

M A K I N G GHOSTBUSTERS™



The screenplay by
Dan Aykroyd and Harold Ramis

The complete shooting script,
fully annotated by the director, producers and writers,
illustrated with more than
200 behind-the-scenes photographs and drawings.

Edited by Don Shay

M A K I N G
GHOSTBUSTERSTM

Photo Credits

Production unit still photography by Gemma La Mana-Wills (Los Angeles) and Michael Ginsburg (New York). Effects unit still photography by Virgil Mirano.

Acknowledgments

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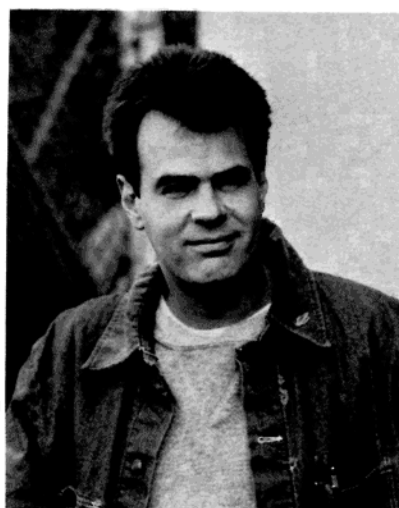
With notes, quotes and anecdotes by
Ivan Reitman
Dan Aykroyd
Harold Ramis
Joe Medjuck
Michael C. Gross

Busting Ghosts for Fun and Profit

It was an inspired concept. Take three of the funniest men working in film today, turn them loose on an all-powerful supernatural entity hell-bent on bringing New York to its knees, add generous doses of the best special effects money can buy and then put the whole package in the hands of a gifted director with a proven track record for blockbuster comedy. The result — a megahit of the first order ... *Ghostbusters*.

But for Dan Aykroyd — originator of the concept — *Ghostbusters* was not entirely a laughing matter. A card-carrying member of the American Society for Psychical Research, Aykroyd had for years been interested in psychic disturbances and paranormal activity. His fascination, in fact, was firmly rooted — dating back to childhood recollections of growing up in an old farmhouse in Canada, where family seances and unexplained phenomena were all but common occurrences.

"That farmhouse has been in the family for five generations," Aykroyd recalled, "and I've come to believe that any place that has that much history is bound to have some degree of spiritual activity — so many people came through there and lived there and died there. My only *personal* experience was when a friend and I were sitting in the house one evening watching television and we heard knocking coming from upstairs. We went to the stairs and looked up and saw these ectoplasmic tubes of light — shimmering patterns of iridescent green light that passed in front of us. We were both so scared, we ran out of the house. But there were lots of family stories. My grandparents, apparently, were into holding seances, and my father would tell of being invited to participate as a medium and being put into trances. During one such seance, a trumpet reportedly flew around the room, talking and singing, until someone outside the circle walked in and it fell to the ground. My mother claims to have witnessed an apparition when she was nursing me. A couple appeared to her at the end of her bed in the old family farmhouse, and it shook her so much she was afraid to talk about it. But a couple of weeks later she finally mentioned it. Some other member of the family dug out an old family album and there, in one of the pictures, was the couple — they turned out to be ancestors. On another occasion, my grandmother on the other side of the family — who was a real practical, no-nonsense businesswoman — came to visit, and had the covers lifted off of her while she was sleeping. She was then thrown out of bed and bitten on the legs, ankles and arms by some kind of turbulent force — she even developed a rash."



Dan Aykroyd

With this type of family mythology imbedded in his psyche, it was perhaps inevitable that Dan Aykroyd should, at some point in his creative life, turn to the spiritual world for comedic inspiration. There were, however, other influences. "*Ghostbusters*, I think, has its basic roots in American humor and American film. Abbott and Costello, the Bowery Boys, Dean Martin and Jerry Lewis, Bob Hope — everyone did a ghost picture. I thought it would be great to write one for this decade, updating the form by using the concepts of science and technology and by employing the kinds of special effects skills

available today. In parapsychology, a lot of researchers and thinkers have developed a link between quantum theory and paranormal activity — there are even several books on the subject — but parapsychologists have long been plagued by the fact that only one person in ten ever reports a paranormal experience. I thought: 'What if you advertised on TV or in the Yellow Pages and said: "Hey, we believe you, we understand you."' I thought it would help. That was the birth of the commercial enterprise of ghostbusting."

Armed with a multimillion-dollar premise, Aykroyd set to work on his first draft script — an inventive blend of fantasy and high technology, with a pair of lead roles tailored specifically for himself and long-time friend and associate John Belushi. "My first draft was written in a way that your basic acceleration physicist might have enjoyed more than the mass audience," Aykroyd confessed. "I used a lot of technical words and phrases. Also, my original story was more eerie in tone, and it started right off with the crew busting ghosts. The first frame was the garage door opening up at the firehall, the Ectomobile roaring out into the night and the guys going on a bust." Other films and other projects interrupted the screenwriting process, and John Belushi's sudden death put a further temporary hold on the work. "I'd been working on it, on and off, for a couple of years — always with the idea of having John involved. I was, in fact, writing one of his lines when I heard that he had died. It was a terrible blow, but eventually I came to realize that the picture really served any three guys."

Aykroyd presented his half-completed script to Bill Murray — a fellow *Saturday Night Live* expatriot and alumnus of the Chicago-based Second City troupe. When Murray responded favorably to the concept, Aykroyd took it to Ivan Reitman, with whom he had worked briefly — years before in Toronto — as a comedian and announcer for a live television variety show. Reitman — having subsequently produced the phenomenally successful *National Lampoon's Animal House* and directed Bill Murray in *Meatballs* and *Stripes* — was one of the few filmmakers in Hollywood whose comedy credentials were both well-honed and thoroughly bankable.

"Dan had written only forty or fifty pages at that point," Reitman recalled, "and frankly, I had no idea how I would go about making it into a film. For one thing, it was set in the future — not far in the future, but far enough — and it took place on a number of different planets or dimensional planes. And it was all action. There was very little character work in it. The Ghostbusters were catching ghosts on the very first page — and doing it on every single page after that, without respite — just one sort of supernatural phenomenon after another. By the tenth page, I was exhausted. By the fortieth or fiftieth page — however many there were — I was counting the budget in hundreds of millions of dollars. And there really weren't very many laughs. Although I could detect a comic attitude, the whole thing was written rather seriously. In the end, I just kind of set it aside and forgot about it."

Dan Aykroyd, however, did not. When the script was finished some months later, he submitted it to Reitman once again — complete with conceptual illustrations and a quickie videotape of himself in a jumpsuit-based uniform embellished with makeshift nutrona wands and a proton pack fashioned from styrofoam and old radio parts. With several projects stalled in various stages



Ivan Reitman



Bill Murray

of development, Reitman — champing at the bit to get a film into production — decided to give *Ghostbusters* a closer look.

“What I focused on, as I read the script again, was Dan’s really brilliant initial concept — the idea of a group of men who work out of an old firehall and respond to emergencies much the way firemen do. The only difference is that these emergencies are supernatural in nature — and so what the Ghostbusters do is go out, trap ghosts and incarcerate them. Dan had come up with that concept, and had worked out the equipment and the car and all that sort of thing. He even thought of the basic idea for the *Ghostbusters* logo — the little ghost inside a stop sign. That was one of the few things in the original draft that I had actually laughed at. But it seemed to me that the overall concept was diluted by setting the story in the future and then introducing fantasy elements and going off into other dimensions. So I called Dan and we had lunch at Art’s Delicatessen and I told him what I thought ought to be done.”

Reitman’s suggestions were firmly rooted in his own philosophy of humor. “My comedy has a very strong basis in reality — which is not to say that that’s the only kind of comedy worth doing. There are lots of very funny people who do comedy that has nothing whatsoever to do with reality — the kind of comedy that comes from a more cartoon-like approach, with very broadly drawn characters who do things in a very exaggerated manner. Generally, I will have a couple of characters in my films that are like that, mainly as leavening. But for the most part, the principals are very real guys who say funny things and are in funny situations. And they respond to those situations the way you or I would if we were anywhere near that witty. So with that as a basic approach, I told Dan that I felt we should set the film in a modern American city and that we should tell how ghostbusting came about — how the guys invented their equipment and the story of their first really big bust.”

Without hesitation, Dan Aykroyd expressed his agreement with the direction Ivan Reitman felt the screenplay should be taken. Reitman next suggested a writing collaboration between Aykroyd and Harold Ramis — an extremely gifted comedy writer who had worked on the scripts for all three of Reitman’s previous hits. Another Second City veteran, and former head writer and performer on *SCTV*, Ramis had just completed postproduction on his second directorial effort, *National Lampoon’s Vacation*. “Right after our lunch meeting,” said Aykroyd, “Ivan and I walked over to Harold’s office — which, like Ivan’s, was on The Burbank Studios lot. At the time, Harold happened to be reading another script I’d written about the Canadian Mounted Police. I told him to put that script aside, and I replaced it with the *Ghostbusters* one. After looking through the script and listening to what we had to say for about twenty minutes, he said, ‘Okay, I’m in.’” Not only was Ramis to cowrite the script, but he was also to become the third Ghostbuster — a choice reunion with Bill Murray after their successful pairing in *Stripes*.

Later that same afternoon, Reitman called his agent, Mike Ovitz — who also happened to represent Aykroyd, Ramis and Murray — and asked him to set up a meeting with Columbia Pictures chairman Frank Price. “There was really nothing for him to read. I didn’t want to give him Danny’s script because it wasn’t really relevant to where we were going, and it probably would have

scared him. I just told him who was going to be involved and gave him a five-minute synopsis of the story — the way it was going to go — and he said, 'Well, what's it going to cost?' I said I had no idea — there was no screenplay and no budget — but that it was going to be expensive. And he said, 'Keep it in the mid-twenties and you've got yourself a deal.'" The \$25 million commitment had only one hitch — but a big one. Columbia needed a major release for the summer of 1984. Reitman and his team had exactly one year to come up with a script, mount the production and complete the extensive and time-consuming visual effects — and his team at that point, aside from his writers, consisted solely of associate producers Joe Medjuck and Michael Gross.

The script, of course, became an immediate and preeminent priority. Sequestered in Ivan Reitman's suite of offices, Dan Aykroyd and Harold Ramis set to work restructuring and rewriting, yet retaining the essential germ of the original *Ghostbusters* concept. "What I loved about Dan's first script," said Ramis, "was that he had taken things which had always been very chilling to me and made them seem perfectly mundane. The fact that the Ghostbusters encountered all these supernatural phenomena with total casualness demystified a lot of it. But the original Ghostbusters were essentially \$10,000-a-year janitors who worked for someone else and really had no technical expertise whatsoever. I thought that was a problem. For me, comedy always seems more dynamic when characters choose to do what they are doing, rather than being victims of circumstance. So we decided that the overall motivation would be much stronger if the Ghostbusters initiated the business themselves and were therefore captains of their own destiny."

Characterization also needed to be stronger. "In Dan's draft, you could not differentiate the characters," Ramis continued. "Stantz and Venkman and Ramsey — the character we changed to Winston — were all essentially the same. That was fairly representative of Dan's writing at the time. He was very much concerned with story and structure and effects, but he would sort of stay on the surface of his characters. So one of the first things we did — together with Ivan — was work out distinctive character traits for the Ghostbusters so that each would have his own internal motivation and personal style. In essence, that translated into one character being hipper and more verbal than the others — more of a huckster, the salesman of the team — someone who is weak on the technical side and probably didn't do all that well in school, but is smart enough to have hooked up with guys more intelligent than he is. That, of course, was Bill's character. Then it's always useful to have a mechanic — a nuts and bolts person — honest, straight-ahead, enthusiastic. And that really worked for Dan. For my character, we went for a human computer — someone who has no emotional life whatsoever, who only deals in facts and information — a 'New Wave' Mr. Spock. For actors, especially in group comedy, those kinds of archetypes always seem to work."

Once the characters had been addressed, each section of the script was carefully scrutinized. One of the first things to go was the entire finale of Aykroyd's original draft — an involved series of events which culminated with the three Ghostbusters being whisked into alternate dimensions. "In a sense, it seemed almost like two different movies," Ramis explained. "And while I think most people can accept the notion of the supernatural as being one

Harold Ramis



thing, interdimensional travel to them is sort of a shadow area that relates more to outer space. It just seemed too big a leap for the audience to make." Aykroyd's ghostbusting technology was kept essentially intact, while other elements—such as the gluttonous vapor ghost and the Stay-Puft marshmallow man—were retained, but with a shift in location or emphasis.

Since the film was to tell how the Ghostbusters became Ghostbusters, a back story had to be introduced. "It was my idea to set the guys as parapsychologists at a university," said Reitman. "I figured that's probably where they would be if they were really into that sort of thing." Reitman, in fact, was a pervasive influence on the script. Time was of the essence, and with Aykroyd and Ramis on the premises, hunched over their respective typewriters, it was relatively easy to make certain the project did not go too far astray. "There was no time for that. In the beginning, we were all locked up in rooms together—all day long, sometimes all night long. But even later, when I was involved doing a lot of other things, I would go in and spend half an hour, read what they'd done, make some suggestions, make some edits, disappear for half a day, come back, see a revision—and so on."

"Basically," said Ramis, "we worked out a new story that made sense to the three of us. Then, Dan and I divided up the responsibility of getting it down in screenplay form. Ivan, as always, was a good validator—which is a useful function for a writer. Often, people write in a total void, not knowing what the effect of their writing will be. With Ivan, we got immediate feedback. And his instincts were always good. As a writer, sometimes you'll put three good jokes in a dialogue scene where you really need only one. That doesn't sound too terrible; but after the first one, the audience's tendency to laugh at the second and third is a bit diminished. Ivan always goes for the big laugh and then gets out, as opposed to hanging in there and milking it for more and more. I actually enjoyed showing him each scene as I finished it. Then I could either proceed with confidence or go back and fix it."

"Dan wrote, I'd say, about five times faster than I did. At the end of the first day, he had about forty pages and I had about five. But it was a good collaboration. Dan's great at creating funny situations, whereas my strength is more in the area of strong jokes and funny dialogue. Essentially, we wrote separately, and then rewrote each other—which is a classic way of play writing. Most people hate being rewritten—at least they hate being rewritten badly. But everyone likes being rewritten well. There are no auteurs in comedy—comedy has to be validated. It doesn't happen in a vacuum. When you're working with really good people, there's a natural ascendancy of good ideas. No matter how much you insist on it, you can't convince someone that something is funny if they don't think it is. There's just no way you can sell a bad idea to smart people. And there's no way a good idea will not be recognized—that's how you know it's a good idea. Dan and I had never worked together as writers—in fact, although we were friends, we'd never worked together at all—and I think he was pretty amazed that I could take what he'd written, hang on to the best of it, and then embroider it and embellish it and actually improve it."

As the script progressed, Ivan Reitman shifted his attention to other pressing matters. "I had told Frank Price that he was going to have to start



Joe Medjuck

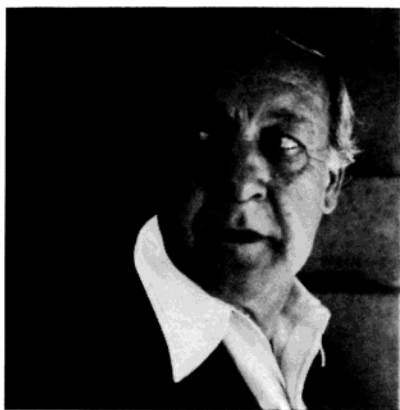
spending money before he ever saw a word — which from the start, meant a commitment to all of us in terms of our various salaries, which were considerable. Beyond that, in order to deliver the film on schedule, commitments would have to be made in the area of production design and special effects. Under the auspices of Michael Gross, we hired a number of artists who were put to work doing sort of free-form designs for the various kinds of ghosts I could see developing in the story. Michael was also doing some preliminary research into who might be available to handle the effects. Obviously, we had to get someone who could deliver on the special effects — both artistically and effectively.”

“At first, we weren’t sure where to turn,” Gross recalled. “Short of spaceship models in space, *Ghostbusters* was going to involve every kind of special effects there were, from animated puppets and a man-in-a-suit monster to matte paintings and opticals — everything. Unfortunately, most of the major effects facilities were already booked. *Dune* was over at Apogee at the time, and Industrial Light and Magic was finishing *Return of the Jedi* and beginning *Indiana Jones* and *Star Trek III*. So that whole aspect of the project was very scary. Then we learned that Richard Edlund was planning to leave ILM and go into business for himself.” Edlund — a preeminent member of the special effects community — was one of the old guard at the Lucasfilm facility, having joined the organization during the *Star Wars* days. But after seven years and three Oscars — he has since garnered a fourth — the veteran effects supervisor yearned to be out on his own. Having already discussed with Douglas Trumbull and Richard Yuricich the possibility of his taking over exclusive operation of their premier 65mm effects facility in Marina del Rey, Edlund found *Ghostbusters* to be the perfect project to initiate his move. With joint backing from Columbia and Metro-Goldwyn-Mayer — for whom Edlund was also doing *2010* — the Entertainment Effects Group facility was quickly upgraded with new equipment, staffed with a seasoned effects crew and launched into battle against a killer deadline. “We consider ourselves very fortunate to have been able to put that connection together,” Gross continued, “because frankly, if the situation with Richard hadn’t occurred, I don’t know if we could have done the picture.”

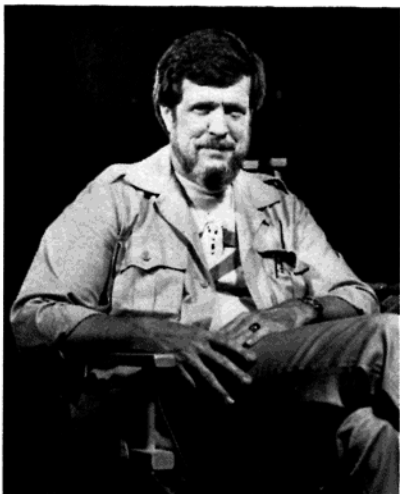
Meanwhile, Ivan Reitman and Joe Medjuck were hastily assembling the remaining key members of the production unit. One of the first to sign on was three-time Oscar-winning production designer John DeCuir. Among other things, DeCuir would devise and supervise construction of the Gozer temple — one of the biggest indoor sets ever built in Hollywood. With studied inputs from Edlund and DeCuir, *Ghostbusters*’ seat-of-the-pants budget estimate was refined and adjusted to just under \$30 million. In the months that followed, cinematographer Laszlo Kovacs joined the group, as did costume designer Theoni V. Aldredge and editor Sheldon Kahn. “Meanwhile, we were still hashing out the script,” said Reitman. “After our first draft, we had the story pretty well locked in. We knew basically how we were going to have them start out and where we were going to go with them, but what took us several more drafts to work out were the details. For the longest time, the movie never really got going until the hotel scene — which was around page 40. Then we added the library ghost, which got us off much earlier in the film;

Michael Gross





John DeCuir



Richard Edlund

Laszlo Kovacs



and by the time we started shooting, the ESP scene had been written in, which was very funny and got us moving right from the beginning. The hardest thing, though, was deciding what was going on in that damn apartment building on Central Park West. The whole Keymaster-Gatekeeper idea came very late, and we struggled with it all the way."

The one key person who had essentially no input into the script, as written, was Bill Murray. "The whole script came together in about three months," said Reitman. "And during that period, Bill was off in India — almost unreachable — shooting *The Razor's Edge*. So he hadn't read anything since Danny's original screenplay. He called me once from the Taj Mahal, just to say, 'Hey, how's it going?' I told him we were pushing for an October start date — just a week or two after he was supposed to get back — and he said, 'Okay, I'll see you then.' And that was about the extent of our preproduction discussion — until about a week or two before shooting, when he flew in to try on some costumes and then disappeared back to Paris for a few more days of last-minute photography on *Razor's Edge*."

Harold Ramis was present at the Bill Murray 'script conference' in New York. "Ivan wanted me with him, so we drove out to La Guardia. Bill flew in on a private plane, an hour late, and came through the terminal with a stadium horn — one of those bullhorns that plays eighty different fight songs — and he was addressing everyone in sight with this thing and then playing a song. We dragged him out of there and went to a restaurant in Queens. I've never seen him in higher spirits. We spent an hour together, and he said maybe two words about the whole script. Then he took off again. But it was trust. *Ghostbusters* was the first film he'd ever committed to without fighting like crazy, and he'd just decided we couldn't fail — which is certainly not to underestimate his part in the film. Bill's really great at thinking on his feet; and on the set, he probably gives more than any comic actor around."

With a final script at last in hand, Reitman and his production team gathered in New York in late October for a week of preliminary second unit work, followed by three-and-a-half weeks of principal photography. The main unit then reassembled back in Los Angeles for an additional nine weeks of shooting on The Burbank Studios soundstages and at various area locations. When the show wrapped in early February, Richard Edlund and his crew had less than four months to complete nearly two hundred postproduction opticals. "The day we signed the contract to make *Ghostbusters*," said Michael Gross, "we knew it would be a race against time. We also knew all the problems that were ahead of us. And I don't think there were any surprises anywhere down the line. There could have been horror stories about shooting on the streets of New York, but there were none. The Gozer temple set was monumental, but it was delivered on time. And the effects were staggering in their scope, especially given the time they had to be completed in. But they turned out wonderfully. Across the board, we saw an amazingly talented group of people work very hard — and deliver."

In its first week of release, *Ghostbusters* broke Columbia's 'best opening weekend' and 'best opening week' records — a portent decidedly heartening to Ivan Reitman and the others concerned. Almost as pleasing was its widespread critical acclaim. But with prints and advertising and other attend-

ant expenses, the production had to gross more than \$80 million before it could be considered profitable. In other words, the film needed to be among the fifteen or twenty most successful releases of all time just to break even. Spirits soared in succeeding weeks as *Ghostbusters* not only continued to hold its own, but actually *increased* its boxoffice take from week to week. As the summer progressed, the hit became a certified phenomenon — easily outdistancing *Indiana Jones* and *Gremlins* in the race for boxoffice supremacy. By late August, the film had climbed into the rarefied 'top ten' list of all-time boxoffice attractions, eventually settling comfortably into sixth place. When the final count was in, *Ghostbusters* had grossed more than \$225 million — making it the most successful motion picture comedy of all time.





Four *Ghostbusters* drafts preceded the final shooting script. The first — Dan Aykroyd's original — was completed on 20 January 1983. When Ivan Reitman received a production go-ahead from Columbia in May, Harold Ramis was enlisted as cowriter. The first Aykroyd-Ramis collaboration — a major rewrite — was completed on 6 June 1983. Significant alterations were also in evidence in the second collaborative script, completed 6 July 1983. By the time the third draft was completed on 5 August 1983, the structure of the film was already firmly established. The fourth and final version was primarily a polishing draft, incorporating a few rewrites dictated by casting decisions.

It is the final shooting script — dated 7 October 1983 — which is being published in this volume, though the text has been retyped in order to provide a clean copy for reproduction. Only the scene numbers have been omitted. These numbers, which normally run down the left and right margins, were deemed expendable in the interest of allowing additional space for annotation. For like reasons, the text was reduced in scale by about twenty percent. Even though the script is complete — including all changes and insertions made during the production — it does not correlate precisely with the finished film. Quite the contrary, in fact. Although changes made a day or more in advance of shooting were generally typed up and incorporated into the script, many short-notice alterations were not. Dialogue improvisation and other on-the-set changes account for numerous deviations — as do deletions and juxtapositions made during the editorial phase. Keeping this in mind, a comparison of the script text to the actual film will provide the reader with an illuminating look at how films evolve and develop during the full production process.

FADE IN

EXT. NEW YORK PUBLIC LIBRARY - DAY

The sun shines brightly on the classic facade of the main library at Fifth Avenue and 42nd Street. In the adjacent park area, pretty hustlers and drug peddlers go about their business.

FRONT STEPS

A few people lounge on the steps flanked by the familiar stone lions.

INT. MAIN READING ROOM - DAY

People are dotted throughout the room sitting at the long oak tables polished by decades of use. Reading lamps with green glass shades cast a golden glow on the tables. The patina of age is everywhere. It is very quiet.

LIBRARIAN

A slightly stout, studious looking girl in her late twenties circulates quietly among the tables picking up books and putting them on her cart. Everything seems completely normal and peaceful.

POV

A single eerie musical note signals the presence of something strange looking down on the Librarian from a vantage point high above the room. It follows the Librarian as she pushes her cart around the corner.

INT. WORK AREA

The Librarian is alone in a back room sorting books for re-shelving. Behind her is the card catalogue. One of the books attracts her interest and she starts leafing through it.

THE CARD CATALOGUE

Another eerie note is heard as one of the drawers silently slides open behind the Librarian and hundreds of index cards start popping out. The Librarian continues reading completely oblivious to this strange phenomenon.

She gets up and moves past another row of cabinets. Two more drawers quietly slide open, and thousands of file cards start shooting out of the open drawers just behind her, but the Librarian still doesn't notice.

THE STACKS

The Librarian works her way through rows and rows of old iron shelves containing many thousands of volumes stacked from floor to ceiling. As she puts the books back in their proper places, she slowly gets the feeling that she's being watched. She continues her task but suddenly hears a scratching noise and stops.

LIBRARIAN

(puzzled)

Hello? Is anybody there?

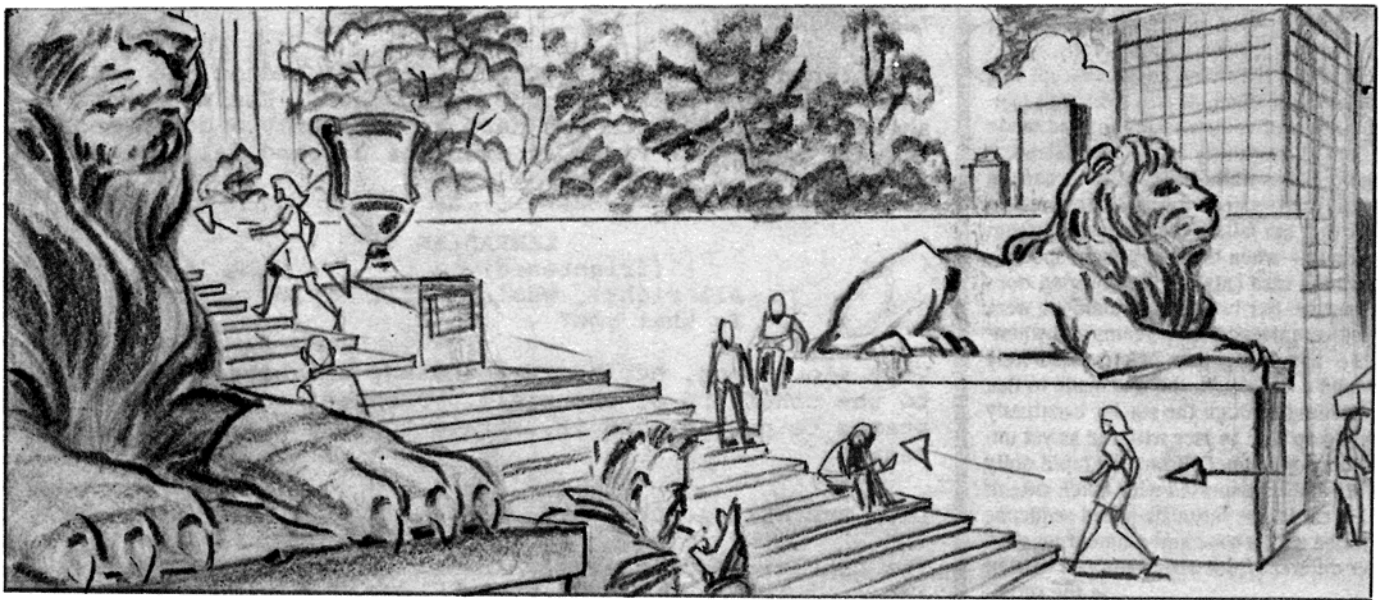
A ROW OF BOOKS

As the Librarian walks down the aisle, books start shooting off the shelf behind her. She turns suddenly and sees the fallen books.

Exteriors of the New York Public Library and scenes within its main reading room consumed only part of a single day's location shooting. From a logistics standpoint, the interiors were especially demanding since the expansive reading room had to be lit, the action staged and photographed, and then everything cleared away — all within the few short hours available between the crew's 5 a.m. call and the library's 10 a.m. opening to the public.

Casting decisions were not always dictated by the script. Ultimately, the librarian was played by a middle-aged actress.

Although the labyrinthine stacks of the New York Public Library were scouted for possible employment, aesthetic and economic considerations prompted the production unit to shoot instead within the main branch of the Los Angeles Public Library.



The second scene in the screenplay, as rendered in storyboard form by Kurt W. Conner. / In a deviation from the scripted text, the two exterior establishing shots — designed to introduce the New York Public Library — were ultimately combined into a single sweeping crane shot in which the camera tilted down the face of the building, coming to rest on one of the edifice's distinctive stone lions. On location, cinematographer Laszlo Kovacs and producer-director Ivan Reitman prepare for the opening shot. Whenever possible, efforts were made — primarily through visual references involving statuary and architecture — to suggest a gothic substratum to contemporary New York.



There is nothing 'final' about a final shooting script. During principal photography, it was decided that the flying books concept was too obvious an effect. At Dan Aykroyd's suggestion, several volumes were instead made to float mysteriously across the aisles, exchanging places while the librarian's back is turned. Then — since it was determined on the set that her failure to do so would seem unlikely — when the cards begin spewing from the card catalog, the librarian does notice. Her two lines of dialogue were dropped — replaced with screams and whimpers — and, rather than peering discretely around a bookshelf, she was made to flee headlong through the stacks, eventually coming up face to face with the as yet unseen phenomenon. Followed by rapid dolly moves and interspersed with quick cuts of flying cards, the furiously-paced sequence proceeded with a tone and momentum altogether different from what had been written in the script.

In the finished film, after the scream, a red background irises in and holds to form a circle around the librarian. Her image then fades out and is replaced by the *Ghostbusters* logo and title. All production credits were withheld until the end of the film.

In the first Aykroyd-Ramis collaboration, the graffiti read: 'Venkman sucks cocks in Hell!' — an amusing reference to one of the shocker lines from *The Exorcist*. An occasional R-rated expletive — strictly for humorous effect — was also to be found in the early *Ghostbusters* drafts. In the end, however, Ivan Reitman opted to take the high road with regard to language and taste.

"Most contemporary comedies are pretty much on the raunchy side — and because of Animal House, my films seem to be lumped in with all those others. But I don't really see them that way. Stripes was R-rated, but fairly mild; and Meatballs was really a sweet little film. As for Ghostbusters, I thought it would benefit — both creatively and economically — from not being particularly raunchy. It has an edge to it, but it's the kind of film parents are comfortable taking their five- and six-year-olds to see."

— Ivan Reitman

THE LIBRARIAN

Frightened now, she walks slowly to the end of the aisle and tentatively peeks around the corner. Seeing no one, she starts to scratch her head and suddenly a dozen books fly off the shelf right in front of her and fall to the floor.

LIBRARIAN

(frightened)

All right! Who's there? Lyle?
Is that you?

Very slowly now, her heart pounding, the Librarian tiptoes to the other end of the aisle. She gets to the corner and starts to peek around it, afraid to look but unable to resist.

INT. THE NEXT AISLE - DAY

The Librarian comes slowly around the end of the stacks and gets her first look at the thing that's been watching her. Her eyes go very wide and her mouth opens in horror. She screams.

EXT. COLUMBIA UNIVERSITY - DAY

Students are entering and leaving a neo-Gothic building on the University's upper west side campus. A sign identifies the building as: Weaver Hall - Department of Psychology.

INT. BASEMENT - WEAVER HALL - DAY

At one end of the dingy corridor is a door marked PARANORMAL STUDIES LABORATORY. A sign dangles from the doorknob: Maid - Please Make Up This Room. Scrawled across the door is a line of student graffiti that reads: "Venkman Burn In Hell!" It looks like it's been written in blood.

VENKMAN (V.O.)

Now I'm going to turn over the next card and I want you to concentrate and tell me what you think it is.

INT. PARANORMAL STUDIES LAB - SAME TIME - DAY

DR. PETER VENKMAN is administering an ESP test to two student volunteers, a boy and a girl, who sit across the table from him separated from each other by a screen.

Venkman is an associate professor but his rumpled suit and the manic gleam in his eyes indicate an underlying instability in his nature. However, while a little short on academic credentials, Venkman is long on confidence, charm and salesmanship.

He turns to the male volunteer, an obnoxious SOPHOMORE, and pulls out a card from the standard deck of ESP symbols. The card is visible to the camera over Venkman's shoulder but hidden from the sophomore by a masonite board that rests between them on the table. The card shows a star symbol on it.

VENKMAN

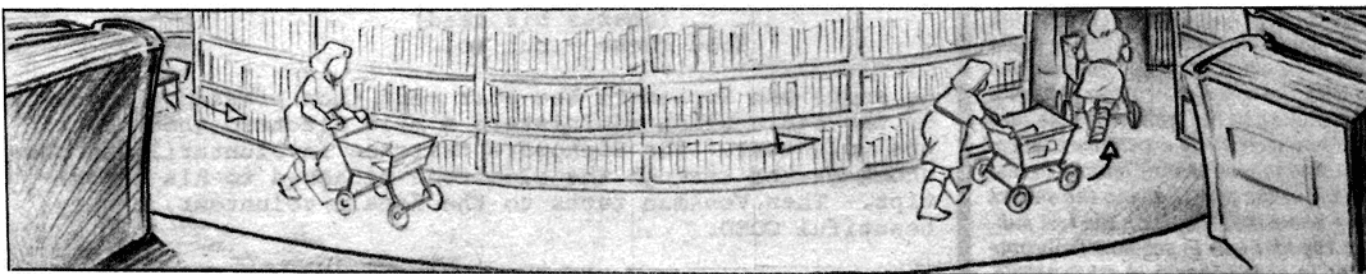
All right. What is it?

SOPHOMORE

(concentrates)

A square?

6



A single eerie musical note signals the presence of something strange looking down on the librarian from a vantage point high above the room. It follows the librarian as she pushes her cart around a counter.

7



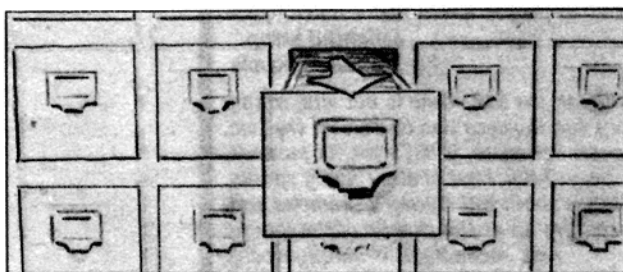
ENTERS AN AISLE OF CARD FILE CABINETS...

7B



AS SHE MOVES FAST THE CABINETS, DRAWERS SLIDE OUT SILENTLY BEHIND HER.

7A



ONE FILE DRAWER SLOWLY SLIDES OUT - UNNOTICED.

7C



INDEX CARDS START POPPING OUT...

Another Kurt Conner storyboard carries the action into the library stacks. Though the long pan shot depicted in the first panel was later deleted, most of the remaining cuts found their way into the film essentially intact. Not every scene in the script was storyboarded — but particularly where special effects were involved, artists' renderings proved useful in establishing for all concerned exactly how the end product should look. From these drawings, physical effects supervisor Chuck Gaspar was able to construct a special bank of cabinets, rigged internally with air hoses to spew out cards on cue. The card catalogues were then transported to the Los Angeles Public Library where the sequence was shot.

"Our original concept for the scene was to have the ESP test and Venkman reinforcing the girl by telling her she's getting them all right, even when she's not. Then I came up with the added dimension of having him give shocks to the poor nerd — an idea that was based on a real experiment, where people had to give electric shocks to test subjects; but the people giving the shocks didn't know that they were the test subjects. The idea was to see how far people would go in giving shocks to other people. I thought that was a very interesting psychological problem, and I loved the notion of the hero of the film giving electric shocks. It has an interesting moral edge for people, and it just seemed like a delightful setup."

— Harold Ramis

"Though the ESP scene is not vital to the story and involves two characters that we never see again, it did serve its purpose beautifully. First of all, it really speaks volumes about Bill Murray's character and sets him up as the skeptic of the group. And, secondly, it is simply a very funny Bill Murray scene."

— Ivan Reitman

VENKMAN

(shakes his head)

Good guess — but no.

He shows the Sophomore the star card then presses a button on the table which administers a mild electric shock to the volunteer. The Sophomore twitches involuntarily as the shock passes through the electrode attached to his fingertips. Then Venkman turns to the female volunteer, a very beautiful COED.

VENKMAN

Now just clear your mind and tell me what you see.

He turns over a card with a circle on it.

COED

(thinks hard)

Is it a star?

VENKMAN

(feigning surprise)

It is a star! That's great.
You're very good.

The Coed beams proudly as Venkman turns back to the Sophomore without showing her the card.

VENKMAN

(to the Sophomore)

Now think.

He turns up the diamond card.

The Sophomore glances nervously at the electrodes, then ventures a guess.

SOPHOMORE

Circle?

VENKMAN

Close — but definitely wrong.

He shocks him again and swivels around to face the Coed.

VENKMAN (CONT'D)

Ready?

(she nods and he
turns up the tri-
angle card)

What is it?

COED

(biting her lip)

Ummm — figure eight?

VENKMAN

(lies)

Incredible! Five for five. You're not cheating on me here, are you?

COED

(amazed at her own
ability)

No. They're just coming to me.

VENKMAN

Well, you're doing great. Keep it up.

He turns back to the Sophomore who winces as the next card is turned up - two parallel wavy lines.

VENKMAN (CONT'D)

Nervous?

SOPHOMORE

Yes. I don't like this.

VENKMAN

Well, just 75 more to go. What's this one?

SOPHOMORE

(takes a deep breath)

Two wavy lines?

VENKMAN

(burying the card)

Sorry. This isn't your day.

He zaps him again but this time the Sophomore really jumps.

SOPHOMORE

(angry)

Hey! I'm getting a little tired of this.

VENKMAN

You volunteered, didn't you?
Aren't we paying you for this?

SOPHOMORE

Yeah, but I didn't know you were going to give me electric shocks. What are you trying to prove?

VENKMAN

I'm studying the effect of negative reinforcement on ESP ability.

SOPHOMORE

I'll tell you the effect! It pisses me off!

VENKMAN

Then my theory was correct.

The Sophomore gets up, pulls the electrodes off his fingertips and exits.

SOPHOMORE

(as he goes)

Keep the five bucks. I've had it!

Venkman turns back to the Coed and shrugs.

VENKMAN

Well, I guess some people have it and some don't.

COED

(provocatively)

Do you think I have it, Dr. Venkman?

VENKMAN

Definitely. I think you may be a very gifted telepath.

Suddenly the door opens and RAY STANTZ enters.

As was typical throughout the film, the ESP test was shot essentially as scripted, but with dialogue refinements and added bits of business made either during rehearsal or extemporaneously while cameras were rolling. In almost no instance does the scripted dialogue in any given scene appear verbatim in the final film. With a gifted comedy director at the helm and three seasoned actors trained in improvisation and accustomed to working with one another, the likelihood of strict adherence to any script was remote.

"We have a whole elaborate technique of improvisation that we've practiced for years. As a result, I think we have a better chance improvising than most comedy writers have working weeks and weeks in an office. I think of it as guided improvisation because you have a strong notion of where you want to go. When you're directing, you have the option of doing six takes on the same line - hoping the guy will get it funny - or you can do six different lines. Generally, we would prefer to do six different lines rather than work the same line over and over. The Ghostbusters script was probably our tightest script going in. As a result, it required less improvisation; but at the same time, whatever we could improvise was like a bonus. You always have wild lines on the set - where nothing is indicated in the script, but as a performer, you know your character can talk at any time. Those are always great opportunities. If you don't get them, you haven't lost anything; and if you do get them, it's one more laugh in the film."

—Harold Ramis

"When you have a crew of fifty people waiting on you to get a line right, you can't help but feel the pressure of professionalism. But there should be a loose feeling on the set, especially with a comedy. Improvisation improves everything. I think a script should always be in a process of change, right up to when the camera rolls. I don't, and I don't expect other performers, to adhere totally to what's on the written page - not even when I've written it myself. It has to be adapted and changed and improved as the day goes on, as the feeling for the film progresses."

—Dan Aykroyd

Excerpts from a sequence in the July draft, subsequently deleted from the final shooting script. Though present — in somewhat differing form — in all three of the early Aykroyd-Ramis collaborations, Venkman's appearance before a university funding committee was ultimately scratched in favor of the ESP testing sequence. In the July and August drafts, the opening segment with the screaming librarian cut directly to her apparent point of view — in actuality a ceremonial demon mask being used by Venkman as a visual aid...

A HIDEOUS DEMON MASK

It's a horrible face, half-animal, half-human, with very long fangs and bulging eyes.

VENKMAN (V.O.)
Sorry I'm late, gentlemen. I hope
you haven't been waiting long.

Fall back to reveal DR. PETER VENKMAN standing at the end of a long conference table. He is holding the hideous demon mask that we saw in the beginning of the scene.

VENKMAN (CONT'D)
I was doing some very important
sleep research and I guess I lost
track of the time.

As he speaks, he sets out two more demon masks, an audio cassette player, a slide carousel and a disorderly sheaf of notes. Venkman is a great salesman, extremely charming when he wants to be, but his charm is wasted on this audience.

VENKMAN
(psyches himself up
and begins a desperate
pitch to the committee
chairman)
Okay! Hey, thank you, Dean Yaeger.
Thank you not only for what you've
contributed to our work in the
paranormal, but I think the whole
Board of Regents will want to join
me in thanking you for your tremendous
effort on behalf of all the sciences
and departments of this university
which I am so proud to be associated
with. And if I was on that Nobel
Committee, I think the story would
have been a little different in Stock-
holm last week.

MORE SLIDES

The graphics depict Venkman's speech.

VENKMAN
For example, here structural damage
to a house caused by unknown hyper-
kinetic forces.
(next slide)
Rashes, bites and welts from a case
we studied in Northern Quebec.
(new slide)
Here, a double exposure of a polaroid
photo showing people who were not
there. Incredible. Here is a bent
spoon. Self-explanatory. Not only do
such things exist, but my associates
and I are convinced that such events
are about to increase to seriously
uncomfortable proportions. The question is...
(he shines a pocket
flashlight on his own
face, providing spooky
lighting)
Will we be ready?

STANTZ

He is Venkman's colleague and best friend. A hard scientist with a good academic background, Stantz is a maverick who genuinely loves a challenge. At the moment, he seems really keyed up.

STANTZ

Drop everything, Venkman. We got one.

He starts rummaging through cabinets and drawers, gathering up a variety of electronic devices.

VENKMAN

He frowns at the intrusion and turns to the Coed.

VENKMAN

Excuse me for a minute.

(he crosses to Stantz)

Ray, I'm right in the middle of something here. Can you come back in about an hour?

STANTZ

(excited, but hushed
and confidential)

Peter, at 1:40 this afternoon at the main branch of the New York Public Library on Fifth Avenue, ten people witnessed a free-roaming, vaporous, full-torso apparition. It blew books from shelves at twenty feet away. Scared the socks off some poor librarian.

VENKMAN

(unimpressed)

Sure. That's great, Ray. I think you should get down there right away and check it out. Let me know what happens.

STANTZ

(insistent)

No, this one's for real, Peter. Spengler went down there and took some PKE readings. Right off the top of the scale. Buried the needle. We're close this time. I can feel it.

Venkman looks at Stantz, then back at the Coed, torn between duty and pleasure.

VENKMAN

(decides)

Okay. Just give me a second here.
(he crosses back to
the Coed)

I have to leave now but if you've got some time I'd like you to come back this evening and do some more work with me.

COED

Eight o'clock?

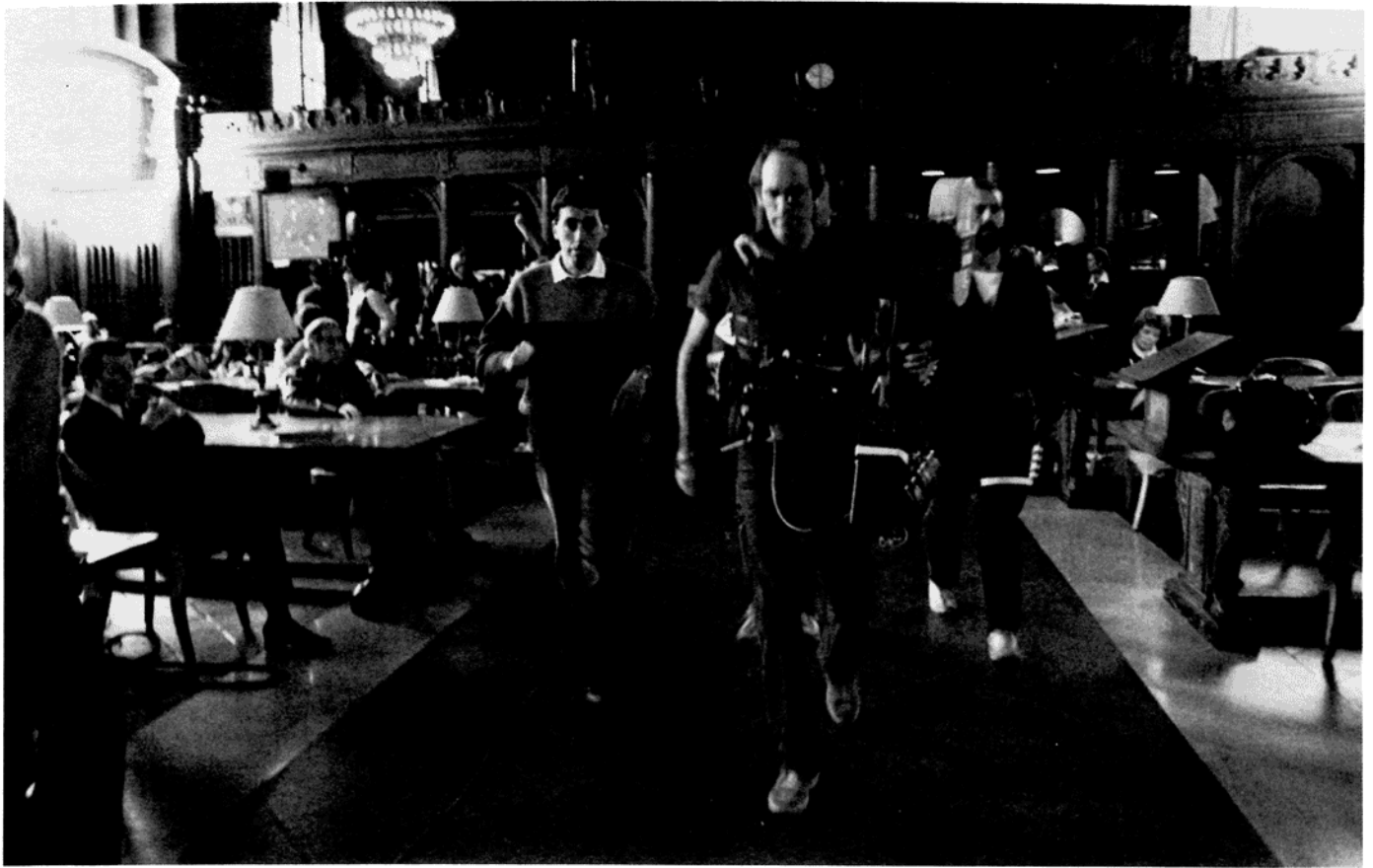
VENKMAN

(lying again)

I was just going to say "eight."
You're fantastic!

Stantz' speech appears virtually without alteration in the final film, even though his reference to books being blown off the shelves actually relates to scripted events which were subsequently deleted in favor of the more subtle floating effect. However, at the time Stantz' descriptive dialogue was shot in the lab set in New York, the sequence in the stacks — slated for Los Angeles — had not yet been finalized or shot. Since the ten witnesses Stantz also mentions were not shown either, it was left to the audience to assume that the incidents cited happened elsewhere in the library or at a later time.

PKE is an unexplained acronym for 'psycho-kinetic energy' — one of many technical and quasi-technical terms employed throughout the script. Dan Aykroyd, whose interest in paranormal phenomena extends to membership in several psychic research organizations, was responsible for most of the film's specialized jargon.



Ivan Reitman keeps pace with Steadicam operator Ted Churchill during a run-through in the main reading room of the New York Public Library. The Steadicam — a flexible, highly-effective camera stabilization system — allowed for smooth tracking and point-of-view shots under hand-held situations. / Bill Murray, Dan Aykroyd and Harold Ramis rehearse a scene in the reading room while Reitman and associate producer Joe Medjuck provide appropriate audience reaction.



He waves good-bye and exits with Stantz.

EXT. PUBLIC LIBRARY - DAY

Venkman and Stantz arrive in a taxi and trot up the front steps. Stantz is loaded down with equipment.

STANTZ

Spengler and I have charted every psychic occurrence in the Tri-State area for the past two years. The graph we came up with definitely points to something big.

VENKMAN

Ray, as your friend I have to tell you I think you've really gone around the bend on this ghost stuff. You've been running your ass off for two years checking out every schizo in the Five Boroughs who thinks he's had an experience. And what have you seen?

STANTZ

What do you mean by "seen?"

VENKMAN

Looked at with your eyes.

STANTZ

Well, I was at an unexplained multiple high-altitude rockfall once.

VENKMAN

Uh-huh. I've heard about the rockfall, Ray. I think you've been spending too much time with Spengler.

INT. MAIN READING ROOM - DAY

EGON SPENGLER is looking for spirits when Venkman and Stantz arrive. Spengler is a real egghead, a New Wave Mr. Spock, who single-handedly got Venkman through graduate school. Spengler is incredibly intelligent but amazingly dense at the same time. At the moment he is listening to a table using a stethoscope connected to stereo earphones. Venkman comes up behind him and taps on the table to get his attention.

VENKMAN

Egon?

Spengler hears the tapping and thinks he's made contact with the spirit world. Then Venkman slams a heavy book down on the table.

VENKMAN (CONT'D)

Egon!

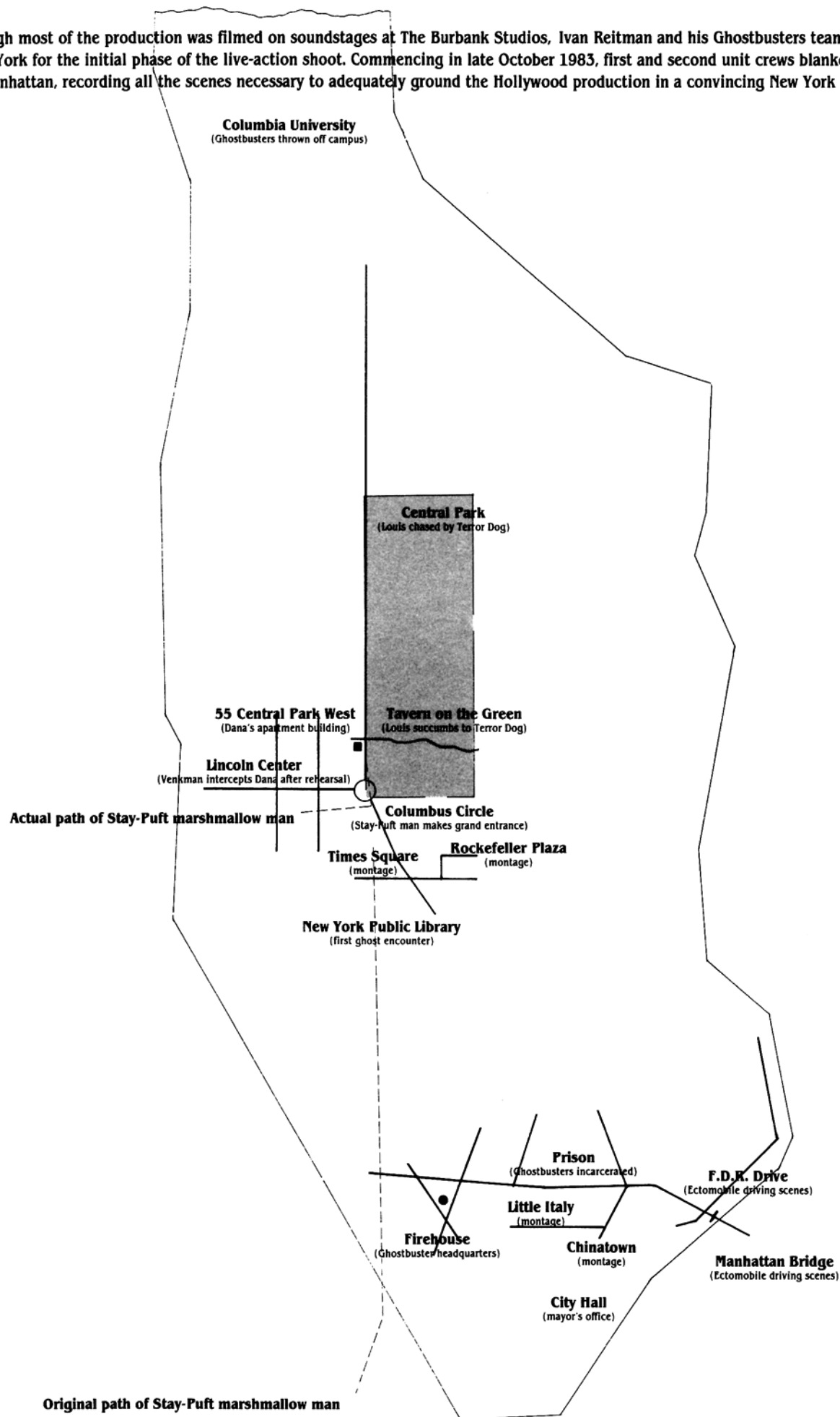
Spengler jumps at the deafening noise in his earphones and turns to see Venkman and Stantz.

SPENGLER

Oh! You're here.

To gauge the success of their comedic efforts, the filmmakers held numerous 'work in progress' screenings during the postproduction period. Based on positive or negative response from the audiences, specific lines and scenes were often recut, rearranged or deleted. A consequent byproduct of this approach, however, was the occasional need to cut a line of dialogue which everyone connected with the production thought was funny, but which for one reason or another never seemed to get a laugh. Though Venkman's "looked at with your eyes" line was a favorite, and even became a catch phrase within the production crew, its ultimate failure to get laughs during previews resulted in its deletion—along with its setup line. A similar problem plagued Stantz' "multiple high-altitude rockfall" reference. However, since this bit of dialogue was included in a long shot of the actors, Reitman and his editors were able to rerecord the line and insert it into the soundtrack during a postproduction looping session. Dan Aykroyd came up with his own replacement: "Of course you forget, Peter, I was present at an undersea, unexplained mass sponge migration."

Though most of the production was filmed on soundstages at The Burbank Studios, Ivan Reitman and his Ghostbusters team assembled in New York for the initial phase of the live-action shoot. Commencing in late October 1983, first and second unit crews blanketed the island of Manhattan, recording all the scenes necessary to adequately ground the Hollywood production in a convincing New York environment.



VENKMAN
What have you got, Egon?

SPENGLER
Oh, this is big, Peter. This is very big. There's definitely something here.

VENKMAN
Egon, somehow this reminds me of the time you tried to drill a hole in your head. Do you remember that?

HEAD LIBRARIAN

A choleric, middle-aged civil servant, MR. DELACORTE, hurries over to meet them.

HEAD LIBRARIAN
(nervous)
Hello, I'm Roger Delacorte - the Head Librarian. Are you the men from the University?

VENKMAN
Yes. I'm Dr. Venkman and this is Dr. Stantz.

HEAD LIBRARIAN
(leads them off)
Thank you for coming. I'd appreciate it if we could take care of this quickly and quietly.

VENKMAN
One thing at a time. We don't even know what it is yet.

INT. AN OFFICE - A LITTLE LATER

Venkman is questioning the plump Librarian who saw the spirit, while a Paramedic continues treating her for shock.

LIBRARIAN
I don't remember seeing any legs, but it definitely had arms because it reached for me.

STANTZ
(excited)
Arms! Great! I can't wait to get a look at this thing.

Venkman glowers at him, still skeptical.

VENKMAN
(to the girl)
All right, miss. Have you or has any member of your family ever been diagnosed schizophrenic or mentally incompetent?

LIBRARIAN
Well, my uncle thought he was St. Jerome.

VENKMAN
(looks at Stantz)
I'll call that a big "yes."
(to the girl)
Do you yourself habitually use drugs, stimulants or alcohol?

Venkman's line was inspired by a bizarre, but thwarted, experiment by John Lilly—a prominent researcher in dolphin communication—who seriously proposed drilling a hole in his head to test some higher brain function. Harold Ramis, who wrote the line, piggy-backed on it during the take by responding: "That would have worked if you hadn't stopped me."

Though written in such a way that it could be staged later in the studio, the low-key interrogation scene between Venkman and the librarian was shot in a caged area inside the main reading room—all part of the whirlwind shooting session at the New York Public Library.

Much of Venkman's dialogue sounds so characteristically 'Bill Murray' that many viewers and film critics simply assumed he had written or ad-libbed all his own lines. In actuality, most of them were scripted for him.

"I've always been able to write well in Bill's voice. And I've had a lot of luck laying groundwork for Bill Murray improvisation because I know certain insane instincts of his. I know the way he processes information and the way he'll reach for an idea. One surprising element in his characters is the way they're always pulling in references that seem way off the wall—like in Stripes when he refers to Old Yeller. It makes insane sense in a certain way. And it's really kind of a refreshing thing that he does. Bill believes in using everything that he knows. No matter what character he's playing, he always plays to the top of his intelligence. Any character can know anything. Even when Bill is playing a brain-damaged idiot, he realizes that his character is still capable of knowing a lot, and so he'll pull in references to all kinds of things—from physics to history to sports—and in that context, it's all very funny. So I like putting myself inside Bill's head. Even if I don't get it exactly, it gives him a good, strong anchor to play off of."
— Harold Ramis

To sustain the suspense — and at the same time reinforce the comedy — Ivan Reitman felt that the first real ghost sequence demanded a stronger setup than what appeared in the script. So, on his way to the set on the morning of shooting, he came up with the idea of having his scientists discover a single stack of books piled from floor to ceiling. Spengler and Stantz are terribly excited by the find. "Symmetrical book stacking," Stantz exclaims. "Just like the Philadelphia mass turbulence of 1947." Venkman, ever the cynic, responds: "You're right. No human being would stack books like this." Also inserted into the sequence was Venkman's first involvement with 'ectoslime' — a gooey residue found dripping from an open card catalog drawer. When asked by Spengler to collect a sample for analysis, the squeamish Venkman protests: "Somebody blows their nose and you want to keep it?!" From there, the sequence proceeds, roughly as scripted, with the crashing bookshelf and the ghostly encounter.

LIBRARIAN

No.

VENKMAN

I thought not. And one last thing. Are you currently menstruating?

HEAD LIBRARIAN

(shocked)

What's that got to do with it?

VENKMAN

(snaps)

Back off, man! I'm a scientist!

THE DOOR

Spengler sticks his head in.

SPENGLER

(excited)

It's moving!

Stantz and Venkman rush out.

INT. DEEP IN THE STACKS - DAY

They come slowly down the dark aisle with Spengler leading, taking constant readings. Their faces are lit mainly by the light of their own monitoring and recording equipment.

HIGH POV

Looking down on them from the spectral point of view.

A SPIRAL STAIRCASE

One by one, Venkman, Stantz and Spengler come down the tightly winding, old iron staircase. They are scared. Books are strewn all over the floor.

A BOOKSHELF

The books start to slide forward then the whole shelving unit topples over and almost crushes the team under a ton of books. They jump to safety.

VENKMAN

Nice.

(out loud)

Hello...

Spengler looks at his meters and silently points at a dark aisle intersecting the one they're in. The team inches toward it.

SPENGLER

It's here.

They stop at the corner.

INT. THE DARK AISLE - DAY

The team peeks around the corner and looks toward camera.

THEIR POV - DAY

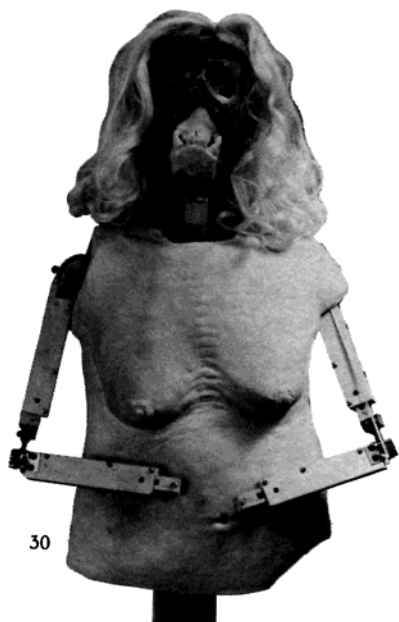
An ethereal presence is hovering between the stacks about four feet off the ground. It seems to waver on the edge of being and non-being, then a large legless, headless torso begins to emerge.



A four-part Berni Wrightson concept depicting the library ghost's transformation from a kindly old lady to a hideous demon. / Actress Ruth Oliver appeared as the library ghost in its initial quasi-human form. Since only a semi-transparent torso was required, her scenes were photographed on a stage at Richard Edlund's Entertainment Effects Group facility. The footage was then treated optically and composited into the live-action material shot in the library. / At a crucial moment, the 'live' ghost was replaced with a mechanical replica which transformed into the demon figure. / Mark Wilson sculpts a final, even more ferocious form for the ghost, which was deemed superfluous and never completed. Ultimately, the design was incorporated into a subsequent EEG project — *Fright Night*. / Latex librarian arms, fresh from the mold.



The undressed mechanical armature for the library ghost. / Cable mechanisms, operated by concealed members of the 'ghost shop' crew, transform the elderly librarian into a screaming demon.





In the final film, the ghostly librarian does not materialize on camera — either in parts, or otherwise. Instead, she is discovered floating serenely off the floor, calmly perusing a book she has taken from a nearby shelf. When Venkman addresses her, she turns and puts a finger to her mouth to quiet him. In point of fact, the spectral figure was nowhere to be seen. Murray, Aykroyd and Ramis were filmed on location at the Los Angeles Public Library, while the actress playing the ghost was photographed on an effects stage at Entertainment Effects Group and then inserted optically in the shots.

VENKMAN, STANTZ AND SPENGLER

They stand there amazed.

STANTZ

(whispers)

What is it?

VENKMAN

It looks like a big pair of breasts and a pot belly.

THE TORSO - DAY

A head and arms begin to form. The apparition is now unmistakably a full-bodied, somewhat elderly lady.

SPENGLER

It's a woman.

He edges closer to take valence readings. Stantz starts snapping infra-red photos of it.

STANTZ

(excited)

I told you it's real.

VENKMAN

(whispers)

What do we do now?

STANTZ

(whispers back)

I don't know. Talk to it.

VENKMAN

(nods in agreement
then hesitates)

What do I say?

STANTZ

Anything! Just make contact.

VENKMAN

(takes a deep breath,
then addresses the
specter)

Hey, Lady?

(the apparition turns
and seems to look
right past them)

Lady! Can you talk? Who are
you?

(no answer)

(to Stantz)

This is not working. Think of
something else.

STANTZ

(sotto voce)

Okay. Okay. I got it. I know
what to do. Stay close. I have
a plan.

He starts moving closer to the apparition. Venkman and Spengler edge closer, fighting their fear. They stop just a few feet from the vision.

STANTZ (CONT'D)

(whispers)

Okay, now do exactly as I say.
Everybody ready?

Ready.

STANTZ

Okay...

