

GHOSTBUSTERS

BY

DAN AYKROYD

&

HAROLD RAMIS

THIRD DRAFT

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FADE IN

1 EXT. NEW YORK PUBLIC LIBRARY - DAY 1

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.

2 INT. MAIN READING ROOM - DAY 2

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.

3 POV 3

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 counter.

4 INT. WORK AREA 4

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.

(CONTINUED)

4 CONTINUED:

4

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.

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.

5 INT. THE NEXT AISLE - DAY

5

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.

5A EXT. COLUMBIA UNIVERSITY - DAY

5A

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.

5A INT. BASEMENT - WEAVER HALL - DAY

5A

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.

5B INT. PARANORMAL STUDIES LAB - SAME TIME - DAY

5B

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 or it.

VENKMAN

All right. What is it?

SOPHOMORE

(concentrates)

A square?

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.

(CONTINUED)

5C CONTINUED:

5C

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
Ready?
(she nods and he
turns up the triangle
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.

(CONTINUED)

5C CONTINUED:

5C

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.

(CONTINUED)

5C CONTINUED:

5C

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.

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?

(CONTINUED)

5C CONTINUED:

5C

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.

(CONTINUED)

CONTINUED:

COED
Eight o'clock?

VENKMAN
(lying again)
I was just going to say "eight."
You're fantastic!

He waves good-bye and exits with Stantz.

5D EXT. PUBLIC LIBRARY - DAY

5D

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.

8 INT. MAIN READING ROOM - DAY

8

The HEAD LIBRARIAN, a choleric, middle-aged civil servant is walking nervously around. Venkman and Stantz enter.

HEAD LIBRARIAN

Are you the men from the University?

VENKMAN

Yes. I'm Dr. Venkman and this is Dr. Stantz. Are you the Head Librarian?

HEAD LIBRARIAN

Yes. I'm Roger Delacorte. 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.

9 INT. OFFICE - DAY

9

EGON SPENGLER is taking the blood pressure of the plump Librarian as Venkman, Spengler and the Head Librarian enter.

VENKMAN

What have you got, Egon?

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.

SPENGLER

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

VENKMAN

How do you know?

SPENGLER

Two reasons. First of all, I found trace PKE valances everywhere in the building and extremely high readings in the interior stacks.

VENKMAN

What's the second reason?

(CONTINUED)

9 CONTINUED:

9

SPENGLER
That was both of them.

VENKMAN
Great. Over and out, Egon.

They exit.

CUT TO:

10 INT. DEEP IN THE STACKS - DAY

10

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.

(CONTINUED)

10 CONTINUED:

10

SPENGLER

It's here.

They stop at the corner.

11 INT. THE DARK AISLE - DAY

11

The team peeks around the corner and looks toward camera.

11A THEIR POV - DAY

11A

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.

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.

11B 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?

(CONTINUED)

11B CONTINUED:

11B

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?

VENKMAN & SPENGLER

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.

11C THE GHOST - DAY

11C

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

(CONTINUED)

11C CONTINUED:

11C

THE GHOST
(roars)
QUIET!

VENKMAN, STANTZ AND SPENGLER

They scream and fall backward.

12 EXT. LIBRARY - MAIN ENTRANCE - DAY

12

They burst through the doors and onto the broad steps both terrified and exhilarated by their first real contact with the supernatural.

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

STANTZ
I'm sorry. It was so exciting.
I had to.

VENKMAN
You scared her away. We could have
had her.

STANTZ
I know. She vanished, right
through my fingers...a real ecto-
form. Pete, we have actually
touched the etheric plane.

Spengler checks the readout on his mini computer.

SPENGLER
Incredible, she was stripping
ions all over the place.

The Head Librarian rushes out the door after them.

HEAD LIBRARIAN
(very agitated)
Did you see it? What was it?

VENKMAN
(hedging)
We did see it.

HEAD LIBRARIAN
Well? What was it?

VENKMAN
It's definitely some sort of
presence.

(CONTINUED)

12 CONTINUED:

12

HEAD LIBRARIAN

(angry)

I know it's a presence!

STANTZ

A real beauty, too.

HEAD LIBRARIAN

Should I call the police?

STANTZ

You could, but I don't think
they handle this kind of thing.

HEAD LIBRARIAN

Then tell me. What am I supposed
to do about it?

VENKMAN

(thinks)

We'll get back to you.

Venkman and Stantz exchange a glance and then quickly
leave to join Spengler at the phone booth nearby.

PUBLIC TELEPHONESPENGLER

He has hot-wired a minicomputer to the phone and is pro-
gramming the data. Venkman and Stantz join him.

VENKMAN

What's that?

SPENGLER

It's a telephone.

VENKMAN

Thanks, Egon. What's that other
stuff?

SPENGLER

(watching the
readouts)I'm patched into the Bell Labs
computer in Boston. We should
have an answer in a moment.(the readout shows
number series and
tables)

CONTINUED:

12 CONTINUED:

12

SPENGLER (CONT'D)
We were right about the proton
count, Stantz.

STANTZ BEAMS

VENKMAN
(impatient)
What? What is it? C'mon, I'm
not that good at math.

SPENGLER
(with deliberate
certainty)
Raymond and I are convinced that we
can trap a ghost and hold it in-
definitely.

Venkman is speechless. His mind reels at the possibilities.

VENKMAN
(knocks lightly on
Spengler's cranium)
Solid gold.

13 EXT. COLUMBIA UNIVERSITY - DAY

13

Venkman, Stantz and Spengler head for their lab in Weaver
Hall on the NYU campus.

VENKMAN
(exultant)
You know what this could mean to
the University? This could be
bigger than the microchip.
They'll probably throw out the
entire engineering department and
turn their building over to us.

14 INT. WEAVER HALL - DAY

14

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.

(CONTINUED)

14 CONTINUED:

14

STANTZ
(protests)
If anyone deserves it, it's
Spengler and me. We did all
the hard research and designed
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.

15 INT. THE BASEMENT - DAY

15

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.

16 INT. THE LAB - DAY

16

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!

(CONTINUED)

16 CONTINUED:

16

DEAN YAEGER

Dr. Venkman, we believe that the purpose of science is to serve man-kind. 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.

