been exposed to, and let them ask Cajun Katie a question or two before Westtree returns. Then read:

Westtree returns, wearing the same tight-lipped, steely-eyed look he always wears. "There was another murder. Eddie Rigatoni, one of Papa Joe's boys. Whoever it was tore him apart. They're taking his body to the morgue now. Me, I'm going to the sixth largest jewelry store in the city to wait for the murderers."

The Ghostbusters can accompany Westtree to the jewelry store, or they can follow up on any of the clues presented here. If they go with Westtree, see "Dirty Rotten Robbers" below. If they check on the other clues, go to Reel Two.

As they leave, Cajun Katie lightly touches a Ghostbuster's arm. The fire of her touch sets his blood boiling and he falls in love unless he makes a Lots of difficulty *Cool* roll. If he falls in love, he will be easier for Katie to charm later in the adventure. She says, "Perhaps you can return when things are less hectic. I'd love for you to try my famous shrimp creole." With that she saunters into the kitchen, out of sight.

Dirty Rotten Robbers

The sixth largest jewelry store in the city is Broadway Dave's Diamond Jubilee. Westtree and the stars get there before anything happens. Read:

The night is damp, the streets quiet. Broadway Dave's store is closed tight, deserted. A single street lamp illuminates the front of the store, detailing the iron gate and the plate glass behind it. Then, as you watch, a thick fog rolls down the street. It congregates under the lamp, obscuring the area. Loud, rhythmic drums begin to beat. From out of the fog you hear a shuffling, like leaden feet being dragged across cold concrete.

The zombies are coming. What's everyone doing before the first plaid-clad figure emerges from the swirling mist?

Two zombies appear, shambling toward the store. One grabs the iron gate and easily rips it down. Westtree starts firing, but even his .44 Magnum can't slow these horrors. The Ghostbusters, of course, have other types of weapons at their disposal.

During the battle, the Ghostbusters learn the following things. Proton packs knock down zombies, but don't hurt them. PKE readings are very low on the monsters themselves, but the air around them is charged with a high concentration of psychic energy. Ghost traps have absolutely no effect, and neither does alpine gear.

One zombie concentrates on the intruders, leaving the other one to break into the store and steal the diamonds. Westtree gets hurt during this battle, suffering injuries that require a visit to the hospital. The Ghostbusters could get hurt too, if they wander into reach of a zombie's clawing hands.

After a few rounds of futile combat where the Ghostbusters get to witness the power of zombies, the two undead crooks shuffle back into the fog. The mist rolls away, teleporting the pair and their booty back to Mardi Gras's island fortress. Now our stars have some idea what they're up against. Let's see what they do in Reel Two.

Reel Two: Who Do Dat Voodoo?

Summary

Research. Sometimes it's the most potent weapon at a Ghostbuster's command. Other times it's a dull routine, but somebody's got to do it.

During this reel, the Ghostbusters get to follow up the clues presented to them in Reel One. Researching their various leads should take the Ghostbusters through the rest of Thursday night and all of Friday. Reel Three must begin Saturday morning.

In this reel though, the Ghostbusters can visit Papa Joe and The Family to find out why someone is murdering the crime lord's men; they can check out the police crime lab to get the inside scoop on the physical evidence; they can examine the matchbook; they can stop by the morgue to see Eddie Rigatoni's body; or they can look up one of their contacts from "A Cast of Dozens." Just ask them where they're going and turn to the appropriate passages below.

Who said research was dull?

Papa Joe and The Family

Everyone knows where Papa Joe hangs out. He can always be found at his favorite restaurant, Luigi's House of Spaghetti. Of course, getting in to see him could prove to be a problem. Security has been beefed up since the spate of murders. There are four men at every entrance, and six men at Papa Joe's side. In addition, his children Sexy Lucia and Mean Vic are having dinner with him tonight.

If the Ghostbusters try to sneak in to see the crime lord, they must make Lots of difficulty *Moves* or *sneak* rolls. If they mess up, they find themselves surrounded by eight heavily-armed thugs. If they walk right up to the door, they must deal with Bosco the Gunsel, one of Papa Joe's top enforcers. Opposed *Cool* rolls are in order to convince Bosco of their sincere intentions.

Once inside, the Ghostbusters are ushered into an audience with Papa Joe. Read:

Papa Joe's booth looks like the inside of a church. Candles and burning braziers surround the booth, repelling shadows. Crosses, garlic, and rosary beads hang everywhere. It reminds you of a scene from the Last Supper, with Papa Joe and his syndicate as the main course!

Let the Ghostbusters deal with passes from either or both of Papa Joe's children as the old man looks on. He doesn't approve of such things and notes for future reference if any of the Ghostbusters flirt back. Then he invites them to sit down and talk. If they can convince him to trust them (Some difficulty *Cool* rolls), Papa Joe explains that some unknown group has started a gang war with The Family. So far, the only thing that Papa Joe has found out is that the new gang is from some (ocean) island, and that they are ruthless to the extreme—and very deadly.

Papa Joe makes the Ghostbusters an offer they can't refuse. If they can discover who is behind the murders of his men, he'll pay them twice their normal rate. If they can put a stop to the murders, he'll pay them 10 times their normal rate. If they don't do this favor for him, he'll send whatever men he's got left to fit the Ghostbusters with cement shoes. "You'll be swimming with the fishes, see!"

Statistics and descriptions of Papa Joe and The Family can be found in "A Cast of Dozens."

The Police Crime Lab

The Ghostbusters are working with the police so they have access to the crime lab where the murder evidence is being studied. When they get there, the results of the analysis are ready.

The clump of flesh is human, but not from the recent victim. It is rotted, appearing months old. But in fact the flesh comes from the first murder victim, killed five days ago and stolen from the morgue a few days ago.

Other evidence points to the murder weapon being raking nails and tearing hands, obviously belonging to someone very powerful. Nothing else has been found at the scenes, except for the victims' guns. Each gun was fired at least two times. No bullets were recovered, and no blood—other than the victims'—was evident at the scene.

Does the lab technician have a theory? "Yeah," he says. "Find a big weight-lifter with powerful hands and flesh under his fingernails who's able to withstand gunfire from close range and not bleed. Then you'll have your murderer."

The Matchbook

The matchbook from Cajun Katie's House of Chicken has the typical logo and slogan on one side, the restaurant's telephone number and address on the other. Inside, three matches have been used. There is writing on the inside cover. It's a telephone number, written in purple ink: "555-3056."

If the Ghostbusters call the number, someone with a Haitian accent answers on the other end. It's an old man's voice, and he says, "Mr. Chalmette's residence. May I help you?"

Any library, and a Some difficulty *Brains* roll, can tell the Ghostbusters that Mr. Mardi Gras Chalmette is a rich clothier from Haiti who deals in cheap men's ready-to-wear and has a private island just off the coast of the city. (If your hometown or city isn't near a coast, his private island is in the middle of the nearest big river or lake. It could even be a man-made lake.)

The Morgue

At the morgue, the Ghostbusters run into Dr. Martin from St. Pitfalz Hospital. He moonlights for the coroner's office when not on duty at the hospital. (His statistics and description are in "A Cast of Dozens.") Two cops are also present to guard the premises.

Dr. Martin explains that he examined three of the murder victims, including the latest corpse. Each body was torn apart by someone's bare hands. Eddie Rigatoni, the new body, was found clutching a scrap of plaid material in one clenched fist. Dr. Martin has no idea how the bodies were stolen, as the morgue has shown no signs of forced entry.

As they discuss these strange events, a loud sound echoes out of the storage room. If the Ghostbusters follow the cops into the room, read:

Dozens of metal doors line the walls of this room. Behind each rests a body, waiting to be released for burial. One body, however, seems ready to leave now. Bumps and protrusions appear on the third door up and to the left. A great pounding explodes from behind it as a new dent buckles from the inside out. Then the door bursts open and Eddie Rigatoni, appearing much the worse for wear and quite dead, stumbles onto the floor.

The zombie of Eddie Rigatoni attacks the cops, tossing them around like rag dolls and shrugging off their feeble gun shots. The Ghostbusters fare no better unless they have something that actually hurts zombies. If they stand aside, they can follow the zombie out into the night as it doesn't attack unless someone tries to block its path. It shambles down to the waterfront, finally disappearing into a thick fog bank. When the fog clears, the stars find themselves looking out upon a tiny island—Chalmette's island.

Other Research Sources

If the Ghostbusters check their own sources, like *The Spates Catalog,* they must make a Some difficulty *Brains* roll (if they specifically ask about zombies) or a Lots of difficulty *Brains* roll (if they have nothing to

go on except a few vague references) to find the correct reference. They find out that:

"Zombies are any of a class of undead creatures formed by the reanimation of dead bodies. Zombies are characterized by greenish skin, severe tissue damage, blank, expressionless eyes, and ragged clothing. Their hair is usually unkempt and they exude a rotting smell.

"While easily avoided in open areas, zombies can prove dangerous when encountered in confined spaces or in large numbers.

"Zombies are usually associated with voodoo ceremonies originating in Haiti. Fire, acid, and holy water can destroy zombies."

The *Big Book of Occult Lore* has a passage on voodoo. It reads:

"Voodoo is a primitive religion of African origin that still has proponents among people of Haiti, the West Indies, and the southern United States. It is characterized by a belief in sorcery and the use of charms, fetishes, and witchcraft. See also houngan (voodoo priest), bocor (voodoo sorcerer), and loa (voodoo spirit)."

Finally, *Tobin's Spirit Guide* mentions voodoo loas:

"Voodoo loas are spirits of power and influence divided into two camps. Good spirits assist their followers with good harvests, bountiful families, and full lives. Evil spirits help voodoo bocors control lives, frighten the populace, raise the dead, and even kill."

Other contacts from "A Cast of Dozens" can provide other information or assistance, especially Scooter McBurnie, Father Luigi, and Mara of Mali. Mara, in particular, can explain that this coming Saturday is an important voodoo holiday dedicated to the raising of zombies and other undead. It is the Feast of Baldama, a voodoo loa, or spirit. She, or one of the Ghostbusters' research books, can provide directions for making an anti-voodoo charm. Even with directions, the Ghostbusters must make a Lots of difficulty *Brains* roll to create each charm, and then A Good Amount of difficulty *Cool* roll to believe it will help when faced with a voodoo spell. A working charm provides two extra dice when rolling to counter the effects of a voodoo spell.

Back to Cajun Katie

If the Ghostbusters head back to Katie's restaurant, they find that the place is really hopping. But the bruiser at the door says that Cajun Katie has gone away for the weekend. He won't say where. If they do something silly like sneak into Katie's office (a Lots of difficulty *Moves* or *sneak* roll), they find a very business oriented office full of voodoo charms, dolls, and holy symbols. A note on Katie's calendar marks Saturday night as the Feast of Baldama, followed by the phrase: "Dancing at Mardi Gras."

Reel Three: Dancing with Dead Guys

Summary

It's Saturday, and the Feast of Baldama is only a few hours away. The Ghostbusters should have figured out that voodoo is at least somewhat involved in this case, and much of their evidence points toward Mardi Gras Chalmette as the source of these supernatural attacks.

In this reel, the Ghostbusters get to explore Chalmette's island fortress, witness the preparation for a great voodoo ceremony, and then get to try to do something to save the day. What more could a Ghostbuster ask for?

Voodoo Island

The Ghostbusters must first figure out how to get over to the island. We suggest you make them haggle for a boat. If they don't do well, give them a small row boat and a couple of oars.

Chalmette has created a "little Haiti" off the coast of the Ghostbusters' city. He has built a small village near the waterfront and populated it with people from his town back home. These people are completely loyal to their bocor, doing everything in their power to protect him. A swamp and sheer cliffs provide natural protection for the rest of the island.