(shouts)

GET HER!!!

He leaps at the apparition. Venkman and Spengler jump reflexively at almost the same moment but they all end up on the floor grabbing at thin air.

THE GHOST - DAY

She drops back a few feet, looms up into a raging demonlike specter and blasts them with a rush of hot breath as she mouths a single word.

THE GHOST

(roars)

QUIET!

VENKMAN, STANTZ AND SPENGLER

They scream and fall backwards.

EXT. LIBRARY - MAIN ENTRANCE - DAY

They burst through the doors and onto the broad steps, both terrified and exhilarated by their first real contact with the supernatural. The Head Librarian rushes out the door after them and chases them down the steps.

HEAD LIBRARIAN

(very agitated)

Did you see it? What was it?

VENKMAN

We'll get back to you.

EXT. COLUMBIA UNIVERSITY - DAY.

Venkman, Stantz and Spengler head for their lab in Weaver Hall. Spengler makes rapid calculations as Venkman and Stantz argue.

VENKMAN

(steamed)

"Get her?" That was your whole plan? You call that science?

STANTZ

(exultant)

I guess I got a little overexcited. Wasn't it incredible! I'm telling you, this is a first. You know what this could mean to the University?

VENKMAN

(sarcastic)

Oh, yeah. This could be bigger than the microchip. They'll probably throw out the entire engineering department and turn their building over to us. We're probably the first serious scientists to ever molest a dead old lady.

SPENGLER

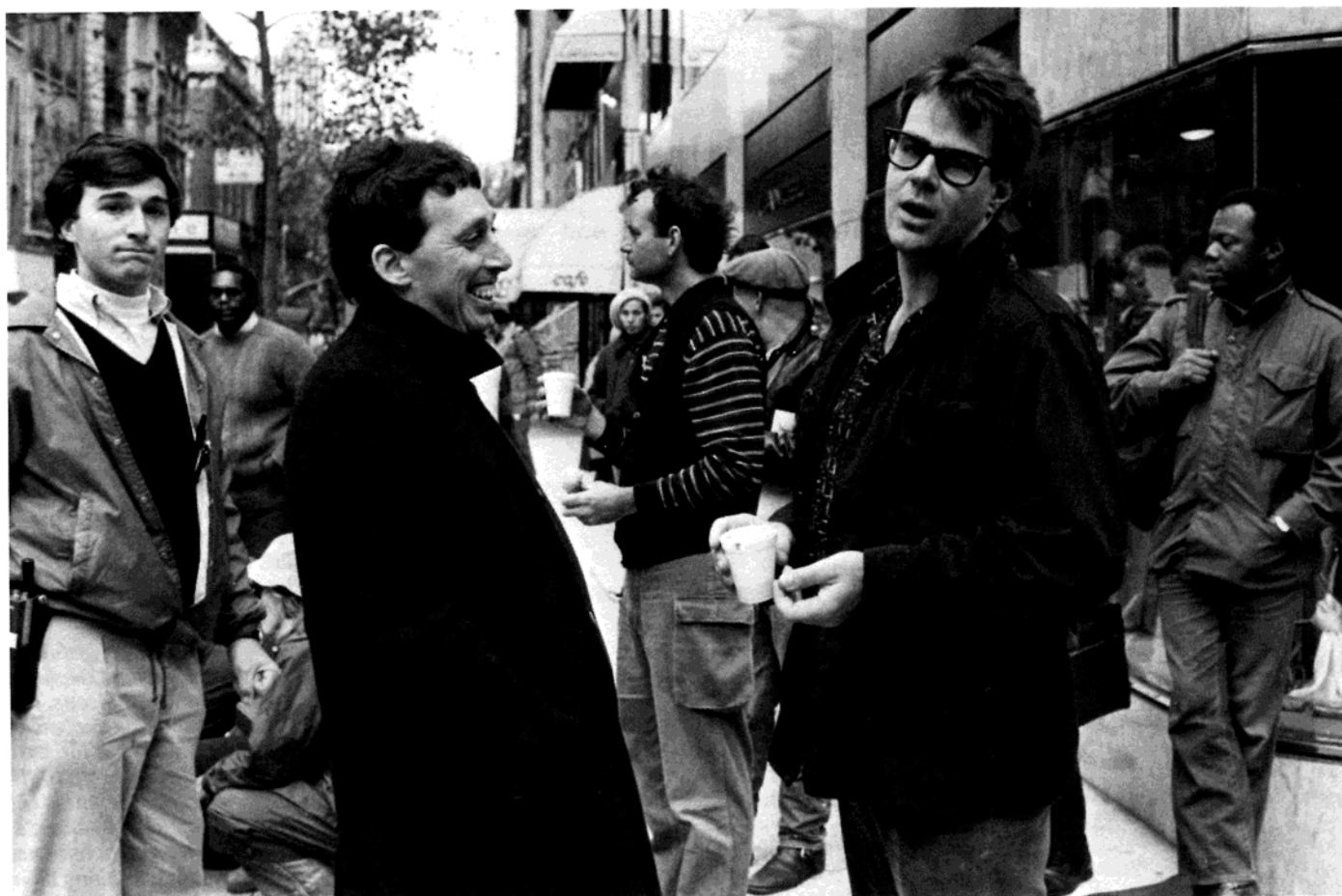
(consulting his mini-computer)

I wouldn't say the experience was

The idea of having the transformed ghost roaring a characteristically librarian "Quiet!" came from an artist's rendering prepared by Berni Wrightson. Wrightson, one of several comic-oriented artists hired to produce concept sketches for the transformation, annotated one particularly vivid rendering with a cartoon balloon that read "Quiet!" The gag stuck and was worked into the script — though in final execution, it was deleted in favor of a simple roar.

"I think one of the most successful moments in the film is when the library ghost transforms into the hideous, roaring vision. It's the first time the audience gets a real sense of what they're in for. We've played it for the usual laughs up to that point, and then suddenly she turns into this horrible-looking monster. And it's a shock for the audience — they have no idea it's coming. Everyone is laughing along, then they scream, then they laugh again because they got caught, and then they cheer because they had such a damn good time. And it all happens in about twenty seconds. We got that reaction at almost every screening, whether it was an audience of thirty people or a thousand."
— Ivan Reitman

On numerous instances, certain bits of dialogue were shifted from one character to another. Until just a few days before shooting, Stantz' speech concluded with: "This could be bigger than the microchip. They'll probably throw out the entire engineering department and turn their building over to us. All we've got to do is catch one." It then became apparent that the first two lines would be funnier if Stantz' enthusiasm were replaced with Venkman's cynicism. Ultimately, only the microchip line found its way into the film.



Ivan Reitman jokes with Dan Aykroyd between takes during the New York shoot. / At the end of a long and wearying day on location, Reitman, Aykroyd and Bill Murray all show varying signs of fatigue. Harold Ramis, meanwhile—engrossed with Spengler's ever-present pocket calculator—seems totally in character.



completely wasted. Based on these new readings, I think we have an excellent chance of actually catching a ghost and holding it indefinitely.

Venkman stops dead in his tracks, stunned by the news. Stantz and Spengler continue walking.

STANTZ

(to Spengler; excited)
Then we were right! This is great. And if the ionization rate is constant for all ectoplasmic entities, I think we could really kick ass - in in the spiritual sense.

Venkman catches up with them again.

VENKMAN

Spengler, are you serious about actually catching a ghost?

SPENGLER

I'm always serious.

VENKMAN

(his mind reeling
at the possibilities)

Wow!

EXT. WEAVER HALL - A LITTLE LATER

They approach the entrance to the psychology department talking excitedly. Venkman stops at the door and turns to Spengler.

VENKMAN

Egon, I take back everything I ever said about you. Take this.
(he hands him a
candy bar)
You earned it.

They enter the building with Spengler greedily devouring the candy bar.

INT. WEAVER HALL - DAY

They walk through the hall, then down the stairs to the basement.

VENKMAN

(his mind racing)
If you guys are right, if we can actually trap a ghost and hold it somehow, I think I could win the Nobel Prize.

STANTZ

(protests)
If anyone deserves it, it's Spengler and me. We're doing all the hard research and designing the equipment.

VENKMAN

Yeah, but I introduced you guys. You never would've met if not for me. That's got to be worth something.

Although permission was granted for the production unit to shoot on the Columbia University campus, it was with the understanding that the school not be identified as such in the film. Neither Weaver Hall nor a 'Paranormal Studies Laboratory' actually exists at Columbia. Though the interiors could just as easily have been shot on a soundstage back in Los Angeles, a university building was dressed as a lab set by production designer John DeCuir as a hedge against inclement weather. Thus, if the location film crew — which cost about \$200,000 a day to maintain — was unable to shoot outdoors, they could readily proceed with the lab scenes rather than lose a day in the schedule.

The Weaver Hall interior was shot on the first day of principal photography. Apparently, it took awhile for all concerned to hit their stride since seventeen takes were needed to get the relatively straightforward scene onto film. Ultimately, it was deleted during editing.

The scene was shot, but deleted during editing.

INT. THE BASEMENT - DAY

A Workman in painter pants is at the door as Venkman, Stantz and Spengler approach and enter the lab. As soon as the door closes behind them, the Workman starts scraping their names off the door with a razor blade.

INT. THE LAB - DAY

As they enter, janitorial and maintenance personnel are busy dismantling their apparatus and equipment. DEAN YAEGER is supervising. Venkman confronts him.

VENKMAN

(shocked)

I trust you're moving us to a better space somewhere on campus.

DEAN YAEGER

No, we're moving you OFF CAMPUS. The Board of Regents has decided to terminate your grant. You are to vacate these premises immediately.

VENKMAN

This is preposterous! I demand an explanation.

DEAN YAEGER

Fine. This University will no longer continue any funding of any kind for your group's activities.

VENKMAN

But why? The students love us!

DEAN YAEGER

Dr. Venkman, we believe that the purpose of science is to serve mankind. You, however, seem to regard science as some kind of "dodge" or "hustle." Your theories are the worst kind of popular tripe, your methods are sloppy and your conclusions are highly questionable. You're a poor scientist, Dr. Venkman, and you have no place in this department or in this University.

VENKMAN

I see.

STANTZ

(to Venkman)

You said you floored 'em at the Regents' meeting.

VENKMAN

(righteous)

Ray, I apologize.

(looking at Dean Yaeger)

I guess my confidence in the Regents was misplaced. They did this to Galileo, too.

DEAN YAEGER

It could be worse, Dr. Venkman. They took the astronomer Phileas and staked his head to the town gate.

Remainder of the scene was cut during editing. Stantz' reference to the regents' meeting related to the previously excised sequence in which Venkman valiantly attempted to convince the skeptical university administrators that funding should be continued for the Paranormal Studies Laboratory.

"In our first draft, the Ghostbusters were tossed out of a small New England college and then go to New York. But we realized that there was something very vital about being in the city, so we began thinking maybe we should start the film there. That's when we came up with the idea of using the New York Public Library for our opening sequence. Prior to that, it had been set in a nice, converted farmhouse where this family has been bothered by incessant knocking that they're unable to trace. So we're in there climbing all over the house, knocking out walls and ripping up floorboards in their nicely remodeled kitchen. And at the end of the scene, all we're able to tell them is, 'Well, you've got a knocking.' 'We know we've got a knocking! What's causing it!' 'We'll have to get back with you on that.' It was a little cruel — and not very dynamic — but it sort of touched on the mundanity of some supernatural phenomena."
— Harold Ramis

EXT. COLUMBIA UNIVERSITY - DAY - A LITTLE LATER

Stantz and Venkman are sitting on a bench both looking desolate.

STANTZ

(shaking his head)
This is like a major disgrace.
Forget M.I.T. or Stanford now...
they wouldn't touch us with a
three-meter cattle prod.

VENKMAN

You're always so worried about
your reputation. We don't need
the University. Einstein did his
best stuff while he was working
as a patent clerk. They can't
stop progress.

STANTZ

(not cheered)
Do you know what a patent clerk
makes? I liked the University.
They gave us money, they gave us
the facilities and we didn't have
to produce anything! I've worked
in the private sector. They expect
results. You've never been out of
college. You don't know what it's
like out there.

VENKMAN

(with visionary zeal)
Let me tell you, Ray, everything
in life happens for a reason. Call
it fate, call it luck, Karma, what-
ever. I think we were destined to
get kicked out of there.

STANTZ

For what purpose?

VENKMAN

(with real conviction)
To go into business for ourselves.

Stantz is immediately intrigued by the idea but voices his reservations.

STANTZ

I don't know. That costs money.
And the ecto-containment system
we have in mind will require a
load of bread to capitalize.
Where would we get the money?

EXT. WIDE ANGLE VIEW OF MANHATTAN - DAY

EXT. AVENUE OF THE AMERICAS - DAY

Venkman, Stantz and Spengler emerge from the Irving Trust Headquarters, all neatly dressed in suits.

VENKMAN

You'll never regret this, Ray.

STANTZ

(perturbed)
My parents left me that house.
I was born there.

The Irving Trust bank on Avenue of the Americas eventually became the fictional Manhattan City Bank — with the sequence being filmed directly across from the New York Public Library on Fifth Avenue, late in the afternoon of the same day the exterior and interior library footage had been shot.

The short scene outside the bank served as a concise replacement for a more involved expository sequence *inside* which had persisted through the first three Aykroyd-Ramis drafts. Ultimately, the interior scene — in which Venkman, Stantz and Spengler meet with a loan officer to discuss their decidedly nonstandard financial needs — was deemed essentially unnecessary.

"Sometimes you write scenes for yourself, to clear up motivations and explain to yourself how the characters get from point A to point B. But, often, you find that the audience is way ahead of you. The audience knows they are going to become Ghostbusters. So the longer you attenuate the transformation, the longer you are stalling the audience. Even though the scene was funny, it was extraneous. All you need to know is that they went in for a loan and they got the loan. Things you have written whole scenes about can often be expressed in a moment."

— Harold Ramis

Inflation ran rampant in the film. Between completion of the script and the day the bank scene was shot, Venkman's loan cost escalated from \$75,000 to \$95,000.

The firehouse which was to become the Ghostbusters' headquarters was, in reality, two separate buildings — 3000 miles apart. All of the exterior shots were filmed at an old firehouse in New York, which is still in use, while the interiors were shot in a decommissioned firehouse in Los Angeles, presently employed as an artist's studio. The two buildings were remarkably similar, both in appearance and layout.

"I made a preliminary trip to New York; and while I was there, I took some photos of that particular firehouse because, coincidentally, it happened to be right around the corner from where I was staying. I thought at the time, 'Now, that's the kind of firehouse we're looking for. But I figured there were probably a dozen firehouses like that in New York and when we did our location scouting, we'd look at them all. Curiously, that one turned out to be the perfect one.'"
— Michael Gross

"The firehouse in Los Angeles is a huge place — three stories high. And all of the scenes that were supposed to take place in the firehouse were actually filmed in the firehouse. None of that was done at the studio. When the script says 'basement of the firehouse, we are actually in the basement of that firehouse. Though John DeCuir added lots of things to dress the place, most of the essential elements were already there. The building itself happens to be in a really crummy section of town which is used a lot for filming. We were running into the Hill Street Blues crew all the time.'"
— Joe Medjuck

VENKMAN

You're not going to lose the house. Everybody has three mortgages these days.

STANTZ

But at nineteen percent interest! You didn't even bargain with the guy.

SPENGLER

(calculating)

Just for your information, Ray, the interest payments alone for the first five years come to over \$75,000.

VENKMAN

Will you guys relax? We are on the threshold of establishing the indispensable defense science of the next decade - Professional Paranormal Investigations and Eliminations. The franchise rights alone will make us wealthy beyond your wildest dreams.

STANTZ

But most people are afraid to even report these things.

VENKMAN

Maybe. But no one ever advertised before.

Stantz and Spengler exchange doubtful looks.

EXT. FIREHALL - DAY

An abandoned brick, four-story fire station built by the city around the turn of the century. It bears a coat of faded red paint and legend above the garage door in chipped gilt letters: Engine Company #93. The garage doors open revealing Venkman standing in the white-tiled garage bay with a middle aged REAL ESTATE WOMAN wearing a blazer.

INT. GARAGE BAY - DAY

Venkman is looking around.

R/E WOMAN

Besides this, you've got another substantial work area on the ground floor, office space, sleeping quarters and showers on the next floor, and you have your full kitchen on the top level. It's 10,000 square feet total.

SPENGLER

He comes out of the office area with a pocket calculator.

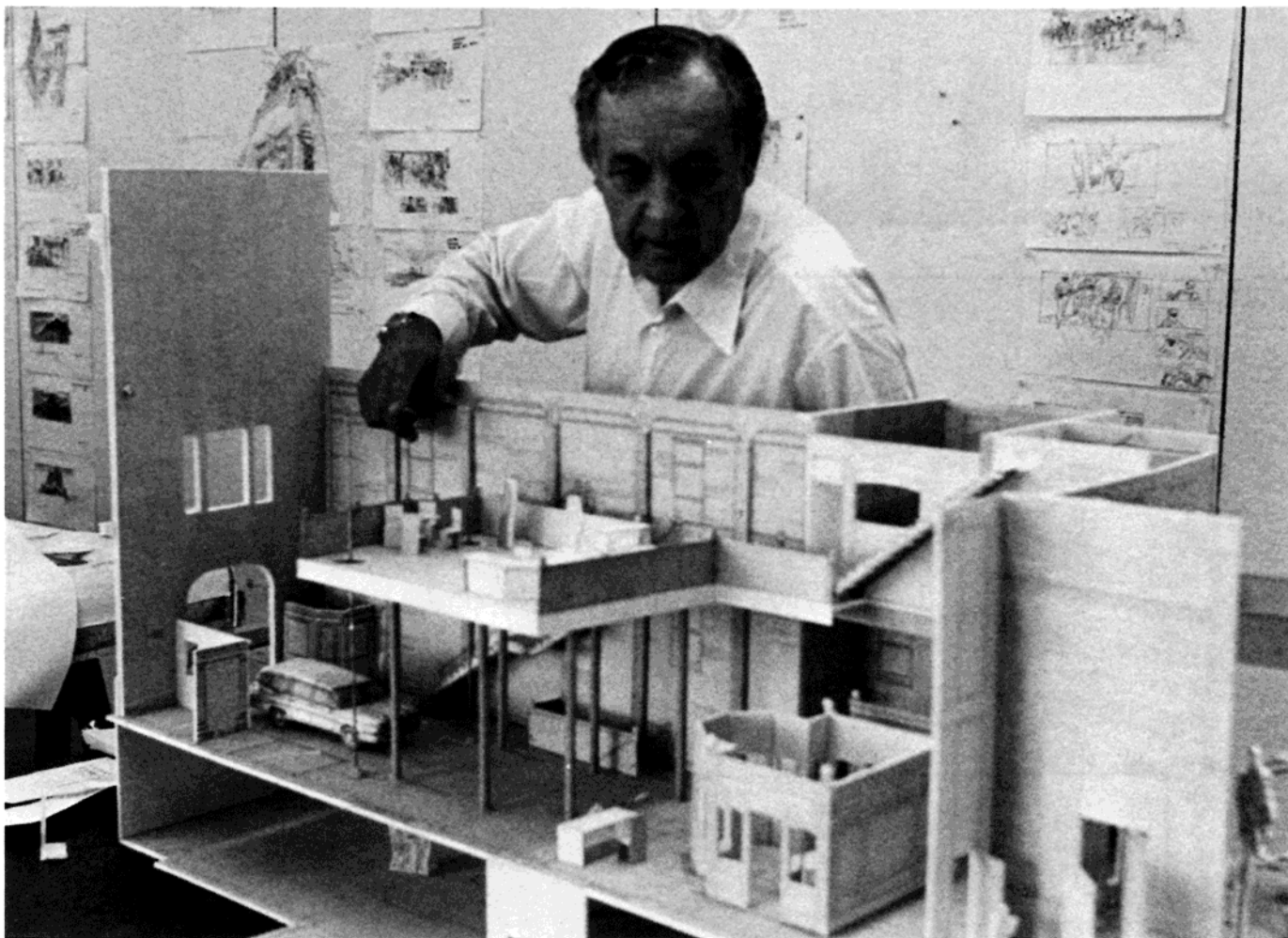
SPENGLER

It's 9,642.55 square feet.

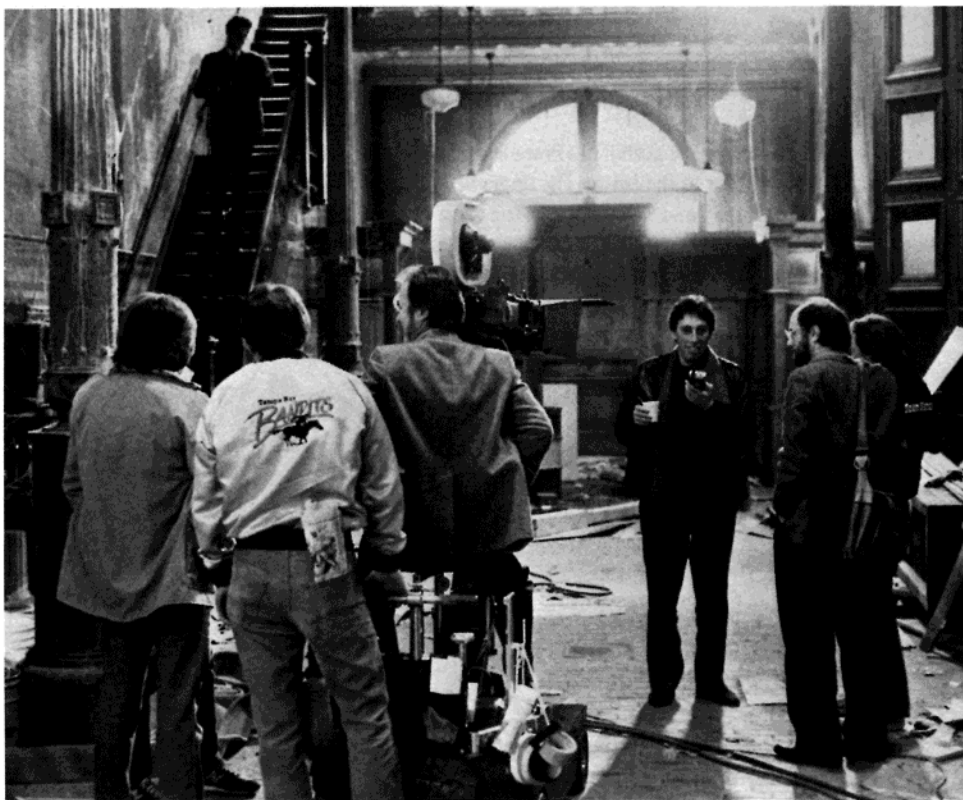
The Realtor frowns at Spengler.

R/E WOMAN

What is he - your accountant?



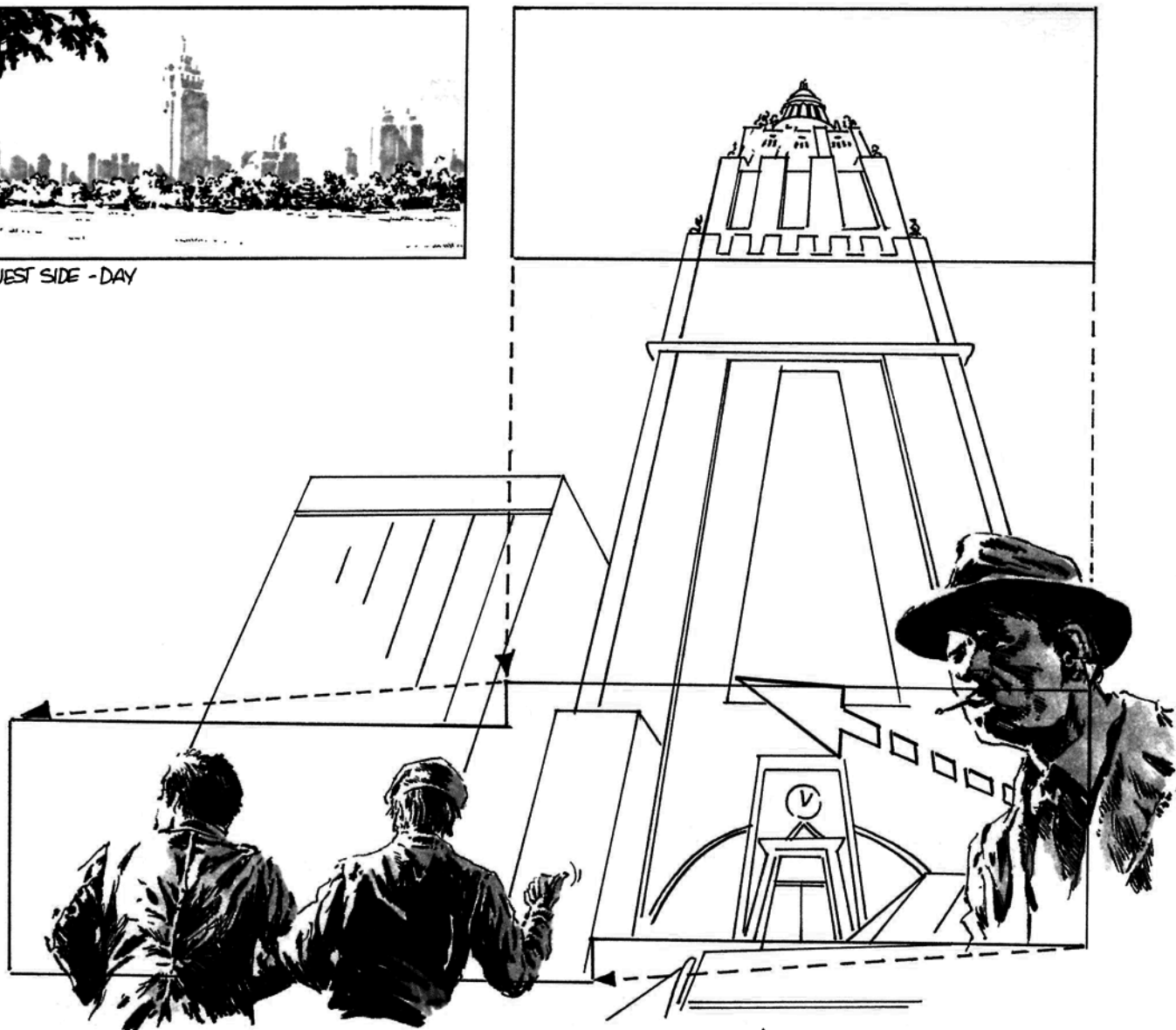
Production designer John DeCuir examines a foam core mockup of the firehall — an existing structure to which he would be adding the enclosed office area at the rear as well as other modifications and refinements. Such mockups were invariably useful in establishing a three-dimensional feel for the sets — before costly construction or renovation was initiated — and often proved useful to Ivan Reitman for blocking action and determining camera angles.



The firehall was used, essentially as found, for the sequence in which the ousted academics are introduced to their future headquarters. Once these initial scenes were shot, DeCuir and his staff moved in and made the necessary modifications for later sequences in the film. / Though firehall interiors were shot in Los Angeles, corresponding exteriors employed a similarly configured building in New York.



EXT. UPPER WEST SIDE - DAY



DRAMATIC ANGLE OF DANA'S APT. BUILDING.
CAMERA PANS DOWN AND OVER TO TWO MEN
MAKING CATCALLS AND GESTURING FOR A RIDE.

The gothic-style apartment house which was to become the hub of psychic activity is first viewed across the broad expanse of Central Park. Since the actual structure had a roofline decidedly unlike the one called for in the script, the upper section of the building — even though ill-defined from such a distance — was matted out of the live-action photography and re-rendered in the form of a painting by Matthew Yuricich. / The next shot had to establish the building as being Dana Barrett's residence and, at the same time, introduce its singular temple-like rooftop. As storyboarded by Thom Enriquez, the original concept was to start at the roof and then pan down the building to Dana as she enters from the street. Since the temple rooftop was not actually *on* the building, however, the pan would have entailed a very complex matte composite. In the end, the shot was achieved from a reverse angle, with the camera looking down past one of the stone Terror Dogs — in this case, just a painting — to Dana entering the apartment building below.

STANTZ

He is looking at the shiny brass fire pole.

STANTZ

(shouts, loving it)

Wow! Does this pole still work?

VENKMAN

(considering but not
wanting to appear too
eager)

This might do...I don't know...
it just seems kind of "pricey"
for a fixer-upper, don't you
think? We're trying to keep our
costs down. You know how it is
when you're starting a new
company.

R/E WOMAN

Yes, I know. What are you calling
your business?

STANTZ

Ghostbusters.

R/E WOMAN

Oh, well, this place is perfect
for it.

EXT. UPPER WEST SIDE - DAY

A high panoramic view of the city shows heavy traffic moving up and down Central Park West on a beautiful sunny day.

EXT. 78th AND CENTRAL PARK WEST - DAY

An unusual pre-war Gothic high-rise towers over the neighborhood buildings. The top of the building includes an elaborate decorative temple, complete with altar, stairs and Babylonian columns. The late afternoon sun gives the structure an oddly menacing quality. The camera PANS slowly down to the street as DANA BARRETT, an attractive woman in her late twenties, comes walking up to the building carrying a cello case and a shopping bag full of groceries. Guys on the street check her out as she enters, but she coolly ignores them.

INT. HIGH-RISE APARTMENT BUILDING - LOBBY - DAY

Dana crosses the lobby and gets into the elevator.

INT. THIRTY FIFTH FLOOR - DAY

Dana gets off the elevator and goes to the door of her apartment. As she unlocks it, the door to the next apartment opens and Dana's neighbor, LOUIS TULLY, peeks his head out the door. Louis is a shy nerd, hopelessly in love with Dana.

LOUIS

Oh, Dana, it's you...

DANA

(she's seen this
before)

Hi, Louis.

LOUIS

...I thought it was the drug
store.

"Our first choice for the apartment building was 1 Fifth Avenue. Washington Square is close by, and we felt it would have been very dramatic at the end for the Stay-Puft marshmallow man to lumber past the Washington Square monument arch. Also, the building at 1 Fifth Avenue was architecturally interesting. Across the street was another building from which we could have photographed high shots looking down onto the street, wide shots of the building and shots of the park — it would have provided an excellent point of view for all of those. Plans to use the 1 Fifth Avenue building progressed to the point of designing preliminary rooftop sets for it, but were dropped when the co-op committee for the building voted against its use in the film."
— Michael Gross

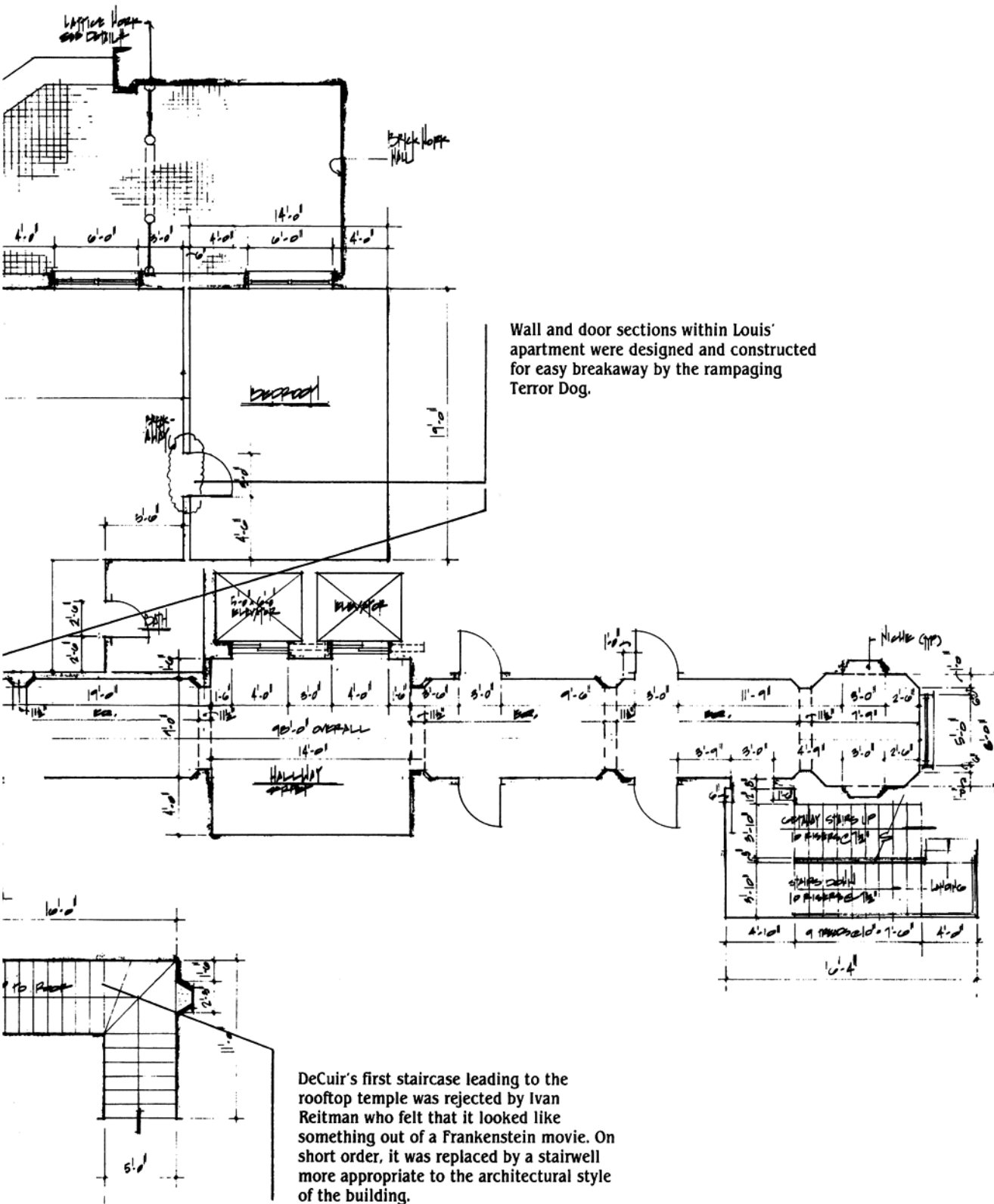
"Our second choice — which we finally ended up using — was at 55 Central Park West. That building had a great view of the park, but without the additional vantage points for shooting. John DeCuir redressed the building, adding awnings to the front and other things that could be broken off later during the earthquake and explosion. In reality, someone like Dana Barrett could never have afforded to live in that apartment complex, but it looks good in the movie."
— Joe Medjuck

PARALLEL WALL TO
MATCH EXISTING KR

Hand-drawn floor plan of the second floor of the Louis Apartment. The plan shows a central hallway (21'-0" overall) connecting to a living area (20'-0" wide) on the right and a kitchen (10'-0" wide) on the left. The kitchen includes a sink, stove, and refrigerator. The living area has a fireplace and a large window. The plan is labeled "LOUIS APARTMENT" and "SECOND FLOOR".

GRABER HILL
TO MATCH STAGE 6

DeCuir was careful to specify that no obstructions be placed beneath that portion of the set where hidden mechanisms would be needed to slide Dana's armchair across the floor on concealed tracks.



Dana Barrett's character changed dramatically as the script evolved. Aware that the story needed a love interest, Aykroyd and Ramis decided to write one into their initial collaborative draft. Being more attuned to comedy than romance, however, their first effort resulted in an alien fugitive from another dimension which transforms itself into human female form.

"Venkman's affair with the interdimensional creature was funny, but not very romantic. He wakes up with her one morning and she is this kind of wart hog — which we realized was rather lacking in real human connection and love. Also, it became apparent that the Ghostbusters needed a close personal involvement with one of the victims of the supernatural. So we thought, 'Wouldn't it be romantic if the love interest was one of their clients?' It gave Venkman an additional motivation for making the Ghostbusters a success — not only is he out to make money, he is out to rescue this woman and prove himself to her. And, of course, once Sigourney Weaver expressed an interest in the role, we took the character much more seriously. We had made her a model, but Sigourney suggested it would be more interesting if she were a musician. She has such dignity — there is just no way to treat her as an object. And we liked the subtle class difference she brought to the part. She clearly had better breeding than Venkman did. Writing for women has not been one of my strengths in the past, but with Sigourney's contribution, this character really grew and strengthened."
— Harold Ramis

In anticipation of getting John Candy for the role, the character of Louis Tully was originally molded to suit Candy's persona. The character makes his first appearance in the June draft as a fellow refugee of the creature which was to become Venkman's interdimensional love interest. With a diet cola television commercial for inspiration, one creature transforms itself into a beautiful woman, while the other transforms into a heavy-set man.

"At first, Louis was a much different character than the one you see in the film. He was similar to the Johnny LaRue character that John did on SCTV. By the time shooting actually began, though, John was no longer available. Fortunately, Rick Moranis was and he really helped to tailor the character. He came up with the idea of Louis being an accountant, and the character really started to evolve from that point on."
— Joe Medjuck

DANA
Are you sick, Louis?

Louis has broken the ice. He confidently exits his apartment and approaches Dana. His door slams behind him as he leaves.

LOUIS
Oh, no, I feel great. I just ordered some more vitamins. I see you were exercising. So was I. I taped "20 Minute Workout" and played it back at high speed so it only took ten minutes and I got a really good workout. You wanna have a mineral water with me?

DANA
No thanks, Louis. I'm really tired. I've been rehearsing all morning.

LOUIS
Okay. I'll take a raincheck. I always have plenty of mineral water and other nutritious health foods, but you know that. Listen, that reminds me, I'm having a party for all my clients. It's gonna be my fourth anniversary as an accountant. I know you fill out your own tax return, but I'd like you to come being that you're my next door neighbor and all...

DANA
Oh, that's nice, Louis. I'll stop by if I'm around.

LOUIS
You know you shouldn't leave your TV on so loud when you go out. That creep down the hall phoned the manager.

DANA
I thought I turned it off.
(she listens and
hears loud sound
coming from inside)
I guess I forgot.

Dana begins unlocking her door.

LOUIS
I climbed on the window ledge to see if I could disconnect the cable but I couldn't reach so I turned up the sound on my TV real loud so they'd think there was something wrong with everybody's TV. You know, you and I should really have keys to each other's apartment...

Her door closes leaving Louis stranded. He walks back to his apartment muttering to himself.

LOUIS (CONT'D)
...in case of emergencies...
(he discovers he has
locked himself out
of his apartment)
...like this one.

DANA'S APARTMENT - DAY

A roomy, two-bedroom flat with a great view of the park.

She leaves the cello in the entrance hall, grabs the bag of groceries and goes through the living room toward the kitchen.

Remembering Louis, she stops at the TV set to turn it off, but a strange image on the screen catches her attention.

TV SCREEN

INT. CHILDREN'S BEDROOM - NIGHT

Two children, a BOY and a GIRL, are asleep in bed when suddenly they are awakened by supernatural moaning and groaning.

THE CHILDREN

They scream and jump out of bed.

THE DOOR

Their MOTHER and FATHER rush in to find the children cowering against the wall.

FATHER

What is it? What's wrong?

THE KIDS

Look!

They point at the closet.

MOTHER

(to Father)

Oh, dear. It's that darn ghost again. Can't you do something about it.

FATHER

(helpless)

I've tried everything, honey!
I guess we'll just have to move.

The mother and the kids look at him with disappointment.

MOTHER

Gee, there must be a better way.

Stantz steps into the foreground.

STANTZ

Are you troubled by strange noises in the night? Do you experience feelings of dread in your basement or attic? Have you or your family actually seen a spook, specter or ghost? If the answer is yes, then don't wait another minute. Just pick up the phone and call the professionals -- Ghostbusters.

EXT. FIREHALL

Venkman, Stantz and Spengler are standing in front of the Ghostbusters' sign. Spengler steps forward.

The sprawling apartment house interiors—two key apartments and the hallway between them—extended over two adjoining soundstages on the Burbank Studios lot.

"It wasn't that the set was so big. Technically, we could have fit it all on one stage. But we needed the extra space for Chuck Gaspar and his physical effects crew to do their construction, and we also needed it to enable us to get the camera back far enough for the shot at the end of the film where you see the guys looking out through the hole that's been blown into the wall of Dana's apartment."

— Joe Medjuck

"Louis' apartment is actually behind the door that Louis comes out of, and Dana's apartment is actually on the other side of the door she enters—which is unusual in filmmaking. Often, it's cheaper to piece things together. But John DeCuir likes to base his sets in reality as much as possible. And it made things much easier for Ivan when it came time to shoot. John's entire crew was really incredible. We went into Dana's apartment set the night before shooting and said, 'We want this changed, we want that changed.' The prop people worked all through the night; and the next morning, the entire set was redressed to our specifications."

— Michael Gross



BERNI WRIGHTSON
"THE GHOST BUSTERS"

OKAY, OKAY! LOOK, IT'S LATE. I'VE BEEN
WORKING ALL DAY. I'M TIRED AND A LITTLE
PUNCHY. I MEAN, CHRIST, A GUY'S GOTTA
UNWIND, Y'KNOW?

During the film's preproduction phase, Berni Wrightson produced some fifty conceptual illustrations, exploring everything from Terror Dogs and ghosts to transdimensional portals and beyond. Working under short deadline, Wrightson would sometimes respond to the tension with a momentary lapse into whimsy—letting his cartoonist's instincts get the better of him, as in this comic rendering of a ghostly barber-shop quartet.

SPENGLER
(to camera)
Our courteous and efficient staff
is on call 24 hours a day to serve
all your supernatural elimination
needs.

INT. RECEPTION AREA

Janine is seen answering the telephone with a big fake
smile on her face.

JANINE
(cheery)
Ghostbusters. We'll be right
there.

INT. CHILDREN'S BEDROOM

Spengler is taking PKE readings along the baseboards.
Stantz pops up from under the bed.

STANTZ
(smiling proudly)
Got him! I don't think you'll
have any more trouble with that
ghost.

FATHER, MOTHER AND VENKMAN

They all look as pleased as punch as Venkman hands
the Father a bill.

FATHER
(looks at the total)
And it's economical, too!

MOTHER
How can we ever thank you?

VENKMAN
(big, cheesy smile)
All in a day's work, ma'am.
After all...
(to camera)
...We're Ghostbusters.
(he winks)

EXT. FRONT DOOR

Mother, Father and Kids wave goodbye to the Ghostbusters.

THE FAMILY
(sings)
If you have a ghost,
But you don't want to play host,
You can't sleep at all,
So who do you call...
Ghostbusters - Ghostbusters.

VENKMAN, STANTZ AND SPENGLER

They smile at the camera as a phone number is supered on
the screen.

GHOSTBUSTERS
(in unison)
We're ready to believe you.

Dana turns off the TV set and goes into the kitchen.

The television commercial, as written, was
never filmed — partly because no one was
able to come up with an appropriate jingle
in time for principal photography. Substitute
scenes, shot in New York, featured the
Ghostbusters awkwardly delivering their own
pitch — in the worst tradition of do-it-
yourself advertising — intercut with a few
quick shots of them supposedly in action.

*"After the film was out and doing well —
just to keep the phenomenon going — Ivan
came up with the idea of taking a 'junk-
buy' cross-country on late-night TV and
running the commercial just as it appeared
in the film, only with the superimposed
phone number changed to an 800 number.
Then people could call in and get an an-
swering machine with Danny's and Bill's
voices saying: 'Hi, we're the Ghostbusters.
We're not in right now — we're out catch-
ing ghosts...' Well, they did that, and they
got a thousand calls per hour, 24-hours-
a-day for six weeks."*
— Michael Gross

*"At one point, we planned to do a second
commercial for the film — one that we
could work into the montage after they've
become famous. I was going to do it as an
elaborate MTV music video, with the guys
singing the 'Ghostbusters' song — which
we later could have actually played on MTV.
Unfortunately, we didn't get the song we
liked until late in postproduction, and by
that time it was too late to go back and
do it."*
— Ivan Reitman



Special effects foreman Joe Day makes last-minute adjustments to Chuck Gaspar's self-frying egg mechanism.

Well in advance of photography, selected egg shells were scored with a small electric saw. Each minute cut was filled in with plaster, then sanded smooth and painted. During the scene, air was injected into the eggs from below, causing the shells to split along their prescored paths and the insides to pop out and onto the countertop—surfaced with teflon-coated aluminum and heated from beneath with two propane burners. / Sigourney Weaver reacts to the unexpected phenomenon. Flanking her egg carton is a package of Stay-Puft marshmallows.



INT. KITCHEN

Dana switches on the radio and starts unpacking groceries. She sets a loaf of bread and a carton of eggs on the counter and begins putting other items away in the pantry.

THE EGGS

The top of the carton pops open. Then, one by one, the eggs erupt and spill over onto the counter. As the liquid contents hit the countertop they sizzle. The eggs begin to fry on the formica surface.

DANA

She hears the sizzle, turns and sees the eggs frying. She gasps, then recovers and inspects the mess. She touches the counter gingerly, but it's not at all hot. Deeply perplexed, she stands there trying to think of an explanation. Then a strange new sound attracts her attention and she turns around to see where it's coming from.

Dana hears the sound of muffled chanting coming from the fridge. She pulls the door open and gets the shock of her life. The inside of the fridge has been transformed into the Gateway to another Realm - a fiery path leading to a temple door. On each side of the door is a strange, snarling creature that could best be described as a TERROR DOG. Their front claws are raised toward each other in a symbolic pose. The incredible vision is accompanied by the unearthly chanting.

DANA

She stands there transfixed by horror, the flames reflecting in her eyes.

THE FRIDGE

The chanting gets more frenetic and ominous as the temple doors slowly begin to open.

DANA

She is paralyzed.

THE TEMPLE DOORS

They continue to open. We feel a terrible presence within.

THE PRESENCE
(whispers loudly and
hoarsely)

ZUUL!!!

DANA

She screams and slams the refrigerator door. Instantly, everything is normal again. She looks around the room.

THE EGGS

They are back in the carton, unbroken.

DANA

Fighting her fear, she turns back to the fridge and very slowly reaches for the handle. Then summoning all her courage, she yanks open the door. Ketchup, mustard, bottles of vitamins and other food items fall out of the rack on the inside of the refrigerator door. Dana sighs with relief as she sees nothing but the cool white porcelain interior of

Among the groceries that Dana unloads is a package of Stay-Puft marshmallows — a sly introduction to the Stay-Puft marshmallow man that went unnoticed by most filmgoers.

"The Stay-Puft marshmallow man appears several times in the film, because we wanted to build a continuity of his presence. In fact, at one point, we considered either ending or beginning the Ghostbusters commercial with a Stay-Puft spot — complete with a little stop-motion marshmallow man dancing around on a countertop like the Pillsbury doughboy. We discarded that idea, though, as being a bit of overkill."

— Michael Gross

"In our previous draft, there was another effect besides the self-cooking eggs. Also on the counter was a loaf of bread in a plastic bag. We wanted to have the bag puff out and steam up to the point where it started to peel away. Then, one by one, the pieces of bread were going to heat up, turn brown and fall over as toast. But Ivan thought the eggs really sold the scene, and he didn't want to go to the time and expense of having a loaf of bread toasting itself."

— Harold Ramis

Dana's 'chilling' discovery was revealed in two separate shots — complex optical composites pieced together during the final stages of postproduction effects work at Entertainment Effects Group. Assembled from elements generated primarily for other scenes in the film, the hellish Gateway encompassed bits of footage taken on the gigantic Gozer temple set, stop-motion and full-size articulated Terror Dogs, plus various smoke and flame elements.

At one point, another scene was to follow Dana's departure. As soon as she left the kitchen, every metal appliance and utensil in sight was to fly across the room and stick to the refrigerator door. After discussing numerous ways to achieve the effect — the most likely being attaching the implements to the refrigerator and then yanking them away with invisible wires as the camera recorded the action in reverse — the idea was discarded as unnecessarily difficult. In the final edit, the entire sequence cuts immediately after Dana slams the refrigerator door.

Preproduction was well underway before anyone realized that Filmmation had produced a short-lived Saturday morning children's show called *The Ghost Busters* during the 1975-76 television season. Columbia promptly entered into negotiations with Filmmation to secure rights to the title; but the talks bogged down, and through most of the New York location photography, Reitman and company were uncertain as to what their film would eventually be called.

"We were about four weeks into shooting before we knew for certain that we could use the name. Because of that, we had three different signs made up for the carpenter to hang over the firehouse door — each with a different name on it, although the only other serious contender was Ghostbusters. Finally, we struck a deal with Filmmation that allowed us to stick with our original title."
— Joe Medjuck

In all previous drafts — including Aykroyd's — the basic vehicle from which the 'Ectomobile' would evolve was specified to be a 1975 Cadillac ambulance, secured for a bargain basement price of only \$600. By the time the final script was written, the price had escalated to \$1400 — for an even older 1959 model. During filming, inflation struck once more, and the pricetag was upped to \$4800.

the fridge. She closes the door and stands there for a moment still shaken by the vision. Then she shakes her head and leaves the kitchen.

EXT. FIREHALL - DAY

The garage bay door is open. Two painters on scaffolding are completing a paint job on the front of the structure in flat black paint. A carpenter finishes hanging a sign over the door. It reads: GHOSTBUSTERS.

Then Stantz comes driving up in a very long, gold 1959 Cadillac ambulance and turns into the garage bay of the firehall. The car has a battered look to it and rumbles noisily due to a broken muffler.

INT. GARAGE BAY - DAY

Stantz hits the siren and flashes the emergency lights as he drives in. Venkman crosses to the car as Stantz jumps out enthusiastically.

STANTZ

Everybody can relax. I found the car. How do you like it?

VENKMAN

(not terribly pleased)
Do you think it's wide enough?
How much?

STANTZ

Fourteen hundred.

Venkman steps on the front bumper and rocks it. It wallows badly.

STANTZ

Just needs a little suspension work...And a muffler...And maybe brakes.

RECEPTION AREA - DAY

A bored-looking red-headed young woman, JANINE MELNITZ, sits in a swivel chair behind the reception desk, putting another coat of red polish on her heavily lacquered nails. Spengler is on his hands and knees wiring up the telephone system.

JANINE

(with a definitive
Queens accent)
You're very handy, I can tell. I bet you like to read a lot, too.

SPENGLER

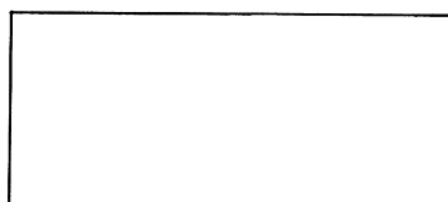
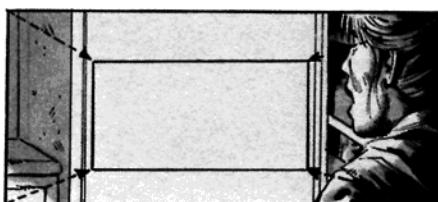
(looks up)
Print is dead.

JANINE

That's very fascinating to me. I read a lot myself. Some people think I'm too intellectual. But I think reading is a fabulous way to spend your spare time.
(he doesn't answer)
I also play racketball. Do you ever play?

SPENGLER

Is that a game?



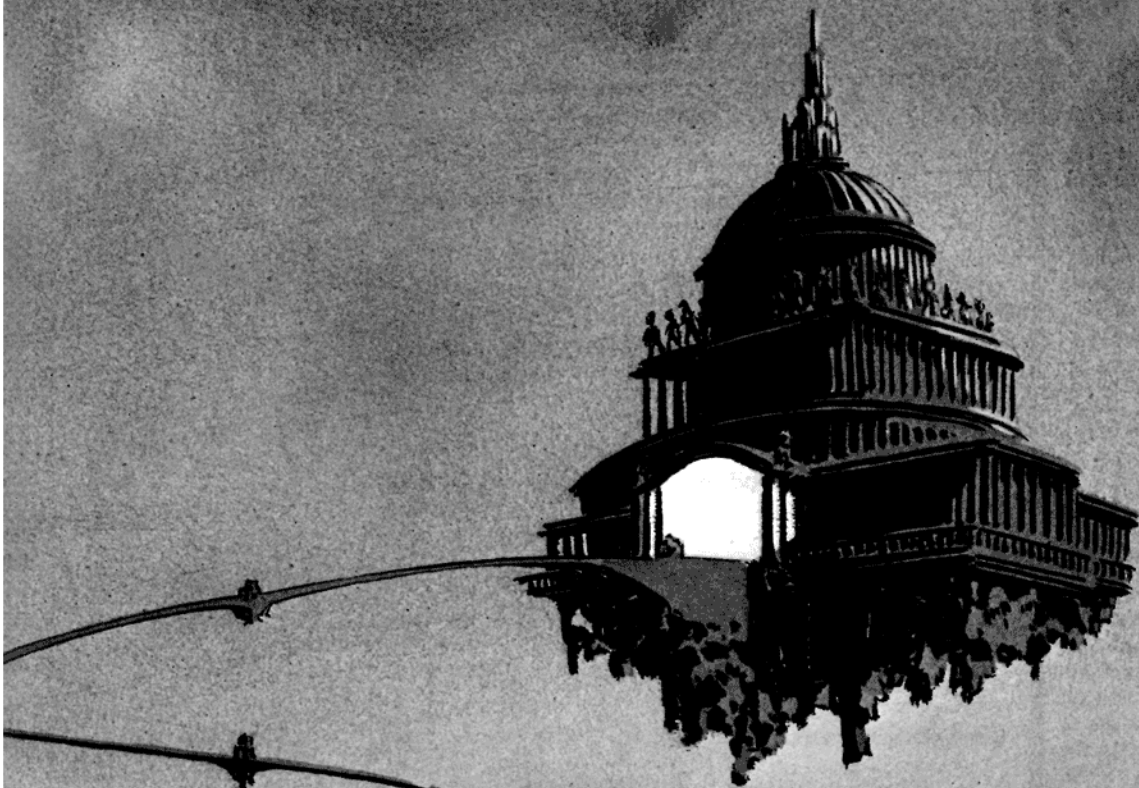
DANA'S POV CAM. TRUCKS IN.

GATES OF HELL

Three panels from a Thom Enriquez storyboard illustrate Dana's confrontation with the unimaginable presence inside her refrigerator. So unimaginable was it, in fact, that at the time the storyboard was rendered, even the filmmakers had no real idea of what Dana would find — hence the empty refrigerator and totally blank panel. / In an effort to fill in the blanks, Berni Wrightson was given carte blanche to render a series of illustrations depicting possible approaches to the refrigerator imagery — ranging from rather literal-looking temples to fiery visions of Hell. / Overleaf — Another Wrightson concept for the sequence. ►







BERNI WRIGHTSON
"THE GHOST BUSTERS"

Though the script suggests a secondary love interest between the romantically-inclined Janine and the blissfully out-of-it Spengler, the budding relationship is barely in evidence in the film's final cut.

"Most of the Janine and Spengler scenes were shot but, ultimately, their romance was not really close enough to the crux of the film for us to spend a lot of time on it. I think the audience got a slight hint that there was something going on between them and that was enough."

— Harold Ramis

In the July and August drafts, Dana's appearance at the firehall is preceded by a scene in which Winston Zeddemore — armed with enough references to nail down a job as security chief for the White House — presents himself in reply to a trifling 'help wanted' ad for a guard. The inclusion of Winston was in clear response to a perceived notion on the part of the filmmakers that the team needed to embrace a fourth member who could serve as the on-screen voice of the viewing public — a no-nonsense professional, with a major streak of skepticism when it came to the avowed objectives of his employers. On further reflection, however, it was decided to delay Winston's introduction until after the Ghostbusters' first big score when, conceivably, they could really begin to need some augmentation.

"As writers, we'd never done a black character. Nor had we ever written women very well. The Writers Guild sends out letters about this regularly — 'let's see more women and more minorities.' So when we wrote Winston, I think we had our own little reverse backlash going. We bent over backwards to make Winston's character good — and in doing so, we made him so good that he was the best character in the movie. We looked at it and said: 'Jesus! He's got all the good lines.' At the same time, everybody was saying Bill's character was a little weak. So, little by little, we started shifting Winston's attitude to Bill's character — which made perfect sense — and we also ended up delaying Winston's introduction until much later in the film."

— Harold Ramis

JANINE

It's a great game! You should play sometime. I bet you'd be good. You seem very athletic. Do you have any hobbies?

SPENGLER

I collect spores, molds and fungus.

JANINE

Oh, that's very — unusual.

SPENGLER

I think it's the food of the future.

JANINE

Remind me not to go to lunch with you.

THE DOOR

Dana Barrett enters and looks around hesitantly.

VENKMAN

He springs into action.

VENKMAN

(all charm)

Hello. I'm Peter Venkman.
May I help you?

DANA

Yes...well...I'm not sure. What I have to say may sound a little... unusual.

VENKMAN

We're all professionals here, Miss...

DANA

Barrett. Dana Barrett.

They walk toward the inner office.

VENKMAN

Why don't you step into the office and we'll talk about it.

(to Janine)

Hold all my calls, Janine.

JANINE

What calls?

Venkman frowns and exits with Dana.

INSERT - TV MONITOR - LATER

Dana is seen in close-up on a TV screen as she finishes telling about her experience.

DANA

...and then I opened the door again but it was gone. There was nothing there.

VENKMAN

(off-camera)

So what do you think it was?

INT. OFFICE - SAME TIME

Dana is hooked up to a lie detector. Spengler is monitoring the readout and videotaping the interview. Venkman and Stantz are listening intently, waiting for Dana's assessment of her experience.

DANA
(after a long pause)
I think something in my refrigerator is trying to get me.

Venkman stares at her, trying to make sense of her last statement.

VENKMAN
Generally, you don't see that kind of behavior in a major appliance. What do you think, Egon?

SPENGLER
(checking the polygraph)
She's telling the truth - or at least she thinks she is.

DANA
(defensive)
Why would anyone make up a thing like that?

VENKMAN
Some people like the attention. Some people are just crazy.

STANTZ
(muses)
You know, Peter, this could be a past life experience intruding on the present.

SPENGLER
Or even a race memory, stored in the collective unconscious. And I wouldn't rule out clairvoyance or telepathic contact either.

Dana starts laughing. They all regard her curiously.

DANA
(trying to be serious)
I'm sorry. It's just that I don't believe in any of these things. I don't even know my sign.

SPENGLER
(checks his notes)
You're a Scorpio with your moon in Leo and Aquarius rising.

DANA
Is that good?

VENKMAN
It means you're bright, ambitious, outgoing and very, very sexy.

Dana looks at Venkman, flattered by the remark but more than a little suspicious of his motives.

Dana's reference to her zodiacal sign, Spengler's matter-of-fact response and Venkman's all-too-obviously motivated interpretation were deleted prior to shooting. In general, Venkman's tendency toward lecherous behavior was toned down from the script as the on-set dynamics between Bill Murray and Sigourney Weaver elevated their characters' relationship to a somewhat more refined and caring plane.

"As the film progressed, it began to take on a different tone so that Venkman wouldn't come off as just a womanizer. His motivations in the script are clearly sexual, and we wanted there to be more between Dana and Venkman than that."

— Joe Medjuck

"I met with Sigourney and Bill and we talked about their scenes together — what their characters' reactions would be to each other. She's gone there, basically on a whim, because she has a serious problem and doesn't quite know what to do. He's not sure he believes her, but he is interested in getting to know her better. The whole idea was to establish the groundwork for a romantic relationship, and yet still maintain a sense of reality — with Bill and Sigourney reacting to each other as two people probably would if those characters and those situations were, in fact, real."

— Ivan Reitman

On the set, Bill Murray ad-libbed a Freudian slip for his obviously smitten character: "I'll take Miss Barrett back to her apartment and check her out." Rolling his eyes in embarrassment, Venkman corrects himself and — as Dana rises and turns away — bangs his fist on his forehead.

Deviating considerably from the written text — at least in terms of dialogue — is the scene in which Venkman accompanies Dana to her apartment to investigate her report of supernatural disturbances. Bill Murray and Sigourney Weaver rehearsed the sequence with Ivan Reitman the day before shooting, restructuring their interaction and developing numerous ideas that eventually found their way onto the screen.

"In all the films I've done with Bill, it's always the romantic scenes that change the most. They are the toughest ones for the writers to write, and they always seem to need the kind of input you can only get by working them through with the actors.

With Sigourney and Bill, we'd go into a room or a trailer and work the scene in advance — sometimes weeks before filming, sometimes just the day before or while the lighting was being set up. We'd make additions; we'd take certain things out. I'd suggest a line. Bill would come up with a great new idea. Sigourney came up with a lot of good things on her own. It's not really improv, but it helps create a sense of spontaneity and real interaction that's hard to develop in a script."

— Ivan Reitman

A John DeCuir rendering of Dana's apartment building. While a real building in New York provided the requisite lower floors, the upper stories and temple rooftop were added alternately via matte paintings, miniatures and full-size sets. ►

DANA

Is that your professional opinion?

VENKMAN

It's in the stars.

STANTZ

Why don't I check out the building? It may have a history of psychic turbulence.

VENKMAN

Good idea.

(to Dana)

Were any other words spoken that you remember?

DANA

No, just that one word — Zuul — but I have no idea what it means.

VENKMAN

Spengler, see if you can find the word "Zuul" in any of the literature. I'll take Miss Barrett home and check out her apartment.

INT. DANA'S APARTMENT - LATER THAT AFTERNOON

The door opens and Dana enters the darkened flat with Venkman. She switches on the light and leads him to the living room.

VENKMAN

Have you ever thought of moving out — at least until this disturbance blows over?

DANA

No. If I moved out now I'd be acknowledging that what happened was real. I'm not ready to do that.

Venkman sees the cello leaning up against the wall.

VENKMAN

You play the cello! It's my favorite instrument.

DANA

Really? Do you have a favorite piece?

VENKMAN

(thinks)

I'd have to say Prokofiev's third concerto.

