

COLUMBIA PICTURES

COMBINED CONTINUITY & MASTER SUBTITLE/SPOTTING LIST

"GHOSTBUSTERS"

EXHIBITION FOOTAGES:

REEL 1 PARTS A&B (1&2)	1820-14
REEL 2 PARTS A&B (3&4)	1609-11
REEL 3 PARTS A&B (5&6)	1519-02
REEL 4 PARTS A&B (7&8)	1746-09
REEL 5 PARTS A&B (9&10)	1269-02
REEL 6 PARTS A&B (11&12)	<u>1492-11</u>

TOTAL EXHIBITION FOOTAGE: 9458-01

TOTAL NUMBER OF REELS: 6 (2,000 ft.)  
TOTAL EXHIBITION FOOTAGE: 9,458 Feet + 1 Frame  
TOTAL RUNNING TIME: 1 Hour 45 Minutes 5 1/2 Seconds

RATIO: CInemascope

JUNE 15, 1984

GHOSTBUSTERS		R/ 1AB	P/ 1			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00		LABORATORY: 0.01 AT START MARK 43.7 = 1ST SCENE END 69.11 = 2ND SCENE END				
FADE IN: SCENE 1 - COLUMBIA LOGO FADES IN.  Columbia (emblem) Pictures (MUSIC IN)  FADE OUT. 43-07		(Cinemascope)				
FADE IN: SCENE 2 - EXT. THE NEW YORK PUBLIC LIBRARY - DAY - MFS - THE NEW YORK LIBRARY. CAMERA TILTS DOWN TO A LARGE STONE STATUE OF A LION AS PEOPLE GO UP THE STEPS INTO THE LIBRARY, BG. CAMERA CRANES AND DOLLIES L. AROUND A LION'S HEAD AS A FEW PIGEONS LAND ON TOP OF IT. 69-11						
SCENE 3 - INT. NEW YORK PUBLIC LIBRARY - DAY - MS - A LIBRARIAN PUSHES A CART OF BOOKS AND CAMERA DOLLIES BACK WITH HER. CAMERA PANS L. WITH HER AS SHE WALKS OVER TO PICK UP SOME BOOKS AND PANS R. WITH HER AND HOLDS WHILE SHE PUTS THE BOOKS O.S. ON THE CART. SHE PUSHES THE CART FG. AS CAMERA DOLLIES BACK WITH HER, THEN TILTS DOWN TO THE BOOKS ON HER CART. PEOPLE ARE READING BG. 92-11						
SCENE 4 - FS - PEOPLE READING IN THE READING ROOM. THE LIBRARIAN EXITS L. 97-14						

1AB - (1)

GHOSTBUSTERS R/ 1A8 P/ 2				
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH
<p>SCENE 5 - INT. NEW YORK PUBLIC LIBRARY/ BASEMENT - DAY - MS - THE LIBRARIAN, CARRYING SOME BOOKS, WALKS FG. DOWN A FLIGHT OF STAIRS AS CAMERA DOLLIES BACK WITH HER. AT THE BOTTOM OF THE STAIRS, IN MCS, SHE WALKS R., CAMERA PANNING R. WITH HER. CAMERA DOLLIES IN AS SHE WALKS BG. DOWN AN AISLE BETWEEN BOOK- SHELVES. CAMERA HOLDS AS SHE WALKS INTO MFS AND STOPS BY A SHELF AND PUTS A BOOK AWAY. SEVERAL BOOKS FG. FLOAT ACROSS THE AISLE TO THE BOOKSHELVES OPPOSITE. THE LIBRARIAN LOOKS FG. BUT DOESN'T SEE ANYTHING. THE LIBRARIAN WALKS BG. AND EXITS R.</p> <p>152-01</p>				
<p>SCENE 6 - MS - THE LIBRARIAN BENDS OVER A DESK AND WRITES SOMETHING ON AN O.S. CLIPBOARD THEN PICKS UP THE CLIPBOARD AND WALKS BG., PAST A CARD CATALOG, AS CAMERA DOLLIES IN WITH HER. BEHIND HER A DRAWER IN THE CARD CATALOG SLIDES OPEN, AND ANOTHER ONE. CARDS START TO FLY OUT OF THE DRAWERS AS SEVERAL OTHER DRAWERS SLIDE OPEN.</p> <p>181-01</p>				
<p>SCENE 7 - MCS - CAMERA CONTINUES TO DOLLY BACK WITH THE LIBRARIAN AS SHE WALKS FG., SENSING SOMETHING. CARDS FLY OUT OF DRAWERS, BG.</p> <p>186-12</p>				
<p>SCENE 8 - MCS - PAST CARDS FLYING IN THE AIR TO THE LIBRARIAN AS SHE TURNS FG.</p> <p>187-15</p>				
<p>SCENE 9 - MCS - AN OPEN DRAWER IN THE CARD CATALOG AS CARDS FLY OUT OF IT.</p> <p>189-03</p>				
<p>SCENE 10 - MCS - ANOTHER DRAWER AS CARDS FLY OUT OF IT.</p> <p>190-05</p>				
1A8 - (2)				

GHOSTBUSTERS R/ LAB P/ 3					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 11 - MCS - ANOTHER DRAWER AS CARDS FLY OUT OF IT.</p> <p>191-08</p> <p>SCENE 12 - MCS - PAST FLYING CARDS TO THE LIBRARIAN AS SHE REACTS.</p> <p>LIBRARIAN (screams)</p> <p>THE LIBRARIAN RUNS BG. AS DRAWERS CONTINUE TO OPEN AND CARDS CONTINUE TO FLY OUT OF THEM.</p> <p>195-13</p> <p>SCENE 12A - MS - THE LIBRARIAN RUNS FG. CAMERA DOLLYING BACK WITH HER. SHE EXITS R. FG., AS CARDS CONTINUE TO FLY OUT OF DRAWERS, BG., THEN FG. AND BG.</p> <p>LIBRARIAN (screams)</p> <p>201-15</p> <p>SCENE 13 - MS - THE LIBRARIAN RUNS BG. AS CAMERA DOLLIES WITH HER. SHE TURNS L. AND RUNS DOWN ANOTHER AISLE AS CAMERA TURNS L. AND CONTINUES TO DOLLY WITH HER.</p> <p>207-11</p> <p>SCENE 14 - MS - THE LIBRARIAN RUNS FG. AND CAMERA DOLLIES BACK WITH HER. SHE LOOKS BG. AND KEEPS RUNNING DOWN ANOTHER AISLE, CAMERA DOLLYING BACK WITH HER.</p> <p>LIBRARIAN (whimpers) (pants)</p> <p>SHE RUNS L. AS CAMERA PANS L. WITH HER BUT SHE STOPS AND RUNS FG. AS CAMERA CONTINUES TO DOLLY BACK WITH HER.</p> <p>LIBRARIAN (cont'd) Ohh!</p> <p>222-03</p>					
LAB - (3)					

GHOSTBUSTERS		R/ 1AB	P/ 4			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 15 - MCS - THE LIBRARIAN RUNS AROUND A BOOKSHELF AND STOPS. A FLASH OF LIGHT DEFLECTS OFF HER FACE AND A LARGE GUST OF WIND HITS HER.  LIBRARIAN (screams)  RED BG. IRISES IN AND HOLDS TO FORM CIRCLE AROUND LIBRARIAN AS PICTURE FADES TO BLACK IN CIRCLE.  WHITE GHOSTLY HAZE MATERIALIZES IN BLACK BG. TO FORM THE IMAGE OF A GHOST.  RED BG. IRISES IN TO FORM A RED CIRCLE (TRAFFIC NEGATION SYMBOL) OVER THE GHOST AND REVEALING EXT. NEW YORK PUBLIC LIBRARY - DAY - FS - PAST A LARGE FEMALE STATUE HOLDING A TORCH TO THE NEW YORK PUBLIC LIBRARY.  RAY PARKER, JR. (voice over) (singing) 'Something strange  TITLE FADES IN AND ZOOMS BG. INCORPORATING THE GHOST-IN-CIRCLE LOGO AS "O" PART OF THE LETTERING: <div>GHOST BUSTERS</div> LOGO AND TITLE HOLD.  RAY PARKER, JR. (voice over) (singing) (cont'd) 'It may be good. Who you gonna call?'  CHORUS (voice over) (singing) 'Ghostbusters!'  RAY PARKER, JR. (voice over) (singing) 'There's something weird  LOGO AND TITLE FADE OUT.  RAY PARKER, JR. (voice over) (singing) (cont'd) 'And it don't look good. Who you gonna call? <div>249-00</div>	1	<u>NARRATIVE TITLE</u> ) (of main title) GHOSTBUSTERS	235.2	242.10	7.8	

1AB - (4)

GHOSTBUSTERS		R/ LAB	P/ 5						
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.			
SCENE 16 - EXT. WEAVER HALL/DEPARTMENT OF PSYCHOLOGY - DAY - FS - SEVERAL PEOPLE HURRY UP THE STEPS AND INTO THE BUILDING. A SIGN, R.F.G. READS: WEAVER HALL DEPARTMENT OF PSYCHOLOGY CHORUS (voice over) (singing) 'Ghostbusters!'  254-12		2	(OUT)						
SCENE 17 - INT. WEAVER HALL - DAY - MS - AN OFFICE DOOR READS:  PARANORMAL STUDIES LABORATORY		3	<u>NARRATIVE TITLE</u> ) (of sign) PARANORMAL STUDIES LABORATORY  (PARANORMAL : i.e., 'THE STUDY OF THINGS OUTSIDE OF WHAT IS CONSIDERED SCIENTIFICALLY NORMAL'	/254.14	258.6	3.8			
CAMERA TILTS DOWN TO REVEAL THE WORDS: "VENKMAN BURN IN HELL" SCRAWLED ACROSS THE DOOR IN RED PAINT.  VENKMAN (off) All right. I'm going to turn over the next card.		4 ITAL	I'm turning over the next card.	258.12	261.4	2.8			
CAMERA CONTINUES TO TILT DOWN TO REVEAL THREE NAMES PRINTED ON THE DOOR:  DR. EGON SPENGLER DR. RAY STANTZ DR. PETER VENKMAN  CAMERA HOLDS ON THE DOORKNOB WHICH HAS A PLASTIC TAG FROM A MOTEL WITH A DRAWING OF A MAID HANGING ON IT. THE TAG READS: MAID Please have the room made up as soon as possible  CAMERA HOLDS ON THE TAG.									
VENKMAN (off) I want you to concentrate. I want  you to tell me what you think it is. (MUSIC OUT) 269-13		5 ITAL	I want you to concentrate.	262.0	264.12	2.12			
		6 ITAL	I want you to tell me what you think it is. (it : the symbol)	265.8	269.12/	4.4			
LAB - (5)									

GHOSTBUSTERS		R/ 1AB	P/ 6			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 18 - INT. PARANORMAL STUDIES OFFICE - DAY - MCS - A STANDARD ESP CARD WITH THE DRAWING OF A STAR ON IT. CAMERA TILTS UP TO MCS OF A MALE STUDENT WHO HAS AN ELECTRODE ATTACHED TO HIS HAND. HE TOUCHES HIS HEAD IN CONCENTRATION.						
MALE STUDENT Square.  280-02	7	Square. (i.e., 'It's a square.')	278.0	280.0/	2.0	
SCENE 19 - MCS - PETER VENKMAN, WHO HOLDS THE ESP CARD IN HIS HAND. THE BACK OF THE CARD FACES O.S. STUDENT.						
VENKMAN Good guess...	8	Good guess...but wrong.	280.8	283.8/	3.0	
VENKMAN FLIPS THE CARD AROUND TO REVEAL THE DRAWING OF THE STAR.						
VENKMAN (cont'd) ...but wrong.						
VENKMAN DROPS THE CARD O.S.  283-11						
SCENE 20 - MCS - VENKMAN'S HAND FLIPS THE SWITCH ON A SMALL ELECTRONIC PAPER. 285-13						
SCENE 21 - MS - PAST VENKMAN, WHOSE HAND STILL RESTS ON THE MACHINE IN FRONT OF HIM, TO THE MALE STUDENT WHO JUMPS AT THE ELECTRIC SHOCK ADMINISTERED. A PRETTY FEMALE STUDENT LOOKS ON FROM R.						
MALE STUDENT Ah!  288-08						
SCENE 22 - MCS - VENKMAN WRITES SOME NOTES ON AN O.S. PAD THEN LOOKS L. FG. AT O.S. FEMALE STUDENT AND SMILES.						
VENKMAN Clear your head.  299-04	9	Clear your head. (i.e., 'of thoughts and pre-conceived ideas')	297.12	299.4/	1.8	
1AB - (6)						

GHOSTBUSTERS		R/ 1AB	P/ 7			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 23 - MCS - THE FEMALE STUDENT NODS AT O.S. VENKMAN. 303-08						
SCENE 24 - MCS - VENKMAN LOOKS L. AT O.S. FEMALE STUDENT. THE ELECTRIC SHOCK MACHINE IS FG.						
VENKMAN All right. Tell me what you think it is.	10	What is it?	305.6	307.6/	2.0	
<u>VENKMAN HOLDS UP ANOTHER ESP CARD.</u> 307-07						
SCENE 25 - MS - THE MALE STUDENT LOOKS R. AT THE FEMALE STUDENT.						
FEMALE STUDENT Is it a star?	11	Is it a star?	310.12	313.0/	2.4	
MALE STUDENT (chokes with laughter) 313-02						
SCENE 26 - MCS - VENKMAN, STILL HOLDING THE CARD, LOOKS L. AT O.S. FEMALE STUDENT. HE GLANCES BEHIND THE CARD.						
VENKMAN It is... 315-15	12	It is a star. Very good.	314.8 (over scene end)	319.4	4.12	
SCENE 27 - MS - PAST VENKMAN AND THE CARD, WHICH HAS A CIRCLE ON THE BACK OF IT, TO THE TWO STUDENTS AS THE FEMALE STUDENT SMILES AND THE MALE STUDENT LOOKS AT VENKMAN IN DISBELIEF.						
VENKMAN ...a star.						
FEMALE STUDENT (exhales with delight)						
VENKMAN (overlapping) Very good. That's great.						
<u>VENKMAN SETS DOWN THAT CARD, MAKES A FEW NOTES, AND HOLDS UP ANOTHER CARD. IT HAS A SQUARE ON THE BACK OF IT.</u>						

1AB - (7)



GHOSTBUSTERS		R/	1AB	P/	8				
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE		START	FINISH	FTGE.		
SCENE 27 - (CONTINUED)									
VENKMAN (cont'd) Okay. All right.		325-10							
SCENE 28 - MCS - VENKMAN HOLDS THE CARD AND LOOKS FG. AT O.S. MALE STUDENT.									
VENKMAN Think hard.		328-06	13	Think hard.	/325.12	328.0	2.4		
SCENE 29 - MCS - THE MALE STUDENT TWITCHES IN CONCENTRATION.									
VENKMAN (off) What is it?									
MALE STUDENT Circle.		333-02	14	Circle.	331.14	333.2/	1.4		
SCENE 30 - MCS - VENKMAN SUCKS IN HIS BREATH AND PUCKERS HIS FACE THREATENINGLY.									
VENKMAN (inhale whistle)									
VENKMAN FLIPS THE CARD TO REVEAL THE SQUARE.									
VENKMAN Close.		336-00	15	Close. (i.e., 'Your guess was almost correct.')	334.14	336.0/	1.2		
SCENE 31 - MCS - THE MALE STUDENT RELAXES A BIT.									
VENKMAN (off) But definitely...		338-13	16	But definitely wrong.	337.0 (over scene end)	340.8	3.8		
SCENE 32 - MS - VENKMAN FLIPS THE SWITCH ON THE ELECTRIC SHOCK MACHINE.									
VENKMAN ...wrong.		342-13							

1AB - (8)

GHOSTBUSTERS		R/	LAB	P/	9				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 33 - MS - THE TWO STUDENTS AS O.S. VENKMAN SENDS ANOTHER ELECTRIC SHOCK TO THE MALE STUDENT. THE MALE STUDENT JUMPS IN HIS CHAIR AND SPITS HIS CHEWING GUM FROM HIS MOUTH ONTO THE O.S. TABLE AS THE FEMALE STUDENT WATCHES, MORRIFIED.									
MALE STUDENT Ouu-yeah!									
VENKMAN (off) Okay.									
345-00									
SCENE 34 - MS - PAST THE TWO STUDENTS, L.FG. TO VENKMAN AS HE WRITES IN HIS O.S. PAD. THE MALE STUDENT PICKS UP THE GUM OFF THE TABLE AND PUTS IT BACK IN HIS MOUTH. VENKMAN LOOKS L. AT THE FEMALE STUDENT.									
VENKMAN All right. Ready?		17		All right. Ready?		349.0	351.4/	2.4	
351-05									
SCENE 35 - MS - PAST VENKMAN TO THE TWO STUDENTS.									
FEMALE STUDENT (takes a breath) Yeah.									
VENKMAN All right.									
VENKMAN HOLDS UP A CARD WITH A PLUS MARK ON THE BACK OF IT.									
355-12									
SCENE 36 - MCS - VENKMAN HOLDS UP THE CARD. HE POINTS AT HIS HEAD WITH A PENCIL.									
VENKMAN What is it?		18		What is it?		357.6	359.2/	1.12	
359-02									
LAB - (9)									

GHOSTBUSTERS		R/ 1A8	P/ 10			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 37 - MS - THE TWO STUDENTS AS THE FEMALE STUDENT SMILES AND LOOKS AT THE O.S. CARD AND THE MALE STUDENT LOOKS R. AT HER. 362-11						
SCENE 38 - MCS - VENKMAN AND CARD.  VENKMAN (softly) Come on. 365-09						
SCENE 39 - MCS - THE FEMALE STUDENT CONCENTRATES.  FEMALE STUDENT Figure eight. 368-15		19	Figure 8. (A symbol that resembles an "8")	367.4	368.14/	1.10
SCENE 40 - MCS - THE MALE STUDENT LOOKS AT O.S. VENKMAN. 370-04						
SCENE 41 - MS - VENKMAN GLANCES BEHIND THE CARD.  VENKMAN Incredible. 374-15		20	Incredible.	373.13	374.15/	1.2
SCENE 42 - MS - PAST VENKMAN AND THE PLUS MARK CARD TO THE TWO STUDENTS.  VENKMAN That's five for five. You can't see these, can you? FEMALE STUDENT (overlapping) No, no. <u>VENKMAN CRANES HIS NECK AROUND TO SEE THE OTHER SIDE OF THE CARD TO CHECK IF THE STUDENTS CAN SEE THROUGH THE CARD.</u> 379-10		21	That's five for five. Can you see these? (five for five : i.e., 'five right answers out of five guesses') (these : i.e., 'these symbols on the back of the card' - 'these symbols through the card')	375.6	379.6/	4.0
			1A8 - (10)			

GHOSTBUSTERS		R/	1AB	P/	11
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PAGE
SCENE 43 - MCS - VENKMAN AND THE CARD. VENKMAN You're not cheating me, are you?  VENKMAN LOOKS AT THE CARD AGAIN AND THEN LOOKS L. AT THE O.S. FEMALE STUDENT.  FEMALE STUDENT (off) No, I swear, they're just coming to me.  VENKMAN PUTS THE CARD IN FRONT OF HIM. 385-02	22	You cheating?	/379.12	381.8	1.12
SCENE 44 - MS - THE TWO STUDENTS.  FEMALE STUDENT (laughs)  MALE STUDENT (exhales)  THE MALE STUDENT SQUIRMS AROUND IN HIS CHAIR AS THE FEMALE STUDENT GLANCES OVER AT HIM.  VENKMAN (off) Okay. 389-04	23	No, they're just coming to me. (they : the right answers) (coming to me : i.e., 'coming into my mind')	381.14	385.2/	3.4
SCENE 45 - MCS - VENKMAN NOTICES THE O.S. MALE STUDENT'S DISCOMFORT.  VENKMAN Nervous? 392-09	24	Nervous? (i.e., 'Are you nervous?')	390.9	392.9/	2.0
SCENE 46 - MCS - THE MALE STUDENT.  MALE STUDENT Yes. I don't like this.  VENKMAN (off) You only have... 398-11	25	I don't like this. (this : i.e., 'this testing procedure')	395.8	398.0	2.8
1AB - (11)					

GHOSTBUSTERS		R/	LAB	P/	12				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 47 - MCS - VENKMAN AS HE HOLDS UP A NEW CARD.									
VENKMAN		26		You only have seventy-five more to go. Okay. What's this one? (more to go : i.e., 'more symbols to try to guess') (one : symbol)		/398.12	404.12/	6.0	
...seventy-five more to go. Okay.									
What's this one?	404-14								
SCENE 48 - MS - THE TWO STUDENTS AS THE MALE STUDENT BITES HIS LIP AND GLANCES HEAVENWARD THEN BACK AT THE O.S. CARD.									
MALE STUDENT									
It's-s....	409-05								
SCENE 49 - MCS - VENKMAN HOLDS THE CARD AND SMILES AT THE O.S. MALE STUDENT.									
MALE STUDENT (off)									
Tch.	410-13								
SCENE 50 - MS - PAST VENKMAN AND THE BACK OF THE CARD, WHICH IS THREE WAVY LINES, TO THE TWO STUDENTS.									
MALE STUDENT		27		It's a couple of wavy lines.		/410.14	414.0/	3.2	
It's, it's a couple of wavy lines.	414-01								
SCENE 51 - MS - VENKMAN PUTS THE CARD DOWN O.S.									
VENKMAN		28		Sorry. This isn't your lucky day.		414.8	417.8/	3.0	
Sorry. This isn't your lucky day.	417-09								
SCENE 52 - MCS - MALE STUDENT.									
MALE STUDENT									
(exhales) I know b-...uh.	420-00								

GHOSTBUSTERS		R/ 1A8	P/ 13			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 53 - MCS - THE FEMALE STUDENT LOOKS L. AT O.S. MALE STUDENT, THEN FG. AT O.S. CARD. (MUSIC IN)						
MALE STUDENT (off) Umm.	421-10					
SCENE 54 - MCS - VENKMAN SLOWLY REACHES FOR THE ELECTRIC SHOCK MACHINE.	423-09					
SCENE 55 - MCS - MALE STUDENT.						
MALE STUDENT Wait, yeah....	425-01					
SCENE 56 - MCS - VENKMAN WIGGLES HIS EYEBROWS DEVILISHLY AT THE O.S. FEMALE STUDENT.						
MALE STUDENT (off) Ummmm. Eee, gee (stutters)	427-08					
SCENE 57 - MCS - FEMALE STUDENT LOOKS AT O.S. VENKMAN AND SMILES.						
MALE STUDENT (off) Wuh, I....	429-00					
SCENE 58 - MCS - VENKMAN WINKS AT THE O.S. FEMALE STUDENT AND FLIPS THE SWITCH.						
MALE STUDENT (off) Bu-you see, I-I-I, buh... (MUSIC OUT)	430-13					
1A8 - (13)						

GHOSTBUSTERS		R/	LAB	P/	14
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 59 - MCS - VENKMAN'S HAND FLIPS THE SWITCH ON THE ELECTRIC SHOCK MACHINE. 431-09					
SCENE 60 - MCS - MALE STUDENT AS HE GETS THE ELECTRIC SHOCK.					
MALE STUDENT (screams) I'm getting a little tired of this! 435-02	29	I'm tired of this!	432.8	434.14/	2.6
SCENE 61 - MCS - VENKMAN LOOKS AT O.S. MALE STUDENT.					
VENKMAN You volunteered, didn't you? We're paying you, aren't we? 439-00	30	You volunteered. We're paying you.	/435.4	438.12/	3.8
SCENE 62 - MCS - MALE STUDENT.					
MALE STUDENT Yeah, but I didn't know you were going to give me electric shock.... 443-02	31	But I didn't know about the electric shocks!	/439.2	443.2/	4.0
SCENE 63 - MCS - VENKMAN.					
MALE STUDENT (off) ...-s! What are you trying to prove here, anyway?	32	What are you trying to prove?!	444.4	447.4	3.0
VENKMAN I'm studying the effect of negative reinforcement on ESP ability. 453-11	33	I'm studying the effect of negative reinforcement on ESP. (negative reinforcement : reinforcement of a behavior pattern by giving a negative impulse when the subject exhibits incorrect behavior) (ESP : abbreviation for, 'extrasensory perception' - perception or communication outside of normal sensory activity, as in telepathy and clairvoyance)	447.12	453.8/	5.12
LAB - (14)					

GHOSTBUSTERS		R/	1AB	P/	15					
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE			START	FINISH	FOOT.		
SCENE 64 - MCS - MALE STUDENT. HE STARTS TO GET UP.										
MALE STUDENT The effect? I'll tell you what the effect is. It's pissing me off! 459-02		34	I'll tell you what the effect is! It's pissing me off! (pissing me off : slang for, 'making me angry')			454.0	459.0/	5.0		
SCENE 65 - MFS - HIGH ANGLE - THE MALE STUDENT STANDS UP AND BEGINS RIPPING THE ELECTRODES OFF HIS HAND AS VENKMAN STANDS UP AND CAMERA TILTS UP WITH THEM. THE FEMALE STUDENT WATCHES. BG.										
VENKMAN Well, then maybe my theory is correct!		35	Then my theory is correct!			459.8	462.0	2.8		
MALE STUDENT You can keep the five bucks, I've had it.		36	Keep the five bucks! (bucks : dollars) (i.e., 'that you were to have paid me for the testing')			462.6	464.12	2.6		
THE MALE STUDENT WALKS FG. AND EXITS R.										
VENKMAN I will, Mister! 466-03										
SCENE 66 - MFS - THE MALE STUDENT WALKS BG. AND EXITS THROUGH A DOORWAY. 470-06										
SCENE 67 - MFS - VENKMAN WALKS R. TO THE FEMALE STUDENT AND SITS BESIDE HER AS CAMERA DOLLIES IN TO MS AND HOLDS ON THEM. VENKMAN PUTS A HAND ON HER ARM. (MUSIC IN)										
VENKMAN You may as well get used to that. It's the kind of resentment that your ability is going to provoke in some people.		37	You better get used to that. (that : that kind of behavior - referring to the Male Student's outburst)			474.0	477.0	3.0		
		38	It's the kind of resentment that your ability provokes in people. (your ability : your ESP or telepathic ability)			478.8	484.8	6.0		



GHOSTBUSTERS R/ 1A8 P/ 16					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 67 - (CONTINUED)					
FEMALE STUDENT Do you think I have it, Dr. Venkman?	39	Do you think I have it, Dr. Venkman? (it : i.e., 'the telepathic gift' - 'ESP')	485.12	489.8	3.12
VENKMAN Hmmm. You're no fluke, Jennifer. 494-06	40	You're no fluke, Jennifer. (You're no fluke : i.e., 'You didn't make the correct guesses merely by chance or by accident')	492.6	494.6/	2.0
SCENE 68 - MFS - RAYMOND STANTZ, ANOTHER SCIENTIST, BURSTS THROUGH THE DOORWAY AND WALKS R. AS CAMERA PANS R. WITH HIM. STANTZ STOPS AND LOOKS R. AT O.S. VENKMAN.					
STANTZ This is it! 497-15	41	This is it!	496.6	497.15/	1.9
SCENE 69 - MS - VENKMAN AND THE FEMALE STUDENT LOOK L. AT O.S. STANTZ.					
STANTZ (off) This is definitely it.	42	This is definitely it!	498.8	500.12	2.4
STANTZ ENTERS R. AND WALKS TO BG. COUNTER WHERE HE PICKS UP A VIDEO CAMERA.					
STANTZ Did those UV lenses come in for the video camera? And that blank tape, I need it, the one you erased yesterday.	43	Did those UV lenses come in for the video camera? I need that blank tape. (UV lenses : abbreviation for, 'ultraviolet lenses') (come in : arrive) (blank tape : i.e., 'video tape which has nothing recorded on it')	501.8	508.12	7.4
STANTZ MOVES R. IN BG., COLLECTING EQUIPMENT.					
VENKMAN (to female student) Will you excuse me for a second?	44	Will you excuse me?	509.12	512.4	2.8
FEMALE STUDENT Sure.					
CAMERA DOLLIES IN AND TILTS UP AS VENKMAN WALKS BG. TO STANTZ AND HITS HIM.					
VENKMAN I'm right in the middle of something, Ray. VENKMAN LOOKS FG. AT THE FEMALE STUDENT WHO IS WATCHING HIM. VENKMAN (cont'd) Ah, I need a... 522-14	45	I'm right in the middle of something, Ray! (Note double meaning of, 'I'm right in the middle of a research test, Ray!' and 'I'm right in the middle of making advances to the Female Student, Ray!')	516.8	520.8	4.0
1A8 - (16)					

GHOSTBUSTERS		M/ 1AB	P/ 17			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 70 - MCS - PAST STANTZ TO VENKMAN						
VENKMAN ...little more time with this subject. Could you come back in an hour, hour and a half?	46	I need more time with this subject. Come back in an hour. (subject : subject of the experiment - referring to the Female Student)	/523.0	528.0	5.0	
STANTZ Peter, at one-forty P.M. at the main branch of the... 532-15	47	Peter, at 1:40 P.M. at the main branch of the...	528.8	532.12/	4.4	
SCENE 71 - MCS - PAST VENKMAN TO STANTZ						
STANTZ ...New York Public Library on Fifth Avenue, ten people witnessed a free floating, full torso, vaporous apparition. It blew books off shelves from twenty feet away and scared the socks off some poor libr-.... 549-11	48	...New York Public Library...	/533.2	536.12	3.10	
	49	...ten people witnessed a free float- ing, full torso, vaporous apparition. (free floating : i.e., 'floating in the air without being attached to anything') (full torso : i.e., 'showing the whole body')	537.4	544.4	7.0	
	50	It blew books off shelves and scared some poor librarian. (poor : unfortunate)	544.10	549.10/	5.0	
SCENE 72 - MCS - PAST STANTZ TO VENKMAN, WHO ALTHOUGH PERTURBED REMAINS CALM.						
STANTZ ...-arian.						
VENKMAN I'm very excited. I'm very pleased. I want you to get right down there. Check... 558-05	51	I'm very excited. I'm very pleased. I want you to get right down there. (there : to the library)	551.6	558.2/	6.12	
SCENE 73 - MCS - PAST VENKMAN TO STANTZ						
VENKMAN ...it out, and get back to me.	52	Check it out, get back to me. (get back : report back)	/558.8	561.8	3.0	
1AB - (17)						

GHOSTBUSTERS		R/	IAB	P/	18					
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE		START	FINISH	FTGE.			
SCENE 73 - (CONTINUED)										
STANTZ No, no....										
VENKMAN Get right back to me -										
STANTZ (overlapping) No, Peter, you're coming with us on... 563-09		53	No, you're coming, too. Spengler went there.		562.0	565.8/ (over scene end)	3.8			
SCENE 74 - MCS - PAST STANTZ TO VENKMAN AS VENKMAN EYES HIM ANGRILY.										
STANTZ ...this one. Spengler went down there. 565-11										
SCENE 75 - MCS - PAST VENKMAN TO STANTZ										
STANTZ He took PKE valances, went right off the top of the scale. Buried the needle. We're close on this one. I can feel it. 583-03		54	He took PKE valances, went right off the top of the scale. (PKE valances : psycho-kinetic energy readings) (went right off the scale : i.e., 'exceeded the measurement capability of the scale')		566.0	570.6	4.6			
STANTZ CROSSES L.FG. AND EXITS L. AS VENKMAN TURNS TO LOOK AFTER HIM.		55	Buried the needle. We're close on this one. I can feel it. (Buried the needle : i.e., 'The measurement caused the needle to disappear on the scale, it was so extensive') (close : i.e., 'close to something significant or important')		570.12	576.8	5.12			
VENKMAN I can feel it.										
SCENE 76 - MCS - THE FEMALE STUDENT SITS FG. AS VENKMAN (TORSO) STANDS BG.		56	I can feel it.		581.4	583.0/	1.12			
VENKMAN (face off) We're very, very close.		57	We're very, very close.		583.12	586.8	2.12			
VENKMAN TAKES A SEAT BESIDE THE FEMALE STUDENT AS STANTZ CROSSES R. TO L. BG., EXITING L.										

