

GH0STBUSTERS™ International

READ THIS FIRST!

This box contains:

- 1-144 page rulebook: The Ghostbusters Handbook
- 1-16 page rulebook: Bride of/Son of Ghostbusters International (you're lookin' at it)
- 1-Ghost Die
- 5-Regular Dice

DON'T PANIC!

If you've ever played a roleplaying game before, you're not panicking, you're already nose deep in the rules. We're *really* addressing those of you who are Virgin Gamers, who are Uninitiated But Curious, who are Envelope Pushers¹: Welcome to a wonderful hobby, and *Don't Panic!*

You don't need to read the entire contents of the box before you can play *Ghostbusters International*—unless you want to. However one person, the one who wants to run the show usually is best, will have to read a fair amount. This individual will become the Ghostmaster: step forward and be counted.

If you have time or you're really not sure just what this roleplaying jazz is, take a peek at the "Typical Ten Minutes of Play" in the Big Book and try on the solitaire adventure in this folder for size. The most frequently asked questions are answered, for your convenience, below.

What's the Game About?

In this game, players pretend to be Ghostbusters: intrepid souls selflessly braving the forces of darkness in the name of humanity, justice, and a positive cash flow. Ghostbusters use modern technology, weird science, heroic courage, and agile wits to investigate paranormal events (or anything else too bizarre for the normal authorities) and to confront the spooks, spirits, demons, and other icky slobbering horrors looking for a Good Time in our fair land.

How Do I Win?

In *Ghostbusters International*, you don't compete with the other players, but with the goblins and spooks controlled by the Ghostmaster. Ghostbusters work together. At least, they try.

¹That's a test pilot phrase, by the way—it means pushing the envelope of possibility, not juggling mailing labels and invoices. And this is a footnote—we'll use them occasionally to be erudite and clever. You have been warned.

The object of the game is to have fun. The Ghostbusters team wins as a whole by successfully solving problems and busting ghosts. Individual Ghostbusters gain Brownie Points, which can be spent to help them out of a tight spot.

Who Can Play?

Anyone. It helps to have seen the movies... but it isn't necessary.

What Does The Ghostmaster Do?

Any roleplaying game is an interactive story. Players take the roles of individual stars. The Ghostmaster is the "director"; he or she describes the situation, asks the players what they want to do, and resolves the players' actions according to the rules of the game. He sets the scene, keeps the story moving, and takes the roles of the ghosts, slimers, and other extras the players encounter during the game.

But most important, the Ghostmaster creates an adventure for his or her players—a story for their stars to experience, complete with supporting cast, an interesting plot, and rewards for success.

Ghostmasters do need to do a little more work than players. If you plan to be a Ghostmaster, you'll have to read a good part of this book—after all, part of your job will be to make sure the players are following the rules.

You, sir or ma'am, should read at least the Player Section and the adventure entitled "House Pests" on page 102 of the Big Book. You'll probably also want to read the whole Gamemaster Section eventually, but the most important chapters for now are the UHM and Combat & Movement. These'll get you started.

What Do We Need To Start Playing?

You need the contents of this box, some pencils with erasers, something to drink (if you're thirsty) something to eat (if you're hungry), and someplace to play (if it's cold outside). That's it!

30th & Lexington: a Solitaire Adventure

The man in the black robes waves his arm furiously, shouting "Cabbies! Cabbies! Why am for not able to be getting cabbies?" And it is true—not many cabs are willing to stop for the strangely garbed man clutching the brown paper bag.

However, this is New York. The cab drivers here have seen just about everything, and finally one of them stops. "Please for to taking Brownstone Hotel on Lexicon Avenue," the little man begs.

"Sure, sure, hop in," snaps the cabdriver. "You mean Lexington Avenue, right?" The eerie foreigner nods eagerly, and the cab streaks away with a squeal of the tires and a click of the meter.

The driver is skilled in the art of weaving in and out of traffic—but suddenly the cab begins to shake! The cabbie fights the wheel, muttering about his suspension... suddenly the doors of the cab fly open, and the vehicle makes a tight left turn. The driver and his passenger are unceremoniously dumped onto the pavement. The little man scrabbles frantically for his bag—but he cannot reach it before the doors of the cab slam shut and the vehicle streaks away. Then it stops, executes a perfect three-point-turn—which is surprising considering there is no driver—and faces the two former riders. Traffic at 30th and Lexington is at a standstill. The cab's engine revs. It begins to creep forward, toward the man in the black robes.

"Oh, bobida!" exclaims the little man. "Yeah," says the cabbie, as the car's hood swings open, and the vehicle creeps forward menacingly.

The man and the cabbie scream in terror.

Ghostbusters International usually requires a Ghostmaster and at least two players. This solitaire adventure lets you play by yourself.

To play this adventure, you'll need a pencil and paper, dice (including Ghost Die), and the sample Personnel File for Tex Mex (printed on page 122).

Begin by reading the section labelled "1". Each section describes a situation, and asks you to roll dice or choose a course of action. Depending on what you do or roll, it tells you to go to another section ("Go to 12"). Turn to that section, and continue. When you're told to write something down, jot it on the piece of paper so you'll remember. The adventure will tell you when you're finished.

After you complete the adventure, try it again. This time, make different choices to see how they affect the outcome.