The Ghostbusters can approach the island from two directions, the docks and the swamps. The rest of the island is surrounded by a sheer cliff that rises to a flat plateau. Because of the angle, approaching via the cliff requires a More difficulty Than You Can Imagine *Muscles* or *climbing* roll and the use of alpine gear.

Here's what they'll discover on the island:

The Docks: This quiet waterfront is the easiest approach, but it is also the least secret. If the Ghostbusters float right up to the dock, they are met by four villagers who ask what they want. The villagers will not grant them an audience with Mr. Chalmette, but instead demand that the strangers leave. If the Ghostbusters try to fight their way through, the entire island goes on alert and 30 villagers begin to hunt them down. This is obviously not the way to get to Chalmette unnoticed.

The Village: Quaint huts form a small village near the docks. Almost 50 men, women, and children live here. If the Ghostbusters get this far unnoticed, they can do a little exploring. It seems the village is very excited, and preparations are under way for some kind of religious holiday. Animals wander everywhere; chickens, dogs, cats, pigs.

The Swamp: This approach is the best for arriving unnoticed, but it includes dangers of its own. The boggy swamp features alligators, quicksand, swarming insects,

and smelly swamp gas. It takes hours to get through the swamp.

The Sheer Cliffs: The sheer cliffs lead up to a flat plateau where Chalmette lives. A stone staircase near the village is the easiest way up, but also the most guarded. Atop the plateau, the Ghostbusters find ceremonial grounds ringed by torches and strung with various voodoo wards and symbols. Drums are set up along one side. There is also a deep pit full of dozens upon dozens of dead bodies. These will become Chalmette's zombie army if the ceremony is successful. A beautiful house overlooks the rest of the island.

The Feast of Baldama

The Ghostbusters scale the cliffs just as the Feast of Baldama begins. The villagers, carrying candles and singing an eerie song, climb the ladder slowly and ceremoniously. They eventually reach the grounds and form a circle around the site. Then the drums begin to beat and Cajun Katie appears. No longer the rich restaurateur, Katie now looks totally at home as a voodoo priestess. A wicked grin crosses her fiery face and she shouts, "Let's party!" Then her dance begins. Any Ghostbusters watching must make rolls against Katie's *voodoo dance* talent to break the spell she weaves. Anyone who fails must watch the dance in its entirety, and make another roll to avoid being *charmed. Charmed* Ghostbusters fight against their friends to protect Katie.

As the ceremony continues, a thick fog rolls in. Stepping from the mist is Mardi Gras Chalmette. He is dressed exquisitely in an Italian suit, not quite the stereotype of a voodoo sorcerer. But don't let this fool your Ghostbusters! The man exudes supernatural power. He claps his hands and, as the dance continues, faithful servants rush out to place the six diamonds atop the ceremonial poles that ring the dance ground. Once the gems are in place, the Ghostbusters can actually see energy crackle between the flawless jewels.

Chalmette begins a chant that calls for the dead to walk at his command. Read:

"Arise, my army!" shouts Chalmette as Katie twirls beside him. "Heed the loa and his bocor and walk the earth again!" Out of the fog step six shuffling forms in plaid suits. You recognize them as Papa Joe's murdered men. Then an ectoplasmic entity rises out of Chalmette's hand, manifesting as a terrible two-headed serpent.

Now it's time for some fun. Whichever Ghostbusters haven't been *charmed* by Katie's dance can take steps to stop Chalmette from raising his zombie army. Remember, Chalmette and his six zombies will fight the Ghostbusters to preserve the spell that Katie weaves.

The possible courses of action for our heroes include restraining Cajun Katie (although *charmed* Ghostbusters try to prevent anyone from touching her), disrupting the energy from the diamonds (proton packs work nicely here, and all but one diamond must be blasted to cut off the power flow), and removing Chalmette's ring to cut him off from Baldama's power (reduce Chalmette's total Traits and *Power* by three dice). Baldama only joins the battle if the Ghostbusters try to disrupt the energy field, which strengthens the loa's grip on our plane of existence.

Neat scene idea: One Ghostbuster should get tossed into the zombie pit during the battle. He or she gets to see lots of dead bodies up close and personal. It turns into more fun when the bodies start to move! These zombies won't be a real danger until the ceremony is complete, but the star(s) don't know that for sure.

The Villain's Obligatory Speech

During the epic battle, Chalmette should behave like a good villain and give his speech explaining what he's up to and why. So here it is. Use it as you see fit.

"Fools! I am Mardi Gras Chalmette, bocor and business executive! You cannot stop me. Soon I shall control the crime syndicate now operated by Papa Joe. Soon I shall have an army of unstoppable undead to do my every bidding. Why do I do this? Because I crave what every business major craves: power, wealth, and total control!"

The End

After the climactic battle, the Ghostbusters emerge victorious. We hope. They should have disrupted the ceremony, defeated Chalmette and his zombies, banished Baldama, and made Papa Joe very happy. If they need some help at the end, have Jake Westtree and the cops arrive for the clean up. Maybe even Papa Joe and his boys can lend a hand.

Papa Joe and the cops pay their bills (after some heated discussion, of course), Chalmette and Cajun Katie go off to jail, and all the bodies get buried.

What are the stars' just rewards? Give the Ghostbusters back all of the Brownie Points they spent in this adventure plus 10 more if they saved the day without any help from the cops. Reduce the number earned by how much help they needed to stop Chalmette's plot.

If they ended up captured, *charmed* and bedazzled, and Mardi Gras has his 100 zombie slaves, you'll need a sequel—how about Mardi Gras tries to steal the stars' equipment, with their unwilling help, of course, so that his loa has playthings? The Ghostbusters each get back only half the points they spent for this adventure, but they'll be back in their own headquarters, where they ought to be able to turn the tables, or at least call the New York Headquarters for help.

That's it. Another adventure bites the dust. We hope you and your players had as much fun with these mini epics as we did. Now check out the section on writing your own adventure and the series of capsule adventures we've provided to help your imagination. That should keep you busy until our next published masterpiece arrives at your local store.

PERSONNEL FILE

Form 131-A/89
(supercedes Form 3p/85)

GHOSTBUSTERS™ International

Name: Dana Barrett
Residence: New York City

Alias:
Phone: (212) 555-2020
Telex: GHOSTBUSTERS INT

PHOTO HERE

DESCRIPTION

Sex: female
Age: 34
Hair Color: brunette
Eye Color: brown
Height: 5 foot 8 1/2
Weight: 130 pounds
Goals: Serving Humanity
Tags: Kind-hearted, dry sense of humor, artistic, intelligent, capable, careful mother, cautious, attractive, physically fit, enjoys life

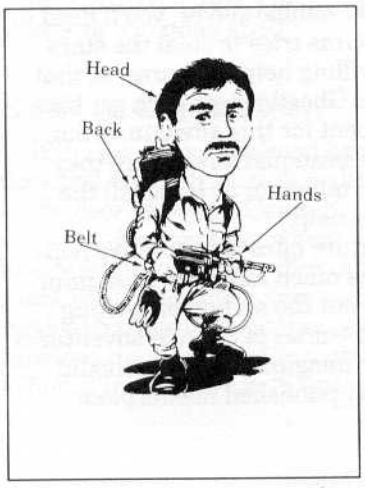
TRAITS	ROLL Normal	ROLL Current
Brains	(3)	( )
Muscles	(2)	( )
Moves	(5)	( )
Cool	(3)	( )

TALENTS	ROLL
Library Search	6
Carry Baby	5
Cello/Restore Painting	8
Spurn Advances	6

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD:		H/ M
		H/ M
BACK:		H/ M
		H/ M
		H/ M
		H/ M
BELT: Proton Pack	0	H/ 1/2 M
Flashlight	1	H/ 1/2 M
		H/ M
		H/ M
HANDS: Infrared Camera	1	H/ 1/2 M
		H/ M
TOTAL:		1-1/2 M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

PERSONNEL FILE

Form 131-A/I
(supercedes Form 3p/8

GHOSTBUSTERS™ International

Name: Janine Melnitz
Residence: New York City

Alias:
Phone: (212) 555-2020
Telex: GHOSTBUSTERS INT

PHOTO HERE

DESCRIPTION

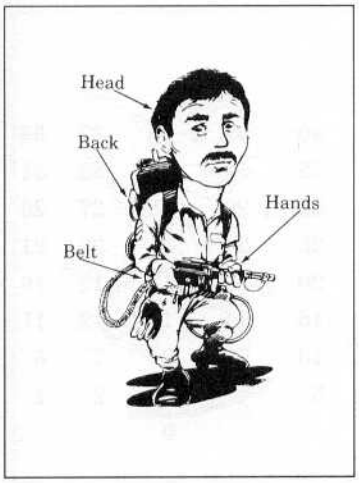
Sex: female
Age: 39
Hair Color: auburn
Eye Color: brown
Height: 5 foot 1
Weight: 103 pounds
Goals: Money
Tags: avid reader, careful dresser, conscious of "the way things are supposed to be," clipped speech, economical, practical, looking for the right man

TRAITS	ROLL Normal	ROLL Current	TALENTS	ROLL
Brains	(4)	( )	Bureaucracy	7
Muscles	(2)	( )	Grapple	5
Moves	(2)	( )	Drive	5
Cool	(5)	( )	Convince	8

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD:	H/ M
	H/ M
BACK:	H/ M
	H/ M
	H/ M
	H/ M
BELT: Walkie-Talkie	1 H/ 1/2 M
PKE Badge	0 H/ 1/2 M
	H/ M
	H/ M
HANDS: Portable Radio	1 H/ 1 M
	H/ M
TOTAL:	2 M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

PERSONNEL FILE

Form 131-A/89
(supercedes Form 3p/85)

GHOSTBUSTERS™ International

Name: Tex Mex
Residence: New York City

Alias: Douglas Kaufman
Phone: (212) 555-2020
Telex: not authorized

PHOTO HERE

DESCRIPTION

Sex: male
Age: 33
Hair Color: blond
Eye Color: grey
Height: 6 foot
Weight: 180 pounds
Goals: Acquisition of Lost Treasures
Tags: afraid of women, loves animals, tough looking, speaks with a Southern drawl

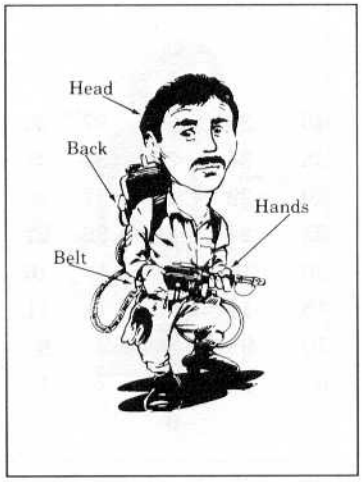
TRAITS	ROLL Normal	ROLL Current
Brains	(2)	( )
Muscles	(4)	( )
Moves	(4)	( )
Cool	(2)	( )

TALENTS	ROLL
Archaeology	5
Climb	7
Use Whip	7
Face Danger Without Flinching	5

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD: Ecto Visor	1 H/ 1/2 M
	H/ M
BACK: Proton Pack	2 H/ 2 M
	H/ M
	H/ M
	H/ M
BELT: Flashlight	1 H/ 1/2 M
PKE Meter	1 H/ 1/2 M
	H/ M
	H/ M
HANDS: Bullwhip	1 H/ 1/2 M
	H/ M
TOTAL:	4 M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

PERSONNEL FILE

Form 131-A/89
(supercedes Form 3p/85)