GHOSTBUSTERS		R/ 1AB	P/ 19			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 76 - (CONTINUED)						
VENKMAN (cont'd)						
I have to go now, Jennifer. But I'd	58	I have to go now, Jennifer.	590.0	592.8	2.8	
like to work with you some more.	59	Could you come back this evening for more work, say at....	593.0	598.4	5.4	
Perhaps you could come back this evening, say at...						
FEMALE STUDENT						
Eight o'clock?	60	Eight o'clock? (Eight o'clock P.M.)	598.12	600.8	1.12	
VENKMAN						
I was just going to say..."Eight o'clock?"	61	I was just going to say..."Eight o'clock?"	601.0	605.0	4.0	
FEMALE STUDENT						
(laughs)						
VENKMAN						
You are a legitimate phenomenon.	62	You are a legitimate phenomenon.	605.8	608.4/	2.12	
608-05						
SCENE 77 - EXT. NEW YORK PUBLIC LIBRARY/ FRONT STEPS - DAY - FS - PEOPLE MILL ABOUT ON THE STEPS NEXT TO AND ALONGSIDE A CONSTRUCTION SCAFFOLD ON THE STEPS. (MUSIC IN) 612-12						
SCENE 78 - MS - VENKMAN AND STANTZ WALK R. AS CAMERA PANS R. WITH THEM. CAMERA TILTS UP WITH THEM AS THEY COME UP THE O.S. LIBRARY STEPS. STANTZ HAS A VIDEO CAMERA TUCKED UNDER ONE ARM.						
VENKMAN						
As a friend, I have to tell you you've	63	You've finally gone around the bend on this ghost business. (around the bend : colloquial for, 'crazy')	/613.0	619.0	6.0	
finally gone around the bend on this ghost business. You guys have been	64	You guys have been meeting and greeting... (You guys : You and Spengler) (meeting : Note internal rhyme with, 'greeting')	619.6	622.10/	3.4	
running your ass off, meetin' and greetin'...						
622-13						
1AB - (19)						

GHOSTBUSTERS		R/ 1AB	P/ 20			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 79 - MFS - VENKMAN AND STANTZ WALK R. UP THE STEPS, THROUGH THE PEOPLE AS CAMERA TILTS UP AND PANS R. WITH THEM.						
VENKMAN ...every schizo in the Five Boroughs who thinks he's had a paranormal experience. And what have you seen? 629-01	65	...every schizo who's had a paranormal experience. And what have you seen? (schizo : slang for, 'schizophrenic' - a person suffering from a psychosis marked by withdrawn, bizarre and delusional behavior)	/623.0	629.0/	6.0	
SCENE 80 - INT. NEW YORK PUBLIC LIBRARY/ MAIN READING ROOM - DAY - FS - VENKMAN AND STANTZ ENTER BG. THROUGH THE DOORWAY AND WALK FG. TOWARD ANOTHER SCIENTIST, EGON SPENGLER, WHO SITS ON THE FLOOR LISTENING TO ONE OF THE TABLES WITH A TINY STETHOSCOPE AND HEADPHONES. PEOPLE READ AT TABLES AND MILL ABOUT THE ROOM, L., R., AND FG.						
STANTZ Of course you forget, Peter, I was present at an undersea, unexplained mass sponge migration.	66	You forget. I was present at an under-sea, unexplained mass sponge migration. (sponge : a type of marine animal of the phylum <u>Porifera</u> )	630.0	637.0	7.0	
VENKMAN Oh, Ray, the sponges migrated about a foot and a half.	67	The sponges migrated about a foot and a half.	639.0	644.8	5.8	
VENKMAN WALKS TOWARD THE TABLE WHERE SPENGLER IS WORKING. 644-14						
SCENE 81 - MS - SPENGLER LISTENS TO THE TABLE WITH THE STETHOSCOPE AS O.S. VENKMAN KNOCKS ON IT.						
VENKMAN (face off) (chants)						
AS SPENGLER LISTENS INTENTLY, O.S. VENKMAN DROPS A BOOK ON THE TABLE. SPENGLER JUMPS. (BOOK SLAM) (MUSIC OUT) 652-15						
1AB - (20)						

GHOSTBUSTERS		R/ 1AB	P/ 21			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 82 - MS - AT THE SOUND OF THE BOOK DROPPING THE HEAD LIBRARIAN AND A DESK CLERK LOOK R. AT THE O.S. TRIO.						
SPENGLER (off) Oh, you're here.	68	(OUT)				
654-14						
SCENE 83 - MS - SPENGLER STANDS UP AS CAMERA TILTS UP WITH HIM AND HOLDS ON SPENGLER, VENKMAN AND STANTZ.						
VENKMAN (face off) Yeah, what (on) have you got?						
STANTZ (face off) (overlapping) Yes.						
SPENGLER This is big, Peter, this is very big.	69	This is big, Peter. There's definitely something here. (big : important - monumental) (something : something paranormal)	656.8	661.8	5.0	
<u>VENKMAN, STANTZ, AND SPENGLER WALK FG. AS CAMERA DOLLIES BACK WITH THEM.</u>						
SPENGLER (cont'd) There's definitely something here.						
VENKMAN Egon, this reminds me of the time you tried to drill a hole through your head. Remember that?	70	Remember the time you tried to drill a hole through your head?	662.0	668.8	6.8	
SPENGLER That would've worked if you hadn't stopped me.	71	That could have worked.	668.14	671.2	2.4	
<u>THE HEAD LIBRARIAN ENTERS L. BG. AND COMES UP BEHIND THEM.</u>						
HEAD LIBRARIAN (overlapping) Hello. I'm Roger Delacorte. Are you the men from the university?	72	I'm Roger Delacorte. Are you from the university?	671.8	675.6	3.14	
<u>VENKMAN TURNS TO SHAKE THE HEAD LIBRARIAN'S HAND.</u>						
1AB - (21)						

GHOSTBUSTERS R/ 1AB P/ 22					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 83 - (CONTINUED)					
VENKMAN Yes, I'm Dr. Venkman. Dr. Stantz. Egon.	73	Yes, I'm Dr. Venkman.	675.12	678.0	2.4
HEAD LIBRARIAN Thank you for coming. I hope we can clear this up quickly and quietly.	74	Thanks for coming. I hope we can clear this up quickly and quietly. (this : i.e., 'this ghost problem')	681.4	687.4	6.0
CAMERA HOLDS ON VENKMAN AND THE HEAD LIBRARIAN AS THEY STOP, AND SPENGLER EXITS R. STANTZ WATCHES R.					
VENKMAN Let's not rush things. We don't even know what you have yet.	75	Let's not rush things. We don't even know what you have yet.	687.12	693.8	5.12
VENKMAN TURNS AND WALKS L. AS THE OTHERS FOLLOW HIM.					
LIBRARIAN (off) I don't remember... 696-08					
SCENE 84 - INT. GLASSED-IN OFFICE OFF READING ROOM - DAY - MCS - THE LIBRARIAN LIES ON A DESK.					
LIBRARIAN ... seeing any legs, but it definitely had arms because it reached out for me. 703-00	76	I didn't see legs, but it had arms because it reached out for me.	/696.10	702.12/	6.2
SCENE 85 - MFS - PAST THE HEAD OF A PARAMEDIC TO THE LIBRARIAN WHO LIES ON A DESK. VENKMAN SITS L. WHILE STANTZ STANDS R. THE HEAD LIBRARIAN IS BG. PEOPLE MILL AROUND IN BG. READING ROOM.					
STANTZ Arms? I can't wait to get a look at this thing. 706-07	77	I can't wait to get a look at this thing!	/703.2	706.6/	3.4
1AB - (22)					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PAGE
SCENE 86 - MCS - VENKMAN LOOKS DOWN AT O.S. LIBRARIAN.					
VENKMAN Alice, I'm going to ask you a couple of standard questions, okay? 710-14	78	I'm going to ask you a couple of standard questions.	706.12	710.12/	4.0
SCENE 87 - MCS - THE LIBRARIAN NODS IN AGREEMENT.					
VENKMAN (off) Have you or any member of your family ever been... 714-10	79	Have you or any member of your family...	711.4	714.8/	3.4
SCENE 88 - MCS - VENKMAN.					
VENKMAN ...diagnosed schizophrenic, mentally incompetent? 720-03	80	...ever been diagnosed schizophrenic, mentally incompetent?	/714.14	720.2/	5.4
SCENE 89 - MCS - THE LIBRARIAN.					
LIBRARIAN My uncle thought he was St. Jerome. 725-07	81	My uncle thought he was St. Jerome.	722.0	725.4/	3.4
SCENE 90 - MCS - VENKMAN.					
VENKMAN I'd call that a big "yes". 731-01	82	I'd call that a big "yes". (that : that answer to the question)	728.8	731.0/	2.8
SCENE 91 - MFS - PAST THE PARAMEDIC TO GROUP AS VENKMAN QUESTIONS THE LIBRARIAN AND STANTZ POINTS THE VIDEO CAMERA AT HER. THE HEAD LIBRARIAN IS BG.					
VENKMAN Ah, are you habitually using drugs, stimulants, alcohol? 741-02	83	Are you habitually using drugs, stimulants, alcohol?	734.4	739.12	5.8
LIBRARIAN No.					



GHOSTBUSTERS R/ 1AB P/ 24					
CONTINUITY AND DIALOGUE	NO	MASTER TITLE	START	FINISH	PTGE.
SCENE 92 - MCS - VENKMAN.					
VENKMAN No, no, just asking. Are you, Alice, menstruating right now?	84	Just asking.	742.0	744.0	2.0
THE HEAD LIBRARIAN LEANS IN R. AND CAMERA TILTS UP SLIGHTLY TO INCLUDE HIM.	85	Are you, Alice, menstruating right now?	745.0	749.12	4.12
HEAD LIBRARIAN What has that got to do with it?	86	What has that got to do with it?	750.4	753.8	3.4
VENKMAN Back off, man. I'm a scientist. 758-03	87	Back off, man. I'm a scientist. (Back off : slang for, 'Don't interfere') (man : appellation for, 'fellow')	754.8	758.0/	3.8
SCENE 93 - MS - SPENGLER ENTERS THROUGH THE DOORWAY AS CAMERA PANS R. WITH HIM AND HOLDS.					
SPENGLER Ray! It's moving. 761-00	88	Ray! It's moving! (It : The ghost)	758.8	761.0/	2.8
SCENE 94 - MFS - PAST THE PARAMEDIC TO SPENGLER, STANTZ, VENKMAN, AND THE HEAD LIBRARIAN. THE LIBRARIAN LOOKS UP FROM HER DESK.					
SPENGLER Come on.					
SPENGLER EXITS L. THROUGH THE DOORWAY AS STANTZ, WITH VIDEO CAMERA, FOLLOWS HIM. VENKMAN AND THE HEAD LIBRARIAN FOLLOW THE OTHERS. (MUSIC IN) 769-13					
SCENE 95 - INT. NEW YORK PUBLIC LIBRARY/ BASEMENT - DAY - MFS - SPENGLER LEADS THE WAY DOWN THE STAIRS HOLDING A METER. WITH TWO BLINKING LIGHTS IN FRONT OF HIM. STANTZ IS BEHIND HIM WITH THE VIDEO CAMERA AND CAMERA DOLLIES BACK AS THEY WALK FG. TO MCS. THEY MOVE R., CAMERA PANNING R. WITH THEM. THEY EXIT R., AND CAMERA HOLDS AS VENKMAN COMES DOWN THE STAIRS UNENTHUSIASTICALLY. VENKMAN PAUSES THEN MOVES R., CAMERA PANNING R. WITH HIM TO REVEAL STANTZ AND SPENGLER MOVING DOWN BG. AISLE OF BOOKS. CAMERA DOLLIES WITH VENKMAN AS HE MOVES BG. AFTER THEM. SPENGLER EXITS L. DOWN AN AISLE. VENKMAN WAVES L. AT STANTZ WHO STARTS TO MOVE L. DOWN AN AISLE. 800-07					
1AB - (24)					

GHOSTBUSTERS		R/	LAB	P/	25				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 96 - FS - A STACK OF BOOKS IS PILED TO THE CEILING IN THE MIDDLE OF THE AISLE. SPENGLER AND STANTZ, WITH THE VIDEO CAMERA TO HIS EYE, WALK FG. SPENGLER HOLDS UP HIS METER NEXT TO THE STACK OF BOOKS. VENKMAN COMES UP BEHIND THEM.									
SPENGLER Look! This is hot, Ray. (MUSIC OUT)		89		This is hot, Ray. (This : This stack of books) (hot : i.e., 'full of paranormal activity')		811.0	813.12	2.12	
STANTZ Symmetrical book stacking. Just like the Philadelphia mass turbulence of nineteen forty-seven.		90		Symmetrical book stacking.		814.4	816.12	2.8	
		91		Just like the Philadelphia mass turbu- lence of 1947. (Philadelphia : a city in Pennsylvania) (mass turbulence : referring to a large psychic disruption or activity)		817.4	822.0	4.12	
SPENGLER NODS IN AGREEMENT THEN CONTINUES TO MONITER THE BOOK STACK.									
VENKMAN You're right. No human being would stack books like this.		92		You're right. No human being would stack books like this.		823.8	829.0	5.8	
STANTZ Listen!		93		Listen!		830.2	832.2	2.0	
THEY ALL LOOK L. FOLLOWING STANTZ'S GAZE. (MUSIC STING)									
STANTZ (cont'd) Do you smell something? (MUSIC IN)		94		Do you smell something?		833.0	835.0	2.0	
SPENGLER WALKS FG. HOLDING HIS METER IN FRONT OF HIM AS STANTZ AND VENKMAN START TO FOLLOW. 842-02									
SCENE 97 - MCS - A CLEAR, STICKY SUBSTANCE DRIPS FROM AN OPEN DRAWER OF A CARD CATALOG. 846-15									

GHOSTBUSTERS		R/ 1A8	P/ 26			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 98 - FS - PAST OPEN DRAWERS WITH GOO DRIPPING FROM THEM TO VENKMAN, STANTZ, AND SPENGLER, AS THEY MOVE FG. LOOKING AT THE DRAWERS. SPENGLER WALKS FG. STUDYING HIS METER.						
STANTZ Talk about telekinetic activity. Look at this mess! 853-04	95	Talk about telekinetic activity. Look at this mess! (telekinetic activity : production of motion apparently without the application of material force - a power claimed by spiritualistic mediums)	847.12	852.12	5.0	
SCENE 99 - MS - SPENGLER, STANTZ AND VENKMAN WALK BG. AND STUDY THE CARD CATALOG R.						
SPENGLER Raymond, look at this.	96	Raymond, look at this. (this : this substance)	854.8	857.4	2.12	
STANTZ Ectoplasmic residue.	97	Ectoplasmic residue. (i.e., 'Residue from the supposed emanation from the body of a spirit or spiritual medium.')	858.8	861.8	3.0	
THEY STOP AND SPENGLER PULLS OUT A SMALL PLASTIC CONTAINER AND HOLDS IT OUT TO VENKMAN.						
SPENGLER Venkman, get a sample of this.	98	Venkman, get a sample of this.	862.0	865.0	3.0	
STANTZ It's the real thing. 867-15	99	It's the real thing.	865.14	867.14/	2.0	
SCENE 100 - MCS - PAST VENKMAN AS HE WALKS TO SPENGLER R. BG. STANTZ MOVES BG., WITH HIS VIDEO CAMERA, AS CAMERA PANS R. SLIGHTLY AND HOLDS PAST VENKMAN, SIDE ANGLE, TO SPENGLER.						
VENKMAN Look, somebody blows their nose and you want to keep it?	100	Somebody blows their nose and you keep it? (blows their nose : referring to the fact that the residue looks similar to mucous)	868.12	871.14	3.2	
SPENGLER I'd like to analyze it.	101	I'd like to analyze it.	872.4	874.8	2.4	
CAMERA TILTS DOWN AND HOLDS ON VENKMAN'S HAND AS HE SCRAPES THE GOO FROM A DRAWER AND SPENGLER MOVES BEHIND VENKMAN.						
1A8 - (26)						

GHOSTBUSTERS		R/	LAB	P/	27					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.		
SCENE 100 - (CONTINUED)										
STANTZ (off) There's more over here.		102		There's more over here.		875.0	877.0	2.0		
SPENGLER (face off) I'm getting (off) stronger readings here.		103		I'm getting stronger readings.		877.6	880.6	3.0		
VENKMAN (face off) Vvooop.	882-08									
SCENE 101 - MS - VENKMAN TRIES FG. TO SCRAPE THE GOO OFF THE DRAWER AS STANTZ AND SPENGLER WALK BG. VENKMAN GETS SOME OF THE GOO ON HIS HANDS.										
VENKMAN Oh, ommmm. Ahhhhhh!										
SPENGLER This way!		104		This way!		890.0	892.0	2.0		
SPENGLER EXITS L. INTO THE STACKS FOLLOWED BY STANTZ. VENKMAN TRIES TO SHAKE THE GOO OFF HIS HANDS.										
STANTZ Come on.										
THE GOO BOUNCES OFF THE CARD CATALOG AND INTO VENKMAN'S FACE.										
VENKMAN Ohhhh.										
VENKMAN STARTS TO WALK BG., AND AS HE GOES HE TRIES TO SHAKE THE GOO OFF ON THE BOOKS L. HE RUBS HIS HAND ACROSS THEM AND KICKS THE BOOKSHELF.										
VENKMAN (cont'd) Gaaaa!	909-04									
SCENE 102 - MFS - SPENGLER, STANTZ AND VENKMAN ENTER R. AND WALK FG. VENKMAN HANDS SPENGLER HIS GOO-FILLED CONTAINER.										
VENKMAN Egon, your mucous.		105		Egon, your mucous. (your mucous : i.e., 'here is the mucous you wanted')		913.0	916.0	3.0		
THEY STOP AND TURN BG., REACTING AS A BOOKSHELF FALLS FG. TOWARDS THEM. AND HITS THE O.S. FLOOR. THEY JUMP, STARTLED.										
						</				

GHOSTBUSTERS		R/ 1A8	P/ 28			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 103 - (CONTINUED)						
(CREAK)						
STANTZ Eee!						
VENKMAN Aaa!						
920-08						
SCENE 103 - MCS - VENKMAN TURNS FROM THE FALLEN BOOKCASE TO FACE STANTZ.						
VENKMAN This happen to you before?	106	This happen to you before? (This : Referring to the bookcase falling over)	927.4	929.12	2.8	
STANTZ SHAKES HIS HEAD NO.						
VENKMAN (cont'd) Huh. First time?	107	First time?	933.4	935.0	1.12	
STANTZ NODS AFFIRMATIVELY AND VENKMAN TURNS L. TO FACE O.S. SPENGLER.						
937-09						
SCENE 104 - MCS - SPENGLER, FG., LOOKS AT HIS METER, WHICH BLINKS WILDLY, AS HE WALKS FG. CAMERA DOLLIES BACK WITH HIM. VENKMAN AND STANTZ FOLLOW. CAMERA PANS L. WITH HIM AND CONTINUES TO DOLLY BACK WITH SPENGLER AND THE OTHERS AS THEY WALK DOWN ANOTHER AISLE. CAMERA CONTINUES TO DOLLY BACK WITH THEM AS THEY ROUND ANOTHER CORNER. SPENGLER MOTIONS FOR THEM TO STOP AS HE HOLDS UP THE METER.						
963-10						
SCENE 105 - MS - SPENGLER ENTERS L. FROM BETWEEN TWO BOOKSHELVES AND WAVES HIS METER AROUND BEFORE STOPPING R. FG. STANTZ AND VENKMAN ENTER FROM L. THEY ALL LOOK FG.						
SPENGLER It's here.	108	It's here. (It : The ghost)	973.10	974.14/	1.4	
974-14						
1A8 - (28)						

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PAGE
<p>SCENE 106 - MFS - PAST SPENGLER, STANTZ AND VENKMAN, R.FG TO THE LIBRARY GHOST, AN ELDERLY WOMAN, WHO RUNS A FINGER ALONG A SHELF, LOOKING FOR A BOOK, L.</p> <p>STANTZ (whispers) A full torso...</p> <p>979-11</p> <p>SCENE 107 - MCS - STANTZ AND SPENGLER STARE INCREDULOUSLY AT O.S. LIBRARY GHOST.</p> <p>STANTZ (whispers) ...apparition, and it's real.</p> <p>983-03</p> <p>SCENE 108 - FS - THE LIBRARY GHOST OPENS THE BOOK IN HER HAND AND LOOKS AT IT.</p> <p>986-01</p> <p>SCENE 109 - MCS - SPENGLER AND STANTZ ARE ENTHRALLED.</p> <p>988-14</p> <p>SCENE 110 - MCS - VENKMAN, WITHOUT MOVING HIS HEAD, GLANCES R. AT THEM.</p> <p>VENKMAN So what do we do?</p> <p>992-15</p> <p>SCENE 111 - MCS - SPENGLER AND STANTZ LOOK AT ONE ANOTHER.</p> <p>999-03</p> <p>SCENE 112 - MCS - VENKMAN, STARTING TO SHOW THE WEAR OF THE SITUATION, LOOKS R. AT O.S. SPENGLER AND STANTZ.</p> <p>VENKMAN Could you come over here and talk to me for a second, plea-...</p> <p>1004-05</p>	<p>109</p> <p>110</p> <p>111</p>	<p>A full torso apparition, and it's real.</p> <p>So what do we do?</p> <p>Come talk to me for a second.</p>	<p>977.12</p> <p>991.2</p> <p>1001.4</p>	<p>983.0/ (over scene end)</p> <p>992.14/</p> <p>1004.4/</p>	<p>5.4</p> <p>1.12</p> <p>3.0</p>
1AB - (29)					

GHOSTBUSTERS		R/ 1A8	P/ 30			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 113 - MCS - SPENGLER AND STANTZ AS VENKMAN'S HAND REACHES IN L. AND GRABS STANTZ BY THE EAR.  VENKMAN (face off) ...se? Could you just come over here... 1007-05						
SCENE 114 - MFS - VENKMAN PULLS STANTZ BEHIND THE BOOKSHELF, R., BY HIS EAR. SPENGLER FOLLOWS AS THEY ALL EXIT R. THE LIBRARY GHOST, BG., LOOKS FG. AT THEM.  VENKMAN ...for a second, please? (off) Right over here. Come here... 1011-07						
SCENE 115 - MS - PAST VENKMAN AS HE PULLS STANTZ IN BY THE EAR, R. SPENGLER ENTERS R. BEHIND STANTZ.  VENKMAN ... Francine! Come here. What do we do?!	112	Francine, come here! (Francine : a female proper name - here used to imply that Stantz is behaving like a meek, boring person)	/1011.8	1014.4	2.12	
STANTZ (whispers) I don't know. (to Spengler)  What do you think?	113	What do we do?!	1015.8	1017.0	1.8	
SPENGLER LIFTS UP HIS METER AND BEGINS PUNCHING SOME BUTTONS. VENKMAN LOSES HIS TEMPER AND HITS THE METER WITH HIS HAND.	114	I don't know. What do you think?	1017.4	1019.8	2.4	
VENKMAN Stop that!	115	Stop that! (that : i.e., 'playing with the meter')	1020.8	1022.12	2.4	
STANTZ We gotta make contact. One of us should actually try to speak to it.	116	We must make contact. One of us should speak to it.	1023.12	1028.6	4.10	
SPENGLER Good idea.	117	Good idea.	1028.14	1030.6	1.8	
BOTH SPENGLER AND STANTZ LOOK L. AT VENKMAN. 1032-03						
1A8 - (30)						

GHOSTBUSTERS					
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH
SCENE 116 - MCS - VENKMAN. VENKMAN (sighs) 1036-01					
SCENE 117 - MCS - VENKMAN EXITS R.FG. AS STANTZ AND SPENGLER READY THEIR EQUIPMENT AND START TO FOLLOW. 1038-15					
SCENE 118 - FS - PAST THE LIBRARY GHOST, THUMBING THROUGH A BOOK, TO VENKMAN WHO ENTERS L. FROM BEHIND THE BOOKSHELVES AND STOPS. STANTZ AND SPENGLER FOLLOW VENKMAN BUT REMAIN BEHIND HIM. STANTZ SNAPS PHOTOS. (MUSIC OUT)					
VENKMAN (to Ghost) Hello. I'm Peter. 1048-05		118	Hello. I'm Peter.	1044.4	1048.4/ 4.0
SCENE 119 - MCS - STANTZ SNAPS SEVERAL PHOTOS BUT ALL SPENGLER CAN DO IS STARE AT THE O.S. LIBRARY GHOST. 1050-10					
SCENE 120 - MCS - VENKMAN. VENKMAN Where are you from? Originally. 1054-06		119	Where are you from? Originally.	1051.4	1054.4/ 3.0
SCENE 121 - FS - THE LIBRARY GHOST PUTS A FINGER TO HER MOUTH TO QUIET HIM. LIBRARY GHOST Shhhhhhhh-... 1057-10					
SCENE 122 - MCS - THE SMILE FADES FROM VENKMAN'S FACE AS HE LOOKS L. AT O.S. STANTZ AND SPENGLER. LIBRARY GHOST (off) ...-hhhhhhh. 1062-02					
1AB - (31)					



GHOSTBUSTERS		R/ 1AB	P/ 32			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 123 - MS - STANTZ IS STILL WILDLY SNAPPING PICTURES AND SPENGLER AIMS HIS CAMERA AT THE GHOST. VENKMAN WALKS L. TOWARD THE BOOKCASES, PULLING STANTZ AND SPENGLER WITH HIM.						
VENKMAN All right. Okay. The usual stuff isn't working.	120	All right. the usual stuff isn't working. (stuff : method)	1063.0	1067.4	4.4	
STANTZ (off) Okay, I have a plan. I know exactly what to do.  (MUSIC IN)	121	I have a plan. I know exactly what to do.	1067.12	1073.8	5.12	
STANTZ ENTERS L. FROM BEHIND THE BOOK-SHELF AS SPENGLER AND VENKMAN FOLLOW HIM AND CAMERA DOLLIES BACK WITH THEM AS THEY WALK FG.						
STANTZ (whispers) Now stay close. Stay close.  1082-04	122	Now stay close.	1077.4	1079.8	2.4	
SCENE 124 - MFS - PAST STANTZ, SPENGLER AND VENKMAN TO THE GHOST AS THEY WALK BG. TOWARDS HER AND SHE LOOKS UP FROM HER BOOK.						
STANTZ (whispers) I know. Do exactly as I say.  1088-13	123	I know. Do exactly as I say. (know : know what to do)	1084.8	1088.8	4.0	
SCENE 125 - MS - STANTZ, SPENGLER, AND VENKMAN WALK FG. AS CAMERA DOLLIES BACK WITH THEM.						
STANTZ (whispers) Get ready. Ready. (shouts) Get her!	124	Get ready.	/1088.14	1090.10	1.12	
STANTZ LUNGES TOWARD THE O.S. GHOST.  1093-02	125	Ready. Get her! (Get : Grab)	1091.2	1093.2/	2.0	
1AB - (32)						

GHOSTBUSTERS		R/ 1AB	P/ 33			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 126 - MS - THE PEACEFUL, ELDERLY LIBRARY GHOST EXPLODES INTO A VICIOUS WHITE-HAIRED SKELETON AND CAMERA TILTS UP AS THE SKELETON RISES UP. (MUSIC OUT)						
LIBRARY GHOST Ahhhhhhhhhhhhhhhh!	1096-03					
SCENE 127 - MS - STANTZ, SPENGLER AND VENKMAN RUN BG.						
STANTZ (screams)						
SPENGLER (overlapping) (screams)						
(MUSIC IN)	1101-01					
SCENE 128 - EXT. NEW YORK PUBLIC LIBRARY/ FRONT STEPS - DAY - MFS - THE DOORS BURST OPEN AND STANTZ, SPENGLER AND VENKMAN COME RUNNING OUT FOLLOWED BY THE HEAD LIBRARIAN. CAMERA TILTS DOWN SLIGHTLY TO FOLLOW AS PIGEONS FLAP FG. AND STANTZ, SPENGLER, VENKMAN EXIT FG.						
HEAD LIBRARIAN Did you see it? What was it?!	126	-Did you see it? What was it?!	1107.12	1112.4/	4.8	
STANTZ (off) We'll get back to you.	1112-04	-We'll get back to you. (get back to you : i.e., 'contact you later')				
SCENE 129 - MS - STANTZ AS HE RUNS FG. WITH THE VIDEO CAMERA.						
SPENGLER (off) Wait!						
SPENGLER AND VENKMAN ENTER L. AND R. BG, FOLLOWING STANTZ WHO STARTS TO EXIT L.	1117-01					
SCENE 130 - FS - HIGH ANGLE - STANTZ, SPENGLER AND VENKMAN RUN L. DOWN STEPS PAST A GROUP OF ONLOOKERS. STANTZ AND SPENGLER EXIT L.	1120-14					

1AB - (33)

GHOSTBUSTERS R/ 1AB P/ 34					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 131 - MS - THE HEAD LIBRARIAN TAKES A FEW STEPS DOWN THE STAIRS. CAMERA TILTS DOWN WITH HIM AS HE LOOKS L. AT THE O.S. TRIO. 1124-04					
SCENE 132 - EXT. COLUMBIA UNIVERSITY/ WALKWAY - DAY - FS - STUDENTS WALK ALONG A BRICK WALKWAY.					
VENKMAN (off) (chuckles) Get her! That was your whole plan. 1132-02	127	Get her! That was your whole plan.	1128.0	1132.0/	4.0
SCENE 133 - MS - STANTZ AND VENKMAN WALK FG. ALONG A WALKWAY AS CAMERA DOLLIES BACK WITH THEM.					
STUDENTS (low and indistinct chatter continues under following scenes and dialogue)					
VENKMAN Get her.					
<u>THEY WALK R. AROUND A CORNER AS CAMERA CONTINUES TO DOLLY BACK WITH THEM. SPENGLER ENTERS L.BG., FOLLOWING THEM AS HE FIDDLES WITH ONE OF HIS METERS.</u>					
VENKMAN (cont'd) It was scientific.	128	It was scientific.	1136.0	1138.8	2.8
STANTZ (exhales) I-I just got over-excited.	129	I just got over-excited.	1139.0	1141.12	2.12
I mea-but-but wasn't it incredible, Pete? I mean, we actually touched the etheric plane. (MUSIC OUT) 1148-04	130	But wasn't it incredible? We actually touched the etheric plane. (etheric plane : realm of the spirits)	1142.4	1148.0/	5.12
SCENE 134 - MS - SPENGLER WALKS FG. AS CAMERA DOLLIES BACK WITH HIM. HE PUNCHES THE BUTTONS ON HIS METER AS HE LISTENS TO O.S. STANTZ AND VENKMAN'S CONVERSATION.					
STANTZ (off) You know what this could mean to the university?	131	You know what this could mean? (this could mean : i.e., 'the significance this could have')	/ 1148.6	1150.10	2.4
1AB - (34)					

GHOSTBUSTERS		R/ 1AB	P/ 35		
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGS.
SCENE 134 - (CONTINUED)					
VENKMAN (off) Yeah. It's going to be bigger than the micro... 1152-07	132	It'll be bigger than the microchip. I'm very excited. (microchip : a small silicon chip containing the circuitry for a central unit of a computer)	1150.14 (over scene end)	1155.0	4.2
SCENE 135 - MCS - VENKMAN AND STANTZ WALK R. AS CAMERA DOLLIES WITH THEM. VENKMAN STOPS STANTZ AS CAMERA HOLDS.					
VENKMAN ...chip. Ray, I'm very excited.					
SPENGLER (off) I... 1155-06					
SCENE 136 - MS - PAST VENKMAN TO STANTZ AS SPENGLER ENTERS R. BETWEEN THE TWO. VENKMAN EXITS R.					
SPENGLER ...wouldn't say the experience was completely wasted.	133	The experience wasn't completely wasted.	/1155.7	1158.3	2.12
CAMERA DOLLIES INTO SPENGLER AND STANTZ.					
SPENGLER (cont'd) According to these new readings, I think we have an excellent chance of actually catching a ghost and holding it... 1164-06	134	We have an excellent chance of actually catching a ghost and keeping it.	1158.10	1164.6/	5.12
SCENE 137 - MCS - SIDE ANGLE - VENKMAN LOOKS L. AT O.S. SPENGLER AND STANTZ. SPENGLER IS TIPPED IN L.					
SPENGLER (face off) ...indefinitely.					
CAMERA DOLLIES BACK AS VENKMAN TURNS R. AND STARTS TO WALK R., CAMERA DOLLYING WITH HIM.					
STANTZ (off) Well, this is great. If the ionization rate is constant for all ectoplasmic entities, we could really bust some... 1173-07	135	Great. If the ionization rate is constant for all ectoplasmic entities...	1165.4	1172.0	6.12
	136	...we could really bust some heads... in a spiritual sense. (bust some heads : colloquial for, 'apprehend and/or severely injure some people, some ghosts')	1172.6 (over scene end)	1176.14	4.8
1AB - (35)					

GHOSTBUSTERS		R/ 1AB	P/ 36			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 138 - MS - STANTZ AND SPENGLER WALK FG. AS CAMERA DOLLIES BACK WITH THEM. VENKMAN RUNS UP BEHIND THEM AND WALKS WITH THEM.						
STANTZ ...heads. In a spiritual sense, of course.						
VENKMAN Spangs, you serious about this catching a ghost?	137	You serious about catching a ghost?	1177.4	1181.0	3.12	
<u>THEY STOP AND CAMERA HOLDS.</u>						
SPENGLER I'm always serious.	138	I'm always serious.	1181.8	1184.0	2.8	
VENKMAN Egon, I'm going to take back some of things I've said about you.	139	I take back some of the things I've said about you.	1185.4	1190.0	4.12	
<u>VENKMAN PULLS OUT A CHOCOLATE BAR FROM HIS POCKET AND EXTENDS IT TO SPENGLER. SPENGLER REACHES FOR IT. VENKMAN PULLS IT BACK JUST A BIT.</u>						
VENKMAN You've...you've earned it.	140	You've earned it. (it : this chocolate bar)	1193.12	1196.4/	2.8	
<u>HE HANDS THE CHOCOLATE BAR TO SPENGLER.</u> 1196-06						
SCENE 139 - MCS - STANTZ LOOKS R. AT O.S. SPENGLER AND VENKMAN AND SMILES. 1199-10						
SCENE 140 - INT. WEAVER HALL/PARANORMAL STUDIES OFFICE - DAY - MCS - VENKMAN, STANTZ AND SPENGLER ENTER R. THROUGH A DOORWAY AND TAKE A FEW STEPS INTO THE ROOM AS CAMERA HOLDS.						
STANTZ The possibilities are-are limitless.	141	The possibilities are limitless.	1201.4	1203.12	2.8	
<u>STANTZ LOOKS L. AT O.S. DEAN YEAGER.</u>						
STANTZ (cont'd) Hey, Dean Yea-.... 1205-05	142	Hey, Dean Yeager! (Dean : the head of a faculty in a university or college)	1204.4	1206.8 (over scene end)	2.4	
1AB - (36)						

GHOSTBUSTERS		R/	LAB	P/	37	
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 141 - MS - STANTZ'S POV - A MIDDLE-AGED MAN IN A SUIT, DEAN YEAGER, STANDS UP AND LOOKS R. AT THE O.S. TRIO AND SMILES. A MOVING MAN CARRIES A BOX, BG.						
STANTZ (off) ...-ger.						
1208-04						
SCENE 142 - MFS - DEAN YEAGER STEPS BG. TO VENKMAN, STANTZ AND SPENGLER AT THE DOOR AS ANOTHER MOVING MAN ENTERS R. AND WALKS PAST VENKMAN WITH A PIECE OF EQUIPMENT FROM THEIR LAB, THEN EXITS, OUT THROUGH THE DOORWAY.						
VENKMAN I trust you're moving us to better quarters on campus.		143	You moving us to better quarters?	1212.4	1216.4	4.0
DEAN YEAGER No, you're being moved...		144	You're being moved <u>off</u> campus.	1216.10 (over scene end)	1219.10	3.0
1217-14						
SCENE 143 - MCS - DEAN YEAGER SMILES AT THEM. MOVING MAN #1 WORKS BG.						
DEAN YEAGER ...off campus. The Board of Regents has decided to terminate your grant. You are to vacate these premises		145	The Board of Regents has terminated your grant. (Board of Regents : i.e., 'Governing Board of the University')	1220.0	1224.0	4.0
immed-...		146	You must vacate these premises immediately.	1224.4	1226.8/	2.4
1226-09						
SCENE 144 - MCS - VENKMAN LOOKS L. AT O.S. STANTZ AND SPENGLER.						
DEAN YEAGER ...-ately.						
VENKMAN This is prepos-...		147	This is preposterous! I demand an explanation.	1228.8 (over scene end)	1233.8	5.0
1229-13						
SCENE 145 - MCS - SPENGLER AND STANTZ ARE BEFUDDLED BY THIS INFORMATION.						
VENKMAN (off) ...-terous. I demand an explanation.						
DEAN YEAGER (off) Fine.						
1234-12						