You are playing the role of Tex Mex, archaeological investigator extraordinaire. You're a rootin' tootin' cowboy type who carries a whip and knows how to use it. You've seen plenty of ghosts in your day... and when the "dig" biz dried up (so to speak) you joined Ghostbusters International. You've had a few... er, "setbacks," lately, so you start with only five Brownie Points.

It's a slow day at the office (everyone else went out for chinese) when the phone rings....

1

Since you haven't been paid for the last two weeks, you're quite eager to take the call. Hoping fervently for a really big job, you answer the phone. A tough-talking lady is on the other end of the line.

"This is Lieutenant Krompsky, Manhattan South precinct," she says. "We have a problem at 30th and Lexington—traffic's backed up for blocks—I think it's got something to do with your guys' line of work. I'll expect you in ten minutes."

You haven't gotten a word in edgewise, but she seems to have paused for a breath. You've got one chance.

- * If you agree to get there right away, go to 6
- * If you tell her you're not interested in helping someone so rude, go to 4
- * If you ask for more information, go to 5

2

You decide that the ECTO-1A is the only way to put on a really professional show and impress the police—not to mention the reporters who are sure to be swarming around any paranormal manifestation. You hop in and turn the key.

There is a strange sound, halfway between a dog's mournful howl and the grating of fingernails across a blackboard. Smoke begins to seep from the tape deck.

At that moment Venkman and the others walk in from their meal at Garcia Wong's Chinese-Brazilian Emporium. Venkman is in a foul mood from too many plantain won-tons, and threatens to fire you for gross negligence.

* You'll have to do some fast talking to calm Venkman. Make a Cool roll (this doesn't quite count as facing danger, so use your normal dice). You must beat a 15 for Venkman to give you a second chance. If you

fail, your career as a Ghostbuster is over. Don't forget, you can spend Brownie Points.

- * If you make the roll, go to 8
- * If you fail the roll, go to 35
- * If you make the roll, and roll a Ghost as well, go to 45
- * If you fail the roll, and roll a Ghost as well, go to 47

3

Aha! Just as you suspected! By cross-referencing under "possession" and "vehicular transportation," you have located a pertinent reference to "Grauauff."

- * Go to 21

4

"Listen, ma'am," you drawl in your best Texan-Tough-Guy voice. "I don't take kindly to folk tellin' me what I should and shouldn't be doin'. Now s'pose you start all over again, and maybe ask a little nicer?" There—that'll show her who's boss around here.

Unfortunately, she's not impressed. "I don't know who you think you are, buster," she snaps, "but you've got a contract with the NYPD—I want you here pronto! We've got a situation on our hands!"

- * If you now agree to go, go to 6
- * If you decide not to honor the contract, go to 7

5

"If you could slow down a bit, ma'am, I'd be much obliged," you drawl. You've found it always unnerves these hasty New Yorkers to have to slow down. "I could do my job that much better if you'd tell me what the situation up there is," you say.

To your relief, she is willing to talk. "I don't know much," she replies. "I responded to a code 17 at 30th and Lexington. Upon my arrival, I noted one Caucasian male, medium height and build, black beard, wearing a robe and sandals; said male was climbing a lamppost, and did not seem to speak English. One yellow cab, '84 Plymouth, medallion k9v4n2, was driving erratically around said post. There was no one driving the car, and it was barking... so I called you." With that, she emphasizes that your contract with the NYPD is due for renewal soon, and hangs up.

It's time to get to 30th and Lexington—way too far to walk, especially with a nuclear accelerator strapped to your back. You dash for the subway, but the train is pulling out just as you hurtle down the stairs—and another doesn't come for half an hour. You could take ECTO-1A, but you remember that Zeddemore said it

needed some kind of repairs and was not running properly. Maybe you could hail a cab—a bit expensive, but much safer.

- * If you take ECTO-1A, go to 2
- * If you call a cab, go to 8

6

"I'm hot on the trail... A Texas Ranger—er, Ghostbuster—always gets his... ghost!" you mutter. But how should you get to 30th and Lexington? Way too far to walk, especially with a nuclear accelerator strapped to your back. You could take the official ECTO-1A, but you remember that Zeddemore said it needed some kind of repairs. You could take a subway, but there's something degrading about taking public transportation to a ghostbusting job. Maybe you could hail a cab—a bit more expensive, but also more stylish (much as you'd like to call a limo, you don't want to have to justify the decision to Venkman and Louis Tully).

- * If you decide to take the subway, go to 12
- * If you decide to take ECTO-1A, go to 2
- * If you decide to hail a cab, go to 8

7

"Honest, boss," you tell Venkman. "It could've been anyone on that phone—it could have been some kind of trick to get me out of the office!" Venkman is not impressed by your arguments, and fires you on the spot for blowing a lucrative contract. "If you didn't want to do some Ghostbusting," he asks acidly, "why did you take the job in the first place?"

- * Sorry, but your career as a Ghostbuster has been cut a bit short. Time to get back to the rules and learn more about the job. Go to 35

8

Opting for caution this time, you hail a cab, and tell the driver to hurry to 30th and Lexington. He eyes your proton pack with fear, but takes off with a screech of tires. You lean back to enjoy the ride—it reminds you of a bucking bronco you once owned.

Unfortunately, the ride ends quite abruptly and much too soon—at 12th and Lexington you find traffic backed up in a solid line as far as you can see. The cabbie tries creeping onto a side street, but the gridlock there is just as bad. Realizing that you've already wasted too much time, you pay off the cab and begin walking to 30th street. You are certainly tired by the time you get to the right block!