GHOSTBUSTERS™ International

Name: Egon Spengler, Ph.D.
Residence: New York City

Alias:
Phone: (212) 555-2020 x03
Telex: GHOSTBUSTERS INT

PHOTO HERE

DESCRIPTION

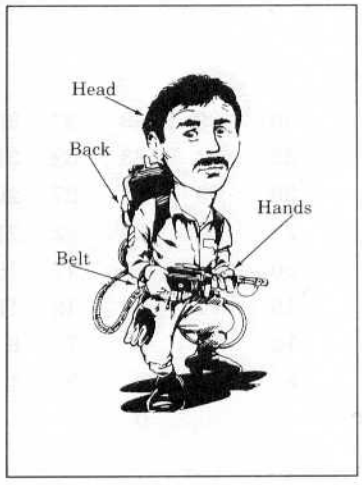
Sex: male
Age: 33
Hair Color: brown
Eye Color: brown
Height: 6 foot 3
Weight: 185 pounds
Goals: Soulless Science
Tags: dedicated scientist, blind to humor, given to understatement, calculates odds and statistics, abstracted expression

TRAITS	ROLL Normal	ROLL Current	TALENTS	ROLL
Brains	(7)	( )	Physics	10
Muscles	(2)	( )	Climb	5
Moves	(2)	(1)	Disguise	5
Cool	(2)	(1)	Play Stock Market	5

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD:		H/ M
		H/ M
BACK: Proton Pack	2	H/ 2 M
		H/ M
		H/ M
		H/ M
		H/ M
BELT:		H/ M
		H/ M
		H/ M
		H/ M
HANDS: Giga-Meter	1	H/ 1 M
		H/ M
TOTAL:		3 M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

PERSONNEL FILE

Form 131-A/89
(supercedes Form 3p/85)

GHOSTBUSTERS™ International

Name: Ray Stantz, Ph.D.
Residence: New York City

Alias:
Phone: (212) 555-2020 x02
Telex: GHOSTBUSTERS INT

PHOTO HERE

DESCRIPTION

Sex: male
Age: 37
Hair Color: brown
Eye Color: brown
Height: 5 foot 10
Weight: 185 pounds
Goals: Serving Humanity
Tags: Childishly enthusiastic, sincere, fascinated by the occult, hearty eater, willing to help friends in need, good buddy, intelligent, friendly

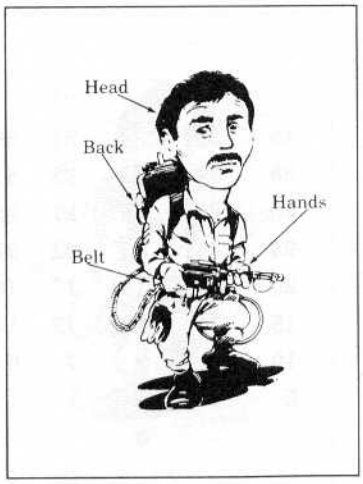
TRAITS	ROLL Normal	ROLL Current
Brains	(6)	( )
Muscles	(3)	( )
Moves	(2)	(1)
Cool	(2)	(1)

TALENTS	ROLL
Occult	9
Run	6
Sneak	5
Orate	5

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD: Ecto Visor	1 H/ 1/2 M
	H/ M
BACK: Proton Pack	2 H/ 2 M
	H/ M
	H/ M
	H/ M
BELT: Ghost Trap	1 H/ 1/2 M
Walkie-Talkie	1 H/ 1/2 M
	H/ M
	H/ M
HANDS: Gloves	0 H/ 0 M
	H/ M
TOTAL:	3-1/2 M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

PERSONNEL FILE

Form 131-A/89
(supercedes Form 3p/85)

GHOSTBUSTERS™ International

Name: Louis B. Tully
Residence: New York City

Alias:
Phone: (212) 555-2020 x05
Telex: GHOSTBUSTERS INT

PHOTO HERE

DESCRIPTION

Sex: male
Age: 30
Hair Color: brown
Eye Color: brown
Height: 5 foot 5
Weight: 138 pounds
Goals: Have a Tax Shelter Named After Him
Tags: flusters easily, especially with the opposite sex; slouches, whiny voice, run-on sentences, fixated on something he can never be

TRAITS	ROLL Normal	ROLL Current	TALENTS	ROLL
Brains	(5)	( )	Accounting, Tax Law	8
Muscles	(1)	( )	Shuffle Paper	4
Moves	(2)	(1)	Juggle Bank Books	5
Cool	(1)	(0)	Fast Talk	4

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD:	H/	M
	H/	M
BACK: Proton Pack	2 H/ 2	M
	H/	M
	H/	M
	H/	M
BELT:	H/	M
	H/	M
	H/	M
	H/	M
HANDS:	H/	M
	H/	M
TOTAL:	2	M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

PERSONNEL FILE

Form 131-A/89
(supercedes Form 3p/85)

GHOSTBUSTERS™ International

Name: Peter Venkman, Ph.D.
Residence: New York City
Alias:
Phone: (212) 555-2020 x01
Telex: GHOSTBUSTERS INT

PHOTO HERE

DESCRIPTION

Sex: male
Age: 36
Hair Color: brown
Eye Color: green
Height: 5 foot 11
Weight: 165 pounds
Goals: Sex
Tags: smooth, charming when he chooses, cynical, tolerant of human foibles, easygoing, practical joker, avoids hard work

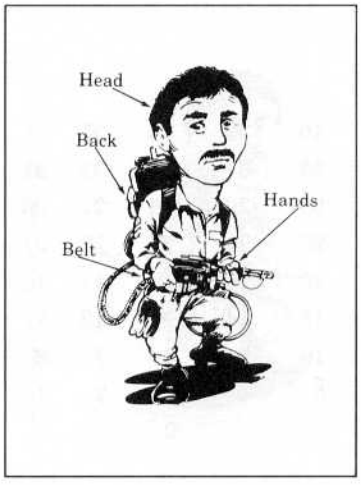
TRAITS	ROLL Normal	ROLL Current
Brains	(2)	( )
Muscles	(2)	( )
Moves	(3)	(2)
Cool	(6)	(5)

TALENTS	ROLL
Parapsychology	5
Brawl	5
Seduce	6
Bluff	9

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD:	H/ M
	H/ M
BACK: Proton Pack	2 H/ 2 M
	H/ M
	H/ M
	H/ M
BELT: Walkie-Talkie	1 H/ 1/2 M
Gloves	0 H/ 0 M
	H/ M
	H/ M
HANDS:	H/ M
	H/ M
TOTAL:	2-1/2 M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

PERSONNEL FILE

Form 131-A/89
(supercedes Form 3p/85)

GHOSTBUSTERS™ International

Name: Winston Zeddemore
Residence: New York City

Alias:
Phone: (212) 555-2020 x04
Telex: GHOSTBUSTERS INT

PHOTO HERE

DESCRIPTION

Sex: male
Age: 28
Hair Color: black
Eye Color: brown
Height: 5 foot 9
Weight: 195 pounds
Goals: Money
Tags: practical, pragmatic, no nonsense, muscular, thoughtful, cool in a crisis, tolerant of ivory tower types, streetwise, uninterested in theories

TRAITS	ROLL Normal	ROLL Current
Brains	(2)	( )
Muscles	(5)	( )
Moves	(4)	( )
Cool	(2)	( )

TALENTS	ROLL
Electronics	5
Intimidate	8
Fire Weapon	7
Bargain	5

MEDICAL HISTORY

Current Status:	Effect:	Current Status:	Effect:
( ) Unhurt	None	( ) Trashed	-4 from total Traits
( ) Banged Up Some	-1 from A Trait	( ) Basket Case	-5 from total Traits; Out Cold
( ) Hurt	-2 from total Traits	( ) Nearly Dead	-6 from total Traits; Out Cold, Hospitalized
( ) Really Hurt	-3 from total Traits		

GEAR



HEAD:	H/ M
	H/ M
BACK: Proton Pack	2 H/ 2 M
	H/ M
	H/ M
	H/ M
BELT: Ghost Trap	1 H/ 1/2 M
Ghost Trap	1 H/ 1/2 M
Really Big Flashlight	1 H/ 1 M
Gloves	0 H/ 0 M
HANDS: Walkie Talkie	1 H/ 1/2 M
	H/ M
TOTAL:	4-1/2 M

BROWNIE POINTS

40	39	38	37	36
35	34	33	32	31
30	29	28	27	26
25	24	23	22	21
20	19	18	17	16
15	14	13	12	11
10	9	8	7	6
5	4	3	2	1
		0		

1 x Muscles: OK. 1 x Muscles < Gear < 2 x Muscles: -1 Moves + Cool. 2 x Muscles < Gear < 3 x Muscles: Drag at Moves 1. Gear > 3 x Muscles: No Can Do.

Capsule Adventures

We've told you eighty-thousand times already (okay, so it's a few less than that—eighty-thousand happens to be my favorite exaggerative number), but we'll give you the toot sweet outline form once more: here's how you turn an idea into an adventure.

1. **You get a story idea,** a major cosmic imbalance that needs Ghostbusters to solve;
2. **you break it up into a bunch of reels,** each having a minor problem that relates to the big problem, that need to be solved one after the other until the whole big problem is solved;
3. **then you translate the story, reel by reel, into game terms** so that the stars can use their noodles and the players can bounce their dice to reassert the fundamental principles of truth, justice and a positive cash flow.

Below we give you a whole slew of capsule adventures, kind of like those sponge dinosaurs you can find in toy shops and gumball machines—these are condensed little bits of adventures that when you add water (creative juice), grow into much bigger, nifty toys. they're meant to take the intimidating edge off of Creating an Adventure From Scratch, to make those nights when You Just Don't Have Time to Prepare But You Want To Game easy to handle, to Spark the Tinders of Your Latent Creativity when you're suffering from acute writer's block.

Now, it's true that *Ghostbusters* doesn't have quite 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 and wizards and dragons in it. The one good thing this J-U-N-K does is give fantasy roleplayers lots of story ideas from which to pilfer).

So coming up with story ideas for *Ghostbusters* is a little more work—but we've given you hints on where to start hunting. Look on the bright side: your ideas will be more original, more imaginative... more wacked out than your average FRPG adventure.

Important Adventure Elements

As you review these and other story ideas to see how suitable they are for your Ghostbusters to chaw on, consider these important elements:

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

Action Opportunites: the tempo in *Ghostbusters* is cinematic, not literary. Action is critical in keeping the tempo brisk. But note, as we've said before, too *much* action will wear everyone out; regular alternation between action and thinking or talking is the best plan.

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

Neat Characters: Whether they are obstacles, resources, or just colorful setting elements, exaggerated, wacky extras are a big part of a successful roleplaying session. If the plot doesn't suggest enough extras for the stars to yak with, pull a few out of "A Cast of Dozens" and find a walk-on for them.

Potentially Tricky Stuff: This falls into two general categories: 1) the stars do something unexpected, and 2) the stars balk at doing what the plot demands of (or you had planned for) them. As usual, you've got to improvise—but it never hurts to think ahead and plan your improvisations, particularly when you know you've got creative and offbeat players.

Campaign Hooks: For those of you interested in campaign play, always think of tie-ins to your ongoing campaign. Usually that means figuring out how some minor (or major, it could be major) element in the story idea dovetails with the nefarious plans of your main bad guy(s), be they the Interplanar Communist Horde, the Society For the Prevention of Cruelty to Ghosts, Mediums in Media, Baron von Orthodontia, or whomever.

Note that at the end of each capsule adventure, we summarize these important elements. You're welcome.

Capsule 1: Getting Out Your Regressions

This gorgeous babe (or guy—we're not sexist) walks into your franchise and explains that she was going to a psychic to discover her past lives, and she's been caught in one of them!

The technique is called regression, and it's done by inducing a heavy trance in the searcher, to allow the previous lives' experiences to surface in the conscious mind. Melanie (or Violet or Constance or whatever appeals to you) wants to go back to her own, more genteel time—and now!