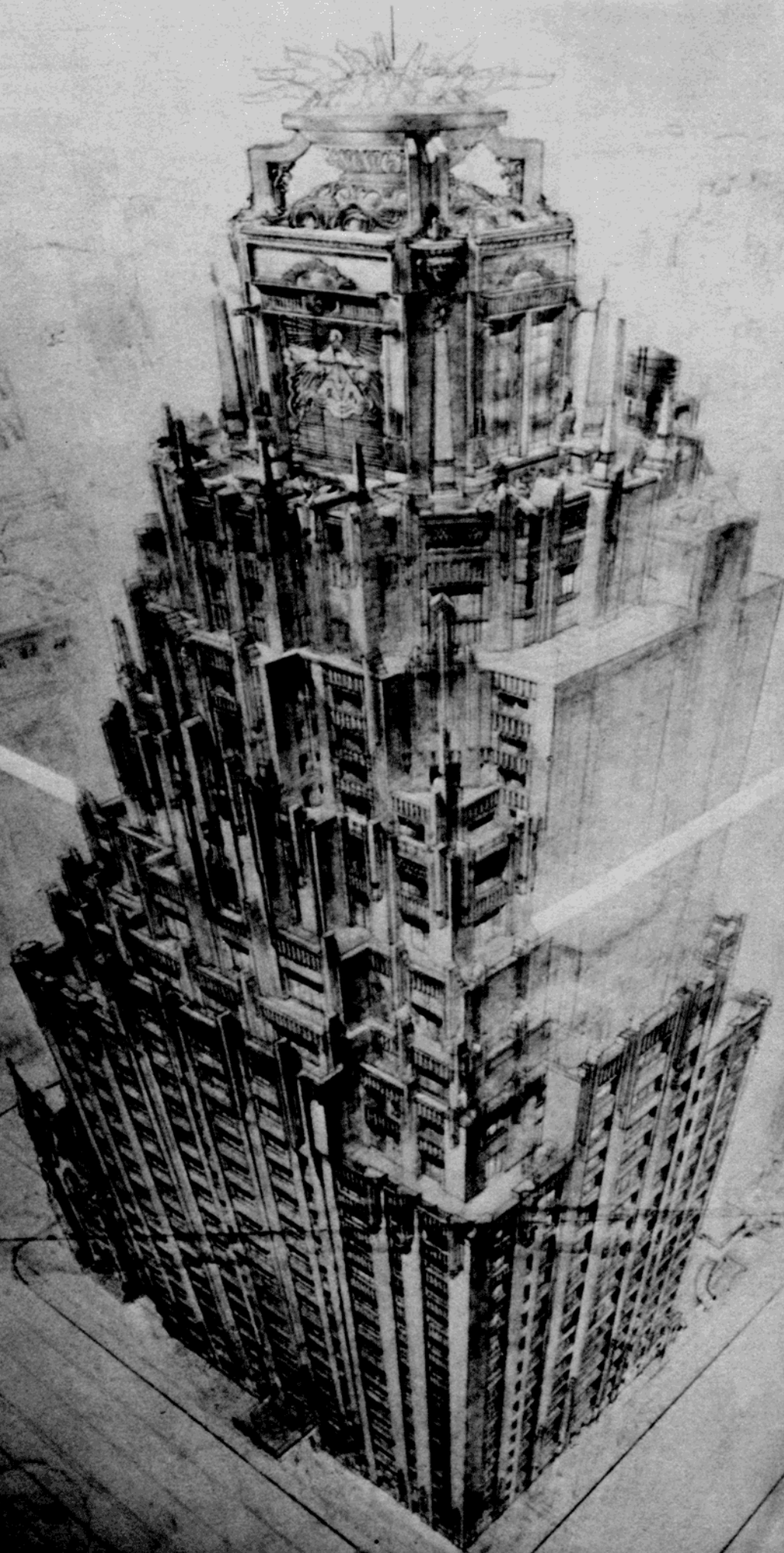
DANA

That's a violin concerto.

VENKMAN

Yeah, but it's got a great cello break.

He grabs the cello and starts playing it like a stand-up base. Dana takes the instrument out of his hands and gently puts it back in the case.







An aerial view (far left) and ground level view (above) of the actual apartment building at 55 Central Park West. / For long shots in the film, veteran matte artist Matthew Yurich prepared a series of matte paintings to both heighten the building and crown it with a temple-like rooftop. To accentuate the structure, the taller building behind it was painted out entirely and the one to the left was shortened. / Closer views employed a fifteen-foot miniature constructed under the supervision of Mark Stetson. / Nick Seldon adds painted details to a section of the building.

Although the finished sequence bears only a cursory resemblance to the script, certain elements were retained—at least in part. Sigourney Weaver suggested that 'game show host' was both more amusing and more apropos of Venkman's persona than 'used car salesman,' and so her line was changed accordingly.

"While much of the dialogue is different, the mechanics of the scene are the same. The same hooks are there. Usually, you have a relationship that grows through a film and, by the end, the characters say, 'I love you.' But Bill came up with the idea of this guy just blowing it all right up front. 'I'm going to go out on a limb with this—I'm totally in love with you.' It was a really charming choice and it changed the whole tone of the scene. I think it is the most realistic, romantic scene Bill's ever played in a film. And, partly, the scene changed because of Sigourney's real human quality as an actress. She insisted, without being obnoxious in any way, on making her character real. Often in comedies, you see characters doing all these outlandish things while the people around them are acting like stooges, as though nothing out of the ordinary is happening. And so when Sigourney was able to stand there like a real person and say to Bill, 'You are so odd,' it was totally genuine—and she came up with that line herself. I loved it, because it let the audience off the hook and allowed them to say, 'Yeah, he is odd.' So I think Bill and Sigourney and Ivan did a great job on that scene. Ivan told me, after he shot it, 'We took a real chance with this one.' But it really works."
— Harold Ramis

The 'mess' in Dana's kitchen referred back to the shot—already cut from the script—in which the utensils fly across the room. Since that particular shot was deleted, so was the resulting mess.

DANA
You really don't act like a scientist.

VENKMAN
No? What do I act like?

DANA
Like a used car salesman.

VENKMAN
Thanks.
(he gets down to business and starts looking around the apartment)
What's in there?

He points to a door.

DANA
That's the bedroom, but nothing ever happened in there.

She takes off her jacket.

VENKMAN
(noticing her body)
That's too bad.

DANA
What?

VENKMAN
Nothing. Is that the kitchen?

He points to another door.

DANA
(nods)
Uh-huh.

VENKMAN
Well, let's check it out.

DANA
I'll wait here if you don't mind.

He enters the kitchen.

INT. THE KITCHEN - DAY

The room is a real mess. Utensils are lying all over the floor. The cabinets and walls are splattered with food.

VENKMAN
(calls out)
You're quite a housekeeper.

DANA
(off-camera)
I told you, I...

VENKMAN
I know. It happened by itself.

He scans the room with his monitoring device.

VENKMAN (CONT'D)
Nothing.

He looks in a couple of cabinets, then confronts the refrigerator. With mild trepidation he grasps the door handle, then suddenly jerks it open. The handle comes off in his hand.

VENKMAN (CONT'D)

Damn!

DANA

(off-camera)

Are you all right?

VENKMAN

Yeah, yeah.

He grips the side of the fridge door and pulls it open.

INT. LIVING ROOM - DAY

Dana stands there nervously watching the kitchen door.
Finally, it opens and Venkman comes out munching an apple.

VENKMAN

There's nothing there now and I
don't get any significant read-
ings.

DANA

This is terrible. Either there's
a monster in my kitchen or I'm
completely crazy.

VENKMAN

If it's any comfort to you, I
don't think you're crazy.

DANA

(laughs ironically)

Thanks. Coming from you that
really means a lot to me.

VENKMAN

I'm a qualified psychologist.
I've got a degree and everything.
I believe that something happened
here and I want to do something
about it.

DANA

All right. What do you want to
do?

VENKMAN

I think I should spend the night
here.

DANA

(she's had enough)

That's it. Get out.

VENKMAN

On a purely scientific basis.

DANA

Out!

VENKMAN

I want to help you.

DANA

I'll scream.

VENKMAN

Don't scream.

Though some license was taken as to the type of apartment a struggling cellist might be able to afford in New York, other aspects of the production design were stringently accurate.

"John DeCuir approached every aspect of the set construction as if that building really existed in just that form. In his mind, he knew the architecture of the building, the period in which it was built — and it was always placed exactly at 55 Central Park West. So when you're in Dana's apartment and you're looking out the window at the photo backdrops positioned outside, that's an exact point of view from that floor of that address, as it would be looking out of that particular window. He even went to the extent of going up on the roof and shooting still photographs all the way around the building — both day and night — so that we could have them enlarged into just the right backlit backdrops."

— Michael Gross

DANA
(urging him to
the door)
Then leave.

VENKMAN
Okay, okay. But if anything
else happens, you have to
promise you'll call me.

DANA
(opening the door)
All right.

VENKMAN
Okay. Then I'll go.

DANA
Goodbye.

VENKMAN
(in the hall)
No kiss?

She closes the door in his face and triple locks it.

EXT. HALLWAY - DAY

Venkman stands there with his nose flattened against Dana's door. He starts to leave just as Louis Tully pokes his head out the door hoping to see Dana. He jealously eyes Venkman. Venkman ignores Louis and gets on the elevator.

Louis spots his newspaper lying on the floor across the hall. Holding the door open with one foot, he reaches for the paper but can't quite stretch far enough. Trying another approach, he swings the door open, leaps for the paper and darts back to the door just as it slams shut in his face, locking him out again.

INT. FIREHALL KITCHEN - NIGHT

Stantz and Spengler are eating Chinese food from several take-out containers. Venkman enters.

STANTZ
How was your date?

VENKMAN
It wasn't a date. It was an investigation.

SPENGLER
Did you see anything?

VENKMAN
Didn't see anything. Didn't get anything. Nice girl - no ghost. I'm starting to worry. You said your graph was pointing to something big. You told me things were going to start popping.

STANTZ
They will.

VENKMAN
Do you know when that might be? We're on the brink of a very serious cash-flow problem.

He plucks a garlic shrimp from one of the Chinese food cartons and walks off disconsolately.

Venkman's bruised ego, coupled with Louis' jealousy at seeing another man emerge from Dana's apartment, resulted in a small exchange between the two that took on varying forms as the project progressed. In the August draft — when John Candy was still being sought for the role — Louis suspiciously asks Venkman if he is a friend of Dana's, to which Venkman replies: "No, I'm her masseur. She pays me a hundred bucks and I rub the places she can't reach. Has she been after you, too?" Louis responds unconvincedly in the affirmative, and then reenters his apartment muttering: "She's paying for it? I'd do it for free." As shot, Louis runs out into the hallway — suggesting he has heard Dana's door close and is 'coincidentally' trying to intercept her. Implying a major conquest, Venkman says, "What a woman," and then exits — leaving Louis crestfallen and, once again, locked out of his apartment. During editing, the Venkman line was cut.

EXT. HOTEL SEDGEWICK - NIGHT

Two uniformed DOORMEN help people in and out of taxis and limos under the hotel's elegant awning.

INT. HOTEL - NIGHT

A "DO NOT DISTURB" sign hangs on the doorknob of Room 1210. Soft music is heard coming from the room.

INT. ROOM 1210 - NIGHT

The room is dark but we can hear the sighs and heavy breathing of a man and woman making love on the bed. The camera PANS across the floor following a trail of dropped clothing - a tuxedo jacket and cummerbund, white satin high heels, a lacy wedding gown, striped tuxedo trousers, satin ladies underpants, stockings and garters.

BRIDE (V.O.)
Aren't you glad we waited?

GROOM (V.O.)
I don't know. It probably
would've been the same.

BRIDE (V.O.)
(indignant)
Well, thanks a lot.

THE BED

The Groom turns his back to the Bride and pulls the sheet up to his neck.

BRIDE
What are you doing? Are you
just going to roll over and go to
sleep?
(he doesn't respond)
I don't believe this.

She switches on the lamp on the nightstand and picks up a magazine.

THE AIR VENT

There is a throbbing shudder as if something powerful was rushing through the air duct. A hint of yellowy vapor wafts through the grating and into the room.

THE NIGHTSTAND

The travel clock reads 9:45 P.M. Suddenly there is an audible hiss, then the glass clockface cracks down the middle with a snap.

THE BRIDE

Startled, she looks at the clock and picks it up to examine it.

BRIDE
Roy? Your clock broke.

GROOM
Nice going, honey. It was
brand new.

BRIDE
I didn't break your precious
clock, Roy!

A major casualty of the editing process was a sequence in the fictional Hotel Sedgewick involving a pair of honeymooners and what was later to become known as the 'Onion-head' ghost.

"When I shot the bride and groom scene, I thought it was one of the funniest sequences I'd done in the film. And when I looked at the rushes, I thought, 'Yeah, this is definitely going to be one of the funniest scenes in the movie.' But when I actually cut it into the film, it just didn't work. It was like a skit out of Saturday Night Live - funny in itself, but it stopped the movie cold every time. Cutting it was one of the tougher decisions I had to make."
— Ivan Reitman

"One thing I really appreciate about Ivan is his very concise story sense. He knows how fast he wants his films to move, and he can look at a piece of good writing and still know intuitively that it will not pace very well in the film or that it is somehow superfluous. When you finally look at a film - no matter what's in the script - there's a tremendous economy at work. Every scene that was written as a page, ends up being half a page. You need much less than you think to indicate to an audience where they are and what's going on. So even though I'm often reluctant to let go of certain well-written pieces, I know Ivan's got to make the movie he wants to make - and I trust his instincts."
— Harold Ramis

Although never specifically named in the film, the hotel apparition was to become known within the production unit as the Onionhead ghost — so dubbed because of the horrible stench which emanated from it, rather than from any physical resemblance to an onion. Though the malodorous aspect of the creature was dropped when the new-lywed scene was cut — primarily because to visually support the notion would have required massive amounts of exacting, hand-rendered animation during the postproduction effects phase — the name 'Onionhead' persisted among members of the crew.

"I've read everything in the public domain about spirits and poltergeists. I can name basically all your major haunted houses on the Eastern Seaboard and in New York City — and there are quite a few. So, in reading the literature and reading about full head and torso apparitions, I found out that it is very rare that you see a full figure — it is usually just a hint of the former being. The Onionhead is a vapor — a kind of confluence of stored up psychic energy. He's an accumulation of spirits that haunt this hotel, and he just doesn't want to leave."
— Dan Aykroyd

As finally edited, the action cuts directly from the takeout Chinese food scene — with the Ghostbusters discussing their imminent cash flow crisis — to Janine's fielding of their first emergency call from the Hotel Sedgewick.

He gets up and heads for the bathroom.

BRIDE (CONT'D)
Now where are you going?

GROOM
To the bathroom, where do you think?

BRIDE
(to herself)
Have I done the right thing?

The Groom enters the bathroom and closes the door behind him. The sound of water running in the sink is heard. Then the Bride hears a sound like the noise a cat makes when trying to dislodge a hairball from its throat.

BRIDE
(calls out)
Roy? Are you all right?

The noise increases to the level of ten cats with hairballs.

BRIDE
(disgusted)
Hey, sweetheart, will you CUT THAT OUT!!!

GROOM (O.S.)
Uuuuuuugh!!

BRIDE
(getting quite nervous)
What's the matter, dear?

She gets out of bed just as he comes charging out, stuttering in stunned horror. She goes into the bathroom.

BRIDE (V.O.)
What did you do in here? It smells awful!! OH...Oh, no... Oh, my God.

The Bride runs out of the bathroom into the arms of her husband who is on the telephone.

GROOM
...right...It's smelling up the whole suite...I don't know...It's just hanging off the ceiling... I've never seen anything like this...1210...Quick...

INT. FIREHALL OFFICE - NIGHT

Janine turns off the light at her desk. She packs up her purse and puts on her coat. The phone rings. Janine answers it unenthusiastically.

JANINE
Ghostbusters...Yes, it is... Yes, of course they're serious. You do! You have! Yes, sir. Well, they're out on another case now, but if you'll give me the address...Don't worry, they'll be totally discreet.

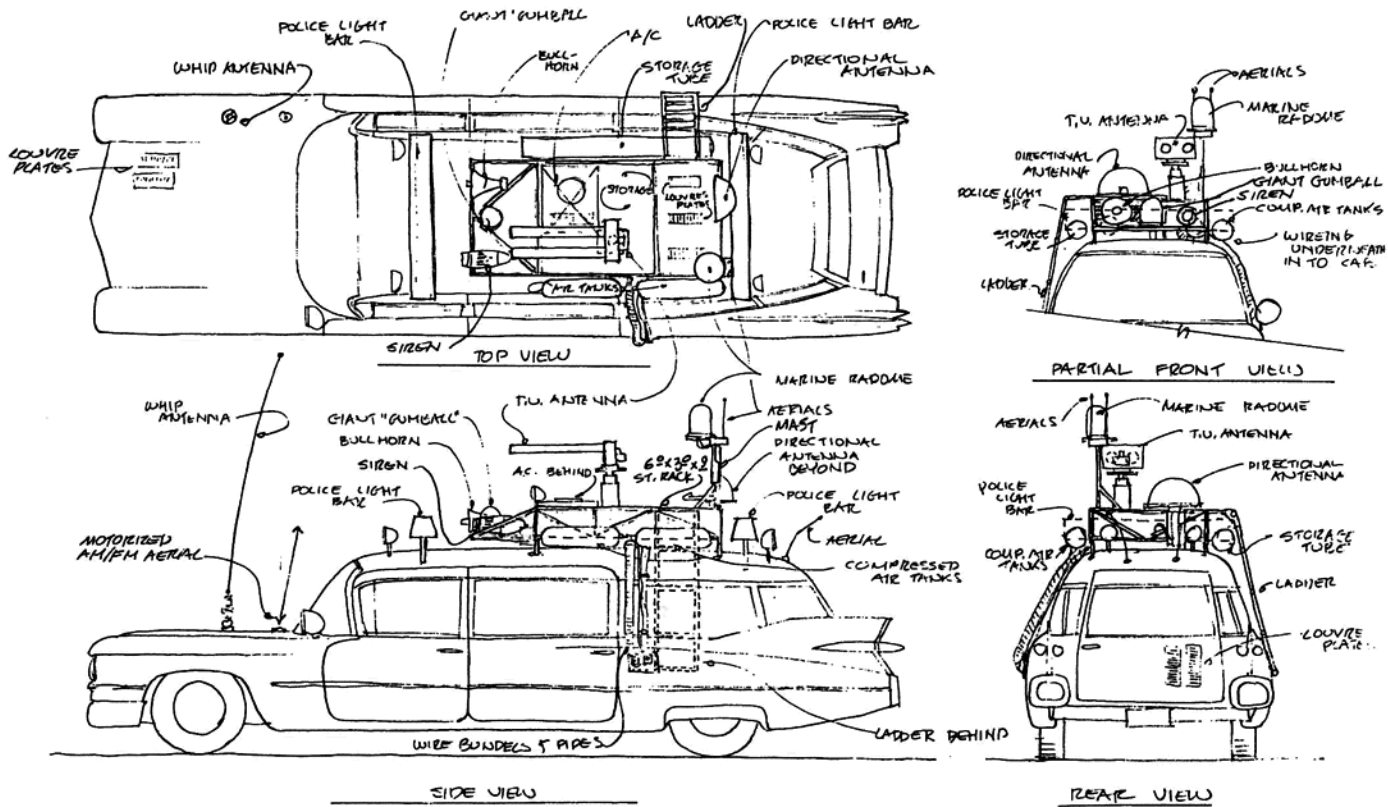
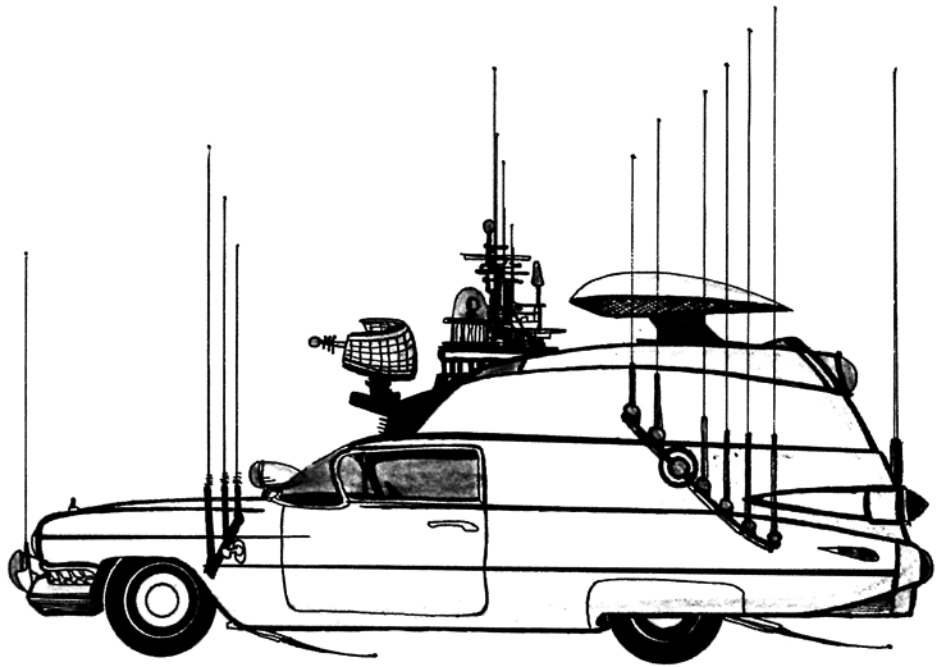
She hits an alarm button and a loud bell starts ringing frantically.



A honeymooning couple — played by Charles Levin and Wendy Goldman — have a less than blissful wedding night at the Hotel Sedgewick when a foul-smelling vaporous ghost pays a visit to their bridal suite. The sequence — shot in its entirety and edited into the workprint — was ultimately cut from the film before release.



To help sell his original screenplay, Dan Aykroyd commissioned an artist friend — John Daveikis — to render a few preliminary design concepts. Among them was a proposal for the Ectomobile — which, in contrast to its written description, was depicted as being white rather than black. / Working with a basic 1959 Cadillac ambulance, hardware consultant Steven Dane designed and modified the final vehicle. / The completed, one-of-a-kind Ectomobile. Although a second backup vehicle was procured as a hedge against maintenance problems, only the primary ambulance was fully converted. In the end, the backup was used solely for early 'premodification' scenes.



S. DANE / 12 SEP 82

SCALE: 1/2" = 1 FT.

ECTO 1 - CADDY REMAIP 'GHOSTBUSTERS'



INT. KITCHEN - NIGHT

The alarm sounds and everyone jumps up, scattering takeout cartons.

INT. DORM - NIGHT

The alarm continues. Everyone enters in haste and scrambles into jumpsuits. There is much hopping on one leg and bumping into one another.

BRASS POLE

Fully suited, Venkman jumps on and slides down followed quickly by Spengler. Then Stantz jumps at it but hits it at the wrong angle. He slowly slides down out of sight with a stunned look on his face.

INT. GARAGE BAY - EQUIPMENT RACKS - NIGHT

Everyone pulls throwers, traps, packs and harnesses off the wall.

EXT. FIREHALL - NIGHT

The garage door slides up and in a blaze of light and screeching tires, the ambulance squeals out and makes a right turn. The vehicle has been painted flat black and has been fitted with communication wafers and antennae. All the original lights have been replaced with purple and white strobes and the siren has been altered to emit a low, unearthly moaning. The purple and white strobe bars give the car a strange ultraviolet aura. It rounds the corner and heads up the West Side Highway.

EXT. HOTEL - FRONT DOOR - NIGHT

The black ambulance screeches up to the main entrance, siren blaring. Emblazoned on the door is the Ghostbusters' new logo. It's the international symbol of prohibition, a red circle with a diagonal red stroke across a ghost. The DOORMAN steps forward as Venkman, Stantz and Spengler leap out of the car. They open up the rear door and remove their equipment. People on the street stop and gawk.

INT. HOTEL LOBBY - NIGHT

As the Ghostbusters enter, people turn and stare at their strange appearance. They all wear matching blue futuristic jumpsuits with proton packs strapped to their backs. They also wear brushed-metal, flip-down ecto-visors worn on the head like a welder's mask. Knee and elbow pads complete their strange outfits.

VENKMAN

He looks ill-at-ease and embarrassed by their outlandish get-ups as the HOTEL MANAGER descends on them accompanied by a Slavic MAINTENANCE MAN and a worried BELL CAPTAIN.

MANAGER

(agitated)

Thank you for coming so quickly. The guests are starting to ask questions and I'm running out of excuses.

STANTZ

Has this ever happened before?

Dan Aykroyd's original Ectomobile was an all-black, rather sinister-looking machine with flashing white and purple strobe lights that gave it a strange, ultraviolet aura. Though kept essentially intact through all the drafts, the vehicle concept — suggesting a hearse rather more than an ambulance — was clearly more in keeping with the darker tone of Aykroyd's first draft than with the lighter ones that followed. It was cinematographer Laszlo Kovacs, however, who first pointed out a serious problem with it.

"For practical considerations, we had to get away from the idea of an all-black Ectomobile. In going through the script, Laszlo noted that almost every shot of it was at night. If it had been black, you wouldn't have been able to see it through most of the movie. The Ectomobile would have been nothing more than a couple of headlights driving through the streets. So, keeping that in mind, we decided we'd better go with a white ambulance trimmed in red."

— Joe Medjuck

"Dan's script was set in the near future and there was much more fantasy in it. In that script, the Ectomobile was able to dematerialize. When we anchored the script more in reality and set the time in the present, that concept had to go. Besides, it's funnier to see them in an old ambulance that barely runs."

— Harold Ramis

"We shot our hotel exteriors and the inside lobby scenes at the Biltmore Hotel in downtown Los Angeles. That wasn't our original intent, though, primarily because we assumed from the start that we wouldn't be able to find a good location in L.A. So the plan was to shoot the hotel scenes during our location shoot in New York. One of the spots we considered was the Waldorf Astoria, but their lobby area was too small and it would have been very costly. The Biltmore ended up suiting our purposes very nicely. In fact, it's used a lot for filming because it's one of the few old-style hotels left in Los Angeles. We found one of the advantages of shooting there was that the lobby is huge — which, among other things, allowed Ivan to do a great tracking shot of the Ghostbusters entering the hotel, with Bill shouting out, 'Hey, anybody seen a ghost?'"

— Joe Medjuck

MANAGER

Well, most of the original staff knows about the twelfth floor... The disturbances, I mean...But it's been quiet for years...Up until two weeks ago...It was never ever this bad, though.

STANTZ

Did you ever report it to anyone?

MANAGER

Heavens, no! The owners don't like us to even talk about it. I hoped we could take care of this quietly tonight.

STANTZ

Yes, sir. Don't worry. We handle this kind of thing all the time.

They cross the lobby to the elevators, attracting lots of curious interest from the hotel guests.

VENKMAN

A GUEST accosts him while they wait for an elevator.

GUEST

What are you supposed to be?

VENKMAN

Me? We're...uh...the exterminators. Somebody saw a cockroach on the twelfth floor.

The Guest looks at Venkman, noting the heavy proton pack on his back, the odd-looking particle thrower and flipdown ectovisor.

GUEST

That's gotta be some cockroach.

VENKMAN

Well, you can't be too careful with those babies.

The elevator arrives and he gets on with the others.

INT. THE ELEVATOR - NIGHT

The Ghostbusters look nervous as they ride up the elevator.

STANTZ

I just realized something. We've never had a completely successful test with any of the equipment.

SPENGLER

I blame myself.

VENKMAN

So do I.

STANTZ

No sense worrying about it now.

VENKMAN

(doubtful)

Sure. Each of us is wearing an unlicensed nuclear accelerator on our back. No problem.

On the set, Venkman's response to the cockroach line became: "It'll bite your head off." When the elevator arrives, the Ghostbusters get inside, but the guest hesitates. "Going up?" asks Stantz. "I'll take the next one," the guest replies.

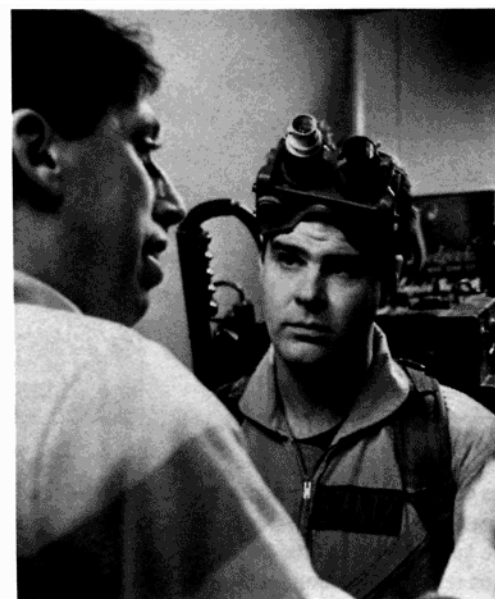
In the July and August drafts, Spengler conducts an early demonstration of the experimental ghostbusting equipment for his comrades at the firehall. Since the self-contained unit is still under development, the existing prototype is plugged into an AC outlet. "An audible surge of power runs from the wall socket along the extension cord to the power pack on Spengler's back. The pack heats up to 550 degrees and kicks the electrical surge back down the wire to the wall outlet which melts. At once, all the lights in the room black out." Compounding the gag, the action then cuts to an exterior of the firehouse as all the lights in and on the building go out, as does the street lamp and the stoplight at the corner. Then the action cuts once again to a long shot of downtown office buildings as they all black out in rapid succession, leaving dark silhouettes against the night sky.

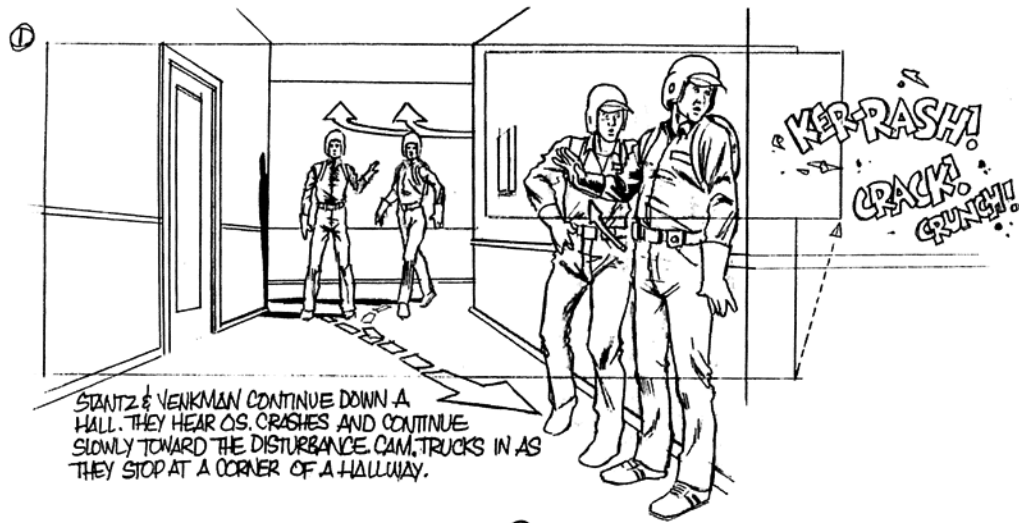
"The demonstration sequence had some minor jokes in it, but it would have worked against the surprise and humor of the later hotel scenes. I felt it was much better to show the equipment for the first time in a real situation — in action."

—Ivan Reitman



Dan Aykroyd's fascination with 'ghost-busting' hardware was evident from his very first draft — and even in the final film, the technology he conceived remained essentially intact. Among the John Daveikis drawings he commissioned were two renderings of the Stantz character wearing an ecto-visior in both the up and down position. The visor — which became part of the finished field pack in the film — was featured in only one brief scene during the banquet hall sequence. The proton packs and nutrona wands were constructed in balsawood and cardboard prototype form by Steven Dane — with significant input from Ivan Reitman and Dan Aykroyd — and then turned over to Chuck Gaspar for actual construction.





VENKMAN
GOD, THAT'S UGLY.



The Onionhead's film debut, as depicted in storyboard form by Thom Enriquez. Though the ghost design and its essential action were already locked in, these early sketches show Venkman and Stantz discovering the ghost together — a story point that was altered sometime between the August draft and the final shooting script. Also, since costume and hardware concepts were not fully realized as yet, the boards reflect rather nondescript, generic attire.

The elevator stops at the Twelfth Floor.

INT. TWELFTH FLOOR CORRIDOR - NIGHT

The elevator doors open and Venkman peeks out into the hall. He steps out cautiously, followed by the others.

THE END OF THE HALL

A BELLBOY comes around the corner behind them, pushing a room service cart loaded with dirty dishes.

STANTZ

He hears the rattle of the dishes behind him, whirls and fires a stream of protons from his wand. Spengler is so keyed up, he too spins and fires wildly.

THE BELLBOY

He ducks as the particle streams blow the dishes off the cart and scorch holes in the wall behind him.

VENKMAN

(shouts)

Cease fire!

The Bellboy peeks out from behind the cart.

THE GHOSTBUSTERS

They breathe a sigh of relief.

STANTZ

(to the Bellboy)

Sorry, Buddy!

SPENGLER

We'd better adjust our streams.

He leads them down the hall to Room 1210.

INT. ROOM 1210 - NIGHT

The Ghostbusters enter trepidatiously and start taking readings.

SPENGLER

(looking at his meters)

Something was definitely here.

VENKMAN

Yeah, I can smell it.

STANTZ

I'm getting high readings near the air vents. It must be using the duct system to get around. See, I told you we'd get something.

VENKMAN

So far all we got is a shit smell on the twelfth floor and we almost fried a Puerto Rican bellboy.

STANTZ

All right. Let's cool the negative vibes. These things can sense them.

They exit the room.

The interior of the elevator and all the corridors of the hotel were actually sets constructed on Stage 12 at The Burbank Studios.

When cast, the Ghostbusters' first near-victim became a chambermaid rather than a bellboy. All three of them fire upon her, and when the barrage subsides, she peers out angrily from behind her laser-blasted cart — scorched rolls of toilet paper raining down about her — and demands, "What the hell are you doing?!" As the perpetrators express their sheepish apologies, Venkman comments, "We thought you were someone else." Then, as they move away and Stantz suggests they should perhaps split up, Venkman remarks, "Yeah, we can do more damage that way."

"I knew that when they blew the maid away with their nutrona wands, we'd get a big laugh. It's the first time you see the equipment work — and you get the sense that it's the first time they've seen the equipment work. Too often in movies, you have characters using equipment they've never even seen before and suddenly they acquire instantaneous expertise. I thought it would be funnier if the guys were really trigger-happy and nervous — like rookie cops with loaded weapons."

— Ivan Reitman

Once the newlyweds' scenes were cut from the film, the Ghostbusters' examination of Room 1210 was deemed superfluous — as was their expository exchange, included primarily to explain how the ghost was able to move from room to room. Since the vapor later passes through a solid wall with no apparent difficulty, its earlier employment of air ducts seemed pointlessly self-limiting.

Deleted from the final draft was a scene in which Stantz and Venkman are followed about by an obnoxious ten-year-old boy who—to their growing annoyance—thinks they're nothing more than janitors. Meanwhile, Spengler has his encounter with the woman in a towel. Though Spengler's scene remained intact through all four of the collaborative drafts, it still failed to make it into the film.

"We never even shot it. We had Mary Woronov, from Eating Raoul, cast as the woman. She's a very good actress—very striking—but it just came down to time. We had only so many days to shoot and we had to accomplish a certain amount. It was evident that the real heart of the Sedgewick Hotel sequence was going to take place in the banquet room later on; and as we were shooting, Ivan just knew that this little scene with Spengler and the woman would not end up in the film. So he didn't even shoot it. The same was true with the later scene of the hotel guest and his white dinner jacket. As Ivan started to sense the rhythm and pace of the overall sequence, it became apparent to him that little scenes like these were a waste of time. The pay-off was in the banquet room, and he wanted to get his characters there as quickly as possible. When you can anticipate what's inevitably going to be cut, and save yourself shooting time, it's a good way to work."
—Harold Ramis

INT. A CORRIDOR - NIGHT

Spengler makes his way down the hall reading valences at the door to each room. He knocks on one of the doors, then passes his sensor over the top of the door and down the jambs. Then he gets on his knees to read the crack at the bottom of the door. Suddenly the door opens and he looks up to see a really stunning woman wrapped in a bath towel with another towel twisted turban-style around her wet hair.

WOMAN
(noting his unusual attire)

Yes?

SPENGLER
(stands up)
Were you recently in the bathroom?

WOMAN
(sarcastic)
What on earth gave you that idea?

SPENGLER
(seriously)
The wet towels, residual moisture on your lower limbs and hair, the redness in your cheeks indicating...

WOMAN
(cutting him off)
You're a regular Sherlock Holmes. Now what do you want?

SPENGLER
When you were in the bathroom, did you notice anything that was yellow and unusually smelly?

She slams the door in his face. Spengler shrugs and moves on.

INT. ANOTHER CORRIDOR - SAME TIME

Stantz moves down the hall checking PKE valences.

HIS PKE METER

The needle jumps into the red.

STANTZ

He alerts Spengler through the walkie-talkie headset he wears.

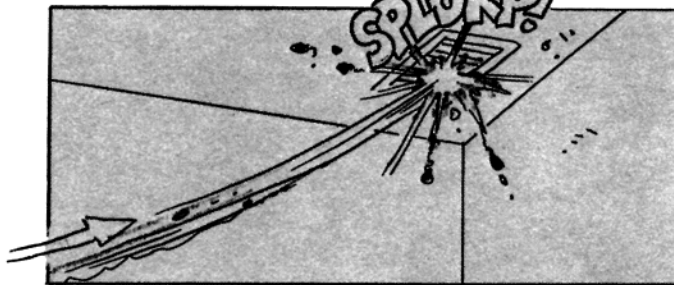
STANTZ
(hushed)
Egon! I got something. I'm moving in.

Slowly and cautiously, he turns the corner at the end of the hall. Suddenly, he sees the object of their search and freezes.

STANTZ
(frightened)
Yaaaaaaaah!



INT. A HOTEL ROOM
 MAN JUST PULLING PLASTIC BAG OFF HIS RECENTLY DRY CLEANED
 WHITE DINNER JACKET - WHEN THE VAPOR COMES SHOOTING
 THROUGH THE WALL RIGHT OVER HIM.



THE VAPOR EXITS THROUGH AN AIR VENT.

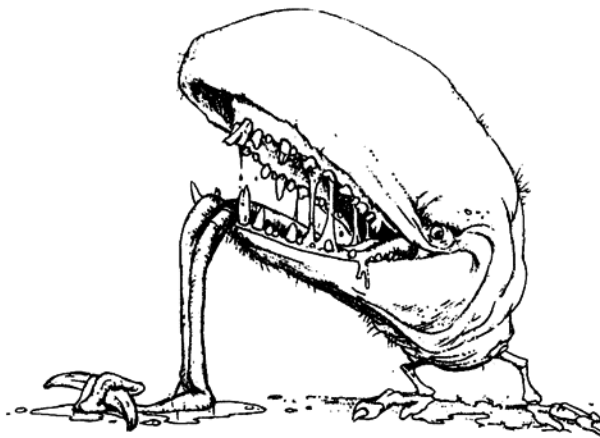


THE MAN LOOKS AT THE AIR VENT.



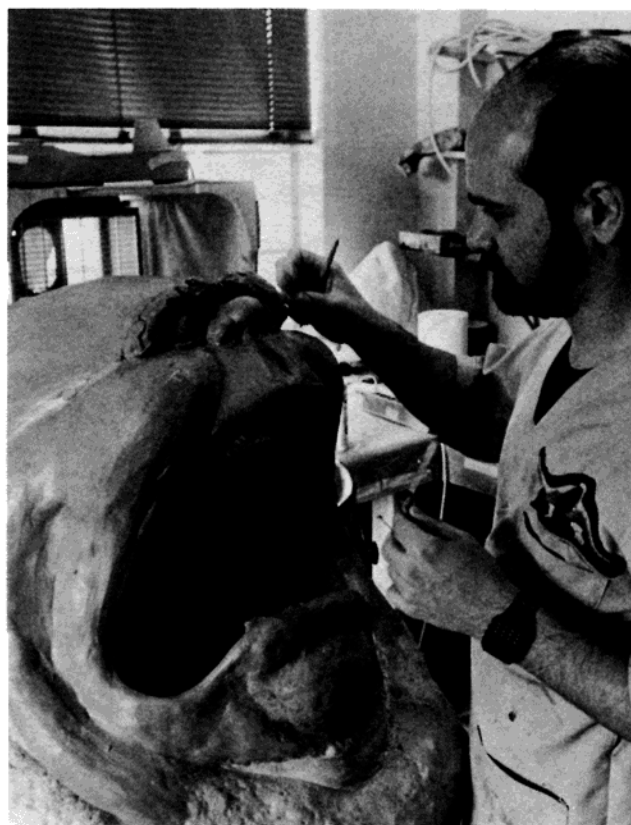
... THEN LOOKS AT HIS DINNER JACKET WHICH HAS TURNED
 SEVERAL SHADES OF YELLOW AND BROWN.

Another Thom Enriquez storyboard for a short scene, which — although in the script — was never shot. Ivan Reitman cut the scene on the set, having determined that its inclusion would only disrupt the heightening pace of the hotel chase sequence. / Enriquez — working under Michael Gross' direction — was largely responsible for development of the Onionhead. Two preliminary concepts, plus two views of the final.





Steve Johnson adds finishing touches to a miniature clay prototype of the Onionhead ghost. In all, three large-scale Onionheads were constructed — one for smiling, one for looking frightened and one for use in the drinking scenes. / A miniature Onionhead was fabricated for long shots of it swishing about the hotel chandelier, but was never used. / Sculptor Marc Siegel at work on the terror-stricken version of the Onionhead. Once completed, the figure was cast in the form of a foam latex suit, with facial articulations achieved through cable mechanisms.





During effects photography, the Onionhead suit was worn by Mark Wilson. Full-figure shots required that his legs — which extended out from beneath the legless torso — be draped with black velvet for maximum concealment. / Although Wilson provided the major movements for Onionhead, a team of puppeteers — wearing helmets or behind plexiglass in this food-throwing scene — produced the more subtle, cable-actuated expressions. Oversized props were used so that when composited with live-action, the ghost could be made to appear smaller than human-size. / Overleaf — Onionhead mugs for the camera at Entertainment Effects Group. ►







After going through an evolutionary design process, the hotel ghost finally emerged as a green, potato-shaped creature — and it was at this point, in July, that its description as such was incorporated into the script. Prior accounts were less specific, indicating merely that it was an incredibly foul-smelling amorphous vapor.

"Thelma Moss, of the parapsychology department at UCLA, told me after seeing the movie that one of the classic types of hauntings is known as the 'hungry ghost' — a ghost who just eats and drinks. We didn't know that when we wrote the Onionhead into our script, but it's a nice coincidence."
— Harold Ramis

"One day, during preproduction, we were all sitting around talking about the Onionhead concept, and Ivan remarked that the character was sort of like Bluto in Animal House — like the ghost of John Belushi, in a way. Danny, who was obviously a good friend of John's, never argued with that. Even so, we never officially said that and we never mentioned it in the script. It was just one way to look at the character, because Onionhead's grossness is like Bluto's in Animal House. We certainly never expected anyone to recognize him as such, although somehow the word did get out and we received some calls from a few newspapers saying they'd heard we had the ghost of John Belushi in our movie."
— Joe Medjuck

The room service cart which trails along behind the Onionhead as it flies through the hotel corridors was actually a motorized vehicle, piloted from underneath by one of Chuck Gaspar's crew members. For the scene where it crashes and overturns, the driver was removed and the cart merely pushed into the wall. The ghost itself — which passes through the solid surface leaving a slimy, dripping residue behind — was shot on stage at Entertainment Effects Group and incorporated optically in the live-action photography.

STANTZ' POV

The vapor is hunched over a room service cart loaded with dirty dishes. It hangs there, translucent, foul, yellow, feeding off table scraps and leftover beverages, knocking dishes off the cart and scattering refuse. It looks like a misshapen potato with a pushed-in face and spindly arms.

SPENGLER
(over the walkie-talkie)
Ray! Where are you? Are you all right?

STANTZ
(amazed)
God, it's ugly!

THE VAPOR

It raises a half-empty bottle of wine to its gaping maw and chugs down the liquid. The wine is visible as it pours down his gullet and passes through his system, finally spilling through his body onto the floor.

STANTZ

He edges closer.

STANTZ
(whispers into his head set)
I'm moving in. I don't think it's seen me yet.

THE VAPOR

It crams some leftovers into its mouth and belches loudly.

STANTZ

He is growing increasingly more disgusted as the initial fear leaves him.

STANTZ
Ugh! What a slob! I'm going to take him.
(shouts at the vapor)
Freeze, Potato-Face!

He fires his particle thrower at the vapor.

THE VAPOR

It dodges Stantz' first shot and the ion stream tears away fifty feet of wallpaper in a searing ricochet. Then the vapor flies off down the hall, pulling the room service cart along in its wake.

STANTZ

He chases it down the hall, shouting into his headset.

STANTZ
He's getting away!

THE VAPOR

It reaches the end of the corridor but instead of turning, it passes right through the solid wall. The room service cart crashes into the wall, smashing dishes and sending the debris flying.

INT. A HOTEL ROOM - NIGHT

A MAN is just pulling the plastic bag off his recently dry-cleaned white dinner jacket when the noxious vapor comes shooting through the wall. It blows right over him with a great rush of stinking wind and exits through the air vent.

THE MAN

He looks at the air vent then back at his dinner jacket which has turned several shades of sickly yellow and brown.

INT. A CORRIDOR - NIGHT

Venkman is alone in a long hallway. He leans against the wall, clearly not taking any of this seriously. He hauls on a cigarette and mutters to himself.

VENKMAN

This bites it. I actually work
for a company called Ghostbusters.

Suddenly from the end of the hallway comes the sound of rattling dishes and silverware, accompanied by footsteps. Venkman's PKE meter beeps and a red light winks on.

VENKMAN (CONT'D)

(into the walkie-talkie)
Ray - Something's here.

STANTZ (O.S.)

(crackling over the
communicator)
Where are you, Pete?

VENKMAN

(backing away)
Third floor. Get down here.

STANTZ

Sit tight. I'm on my way.

VENKMAN

Well, hurry up.
(checks his meter)
The needle's going wild.

VENKMAN'S POV

A room service cart sails past along a perpendicular hallway and rolls out of sight. Then immediately behind it comes a reeking yellow haze. It is the vapor. It doesn't follow the cart but instead makes the turn at the end of the hall and hovers there, apparently looking at Venkman.

VENKMAN

He's scared now.

VENKMAN

(into his head set)
It's here, Ray. It's looking at
me.

STANTZ

(on the radio)
Don't move. It won't hurt you.

VENKMAN

How do you know?

STANTZ

I don't know. I'm just guess-
ing.

Venkman's line is not in the film. Though not as convinced or enthusiastic as his cohorts, Venkman is nonetheless intent on successfully completing their first mission.

"All of the hallway scenes were shot on stage. We could have filmed them at the Biltmore, but there were several disadvantages to doing that. For one, it would have taken longer to shoot, since we would have had to go in there and get set up in some very narrow hallways. And for the effects people, the real hotel corridors would have created terrible problems. The Biltmore's floors had a very busy pattern on them; and the walls were all white, which would have made it almost impossible to generate a transparent ghost image. And, finally, we were concerned about damaging the hotel, which was a real possibility. As it was, we could dump things on the carpet and burn up the walls without really worrying about it. Interestingly, the set had originally been built for Rich and Famous and was patterned after the Algonquin Hotel in New York. John DeCuir bought it from M-G-M and cleverly reconfigured it to our needs."
— Michael Gross

Venkman is suddenly a believer. When Stantz remarks over the radio, "He's an ugly little spud, isn't he?" — one of several Aykroyd 'potato' references — Venkman quietly cautions, "I think he can hear you, Ray."



Venkman sees the vapor start down the hall toward him.

VENKMAN
(panicking)
Well, I think you guessed wrong.
Here he comes!

THE VAPOR

It flies down the hall toward Venkman.

INT. STAIRWELL - SAME TIME

Stantz runs downstairs taking them three at a time as Venkman is heard screaming over the radio.

VENKMAN
(screaming)
Veeaaaaaahh!

INT. THIRD FLOOR

Stantz comes running around the corner and sees Venkman flat on his back, flailing his arms and legs frantically. Sickening, yellow-green ectofluid covers his head and chest.

VENKMAN
Aagghh - aaagghh - uhh - uhh -
It slimed me! It slimed me!

Suddenly Spengler's voice crackles over the communicator.

SPENGLER (V.O.)
Ray! It's here! It just went
into the Banquet Room on the third
floor.

Stantz helps Venkman to his feet and they rush off.

INT. BANQUET ROOM - NIGHT

The Ghostbusters enter a large dark room with a high, ornately-corniced ceiling and a crystal chandelier hanging in the center.

STANTZ
Visors down. Full stream.

They flip down their visors and scan the room.

STANTZ

He peruses the room but sees nothing. He looks up and scans the ceiling. A form flits behind a carved beam.

STANTZ
There! On the ceiling!
(the others look)
Come on down here, you slug!

Stantz drops to one knee and fires at the vapor.

THE CEILING

The vapor dodges as the beam blasts a sizable chunk of plaster out of the ceiling and destroys half the crystal chandelier.

VENKMAN

He fires at it, too, wasting the rest of the chandelier but the vapor dodges away. They are both ready to start blazing away again when Spengler stops them.

◀ Joe Day applies 'ectoslime' to Bill Murray. In reality, the gooey substance was derived from methylcellulose ether—a powdered thickening agent used in pharmaceuticals and food products.

Venkman's "He slimed me!"—consistently one of the biggest laugh lines in the film—was instantly assimilated into the public consciousness in the form of bumper stickers, pins and T-shirts. In fact, the prolonged laughter which invariably followed the line generally obliterated both Stantz' immediate reaction—"That's great! Actual physical contact!"—as well as Spengler's equally detached, wholly professional: "Save some for me."

"We knew it would get a good response. I'd had a lot of people read the script, to get their reactions, and everybody loved that line—even though it was fairly simple. Dan had coined the term 'ectoslime,' and so 'He slimed me' was kind of a natural progression from that. That's often the way things work in a good collaborative relationship. Someone will say one thing, the other person adds to it and, together, you come up with the obvious third thing. The notion of slime was a good one. It led to several funny lines in the script as well as some good physical business."
—Harold Ramis

Though the hallway action took place on a soundstage, the sequence which follows was shot at the Biltmore Hotel. Modified with a breakaway chandelier and a set of prefabricated replacement walls, the ornate banquet facility was taken over by the film crew and occupied for two days.

"In order to remain true to the continuity of the script, the banquet room sequence had to take place at night. The Ghostbusters had been sleeping when the call came in and they'd already been at the hotel for quite some time. But for the scene to be really effective, the room needed to be set up for a function of some kind. We needed table settings and wine decanters and food on the tables—things for the ghost to eat and drink, and things for the Ghostbusters to shoot up and demolish. But how could we justify a completely laid out banquet room this late at night? We finally solved the problem with a single billboard, outside the room, announcing a midnight buffet for a nonexistent theatre association—the implication being that the group was having a banquet after attending the theatre. I doubt if anyone in the audience ever gave it a thought, but we certainly did."
—Michael Gross

In the improvisational atmosphere of the set, much of the dialogue in this sequence was changed and/or embellished. When Spengler warns that crossing the streams would be bad, Venkman hesitates a moment and says: "I'm fuzzy on the whole good-bad thing. What do you mean, bad?" Spengler replies: "Try to imagine all life as you know it stopping instantaneously and every molecule in your body exploding at the speed of light." "Right, that's bad," Venkman agrees. "Okay. Important safety tip. Thanks, Egon."

"From the time we turn on our nutrona wands to try and corner the ghost, Ivan wanted the scene played as continuous action. So there's not a lot of directional dialogue here, with people saying what they are doing. You see the Onionhead dive behind the bar. My character opens fire on it, completely destroying the bar, and Bill says, 'Hey, nice shootin', Tex.'"
— Harold Ramis

SPENGLER

(urgently)

Wait! Wait! There's something I forgot to tell you.

VENKMAN

What?

SPENGLER

(emphatic)

Don't cross the beams.

VENKMAN

Why not?

SPENGLER

Trust me. It will be bad.

VENKMAN

What do you mean "bad?"

SPENGLER

It's hard to explain, but try to imagine all life as you know it stopping instantaneously and finding yourself confined forever in another dimension.

Venkman considers his own safety and decides to take charge.

VENKMAN

(with military authority)

That's it! I'm taking charge. You guys are dangerous.

They yield command to him.

VENKMAN (CONT'D)

Now nobody does anything unless I order you to, okay?

STANTZ AND SPENGLER

They nod obediently and glance nervously at the vapor, still hovering near the ceiling.

VENKMAN

Let's do it. This thing's not going to hang around all day waiting for us. Ray, give me one stream wide right of it. I'll go wide left. Now!

STANTZ AND VENKMAN

They trigger their throwers and two streams are emitted, shooting off to either side of the entity. The entity swirls but stays between the beams.

VENKMAN

(talking them through it)

Good...Good...Nice and wide... Move with him...Easy. Hold steady.

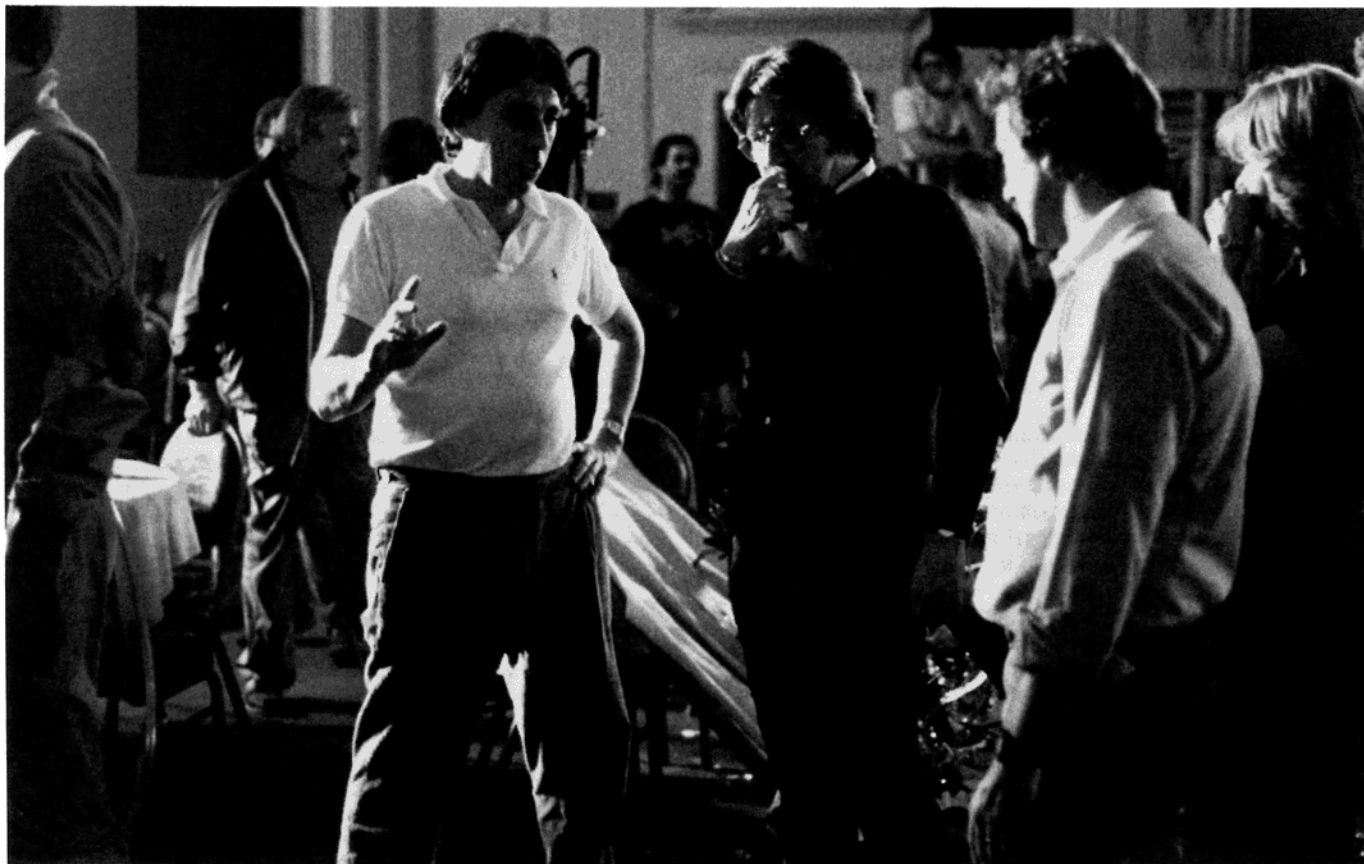
THE VAPOR

It bobs and weaves, trying to slip past the visible lines of light, but Venkman and Stantz manage to keep it boxed in.

Though the nutrona wands employed in the film are clearly rifle-inspired firearms, the high-tech ghost-herding devices of Dan Aykroyd's original concept were indeed wand-like. Attached via thick black flex-cords to a back-mounted proton power source, the wands were strapped in place at the wrist—one on each arm—and extended out along the palm to a point six inches beyond the fingertips. When fired—by means of an elbow toggle switch on the backpack—phosphorescent beams of red and green light issued forth.



In spirited pursuit of the Onionhead vapor, the trigger-happy Ghostbusters open up with their nutrona wands, spraying great arcing swaths into the walls of the Sedgewick's ornate banquet room. Filmed on location at the Biltmore Hotel in Los Angeles, the scenes required that Chuck Gaspar and his crew prepare a series of replacement walls, each embedded with fuses and pyrotechnic materials which could be ignited on cue. These fake walls were then erected over the actual wall surfaces in the Biltmore. The incendiary nutrona beams were produced later at Entertainment Effects Group through a variety of animation techniques. / Ivan Reitman confers with Laszlo Kovacs and first assistant director Gary Daigler between setups in the Biltmore banquet hall.



VENKMAN
(speaking clearly)
Now, very slowly, Ray, let's
tighten it up. You hold steady.
I'm coming down.

They start closing the distance between their ion streams.

SPENGLER
(cautious)
Don't cross them! Watch it!

STANTZ

The vapor is trying to get around his streams, causing him to waver as Venkman's stream gets closer and closer.

VENKMAN
Spengler! A little help! Cut
him off.

THE VAPOR

It slips past Stantz and races for the air vent.

SPENGLER

He fires with such poor marksmanship that he comes only centimeters from crossing Venkman's stream. Venkman jerks away to avoid crossing Spengler's erratic bursts and maneuvers. Together they do extensive damage to the walls.

In the finished film, the action cuts back and forth between the destruction inside and the lobby outside — with the nervous hotel manager trying calmly, but without much conviction, to assure the elderly party organizer that everything is under control and that the room will be ready by the time her guests arrive.

At a critical point in the melee, Venkman is seized by an irresistible impulse to try and yank the tablecloth off one of the banquet tables without disturbing the carefully-set china and glassware. He fails spectacularly.

Overall, the Onionhead entrapment follows — with a fair degree of faithfulness — the opening sequence in Dan Aykroyd's solo script. As originally drafted, the Ghostbusters respond to a call from the Greenville Guest House regarding the discovery in the kitchen of glutinous yellow mist of grotesquely altered human form — a 'FRVP' or 'free-repeating vaporous phantasm' in ghost-busting lingo. After chasing the apparition — described as 'onion-headed' at one point — through the rustic guest home, the Ghostbusters corner it in the basement, encircle it with nutrona beams and maneuver it into a small collapsible trap.

INT. CORRIDOR - SAME TIME

The Hotel Manager and the Maintenance Man look nervously at each other as they hear the sound of heavy property damage coming from the banquet room.

INT. BANQUET ROOM - NIGHT

Stantz has the thing cornered to some extent.

STANTZ
(to Venkman)
I'll nudge it out of the corner.
You cut off the left side.

Stantz moves closer to the wall and Venkman counters to trap the vapor again.

VENKMAN
(encouragingly)
You got it! That's good. Easy
now.

They manage to guide the vapor out into the center of the room, all the time closing the figurative box around it.

STANTZ
It's working!

SPENGLER
Easy...Easy...I'm going to throw
in my trap now.

Spengler jerks his leg up, triggering a release on his equipment belt. A cord and foot pedal fall to the floor. At the end of the cord there is a long, flat black metal box two feet long, four inches wide and two high. He kicks the box under the apparition and toes the foot pedal into position. The apparition blasts them with a flatulent gust. They recoil but hold the configuration.

STANTZ

Easy...Easy...Open the trap now!!

Spengler stomps on the foot pedal and with a loud electronic snap the long metal box on the floor sprays up a fixed multidimensional inverted pyramid of bright, beaded white light.

Stantz and Venkman herd the vapor to the top of the trap.

VENKMAN

Watch it...Watch it...Now!

Spengler stomps the foot pedal again.

Suddenly there is a loud double electronic snap and a blinding flash of pink light. Wisps of brown smoke and carbonized particles rise to the ceiling in a large residual puff. The Ghostbusters stand there for a long moment not quite sure the battle is over.

SPENGLER

He cautiously approaches the trap and looks at the valence indicator on it.

SPENGLER

(confirms it)

He's in here.

STANTZ AND VENKMAN

They whoop in triumph -- and considerable relief.

STANTZ

(pulling off his
slimy visor)

Well! That wasn't so bad, was
it?

Venkman looks askance at him.

VENKMAN

Are you kidding? That was like
trying to push smoke into a
bottle with a baseball bat.
Now what do we do with it?

He looks at Stantz.

STANTZ

He looks at Spengler.

SPENGLER

He shrugs.

VENKMAN (CONT'D)

(not pleased)

We'll have to work on that.

(to Stantz)

Grab that, would you, Ray?

They exit, leaving Stantz to deal with the trap.

INT. LOBBY - NIGHT

The elevator opens and the Ghostbusters emerge. Stantz holds the trap by its foot pedal. He dangles it away from his body as if it is something putrid. The Hotel Manager approaches them.

The scene ends with an ad-libbed variation on Stantz' scripted line: "Well, that wasn't such a chore now, was it?" Venkman's deleted response was at one point to have been spoken by Winston -- as yet not introduced in the final, restructured screenplay.

In the film, Venkman emerges from the battle-worn banquet hall with an exuberant: "We came, we saw, we kicked its ass!"

"When the Ghostbusters first arrive at the hotel, you don't really know if this is a legit call. Is there really a ghost? Then the payoff comes -- you actually see the Onionhead at the end of the hallway. It's not really doing anything -- it's minding its own business -- which is a totally different approach to movie ghosts. It doesn't want to have anything to do with these guys. It's the Ghostbusters who harass the ghost -- not the other way around -- and I think the audience starts to feel a little sorry for it by the time it's gasping for air on the ceiling of the banquet room."
— Ivan Reitman

HOTEL MANAGER

What happened? Did you see it?
What is it?

Stantz removes his infra visor and wipes some slime off his face. He is beaming.

STANTZ

We got it!

He holds up the trap.

HOTEL MANAGER

What was it? Will there be any
more of them?

STANTZ

Sir, what you had there was
what we refer to as a focused,
non-terminal repeating phantasm
or a Class Five Full Roaming
Vapor...A real nasty one, too.

VENKMAN

(starts writing a
bill)

That'll be \$4,000 for the entrap-
ment plus \$1,000 for proton re-
charge and storage.

HOTEL MANAGER

(shocked)

Five thousand dollars! I won't
pay it. I had no idea it would
be so much.

VENKMAN

Fine. We'll let it go again.

(calls out)

Ray! Bring it back.

HOTEL MANAGER

No! All right. Anything.

In the first Dan Aykroyd script, the Green-
ville Guest House proprietor balked at a
mere \$500 fee. By the time the scene went
before the camera, however, even the ele-
vated \$5000 charge cited in the final shoot-
ing script was proclaimed a bargain: "For
the entrapment, we're going to have to ask
you for four big ones — \$4000 for that. But
we are having a special this week on proton
charging and storage of the beast. And that's
only gonna come to \$1000, fortunately."

The impromptu press conference outside the
Hotel Sedgewick was deleted from the film,
as was the subsequent exchange between
Spengler and the street punk and the spon-
taneous singing of their commercial jingle
—still unwritten at this point in the
shooting schedule.

EXT. HOTEL SEDGEWICK - NIGHT

The Ghostbusters come through the revolving doors and see a
real mob scene on the street. A large crowd has gathered
around the Ectomobile and the police have put up a barricade
to hold them back. Photographers are taking pictures of it
and several reporters are there waiting for them. As the
Ghostbusters cross to the vehicle, people in the crowd cheer
and the reporters start firing questions at them.

REPORTER #1

Nate Cohen. I'm with the Post.
What happened in there?

REPORTER #2

Did you really see a ghost?

REPORTER #3

Is this some kind of a stunt?