- * Subtract one from your Muscles and Moves scores (use the "Current" section of your Trait Record). Go to 16

9

With a quick twist of the wrist (it reminds you quite a lot of riding a bucking bronco) you throw open the front door and climb inside.

It looks just like the front seat of any cab you've ever seen. There is no clear evidence of what is causing the haunting. A few ideas occur to you: blow the horn, or turn off the ignition.

- * If you blow the horn, go to 31
- * If you turn off the ignition, go to 25

10

It seems to you that finding out more about the situation is a good idea, and the best way to do that is talk to the witnesses. The only people around who seem to have anything to do with the case at hand are the cop, the cigar-chomping fellow, and the bearded man up the lamppost.

- * If you question the cop, go to 17
- * If you question the man with the cigar, go to 20
- * If you question the man up the lamppost, go to 24

11

You leaf through *The Big Book of Occult Lore*, looking for a reference you recall relating to possessed taxicabs. Unfortunately, *The Big Book* was written many centuries ago, long before the advent of the Yellow Cab.

*Make a Brains roll. This is not an archaeological question, so you use your base Trait. Remember, you can use Brownie Points. You need to beat a 10.

- * If you succeed, go to 3
- * If you fail, go to 36
- * If you succeed, and you roll a Ghost as well, go to 46
- * If you fail, and you roll a Ghost as well, go to 47

12

You dash for the subway, clawing frantically at your pockets for a dollar or a token. The other passengers are eyeing your proton pack with mistrust, but it does make them give you a wide berth. You make it onto the train with only seconds to spare. Soon, you're at the 30th Street stop.

- *Go to 16

13

The *Marie-Celeste*, unfortunately, was a ship, and has no bearing here. Time to get moving (the cop is writing something down on an official-looking pad).

- * If you want to use your whip, go to 23
- * If you want to use your proton pack, go to 18
- * If you want to approach the cab, go to 19

14

You quickly take stock of what you've brought with you and make a rapid judgement. You seem to remember a pertinent reference in *The Big Book of Occult Lore*—it's worth checking out. Or you could unleash your trusty whip and try to subdue the crazed machine—or at least slow it down some. Or, you could avoid this fancy-shmansey stuff and simply blast the cab (and any ghosts that might be around) with your proton pack.

- * If you look in *The Big Book*, go to 11
- * If you get out the whip, go to 23
- * If you get out the proton pack, go to 18

15

The reference is extremely interesting, but appears to have little bearing on the case at hand. The cop stalks over to you and cries, "Fine time to be reading!" Better try something else.

- * If you want to use your whip, go to 23
- * If you want to use your proton pack, go to 18
- * If you want to approach the cab, go to 19



16

No traffic is moving at all anywhere near 30th and Lexington. All the cars are stopped, except for a single yellow cab which drives around and around a lamppost on the southeast corner of the street. Strange noises are coming from its engine.

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

Standing nearby is a lady cop, and a cigar-chomping man wearing a Brooklyn Dodgers cap. The cop stalks over to you. "About time you got here," she says.

As you assess the situation, you realize that you have three basic choices. You can begin an investigation by quickly questioning some of the witnesses, you can deploy some of your equipment, or you can fight it out man-to-man—man-to-ghost?—and just march right up to the cab.

- * *If you question witnesses, go to 10*
- * *If you deploy equipment, go to 14*
- * *If you march up to the cab, go to 19*

17

"Hey, little lady, I'd surely be obliged if'n you could enlighten me about this here paranormal incident."

The lady cop scratches her head and gives you an odd look. "There's not much I can tell you except what you see—I called your headquarters as soon as I realized there was no one driving the cab." The man with the cigar nods vigorously. "So why don't you make with the fancy stuff," the cop inquires, fondling her report-forms. She doesn't look interested in prolonging the interview.

So now it's up to you. Take the bull by the horns, and decide whether you'll follow her suggestion and use the big guns—er, ghostbusting equipment—or check out the scene, that is, vehicle, of the crime.

- * *If you deploy your equipment, go to 14*
- * *If you go to the cab, go to 19*

18

You switch on the "ready" button on your proton pack. A dull whine seems to arise from the very depths of the earth—but it's actually coming from your back. With shaking hands, you unsling the neutrons wand and prepare to do battle with the dread animated cab.

It takes no notice of you at all, and in a momentary fit of pique you let the yellow sucker have it full blast. There is a tremendous screeching noise, followed by a mournful blast of the horn. The cab stops dead, but Max the cabbie is running toward you, shouting inarticulate cries of despair. The cab is still moving a bit—and there's nothing worse than a wounded animal. You should prob-

ably finish it off now before it recovers any. On the other hand, Max is looking awfully upset, and the cop is shaking her head.

- * *If you finish off the cab, go to 40*
- * *If you wait and hear what Max has to say, go to 37*

19

You move forward, trying to figure out how best to get inside the vehicle—it would hardly be expecting that, now would it? The cab growls menacingly, almost as if in reply. Your options are relatively limited: you can try for the front seat, the back seat, or (it suddenly occurs to you) you can just stand here and talk soothingly to it—perhaps lulling it into a false sense of security.