17 EXT. COLUMBIA UNIVERSITY - DAY - A LITTLE LATER

17

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.

(CONTINUED)

17 CONTINUED:

17

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, whatever. 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 and make an enormous bundle of cash.

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

STANTZ

That's interesting - very interesting. But most people don't report these things. In fact, I'll bet that for every reported paranormal occurrence there are at least 75 to 100 that go unreported.

VENKMAN

But no one ever advertised before. Total multi-media blitz.

(CONTINUED)

17 CONTINUED:

17

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?

18 EXT. WIDE ANGLE VIEW OF MANHATTAN - DAY

18

19 EXT. AVENUE OF THE AMERICAS - DAY

19

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.

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 and Spengler exchange doubtful looks.

20 OMITTED

20

21 EXT. FIREHALL - DAY

21

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 WOMAN in a CENTURY 21 blazer.

22 INT. GARAGE BAY - DAY

22

Venkman is looking around.

CENTURY 21

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.

REALTOR

What is he - your accountant?

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.

(CONTINUED)

22 CONTINUED:

22

CENTURY 21

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

STANTZ

Ghostbusters.

CENTURY 21

Oh, well, this place is perfect for it.

CUT TO:

23 EXT. FIREHALL - DAY

23

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.

24 OMITTED

24

25 INT. GARAGE BAY - DAY

25

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.

25A RECEPTION AREA - DAY

25A

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?

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. Actually, I think you're the
nicest one. Dr. Stantz seems okay,
I guess. It's the other one I don't
know about.

Venkman enters and winks at Janine.

(CONTINUED)

25A CONTINUED:

25A

VENKMAN

Hi. How's it going? Fun job, huh?
 Here's copies of our advertising.
 The business ad in the Times, Voice
 and Post. The Help Wanted item
 we're running for our security man...
 this is our Yellow Pages quarter
 page...and here's the copy for our
 TV spot. I need it typed so we can
 shoot tomorrow.

Venkman exits. Spengler looks over Janine's shoulder
 at the Yellow Pages ad.

INSERT - The Ad.

The Yellow Pages ad shows a cartoon graphic of a ghost
 with the phone numbers and a strong sales pitch.

JANINE

She seems very skeptical.

JANINE

Ghostbusters - good luck.

DISSOLVE TO:

26 OMITTED

26

27 INT. DORMITORY/WORKSHOP - NIGHT

27

Venkman watches as Stantz helps Spengler put on a bulky
 backpack power unit.

Janine enters.

SPENGLER

(to Venkman)

This is the Proton Pack, Peter.
 The only problem with it at
 the moment is that it could
 cause sterility.

JANINE

That could be a very serious draw-
 back.

SPENGLER

Yes, well, I'm working on that.

(CONTINUED)

27 CONTINUED:

STANTZ

And this is a Nutrona Thrower.

He picks up a metal rod about ten inches long and connects it to the proton pack with a cable.

STANTZ (CONT'D)

Each of us will be capable of shooting a stream of ions with enough force to contain any potential ectoplasmic entity.

(to Venkman)

Is this clear so far?

VENKMAN

Yeah, each of us is going to be wearing an unlicensed nuclear accelerator on our back.

SPENGLER

We're working on the self-contained unit but for now we'll run off building current.

VENKMAN

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

SPENGLER

(with complete confidence)

Peter, trust me. We are about to make scientific history.

(to Stantz)

Raymond, the plug.

Stantz plugs a long AC extension cord into a heavy duty wall outlet.

STANTZ

Power!

SPENGLER

(hand on switch)

Ready.

Venkman and Stantz take one last look at each other and slowly duck behind the desk. Janine notices and decides to take cover.

(CONTINUED)

27 CONTINUED:

27

SPENGLER

Switch...

(flips it)

...ON.

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.

28 EXT. FIREHALL - NIGHT

28

All the lights in and on the building go out, as does the street lamp and the stoplight on the corner.

29 EXT. DOWNTOWN OFFICE BUILDINGS - NIGHT

29

They black out in rapid series, leaving dark silhouettes against the night sky.

DISSOLVE TO:

30 EXT. UPPER WEST SIDE - DAY

30

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

31 EXT. 78TH AND CENTRAL PARK WEST - DAY

31

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.

32 INT. HIGH-RISE APARTMENT BUILDING - LOBBY - DAY

32

Dana crosses the lobby and gets into the elevator.

33 INT. THIRTY FIFTH FLOOR - DAY

33

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.

(CONTINUED)

33 CONTINUED:

33

LOUIS

Oh, Dana, it's you...

DANA

(she's seen this
before)

Hi, Louis.

LOUIS

...I thought it was the drug
store.

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.

(CONTINUED)

33 CONTINUED:

33

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.

34 INT. DANA'S APARTMENT DAY

34

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 SCREEN35 EXT. FIREHALL - DAY

35

Venkman, Stantz and Spengler are assembled on the street
outside the firehall.

(CONTINUED)

35 CONTINUED:

35

STANTZ

Are you troubled by strange
noises in the night?

SPENGLER

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

VENKMAN

Have you or members of your family
actually seen a spook, specter or
ghost? If the answer to any of
these questions is "yes," then
pick up the phone and call the
professionals - Ghostbusters!

Graphics come up depicting the team in various obscure
work-related activities.

36 INT. RECEPTION DESK - DAY

36

Janine is shown answering the telephone.

STANTZ (V.O.)

Our courteous and efficient staff
is on call twenty-four hours a
day to serve all your supernatural
elimination needs.

37 INT. A BASEMENT - DAY

37

Spengler is shown taking PKE readings along the baseboards
while a man, his wife and a child stand there nodding
approvingly.

Shots of proton packs, Nutrona wands and various other
blackbox devices.

STANTZ (V.O.)

We investigate, we estimate, we
exterminate. We're Ghostbusters.
Give us a call.

38 EXT. FIREHALL - DAY

38

Stantz, Venkman and Spengler are seen again as a phone
number flashes on the screen.

STANTZ, VENKMAN & SPENGLER

(in unison)

We're ready to believe you.

They point stiffly at the camera then a musical jingle
comes up on the audio.

(CONTINUED)

38 CONTINUED:

38

SINGERS

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

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

39 INT. KITCHEN

39

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.

39A/39B

OMITTED
THE EGGS

39A/39B

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.