STANTZ

(holding up the trap;
loudly to the crowd)

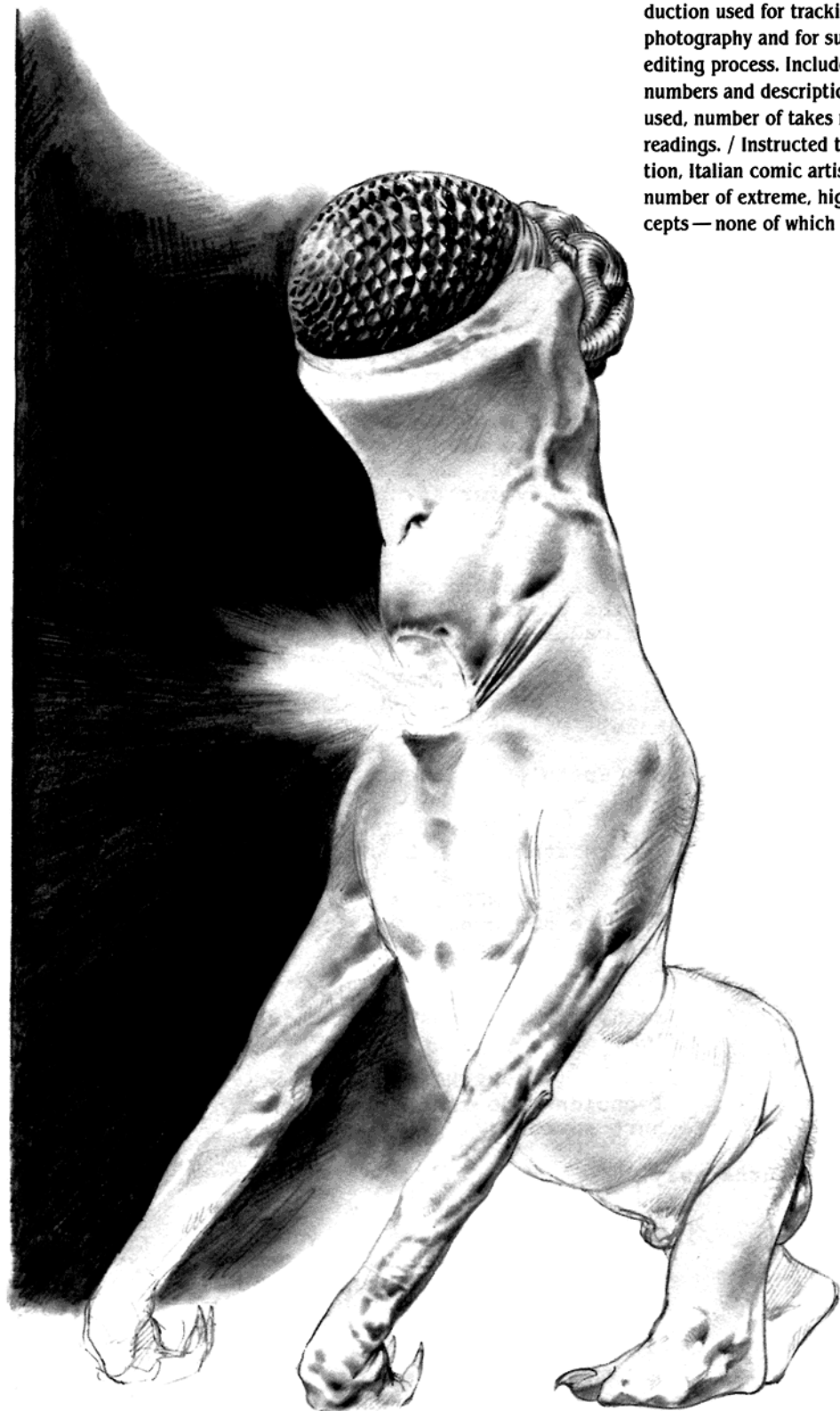
We got one!

REPORTER #1

Can we see it?

68A	(55mm)	1/6/84	OPEN MGR. OUTSIDE CLOSED DOOR, MAINT. MAN ENTERS, DOORS OPEN, 2/S SP/VENK, AT HALLWAY, STZ. MOVES R-L TWDS BANQ. RM, BECOMES 2/S STZ/MGR
1	:09 inc.	FS doors	
2	:54 Print	Gd, said	"scratch one menace"
3	:57 Print	Gd, Stz said	"Send us a check"
4	:63 Print	Gd, V said:	"We came, we saw, we kicked....."

An extract from script supervisor Trish Kinney's lined script — a standard shot-by-shot record of the production used for tracking progress during principal photography and for subsequent reference during the editing process. Included in the document are scene numbers and descriptions, dates shot, camera lenses used, number of takes recorded and alternate line readings. / Instructed to cut loose with his imagination, Italian comic artist Liberatore produced a number of extreme, highly eccentric ghost concepts — none of which actually ended up in the film.



"I always wanted the Ghostbusters' first big 'score' to be in a very public place so they would become instantly famous. A New York hotel was, of course, perfect for that. What makes the sequence great, though, is that the audience can really empathize with these guys. They're just three people being confronted for the first time with a ghost that they are being paid to catch. They don't know how to work the equipment and they're not sure what they're doing, but they're in there giving it their best shot."
— Ivan Reitman

STANTZ
Uh...I'm afraid not.

VENKMAN
This is not a sideshow! We're serious scientists.

REPORTER #4
What proof do you have that what you saw was real?

STANTZ
Proof? Well, the manager of the Sedgewick just paid us five big ones to get something out of there. Is that real enough for you?

REPORTER #2
Are you saying that ghosts really exist?

VENKMAN
(pitching)
Not only do they exist, they're all over the place! And that's why we're offering this vitally important service to people in the whole tri-state area. We're available twenty-four hours a day, seven days a week. We have the tools and we have the talent. No job too small, no fee too big. We're ready for anything.

SPENGLER

He's confused by all the commotion and the barrage of questions from the press. A STREET PUNK in the crowd behind the police barricades keeps hissing at him.

STREET PUNK
Mister! Hey, Mister! Come here! Mister.

He finally gets Spengler's attention and waves him over.

STREET PUNK (CONT'D)
Hey, Mister! Can I see those guns?

SPENGLER
They're not guns. They're particule throwers.

STREET PUNK
Yeah, yeah. I just want to see 'em.

SPENGLER
I couldn't do that. You might hurt someone.

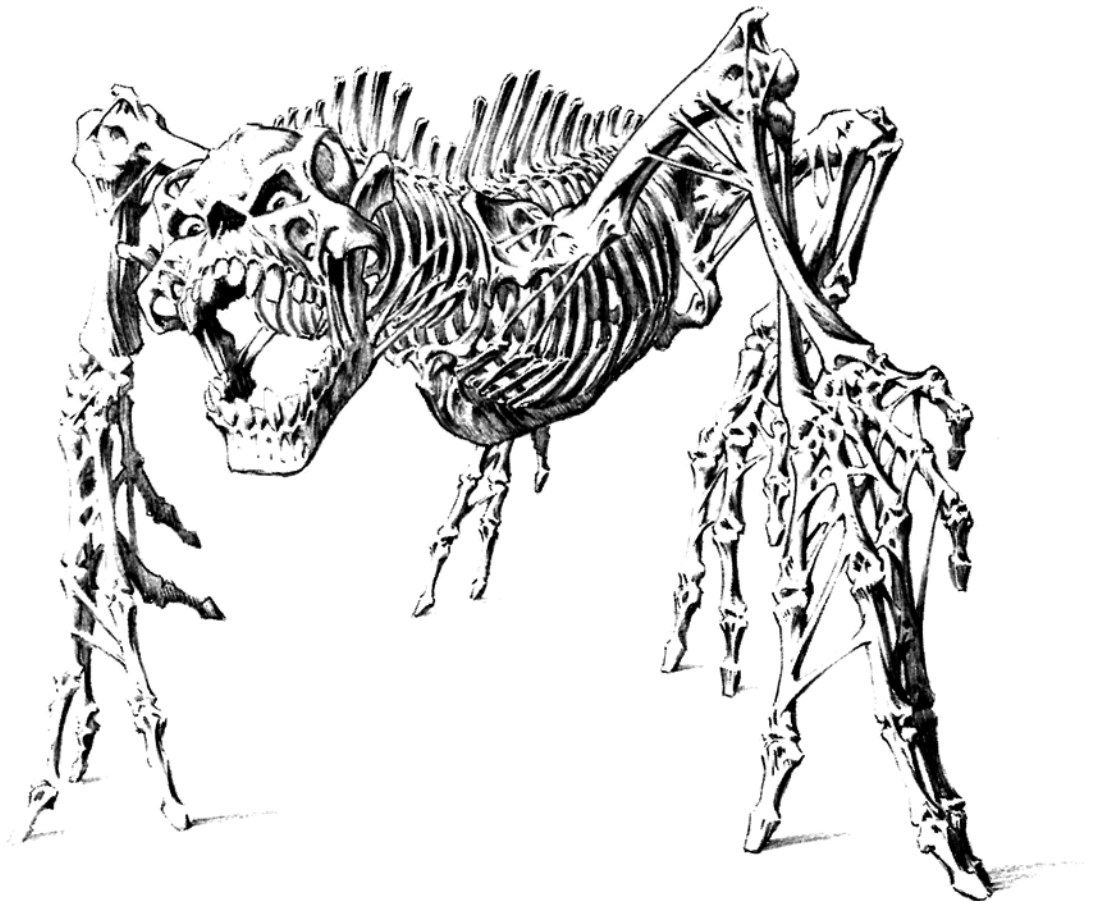
He turns away.

STREET PUNK
Wait! Wait! Let me ask you something. If you like shot Superman with those guns, would he feel it or what?

SPENGLER
(with authority)
On Earth - no. But on Krypton



Further ghost concepts as proposed by Brent Boates and Berni Wrightson.





Since the montage featured a dearth of actual ghosts, it was decided that perhaps still photographs could be appropriately doctored and incorporated into the sequence. One such image—a photo of Stantz and Venkman enhanced with an airbrush rendering of the Chinatown ghost—was prepared for possible use on the *New York Post* front page, but was ultimately rejected by Ivan Reitman.

we could slice him up like Oscar Mayer Bologna.

STREET PUNK

Wow!

VENKMAN AND STANTZ

They are in high spirits as they continue to field questions. A minicam is videotaping them.

MINICAM REPORTER

Sing the song from your commercial.

STANTZ

(reluctant)

No, we have to get back and...

MINICAM REPORTER

(wheedling)

Come on. It's free advertising.

VENKMAN

There's a thought. Hit it, Ray.

Stantz shrugs and starts singing the Ghostbusters song with embarrassed restraint.

STANTZ

(singing)

Ghostbusters...If you have a ghost
But you don't want to play host...

Venkman joins in with a harmony and they continue with more confidence.

STANTZ & VENKMAN

(singing)

They can be bad houseguests
And all-night pests...
You can't sleep at all
So who do you call?

Spengler joins them for the big finish with no perceivable sense of melody or rhythm.

ALL TOGETHER

(singing)

Ghostbusters...Ghostbusters.

At the moment a flashbulb goes off freezing the Ghostbusters in a still-frame that becomes a front-page news photo.

FRONT PAGE

The New York Post carries the picture with a big headline reading: GHOSTBUSTERS?

The Ghostbusters' song really starts to cook with full production now as a MONTAGE begins.

TELETYPE MACHINES

A bank of whirring, clicking teleprinters spits reams of hard copy and wire service photos depicting the team at work.

ANNOUNCER (V.O.)

Hello, America. This is Ronald Gwynne reporting from United Press International in New York. Throughout my entire career as a journalist I have never reported anything as

Following their triumph at the Sedgewick Hotel, the Ghostbusters become instant pop heroes and certified media phenomena. To economically chronicle their rising fame and fortune, the film employed a cleverly constructed montage comprised of ghostbusting activities at various New York locations, television and radio news commentaries and print coverage in newspapers and magazines. The script, though faithful to the concept, was primarily a sketchy outline for what the sequence would eventually become.

"Most of the montage was shot in one day in New York. We had been working late the night before with the full crew, then got up early in the morning and went all over town with a small crew, shooting stuff. We went to Chinatown, Rockefeller Center, 42nd Street, Saks Fifth Avenue and the United Nations—all in one day. We didn't really have permits to shoot in any of these places—we just made quick stops here and there. That's pretty much the way Ivan made movies in the old days—a small crew, moving fast. We had two small trucks with equipment, and Danny was actually driving the Ectomobile, having a great time. And the crowds on 42nd Street are real. You put Bill Murray and Dan Aykroyd on a street corner, and you have no trouble drawing a crowd."

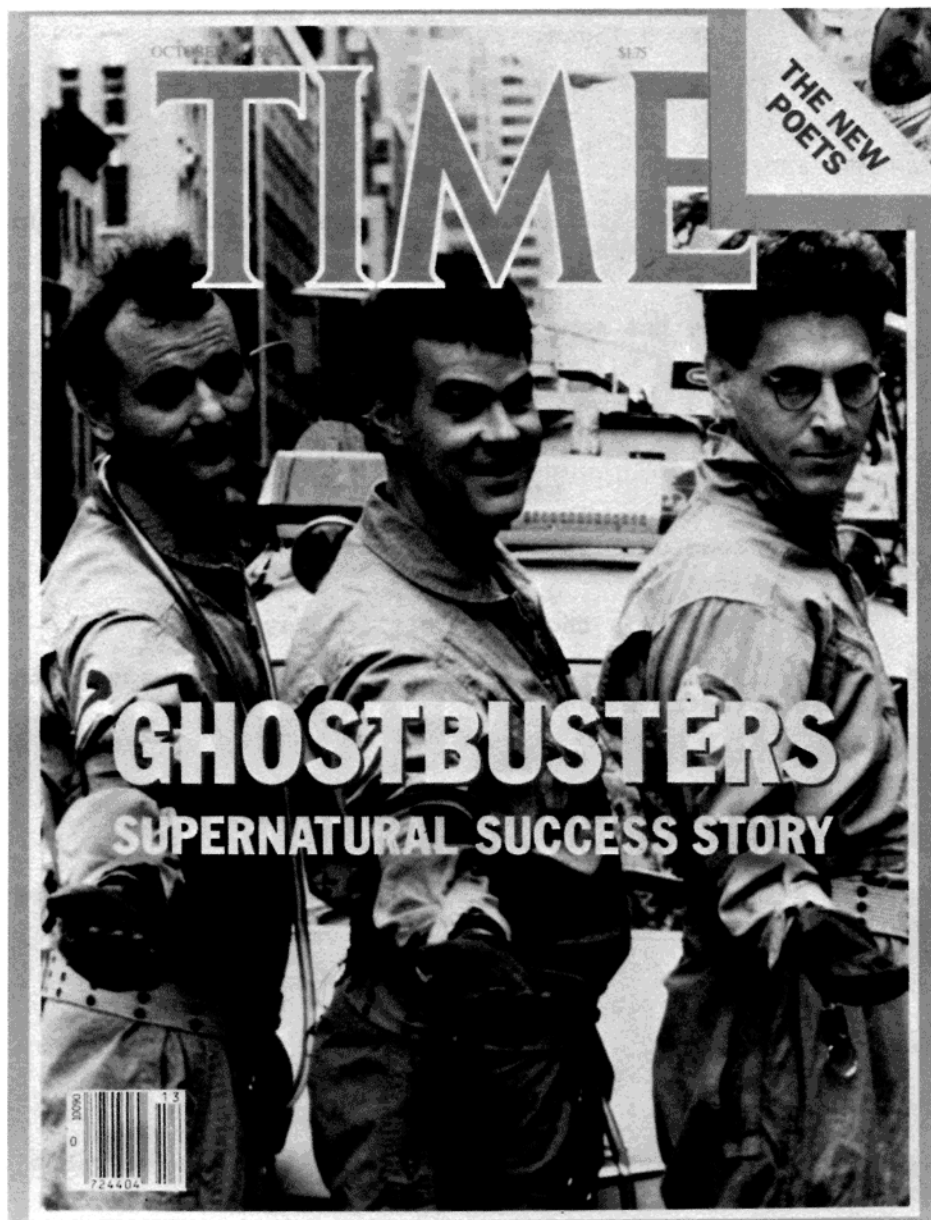
— Joe Medjuck

More in keeping with its reportorial style, the *New York Post* headline became: 'Ghost Cops Bust Chinatown Spook.' Other journalistic accounts—intercut with the live-action—ranged from the immediacy of *U.S.A. Today* ('Ghost Fever Grips New York') to the thoughtful analysis of *Time* ('Ghostbusters - Supernatural Success Story') to the high-tech reportage of *Omni* ('Quantum Leaps - Ghostbusters' Tools of the Trade'), and from the highbrow *Atlantic* ('The Politics of the Next Dimension - Do Ghosts Have Civil Rights?') to the lowbrow *Globe* ('Ghostbusters Super Diet.')

"Sometimes it's difficult to get permission from actual publications to use their covers in this way. Several wouldn't let us do it at all, and the ones that did had to approve the covers before we could use them. Once permission was granted, though, they were easy to do. I was at National Lampoon during the early years, and we did those kinds of magazine takeoffs all the time."

— Michael Gross

Ghostbusters' fictitious magazine covers and newspaper front pages featured not only mock photographs and headlines, but numerous in-jokes as well. *Time's* characteristic corner flap bears the image of associate producer Michael Gross, while *U.S.A. Today's* golf victor is Michael McWillie—a designer hired to produce the bogus covers. (*Time* title and format by permission of the publisher, Time, Inc.)



TUESDAY, OCTOBER 8, 1984

NEWSLINE

WALL STREET

The Dow Jones industrial average fell 6.28 points to 1185.20. New York Stock Exchange volume was high at 69.87 million shares. (Composite Market Scoreboard, 6B)

Gold and silver hit five-month highs. Gold was bid at \$494.50 a troy ounce, up \$2.50 in late New York trading, silver closed at \$10.06, up 16 cents.

WASHINGTON

The Interior Department will recommend criminal or civil prosecution of more than 300 cases involving oil company officials charged with federal strip-mine law violations, including failure to restore strip-mined land to its original contour and dumping mining waste into streams.

The Supreme Court refused to block the federal government from prosecuting Sears, Roebuck and Co. under criminal law for oversteering to customs agents the price it paid for television sets imported from Japan.

FACES PROTESTERS: Jane Fonda, left, on her way to promote her exercise clothes, provokes pickets, death threats from enemies who remember her anti-war stance. 2A.

MEISE HEARINGS: Developer admits underwriting \$750,000 loan on sale of Attorney General-designate Mowbray's home, denies link between giving help getting government job. 7A.

Ghost Fever Grips New York

Geoffrey Faux knows his public works spending can't even seem far-out and hope-fully liberal. When the eco-nomic debate rages from

"Shoover" gets elected this year will face a crisis of major proportions in 1985, because we're headed for another re-

moderate conservatism to Her-bert Hoover, an economist who talks about incomes poli-cies, wage-price controls, and

case a new policy: Open up the monetary spigot, bring down interest rates and let the econ-omy grow by as much as 4½ a year — equal to 1983's boom-ing recovery.

"It is possible to have full employment — 4½, or less — because we did it for four years in the late 1960s," he says.

"We've also had 15 solid years of inflation since then — a hearing experience."

Faux doesn't slight the ne-cessity of controlling inflation. But he would replace Volcker's indirect anti-inflation policy — using the Federal Reserve board to squeeze the money supply — with direct anti-inflation policies: limits on tax pen-alties against firms or unions that hike prices or wages be-yond set limits, steadily wage-price controls, policies to ease energy, housing and food costs.

"The current inflation policy all rides on the back and the credibility of one man — Paul Volcker," Faux says.

"A system that depends on one man's ability to outguess the economy just isn't stable. We need a political program that controls the whole gov-ernment to fighting inflation. The ideas proposed by Faux



exciting and incredible as the trapping of an actual supernatural entity by a team of men based in this city who call themselves Ghostbusters.

INT. FIREHALL

The team hears the alarm buzzer. They leap from their beds and slide down the pole.

ANNOUNCER (V.O.) (CONT'D)

Now, most of us have never even heard of a floating, slime-like substance called ectoplasm, but these gentlemen claim we will be seeing a lot more of it than ever before.

EXT. YANKEE STADIUM - DAY

The Ectomobile is parked at home plate. The Ghostbusters enter the Yankee dugout as a concerned Groundskeeper looks on.

EXT. TIMES SQUARE - NIGHT

The electronic Seiko sign flashes the news:

Ghostbusters Nab Phantom Bat Boy at Yankee Stadium.

FULL SCREEN VIDEO OF ROGER GRIMSBY

ROGER GRIMSBY

Good morning. Today the entire Eastern Seaboard is alive with talk of hundreds of reported incidents involving multiple sightings in what can only be described as extreme events of paranormal extraphehomenical proportions. It seems everybody is willing to bring their old ghosts and skeletons out of the closet. Roy Brady reports from New York.

EXT. IN FRONT OF FIREHALL

Minicam set up in street.

ROY BRADY

Thank you, Roger. Everybody's heard ghost stories around the campfire. Heck, my grandma used to spin yarns about a spectral locomotive that used to rocket past the farm where she grew up. Now, as if some unseen authority had suddenly given permission, thousands of people here are talking about encounters they claim to have had with ghosts.

Music and Teleclicker up.

EXT. TUDOR CITY - DAY

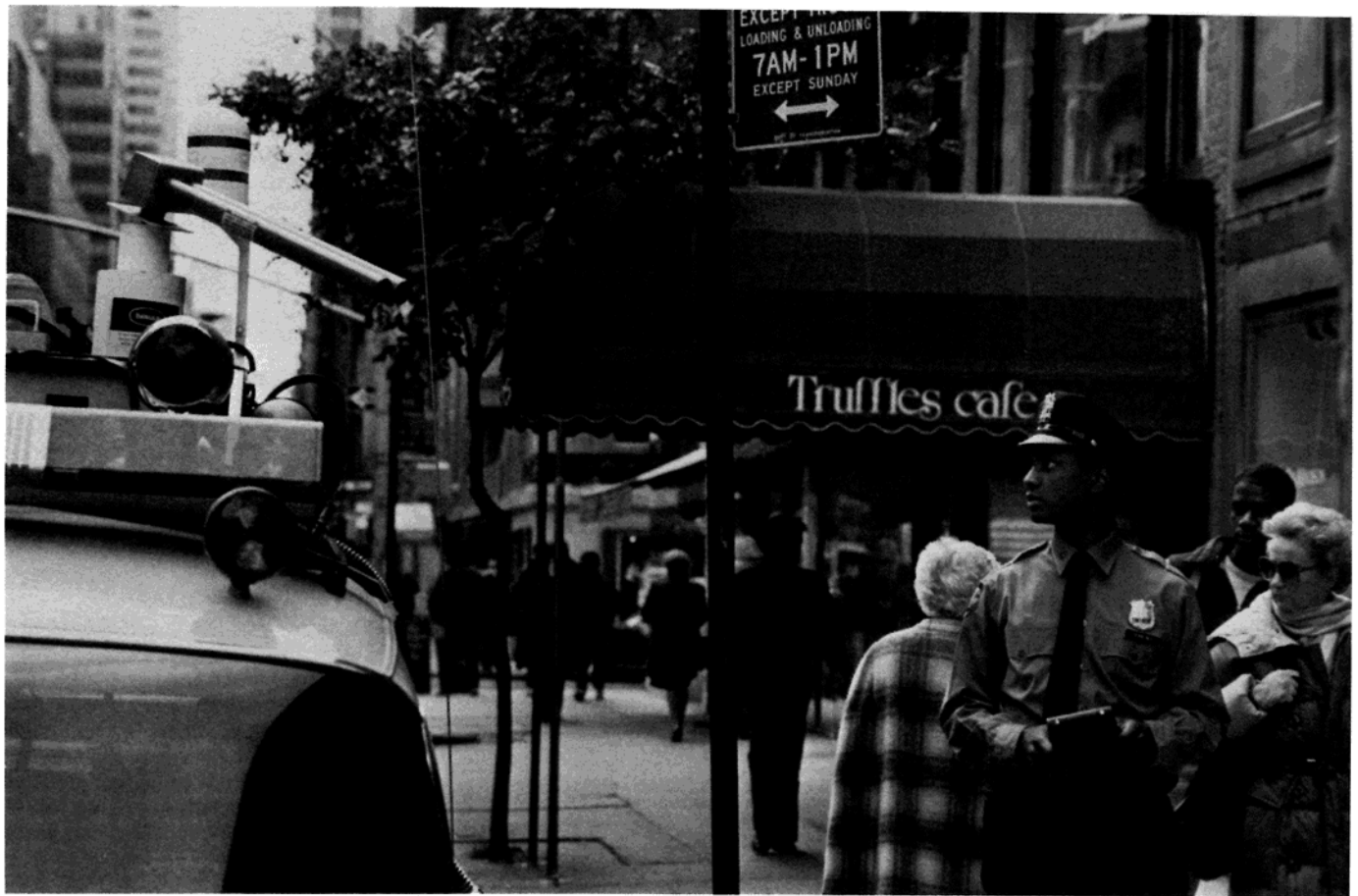
The Ectomobile pulls up to a Gothic apartment building in the complex. The Ghostbusters jump out and hurry into the lobby.

Arrangements had been made with the familiar Times Square landmark to display the Ghostbusters news flash, but the shot had to be cancelled on the day of shooting due to rain. With their critically tight production schedule, particularly during the New York location shoot, the film crew was unable to return for the shot.

Since real-life television and radio personalities — including local NBC newscaster Roger Grimsby, radio talk show host Larry King, nostalgia guru Joe Franklin and syndicated disk jockey Casey Kasem — were used wherever possible, the line between reality and fabrication was often blurred. Man-on-the-street Roy Brady, for instance, was played by an actor, as was the curious passer-by who comes up and peers over his shoulder into the camera.

"We approached several national newscasters, but most of them turned us down cold. Newscasters, it seems, are very sensitive about doing anything other than real news — bad for their credibility. Casey Kasem was included at the very last minute during postproduction. In fact, the idea of putting him in came to us the day before we recorded it. We called him up, made the deal, he appeared the next day, read his bit and we cut it into the film — all in 24 hours."

— Michael Gross



In a scene deleted from the film, a New York policeman makes a nervous attempt to ticket the illegally parked Ectomobile — which, although unoccupied, keeps him under close surveillance.

A POLICEMAN

He notices that the Ectomobile is illegally parked and walks over to gawk at the odd vehicle.

THE ECTOMOBILE

As the Policeman approaches, a set of double antennae on the roof are automatically activated. They rotate and tilt to point at the Policeman. The Policeman is a little unnerved by the antennae and starts to walk around the car, but the antennae follow him with unerring accuracy.

THE POLICEMAN

Eager to get away from the vehicle, he quickly writes a parking ticket and sticks it under the windshield wiper.

THE WINDSHIELD

As the Policeman withdraws his hand, the ticket heats up, bursts into flame and burns up.

THE POLICEMAN

He stares at the ashes for a moment then slowly backs away from the car.

INT. ECTOMOBILE - NIGHT

Stantz is driving. Spengler and Venkman are asleep. They all look completely exhausted.

THE JOE FRANKLIN SHOW - ON CAMERA

JOE FRANKLIN

Ray, every time I hear about your company, I can't help thinking about the old Bob Hope movie.

STANTZ

Actually, Joe, the title of that film was "Ghostbreakers," and Olsen and Johnson did one called "Ghost Catchers" and the Bowery Boys did "Ghost Chasers," "Hold That Ghost," "Spooks Run Wild," "Spook Busters," and "Spook Chasers."

JOE FRANKLIN

Well, in any case, I guess there's one big question on everybody's mind and you're certainly in a position to answer it for us: Have you seen Elvis and how is he?

INT. RADIO STUDIO

LARRY KING is doing his phone-in talk show.

LARRY KING

Our phone-in topic today: Ghosts and Ghostbusting. The controversy builds as more sightings are reported and some maintain that these professional paranormal eliminators in New York are the cause of it all. Why did everything start just when these guys went into business?

The encounter between the policeman and the Ectomobile is the only scene in the final shooting script which suggested that the vehicle itself had some extranormal powers — a carryover from Dan Aykroyd's initial draft in which the Ectomobile was equipped with an advanced dematerializing capability that allowed its operators, functioning somewhat outside the law, to readily elude police pursuit. Though the ticketing sequence was shot and cut into the film, it was ultimately removed because it slowed down the break-neck pace of the montage.

"There was no reason for the Ectomobile to have magical powers. It had been done with the Bluesmobile in The Blues Brothers — where the car did somersaults and things like that — and I didn't think it was particularly successful. I don't like movies that have no rules — where anything is possible. We were already asking the audience to believe that there was a piece of equipment that could trap a ghost. Asking them to accept an Ectomobile with supernatural powers was just too much."
— Ivan Reitman

The initial exchange between Franklin and Stantz was deleted, but not before Dan Aykroyd, an authority on such matters, raised the point that *Hold That Ghost* — a title apparently inserted into the script by Harold Ramis — was an Abbott and Costello film and not a Bowery Boys film. During one of the takes, Aykroyd responded to Franklin's inquiry about Elvis with: "He's lost a lot of weight."

Larry King's conversation with the female caller was recorded, but not used in the film.

As with most of the other bits in the montage, King's scripted dialogue was reworked on the spot and then later pared to the bone in editing.

"It was interesting. On the East Coast, everyone kept saying: 'Wow! You're using the real Larry King?' And on the West Coast, everyone said, 'Who's Larry King?'"

—Joe Medjuck

Venkman's interception of Dana outside the Metropolitan Opera House—ostensibly to give her a progress report on her case—was actually the first scene shot between Bill Murray and Sigourney Weaver. As would happen with the earlier apartment sequence—photographed later in Los Angeles—the two actors worked with Ivan Reitman the night before shooting to refine the dialogue.

Although not always the case, in this instance the modified dialogue developed during rehearsal—including such apparently off-the-cuff lines as "I respect you as an artist and as a dresser"—was typed up, virtually on the spot, and inserted into the script in time for shooting the next morning.

"The Lincoln Center sequence could have been better; but because it was the first scene we shot with Bill and Sigourney, we hadn't yet worked out the relationship between their characters as completely as we would have liked. Aside from the usual embellishments you get whenever Bill Murray is on camera, the scene was shot pretty much as written—but then we had to fudge a little bit in editing to get it over with as painlessly as possible."

—Ivan Reitman

"For the long shots, we had to loop the dialogue because the Lincoln Center fountain in the background created so much noise. For the closeups—when the fountain was out of frame—we were able to have the water shut off."

—Joe Medjuck

EXT. LINCOLN CENTER - DAY

Larry King continues voice-over as members of the New York Philharmonic come out the stage door of Avery Fisher Hall.

LARRY KING (V.O.)

Should they be allowed to carry around unlicensed proton mass drivers? And what's wrong with ghosts anyway? Call us...All our lines are open. Hello, Larry King.

Dana is walking with another man, a VIOLINIST, when she sees Venkman sitting on the edge of the fountain in the center of the plaza. She asks the Violinist to wait and crosses to Venkman.

FEMALE CALLER (V.O.)

Hello, Larry? I think what Dr. Spengler said in his interview with you last night was true. The world is in for a "psychic shock" 'cause like my aunt reads coffee grounds and she...
(fade out)

VENKMAN AND DANA

She is surprised and a little bit pleased to see him.

VENKMAN

Great rehearsal.

DANA

You heard it?

VENKMAN

You're the best one in your row.

DANA

(skeptical)

Most people can't hear me with the whole orchestra playing. You're good.

VENKMAN

I don't have to take abuse from you. I have other people dying to give it to me.

DANA

I know. You're quite a celebrity these days. Are you here because you have info...about my case?

VENKMAN

(looks at the Violinist who appears to be getting impatient)

Who's the stiff?

DANA

The "stiff?" He happens to be one of the finest musicians in the world and a wonderful man.

VENKMAN

Is he dying or something?

They glance at the Violinist.

THE VIOLINIST

He takes a hit of nasal spray in each nostril.

DANA AND VENKMAN

She looks at him trying to decide whether she likes him or not.

DANA

He is a very close friend. Do you have some explanation of what happened in my apartment?

VENKMAN

Yes, but I have to tell you in private at a fine restaurant.

DANA

Can't you tell me now?

VENKMAN

I'll cancel the reservation. I found the name "Zuul" in...

(reading)

The Roylance Guide to Secret Societies and Sects. I don't suppose you've read it.

DANA

You must have gotten the last copy.

VENKMAN

Well, the name Zuul refers to a demi-god worshipped around 6000 B.C. by the...What's that say?

DANA

Hittites, the Mesopotamians and the Sumerians. "Zuul was the Minion of Gozer."

VENKMAN

"Gozer" - he was very big in the Sumerian religion. One of their gods.

DANA

What's he doing in my refrigerator.

VENKMAN

I'm checking on that. I think we should meet Thursday night at nine to talk about it.

DANA

I don't think so. I'm busy Thursday night.

VENKMAN

(persists)

You think I enjoy giving up my evenings to spend time with clients? I'm making an exception because I respect you as an artist and as a dresser.

DANA

(laughs)

All right. Since you put it that way.

VENKMAN

I'll pick you up at your place. I'll bring along the Roylance Guide - we can read after we eat.

"Gozer is based on several things. For one, there's a Gozer Chevrolet dealership in upstate New York. A little more to the point, though, is the fact that Gozer was a name that related to a documented haunting in England - the one Poltergeist was based on, in fact. During this particular haunting, the name Gozer appeared mysteriously throughout the house, written on walls and things. So we figured we might as well take something that had been reported in the public domain as an actual occurrence and use it in the film as our main demon and supernatural force."
— Dan Aykroyd



Outside the Metropolitan Opera House, Sigourney Weaver and Bill Murray rehearse their first scene together. Assistant cameraman Joe Thibo observes from the rear. / Murray, who consistently demonstrated an infallible knack for cutting through tension on the set, clowns around during the Lincoln Center location shoot.



DANA
I've got to go now.

She walks toward the Violinist. Venkman shouts after her.

VENKMAN
Remember. I'm the only one standing between you and a heavy Hittite.

She starts walking away.

VENKMAN (CONT'D)
(calls after her)
I'll pick you up at your place.

DANA

She waves goodbye and rejoins the Violinist.

VIOLINIST AND DANA

VIOLINIST
(jealous)
Who was that?

DANA
Oh, he's an old professor of mine.

VIOLINIST
(doubtful)
Really?

DANA
Yes. He's smarter than he looks.

They walk off.

INT. RECEPTION AREA - DAY

Janine is handling a steady barrage of phone calls, switching from one line to the other. WINSTON ZEDDEMORE, a large, impressive-looking black man sits across from her filling out a job application.

JANINE
(answering a call)
GHOSTBUSTERS -- please hold.
(switches)
Good afternoon, GHOSTBUSTERS -- please hold.
(switches back)
Yes, can I help you?
(pause)
Yes...yes. Is it just a mist or does it have arms and legs...? Uh-huh...Well, the soonest we could possibly get to you would be a week from Friday...I'm sorry, but we're completely booked until then...Uh-huh...Well, all I can suggest is that you stay out of your house until we can get to you. Thank you.

She hangs up.

WINSTON
Let me ask you something. The ad in the paper just said "Help Wanted." What's the job?

Unable to keep up with their crushing workload, the paranormal entrepreneurs place a 'help wanted' ad which draws the fourth member of their team — Winston Zeddemore. Until the final shooting draft, Winston had been seen in the script as a security man for the company. When it became apparent that the Ghostbusters had no real need for a security man, he became instead a full-fledged — if not altogether convinced — Ghostbuster.

"I think the original concept for Winston's character was younger and hipper. At one point, we were talking with Gregory Hines about playing the part. We also considered getting a young, black comedian — somebody like Eddie Murphy. But, in retrospect, it's probably just as well we didn't. It would have been just too much. As it is, there is a nice balance among the four characters. Winston is the moderate character against which the other three can play."
— Michael Gross

JANINE

I really don't know, Mr. Zeddemore.
They just told me to take applica-
tions and ask you these questions.
(she reads from a
questionnaire as
if for the hundredth
time)

Do you believe in U.F.O.'s, astral
projection, mental telepathy, ESP,
clairvoyance, spirit photography,
full-trance mediums, telekinetic
movement, black and/or white
magic, pyramidology, the theory
of Atlantis, the Loch Ness Monster,
or in general in spooks, spectres,
wraiths, geists and ghosts?

WINSTON

Not really. However, if there's
a semi-regular paycheck in it I'll
believe anything you say.

EXT. FIREHALL - SAME TIME

A gaggle of autograph hounds is waiting on the street as
Ecto One pulls in. The front of the building now bears a
big neon sign with the Ghostbusters logo on it.

INT. GARAGE BAY - DAY

Venkman and Stantz disembark. They carry a couple of traps
apiece. Their jumpsuits are covered with smoldering ecto-
slime. The Ectomobile looks like it's been through a war.

STANTZ

(exhausted)

Boy, that was a rough one.

VENKMAN

I can't take much more of this.
The pace is killing me.

RECEPTION AREA - DAY

Venkman enters with Stantz, crosses to Janine and drops a
paid invoice on her desk.

VENKMAN

Here's the paper on the Brooklyn
job. She paid with a Visa card.

JANINE

(hands a sheaf of
work orders to
Stantz)

Here are tonight's calls.

STANTZ

(shuffles through
them)

Oh, no. Two more free-roaming
repeaters.

JANINE

And this is Winston Zeddemore.
He came about the job.

STANTZ

Hi. Ray Stantz. Pete Venkman.

As finally edited, the firehall scene splits at
this point. When Janine indicates that
Winston has come about the job, Stantz —
reflecting the exhaustion all of them are
feeling — gets right to the point: "Beautiful.
You're hired." Then, before Winston can offer
anything more than a slightly surprised ex-
pression of thanks, Stantz reaches out and
hands him two smoking ghost traps. This
portion of the scene — lifted out of its
scripted sequence — was cut into the film
between the final shot in the montage and
the commencement of the Lincoln Center
exchange between Venkman and Dana.

They shake hands.

JANINE

(to Venkman)

And someone from the EPA is here to see you.

VENKMAN

The EPA? What's he want?

JANINE

I didn't ask him. All I know is that I haven't had a break in two weeks and you promised you'd hire more help.

VENKMAN

(surly)

Janine, I'm sure a woman with your qualifications would have no trouble finding a top flight job in the housekeeping or food service industry.

JANINE

Oh, really? Well, I've quit better jobs than this one, believe me.

He exits.

STANTZ

He scans Winston's resume, ignoring the flare-up between Janine and Venkman. They start downstairs to the storage facility.

STANTZ

Very impressive resume. Electronic countermeasures, Strategic Air Command...Black belt in Karate... Small arms expert...Mr. Zeddemore, as you may have heard, we locate ghosts and spirits, trap them with streams of concentrated quantum energy and remove them from people's homes, offices and places of worship.

WINSTON

Yeah, I heard that. Now tell me what you really do.

INT. THE OFFICE - SAME TIME

The walls are plastered with newspaper and magazine stories on Ghostbusters. WALTER PECK, junior E.P.A. administrator, is reading one of the articles when Venkman walks in.

VENKMAN

Can I help you?

PECK

(turns all business)

I'm Walter Peck. I represent the Environmental Protection Agency, Third District.

VENKMAN

(not impressed)

Great! How's it going?

PECK

Are you Peter Venkman?

Scene between Stantz and Winston was cut, so the sequence—as edited—flows logically from Venkman's exchange with Janine to his subsequent confrontation with Walter Peck.

In Dan Aykroyd's first script, the spectral storage facility was not at the firehouse itself, but rather in a deserted Sunoco gas station in northern New Jersey, taken over by the Ghostbusters and surreptitiously converted into a holding cell for wayward spirits.

VENKMAN

Yes, I'm Doctor Venkman.

Peck looks at Venkman's soiled jumpsuit.

PECK

Exactly what are you a doctor of, Mr. Venkman?

VENKMAN

I have Ph.D's in psychology and parapsychology.

PECK

I see. And now you catch ghosts?

VENKMAN

You could say that.

PECK

And how many ghosts have you caught, Mr. Venkman?

VENKMAN

I'm not at liberty to say.

PECK

And where do you put these ghosts once you catch them?

VENKMAN

In a storage facility.

PECK

And would this storage facility be located on these premises?

VENKMAN

Yes, it would.

PECK

And may I see this storage facility?

VENKMAN

No, you may not.

PECK

And why not, Mr. Venkman?

VENKMAN

Because you didn't say the magic word.

PECK

(sighs)

And what is the magic word, Mr. Venkman?

VENKMAN

The magic word is "please."

Peck laughs nervously.

PECK

May I please see the storage facility?

VENKMAN

Why do you want to see it?

PECK
Well, because I'm curious. I want to know more about what you do here. Frankly, there have been a lot of wild stories in the media and we want to assess any possible environmental impact from your operation. For instance, the storage of noxious, possibly hazardous waste materials in your basement. Now either you show me what's down there or I come back with a court order.

VENKMAN
(he's had it)
Go ahead! Get a court order. Then I'm gonna sue your ass off for wrongful prosecution.

PECK
(exiting)
Have it your way, Mr. Venkman.

VENKMAN
(shouts after him)
Hey! Make yourself useful! Go save a tree!

INT. FIREHALL BASEMENT - SAME TIME

Spengler is at the work bench repairing a damaged proton pack. The place is a mess with equipment, work orders, parts, catalogs and old lunches piled everywhere. Half the room has been sealed off from floor to ceiling with concrete blocks to form a storage facility for captured spirits. Winston is standing at a viewing slit staring into the storage facility.

STANTZ

He inserts a trap into a metal-lined slot in the wall of the storage facility. Spengler crosses to a control console to assist him.

STANTZ
(pushing buttons)
Set entry grid.

SPENGLER
Neutronize. System shut.

He pushes more buttons and the slot lights up. Several grating electronic snaps are heard, like the sound of bugs being fried on an outdoor insect light. Then Stantz withdraws the trap and tosses it into a bin marked: FOR RECHARGE.

SPENGLER (CONT'D)
I've got to sleep.

STANTZ
I need two new purge valves. How's the grid around the storage facility holding up?

SPENGLER
I'm worried, Ray. It's getting crowded in there. And all my recent data points to something big on the bottom.

WINSTON
(concerned)
What do you mean "big?"

As filmed, the initial segment of the basement scene was expanded to a more detailed account of the finer points involved in transferring incarcerated ghosts from their portable traps to the more permanent fire-hall storage facility. Stantz' demonstration and running commentary — serving to educate both Winston and the audience — was subsequently excised from the sequence and inserted earlier between the Lincoln Center and Walter Peck scenes.

The 'Twinkie' analogy was invented by Harold Ramis as a way to explain the enormity of the psychokinetic energy levels Spengler is detecting within the city.

"We were delighted with the notion that this script could be so 'out there,' and yet still have a scientific and parapsychological plausibility. From a physics point of view, Dan was always talking about things like 'holes in the reality envelope.' Well, I didn't know what that would mean to an audience, so I came up with this 'Mr. Wizard' kind of analogy — describing the universe as an expanding, four-dimensional balloon. And as I was talking, I'd be blowing up this balloon. Then I'd explain, 'If something were to penetrate the envelope of our reality...' — and the balloon would pop. That then led into the 'Twinkie' analogy. The whole thing made sense in terms of the plot but it was just much too long, so only the Twinkie survived."

— Harold Ramis

The script includes a look inside the storage facility that was ultimately deleted from the movie.

"It would have been a great shot. The inside of the storage facility was conceived as a sort of drunk tank holding cell for lost souls. There would have been hundreds of disgruntled and miserable ghosts, sitting around on benches. Venkman says: 'I can't look anymore. It's too depressing.' And we started to think the audience might feel the same way. Again, we didn't want the audience to feel sorry for the ghosts. Another consideration was that this would have been a major effects sequence, requiring the generation of hundreds of supernatural creatures. We just didn't have enough time left, so the shot had to go."

— Michael Gross

John DeCuir's mammoth rooftop set, constructed on Stage 16 at The Burbank Studios. ►

Spengler picks up a Hostess Twinkie from the workbench.

SPENGLER

Well, let's say this Twinkie represents the normal amount of psychokinetic energy in the New York area. According to this morning's PKE sample, the current level in the city would be a Twinkie 35 feet long weighing approximately six hundred pounds.

WINSTON

That's a big Twinkie.

STANTZ

We could be on the verge of a fourfold crossover...or worse. If what we're seeing indicates a massive PKE surge, we could experience an actual rip.

Spengler nods gravely. Venkman enters looking very concerned.

VENKMAN

Egon, how's the grid around the storage facility holding up?

STANTZ

It's not good, Pete.

WINSTON

Tell him about the Twinkie.

Venkman lets that remark go and crosses to a TV monitor linked to a camera inside the storage facility.

VENKMAN

(peering)

I can't look anymore. It's too depressing.

THE MONITOR.

We zoom in on the monitor and get our first real look inside the storage facility. It is a bleak repository for souls of many species. Strange lights, mists and spectral shapes waft about aimlessly. Human-like figures lean against the walls in despairing convict poses. Others flit and hang on the ceiling. It is a sad and frightening limbo and a most unholy makeshift asylum.

EXT. MANHATTAN SKYLINE - NIGHT

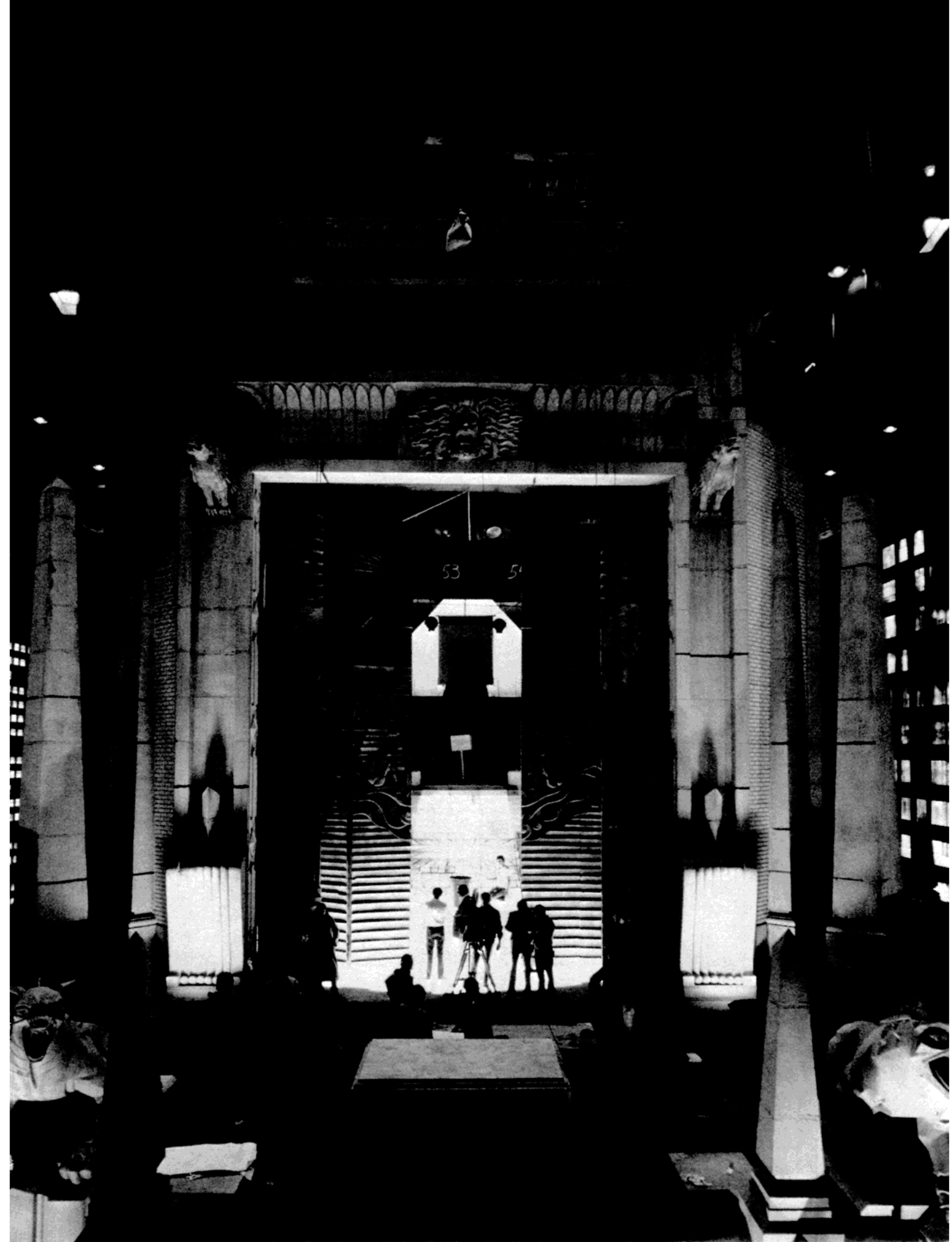
A mysterious cloud takes shape and hovers over Dana's apartment building. Then a strange glow starts to radiate from the temple-like structure on the roof.

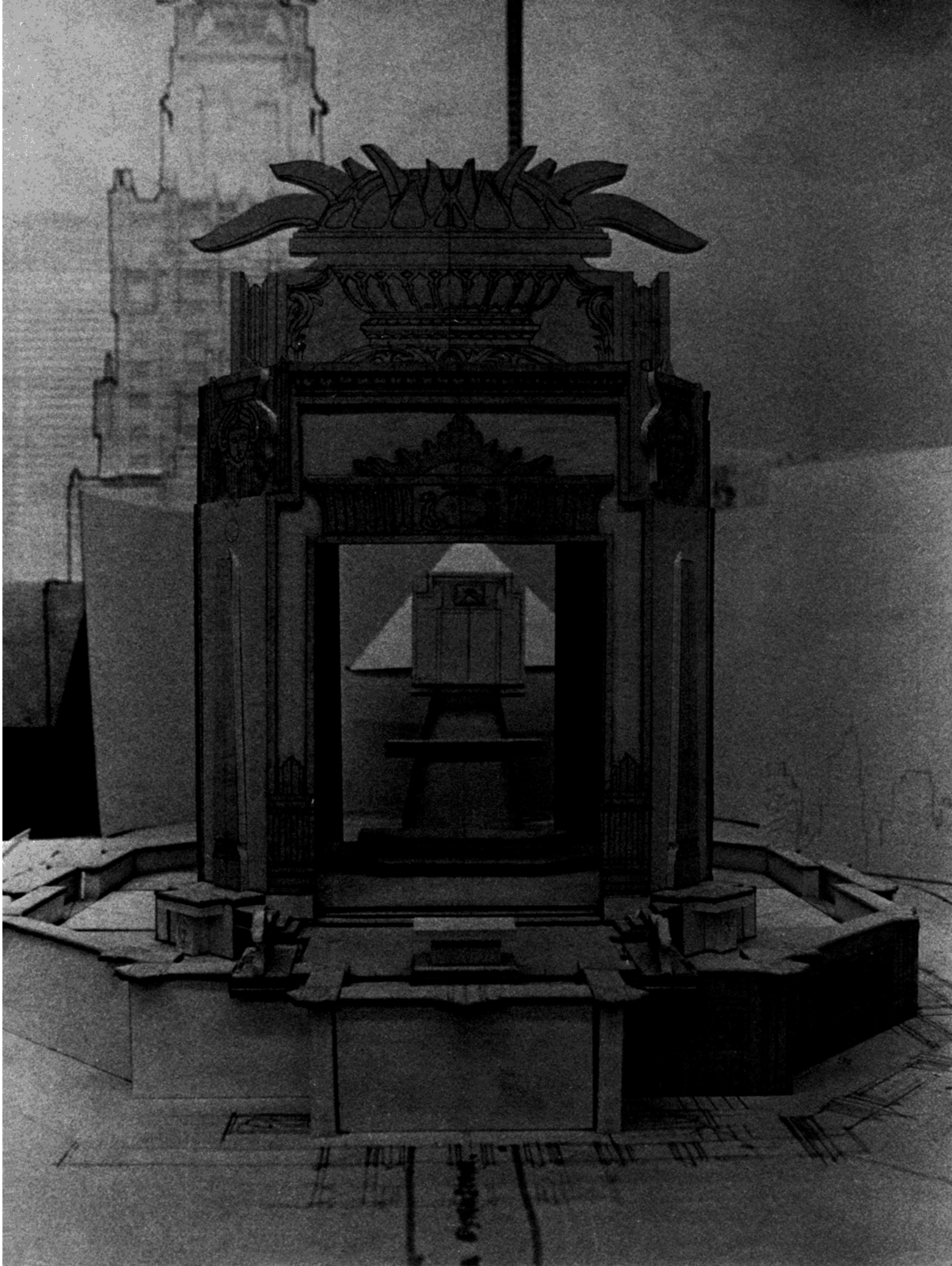
EXT. THE TEMPLE - NIGHT

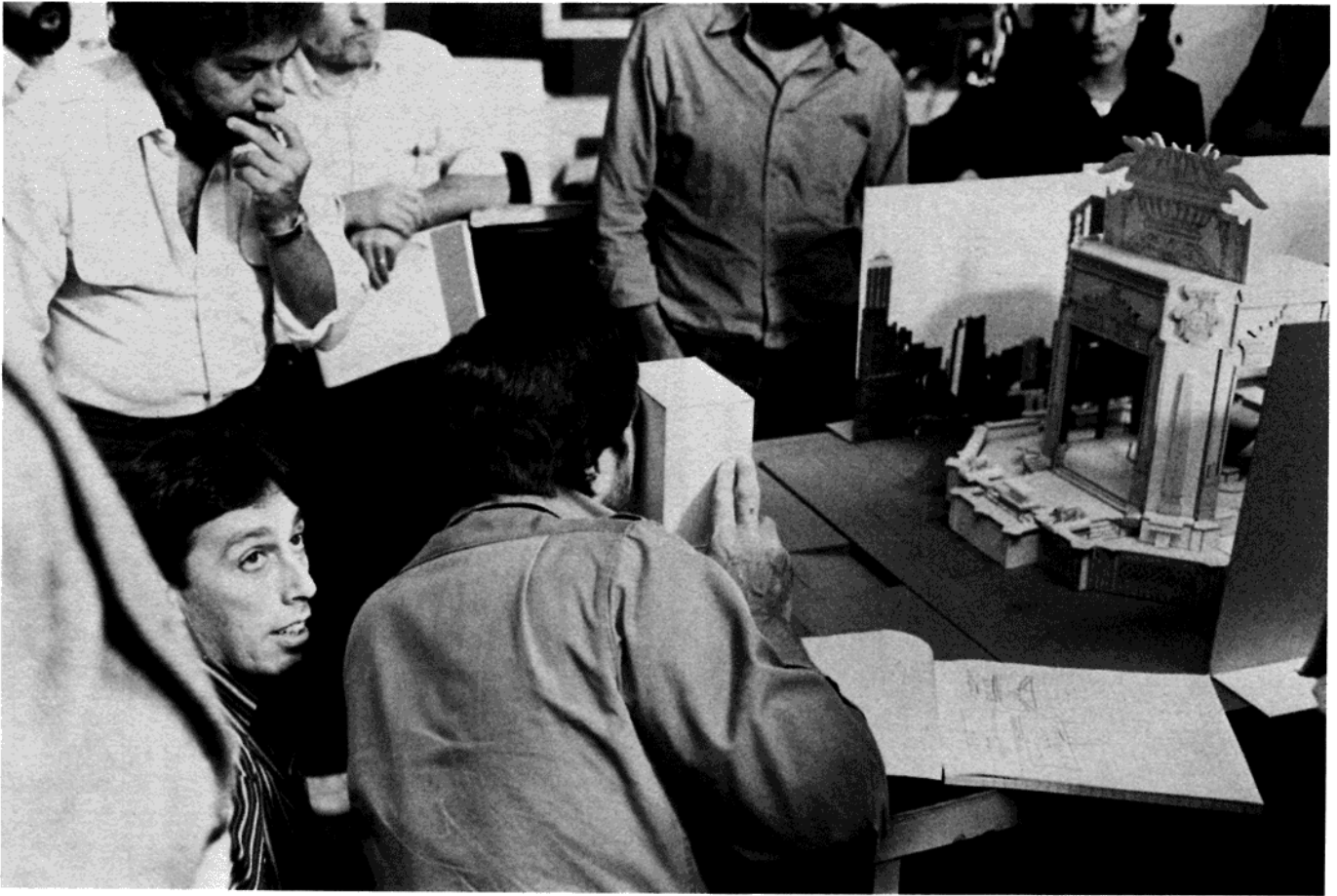
The moon shines through the odd cloud configuration, illuminating the ornate temple door with its two stone Terror Dogs posed rampant on either side of the portal.

TERROR DOG

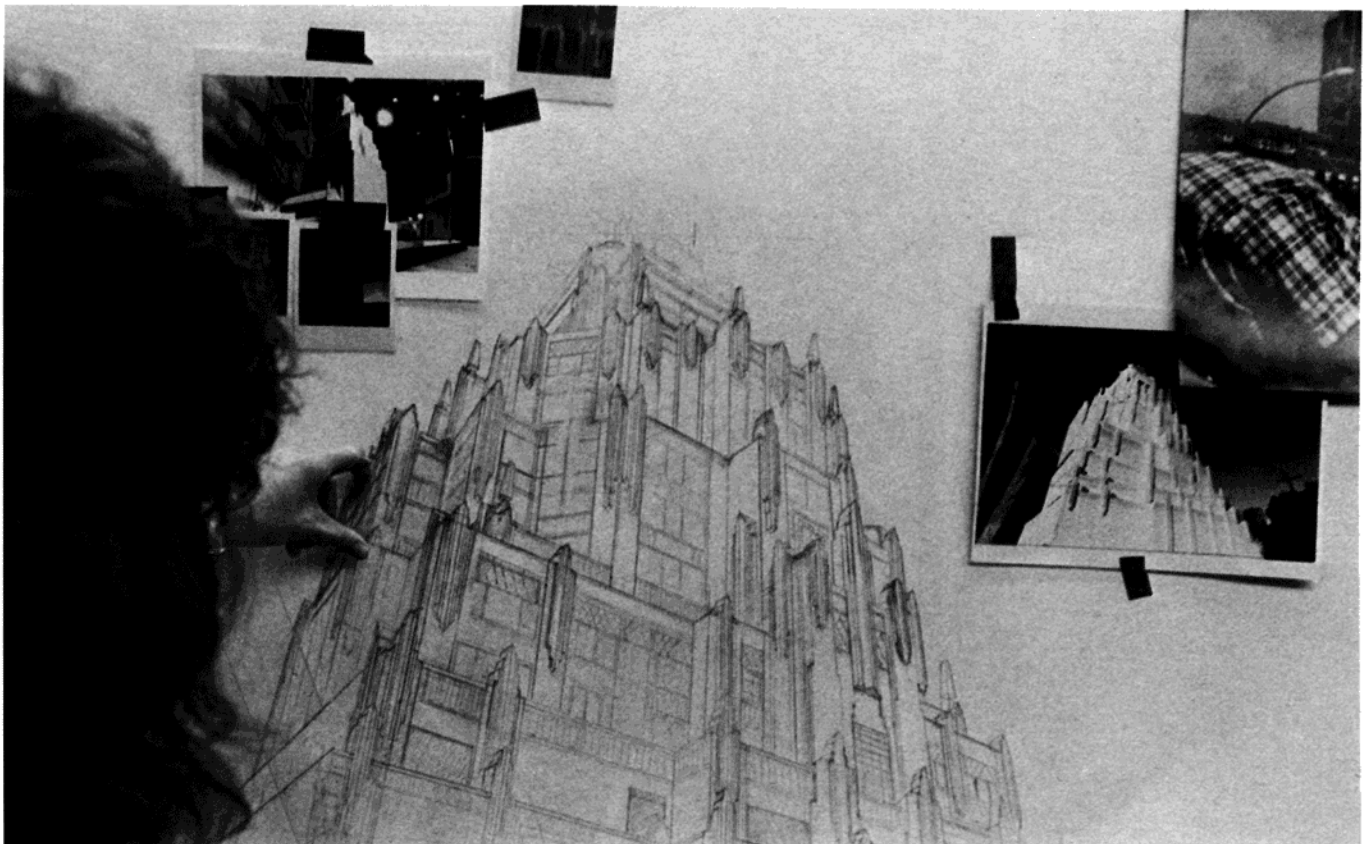
Its hideous stone features are bathed in moonlight. The camera PANS down its grotesque body to one of its claws. Suddenly there is a hiss and an audible crack of disintegrating mortar as one of its stone talons comes to life.



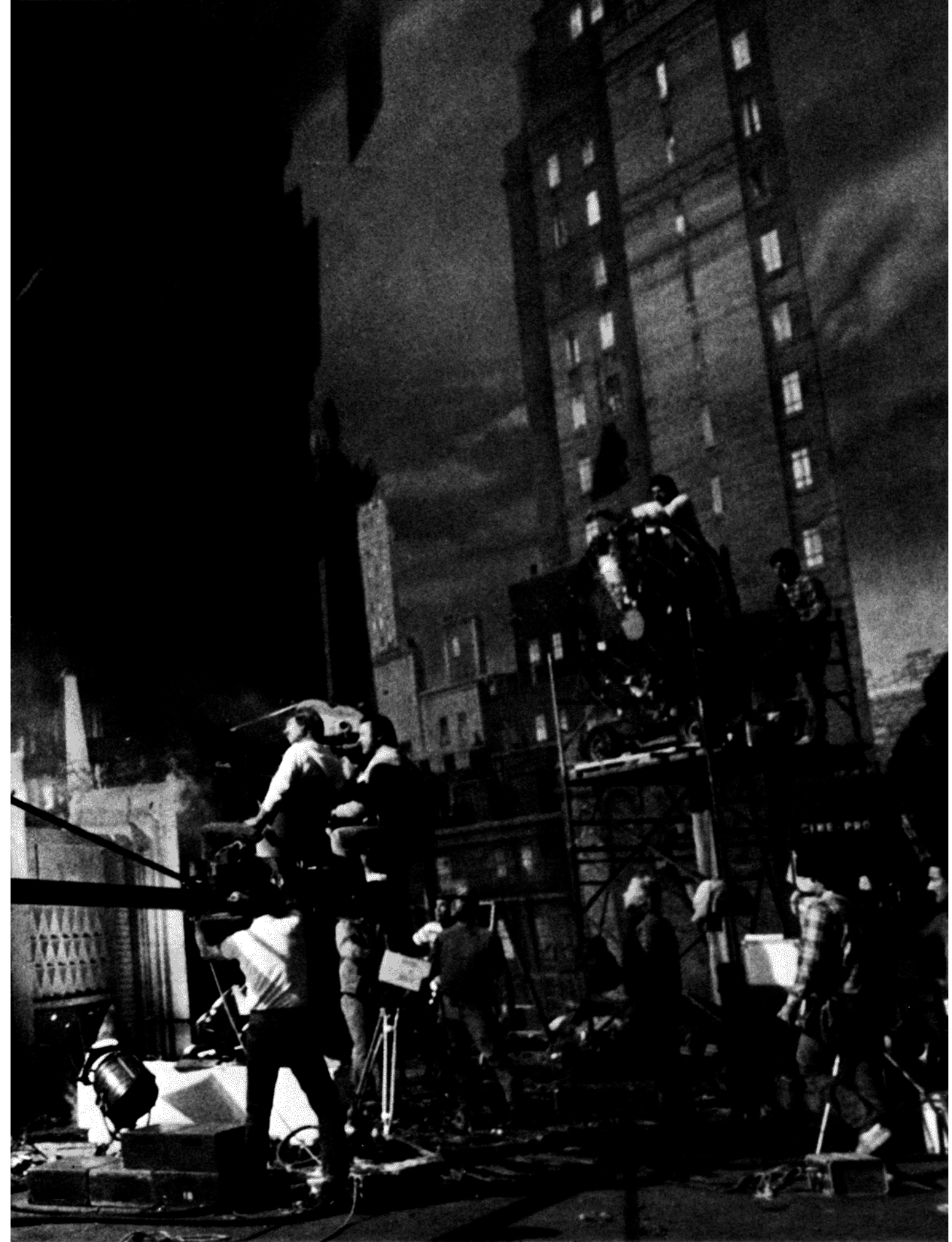




Prior to construction of the million-dollar set, DeCuir prepared a small foam core study model. / With a makeshift viewing device made from cardboard, Ivan Reitman and Richard Edlund plot out possible camera angles. / Using photos and conceptual illustrations for guidance, assistant matte artist Michelle Moen roughs out one of the rooftop matte paintings. In all, more than forty such paintings were employed in the film. / Overleaf — Filming on the Gozer temple set. ►









Foreshadowed throughout the film as the psychic center of New York's ever-rising level of supernatural activity, the gothic rooftop of Dana's apartment building fulfills its ominous promise as the stone Terror Dogs flanking the gated entryway to the Gozer temple slowly come to life. Stagehands make adjustments to the rod- and cable-operated mechanical claw which has just emerged from the breakaway statue. / With an appropriate air of melodrama, the Terror Dogs' emergence from their stone prisons was staged amid a raging electrical storm — simulated with wind and smoke machines, crackling spark generators and postproduction sound effects.



