

**DIRECTIONS FOR PLAYING
THE EXCITING AND NOVEL GAME OF**

**66 99
G-MEN**

Parker Brothers Inc.

SALEM, MASS., NEW YORK, LONDON

THE OBJECT OF THE GAME is for the "G" MAN to capture the PUBLIC ENEMY (hereafter referred to as P.E.). The player who, during his turn, brings both playing pieces together on the same space, thereby CAUSING the "G" Man to CAPTURE the P.E., WINS THAT GAME.

THE EQUIPMENT:

A FOLDING BOARD, upon which is illustrated the route taken by the P.E. and the "G" Man during the chase.

THREE FIGURES, the yellow one representing the P.E. and the blue ones representing the "G" Man.

ACTION DIAL, which indicates the moves of both the P.E. and the "G" Man.

TELEPAD, used to send secret orders to the "G" Man in the field.
"G" MAN CARDS, special cards which are printed with important information relating to the P.E. and the "G" Man. (The information printed on the "G" Man cards is very plain and self-explanatory.)

HOW TO PLAY THE GAME

To begin the game, all players spin the arrow on the Action Dial. The player scoring the highest number, using only the "G" Man numbers, begins the game. The winner of the first game begins the next game, etc., the play moving around the table to the left. ALWAYS MOVE THE P.E. FIGURE BEFORE MOVING THE "G" MAN FIGURE.

THE FIRST PLAYER now takes the Dial and spins the arrow to determine where the ACTION in the game begins. FOR EXAMPLE: He spins the arrow and it stops pointing to the town of Greenburg on the outer rim of the Action Dial. Locate Greenburg on the illustrated board and place the YELLOW FIGURE on that space. The "G" MAN is placed on the space marked HEADQUARTERS at the beginning of every game as that is the point from which he always starts.

Now that the Scene of Action has been located, the same player spins the arrow again to find out how many spaces each piece will move. TO CONTINUE OUR EXAMPLE, let us say that the arrow now points to P.E. 8 and "G" Man 10. This means that P.E. advances 8 spaces from Greenburg going to the left and the "G" Man moves from headquarters 10 spaces forward on the track. The P.E. now rests on a blank space and the "G" Man rests on a space which reads "Draw 'G' Man card."

“G” MAN CARDS

This same player now draws a top card from the “G” Man cards, turns it over and reads it aloud. (When he has followed the directions on this card it is placed **on the bottom** of the pack.) SUPPOSE that the reading on the card is as follows: “P.E. moves to Jonesboro” and “‘G’ Man moves to Great Falls.” The player immediately moves the two pieces to these spots on the board. All this foregoing action took place on the first play of the game and illustrates in a general way the action throughout the whole game.

THE NEXT PLAYER to the left now takes the Dial and spins the arrow, ignoring the name at the top rim of the dial, as the Scene of Action has been located by the first player, **only paying attention to the number of spaces which he will move the P.E. and the “G” Man.** The other players then continue in order around the board, spinning and moving the two figures in accordance with the directions on the Dial and board. THE GAME goes on until the two figures—the P.E. and the “G” Man—COME TOGETHER on any space on the board. This means that the P.E. has been captured by the “G” Man and ends that particular game.

Some games are longer than others because at times the P.E. is able to avoid capture for a longer time by concealing himself in the Hide-Out or the Cave or by receiving a Tip-off and running away before the “G” Man can arrive. Just as in real life, however, the P.E. CANNOT ESCAPE BEING CAPTURED BY THE “G” MAN AND EVENTUALLY THIS HAPPENS, THEREBY ENDING THAT GAME.

THE HIDE-OUT

When either playing piece lands on a space marked “GO TO HIDE-OUT”, that piece is placed on the space marked “HIDE-OUT” which is on the separate circular track among dense woods and rocks. Neither piece can leave the HIDE-OUT **except by landing on space 3 or space 12** on the HIDE-OUT track. Both of these spaces read: “Go to the place shown on Action Dial.” This is done by moving that piece to the location at which the arrow on the Dial may be pointing. **Otherwise** the pieces move **around and around** on the HIDE-OUT track until they land on either space 3 or 12, or come together.

AN EXAMPLE OF A CAPTURE

Here is an example of how a capture may be made. Let us suppose that the P.E. is on the space marked HIDE-OUT and the “G” Man is at the Tamarack Hotel. The next player spins the Dial and the arrow points to P.E. 10 and “G” Man 5. This player moves the P.E. 10 spaces forward around the HIDE-OUT track and the “G” Man 5 spaces forward from the Tamarack Hotel where he lands on a space marked “GO TO HIDE-OUT.” So he is immediately placed on the HIDE-OUT entrance. The next player now spins the arrow and it stops on P.E. 1 and “G” Man 7. He moves the two figures as directed and now it can be seen that the “G” Man has almost captured the P.E. On the next player’s turn the Dial reads: “P.E. 5” and “‘G’ Man 9.” Move as directed and you have made the CAPTURE and WON that game! You, as the WINNER of that game, start the next game by spinning the Dial for ACTION LOCATION and then spinning again for the number of spaces to move the men.