The Ghostbusters may or may not believe the story, but the possessed babe wants help. If she can't get it by asking, she may well call forth her suitors (a horde of ferociously polite southern gents) or fellow belles to laze around the office until something gets done—make them too civilized to toast, and dreadfully annoying with their dancing and their mint juleps and their jasmine perfume.

Investigation can turn up an interesting background on the babe—she's a politician's daughter and daddy's on the arms committee, or she's an armadillo-boots heiress, and daddy's promised a reward for her safe return—not that the current babe's body has much to do with anything.

It's the regression's identity that's the key: Melanie's Southern gentlefolk background includes a lot of wealth, and the psychic who's doing the regressing is a treasure-hunter with a unique kind of metal-detector.

Looks like the sleaze is about to find the loot, too—an interesting dilemma: who inherits the money—the physical descendants or the current soul-vessel of the original owner? Or is it finders, keepers for the Ghostbusters themselves?

Once the psychic has been fingered, he (or she—again, we're not picky) will get rough, calling up various spirits, demons and familiars to battle the Ghostbusters. Melanie & company in turn call in the cavalry—that is, Confederate Army regulars from Gettysburg or Antietem.

Icky Things, etc.: Sleazy psychic and band of occult accomplices

Action Opportunities: De-possessing the babe's body, Gettysburg from the Confederate vantage point

Nifty Problems: Who gets the moola, how do you discourage polite ghosts?

Neat Characters: Lovely hunk of confused babe —Of course, once depossessed, she'll have a totally different personality from Melanie's: spoiled brat, avant-garde intellectual... your choice

Potentially Tricky Stuff: Gadget-happy Ghostbusters blasting the good ghosts

Campaign Hooks: Recurring Civil War soldiers (they didn't all go back to the battlefield)

Capsule 2: Poltergas

Let's see... What would happen if you pumped five gallons of ectoplasm into your car's gas tank? Well, you'd have the cheapest, most fuel efficient means of propulsion since the invention of the foot, that's what. Or at least that's what auto magnate Henry Eyemacooka thought when he began experimenting with the supernatural substance in his new line of cars.

But the side-effects of the new "Poltergas," as he calls it, are not going to stand up to the Consumers Union testing procedures. After extensive ectoplasm infusion (read: one fill-up), the car itself becomes posessed: a bona-fide supernatural entity, cruising around wreaking havok at its own will. This might not have been so bad, if the experiment had been limited to only a few cars. But Eyemacooka was *soooo* confident with his new discovery that he went ahead and filled the tank of *every new model coming off of the assembly line* at his massive Detroit auto plant. Now everything from tiny economy jobs to powerful four-by-fours are roaming about the plant, destroying everything in their path.

The Ghostbusters can be sent to deal with the renegade cars, but just how will they do it? I wonder how much steel, glass, rubber and plastic can fit into a containment grid, or for that matter a ghost trap? Maybe they can try some sort of supernatural syphoning?

And just how and where did Eyemacooka *get* the ectoplasm? Perhaps he is an amateur medium and occult buff who has found a way of extracting the dangerous substance from ghosts that he summons or channels through? Those very same ghosts might be more than a little peeved about it, too. A posessed pick-up truck can prove quite a dangerous adversary, but a posessed pick-up truck driven by a psychotic ghost is another story entirely.

If you want to make it *really* tough on the Ghostbusters, Eyemacooka could have already begun selling the haunted cars, which are even now making their way to dealerships all across the country. Perhaps one of the unsuspecting Ghostbusters actually bought one of the cars, and is in the process of converting it into the franchise vehicle when... surprise!

Icky Things, etc.: Supernatural autos of all types

Action Opportunities: Zapping renegade cars and lots and lots of chase scenes

Nifty Problems: Finding the source of the ectoplasm, finding a way of stopping the cars

Neat Characters: Henry Eyemacooka, posessed automobiles with diverse personalities

Potentially Tricky Stuff: Covering too much geography

Campaign Hooks: Eyemacooka has sold the idea to NASA, who is about to use it on a space launch

Capsule 3: The Magic Lantern Show

Once, long before talkies, long before silents, long before celluloid moving picture shows of any sort, there was a magic Magic Lantern (a candle-lit lamp that cast wondrous shadow plays when lit) in the village of Obergangenghastnicht (OH-burr-GONE-ghen-GHAST-nikt). This village name roughly translates as: Step on my grave, you lederhosened, alpenstocked clod, and you'll get yours.

Obergangenghastnicht was an ancient village. Hardy mountain folk had lived, loved, and died there for centuries. Obergangenghastnicht was surrounded by graveyards.

One sunny, spring day old Herman Trismagistus hiked out of Obergangenghastnicht with the Lantern on his back. His foot slipped in the spring mud; he placed one foot off the path to catch his balance. An angry curse arose soddenly from the thawing ground. Herman, whose ears were as undependable as his other senses, hiked on, unaware that the Magic Lantern was cursed. No more would it cast wonderous shadows with the flicker of its candle—now, ghastly shapes and horrible feelings oozed from its insides. Herman was through. The Lantern was just starting.

It was collected, eventually, by a moviehouse owner and collector of films. He placed the Magic Lantern on a shelf amidst his collection. Each night after the collector had gone to bed, the Magic Lantern would ignite its candle and play its hideous shadows over the cannisters of film.

The films also became cursed by their closeness to the Magic Lantern. Once-lighthearted romances become sour diatribes, once-warmhearted family epics become laced with intrigue, suspicion and desire. At first, only the lesser-shown films were affected, but soon even standards like *Heidi* were colored black and blue. The moviehouse's stock and trade was tainted, and the Ghostbusters were begged to help.

This is a classic curse: blasting the lantern does no good. The Ghostbusters need to return to the spirit in Obergangenghastnicht and find out what it wants to lift the curse. Your choice, Mr. or Ms. GM: it might want an apology from Herman's descendant, a better burial spot, a trinket only obtainable from the right hand of a demon—it could be the start of a huge and convoluted quest. Or not.

Icky Things, etc.: cursed spirit of the Magic Lantern, the shade from Obergangenghastnicht

Action Opportunities: trying to thread a safe path into and out of the village of Obergangenghastnicht; trying to pronounce Obergangenghastnicht

Neat Characters: the collector/moviehouse owner

Potential Tricky Stuff: getting Ghostbusters to Obergangenghastnicht

Campaign Hooks: Tracking down what the shade wants; other curses from unmarked graves

Capsule 4: The Uninvited

A hollow Transylvanian voice requests the Ghostbusters' help at the creepy, Edwardian mansion in town. Have you ever seen the old television shows *The Munsters* or *The Addams Family?*

The door is opened by the lady of the house, Mrs. Maleficent, about six feet tall in a slinky black dress, with pasty white skin and black lipstick. She invites the stars inside. Her hunchback husband, Fritz, soon shows up, towing an eight-foot alligator named Fido on a dog leash. 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.

The Maleficents' problem is that Uncle Ferg has out-stayed his welcome. 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. 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 supervise—just in case.

This, in the plot biz, is called a reversal—instead eliminating the spooks, the Ghostbusters are supposed to provide them. 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?).

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.

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 tumble to his paranormal essence when their PKE meters trigger in his presence, or when they see him through their ecto visors while he is sneaking downstairs at night for some cookies and clotted cream. Ferg can either be evicted with applications of proton streams, or he may voluntarily leave for greener pastures when his cover is blown.

Icky Things, etc.: Uncle Ferg, originally a mundane, then later revealed as a paranormal pest

Action Opportunities: Setting ghosts loose at the Malificents, then rounding them up afterwards; 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 extras, informants, and consultants in other adventures, experts that they are in the occult; they also probably have many friends...

Capsule 5: I Shrink, Therefore I Am

Dr. Otto Zapdinky was the brilliant scientist behind the government's now famous "Amazing Voyage" miniaturization project. His Amazing Voyage team is able to shrink to microscopic size in order to cure physical ailments from *within* the human body. It's micro-surgery with a twist!

But the good doctor's methods haven't always been spotless. The Amazing Voyage project required many tests and test subjects to perfect the dangerous and initially clumsy process. Zapinsky chose to use people he considered expendable for the experiments—people who were ill or criminally incarcerated.

Of course, such selective methodology is highly unethical, and Zapdinky was drummed out of government service. He eventually took up a veterinary practice in Long Island City. For the most part, he had no regrets. That is, until recently.

When the doctor was diagnosed as having a strange and extremely unpredictable form of cancer, the members of his old Amazing Voyage team decided they would try to save him. Shrinking themselves and entering the old man's body, the team discovered this was no cancer; it was a haunting. The ghosts of Zapdinky's old test subjects who were killed or injured during his experiments have come back from the dead to haunt him—in microscopic form!

Because the team is ill-equipped to deal with such a problem, they turn to the Ghostbusters, who are miniaturized and sent inside the doctor's body to deal with the ghosts. They have no medical knowledge, they have no fear, and they have very little regard.

Doesn't this just conjure up a plethora of bizarre and amusing images? A group of not-so-safe Ghostbusters tooling around inside your body with fully-charged proton packs? Miniature poltergeists who toss around white blood cells like they would furniture?—Egads! The possibilities are endless.

Icky Things, etc.: Miniature ghosts

Action Opportunities: Yucky battles with yucky ghosts inside yucky parts of the body

Nifty Problems: "Gee, do ya think I can fry that vapor without nailing the big, important-looking fleshy thing he's standing behind?"—'nuff said

Neat Characters: Doctor Zapdinky, the mini-ghosts

Potential Tricky Stuff: Too much super-scientific medical gobbledygook

Campaign Hooks: Exorcizing Rosemary's Baby; are Ghostbusters carcinogenic (why don't we inject them into lab rats to find out)?

Capsule 6: Substantial Penalty for Early Withdrawal

Occult activity can even affect bank officers! Take, for instance, the Bigg Apple Bank and Trust, member FDIC. Mr. Hiam Bigg the Third runs the tightest wad in the banking business. But recently, something odd has been happening at the Bigg Bank on Wall Street.

Retired bank security officer Julio Arreste taps the Ghostbusters for help. Eighty-year-old Mr. Arreste still works nightshift at the bank part-time, as part of an AARP program. And in the mornings, after his shift, the bank tellers are accusing him of scrambling the drawers! He insists it's a poltergeist.

Meanwhile, Bigg Apple customers are calling to complain—the twenty they had yesterday has mysteriously changed into a wad of singles! ATMs are spitting rivers of coins like slot machines!

We'll let you in on the plot, Mr. and Ms. GM. Nagaer Sadim, the bank officer, was trying to get around the reserve requirements that stipulate what percentage of actual cash the bank must have in-vault to cover their loans, so as to increase the Bigg Apple Bank and Trust's profits, and get in good with Mr. Bigg. He planned to have a small proportion of the money Bigg Apple handed out simply "fly home to roost" after a few days. Customers weren't likely to notice a lost fiver, and the returning cash would "cover" the extra points he was lending.

An occult dabbler with the Federal Reserve Bank noticed soft spots in Bigg Apple's investment strategy, but couldn't put his finger on the worm. He counterspelled the cash reserve so that it wouldn't want to leave the premises—"a substantial penalty for early withdrawal"—hoping to preserve the Bigg Bank's integrity until the upcoming vault audit in three weeks. The bills are caught between conflicting forces. Trying to cover both bases at once, they devalue once they hit the street, which sends the larger denominations home to roost. This makes customers very unhappy, for two reasons—their funds are shrinking, and the currency they're left with is much harder to deal with. Do you know how much a hundred thousand pennies weigh?