ITS HEAD

The stone figure opens its eyes, revealing glowing red pupils beneath the scaly lids.

INT. HALLWAY - NIGHT

Dana gets off the elevator and immediately hears loud music blasting from Louis' apartment as his party hits full swing. She tiptoes past his door but despite the loudness of the music, Louis somehow senses her presence and comes rushing out into the hall.

LOUIS
Oh, Dana, it's you.

DANA
Hi, Louis.

LOUIS
Hey, it's crazy in here. You're missing a classic party.

DANA
Well, actually Louis I have a friend coming by.

LOUIS
Great! Bring her, too. But you better hurry. I made nachos with non-fat cheese and they're almost gone. I'll make some more though.

DANA
(entering her apartment)
Fine, Louis. We'll stop in for a drink.

LOUIS
I got the Twister game for later...

Dana closes the door leaving Louis alone in the hall, once again locked out of his own apartment.

LOUIS (CONT'D)
(knocking on his door)
Hey. Lemme in...

INT. DANA'S APARTMENT - NIGHT

She enters and takes off her coat. She's wearing dance clothes and appears to be really tired. She sits down in an overstuffed chair and takes off her leg warmers. Then leans back and closes her eyes. It is very quiet. Something dreadful is about to happen. Then it happens. The phone rings so loudly it makes Dana jump. She picks it up.

DANA
Hello...Oh, hi Mom. Yes...yes. Everything's fine. No...nothing. Just that one time...I am...I will... I won't...Mother! I'm all right. I told you. Everything's fine...! All right. I'll talk to you tomorrow...I promise. 'Bye.

She hangs up the phone, leans her head back and closes her eyes again. We hold on her for a long beat.

INT. THE KITCHEN DOOR - NIGHT

An eerie light is seen coming through the cracks around the door.

During production, it was decided to augment the eerie light effect by having the door actually bulge outward, as though some unearthly force was trying to push through it. To achieve the effect, Chuck Gaspar and his crew constructed a special door frame over which they stretched a thick sheet of latex rubber. Makeshift handles were then attached to irregularly-shaped pieces of foam — early tests for the standing mounds of melted marshmallow required later in the film — thereby allowing the lumpy foam shapes to be pushed against the elastic door from behind to create the desired indentations.

Though the final three drafts of the script consistently described Dana's chairborne assault by two pairs of inhuman hands, it was decided from a practical point of view to limit the total number of hands to two. Curiously, the sequence ended up with three.

"It was always the intention to have only two, but when Thom Enriquez storyboarded the sequence, he showed the movement of one of the arms by drawing it in two positions, with cartoon-style movement lines in between. This drawing was misunderstood by the guys in the 'monster shop,' so they built three—and since they had, we used them. When it came time to shoot the scene, Ivan decided to have the third arm come right up between Sigourney's legs. It really made the sequence much more terrifying and threatening. Originally, each arm was different. One was a human arm, one had a hook on the end of it and one was a green, frog-like sucker arm. Ivan didn't like the sucker arm—he thought it looked too cartoonish—so we ended up with two human arms and the one with the hook."
—Michael Gross

"Ghostbusters was different than the traditional kind of comedy I'd done before because it had the added element of terror—and a balance had to be struck between the terror and the comedy. The scene where the arms come out of the chair and grab Dana is a perfect example. I wanted it to be scary—and I think it is—but not so frightening that it takes the fun out of it. In some scenes, I was really treading a fine line."
—Ivan Reitman

"Articulated puppets take a long time to build—and we knew the articulated Terror Dog wouldn't be ready until our last couple days of shooting. So all of the shots requiring an articulated dog, such as the one in Dana's kitchen, had to wait until the very end. Unfortunately, by that time, Dana's apartment set had been completely trashed for later scenes in the film—holes knocked in the walls and floors torn up and that sort of thing. So after everything else was done, John DeCuir and his crew had to go in and put that set completely back together—for one Terror Dog shot."
—Michael Gross

DANA

She sits up in surprise and looks at the kitchen door.

DANA

Oh, shit!

She starts to get up but suddenly a pair of scaly, inhuman hands rip out of the chair cushion on either side of her and clutch her around the waist. She screams and tries to break their grip, but another pair of claws tears through the upholstery and grabs her around the chest and neck, pinning her to the chair.

THE CHAIR

As if drawn by a powerful force, the chair with Dana in it slides across the living room floor toward the kitchen door.

THE KITCHEN DOOR

The whole door is now pulsing.

DANA

She is horrified.

THE KITCHEN DOOR

It swings open, revealing a fiery chamber where the kitchen used to be. One of the Terror Dog creatures seen earlier in the fridge is standing there waiting for Dana with outstretched claws.

DANA

She screams as the chair propels her into the kitchen. Then the door swings shut behind her.

EXT. DANA'S ROOFTOP - NIGHT

A bright flash shoots out from the center of the pyramid, lighting up the roof of Dana's building.

ROOF TEMPLE

All is as before except that both stone Terror Dogs are ominously missing from the structure.

INT. LOUIS' APARTMENT - SAME TIME

Louis is playing the perfect host to his clients, a general cross-section of nerds and nerdettes. The music is much too loud and the guests are scattered about the living room in small groups making dull conversation.

LOUIS

He is emptying ashtrays and cleaning them with Windex. A TALL WOMAN approaches him.

TALL WOMAN

Louis, do you have any Excedrin or Extra Strength Tylenol?

LOUIS

I have acetacylasilic acid but generic from Walgreens cause I can get 600 tables for 35% less than



Dana becomes a victim of long-dormant supernatural forces when an overstuffed chair in her apartment suddenly sprouts arms and propels her into the kitchen for an audience with the Gozer. The arms were constructed in the Entertainment Effects Group 'ghost shop' and were worn as glove appliances by three puppeteers who positioned themselves beneath the chair or otherwise out of camera range. Ivan Reitman coaches Sigourney Weaver through the early stages of the armed assault. / For a closeup as the chair pivots about prior to sliding into the kitchen, both camera and chair — with arms removed for easier access by the puppeteers — were mounted on a manually operated rotating platform. The shot, which showed the room whirling behind the struggling cellist, was ultimately cut in favor of an overhead view. / An additional arm concept, rejected by Ivan Reitman as being too cartoonish.



The 'nerd party' evolved from an idea suggested by Rick Moranis shortly before principal photography began. To retain the comedic flow of Louis' blithering monologue, Ivan Reitman shot the entire party sequence — up to the Terror Dog's appearance — as one long take, following Moranis around the room from guest to guest.

Getting the coats to land on the Terror Dog's head — a job that fell to effects art director John Bruno — proved to be more difficult than anticipated, requiring numerous repeat attempts before a successful shot was achieved.

"The concept of the Terror Dogs changed considerably — both in the way they fit into the story and in their design. In earlier drafts, they were sympathetic creatures from another dimension — sort of 'strangers in a strange land' — who were terrified of Gozer and trying to escape him. They took the form of human beings and went to the Ghostbusters seeking help. By the time the script reached its final form, however, that idea had been completely reversed. Design-wise, they began as rotting, dead dogs — creatures that had been dug up from the grave. We began to realize, though, that we didn't have to be so literal, or 'earthbound,' in the design. As with the ghosts, the Terror Dogs could be anything we wanted them to be. Ultimately, they evolved into creatures that are not particularly canine, but the name 'Terror Dog' seemed to stick."
— Michael Gross

Three scenes in the sequence — the Terror Dog bursting through the bedroom door, then landing on the buffet table and later crashing through the apartment door into the hallway — were postproduction blue-screen shots utilizing a small-scale stop-motion puppet animated frame by frame. Closeups — and other scenes where the creature was not required to walk, run or jump — were achieved on the live-action set using the full-size articulated puppet.

the cost of 300 name brand. Is it a headache?

The woman moves away.

THE BUFFET TABLE

Two stiff men are helping themselves. One is about to bite into some lox when Louis joins them.

LOUIS

That's Nova Scotia salmon. The real thing. It costs \$24.95 a pound but really \$12.48 a pound net after tax. I'm writing this whole party off as a promotional expense. That's why I invited clients instead of friends. Try that Brie, it's dynamite at room temperature. Maybe I should turn the heat up a bit...

A SECOND WOMAN moves up to Louis.

WOMAN #2

C'mon Louis, maybe if we dance other people will start.

They start to dance.

The doorbell rings. Louis bolts for the door hoping it's Dana. It's another couple. Louis escorts them in and takes their coats.

LOUIS

Everybody, this is Ted and Annette Fleming. Ted has a small carpet cleaning business in receivership, but Annette is drawing a salary from a deferred bonus from two years ago and the house has \$15,000 left at eight percent.

He goes to the bedroom door with their coats and opens it.

INT. BEDROOM - NIGHT

On the bed, standing up on all four legs, is a bristling, panting, live Terror Dog. Too preoccupied to notice it, Louis reflexively tosses the coats onto the bed. They both land on the Terror Dog's head.

INT. LIVING ROOM - NIGHT

Louis comes out of the bedroom and closes the door. Then from within there issues forth a tremendous roar that freezes the guest.

LOUIS

Okay. Who brought the dog?

BEDROOM DOOR

An instant later, the Terror Dog bursts right through the door. Wood chips and splinters shower the guests.

THE GUESTS

They drop their drinks and canapes as the Terror Dog lands in the center of the room, snarling hellishly.

It quickly scans the room, looking for Louis.

As originally scripted for John Candy, the Louis Tully character was to have had decidedly earthier interests — best evidenced in the party sequence as it appeared in the August draft.

INT. LOUIS' APARTMENT - NIGHT - SAME TIME

A party for all his single swingle friends is in progress.

Louis is playing the ultimate host. The mood is sensual, the jazz casual, and Louis is very drunk. He approaches an ATTRACTIVE GIRL and puts his arm around her waist.

LOUIS

(cool)

Hey, Gloria, if I said you had a beautiful body would you hold it against me?

He casually drops his hand onto her ass and chuckles at his own joke. The Girl grabs his arm and twists it in a painful Judo wristlock.

THE GIRL

(dead serious)

Louis, if you ever, ever touch me again I'll turn you into a eunuch. Is that clear?

LOUIS

(trying to laugh
despite the pain)

That's what I like about you, Gloria. You're so...definite.

She releases the hold on his arm and he boogies away rubbing his wrist.

THE BUFFET TABLE

Louis comes up behind two fashionably dressed models who are standing near the table with plates in their hands.

LOUIS

Bruce! How they hangin', buddy?

He slaps Bruce on the back so hard that the plate of pasta he's eating from flies from his hands and spills on Bruce and his male friend. The two models look at the red tomato sauce stains on their expensive clothes.

LOUIS

Ooops!

(brushes pasta off
Bruce's shoulder)

Better put some club soda on that.

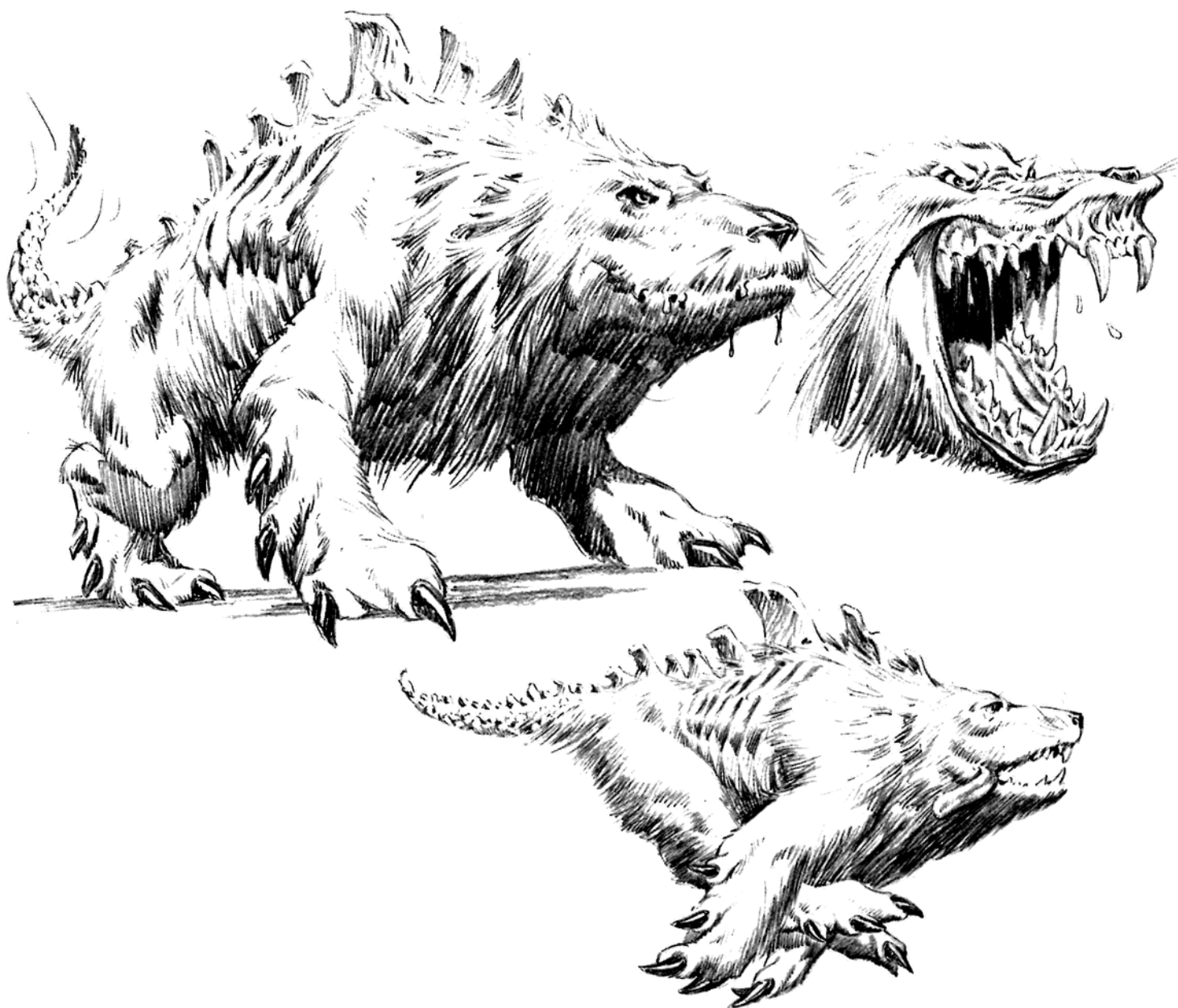
(they glower at him)

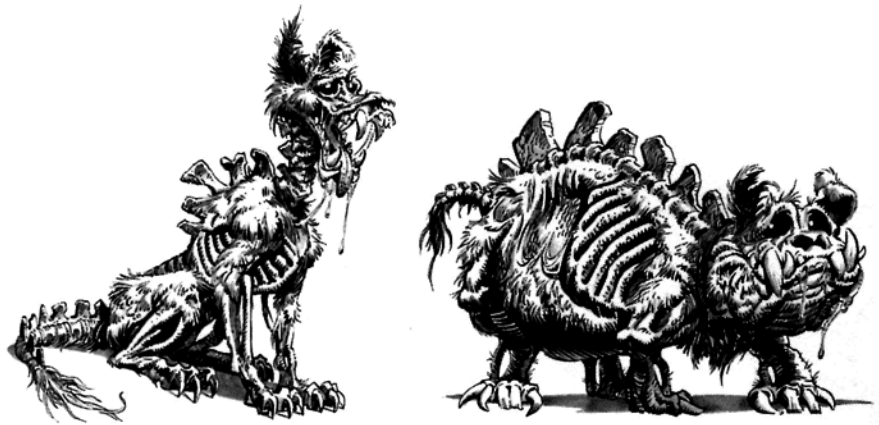
Don't worry about the rug.

Louis is saved by the doorbell. He trots off to answer it.



During preproduction, several artists were engaged to generate literally dozens of widely divergent proposals for the Terror Dogs' appearance, only sketchily described in the script. Among them were a spiny hammerhead creature — designed by John Daveikis to accompany Dan Aykroyd's original script — and a lumbering dim-witted creature conceived by Thom Enriquez. / Whether to make the creatures humorous or horrific was a matter of considerable debate — with some concepts (such as Berni Wrightson's below) attempting to do both.



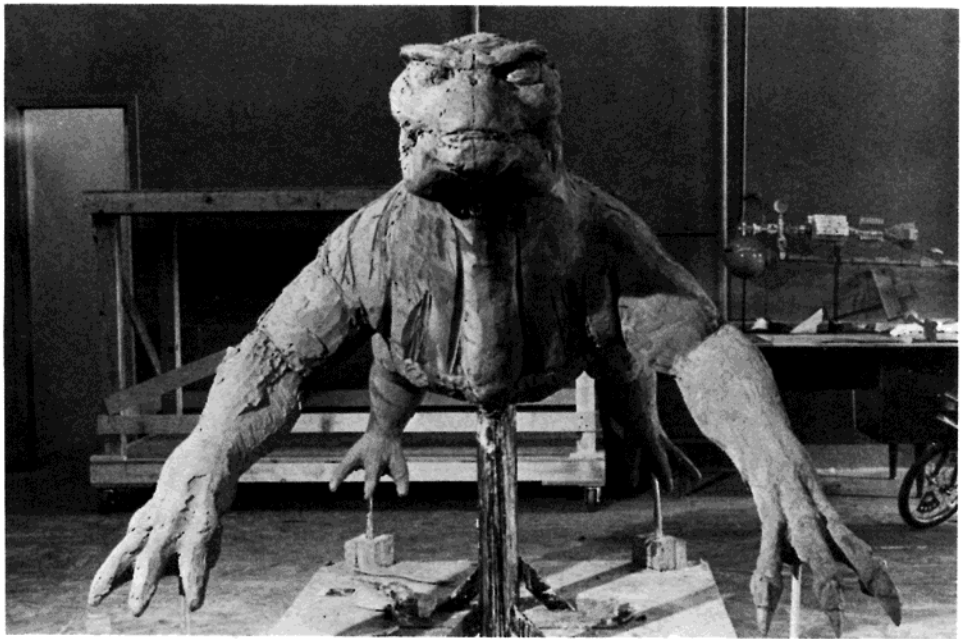
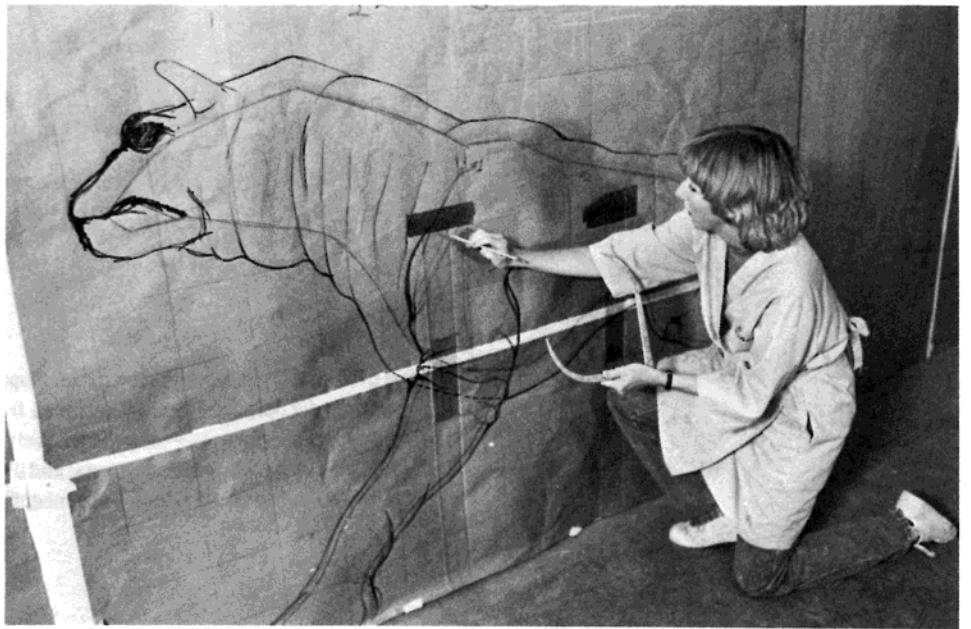


A few of the early renderings took a literal approach to the Terror Dogs — depicting them as partially decomposed canines returned from the grave. Robert Kline went so far as to devise separate concepts — one rather svelt creature which would transform into Dana, played by an as yet unspecified actress; and a short dumpy one which would become Louis, played by John Candy. / A later Kline concept began to take on the appearance of a dragon.



Thom Enriquez prepared the final Terror Dog drawing which was okayed by Ivan Reitman. / From the approved sketch, a preliminary sculpture was rendered by Kurt Conner. Even at this point, however, the filmmakers realized that the concept needed considerable refinement.

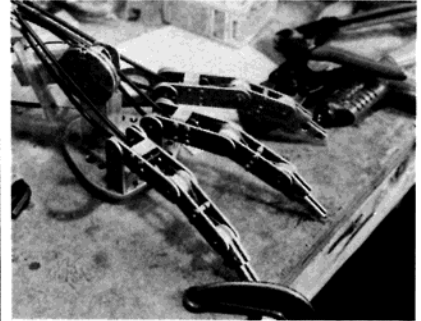




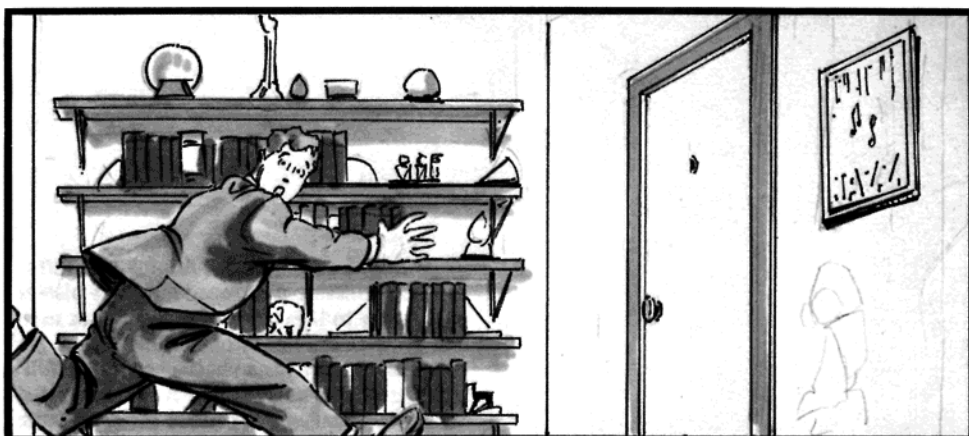
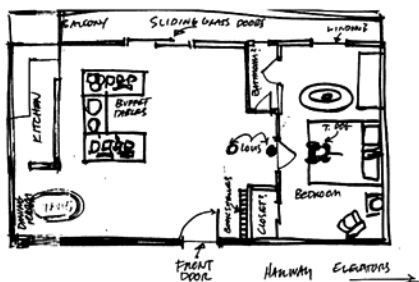
After the basic concept was approved, it was delivered to sculptor and stop-motion animator Randall William Cook, who modified and refined it into workable form. / While Cook worked on the small sculpture, other members of the 'ghost shop' were busy scaling up the creature so it could also be produced in full size. / The full-scale Terror Dog, roughed out in clay. / Once completed, the clay sculptures — both large and small — were sectioned off so that plaster molds could be made.



(Clockwise from below) A miniature Terror Dog armature positioned inside its plaster mold prior to injection of the foam latex used to produce the final stop-motion puppet. / A foam latex 'skin' rests unattached on the full-size Terror Dog underskull. / A cable-actuated claw mechanism. / A control box for remote operation of the eyes. / A large-scale, non-articulated Terror Dog—for early use on the temple set—for completion in the ghost shop. / Sigourney Weaver meets her cinematic alter ego during a visit to Entertainment Effects Group. / Bill Sturgeon at work on the cable-operated underskull which would give the full-size dog its range of facial articulations.



LOUIS' APT.



All effects storyboards were designed by Entertainment Effects Group art director John Bruno, with final polish by Brent Boates. In order to accurately storyboard the sequence in Louis' apartment, Bruno prepared a rough layout of the apartment and its contents to be certain that he and the main production unit were in strict accordance. / The clumsiness of the Terror Dog was emphasized in some of the early boards, although many of the gags — including a shot of it sliding into the wall and causing Louis' bookshelves to collapse — were omitted prior to photography.



Ivan Reitman coaches the Terror Dog in the apartment house corridor. Major motions were made by a puppeteer whose torso extended up through the elevated floor and into the dog. Facial articulations were cable-controlled by a half-dozen operators working independently, but in concert. The video camera in the foreground was used so that puppeteers below stage could gauge the results of their action on monitors. / Ivan Reitman directs Rick Moranis during the Terror Dog's demolition of Louis' apartment.

LOUIS

He yelps and runs for the door.

TERROR DOG

He lunges after Louis, but Louis gets out just in time and slams the door behind him.

INT. HALLWAY - NIGHT

Louis tears off down the hall, bellowing. The Terror Dog bursts through the door, lands in the hall and runs after him.

Louis ducks into the elevator.

EXT. DANA'S BUILDING - NIGHT

A DOORMAN stands at his post near the revolving door. Two elegantly dressed visitors wait as he phones to announce them to one of the building residents. Suddenly Louis comes running out of the door.

LOUIS
Help! Help! There's a bear
loose in my apartment.

He runs across the street and disappears in the park.

THE DOORMAN

DOORMAN
(mutters)
How he's got animals up there.

The Doorman turns just in time to see the Terror Dog before it runs right over him and bounds across the street.

EXT. CENTRAL PARK

TWO BUMS stroll casually along discussing current events.

FIRST BUM
I think you're right about
Central America but I completely
disagree about the other thing.
A good heavyweight boxer could
take a Karate guy every time.

Louis runs by them, almost knocking them over.

LOUIS
(screaming)
Run! Run!

They turn to watch him go.

SECOND BUM
(shaking his head)
Rush, rush, rush.

They turn back just as the Terror Dog streaks past them in hot pursuit. They recoil in fear and watch as the creature sprints after Louis.

SECOND BUM (CONT'D)
That is one speedy mutt.

FIRST BUM
He's a big one. You don't want
to mess with that particular
breed.

In the August draft, Louis' attempted escape into Central Park is preceded by a sequence in which — having just emerged from the apartment house — he flags down a passing taxi and jumps inside. Seconds later, the Terror Dog bounds out of the building and launches itself onto the hood of the cab. In true New York form, the driver hurls a few expletives at the beast, guns his motor and speeds away, causing the creature to lose its balance and fall by the wayside. Undaunted, the Terror Dog takes off in hot pursuit, chasing the taxi through the streets of Manhattan.

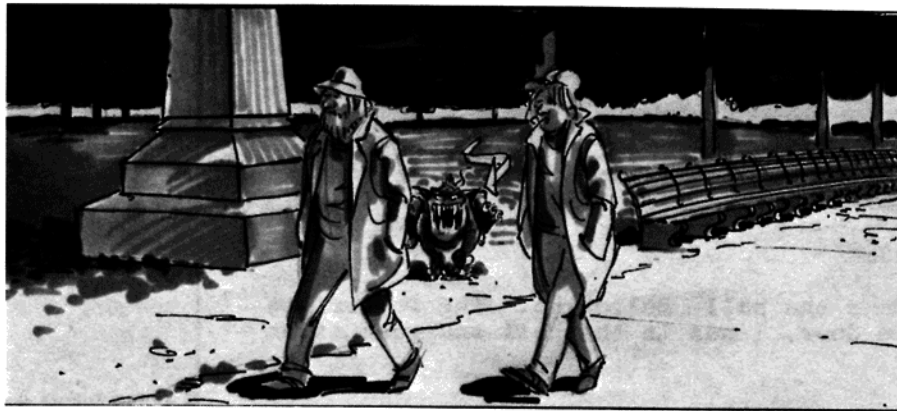
Minor characters included in every draft of the script, the two bums — played by Bill Murray and Dan Aykroyd — nevertheless failed to make it into the final film.

"The bums were like Shakespearean fools or gravediggers — a couple of guys who are there just to introduce another level of mundane comment. Bill and Dan were put in makeup and wardrobe, and they played the bums as spinoffs of characters they had done on Saturday Night Live. It was very funny, but it was just too obvious that it was them."

— Harold Ramis

"As soon as I saw it on the screen, I knew I would have to cut it. The audience would have been left wondering why Stantz and Venkman were dressed up like bums, talking funny. I tried casting it with other people, but no one could make it work the way Bill and Dan had. Besides, we already had plenty of humor, plenty of story and plenty of length — so the whole thing was really unnecessary."

— Ivan Reitman



The bums' midnight stroll through Central Park is interrupted by the Terror Dog's heated pursuit of Louis — another brief sequence cut from the film. / In appropriate makeup and attire, Bill Murray and Dan Aykroyd played the bums as spinoffs of characters they had developed during their *Saturday Night Live* days. Ultimately, Ivan Reitman felt that audiences might find the abrupt juxtaposition of roles more confusing than amusing.



SECOND BUM
Definitely some sort of fighting Spaniel, I think.

EXT. CENTRAL PARK - NIGHT

Louis runs for his life, afraid to look back. He races through a tunnel then sees the twinkling lights of the Tavern on the Green restaurant and heads straight for it.

EXT. TAVERN ON THE GREEN - NIGHT

Louis comes tearing into the courtyard of the restaurant. Through the large picture windows he can see well-dressed people sitting in the elegant dining room. He goes for a door into the dining room but finds it locked. Then he tries another door but it, too, is locked. Suddenly, he hears a low rumbling growl from the bushes. Desperate now, he starts pounding on the glass.

INT. TAVERN ON THE GREEN - SAME TIME

The wealthy patrons look up and see Louis pounding on the glass, screaming unintelligibly.

LOUIS
(muffled)
Help! Help!

They ignore his pleas and return to their salmon croute.

EXT. COURTYARD - NIGHT

Louis' heart is pounding, his breath coming in compulsive gasps as he turns to face the relentless Terror Dog.

THE TERROR DOG

It stands there silhouetted in the dark. Then it starts advancing toward Louis, casting giant shadows on the walls.

LOUIS

He is paralyzed with fear.

LOUIS
(trembling)
Nice doggie. Nice.

THE TERROR DOG

It pounces with a tremendous roar.

INT. TAVERN ON THE GREEN - NIGHT

The roar echoes through the restaurant. There is the sound of a violent struggle, then all is quiet. Nobody notices.

COLUMBUS CIRCLE - LATER

Louis walks out of the park, walking stiffly with a glazed look in his eyes. He sees a horse and carriage parked at the curb. He goes right up to the horse and speaks to it, obviously possessed by the Terror Dog.

LOUIS
(to the horse)
I am Vinz Clortho. Keymaster of
Gozer, Volguus Zildrohar, Lord
of the Sebouillia. Are you the
Gatekeeper?

Habitues of the Tavern on the Green were no doubt puzzled to see its entryway flanked by two stone statues — another bit of John DeCuir set dressing designed to enhance the gothic ambience of the city. Since the Terror Dog was not completed in time for the location photography, the shot of it rising ominously into frame — the only one in the sequence where the dog is seen at all — had to be assembled optically.

"The original idea was for Louis to be trapped by the Terror Dog in a dark corner of the park. But Ivan was scouting locations one day, emulating Louis' moves from the time he runs out of the apartment building — 'Louis runs here, then he runs here, and then he runs ... there!' And there was the Tavern on the Green — a logical distance for Louis to have run, and a logical place to seek refuge."
— Michael Gross

"Once I had the location, it was very easy for me to visualize how the scene should go. New Yorkers are famous for ignoring pleas for help from people who are being shot and maimed right in front of them. So I think it would probably really happen like that — all of these nicely-dressed people, enjoying a lovely meal; and then outside, this desperate, crazy person, pounding on the windows trying to get in. It was a delicious combination of terror, comedy and ironic social satire."
— Ivan Reitman

As rearranged in the editorial process, Louis' encounter with the Terror Dog cuts directly to Venkman arriving outside Dana's apartment building. The scene between Vinz and the coachman's horse eventually preceded the police van's delivery of Louis to the Ghostbusters' firehall.

The exchange between Louis and the horse harkens back to a deleted scene from the June and July drafts in which Venkman and the alien Zuul — masquerading as human in Dana's body — leave the restaurant and encounter several carriage horses. Noticing the bridles and harnesses, Zuul inquires if they are prisoners. Uncertain of her reaction, Venkman responds promptly: "No, no. They're volunteers. This is considered a good job for a horse." "They look so sad," Zuul laments, and then kisses one of the beasts with enough genuine emotion to elicit a worried look from the carriage driver. In the June draft, Venkman pulls her away and segues — ever so smoothly — into an invitation which leads to his surprise wakeup the next morning: "You know. I was just thinking. No trip to this dimension would be complete without a visit to the Times Square Motor Hotel."

Because shooting time ran out in New York, Venkman's entrance into Dana's apartment house was not shot at the 55 Central Park West location — but rather at a facsimile of its ground floor constructed at the Columbia Ranch in Burbank for the later sinkhole sequence. Rather than go to the expense of bringing the New York 'doorman' to Los Angeles, a different, but similar-looking actor was hired for the pickup scene.

In the film, after his perfunctory greeting, Venkman looks Dana over, pauses a moment, and says: "That's a different look for you, isn't it?"

"There are several funny lines in the beginning of this scene that never get the response they normally would because the audience is so uncomfortable — uncomfortable in a suspenseful way. It's not really until Bill and Sigourney start wrestling around on the bed that the audience relaxes and feels comfortable enough to laugh."
— Ivan Reitman

The COACHMAN sees Louis talking to his horse.

COACHMAN
Hey! He pulls the wagon. I make the deals. You wanna ride?

LOUIS
(to Coachman)
Are you the Gatekeeper?

COACHMAN
No, I'm the Governor of New Jersey. Now get outta here.

Louis glares at the Coachman. His eyes begin to glow, magically.

LOUIS
(to Coachman)
You will perish in flames, sub-creature! Gozer will destroy you and your kind!
(he whispers to the horse)
Wait for the sign. Then all prisoners will be released.

Louis lopes off across the street. The cars come screeching to a halt to avoid hitting him.

THE STREET

TWO MOUNTED POLICEMEN notice his strange behavior and follow him down the street.

EXT. DANA'S APARTMENT BUILDING - NIGHT

Venkman enters dressed neatly in a suit, holding a bouquet of flowers for Dana. He sees two COPS talking to dishevelled party guests. He sidles up to one of the cops.

VENKMAN
What's going on?

THE COP
Some moron brought a cougar to a party and it went berserk.

VENKMAN
Oh.

He goes to the elevators.

INT. HALLWAY - NIGHT

Venkman walks past Louis' apartment and curiously notes the splintered door. Then he rings Dana's bell, waits, rings again and knocks.

VENKMAN
(calls out)
Dana?

The door opens and Dana is standing there, but she has changed radically from the woman we met earlier. Her hair is down, flowing loosely over her naked shoulders, her eyes are wide open, filled with a kind of love-slave longing, her lips are parted and wet and her clothes are seductively tattered. She stares at Venkman.

VENKMAN (CONT'D)
Hi.
(he notes the change in her)

What happened to you? The cop downstairs said an animal got loose up here. What's the story? Are you all right?

She stares at him as if she hasn't heard a word he said.

DANA
Are you the Keymaster?

Venkman realizes that something bizarre has happened.

VENKMAN
Not that I know of.

She starts to close the door but Venkman slides past her into the apartment.

VENKMAN (CONT'D)
(worried now)
Hey, Dana. What is it? What happened?

DANA
I am Zuul. I am the Gatekeeper.

He looks around the apartment and notices the holes ripped in the chair. Then he sees the kitchen doorframe charred and blackened with soot.

VENKMAN
I think we better get out of here.

DANA

She crosses to the window and gazes at the sky as if waiting for something.

DANA
We must prepare for the coming of Gozer.

VENKMAN
(humoring her)
Okay, I'll help you. Should we make some dip or something?

DANA
He is the Destructor.

VENKMAN
Really? Can't wait to meet him.
(he has an idea)
As long as we're waiting for him, I'd really like to try something with you - in the bedroom.

He takes her hand and she yields. They enter the bedroom.

INT. DANA'S BEDROOM - NIGHT

They enter and Venkman steers her onto the bed.

DANA
(wantonly)
Do you want this body?

VENKMAN
(taking her pulse)
Well, I'll just use it for a while and get it right back to you.

In the film, Dana closes the door in Venkman's face. Immediately aware that he has made a tactical error in his response, Venkman knocks again. Dana opens the door and repeats the same question. This time Venkman answers affirmatively, and she lets him in.

"At this point in the film, Bill's character has gone from a cynic to a real believer — so he takes this situation seriously and behaves like a professional. He shows real concern for this woman we have come to like and we know he's going to do everything he can to save her. And the audience loves him for it."

— Ivan Reitman

In Dan Aykroyd's original script, the root of New York's widespread psychic disturbances lay in the fact that a 'Zuul' — a generic term for the other-dimensional creature which would later evolve into the Terror Dogs — had somehow strayed out of its rightful time and place and was being held captive by the Ghostbusters' employer, himself a transdimensional being. Unfortunately, the Zuul happened to be a favored pet of the all-powerful Gozer — absolute ruler of the sixth dimension — who, it seemed, would stop at nothing to recover it. When this concept was superseded in subsequent drafts, Zuul became a given name for the female Terror Dog, which — along with her like companion, Vinz Clortho — is seeking refuge from the Gozer in New York.

Eventually cut from the script was a restaurant sequence which appeared in the June and July drafts. In both, Venkman takes Dana — an interdimensional alien masquerading as a beautiful woman in the first draft, and a beautiful woman possessed by an interdimensional alien in the second — to a fashionable New York restaurant. Her unfamiliarity with the finer points of human etiquette becomes apparent when, upon arrival, she observes several ladies removing their wraps and proceeds to follow their example by taking off her blouse. Later in the July draft, Louis Tully — then a visiting conventioneer, also possessed — enters the same restaurant...

VINZ

Vinz Clortho. I am the Minion of
Gozer, Volguus Zildrohar, Lord of
the Sebouillias.

MAITRE D'

(consults his book)

Volguus - Zildrohar? I'm sorry but
I don't see the names here. When
was the reservation made?

VINZ

Never.

MAITRE D'

(haughty)

Ah, well then, I'm afraid I can't
help you. We are quite full. If
you expect to dine at Celine's you
must reserve at least one month in
advance. This is a very popular
room, sir.

VINZ

(getting mad)

Do you bar the way to the first
portal?

MAITRE D'

As I said, we are booked up...
however, if it's just you and an
escort we might be able to work
something out - for a small con-
sideration, of course. How many
are you?

VINZ

The Precursors of Gozer number one
hundred.

MAITRE D'

(throwing up his
hands)

I'm sorry, sir. It's out of the
question.

VINZ

(really steaming)

Do you bar my way then, keeper!!!!

The Maitre d' looks down and writes in his book. The conver-
sation with this lunatic has ended.

MAITRE D'

You have to have a reservation.
Good night, sir.

VINZ

He blows his top. He grips the podium with both hands, opens
his mouth and lets out a roar that sounds like it came right
from the depths of Hell. Steam and vapor pour from his mouth,
blowing the Maitre d's shirt and jacket right off his back,
and covering him in gelatinous bits of mucous and tissue.

THE MAITRE D'

MAITRE D'

Perhaps I do have something, sir.

DANA

Take me now.

He checks her pupil dilation with a penlight.

VENKMAN

Well, I make it a rule never to
sleep with possessed people.

She pulls him down on top of her and kisses him with supernatural lust.

VENKMAN

(coming up for air)

Actually, it's more of a policy
than a rule.

DANA

(stroking him)

I want you inside me.

VENKMAN

(reluctant)

I don't know. You've got two
people in there already. It
could get a little crowded.

(he gently pushes
her back down on
the bed)

I want you to close your eyes
and relax.

(she complies)

Now I'm going to speak to Dana
and I want Dana to answer.

DANA

I am Zuul. I am...

VENKMAN

Right...You're the Gatekeeper.
But I want Dana. Dana, speak to
me...

DANA

(in a low, horrible
unearthly voice)

There is no Dana. I am Zuul.

VENKMAN

(recoils)

Whoa!! Nice voice.

She starts to sit up, but he restrains her with a light touch on the shoulder.

VENKMAN (CONT'D)

(trying another approach)

All right - Zuul. Listen carefully.
I don't know where you came from
or why, but I want you to get out
of here and leave Dana alone. I'm
going to count to ten and when I'm
finished, you better be gone. Okay?
Here goes. One...Two...Three...

A shudder runs through Dana's body, then she slowly starts to levitate, rising a full three feet off the bed.

VENKMAN (CONT'D)

(aghast)

Wow!

In an unusual twist on the directorial cameo, Dana's demonic voice — reminiscent of Mercedes McCambridge's intonations in *The Exorcist* — was actually that of Ivan Reitman. Reitman, in fact, provided all of the unearthly voices in the film, except that of Gozer.



Members of Chuck Gaspar's physical effects team make adjustments to the levitation rig employed to lift Dana off the bed and roll her over in midair. During the shot, Sigourney Weaver was placed in a fiberglass body shell concealed beneath her flowing gown. Attached at the waist was a motorized support bar which extended out through a hidden slot in the rear wall. The effect worked well on the first take — in fact, not until later in dailies did anyone notice that the support bar shadow could be seen moving up and down the wall. As a result, the shot had to be reaccomplished with a different lighting scheme.



He stands up and circles around the bed looking for some sort of explanation. He passes his hands over her, then under her, looking for wires or a force field. Then he makes a few theatrical moves like a cheap magician.

EXT. HUDSON PARKWAY - SAME NIGHT

Ecto One speeds northward, strobes lit.

INT. ECTOMOBILE - NIGHT

Winston is at the wheel. Stantz pops open a beer and lights a smoke. They both look completely wasted. Stantz is looking over some blueprints.

WINSTON

Hey man. What is it you're so involved with there?

STANTZ

Uh...Oh these are blueprints of the structural ironwork in Dana Barrett's apartment building... And they're most unusual.

WINSTON

(changing the subject)
Are you a Christian, Ray?

STANTZ

(examining documents)
Mmmhmmmm.

WINSTON

Me, too.

STANTZ

(reacting to something
in the blueprint)
Boy! Solid cores of shielded
Selenium.325.

WINSTON

Do you believe in God?

STANTZ

No. But I liked Jesus' style.

WINSTON

Me, too. Parts of the Bible
are great.

STANTZ

(hardly listening)
The whole roof cap was fabricated
with a magnesium-tungsten alloy.

WINSTON

Ray, do you remember something in
the Bible about a day when the
dead would rise up from their
graves?

STANTZ

(still absorbed by the
blueprint)
And the seas would boil...

WINSTON

Right. And the sky would fall...

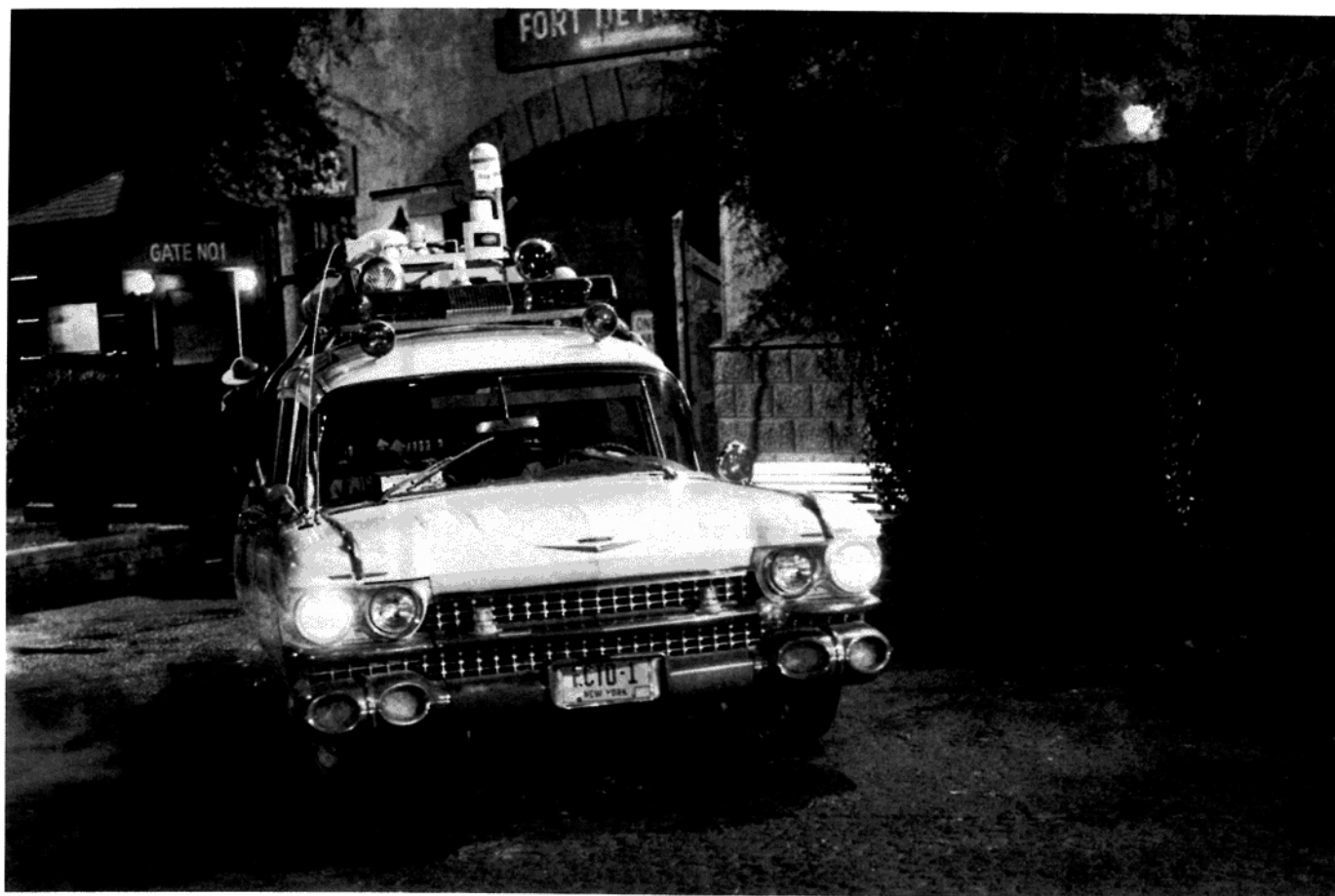
STANTZ

Judgement Day...

In the script, Winston and Stantz discuss the higher implications of what may be happening in New York on their way to a job at Fort Detmerring. Since the Fort Detmerring sequence was essentially deleted in editing, the conversation was reshuffled to a later spot in the film, with the two men *returning* from a job — exhausted and just a bit fearful.

"This was one of the few scenes in the film that didn't have any big laughs in it, but we always liked it because it offered a possible explanation as to why the city was suddenly being plagued with ghosts. Also, it was a good scene for Winston — in fact, this was the scene we used to audition actors for the role of Winston."

— Joe Medjuck



In a scene deleted from the final film, the Ectomobile arrives at Fort Detmerring — a standing set at the Columbia Ranch, dressed rather simply with an identifying sign and a guard shack. / A park ranger briefs Stantz and Zeddemore on reports of strange sightings within the old fort.



WINSTON
Yeah, Judgement Day.

STANTZ
Every ancient religion had its own myth about the end of the world.

WINSTON
Well, has it ever occurred to you that the reason you've been so busy lately is because the dead have been rising from their graves?

They exchange a look of puzzlement and concern.

EXT. FORT DETMERRING - NIGHT - SAME TIME

Ecto One pulls up to a pair of massive parapets and a hewn timber gate set in a thick redoubt on an escarpment high above the river. Two figures approach them from the shadows. As they draw closer, Stantz and Winston see their Stetson hats and uniforms.

PARK RANGER
Evening. We've had a problem here for quite some time. I called your outfit a couple of weeks ago.

WINSTON
Busy time of year.

PARK RANGER
Nobody likes to talk about this sort of thing.

STANTZ
You don't have to worry about that with us, sir.

WINSTON
Right. We'll believe anything.

INT. FORT - GUNNER'S CORRIDOR - NIGHT

Stantz and Winston walk past a long line of cannon. Their visors are down. They wear the usual equipment.

STANTZ
You check the armory. I'll go down to the officers' barracks.

They split up. Winston takes a long, low passageway. Stantz descends a set of stone stairs. They both leave frame. The sound of their separate footsteps fades O.S.

EXT. FIREHALL - NIGHT - SAME TIME

A police van pulls up, the garage door opens and Spengler comes out of the building. He meets a POLICE SERGEANT. They walk around to the back door of the van.

SERGEANT
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. I'm telling you, there's something weird about him. And I know you guys are into this stuff so we figured we'd check with you.

As finally edited, the film cuts from Venkman's confrontation with the levitating Dana to Louis' emergence from Central Park and his soulful exchange with the carriage horse. After a verbal altercation with the coachman, Louis runs off, knocking over a bag lady's belongings. The action then segues to the police van's arrival at the firehouse.

In the film, Janine — still trying to make points with Spengler — says: "You are so kind to take care of that man. You know, you are a real humanitarian." With his customary disregard for subtext, Spengler responds, "I don't think he's human."

During Dana's initial visit to the Ghostbusters, in which she explains what transpired in her kitchen, the young cellist is hooked up to a number of vaguely defined truth verification devices — the most apparent being a video monitor displaying a real-time digitized image of her as she speaks. Later, when 'Vinz' is quietly interrogated by Spengler, the same background monitor reveals an image of a Terror Dog head, rather than Louis' own. The helmet worn by Rick Moranis during the scene — a common kitchen colander with various electronic gizmos attached — epitomized the film unit's definite tongue-in-cheek attitude toward ghostbusting technology.

"For the most part, we wanted the technology to look plausible, but decidedly low-tech — something the guys could have rigged together with off-the-shelf parts of one sort or another. When we were setting up the laboratory sequences — both at the university and at the firehouse — we brought in a fellow named Will Fowler who's an expert on electronic equipment and who had just come off Brainstorm. He was very excited about the project, and he said, 'I can get you this piece of equipment and that piece of equipment,' and he was just rattling off all this high-tech terminology. And I said: 'Wait a minute, Will. All I want to know is what does it look like.' And he said: 'It doesn't matter what it looks like. It's what it does that's important.' And he spent a whole lot of time trying to convince me that the kinds of things he had in mind were much more authentic than the kinds of things I had in mind. Finally, I had to say: 'Will, we've got guys running around with proton backpacks and nutrona wands trying to trap ghosts. How can we be having an argument about what kinds of equipment they would and wouldn't be using?'"

— Michael Gross

The Sergeant unlocks the door and pulls it open.

INT. THE POLICE VAN - NIGHT

Louis is on the floor wearing a strait jacket. He is tied to the bench with leather restraint straps and ankle cuffs.

LOUIS
(forlorn)

Are you the Gatekeeper?

Spengler notes the strange glow in Louis' eyes.

SPENGLER
Bring him inside, Officer.

INT. BASEMENT - LATER

Louis is hooked up to a variety of strange contraptions including something on his head that looks like an aluminum mixing bowl wired with hundreds of electrodes. Spengler monitors Louis' reactions as he questions him. Janine watches.

LOUIS
I am Vinz Clortho - Keymaster
of Gozer.

SPENGLER
(reacts to the name
Gozer)
I am Egon Spengler, Creature of
Earth, Doctor of Physics,
Graduate of M.I.T.

JANINE
(looking through
Louis' wallet)
According to this his name is
Louis Tully.

LOUIS
Oh, no. Tully is the fleshbag I'm
using. I must wait inside for the
sign.

JANINE
Do you want some coffee while
you're waiting?

LOUIS
(to Spengler)
Do I?

SPENGLER
Yes, have some.
(Janine goes to the
table and puts some
water up to boil)
Vinz, what sign are you waiting
for?

LOUIS
Gozer the Traveller will come in
one of the pre-chosen forms. Dur-
ing the rectification of the
Vuldronaii the Traveller came as
a very large and moving Torb.
Then of course in the third re-
conciliation of the last of the
Meketrex supplicants they chose a
new form for him, that of a Sloar.
Many Shubs and Zuuls knew what it
was to be roasted in the depths of
the Sloar that day I can tell you.

Spengler stares at Louis for a moment then looks over at Janine.

JANINE

She rolls her eyes at Spengler and mimes the traditional sign for lunacy by pointing to her temple and tracing a circle with her index finger. Then the phone rings and Spengler answers it.

SPENGLER

Hello?

INT. DANA'S BEDROOM - SAME TIME

Venkman is lying on the bed with the phone. Dana is asleep next to him, still floating three feet in the air with a blanket over her.

VENKMAN

It's Peter, Egon. I've got a problem.

INTERCUT SPENGLER AND VENKMAN

SPENGLER

What is it?

VENKMAN

I'm with Dana Barrett and she's floating three feet off the bed.

SPENGLER

Does she want to be?

VENKMAN

I don't think so. It's more of that Gozer thing. She says she's the Gatekeeper. Does that make any sense to you?

SPENGLER

Some. I just met the Keymaster. He's here with me now.
(there's a long silence
on the other end)
Venkman? Are you there?

VENKMAN

Yeah, yeah. I was just thinking. It probably wouldn't be a good idea for them to get together at this point.

SPENGLER

I agree.

VENKMAN

You have to keep him there. Do whatever you have to, but don't let him leave. He could be very dangerous.

SPENGLER

He looks nervously at Louis.

LOUIS

He pours some instant coffee crystals into his mouth and chews them up, then he drinks a beaker of boiling water that's been heating over a Bunsen Burner.

In the film, by the time Venkman makes his phone call, Dana has settled down to the point where she is sleeping conventionally, rather than floating over her bed. Venkman says: "I'm here with Dana Barrett. It seems the Goz has been putting some moves on my would-be girlfriend." When Spengler inquires how she is, Venkman responds: "I think we can get her a guest shot on *Wild Kingdom*."

In the film, Venkman decides that his presence is more acutely needed at the firehall. Hanging up the phone, he kneels beside his sleeping Dana, takes her pulse and says: "Bad news, honey. I gotta go to work. Will you stay here in bed until I get back?" He then kisses her gently on the hand and exits.

Dialogue between Janine and Spengler was shot as written. Janine's first speech was eventually cut into the film before Venkman's phone call, but the remainder of the scene was deleted.

SPENGLER
(into the phone)
All right. I'll try.

VENKMAN
I'll spend the night here and get back first thing in the morning.

SPENGLER
All right, Peter. Good night.

They hang up.

JANINE

She crosses to Spengler.

JANINE
(worried)
Egon, there's something very strange about that man.
(she indicates Louis)
I'm very psychic usually and right now I have this terrible feeling that something awful is going to happen to you. I'm afraid you're going to die.

SPENGLER
Die in what sense?

JANINE
In the physical sense.

SPENGLER
I don't care. I see us as tiny parts of a vast organism, like two bacteria living on a rotting speck of dust floating in an infinite void.

JANINE
That's so romantic.

She hugs him. Spengler responds awkwardly, not sure where to put his hands.

SPENGLER
(nervous)
You have nice clavicles.
(he gulps)
I wonder where Stantz is.
I think we're going to need him.

INT. FORT DETMERRING - SINGLE OFFICERS' QUARTERS - NIGHT

Stantz is in a painstakingly restored period room with a four poster bed, writing table and wardrobe hung with uniforms. His own jumpsuit and backpack lie in a heap beside the bed. He fingers an officer's uniform then tries it on. He steps to a full-length mirror and models it, striking a few heroic poses. He shrugs, sits on the bed, bouncing the mattress and squeezing it. He then lies down full length and tests it, hands behind his head.

STANTZ

He yawns. His eyes droop, blink and finally close. His head lolls sideways, his mouth drops open slightly and he drops off to sleep, exhausted.

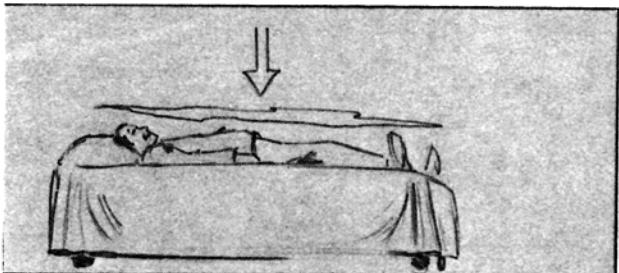


Ivan Reitman and Dan Aykroyd discuss an upcoming shot in the truncated Fort Detmerring sequence, filmed on a small set adjacent to Dana's apartment on Stage 12. / On stake-out within the reportedly haunted officers' quarters, Stantz finds and dresses himself in period attire, then strikes a few gallant poses for the mirror before succumbing to exhaustion and falling asleep.





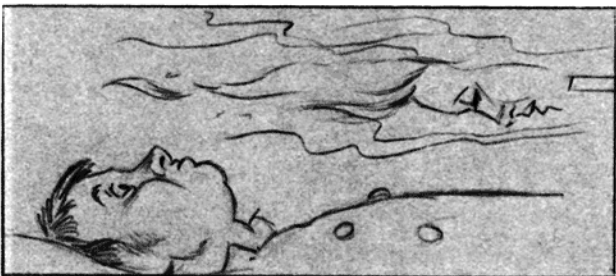
STANTZ ROLLS ON HIS BACK. THE MIST SLITHERS IN AND HOVERES ABOVE HIM



SLOWLY IT DECENDS. ELONGATES & SPRAWLS IN SUSPENSION OVER HIS BODY



HE AWAKES



Stantz finds his rendezvous with the Fort Detmerring ghost spiritually uplifting.
/ *Playboy* centerfold Kym Herrin strikes a hovering pose on stage at Entertainment Effects Group. Her brightly-lit, wind-blown image was later enhanced with optical effects and composited into the live-action material photographed on the Fort Detmerring set.



INT. WARDROBE - NIGHT

A uniform sleeve moves slightly. A sabre in its sheath begins to tap lightly against the open doorsash. A phosphorescent light streaks out in between gaps in the clothing, casting patterns over the room.

STANTZ' PACK AND WANDS

A panel light winks on. The needle on his PKE meter jumps into the red.

STANTZ

He rolls over. From inside the wardrobe a shimmering pink mist rises up and begins to take form on the ceiling.

MIST

The vaguest remnants of a human form take shape. It hovers and shifts as if appraising Stantz.

STANTZ

He tosses and rolls onto his back, still deeply asleep.

BED CANOPY

The mist slithers in through the curtains and takes a position above him. It begins to descend slowly.

STANTZ

The mist widens and elongates and sprawls in suspension over his body. He wakes. The apparition is inches above his face. He gasps but can't move, totally transfixed with fear.

STANTZ' POV

He is face-to-face with a lost soul. It is a beautiful feminine face. It presses in closer. He sucks in his breath. Is he being smothered? The gaunt figure then slides slowly away from his face and down to a spot below his waist.

STANTZ

He props himself up on his elbows and looks down. Suddenly the apparition vanishes. Then his belt comes undone as if pulled by an invisible hand and his zipper slowly opens.

CLOSE-UP - STANTZ' FACE

His look changes from fear to confusion to pleasure. He closes his eyes and submits.

INT. BARRACKS CORRIDOR - NIGHT

Winston is smoking a cigarette, ambling down the barracks corridor. He hears voices and walks to the door of the barracks.

WINSTON

Stantz? You okay in there?

STANTZ

(from inside)

LATER, MAN!!

Winston shrugs and slinks out.

Though the entire sequence was shot — with the ghostly apparition added later by Entertainment Effects Group — only the core joke of the Fort Detmerring scene was retained in the final film.

"The plot was moving much too fast at this point to introduce anything even slightly extraneous. The idea behind the scene was to give Dan a love interest — a woman who's been dead for a hundred years. But the scene was too long and it was in the wrong place in the film. We all loved the notion of Stantz having sex with a ghost, though, and we didn't want to let go of that, so Ivan came up with the idea of treating it as a dream and inserting it into the very end of the montage."

— Harold Ramis

"We were well into the main plot at this point — Dana and Louis were possessed, the apartment building was starting to go — and it just didn't make sense to suddenly cut to this irrelevant scene of Dan getting a psychic blowjob. It wasn't until we realized that we were a little bit short on montage material that I thought about resurrecting it. For the one key shot, Richard Edlund had already filmed the floating ghost element; so even though he was totally overloaded, I was able to talk him into putting it together. Getting the fly undone was just a mechanical trick that had already been built, so all we really had to do there was shoot it. I've done that sort of thing often in my films — taking material out of its original form and reworking it into something else. Invariably, it seems to work better than originally intended, because in postproduction you can manipulate things until they're just right. So it was a great finish for the montage. If you look carefully, though, you can see that Dan has on a strange costume — a tip-off that the scene was originally meant to be part of something else. Fortunately, no one seems to notice — or at least no one seems to care. After all, it is a dream sequence."

— Ivan Reitman

A large billboard — rendered in matte painting form by Matthew Yurich — appears on one of the buildings adjacent to the firehall.

Featured on it is a representation of the Stay-Puft marshmallow man and the words "Stay-Puft Marshmallows - Stays Puft, Even When Toasted" — an advertising slogan lifted from Dan Aykroyd's original script.

"We wanted the audience to be at least subliminally aware of the Stay-Puft marshmallow man, to set up his appearance later in the film. We had already introduced the bag of marshmallows in Dana's apartment, and we thought the billboard would be a good way to reinforce it. It was also a way to preserve the line from Dan's script, which he really liked. I don't know if anyone ever notices the billboard, but it's the kind of detail that rounds out the film."

— Michael Gross

EXT. FIREHALL - MORNING

Two cars pull up out front, a New York City Police car and a lime green K-car with U.S. Government plates. They are followed by a Con Edison utilities van and a County Sheriff's car. Peck gets out of the government car. Two COPS step out and flank him. A POLICE CAPTAIN joins them and they all enter the firehall.

INT. FIREHALL - RECEPTION AREA

Janine is at her desk when the law enters and walks right past her.

PECK

(heading for the
basement)

This way, Captain.

JANINE

(rushes over to block
their way)

I beg your pardon! Just where do
you think you're going?

PECK

Step aside, Miss, or I'll have
you arrested for interfering
with a police officer.

JANINE

(not moving)

Who do you think you're talking
to, Mister? Do I look like a
child? You can't come in here
without some kind of warrant or
writ or something.

Peck hands her the court orders.

PECK

(naming them)

Cease and desist all commerce
order, seizure of premises and
chattels, ban on the use of
public utilities for non-
licensed waste handlers and a
Federal Entry and Inspection
Order.