- * *If you want to climb in the front, go to 22*
- * *If you want to hop in the back, go to 29*
- * *If you want to talk first, go to 26*

20

The man with the Dodgers cap turns out to be a cabbie, Max Durnham. When you ask him his connection with the events here, he says:

"It's like this, see. I was cruising along Canal when this crazy man, you know, that guy in the black robes up there, he's waving me down. He's carrying this paper bag, see. This guy, let me tell you he does not look like a big tipper. Still, down on Canal is not so good for getting fares, so I pick him up. He doesn't make with the English so good, but he wants to go to the Brownstone Hotel, that much I can figure. So I head north, but right around here the cab starts bucking and weaving around—what a *tsuris!* I can't control it! Then the doors open and the cab... *tilts*, I guess is the only good word. We roll out onto the street; I run one way, that *schlemiel* runs another—and a good thing the cab follows him! Then it chases him up the lamppost, and he starts screaming 'Grauauff! Grauauff!' I think he's off his rocker."

By this time, the cop is getting impatient. "Listen, Ghostbuster," she snaps. "I want results and I want them now. Quit jawing with this guy and make with the fancy stuff, willya?"

Of course, you don't have to do as she says—she's only one of the city's finest. You could always try more investigation—you haven't looked at the cab yet.

- * *If you deploy your equipment, go to 14*
- * *If you go to the cab, go to 19*

21

Grauauff, you read with great interest, was an obscure Hittite demon, believed to govern mankind's relations with domestic canines. He was known for possessing various types of vehicles, and animating trees, rocks... anything around. Grauauff was most often

depicted as a gold dog-statue. The mystical powers which are attributed to the statue lie in the consecrated powder hidden in a secret compartment at the bottom of the figure.

The cop is now tapping her foot impatiently. You suspect that more reading will get you nowhere fast.

- * If you want to use your whip, go to 23
- * If you want to use your proton pack, go to 18
- * If you want to approach the cab, go to 19

22

You deftly step forward and snake out a hand to the front doorhandle.

- * Make a Moves roll. You need to beat a 13 (appropriately enough).
- * If you succeed, go to 43
- * If you fail, go to 39
- * If you succeed, and you roll a Ghost as well, go to 9
- * If you fail, and you roll a Ghost as well, go to 47

23

You unsling your whip, taking comfort from the rough leather handle which fits so well in your hand. You flex out the kinks, and crack a few good ones just to impress the crowd. Then you stalk forward.

The cab doesn't seem to notice you at first, but as you approach closer and closer, the man up the lamppost cries out something in a foreign language. The cab suddenly stops, does a neat three-point-turn, and faces you, headlights glaring.

Now is the moment of truth! You lash out with the whip, aiming for the left headlight.

- * Make a Moves roll. You are using your whip, so you get the three extra dice. You need to beat an 18.
- * If you succeed, go to 42
- * If you fail, go to 38
- * If you succeed and roll a Ghost as well, go to 48
- * If you fail and roll a Ghost as well, go to 47

24

You can't get too close because of the menacing vehicle, but you manage to catch the bearded man's attention. He stares down at you from the lamppost, his eyes slightly tinged with madness as he listens to your questions.

Unfortunately, no matter what you ask, his reply is the same: "Grrrauauff tvenk Byukbas woof woof! Boshka Grrrauauff!" This is not too helpful. While you are trying to puzzle out what he's saying, the cop comes over. "Quit wasting time," she growls. "He doesn't speak English! Now do something constructive, will ya? Make with something fancy—that's what we're paying you for!"

The cop is getting a little pushy, but it's your decision. You can use some official Ghostbusters paraphernalia, or you can continue your investigation—and work on that peculiar cab.

- * If you deploy your equipment, go to 14
- * If you go to the cab, go to 19

25

You grab the key, intending to turn it in the ignition and end the "life" of this creature from the nether regions.

First though, you have to say "EEEEYYooooowww!" since the key is blazing hot—far too hot for you to handle. As you suck morosely on your burned fingers, the cab door flies open, and the cab tilts through a vicious turn. You're thrown to the pavement—right back where you started from! The cab screeches through a hairpin turn and comes racing back for another pass. What to do?

- * If you want to climb back in the front, go to 22
- * If you want to try for the back, go to 29
- * If you want to talk now, go to 26

26

"Nice cab," you say sweetly. "Nice dogie." The cab seems unimpressed by your sugary words, and moves a little closer. You hold out a hand, and say "See? Friend. Me friend... see?"

It's hard to tell if your words have had any effect. The cab might be moving a little slower—a little more uncertainly. Regardless, it's blocked your path, and you're going to have to climb inside to accomplish anything.

- * Add one to your Moves and Muscles scores for the remainder of this adventure (use the "Current" section of your Trait Record). Now decide what to do.
- * If you want to try for the front of the cab, go to 22
- * If you want to try for the back of the cab, go to 29

27

The coins appear to be foreign pennies of some kind—and a buffalo nickel worth at least twelve dollars! With a whoop of triumph, you pocket the valuables.

Suddenly the cab screeches to a halt and the rear door flies open. The cab... *tilts* on its suspension, and you are dumped on the tarmac. As the cab rumbles forward, a tire rolls over your midsection, bringing on extreme discomfort and a short hospital stay—as well as the end of this adventure. Venkman chides you for putting personal profit before the busting of ghosts, as he attaches your salary for the next thirty days to help pay the hospital costs. Time to go back to the rules (obviously something you need).