1AB - (37)

GHOSTBUSTERS		R/ 1A8	P/ 38			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	PAGE
SCENE 146 - MCS - DEAN YEAGER.						
DEAN YEAGER						
This University will no longer continue	148		This University will no longer fund	1235.2	1242.6	7.4
any ... of any kind for your			any of your activities.			
group's activities.						
VENKMAN (off)						
But the...	1243-00					
SCENE 147 - MCS - VENKMAN.						
VENKMAN	149		But the kids ...	1242.11	1244.11/	2.0
...kids love us.	1244-11		(kids : young ... - students)	(over scene end)		
SCENE 148 - MCS - DEAN YEAGER.						
DEAN YEAGER						
Dr. Venkman...	1248-08					
SCENE 149 - MFS - DEAN YEAGER TAKES A SEAT ON THE EDGE OF A DESK L. AS MOVING MAN #3 WHEELS ANOTHER PIECE OF EQUIPMENT BG., PAST VENKMAN AND EXITS L. THROUGH THE DOOR. MOVING MAN #3 WEARS HEADPHONES AND A WALKMAN AND DANCES AS HE WALKS. HE EXITS R. THROUGH DOOR.						
(HEADPHONE MUSIC IN)						
DEAN YEAGER						
...we believe that the purpose of	150		The purpose of science is to serve	1249.4	1254.12	5.8
science is to serve mankind. You,			mankind.			
however, seem to regard science as	151		You, however, regard science...	1255.8	1258.0	2.8
some...						
(HEADPHONE MUSIC OUT)	152		...as some kind of dodge or hustle.	/1258.8	1262.0	3.8
1258-07						
SCENE 150 - MCS - DEAN YEAGER.						
DEAN YEAGER						
...kind of dodge or hustle. Your			Your theories are the worst kind of	1262.8	1266.8	4.0
theories are the worst kind of popular	153		popular tripe.			
tripe. Your methods are sloppy and			(tripe : slang for, 'rubbish'			
your conclusions are highly question-			-- 'worthless lies')			
able. You are a poor scien...	154		Your methods are sloppy and question-	1266.14	1273.14/	7.0
1273-14			able. You are a poor scientist.			
			1A8 - (38)			

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 151 - MCS - VENKMAN AS MOVING MAN #2 ENTERS BG. AND WALKS L.  DEAN YEAGER (off) ...-tist, Dr. Venkman.  VENKMAN I see.  1280-00					
SCENE 152 - MS - MOVING MAN #2 TAKES A PIECE OF EQUIPMENT FROM STANTZ AND STANTZ TAKES OFF A STRAP FROM AROUND HIS NECK AND HANDS IT TO HIM. SPENGLER WATCHES L.  DEAN YEAGER (off) And you have no place in this department...  1284-02	155	You have no place in this department..	1281.2	1284.2/	3.0
SCENE 153 - MS - DEAN YEAGER.  DEAN YEAGER ...or in this University.  <u>DEAN YEAGER STANDS UP AND CAMERA TILTS UP AS DEAN YEAGER TURNS TO LEAVE.</u>  STANTZ (voice over) This is...  1289-01	156	...or in this University.	1285.2	1287.14	2.12
SCENE 154 - EXT. COLUMBIA UNIVERSITY - DAY - MS - STANTZ PACES BACK AND FORTH.  STANTZ ...a major disgrace. Forget M.I.T. or Stanford now. They wouldn't touch us with a ten-meter cattleprod.  VENKMAN (off) You're...  1297-08	157  158	What a disgrace! Forget M.I.T. or Stanford now. (M.I.T....Stanford : major American universities)  They wouldn't touch us with a ten-meter cattleprod.  (wouldn't touch us with a ten-meter cattleprod : i.e., 'wouldn't have anything to do with us at all' - 'wouldn't come near us')	/1289.2  1294.4	1293.12  1297.4/	4.10  3.0
1AB - (39)					



GHOSTBUSTERS					
R/ 1AB P/ 40					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 155 - MFS - VENKMAN IS STRETCHED OUT ON A STONE WALL. HE HAS A BOTTLE OF LIQUOR IN HIS HAND. STANTZ PACES FG. STUDENTS, 9G., WILL ABOUT ON SOME STEPS AND A FOUNTAIN.					
VENKMAN ...always so concerned about your reputation. Einstein did his best stuff when he was working as a patent clerk.	159	You're so concerned about your reputation.	/1297.10	1300.10	3.0
STANTZ Do you know how much a patent clerk earns?	160	Einstein did his best stuff when he was a patent clerk. (Einstein : Albert Einstein - physicist - formulator of the theory of relativity)	1301.4	1305.6	4.2
VENKMAN No!	161	Do you know what a patent clerk earns? (what : how much money)	1305.12	1308.8	2.12
1308-13					
SCENE 156 - MCS - STANTZ RESUMES PACING.					
STANTZ Personally, I liked the University. They gave us money and facilities. We didn't have to produce anything. You've never been out of college.	162	The University gave us money and facilities.	/1308.14	1312.10	3.12
1316-10	163	We didn't have to produce anything.	1313.0	1316.10/	3.10
SCENE 157 - MCS - VENKMAN LOOKS DOWN AT O.S. STANTZ.					
STANTZ (off) You don't know what it's like out there I've...	164	You don't know what it's like out there. (out there : i.e., 'in the business world')	1317.0	1319.6/	2.6
1319-06					
1AB - (40)					

GHOSTBUSTERS		R/	LAB	P/	41
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 157 - MS - STANTZ.					
STANTZ ...worked in the private sector. They expect results. 1324-12	165	They expect results in the private sector. (private sector : private industry - the business world)	/1319.12	1324.6	4.10
SCENE 158 - MFS - VENKMAN JUMPS DOWN FROM THE WALL AS CAMERA DOLLIES R. AROUND HIM. VENKMAN PUTS AN ARM AROUND STANTZ'S SHOULDER AND THEY MOVE FG. INTO MCS, THEN R., CAMERA CONTINUING TO DOLLY R. WITH THEM. (MUSIC IN)					
VENKMAN For whatever reasons, Ray...call it fate, call it luck, call it karma... I believe that everything happens for a reason. I believe... 1341-01	166	For whatever reasons, Ray...	/1325.0	1327.12	2.12
	167	...call it fate, call it luck, call it karma... (karma : in Hinduism and Buddhism, 'action seen as bringing upon oneself inevitable conse- quences, good or bad' - fate - destiny)	1328.1	1335.1	7.0
SCENE 159 - MFS - VENKMAN AND STANTZ ON A LANDING ABOVE THE CENTRAL PLAZA.	168	...I believe everything happens for a reason.	1335.12	1340.12	5.0
VENKMAN ...that we were destined to get thrown out of this dump. STANTZ For what purpose? 1348-01	169	We were destined to be thrown out of this dump. (dump : dirty, dilapidated, disreputable place - referring to the university)	/1341.2	1345.12	4.10
SCENE 160 - MS - SIDE ANGLE - VENKMAN AND STANTZ FG. THE BUSTLING PLAZA IS BG.					
VENKMAN To go into business for ourselves.	170	To go into business for ourselves.	1348.8	1352.12	4.4
VENKMAN HOLDS THE LIQUOR BOTTLE OUT FOR STANTZ. STANTZ TAKES IT FROM VENKMAN AND TAKES A SWIG.					
LAB - (41)					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 160 - (CONTINUED)					
STANTZ This ecto-containment system that Spengler and I have in mind is going to require a load of bread to capitalize. Where are we going to get the money?	171	The ecto-containment system is going to require a load of bread. (ecto-containment system : device for catching and storing ghosts) (load of bread : slang for, 'a great deal of money')	1360.2	1366.10	6.8
VENKMAN SHAKES HIS HEAD AND TAKES A GULP FROM THE BOTTLE.	172	Where will we get the money?	1367.0	1369.4	2.4
VENKMAN I don't know. I don't know. (MUSIC OUT) 1378-01	173	I don't know. I don't know.	1372.12	1377.8	4.12
SCENE 161 - EXT. MANHATTAN CITY BANK - DAY - MFS - THROUGH A SET OF GLASS DOORS WHICH READ: "MANHATTAN CITY BANK" TO VENKMAN, STANTZ, AND SPENGLER AS THEY WALK OUT THE DOORS. CAMERA DOLLYING L. WITH THEM. THEY WALK FG., CAMERA DOLLYING L. AND BACK WITH THEM, AND OUT ONTO THE CROWDED NEW YORK STREET. SPENGLER, A STEP BEHIND, PULLS OUT A SMALL POCKET CALCULATOR AND BEGINS TABULATING.  (MUSIC IN)	174	<u>NARRATIVE TITLE</u> ) (of door) (OPTIONAL) MANHATTAN CITY BANK	/1378.2	1380.6	2.4
VENKMAN You're never going to regret this, Ray.	175	You won't regret this, Ray.	1380.12	1384.0	3.4
STANTZ My parents left me that house. I was born there.	176	My parents left me that house. I was born there. (left : left in their will)	1384.8	1388.8	4.0
VENKMAN You're not going to lose the house. Everybody has three mortgages nowadays.	177	You won't lose the house. Everyone has three mortgages nowadays.	1388.14	1393.14	5.0
1AB - (42)					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTOE.
SCENE 161 - (CONTINUED)					
STANTZ But at nineteen percent? You didn't even bargain with the guy!	178	But at 19 percent? You didn't even bargain. (19 percent : i.e., 'an interest rate of 19 percent)	1394.4	1397.14	3.10
SPENGLER Ray, for your information, the interest rate alone for the first five years comes to ninety-five thousand dollars.	179	Ray, just the interest for the first five years comes to \$95,000.	1398.4	1405.12	7.8
<u>SPENGLER HOLDS UP THE CALCULATOR FOR STANTZ TO SEE.</u>					
VENKMAN Will you guys relax? We are on the threshold of establishing <u>the</u> indispensable defense science of the next decade. Professional Paranormal Investigations and Eliminations. The franchise rights alone will make us rich beyond our wildest dreams.	180	Relax. We are on the threshold of establishing...	1406.4	1410.12	4.8
	181	...the indispensable defense science of the next decade.	1411.4	1415.12	4.8
	182	Professional Paranormal Investigations and Eliminations.	1416.4	1421.10	5.6
1428-12	183	The franchise rights alone will make us rich beyond our dreams.	1422.0	1428.4	6.4
SCENE 162 - EXT. FIREHALL - DAY - FS - HIGH ANGLE - A FFW PEDESTRIANS AND SOME TRAFFIC MOVE ON STREETS NEAR THIS ABANDONED BUILDING.					
REAL ESTATE WOMAN (voice over) There's office space, sleeping quarters and showers on the next floor, and there's a full kitchen on... (MUSIC OUT) 1435-08	184 ITAL	There's office space, sleeping quarters, showers, and a full kitchen.	/1428.14	1435.8/	6.10
1AB - (43)					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 163 - INT. FIREHALL - DAY - MFS - A REAL ESTATE WOMAN IN A CENTURY 21 JACKET WALKS R. WITH VENKMAN AND SPENGLER AS CAMERA DOLLIES SLIGHTLY R. WITH THEM AND HOLDS AS THEY LOOK AROUND.					
REAL ESTATE WOMAN ...the top left.					
VENKMAN It just seems a little pricey for a unique fixer-upper opportunity, that's all. What do you think, Egon?	185	It seems a little pricey for a unique fixer-upper opportunity. (pricey : high priced) (fixer-upper : real estate term for a place which needs a significant amount of repairs and work)	1436.8	1443.8	7.0
SPENGLER I think this building should be con- demned.	186	What do you think, Egon?	1444.0	1446.8	2.8
SPENGLER AND VENKMAN WALK FG. AS CAMERA DOLLIES BACK WITH THEM AND AS THE REAL ESTATE WOMAN FOLLOWS BG.	187	This building should be condemned.	1447.0	1450.8	3.8
SPENGLER (cont'd) There's serious metal fatigue in all the load-bearing members. The wiring is sub-standard. It's completely inadequate for our power needs, and the neighborhood is like a demilitarized zone.	188	There's serious metal fatigue. The wiring is sub-standard. (metal fatigue : i.e., 'weakening of the structural metal due to age and use')	1451.0	1456.12	5.12
	189	It's inadequate for our power needs.	1457.2	1460.6	3.4
	190	And the neighborhood is like a de- militarized zone. (implying that it is a rough and dangerous neighborhood)	1460.12	1465.0	4.4
SPENGLER STOPS AND TURNS TO FACE VENKMAN AS CAMERA HOLDS.					
STANTZ (off) Hey!					
1466-04					
SCENE 164 - FS - LOW ANGLE - STANTZ STANDS AT THE TOP OF THE RICKETY OLD FIREMAN'S POLE AND LOOKS DOWN AT O.S. VENKMAN AND SPENGLER.					
STANTZ Does this pole still work?	191	Does this pole still work? (pole : fireman's pole)	/1466.5	1469.0	2.11
1AB - (44)					

GHOSTBUSTERS		R/	LAB	P/	45
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 164 - (CONTINUED)					
STANTZ JUMPS ONTO THE POLE AND SLIDES DOWN AS CAMERA TILTS DOWN WITH HIM.					
1472-07					
SCENE 165 - MCS - STANTZ SLIDES DOWN THE POLE AND LANDS BETWEEN VENKMAN AND SPENGLER.					
STANTZ					
Wow! This place is great! When can we move in? You gotta try this pole.	192	Wow! This place is great! When can we move in? (Wow : exclamation of delight)	1473.12	1479.8	5.12
I'm gonna get my stuff.					
STANTZ RUNS BG.	193	You must try this pole.	1480.4	1483.0	2.12
1488-15					
SCENE 166 - MCS - THE REAL ESTATE WOMAN LOOKS FROM STANTZ, BG. TO O.S. VENKMAN AND SPENGLER.	194	I'm going to get my stuff. (my stuff : my belongings)	1483.10	1485.14	2.4
STANTZ (off)					
Hey!					
1491-05					
SCENE 167 - MFS - STANTZ STANDS AT THE BOTTOM OF THE STAIRS AND LOOKS FG. AT O.S. VENKMAN AND SPENGLER.					
STANTZ					
We should stay here tonight! Sleep here. You know, to try it out.	194A	We should stay here tonight! Sleep here. You know, to try it out.	1492.8	1499.0/	6.8
STANTZ TURNS AND RUNS BG. UP THE STAIRS.					
1499-01					
SCENE 168 - MS - VENKMAN, FG, LOOKS AT SPENGLER AS STANTZ, BG., EXITS UP THE STAIRS. THE REAL ESTATE WOMAN STEPS UP TO VENKMAN AND SPENGLER. VENKMAN LOOKS R. AT THE REAL ESTATE WOMAN WHO MOVES FG. TOWARD THEM. (MUSIC IN)					

1AB - (45)

GHOSTBUSTERS		R/	LAB	P/	46				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 168 - (CONTINUED)									
VENKMAN I think we'll take it.		195		We'll take it. (i.e., 'We'll rent the building.')		1513.12	1516.0	2.4	
REAL ESTATE WOMAN Good.		1517-00							
SCENE 169 - EXT. UPPER WEST SIDE - DAY LS - A PANORAMIC VIEW OF THE CITY SHOWS A PROMINENT OLDER-LOOKING BUILDING ABOVE THE GRASSY SLOPES OF CENTRAL PARK. A FEW DISTANT PEOPLE LOUNGE IN THE GRASS.		1523-08							
SCENE 170 - EXT. 78TH & CENTRAL PARK WEST - DAY - FS - HIGH ANGLE - PAST A PRE-GOTHIC STONE ANIMAL TO THE STREET BELOW AS SEVERAL CARS AND TAXIS DRIVE BY AND A FEW PEDESTRIANS WALK		1538-01							
SCENE 171 - MFS - DANA BARRETT, AN ATTRACTIVE WOMAN IN HER LATE TWENTIES, STEPS OUT OF A TAXI WITH AN ARMLOAD OF GROCERIES AND A CELLO CASE. SHE KICKS THE DOOR OF THE TAXI CLOSED AND THE TAXI EXITS R. SHE WALKS R.FG., STOPS, LOOKS FOR TRAFFIC AND THEN WALKS ACROSS THE STREET AS CAMERA CRANES UP.		1563-04							
SCENE 172 - INT. TWENTY-SECOND FLOOR - DAY - MFS - PAST A MAN WAITING FOR THE ELEVATOR TO THE ELEVATOR DOORS AS THEY OPEN TO REVEAL DANA.									
DANA (to man) Hi.									
DANA WALKS L. INTO THE HALLWAY AS CAMERA PANS L. WITH HER AND HOLDS.		1576-01							

1AB - (46)

GHOSTBUSTERS		R/	LAB	P/	47					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTOE.		
SCENE 173 - FS - DANA WALKS FG. DOWN THE HALLWAY AS A DOOR ON THE L. OPENS AND LOUIS TULLY, DANA'S NEIGHBOR, A SHORT MIDDLE-AGED MAN, COMES OUT.										
LOUIS Oh, Dana, it's you.		196		Oh, Dana, it's you.		1579.4	1581.4	2.0		
DANA Oh, hi, yes, Louis, it's me. (MUSIC OUT)										
LOUIS I thought it was the drugstore.		197		I thought it was the drugstore.		1583.0	1585.0	2.0		
DANA Oh, are you sick?		198		Are you sick?		1585.6	1586.15/	1.9		
	1586-15									
SCENE 174 - MCS - PAST DANA TO LOUIS.										
LOUIS Oh, no, no. I'm fine. I feel great. Just ordered some more vitamins and stuff.		199		No, I feel great. I just ordered some more vitamins.		1587.4	1592.8/	5.4		
	1592-09									
SCENE 175 - MCS - PAST LOUIS TO DANA.										
LOUIS I was just exercising. I taped Twenty Minute Workout...		200		I was exercising. I taped "Twenty Minute Workout".... (taped : videotaped the television show) (Workout : Exercise Session)		1593.0	1596.8/	3.8		
	1596-09									
SCENE 176 - MCS - PAST DANA TO LOUIS.										
LOUIS ...on my machine and played it back at high speed so it only took ten minutes. I got a great workout.		201		...and played it back at high speed so it only took ten minutes.		1596.14	1602.8	5.10		
DANA Good.										
LAB - (47)										



GHOSTBUSTERS		R/	LAB	P/	48				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTG2.	
SCENE 176 - (CONTINUED)									
LOUIS You want to come in for a mineral water, or something?		202		You want to come in for a mineral water? (come in : come into my apartment)		1603.0	1605.4/	2.4	
DANA (overlapping) Oh, I'd...		1605-06							
SCENE 177 - MS - PAST LOUIS TO DANA.									
DANA ...really like to, um, Louis, but I have to go to a rehearsal now. Excuse me.		203		I'd like to, Louis, but I have to go to a rehearsal. (rehearsal : concert rehearsal)		/1605.8	1610.12	5.4	
DANA EXITS R. AND LOUIS LOOKS R. AFTER HER.									
LOUIS No sweat.		1611-15							
SCENE 178 - MFS - DANA WALKS FG. TO HER APARTMENT AS LOUIS FOLLOWS HER. THEY STOP IN A MS.									
LOUIS I'll take a rain check on that. I always have plenty of low sodium mineral water and other nutritious foods in the house.		204		I'll take a rain check. I always have mineral water and health food here. (rain check : postponement of an invitation until a more convenient time) (health foods : nutritious food without chemicals)		1612.6	1619.4/	6.14	
		1619-07							
SCENE 179 - MCS - PAST LOUIS TO DANA AS SHE SETS DOWN HER CELLO CASE ON THE FLOOR.									
LOUIS But you already know that.		205		But you know that.		/1619.10	1621.10	2.0	
DANA Yeah, I know that.									

LAB - (48)

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTSE.
SCENE 179- (CONTINUED)					
DANA HANDS HER GROCERY SACK TO LOUIS AND GETS OUT HER O.S. KEY.					
TELEVISION SET VOICES (low and indistinct chatter continues under following scenes and dialogue)					
LOUIS Listen, that reminds me. I'm having a... 1624-12	206	Listen. I'm having a big party for all my clients.	1622.8 (over scene end)	1627.4	4.12
SCENE 180 - MCS - PAST DANA TO LOUIS.					
LOUIS ...big party for all my clients. My fourth anniversary as an accountant, you know. And even though you do your own tax return, which you shouldn't do, I'd like you to stop by. being... 1635-01	207	My 4th anniversary as an accountant.	1627.10	1630.2	2.8
	208	And even though you do your own tax return, I'd like you to stop by.	1630.8 (over scene end)	1636.4	5.12
SCENE 181 - MCS - PAST LOUIS TO DANA.					
LOUIS ...that your my neighbor and all.					
DANA Well, thank you, Louis, I'll really try to stop by.	209	Thank you, Louis. I'll try to.	1636.10	1639.14	3.4
DANA TURNS TO PUT HER O.S. KEY IN THE DOOR. 1639-14					
1AB - (49)					

GHOSTBUSTERS		R/	1AB	P/	50					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.		
SCENE 182 - MCS - PAST DANA TO LOUIS.										
LOUIS										
Listen, that reminds me. You shouldn't		210		You shouldn't leave your TV on so loud		1640.6	1644.10/	4.4		
leave your TV on so loud when you go				when you go out.						
out. The creep...										
1644-14										
SCENE 183 - MCS - PAST LOUIS TO DANA										
AS SHE OPENS THE DOOR.										
LOUIS										
...down the hall phoned the manager.		211		Some creep called the manager.		/1645.0	1647.12	2.12		
				(creep : unpleasant person)						
DANA										
Why, that's strange. I didn't realize		212		I didn't realize I left it on.		1648.4	1651.12	3.8		
I left it on.										
<u>DANA TAKES HER GROCERY BAG FROM LOUIS</u>										
<u>AND REACHES DOWN TO GET HER CELLO CASE.</u>										
LOUIS										
Oh, yeah, you...										
1652-04										
SCENE 184 - MCS - LOUIS. DANA IS TIPPED										
IN R.										
LOUIS										
...know what I did? I climbed on the		213		I climbed on the ledge and tried to		/1652.5	1658.8	6.3		
ledge and tried to disconnect the cable.				disconnect the cable, but I couldn't.						
but I couldn't get in, so you know what		214		So I turned up my TV real loud, too.		1659.0	1662.0/	3.0		
I did? I turned up my TV real loud,										
too, so everyone...										
1662-03										
SCENE 185 - MS - PAST LOUIS TO DANA										
AS SHE CLOSES THE DOOR IN HIS FACE.										
LOUIS										
...would think that both our TV's...		215		Now people think there's a problem		1662.6	1665.10/	3.4		
				with both TV's.						

GHOSTBUSTERS		R/	LAB	P/	51					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.		
SCENE 185- (CONTINUED)										
DANA (overlapping) Good-bye, Louis.										
LOUIS ...had something wrong with them. (DOOR SLAM)										
1665-10										
SCENE 186 - MS - LOUIS.										
LOUIS (shouts) Okay, so I'll see you later, huh? I'll		216		I'll see you later. I'll give you a		1666.12	1671.8	4.12		
give you a call.				call.						
LOUIS TURNS AND WALKS R. TO HIS O.S. APARTMENT.										
1672-06										
SCENE 187 - MS - LOUIS WALKS BG. TO HIS APARTMENT INTO FS.										
LOUIS (shouts) I'm gonna have a shower.		217		I'm gonna have a shower. (have : take)		1673.12	1676.4	2.8		
LOUIS TRIES TO OPEN THE DOOR OF HIS APARTMENT BUT IT'S LOCKED. HE HAS LOCKED HIMSELF OUT.										
1683-01										
SCENE 188 - INT. DANA'S APARTMENT - DAY - MCS - A TELEVISION SET WITH VENKMAN, STANTZ, AND SPENGLER ON IT, IN MFS, WEARING GRAY COATS AND HOLDING VARIOUS PIECES OF EQUIPMENT. STANTZ STEPS FORWARD.										
STANTZ (on television) Are you troubled by strange noises in the middle of the night?		218		Are you troubled by strange noises in the night?		/1683.4	1687.8	4.4		
HE STEPS BACK AND SPENGLER STEPS FORWARD.										
SPENGLER (on television) Do you experience feelings of dread in your basement or attic?		219		Do you experience feelings of dread in your basement or attic?		1688.0	1692.8	4.8		
LAB - (51)										

GHOSTBUSTERS		R/ 1AB	P/ 52			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 188 - (CONTINUED)						
<u>SPENGLER STEPS BACK AND VENKMAN STEPS FORWARD.</u>						
VENKMAN (on television) Have you or any of your... 1694-02	220	Have you ever seen a spook, specter or ghost?	1693.0 (over scene end)	1697.12	4.12	
SCENE 189 - MFS - DANA ENTERS R. AND SETS HER BAG OF GROCERIES ON THE COFFEE TABLE. SHE LOOKS L. AT THE TV IN THE CORNER.						
VENKMAN (on television) ...family ever seen a spook, specter, or ghost?						
<u>ON THE TELEVISION VENKMAN STEPS BACK AS STANTZ STEPS FORWARD.</u>						
STANTZ (on television) If the answer is yes, then don't wait another minute. Pick up your phone and call the professionals. 1703-13	221	If the answer is yes, then call the professionals.	1698.4	1703.8	5.4	
SCENE 190 - MCS - ON THE TELEVISION. SPENGLER AND VENKMAN IN MFS STEP FORWARD WITH STANTZ.						
SPENGLER, STANTZ, VENKMAN (on television) (in unison) Ghostbusters. 1706-09	222	Ghostbusters.	/1704.0	1705.8/	1.8	
<u>A TITLE FADES IN ON THE TV SCREEN. IT READS: GHOSTBUSTERS 555-2368.</u>						
SCENE 191 - MCS - DANA AS SHE LOOKS AT THE O.S. TELEVISION SET.						
STANTZ (over television) Our courteous and efficient staff is on call twenty-four hours a day... 1710-00	223	Our staff is on call 24 hours a day...	1706.0	1709.8	3.8	
1AB - (52)						

GHOSTBUSTERS		R/ 1A8	P/ 53			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 192 - MCS - ON TELEVISION. STANTZ STANDS IN MFS IN FRONT OF THE GARAGE DOOR AT THE OLD FIREHALL.  STANTZ (on television) ...to serve all your supernatural elimination needs.  THE TELEVISION PICTURE DISSOLVES TO A MCS OF VENKMAN, STANTZ, AND SPENGLER, AS THEY POINT THEIR FINGERS FG.	224	...to serve your supernatural elimination needs.	/1710.1	1713.9	3.8	
VENKMAN, STANTZ, SPENGLER (on television) (in unison) We're ready to believe you.  1717-03	225	We're ready to believe you.	1714.0	1717.2/	3.2	
SCENE 193 - MCS - DANA STARES INCREDULOUSLY AT THE O.S. TV. SHE WALKS FG. TOWARDS IT.  1719-09						
SCENE 194 - MCS - SPENGLER, STANTZ AND VENKMAN IN A FREEZE FRAME ON TELEVISION. A TITLE IS SUPERIMPOSED OVER TV PICTURE AND IT READS: "GHOSTBUSTERS 555-2368." DANA (TORSO) IS R. SHE TURNS OFF THE TV.  1720-12						
SCENE 195 - FS - DANA PICKS UP HER BAG OF GROCERIES AND WALKS FG. AND R. SHE WALKS INTO BG. KITCHEN AND CAMERA PANS R. WITH HER AS SHE STARTS TO UNLOAD HER GROCERIES.  1737-08						
SCENE 196 - INT. KITCHEN - DAY - MCS - DANA UNLOADS O.S. GROCERIES.  DANA (hums) (exhales)  1745-11						
SCENE 197 - MFS - DANA TAKES SOME GROCERIES OUT OF THE BAG AND WALKS BG. TO A COUNTER AS CAMERA DOLLIES IN TO MCS ON A CARTON OF EGGS AND HOLDS. THE TOP OF THE CARTON FLIES OPEN. (MUSIC IN) 1764-04						

1A8 - (53)

GHOSTBUSTERS R/ 1AB P/ 54					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 198 - MCS - SIDE ANGLE - DANA PUTS SOME GROCERIES IN A CABINET AND CLOSES THE DOOR.</p> <p>1769-07</p> <p>SCENE 199 - MCS - THE EGGS BOUNCE AND SHAKE IN THE CARTON. ONE EGG BREAKS OPEN AND THE EGG SPLATTERS OUT ON THE COUNTER. TWO MORE EGGS SHOOT OUT OF THEIR SHELLS. THEY START TO COOK AS IF THE COUNTER WERE HOT.</p> <p>1780-07</p> <p>SCENE 200 - MCS - DANA LOOKS DOWN AT THE COUNTER AS TWO EGG YOLKS FLY BY, EXTREME FG. STEAM RISES FROM O.S. FG. EGGS.</p> <p>1784-09</p> <p>SCENE 201 - MFS - SEVERAL EGGS EXPLODE AS DANA WALKS FG. TO THE CARTON.</p> <p>DANA Oh!</p> <p>1789-14</p> <p>SCENE 202 - MCS - SHELLS SHAKE IN THE CARTON AS ONE EGG BUBBLES. OTHER EGGS COOK ON COUNTER.</p> <p>1794-14</p> <p>SCENE 203 - MCS - DANA AS SHE LOOKS DOWN AT O.S. EGGS. STEAM RISES FG. SHE TURNS R. TO O.S. REFRIGERATOR. (ROARS)</p> <p>1804-15</p> <p>SCENE 204 - MFS - DANA WALKS R. TOWARD THE REFRIGERATOR AS EGGS FRY ON THE COUNTER FG.</p> <p>1812-00</p> <p>SCENE 205 - MCS - PAST DANA TO THE REFRIGERATOR AS SHE WALKS TOWARD IT AND CAMERA DOLLIES IN. SHE OPENS THE DOOR AND YELLOW LIGHT SPILLS OUT.</p> <p>1818-10</p>					
1AB - (54)					

GHOSTBUSTERS		R/ 1AB	P/ 55
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START FINISH FTGE.
SCENE 206 - MCS - THE REFRIGERATOR DOOR OPENS TO REVEAL DANA, AS THE LIGHT FROM THE FLAMES GLOWS OVER HER.	1821-03		
SCENE 207 - FS - THE INSIDE OF THE REFRIGERATOR HAS BEEN TURNED INTO THE GATEWAY TO ANOTHER REALM. A FIERY VOLCANO SURROUNDS THE TEMPLE DOORS.	1825-04		
SCENE 208 - MCS - A FIERY, SNARLING TERROR DOG ENTERS FROM BOTTOM.			
DANA (off) (screams continue under following scenes and dialogue)	1828-09		
SCENE 209 - MCS - FROM INSIDE THE REFRIGERATOR TO DANA AS SHE SLAMS THE REFRIGERATOR DOOR SHUT. THE INSIDE OF THE REFRIGERATOR GOES BLACK. (MUSIC OUT)	1832-14		LAST FRAME OF PICTURE IS 1832.14
EXHIBITION REEL FOOTAGE:	1820-14		END OF REEL ONE PARTS A&B
END OF REEL 1AB			

1AB - (55)



GHOSTBUSTERS		R/ 2AB	P/ 1			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER.  12-00		LABORATORY: 0.01 AT START MARK 46.3 = 1ST SCENE END				
SCENE 1 - EXT. FIREHALL - DAY - MFS - A CARPENTER IS STANDING ON A LADDER PROPPED AGAINST THE MAIN ENTRANCE TO THE FIREHALL. HE FINISHES PAINTING A BANNER OVER THE DOOR, WHICH READS:  GHOSTBUSTERS  CAMERA STARTS TO ZOOM OUT.  (MUSIC IN)						
VENKMAN (off) You don't think it's too subtle, Marty?	226	You don't think it's too subtle? (it : the sign)	13.0	16.0	3.0	
You don't think people are gonna drive down (on) and not see the sign?	227	You don't think people will drive down and not see the sign? (down : down here - down to our office)	16.6	22.0	5.10	
CAMERA CONTINUES TO ZOOM OUT TO REVEAL ANOTHER CARPENTER ON A LADDER ON THE OTHER SIDE OF THE DOOR, BG., AND VENKMAN STANDING ON THE SIDEWALK IN FG. THE FIRST CARPENTER TURNS TO VENKMAN AND SHAKES HIS HEAD. "NO".  (SIREN IN)						
VENKMAN TURNS L. AS HE HEARS A SIREN. HE TAKES A FEW STEPS L.BG. AS CAMERA PANS WITH HIM PAST THE CARPENTERS TO REVEAL STANTZ DRIVING UP IN AN OLD CADILLAC AMBULANCE, THE ECTOMOBILE. THE RED LIGHT FLASHES ATOP THE AMBULANCE. PEOPLE MILL AROUND THE STREET IN BG. STANTZ STOPS THE ECTOMOBILE IN THE DRIVEWAY AS VENKMAN RUNS BG. TO IT. CAMERA DOLLIES IN WITH VENKMAN.  (SIREN OUT)						
VENKMAN (cont'd) You can't park that here!	228	You can't park that here! (that : that car)	34.4	37.8	3.4	
STANTZ GETS OUT OF THE CAR AND MEETS VENKMAN IN FRONT OF THE HOOD AS CAMERA DOLLIES IN WITH VENKMAN.						
STANTZ Everybody can relax. I found... 46-03	229	Everybody can relax.	44.0	46.0/	2.0	
2AB - (56)						