JANINE

(steps aside)

This is just like Poland.

Peck brushes past her and leads his cohorts toward the basement.

INT. BASEMENT - LATER

Spengler is arguing with Peck. Louis is sitting quietly in the corner, watching the argument with interest.

PECK

(high-handed)

I want to see what's in there.
Now either you shut off those
"beams" or we'll shut them off
for you.

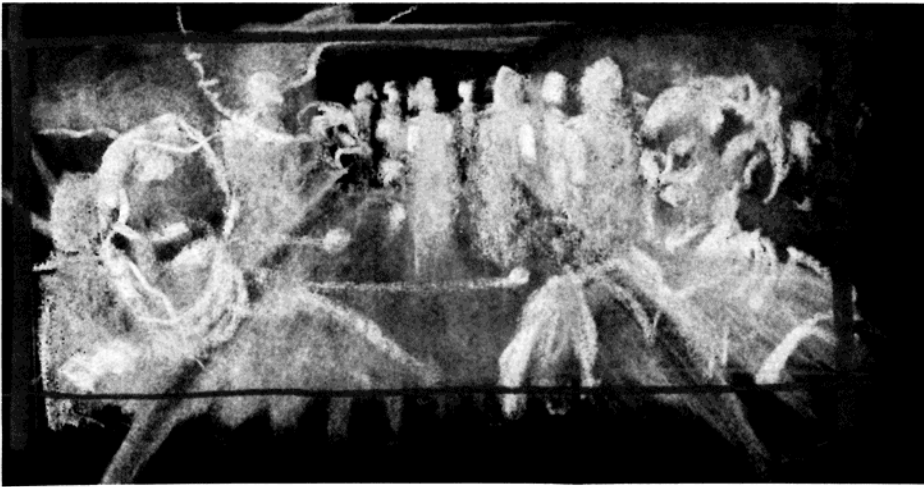
SPENGLER

(calmly)

You can see what's inside through
the monitor if you wish.

He switches it on.

Since the use of a video monitor as a means of seeing inside the storage facility had already been cut, Spengler's invitation to Peck was deleted, as was Peck's snide reply.



A Brent Boates concept for the restless horde of ghostly figures incarcerated within the firehall's basement storage facility. Conceptually, the idea of including such a scene was stunning. Devising a means of achieving it, however, proved most troublesome — primarily because compositing large numbers of predominantly white, transparent entities on top of one another would ultimately have resulted in a totally washed out image without any real sense of definition. In the end, the shot was never attempted — primarily because of time and budget considerations. / Berni Wrightson took a more literal 'lost souls' approach to the concept — one that was considered far too depressing to pursue further.



PECK
(ignores it)
I'm not interested in TV right
now.

EXT. FIREHALL

Venkman arrives in a taxi, sees the police cars parked
outside and dashes in.

INT. BASEMENT

The argument is still going on when Venkman enters and
asserts himself.

VENKMAN
(to Policemen)
At ease, Officers. I'm Peter
Venkman. I think there's been
some kind of misunderstanding
here and I want to cooperate in
every way I can.

PECK
(turns on him
immediately)
Forget it, Venkman. You had your
chance to cooperate but you
thought it was more fun to insult
me. Now it's my turn, smart-ass.

SPENGLER
(excited)
He wants to shut down the storage
grid.

VENKMAN
If you turn that thing off we
won't be responsible for the con-
sequences.

PECK
On the contrary! You will be held
completely responsible.
(to the Con-Ed Man)
Turn it off.

The CON-ED MAN steps to the control panel and looks at the
switches, meters and chasing lights.

VENKMAN
(to the Con-Ed Man)
Don't do it! I'm warning you.

THE CON-ED MAN

He looks nervously at the Police Captain.

CON-ED MAN
I've never seen anything like
this before. I don't know...

PECK
(enraged)
Just do it, fella. Nobody asked
for your opinion.

The Con-Ed Man reaches for a switch but Venkman grabs him
from behind.

VENKMAN
(to Peck)
Don't be a jerk!

The Cops grab Venkman and drag him off the Con-Ed Man.

PECK
If he tries that again, shoot him.

The Captain looks at Peck with contempt.

CAPTAIN
(to Peck)
You do your job, pencil-neck.
Don't tell us how to do ours.

VENKMAN
Thank you, Officer.

PECK
(to Con-Ed Man)
Now turn it off.

The Cops slacken their hold on Venkman. He looks at Spengler, worried.

SPENGLER

He mimes an explosion with his hands.

VENKMAN

He nods and backs towards the door. Spengler gets the same thought.

LOUIS

He sees Spengler backing away and starts to do the same.

CONTROL PANEL

The Con-Ed Man turns all the switches to the OFF position.
The panel lights go out.

POWER METER

The needle indicator drops to zero.

PECK

He feels the floor start to shake.

VENKMAN, SPENGLER AND LOUIS

They run like crazy for the stairs. Spengler grabs Janine on the way out.

THE STORAGE FACILITY

A strange light starts to leak through the cracks between the concrete blocks. Suddenly one of the blocks is blown across the room.

EXT. THE FIREHALL

Everyone comes running out as the storage facility explodes. A powerful geyser of iridescent energy shoots out the top of the building like a phenomenal Roman Candle reaching a hundred feet in the air.

INT. DANA'S BEDROOM - THAT INSTANT

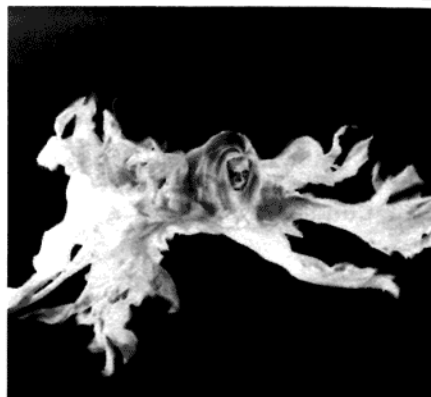
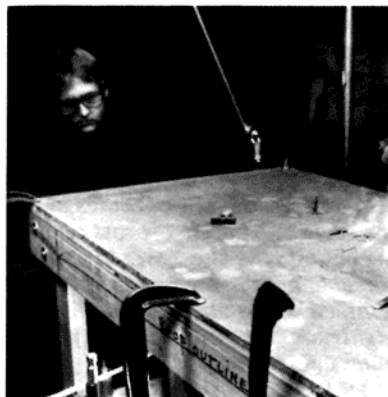
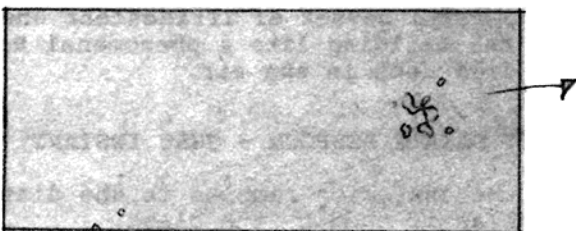
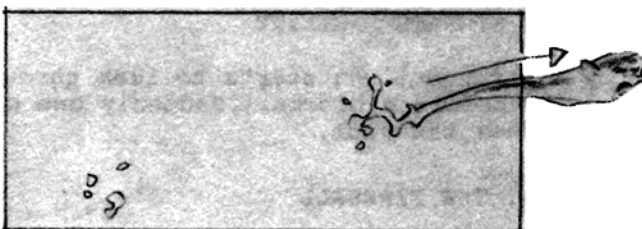
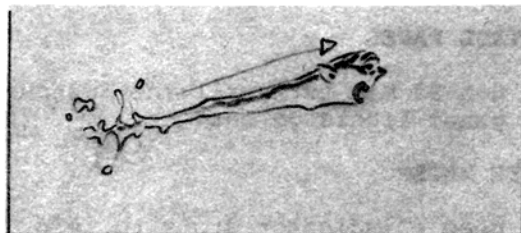
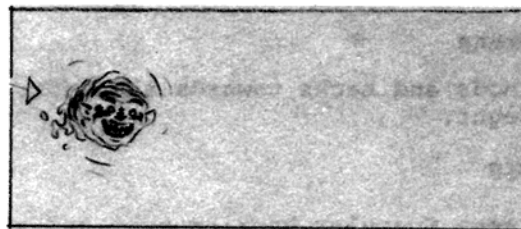
As the explosion rumbles in the distance, Dana's eyes pop open as if cued by the blast.

Although the explosion of ghosts through the firehall rooftop was inserted optically, a physical effect — involving blasts of smoke and harmless debris — was also employed as the building's panic-driven occupants pour out into the street.

"We were shooting outside the firehouse in New York. And because of the special effects and the fact that we were using three cameras, it took a long time between takes to set up. When everything was ready to go, Ivan would signal for cameras to roll and then wait for confirmation from each before yelling 'Action!' — which the people inside the firehouse could barely hear. Richard Edlund and his crew were up on the roof of a building across the street; and on one take, when Ivan asked if cameras were up to speed, Richard said, 'No, we're not ready.' So Ivan stepped into the middle of the street and yelled, 'Hold it!' But everyone on the inside somehow thought he'd said 'Action!' The smoke bombs went off, the doors burst open, the cast came charging out into the street — and there's Ivan standing right in their midst. Everyone was horrified. It was like the worst filmmaking nightmare come true. But Ivan just burst out laughing."
— Joe Medjuck



An expansive lower Manhattan street setting, rendered in matte painting form by Matthew Yurich. When photographed, the firehall would be inserted into the undetailed center section as a live-action element. On a neighboring building is a billboard advertisement for Stay-Puft marshmallows. / Among the more unusual manifestations was an idea suggested by Brent Boates (right) for a ghost which floats through the air like an inch worm, leaving little blobs of ectoplasm behind as its body snaps forward to catch up with its head. / A conceptual painting for the 'ghost geyser' which erupts from the firehall once the containment facility is shut down. / The rupturing rooftop was shot in miniature at Entertainment Effects Group. / A few live-action ghosts were photographed for incorporation into the spectral cloud — predominantly an animation effect — which sweeps over the city.



EXT. FIREHALL - SAME TIME

Venkman, Spengler and the others are dodging and ducking a shower of debris.

LOUIS

He stands there oblivious to the danger, looking up at the glowing geyser of energy. Janine is beside him.

LOUIS

It is time. This is the sign.

JANINE

It's a sign, all right...
"Going Out Of Business."

Louis walks off down the street as if in the grip of some powerful psychic compulsion. The others are too busy to notice his departure.

EXT. LOWER MANHATTAN

A wide shot of the island shows the glistening geyser spurting high into the air. The iridescent cloud generated by the geyser starts moving across Manhattan toward Dana's building. Sirens are screaming all over town as police cars, fire trucks and emergency vehicles race to the scene.

EXT. FIREHALL - LATER

Firetrucks, police cars, Con-Ed trucks and a general mob are assembled, watching the roof of the building which is spurting a translucent blue substance. It looks like a massive natural gas flame. Bits of ecto material rain down on the on-lookers.

SPENGLER

Flanked by police, he tries to answer questions from fire department officials and a hazardous chemical EXPERT in a bulky decontamination suit.

GUY IN SUIT

...does it contain TCE, PCB or
tailings from styrene esters or
any polyfluoric groups...?

FIRE CAPTAIN

What are the pink particles?
What will happen if we use water?

Spengler just shakes his head.

SPENGLER

No...no water. There's nothing
you can do.

FIRE CAPTAIN

Did you have any kind of solvents
or any concentrated sulphurs of
any kind?

Ecto One pulls up. Winston and Stantz jump out. Stantz finds Venkman and Spengler.

STANTZ

What happened??!!!!?

SPENGLER

The storage facility blew. This
one...

(indicates Peck)

...shut off the protection grid.

The ghostly multitudes streaming uptown from lower Manhattan would ultimately become the first shot in the 'ghost montage' — a whirlwind assemblage of scenes featuring supernatural entities of various forms and demeanors running rampant through the city. Background plates for the panoramic view were shot from atop the RCA Building by Richard Edlund and his crew. Spectral imagery — as with the firehall 'ghost geyser' material — was generated and added later at Entertainment Effects Group.

"During the script-writing stage, we didn't concern ourselves too much with what form our ghosts would take. But as the director, I had to start worrying about that during preproduction. To help with the brainstorming process, we hired a number of freelance artists to sketch out ideas — there were literally hundreds of different concepts by the time they were done — and from those, I just basically mixed and matched and tried to come up with a delectable assortment."

— Ivan Reitman

Although a methylcellulose compound had been developed for the ectoslime featured earlier in the film, the ecto shower outside the firehouse was achieved quite simply with water.

"We had intended to use something very slimy and gooey, and have it pour down on everybody — which, quite frankly, the actors weren't looking forward to at all. As it turned out, though, Harold Ramis was wearing a suit in the shot that we were going to be needing later. And since we had only that one particular suit, we were afraid of ruining it with our ectoslime. So we had to settle for regular water. Since they had to be drenched in the stuff, the actors were greatly relieved."

— Joe Medjuck

Spengler's interrogation by police and fire officials was deleted.

The original subway ghost — as rendered by Brent Boates — would have been a major rubber-suit assignment for the 'ghost shop,' and was ultimately deemed just too expensive and time-consuming for its minimal on-screen time. / Instead, a small nonhumanoid flying creature — being sculpted by Steve Johnson — was devised as a replacement. / To achieve a suitable floating effect, Jon Schreiber maneuvers the finished creation — cast in a flexible vinyl material — through a large water tank. The resulting image would then undergo additional diffusion and optical alteration before being composited into the live-action scene shot on location in New York.



VENKMAN

Suddenly remembers another problem.

VENKMAN
(to Spengler)
Where's the Keymaster?

SPENGLER
(looks for Louis)
Oh, shit!

STANTZ
(at a loss)
Who's the Keymaster?

Spengler looks at Venkman. They both tear off to find Louis but Peck intervenes.

PECK
(to a Cop)
Stop them! I want them arrested,
Captain. These men have been act-
ing in criminal violation of the
Environmental Protection Act and
this explosion was a direct result.

The Police Captain restrains Venkman from leaving.

VENKMAN
(shouts at Peck)
You turned off the power!
(to Captain)
Look, there was another man here...
You have to find him and bring him
back. A short determined-looking
guy with the eyes of a happy
zombie.

PECK
(to the Cop)
See! They are using drugs.

Spengler turns on Peck with uncharacteristic fury.

SPENGLER
If you don't shut up I'm going
to rip out your septum.

Peck backs off.

POLICE CAPTAIN
(exasperated)
I don't know what's going on here
but I'm going to have to arrest
you all. You can discuss it
with the judge. I'm going to
read you your rights now, so
please listen carefully...

EXT. THE BOWERY

Louis walks briskly and purposefully uptown, gazing at the
symmetrical lights in the sky.

SUBWAY ENTRANCE

As Louis walks by, a huge crowd of people descends the stairs
into the subway. The last of them disappears around the
corner. Then echoing screams are heard and the whole crowd
comes charging back up the stairs pursued by a strange
apparition.

The flying fish-like ghost which flits out of
the subway entrance was a mere reminder of
a much more elaborate introduction to the
montage conceived by Ramis and Aykroyd in
their first collaboration. In that draft, rather
than making an aerial passage uptown, the
ghosts descend into an all but deserted sub-
way station. As a transit cop chats amiably
with a female cashier, the subway turnstiles
begin spinning unaccountably. Investigating,
the officer discovers a huddled mass of
ghosts and vapors hovering directly over the
tracks. When a speeding express train passes
by, the spirits hitch a collective ride uptown
— taking over the cars en masse and send-
ing everyone from motormen to muggers
fleeing before them.

*"Some of the questions we debated
amongst ourselves were: Where do the
ghosts come from? What is this other
world? What is the relationship between
the ghosts and this vaguely Sumarian god?
Is this another dimension? Are these
human souls? Even the question of the
devil and Hell came up. Finally, we settled
it in our own minds that the ghosts were
souls of the entire universe. We were there-
fore working in a much broader dimension
— which, of course, opened up limitless
possibilities for what our creatures could
look like."*

— Michael Gross

"The hot dog vendor was one of the very first things we shot. It was included because it provided an opportunity for us to reintroduce the Onionhead ghost from the hotel — again eating and belching. Not only that, we thought, 'How can we shoot the streets of New York without including a hot dog cart?'"
— Joe Medjuck

One of the many supernatural manifestations encountered in Dan Aykroyd's first script was a skeletal biker who has been terrorizing the residents of a small upstate town.

"Often, in early drafts of a script, you have one scene with good dialogue, another scene with a great visual impact, and yet another scene that makes an important expositional point. But what makes a really dense comedy is when you can take the good dialogue and the physical business and the raw exposition for all these different scenes and load them into one strong scene with a definite reason for being. That's what happened with the skeletal biker. It was a wonderful concept, but it was too far removed from the main story. With the skeletal cab driver, we were able to save the visual effect from that original scene and put it in a place where it made better sense."
— Harold Ramis

INT. DANA'S APARTMENT

She is standing at the open bedroom window gazing down into the streets below.

EXT. SEDGEWICK HOTEL - SAME TIME

A Sabrett HOT DOG VENDOR is dispensing pretzels and hot dogs from his pushcart.

THE VENDOR

He opens the top of the bin and reaches in to get a bun. He feels around inside, knowing the cart should be loaded with food. Then he peers inside and yanks his arm out with a shout. He falls back in fear.

THE CART

The gluttonous Onion-Headed Vapor rises out of the pushcart stuffed with hot dogs, buns and pretzels. It belches loudly at the gaping spectators, then flits down the street with the pushcart following under its own power.

EXT. EXXON BUILDING - SAME TIME

A well-dressed BUSINESSMAN comes rushing out and jumps into a cab parked at the curb.

INT. THE BACK SEAT

The Businessman leans close to the safety partition and shouts his destination.

BUSINESSMAN
Gulf and Western Building! And
I'm in a hurry so let's not
dawdle.

THE FRONT SEAT

Through the windshield we see that the driver is a badly decomposed corpse in a leather jacket and snap-brim cap.

THE PASSENGER

Through the partition he sees a skeletal hand reach out and start the meter.

EXT. THE STREET

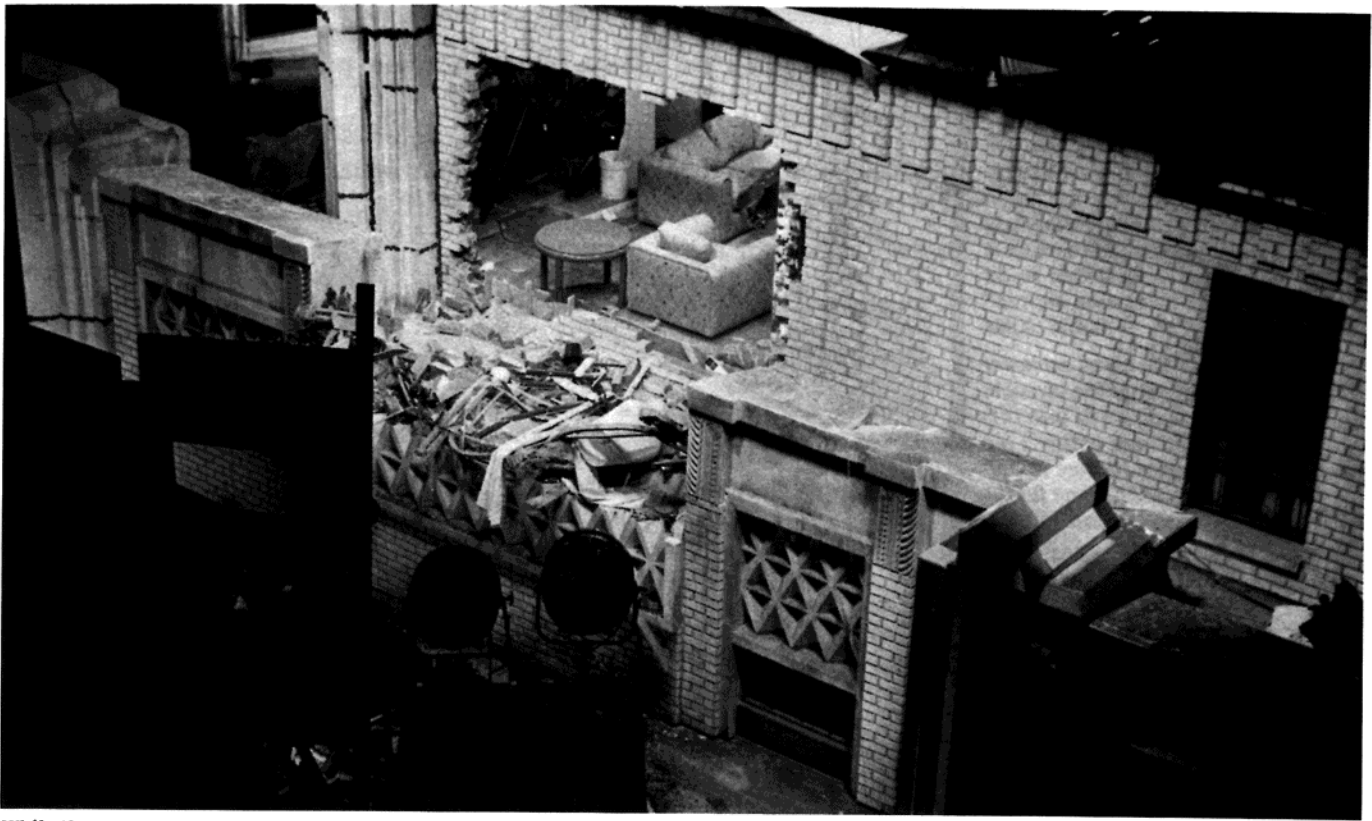
The cab peels away from the curb at tremendous speed and turns the wrong way up a one-way street.

INT. AN OFFICE - SAME TIME

It's the accounts department of a major corporation. Young men and women are working at typewriters and computer terminals in the sterile, modern office.

A PROGRAMMER

She bends over at the file cabinets and something gooses her. She looks around, miffed, but sees no one. She goes back to her desk. Her skirt hikes up suddenly. She yanks it back down. Then she feels a strange, not unpleasant tickling under her. She squirms. Her skirt goes up again. The tickling gets unbearable, forcing her to stand. She walks briskly between the rows of desks, trying to get to the ladies room, fighting to keep her skirt down. Her co-workers begin to notice and laugh.



While the possessed Dana stands transfixed — staring out her window as the wave of ghosts sweeps past — the forces of Gozer blast out an entire wall in her penthouse apartment. To achieve the shot, John DeCuir designed and constructed the set as it was to appear after the explosion. Then Chuck Gaspar and his crew filled it in with balsawood bricks and breakaway glass. Inside, fifteen air mortars were mounted and filled with wet sand — which when fired under pressure acted like invisible shotgun pellets to blow out the wall and windows. / Pino VanLamsweerde storyboard panels for the deleted 'ghost molester' sequence.

⑥



OUR POV; SHE WALKS TOWARD US
...REACHES HER DESK...

⑦



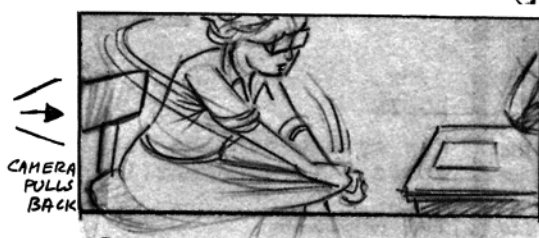
...SITS DOWN AND STARTS TO
REARRANGE HER HAIR ...

⑧



HER SKIRT YANKS UP SUDDENLY...

⑨



SHE YANKS IT BACK DOWN

⑩



STRUGGLING, SHE GETS TO HER FEET.
THE CHAIR ROLLS OUT SCREEN

⑪



HER SKIRT GETS HIKED UP FROM
BEHIND.

"Ghost-sex is a classic supernatural phenomenon, so we thought it would be funny and sort of naughty to have an invisible ghost molesting all these typists — tickling them and goosing them and ripping their blouses open. The more we thought about it, though, the more adolescent and tasteless it seemed. We had much more material than we could possibly use for the ghost montage, and there were other things we liked a lot better, so we never even shot it."

— Harold Ramis

"The whole idea of the ghost molester seemed like something out of The Invisible Man or Topper — it just didn't fit into this movie. It probably would have gotten a big laugh, but we didn't need it. More importantly, we didn't have time for it."

— Ivan Reitman

To sustain the breakneck pace of the ghost montage, the scene between Louis and the Central Park muggers — though shot — was deleted from the film.

"It would have been a good scene to include a little earlier in the movie, because it reveals that Louis, as the Keymaster, possesses extraordinary powers. Unfortunately, there just wasn't time for it at this point in the movie, and it had to go."

— Joe Medjuck

"I cut the scene between Louis and the muggers before we ever had a screening. Richard Edlund didn't really have time to do the necessary effects; and, frankly, I didn't think I'd handled the actors very well in it. But I know if I'd ever screened the movie with that scene in it, I would have kept it in. There'd have been no choice. Louis is a favorite with the audience, and to see him pay back a bunch of scary guys would have been a natural cheering point."

— Ivan Reitman

A TYPIST

She stands up to look and her blouse pops open.

THE OFFICE

All the women begin to scream and squirm as the invisible molester runs wild in the office.

EXT. CENTRAL PARK - SAME TIME

Louis enters a long dark pedestrian tunnel.

INSIDE THE TUNNEL

A gang of MUGGERS is smoking something in a weird pipelike device. One of them sees the approaching silhouette of Louis and hisses to his cohorts. The others all look and slowly begin to fan out across the width of the tunnel.

LOUIS

He is staring straight ahead and entirely focused on his destination as the muggers approach and confront him. He stops. They are deliberately blocking his path.

MUGGER

(to Louis)

Okay...give me.

Louis blinks stupidly.

LOUIS

Are you the Gatekeeper?

MUGGER

Come on. You want me to stick you? Come on.

VINZ

I am Vinz Clortho. I am the Keymaster. Do you bar my way?

MUGGER #2

Are you crazy, man? You don't give, Jino's gonna rip you, man. Nobody gets by Jino.

LOUIS

(repeats)

Do you bar my way?

MUGGER

Yeah. We bar your way.

LOUIS

His eyes widen, he inhales deeply, then opens his mouth and roars. Irridescent lights pour out of his mouth.

THE MUGGERS

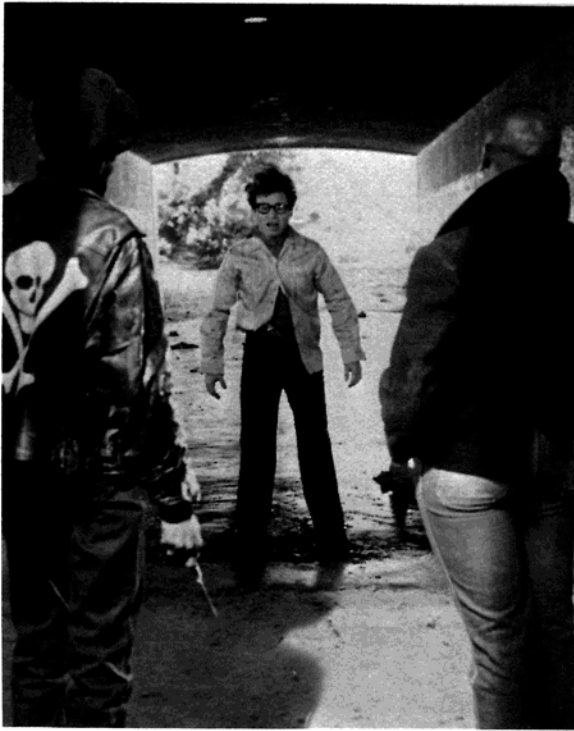
They scream and run, horrified and disgusted by Louis' unearthly display.

EXT. STREET

The cab driven by the corpse weaves through traffic at breakneck speed. Cars are forced up on the curb. Pedestrians run for safety.

INT. THE BACK SEAT

The Businessman is reading the Wall Street Journal, oblivious to the whole situation.



Following his spiritual beckoning, Louis makes his way uptown toward Dana's apartment building — only to be halted by a gang of muggers. / Calling upon his untapped powers as the Keymaster, Louis opens his mouth and emits an unearthly roar — accompanied by a stream of phosphorescent light to be added later using animation techniques. To achieve an appropriate interactive effect, a small lightbulb was inserted in Rick Moranis' mouth, with a concealed wire running to a battery pack and rheostat operated by John Bruno. / Each special effects shot was storyboarded on a separate sheet of paper — annotated with effects techniques and special equipment required to complete the shot.

PAGE
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DESCRIPTION

MUGGERS WRETCH AND GAG COVERED WITH A PHOSPHORESCENT SLIME - THEIR BODIES SMOLDER AND THEIR MOHAWKS ARE SINGED.

SPECIAL NOTES

Same techniques as VM-2

OPTICAL

PHYSICAL

-Wind effect
-Sulphur?

Heavy lighting to look like heat.'

MATTE

ANIMATION

-Rotoscope mattes

SPECIAL EQUIPT.

2-8" Air movers (large)?

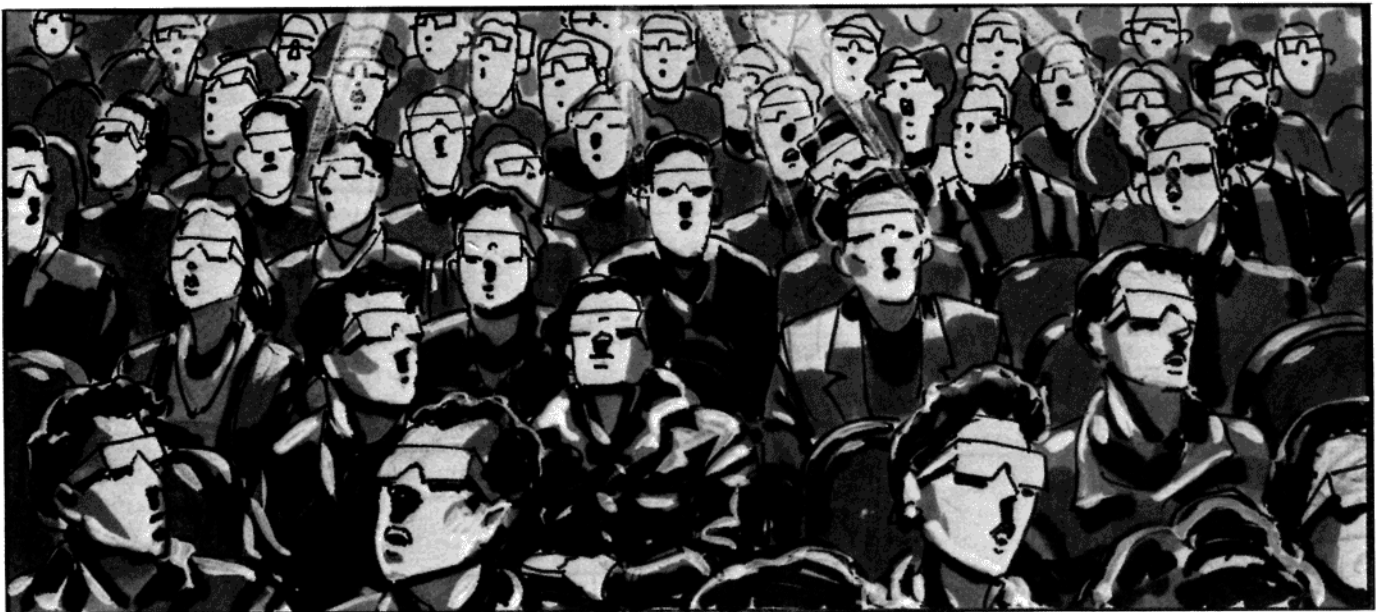
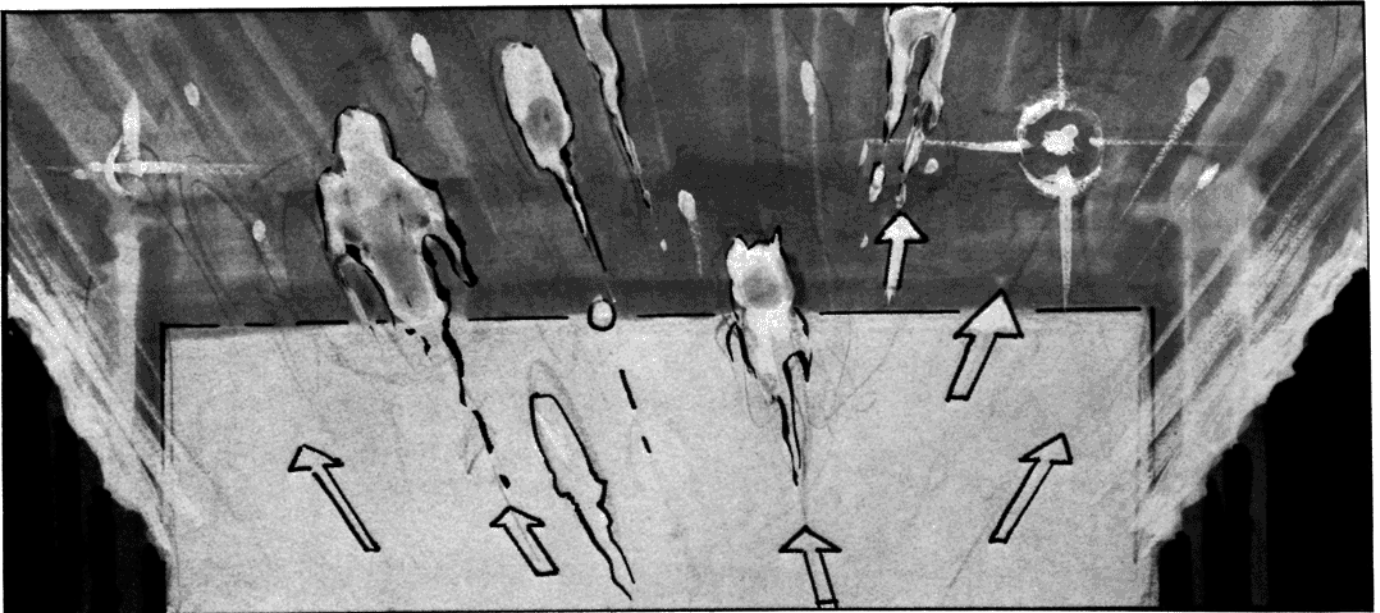
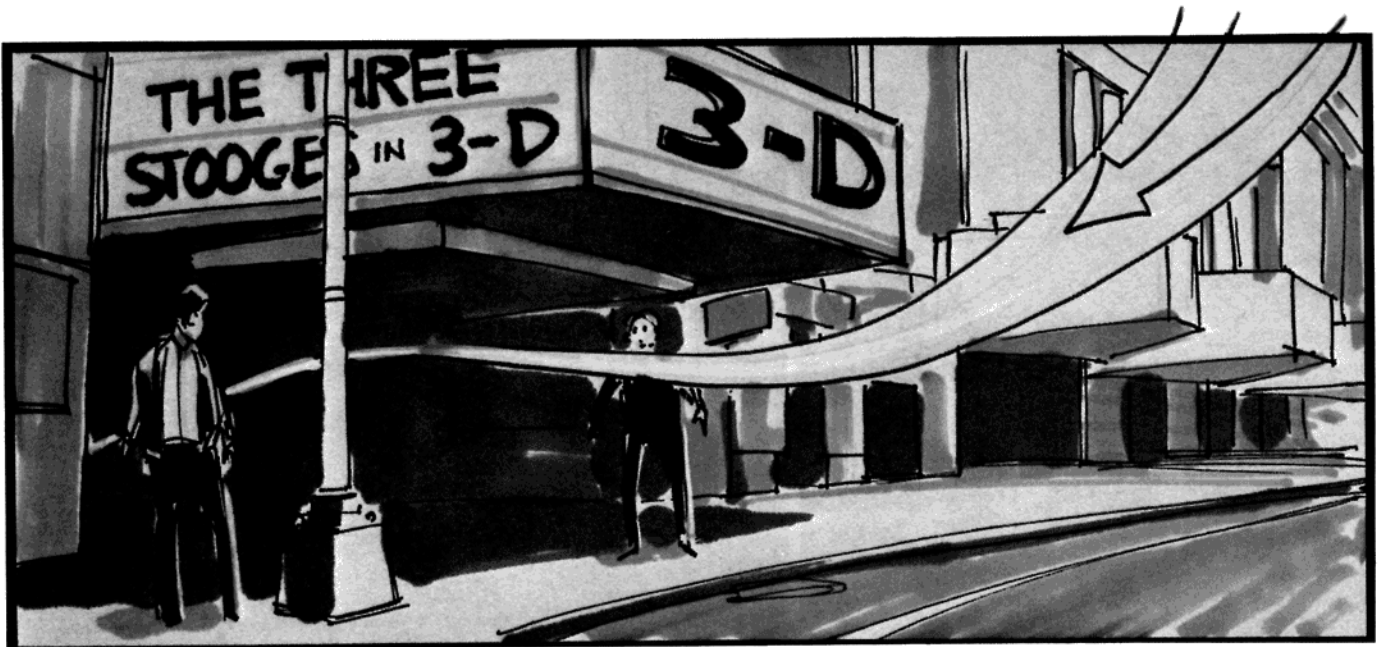
"GHOST BUSTERS"

SEP 21 1983

SCRIPT

SHOT NO.
VM 3

FRAMES



The excised 3-D theater scene as depicted in storyboard form.

EXT. ST. MARKS PLAYHOUSE - DAY

A worn, graffiti-spattered \$1.99 triple bill movie house in the New Wave district near Second Avenue. The bill reads:

ALL NIGHT ALL DAY HORROR SHOW IN 3-D

INT. THEATER

The house is packed with hooting, jeering, beer-drinking pot-smoking downtowners, all wearing cardboard 3-D glasses. They are wildly razzing and throwing things at the screen on which is running a bad sixties British horror indie pic. The film breaks. The sound crackles off and the lights come on. There is a storm of protest and abuse hurled at the projectionist. Then from all around them there starts a thin whistling whine. It builds above the shouts and jeers in the theater until everyone stops to hear what it is. It is like no other sound ever heard - a piercing, all-permeating shrill whistle like the fan blades of some massive unseen turbine beginning to rotate.

The lights in the theater flicker. The musty ancient curtains on either side of the screen are picked up in an unseen wind which lifts them, spreading dust and ripped old fabric about the house. There are shouts and sounds and noises from deep beyond the recesses of the backstage. The curtains are now flying in a serious wind. All the lights in the theater go out except that from the projection booth. From a point in the center of the screen, a searing bolt of phosphorescent light rips back along the projection beam into the booth. The beam evolves into an ethereal strand of unified glistening particles. The wind dies down. People in the house are hushed. They gaze transfixed as a procession of phantasms emerge in single file through the illuminated screen. As if suspended on a clothesline, they weave and bounce along the length of the pulsating beam, and pass through the hole in the projection booth. The apparition is gone. All is quiet. Then the audience bursts into wildly enthusiastic applause.

INT. NYPD LOCK-UP

Winston is staring out through the bars talking to himself.

WINSTON

(depressed)

We're gonna get five years for this. Plus they're gonna make us retrap all those spooks. I knew I shouldn't have taken this job.

He bangs on the bars and crosses to Venkman, Stantz and Spengler who are huddled together looking at blueprints of Dana's building.

STANTZ

(intense)

Look at the structure of the roof cap. It looks exactly like the kind of telemetry tracker NASA uses to identify dead pulsars in other galaxies.

SPENGLER

And look at this, Peter

(indicates another diagram)

Cold-riveted girders with selenium cores.

Venkman leans in to look but suddenly notices that they have an audience.

"The theater sequence was in and then out, and then in and out again. We all loved it; and we knew the audience would, too. But finally, we decided to cut it. It would have been a major effects sequence - very expensive and time-consuming - and the effects people already had their hands full. We did go as far as scouting locations for it, and found an old theater in Glendale that we were going to use; but ultimately, the plates were never shot."

— Joe Medjuck

The incarceration scene was shot on location at an actual New York prison facility, now out of commission and essentially abandoned.

"The lock-up was just a terrible place to shoot. It was dark and very crowded, with low ceilings and dirt everywhere. Dan Aykroyd said, when we were shooting there, 'If there are ghosts anywhere, they would be here.' And he was right - it had a very eerie feeling to it. Later, we discovered scratches in the film that was shot that day, and we were all afraid we'd have to go back there to redo the scene. Fortunately, Shelley Kahn was able to work around the scratches in editing and the reshoot wasn't necessary."

— Joe Medjuck

THE CELL

The Ghostbusters are surrounded by a motley assortment of BUMS, PUNKS, HOODS and a particularly mean-looking gang of BIKERS, all listening intently to their discussion.

Venkman's line was a last-minute insertion into the script.

"Some things are impossible to anticipate as you're writing. When we actually got to the jail scene and saw all those brutes standing around us, I suggested to Ivan that they watch us and listen intently to all this physics and technical stuff we were talking about. Then Bill could say, 'Everybody with us so far?' It's a natural. But it's something you wouldn't think of until you got to the actual set and saw the physical relationship between everything."
—Harold Ramis

In Dan Aykroyd's original script, Shandor was the name of the Ghostbusters' inter-dimensional employer—a decided eccentric whose walls were lined with mounted trophy heads taken from such challenging big game as bats, rats and lobsters. Though Shandor was invariably to be found sequestered in his darkened office, perched on a swivel armchair and covered entirely by a near-opaque mosquito bonnet, no one seemed to suspect that there might be anything inherently out of the ordinary about him. Shandor was dropped altogether from the first two Aykroyd-Ramis collaborations, but resurfaced in the third—in name, at any rate—with an even more unsavory background than that suggested by the final shooting script. As recounted by Spengler in the August draft, Ivo Shandor was a deranged surgeon, architect and Gozer worshipper, electrocuted at Sing Sing after his attempted abduction of a teenage girl led police to his penthouse apartment, furnished impeccably—if not tastefully—with stacks of human bones.

Dan Aykroyd
on location in the
jail cell. ►

VENKMAN

(to their cellmates)
Everybody with us so far?

The other prisoners mutter and scratch their heads, then drift off.

STANTZ

(back to his point)
The ironwork extends down through fifty feet of bedrock and touches the water table!

He looks at Venkman who doesn't see the significance.

VENKMAN

(shrugs)
I guess they don't build them like they used to, huh?

STANTZ

No! Nobody ever built them like this! The architect was either an authentic whacko or a certified genius. The whole building is like a huge antenna for pulling in and concentrating psychokinetic energy.

VENKMAN

Who was the architect?

STANTZ

He's listed on the blueprints as I. Shandor.

SPENGLER

(exclaims)
Of course!
(the others turn and look at him)

SPENGLER

Ivo Shandor. I saw his name in Tobin's SPIRIT GUIDE. He started a secret society in 1920.

VENKMAN

(putting it all together)
Let me guess -- Gozer Worshipers.

SPENGLER

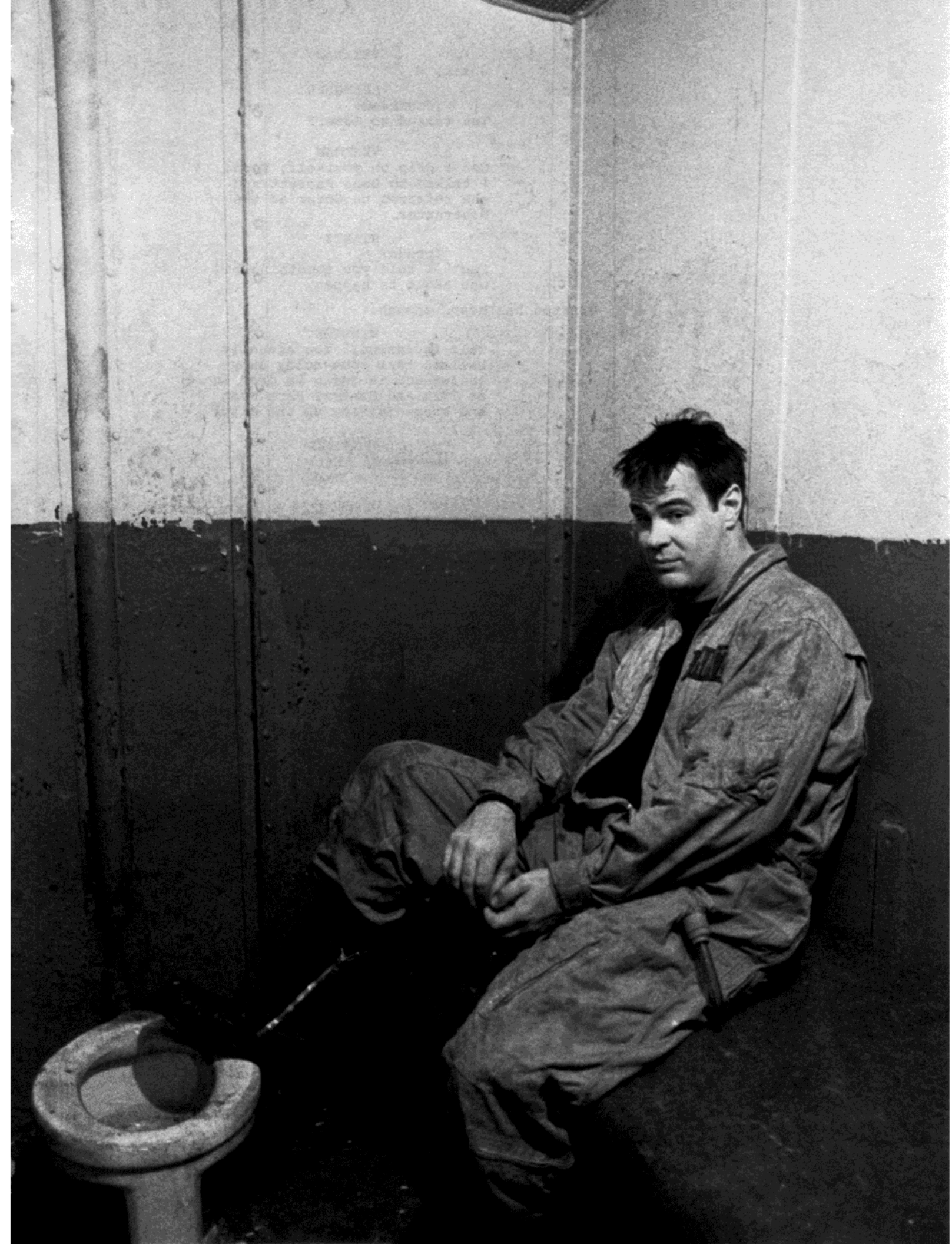
Yes. After the First World War Shandor decided that society was too sick to survive. And he wasn't alone. He had close to a thousand followers when he died. They conducted rituals, bizarre rituals, intended to bring about the end of the world.

VENKMAN

(now very worried about Dana)
She said he was "the Destructor."

SPENGLER

Who?



VENKMAN

Gozer.

SPENGLER

(confused)

You talked to Gozer?

VENKMAN

Get a grip on yourself, Egon.
I talked to Dana Barrett and
she referred to Gozer as the
Destructo.

STANTZ

(proud)

See? I told you something big
was about to happen.

Winston has heard enough.

WINSTON

This is insane! You actually
believe that some moldy Baby-
lonian God is going to drop in
at 78th and Central Park West
and start tearing up the city?

SPENGLER

(corrects him)

Sumarian -- not Babylonian.

Winston just shakes his head. Then a uniformed GUARD appears
with a high-ranking POLICE OFFICIAL and unlocks the cell
door.

POLICE OFFICIAL

Are you the Ghostbusters?

VENKMAN

What about it?

POLICE OFFICIAL

The mayor wants to see you --
right away. The whole island is
going crazy. Let's go.

They exit.

The production unit filmed for two days in
and around New York's City Hall, during
which time the office of City Council presi-
dent Carol Bellamy was graciously made
available as a stand-in for the actual mayor's
office cited in the script.

*"They usually don't allow film crews to
shoot at City Hall, and they probably never
will again. As careful and courteous as you
try to be, it is still very disruptive."*

—Joe Medjuck

EXT. CITY HALL

The official cars arrive and the Ghostbusters are hustled
past a mob of reporters, all shouting questions at once.

REPORTERS

(as babble)

Are you under arrest? Did you
have a bomb factory in the base-
ment? What are you going to do
about all these ghosts?

INT. MAYOR'S OFFICE

Secretaries and aides scurry about in a chaos of telephones
and waiting city officials. As the Ghostbusters are led
through the outer offices, everyone stops what they're doing
to stare at them.

INT. OFFICE OF THE MAYOR OF NEW YORK CITY

The Ghostbusters enter and see a very concerned group of
leaders arguing like crazy. The Police and Fire Commission-
ers, State and City Police Commandants, the Archbishop of the
New York Diocese, the Regional Director of the Environmental
Protection Agency, the Governor of the State of New York,
and various other high-ranking officials.



Although it was always the intent to have Gozer appear first in quasi-human form and then transmute into a giant walking ad for Stay-Puft marshmallows, early plans were to have the melting marshmallow man reconfigure itself yet again into a third, even larger and more horrific manifestation. Three advanced Gozer concepts by Berni Wrightson and one (top right) by Robert Kline.



THE AIDE
(entering with the
Ghostbusters)
The Ghostbusters are here, Mr.
Mayor.

At once, the group turns and instantly regains perfect decorum.

THE MAYOR

He is a likeable Democrat and a man of the people - particularly the Irish, Italian and Jewish people.

MAYOR
(looking them over)
Okay, the Ghostbusters. And who's
Peck?

Peck shoulders his way forward.

PECK
(adrenalin pumping)
I'm Walter Peck, sir. And I'm
prepared to make a full report.
(holds up dossier)
These men are complete snowball
artists. They use nerve and
sense gases to induce hallucina-
tions. The people think they're
seeing ghosts and call these bozos,
who conveniently show up to get
rid of the problem with a fake
electronic light show.

MAYOR
(to Venkman)
You using nerve gas?

VENKMAN
The man is a psychopath, Your
Honor.

PECK
Probably a mixture of gases, no
doubt stolen from the Army...

STANTZ
Bullshit!!!

PECK
...improperly stored and touched
off with those high-voltage laser
beams they use in their light show.
They caused an explosion.

The Mayor looks for help from the assembled leaders.

FIRE COMMISSIONER
All I know is, that wasn't a light
show we saw this morning. I've
seen every form of combustion
known to man, but this beats me.

POLICE COMMISSIONER
And nobody's using nerve gas on
all the people that have seen those
...things...all over the city. The
walls were bleeding at the 53rd
Precinct. How do you explain that?

Dialogue in the mayor's office changed considerably during rehearsals and shooting. In the film, after Peck charges the Ghostbusters with fraudulently staging the psychic disturbances, Stantz proclaims: "Everything was fine with our system until the power grid was shut off by 'dickless' here." When Peck responds by accusing them of causing the explosion, the mayor asks, "Is this true?" Venkman promptly replies: "Yes, it's true. This man has no dick." Peck lunges wildly at Venkman, and only after several frantic moments is calm restored to the office. "Well, that's what I heard," Venkman adds quietly.

"There were several variations of that scene on the set. During one take, Danny called Peck 'wee wienie winkle' and Bill Murray broke up completely - which is something he almost never does on camera."
—Joe Medjuck

He looks to the Archbishop. Everybody focuses on the ornately attired Prelate.

ARCHBISHOP

Officially, the Church will not take a position on the religious implications of these...phenomena. However, since they started, people have been lining up at every church in the city to confess and take communion. We've had to put on extra priests. Personally, I think it's a sign from God but don't quote me on that.

MAYOR

(shaking his head)

I can't call a press conference and tell everyone to start praying.

WINSTON

He steps forward.

WINSTON

I'm Winston Zeddemore, Your Honor. I've only been with the company for a couple of weeks, but I gotta tell you -- these things are real. Since I joined these men I have seen shit that would turn you white.

THE MAYOR

He rubs his eyes wearily.

MAYOR

(to Venkman)

So what do I do now?

VENKMAN

He seizes the moment.

VENKMAN

Mr. Mayor, it's a pretty simple choice. You can believe Mr. Pecker here...

PECK

(snaps)

That's "Peck!"

VENKMAN

(ignores him)

...or you can accept the fact that this city is heading for a disaster of really Biblical proportions.

MAYOR

What do you mean "Biblical?"

VENKMAN

Old Testament, Mr. Mayor. "Wrath of God"-type stuff. The seas could boil, fire and brimstone falling from the sky...

STANTZ

(chimes in)

...forty years of darkness, earthquakes, mass hysteria, human sacrifice...

MAYOR

Enough! I get the point.
(really torn)
But what if you're wrong?

VENKMAN

If I'm wrong then nothing happens
and you toss us in the can. But
if I'm right, and if we can stop
this thing...well, let's just say
that you could save the lives of
a lot of registered voters.

The Mayor starts nodding affirmatively, clearly convinced
by Venkman's rational assessment.

PECK

(furious)
I don't believe you're seriously
considering listening to these
men!

The Mayor takes a long look at Peck.

MAYOR

Get him out of here.
(Peck looks stricken)
We've got work to do. What do
you need from me?

In the film, the action cuts from the mayor's
office to the rear of City Hall—actually a
building across the street, since the real City
Hall had no loading dock. As television
crews record the activity and throngs of
people watch from behind barricades, police
and National Guard vehicles prepare to
escort the Ectomobile uptown to the psychic
center of the city's paranormal disturbances.

EXT. DANA'S APARTMENT BUILDING - SAME TIME

Louis arrives in front of the building and looks up. Strange
lights are beginning to flash from the windows. He enters
the building and a moment later a huge tremor shakes the
structure.

INT. DANA'S FLOOR

The elevator doors open and Louis gets out. A crowd of ten-
ants rushes onto the elevator clutching their most prized
possessions. He gets through the panicked tenants and walks
down the hall.

Ivan Reitman cut the scene with Louis
and his apartment house neighbor
before it was shot.

MRS. BLUM, a neighbor, comes out of her apartment carrying an
armload of small appliances.

MRS. BLUM

Louis! What are you doing
standing there...get out of the
building...don't you know it's
an earthquake or something?

LOUIS

The Traveller is coming.

MRS. BLUM

Don't be crazy. Nobody is going
to come and visit you with all
this commotion going on.

She rushes off leaving Louis alone in the hall. He goes to
Dana's door and mechanically knocks three times. His knock-
ing echoes thunderously throughout the building.

THE DOOR

It opens and Louis sees Dana standing there. A tremendous
thunderclap rattles the building.

LOUIS

(his eyes light up)
Are you the Gatekeeper?



In a scene cut from the final film, Stantz and Venkman offer reassurance to the mayor before heading uptown for an all-out assault on the forces of Gozer. / Multiple cameras prepare to record the police motorcade assigned to escort the Ghostbusters from City Hall to Dana's apartment building.



As shot, the long-delayed joining of Zuul and Vinz took a somewhat different form, and was cut into the film between the Ghostbusters' release from the holding cell and their arrival at City Hall. Since it was decided earlier that a definite link needed to be established between the ghostly disturbances and the apartment building on Central Park West, a scene was added at the end of the ghost montage showing the possessed Dana looking out her window as clouds of disembodied spirits stream up from lower Manhattan. As they swoop past her penthouse apartment, en route to the rooftop temple, the wall between them explodes outward.

"In the film, the apartment is already demolished when Louis arrives. But in the script, it is the force of Zuul the Gatekeeper and Vinz the Keymaster consummating their passion that blows the place apart. That was their purpose in coming together — to make love. And then, on a second level, there's the comic irony that under this bizarre set of circumstances — which neither of them will remember — Louis finally gets to make it with Dana."
— Joe Medjuck

The conversation between Venkman, Stantz and the mayor was cut from the film, as was Spengler's subsequent exchange with Janine — yet another attempt to establish an off-beat romantic tie between them.

DANA

(nods)

I am Zuul.

Hearing that, Louis grabs Dana with a passion that's been building in his unconscious for 8000 years. He kisses her with savage lust and pulls her to the floor out of frame as an explosive force blows through the apartment.

INT. CITY HALL CORRIDOR

Venkman, Stantz and the Mayor walk briskly toward the vehicle dock at the back of the building. Aides scurry along behind them, awaiting instructions.

MAYOR

I don't understand it. Why here? Why now?

VENKMAN

What goes around, comes around, Mr. Mayor. The big Lazy Susan of Karma just keeps turning and sometimes we get the short end of the stick.

STANTZ

This may be Nature's way of telling us to slow down. You have to admit it's kind of humbling, isn't it?

MAYOR

(shouts after them)

We're humble already! Hasn't this city suffered enough?

They come out onto the loading dock.

EXT. LOADING DOCK

The Ectomobile is parked there. Winston and Spengler are charging all the packs off the building current. There's a lot of police activity around them as orders are dispatched.

A POLICE CAPTAIN reports to Venkman.

CAPTAIN

We've cleared the whole building and cordoned off the street. I'm massing our own special tactics squad and the National Guard is on standby.

AIDE

I better alert the Red Cross, too.

SPENGLER

He looks up and sees Janine standing on the dock. She crosses to him.

JANINE

(a little teary)

I want you to have this.

(she hands him a coin)

SPENGLER

What is it?

JANINE

It's a souvenir from the 1964 World's Fair at Flushing Meadow. It's my lucky coin.

SPENGLER
I don't believe in luck.

JANINE
Keep it anyway. I have another
one at home.

SPENGLER
Thank you.

They hug.

THE ECTOMOBILE

Stantz, Venkman and Winston get in. Spengler rushes over and
joins them.

INT. ECTOMOBILE

Venkman turns around and looks at his friends.

VENKMAN
Okay. Just remember, whatever
happens out there, we are total
professionals. Not only are we
the best Ghostbusters around, we're
the only Ghostbusters around. It's
up to us.

They all shake hands. Then Venkman sticks his hand out the
window and signals like a cavalry officer.

VENKMAN (CONT'D)
(shouts)
Move 'em out!

EXT. REAR OF CITY HALL

A pair of police motorcycles comes roaring up the driveway
followed by the Ectomobile and two police cruisers. The
motorcade turns up the street and heads uptown at high
speed. They pass a column of National Guard trucks.

EXT. DANA'S APARTMENT BUILDING

The street has been blocked off with police barricades but a
huge crowd has gathered nonetheless to watch the strange
lights and flashes emanating from the upper floors of the
building.

THE CROWD

The news media are out in front filming and taping everything.
A contingent of Doomsday freaks is gathered with signs pro-
claiming "REPENT FOR THE END IS AT HAND!" A few Catholic
priests are kneeling, performing rites of exorcism.

THE CROWD

A gang of punks is hanging around hoping for a disaster. A
handful of Hassidic Jews behind them are wailing in earnest.
The police work to restrain the crowd.

THE STREET

The screaming of sirens turns the attention of the crowd as
the motorcade arrives. As the Ectomobile rounds the corner
a huge cheer goes up from the crowd.

*"We had decided we needed a 'go get 'em'
kind of line from Bill as he jumps into the
Ectomobile. The dailies of that day's shoot-
ing were really funny because we had all
these takes of Bill jumping into the Ecto-
mobile, yelling a different line each time.
Ivan finally settled on: 'C'mon, let's run
some red lights!'"*
— Michael Gross

"At the time we were shooting the big arrival outside Dana's apartment building, we still didn't know for certain whether we were going to be able to use the Ghostbusters title. Negotiations were still under way. I remember going to a phone booth on the corner, calling Columbia and holding up the receiver so they could hear the three hundred screaming extras we had tying up traffic, shouting 'Ghostbusters! Ghostbusters!' as the guys arrived. And I said to them, 'You better damn well get that title!'"
— Joe Medjuck

The exchange between Winston and Venkman, suggesting a hesitance on their part to face the supernatural power within the building, was deleted. Instead, the Ghostbusters seem positively exuberant with anticipation — particularly Venkman. Acting every bit the game show host Dana had likened him to, Venkman waves and struts for the crowd, blowing kisses, shaking hands and soliciting applause as he introduces members of his team.

"We didn't think the audience would want to see the Ghostbusters afraid at this point. They're the heroes — the city's last hope — and reluctance just didn't seem to be the right attitude."
— Michael Gross

THE CROWD

The punks cheer. The Hassidic Jews wave their black hats and start dancing for joy.

THE ECTOMOBILE

It pulls up in front of the building. The doors fly open and the Ghostbusters all jump out at once. The crowd roars.

THE PRIESTS

They leap to their feet and give each other "high fives."

VENKMAN

He raises both fists like a victorious boxer.

VENKMAN
(shouts to the crowd)
Ghostbusters!

The crowd thunders its approval.

THE GHOSTBUSTERS

They quickly finish suiting up at the rear of the Ectomobile.

VENKMAN
(keyed up)
Are we all together on this now?

WINSTON
(in earnest)
I think we should get on a plane right now and go to Australia or Indonesia until this blows over.

VENKMAN
I'm going to make a note of your suggestion and possibly bring it up later if this thing really gets out of hand. Now let's move.

They start heading for the lobby entrance to the building.

VOICE IN CROWD (MAN)
Get 'em!

VOICE IN CROWD (GIRL)
All right, Ghostbusters!

The crowd applauds as the Ghostbusters approach the entrance.

THE GHOSTBUSTERS

They stop in front of the building and look up at the roof.

THEIR POV

A blinding flash of light shoots from the rooftop temple.

THE BUILDING ENTRANCE

The whole building seems to groan as if under enormous pressure. Then suddenly the concrete facade cracks open and the pavement in front of the building collapses dropping the Ghostbusters and a police car into the enormous sinkhole. The crowd gasps.



A massive tremor rocks the area around Dana's apartment house, opening a fissure into which both the Ghostbusters and a parked police car tumble. To create the gaping sinkhole, a hydraulically-operated collapsing street was constructed at the Columbia Ranch, backed up by a facsimile of the ground floor exterior of the apartment building used on location — but without side streets or adjacent buildings. / Since no permanent damage could be done to the streets in New York, the area around the actual apartment house location was dressed with large jutting slabs of simulated asphalt. A police car, cut in half and upended, helped further suggest the presence of chasms in the roadway. / Street traffic was brought to a virtual standstill whenever cameras were rolling. / Ivan Reitman and cast on the Columbia Ranch set.



A Matthew Yurichich matte painting of the apartment building. During matte photography, the camera began in tight on the building's unpainted foreground corner and then pulled back slowly to a full master. / On an identical, but separate, photographic pass, live-action footage of the Ghostbusters peering out through the blown-away wall in Dana's ravaged apartment was rear-projected into the open area in the painting.



THE SINKHOLE

There is a tense moment of silence, then the Ghostbusters pop up and climb out of the pit.

VENKMAN
I've heard of underground parking but this is ridiculous.

They flash the "okay" sign to the crowd and enter the building.

EXT. THE ROOFTOP - SAME TIME

Dana and Louis emerge from the stairwell, approach the Temple and mount the pedestals once occupied by the Terror Dogs.

THE TEMPLE

The walls begin to vibrate in response.

EXT. THE STREET BELOW

Blinding beams of light flash from all the windows.

INT. STAIRWELL

The Ghostbusters trudge up thirty-five flights of stairs.

INT. THIRTY-FIFTH FLOOR HALLWAY

The stairwell door opens and the Ghostbusters stagger into the hallway, completely exhausted.

VENKMAN
(gasping and spitting)
I'm glad we took the stairs.

INT. DANA'S DOOR

The Ghostbusters arrive. The door frame is charred and blackened by soot. Venkman rings the doorbell. DING-DONG.

VENKMAN
Dana?

WINSTON
Maybe we should go downstairs
and call first?

Venkman knocks on the door and the door simply falls off its hinges and crashes to the floor. The Ghostbusters gape at the damage to the apartment.