- *Go to 35

28

You triumphantly slap the end-of-ride button on the meter, which now shows a total trip-cost of \$59.10. The meter buzzes for a moment, then shuts off with a “click.”

Unfortunately, taxi meters are not connected the engine mechanism, and the cab is still running in circles around the lamppost. As you contemplate your failure, the doors fly open and the cab... *tilts*, dropping you unceremoniously on the ground. You're right back where you started from. The cab is bearing down on you like a bull after a matador. You have no choice but to deal with the cab now.

- * If you want to scramble for the front, go to 22
- * If you want to reach for the back, go to 29
- * If you want to try talking, go to 26

29

You tug frantically at the back door of the cab, but it seems to be stuck (perhaps the former passenger slammed it a little too hard as he left the cab).

- * *Make a Muscles roll. You need to beat an 18.*
- * If you succeed, go to 44
- * If you fail, go to 41
- * If you succeed, and you roll a Ghost as well, go to 48
- * If you fail, and you roll a Ghost as well, go to 47

30

Emulating your hero, Joe Namath, you hurl the statue-containing bag from the cab. It flies through the air, smashes on the ground, and the cab grinds to a shudderingly final halt.

At least, that's what you expected to happen. Instead, the statue flies through the air for a moment, then stops and hovers in the air. Slowly it reverses direction and flies *back into* the cab.

Another quick turn of the wheel, and the cab smoothly and tidily drops you through the open door and beneath its rolling tires. This adventure is over, and your hospital stay is just beginning.

- *Go to 35

31

Something which you cannot quite explain compels you to try blowing the horn. Perhaps, like the superstition of sleighbells, you will scare away any evil spirits that may be hanging around.

You press the horn button, confident that the horn will work in any New York cab. You are correct.

Unfortunately, it doesn't sound like the blare you expected. Instead, a tremendous echoing howl rises up from the cab, a stereophonic baying of doggy misery. It sounds like a thousand canines all crying at once for their kibble. It sends shivers up and down your spine.

The cab comes to a quick halt, and the doors fly open. You don't move for a second, and the cab lurches forward and... *tilts*, dumping you onto the ground. As you scramble away, it begins revving its engine louder and louder.

Just as you think it must throw a rod, the cab races—upward! It hurtles into the sky, followed by a mournful barking. Soon it is lost to sight.

You've solved the problem at 30th and Lexington, but you have a feeling that there is much more in store for the Ghostbusters. Meanwhile, it's time to get back to the rules.

- *Go to 35

32

The paper bag seems the most promising possibility. With a gulp of hope, you pick it up and open it. Inside is a small golden icon—a gold dog statue!

You wonder exactly what to do with this thing—assuming it really is responsible for what's going on. Only two possibilities suggest themselves: throw the statue out of the cab to remove the evil influence, or examine the statue itself for further clues. The cab door flings open as you ponder, and the cab maneuvers to dump you out. You have only seconds to choose a course of action.

- * If you throw the statue out, go to 30
- * If you examine the statue, go to 34