Icky Things, etc.: Maniacal money handlers and mad money

Action Opportunities: Bank trashing and atomizing ATMs

Nifty Problems: The hows and wherefores of the money-changing

Neat Characters: Hiam Bigg the Third, Sadim, the Fed With No Soul

Potentially Tricky Stuff: What to blast, how does money fight back?

Campaign Hooks: A demonically-supported Wall Street Crash?

Capsule 7: Egon But Not Forgotten

How embarrassing! While giving a demonstration on the newest in cross-planar transplanting at your Ghostbusters franchise, famed original Ghostbuster Egon Spengler disappeared. How is this going to look to the head honchos back at GBI central?

Examining the scene of the crime, the stars come to the conclusion that, using his own newly developed (and of course, untested) equipment, Dr. Spengler has cross-planarly transplanted himself. Where they're not sure. Simply put, to find Dr. Spengler the Ghostbusters have to repeat his accident and hope that it takes them wherever it took him.

So, intrepidly imitating the experimental faux-pas of Dr. Egon Spengler, the Ghostbusters cross-planarly transplant themselves. A deafening cacophony of special-effects, not unlike entering an automatic car wash without a car, follows. The stars end up in the ninth dimension, which is both a good thing and a bad thing: good, because it is indeed where Spengler ended up; bad, because... well, we'll tell you.

The ninth dimension is a funky kind of place. It's sort of a cross between a Salvador Dali painting and a Burger Hut fast food restaurant. The inhabitants of the ninth dimension are called formicadillos: giant, easy-to-clean formica-plated armadillos with dangerous spiky tails and bad attitudes.

Another problem is that Dr. Spengler's presence has alerted the formicadillos to the reality of our dimension. Not only that, but Spengler has let slip that our dimension uses formica as a counter-surfacing substance.

The enraged creatures are demanding that he build them a new cross-planar device. They want to avenge their dead brethren entombed across our world in bathrooms and kitchens everywhere. They've supplied him with equipment (good thing, too; how else will everyone get home?), now he must open our world to them!

Of course, the Ghostbusters' mission here is threefold: 1) Rescue Dr. Spengler, 2) Defeat the Formicadillos, and 3) Get Home! What a great opportunity for Weird Science and all that's associated with Egon's brand of research. You could even develop the formicadillos' arch enemy, fungimen: a culture of molds and fungi that Egon finds peculiarly sympathetic.

Icky Things, etc.: Formicadillos

Action Opportunities: blasting into and out of the ninth dimension

Nifty Problems: figuring out the gadget, figuring how to counterattack (sorry) the formicadillos

Neat Characters: fungimen?

Potential Tricky Stuff: A Ghostbusters team with no scientist-type

Campaign Hooks: Cross-planar transplanter goes to the sixth, eighth, or eleventh (or maybe twelfth) dimension instead of home.

Capsule 8: Can Fimbulwinter be Far Behind?

The Ghostbusters wake one spring morning to find that the windows of their headquarters covered with a thick layer of hoarfrost. Visions of hot coffee percolate in their heads. Outside, frantically whirling whisps of fog and swirling sheets of scudding snow blast the door fully open, filling the front room. This is no ordinary storm that comes to sweep up our intrepid stars, equipmentless, to the top of a small hill.

No, this is something straight out of Norse mythology. The villagers of this tundra greet them warmly, as long lost friends, or well-remembered heroes, or even as gods. The Ghostbusters are escorted (herded?) into the largest cabin in the village, fed gallons of watery beer and gobbets of roasted meat, called strange names—Odin, Thor, Loki, Heimdall, etc.—and waited on by flaxen-haired, buxom lasses.

So far so good, right? Well, no. Our stars learn, to their surprise and much to their dismay, that they, the Ghostbusters, are supposed to be the godlike heroes come to fight at Ragnarok.

"The Fimbulwinter is here and Ragnarok cannot be far behind. To you, noble lords, the honor and glory of defeating in immortal combat on the plain at Vigrid all the monsters of Hel and Jotunheim: the wolf, Skoll, who will rend and tear at the sun until its blood pours and spatters all of Asgard; the worse wolf, Fenrir, whose jaws will gape from the roof of the sky to the ground at your feet; Jormungard, the Midgard Serpent; Surt and all those from flaming Muspell. Wish we could go with you guys, but..."

The Ghostbusters are firmly escorted out the doorway of the cabin, but before the door slams solidly shut, the villagers give the Ghostbusters some artifacts so that they won't have to march off to Ragnarok unarmed. There is Gungnir, Odin's spear; the Gjallerhorn of Heimdall; Molnar, the hammer of Thor; and of course, Loki's bag of tricks.

So maybe they were carrying a proton pack, a PKE meter, or some other form of technology. Up to you if you want to run this battle with a little modern assistance, or if those mechanical gimcracks don't seem to work. All they have to do is win.

Icky Things, etc.: Do a little research here. Check out the MOs for Skoll, Fenrir, Jormungard and company—under Mythology, Norse in your local library

Action Opportunities: All those giants, monsters, and such to bash and thrash

Neat Characters: Dimli, Skoll, Fenrir, Surt, Jormungard—oh, yeah, and the blondes

Potential Tricky Stuff: Figuring out how to work the magic weapons. You didn't know they were magic? Well, don't tell your Ghostbusters.

Campaign Hooks: Other mythologies

Capsule 9: Fragments of Scotland

It seems 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 looks to be pretty straightforward at first. The Ghostbusters can zap and ghost-trap the bagpipes—no problem. However, the night after capturing the Scottish pipes, our stars get a call from the same apartment building—the bagpipe sounds are back. But this time it's much worse. 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—deceased.

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 Laird Ronald MacDonald, a Highland clan leader and noble warrior—noble, that is, until he betrayed his kin at the Battle of Culloden. The ghost now regrets his mistake—and tarnished reputation.

Research and investigation at the apartment house can 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, the pipes appear only on his floor, and so on. Once the Ghostbusters confront MacDonald, they find that he knows nothing about his Scottish heritage. If the stars do some more research, or simply suggest that he speak with his parents or grandparents, the shameful tale of Laird 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 and the Ghostbusters may return to Scotland, or the old boy may be talked out of his shameful haunting, or he might get a special guest appearance on David Letterman or do a series of commercials for MacDonald's (Ron: "Here's the beef, laddie, and at a price that'd please a Scotsman"), thereby restoring the good name of MacDonald.

Icky Things, etc.: 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: Clearing the Scottish moors of other MacDonald clan spooks haunting the restaurants on the battle site

Capsule 10: There's No Place Like Nome

Alaska, that is. You know how in Yellowstone, the bears hang around the garbage dump, and in Churchill, Canada, they migrate right through the town? Well, in Nome, the bears have been taking over—literally.

It's being touted by the *National Eavesdropper* and *Lurid Tales of DOOM!* as the worst were-bear infestation of the century. Both periodicals have sent reporters to the scene. Of course, when the Ghostbusters arrive they find Walter Peck, ex-EPA grunge and Director of the Congressional Committee on Hazardous and Fraudulent Consumer Services (CCHFCS—better known as the Fraud Squad) there, too.

If you go out at night—night being a good 18-19 hours of the day right about now—you run into enormous, faintly phosphorescent polar bears that hug you until you turn bear-like yourself. Why?

An evil shaman from the ice bear clan can turn people into glowing bears. Well, the Soviets have always been interested in military applications of psychic phenomena. And demoralizing enemy troops by charging on them in glowing-bear form struck someone in the Politburo as a worthwhile avenue of investigation. Why experiment on your own people when the enemy is only twenty miles away?

The shaman's talent is *ursanthropy:* that is, he draws the animal nature of each human to the fore, and clothes it in the form of a bear. The shaman makes people into bears temporarily. Then the were-bears terrorize the town, not able to understand their transformation. There seem to be no lasting ill-effects from the episode itself, if you don't count the wounds terrified townspeople try to inflict.

To complicate matters, the local TV station is ratings-mad. The station is in this for excitement, not actual somebody-gets-seriously-hurt violence. They happily point fingers in all directions, just to keep broadcasting updates.

Peck keeps popping up to check equipment and paperwork and all that stuff. He doesn't care about the Soviet invasion theory, it's balderdash. He wants to get the Ghostbusters doing something illegal *and make it stick!*

Icky Things, etc.: Were-bears, shaman

Action Opportunities: Chasing bears over hill and ice floe

Nifty Problems: How to make the were-bear effect wear off, how to speak to the shaman

Neat Characters: Shaman, reporters from KRZY, Krazy for You, Channel 89

Potentially Tricky Stuff: Stopping the Soviets without an international incident

Campaign Hooks: Recurring were-creatures, runins with Peck's Fraud Squad

Capsule 11: A Suburb is Worse than a Demon

As demons go, he was a minor sort, but he had dreams of avarice to match the baddest of his kind, and the perfect plan to gain power. At the end of World War II, as the country was first developing that ubiquitous habitat known to modernity as the suburb, Ronnagleth saw his chance.

He chose a likely piece of real estate outside of Westchester County, and entombed himself until the year 1956, by which time the rolling hills would have succumbed to suburbia. Ronnagleth figured that in that future year, he would again be free to roam the earth, feeding on the vitality and creative spark of hundreds—nay, thousands—of human beings who had chosen this haven from city life. He would grow strong and conquer his own dominion among the tract housing and clustered streets.

And so it came to pass that the year 1956 dawned, and Ronnagleth again walked the earth. But he had been wrong about one crucial fact.

No matter where he stalked, no matter how many he possessed, not one spark of creativity could he find in Willowville. The suburb was devoid of vitality, and, in despair, the demon blew himself to smithereens.

Nowadays occasional random moldering smithereens of PKE, once part of the demon's physical vessel and soul, crop up in minor hauntings and paranormal events. Their general effect is the demon's original goal, sucking up creativity. Over the decades, they've been slowly trying to re-form into a body.

Willowville is more than usually average, and the Ghostbusters'll start feeling the effects, too: a craving for tweed-and-elbow-patch jackets, two-point-two kids and a station wagon; an uncontrollable desire for June Cleaver; a need to watch the syndicated station's *Father Knows Best* re-runs... and other unspeakable things. But when they investigate, the Ghostbusters find they don't need to blow the demon to pieces—they need to put the pieces back together. Because there *is* something worse than a demon—an unfettered suburb.

Icky Things, etc.: Smithereens of demon

Action Opportunities: Catching smithereens of demon, and reassembling them, in- or outside of a ghost trap

Nifty Problems: How to tell if reassembled demons are grateful without putting one back together to ask, what to do with one

Neat Characters: Suburban zombies (think *Stepford Wives*), culture-shocked demon

Potentially Tricky Stuff: Providing Ghostbusters with research materials to figure out demon's death

Campaign Hooks: Demon turns out to be slippery—and unfriendly

Capsule 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. And so forth. Obviously, a particularly nasty type of supernatural effect is occurring.

The doppleganger 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 doppleganger's personality; his goal is to start taking over more and more of the Ghostbuster's life until it has completely assumed the star's persona.

Talk about nifty problems... The Ghostbusters naturally rally behind their friend and try to track down and catch the doppleganger. 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 doppleganger. The hint can be dropped when the doppleganger inadvertantly lets slip some bit of information that couldn't be known by anyone but a time traveler or clairvoyant. After this one slip the doppleganger 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 doppleganger. Next the Ghostbusters can find the time machine, perhaps sending the doppleganger back to the future—or accompanying him to rectify the original mishap.