39C THE REFRIGERATOR

39C

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.

39D THE FRIDGE

39D

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

DANA

She is paralyzed.

39E THE TEMPLE DOORS

39E.

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.

39F THE EGGS

39F

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 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.

39G OMITTED

CUT TO:

40 EXT. FIREHALL- MORNING

40

From the look of the building it is apparent that the Ghostbusters are ready for business.

41-43 OMITTED

41-43

43A INSERT - TV MONITOR - LATER

43A

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?

44 INT. OFFICE - SAME TIME

44

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. Janine is making shorthand notes.

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.

(CONTINUED)

44 CONTINUED:

44

JANINE

My uncle once saw St. Jerome
on the subway but he got off
at 59th Street.

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

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.

(CONTINUED)

44 CONTINUED:

44

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.

45 INT. DANA'S APARTMENT - LATER THAT AFTERNOON

45

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

DANA
My psychiatrist thinks I'm losing
my mind, my friends think I'm
taking LSD, and I haven't had the
nerve to tell my parents yet.

Venkman is carrying an electronic device on a shoulder
strap. He starts taking readings.

VENKMAN
(looking over the
apartment)
Why don't you just move?

DANA
It took me three years to find
this place. I'm not giving up
that easy.

VENKMAN
That's the spirit. 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?

(CONTINUED)

45 CONTINUED:

45

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.

46 INT. THE KITCHEN - DAY

46

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.

47 INT. LIVING ROOM - DAY

47

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
readings.

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 every-
thing. I believe that some-
thing 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.

(CONTINUED)

47 CONTINUED:

47

DANA
I'll scream.

VENKMAN
Don't scream.

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.

48 EXT. HALLWAY - DAY

48

Venkman stands 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.

48A INT. FIREHALL KITCHEN - NIGHT

48A

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

(CONTINUED)

48A CONTINUED:

48A

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.

49 EXT. HOTEL SEDGEWICK - NIGHT

49

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

50 INT. HOTEL - NIGHT

50

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

51 INT. ROOM 1210 - NIGHT

51

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.

(CONTINUED)

51 CONTINUED:

51

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.

51A THE AIR VENT

51A

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.

51B THE NIGHTSTAND

51B

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!

He gets up and heads for the bathroom.

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

(CONTINUED)

51B CONTINUED:

51B

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.)
Uuuuuugh!!

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...

52/52A OMITTED
53, 54

52/52A
53/54

55 OMITTED

56 INT. FIREHALL OFFICE - NIGHT

56

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.

56A INT. KITCHEN - NIGHT

56A

The alarm sounds and everyone jumps up, scattering take-out cartons.

56B INT. DORM - NIGHT

56B

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.

56C INT. GARAGE BAY - EQUIPMENT RACKS - NIGHT

56C

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

57 EXT. FIREHALL - NIGHT

57

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.

58 EXT. HOTEL - FRONT DOOR - NIGHT

58

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 cartoon rendering of Casper the Friendly 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.

59 INT. HOTEL LOBBY - NIGHT

59

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 getups 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?

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.

(CONTINUED)

59 CONTINUED:

59

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 flip-
down ecto-visor.

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.

60 INT. THE ELEVATOR - NIGHT

60

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.

The elevator stops at the Twelfth Floor.

61 INT. TWELFTH FLOOR CORRIDOR - NIGHT

61

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

(CONTINUED)

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 breath 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.

62 INT. ROOM 1210 - NIGHT

62

The Ghostbusters enter trepidatiously and start taking readings.

SPENGLER

(looking at his
meters)

Something was definitely here.

VENKMAN

Yeah, I can smell it.

62 CONTINUED:

62.

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.

63 INT. A CORRIDOR - NIGHT

63

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?

(CONTINUED)

63 CONTINUED:

63

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.

64 INT. ANOTHER CORRIDOR - NIGHT

64

Venkman is checking the rooms in another part of the hotel. A fat ten-year-old BOY is following him munching on a fistfull of breadsticks watching his every move.

VENKMAN

(a little annoyed)

Why don't you go back to your room, sonny? There's nothing to see here.

THE BOY

Are you the janitor?

VENKMAN

No, I'm not the janitor. Just run along, will you? Please?

The Boy continues to follow him as he works.

THE BOY

Are you a burglar?

VENKMAN

(loosing patience)

Do I look like a burglar?

THE BOY

You look like a spaceman.

VENKMAN

OKAY, I'm a spaceman. Now get out of here.

THE BOY

(petulant)

I don't have to. My father paid \$350 for our room.

VENKMAN

Look, if I tell you what I'm doing will you go back to your room?

THE BOY

Okay.

(CONTINUED)

64 CONTINUED:

64

VENKMAN
(very sincere)
I'm looking for a huge ugly
monster that lives in the hotel
and likes to tear the heads off
little children and suck out
their brains.

THE BOY
(unimpressed)
Bullshit! You're the janitor.

He exits disdainfully.

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 (CONT'D)
(frightened)
Yaaaaaaaah!

64A STANTZ' POV

64A

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.

STANTZ

He stands there gaping at it.

(CONTINUED)

64A CONTINUED:

64A

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

STANTZ
 (amazed)
 God, it's ugly!

64B THE VAPOR

64B

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 headset)
 I'm moving in. I don't think
 it's seen me yet.

64C THE VAPOR

64C

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.

(CONTINUED)

64C CONTINUED

64C

STANTZ

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

STANTZ

He's getting away!

64D THE VAPOR

64D

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.

65 INT. A HOTEL ROOM - NIGHT

65

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.

65A THE MAN

65A

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

66 INT. A CORRIDOR - NIGHT

66

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?

(CONTINUED)

66 CONTINUED:

66

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.

66A 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 headset)
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
(on the radio)
I don't know. I'm just guessing.

Venkman sees the vapor start down the hall toward him.

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

66B THE VAPOR

It flies down the hall toward Venkman.

(CONTINUED)

66B CONTINUED:

66

INT. STAIRWELL - SAME TIME

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

VENKMAN

(screaming)

Yeeaaaahh!

INT. THIRD FLOOR

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

VENKMAN

Aagghh - aaaggghh - uhh - uhh -
it slimed me! It slimed me!

(they help him up)

It's in there! I saw it go in.
Yecchh!