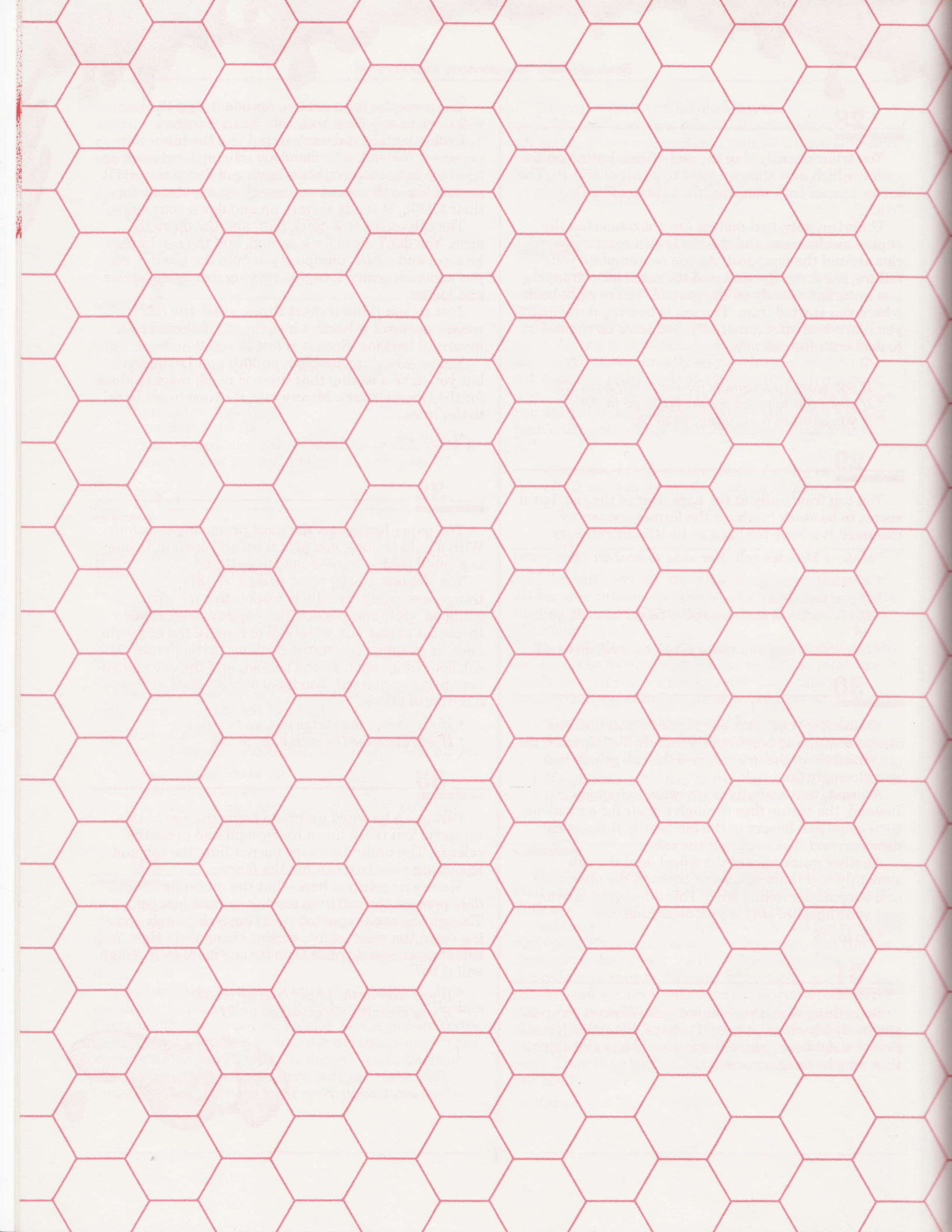
33

Perhaps a haunted umbrella holds the key to this mystery! You reach down in triumph and press the release. The umbrella snaps open, filling the cab and squeezing your face against the fabric.

There's no solution here—but the umbrella's width *does* prevent the cab from tossing you out just yet. Though the cab's repeated swerving is definitely wearing down the metal struts on this cheap little New York rainstopper, you do have time for one more look. What will it be?

- * If you look in the paper bag, go to 32
- * If you examine the coins, go to 27





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34

You quickly run your hands over the smooth exterior of the statue, and notice a small irregularity on the bottom of the base. A deft flick of your fingers, and a small compartment opens, spilling a fine dusting of white powder out onto the seat and your lap.

This has a profound effect on the progress of the cab—in other words, the cab grinds to a shuddering halt and wheezes mournfully. The engine diesels for a moment, and then falls silent.

You emerge from the now-inert vehicle to the overwhelming accolades of the crowd, the cabbie and the police. Just wait 'till Venkman hears about this!

** You've won the adventure. Now quit gloating and go to 35*

35

So, now you see how it goes—when you take an important action, you use one of your Traits to make a roll. If you roll equal to or higher than the given difficulty number, you succeed. If you roll less, you fail.

In this adventure, we were your referee, describing your situation and providing difficulty numbers and so on. When you're playing with others, the Ghostmaster will describe the setting and tell you what the difficulty number is when you want to perform a special action. (Sometimes he or she won't tell you—the Ghostmaster might just decide the number, and let you know if your roll is high enough after you make it.)

On to more and better things... you can go back to—or start with—the Player Section now, since you've got a better idea of how a roleplaying game works. Or, if you intend to be the Ghostmaster, you can read *that* section—and drum up some players!

36

After a hasty scan of the major sections, you come up with three possible references that might have some bearing on the case. The cop is giving you an impatient look—you don't have much time to read.

- *If you turn to the "Marie-Celeste" entry, go to 13*
- *If you turn to the "Ammakazzam" entry, go to 15*
- *If you turn to the "Grauauff" entry, go to 21*

37

"Stop! Stop!" Max cries, huffing a bit and spewing cigar fragments as he rushes to your side. "Those things are expensive! Real expensive, and we're gonna bill you if it's wrecked! You've weakened it—now do something else, willya?"

The prospect of having your salary garnisheed for the next five years is not attractive to you. With a sigh,

you realize that not all problems can be solved with a proton pack, and sling your weapon.

It looks like a golden opportunity to get into the cab, while it's still dazed. Committed to a final plan of action, you sneak a glance at the bystanders. Watch how a real Ghostbuster goes into action!

** Add one to your Moves and Muscles scores for the rest of the adventure. Note this change on the "Current" section of your Trait Record. Go to 19*

38

Amazingly enough, the cab dodges or deflects your attempts to damage it. After a while, you give up in disgust. Unfortunately, your maneuvering has left you with your back to the lamppost—now you're committed to trying to get in the car to solve this mystery.

- * If you want to get in the back seat, go to 29*
- * If you want to get in the front seat, go to 22*

39

Your fingers slip from the doorhandle just as you push the release button. With a hoarse cry you fall beneath the murderous wheels of the deadly cab. It looks a like a brief hospital stay for you...

**The adventure has come to an end for you. Go to 35*

40

The cab is still moving, although the twisted rubber of the tires makes it a little slower than usual. Another blast ought to finish it off! With careful aim, you dispatch the ailing vehicle.

** Another job well done by the Ghostbusters! You've ended the haunting and, after a tow truck does its duty, restored traffic. Unfortunately, the bill that is presented to Ghostbusters International to cover the cost of the cab far exceeds the payment made by the NYPD. Venkman and Tully are not pleased, and Venkman reminds you gently that not all problems can be solved with a proton pack. In fact, now that he thinks about it, most can't. After a quick huddle with Tully, they let you keep the pack but garnishee your salary for the next five years. Time to get back to the rules so you can pay off your debt. Go to 35*

41

The door is jammed! You tug frantically, but it will not yield. The cab gives you a sideways bump like a roller-derby player on a hot Saturday night, and you go sprawling. Then it gleefully rolls over you, again rather like something from the roller derby.