Icky Things, etc.: Doppleganger, time travel

Action Opportunities: If the doppleganger's identity is discovered, he may attack the other Ghostbusters to protect his secret

Nifty Problems: How to identify the doppleganger, puzzling out time travel paradox

Neat Characters: Doppleganger and all the secondary characters encountered: puzzled girlfriend, mom, best friends

Potential Tricky Stuff: Whipping up the future and time travel story for the doppleganger—an exercise for the apt pupil

Campaign Hooks: Are you kidding? time travel a go go—and theft of the machine could be even more distressing

Capsule 13: 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. This group worships 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 humans 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 America as a BEM retirement community.

This might take more than a single night's work.

Icky Things, etc.: Really Old Guys, Copper Midnight and Very Secret Masters

Action Opportunities: Interrupting a ribbon-cutting ceremony for a Portal, bashing escaped Really Old Guys, rescuing a Ghostbuster taken captive by a Really 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 floor plan for the Copper Midnight society

Campaign Hooks: Very Secret Masters may be part of a global conspiracy, or the Really Old Guys belong to an intergalactic Gray Panthers organization

Capsule 14: Phantoms Of The Oprah

For the newest episode of her controversial television talk show, host Oprah Jessy Walterhue has asked the Ghostbusters to appear opposite officials from the CCHFCS. Being an amateur occult buff who dabbles in conjuration, Walterhue has decided to spice up this episode of her show by springing a little surprise on the unsuspecting Ghostbusters.

Everything goes as usual until about midway through the taping. Walterhue chooses this moment to slip backstage and perform an impromptu conjuration. But because it is so rushed, she makes an eency-weency mistake. Instead of summoning a single harmless vapor, as she had originally intended to do, Walterhue accidentally calls forth six free-floating, full-torso ectoplasmic manifestations. Well, so maybe it's a little more than an eency-weency mistake...

In any event, all hell (excuse the pun) immediately breaks loose. And it's up to the Ghostbusters to bring things back under control. Walterhue breaks into phony hysterics, claiming that this must be some sort of sabotage performed by her arch-rival Morton Gumble. The audience explodes in a panic, as do the show's ratings.

Naturally, the CCHFCS representatives remain skeptical of both the ghosts and the Ghostbusters. The Ghostbusters can use this situation to their extreme advantage, however. If they can corral the ghosts here, on live TV, in front of millions of witnesses, the CCHFCS's charges will fall apart at the seams. And the free advertising ain't too bad either.

So the challenge for the Ghostbusters lies not only in stopping the ghosts and protecting the panicked crowd, but in doing it heroically, with as much self-righteous machismo as they can muster up in front of the cameras. Have the Ghostbusters attempt to give the viewing audience their toll-free 800 number in between proton-blastings, or sing their franchise jingle as they force a ghost into a trap. But remember, the flipside of all of this is that if they *fail* to capture the ghosts, the CCHFCS will likely have a field day.

Icky Things, etc.: A nice little gang 'o free-floating, full-torso ectoplasmic manifestations

Action Opportunities: Toasting them

Nifty Problems: Making sure everything stays in frame and in focus, watching out for panicked audience members

Neat Characters: Oprah Jessy Walterhue, the CCHFCS men, Morton Gumble (a cameo?)

Potential Tricky Stuff: Ghosts have to be relatively tough, Ghostbusters may get cocky

Campaign Hooks: The network was so pleased with the episode's ratings that they want to spin it off into a weekly series

Capsule 15: Our Son Nick and Old Face

Old Face is a free, Class V, ectoplasmic manifestation of definite, but non-human, form. Since Class V's are formed from (or at least drawn to) emotionally charged events, the trials, the witch burnings, and the witch drownings of New England's fiery, fanatic past kept Old Face busy flitting from pyre to pond.

But the witches disappeared, and business slowed down for Old Face. He found a secluded cave, gathered his arachnid arms and his skinny shanks about his bulbous body, and went to sleep—or to whatever state of being passes for sleep in the lives of Class V's. He slept until Nick woke him.

Nick, fascinated by what he had learned in his eighth grade science class, was out in the woods, digging for geodes. What he roused was Old Face, bleary and disoriented. Nick reached out to touch the sere skin of the creature of darkness. Old Face flinched, then reached out his talons, tentatively. Hand in claw, the two very different beings walked to Nicks's home, Nick prattling of geodes, Old Face grumphing and humphing beside him.

When Nick's father returned home from work, the boy's mother pointed emphatically at Nick and Old Face. The furious, yet frightened, look in her eyes said: *Do Something About That Thing!*

Despite the Ghostbuster's willingness to handle the problem, Old Face doesn't want to go; he's grown quite fond of the little human. Nor does Nick want Old Face to leave. He's seen the movies about what fun extra-terrestrials can be as playmates. "Look! He can make my trains go, even when they're not plugged in!" Old Face writhes his wrinkled lips in a demonic smile.

The Ghostbusters have to prove to Nick that Old face is not a benign movie character, but a sinister, dangerous Class V. Goading the manifestation into showing his true colors should be easy, as Old Face is only truly fond of Nick. Remember too, that Old Face feeds on negative emotions.

If angered, Old Face is likely to conjure up a witch trial, with the Ghostbusters as defendants, and little Nick (and local spirits) as a witness for the prosecution. Daniel Webster-like, the Ghostbusters can try to turn Nick to their side by appealing to his sense of boyhood, or reminding him of *Gremlins,* a much more appropriate film.

Icky Things, etc.: Old Face, if you try to push him around; Nick, if he starts to get bratty

Action Opportunities: Getting Old Face angry, playing with the train set

Neat Characters: Old Face, Nick

Potential Tricky Stuff: Keeping the stars from destroying the house, running the trial

Campaign Hooks: Phantom witch-burnings

Capsule 16: The Road to Ralyeh

Thu-thu, the volcanic god of the tiny South Pacific island of Ralyeh, has recently become quite restless and demanded a few sacrifices. Guess who arrives just in time to become—uh, perform—this important state function?

When the Ghostbusters disembark on the beach, a platoon of gorilla-sized Ralyehan police, fitted out in coconut-shell riot helmets and so forth, bedeck them in flowers and offer escort. The police are very friendly. Cheering rows of children line the route.

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. For naught, though; the Ghostbusters are conducted politely but firmly to the top of the volcano. Probably much to their relief, they are not pushed into the boiling lava, but simply tied to a tree and left.

But just as the last Ghostbuster breaks free of his bonds, a gigantic grinning vaporous apparition rises from the volcano's mouth. Thu-thu's stats can be found in "A Cast of Dozens." When a star rolls a Ghost, he or she keels over in a faint and 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 Thu-thu's *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 a little pocket universe that contains all the sacrifices the god has ever eaten. At this point, 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... 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 probably harm him—a carbon-dioxide fire extinguisher might be better than a proton pack.

Icky Things, etc.: 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: The volcano-god's Union has a plot to take over the planet, requiring a journey to the center of the earth

Capsule 17: Mother! She Wrote

"Please help me," she says, sobbing into a lace handkerchief and standing framed in the doorway, the early morning light streaming through and backlighting her tall, trim figure.

She sits; she wipes; she sniffles daintily, but oh, so very womanly. Her green eyes, framed in a face that could have been, should have been, shaped by the god-gifted hand of Praxiteles, look up tearfully.

She explains: "It was a beautiful wedding. Chris looked so nice in his tux. I wish mother could have been there. Died last year, you know. She never got to know Chris. I knew she didn't like him, but I had no idea she'd try to keep us apart like this!

"It was terrible. Whenever we got close, noises and screams and things flying about the suite. And horrible faces appearing in all those heartshaped mirrors, on the walls, over the bed. That wonderful heart-shaped tub was oozing slimy, smelly—Chris couldn't stand it. We left with a week and a half remaining, paid for, but unused. Oh!"

Here's a heart-rending haunting. What mother-in-law would do this to her one and only's one and only—on their honeymoon? Is Chris really so bad?

Investigation into Chris' background and Mom's may find some common ground: perhaps both love tomatoes or are champions at croquet. The damsel isn't thrilled about blasting or trapping mom, after all. Perhaps a seance could clear the air.

Or perhaps (depending on your bent) Mother Knows Best. The blushing bridegroom could be a nefarious sorcerer with evil designs on his beautiful bride, and those wisps of mom are the only barriers to her total subjugation. Male ghost-toasters are sure to be happy to rescue the damsel in distress—if only they can convince her she needs rescuing. What evidence can they turn up to convince them of Darling Chris' malevolent intent?

Don't forget to return to the scene of the haunting, Honeycove Haven, to take advantage of the truly tacky heart-shaped everythings.

Icky Things, etc.: Just the mother—well, maybe Chris

Action Opportunities: Toasting Honeycove Haven

Nifty Problems: How to tell who is worse: mom or Chris

Neat Characters: The unhappy, but soon (we hope) to be happy, couple; the mother

Potential Tricky Stuff: How ya gonna get the old dame to like Chris?

Campaign Hooks: Maybe the mother of the bride won't like her grandchildren? Maybe the ghost of Chris' past will appear, rattling chains, Marley-like, and upsetting the established marital bliss

Capsule 18: Ghostbusterbusters

They've been toasted, they've been tricked, trapped, contained, imprisoned and banished to remote planes of existence. But they've finally had enough. The ghosts have decided that it's time to fight back. And how does one fight fire? Why with fire, of course.

With this in mind, the finest minds in the spirit world have gotten together to devise a plan—a plan which will give the Ghostbusters a taste of their own medicine. Dubbed the "Ghostbusterbusters," a team of handpicked ghosts is equipped with state-of-the-art supernatural anti-Ghostbuster equipment and sent into the material plane. Their mission—get the Ghostbusters.

Based on Egon Spengler's original designs, the Ghostbusterbuster equipment is essentially the same as its earthly counterparts, with one exception. The energy is reversed, so that the Ghostbusterbusters are able to use their own anti-proton-packs, human traps and even earthly containment grids to catch and imprison the Ghostbusters.

While out on a routine assignment, the Ghostbusters get word of some embarassing news. Their headquarters is being haunted! The press has a field day with this one, so the Ghostbusters are forced to drop whatever they're doing and go home to deal with the problem. When they get there, they encounter the Ghostbusterbusters, dressed just as they are, carrying similar equipment and wielding an equal amount of wit and sarcasm!

The fight is a tough one—proton pack versus anti-proton-pack, ghost trap versus human trap, dead jokes versus live jokes. Lots of interesting situations arise here. What if a Ghostbuster is trapped in the earthly containment grid? Perhaps the ghosts will be willing to swap prisoners? Is there a supernatural version of the CCHFCS to bother and harass the Ghostbusterbusters? And what (heaven forbid) happens when negative and positive proton-streams are crossed?

Icky Things, Occult Mysteries, or Bad Guys to Whack On: The Ghostbusterbusters

Action Opportunities: Facing off mano-a-ecto with the Ghostbusterbusters

Nifty Problems: The effects of being trapped and contained, crossing the two types of streams

Neat Characters: The extremely vocal, cocky and obnoxious Ghostbusterbusters

Potential Tricky Stuff: Making sure the Ghostbusters don't get wiped out, life inside an earthly containment grid

Campaign Hooks: Ghostbusterbusters International

Capsule 19: The Ghost Cubes

"You %$&@* @*$]&%/&* $#&/&/%!!! 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 hyper thustic plasm! You see what that means? We can transconvert the flibbergommetry by means of a paleowestolotic sabbatitron!" 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 electric bills and 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 "hyperspastical crombifier") is attached to a ghost trap holding an entrapped spook. The hyperspastical 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 each of 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 hyperspastical 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, etc.: 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 extras

Potential Tricky Stuff: Not real subtle; the 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

GHOSTBUSTERS INTERNATIONAL FRANCHISE CONTRACT

GHOSTBUSTERS™ International

A Wholly Owned, Incorporated Subsidiary of Ghostbusters Inc.