STANTZ

(to Spengler)

You take this door. We'll go in
the other side. Visors down.
Full stream. Let's go.

They all flip down their ecto-visors. They enter an ornate banquet room.

67 INT. BANQUET ROOM - NIGHT

67

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

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.

67A THE CEILING

67A

The vapor dodges as the beam blasts a sizeable 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.

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 find-
ing 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 chagre.
You guys are dangerous.

They yield command to him.

VENKMAN (CONT'D)

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

(CONTINUED)

67A CONTINUED:

67A

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.

67B THE VAPOR

67B

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

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.

STANTZ

(panicky)

I'm losing it! I'm losing it!!

(CONTINUED)

67B CONTINUED:

67B

VENKMAN
Spengler! A little help! Cut
him off.

67C THE VAPOR

67C

It slips past Stantz and races for the air vent.

SPENGLER

He fires with such poor markmanship 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.

67D INT. CORRIDOR - SAME TIME

67D

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.

67E INT. BANQUET ROOM - NIGHT

67E

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.

(CONTINUED)

67E CONTINUED:

67E

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.

(CONTINUED)

67E CONTINUED:

67E

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.

68 INT. LOBBY - NIGHT

68

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.

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?

(CONTINUED)

68 CONTINUED:

68

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.

69 EXT. HOTEL SEDGEWICK - NIGHT

69

The Ghostbusters come through the revolving doors and see
a real mob scene on the street. A large crowd has gather-
ed 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!

(CONTINUED)

69 CONTINUED:

69

REPORTER #1

Can we see it?

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?

(CONTINUED)

69 CONTINUED:

69

SPENGLER

They're not guns. They're
particle 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
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.

(CONTINUED)

69 CONTINUED:

69

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.

69A FRONT PAGE

69A

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.

70 TELETYPE MACHINES

70

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

71 INT. FIREHALL

71

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.

71A EXT. YANKEE STADIUM - DAY

71A

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

CUT TO:

71B EXT. TIMES SQUARE - NIGHT

71B

The electronic Seiko sign flashes the news:

Ghostbusters Nab Phantom Bat Boy at Yankee Stadium.

72 OMITTED

72

73 OMITTED

73

74 FULL SCREEN VIDEO OF BRYANT GUMBLE

74

The "TODAY" show.

BRYANT GUMBLE

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 extraphenomenical proportions. It seems everybody is willing to bring their old ghosts and skeletons out of the closet. Roy Brady reports from New York.

75 EXT. IN FRONT OF FIREHALL

75

MINICAM SET-UP IN STREET

(CONTINUED)

75 CONTINUED:

75

ROY BRADY

Thank you, Bryant. 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.76 EXT. LUXURY HEALTH CLUB - DAY

76

Ecto One pulls up, the Ghostbusters disembark and enter a double set of doors.

NEW YORK HEALTH AND RACQUET CLUB

WIPE TO:

THE GHOSTBUSTERS

They come out of the club. Venkman dangles a trap away from him.

CUT TO:

77 NEWSPAPER HEADLINES

77

SPOOK SQUASHED AT RACQUET CLUB

77A INT. ECTOMOBILE - NIGHT

77A

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

77B EXT. THE MUD CLUB - DAY

77B

The Ghostbusters emerge from a New Wave club. Stantz is holding a trap. A group of strangely dressed punks with very unusual haircuts watches as they stow their gear in the back of the ambulance. Three of the punks are dressed in futuristic jumpsuits and Devo helmets that bear some resemblance to the Ghostbusters own uniforms. The punks and the Ghostbusters stare at each other. Headline:

GHOSTBUSTERS PINCH PUNK POLTERGEIST

78 OMITTED

78

79 OMITTED 79
80 OMITTED 80
81 CBS MORNING NEWS 81

DIANE SAWYER

My guest this morning is Dr. Raymond Stantz, formerly a science professor at City U and now a Ghostbuster. Sounds like an old Bob Hope movie.

STANTZ

STANTZ

Actually, Diane, the name of his picture was "Ghostbreakers."

82 INT. RADIO STUDIO 82

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?

82A A CLOCK RADIO 82A

Larry King is on the air.

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...

PULL BACK TO:

INT. DANA'S KITCHEN - SAME TIME

Dana is listening to the Larry King Show as she repaints the kitchen wall.

CONTINUED:

82A CONTINUED:

82A

FEMALE PERSON (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...

LARRY KING
(cuts her off)
Larry King. You're on the air.

The telephone rings and Dana picks it up.

DANA
Hello?

She switches off the radio.

CUT TO:

82B EXT. CHINATOWN - DAY

82B

Venkman is calling Dana from a pay phone below Canal
Street. Stantz and Spengler are suiting up at the Ecto-
mobile. A small crowd of Chinese people is starting to
gather around them.

VENKMAN
Dana - it's Peter Venkman...
Ghostbusters...Remember me?

INTERCUT DANA AND VENKMAN ON THE TELEPHONE

DANA
(laughs)
How could I forget you. You're
famous.

VENKMAN
I'd like to get together with
you later.

DANA
"On a purely scientific basis?"

VENKMAN
As a matter of fact, yes. I've
got some information on your case.

DANA
(hopeful)
Really? What is it?

(CONTINUED)

82B CONTINUED:

82B

VENKMAN

I'd rather tell you in private.

DANA

Tell me now. I'm not sure I
want to be alone with you.

Stantz and Spengler enter the building behind Venkman
wearing proton packs and visors.

VENKMAN

Okay. We found the name "Zuul"
in the Roylance Guide to Secret
Sects and Societies. I don't
suppose you've read it.

DANA

No, I'm waiting for the movie to
come out. What did it say?

VENKMAN

Well, the name Zuul refers to a
demi-god worshipped around 6000
B.C. by the Hittites, the Mesopo-
tamians and the Sumerians.

DANA

You must be joking.

VENKMAN

No. That's what it says.
"Zuul - Minion of Gozer."

In the background, Stantz and Spengler come flying out
the door propelled by an invisible force. The Chinese
spectators babble excitedly as they brush themselves off
and charge inside again.

DANA

And what is "Gozer?"

VENKMAN

He was big in the Sumerian
religion - one of their gods.
We're checking on it. So I'll
see you Friday night at nine.