** It's hard to say how much damage you suffer, but you're sure this adventure is over for now. Go to 35*

42

Your aim is true, and the glass shatters! The cab is obviously not pleased, for it suddenly revs its engine and lurches forward.

You take several more cracks at the cab, breaking the other headlight but doing little other damage. It finally occurs to you that your whip could not possibly do any more harm to this vehicle—you've done your best already. It seems to have cornered you while you were pondering this truth. You have a split-second to decide what to do next.

** Add one to your Moves score for the remainder of this adventure. Use the "Current" section of your Trait Record. Now decide what to do.*

** If you want to try to get in the front of the cab, go to 22*

** If you want to try to get in the back of the cab, go to 29*

43

With a quick twist of the wrist (it reminds you quite a lot of riding a bucking bronco) you throw open the front door and climb inside.

It looks just like the front seat of any cab you've ever seen. There is no clear evidence of what is causing the haunting. A few ideas occur to you: blow the horn, turn off the ignition, or hit the "end-of-ride" button on the meter.

** If you hit the meter, go to 28*

** If you blow the horn, go to 31*

** If you turn off the ignition, go to 25*

44

With a heroic effort, accompanied by the screeching of metal and a wail of despair from the cabbie, you wrench open the door.

Once safely ensconced in the back seat, you look around you and see the typical accoutrements of a New York cab's passenger section: a bulging paper bag lying on the floor, a forgotten umbrella on the seat next to you, and a scattering of odd coins on the rear ledge.

** If you examine the bag, go to 32*

** If you examine the umbrella, go to 33*

** If you examine the coins, go to 27*

45

Opting for caution this time, you hail a cab. Several vehicles ignore you completely, but at last a driver stops. You reach for the rear door as you instruct the man to hurry to 30th and Lexington. But when you actually sink onto the seat, a loud baying, like a pack of coon dogs in full chase, issues from the leatherette cushions of the cab!

Crossing himself feverishly, the cabbie insists you leave him in peace—and takes off with a squeal of tires before you've gotten your feet back on the pavement.

Eventually, you decide to stop collecting bruises and begin walking to 30th Street. Who would have thought rival cab companies would radio each other *not* to pick up a fare? And why do the cabs keep howling at you? New York City is something else, yes indeedy.

The long walk has also taken its toll by the time you reach the right block.

** Subtract one from both your Muscles and your Moves scores (use the "Current" section of your Trait record). Go to 16*

46

You start to flip to the index in *The Big Book* when the cab growls menacingly and advances toward you. As it comes closer, a baying tone rises from under the hood. But it doesn't try to run you down—instead, when the cab pulls alongside you, gasoline burbles up from the tank and tinkles down your leg, soaking into your jumpsuit.

** If you continue reading from The Big Book, go to 3*

** If you try to speak to the beast—uh, vehicle, go to 26*

47

Suddenly, your brain feels like there's someone else inside your skull with you. When you cry out, the noises that escape your lips are the growls, barks and yelps of a deeply disturbed dog! You fall to all fours...

...And when you next gain awareness of your surroundings, you're in a hospital bed.

"Gotta watch out for those ancient dog-gods, Tex," Venkman tells you with a grin. "Once they get their teeth in you... but, hey, you're out of the doghouse now. Sorry we had to crisp you a little, but your insurance will cover it. Be back at work on Monday, you nut."

** It's hard to say how much damage you suffered, but you seem to have survived this adventure, even if you didn't solve it. Go to 35*

48

Your aim is true, and the glass shatters! The cab is obviously not pleased, for it suddenly revs its engine and lurches forward.

Unfortunately, the glass lurches forward, too, hideously animated in the image of a dog's jaws!

You take several more cracks at the glass fragments, and manage to scatter the spirit-ridden chunks. But the cab seems to have cornered you while you were dispelling this new menace. You have a split-second to decide what to do next.

** Subtract one from your Cool score for the remainder of this adventure. Use the "Current" section of your Trait Record. Now decide what to do.*

** If you want to try to get in the front of the cab, go to 22*

** If you want to try to get in the back of the cab, go to 29*

49

With a heroic effort, accompanied by the screeching of metal and a wail of despair from the cabby, you wrench open the door.

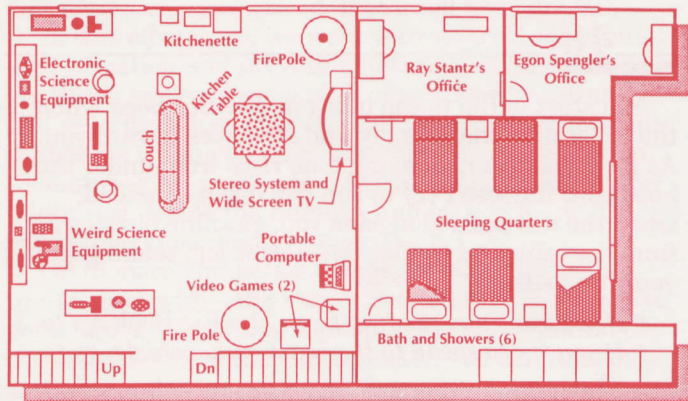
Once safely ensconced in the back seat, you look around you and see the typical accoutrements of a New York cab's passenger section: a bulging paper bag lying on the floor, a forgotten umbrella on the seat next to you, and a scattering of odd coins on the rear ledge.