RD 3, Box 2345, Honesdale, PA 18431 1-800-555-7783

THIS AGREEMENT made by and between **GHOSTBUSTERS INTERNATIONAL** Corporation, subsidiary corporation of the parent corporation, Ghostbusters Inc., RD3, Box 2345, Honesdale, PA 18431, herein after called GBI, and _____ (name), _____ (address) hereinafter called **FRANCHISEE**.

WITNESSETH:

Whereas FRANCHISEE desires to utilize the name, reputation, unique knowledge, procedures, and special patented devices held as agent by GBI and use same in smiting, chastising, corraling, containing, and otherwise controlling supernatural and paranormal entities (ghosts), and

Whereas GBI is permitted by the parent corporation to enfranchise certain worthy individuals and companies as GBI representatives, and

Whereas FRANCHISEE has offered to tender payment to GBI for certain unique or important rights, and

Whereas GBI is in the business of granting such rights as franchises,

NOW, THEREFORE, THE PARTIES HERETO AGREE AS FOLLOWS:

1. **GBI WARRANTIES:** GBI warrants, declares, and agrees that it has the exclusive right to create Ghostbusters franchises.

The right includes but is not limited to the design, purchase, and lease of unique Ghostbusters equipment such as the proton pack and the containment grid, to an exclusive local area of representation defined under separate agreement, to the regular execution of supporting national advertising programs, to the investigation of paranormal, parapsychological, supranormal, supernatural, or mind-shattering phenomena, to the enfranchisement of chosen field representatives after they have passed the most stringent financial and moral surveys, tests, guesses, and innuendos, and to the security of reputation which only GBI can provide.

2. **FRANCHISEE WARRANTIES:** Franchisee declares, warrants, implies, imputes, and states unequivocally that he/she/it is of sound mind, reliable reputation, without taint of scandal, moral turpitude, conviction of major or minor felony, bankruptcy, slyness, or slouching, and further warrants no intention, design, desire, interest in, or temptation therefrom any of the above insofar as the relation with GBI ever shall exist now and forever:

Franchisee further warrants that he/she/it shall work without stint to the point of exhaustion in order to satisfy even the slightest request from GBI which is made in good faith under the terms of this contract, to wit: concerning performance of Ghostbusterly deeds in a seemly, fair, energetic, positive, prompt, attentive, constructive, dependable, and intelligent manner;

Franchisee finally warrants that he/she/it shall especially concentrate energies to the satisfactory compliance with GBI mission-adventures, no matter how difficult, dangerous, bold, foolhardy, expensive, or impossible they may seem to be or to be actually.

3. **PAYMENT:** GBI shall from time to time call upon a franchisee to perform gratis a service, action, de-ghosting, de-bugging, investigation, defenestration, or ejection of some minor powerful entity from one dimensional plane or another, or other duty against which FRANCHISEE shall have no appeal except the successful discharge of the responsibilities placed upon it by GBI as GBI whimsically wishes, desires, or directs.

The mission-adventure represents payment-in-kind upon an ongoing lease of rights by FRANCHISEE from GBI, and as such the duty of FRANCHISEE under this section never ends, except upon termination of this agreement.

GBI and GBI only shall find, negotiate, and receive payment for mission-adventures, and only GBI may judge the success of such assignments. From time to time, GBI may designate FRANCHISEE as its agent of negotiation, and of fee collection and transmission.

Notwithstanding FRANCHISEE needs and expenses, the mission-adventure is construed as a profit-making venture by GBI. The mission-adventure represents return upon capital invested in FRANCHISEE's business, and FRANCHISEE is expected to make every effort to secure a spectacular return to GBI.

4. **TERRITORY:** In return for initial payment and participation in the mission-adventure program, FRANCHISEE receives an exclusive territory of service within which no other GBI franchise or franchised agent may operate, and beyond which FRANCHISEE may not operate or proceed as a GBI agent without hotline or written permission of GBI.

Notwithstanding FRANCHISEE perception of incompetence, dangerous procedure, larcenous or libelous conduct, evidence of malfeasance, felonious activity, or contemptible behavior of adjacent franchises or enfranchised agents, FRANCHISEE is enjoined by GBI from interfering in the conduct of another franchise.

5. **USE OF PATENTS:** From time to time, FRANCHISEE may desire to purchase new equipment or to upgrade old Ghostbusters equipment. Anti-ectoplasmic devices are held in patent exclusively by Ghostbusters Inc., for which entity GBI acts as exclusive agent of sales and distribution.

Under market terms, FRANCHISEE may receive and maintain a profile-quantity of GBI equipment under the mission-adventure concept, prorated upon the actual number of franchise agents. FRANCHISEE may purchase for cash additional GBI equipment, subject to normal conditions of supply and manufacture.

FRANCHISEE is explicitly forbidden to build imitations or other working devices replicating GBI equipment, or to create new devices utilizing patented systems or patented relations as held by Ghostbusters Inc. and its agent GBI without explicit authorization from the parent corporation, and is further explicitly forbidden from purchasing such equipment or other working devices from a third party who knowingly violates the world-wide patent agreements held by GBI as agent for Ghostbusters Inc.

As is customary, the ownership, patents, and all proprietary rights to such new equipment as developed by FRANCHISEE or franchise employees will be held in perpetuity by GBI, its heir, and its assigns. Original developer shall pay all physical and legal costs associated with development, patenting, etc. Original developer shall receive a framed letter of thanks from GBI.

6. **USE OF NAME:** Subject to good taste and legal requirements, FRANCHISEE must use the name "Ghostbusters" in letterheads, advertisements (visual or aural), display advertisements, and standard promotional items such as pencils, clocks, lighters, bumberstickers, and so on.

"Good taste" shall mean that in no manner or substantive effect shall the names of, the officers of, or the intentions of Ghostbusters Inc. or of GBI be presented in any but the most favorable and most complementary light; that unsavory, untrue, unfounded, or ill-advised associations or imputations shall not be made, whether or not connected with the corporate structure of GBI or its parent company; that no connection with demeaning, unsavory, licentious, irrational, disgusting, criminal, or treasonous people, groups, organizations, or entities shall be made.

7. **MAINTENANCE OF GOOD COMMUNITY RELATIONS:** The FRANCHISEE shall make every effort to uphold community standards, make friends, sponsor charitable and civic activities, jog, watch public television, light a candle, and at the end of each day leave the world a little better than it was that morning.

Every FRANCHISEE employee shall be neat and presentable, wear a fresh uniform daily cleaned at personal expense, and deport himself or herself in a proper, respectable manner, on and off the job.

Every FRANCHISEE employee shall do his or her utmost at all times to keep the franchise facility and its equipment clean and neat, and take care to wash his or her hands.

FRANCHISEE perception of incompetence, dangerous procedure, larcenous or libelous conduct, evidence of malfeasance, felonious activity, or contemptible behavior by adjacent franchises or enfranchised agents is expected to be transmitted expeditiously and directly to GBI main offices by hotline and by letter. Failure to do so may be grounds for termination of this agreement.

GHOSTBUSTERS INTERNATIONAL FRANCHISE CONTRACT

8. **DELIVERY, POSSESSION, AND OPERATION OF GBI EQUIPMENT:** Not withstanding any other construction in this agreement, FRANCHISEE shall directly bear and pay promptly all packaging and shipping costs of GBI materials, brochures, and directives. FRANCHISEE is expected to keep clean and to maintain all GBI equipment. Operation of GBI equipment which has been damaged or is partially unusable is strictly forbidden. Repair of equipment may be carried out by repair-licensed franchises (ask for our business-enhancement package — wow!). Ship damaged equipment to GBI for replacement. GBI makes no — guarantee of in-stock availability nor any guarantee of real-time replacability. (Ask for our maintenance contract package, GBI publication 86-11-3292 or later — wow!)

Clients must sign damage waivers before GBI equipment can be operated on their property or premises.

9. **ACCEPTANCE AND ABANDONMENT OF CLIENTS:** Subject to reasonable imputations of reputation and ability to pay, FRANCHISEE agrees to accept all clients who apply for franchise services, regardless of race, creed, color, station, nationality, and time of day or night, on weekends and holidays, and whether living or dead.

FRANCHISEE agrees to present client with a preliminary written estimate of costs and time required for job completion, to notify client of service problems as they arise, particularly affecting cost or completion of services rendered. FRANCHISEE further agrees to successfully complete services offered whether or not the initial cost/time projections were correct, insufficient, or exorbitant.

FRANCHISEE specifically agrees not to abandon needful clients who lack other recourse, and FRANCHISEE especially recognizes the important responsibility which an exclusive territory grants.

10. **ASSIGNMENT OF RIGHTS:** Unless explicitly permitted by GBI, FRANCHISEE rights granted in this agreement are neither inheritable, sellable, or otherwise assignable.

11. **INSPECTION OF PREMISES:** From time to time, FRANCHISEE agrees to grant to GBI representatives full access to franchise premises, records, account books, computer files, safe deposit boxes, extra-national bank accounts, and other matters of interest to GBI, including client and E.P.A. relations, and general conduct and procedures while rendering GBI-related services.

12. **TERMINATION:** This agreement is null and of no effect if and when GBI or successor corporation no longer exists as a legal entity, or upon termination of the relationship between GBI and FRANCHISEE, upon termination of the existence of the enfranchised entity, or upon non-compliance of FRANCHISEE with material conditions of this agreement. Non-compliance, if corrected within 15 days of dated notice by GBI, shall not harm or affect the relationship between GBI and FRANCHISEE. If non-compliance shall extend beyond 15 days after dated notification by certified mail, then GBI may terminate its relation with FRANCHISEE without other notice, at its option. At its option, GBI may withhold part or all of the enfranchisement fee in recompense of services or imparted value.

13. **NOTICES:** All FRANCHISEE written communications shall be made by certified mail to Ghostbusters International, RD3, Box 2345, Honesdale, PA 18431, All FRANCHISEE verbal communications shall be made via GBI 800 555-7783, which may be recorded by GBI without other notice and played back at embarrassing moments. All GBI written or verbal communications shall be made in whatever way we see fit.

14. **ATTORNEY'S FEES:** Should adjudication be required, all reasonable attorney's fees shall be born by FRANCHISEE.

15. **LIMIT OF LIABILITIES:** FRANCHISEE agrees that clients must sign and agree to damage waivers before services can begin. FRANCHISEE further agrees that it shall make every effort in good faith to limit damage to client's property and premises, unless FRANCHISEE crosses fingers while signing. In any case, FRANCHISEE agrees to completely bear the legal costs and reparations in any proceedings concerning damage or infringements to, by, or from franchise.

16. **LIENS AND BANKRUPTCY:** FRANCHISEE agrees that GBI rights, property, or equipment shall not be used as collateral, whether or not third-party vendor is willing to consider GBI rights as an asset. GBI rights exist free of entail and may be withdrawn at any time upon proof of violations of this agreement, as detailed in the Termination section.

17. **COMPLIANCE WITH LAWS:** FRANCHISEE promises to fully comply with the letter and intent of all local, state, and national laws, regulations, requirements, customs, unstated positions, and untenable desires.

FRANCHISEE further completely exonerates GBI from all legal responsibility to and for the presence, operation, conduct, and desirability of franchise.

18. **WAIVER OF SUBROGATION:** FRANCHISEE hereby releases, relieves, and waives its entire right of recovery against GBI for loss or damage arising out of or incident to perils, pleasures, costs, risks, discoveries, or illusions stemming from its relation to GBI, whether due to intent or negligence of GBI, its officers and agents, or the stockholders thereof.

19. **ADJUDICATION:** All legal questions arising from the relations of GBI And FRANCHISEE shall be settled in the state and city of New York, and as interpreted by the laws of those jurisdiction.

20. **DATE OF EFFECT:** This agreement takes effect on the later date signed to below.