INT. DANA'S APARTMENT

The exterior building wall is completely gone providing an unobstructed view of the Hudson and New Jersey. All the furniture is overturned and the other walls are cracked. A powerful wind blows through the apartment fluttering the shredded curtains.

WINSTON
(ready to leave)
Well, she's not here. Let's go.

VENKMAN
No! The kitchen!

INT. THE KITCHEN

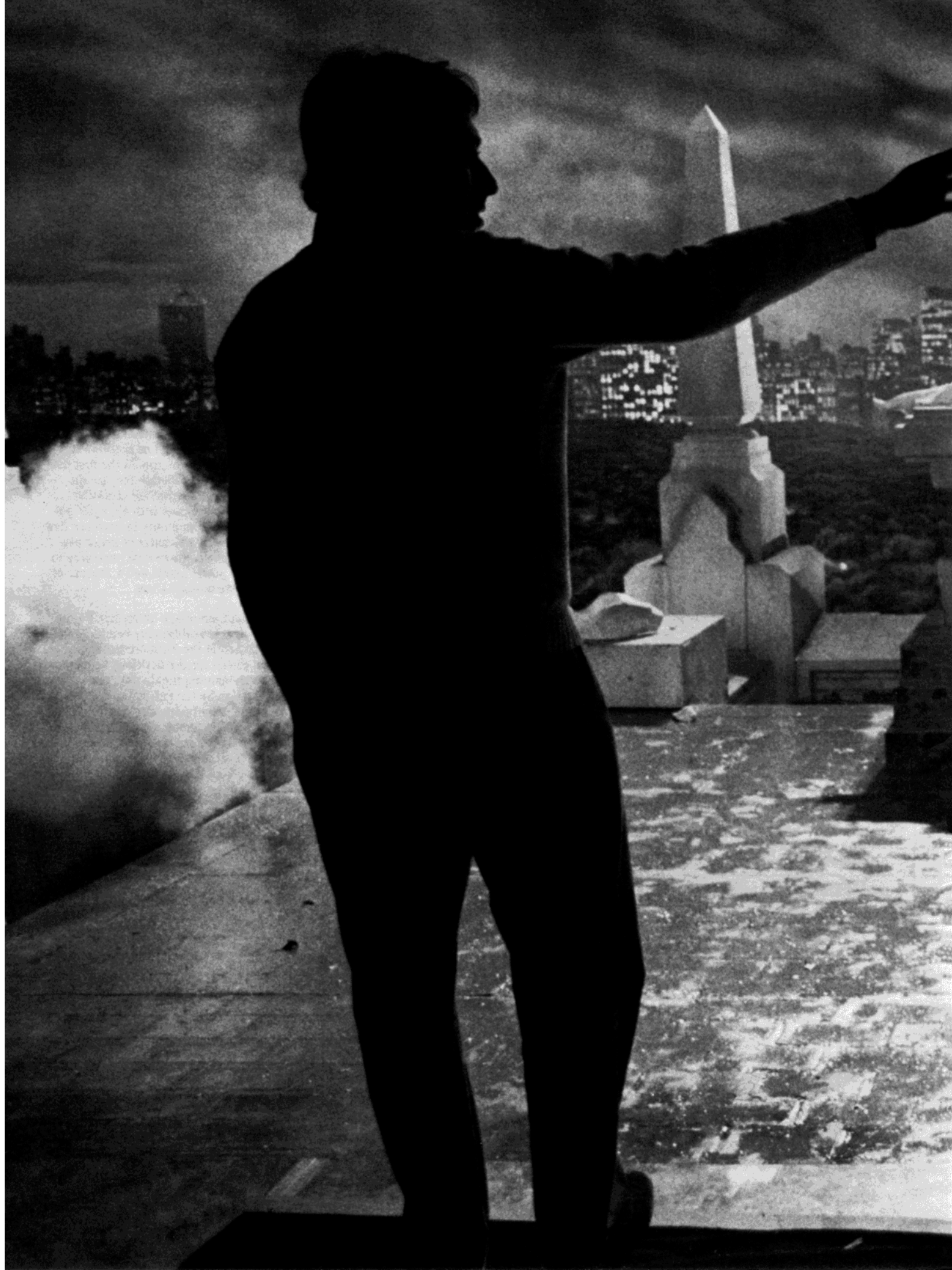
The team enters and sees that the refrigerator has been blown away revealing a hole in the wall and the entrance to a stone staircase behind it.

"There was a lot of debate over whether or not the sinkhole effect was worth doing. It was, after all, a very expensive stunt — about \$250,000. The studio didn't want me to do it, and my associate producers both felt it was something we could give up. But I thought it was really important because, up to then, nothing really bad had happened to these guys. They'd had their hair tousled and blown around, but there was no real sense of the threat. It seemed to me that prior to the final battle we had to demonstrate — immediately and simply — just what they were going up against. The sinkhole effect showed how tough and violent things could get. I was convinced it was a great sequence, so I stuck with it."
— Ivan Reitman

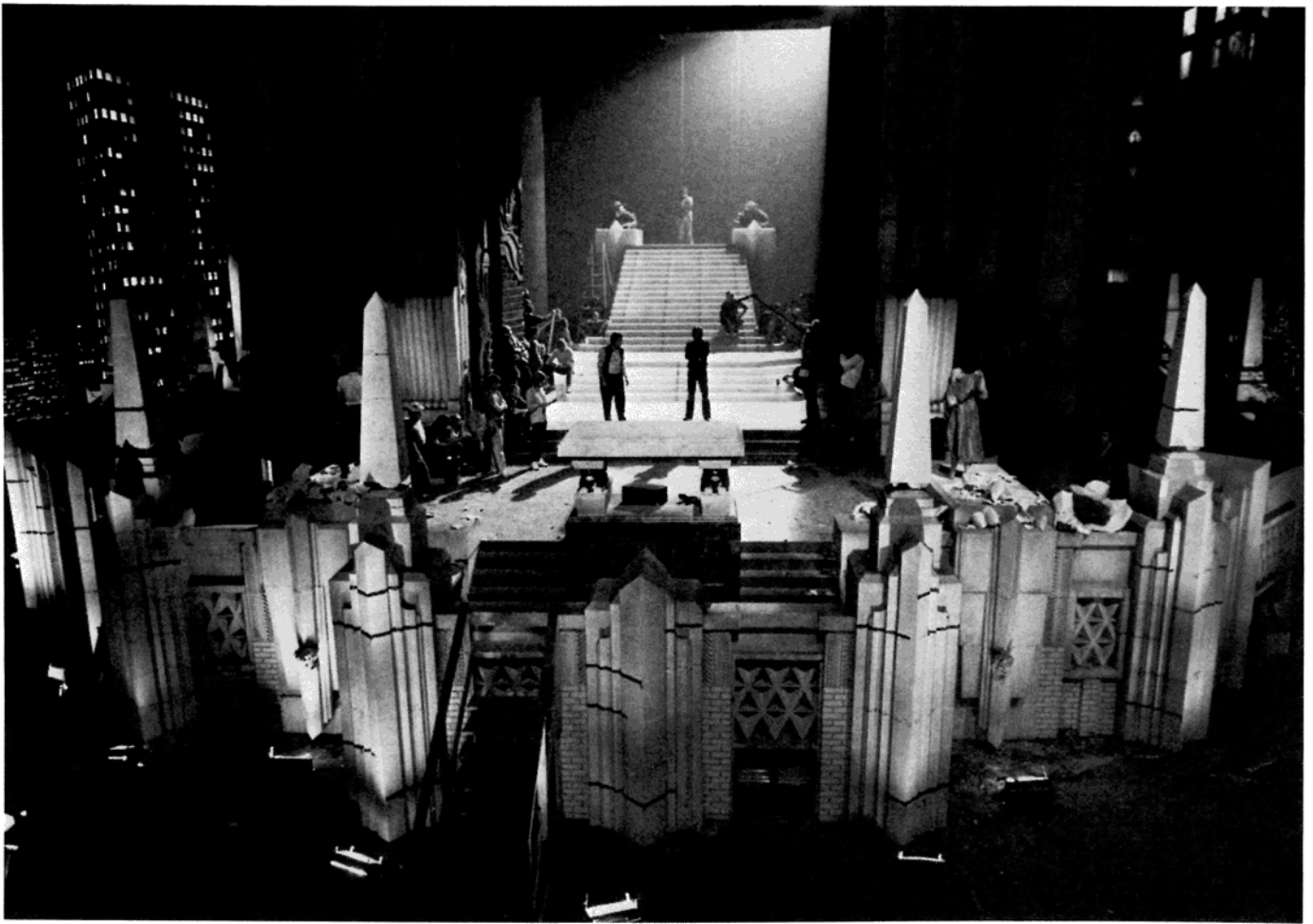
A sinkhole of much grander scale was included in the original Dan Aykroyd script, when the accidental release of the Ghostbusters' incarcerated spirits triggers a twenty-five-acre sinkhole around their gas station storage facility. The sinkhole, in turn, disrupts a long-inactive fault line which somehow transforms most of northern New Jersey into a blazing inferno. In the first collaborative draft, even though the storage facility was now in the firehall, a similar concept was employed — with Spengler pinpointing a small community in northern New Jersey as the likely epicenter of major psychic activity, due to its central proximity to three nuclear power plants and a number of chemical waste storage areas.

The apartment building's 'thirty-five flights of stairs' were, in reality, only two flights of stairs — filmed at the Biltmore Hotel location used earlier for the fictitious Sedgewick Hotel. The remaining flights were added in postproduction by the Entertainment Effects Group matte department. Missing from the script is the dialogue between the men as they trudge up the stairs — some of which was improvised on the spot and some of which was added later in looping.

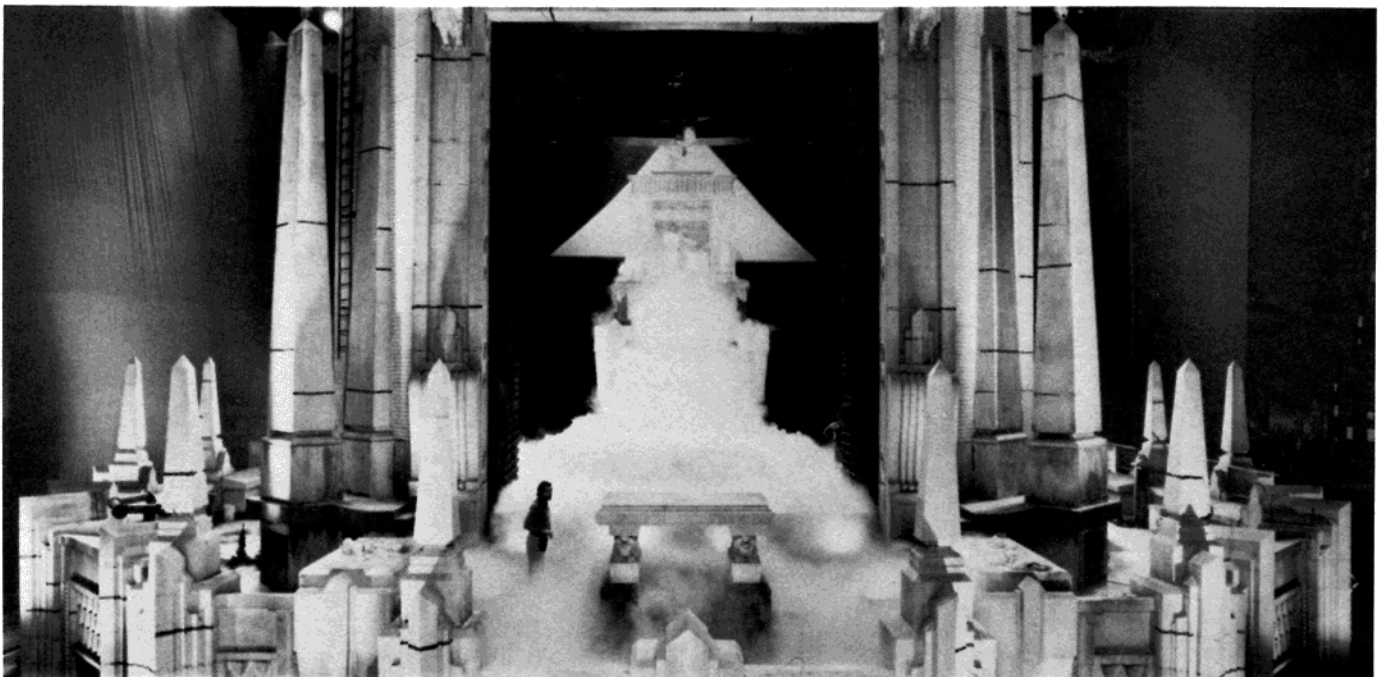
Overleaf — Ivan Reitman
directs Sigourney Weaver and
Rick Moranis on the Gozer
temple set. ►







Dwarfed by the mammoth set, Ivan Reitman gives last-minute instructions to Rick Moranis and Sigourney Weaver prior to shooting the scene in which their already possessed characters transform themselves bodily into Terror Dogs. / The live-action master shot was later enhanced with a matte painting of the New York skyline — which also encompassed the upper portion of the apartment building and the temple top. Composited into the final scene were animated lightning effects and turbulent night skies — produced by injecting clouds of paint into a giant water tank.



VENKMAN

He looks at the forbidding portal and turns to Stantz.

VENKMAN
(slaps his shoulder)

GO!

Stantz realizes that Venkman expects him to go first. He leads the charge up the stairs.

EXT. THE ROOF

Dana and Louis stare at the Temple, then begin a miraculous and horrible transformation into the hideous forms of the Terror Dogs.

THE TEMPLE

The solid stone walls rumble ominously and start to separate.

THE GHOSTBUSTERS

They come running out onto the roof and gape at the scene.

THE TEMPLE

The walls open completely revealing the secret architecture of the Temple: A stone staircase leading to a set of monumental doors, and beyond them a massive pyramid that appears to be suspended in mid-air with no visible means of support.

LOUIS AND DANA

They complete their transformation into the Terror Dogs, which now turn and snarl menacingly at the Ghostbusters.

THE GHOSTBUSTERS

They can't believe their eyes.

VENKMAN
(aghast)
Shit! I've been out with some
real dogs, but this is ridiculous!

The heavy rumbling of moving stone draws their attention back to the temple.

THE TEMPLE

The Terror Dogs have now taken ritual positions on the staircase. The heavy stone gates begin to open and a bright white light starts to emerge. As the light descends the stairs a human form slowly materializes.

THE FORM

It is a thin, hollow-cheeked, distinguished-looking man in his early sixties. His eyes are burning red pin-holes. He looks around at the spectacular rooftop view, then acknowledges the two Terror Dogs and starts stroking them like house pets.

THE GHOSTBUSTERS

They stare at the apparition.

SPENGLER
(recognizes him)
It's Shandor - the architect!

"Rick Moranis was on the set the day this was shot and he remembers someone coming up with the lines: 'Hey, where do these stairs go?' — 'They go up.' It was a funny exchange; and all four actors, being generous, were trying to give the lines to each other. That was typical of the way things went on the set. No one ever tried to steal the laughs from anyone else."
— Joe Medjuck

Truer to his ultra-droll style, Bill Murray changed Venkman's line to: "Okay. So she's a dog."

Though the transformation was achieved via stop-motion animation, full-size figures — operated from beneath the set — were employed once the creatures took their positions on the staircase.

"Stuart Ziff — whose shop was responsible for building the Terror Dogs — was always paranoid whenever his creatures were on the set. He'd had bad experiences on other projects with things being broken and shooting being stopped for repairs, and he was always warning all of us to stay away from them. Once we got the Terror Dogs on their pedestals, I assured Stuart that I'd keep everyone away. But the first day we had them on the set, Bill Murray walked up to one of them — who's going to tell Bill Murray not to touch the dogs, right? — and he said, 'Gee, this is neat.' Then he reached out and petted it on the head — and almost as if on cue, one of the horns fell off, dropped to the floor and shattered."
— Michael Gross

WINSTON

I thought he died!

VENKMAN

It doesn't seem to have slowed him down any.

STANTZ

I don't think it's Shandor.

He gets to his feet and speaks sharply to Gozer.

STANTZ (CONT'D)

Gozer the Gozerian?

GOZER

He looks up and seems to notice the Ghostbusters for the first time.

STANTZ

He 'busts' Gozer.

STANTZ

(forceful)

As a duly-constituted representative of the City of New York, and on behalf of the County and State of New York, the United States of America, the Planet Earth and all its inhabitants, I hereby order you to cease and desist any and all supernatural activity and return at once to your place of origin or next parallel dimension.

VENKMAN

(to Stantz)

Well, that ought to do it.

GOZER

He stands up to his full height and regards Stantz curiously.

GOZER

Are you a god?

STANTZ

(compulsively honest)

No.

GOZER

Then die!

He raises his arms and blows away the Ghostbusters with searing bolts of energy.

THE GHOSTBUSTERS

Momentarily stunned, they tumble all the way down the stairs and almost fall off the edge of the roof.

WINSTON

(to Stantz)

You should've said "yes!" He might have been willing to negotiate.

Venkman gets to his feet first, really mad now.

Appearing before the Ghostbusters as a kind of New Wave demon, the character of Gozer had passed through more drastic conceptual variations than any other creature in the film. Described in Dan Aykroyd's script as looking like Bert Parks, and in later collaborations with Harold Ramis as a Robert Young-type character, Gozer—in its final form—resembled neither.

"Ivan thought it might be more interesting if Gozer was rather androgynous-looking—someone like David Bowie. That idea led logically to the consideration of androgynous-looking female rock stars—someone like Grace Jones would have been perfect. Unfortunately, by the time we came up with this concept, it was too late to sign on a big name. We did retain the basic idea, however, which is why Gozer appears in the form of a woman."

—Joe Medjuck

"I was not convinced that it was going to work—Gozer in five-inch spike heels and a plastic bubble suit. But, considering the fact that Gozer could take any form it wanted, it made sense that it might choose to materialize as this very contemporary figure. And there is something rather terrifying and slightly sadistic in some of these New Wave styles. Ultimately, I think Ivan's instinct paid off. Having Gozer as a woman set up some very funny lines—things like 'This chick is toast' and 'Let's show this prehistoric bitch how we do things downtown.'"

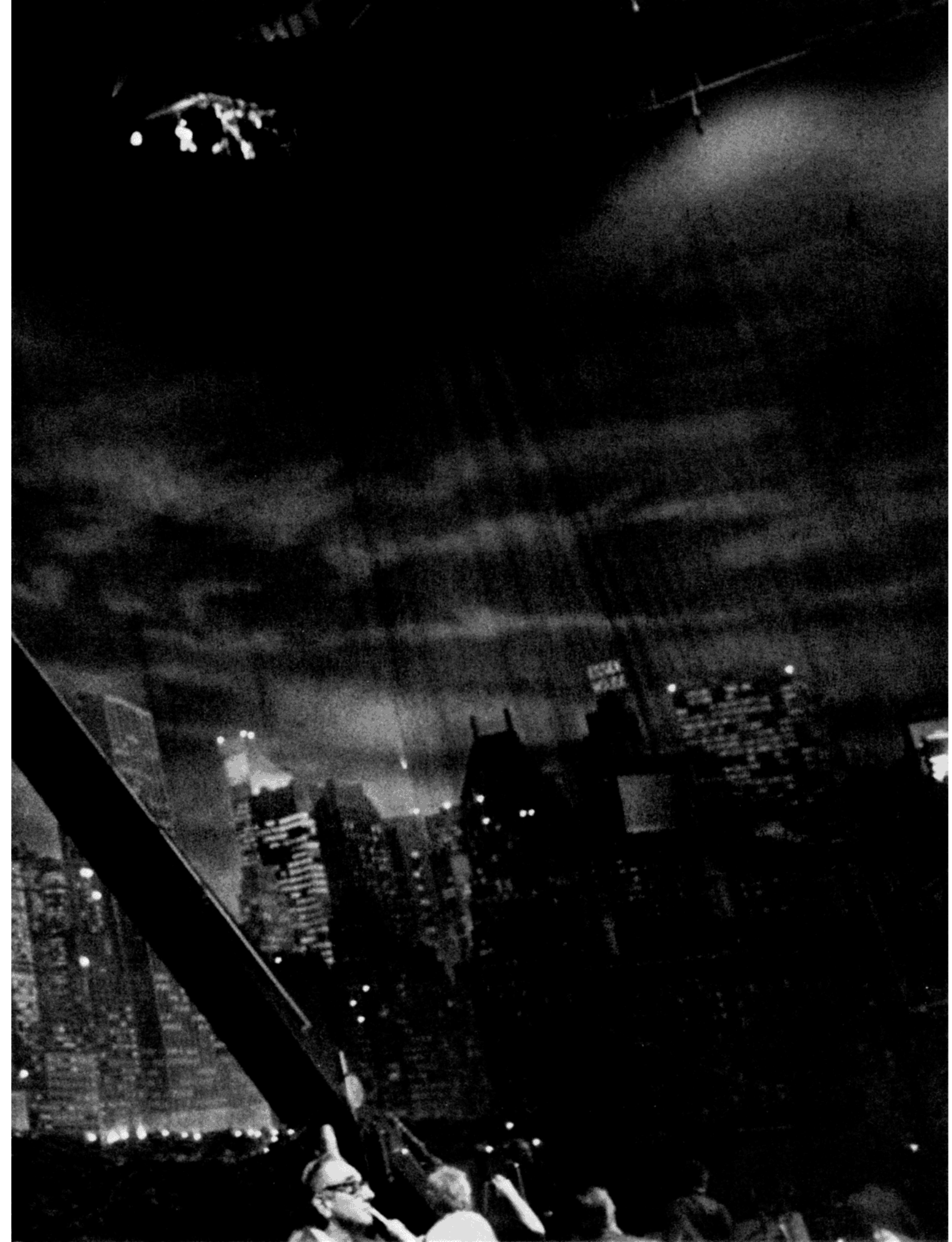
—Harold Ramis

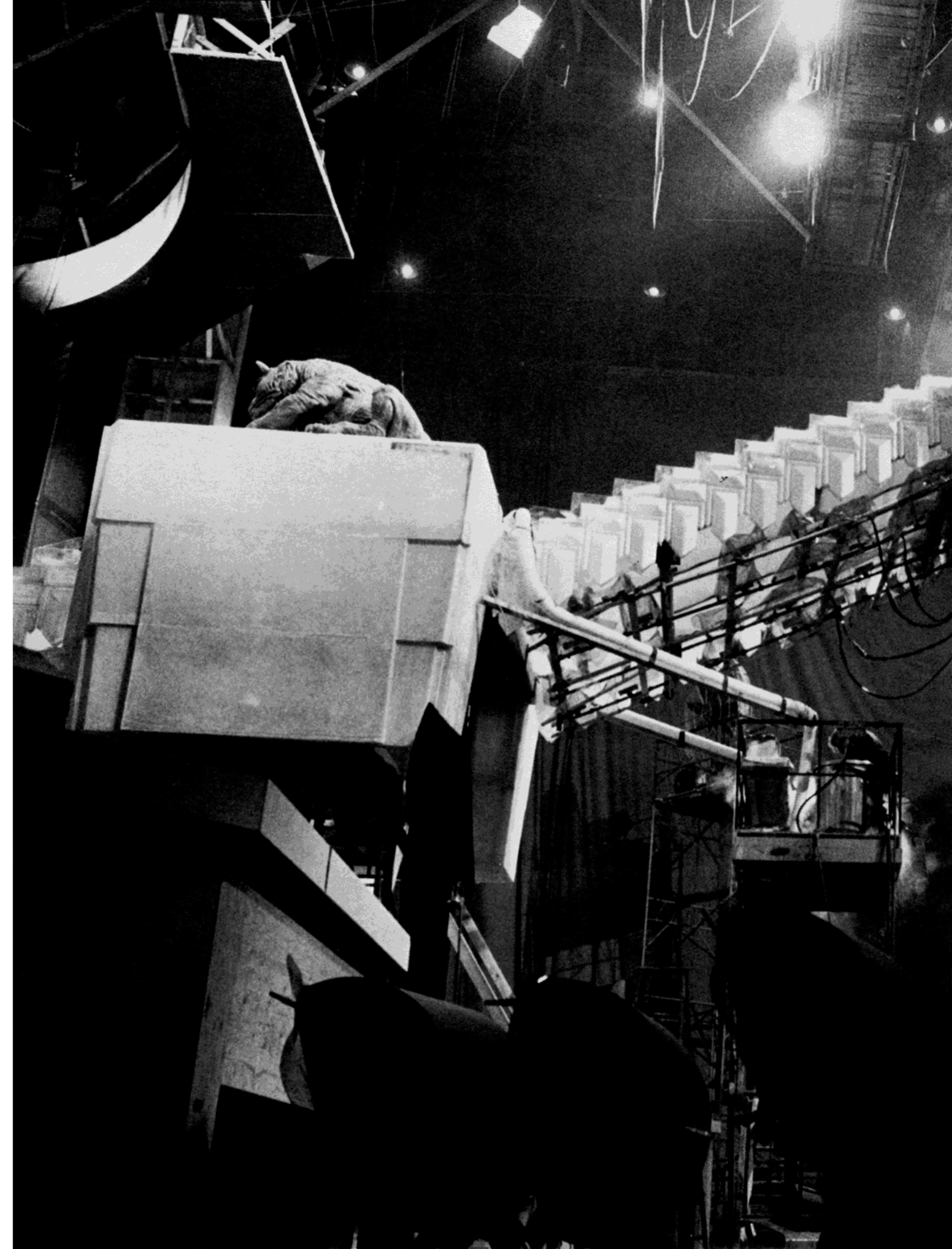


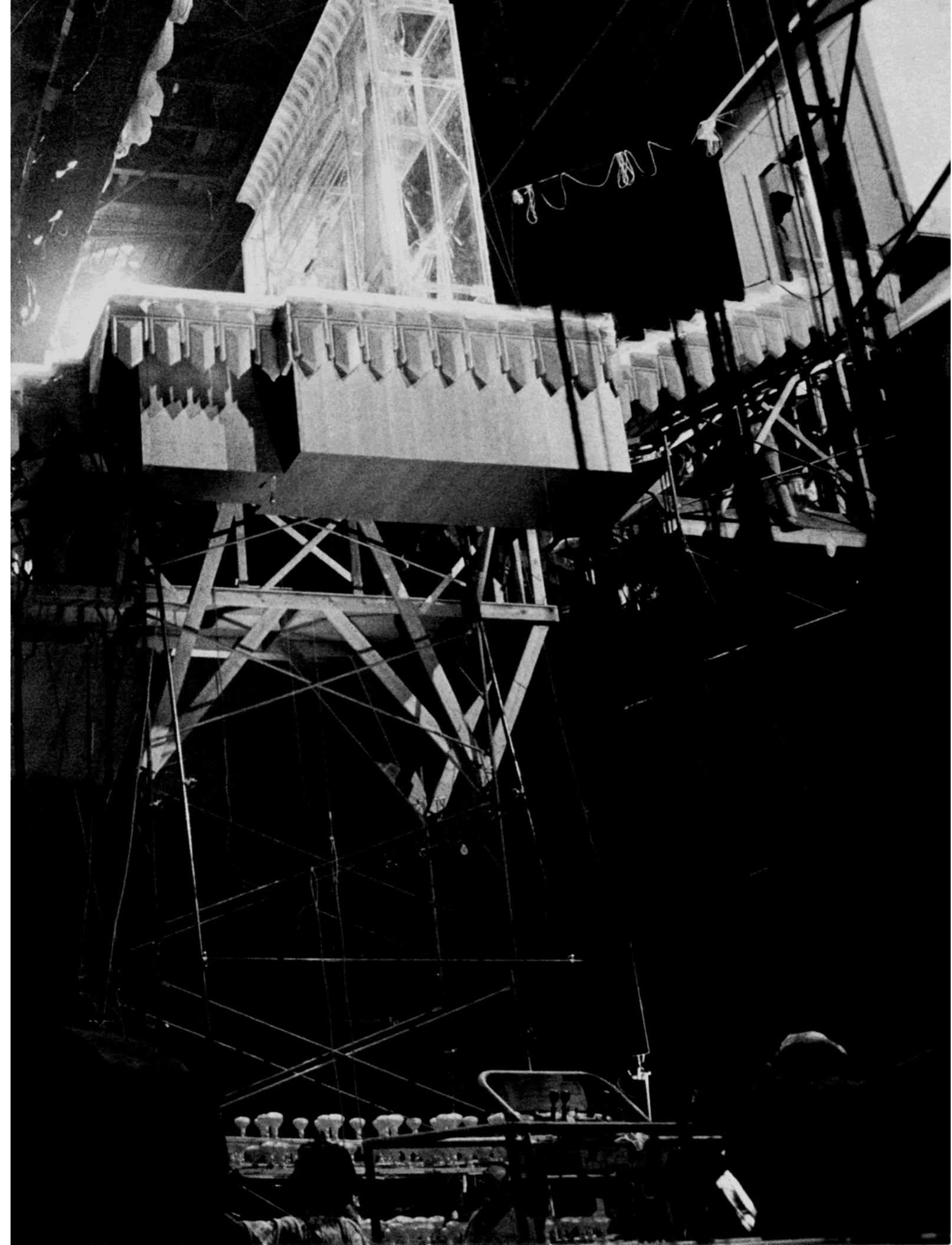
Preparing for a wide master of the brightly-lit Gozer temple, the Entertainment Effects Group crew appears silhouetted against the New York skyline — actually a giant cyclorama which encircled more than three-quarters of the temple set and which could be lit for either daylight or nighttime exposures. Although most of the film's expansive production shots could be taken from a crane, any shot requiring later optical enhancement needed to be taken from a much steadier, rigidly constructed platform.

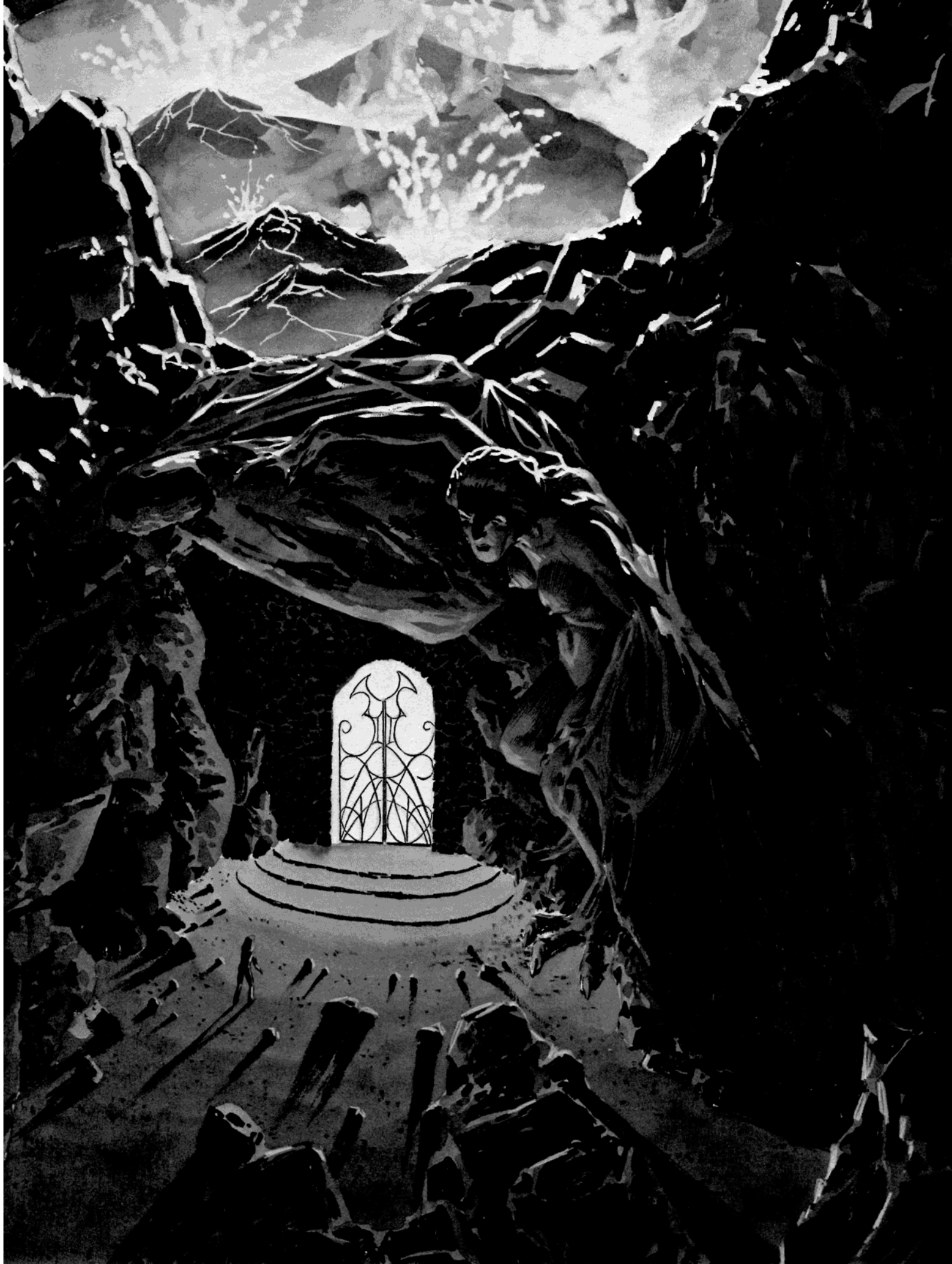
Overleaf 1 — Mounted on a Chapman crane, Laszlo Kovacs' production camera is readied for a long shot of the temple. / Overleaf 2 — A behind-the-scenes view of the upper temple reveals its plexiglass portal and staircase — over which dry ice fog would be pumped during photography — and the hollow pedestals from which concealed operators could bring their Terror Dogs to life. ►









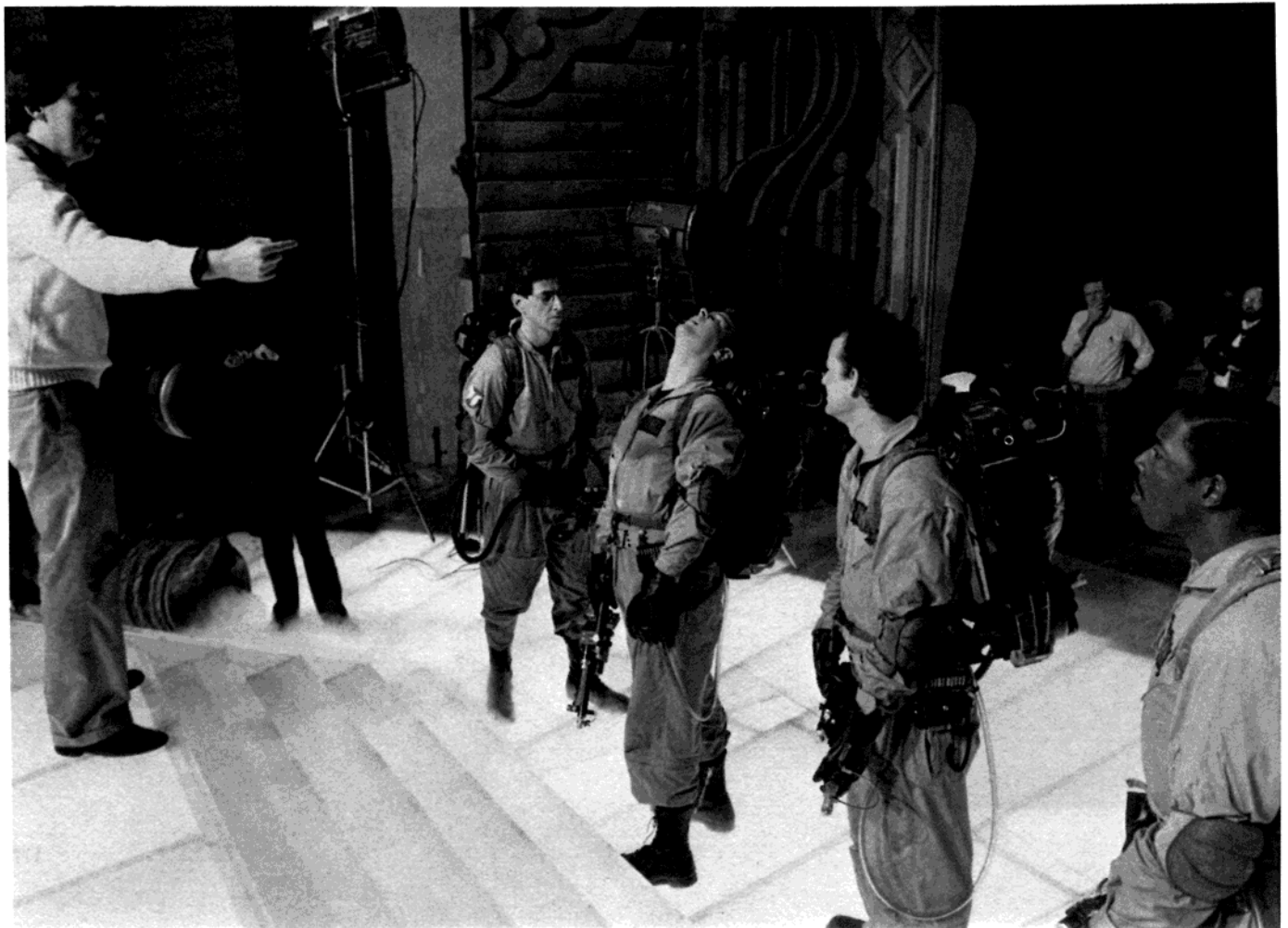




A Berni Wrightson concept for the transdimensional gateway. / As originally conceived, Gozer was to have been a rather nondescript, kindly-looking man. Finding the approach too conventional, Ivan Reitman opted instead for a malevolent highly-contemporary, androgynous-looking female. / Attached to a wire rig, Slavitzka Jovan prepares to launch herself into Gozer's double-flip — a maneuver completed later in post-production by a stunt double.



Ivan Reitman blocks out action for the Ghostbusters during principal photography on the temple staircase. The electrical power required to light the set — one of the largest ever constructed on a Hollywood soundstage — was enormous, requiring filming in other parts of the studio to be shut down whenever full illumination was applied.



VENKMAN
(setting his wands)
Okay. That's it! I'm gonna turn
this guy into toast.

The Ghostbusters leap into action. One by one they activate
their Proton packs and take up positions for an entrapment.

GOZER

He braces for the onslaught.

VENKMAN

He shoots a particle stream at Gozer.

GOZER

He leaps out of the way with superhuman agility and executes
a perfect double-flip with a half-twisting round-off at
the end.

VENKMAN

He can't believe his eyes.

VENKMAN
Agile bastard, isn't he?

STANTZ
Forget the trapping! Just blast
him!

The others adjust their units and they all blaze away at
Gozer.

GOZER

He stands there calmly and absorbs the force of the streams.
There is a brilliant pink flash and Gozer disappears.

THE GHOSTBUSTERS

They stare for a long moment, finding it hard to believe that
they won. Then Winston lets out a triumphant whoop.

SPENGLER

He scans the temple with his PKE meter, not at all convinced
the danger has passed.

STANTZ

He bounds up the stairs.

STANTZ
(jubilant)
We neutronized him! The guy's a
molecular nonentity.

VENKMAN AND SPENGLER

He wants to believe it but sees the doubt on Spengler's face.

SPENGLER
(reading the meter)
Not necessarily.

There is a deep seismic rumble and the entire building begins
to vibrate. The Ghostbusters look around nervously as the
entire building starts to sway.

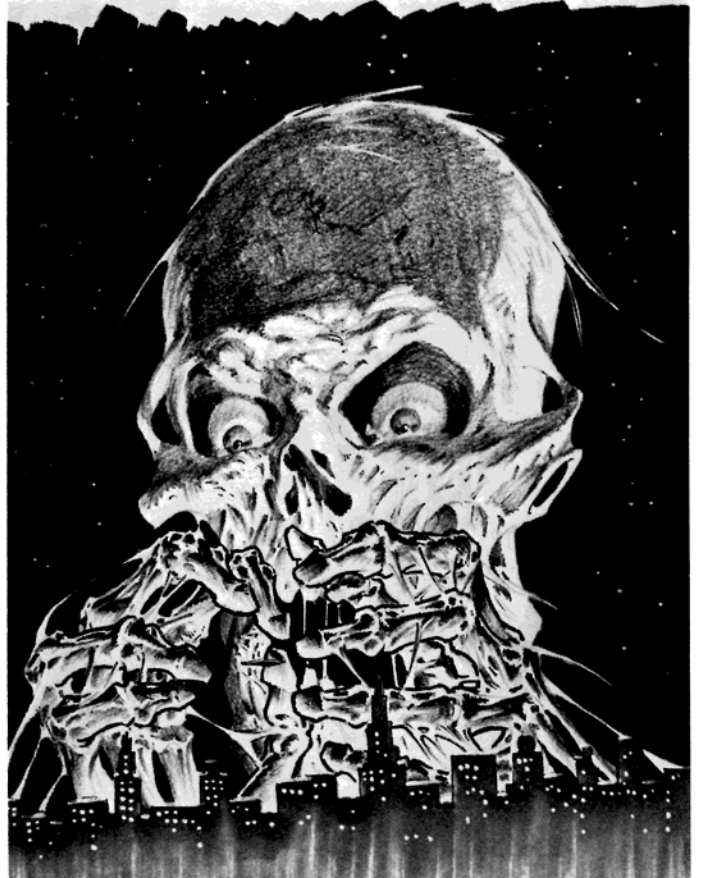
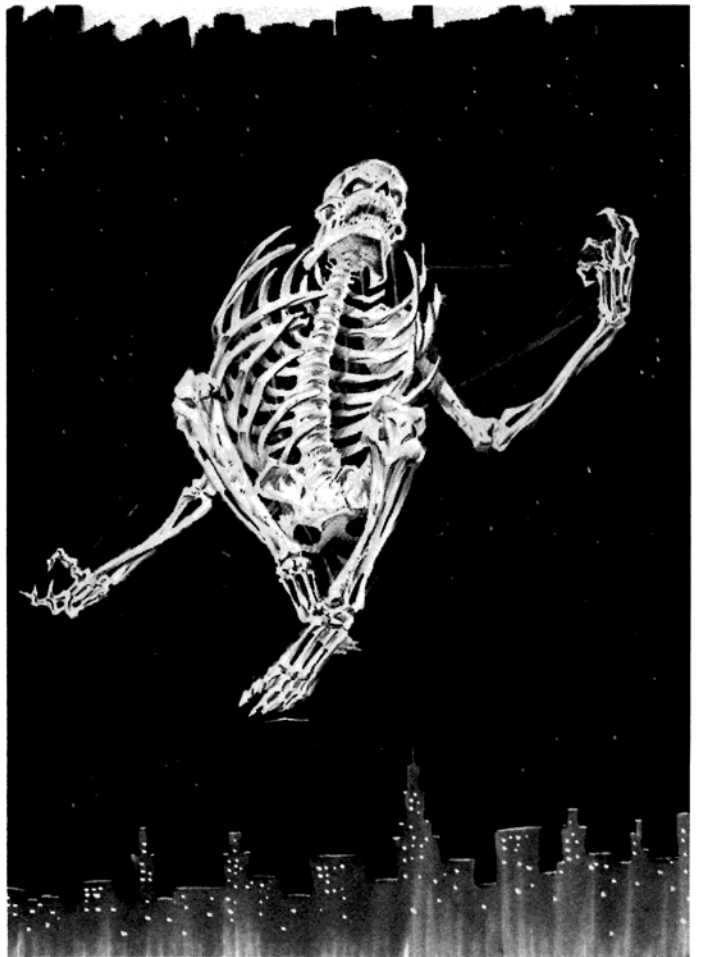
EXT. THE EAVES

Cement carvings and moldings around the edge of the roof
crack and break off.

Evading the particle streams, Gozer does an
impressive double-flip — executed by a
stuntwoman and shot during postproduction
at Entertainment Effects Group. In recog-
nition of the gender change, Venkman's
comment became: "Nimble little minx,
isn't she?"

In the film, Stantz proclaims: "We neu-
tronized it! Do you know what that means?
A complete particle reversal!" Winston's reac-
tion is more gut-level: "We had the tools! We
had the talent!" Venkman, meanwhile,
chimes in with: "It's Miller time."

The seismic disturbance was accomplished
quite simply with sound effects and bits of
rubble released from above by concealed
stagehands.



Early brainstorming had the Stay-Puft marshmallow man as but an intermediate form which the Gozer assumes on its way to becoming something *truly* monstrous, both in size and appearance. Berni Wrightson's exploration of this theme was both surreal and terrifying.





Chevy Chase — a visitor to the set — launches into a spontaneous song and dance number with fellow *Saturday Night Live* alumnus Bill Murray. The Terror Dogs employed on the full temple set were capable of only limited movement, but were manufactured and installed on the pedestals because the fully-articulated creature—which required considerably more time to produce—would not be completed until later in the production schedule. The sole difference between the male and female Terror Dogs was that the male had longer horns. / Harold Ramis, Dan Aykroyd and Ivan Reitman relax on the set between shots.



EXT. THE STREET

The crowd screams and runs as cement debris rains down the side of the building and crashes on the sidewalk.

THE GHOSTBUSTERS

They look up at the sky waiting for the big blow. An incredibly loud thunderclap rocks the rooftop.

THE SKY

A bolt of lightning crackles from the swirling dark cloud and strikes the rooftop.

The Ghostbusters stand there facing their new God like Moses on Mount Sinai. And then Gozer speaks to them in a voice that can be heard throughout Metropolitan New York and parts of New Jersey.

GOZER
SUBCREATURES! GOZER THE GOZERIAN,
GOZER THE DESTRUCTOR, VOLGUUS
ZILDROHAR, THE TRAVELLER HAS COME.
CHOOSE AND PERISH.

VENKMAN
(shouting to be heard)
Is he talking to us?

WINSTON
What's he talking about? Choose
what?

STANTZ
(to the heavens)
What do you mean "choose?" We
don't understand.

GOZER
CHOOSE!!

SPENGLER
I think he's saying that since
we're about to be sacrificed any-
way, we get to choose the form we
want him to take.

STANTZ
You mean if I stand here and con-
centrate on the image of Roberto
Clemente, Gozer will appear as
Roberto Clemente and wipe us out?

SPENGLER
That appears to be the case.

VENKMAN
(quickly)
Don't think of anything yet. Clear
your minds. We only get one crack
at this.

GOZER
The choice is made. The Traveller
has come.

VENKMAN
(in a panic)
We didn't choose anything!
(to the others)

Hundreds of New York extras were pelted with 'cement debris' — actually harmless bits of styrofoam released from a giant crane extending out over the crowd.

Due to the actress' Slavic accent, the voice of Gozer was dubbed by Paddi Edwards.

"Bill did a hilarious take of this scene, playing off the fact that the actress had an accent. When Gozer says, 'Choose and perish,' Bill responded: 'Jews and berries? I don't understand.'"

— Michael Gross

"We tried for a long time to use the actress' real voice; but because of her accent, I was afraid it might come off as being funny. After that, we went through six or seven different voices. I did one myself, but it wasn't very good. I tried a traditional 'voice of God' approach, but that was boring. I tried an effeminate male voice which was okay on some of the lines, but really sounded silly on others. Finally I decided on a very low Exorcist-type female voice which — although it had obviously been used before — still worked out the best."

— Ivan Reitman

In all of the drafts but the final one, it is Winston — not Stantz — who inadvertently conjures up the Stay-Puft marshmallow man.

"We had to talk Danny into it. It goes back to his generosity — he saw it as Winston's big moment. But Ivan and I both felt very strongly that it should be Dan's line. The Stay-Puft marshmallow man was, after all, Dan's creation in reality. So why shouldn't he create it in the film? He resisted for a long time, but finally accepted the notion."

— Harold Ramis

"Originally, we were going to have the Stay-Puft marshmallow man rise up out of the river, right by the Statue of Liberty, to give him scale. Understandably, the effects people didn't like the idea — any effects shot involving water is really hard to pull off. We finally realized that it didn't make any difference where he came from — he could just appear. The audience assumes that he just materializes."

— Michael Gross

The area around Central Park West and Columbus Circle looked like a combat zone during the all-night shooting sessions for the grand finale.

"The city — particularly the police department — was wonderfully cooperative. But an awful lot of the local populace was less than happy with the disruption of their daily routine. Even when you're shooting at one in the morning, things are going to get congested in New York. There were times when we had traffic backed up for miles in all directions. We all wore buttons that said 'Ghostbusters Crew' so we could move around the shoot without being stopped by production assistants. One night, just after we finished, I went into a bar down the street from where we'd been shooting. A guy came in, really angry, yelling: 'What the hell's going on? Traffic's backed up for miles!' I just sat there, quietly removed my crew button, and hid it in my pocket. Joe Medjuck had his own way of dealing with the problem. Whenever somebody asked him what we were shooting, he told them The Cotton Club."

— Michael Gross

I didn't think of an image, did you?

SPENGLER

No.

They look at Winston.

WINSTON

My mind's a total void!

They all look at Stantz.

STANTZ

(guilty)

I couldn't help it! It just popped in there!

VENKMAN

(desperately)

What? What popped in there?

STANTZ

(pointing)

Look!

They all turn and look to the south.

GHOSTBUSTERS POV

Looking south past Columbus Circle, they see part of something big and white moving between the buildings accompanied by thunderous footsteps of almost seismic proportions.

VENKMAN

He doesn't know what it is yet, but he knows it's coming.

VENKMAN

(desperately)

What is it? Ray, what did you think of?

BROADWAY AND 55TH

The massive white shape passes behind some buildings, offering a glimpse of what appears to be a fat, white arm.

STANTZ

He's about to go into shock.

STANTZ

(babbling)

It can't be! It can't be!

COLUMBUS CIRCLE

The thundering footsteps continue to plod as the thing starts to emerge from behind the buildings. Now we can see part of a blue garment covering its enormous chest.

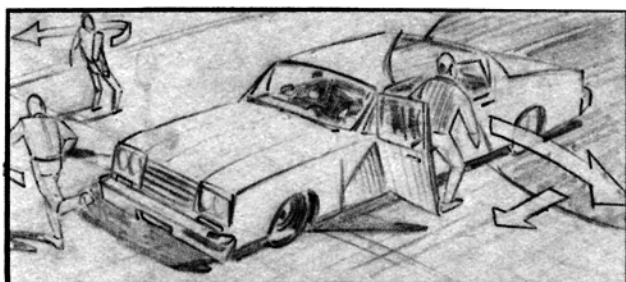
STANTZ

He recognizes the monster.

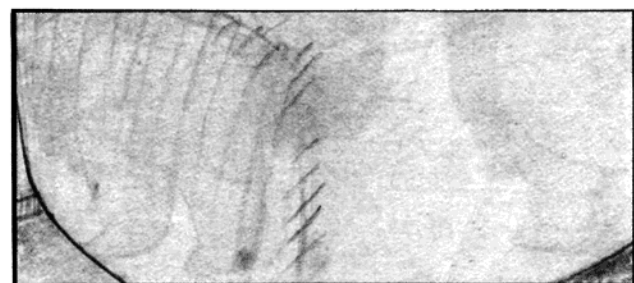
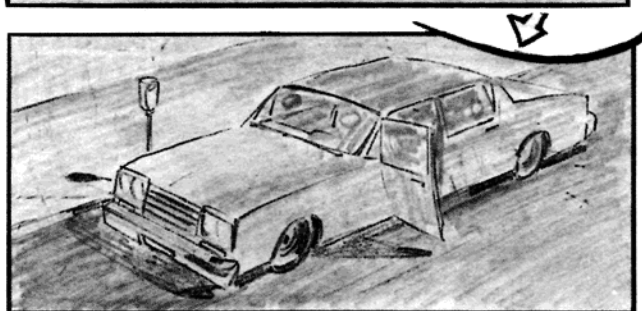
STANTZ

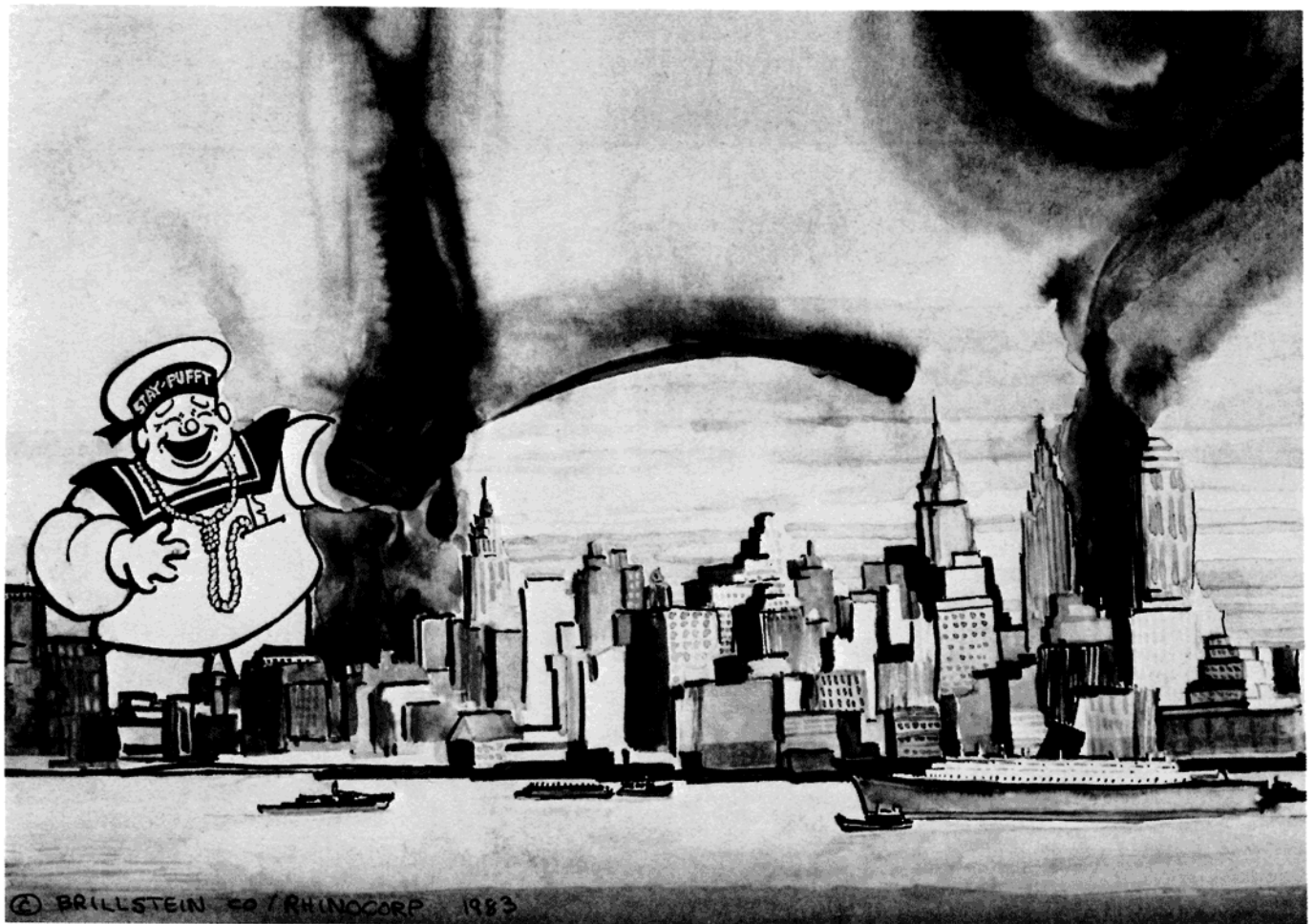
It's...It's...It's the
STAY-PUFT MARSHMALLOW MAN.

Winston, Venkman and Spengler gape.



Alan Harding and Neil Krepela line up a tracking shot on a miniature street set constructed for the Stay-Puft marshmallow man's initial appearance. As composited, just the tip of his sailor's hat can be seen bobbing along behind the buildings. / A subsequent teaser shot — deleted from the film — was to have had pedestrians and motorists fleeing in panic only moments before a giant marshmallow foot enters the frame and crushes a car.



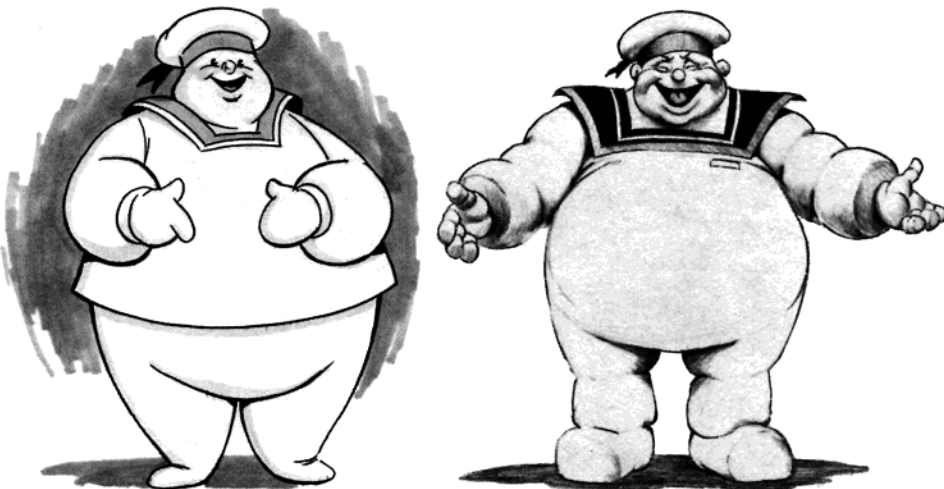
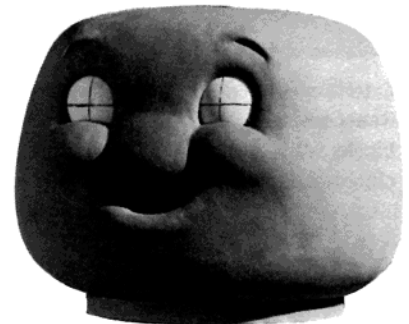


A John DeVeikis illustration for the original Dan Aykroyd script suggested a much larger marshmallow man than was ultimately decided upon. Since one faction within the production unit argued for a 100-foot-tall version while another favored a somewhat larger 125-foot-tall version, Ivan Reitman settled the dispute by declaring that the Stay-Puft marshmallow man would be 112½ feet tall.

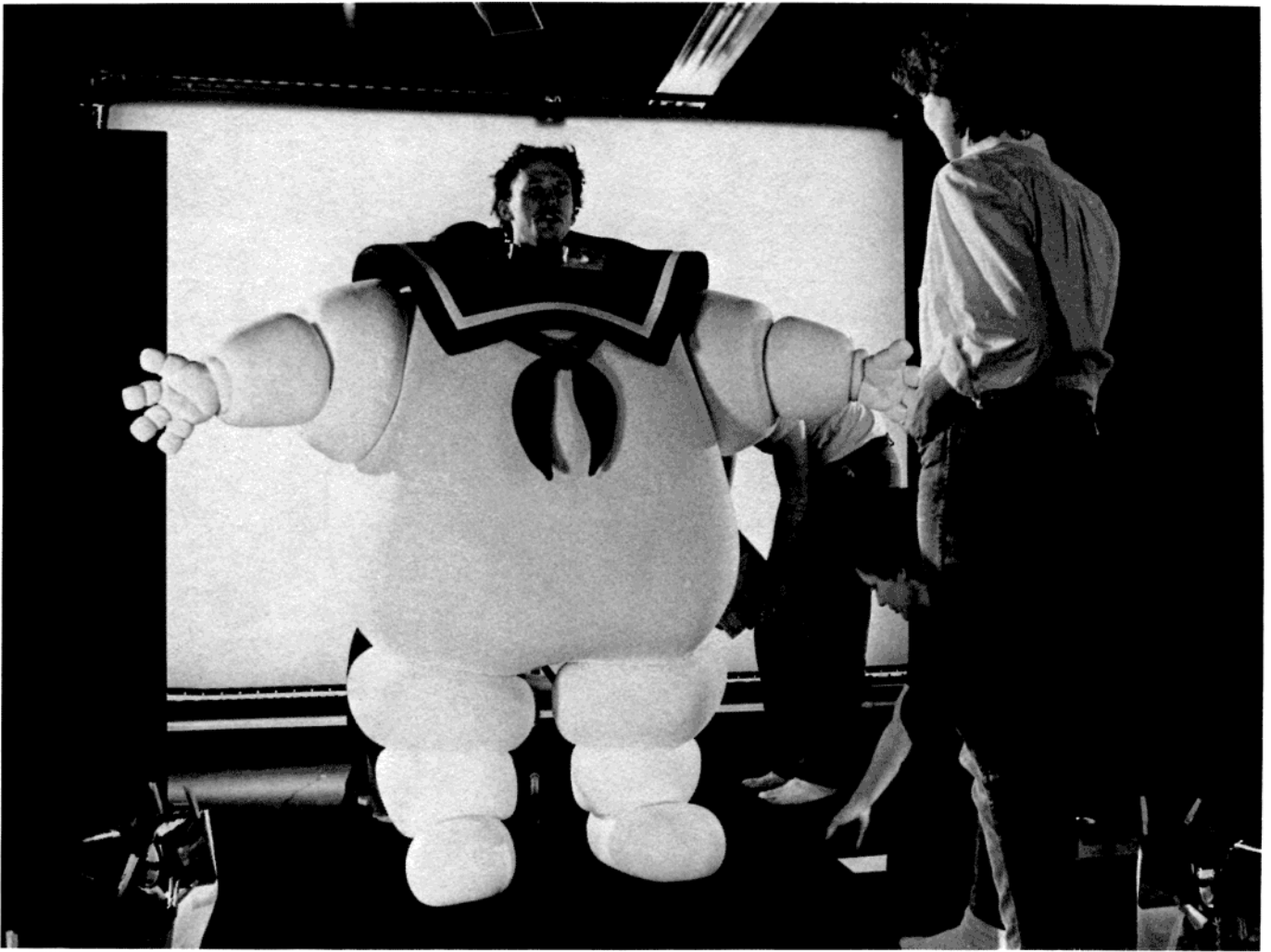




The Stay-Puft marshmallow man suit was constructed from pliable foam and featured a fiberglass skull with cable-actuated mechanisms for facial movement. / In all, three different heads were needed to achieve the required range of expressions — from smiles to looks of surprise to grimaces.



A series of marshmallow man concepts by Thom Enriquez. Even an idea which seemed apparently straightforward from the very beginning had to go through the usual conceptualization process to make certain that the 'look' selected was indeed the best.



Entertainment Effects Group stagehands prepare for a bluescreen traveling matte shot of the Stay-Puft marshmallow man's grand entrance. For its accompanying live-action element — shot in New York — Laszlo Kovacs and his crew had Columbus Circle and all visible side streets lit up for blocks with giant power-draining arc lights. Five hundred screaming extras stampeded on cue, running headlong through the streets and climbing over cars.

THEIR POV

They look across the roof tops and see a large, square, white, bobbing, laughing head atop a massive body of similar puffed white squares. The being is dressed in a tiny sailor's hat, red bosun's whistle and lanyard and a little blue vest with a button undone in the middle revealing a little white belly. It is the cute, quintessential American brand symbol, looming as large as Godzilla.

STANTZ (V.O.)

(desperately apologizing)
I tried to think of the most harmless thing...something that could never destroy us...something I loved from my childhood.

THE GHOSTBUSTERS

They watch the Marshmallow Man plodding toward them.

VENKMAN

AND YOU CAME UP WITH THAT?

STANTZ

The Stay-Puft Marshmallow Man! He was on all the packages we used to buy when I was a kid. We used to roast Stay-Puft marshmallows at Camp Waconda!