GHOSTBUSTERS		R/ 2AB	P/ 2			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PAGE	
SCENE 2 - MCS - VENKMAN LOOKS DOWN FG. AT THE O.S. CAR. A CARPENTER STANDS NEXT TO A LADDER IN BG.						
STANTZ (off) ...a car. Needs some suspension work... 49-11	230	I found a car. Needs suspension work... (Needs : It needs) (suspension work : i.e., 'work on the car's suspension system')	/46.6	49.10/	3.4	
SCENE 3 - MFS - STANTZ AND VENKMAN STANDING BY THE HOOD OF THE CAR. A CARPENTER WALKS BY IN BG.						
STANTZ ...and shocks and, uh, brakes, brake pads, linings, steering box... 55-13	231	...and shocks, brakes, brake pads, linings, steering box... (shocks : shock absorbers) (linings : brake linings) (steering box : an area at the base of the steering wheel where it attaches to the axle and steering mechanism)	50.0	55.12/	5.12	
SCENE 4 - MCS - VENKMAN LOOKS DOWN FG. AT THE O.S. CAR. THE CARPENTER REMAINS BY THE LADDER IN BG.						
STANTZ (off) ...transmission, rear end....						
VENKMAN How much?	232	-How much? -Only 4800. (4800 : \$4800)	57.8	60.4	2.12	
STANTZ (off) Only forty-eight hundred. Maybe new rings, also mufflers, a little wiring.	233	Maybe new rings, mufflers, some wiring. (rings : metal rings around the pistons which prevent gas from escaping) (wiring : new electrical wiring)	60.12	64.8/	3.12	
VENKMAN REACTS. 64-08						
SCENE 5 - INT. RECEPTION AREA - DAY - MCS - JANINE MELNITZ, THE BORED SECRETARY FOR THE GHOSTBUSTERS, SITS AT HER DESK READING "PEOPLE" MAGAZINE. SHE GLANCES UP L. 68-03						
SCENE 6 - MFS - VENKMAN WALKS BG. INTO THE RECEPTION AREA TOWARD JANINE'S DESK AS CAMERA DOLLIES IN WITH HIM. THE OFFICE AREA HAS BEEN FIXED UP IN BG. VENKMAN STOPS BESIDE JANINE'S DESK AS CAMERA HOLDS. SHE CONTINUES TO READ.						
VENKMAN Janine, any calls?	234	Janine, any calls? (calls : telephone calls)	71.4	73.4	2.0	
JANINE No.						
2AB - (57)						

GHOSTBUSTERS		R/ 2AB	P/ 3			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTOE.	
SCENE 6 - (CONTINUED)						
VENKMAN Any messages?	235	Any messages?	74.6	76.6	2.0	
JANINE No.						
VENKMAN Any customers? 81-01	236	Any customers?	79.12	81.1/	1.5	
SCENE 7 - MCS - JANINE LOOKS UP R. AT O.S. VENKMAN.						
JANINE No, Dr. Venkman. 85-01	237	No, Dr. Venkman.	82.8	85.0/	2.8	
SCENE 8 - MCS - VENKMAN LOOKS DOWN L. AT O.S. JANINE AND NODS.						
VENKMAN It's a good job, isn't it? 88-12	238	It's a good job, huh? (It : i.e. 'Your job')	86.12	88.12/	2.0	
SCENE 9 - MCS - JANINE SMILES FACE- TIOUSLY. 90-11						
SCENE 10 - MCS - VENKMAN.						
VENKMAN Type something, will you? We're pay- ing for this stuff. (MUSIC OUT)	239	Type something. We're paying for this stuff. (stuff : equipment - i.e., 'typewriter, computer, etc.')	/90.12	94.0/	3.4	
HE STARTS TO MOVE L. 94-02						
SCENE 11 - MFS - JANINE GLANCES BACK AT VENKMAN AS HE MOVES BG. AWAY FROM HER DESK TOWARD HIS OFFICE AREA.						
VENKMAN Don't stare at me! You've got the bug eyes!	240	Don't stare at me! You've got the bug eyes! (bug eyes : slang for, 'bulging, astonished-looking eyes')	95.8	100.0	4.8	
JANINE GOES BACK TO HER READING AS VENK- MAN WALKS THROUGH THE GATE INTO HIS OFFICE. HE STOPS IN BG. AND TURNS BACK TO JANINE.						
2AB - (58)						

GHOSTBUSTERS		R/ 2A8	P/ 4			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 11 - (CONTINUED)						
VENKMAN (cont'd) Janine? Sorry about the bug eyes thing. I'll be in my office.	241	Sorry about the bug eyes thing. I'll be in my office. (thing : remark)	104.4	108.8	4.4	
VENKMAN WALKS BG. TO HIS DESK AND SITS DOWN OUT OF VIEW, HIDDEN BY LARGE FILE CABINETS BEHIND JANINE. SPENGLER POPS UP INTO FRAME FROM UNDER JANINE'S DESK RIGHT UNDERNEATH HER. SHE LOOKS UP AT HIM.						
JANINE You're very handy. I can tell.	242	You're very handy. I can tell. (handy : dexterous - skilled with the hands)	113.12	117.8	3.12	
SPENGLER STANDS UP AND WALKS R. AROUND TO THE OTHER SIDE OF THE DESK.						
JANINE (cont'd) I bet you like to read a lot, too.	243	I bet you like to read a lot, too.	120.6	123.12	3.6	
SPENGLER Print is dead.	244	Print is dead. (Print : The printed word)	124.4	126.4	2.0	
SPENGLER KNEELS DOWN AND WORKS ON A SMALL COMPUTER MONITOR ON JANINE'S DESK.						
JANINE Oh, that's very fascinating... 129-14	245	That's very fascinating.	127.8	129.12/	2.4	
SCENE 12 - MCS - JANINE GLANCES R. AT O.S. SPENGLER.						
JANINE ...to me. I-I read a lot myself. Some people think I'm too intellec-... 135-09	246	I read a lot myself. Some people think I'm too intellectual...	130.4	135.8/	5.4	
SCENE 13 - MCS - SPENGLER, WORKING ON THE MONITOR, LOOKS UP L.FG. AT O.S. JANINE.						
JANINE (off) ...-tual, but I think it's a fabulous way to... 138-07	247	...but it's a fabulous way...	135.14	138.6/	2.8	
2A8 - (59)						

GHOSTBUSTERS R/ 2AB P/ 5					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 14 - MCS - JANINE.					
JANINE ...spend your spare time. I also play racquetball. Do you have any hobbies?	248	...to spend your spare time. I also play racquetball. Do you have hobbies?	138.12	145.8/	6.12
<u>SHE TAKES OFF HER GLASSES.</u> 145-09					
SCENE 15 - MCS - SPENGLER STANDS UP AS CAMERA TILTS UP WITH HIM.					
SPENGLER I collect spores, molds and fungus.	249	I collect spores, molds and fungus.	148.8	152.4	3.12
<u>HE STARTS TO EXIT L.</u> (MUSIC IN) 152-13					
SCENE 16 - FS - PAST THE ECTOMOBILE, PARKED R.FG. IN THE GARAGE BAY, TO DANA AS SHE ENTERS THROUGH THE FRONT DOOR IN BG.					
DANA Hello?					
<u>SHE WALKS FG. THROUGH THE GARAGE BAY AS CAMERA DOLLIES BACK WITH HER TO REVEAL STANTZ LEANING DOWN UNDER THE OPEN CAR HOOD, FIXING THE ENGINE. CAM- ERA HOLDS ON HIM AS DANA EXITS L.FG. INTO THE RECEPTION AREA. HE LOOKS OUT AT HER AND REACTS.</u> 181-11					
SCENE 17 - MFS - DANA ENTERS R.FG. AND WALKS UP TO JANINE'S DESK, WHERE JANINE SITS FILING HER NAILS. DANA LOOKS DOWN AT JANINE.					
DANA Oh, excuse me. Is this, this is the Ghostbusters' office?	250	Oh, excuse me. Is this the Ghost- busters' office?	189.0	194.2	5.2
JANINE Yes, it is. Can I help you?	251	Yes, it is. Can I help you?	194.8	198.4	3.12
<u>VENKMAN SPRINGS UP FROM HIS DESK IN HIS OFFICE IN BG., APPEARING BEHIND THE FILE CABINETS.</u>					
2AB - (60)					

GHOSTBUSTERS		R/ 2A8	P/ 6			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 17 - (CONTINUED)						
DANA (MUSIC OUT) I don't have an appointment. I'd like to talk to someone, please.	252	I don't have an appointment. I'd like to talk to someone.	198.12	204.0	5.4	
VENKMAN RUNS FG. THROUGH HIS OFFICE AND LEAPS OVER THE SMALL GATE INTO THE RECEPTION AREA, RUNNING UP TO DANA. 206-01						
SCENE 18 - MCS - DANA TURNS TO VENKMAN AS HE ENTERS R. AND STOPS IN FRONT OF HER.						
VENKMAN I'm Peter Venkman. May I help you?	253	I'm Peter Venkman. May I help you?	207.4	211.8	4.4	
DANA Um, well, uh...I don't know. I, what I have to say (chuckling) may sound a little unusual.	254	I don't know. What I have to say may sound unusual.	214.12	220.8	5.12	
VENKMAN Oh, that's all we get day in, day out around this place. 224-12	255	That's all we get day in, day out around here. (day in, day out : i.e., 'every day')	221.0	224.12/	3.12	
SCENE 19 - MCS - JANINE LOOKS UP R. AT O.S. VENKMAN AND REACTS.						
VENKMAN (off) Come into my office, Miss....	256	Come into my office, Miss....	225.4	227.8	2.4	
DANA (off) Uh... 227-13						
SCENE 20 - MCS - DANA AND VENKMAN.						
DANA ...Barrett. Dana Barrett.	257	Barrett. Dana Barrett.	/228.0	230.12	2.12	
DANA AND VENKMAN EXIT R. 231-01						
2A8 - (61)						

GHOSTBUSTERS R/ 2AB P/ 7					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
<p>SCENE 21 - INT. OFFICE - DAY - MCS - PAST STANTZ, STANDING R.FG., TO A COMPUTER REPRESENTATION OF DANA'S FACE ON THE MONITOR.</p> <p>DANA And this voice said, "Zuul"...and then I slammed the refrigera-... 236-07</p> <p>SCENE 22 - MCS - DANA IS SITTING IN A CHAIR WITH TWO ELECTRODES ATTACHED TO THE SIDES OF HER HEAD. THERE IS COMPUTER EQUIPMENT LYING AROUND IN BG.</p> <p>DANA ...-tor door and I left. That was two days ago, and I-I haven't been back to my apartment. 242-09</p> <p>SCENE 23 - MCS - VENKMAN, SITTING IN A CHAIR, LOOKS R. AT O.S. DANA.</p> <p>VENKMAN Generally, you don't see that kind of behavior in a major appliance. 247-09</p> <p>SCENE 24 - MFS - VENKMAN, SPENGLER AND DANA ARE SITTING IN CHAIRS ON L. STANTZ IS STANDING BY THE COMPUTER MONITOR ON R. SPENGLER IS WEARING A HEADBAND WITH A LIGHT ON THE FRONT. HE TAKES THE ELECTRODES OFF DANA'S HEAD AS STANTZ TURNS OFF THE MONITOR.</p> <p>VENKMAN What do you think it was? 261</p> <p>DANA Well, if I knew what it was, I wouldn't be here! 262</p> <p>VENKMAN Egon, what do you think? 255-03</p>	<p>258</p> <p>259</p> <p>260</p> <p>261</p> <p>262</p>	<p>This voice said, "Zuul" and I slammed the refrigerator door...</p> <p>...and left. That was two days ago, and I haven't been back.</p> <p>Generally, you don't see that behavior in a major appliance. (a major appliance : i.e., 'a large appliance like a stove or refrigerator')</p> <p>What do you think it was?</p> <p>If I knew what it was, I wouldn't be here!</p>	<p>/231.4</p> <p>/236.10</p> <p>242.14</p> <p>/247.10</p> <p>250.0</p>	<p>236.4/</p> <p>242.8/</p> <p>247.4/</p> <p>249.10</p> <p>254.0</p>	<p>5.0</p> <p>5.14</p> <p>4.6</p> <p>2.0</p> <p>4.0</p>
2AB - (62)					

GHOSTBUSTERS		R/ 2AB	P/ 8			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 25 - MCS - SPENGLER TURNS L.FG. TO O.S. VENKMAN AS CAMERA PANS WITH HIM PAST DANA. HIS LIGHT SHINES INTO THE CAMERA.						
SPENGLER She's telling the truth. At... 258-03	263	She's telling the truth.	256.0	258.0/	2.0	
SCENE 26 - MCS - VENKMAN SQUINTS AND WAVES HIS ARM AROUND IN ANNOYANCE AS THE LIGHT SHINES IN HIS FACE.						
SPENGLER (off) ...least she thinks she is.	264	At least she thinks she is.	/258.6	260.10	2.4	
<u>O.S. SPENGLER TURNS OFF HIS LIGHT AND VENKMAN REACTS WITH RELIEF.</u>						
DANA (off) Well, of course... 262-13						
SCENE 27 - MCS - SPENGLER AND DANA. SPENGLER TAKES OFF HIS HEADBAND LIGHT.						
DANA ...I'm telling the truth! What, who would make up a story like that?	265	Of course it's the truth! Who'd make up that story?	/262.14	268.6	5.8	
<u>SPENGLER GETS UP AND STARTS TO MOVE R. BEHIND DANA.</u>						
VENKMAN (off) Some are people who just want attention. Oth-... 271-05	266	People who want attention.	268.12	271.0	2.4	
SCENE 28 - MCS - VENKMAN.						
VENKMAN ...-ers are just nutballs who come in off the street. 274-11	267	Or nutballs off the street. (nutballs : slang for, 'crazy persons')	/271.6	274.6	3.0	
SCENE 29 - MS - STANTZ, STANDING BY THE MONITOR WITH A CAN OF BEER IN HIS HAND, MOVES R. OVER TO A TABLE AND STARTS TO SIT DOWN.						
STANTZ You know what it could be? Past life experience intruding on present time. 280-13	268	It could be past life experience intruding on present time. (It : i.e., 'The phenomenon')	/274.12	280.12/	6.0	
2AB - (63)						



GHOSTBUSTERS		R/ 2AB	P/ 9						
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	PAGE			
SCENE 30 - MCS - VENKMAN REACTS, GLANCING R. AT O.S. DANA.									
SPENGLER (off) Could be a race memory stored in the col-.... 283-15		269	Could be race memory stored in the collective unconscious. (race memory : Jungian term referring to the theory that all living entities have shared memory with all other living entities, past and present) (collective unconscious : refers also to this shared memory or unconscious)	281.12	286.12/ (over scene end)	5.0			
SCENE 31 - MCS - DANA LOOKS L.FG. AT O.S. VENKMAN AS SPENGLER EXITS R. IN BG.									
SPENGLER (face off) ...-lective unconscious. (off) I wouldn't rule out clair-...									
DANA LOOKS UP R. AT O.S. SPENGLER. 286-13									
SCENE 32 - MFS - PAST STANTZ, SITTING IN A CHAIR IN R.FG., TO VENKMAN, DANA AND SPENGLER AS SPENGLER WALKS FG. TOWARD STANTZ.									
SPENGLER ...-voyance or telepathic contact either.		270	Or clairvoyance or telepathic contact. (clairvoyance : alleged super- natural power of seeing objects or actions removed in space or time from natural viewing) (telepathic contact : communi- cation between minds by some means other than sensory perception)	287.2	290.6	3.4			
SPENGLER PICKS UP A BOX OF CHEESE CRACKERS FROM A TABLE AND SITS DOWN NEXT TO STANTZ.									
DANA (chuckles) I'm sorry. I don't believe in any of those things.		271	I'm sorry. I don't believe in those things.	290.12	294.8	3.12			
VENKMAN GETS UP AND MOVES OVER TO DANA.									
VENKMAN Well, that's all right. I don't either. 298-09		272	That's all right. I don't either.	294.14	298.6/	3.8			
SCENE 33 - MCS - SPENGLER AND STANTZ GLANCE AT EACH OTHER AND REACT.									
VENKMAN (off) But there are some... 301-04		273	But we have some standard procedures which often brings results.	299.8	306.12/ (over scene end)	7.4			

2AB - (64)

GHOSTBUSTERS		R/ ZAB	P/ 10			
CONTINUITY AND DIALOGUE	NO	MASTER TITLE	START	FINISH	FTGE.	
SCENE 34 - MS - VENKMAN WALKS R. BEHIND DANA AS SHE REACTS. HE LOOKS FG. AT O.S. SPENGLER AND STANTZ.						
VENKMAN ...things we do, standard procedures in a case like this, which often bring us re-...						
306-13						
SCENE 35 - MFS - SPENGLER AND STANTZ SITTING ON THE COUCH.						
VENKMAN (off) ...suits.						
STANTZ Well, I could go to Hall of Records and check out the structural details in the building. And maybe the building itself has a...	274	I'll check out the structural details in the building for a history of...	307.8	314.12/	7.4	
314-15						
SCENE 36 - MCS - VENKMAN NODS.						
STANTZ (off) ...history of psychic turbulence.	275	...psychic turbulence.	/315.0	317.4	2.4	
VENKMAN Right, good idea.						
HE LOOKS DOWN L. AT O.S. DANA.						
318-01						
SCENE 37 - MCS - DANA LOOKS R.FG. AT O.S. SPENGLER AND DANA. VENKMAN IS TIPPED IN R., STANDING NEXT TO HER.						
SPENGLER (off) I could look for the name "Zuul" in the usual literature.	276	I'll check for "Zuul" in the usual literature. (the usual literature : i.e., 'literature that is usually checked when researching this type of phenomenon')	318.6	321.6/	3.0	
321-08						
SCENE 38 - MS - SPENGLER AND STANTZ.						
STANTZ Spates Catalogue.	277	-Spates Catalogue. -Tobin Spirit Guide.	/321.12	325.4	3.8	
SPENGLER Tobin Spirit Guide.						
STANTZ Yeah.						
325-09						
2AB - (65)						

GHOSTBUSTERS		R/ 2AB	P/ 11			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 39 - MCS - VENKMAN LOOKS R. AT O.S. SPENGLER AND STANTZ.						
VENKMAN Tell you what. I'll take Miss Barrett back to her apartment and check her out. 330-03	278	I'll take Miss Barrett to her apartment and check her out. (Note Freudian slip - Venkman should have said 'check it out' -referring to Dana's apartment)	/325.10	330.2/	4.8	
SCENE 40 - MCS - DANA LOOKS UP R. AT VENKMAN AND REACTS. 331-12						
SCENE 41 - MCS - VENKMAN BLINKS IN EMBARRASSMENT AND CORRECTS HIMSELF.						
VENKMAN I'll go check out Miss Barrett's apartment. Okay? HE TURNS L. TO O.S. DANA. 336-07	279	I'll go check out Miss Barrett's apartment. Okay?	/332.0	336.4/	4.4	
SCENE 42 - MCS - DANA LOOKS DOWN AND NODS. DANA Okay. 339-09						
SCENE 43 - MCS - VENKMAN ROLLS HIS EYES IN EMBARRASSMENT. (MUSIC IN) DANA (off) Thank you. DANA STANDS UP INTO FRAME AND EXITS L. VENKMAN Okay. VENKMAN EXITS L. AFTER DANA, BANGING HIS FIST ON HIS FOREHEAD IN EMBARRASSMENT. 347-07						

2AB - (66)

GHOSTBUSTERS		R/ 2AB	P/ 12			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 44 - EXT. MANHATTAN - DAY - FS - HIGH ANGLE - DANA'S APARTMENT BUILDING. LINCOLN CENTER AND OTHER MANHATTAN BUILDINGS ARE IN BG. CAMERA ZOOMS IN ON DANA'S BUILDING.  352-07						
SCENE 45 - INT. DANA'S APARTMENT - DAY - MS - DANA OPENS THE FRONT DOOR AND WARILY STEPS INTO THE APARTMENT. VENKMAN YANKS THE DOOR OPEN COMPLETELY, REVEALING HIMSELF STANDING NEXT TO DANA IN THE HALLWAY.						
VENKMAN Please, let me. If something's gonna happen...I want it to happen to me first.	280	Please, let me. (i.e., 'lead the way into the apartment')	358.4	360.12	2.8	
	281	If something's to happen, I want it to happen to me first.	361.4	366.12	5.8	
VENKMAN STEPS FG. INTO THE APARTMENT, THEN DANA SHUTS THE DOOR BEHIND THEM. VENKMAN LUNGES R. AT THE CLOSET BEHIND DANA.  367-11						
SCENE 46 - FS - LOOKING ACROSS LIVING ROOM TO DANA AND VENKMAN IN THE FOYER AS VENKMAN BANGS AGAINST THE CLOSET DOOR. HE IS CARRYING AN ELECTRIC GHOST DETECTOR MACHINE OVER HIS SHOULDER, AND HE POINTS THE DETECTOR ROD AT THE CLOSET DOOR.						
DANA That's the closet. (MUSIC OUT)	282	That's the closet.	373.12	376.4	2.8	
VENKMAN WALKS FG. INTO THE LIVING ROOM.  381-05						
SCENE 47 - CS - VENKMAN'S HAND LIFTS THE PIANO COVER AND PLAYS THE HIGHEST TWO KEYS. (HIGH PIANO NOTES)						
VENKMAN (face off) They hate this.	283	They hate this. (They : Ghosts - Spirits) (this : i.e., 'high-pitched piano-playing')	387.0	389.4	2.4	
CAMERA TILTS UP PAST THE PIANO TO VENKMAN'S FACE AS HE CONTINUES TO PLAY THE TWO NOTES.						
VENKMAN (cont'd) I like to torture 'em.	284	I like to torture them.	391.0	393.8	2.8	
2AB - (67)						

GHOSTBUSTERS		R/ 2AB	P/ 13			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 47 - (CONTINUED)						
VENKMAN WALKS FG. INTO THE ROOM AS DANA ENTERS R.BG. FROM THE FOYER AND FOLLOWS HIM.						
VENKMAN (cont'd) (MUSIC IN) That's right, boys. It's Dr. Venkman!	285	That's right, boys. It's Dr. Venkman!	394.0	398.8	4.8	
VENKMAN EXITS L.FG. AS CAMERA RACK FOCUSES TO DANA, LOOKING AROUND WARILY.						
(AIR PUMP SOUND IN) 401-11						
SCENE 48 - MFS - VENKMAN WALKS L. INTO THE MIDDLE OF THE LIVING ROOM AND WAVES HIS DETECTOR ROD AROUND AS CAMERA PANS WITH HIM. HE PUMPS A SMALL AIR SQUEEZER IN HIS OTHER HAND, WHICH IS CONNECTED TO THE DETECTOR MACHINE. DANA FOLLOWS HIM.						
VENKMAN A lot of space. Just you?	286	A lot of space. (Referring to her apartment)	408.0	410.8	2.8	
VENKMAN POINTS THE DETECTOR ROD R. AT DANA.	287	Just you? (i.e., 'You live here alone?')	413.4	415.0	1.12	
DANA Yes.						
VENKMAN Good.	288	Good.	417.12	419.8	1.12	
VENKMAN MOVES BG. AROUND A CHAIR AS DANA FOLLOWS HIM AND TAKES HER PURSE OFF HER SHOULDER. CAMERA DOLLIES IN SLIGHTLY.						
DANA What is that thing you're doing? (AIR PUMP SOUND OUT)	289	What is it you're doing?	426.4	429.4	3.0	
VENKMAN It's technical. 432-12	290	It's technical.	430.14	432.12/	1.14	
SCENE 49 - MCS - DANA LOOKS L. AT O.S. VENKMAN.						
VENKMAN (off) It's one of our little toys.	291	It's one of our little toys.	433.4	435.12	2.8	
DANA I see. 437-04						
2AB - (68)						

GHOSTBUSTERS		R/ 2AB	P/ 14			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 50 - MCS - VENKMAN TURNS AND WALKS R. TO THE BEDROOM DOOR AS CAMERA PANS WITH HIM TO REVEAL DANA IN FG., TAKING OFF HER COAT. (MUSIC OUT)						
DANA That's the bedroom. But nothing ever happened in there.	292	That's the bedroom. But nothing ever happened in there. (nothing : Note that Dana means, 'no spiritual or unusual occurrences')	441.12	447.0	5.4	
VENKMAN OPENS THE DOOR AND LOOKS INTO THE BEDROOM IN BG. HE THEN SHUTS THE DOOR AND COMES BACK OUT INTO THE LIVING ROOM.						
VENKMAN What a crime.	293	What a crime. (Note that Venkman interprets 'nothing' in Title # 292 as, 'no sex' - 'no sexual encounters')	452.0	454.12	2.12	
DANA REACTS AS VENKMAN MOVES R. BEHIND HER. 456-10						
SCENE 51 - MFS - DANA TURNS TO VENKMAN AS HE WALKS R. BEHIND HER AND POINTS HIS ROD AROUND.						
DANA You know you don't act like a scientist. 461-13	294	You don't act like a scientist.	458.0	461.12/	3.12	
SCENE 52 - MCS - DANA LOOKS AT VENKMAN AS HE STOPS BESIDE HER ON R.						
VENKMAN They're usually pretty stiff.	295	They're usually pretty stiff. (stiff : rigidly formal)	462.8	465.8	3.0	
DANA You're more like a game show host. (MUSIC IN) 472-02	296	You're more like a game show host. (game show host : i.e., 'host on a game show, a television show in which contestants play games to win prizes' - Note that game show hosts are often glib and usually relaxed and amusing - here meant deprecatingly)	466.0	469.12	3.12	
SCENE 53 - MCS - DANA AND VENKMAN. DANA TAKES OFF HER SCARF AS VENKMAN REACTS. HE TURNS AND GLANCES R. AT THE O.S. KITCHEN.						
VENKMAN That's the kitchen, huh?	297	That's the kitchen, huh?	480.0	482.4	2.4	
DANA NODS, THEN VENKMAN STARTS TO EXIT R. 483-05						
2AB - (69)						

GHOSTBUSTERS		#/ 2AB	P/ 15			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 54 - INT. KITCHEN - DAY - MFS - THE KITCHEN DOOR SWINGS OPEN TO REVEAL VENKMAN AND DANA STANDING IN THE LIVING ROOM. THE KITCHEN IS DARK. VENKMAN WALKS R. INTO THE KITCHEN AS CAMERA DOLLIES BACK AND PANS R. WITH HIM TO REVEAL THE GROCERY BAG, EGGS AND MARSHMALLOWS ON THE COUNTER IN BG. THE EGGS ARE STILL SMASHED AND FRIED ON THE COUNTER. DANA TURNS ON THE LIGHT AND CLOSES THE DOOR, THEN JOINS VENKMAN AT THE COUNTER AS CAMERA HOLDS. VENK- MAN TOSSES THE BAG ASIDE, THEN POINTS HIS ROD AT THE EGGS.						
VENKMAN Dana...are these the eggs?	298	Dana, are these the eggs?	501.8	504.0	2.8	
DANA Yes. You see, I was over there and these eggs just jumped right out of their shells and started to cook on the counter.	299	Yes. They just jumped right out of their shells...	504.6	509.10	5.4	
	300	...and cooked on the counter.	510.0	512.12	2.12	
VENKMAN That is weird.						
DANA (overlapping) (inhales deeply) And that's when I started to hear that awful noise coming from the refrigerator.	301	That's when I heard that awful noise coming from the refrigerator.	513.8	519.8	6.0	
VENKMAN POKES AT THE MARSHMALLOWS THEN LOOKS UNDER SOME STALKS OF CELERY AND FLIPS OVER SOME OF THE FRIED EGGS.						
DANA (cont'd) (MUSIC OUT) Dr. Venkman, you've come all this way. Would you like to check the refrigera- tor?	302	You've come all this way. Would you like to check the refrigerator?	521.8	527.12	6.4	
VENKMAN Better check the fridge. Good call.	303	Better check the fridge. Good call. (Better : I better) (fridge : short for, 'refrigerator') (good call : good suggestion)	530.8	534.12	4.4	
DANA (overlapping) (sighs)						
VENKMAN TURNS AND MOVES R.BG. TO THE REFRIGERATOR AS DANA FOLLOWS HIM. CAM- ERA DOLLIES IN WITH THEM.						
536-01						
2AB - (70)						

GHOSTBUSTERS		R/ 2AB	P/ 16			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 55 - MCS - DANA LOOKS R. AT O.S. VENKMAN. 539-09						
SCENE 56 - MCS - VENKMAN SLOWLY OPENS THE REFRIGERATOR A CRACK AND LOOKS INSIDE.  VENKMAN Oh, my God! (MUSIC OUT) 545-10	304	Oh, my God!	543.0	545.8/	2.8	
SCENE 57 - MCS - DANA REACTS. 546-15						
SCENE 58 - MCS - VENKMAN OPENS THE REFRIGERATOR TO REVEAL THE SHELVES STOCKED WITH JUNK FOOD.  VENKMAN Look at all the junk food!	305	Look at all the junk food! (junk food : quickly prepared or ready-made food often containing a large proportion of food substitutes, and usually rich in carbohydrates)	547.8	551.0	3.8	
DANA ENTERS R.FG. AND STEPS UP TO THE REFRIGERATOR, REACTING.						
DANA Oh, goddamn it! Look, this wasn't h-...						
VENKMAN HOLDS UP A PACKAGE OF BOLOGNA.	306	Goddamn it! This wasn't - (This wasn't : Note that Dana interrupts herself before apparently saying 'here')	551.8	554.10	3.2	
VENKMAN (interrupting) You actually eat this stuff.						
DANA GRABS THE BOLOGNA AND PUTS IT BACK IN THE REFRIGERATOR.	307	-You eat that? -That wasn't there! (that : that junk food)	555.0	557.8	2.8	
DANA Look, this wasn't here! There was nothing here! There was a space, and there was a-a building or something with flames coming out of it!	308	There was a space and a building with flames coming out of it!	558.0	564.12	6.12	
VENKMAN SNIFFS INSIDE A BOWL AND REACTS IN DISGUST.						
VENKMAN (overlapping) (sniffs)						
DANA And there were creatures writhing around, and... 567-05	309	There were creatures writhing...	565.2	567.2/	2.0	
2AB - (71)						



GHOSTBUSTERS		R/ 2AB	P/ 17			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 59 - MCS - PAST VENKMAN, L.FG., TO DANA.						
DANA ...they were growling and 'snarling! And there were flames, and I heard a voice say, "Zuu!"! 574-15	310	...and snarling. And there were flames, and a voice said, "Zuu!"	/567.8	574.8	7.0	
SCENE 60 - MCS - PAST DANA, R.FG., TO VENKMAN AS HE STARES AT DANA BLANKLY.						
DANA It was right here!	311	It was right here!	/575.0	577.0	2.0	
VENKMAN I'm sorry. I'm just not getting any reading.	312	I'm not getting any reading. (i.e., 'from the monitoring machine')	577.8	580.0	2.8	
DANA Well, are you sure you're using that thing correctly?	313	Are you sure you're using that thing correctly? (thing : machine - device)	580.6	584.8	4.2	
VENKMAN Yeah, it's not...I think so. But... 587-09	314	I think so. But...	585.0	587.4	2.4	
SCENE 61 - MCS - PAST VENKMAN, L.FG., TO DANA.						
VENKMAN ...I'm sure there are no animals in there.	315	...there are no animals in there.	/587.12	590.12	3.0	
DANA (sighs) Well, that's great! Either I have a monster in my kitchen, or I'm completely crazy! 598-00	316	Oh, great. Either there's a monster or I'm completely crazy.	591.8	597.12/	6.4	
SCENE 62 - MCS - PAST DANA, R.FG., TO VENKMAN AS HE SHAKES HIS HEAD.						
VENKMAN I don't think you're crazy. 602-00	317	I don't think you're crazy.	599.4	601.12/	2.8	
2AB - (72)						

GHOSTBUSTERS		R/ 2AB	P/ 18			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 63 - MCS - PAST VENKMAN. L.FG., TO DANA AS SHE TURNS AWAY ANGRILY.  DANA (facetiously) Oh, good. That makes me feel so much better!  <u>SHE STARTS TO EXIT R.</u>  606-11	318	That makes me feel so much better!	603.12	606.8/	2.12	
SCENE 64 - MCS - VENKMAN REACTS AS DANA EXITS R.FG. HE SHUTS THE REFRIGERATOR DOOR, THEN EXITS R.FG. AFTER HER.  VENKMAN (off) Let me tell you something about... 613-06	319	I'll tell you about me.	611.10	613.6/	1.12	
SCENE 65 - INT. DANA'S LIVING ROOM - DAY - MFS - VENKMAN WALKS BG. AROUND THE COFFEE TABLE TO THE COUCH AND SITS DOWN AS DANA CROSSES R. IN FG.  VENKMAN ...myself. I come home from work to my place, and all I have is my work. There's nothing else in my life.  <u>DANA STOPS BY THE CHAIR ON R. AND LOOKS DOWN AT VENKMAN.</u>	320	I come home from work and all I have is my work. There's nothing else.	614.4	621.8	7.4	
DANA Dr. Venkman....  VENKMAN (overlapping) I meet you...and I say, "My God, there's someone with the same problem I have." 628-06	321	I meet you...and I say, "My God, there's someone with the same problem."	622.0	628.2/	6.2	
SCENE 66 - MCS - DANA LOOKS DOWN L. AT O.S. VENKMAN.  DANA Yes, we both have the same problem. You. 632-00	322	Yes, we both have the same problem. You.	/628.8	632.0/	3.8	
2AB - (73)						

GHOSTBUSTERS		R/ 2AB	P/ 19			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGZ.	
SCENE 67 - MCS - PAST DANA, TIPPED IN R.FG., TO VENKMAN SITTING ON THE COUCH. HE STANDS UP AND REACTS AS CAMERA TILTS UP WITH HIM.  (MUSIC IN)						
VENKMAN I'm gonna go for broke.	323	I'm going to go for broke. (go for broke : i.e., 'risk everything')	638.4	640.12	2.8	
HE STEPS R.FG. TOWARD DANA AS CAMERA DOLLIES BACK WITH HIM.  642-12						
SCENE 68 - MCS - PAST VENKMAN, L.FG., TO DANA AS HE WALKS UP TO HER.  645-07						
SCENE 69 - MCS - PAST DANA, R.FG., TO VENKMAN.						
VENKMAN I am madly in love with you.	324	I am madly in love with you.	/645.8	648.0	2.8	
DANA TURNS AWAY AND REACTS.						
DANA I don't believe this! Will you please leave?!	325	I don't believe this! Will you please leave!	648.6	653.8	5.2	
VENKMAN And then she threw me out of her life.	326	Then she threw me out of her life.	654.8	657.0	2.8	
VENKMAN WALKS FG. ACROSS THE LIVING ROOM AS DANA FOLLOWS HIM AND NODS. CAMERA DOLLIES BACK WITH THEM.						
VENKMAN (cont'd) She thought I was a creep. (chuckles)  She thought I was a geek, and she probably wasn't the first.	327	She thought I was a creep, a geek, and she wasn't the first. (a geek : slang for, 'a carnival performer who performs morbid and disgusting acts') (the first : i.e., 'the first person to think that')	657.8	664.0	6.7	
VENKMAN EXITS R.FG. CAMERA HOLDS ON DANA AS SHE STOPS AND STARES AT HIM.						
DANA (overlapping) (sighs) You are so odd!  666-10	328	You are so odd.	664.8	666.8/	2.0	
SCENE 70 - MCS - PAST DANA, L.FG., TO VENKMAN AS HE WALKS BG. INTO THE FOYER. HE STOPS AND TURNS BACK TO DANA WITH A STRANGE LOOK.  (MUSIC OUT)  672-08						
2AB - (74)						