THERETO, the parties have executed this agreement on the dates specified immediately adjacent to their signatures.

EXECUTED AT _____

ON _____

BY _____

GHOSTBUSTERS INTERNATIONAL

EXECUTED AT _____

ON _____

BY _____

FRANCHISEE

BY _____

FRANCHISEE

BY _____

FRANCHISEE

BY _____

FRANCHISEE

Be Safe
Be Healthy
Wash Up



Be Safe
Be Healthy
Watch Out

ENVIRONMENTAL PROTECTION AGENCY
1776B Graywater Drive, Washington, D.C. 80407

DISPLAY THIS PERMIT PROMINENTLY

IN ACCORDANCE WITH ORDINANCE 704-AB-XX-YZ-9473.VOL

TEMPORARY

PERMIT

Be it known that the undersigned has agreed to comply with all requirements of environmentally-pertinent laws of the government of the United States of America and of the regulations and customs of the Environmental Protection Agency, and that the separately-filed plan of operation poses no threat to the health and welfare of the people of the United States.

Done this day of....., 19 .....



.....
COMPANY

.....
WORK CLASSIFICATION

.....
STREET ADDRESS

.....
CITY/STATE

.....
E.P.A. OVERSEER

.....
PRINCIPLE PARTY

.....
PRINCIPLE PARTY

.....
PRINCIPLE PARTY



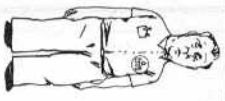
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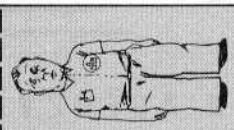
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Graphic Ghostbusters

Here they are: the props you've been hankering for. Instructions are simple: 1) Either *photocopy* or *cut out* the page. 2) Very carefully with a knife or scissors, *cut along the solid lines between each figure.* Cut the short slit for the stand, too. 3) *Fold along the dotted lines,* so that the figure has a front and a back. 4) This is optional: *color in the figures* using colored pencils or fine point markers. No paint required! Finally, 5) *attach stands* to stand up you very own (full color) Graphic Ghostbusters!

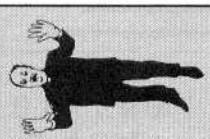
Bystander C





Bystander F





Bystander B





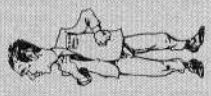
Bystander E





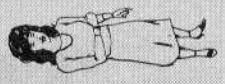
Bystander A





Bystander D





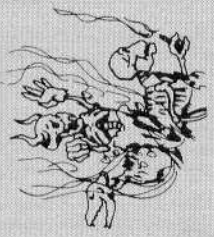
GBI employee ID no. 00295





Entity H Class II





GBI employee ID no. 00290





GBI employee ID no. 00289





Entity G Class II





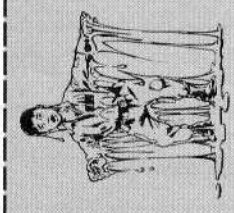
GBI employee ID no. 00252





GBI employee ID no. 00246



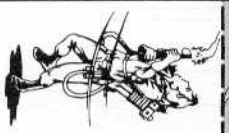


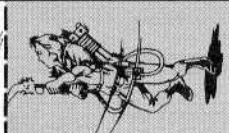
Entity D Class V





GBI employee ID no. 00241





Entity C Class III





GBI employee ID no. 00237



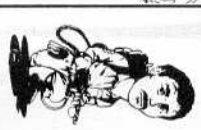


Entity B Class II





GBI employee ID no. 00234



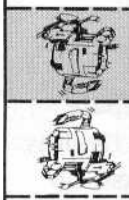


Entity A Class I





Entity K Class V



Entity J Class V



Entity F Class V

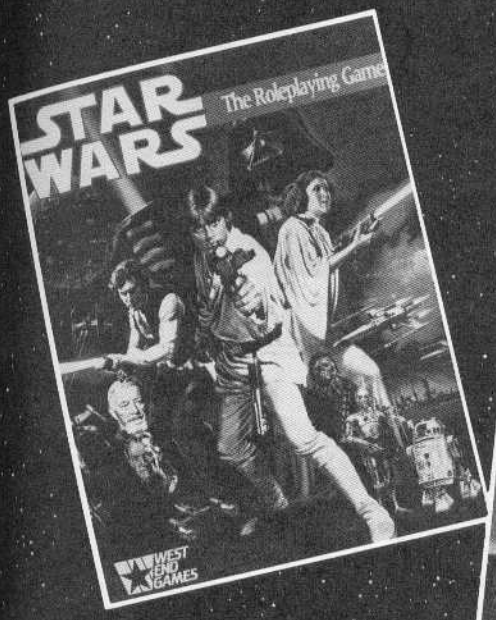


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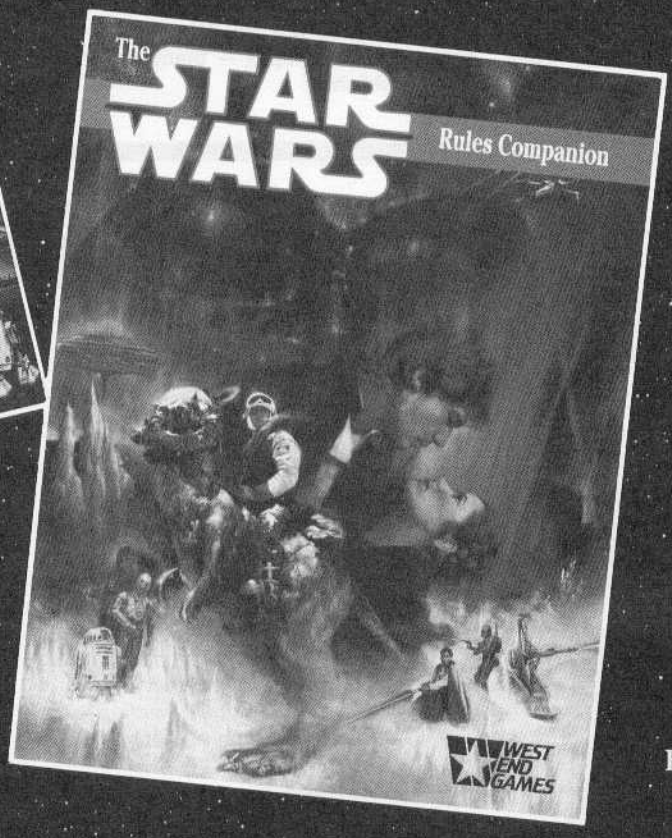


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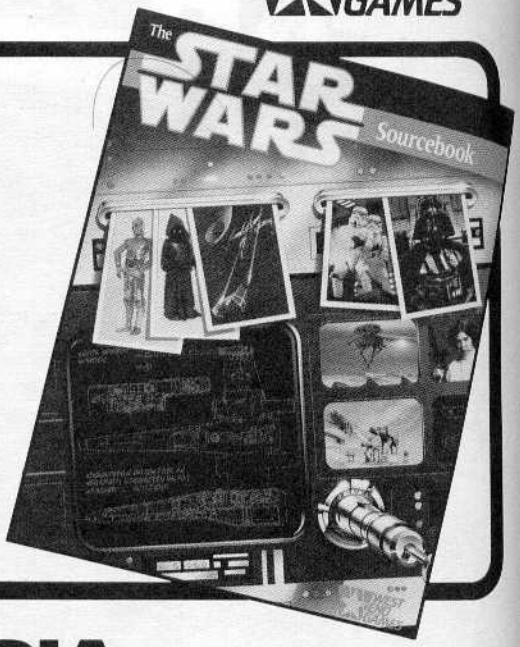
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The STAR WARS® Sourcebook



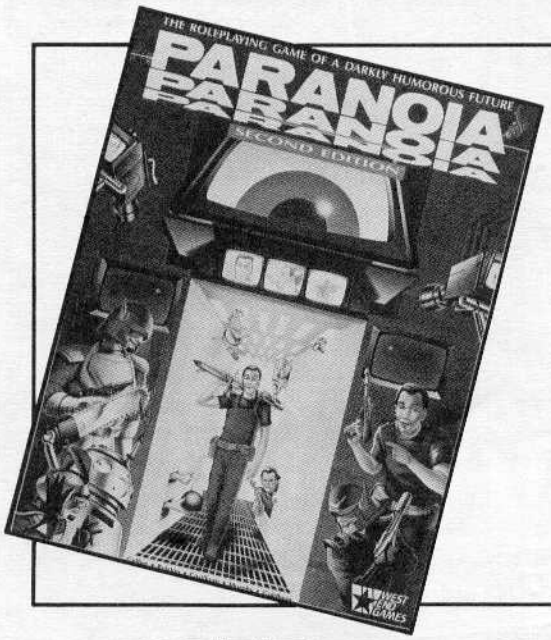
Discover all the technical and natural wonders of the fantastic *Star Wars* saga. Here are sleek starfighters battling mile-long Star Destroyers, filling the void with streaks of laser fire and blazing wrecks. Here are armor-clad stormtroopers fighting zealous Rebels. Here are detailed descriptions of the bizarre aliens, devastating weapons, amazing Droids, courageous heroes, and cunning villains of the *Star Wars* universe.

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PARANOIA®



Isn't this the game that gives each player six duplicate characters because they croak so fast?

The very one.

And doesn't it encourage players to lie, cheat, steal, and backstab each other?

Correct. *Paranoia* is a lighthearted game about terror, soulless bureaucracies, mad scientists, weird mutants, and insane robots. *Paranoia* is fun. The Computer says so. Do you want to play?

Sounds kinda dumb to me... Say, why are you looking at me that way?

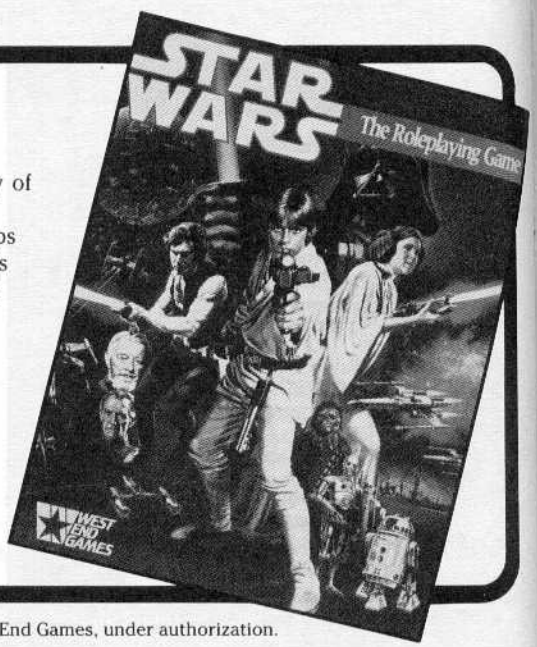
The Computer says not wanting to play *Paranoia* is treason and grounds for immediate termination. Any last words, traitorous scum?

Gulp. Uh... Sure I want to play! Paranoia is fun! The Computer is my friend. Oh boy! Let's go terminate some traitors!

Excellent! You're learning, citizen. Stay alert! Trust no one! Keep your laser handy!

Paranoia Book: 136-page book plus 6 foldouts complete with everything needed to play. **Boxed Paranoia:** Includes the book, a 16-page booklet with additional treasonous material, and a 20-sided die.

STAR WARS® The Roleplaying Game



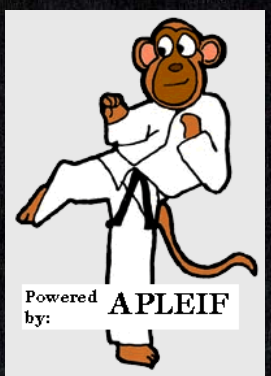
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