DANA

I don't think so.

(CONTINUED)

82B CONTINUED:

82B

VENKMAN

(persists)

I'm not the kind of guy who takes
a responsibility like this lightly.
You think I enjoy giving up my
Friday nights to spend time with
clients? I'm doing this for you.

DANA

(laughs)

All right. Since you put it that
way.

VENKMAN

Good. I'll pick you up at your
place.

DANA

See you then.

VENKMAN

'Bye.

Several bystanders come running out of the building behind Venkman. He lowers his ecto-visior and enters, happily twirling his thrower.

83 OMITTED

83

84 OMITTED

84

85 OMITTED

85

85A INT. RECEPTION AREA - DAY

85A

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)

CONTINUED

(CONTINUED)

85A CONTINUED:

85A

JANINE (CONT'D)

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?

JANINE

I really don't know, Mr. Zeddemore. They just told me to take applications 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 Lochness 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.

86 EXT. FIREHALL - SAME TIME

86

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.

87 INT. GARAGE BAY - DAY

87

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.

(CONTINUED)

87 CONTINUED:

87

STANTZ
(exhausted)
Boy, that was a rough one.

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

88 RECEPTION AREA - DAY

88

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.

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.

(CONTINUED)

88 CONTINUED:

88

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.

89/89a Omitted

90 INT. THE OFFICE - SAME TIME

90

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?

(CONTINUED)

90 CONTINUED:

90

PECK
Are you Peter Venkman?

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.

(CONTINUED)

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 work, 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.

(CONTINUED)

90 CONTINUED:

90

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!

90A INT. FIREHALL BASEMENT - SAME TIME

90A

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?

(CONTINUED)

90A CONTINUED:

90A

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?"

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.

VENKMAN

That's a big Twinkie.

STANTZ

We could be on the verge of a fourfold crossover...or worse. It 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.

90B THE MONITOR

90B

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 assylum.

DISSOLVE TO:

91 EXT. MANHATTAN SKYLINE - NIGHT

91

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.

91A EXT. THE TEMPLE - NIGHT

91A

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.

91AA TERROR DOG

91AA

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.

ITS HEAD

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

91B INT. HALLWAY - NIGHT

91B

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.

(CONTINUED)

91B CONTINUED:

91B

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...

92 INT. DANA'S APARTMENT - NIGHT

92

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.

92A INT. THE KITCHEN DOOR - NIGHT

92A

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

92B DANA

92B

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.

93 THE CHAIR

93

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

93A THE KITCHEN DOOR

93A

The whole door is now pulsing.

DANA

She is horrified.

93B THE KITCHEN DOOR

93B

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.

94 DANA

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

94

CUT TO:

95 EXT. DANA'S ROOFTOP - NIGHT

95

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.

96 OMITTED

96

96A OMITTED97 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 tablets for 35% less than 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.

(CONTINUED)

97 CONTINUED:

97

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.

98 INT. BEDROOM - NIGHT

98

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.

99 INT. LIVING ROOM - NIGHT

99

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

LOUIS

Okay. Who brought the dog?

99A BEDROOM DOOR

99A

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.

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.

100 INT. HALLWAY - NIGHT

100

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

100 CONTINUED: 100

Louis ducks into the elevator.

101 EXT. DANA'S BUILDING - NIGHT 101

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.

101A THE DOORMAN 101A

DOORMAN
(mutters)
Now 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.

102/ OMITTED 102/

102A ~~OMITTED~~ 102A

103	<u>OMITTED</u>	103
104	<u>OMITTED</u>	104
104A	<u>OMITTED</u>	104A
105	<u>OMITTED</u>	105
106	<u>OMITTED</u>	106
107	<u>EXT. CENTRAL PARK</u>	107

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.

SECOND BUM
Definitely some sort of fight-
ing Spaniel, I think.

108	<u>EXT. CENTRAL PARK - NIGHT</u>	108
-----	----------------------------------	-----

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.

108A EXT. TAVERN ON THE GREEN - NIGHT

108A

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.

108B INT. TAVERN ON THE GREEN - SAME TIME

108B

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 crouete.

108C EXT. COURTYARD - NIGHT

108C

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.

109 INT. TAVERN ON THE GREEN - NIGHT

109

The roar echoes through the restaurant. There is the sound of a violent struggle, then all is quiet. Nobody notices.

110 COLUMBUS CIRCLE - LATER

110

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.

(CONTINUED)

110 CONTINUED:

110

LOUIS
(to the horse)
I am Vinz Clortho. Keymaster of
Gozer, Volguus Zildrohar, Lord
of the Sebouillia. Are you the
Gatekeeper?

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 screech-
ing to a halt to avoid hitting him.

110A EXT. SEVENTH AVENUE - A LITTLE LATER

110A

Louis wanders among the pedestrians on the street
accosting them at random.

LOUIS
Are you the Gatekeeper?
(to someone else)
Are you the Gatekeeper?

A STORE WINDOW

Louis raps on the glass and shouts at a mannequin.

LOUIS
Are you the gatekeeper?

(CONTINUED)

110A CONTINUED:

110A

THE STREET

TWO MOUNTED POLICEMEN notice his strange behavior and follow him down the street.

LOUIS

A HOOKER accosts him from a doorway.

HOOKER

Want some company, good-lookin'?

LOUIS

I am Vinz Clortho, Keymaster of Gozer. Are you the Gatekeeper?

HOOKER

(playing along)

Sure, baby. I'm the Gatekeeper.

Hearing this, Louis' eyes light up and he leaps on the Hooker with savage lust.

LOUIS

(as he jumps her)

ZUUL!!

The Hooker screams as Louis ravishes her.

THE MOUNTED POLICEMEN

They jump off their horses and rush over to pull Louis off the Hooker.

111 EXT. DANA'S APARTMENT BUILDING - NIGHT

111

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.

112 INT. HALLWAY - NIGHT

112

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
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
(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.

(CONTINUED)

112 CONTINUED:

112

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
Forget the dip, then.
(he has an idea)
As long as we're waiting for
him, I'd really like to try
something with you - in the bed-
room.

He takes her hand and she yields. They enter the bedroom.

113 INT. DANA'S BEDROOM - NIGHT

113

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.

DANA
Take me now.