GHOSTBUSTERS		R/ 2AB	P/ 20			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGZ.	
SCENE 71 - MCS - DANA LOOKS R.FG. AT O.S. VENKMAN AND SHAKES HER HEAD.  DANA No.  674-15	329	(OPTIONAL) No.  (Implying that she doesn't want to start a relationship with him)	673.12	674.15/	1.3	
SCENE 72 - MS - VENKMAN LOOKS L.FG. AT O.S. DANA AND STARTS TO WALK TOWARD HER.  VENKMAN I've got it!  (MUSIC IN)  DANA (off) No, no...  677-07	330	I've got it! (it : the answer)	675.4	677.4/	2.0	
SCENE 73 - MCS - DANA SHAKES HER HEAD.  DANA ...no, no, no.  VENKMAN (off) I'll prove myself to you!	331	I'll prove myself to you!	679.0	682.0	3.0	
VENKMAN ENTERS R.FG. AND STOPS IN FRONT OF DANA.						
DANA That's not necessary.	332	That's not necessary.	682.8	684.8	2.0	
DANA PUSHES VENKMAN BACK R.FG. TOWARD THE O.S. DOOR, FOLLOWING HIM.						
VENKMAN Yeah, I'll solve your little problem.  DANA Okay.	333	I'll solve your little problem. (i.e., 'with the spirits or ghosts')	685.0	688.4	3.4	
VENKMAN EXITS R.FG. AS DANA CONTINUES TO PUSH HIM BACK.						
VENKMAN (off) And then you'll say...  690-13	334	Then you'll say...	689.0	690.12/	1.12	
SCENE 74 - MS - PAST DANA, L.FG., TO VENKMAN AS DANA PUSHES HIM BG. TOWARD THE DOOR. CAMERA DOLLIES IN WITH THEM.  VENKMAN ..."Pete Venkman's a guy who can get things done!"	335	..."Pete Venkman gets things done!"	691.4	694.8	3.4	
2AB - (75)						

GHOSTBUSTERS		R/ 2A8	P/ 21			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 74 - (CONTINUED)						
DANA Right.						
VENKMAN "I wonder what makes him tick."	336	"What makes him tick?" (i.e., "What motivates him or explains his behavior?")	695.0	697.0	2.0	
DANA I wonder.						
DANA AND VENKMAN REACH THE DOOR. DANA OPENS THE DOOR AS CAMERA CONTINUES TO DOLLY IN ON THEM INTO MCS.						
VENKMAN "I wonder if he'd be interested in knowing what makes me tick."	337	"Would he like to know what makes me tick?"	698.0	702.8	4.8	
DANA Right.						
VENKMAN TAKES A STEP OUT INTO THE HALLWAY, THEN STOPS IN THE DOORWAY AND STARES AT DANA AS SHE HOLDS THE DOOR OPEN.						
VENKMAN I'll bet you're gonna be thinking about me...	338	I bet you'll think about me after I'm gone.	702.14	707.6	4.8	
DANA Yes.						
VENKMAN ...after I'm gone.						
DANA I bet I am.						
VENKMAN STEPS BG. OUT OF THE DOORWAY INTO THE HALLWAY, THEN DANA TRIES TO SHUT THE DOOR ON HIM. HE STOPS HER AND POKES HIS HEAD BACK INTO THE FOYER.						
VENKMAN No kiss?	339	No kiss?	712.0	714.4	2.4	
DANA SHOVS VENKMAN BACK OUT INTO THE HALLWAY AND SHUTS THE DOOR ON HIM.						
715-12						
2A8 - (76)						

GHOSTBUSTERS		R/ 2AB	P/ 22			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 75 - INT. HALLWAY OUTSIDE DANA'S APARTMENT - DAY - FS - LOOKING DOWN HALLWAY AT VENKMAN STANDING OUTSIDE DANA'S DOOR AS HE REACTS. LOUIS OPENS HIS DOOR IN R.FG. AND RUNS OUT INTO THE HALLWAY, EXPECTING TO SEE DANA. HE STOPS AS HE SEES VENKMAN. HE TRIES TO GO BACK INTO HIS APARTMENT, BUT HIS DOOR SHUTS AND LOCKS BEHIND HIM. HE LOOKS DOWN AS VENKMAN MOVES FG. DOWN THE HALLWAY.  725-05						
SCENE 76 - EXT. GHOSTBUSTERS FIREHALL - NIGHT - FS - LOOKING ACROSS THE STREET TO THE FRONT OF THE FIREHALL WITH THE BANNER OVER THE DOOR.  (MUSIC OUT) 729-05						
SCENE 77 - INT. FIREHALL KITCHEN - NIGHT - MFS - STANTZ, VENKMAN AND SPENGLER ARE SITTING AT THE TABLE EATING TAKE-OUT CHINESE FOOD AND DRINKING BEER. SPENGLER IS WORKING ON A SMALL MACHINE. VENKMAN RAISES HIS CAN OF BEER IN A TOAST.  (RADIO SONG IN)						
VENKMAN To our first customer.	340	To our first customer.	/729.8	731.12	2.4	
STANTZ AND SPENGLER EACH RAISE THEIR CANS AND TOAST.						
STANTZ To our first and only customer.	341	To our first and only customer.	732.8	736.12	4.4	
THE THREE MEN DRINK.						
VENKMAN I'm gonna need to draw some petty cash. I should take her out to dinner. We don't want to lose her.	342	I'm going to need some petty cash. I should take her out to dinner. (petty cash : a small cash fund for paying minor expenses such as office expenses)	739.4	745.12	6.8	
STANTZ Uh, this magnificent feast here represents the last of the petty cash.  (PHONE RINGING IN)	343	This magnificent feast here represents the last of the petty cash.	746.8	753.12	7.4	
STANTZ MUNCHES ON HIS FOOD.						
VENKMAN Hey, slow down. Chew your food.  (RADIO SONG OUT) 760-12	344	Hey, slow down. Chew your food.	756.12	760.4	3.8	
2AB - (77)						

GHOSTBUSTERS		R/ 2AB	P/ 23			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 78 - INT. FIREHALL OFFICE - NIGHT - MFS - JANINE PUTS ON HER SHOE AND ANSWERS THE PHONE ON THE DESK AS CAMERA DOLLIES IN ON HER. (PHONE RINGING OUT)						
JANINE (into phone) Hello. Ghostbusters....Yes, of course	345	Hello, Ghostbusters.	762.12	766.0	3.4	
they're serious.	346	Yes, of course they're serious. (they : i.e., 'Venkman, Stantz and Spengler')	767.0	771.0	4.0	
JANINE REACTS TO WHAT SHE HEARS OVER THE PHONE. SHE SITS DOWN BEHIND THE DESK AND PICKS UP A PENCIL AS CAMERA CONTINUES TO DOLLY IN ON HER.						
JANINE (into phone) (cont'd) You do?...You have?...No kidding?...	347	You do?	774.4	776.4	2.0	
Uh-huh. Well, just, uh, just give me	348	You have? No kidding?	777.12	782.0	4.4	
the address....Uh-huh.	349	Well, just give me the address.	784.8	788.12	4.4	
JANINE WRITES DOWN THE INFORMATION AS CAMERA CONTINUES TO DOLLY IN ON HER.						
JANINE (into phone) (cont'd) Yes, of course. Oh, they'll be totally discreet....Thank you.	350	Yes, of course. Oh, they'll be totally discreet.	790.8	796.0	5.8	
CAMERA HOLDS IN MCS AS JANINE HANGS UP THE PHONE. SHE STANDS UP AND SHOUTS WITH JOY AS CAMERA TILTS UP WITH HER.						
JANINE (shouting) (cont'd) We got one!!! 804-08	351	We got one! (one : a job - an assignment)	801.8	804.8/	3.0	
SCENE 79 - CS - JANINE'S HAND SLAMS DOWN ON A BUTTON ON THE DESK, WHICH ACTIVATES AN ALARM. (ALARM IN) 805-12						
SCENE 80 - INT. FIREHALL KITCHEN - NIGHT - MCS - A RED LIGHT FLASHES AS THE ALARM BELL SOUNDS ON THE WALL. (SONG IN "CLEANIN' UP THE TOWN") 807-01						
SCENE 81 - FS - STANTZ, VENKMAN AND SPENGLER, STILL EATING CHINESE FOOD, LOOK UP FROM THEIR TABLE AND REACT.						
STANTZ It's a call!	352	It's a call!	811.12	814.0	2.4	
2AB - (78)						

GHOSTBUSTERS		R/ 2AB	P/ 24			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 81 - (CONTINUED) (ALARM OUT)  THE THREE MEN SPRING UP FROM THE TABLE AND RUN R.FG. TO THE FIREPOLE, STANTZ LEADING THE WAY. CAMERA DOLLIES BACK WITH THEM. STANTZ SLIDES DOWN THE POLE OUT OF THE ROOM AS VENKMAN PREPARES TO FOLLOW HIM, STILL HOLDING A BOX OF TAKE-OUT FOOD.  819-11						
SCENE 82 - INT. FIREHALL LOCKER ROOM - NIGHT - MFS - STANTZ SLIDES DOWN THE POLE TO THE FLOOR AS CAMERA TILTS DOWN WITH HIM TO REVEAL THREE WOODEN LOCKERS WITH THE THREE MEN'S NAMES ON THEM.  STANTZ Come on down!  BUS BOYS (voice over) (singing) 'I'm gonna tell you a story about a little town I know.  STANTZ OPENS HIS LOCKER AND SHOUTS UP TO THE OTHER TWO O.S. GUYS.  STANTZ (overlapping) Come on!  VENKMAN SLIDES DOWN THE POLE TO THE FLOOR, HOLDING HIS BOX OF TAKE-OUT FOOD. HE MOVES OVER TOWARD HIS OWN LOCKER AS STANTZ STARTS TO GET DRESSED.  BUS BOYS (voice over) (singing) 'They have a real big problem With some big...  832-02	353 ITAL	I'm gonna tell you a story about a little town I know.	821.12	827.12	6.0	
SCENE 83 - MFS - SPENGLER SLIDES DOWN THE POLE NERVOUSLY AS CAMERA TILTS DOWN WITH HIM.  BUS BOYS (voice over) (singing) '...mean local ghosts.  SPENGLER (overlapping) (gasps)  CAMERA CONTINUES TO TILT DOWN WITH HIM TO REVEAL STANTZ AND VENKMAN GETTING DRESSED AT THEIR LOCKERS. SPENGLER REACHES THE FLOOR AND MOVES TO HIS LOCKER.  836-14	354 ITAL	They have a real big problem...	829.4	832.0/	2.12	
	355 ITAL	...with some big mean local ghosts.	/832.5	836.2	3.12	
2AB - (79)						



GHOSTBUSTERS		R/ 2AB	P/ 25			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 84 - INT. GARAGE BAY - NIGHT - CS - THE GARAGE DOOR OPENS TO REVEAL THE LICENSE PLATE OF THE ECTOMOBILE. IT READS:  ECTO-1 NEW YORK  BUS BOYS (voice over) (singing) 'Those spooks were making the whole city lose control. 842-00	356 ITAL	Those spooks were making the whole city lose control. (spooks : slang for, 'ghosts')	/837.0	842.0/	5.0	
SCENE 85 - MS - THE GARAGE DOORS CONTINUE TO OPEN TO REVEAL THE FRONT OF THE ECTOMOBILE AS ITS HEADLIGHTS COME ON.  BUS BOYS (voice over) (singing) 'Well, the mayor... 845-10	357 ITAL	The mayor was frantic, The town was panicked. (frantic : Note internal rhyme with, 'panicked')	844.4	849.8	5.4	
SCENE 86 - MCS - THE FLASHING LIGHTS TURN ON ATOP THE ECTOMOBILE.  BUS BOYS (voice over) (singing) '...was frantic. The town was panicked. But they had no... 849-14	358 ITAL	But they had no fear. (fear : rhymes with 'here' in Title #360)	/849.15	851.15	2.0	
SCENE 87 - EXT. FIREHALL - NIGHT - FS - LOOKING ACROSS THE STREET TO THE FIREHALL AS THE ECTOMOBILE SPEEDS OUT OF THE GARAGE AND TURNS R. AROUND THE CORNER. CAMERA PANS WITH IT PAST THE FIREHALL, THEN HOLDS AS IT MOVES BG. DOWN THE STREET.  BUS BOYS (voice over) (singing) '...sense of fear. 'Cause they knew what they were missing Those boys with a mission So they called 'em up right here. They was boppin' and trompin' And shootin' through the joint, Started...	359 ITAL	They knew they were missing Those boys with a mission.	852.4	856.0	3.12	
	360 ITAL	So they called them up here. (here : at their company)	856.6	859.10	3.4	
	361 ITAL	They was bopping and tromping And shooting through the joint... (bopping : note double meaning of, 'hitting or striking' and 'dancing the "boogie", a type of jazz dance') (tromping : slang for, 'beating soundly') (shooting : note double meaning of, 'firing weapons' and 'moving rapidly') (joint : slang for, 'place' - rhymes with 'point' in Title #362)	860.0	864.8/	4.8	
THE ECTOMOBILE SQUEALS L. AROUND A CORNER IN BG. 864-10						
2AB - (80)						

GHOSTBUSTERS		R/ 2AB	P/ 26			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 88 - EXT. SEDGEWICK HOTEL - NIGHT - MCS - THE SIGN AT THE FRONT OF THE HOTEL READS:  Sedgewick HOTEL  BAD BOYS (voice over) (singing) '...right in and got down to the point. Those...  867-10	362 ITAL	Started in, got down to the point. (got down to the point ; i.e., 'not busy catching ghosts' - 'became serious about the job at hand')	/864.14	867.10/	2.12	
SCENE 89 - FS - HIGH ANGLE - LOOKING DOWN AT THE MAIN ENTRANCE TO THE HOTEL WHERE A NUMBER OF CABS ARE WAITING AND PULLING AWAY. GUESTS STAND OUT ON THE SIDEWALK. THE ECTOMOBILE ENTERS L. AND PULLS UP TO THE CURB IN FRONT OF THE HOTEL.  BAD BOYS (voice over) (singing) '...Ghostbusters, they were Cleanin' up the t-o-...  873-00	363 ITAL	Those ghostbusters. They were cleanin' up the town.	868.0	873.0/	5.0	
SCENE 90 - CS - CAMERA HOLDS ON THE GHOSTBUSTERS LOGO AT THE SIDE OF THE ECTOMOBILE AS IT PULLS TO A STOP.  BAD BOYS (voice over) (singing) '...-o-own. Oh, yeah!'  877-04						
SCENE 91 - INT. HOTEL LOBBY - NIGHT - FS - HIGH ANGLE - CAMERA CRANES DOWN PAST THE CHANDELIER AS STANTZ, VENKMAN AND SPENGLER ENTER THROUGH THE FRONT DOOR, WEARING THEIR UNIFORMS AND FANCY EQUIPMENT. PEOPLE MILL AROUND THE LOBBY IN FG.  PEOPLE IN LOBBY (low and indistinct chatter continues under following scenes and dialogue)  VENKMAN (shouting) Hey, anybody seen a ghost?	364	Hey, anybody seen a ghost?	880.0	883.0	3.0	
CAMERA DOLLIES IN ON THE THREE GHOST- BUSTERS, THEN HOLDS ON THEM IN MS AS THEY STOP. A PRETTY GIRL CROSSES L. IN FG. AND VENKMAN GRINS AT HER. THE THREE GHOSTBUSTERS THEN CONTINUE TO WALK FG. THROUGH THE LOBBY AS CAMERA DOLLIES BACK WITH THEM.						

2AB - (81)

GHOSTBUSTERS		R/ 2AB	P/ 27			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 91 - (CONTINUED)						
MANAGER (off) Uh, thank (on) you for coming so quickly!	365	Thank you for coming so quickly.	890.12	894.8	3.12	
THE HOTEL MANAGER ENTERS R. AND RUNS UP TO THE GHOSTBUSTERS, TAKING THEM BY SURPRISE.						
VENKMAN (overlapping) Jesus!						
THE GHOSTBUSTERS AND THE MANAGER WALK FG. THROUGH THE LOBBY AS CAMERA DOLLIES BACK WITH THEM.						
MANAGER The guests are starting to ask questions, and I'm running out of excuses.	366	The guests are asking questions, and I'm out of excuses.	895.0	899.2	4.2	
STANTZ Has it happened before?	367	This happened before? (This : This strange ghostly occurrence)	899.6	901.2	1.12	
MANAGER Well, most of the original staff knows about the twelfth floor.	368	The original staff knows about the 12th floor.	901.8	905.8	4.0	
VENKMAN Uh-huh.						
MANAGER The disturbances, I mean.	369	The disturbances, I mean. But it's been quiet for years.	906.0	910.4	4.4	
VENKMAN Yeah.						
MANAGER Um, but it's been quiet for years.						
VENKMAN PUTS HIS ARM AROUND THE MANAGER TO COMFORT HIM.						
VENKMAN Geez.						
MANAGER (overlapping) Up until two weeks ago. It was never ever this bad, though.	370	Until two weeks ago. But it was never this bad.	910.12	915.4	4.8	
VENKMAN Yeah.						
(SONG OUT)						
2AB - (82)						

GHOSTBUSTERS		R/ 2AB	P/ 28			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGS.	
SCENE 91 - (CONTINUED)						
SPENGLER Did you ever report it to anyone?	371	You ever report it?	915.12	918.0	2.4	
MANAGER Oh, heavens, no!	372	Oh, heavens, no!	918.8	920.8	2.0	
VENKMAN No! (hisses)						
VENKMAN LOOKS OVER AT SPENGLER WITH A SCOLDING LOOK.						
SPENGLER Sorry. (mumbles indistinct)						
VENKMAN (overlapping) Are you kidding?						
MANAGER The owners don't like us to even talk about it.	373	The owners don't like us to talk about it.	922.0	925.12	3.12	
VENKMAN (overlapping) No.						
MANAGER I hoped we could take care of this quietly.	374	Could we take care of this quietly? Tonight.	926.4	931.0	4.12	
VENKMAN It's done.						
MANAGER (overlapping) Tonight.						
STANTZ Yes, sir. Don't worry. We handle this kind of thing all the time.	375	Don't worry. We handle this kind of thing all the time.	931.8	937.0/	5.8	
STANTZ PUTS ON HIS FLIP-DOWN ECTO-VISOR. 937-01						
SCENE 92 - MFS - AN OLD MAN GUEST IS STANDING BY THE ELEVATORS. HE PRESSES THE CALL BUTTON, THEN REACTS TO THE THREE GHOSTBUSTERS AND THEIR STRANGE SUITS AND EQUIPMENT AS THEY ENTER L.FG. AND WAIT FOR THE ELEVATOR WITH HIM. A MAN ENTERS L.FG. AND EXITS R. (MUSIC IN)						
GUEST What are you supposed to be, some kind of a cosmonaut?	376	What are you, some kind of cosmonaut?	950.8	955.0	4.8	
2AB - (83)						

GHOSTBUSTERS		R/ 2AB	P/ 29			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 92 - (CONTINUED)						
VENKMAN (chuckles) No, we're exterminators.  Somebody saw a cockroach up on twelve.	377	No, we're exterminators. Somebody saw a cockroach up on twelve. (twelve : the twelfth floor)	955.8	961.0	5.8	
TWO GUESTS ENTER R. AND EXIT L.FG. AS ONE OF THE ELEVATOR'S DOORS OPEN.						
GUEST That's gotta be some cockroach!	378	That must be some cockroach!	961.12	965.0	3.4	
VENKMAN It'll bite your head off, man.	379	It'll bite your head off.	965.8	968.0	2.8	
A COUPLE GETS OUT OF THE ELEVATOR AND EXITS L.FG., THEN THE THREE GHOSTBUSTERS GET IN THE ELEVATOR. THE GUEST REMAINS OUTSIDE.						
STANTZ Going up?	380	Going up?	974.0	975.12	1.12	
GUEST I'll take the next one.	381	I'll take the next one. (one : elevator)	976.4	978.12	2.8	
THE ELEVATOR DOORS CLOSE ON THE GHOST- BUSTERS AS THE GUEST STARES AT THEM. 982-11						
SCENE 93 - INT. ELEVATOR - NIGHT - MCS - STANTZ, SPENGLER AND VENKMAN STAND IN THE ELEVATOR AND LOOK FG. AT THE O.S. DOORS.						
STANTZ (sighs) You know, it's just occurred to me, we really haven't had a complete- ly successful test of this equipment.	382	We really haven't had a successful test of this equipment.	983.4	989.0	5.12	
SPENGLER I blame myself.	383	-I blame myself. -So do I.	989.8	992.8	3.0	
VENKMAN So do I.						
STANTZ Well, no sense worrying about it now.	384	No sense worrying about it now.	993.0	995.12	2.12	
VENKMAN Why worry? Each of us is wearing an unlicensed nuclear accelerator on his back.	385	Why worry? We're wearing unlicensed nuclear accelerators on our backs. (nuclear accelerators : small nuclear power packs)	996.4	1003.4	7.0	
2AB - (84)						

GHOSTBUSTERS		R/ 2AB	P/ 30			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 93 - (CONTINUED)						
STANTZ Yep. (sighs) Well, let's get ready.  Switch me on.	386	Well, let's get ready. Switch me on. (me : i.e., 'my nuclear accelerator')	1006.12	1010.12	4.0	
SPENGLER TURNS ON STANTZ'S NUCLEAR BACKPACK. IT MAKES A HORRIBLE LOUD JET-LIKE NOISE. SPENGLER AND VENKMAN STAND BACK IN FEAR.						
(NUCLEAR BACKPACK NOISE) 1021-00						
SCENE 94 - INT. TWELFTH FLOOR - NIGHT - MS - THE LIGHT ABOVE THE ELEVATOR GOES ON.  (LIGHT BELL)  CAMERA TILTS DOWN PAST THE LIGHT TO REVEAL THE ELEVATOR DOORS AS THEY OPEN, REVEALING THE THREE GHOSTBUSTERS IN THE ELEVATOR. THEY STEP FG. OUT OF THE ELEVATOR INTO THE HALLWAY. STANTZ TURNS R.  (MUSIC IN) 1031-01						
SCENE 95 - MFS - STANTZ PULLS OUT HIS LASER STREAM THROWER FROM HIS NUCLEAR BACKPACK AND STEPS BG. DOWN THE EMPTY HALLWAY. HE STOPS AND LOOKS AROUND, THEN BECKONS TO VENKMAN AND SPENGLER, WHO COME OUT OF THE ELEVATOR ON L. THE THREE GHOSTBUSTERS WALK R.FG. DOWN THE HALLWAY AS CAMERA PANS WITH THEM AND DOLLIES BACK.  (MUSIC OUT) MAID (off) (hums) 1047-11						
SCENE 96 - FS - A MAID WHEELS HER CLEANING CART AROUND A CORNER IN FG.  MAID (hums) 1051-03						
SCENE 97 - FS - THE THREE GHOSTBUSTERS TURN FG. TO THE O.S. MAID WITH A START AND SHOOT THEIR LASER STREAM THROWERS AT HER.  GHOSTBUSTERS (scream) 1053-02						
2AB - (85)						

GHOSTBUSTERS		R/ 2AB	P/ 31				
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGZ.		
SCENE 98 - FS - THE MAID DUCKS BEHIND HER CART AS THE LASER STREAMS HIT THE CART AND SEND SPARKS FLYING.							
GHOSTBUSTERS (off) (scream)	1055-08						
SCENE 99 - MFS - PAST THE THREE GHOSTBUSTERS TO THE MAID HIDING BEHIND HER CART AT THE END OF THE HALLWAY IN BG. SPENGLER AND STANTZ CONTINUE TO SHOOT AT THE CART.							
GHOSTBUSTERS (scream)	1056-10						
SCENE 100 - FS - VENKMAN STOPS STANTZ AND SPENGLER FROM SHOOTING.							
SPENGLER & STANTZ (scream)							
VENKMAN (overlapping) Stop!	1059-03						
SCENE 101 - MS - BURNT ROLLS OF TOILET PAPER FALL ON THE FLOOR BESIDE THE CART AS THE MAID SLOWLY LOOKS UP BEHIND IT.							
	1063-00						
SCENE 102 - MS - THE THREE GHOSTBUSTERS LOOK FG. AT THE O.S. CART.							
	1065-01						
SCENE 103 - MS - THE MAID LOOKS OUT FROM BEHIND THE CART.							
MAID What the hell are you doing?	1068-09	387	What the hell are you doing?!	/1065.4	1068.8/	3.4	
SCENE 104 - FS - THE THREE GHOSTBUSTERS LOOK AROUND IN EMBARRASSMENT.							
SPENGLER Sorry.		388	Sorry.	1071.8	1073.4	1.12	
VENKMAN Sorry.							

GHOSTBUSTERS		R/ 2AB	P/ 32			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 104 - (CONTINUED)						
STANTZ I'm sorry.						
VENKMAN We thought you were someone else.		389	We thought you were someone else.	1074.12	1076.12	2.0
VENKMAN STEPS FG. 1076-12						
SCENE 105 - MS - THE MAID COMES OUT FROM BEHIND THE CART, STILL KNEELING ON THE FLOOR. SHE PICKS UP FALLEN THINGS FROM THE FLOOR IN ANGER. 1080-08						
SCENE 106 - MS - SPENGLER, VENKMAN AND STANTZ TURN TO EACH OTHER IN FG. AS THE MAID TRIES TO PUT OUT A SMALL FIRE WITH HER SPRAY BOTTLE IN BG.						
VENKMAN Successful test.		390	Successful test.	1081.12	1084.4	2.8
STANTZ Yeah, I guess so. Uh...I think we better split up.		391	Yeah, I guess so. Uh, I think we better split up. (split up : i.e., 'go in different directions')	1085.8	1091.4	5.12
SPENGLER Good idea.						
VENKMAN Yeah, we can do more damage that way.		392	We can do more damage that way.	1092.0	1095.07	3.0
SPENGLER PULLS OUT A SMALL ELECTRONIC BOX AS VENKMAN AND STANTZ TURN R. 1095-00						
SCENE 107 - INT. A CORRIDOR - NIGHT - FS - LOOKING DOWN THE HALLWAY TO SPENG- LER AS HE COMES AROUND A CORNER IN L.BG. AND PASSES HIS SENSOR AROUND THE WALLS. HE WALKS FG. DOWN THE HALLWAY. (MUSIC IN) 1106-07						
SCENE 108 - INT. ANOTHER CORRIDOR - NIGHT - MFS - VENKMAN WALKS BG. DOWN THE CORRIDOR AS CAMERA DOLLIES IN WITH HIM. AN O.S. TELEVISION IS HEARD.						
			2AB - (87)			



GHOSTBUSTERS		#/ 2A8	P/ 33			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 108 - (CONTINUED)						
VOICES (over television) (low and indistinct chatter)	1114-05					
SCENE 109 - INT. ANOTHER CORRIDOR - NIGHT - MCS - STANTZ WALKS R. DOWN THE CORRIDOR WITH A CIGARETTE IN HIS MOUTH AS CAMERA PANS WITH HIM. HE TURNS AND STARTS TO WALK FG., THEN STOPS WITH A START AND STARES AT THE O.S. GHOST, LETTING HIS CIGARETTE DANGLE FROM HIS LOWER LIP.						
(CLATTERING DISHES)						
(MUSIC OUT)	1128-01					
SCENE 110 - MFS - PAST STANTZ, STANDING R.FG., TO A SMALL GREEN GHOST, FLOATING IN THE AIR NEXT TO A FOOD CART. THE GHOST EAGERLY DEVOURS THE REMAINS OF THE MEALS ON THE PLATES.						
GHOST (grunts)	1131-05					
SCENE 111 - MCS - STANTZ STARES L.FG. AT THE O.S. GHOST, HIS CIGARETTE STUCK TO HIS LOWER LIP. HE STEPS BG. AND TURNS TO SHOUT L. DOWN ANOTHER CORRIDOR.						
GHOST (off) (grunts)						
STANTZ Venkman?						
THE CIGARETTE FALLS OUT OF HIS MOUTH.	1138-11					
SCENE 112 - FS - STANTZ'S POV - LOOKING DOWN AN EMPTY CORRIDOR.						
STANTZ (off) Venkman!	1141-02					

2A8 - (88)

GHOSTBUSTERS		R/ 2AB	P/ 34			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 113 - MCS - STANTZ TURNS AND STEPS FG. TOWARD THE O.S. GHOST AGAIN, HIS MOUTH OPEN IN AMAZEMENT.						
GHOST (off) (grunts)						
1150-06						
SCENE 114 - MS - THE GHOST HOVERS IN THE AIR NEXT TO THE CART AND THROWS A PLATE OF FOOD IN HIS MOUTH. HE THEN TOSSES THE PLATE ASIDE AND MUNCHES ON THE FOOD.						
GHOST (low grunting continues under following scenes and dialogue)						
STANTZ (off) Disgusting blob!	393	Disgusting blob! (blob : liquid-like object having no specific shape or definition)	1153.0	1156.4/	3.4	
1156-05						
SCENE 115 - MS - STANTZ STARES L.FG. AT THE O.S. GHOST.						
STANTZ (panting) I'm gonna have to hold him myself.	394	I'll have to hold him myself. (hold him : i.e., 'capture him and put him in the ecto-container')	1157.4	1160.4	3.0	
STANTZ TURNS ON HIS LASER STREAM THROWER.						
(NUCLEAR BACKPACK NOISE)						
1164-14						
SCENE 116 - FS - STANTZ' POV - LOOKING DOWN HALLWAY AT THE BLOBBY GHOST AS IT CONTINUES TO STUFF FOOD IN ITS MOUTH.						
1167-14						
SCENE 117 - MS - STANTZ SHOOTS HIS LASER STREAM THROWER L.FG. AT THE O.S. GHOST.						
1171-12						
SCENE 118 - FS - THE LASER STREAM HITS THE WALL NEXT TO THE GHOST, CAUSING A LINE OF FLAME TO APPEAR ON THE WALL. THE GHOST LOOKS UP AND REACTS.						
GHOST (screaming continues under following scenes and dialogue)						
1174-08						
2AB - (89)						

GHOSTBUSTERS		R/ 2AB	P/ 35			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PGS.	
SCENE 119 - FS - THE GHOST TURNS AND FLIES R.FG. OUT OF FRAME AS STANTZ CONTINUES TO SHOOT AT IT IN BG. THE CART ROLLS FG. DOWN THE AISLE AS STANTZ STOPS SHOOTING. HE RUNS FG. TOWARD THE O.S. GHOST. 1178-10						
SCENE 120 - FS - STANTZ ENTERS R.FG. AND RUNS BG. AFTER THE FLEEING GHOST, WHICH IS DRAGGING THE CART BEHIND IT. 1180-14						
SCENE 121 - MS - THE GHOST ENTERS R.FG. AND FLIES BG. INTO THE WALL, DISAPPEARING IN A BURST OF LIGHT. BITS OF SLIME DRIP ON THE WALL. 1184-04						
SCENE 122 - MFS - THE CART ENTERS R.FG. AND SMASHES INTO THE WALL. 1185-05						
SCENE 123 - MS - THE CART SMASHES INTO THE WALL. (MUSIC IN) 1190-04						
SCENE 124 - INT. ANOTHER CORRIDOR - NIGHT - MFS - SPENGLER IS BENDING OVER, PASSING HIS SENSOR OVER THE BOTTOM OF A DOOR. A GUEST ENTERS R.FG. AND WALKS TO HIS ROOM DOOR, NEXT TO SPENGLER. SPENGLER RUNS HIS SENSOR UP ALONG THE MAN'S BODY, THEN TOUCHES HIM TO MAKE SURE HE'S HUMAN. 1206-12						
SCENE 125 - INT. ANOTHER CORRIDOR - NIGHT - MFS - VENKMAN ENTERS R.BG. AND COMES AROUND A CORNER, WALKING FG. DOWN THE HALLWAY. HE STOPS AS HE SEES THE O.S. GHOST.  GHOST (off) (grunting and slurping continues under following scenes and dialogue) 1214-14						

2AB - (90)

GHOSTBUSTERS		R/ 2AB	P/ 36			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 126 - MFS - PAST VENKMAN, R.FG., TO THE GHOST AS IT FLIES AROUND AT THE END OF THE CORRIDOR IN BG. IT STOPS AND FACES VENKMAN.  1217-10						
SCENE 127 - MS - VENKMAN TAKES HIS WALKIE-TALKIE OUT OF HIS BELT AND SPEAKS INTO IT NERVOUSLY.  VENKMAN (into walkie-talkie) Come in, Ray.  1225-13	395	Come in, Ray. (Come in : Radio jargon for, 'Come into contact' - 'Respond')	1223.0	1225.12/	2.12	
SCENE 128 - INT. STANTZ'S CORRIDOR - NIGHT - MFS - STANTZ, STANDING NEAR THE SMASHED FOOD CART, TAKES OUT HIS WALKIE-TALKIE AND SPEAKS INTO IT.  STANTZ (into walkie-talkie) Venkman! I saw it! I saw it! I saw it!  1232-10	396	Venkman! I saw it! I saw it!	1228.8	1232.8/	4.0	
SCENE 129 - INT. VENKMAN'S CORRIDOR - NIGHT - MCS - VENKMAN STARES FG. AT THE O.S. GHOST AND TALKS INTO HIS WALKIE-TALKIE.  VENKMAN (into walkie-talkie) It's right here, Ray.  GHOST (off) (low grunting and slurping continues under following scenes and dialogue) 1235-14	397	It's right here, Ray.	1233.4	1235.12/	2.8	
SCENE 130 - FS - LOOKING DOWN THE HALLWAY AT THE GHOST, FLOATING AT THE END OF THE CORRIDOR.  VENKMAN (off) (into walkie-talkie) It's looking at me.  STANTZ (over walkie-talkie) He's an ugly little spud, isn't he? 1241-10	398  399 ITAL	It's looking at me.  He's an ugly little spud. (spud : slang for, 'potato' - 'potato-shape')	1236.4  1239.4	1238.12  1241.8/	2.8  2.4	
2AB - (91)						