THE TELEPAD

Secret messages are often exchanged between the “G” Man in the field and officers in some other location. Therefore we call into play the TELEPAD or Secret Message System. Suppose that during the game a “G” Man card is turned up which reads: “P.E. goes to Tamarack Hotel” and “‘G’ Man reports to Headquarters and receives TELEPAD Message.” This means that the P.E. is moved at once to the Tamarack Hotel and the “G” Man is then placed at Headquarters on the space reading “START HERE.”

This same player now takes the TELEPAD and **without letting the other players know what he is writing**, puts down, for example, this message (BEFORE THE NEXT PLAYER SPINS): “Go to Tamarack Hotel.” After this message has been written, the pad is closed and handed to the player whose next turn it is to spin the Dial. This player DOES NOT LOOK AT THE MESSAGE until AFTER he has spun the arrow and MADE HIS PLAY by moving the pieces as indicated. AFTER HE HAS DONE THIS, he reads the message. Now it may happen that by this time the P.E. and “G” Man are both far away from the Tamarack Hotel. However, the TELEPAD reads: “Go to Tamarack Hotel” and so the “G” Man is immediately placed there. That completes this play and the next player now continues by spinning the Dial for his move. The TELEPAD is “cleared” for the next time by following the directions printed on it. REMEMBER that all TELEPAD messages refer **ONLY** to the “G” Man, NOT to the P.E.

HOW THE FINGERPRINT CHART COMES INTO PLAY

Refer to the Fingerprint Chart and note that at the top of each of the Fingerprints is a letter: A-B-C-D-E. Underneath each fingerprint is printed: “ADVANCE 10 SPACES; ADVANCE 3 SPACES”; etc. The chart is used in this way: Suppose that either the P.E. or the “G” Man stops on a space reading “Draw ‘G’ Man card.” Say this card reads: “P.E. goes to Movie Theatre to meet a Pal” and underneath: “Fingerprint Discovered!—Refer to Charts C and B.” The P.E. is moved at once to the space marked “Movie Theatre” and the “G” Man refers to Chart C and notes that this advances him one space forward and Chart B advances him three more forward, **a total advance** for him of four spaces. After he has made these moves, the “G” Man card is placed at the BOTTOM of the pack and the next player spins the Dial for his move. REMEMBER in referring to the Fingerprint Chart to advance the “G” Man THE SUM OF THE TWO FIGURES indicated on the Chart. (If reference had been to C and E, the “G” Man would move **six** spaces or **A** and **D** would move him **seventeen** spaces forward, etc.)

A GAME IS WON when the P.E. and the “G” Man **both land on the same space** regardless of who gets there first.

NOTES

R.R. CROSSING. If a playing piece lands on the R.R. crossing, it CANNOT STOP there but must move back one space and wait until the next player’s turn.

Always **complete** the moves indicated by the Action Dial before making the secondary moves—such as drawing a card or reading a message on the Telepad.

Messages written on the Telepad apply to the “G” Man only because these messages are sent to him by his superior officer.

The track is laid out as a winding road running from Headquarters around the board to the left and that direction is followed throughout the play of the game.

Draw a “G” Man card **every time** either piece lands on a space reading “Draw ‘G’ Man card”—then follow instructions printed on the card, or cards, drawn. If the “G” Man stops on such a space and the P.E. stops on another, draw a card for the “G” Man—follow the printed instructions and then draw a card for the P.E. and follow the instructions on that card also.

After Thirty Minutes!

If the Public Enemy has not been captured after about thirty minutes of play we suggest that you call in another G-MAN to hasten the capture.

When the second **G-MAN** is called into play the figure is placed on the same spot where the original **G-MAN** now rests. This gives them a chance to talk over the situation before the next play is made which sends them out to continue the search.

This does not change the general play of the game, but instead adds considerable interest to the play.

The only difference between using one **G-MAN** and directing two **G-MEN** in the field is that the moves indicated for the **G-MEN** may be divided between both of these **G-MEN**. For instance, if the arrow pointed to “**G-MEN** move nine spaces,” it may be advisable to move one **G-MAN** three spaces and the other six spaces. Then again, it may be advisable to leave one **G-MAN** resting just where he is, and move the other **G-MAN** the entire nine spaces. It will be noticeable at once that two **G-MEN** have a better chance of closing in on the Public Enemy than would one **G-MAN**. It may happen that both **G-MEN** may come together on one space. This merely indicates that the **G-MEN** are talking the situation over and that they will undoubtedly move to different spaces on the next spin of the arrow.

Please remember that the only difference between using one **G-MAN** and two **G-MEN** is that you are able to split the moves between the two **G-MEN** with a view to closing in more quickly on the Public Enemy. We know you will find this feature of using two **G-MEN** very interesting.

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