Che checks her pupil dilation with a penlight.

VENKMAN
Well, I make it a rule never to
sleep with possessed people.

(CONTINUED)

113 CONTINUED:

113

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

(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

(CONTINUED)

113 CONTINUED:

113

VENKMAN (CONT'D)
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
(aghast)
Wow!

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.

114 OMITTED

114

115 EXT. HUDSON PARKWAY - SAME NIGHT

115

Ecto One speeds northward, strobes lit.

116 INT. ECTOMOBILE - NIGHT

116

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)
Mmmhmmm.

WINSTON
Me, too.

(CONTINUED)

116 CONTINUED:

116

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...

WINSTON
Yeah, Judgement Day.

STANTZ
Every ancient religion had it's 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?

(CONTINUED)

116 CONTINUED: 116

They exchange a look of puzzlement and concern.

117 EXT. FORT DETMERRING - NIGHT - SAME TIME 117

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.

118 INT. FORT - GUNNER'S CORRIDOR - NIGHT 118

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.

119 OMITTED 119

119A EXT. FIREHALL - NIGHT - SAME TIME 119A

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.

(CONTINUED)

119A CONTINUED:

119A

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 lockup. I'm telling you, there's something wierd about him. And I know you guys are into this stuff so we figured we'd check with you.

The Sergeant unlocks the door and pulls it open.

120 OMITTED

120

121 INT. THE POLICE VAN - NIGHT

121

Louis is on the floor wearing a straightjacket. 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.

122 INT. BASEMENT - LATER

122

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.

(CONTINUED)

122 CONTINUED:

122

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.
During the rectification of the
Vuldronaii the Traveller came as
a very large and moving Torb.
Then or course in the third
reconciliation of the last of
the Meketrex supplicants they
chose a new form for him, that
of a Sloar. Many Shubs and Zulls
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?

123 INT. DANA'S BEDROOM - SAME TIME

123

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.

(CONTINUED)

123 CONTINUED:

123

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.

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 doing 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.

(CONTINUED)

123 CONTINUED:

123

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.

124 INT. FORT DETMERRING - SINGLE OFFICERS' QUARTERS - NIGHT

124

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.

124A/ OMITTED

124A/

125

125

126 INT. WARDROBE - NIGHT

126

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.

126A STANTZ' PACK AND WANDS

126A

A panel light winks on. the needly on his PKE meter jumps into the red.

126B STANTZ

126B

He rolls over. From inside the wardrobe a shimmering pink mist rises up and begins to take form on the ceiling.

126C MIST

126C

The vaguest remnants of a human form take shape. It hovers and shifts as if appriasing Stantz.

(CONTINUED)

126C CONTINUED: 126C

STANTZ

He tosses and rolls onto his back, still deeply asleep.

126C BED CANOPY 126D

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.

126E STANTZ' POV 126E

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.

126F STANTZ 126F

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.

127 OMITTED CUT TO:

128 INT. BARRACKS CORRIDOR - NIGHT 128

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.

DISSOLVE TO:

129 OMITTED 129

130 EXT. FIREHALL - MORNING 130

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.

131 INT. FIREHALL - RECEPTION AREA 131

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.

(CONTINUED)

131 CONTINUED:

131

JANINE
(steps aside)
This is just like Poland.

Peck brushes past her and leads his cohorts toward the basement.

132 INT. BASEMENT - LATER

132

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.

PECK
(ignores it)
I'm not interest in TV right
now.

133 EXT. FIREHALL

133

Venkman arrives in a taxi, sees the police cars parked outside and dashes in.

134 INT. BASEMENT

134

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.

(CONTINUED)

134 CONTINUED:

134

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 consequences.

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!

(CONTINUED)

134 CONTINUED:

134

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.

(to Peck)

You do your job, pencil-neck.
Don't tell us how to do our.

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 toward the door. Spengler gets the same thought.

LOUIS

He sees Spengler backing away and starts to do the same.

135 CONTROL PANEL

135

The Con-Ed Man turns all the switches to the OFF position.
The panel lights go out.

136 POWER METER

136

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.

137 OMITTED 137

138 THE STORAGE FACILITY 138

A strange light starts to leak through the cracks between the concrete blocks. Suddenly one of the blocks is blown across the room.

139 EXT. THE FIREHALL 139

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.

140 INT. DANA'S BEDROOM - THAT INSTANT 140

As the explosion rumbles in the distance, Dana's eyes pop open as if cued by the blast.

141 EXT. FIREHALL - SAME TIME 141

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.

142 EXT. LOWER MANHATTAN 142

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.

143/144/
145 OMITTED

143/144
145

146 EXT. FIREHALL - LATER

146.

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.

VENKMAN

Suddenly remembers another problem.

VENKMAN

(to Spengler)

Where's the Keymaster?

(CONTINUED)

146 CONTINUED:

146

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 acting 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 the 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...

CUT TO:

147 EXT. THE BOWERY

147

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.

148 INT. DANA'S APARTMENT

148

She is standing at the open bedroom window gazing down into the streets below.

149 EXT. SEDGEWICK HOTEL - SAME TIME

149

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.

149A THE CART

149A

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.

CUT TO:

150 OMITTED

150

151 EXT. EXXON BUILDING - SAME TIME

151

A well-dressed BUSINESSMAN comes rushing out and jumps into a cab parked at the curb.

152 INT. THE BACK SEAT

152

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.

152A THE FRONT SEAT

152A

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.

153 EXT. THE STREET

153

The cab peels away from the curb at tremendous speed and turns the wrong way up a one-way street.

154 INT. AN OFFICE - SAME TIME

154

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.

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.

155 EXT. CENTRAL PARK - SAME TIME

155

Louis enters a long dark pedestrian tunnel.

INSIDE THE TUNNEL

A gang of MUGGERS is smoking something in a weird pipe-like 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.

(CONTINUED)

155 CONTINUED: 155

THE MUGGERS

They scream and run, horrified and disgusted by Louis' unearthly display.

156 EXT. STREET 156

The cab driven by the corpse weaves through traffic at breakneck speed. Cars are forced up on the curb. Pedestrians run for safety.

157 INT. THE BACK SEAT 157

The Businessman is reading the Wall Street Journal, oblivious to the whole situation.