GHOSTBUSTERS		R/ 2AB	P/ 37			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 131 - MCS - VENKMAN.  VENKMAN (into walkie-talkie) I think he can hear you, Ray. 1244-02	400	He can hear you.	1242.0	1244.0/	2.0	
SCENE 132 - INT. STANTZ'S CORRIDOR - NIGHT - MCS - STANTZ TALKS INTO HIS WALKIE-TALKIE.  STANTZ (into walkie-talkie) Don't move! It won't... 1247-04	401	It won't hurt you.	1244.8	1247.4/	2.12	
SCENE 133 - INT. VENKMAN'S CORRIDOR - NIGHT - MCS - VENKMAN STARES FG. AT THE O.S. GHOST IN FEAR AND STARTS TO SCREAM.  STANTZ (over walkie-talkie) ...hurt you!  GHOST (off) (angry roaring continues under following scenes and dialogue)  VENKMAN (screams) 1249-00						
SCENE 134 - FS - THE GHOST FLIES FG. DOWN THE HALL AFTER O.S. VENKMAN.  VENKMAN (off) (screams) 1251-13						
SCENE 135 - FS - GHOST'S POV - CAMERA DOLLIES IN ON VENKMAN AS HE SCREAMS.  VENKMAN (screams) 1253-13						
SCENE 136 - INT. STANTZ'S CORRIDOR - NIGHT - MS - STANTZ, HEARING THE SCREAMS, RUNS L.FG. DOWN THE HALLWAY.  VENKMAN (off) (screams) 1255-05						
2AB - (92)						

GHOSTBUSTERS		R/ 2AB	P/ 38			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGZ.	
SCENE 137 - INT. VENKMAN'S HALLWAY - NIGHT - FS - THE GHOST FLIES R.FG. DOWN THE HALLWAY AFTER O.S. VENKMAN.  VENKMAN (off) (screams)  1256-09						
SCENE 138 - MS - GHOST'S POV - CAMERA DOLLIES IN QUICKLY ON VENKMAN INTO MCS AS HE SCREAMS.  VENKMAN (screams)  1257-14						
SCENE 139 - INT. STANTZ'S CORRIDOR - NIGHT - MS - STANTZ RUNS L. AROUND A CORNER INTO ANOTHER CORRIDOR AS CAMERA DOLLIES IN WITH HIM.  VENKMAN (off) (screams)  STANTZ (overlapping) Venkman!  CAMERA CONTINUES TO DOLLY IN WITH STANTZ AS HE RUNS BG. DOWN THE CORRIDOR  STANTZ (cont'd) Venkman! It's me!  HE TURNS AROUND A CORNER AND STARTS TO EXIT L.  1258-04						
SCENE 140 - INT. VENKMAN'S CORRIDOR - NIGHT - MFS - VENKMAN IS LYING ON THE FLOOR, COVERED WITH ECTOPLASM. HE ROLLS AROUND, STUCK TO THE FLOOR.  VENKMAN (grunts)  STANTZ ENTERS R.BG. FROM AROUND A CORNER. HE KNEELS DOWN TO VENKMAN AS CAMERA DOLLIES IN SLIGHTLY.						
STANTZ Venkman! What happened? Are you okay? 1275-03	402	Venkman, what happened? You okay?	1272.2	1275.2/	3.0	
2AB - (93)						

GHOSTBUSTERS		R/ 2AB	P/ 39			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 141 - MCS - PAST STANTZ, TIPPED IN R.FG., TO VENKMAN LYING ON THE FLOOR. (MUSIC OUT) VENKMAN He slimed me. 1277-10	403	He slimed me. (slimed : i.e., 'hit me with slime' - 'put slime on me')	1275.8	1277.8/	2.0	
SCENE 142 - MCS - STANTZ LOOKS DOWN AT O.S. VENKMAN AND REACTS. STANTZ That's great! Actual physical contact! 1282-15	404	That's great! Actual physical contact!	/1277.14	1282.10	4.12	
SCENE 143 - MFS - STANTZ REMAINS KNEEL- ING OVER VENKMAN, WHO IS STUCK TO THE FLOOR. STANTZ Can you move? SPENGLER (over walkie-talkie) Ray! Ray! Come in, please!	405	-Can you move? -Ray! Come in, please. (Ray! Come in, please : to appear in ITALICS)	/1283.0	1286.10	3.10	
STANTZ TAKES HIS WALKIE-TALKIE OUT OF HIS BELT.						
VENKMAN I feel so funky. STANTZ (into walkie-talkie) Spengler! I'm with Venkman!	406	I feel so funky. (funky : slang for, 'evil- smelling' - 'foul')	1287.0	1289.0	2.0	
VENKMAN (grunts) 1292-11	407	Spengler, I'm with Venkman!	1289.6	1292.10/	3.4	
SCENE 144 - MCS - PAST STANTZ, TIPPED IN R.FG., TO VENKMAN AS HE SPITS SLIME OUT OF HIS MOUTH. VENKMAN (spits) STANTZ (face off) (into walkie-talkie) (overlapping) He got slimed!	408	He got slimed!	1293.0	1295.0	2.0	
SPENGLER (over walkie-talkie) That's great, Ray. Save... 1296-15	409 ITAL	That's great. Save some for me. (some : some slime) (i.e., 'for scientific analysis')	1295.8	1298.12 (over scene end)	3.4	
2AB - (94)						

GHOSTBUSTERS R/ 2AB P/ 40					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 145 - MCS - STANTZ NODS AND HOLDS HIS WALKIE-TALKIE.					
SPENGLER (over walkie-talkie) ...some for me. Get down here right away! It just went into a ballroom.	410 ITAL	Get down here! It went into a ballroom!	1299.4	1302.12	3.8
STANTZ (into walkie-talkie) Okay, we'll be right there. 1304-14	411	Be right there! (Be : We'll be)	1303.2	1304.14/	1.12
SCENE 146 - INT. LOBBY - NIGHT - MS - A SIGN BESIDE THE BALLROOM DOOR READS: Sedgewick NEW YORK CITY TODAY... EASTSIDE THEATRE GUILD Midnight Buffet	412	NARRATIVE TITLE) (of sign) THEATRE GUILD - Midnight Buffet	/1305.2	1308.0	2.14
CAMERA PANS L. PAST THE SIGN TO REVEAL SPENGLER AND STANTZ STANDING IN THE OPEN DOORWAY. VENKMAN IS STANDING OUT IN THE BALLROOM IN BG., STILL COVERED WITH SLIME. THE HOTEL MANAGER IS STANDING L.FG. OUTSIDE THE BALLROOM. (BALLROOM MUSIC IN)					
STANTZ Okay, sir, if you and your staff could please wait out here, we'll take care of everything.	413	If you and your staff could wait out here, we'll take care of everything.	1309.4	1316.4	7.0
STANTZ AND SPENGLER GRIN, THEN SHUT THE DOORS. THE MANAGER WALKS UP TO THE CLOSED DOOR AND STARES AT IT. 1324-08					
SCENE 147 - INT. BALLROOM - NIGHT - CS - CURTAINS PART AS STANTZ STICKS HIS HEAD THROUGH THEM AND LOOKS R.FG. INTO THE BALLROOM THROUGH HIS ECTOVISOR. (BALLROOM MUSIC SEGUES TO SCORE MUSIC) 1331-15					
2AB - (95)					



GHOSTBUSTERS		R/ 2AB	P/ 41			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGZ.	
SCENE 148 - MFS - STANTZ'S POV - THROUGH ECTO-VISOR TO THE EMPTY BALLROOM AS IT COMES INTO FOCUS. CAMERA PANS R. OVER THE BEAUTIFULLY SET TABLES. A RED LIGHT FLASHES IN THE VISOR ON R. ANOTHER RED LIGHT GRAPH RISES UP AND DOWN ON L.  1338-02						
SCENE 149 - CS - STANTZ LOOKS AROUND THROUGH THE CURTAINS WITH HIS ECTO-VISOR.  1341-02						
SCENE 150 - MFS - STANTZ'S POV - THROUGH ECTO-VISOR TO THE BALLROOM AS CAMERA TILTS UP PAST THE TABLES TO THE CHANDELIER ABOVE. THE GHOST IS FLYING AROUND THE CHANDELIER. THE GRAPH ON L. LIGHTS UP GREEN.  GHOST (grunting and slurping continues under following scenes and dialogue)  STANTZ (off) There it is!  1345-15	414	There it is!	1344.9	1345.15/	1.6	
SCENE 151 - CS - STANTZ LOOKS UP FG. AT THE O.S. GHOST.  STANTZ On the ceiling!  CAMERA PANS R. TO REVEAL VENKMAN AS HE STICKS HIS HEAD THROUGH THE CURTAIN AND LOOKS UP FG. AT THE O.S. GHOST. HIS HAIR IS COVERED WITH SLIME.	415	On the ceiling!	1346.4	1348.0	1.12	
VENKMAN That's the one that got me.  CAMERA THEN PANS L. TO REVEAL SPENGLER IN BG. AS HE FOLLOWS THE OTHER TWO GHOSTBUSTERS FG. INTO THE ROOM. CAMERA DOLLIES BACK WITH THEM.  1364-00	416	That's the one that got me. (got : attacked me - slimed me)	1351.12	1354.12	3.0	
SCENE 152 - MFS - LOW ANGLE - THE GHOST FLIES AROUND THE CHANDELIER.  1366-06						

2AB - (96)

GHOSTBUSTERS		R/ 2AB	P/ 42			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 153 - MCS - STANTZ'S TORSO. HE KNEELS DOWN SO HIS HEAD COMES INTO FRAME.						
STANTZ (face off) Right, boys. (face on) Ready...throw it! 1372-15	417	Ready...throw it! (throw it : i.e., 'turn on your laser streams')	1369.8	1372.14/	3.6	
SCENE 154 - MFS - THE THREE GHOSTBUSTERS SHOOT THEIR LASER STREAM THROWERS FG. UP AT THE O.S. GHOST. 1374-06						
SCENE 155 - MFS - LOW ANGLE - PAST THE THREE GHOSTBUSTERS TO THE GHOST AS IT FLIES AWAY FROM THE CHANDELIER. THE LASER STREAMS HIT THE CHANDELIER AND IT EXPLODES. (EXPLOSIONS IN) 1375-05						
SCENE 156 - MS - THE CHANDELIER EXPLODES. 1376-04						
SCENE 157 - MCS - STANTZ RECOILS FROM THE O.S. EXPLODING CHANDELIER. 1377-14						
SCENE 158 - MS - THE CHANDELIER CONTINUES TO EXPLODE. IT STARTS TO FALL. (EXPLOSIONS OUT) 1381-09						
SCENE 159 - INT. LOBBY OUTSIDE BALLROOM - NIGHT - FS - THE MANAGER AND A GROUP OF GUESTS STAND OUTSIDE THE CLOSED BALLROOM DOORS. THE MANAGER REACTS AS HE HEARS THE NOISES FROM INSIDE. (SMASHING CHANDELIER) 1385-15						
SCENE 160 - INT. BALLROOM - NIGHT - MFS - THE CHANDELIER HAS FALLEN ONTO A TABLE AND SMASHED THE TABLE COMPLETELY. 1388-02						
2AB - (97)						

GHOSTBUSTERS R/ 2A8 P/ 43					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 161 - MFS - VENKMAN AND STANTZ RUN BG. TOWARD THE FALLEN CHANDELIER AS SPENGLER ENTERS L.FG. AND RUNS AFTER THEM.					
STANTZ I did that! I did that! 1390-08	418	I did that! That's my fault. (that : i.e., 'caused the chandelier to fall')	/1383.4	1391.12 (over scene end)	3.8
SCENE 162 - MCS - VENKMAN AND STANTZ STOP AND LOOK DOWN L. AT THE O.S. CHANDELIER.					
STANTZ That's my fault!					
VENKMAN That's okay. The table broke the fall. 1394-12	419	The table broke the fall. (broke the fall : i.e., 'prevented the chandelier from falling straight onto the floor' - implying there was less damage done)	1392.2	1394.12/	2.10
SCENE 163 - MCS - SPENGLER TURNS L. TO O.S. VENKMAN AND STANTZ.					
SPENGLER There's something very important I forgot to tell you.	420	There's something important I forgot to tell you.	1395.8	1399.4	3.12
VENKMAN (off) What?					
SPENGLER Don't cross the streams. 1403-00	421	Don't cross the streams. (i.e., 'Don't allow the laser streams to cross paths.')	1400.8	1403.0/	2.8
SCENE 164 - MCS - PAST SPENGLER, R.FG., TO VENKMAN AS HE REACTS.					
VENKMAN Why? 1405-08					
SCENE 165 - MCS - SPENGLER LOOKS L. AT O.S. VENKMAN.					
SPENGLER It would be bad. 1407-02	422	It would be bad.	/1405.9	1407.2/	1.9
2A8 - (98)					

GHOSTBUSTERS		R/	ZAB	P/	44					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	PAGE		
SCENE 166 - MS - VENKMAN WALKS R. UP TO SPENGLER AS STANTZ STEPS L. BEHIND VENKMAN.										
VENKMAN		423		I'm fuzzy on the good-bad thing.	1407.12	1413.0	5.4			
I'm fuzzy on the whole good-bad thing.				What do you mean, bad?						
What do you mean, bad?				(fuzzy : i.e., 'unclear')						
SPENGLER		424		Imagine all life stopping instantaneously...	1413.10	1418.2	4.8			
Try to imagine all life as you know it				...and every molecule in your body	1418.8	1422.4/	3.12			
stopping instantaneously and every		425		exploding.						
molecule in your body exploding at the										
speed of light.										
	1422-06									
SCENE 167 - MCS - STANTZ REACTS.										
STANTZ		426		Total protonic reversal!	1423.8	1425.12/	2.4			
(gasps) Total protonic reversal!				(i.e., 'Total reversal of						
	1426-00			the charge of the protons!')						
SCENE 168 - MCS - PAST SPENGLER., R.FG., TO VENKMAN AS HE REACTS. STANTZ IS TIPPED IN IN L.BG.										
VENKMAN		427		That's bad.	/1426.4	1428.8	2.4			
Right, that's bad.										
SPENGLER NODS.										
VENKMAN (cont'd)		428		Important safety tip. Thanks. All	1429.0	1433.12/	4.12			
Okay. All right, important safety tip.				right, Ray...						
Thanks, Egon. All right, Ray...				(Important : That's an important)						
	(MUSIC IN)									
VENKMAN AND SPENGLER TURN L.										
	1433-14									
SCENE 169 - FS - THE THREE GHOSTBUSTERS STANDING IN THE MIDDLE OF THE DARK BALLROOM.										
VENKMAN		429		...take the left. Egon, take the	1434.4	1438.4	4.0			
...take the left. Egon, take the right.				right.						
GHOST (off)				(take : cover)						
(low grunting and slurping continues										
under following scenes and dialogue)										
2AB - (99)										

GHOSTBUSTERS		R/ 2AB	P/ 45			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 169 - (CONTINUED)						
VENKMAN WALKS BG. THROUGH THE MIDDLE OF THE BALLROOM AS STANTZ MOVES L. AND SPENGLER MOVES R.						
1441-07						
SCENE 170 - MS - STANTZ QUICKLY CROSSES R. AND EXITS FRAME, THEN VENKMAN ENTERS L. AND WALKS R. THROUGH THE BALLROOM.						
1444-15						
SCENE 171 - MFS - THE GHOST IS FLOATING ABOVE THE BANQUET TABLE, SLURPING DOWN BOTTLES OF LIQUOR. THE LIQUOR SPILLS RIGHT THROUGH ITS BODY AND ONTO THE TABLE.						
VENKMAN (off) Okay, Ray...just give me one high and outside.	430	Okay, Ray, give me one high and outside. (give me one : i.e., 'shoot the laser stream') (high and outside : baseball jargon for, 'in an area outside and above the strike zone of the batter' - i.e., 'to the outer and upper side of the ghost')	1449.0	1453.4	4.4	
THE GHOST TURNS FG. AND SPOTS THE O.S. GHOSTBUSTERS.						
VENKMAN (cont'd) Ray!						
1454-01						
SCENE 172 - MFS - VENKMAN WATCHES AS STANTZ SHOOTS HIS LASER THROWER R. AT THE O.S. GHOST.						
GHOST (off) (screaming continues under following scenes and dialogue)						
1455-10						
SCENE 173 - MFS - THE GHOST FLIES R.FG. OUT OF FRAME AS THE LASER STREAM HITS THE WALL BEHIND THE BANQUET TABLE, SENDING UP SPARKS.						
(EXPLOSIONS IN)						
1457-01						
SCENE 174 - MCS - THE CHAMPAGNE BOWL EXPLODES AND FALLS OVER.						
1457-15						
2AB - (100)						

GHOSTBUSTERS		R/ 2AB	P/ 46		
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 175 - MFS - PAST STANTZ AND VENKMAN TO THE BANQUET TABLE AS STANTZ CONTINUES TO SHOOT HIS LASER STREAM AT IT.	1459-06				
SCENE 176 - MCS - VENKMAN CALLS OUT AN ORDER.					
VENKMAN Egon!	1460-05				
SCENE 177 - MS - SPENGLER SHOTS HIS LASER STREAM THROWER R. AT THE O.S. GHOST.	1461-13				
SCENE 178 - MFS - A WEDDING CAKE EXPLODES AND THE TABLE CAVES IN.					
SPENGLER (off) (screams)	1462-12				
SCENE 179 - MFS - THE BANQUET TABLE EXPLODES AND CAVES IN.					
SPENGLER (off) (screams)	1463-12				
SCENE 180 - FS - THE GHOST ENTERS L. AND FALLS BACK BEHIND THE BAR.					
GHOST (screams)	1465-09				
SCENE 181 - MS - SPENGLER SHOTS HIS LASER THROWER R. AT THE O.S. GHOST.	1467-04				
SCENE 182 - MFS - PAST SPENGLER, L.FG. TO THE BAR AS HE SHOTS AT IT. THE GHOST FLIES UP FROM BEHIND THE BAR AND EXITS L.FG. OVER SPENGLER. HE CONTINUES TO SHOOT AT THE BAR.					
GHOST (grunting and screaming continues under following scenes and dialogue)	1470-05				

GHOSTBUSTERS		R/ 2AB	P/ 47			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 183 - MFS - VENKMAN AND STANTZ LOOK UP AT THE O.S. GHOST AND REACT. 1471-13						
SCENE 184 - FS - LOW ANGLE - THE GHOST FLIES UP AROUND MORE CHANDELIERS AND TAUNTS THE O.S. GHOSTBUSTERS. 1473-03						
SCENE 185 - MFS - VENKMAN AND STANTZ LOOK DOWN FG. AT O.S. SPENGLER.  VENKMAN Okay, all right, all right! 1475-02	431	All right, hold it! (hold it : stop shooting)	1473.8	1476.4/ (over scene end)	2.12	
SCENE 186 - MS - SPENGLER CONTINUES TO SHOOT HIS LASER THROWER R.FG. AT THE O.S. BAR.  VENKMAN (off) Hold it, hold it, hold it... 1476-07						
SCENE 187 - MFS - PAST SPENGLER, L.FG., TO THE BAR AS HE SHOOTS A HOLE IN IT.  VENKMAN (off) ...hold it, hold it, hold it...  STANTZ (off) (overlapping) Okay, okay! 1477-14						
SCENE 188 - MCS - SPENGLER CONTINUES SHOOTING.  VENKMAN (off) ...hold it, hold it!  STANTZ (off) (overlapping) Hold it, hold it!						
<u>SPENGLER STOPS SHOOTING.</u>  (EXPLOSIONS OUT)						
VENKMAN (off) Who-o-o-.... 1481-07						

2AB - (102)

GHOSTBUSTERS		R/ 2AB	P/ 48			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 189 - MFS - VENKMAN AND STANTZ.  VENKMAN ...-o-aa! Nice shooting, Tex! 1484-01	432	Nice shooting, Tex! (Tex : nickname for a cowboy or someone from Texas)	/1481.8	1483.12	2.4	
SCENE 190 - INT. LOBBY OUTSIDE BALL- ROOM - NIGHT - MFS - THE MANAGER TRIES TO SPEAK CALMLY TO AN OLD WOMAN GUEST, WHO IS LOOKING AT HER WATCH. OTHER GUESTS WALK AROUND IN BG.  MANAGER I-I assure you, Mrs. Van Howten, there is no problem with the room. It will be ready promptly in time as soon as your guests are with us. 1491-07	433	I assure you, the room will be ready promptly in time for your guests.	/1484.4	1491.4/	7.0	
SCENE 191 - INT. BALLROOM - NIGHT - MCS - STANTZ LOOKS UP R. AT THE O.S. GHOST. THE WALL IS BURNING BEHIND HIM IN BG.  STANTZ The last throw took something out of him, but he's gonna move! I need some, I need some room to put the trap down!  STANTZ LOOKS DOWN AT THE FLOOR. 1497-01	434	We took something out of him. I need some room for the trap. (took something out of him : i.e., 'injured him somewhat' - 'took away some of his energy')	1491.12	1497.0/	5.4	
SCENE 192 - MFS - VENKMAN AND SPENGLER OVERTURN A TABLE TO CLEAR A SPACE ON THE FLOOR AS STANTZ WATCHES IN BG.  STANTZ (off) Give me some room. 1499-07						
SCENE 193 - INT. LOBBY OUTSIDE BALLROOM - NIGHT - MFS - THE MANAGER AND THE OLD LADY REACT TO THE NOISES COMING FROM THE BALLROOM. OTHER GUESTS REACT IN BG.  (CRASHING TABLES)  MANAGER You'll excuse me, please.  GUESTS (overlapping) (indistinct overlapping chatter)	435	You'll excuse me, please.	1500.12	1503.0	2.4	
2AB - (103)						



GHOSTBUSTERS		R/ 2AB	P/ 49			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 193 - (CONTINUED)						
THE MANAGER STRIDES BG. TO THE DOOR AND TRIES THE DOORKNOB. THEN WHISPERS TO AN ASSISTANT STANDING BY THE DOOR. THE OLD LADY MOVES BG. TO REJOIN HER FRIENDS.						
MANAGER (whispers indistinct)						
THE ASSISTANT RUNS OFF R.						
1510-04						
SCENE 194 - INT. BALLROOM - NIGHT - FS - VENKMAN AND SPENGLER OVERTURN ANOTHER TABLE AS STANTZ WATCHES IN BG. THE GHOST HOVERS NEAR THE CEILING ABOVE.						
1513-09						
SCENE 195 - MS - STANTZ STANDS UP STRAIGHT, HOLDING THE SMALL GHOST TRAP IN HIS HAND. SPENGLER CROSSES R. IN FG.						
STANTZ We've gotta get this in the clear.	436	This must be in the clear. (This : This trap) (in the clear : i.e., 'unobstructed')	/1513.10	1515.14/	2.4	
GHOST (off) (overlapping) (grunting and slurping continues under following scenes and dialogue)						
1515-14						
SCENE 196 - MS - VENKMAN MOVES L. TO A TABLE AS CAMERA PANS WITH HIM PAST SPENGLER.						
VENKMAN Wait, wait, wait, wait, wait! I've always wanted to do this.	437	Wait, wait, wait! I've always wanted to do this. (this : this tablecloth trick)	1516.4	1521.4	5.0	
VENKMAN REACHES DOWN AND GRABS THE TABLECLOTH AS CAMERA TILTS DOWN TO THE TABLE.						
VENKMAN (face off) (cont'd) And....						
VENKMAN YANKS THE TABLECLOTH OFF THE TABLE, CAUSING EVERYTHING ON THE TABLE TO SMASH. THE FLOWERS STAY UPRIGHT.						
1525-01						
2AB - (104)						

GHOSTBUSTERS		R/ 2AB	P/ 50			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 197 - MCS - STANTZ'S FOOT KICKS THE SMALL GHOST TRAP R.FG. ACROSS THE FLOOR. IT ROLLS ACROSS THE FLOOR ON WHEELS AS CAMERA PANS WITH IT PAST STANTZ. A CABLE IS ATTACHED TO IT.						
VENKMAN (off) The flowers are still standing!	438	The flowers are still standing! (standing : i.e., 'on the table')	/1525.2	1527.10	2.8	
STANTZ O-...  1527-15						
SCENE 198 - FS - VENKMAN MOVES L. OUT OF THE CLEARED SPACE AS SPENGLER STANDS ON R. OUTSIDE THE CLEARED SPACE. STANTZ STANDS IN BG., HOLDING ONTO THE CABLE WHICH IS ATTACHED TO THE GHOST TRAP IN THE MIDDLE OF THE CLEARED SPACE.						
STANTZ ...-kay, on my go-signal.  1529-10	439	On my signal. (i.e., 'Act on my signal!')	/1528.0	1529.10/	1.10	
SCENE 199 - MS - STANTZ POINTS R. TO O.S. SPENGLER.						
STANTZ Spengler, I want a confinement stream from you, okay. Go!  1534-11	440	Spengler, I want a confinement stream from you.	1530.0	1534.8/	4.8	
SCENE 200 - FS - THE THREE GHOSTBUSTERS STANDING UNDERNEATH THE HOVERING GHOST. SPENGLER SHOOTS A LASER STREAM UP AT THE GHOST AND TRAPS IT IN THE STREAM.						
STANTZ Okay! Hold him up there! He's gonna move! Hold him up! Go!	441	Hold him up there! He's going to move!	1536.12	1541.4/	4.8	
VENKMAN SHOOTS HIS LASER THROWER UP AT THE GHOST AND ALSO TRAPS HIM IN THE STREAM.  1541-07						
SCENE 201 - MS - LOW ANGLE - THE GHOST STRUGGLES AS IT IS TRAPPED IN THE TWO LASER STREAMS.  1543-15						
2AB - (105)						

GHOSTBUSTERS		R/ 2AB	P/ 51			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 202 - MS - SPENGLER SHOOTS HIS LASER THROWER UP L. AT THE O.S. GHOST.  SPENGLER It's working, Ray!  1545-08	442	It's working!	/1544.0	1545.8/	1.8	
SCENE 203 - MCS - STANTZ LOOKS UP AT THE O.S. GHOST.  STANTZ Start bringing him down, start bringing him down. You've got him. Don't cross the streams.  1549-13	443	Bring him down. Don't cross the streams!	1545.14	1549.12/	3.14	
SCENE 204 - MS - VENKMAN SHOOTS HIS LASER STREAM UP AT THE O.S. GHOST.  STANTZ (off) All right.  VENKMAN (overlapping) Maybe now you'll never slime a guy with a positron collid-...  1554-06	444	You'll never again slime a guy with a positron collider! (positron collider : atom smasher)	1550.2	1554.6/	4.4	
SCENE 205 - MFS - LOW ANGLE - THE GHOST CAUGHT IN THE TWO LASER STREAMS.  VENKMAN (off) ...-er, huh?  1556-06						
SCENE 206 - MS - SPENGLER SHOOTS HIS LASER STREAM UP L. AT THE O.S. GHOST.  SPENGLER Venkman, shorten your stream! I don't want my face burned off.  1560-02	445	Venkman, shorten your stream!	/1556.8	1560.0/	3.8	
SCENE 207 - MS - VENKMAN SHORTENS HIS LASER STREAM.  1561-11						

2AB - (106)

GHOSTBUSTERS R/ 2AB P/ 52					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FOGE.
<p>SCENE 208 - MS - STANTZ HAS HIS ECTO-VISOR ON. HE LOOKS UP AT THE O.S. GHOST, THEN DOWN AT THE O.S. GHOST TRAP.</p> <p>STANTZ All right, I'm opening the trap now. Don't look directly into the trap. 1565-09</p> <p>SCENE 209 - MCS - STANTZ'S FOOT PRESSES DOWN ON A BUTTON IN THE TRAP CONTROL MACHINE. 1566-07</p> <p>SCENE 210 - MCS - BOLTS OF ELECTRICITY SURROUND THE GHOST TRAP AS IT OPENS UP. 1567-14</p> <p>SCENE 211 - MS - SPENGLER LOOKS DOWN L. AT THE O.S. TRAP AS HE CONTINUES TO SHOOT HIS LASER THROWER. (MUSIC IN) SPENGLER I looked at the trap, Ray. 1570-10</p> <p>SCENE 212 - FS - VENKMAN AND SPENGLER FORCE THE GHOST DOWN WITH THEIR LASER STREAMS. STANTZ WATCHES IN BG.</p> <p>STANTZ Turn your streams off as soon as I close the trap. Get ready. I'm closing it. Now! 1578-06</p> <p>SCENE 213 - MCS - STANTZ'S FOOT STAMPS DOWN ON THE TRAP REMOTE CONTROL BUTTON. 1579-01</p> <p>SCENE 214 - MCS - BOLTS OF ELECTRICITY SHOOT OUT OF THE OPEN GHOST TRAP AS THE CONTROL LASER IS TURNED OFF. 1580-10</p>	<p>446</p> <p>447</p> <p>448</p>	<p>I'm opening the trap now. Don't look at it.</p> <p>I looked at the trap, Ray.</p> <p>Turn your streams off as soon as I close the trap. Get ready. Now!</p>	<p>/1561.12</p> <p>/1568.0</p> <p>1571.0</p>	<p>1565.8/</p> <p>1570.8/</p> <p>1578.4/</p>	<p>3.12</p> <p>2.8</p> <p>7.4</p>
2AB - (107)					

GHOSTBUSTERS		R/ 2AB	P/ 53			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 215 - MS - SPENGLER YANKS HIS GUN BACK AND REACTS AS SPARKS FLY AT HIM FROM THE O.S. GHOST TRAP. 1581-07						
SCENE 216 - MS - VENKMAN TURNS HIS FACE AWAY AS RAYS FLY AT HIM FROM THE O.S. GHOST TRAP. 1582-10						
SCENE 217 - FS - THE THREE GHOSTBUSTERS SHIELD THEIR FACES AS RAYS SHOOT OUT OF THE GHOST TRAP, TRAPPING THE O.S. GHOST. 1584-14						
SCENE 218 - MCS - THE GHOST TRAP SUCKS THE ELECTRICAL ENERGY AND THE GHOST INSIDE IT, THEN CLOSES. 1586-13						
SCENE 219 - MS - VENKMAN TURNS AND PEEKS R. AT THE O.S. GHOST TRAP, THEN LOOKS AROUND AND REACTS WITH HIS ONE EYE OPEN. 1592-01						
SCENE 220 - MCS - THE CLOSED GHOST TRAP ON THE FLOOR. A SMALL LIGHT ON IT FLASHES. 1596-07						
SCENE 221 - FS - THE THREE GHOSTBUSTERS LOOK DOWN AT THE GHOST TRAP. SPENGLER MOVES TOWARD IT. 1599-05						
SCENE 222 - MCS - SPENGLER KNEELS DOWN NEXT TO THE GHOST TRAP AS VENKMAN'S FEET ENTER L.FG. AND KICK IT LIGHTLY. BOLTS OF ELECTRICITY SURROUND THE TRAP. 1606-13						
SCENE 223 - MCS - SPENGLER LOOKS DOWN AT THE O.S. GHOST TRAP, THEN LOOKS UP L. AT O.S. VENKMAN AND STANTZ.						
SPENGLER It's in there. 1609-06	449	It's in there. (It : The ghost) (there : the trap)	1608.4	1609.6/	1.2	
2AB - (108)						

GHOSTBUSTERS R/ 2AB P/ 54					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 224 - MS - VENKMAN AND STANTZ LOOK DOWN AT THE O.S. GHOST TRAP AS SPENGLER STANDS UP INTO FRAME ON R. VENKMAN SPEAKS TO THE GHOST TRAP.</p> <p>VENKMAN (to ghost) Hey!</p> <p>STANTZ (chuckles) Well, that wasn't such a chore now, was it? (MUSIC OUT) 1618-10</p> <p>SCENE 225 - MCS - SPENGLER LOOKS UP L. AT O.S. STANTZ AND REACTS. 1621-11</p> <p>EXHIBITION REEL FOOTAGE: 1609-11</p> <p><u>END OF REEL 2AB</u></p>	450	That wasn't such a chore, was it?	1615.4	1618.8/	3.4
				LAST FRAME OF PICTURE IS: 1621.111	
				<u>END OF REEL TWO</u> <u>PARTS A&amp;B</u>	
		2AB - (109)			

GHOSTBUSTERS		R/ 3AB	P/ 1			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER.  12-00		LABORATORY: 0.01 AT START MARK 24.9 = 1ST SCENE END				
SCENE 1 - INT. LOBBY OUTSIDE BALLROOM - NIGHT - MS - THE MANAGER IS STANDING IN FRONT OF THE CLOSED BALLROOM DOORS. HE CALLS OUT R.FG. TO O.S. SMITH.						
GUESTS IN LOBBY (off) (low and indistinct chatter continues under following scenes and dialogue)						
MANAGER Mr. Smith, quickly. I want that door open now!	451	Quickly, I want that door open now! Donald, stand over there.	13.4	19.8	6.4	
MR. SMITH AND THE MANAGER'S ASSISTANT ENTER R.FG. AND RUN BG. TO THE DOOR AS THE MANAGER FOLLOWS THEM. MR. SMITH STARTS TO WORK ON UNLOCKING THE DOOR.						
MANAGER (to assistant) (cont'd) Donald, stand over there.						
THE ASSISTANT STANDS TO THE SIDE OF THE DOORS ON R. SUDDENLY, THE THREE GHOSTBUSTERS BURST THE DOORS OPEN AND WALK FG. OUT OF THE BALLROOM, LED BY VENKMAN. THE MANAGER STEPS BACK.						
VENKMAN We came, we saw, we kicked its ass! 24-09	452	We came, we saw, we kicked its ass! (kicked its ass : vulgar slang for, 'decisively defeated it') (ass : vulgar slang for, 'buttocks') (note that this is a humorous variation of the Latin phrase, 'Veni, vidi, vici', 'I came, I saw, I conquered', attributed to Julius Caesar by Roman historian Plutarch in his "Apophthegms of Kings and Great Commanders")	20.8	24.8/	4.0	
SCENE 2 - MCS - THE MANAGER STEPS BACK R.BG. AWAY FROM THE O.S. GHOSTBUSTERS.						
MANAGER Did you see it? What is it?						
STANTZ (off) We got...						
26-15						
SCENE 3 - MS - SPENGLER IS STANDING IN L.FG. AND THE MANAGER IS STANDING ON R. VENKMAN IS TALKING TO THE GROUP OF GUESTS IN BG. STANTZ ENTERS L. FROM THE BALLROOM, HOLDING THE STEAMING GHOST TRAP UP FOR EVERYONE TO SEE.	453	What is it?	24.14	26.14/	2.0	
3AB - (110)						