** If you examine the bag, go to 32*

** If you examine the umbrella, go to 33*

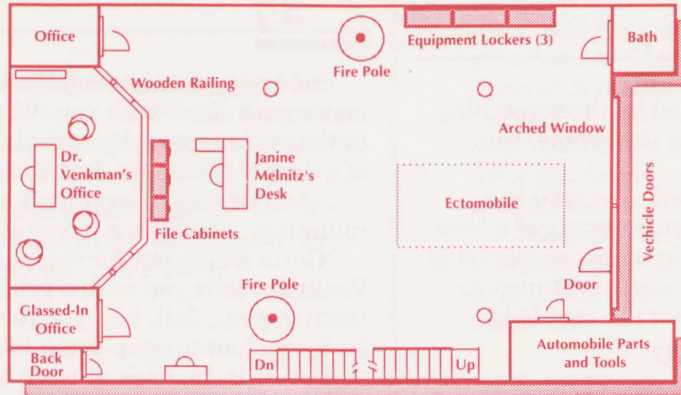
** If you examine the coins, go to 27*

2nd Floor

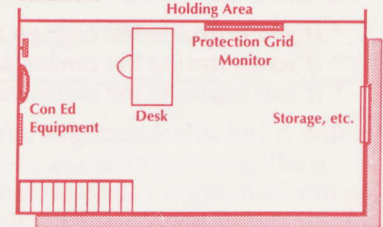


**Ghostbusters, Inc. Headquarters,
New York**

1st Floor



Basement



ENTITY ANALYSIS FORM



Name: _____

Goal: _____

Physical _____ Ectoplasmic _____ (Check One) Intelligent _____ Mindless _____ (Check One)

Species or Race: _____

Sex: _____ Age: _____

Hair Color: _____ Eye Color: _____

Height: _____ Weight: _____

Tags: _____

TRAITS

ROLL

TALENTS

ROLL

Normal Current

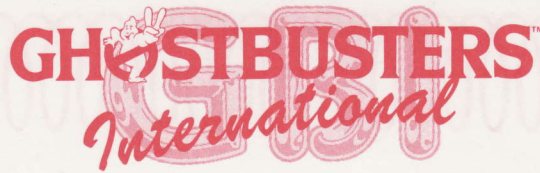
Brains	()	()	_____	_____
Muscles	()	()	_____	_____
Moves	()	()	_____	_____
Cool	()	()	_____	_____
Power	()	()	special abilities—see below	
Ectopresence	()	()		

SPECIAL ABILITIES

HISTORY & NOTES

WEAKNESSES

ENTITY TOUGHNESS: Power () Ectopresence ()
 Traits () Special Abilities ()



Name: _____

Alias: _____

Residence: _____

Phone: _____

Telex: _____

PHOTO HERE



DESCRIPTION

Sex: _____ Age: _____

Hair Color: _____ Eye Color: _____

Height: _____ Weight: _____

Goals: _____

Tags: _____

TRAITS

ROLL

TALENTS

ROLL

Normal Current

Brains	()	()	_____	_____
Muscles	()	()	_____	_____
Moves	()	()	_____	_____
Cool	()	()	_____	_____

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

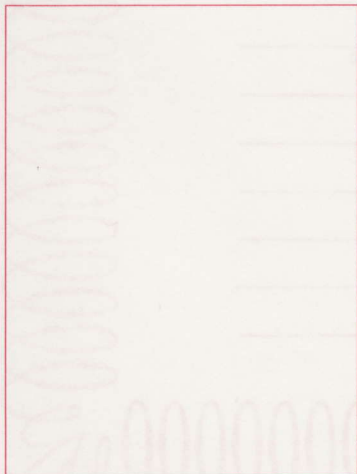
-6 from total Traits; Out

() Really Hurt

-3 from total Traits

Cold, Hospitalized

GEAR



BROWNIE POINTS

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

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.



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

RELEASE FROM DAMAGES



AT CLIENT'S FREE REQUEST, and without inducement other than dire need of services, the undersigned licensed franchisee of Ghostbusters International herein undertakes to perform such services pertaining to the bizarre and supernatural as said undersigned client shall indicate verbally or in writing, and undersigned client shall promptly pay the franchised agent of Ghostbusters International the agreed-upon sum upon performance of the service.

In pursuit of said service action, franchised agent may create, cause, invoke, prompt, induce, or accidentally perform reasonable actions which cause unreasonable damage to client's home, furnishings, property, chattels, vehicles, records, papers, family, friends, and/or self, including injury, maiming, dismemberment, death, or loss of confidence or sex drive, for which client agrees to hold franchised agent blameless, harmless, irreproachable, without guilt, or intent to perform injury, and without any liability whatsoever, now or at any future date, forever.



_____ DATE

_____ ADDRESS OF CLIENT

_____ ADDRESS AT WHICH SERVICE PERFORMED

_____ NAME OF CLIENT

_____ SIGNATURE OF CLIENT

_____ NAME OF ENFRANCHISED AGENT

_____ SIGNATURE OF ENFRANCHISED AGENT

_____ WITNESS

_____ WITNESS