158 EXT. ST. MARKS PLAYHOUSE - DAY 158

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

159 INT. THEATER 159

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 up. 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 back-stage. 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

(CONTINUED)

159 CONTINUED:

159

evolves into an etheric strand of unified glistening particles. The wind does down. People in the houses 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.

CUT TO:

160 INT. NYPD LOCK-UP

160

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 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.

(CONTINUED)

160 CONTINUED:

160

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 quite 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 certi-
fied 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)
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
(CONTINUED)

160 CONTINUED:

160

SPENGLER (CONT'D)
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
Destructor.

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
Babylonian 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?

(CONTINUED)

160 CONTINUED:

160

POLICE OFFICIAL

The mayor wants to see you --
right away. The whole island is
going crazy. Let's go.

They exit.

161 EXT. CITY HALL

161

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?

162 INT. MAYOR'S OFFICE

162

Secretaries and aides scurry about in a chaos of tele-
phones and waiting city officials. As the Ghostbusters
are led through the outer offices, everyone stops what
they're doing to stare at them.

163 INT. OFFICE OF THE MAYOR OF NEW YORK CITY

163

The Ghostbusters enter and see a very concerned group of
leaders arguing like crazy. The Police and Fire commis-
sioners, 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.

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.

(CONTINUED)

163. CONTINUED:

163

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?

He looks to the Archbishop. Everybody focuses on the
ornately attired Prelate.

(CONTINUED)

163 CONTINUED:

163

ARCHBISHOP

Officially, the Church will not take a position on the religious implications of these...phenomena. However, since they started, people 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 siezes the moment.

VENKMAN

Mr. Mayor, it's a pretty simple choice. You can believe Mr. Pecker here...

PECK

(snaps)

That's "Peck"!

(CONTINUED)

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"?

STANTZ

(jumps in)

Old Testament, Mr. Mayor.
"Wrath of God" type stuff.
The seas could boil, fire and
brimstone falling from the sky,
forty years of darkness, earth-
quakes, mass hysteria, human
sacrifice...

MAYOR

Enough! I get the point.

VENKMAN

Try to picture if you can four
and a half million people all
trying to leave this island at
once. I'm talking terminal
grid-lock.

MAYOR

(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, lets 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.

(CONTINUED)

163 CONTINUED:

163

MAYOR

Get him out of here.

(Peck looks stricken)

We've got work to do. What do
you need from me?164 EXT. DANA'S APARTMENT BUILDING - SAME TIME

164

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.

165 INT. DANA'S FLOOR

165

The elevator doors open and Louis gets out. A crowd of
tenants rushes onto the elevator clutching their most
prized possessions. He gets through the panicked
tenants and walks down the hall.

MRS. BLUM, a neighbor, comes out of her apartment carry-
ing 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
knocking echoes thunderously throughout the building.

THE DOOR

It opens and Louis sees Dana standing there. A tremendous
hunderclap rattles the building.

LOUIS

(his eyes light up)

Are you the Gatekeeper?

165 CONTINUED:

165

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 flash blows through the apartment.

166 INT. CITY HALL CORRIDOR

166

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.

167 EXT. LOADING DOCK

167

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

(CONTINUED)

167 CONTINUED:

167

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, Winston and Venkman get in. Spengler rushes over and joins them.

168 INT. ECTOMOBILE

168

Venkman turns around and looks at his friends.

(CONTINUED)

168 CONTINUED:

168

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 all up to us.

They all shake hands. Then Venkman sticks his hand out the window and signals like a calvary officer.

VENKMAN

(shouts)

Move 'em out!

169 EXT. REAR OF CITY HALL

169

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.

170 EXT. DANA'S APARTMENT BUILDING

170

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 proclaiming "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 drowd.

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.

THE CROWD

The punks cheer. The Hassidic Jews wave their black hats and start dancing for joy.

(CONTINUED)

170 CONTINUED:

170

THE ECTOMOBILE

It pulls up in front of the building. The door fly open and the Ghostbusters all jump out at once. The crowd roars

THE PRIESTS

They leap to their feet and give each othr "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!

(CONTINUED)

170 CONTINUED: 170

The crowd applauds as the Ghostbusters approach the entrance.

A170 THE GHOSTBUSTERS A170

They stop in front of the building and look up at the roof.

B170 THEIR POV B170

A blinding flash of light shoots from the rooftop temple.

C170 THE BUILDING ENTRANCE C170

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.

170A THE SINKHOLE 170A

There is a tense moment of silence, then the Ghostbusters pop up and climb out of the pit.

VENKMAN
I've heard of underground park-
ing but this is ridiculous.

They flash the "okay" sign to the crowd and enter the building.

170B OMITTED 170B

170C EXT. THE ROOFTOP - SAME TIME 170C

Dana and Louis emerge from the stairwell, approach the Temple and mount the pedestals once occupied by the Terror Dogs..

170D THE TEMPLE 170D

The walls begin to vibrate in response.

170E EXT. THE STREET BELOW 170E

Blinding beams of light flash from all the windows

171 OMITTED 171/
172 172

173 INT. STAIRWELL 173

The Ghostbusters trudge up thirty-five flights of stairs.

(CONTINUED)

174 INT. THIRTY-FIFTH FLOOR HALLWAY

174

The stairwell door opens and the Ghostbusters stagger into the hallway, completely exhausted.

VENKMAN
(gasping and Spitting)
I'm glad we took the stairs.

175 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.

176 INT. DANA'S APARTMENT

176

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!

177 INT. THE KITCHEN

177

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.

VENKMAN

He looks at the forbidding portal and turns to Stantz.

VENKMAN
(slaps his shoulder)
GO!

(CONTINUED)

177 CONTINUED:

177

Stantz realizes that Venkman expects him to go first. He leads the charge up the stairs.

178 EXT. THE ROOF

178

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)

She's gone.

WINSTON

Let's get out of here!

VENKMAN

Oh, no. Now I'm mad.

WINSTON

(helplessly)

Now he's mad.

The heavy rumbling of moving stone draws their attention back to the temple.

(CONTINUED)

178 CONTINUED:

178

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 housepets.

THE GHOSTBUSTERS

They stare at the apparition.

SPENGLER

(recognizes him)

It's Shandor - the architect!

WINSTON

He looks like my high school principal.