GHOSTBUSTERS		W/ 3AB	P/ 2			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 3 - (CONTINUED)						
STANTZ ...it!						
GUESTS (indistinct, overlapping gasping and chattering continue under following scenes and dialogue)						
MANAGER What is it? Will there be any more of them?	454	Will there be any more of them? (them : ghosts)	29.4	32.4	3.0	
VENKMAN JOINS SPENGLER AND STANTZ IN FRONT OF THE MANAGER IN FG. STANTZ HOLDS UP THE GHOST TRAP AND WAVES AWAY THE SMOKE. GUESTS WATCH IN BG.						
STANTZ (coughs) Sir, what you had there was	455	What you had was what we refer to as...	32.12	36.4	3.8	
what we refer to as a focused, non- terminal repeating phantasm or a	456	...a focused, non-terminal phantasm, or a class 5 full-roaming vapor. (focused : i.e., 'with a perceptible image') (phantasm : specter - ghost)	36.12	43.0	6.4	
Class-Five Full-Roaming Vapor. A real nasty one, too! (coughs)						
VENKMAN JOYS DOWN NOTES IN HIS NOTE- PAD. THE MANAGER HOLDS HIS HAND OVER HIS MOUTH, REACTING TO THE SMELL.	457	A real nasty one, too!	43.8	46.4	2.12	
VENKMAN And now, (clears throat) let's talk seriously.	458	Let's talk seriously.	49.0	51.0/	2.0	
51-00						
SCENE 4 - MCS - SPENGLER AND VENKMAN LOOK FG. AT THE O.S. MANAGER.						
VENKMAN Now for the entrapment we're gonna have	459	For the entrapment we have to ask for four thousand dollars.	51.4	58.0	6.12	
to ask you for four big ones, four thousand dollars for that. But we are having a special this week on proton charging and storage of the beast. And that's only...	460	But we are having a special on proton charging and storage of the beast. (proton charging : energy recharging of the ghost traps)	58.8	66.0	7.8	
66-06						
3AB - (111)						



GHOSTBUSTERS		R/ 3AB	P/ 3			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGS.	
SCENE 5 - MS - STANTZ HOLDS THE GHOST TRAP UP IN FRONT OF THE MANAGER AS THE MANAGER GLARES L.FG. AT O.S. VENKMAN AND REACTS.						
VENKMAN (off) ...gonna come to one thousand dollars, fortunately.	461	That's only \$1,000.	/66.8	69.4	2.12	
MANAGER Five thousand dollars? I had no idea it would be so much. I won't pay it.	462	\$5,000?! I had no idea it would be so much. I won't pay it.	69.12	74.12	5.0	
THE MANAGER STUFFS HIS HANDKERCHIEF BACK IN HIS POCKET.						
VENKMAN (off) Well, that's all right. We can just put it right back in there. 78-03	463	We can just put it back. (put it back : i.e., 'put the ghost back in the dining room')	75.4	78.2/	2.14	
SCENE 6 - MS - SPENGLER, STANTZ AND VENKMAN STANDING IN FRONT OF THE MANAGER AS THE GUESTS WATCH IN BG.						
VENKMAN Thank you, Raymond.						
STANTZ (overlapping) Well, we certainly can, Dr. Venkman.						
STANTZ CARRIES THE GHOST TRAP L. TOWARD THE O.S. BALLROOM AGAIN. THE MANAGER RUNS AFTER HIM.						
MANAGER (overlapping) No, no! No, no, no, no!						
THE MANAGER GRABS STANTZ AND PULLS HIM BACK R. AWAY FROM THE BALLROOM. SPENGLER MOVES R. TO JOIN VENKMAN.						
MANAGER (cont'd) All right! Anything.	464	All right! Anything. (Anything : i.e., 'I'll pay any price.')	83.12	86.12	3.0	
VENKMAN Thanks so much.						
VENKMAN TEARS OUT HIS BILL AND HANDS IT TO THE MANAGER.						
VENKMAN (cont'd) (indistinct)						
3AB - (112)						

GHOSTBUSTERS		R/ 3AB	P/ 4			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 6 - (CONTINUED)						
STANTZ (overlapping) Thank you! Hope we can help you again.  Coming through!  (SONG IN "GHOSTBUSTERS")	465	Thank you. Hope we can help you again. Coming through! (Coming through : i.e., 'I'm am going to come through the crowd' -- 'Watch out')	89.8	96.4/	6.12	
VENKMAN, STANTZ AND SPENGLER WALK BG. THROUGH THE CROWD OF GUESTS WITH THE GHOST TRAP AS THE MANAGER REMAINS IN FG. AND REACTS.						
STANTZ (cont'd) One Class-Five, Free-Roaming Vapor.  Move 'em out!  GUESTS (indistinct, overlapping chatter) 96-08						
SCENE 7 - INT. DANA'S APARTMENT - DAY - MS - THE TELEVISION IS SHOWING A NEWS SHOW. ROGER GRIMSBY IS THE NEWSCASTER. THE SCREEN BEHIND HIM SHOWS THE GHOST- BUSTERS LOGO.						
ROGER GRIMSBY (on television) Good morning. I'm Roger Grimsby.						
DANA SITS UP INTO FRAME IN R.FG. AS SHE DOES SIT-UPS. SHE CONTINUES TO SIT UP AND DOWN IN AND OUT OF FRAME AS THE NEWSCAST PLAYS ON TELEVISION.						
ROGER GRIMSBY (on television) (cont'd) Today the entire Eastern Seaboard is  alive with talk of incidents of para- normal activity. Alleged ghost sight-  ings and related supernatural occur-  ences have been reported across the  entire tri-state area.	466	Good morning. The entire Eastern Sea- board is alive with talk... (Eastern Seaboard : i.e., 'East Coast of the United States')	/96.12	103.0	6.4	
	467	...of paranormal activity. Ghost sight- ings and supernatural occurrences...	103.8	110.12	7.4	
	468	...have been reported across the tri-state area. (tri-state area : area encompassing three states)	111.4	115.8	4.4	
DANA STOPS EXERCISE AND REMAINS SITTING UP, STARING AT THE TELEVISION.						
ROGER GRIMSBY (on television) (cont'd) It seems everybody is willing....						

GHOSTBUSTERS		R/ 3AB	P/ 5			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 7 - (CONTINUED)						
ROY BRADY (voice over) (overlapping) Well, everybody has heard ghost... 117-06	469	Everybody has heard ghost stories.	116.4	119.8	3.4	
DIAGONAL WIPE TO:						
SCENE 8 - EXT. MANHATTAN STREET - DAY - MCS - ROY BRADY, ANOTHER NEWSCASTER, IS STANDING ON THE SIDEWALK SPEAKING FG. INTO CAMERA. TRAFFIC MOVES IN THE STREET IN BG.						
ROY BRADY (into microphone) ...stories around the campfire. Heck, my Grandma used to spin yarns about a spectral locomotive that would rocket past the farm where she grew up. But now, as if some unforeseen authority...	470	My Grandma spun yarns about a spectral locomotive... (Grandma : Grandmother) (spun yarns : told tales) (spectral : ghostly)	120.0	124.8	4.8	
A BEARDED MAN WATCHES THE NEWSCASTER FROM THE CORNER IN BG. 131-00	471	...that would rocket past the farm where she grew up. But now.... (rocket : i.e., 'move very swiftly')	124.12	131.0	6.4	
DIAGONAL WIPE TO:						
SCENE 9 - INT. FIREHALL DORM - NIGHT - MCS - THE RED LIGHT FLASHES AND THE ALARM RINGS ON THE WALL. (ALARM IN) 133-00						
SCENE 10 - MFS - THROUGH DOORWAY TO THE THREE GHOSTBUSTERS IN THEIR BEDROOM AS THEY LEAP OUT OF BED AND START TO GET DRESSED. VENKMAN RUNS FG. OUT THE DOOR. (ALARM OUT)						
THE FRONT PAGE OF "USA TODAY" SLIDES INTO FRAME FROM L., THEN HOLDS, FILLING UP L. HALF OF FRAME. THE PICTURE ON THE COVER SHOWS THE THREE GHOSTBUSTERS AND THE HEADLINE READS: Ghost Fever Grips New York	472	NARRATIVE TITLE) (of headline) Ghost Fever Grips New York	135.0	142.0	7.0	
RAY PARKER, JR. (voice over) (singing) 'There's something strange in the neighborhood. Who you gonna call?						
CHORUS (voice over) (singing) 'Ghostbusters!						
3AB - (114)						

GHOSTBUSTERS		R/ 3AB	P/ 6			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 10 - (CONTINUED)						
THE MAGAZINE MATTE SLIDES R. OUT OF FRAME, WIPING IN THE FOLLOWING SCENE. 144-00						
WIPE TO:						
SCENE 11 - EXT. MANHATTAN STREET - NIGHT - MFS - THE ECTOMOBILE SPEEDS FG. DOWN THE STREET, ITS LIGHTS FLASHING. IT TURNS R. AROUND A CORNER AS CAMERA PANS WITH IT.						
RAY PARKER, JR. (voice over) (singing) 'If there's something weird And it don't look good 150-00						
WIPE TO:						
SCENE 12 - EXT. CHINATOWN STREET - DAY MFS - THE FRONT PAGE OF THE "NEW YORK POST" ENTERS L. AND SLIDES R. ACROSS FRAME WITH THE ABOVE WIPE TO REVEAL THE CHINATOWN SCENE. THE FRONT PAGE HOLDS ON R. SIDE OF FRAME. IT FEATURES A PICTURE OF THE THREE GHOSTBUSTERS HOLDING A GHOST TRAP. THE HEADLINE READS:						
GHOST COPS BUST CHINATOWN SPOOK	473	NARRATIVE TITLE) (of headline) GHOST COPS BUST CHINATOWN SPOOK (COPS : POLICEMEN, referring to the Ghostbusters) (BUST : CAPTURE) (CHINATOWN : the Chinese quarter of a city) (SPOOK : GHOST)	150.8	156.4	5.12	
THE CHINATOWN SCENE IS ON L. SIDE OF FRAME. IN IT, VENKMAN AND STANTZ MOVE L. ACROSS THE SIDEWALK TOWARD THEIR ECTOMOBILE, CARRYING THEIR NUCLEAR BACKPACKS. A CHINESE RESTAURANT OWNER ENTERS R. WITH TWO ROAST DUCKS, WHICH HE HANDS TO STANTZ AND VENKMAN.						
RESTAURANT OWNER (in Chinese)						
VENKMAN AND STANTZ ACCEPT THE DUCKS AND BOW TO THE RESTAURANT OWNER.						
RAY PARKER, JR. (voice over) (singing) (overlapping) 'Who you gonna call?						
CHORUS (voice over) (singing) 'Ghostbusters! 157-14						
3AB - (115)						

GHOSTBUSTERS		R/ 3AB	P/ 7			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTG2.	
SCENE 13 - INT. FIREHALL DORM - NIGHT - CS - THE ALARM RINGS.  (ALARM RINGING) 159-11						
SCENE 14 - EXT. MANHATTAN STREET - DAY - FS - THE ECTOMOBILE ENTERS R. AND TURNS BG. ONTO A NARROW STREET. 161-14						
SCENE 15 - EXT. APARTMENT BUILDING - DAY - MFS - STANTZ COMES OUT OF THE BASEMENT APARTMENT CARRYING A SMOKING GHOST TRAP. HE WALKS UP THE STAIRS TO THE SIDEWALK AS CAMERA TILTS UP WITH HIM.  STANTZ Stand aside, please!  LARRY KING (voice over) Hi, this is Lar-...  164-15						
SCENE 16 - EXT. MANHATTAN STREET - DAY - FS - THE ECTOMOBILE TURNS R. AROUND A CORNER AS CAMERA PANS WITH IT.  LARRY KING (voice over) ....ry King. The phone-in topic today: ghosts and...  169-00	474 ITAL	The phone-in topic today: ghosts and ghostbusting. (phone-in topic : i.e., 'topic on which people can phone in and ask questions and make comments')	/165.0 (over scene end)	169.8	4.8	
WIPE TO:  SCENE 17 - INT. RADIO STATION - DAY - MS - A TIME MAGAZINE FRONT COVER ENTERS L. AND SLIDES R. ACROSS FRAME WITH THE ABOVE WIPE TO REVEAL THE RADIO STATION SCENE. THE COVER SHOWS A PICTURE OF THE THREE GHOSTBUSTERS AND HAS A HEAD- LINE READING:  GHOSTBUSTERS SUPERNATURAL SUCCESS STORY  THE "TIME" MAGAZINE COVER HOLDS ON R. SIDE OF FRAME AS RADIO STATION SCENE PLAYS ON L. SIDE OF FRAME. IN THE SCENE, CAMERA DOLLIES R. AROUND LARRY KING AS HE SITS AT THE CONSOLE AND TALKS INTO THE RADIO MICROPHONE.						

3AB - (116)

GHOSTBUSTERS		R/ 3AB	P/ 8			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 17 - (CONTINUED)						
LARRY KING (into microphone) ...ghostbusting. The controversy builds, more sightings are reported. Some maintain that these professional paranormal eliminators in New York are the cause of it all. 181-09	475	The controversy and sightings build. (sightings : i.e., 'ghost sightings') (build : increase)	170.0	173.12	3.12	
	476	Some say these professional paranormal eliminators are the cause of it. (it : i.e., 'the appearance of the ghosts')	174.4	181.8/	7.4	
SCENE 18 - EXT. ROCKEFELLER CENTER SKATING RINK - DAY - MFS - THE THREE GHOSTBUSTERS RUN FG. ACROSS THE CROWDED SKATING RINK WITH THEIR EQUIPMENT. VENKMAN CARRIES A STEAMING GHOST TRAP.  SKATERS (low and indistinct chatter)  RAY PARKER, JR. (voice over) (singing) (overlapping) 'If you're seeing things Running through your head 189-10						
WIPE TO:						
SCENE 19 - EXT. MANHATTAN STREET - DAY - MFS - AN "OMNI" MAGAZINE COVER ENTERS R. AND SLIDES L. ACROSS FRAME WITH THE ABOVE WIPE, REVEALING THE MANHATTAN STREET SCENE. THE "OMNI" COVER HOLDS ON L. SIDE OF SCREEN AS SCENE PLAYS ON R. SIDE OF SCREEN. THE "OMNI" COVER SHOWS A PICTURE OF A NUCLEAR BACKPACK AND FEATURES A HEADLINE READING:  QUANTUM LEAPS: GHOSTBUSTERS' TOOLS OF THE TRADE  IN THE MANHATTAN STREET SCENE, SPENGLER EMERGES FROM A BUILDING WITH A SMOKING GHOST TRAP IN HIS HAND. PEDESTRIANS WATCH IN BG.  SPENGLER I got it! I got it!  RAY PARKER, JR. (voice over) (singing) (overlapping) 'Who can you call?  CHORUS (voice over) (singing) 'Ghostbusters!	477	<u>NARRATIVE TITLE</u> ) (of headline)  QUANTUM LEAPS: GHOSTBUSTERS' TOOLS OF THE TRADE (QUANTUM LEAPS : VERY LARGE ADVANCES - i.e., 'in technology') (TOOLS : EQUIPMENT)	190.4	195.12	5.8	
3AB - (117)						

GHOSTBUSTERS		R/ 3AB	P/ 9			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 19 - (CONTINUED)						
SPENGLER WALKS FG. DOWN THE STREET, LOOKING FOR O.S. VENKMAN AND STANTZ.						
SPENGLER (overlapping) Pete! Ray!						
RAY PARKER, JR. (voice over) (singing) 'Invis-....						
196-04						
SCENE 20 - EXT. HOTEL - NIGHT - MFS - ON THE L. SIDE OF SCREEN IS THE HOTEL SCENE AND ON THE R. SIDE OF FRAME IS AN "ATLANTIC" COVER. THE "ATLANTIC" COVER SHOWS A CARTOON OF THE THREE GHOSTBUSTERS CATCHING A GHOST, AND THE HEADLINE READS:						
THE POLITICS OF THE NEXT DIMENSION DO GHOSTS HAVE CIVIL RIGHTS?	478	NARRATIVE TITLE) (of headline) THE POLITICS OF THE NEXT DIMENSION DO GHOSTS HAVE CIVIL RIGHTS?	/196.5	203.5	7.0	
IN THE HOTEL SCENE, THE THREE GHOSTBUSTERS COME OUT OF THE HOTEL AND WALK L. THROUGH A LARGE CROWD OF REPORTERS AS CAMERA DOLLIES WITH THEM. STANTZ HOLDS A STEAMING GHOST TRAP.						
REPORTERS (indistinct, overlapping questioning)						
STANTZ (overlapping) (low and indistinct)						
RAY PARKER, JR. (voice over) (singing) '...-ible men Sleeping in your bed, Who you gonna call?						
CHORUS (voice over) (singing) 'Ghostbusters!						
STANTZ STOPS BY THE ECTOMOBILE AND PROUDLY HOLDS UP THE GHOST TRAP. THE "ATLANTIC" COVER SLIDES L. ACROSS THE SCREEN AND EXITS FRAME, WIPING IN THE FOLLOWING SCENE.						
207-00						
WIPE TO:						
SCENE 21 - EXT. MANHATTAN STREET - DAY - MFS - THE THREE GHOSTBUSTERS RUN FG. DOWN THE CROWDED SIDEWALK AS CAMERA ZOOMS OUT WITH THEM. THEY CARRY THEIR LASER STREAM TORCHES AND LOOK AROUND FOR GHOSTS.						
3AB - (118)						

GHOSTBUSTERS		R/ 3A8	P/ 10			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 21 - (CONTINUED)						
CASEY KASEM (voice over) Still making headlines all across the country, the Ghostbusters are at it again. This time at the fashionable dance club, The Rose. The boys... 220-13	479 ITAL	Still making headlines, the Ghost- busters are at it again. (headlines : i.e., 'news') (at it again : i.e., 'doing it again')	210.4	216.0	5.12	
SCENE 22 - INT. DANA'S KITCHEN - NIGHT - MCS - THE RADIO ON THE COUNTER PLAYS CASEY KASEM'S SHOW. SOME BOTTLES OF SPICES SIT NEXT TO THE RADIO.						
CASEY KASEM (over radio) ...in gray slugged it out with a pretty pesky... 224-00	481 ITAL	They fought a pesky poltergeist... (pesky : annoying - bothersome) (poltergeist : ghost)	/220.12	223.12/	3.0	
SCENE 23 - MFS - DANA SLICES VEGETABLES ON THE CUTTING BOARD AND LISTENS TO THE RADIO, GRINNING TO HERSELF.						
CASEY KASEM (over radio) ...poltergeist, then stayed on to dance the night away with some of the lovely ladies who witnessed the disturbance.	482 ITAL	...then stayed to dance with the ladies who witnessed the disturbance.	/224.4	231.0	6.12	
This is Casey Kasem. Now on with the countdown.	483 ITAL	This is Casey Kasem. On with the countdown. (Casey Kasem : popular American disk jockey) (countdown : playing of the most popular records)	231.8	235.6/	3.14	
DANA TAKES A SIP OF WHITE WINE. 235-09						
SCENE 24 - EXT. STREET - NIGHT - MS - PAST A POLICEMAN, L.F.G., AND STANTZ, R.F.G., TO VENKMAN, STANDING BY THE ECTOMOBILE, AS HE SPEAKS TO A CROWD OF REPORTERS.						
VENKMAN Twenty-four hours a day, seven days a week! No job is too big, no fee is too big! 243-05	484  485	24 hours a day, 7 days a week. (i.e., 'We work 24 hours a day, 7 days a week.')	235.14	239.0	3.2	
		No job is too big, no fee is too big!	239.8	243.4/	3.12	
3A8 - (119)						



GHOSTBUSTERS		R/ 3AB		P/ 11	
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FOGE
<p>SCENE 25 - INT. FIREHALL RECEPTION OFFICE - DAY - CS - A NUMBER OF LINES ON THE TELEPHONE RING AND FLASH.</p> <p>(PHONE RINGING IN)</p> <p>245-04</p> <p>SCENE 26 - MCS - JANINE TALKS ON THE PHONE AS OTHER LINES CONTINUE TO RING.</p> <p>JANINE (into phone)</p> <p>Is it just a mist or does it have arms and legs?</p> <p>(PHONE RINGING OUT)</p> <p>249-04</p> <p>SCENE 27 - INT. DANA'S BEDROOM - NIGHT - MS - THE SMALL TELEVISION ON THE TABLE SHOWS STANTZ BEING INTERVIEWED ON "THE JOE FRANKLIN SHOW" IN MCS.</p> <p>JOE FRANKLIN (over television)</p> <p>As they say in TV, uh, I'm sure...</p> <p>251-13</p> <p>SCENE 28 - MS - DANA IS SITTING ON A CHAIR IN R.FG., STRINGING HER CELLO. AS THE TELEVISION PLAYS THE TALK SHOW ON THE TABLE IN BG. DANA'S HAIR IS WRAPPED IN A TOWEL. ON TELEVISION, JOE FRANKLIN IS SITTING BEHIND HIS DESK, INTERVIEWING STANTZ.</p> <p>JOE FRANKLIN (on television)</p> <p>...there's one big question on everybody's mind, and I imagine you are the man to answer that.</p> <p>258-08</p> <p>SCENE 29 - MS - THE TELEVISION SHOWS JOE FRANKLIN IN MCS.</p> <p>JOE FRANKLIN (on television)</p> <p>How is Elvis, and have you seen him lately?</p> <p>RAY PARKER, JR. (voice over) (singing)</p> <p>'You've had a dose...</p> <p>THE TELEVISION PICTURE CUTS TO STANTZ AS HE REACTS.</p> <p>264-00</p>	<p>486</p> <p>487</p> <p>488</p> <p>489</p>	<p>Is it a mist or does it have arms and legs? (it : i.e., 'the ghost that you saw')</p> <p>There's one question...</p> <p>...on everybody's mind, and I imagine you are the man to answer that.</p> <p>How is Elvis, and have you seen him lately? (Elvis : Elvis Presley, popular American rock-and-roll singer, now deceased)</p>	<p>/245.6</p> <p>/249.8</p> <p>252.4</p> <p>/258.14</p>	<p>249.4/</p> <p>251.12/</p> <p>258.6/</p> <p>263.0</p>	<p>3.14</p> <p>2.4</p> <p>6.2</p> <p>4.2</p>
3AB - (120)					

GHOSTBUSTERS		R/ 3AB	P/ 12			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
WIPE TO:						
SCENE 30 - EXT. FIREHALL - DAY - MFS - THE FRONT PAGE OF THE TABLOID "GLOBE" ENTERS L. AND SLIDES R. ACROSS FRAME WITH THE ABOVE WIPE TO REVEAL THE FIRE- HALL SCENE. THE GLOBE COVER HOLDS ON R. SIDE OF SCREEN AS THE FIREHALL SCENE PLAYS ON L. SIDE OF SCREEN. THE "GLOBE" COVER FEATURES A PICTURE OF THE THREE GHOSTBUSTERS, WITH A HEADLINE READING:						
GHOSTBUSTERS SUPER DIET!	490	NARRATIVE TITLE) (of headline) GHOSTBUSTERS SUPER DIET!	264.12	270.12	5.0	
IN THE FIREHALL SCENE, THE ECTOMOBILE MOVES UP THE DRIVEWAY AND STOPS IN FRONT OF THE GARAGE. TWO PEOPLE REQUEST VENKMAN'S AUTOGRAPH AS HE GETS OUT OF THE CAR.						
RAY PARKER, JR. (voice over) (singing) '...of those freaky ghosts, baby, You better call...						
CHORUS (voice over) (singing) 'Ghostbusters!						
RAY PARKER, JR. (voice over) (singing) 'Now!'	273-00					
SCENE 31 - INT. FIREHALL DORM - NIGHT - MFS - THROUGH DOORWAY TO THE THREE GHOSTBUSTERS SPRAWLED OUT ON THEIR BEDS, ASLEEP. STANTZ IS LYING ON THE BED IN FG., SNORING AND DREAMING.						
STANTZ (snores)	278-00					
RIPPLE DISSOLVE TO:						
SCENE 32 - DREAM SEQUENCE BEGINS - INT. BEDROOM - NIGHT - MCS - STANTZ IS LYING ASLEEP IN AN ELEGANT BED. HE AWAKENS AND LOOKS UP WITH A START.	282-15					
SCENE 33 - MFS - STANTZ STARES UP IN AWE AT A BEAUTIFUL FEMALE GHOST AS SHE FLOATS IN THE AIR ABOVE HIM. SHE MOVES TOWARD HIS CROTCH.	289-05					
3AB - (121)						

GHOSTBUSTERS		#/ 3AB	P/ 13			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
<p>SCENE 34 - FS - STANTZ WATCHES THE FEMALE GHOST AS SHE FLOATS ABOVE HIS CROTCH AND DISAPPEARS. HE REACTS TO HER DISAPPEARANCE.</p> <p>293-09</p>						
<p>SCENE 35 - MCS - STANTZ LOOKS AROUND FOR THE MISSING GHOST, THEN LOOKS DOWN AT HIS O.S. CROTCH.</p> <p>STANTZ (grunts)</p> <p>297-11</p>						
<p>SCENE 36 - MCS - STANTZ'S BELT IS UNBUCKLED MAGICALLY, THEN HIS FLY IS UNZIPPED.</p> <p>306-03</p>						
<p>SCENE 37 - MCS - STANTZ CROSSES HIS EYES AND REACTS, LYING HIS HEAD BACK ON THE BED.</p> <p>STANTZ (moans)</p> <p>DREAM SEQUENCE ENDS.</p> <p>314-03</p>						
<p>SCENE 38 - INT. FIREHALL DORM - NIGHT - MFS - THROUGH DOORWAY TO THE THREE GHOSTBUSTERS ASLEEP IN THEIR BEDS. STANTZ FALLS OFF HIS BED, REACTING TO HIS DREAM.</p> <p>STANTZ Ohh!</p> <p>319-03</p>						
<p>SCENE 39 - EXT. FIREHALL - DAY - MCS - THE TORSO OF WINSTON ZEDDEMORE ENTERS L., CARRYING SOME CLASSIFIED ADS. HE STOPS, THEN CAMERA TILTS UP TO REVEAL HIS FACE AS HE LOOKS UP AT THE O.S. FIREHALL.</p> <p>326-13</p>						
<p>SCENE 40 - MS - THE GHOSTBUSTERS LOGO HANGS ABOVE THE FIREHALL ENTRANCE.</p> <p>329-11</p>						
		3AB - (122)				

GHOSTBUSTERS		R/ 3A8	P/ 14			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 41 - INT. FIREHALL RECEPTION AREA - DAY - MCS - JANINE IS SITTING AT HER DESK, INTERVIEWING O.S. WINSTON. SHE LOOKS R.FG. AT HIM.						
JANINE Do you believe in UFOs, astral pro- (SONG OUT) jections, mental telepathy, ESP, clairvoy-... 337-03	491	Do you believe in UFOs, astral projec- tions, mental telepathy, ESP... (UFOs : Unidentified Flying Objects, believed to be piloted by beings from other planets) (astral projections : the ability to leave and travel outside of one's body) (mental telepathy : communication between minds by some other means than sensory perception) (ESP : Extra Sensory Perception, perception or communication out- side of normal sensory activity)	/329.12	336.12	7.0	
SCENE 42 - MCS - WINSTON IS SITTING IN FRONT OF THE DESK, LOOKING L.FG. AT O.S. JANINE.						
JANINE (off) ...-ance, spirit photography, tele- kinetic movement... 342-00	492	...clairvoyance, spirit photography, telekinetic movement... (spirit photography : the ability to take photographs of non-corporeal spirits) (telekinetic movement : movement of objects solely by force of the mind)	/337.4	341.12/	4.8	
SCENE 43 - MCS - JANINE CONTINUES SPEAKING WITH BOREDOM.						
JANINE ...full-trance mediums, the Loch Ness monster and the theory of Atlantis? 349-09	493	...full-trance mediums, the Loch Ness monster and the theory of Atlantis? (full-trance mediums : persons who, while in a trance, can communicate with the supernatural world) (Loch Ness monster : a large aquatic beast believed by some to inhabit Loch Ness, a large lake in Scotland) (Atlantis : supposedly, a large continent, now lost, which was once situated between Europe and America)	/342.4	349.8/	7.4	
SCENE 44 - MCS - WINSTON.						
WINSTON Uh...if there's a steady paycheck in it, I'll believe anything you say. 356-01						
SCENE 45 - MS - STANTZ AND VENKMAN GET OUT OF THE ECTOMOBILE IN THE GARAGE BAY. THEY ARE BOTH COVERED WITH ECTOFLUID SLIME AND ARE SMOKING CIGARETTES. THEY WALK R.BG. AS CAMERA DOLLIES IN WITH THEM. STANTZ IS CARRYING A SMOKING GHOST TRAP. (PHONE RINGING)						
STANTZ Oh, I gotta get some sleep. I'm dying.	494	If there's a steady paycheck in it, I'll believe anything. (steady paycheck : i.e., 'steady source of income')	350.12	356.0/	5.4	
CAMERA CONTINUES TO DOLLY IN WITH STANTZ AND VENKMAN TO REVEAL JANINE AND WINSTON AT THE DESK IN THE RECEPTION AREA IN BG. STANTZ AND VENKMAN WALK TOWARD THEM. JANINE ANSWERS THE TELEPHONE.	495	I got to get some sleep. I'm dying.	357.8	361.8	4.0	
3A8 - (123)						

GHOSTBUSTERS		R: 3AB	P: 15			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 45 - (CONTINUED)						
VENKMAN You don't look good.	496	You don't look good.	362.8	364.12	2.4	
STANTZ I don't?						
VENKMAN Well, you've looked better. You didn't use to look like this. (PHONE RINGING)	497	You've looked better. You didn't use to look like this.	366.8	371.0	4.8	
JANINE (into phone) Yes. Can-Can you hold, please?						
JANINE PUTS THE PHONE ON HOLD AS STANTZ AND VENKMAN REACH THE DESK. VENKMAN TOSSES A BILL DOWN ON THE DESK.						
VENKMAN Here's the paper on the Brooklyn. She paid with Visa.	498	Here's the Brooklyn paper. She paid with Visa. (Brooklyn paper : i.e., 'receipt and paperwork associated with the account in Brooklyn') (Visa : a major American credit card)	374.0	377.12	3.12	
CAMERA HOLDS IN MFS AS JANINE HANDS A WORKSHEET TO STANTZ.						
JANINE H-Here's tonight's worksheet.	499	Here's tonight's worksheet. (worksheet : sheet listing work which must be done)	378.4	380.12	2.8	
STANTZ Oh, great! Two more free repeaters.						
STANTZ REACTS AND TRUDGES BG. TOWARD THE DOOR. JANINE INTRODUCES WINSTON.	500	Great! Two free repeaters. (free repeaters : repeat service calls to clients at no additional charge)	381.4	384.2	2.14	
JANINE This is Winston Zeddemore. He's here about the job.	501	This is Winston Zeddemore. He's here about the job. (about the job : i.e., 'to apply for the job')	384.8	389.0	4.8	
STANTZ STOPS AT THE DOOR AND TURNS FG. TO WINSTON AS WINSTON STANDS UP.						
STANTZ Beautiful. You're hired. Ray Stantz, Pete Venkman.	502	Beautiful. You're hired. Ray Stantz, Pete Venkman.	389.6	393.12	4.6	
WINSTON (chuckles)						
WINSTON SHAKES VENKMAN'S HAND.						
VENKMAN (overlapping) Congratulations.						
3AB - (124)						

GHOSTBUSTERS		R/ 3AB	P/ 16			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 45 - (CONTINUED)						
WINSTON Thank you.						
STANTZ (overlapping) Can you help me, please?		503	Can you help me? (i.e., 'with this ghost trap')	395.0	397.2	2.2
STANTZ HOLDS OUT THE TWO SMOKING GHOST TRAPS AS WINSTON WALKS OVER TO HIM.						
(MUSIC IN) 398-07						
SCENE 46 - MS - STANTZ HOLDS THE GHOST TRAPS OUT TO WINSTON AS WINSTON ENTERS L.FG. WINSTON WINCES, THEN TAKES THEM FROM STANTZ.						
STANTZ Welcome aboard. 405-13		504	Welcome aboard. (i.e., 'Welcome to our organi- zation.')	403.8	405.12/	2.4
SCENE 47 - EXT. LINCOLN CENTER - DAY - MS - A MALE VIOLINIST AND DANA COME OUT THE DOORS OF THE METROPOLITAN OPERA HOUSE WITH OTHER ORCHESTRA MEMBERS AS CAMERA ZOOMS OUT WITH THEM.						
DANA I don't know where they get these guest conductors. I mean, someone should tell him it's not gonna do him much good to scream at us in German.		505	Where do they get these guest conduc- tors?	407.10	411.4	3.10
VIOLINIST Well, I don't think that the man is competent to conduct a major...		506	It won't do any good to scream at us in German. (implying that this was the behavior of the guest conductor)	411.12	416.0	4.4
THE VIOLINIST AND DANA STOP IN MCS. DANA REACTS AS SHE LOOKS FG. AND SEES O.S. VENKMAN. 420-15		507	The man isn't competent to conduct a major...	416.8	420.10/	4.2
SCENE 48 - MFS - VENKMAN, WEARING HIS GHOSTBUSTERS UNIFORM, HOPS L. ACROSS THE PLAZA AS CAMERA PANS WITH HIM.						
VIOLINIST (off) ...symphony orchestra. 423-06		508	...symphony orchestra.	/421.0	423.4/	2.4
			3AB - (125)			