VENKMAN

Great! The marshmallows are about to get their revenge.

THE STAY-PUFT MAN

He plods relentlessly uptown toward the Ghostbusters' rooftop vantage point. The ground rumbles as his big, soft feet come down on the pavement.

THE STREET

People are fleeing in panic as the marshmallow feet pad along kicking over lampposts and mail boxes.

A CAR

The driver jumps out just before an enormous white marshmallow foot comes down and flattens his automobile.

THE GHOSTBUSTERS

They stand there helplessly watching the laughing bobbing head of the Stay-Puft Man as he comes toward them.

VENKMAN

What now?

SPENGLER

(adjusting his thrower)
Full-stream with strogon pulse.

Venkman looks at Stantz. Stantz shrugs.

VENKMAN

(decides)
I guess that's all we've got.

They step to the edge of the roof, moving like warriors now, ready to face the consequences.

Venkman's initial reaction to the gargantuan marshmallow man is characteristically droll: "Well, there's something you don't see every day."

"Mr. Stay-Puft is really just a brand symbol — like the Michelin tire man or the Pillsbury doughboy — who has come out of the American consciousness and is then thrown back in our faces by Gozer. It's like: 'You created this white monster to sell your products, and it seems harmless and puffy and cute — but given the right circumstances, everything can be turned back and become evil.'"
— Dan Aykroyd

"In Dan's script, the Stay-Puft marshmallow man was pretty much a throwaway — just another effect. But it was such a great image that we decided to use it as the manifestation of Gozer the Destructor. We were always nervous about it, though. Would the audience find him cute, or find him stupid? Could he be both cute and terrifying? It was such a big effect — we knew if we used it, it would have to be the climax of the film. We were very worried about it."
— Harold Ramis

"Our concern was that the Stay-Puft man would take the movie into an area of silliness that would just discount everything else. All through the writing process, and even into production, we tried to come up with an alternative — but we kept coming back to it. It just seemed right to go for the laugh at the end. And we had such a good rationale for it — it would be the first thing that would pop into Stantz' head. So I finally said: 'To hell with it. Let's go.' But that's what I was waiting for at the first screening — to see how the marshmallow man was going to play. Fortunately, the audience went nuts over him — applauding and everything. It was a great moment of relief for all of us."
— Ivan Reitman

Dialogue between Peck and the
cop was deleted.

EXT. THE STREET

Peck comes running up to the front of the apartment building. People are fleeing the oncoming monster. Peck grabs a COP who is just about to flee himself.

PECK
(in a rage)
Are the Ghostbusters up there?

COP
(desperate to get
away)
Yeah!

PECK
I want you to go up on the roof
and arrest them. This time they've
gone too far.

The Cop looks at Peck like he's insane, then sees the Stay-Puft Man looming up at the end of the block.

COP
(knocking Peck's hands
away)
You arrest them, numb nuts! I'm
getting out of here.

He runs off. Peck turns to face the monster.

THE STAY-PUFT MAN

The ground shakes with every step as he reaches the building. Then, using the church next door as a stepping stone, he begins climbing the wall.

THE GHOSTBUSTERS

They look over the edge of the roof as the Marshmallow Man climbs higher and higher.

VENKMAN
(shouts)
Hit him!

They each fire point blank at the Stay-Puft Man.

THE STAY-PUFT MAN

He bellows with pain and rage as the beams strike him right in the chest and set his skin on fire. He begins to burn with a blue flame that spreads quickly across his torso and down his arms. The Stay-Puft Man bellows even louder, flailing its huge arms in response to the searing flames that are starting to engulf him.

THE GHOSTBUSTERS

They stare at the horrible conflagration.

WINSTON
Good. Now we made him mad.

THE STAY-PUFT MAN

Carbonous, flaming hunks of melting marshmallow are flying from his arms as he waves them in wild rage.

In the film, the Ghostbusters rally behind Venkman's battle cry: "Nobody steps on a church in my town!"

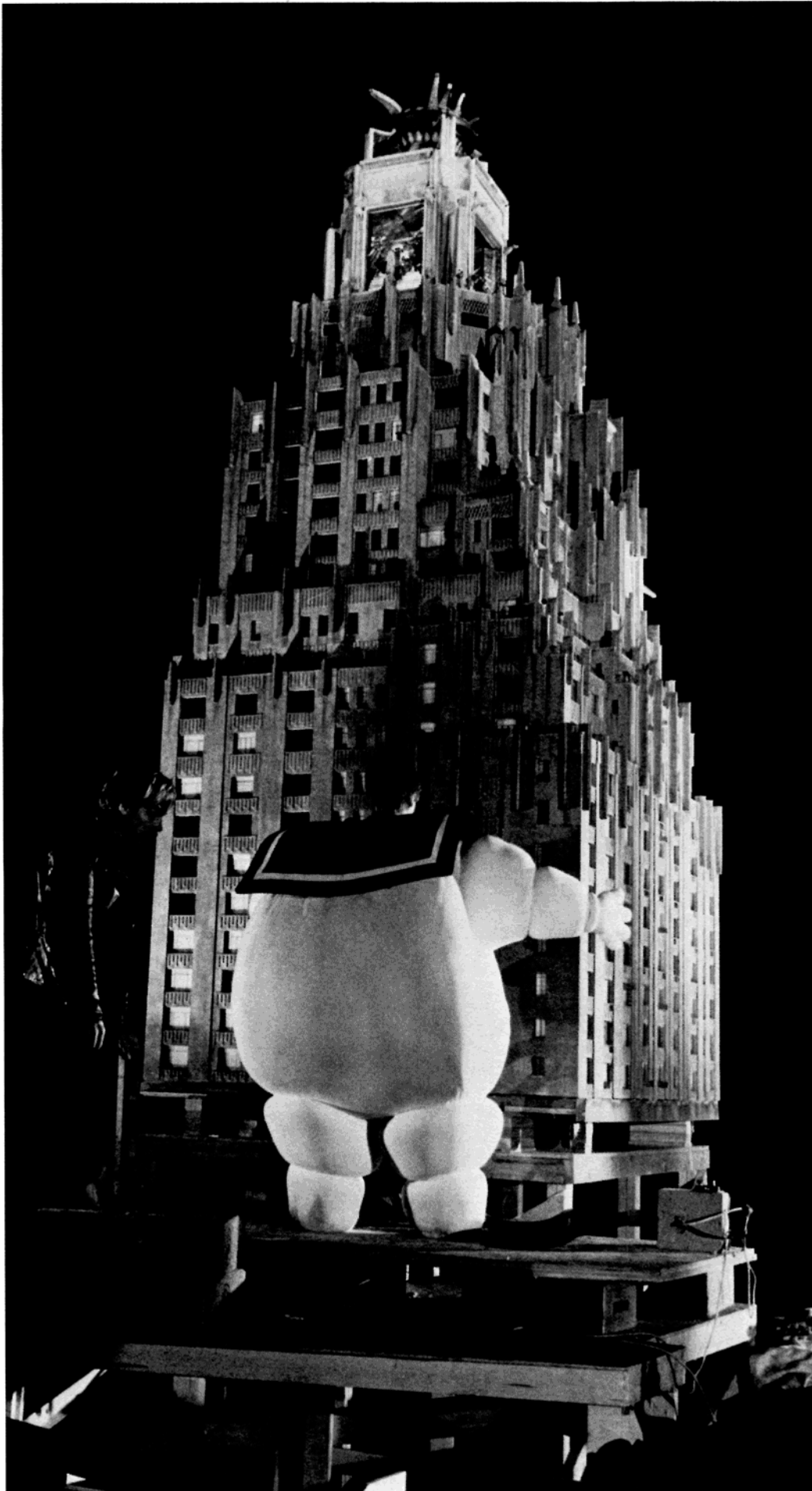
"If you look carefully at the shot where the Stay-Puft man starts to climb up the wall of the building, you see a National Guard truck covered in melted marshmallow. That plate was intended to be used for a later scene — after the marshmallow man starts to melt. It's an obvious error in continuity but, luckily, most people don't notice it.

Another thing that no one seems to challenge is the question of time. The decision regarding the time of day in which the end sequence occurs had to be made very early in production so that the massive temple set could be built accordingly — specifically the cyclorama. Ivan wanted the sequence set at the magic hour, with a wonderful red rumbling sunset. And yet, when things really start happening on the roof, the kinds of special effects we were planning needed to be done at nighttime.

Compounding the problem was the fact that we had to shoot the Ghostbusters arriving at the building during the day. So when you consider the sequence of events, they arrive at the building during the day; they walk upstairs, come out on the roof and it's magic hour; then later, it goes to night. All that you can accept. The problem is when they go back downstairs, it's daylight again. So we said, 'Okay, that's the next morning. And for some reason, the audience seems to buy it. In actuality, the whole night goes by in about fifteen minutes.'

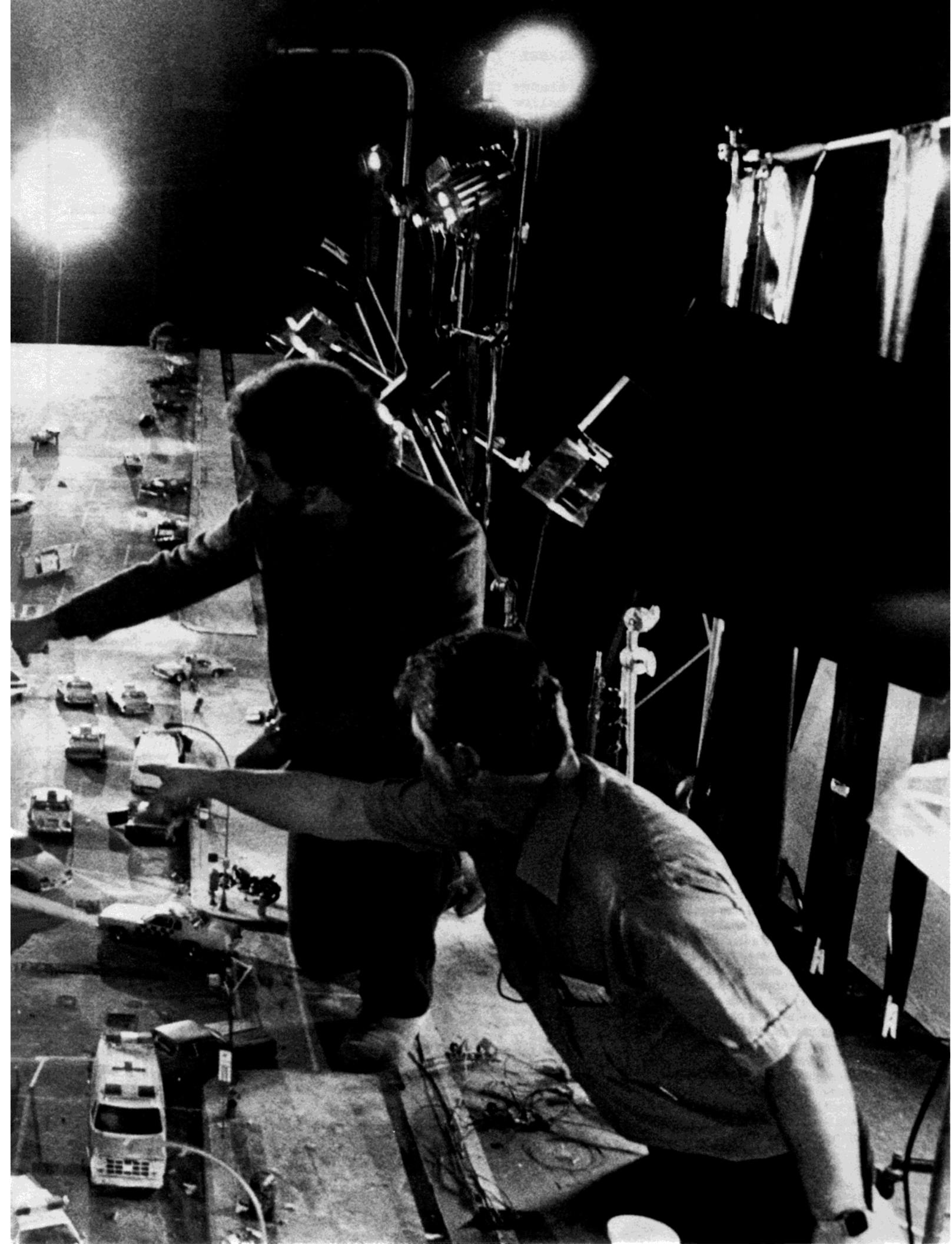
— Michael Gross

For scenes of the Stay-Puft man bursting into flame, a special fire-retardant suit was rigged with pyrotechnics and worn by a stuntman scaling the miniature apartment building.



Overleaf — A portion of Central Park West and the adjacent park was constructed in miniature at Entertainment Effects Group. Cables operating the marshmallow man's facial expressions ran down through a slit in the elevated set to a trolley underneath — manned by four puppeteers. Cars were either radio-controlled or pulled on wires, and the footage was shot at three times normal speed to enhance the Stay-Puft man's apparent sense of mass. ►





In the film, the essence of Venkman's line is uttered by Stantz. Venkman responds with: "We've been going about this all wrong. This Mr. Stay-Puft is okay. He's a sailor. He's in New York. We get this guy laid, we won't have any trouble."

In the film, Spengler offers more of a rationale for crossing the beams: "I have a radical idea. The door swings both ways. We could reverse the particle flow through the gate." Stantz is ready to comply without question, but Venkman protests. "Excuse me, Egon. You said crossing the streams was bad. You're going to endanger us. You're going to endanger our client — the nice lady who paid us in advance before she became a dog." "Not necessarily," Spengler says impassively. "There's definitely a very slim chance we'll survive."

"I was concerned throughout this whole process that the physics of it make sense somehow — that intelligent people wouldn't look at what we were doing and think it was totally ridiculous. I did a lot of rationalizing when it came to the Stay-Puft man. Morally, no one else cared that much. I was the only one who kept agonizing about what it all meant — what does the universe really look like, and is it possible this could actually happen? As bizarre as it was, I wanted the film to say something about life — even if it was subliminal. I knew if I could just harmonize it in my own mind, I'd feel a lot better about it. Finally, I found some symbolism in the fact that the whole world of the paranormal seems to represent people's abstract fears — people need a place to put all that nameless dread and so they put it into ghosts and things unseen. But the real source of that dread is in very real things like violence and death and economic uncertainty. So it seemed to me very appropriate that when our monster finally appeared, it turned out to be marshmallow — that, literally and figuratively, our biggest fear of the unknown was as insubstantial as marshmallow."
— Harold Ramis

THE STREET

Peck stands there paralyzed with fear. A mass of flaming marshmallow falls and flattens a news stand nearby. Then a huge glob of sticky toasted marshmallow comes zipping down from above and lands right on him, burying him up to his neck in melted sucrose.

THE STAY-PUFT MAN

The flaming monster keeps coming intent on their destruction. Most of his chest has melted away revealing horrid musculature and a skeletal rib cage.

THE GHOSTBUSTERS

They square off and face him for the last time, their weapons poised.

VENKMAN

(calmly)

We're going to be killed by a hundred-foot marshmallow.

THE STAY-PUFT MAN

He is almost on them now, fully engulfed in flames, reaching for them, ready to swat them with his burning fist.

VENKMAN

(to the others)

On the count of three! One... Two...

SPENGLER

(he has the best idea of his life)

No! Them! Shoot them!

(he points at the Terror Dogs)

Cross the beams.

THE TERROR DOGS

They stand beside the portal literally petrified.

VENKMAN

He hesitates.

VENKMAN

(protesting)

No! You said crossing the beams would be BAD. It'll kill her! And us!

SPENGLER

Life is just a state of mind.

VENKMAN

But it's my favorite state.

STANTZ

Either way we're history.

THE STAY-PUFT MAN

His burning fist is starting to descend on the Ghostbusters.

VENKMAN

He chooses the only way out.

VENKMAN

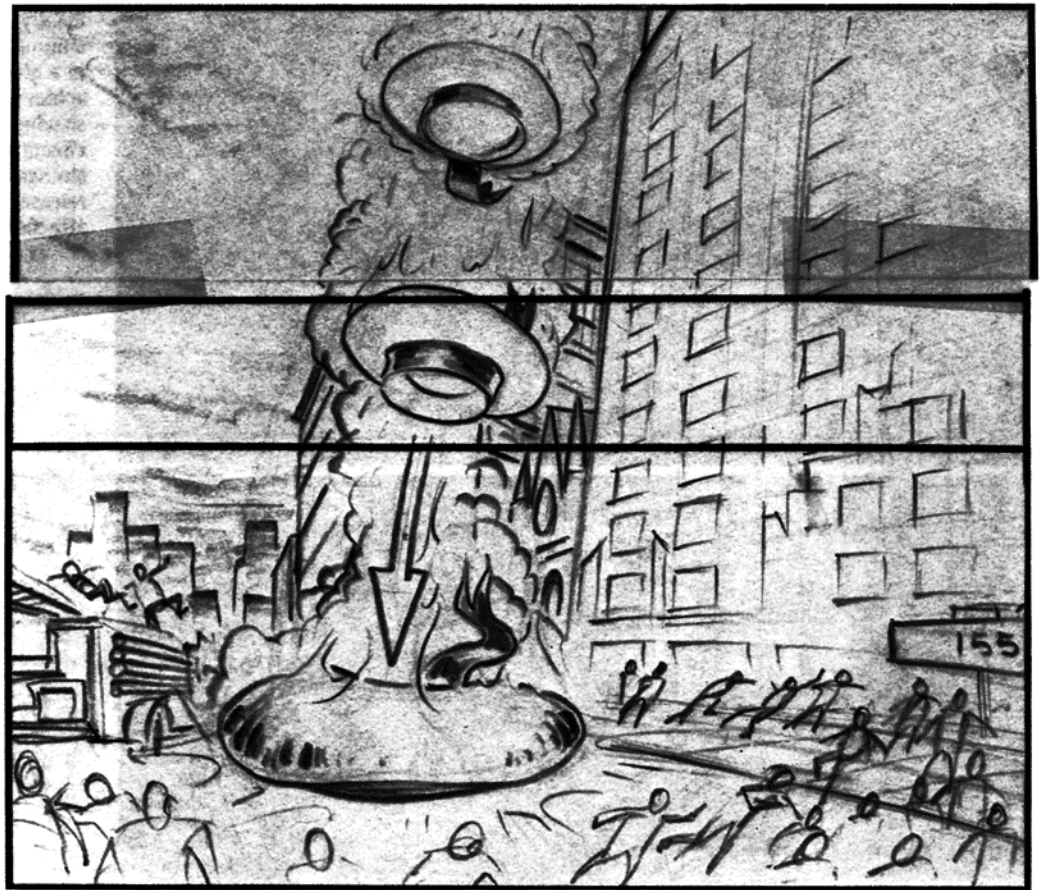
(shouts)

Now!!



Finally getting his just 'dessert,' EPA administrator Walter Peck is engulfed in a giant blob of molten sucrose. To achieve the gag, two hundred pounds of shaving cream — employed by physical effects supervisor Chuck Gaspar to simulate melted marshmallow — was released from a giant plastic bag attached to a crane.





An unscripted addition to the sequence involved a shot of the marshmallow man's hat plummeting to the street after its wearer has been vaporized. / To achieve the shot, an aluminum-reinforced sailor's hat — eighteen feet in diameter — was attached to a giant crane and then lowered into the crowd. Though successfully executed, editorial pacing resulted in the elaborate gag's being cut from the final release.



THE GHOSTBUSTERS

They turn and fire at the two petrified Terror Dogs and blow them to oblivion. The entire front of the temple is obliterated along with the door.

THE STAY-PUFT MAN

With the destruction of his earthly portal, the flaming monster is suddenly engulfed in a cyclonic wind that begins to swirl around him like a fire-storm. The flames are whipped higher and higher as the tornado begins to pick up rotational speed. Then the Marshmallow Man seems to explode from deep inside creating a flaming air burst high above the rooftops.

THE ROOFTOP

The Ghostbusters are blasted off their feet.

THE SKY

The fireball reaches its maximum explosive force, then a sudden jet of air pressure occurs like a titanic vacuum cleaner in the sky and sucks the flaming mass of gasses and ash up through our atmosphere and right out of our dimension. The dark clouds disappear with it, leaving a beautiful clear blue sky over the whole area.

THE TEMPLE

It now looks like an ancient ruin.

THE GHOSTBUSTERS

They are lying at the foot of the stairs. Everything is still. One by one they get slowly to their feet and look around to see that the crisis has passed.

STANTZ
Everybody okay?

Venkman looks up at the portal.

THE TERROR DOGS

They are still on the pedestals but charred almost beyond recognition. Venkman mounts the stairs and gazes sadly at the remains.

THE PEDESTAL

Venkman stands there mourning, then a slight movement under the blackened skin of the Terror Dog catches his eye. The movement gets stronger, then suddenly a human hand pokes through the carbonous coating.

VENKMAN

Hope surges in him and he starts frantically tearing away the black coating, finally revealing Dana alive and well under the burnt skin of the Terror Dog.

STANTZ AND SPENGLER

They peel the charred coating off Louis and help him to his feet.

LOUIS

He looks around wondering how he ended up on the roof of a wrecked high-rise. He looks at his scorched and ripped suit crusted with the still-smoking gobs of melted marshmallow.

Though present in every draft of the script, the Stay-Puft marshmallow man did not become the Ghostbusters' final encounter until the July rewrite. In fact, in Dan Aykroyd's original screenplay, the Stay-Puft man appeared just slightly past the midway point as but one of several Gozer manifestations. The Stay-Puft confrontation came considerably later in the first Aykroyd-Ramis collaboration; but even in that draft, the Ghostbusters were to regroup in New Jersey for a final battle with the Gozer in its most terrifying form—a swirling psychic maelstrom topped by a disembodied aphid's head of monstrous proportions.

"We reshot the final explosion several times, toning it down each time because it was just too big. It's still too big, actually. In reality, nothing on the rooftop could have survived that explosion. But I guess if an audience can believe a hundred-foot marshmallow man, they can accept an oversized explosion."
— Michael Gross

"Originally, we were going to have the Terror Dogs simply transform back into Dana and Louis—just like the first transformation. But Ivan came up with the idea of charred bodies that could be chipped away, revealing Dana and Louis inside. It was a much more imaginative way to bring them back and it created some suspense because, for a moment, Venkman and the audience think that Dana is dead."
— Joe Medjuck

Ever mindful of pacing, Ivan Reitman shortened the rooftop reunion scene — cutting what he came to realize was an overdose of superfluous dialogue.

"It was really anticlimactic. The movie was over once the marshmallow man exploded — and as we edited the film, we just kept making the transition from that moment through to their leaving the building shorter and shorter. There was more dialogue on top — especially between Louis and Dana — and we had another sequence in front of the building where there was dialogue. Ultimately, I just cut all that stuff out. It was over. The movie was over — and the sooner we got to the credits, the better."
— Ivan Reitman

LOUIS

(amazed)

Jeez! Somebody must have spiked the egg salad.

VENKMAN

He helps Dana to her feet.

VENKMAN

Are you all right?

She looks around at the incredible scene.

DANA

(totally confused)

Oh, sure. I'm getting used to this.

LOUIS

(seeing Dana for the first time)

I'm innocent! Honest, Dana. I never touched you. Not that I remember anyway.

DANA

(getting annoyed)

All right, what happened to me?

VENKMAN

Nothing! We just got rid of that thing in your kitchen.

DANA

Really! Is it gone?

VENKMAN

Yeah, along with most of your furniture and a lot of your personal possessions. This one took some work.

DANA

(noting the wrecked temple)

Thank you. Next time I want to break a lease I'll know who to call.

She hugs him.

VENKMAN

This is going to cost you, you know. Our fees are ridiculously high.

DANA

Talk to my accountant.
(she indicates Louis)

LOUIS

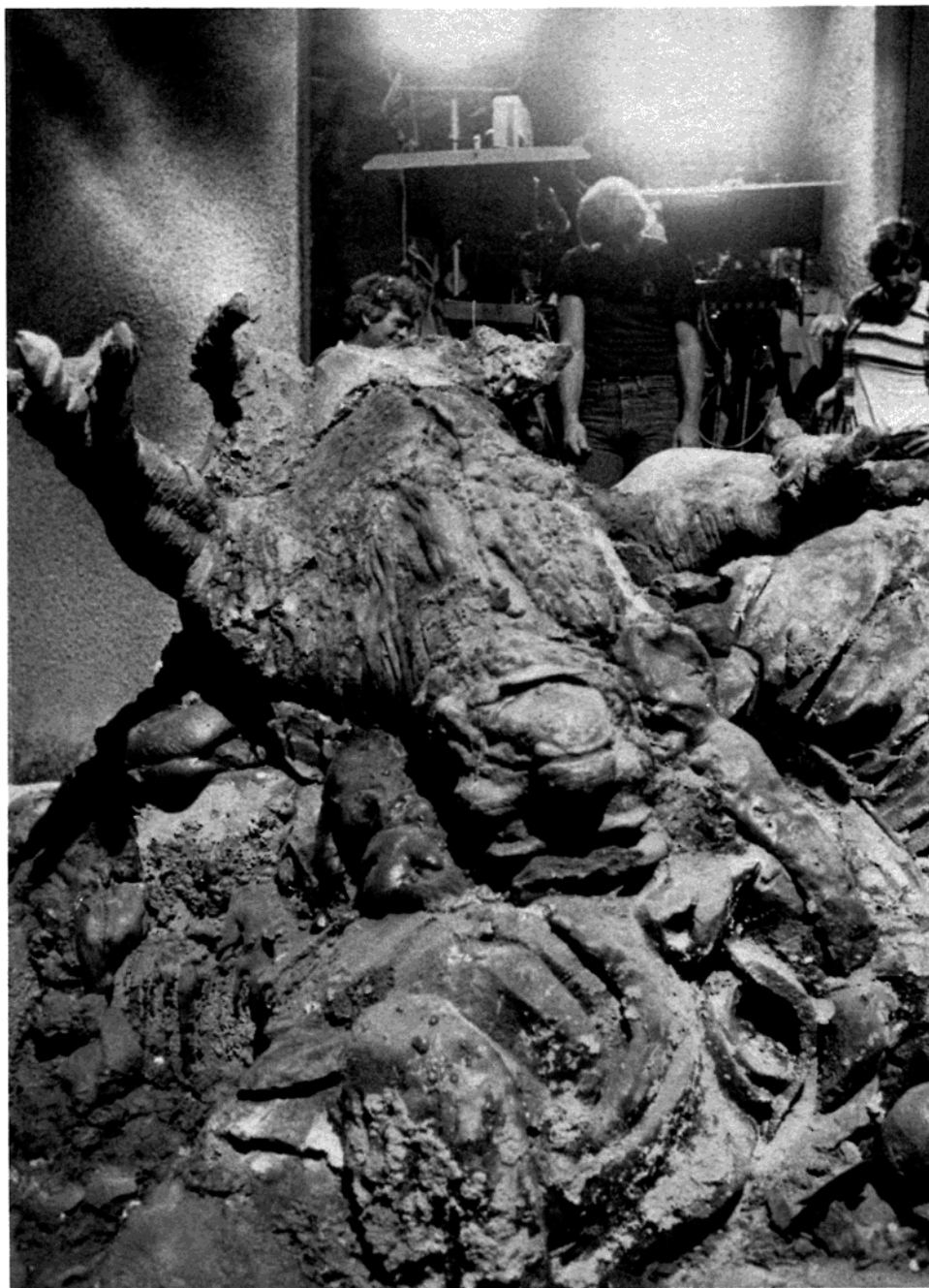
Oh, great! I bet we could write off all the damage as an Act of God.

THE GHOSTBUSTERS

They look at each other and nod.

STANTZ

I'll go along with that.



A fire-blasted Terror Dog — constructed from a very lightweight and fragile foam material — lies atop a mound of rubble in the aftermath of the temple explosion. / Ivan Reitman coaches Sigourney Weaver on the finer points of extricating oneself from a charred interdimensional alien.



Overleaf — What transpired in a matter of moments on film, actually took days to effect in reality. Once preliminary shooting on the temple set was completed, the main unit transitioned to other sets and other stages while John DeCuir and his team moved in and re-dressed the now-demolished structure for its final scenes in the film. ►







A hand-held camera records the action as throngs of cheering spectators greet the Ghostbusters on their victorious emergence from the apartment building. Since Dana's rooftop costume had not yet been determined at the time of the New York location shooting, Sigourney Weaver was outfitted in a robe — leaving audiences to assume, had the thought ever occurred, that she had simply picked one up somewhere en route to the ground floor. / A storyboard panel for the final scene in the film. Though the shot itself appeared fairly straightforward, a matte painting was actually employed to insert the blobs of marshmallow seen on the buildings and trees. As an afterthought during postproduction, Ivan Reitman decided to add a last-minute reprise by the Onionhead ghost — a final audience zinger misinterpreted by many as implying a sequel.

PAGE

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DESCRIPTION

GHOSTBUSTERS DRIVE INTO THE DISTANCE,
END MOVIE

SPECIAL NOTES

Add various mallomman
goup.

OPTICAL

PHYSICAL

MODEL

MATTE

Painting

ANIMATION

SPECIAL EQUIPT.

"GHOST BUSTERS"

1/24/84

SCRIPT

SHOT NO.

GT 76

FRAMES

Alternate endings in earlier drafts included scenes within the towering glass and chrome headquarters of Ghostbusters International — now a high-rolling multinational corporation "recognized everywhere as the first line of defense against interdimensional trespassers." The July draft even attempted to wrap up the romantic loose ends. Venkman and Dana set up housekeeping, Spengler and Janine are married, and Stantz returns to Fort Detmerring for spiritual renewal.

EXT. A CHROME AND GLASS SKYSCRAPER

The sign over the revolving doors reads:

GHOSTBUSTERS INTERNATIONAL

THE GARAGE ENTRANCE

One Ectomobile is arriving as another speeds out on a call. A limousine pulls up to the curb and Winston gets out in a very tasteful pinstripe suit carrying a briefcase.

THE DOORMAN

He tips his hat as Winston passes by and enters the building.

CUT TO:

INT. A LAS VEGAS WEDDING CHAPEL

Spengler and Janine are getting married in a very tacky nuptial parlor. Louis Tully is the witness. Spengler looks preoccupied, Janine looks very happy. She kisses Spengler and Louis throws some rice on them.

CUT TO:

EXT. FORT DETMERRING

The old historical sign has been augmented with a commercial sign that reads

VISIT THE HAUNTED FORT

Stantz enters the gateway with a bouquet of flowers and a bottle of wine and heads for the Captain's bedchamber where he had his delightful encounter.

CUT TO:

EXT. DANA'S APARTMENT BUILDING

It has been substantially repaired, but work is still going on.

INT. DANA'S APARTMENT

Venkman is over by the windows doing some very eccentric aerobic dancing to the tempo of the Ghostbusters theme. Dana is on the couch laughing delightedly at him, wearing a long shirt of his and nothing else.

We start to pan off Venkman as the theme fades out and an eerie note is left hanging in the air. The camera pans ominously to the kitchen door and then into the kitchen and across the countertop, finally coming to rest with a menacing tone on an open carton of eggs.

One of the eggs shakes a little bit and the shell on top begins to crack as if some desperate creature was trying to break out. Then the top of the shell pops off and a baby chick sticks its head out and looks around at an unbelievable new world.

FADE TO BLACK

T-H-E E-N-D

After viewing his earlier scene with the bums in dailies, Ivan Reitman realized that the concept was not workable, and therefore deleted their final appearance before it was shot.

EXT. STREET - NEAR THE APARTMENT - NIGHT

THE TWO BUMS

They hear the cheering down the street as they cautiously inspect a massive mound of cooling sucrose.

FIRST BUM

Well, that definitely looks like marshmallow to me.

SECOND BUM

(sniffing it)

Yeah, it's some kind of mallow-type substance - that's for sure.

FIRST BUM

You have to wonder why anybody would dump a marshmallow that size right in the middle of the street.

SECOND BUM

I wonder if there might not be a very large cup of hot chocolate somewhere in the area.

FIRST BUM

That would definitely explain it.

EXT. THE STREET - NIGHT

A happy throng of jubilant citizens is gathered outside the lobby entrance to the apartment building.

THE ENTRANCE

The battered but victorious Ghostbusters emerge from the lobby. Venkman and Dana are holding hands. The crowd roars with unrestrained joy and gratitude. Janine runs over and hugs Spengler enthusiastically. The Ghostbusters wave and head for the Ectomobile parked at the curb.

THE GHOSTBUSTERS

They get into the Ectomobile and drive off with lights flashing and sirens screaming as the crowd cheers wildly.

THE END

SLIME POEM

I am a little Ghostbuster
Sigourney is my name
This picture cost a lot of bread
Let's hope it makes the same

I played the damsel in distress
We know what that entails
An icebox put the moves on me
I woke up in a dog's entrails

I was attacked by leaping eggs
Molested by a chair
Levitated more than once
Laz, Bob, Joe - it's O.K.

Blown away and barbecued
Devoured by a terror pooch
I crawled out of his haunches and
Pete Venkman gave me such a smooch

I think in every dangerous scene
I had some part to play
My thanks and affection to special effects
You really blow me away

I've always felt so much support
And humor in this crew
To each and every single one
I'd like to say "Thank You"

Our cast is an ensemble
Ernie's nice and Anne's a honey
Ivan is always quick to laugh
Bill Atherton and I are never funny

I have a crush on Harold
And Danny is a dream
Moranis is my demon
And Ivan makes me scream

He has me growl and pant and snarl
And roll my eyes and more
Perhaps this is the break I need
To move into hard core

I've spent so much time laughing
In all my scenes with Bill
He's teased me off the method
Now my preparation's nil

I think I'm very lucky
Movies like this are far and few
I've had a really wonderful time
I'll miss it all...and you

Sigourney Weaver's poem
read aloud at the
Los Angeles Wrap Party

CAST

Dr. Peter Venkman	BILL MURRAY	Jail Guard	REGGIE VEL JOHNSON
Dr. Raymond Stantz	DAN AYKROYD	Real Estate Woman	RHODA GEMIGNANI
Dana Barrett	SIGOURNEY WEAVER	Man at Elevator	MURRAY RUBIN
Dr. Egon Spengler	HAROLD RAMIS	Con Edison Man	LARRY DILG
Louis Tully	RICK MORANIS	Coachman	DANNY STONE
Janine Melnitz	ANNIE POTTS	Woman at Party	PATTY DWORKIN
Walter Peck	WILLIAM ATHERTON	Tall Woman at Party	JEAN KASEM
Winston Zeddemore	ERNIE HUDSON	Doorman	LENNY DEL GENIO
Mayor	DAVID MARGULIES	Chambermaid	FRANCES E. NEALY
Male Student	STEVEN TASH	Hot Dog Vendor	SAM MOSES
Female Student	JENNIFER RUNYON	TV Reporter	CHRISTOPHER WYNKOOP
Gozer	SLAVITZA JOVAN	Businessman in Cab	WINSTON MAY
Hotel Manager	MICHAEL ENSIGN	Mayor's Aide	TOMMY HOLLIS
Librarian	ALICE DRUMMOND	Louis's Neighbor	EDA REISS MERIN
Dean Yeager	JORDAN CHARNEY	Policeman at Apartment	RIC MANCINI
Violinist	TIMOTHY CARHART	Mrs. Van Hoffman	KATHRYN JANSSEN
Library Administrator	JOHN ROTHMAN	Reporters	STANLEY GROVER
Archbishop	TOM McDERMOTT		CAROL ANN HENRY JAMES HARDIE
Roger Grimsby	HIMSELF		FRANTZ TURNER
Larry King	HIMSELF		NANCY KELLY
Joe Franklin	HIMSELF	Ted Fleming	PAUL TRAFAS
Casey Kasem	HIMSELF	Annette Fleming	CHERYL BIRCHFIELD
Fire Commissioner	NORMAN MATLOCK	Library Ghost	RUTH OLIVER
Police Captain	JOE CIRILLO	Dream Ghost	KYM HERRIN
Police Sergeant	JOE SCHMIEG	Stunt Coordinator	BILL COUCH

CREDITS

Directed by	IVAN REITMAN	1st Assistant Cameraman	JOE THIBO
Written by	DAN AYKROYD and HAROLD RAMIS	2nd Assistant Cameraman	RAUL MINDRUP
Produced by	IVAN REITMAN	Script Supervisor	TRISH KINNEY
Director of Photography	LASZLO KOVACS, A.S.C.	Special Effects Supervisor	CHUCK GASPAR
Production Design by	JOHN DE CUIR	Special Effects Foreman	JOE DAY
Film Edited by	SHELDON KAHN, A.C.E. with DAVID BLEWITT, A.C.E.	Art Director	JOHN DE CUIR, JR.
Executive Producer	BERNIE BRILLSTEIN	Set Designer	GEORGE ECKERT
Associate Producers	JOE MEDJUCK and MICHAEL C. GROSS	Set Decorator	MARVIN MARCH
Visual Effects by	RICHARD EDLUND, A.S.C.	Property Master	JACK E. ACKERMAN
Music by	ELMER BERNSTEIN	Costume Supervisor	BRUCE ERICKSON
"Ghostbusters" Written and Performed by	RAY PARKER, JR.	Costumers	DAYTON ANDERSON, PEGGY THORIN
Costumes by	THEONI V. ALDREDGE	Make-up Artist	LEONARD ENGELMAN
Casting by	KAREN REA	Hair Stylist	DIONE TAYLOR
Production Manager	JOHN G. WILSON	Gaffer	COLIN CAMPBELL
1st Assistant Director	GARY DAIGLER	Best Boy	ROBERT JASON
2nd Assistant Director	KATTERLI FRAUENFELDER	Key Grip	GENE KEARNEY
Camera Operator	BOB STEVENS	Grip Best Boy	BOB MUNOZ
		Construction Coordinator	DON NOBLE

Standby Painter PAUL CAMPANELLA
 Transportation Coordinator JIM FOOTE
 Driver Captain JOHN F. CURTIS
 Location Manager PAUL PAV
 Production Coordinator RITA MILLER-GRANT
 Assistant Production Coordinator SHERRY LYNNE
 DGA Trainee PATRICK McKEE
 Production Accountant KIRK BORCHERDING
 Still Photographer GEMMA LA MANA-WILLS
 Publicist NANCY WILLEN
 Secretary to Mr. Reitman JOYCE Y. IRBY
 Secretary to Mr. Gross & Mr. Medjuck KATHI FREEMAN
 Optical Effects Administrator LEONA PHILLIPS
 Hardware Consultants STEVEN DANE, JOHN DAVEIKIS
 Sound Designers RICHARD BEGGS, TOM MCCARTHY, JR.

Assistant Editors SAUL SALADOW, JIM SEIDELMAN
 JOE MOSCA
 Sound Editing EFFECTIVE SOUND UNLIMITED
 Sound Editors DON S. WALDEN, WILLIAM L. MANGER
 MIKE REDBOURN, JOSEPH HOLSEN
 JIM BULLOCK, JOHN COLWELL
 Production Sound Mixer GENE CANTAMESSA
 Sound Boom PAUL A. BRUCE
 Cableman JACK WALPA
 Re-recording Mixers LES FRESHOLTZ, C.A.S.
 DICK ALEXANDER, C.A.S.
 VERN POORE, C.A.S.
 Scoring Mixer ROBERT FERNANDEZ
 Orchestrators PETER BERNSTEIN, DAVID SPEAR
 Supervising Music Editor KATHY DURNING, SEGUE MUSIC

NEW YORK CREW

Unit Production Manager PATRICK McCORMICK
 1st Assistant Director PETER GIULIANO
 2nd Assistant Directors JOHN PEPPER, BILL EUSTACE
 Art Director JOHN MOORE
 Casting by JOY TODD
 Production Coordinator KATE GUINZBURG
 Location Managers LENNY VULLO, JEFF STOLOW
 Wardrobe Supervisors LEE AUSTIN, DEBRA LOUIS KATZ
 Director of Photography HERB WAGREITCH
 1st Assistant Cameraman VINCENT GERARDO
 2nd Assistant Cameraman PATRICK CAPONE

Steadicam Operator TED CHURCHILL
 Still Photographer MICHAEL GINSBURG
 Gaffer BILLY WARD
 Key Grip NORMAN BUCK
 Property Master JOE CARRACCIOLA, JR.
 Set Decorator ROBERT DRUMHELLER
 Make-up Artist MICHAEL THOMAS
 Teamster Captain ROCCO DERASMO
 DGE Trainee CAROL VITKEY
 Main Title Animation by R/GREENBERG ASSOCIATES, INC.
 Titles by PACIFIC TITLE

ENTERTAINMENT EFFECTS GROUP, LOS ANGELES

Visual Effects Art Director JOHN BRUNO
 Visual Effects Editor CONRAD BUFF
 Matte Department Supervisor NEIL KREPELA
 Mechanical Effects Supervisor THAINE MORRIS
 Chief Cameraman BILL NEIL
 Director of Special Projects GARY PLATEK
 Model Shop Supervisor MARK STETSON
 Optical Supervisor MARK VARGO
 Animation Supervisors GARRY WALLER, TERRY WINDELL
 Chief Engineer GENE WHITEMAN
 Chief Matte Artist MATT YURICICH
 Head of Ghost Shop STUART ZIFF
 Godfather JIM NELSON
 Production Supervisor RICHARD KERRIGAN
 Production Coordinator LAURA BUFF
 Camera Operators JIM AUPPERLE, JOHN LAMBERT
 Assistant Cameramen PETE ROMANO, JODY WESTHEIMER
 CLINT PALMER
 Still Photographer VIRGIL MIRANO
 Optical Printer Operators CHUCK COWLES, BRUNO GEORGE
 BOB WILSON
 Optical Line-up PHIL BARBERIO, MARY E. WALTER
 RONALD B. MOORE
 Dimensional Animation Effects RANDALL WILLIAM COOK
 Animators SEAN NEWTON, WILLIAM RECINOS
 BRUCE WOODSIDE, RICHARD COLEMAN
 Technical Animators ANNICK THERREIN, PEGGY REGAN
 SAM RECINOS, PETE LANGTON
 LES BERNSTEIN
 WENDIE FISCHER

Additional Animation AVAILABLE LIGHT LTD.
 Assistant Matte Cameraman ALAN HARDING
 Matte Artists MICHELLE MOEN, CONSTANTINE GANAKES
 Effects Man ROBERT SPURLOCK
 Ghost Shop Advisor JON BERG
 Sculptors STEVE NEILL, MIKE HOSCH
 Onion Head/Librarian Sculptor STEVE JOHNSON
 Staypuft Sculptors LINDA FROBOS, BILL BRYAN
 Chief Moldmaker GUNNAR FERDINANDSEN
 Chief Mechanism Designer STEVE DUNHAM
 Mechanism Designers DON CARNER, JOHN ALBERTI
 NICHOLAS ALBERTI, DOUG BESWICK
 LANCE ANDERSON
 Mechanism Builders JOE FRANKE, KEVIN DIXON
 TOM CULNAN, BILL STURGEON
 LARZ ANDERSON
 Model Makers GARY BIEREND, LESLIE EKKER
 KENT GEBO, PETE GERARD
 BOB HOFFMAN, PAT McCLUNG
 DON PENNINGTON, MILIUS ROMYN
 NICK SELDON, PAUL SKYLAR
 Creature Design Consultants BRENT BOATES
 TERRY WINDELL, THOM ENRIQUEZ
 BERNI WRIGHTSON, ROBERT KLINE
 KURT W. CONNER
 Design Engineers MIKE BOLLES, MARK WEST
 Electronics Engineers JERRY JEFFRESS, ROBIN LEYDEN
 Software Programmer KRIS BROWN
 Production Secretaries LAUREL WALTER
 LESLIE FALKINBURG, MARY MASON

MUSIC

"SAVIN' THE DAY"

Written by Bobby Alessi and Dave Immer
Produced by Phil Ramone
Performed by Alessi

"HOT NIGHT"

Written by Diane Warren and The Doctor
Produced by Jack White and Robbie Buchanan
Performed by Laura Branigan

"DISCO INFERNO"

Written by Leroy Green and Ron Kersey
Produced by Ron Kersey
Performed by The Trammps

Laura Branigan and The Trammps
courtesy of Atlantic Recording Corp. by
arrangement with Warner Special Products

"CLEANIN' UP THE TOWN"

Written by Kevin O'Neal and Brian O'Neal
Produced by Kevin O'Neal, Brian O'Neal and John Hug
Performed by The Bus Boys

"IN THE NAME OF LOVE"

Written by T. Bailey
Produced by Steve Lillywhite
Performed by Thompson Twins

"I CAN WAIT FOREVER"

Written by Graham Russell, David Foster and Jay Graydon
Produced by David Foster and Jay Graydon
Performed by Air Supply

"MAGIC"

Written by Mick Smiley
Produced by Keith Forsey
Performed by Mick Smiley

Ray Parker, Jr., The Bus Boys, Thompson Twins, and Air Supply
appear courtesy of Arista Records, Inc.

ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON ARISTA RECORDS

The producers wish to thank the
New York Office for Motion Pictures and Television Production.

Thanks also to

Suzy Benzinger, Will Fowler, Amy Friedman, Frank Krenz,
Hal Landaker, Joanna Lipari, The Los Angeles Public Library,
Peggy Semtob, Don Shay and Chris Stoia

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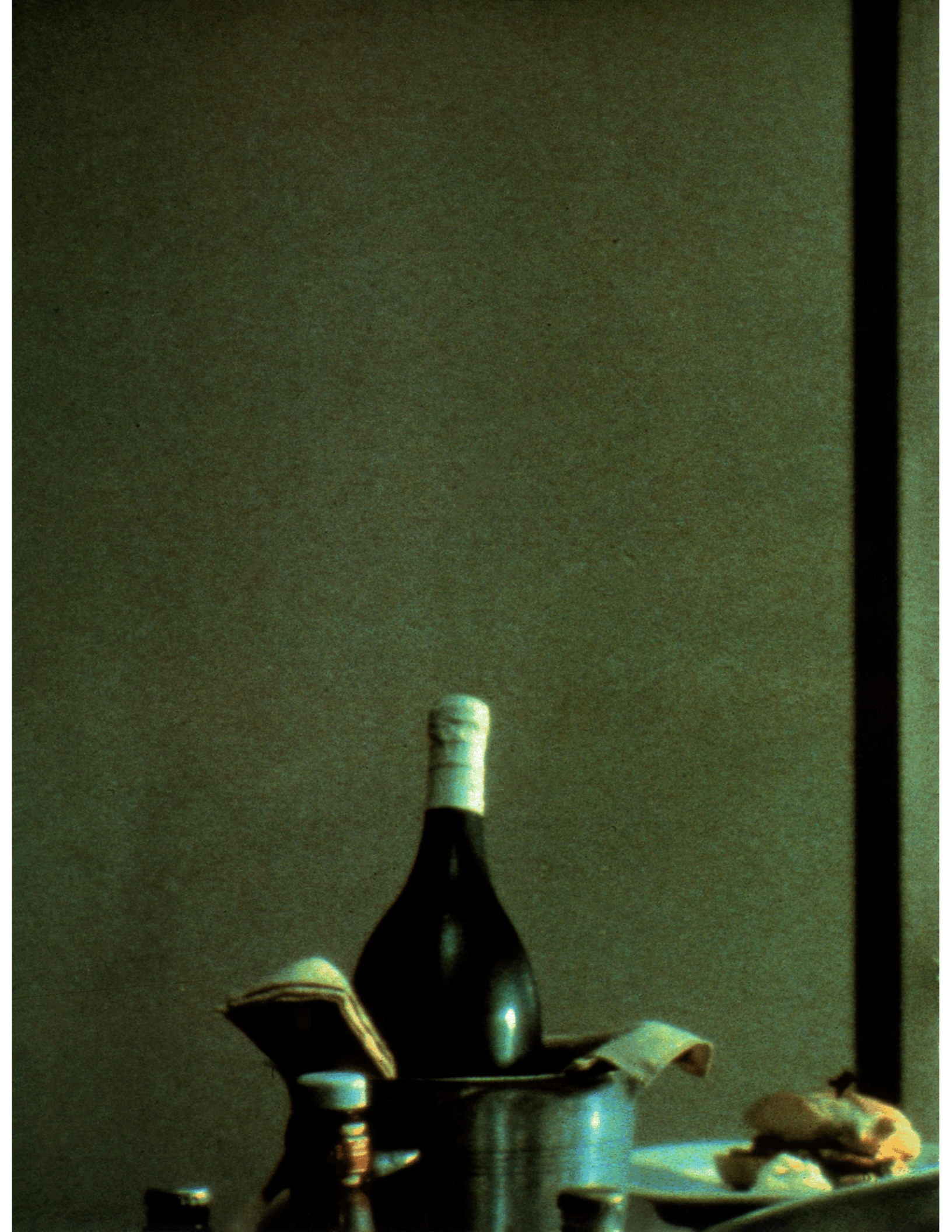
A COLUMBIA PICTURES PRESENTATION
A BLACK RHINO/BERNIE BRILLSTEIN PRODUCTION
AN IVAN REITMAN FILM

MPAA Rating: PG Running Time: 105 min.

COLOR PORTFOLIO





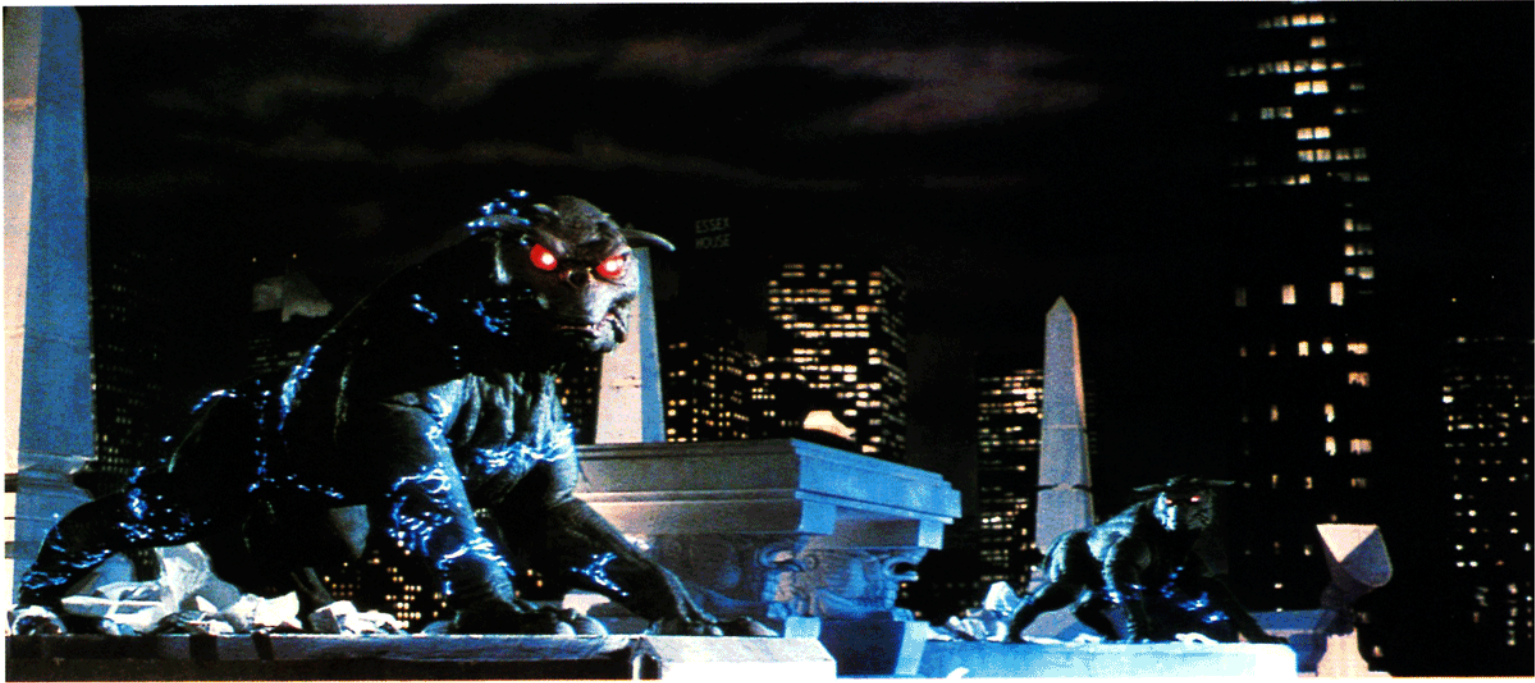








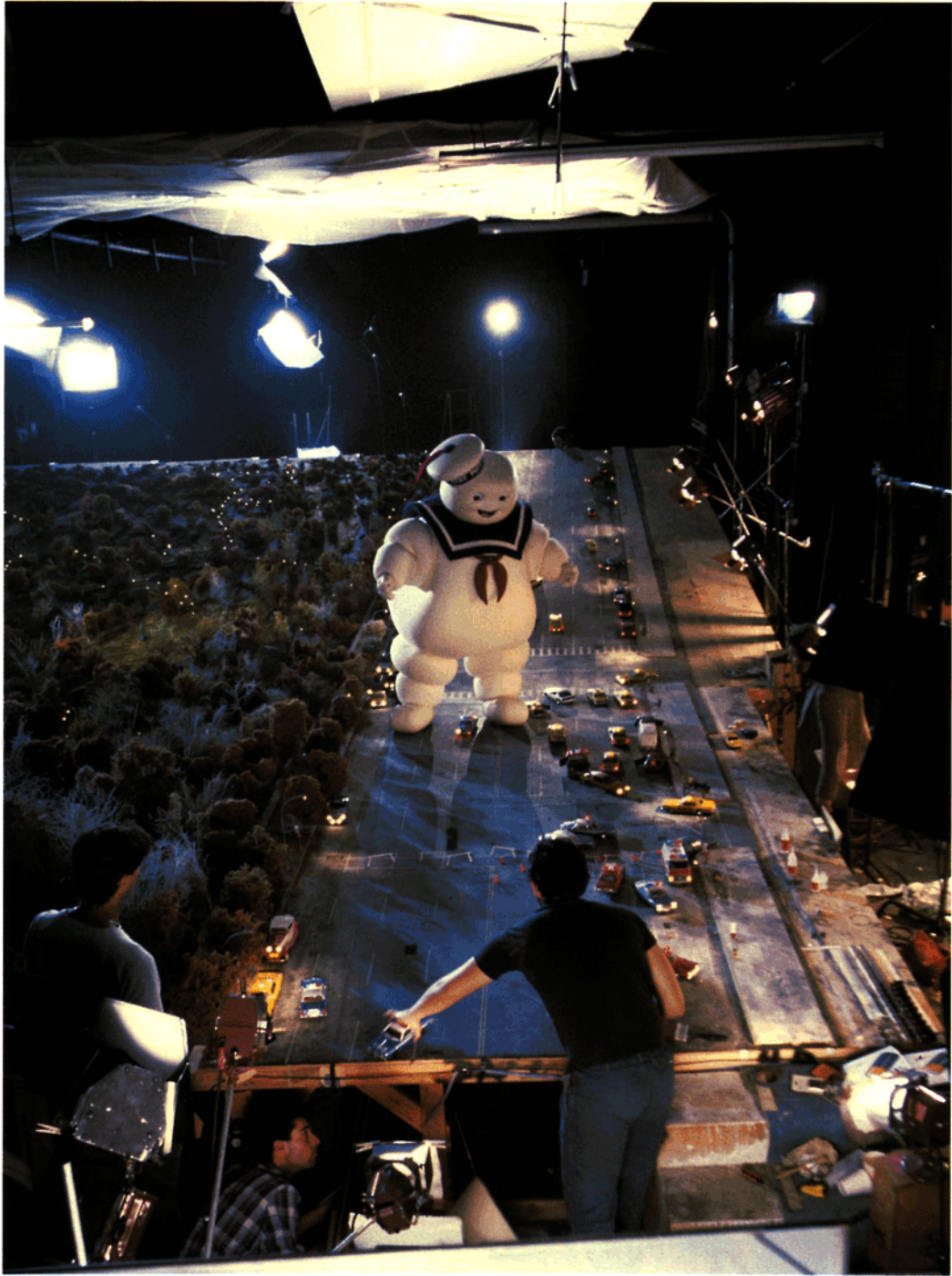


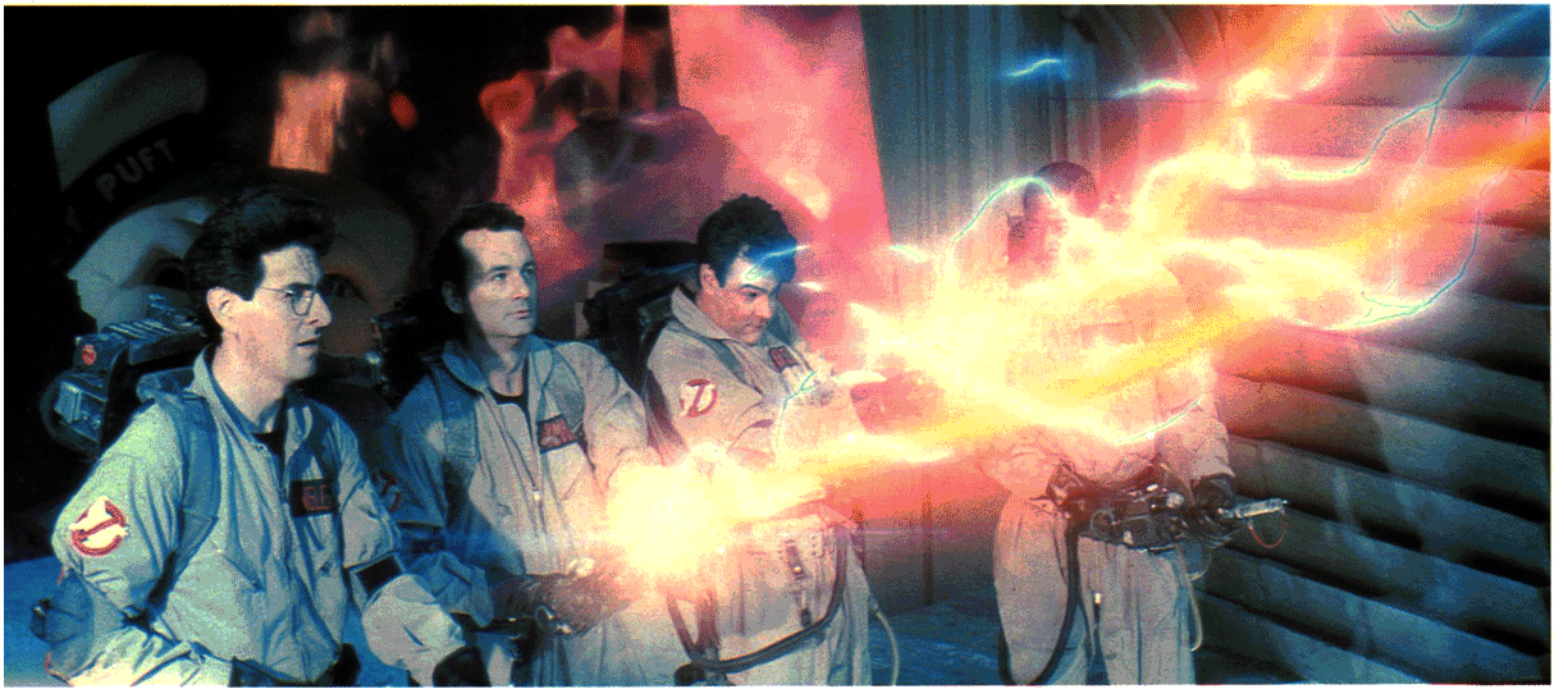






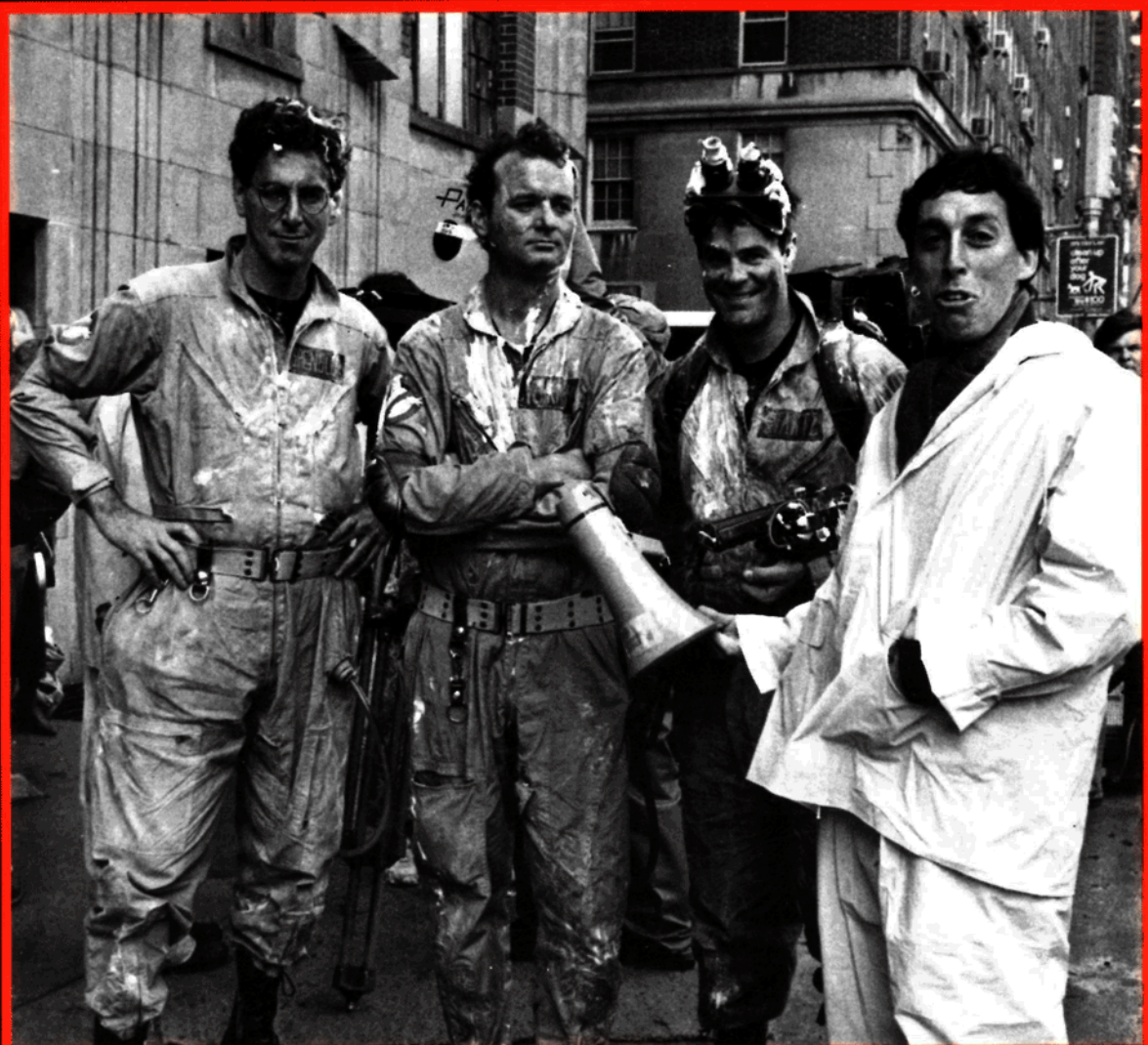








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WRITERS/STARS *DAN AYKROYD AND HAROLD RAMIS*



Harold Ramis, Bill Murray, Dan Aykroyd and director Ivan Reitman on the set of Ghostbusters.

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