VENKMAN

No, it's Gozer. I think he's playing with us.

STANTZ

Only one way to find out.

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.

(CONTINUED)

178 CONTINUED:

178

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.

178A- OMITTED

178E -

178A-

178E

178F GOZER

178F

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

They tumble all the way down the stairs, momentarily stunned.

WINSTON

(to Stantz)

You should've said "yes!" He might have been willing to negotiate.

Venkman gets to his feet first, really mad now.

(CONTINUED)

178F CONTINUED:

178F

VENKMAN
(setting his wands)
Okay. Let's bag this mother.

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.

178G VENKMAN

178G

He shoots a particle stream at Gozer.

178H GOZER

178H

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! Full stream!

The others adjust their units and they all blaze away at Gozer.

178I OMITTED

178I

178J GOZER

178J

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.

WINSTON
We did it! Thank God!

(CONTINUED)

178J CONTINUED:

178J

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.

179 EXT. THE EAVES

179

Cement carvings and moldings around the edge of the roof crack and break off.

180 EXT. THE STREET

180

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.

181 THE SKY

181

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.

(CONTINUED)

181 CONTINUED:

181

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.

VENKMAN
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.

STANTZ
(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.

(CONTINUED)

181 CONTINUED

181

STANTZ
 (in a panic)
 We didn't choose anything!
 (to the others)
 I didn't think of an image, did
 you?

SPENGLER
 No!

They look at Venkman.

VENKMAN
 My mind's a total void!

They all look at Winston.

WINSTON
 (guilty)
 I couldn't help it! It just
 popped in there!

STANTZ
 (desperately)
 What? What popped in there?

WINSTON
 (pointing)
 Look!

They all turn and look to the south.

182 OMITTED
 183

182
 183

184 GHOSTBUSTERS POV

184

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? Winston! What did
 you think of?

(CONTINUED)

184 CONTINUED:

184

BROADWAY AND 55TH

The massive white shape passes behind some buildings, offering a glimpse of what appears to be a fat, white arm.

WINSTON

He's about to go into shock.

WINSTON

(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.

WINSTON

He recognizes the monster.

WINSTON

It's...It's...it's the

STAY-PUFT MARSHMALLOW MAN.

Stantz, Venkman and Spengler gape.

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 at the middle revealing a little white belly. It is the cute, quint-essential American brand symbol like the Pillsbury Dough-boy or the Michelin Tire Man, looming as large as Godzilla.

WINSTON (V.O.)

(desperately apologizing)

I treid 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.

(CONTINUED)

184 CONTINUED:

184

VENKMAN
AND YOU CAME UP WITH THAT?

WINSTON
The Stay-Puft Marshmallow Man!
He was on all the packages we
used to buy when I was a kid
in North Carolina. We used to
roast Stay-Puft marshmallows on
my grandpa's smokehouse fire.

VENKMAN
Great! The marshmallows are about
to get their revenge.

184A THE STAY-PUFT MAN

184A

He plods relentlessly uptown toward the Ghostbusters'
rooftop vantage point. The ground rumbles as his big,
soft feet come down on the pavement.

184B THE STREET

184B

People are fleeing in panic as the marshmallow feet pad
along kicking over lampposts and mail boxes.

184C A CAR

184C

The driver jumps out just before an enormous white
marsh-mallow 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.

(CONTINUED)

184C CONTINUED:

184C

They step to the edge of the roof, moving like warriors now, ready to face the consequences.

185 EXT. THE STREET

185

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.

185A THE STAY-PUFT MAN

185A

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.

185B THE STAY-PUFT MAN

185B

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.

185C THE STAY-PUFT MAN

185C

Carbonous, flaming hunks of melting marshmallows are flying from his arms as he waves them in wild rage.

185D THE STREET

185D

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.

185E THE STAY-PUFT MAN

185E

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.

185F THE STAY-PUFT MAN

185F

He is almost on them now, fully engulfed in flames, reaching for them, ready to swat them with his burning fist.

(CONTINUED)

185F CONTINUED:

185F

VENKMAN
 (to the others)
 On the count of three! One...
 Two...

SPENGLER
 (he has the best
 idea of his life)
 No! Them! Shoot them! Cross
 the beams (he points at
 the Terror Dogs)
 Cross the beams.

185G THE TERROR DOGS

185G

They stand beside the portal literally petrified.

VENKMAN

He hesitates.

VENKMAN
 (protesting)
 I'll kill her! And us!

STANTZ
 Either way we're history.

185H STAY-PUFT MAN

185H

His burning fist is starting to descend on the Ghost-busters.

VENKMAN

He chooses the only way out.

VENKMAN
 (shouts)
 Now!

185I THE GHOSTBUSTERS

185I

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.

(CONTINUED)

185J STAY-PUFT MAN

185J

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.

185K THE ROOFTOP

185K

The Ghostbusters are blasted off their feet.

185L OMITTED

185L

186 THE SKY

186

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.

187 THE ROOFTOP

187

The Ghostbusters are lying at the foot of the temple stairs. Everything is still.

THE TEMPLE

It now looks like an ancient ruin. Venkman looks up and is completely overjoyed to see Dana and Louis back in human form lying beside the wreckage of the portal.

LOUIS

He wakes up and 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 still-smoking gobs of melted marshmallow.

LOUIS

(amazed)

Jeez! Somebody must have spiked the egg salad.

VENKMAN

He helps Dana to her feet.

VENKMAN

Are you all right?

(CONTINUED)

187 CONTINUED:

187

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.

(CONTINUED)

187 CONTINUED:

187

THE GHOSTBUSTERS

They look at each other and nod.

STANTZ

I'll go along with that.

188 OMITTED

188

189 EXT. STREET - NEAR THE APARTMENT - NIGHTTHE 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 ther might not be a
very large cup of hot chocolate
somewhere in the area.

FIRST BUM

That would definitely explain it.

190 EXT. THE STREET - NIGHT

190

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. The crowd roars with unrestrained joy and
gratitude. The Ghostbusters wave and head for the Ecto-
mobile parked at the curb.

CONTINUED:

190 CONTINUED:

190

THE GHOSTBUSTERS

They get into the Ectomobile and drive off with lights flashing and sirens screaming as the crowd cheers wildly.

THE END

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