GHOSTBUSTERS		R/ 3AB	P/ 17			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 49 - MCS - THE VIOLINIST AND DANA. SHE GRINS AS SHE SEES O.S. VENKMAN. SHE GLANCES AT THE VIOLINIST AND EXCUSES HERSELF.						
DANA Ummm...could you wait here a minute?	509	Could you wait here a minute?	425.4	428.8	3.4	
VIOLINIST Huh? Oh, sure.						
DANA WALKS R.FG. ACROSS THE PLAZA AS CAMERA PANS WITH HER PAST THE VIOLINIST TO REVEAL VENKMAN STANDING BY THE FOUNTAIN.						
DANA Dr. Venkman, this is a surprise.	510	Dr. Venkman, this is a surprise. (Dr. : abbreviation for, 'Doctor')	441.0	444.8	3.8	
DANA STOPS IN FRONT OF VENKMAN AS CAMERA HOLDS.						
VENKMAN That was a wonderful rehearsal.	511	-A wonderful rehearsal. -You heard that? (A wonderful rehearsal : i.e., 'That was a wonderful rehearsal') (that : i.e., 'that rehearsal')	445.0	448.8	3.8	
DANA You heard that? (MUSIC OUT)						
VENKMAN Yes. You're the best one in your row.	512	You were the best in your row. (best : i.e., 'best cellist') (row : i.e., 'row of cellists in the orchestra')	448.12	451.12	3.0	
DANA Oh, thank you. You're good. Most people can't hear me with the whole orchestra playing.	513	Most people can't hear me over the whole orchestra. (i.e., 'Most people can't hear my playing when the whole orchestra is playing.')	453.8	458.8	5.0	
VENKMAN Ahh, I don't have to take this abuse from you. I got hundreds of people dying to abuse me.	514	I don't have to take this abuse from you. Other people want to abuse me. (take : accept - submit to)	459.0	466.0	7.0	
DANA AND VENKMAN TURN AND WALK BG. TOGETHER AS CAMERA DOLLIES IN WITH THEM. THE VIOLINIST ENTERS L. IN BG. AND WALKS R. OVER TO THE FOUNTAIN TO WAIT.						
DANA I know.						
466-07						
3AB - (126)						

GHOSTBUSTERS		R/ 3AB	P/ 18			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 50 - MCS - PAST VENKMAN, R.FG., TO DANA AS THEY WALK R. ACROSS THE PLAZA. CAMERA DOLLIES WITH THEM.						
DANA You're a big celebrity now. Do you have some information for me on my case? 471-15	515	You're a celebrity. Do you have some information for me? (celebrity : popular, well-known person)	466.8	471.12/	5.4	
SCENE 51 - MCS - PAST DANA, L.FG., TO VENKMAN AS THEY WALK L. CAMERA DOLLIES WITH THEM, THEN HOLDS AS THEY STOP. VENKMAN LOOKS L. AT THE O.S. VIOLINIST. 475-12						
SCENE 52 - MS - THE VIOLINIST STANDS BY THE FOUNTAIN HOLDING HIS VIOLIN CASE. HE SNORTS SOME NASAL SPRAY AND GLARES FG. AT O.S. VENKMAN.						
VIOLINIST (sniffs) 479-07						
SCENE 53 - MCS - PAST DANA, L.FG., TO VENKMAN AS HE TURNS TO HER.						
VENKMAN Who's the stiff? 481-15	516	Who's the stiff? (stiff : rough, clumsy, stupid man - referring to the Violinist)	480.2	481.14/	1.12	
SCENE 54 - MCS - PAST VENKMAN, R.FG., TO DANA AS SHE REACTS. THEY BOTH RESUME WALKING R. AS CAMERA DOLLIES WITH THEM.						
DANA The stiff happens to be one... 485-14	517	One of the finest musicians in the world. Do you have some information?	484.4	491.12 (over scene end)	7.8	
SCENE 55 - FS - A VIEW OF THE ENTIRE PLAZA WITH PEDESTRIANS MILLING AROUND. DANA AND VENKMAN WALK BG. TOWARD THE FOUNTAIN WHERE THE VIOLINIST WAITS. VENKMAN PUTS HIS ARM AROUND DANA AND LEADS HER L. AWAY FROM THE VIOLINIST. SHE CARRIES HER CELLO CASE.						
DANA ...of the finest musicians in the world. I mean, do you have some information for me, please?						
3AB - (127)						



GHOSTBUSTERS		R/ 3AB	P/ 19			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 55 - (CONTINUED)						
VENKMAN Well, sure, but I prefer to give it to you in private.	518	-I prefer to tell you in private. -Tell me now.	492.2	497.2	5.0	
DANA Why don't you tell me now?						
VENKMAN Well, okay. I found the name Zuul for you.	519	I found the name Zuul for you. The name Zuul...	497.10	502.0/	4.6	
VENKMAN AND DANA STOP. HE PULLS A PIECE OF PAPER OUT OF HIS POCKET AND READS IT.						
VENKMAN (cont'd) Well, the name Zuul...  502-04						
SCENE 56 - MCS - PAST DANA, L.FG., TO VENKMAN AS THEY LOOK DOWN AT THE O.S. PIECE OF PAPER.						
VENKMAN ...refers to a demi-god worshipped around six thousand B.C. by the.... What's that word?  511-06	520	...refers to a demigod worshipped around 6,000 B.C. by the.... (demigod : mythological creature who is half divine and half human)	/502.8	509.0	6.8	
SCENE 57 - MCS - PAST VENKMAN, R.FG., TO DANA AS SHE LOOKS DOWN AT THE O.S. SLIP OF PAPER.	521	What's that word?	509.8	511.6/	1.14	
DANA Hittites.	522	Hittites. (Hittites : ancient people who established an empire in Asia Minor and Syria, dominant from about 1900 to 1200 B.C.)	513.0	515.4	2.4	
VENKMAN Hittites...the Mesopotamians and the Sumerians.	523	...the Mesopotamians and the Sumerians. (Mesopotamians : ancient people who occupied the region in Asia between the Tigris and Euphrates rivers after 5000 B.C.) (Sumerians : ancient people who occupied southern Mesopotamia from about 5000 B.C. to 2000 B.C.)	515.12	519.4	3.8	
DANA TAKES THE SLIP OF PAPER FROM VENKMAN AND READS IT.						
DANA (reading) "Zuul was the minion of Gozer." What's Gozer?						
VENKMAN Gozer was...  529-14	524	"Zuul was the minion of Gozer." What's Gozer? (minion : servile follower)	522.0	527.8	5.8	
3AB - (128)						

GHOSTBUSTERS		R/ 3AB	P/ 20			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 58 - MCS - PAST DANA, L.FG., TO VENKMAN.						
VENKMAN ...very big in Sumeria. Big guy.	525	Gozer was big in Sumeria. (big : important)	529.2	531.12 (over scene end)	2.10	
DANA (overlapping) Well, what's he doing in my icebox?	526	What's he doing in my icebox? (icebox : refrigerator)	532.2	535.8	3.6	
VENKMAN I'm work-... 536-11	527	I'm working on that. If we could get together Thursday, about 9:00... (working on that : i.e., 'working on finding that answer') (9:00 : i.e., '9:00 P.M.')	536.0	542.4 (over scene end)	6.4	
SCENE 59 - MCS - PAST VENKMAN, R.FG., TO DANA AS SHE SIGHS.						
VENKMAN ...-ing on that.						
DANA (sighs)						
VENKMAN (overlapping) If we could get together Thursday night, I'm thinking nine-ish, you know, we could exchange information.	528	...we could exchange information.	542.12	545.12	3.0	
DANA GRINS.						
DANA I can't see you Thursday. I'm-I'm... I'm busy. 550-10	529	I can't see you Thursday. I'm busy.	546.4	550.8/	4.4	
SCENE 60 - MCS - PAST DANA, L.FG., TO VENKMAN.						
VENKMAN Miss Barrett, you seem to think there is something wrong up here that...	530	You think there is something wrong up here that... (up here : i.e., 'in my mind')	551.0	555.10	4.10	
VENKMAN POINTS TO HIS HEAD. 556-00						
SCENE 61 - MCS - PAST VENKMAN, R.FG., TO DANA AS HE POINTS AT HER. SHE LAUGHS.						
VENKMAN ...says in your mind, "He enjoys taking his evenings off and...	531	...says to you, "He enjoys spending free evenings... (He : Venkman) (free : unoccupied)	/556.2	561.0/	4.14	
3AB - (129)						

GHOSTBUSTERS		R/ 3AB	P/ 21			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 61 - (CONTINUED)						
DANA (overlapping) (laughs)						
<u>DANA LOOKS L.FG. AT THE O.S. VIOLINIST.</u> 561-04						
SCENE 62 - MS - THE VIOLINIST, STANDING BY THE FOUNTAIN, GLARES L. AT O.S. DANA AND VENKMAN.						
VENKMAN (off) ...spending it with his clients."		532	...with his clients." No.	/561.8	563.12	2.4
No. I'm making... 564-03						
SCENE 63 - MCS - PAST VENKMAN, R.FG., TO DANA AS SHE GRINS.						
VENKMAN ...a special exception in your case.		533	I'm making a special exception in your case. Because...	/564.4	569.8/	5.4
DANA Yes.						
<u>DANA NOODS AND PEEKS OVER AT THE O.S. VIOLINIST.</u>						
VENKMAN Because... 569-12						
SCENE 64 - MCS - PAST DANA, L.FG., TO VENKMAN. (MUSIC IN)						
VENKMAN ...I respect you. It's corny, but I respect you as an artist. And as a... dres-...		534	...I respect you. I respect you as an artist and as a dresser. (dresser : someone who wears clothes well and stylishly)	570.4	576.12/	6.8
576-14						
SCENE 65 - MS - DANA AND VENKMAN STAND- ING IN THE PLAZA. THEY LOOK DOWN AT DANA'S CLOTHES.						
VENKMAN ...ser, too. This is a magnificent coordination you have going here today.		535	You have magnificent coordination today. (coordination : i.e., 'fashion coordination of all parts of your wardrobe')	577.4	581.8	4.4
DANA (overlapping) Oh, no. Okay, I'll, uh...						
			3AB - (130)			

GHOSTBUSTERS		R/ 3AB	P/ 22			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 65 - (CONTINUED)						
DANA PICKS UP HER O.S. CELLO CASE.						
DANA (cont'd) ...I'll see you Thursday.	536	I'll see you Thursday.	582.4	584.2	1.14	
VENKMAN I'll bring the Roylance Guide and we'll eat and read.	537	I'll bring the Roylance Guide and we'll read. (Roylance Guide : the title of a supposed spiritualist's guide- book)	584.6	588.0	3.10	
DANA WALKS R. AND NOODS AS CAMERA PANS WITH HER PAST VENKMAN TO REVEAL THE VIOLINIST SITTING BY THE FOUNTAIN. HE GETS UP FROM THE FOUNTAIN AND WALKS BG. WITH DANA AS VENKMAN RE-ENTERS L.FG. AND FOLLOWS THEM.						
598-12						
SCENE 66 - MS - THE VIOLINIST AND DANA WALK FG. AS VENKMAN FOLLOWS THEM AT A DISTANCE IN BG. CAMERA DOLLIES BACK WITH THEM.						
VIOLINIST So who the hell is that?	538	Who the hell is that? (referring to Venkman)	599.2	601.2	2.0	
DANA He's just a friend.	539	A friend...an old friend.	601.8	604.12/	3.4	
VIOLINIST A friend?						
DANA An old friend.						
605-00						
SCENE 67 - MFS - VENKMAN STOPS AND YELLS TO DANA AS SHE AND THE VIOLINIST WALK AWAY IN BG.						
VENKMAN (shouting) Good-bye! Well, I'll see you Thursday! I'm sorry I didn't...	540	I'll see you Thursday! I'm sorry I didn't...	/605.4	609.6/	4.2	
DANA AND THE VIOLINIST TURN BACK TO VENKMAN.						
609-08						
3AB - (131)						

GHOSTBUSTERS		R/ 3AB	P/ 23			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 68 - MCS - VENKMAN YELLS R. TO O.S. DANA AND THE VIOLINIST.  VENKMAN (shouting) ...get to meet you, sir, and I'm glad you're feeling much better! You're still very...  615-03	541	...get to meet you, sir. I'm glad you're feeling better!	/609.12	615.2/	5.6	
SCENE 69 - MS - THE VIOLINIST AND DANA WALK FG. ACROSS THE PLAZA AS VENKMAN SHOUTS TO THEM IN BG. CAMERA DOLLIES BACK WITH THEM. DANA GRINS AS THE VIOLINIST LOOKS AT HER ANGRILY.  VENKMAN (shouting) ...pale, though! A little sun!  VIOLINIST Well, what does he do?  DANA Oh, he's a-a scientist.  622-06	542	-What does he do? -He's a scientist. (he : Venkman)	618.8	622.4/	3.12	
SCENE 70 - MFS - VENKMAN TURNS AND WALKS L. BESIDE THE FOUNTAIN AS DANA AND THE VIOLINIST WALK AWAY ON THE OTHER SIDE OF THE FOUNTAIN IN BG. VENKMAN WALKS L.FG. INTO MCS.  630-06						
SCENE 71 - FS - VENKMAN WALKS L. ACROSS THE LARGE PLAZA IN FG. AS DANA AND THE VIOLINIST WALK AWAY IN DISTANT BG. VENKMAN SEES A ROLLER SKATER TWIRLING AROUND, THEN TWIRLS AROUND AND IMITATES HIM.  635-03						
SCENE 72 - EXT. FIREHALL - DAY - FS - LOOKING ACROSS THE STREET AT THE FRONT ENTRANCE OF THE FIREHALL, WITH THE GHOSTBUSTERS LOGO HANGING ABOVE.  STANTZ (voice over) This is...  640-03						
3AB - (132)						

GHOSTBUSTERS		R/ 3AB	P/ 24			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 73 - INT. FIREHALL BASEMENT - DAY - MFS - STANTZ AND WINSTON ARE STANDING BY THE RED GHOST STORAGE FACILITY ON THE WALL. SPENGLER IS WORKING IN L.BG. STANTZ HOLDS A SMOKING GHOST TRAP. (MUSIC OUT) STANTZ ...where we store all the vapors and entities and slimers that we trap. Very simple really. A loaded trap here. Open, unlock the system.	543	This is where we store all the vapors, entities, and slimes that we trap.	/640.4	647.4	7.0	
STANTZ PULLS A LATCH AND OPENS THE MAIN PANEL OF THE STORAGE BOX. HE INSERTS THE GHOST TRAP INTO A SLOT IN THE PANEL.	544	A loaded trap here. Open, unlock the system. (note that Stantz is demonstrating how to use the system)	648.0	653.4	5.4	
STANTZ (cont'd) Insert the trap. 656-03	545	Insert the trap.	654.2	656.2/	2.0	
SCENE 74 - MCS - A GREEN LIGHT ON THE WALL GOES OFF AND A RED LIGHT GOES ON. GHOST VOICES (off) (indistinct muttering) 657-14						
SCENE 75 - MCS - STANTZ'S HAND PULLS THE GHOST TRAP OUT OF THE PANEL SLOT. STANTZ (face off) Release. STANTZ'S HAND CLOSES THE PANEL AS CAMERA TILTS UP WITH IT. 663-01	546	Release. (i.e., 'Release the trap from the storage unit.')	659.0	661.0	2.0	
SCENE 76 - MCS - WINSTON WATCHES AS STANTZ LOCKS THE LATCH ON THE GHOST STORAGE BOX PANEL. STANTZ Close, lock the system. Set your entry grid. STANTZ PRESSES A RED BUTTON. (WHOOSHING NOISES)	547	Close, lock the system.	/663.4	666.4	3.0	
	548	Set your entry grid. Neutronize your field. (Set your entry grid : i.e., 'Set the grid so the ghost can enter the storage area') (Neutronize your field : pseudoscientific jabber for, 'open the storage facility and freeze the field')	667.0	671.0/	4.0	
3AB - (133)						

GHOSTBUSTERS		R/ 3AB	P/ 25			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 76 - (CONTINUED)						
STANTZ (cont'd) Neutronize your field.						
STANTZ PRESSES A YELLOW BUTTON.						
671-03						
SCENE 77 - MFS - STANTZ AND WINSTON STAND BY THE STORAGE BOX ON R. SPENGLER WORKS IN L.BG.						
STANTZ And....						
STANTZ PRESSES DOWN A LEVER, THEN THE RED LIGHT ON THE WALL GOES OUT AND THE GREEN LIGHT GOES ON.						
STANTZ (cont'd) (CLUNKING NOISES) The light is green, the trap is clean.	549	The light is green, the trap is clean. (light : referring to the indicator light on the wall) (clean : i.e., 'emptied of its ghost')	674.8	678.8	4.0	
STANTZ RAISES THE LEVER.						
STANTZ (cont'd) The ghost is incarcerated here in our custom-made storage facility.	550	The ghost is incarcerated in our storage facility.	679.0	683.4/	4.4	
STANTZ TOSSES THE EMPTY GHOST TRAP IN AN O.S. BIN.						
683-04						
SCENE 78 - INT. RECEPTION AREA - DAY - MCS - VENKMAN IS STANDING BY THE STAIR- WAY, SMOKING A CIGARETTE. JANINE ENTERS R. AND WALKS UP TO HIM.						
JANINE There's a man from the EPA here to see you. He's waiting in your office.	551	There's a man from the EPA here to see you. (EPA : Environmental Protection Agency, a government agency charged with protecting the environment against pollution)	683.12	688.12	5.0	
VENKMAN EPA. What's he want?	552	What's he want?	689.4	691.4	2.0	
JANINE I don't know. All I do know is that I've been working two weeks without a break, and you promised me you'd hire more help.	553	I don't know. I've been working two weeks without a break.	691.12	698.0	6.4	
(PHONE RINGING IN)	554	You promised me you'd hire more help.	698.8	702.0	3.8	
3AB - (134)						

GHOSTBUSTERS		R/ 3AB	P/ 26			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 78 - (CONTINUED)						
VENKMAN Janine, someone with your qualifications	555	Someone with your qualifications...	702.8	706.0	3.8	
would have no trouble finding a top-flight job in either the...	556	...would have no trouble finding a job in either...	706.8	711.12/	5.4	
VENKMAN STARTS TO MOVE R. 711-15						
SCENE 79 - MFS - JANINE STANDS BY HER DESK WITH THE PHONE RECEIVER IN HER HAND AS VENKMAN CROSSES R. BEHIND HER TOWARD HIS OFFICE.						
VENKMAN ...food service or housekeeping industries. Are you gonna answer that?	557	...the food service or housekeeping industry. (i.e., 'working in a fast-food restaurant or as a maid' - note that these are low-paying jobs with low prestige)	712.4	716.4	4.0	
VENKMAN POINTS TO THE PHONE. 719-04	558	Answer that. (that : i.e., 'that ringing telephone')	717.10	719.4/	1.10	
SCENE 80 - MCS - JANINE TURNS AND MOVES L.FG. TO THE O.S. PHONE AS CAMERA PANS WITH HER. VENKMAN WALKS INTO HIS OFFICE IN BG.						
JANINE I've quit better jobs than this. (PHONE RINGING OUT)	559	I've quit better jobs than this.	719.12	723.4	3.8	
JANINE ANSWERS THE PHONE ANGRILY.						
JANINE (into phone) (cont'd) Ghostbusters! What do you want?!	560	Ghostbusters! What do you want?!	724.14	727.10/	2.12	
727-10						
SCENE 81 - INT. VENKMAN'S OFFICE - DAY - MS - VENKMAN WALKS R. ACROSS THE OFFICE AS CAMERA PANS WITH HIM TO REVEAL WALTER PECK, JUNIOR EPA ADMINISTRATOR, SITTING IN A CHAIR BY THE WALL.						
VENKMAN Can I help you?	561	Can I help you?	728.0	729.12	1.12	
PECK STANDS UP AND SHAKES VENKMAN'S HAND, WHICH IS COVERED WITH SLIME.						
PECK I'm Walter Peck. I represent the Environmental Protec...	562	Walter Peck. The Environmental Protection Agency...	730.4	735.0/	4.12	
PECK REACTS TO VENKMAN'S SLIMY HAND. 735-02						
3AB - (135)						



GHOSTBUSTERS		R/ 3AB	P/ 27			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 82 - MCS - PECK PULLS HIS HAND AWAY FROM VENKMAN'S AND REACTS TO THE SLIME.						
PECK (face off) ...-tion Agency, the Third District.	563	...the Third District.	735.4	737.12	2.8	
VENKMAN (face off) Great. How's it going down there?						
VENKMAN PUTS HIS SLIMY HAND ON PECK'S SHOULDER AS CAMERA TILTS UP WITH IT TO REVEAL PECK'S FACE REACTING. VENKMAN TURNS AND EXITS L.FG. AS PECK LOOKS DOWN AT THE SLIME ON HIS SHOULDER.						
743-08						
SCENE 83 - FS - VENKMAN STANDS BEHIND HIS DESK AND STUBS OUT HIS CIGARETTE AS PECK STANDS BESIDE THE DESK ON L. THE WALL BEHIND VENKMAN IS COVERED WITH NEWSPAPER CLIPPINGS CONCERNING THE GHOSTBUSTERS.						
PECK Are you Peter Venkman?	564	Are you Peter Venkman?	745.0	747.8	2.8	
VENKMAN Yes, I'm... <u>Doctor</u> Venkman.	565	Yes, I'm... <u>Doctor</u> Venkman.	749.8	753.12/	4.4	
VENKMAN SITS DOWN BEHIND HIS DESK.						
753-15						
SCENE 84 - MCS - PECK LOOKS DOWN - R.FG AT O.S. VENKMAN.						
PECK Exactly what are you a doctor of, Mr. Venkman?	566	Exactly what are you a doctor of, Mr. Venkman?	754.4	758.12	4.8	
VENKMAN (off) Well, I have...	567	I have Ph.D.'s in parapsychology and psychology. (Ph.D. : doctorate degrees awarded by American universities) (parapsychology : the branch of psychology that deals with the investigation of psychic phenomena, such as clairvoyance, extra sensory perception, and telepathy)	759.4	763.12/ (over scene end)	4.8	
759-11						
SCENE 85 - MS - VENKMAN POINTS BACK TO HIS O.S. DIPLOMAS ON THE WALL.						
VENKMAN ...Ph.D's in parapsychology and psychology.						
763-12						
3AB - (136)						

GHOSTBUSTERS		R/ 3AB	P/ 28			
CONTINUITY AND DIALOGUE	NO	MASTER TITLE	START	FINISH	PAGE	
SCENE 86 - MCS - PECK LOOKS UP L. AT THE O.S. DIPLOMAS, THEN WALKS L. AS CAMERA PANS WITH HIM.						
PECK I see. And now you catch ghosts.	568	And now you catch ghosts.	768.4	772.0	3.12	
VENKMAN (off) Yeah, you could say that.						
PECK STOPS BY A GLASS CABINET AND TURNS R.FG. TO O.S. VENKMAN.						
PECK And how many ghosts have you caught, Mr. Venkman? 779-15	569	How many ghosts have you caught?	776.0	779.10	3.10	
SCENE 87 - MCS - VENKMAN SITTING BEHIND HIS DESK.						
VENKMAN I'm not at liberty to say. 782-00	570	I'm not at liberty to say.	/780.0	782.0/	2.0	
SCENE 88 - MS - PECK TURNS AND PACES R.BG. AS CAMERA PANS WITH HIM.						
PECK And where do you put these ghosts once you catch them?	571	Where do you put these ghosts once you catch them?	783.0	788.8	5.8	
VENKMAN (off) Into a storage facility.	572	Into a storage facility.	789.0	792.0	3.0	
JANINE PEERS OUT FROM BEHIND THE FILE CABINETS IN BG. PECK STOPS BY THE OFFICE GATE.						
PECK And would this storage facility be located on these premises? 797-15	573	Is this storage facility on these premises?	793.4	797.12/	4.8	
SCENE 89 - MFS - VENKMAN SEATED BEHIND THE DESK.						
VENKMAN Yes. 800-00						

3AB - (137)

GHOSTBUSTERS		R/ 3A8	P/ 29			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 90 - MCS - PECK STARES OFF L.FG.  PECK And may I see this storage facility? 805-03	574	And may I see this storage facility?	800.8	805.0/	4.8	
SCENE 91 - MS - VENKMAN LOOKS R.FG. AT O.S. PECK AND SHAKES HIS HEAD.  VENKMAN No. 807-01						
SCENE 92 - MCS - PECK TURNS L.BG. TO O.S. VENKMAN.  PECK And why not, Mr. Venkman? 810-08	575	Why not, Mr. Venkman? (Why not : i.e., 'Why can't I see the storage facility')	807.12	810.4/	2.8	
SCENE 93 - MFS - VENKMAN LOOKS UP AT PECK AS PECK ENTERS R.FG. AND SITS DOWN IN FRONT OF THE DESK.  VENKMAN Because you did not use the magic word. 819-12	576	Because you didn't say the magic word.	812.12	817.0	4.4	
SCENE 94 - MCS - PECK SITS DOWN AND LOOKS R.FG. AT O.S. VENKMAN.  PECK What is..the magic word, Mr. Venkman? 826-08	577	What is the magic word, Mr. Venkman?	821.4	826.4/	5.0	
SCENE 95 - MCS - VENKMAN LOOKS L.FG. AT O.S. PECK.  VENKMAN "Please." 830-09	578	"Please."	828.12	830.8/	1.12	
SCENE 96 - MCS - PECK GRINS.  PECK May I <u>please</u> see the storage facility.. 836-11	579	May I please see the storage facility?	832.8	836.8/	4.0	
3A8 - (138)						

GHOSTBUSTERS		R/ 3AB	P/ 30			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 97 - MS - PAST PECK, L.FG., TO VENKMAN.  PECK ...Mr. Venkman?  VENKMAN Why do you want to see the storage facility?  PECK(overlapping) Well, because I'm curious. 844-07	580	Why do you want to see it?	838.8	841.8	3.0	
SCENE 98 - MCS - PECK.  PECK I want to know more about what you do here. 848-04	581	Because I'm curious...	842.0	844.6/	2.6	
SCENE 99 - MCS - VENKMAN STARES L.FG. AT O.S. PECK.  PECK (off) Frankly, there've... 850-05	582	...about what you do here.	845.0	848.0/	3.0	
SCENE 100 - MCS - PECK.  PECK ...been a lot of wild stories in the media. and we want to assess any possible environmental impact from your operation. For instance, the presence of noxious, possibly hazardous waste... 865-07	583	There've been wild stories in the media... (wild : amazing - fantastic) (media : news media - press)	849.4 (over scene end)	853.4	4.0	
SCENE 101 - MCS - VENKMAN STARES L.FG. AT O.S. PECK.  PECK (off) ...chemicals in your basement. 868-03	584	...and we want to assess any environmental impact of your work...	853.12	859.12	6.0	
	585	...like the presence of noxious, hazardous...	860.4	865.8/	5.4	
	586	...chemicals in your basement.	865.12	868.2/	2.6	
3AB - (139)						

GHOSTBUSTERS		R/ 3AB	P/ 31			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGZ.	
SCENE 102 - MCS - PECK.						
PECK Now you either show me what is down there or I come back with a court order. 874-12	587	Either show me what is down there or I'll get a court order. (down there : i.e., 'in your basement storage facility') (court order : i.e., 'empowering me to inspect the facility')	868.10	874.10/	6.0	
SCENE 103 - MCS - VENKMAN STANDS UP AS CAMERA TILTS UP WITH HIM.						
VENKMAN You go get a court order! And I'll sue your ass for wrongful prosecution! 882-06	588	Get a court order! I'll sue you for wrongful prosecution! (wrongful prosecution : pressing a legal or criminal case against someone without just cause)	876.4	882.4/	6.0	
SCENE 104 - MCS - PAST VENKMAN, R.FG., TO PECK AS HE STANDS UP AND LEANS ON THE DESK, FACING VENKMAN. CAMERA TILTS UP WITH HIM.						
PECK You can have it your way, Mr. Venkman. 888-05	589	You can have it your way, Mr. Venkman.	883.8	887.4	3.12	
SCENE 105 - INT. FIREHALL BASEMENT - DAY - MFS - SPENGLER, STANTZ AND WINSTON ARE IN THE BASEMENT. SPENGLER IS STANDING IN L.BG. WITH A CLIPBOARD, STANTZ IS SITTING AT A SMALL DESK AND WINSTON IS STANDING NEXT TO STANTZ. STANTZ OFFERS A CIGARETTE TO WINSTON, AND THEY BOTH PUT CIGARETTES IN THEIR MOUTHS. SPENGLER TURNS TO STANTZ.						
SPENGLER I'm worried, Ray. It's getting crowded in there, and all my recent data points to something big on the horizon.	590	It's getting crowded in there, and my data points to something big coming. (in there : i.e., 'in the storage facility') (points to : indicates)	888.12	896.0	7.4	
<u>STANTZ LIGHTS HIS CIGARETTE.</u>	591	What do you mean, big?	897.0	899.8	2.8	
WINSTON What do you mean, uh, big?	592	Let's say this Twinkie represents the normal amount... (Twinkie : a brand of snack cake)	901.0	907.4/	6.4	
<u>STANTZ LIGHTS WINSTON'S CIGARETTE.</u>						
SPENGLER Well, let's say this twinkie...(sighs) represents the normal amount...						
3AB - (140)						

GHOSTBUSTERS		R/ 3AB	P/ 32			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 105 - (CONTINUED)						
SPENGLER TAKES A TWINKIE FROM THE DESK AND HOLDS IT UP FOR STANTZ AND WINSTON. 907-07						
SCENE 106 - MCS - SPENGLER HOLDS UP THE TWINKIE.						
SPENGLER ...of psychokinetic energy in the New	593	...of psychokinetic energy in New York.	907.12	911.12	4.0	
York area. According to this morning's	594	This morning's sample would represent a Twinkie... (sample : i.e., 'of the psychokinetic energy')	912.4	916.12	4.8	
sample, it would be a twinkie...thirty- five feet long, weighing approximately six hundred pounds. 922-15	595	...thirty-five feet long, weighing six hundred pounds.	917.8	922.12/	5.4	
SCENE 107 - MCS - STANTZ LEANS OVER AND COUGHS.						
STANTZ (coughs) 924-13						
SCENE 108 - MCS - WINSTON LOOKS L.FG. AT O.S. SPENGLER.						
WINSTON That's a big twinkie. 926-11	596	That's a big Twinkie.	/924.14	926.10/	1.12	
SCENE 109 - MCS - SPENGLER NODS, THEN EATS THE TWINKIE.						
STANTZ (off) We could be on the verge... 929-03	597	We could be on the verge of a PKE surge of incredible proportions! (PKE : <u>psychokinetic energy</u> )	928.0	935.4/ (over scene end)	7.4	
SCENE 110 - MCS - STANTZ LOOKS L. AT O.S. SPENGLER.						
STANTZ ...of a fourfold crossrip, a PKE surge of incredible, even dangerous pro- portions! 935-06						
3AB - (141)						

GHOSTBUSTERS		R/ 3AB	#/ 33			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 111 - MFS - VENKMAN WALKS FG. DOWN THE STAIRS, L., AND JOINS SPENGLER, STANTZ AND WINSTON IN THE BASEMENT. HE WALKS R. OVER TO THE STORAGE BOX AS CAMERA PANS WITH HIM.						
VENKMAN We just had a visit from the Environmental Protection Agency. How's the grid holding up?	598	We just had a visit from the Environmental Protection Agency.	937.8	942.8	5.0	
SPENGLER Not good.	599	-How's the grid? -Not good. (grid : protection grid on the storage facility)	943.0	946.0	3.0	
WINSTON Tell him about the twinkie. 948-08	600	Tell him about the Twinkie.	946.8	948.8/	2.0	
SCENE 112 - MCS - VENKMAN TURNS L.FG. TO O.S. SPENGLER.						
VENKMAN What about the twinkie? 953-01	601	What about the Twinkie?	950.12	953.0/	2.4	
SCENE 113 - EXT. CENTRAL PARK - NIGHT - LS - LOOKING PAST THE TREES TO DANA'S APARTMENT BUILDING IN DISTANT BG. LIGHTNING STRIKES THE BUILDING. PEOPLE WALK AROUND IN THE PARK IN FG. (MUSIC IN) (THUNDER IN) 965-11						
SCENE 114 - EXT. DANA'S APARTMENT BUILDING/ROOFTOP - NIGHT - MFS - THE ROOFTOP RESEMBLES A TEMPLE, WITH TWO TERROR DOG STATUES STANDING GUARD. CAMERA CRANES DOWN AND DOLLIES IN ON ONE OF THE TERROR DOGS AS LIGHTNING STRIKES. SMOKE SCUDS ACROSS THE ROOFTOP. 988-11						
SCENE 115 - MCS - THE TERROR DOG STATUE, ILLUMINATED BY LIGHTNING. CAMERA CRANES DOWN PAST THE FACE TO REVEAL ONE OF THE PAWS. THE CONCRETE BURSTS TO REVEAL A REAL DOG'S CLAW UNDERNEATH. 1004-15						
3AB - (142)						

GHOSTBUSTERS		R/ 3AB		P/ 34	
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 116 - MCS - THE CONCRETE IN THE TERROR DOG STATUE'S EYE BURSTS OPEN, REVEALING THE REAL TERROR DOG'S GLOWING RED EYE UNDERNEATH.</p> <p>(THUNDER OUT)</p> <p>1016-10</p> <p>SCENE 117 - INT. DANA'S HALLWAY - NIGHT - MCS - THE ELEVATOR DOORS OPEN TO REVEAL DANA IN THE ELEVATOR.</p> <p>(MUSIC OUT)</p> <p>DANA STEPS OUT OF THE ELEVATOR AND EXITS L.FG.</p> <p>1022-02</p> <p>SCENE 118 - FS - DANA COMES AROUND A CORNER IN BG. AND WALKS FG. DOWN THE HALLWAY, NIBBLING ON SOME POPCORN. LIGHTNING FLASHES OUTSIDE, AS SEEN THROUGH A WINDOW IN BG.</p> <p>(PARTY MUSIC IN)</p> <p>DANA TIPTOES PAST LOUIS' APARTMENT DOOR, FROM WHICH CAN BE HEARD LOW PARTY MUSIC. LOUIS OPENS HIS DOOR AND LOOKS OUT AT DANA. SHE STOPS IN FG. AND REACTS. A PARTY IS GOING ON INSIDE LOUIS' APARTMENT.</p> <p>LOUIS</p> <p>Oh, Dana, it's you!</p> <p>DANA</p> <p>Hello, Louis.</p> <p>DANA TURNS L. TO LOUIS, WHO REMAINS IN HIS DOORWAY.</p> <p>LOUIS</p> <p>You gotta come in here! You're missing a classic party!</p> <p>DANA</p> <p>Yes, well, I would, Louis, but I have a date coming over.</p> <p>LOUIS REACTS WITH DISAPPOINTMENT AND STEPS FG. OUT INTO THE CORRIDOR. HIS DOOR SHUTS BEHIND HIM.</p> <p>LOUIS</p> <p>You made a date...tonight?</p>					
	602	Oh, Dana, it's you!	1036.0	1038.8	2.8
	603	Come on in! You're missing a classic party!	1039.8	1044.0	4.8
	604	Yes, I would, Louis, but I have a date coming over.	1044.8	1049.12	5.4
	605	You made a date...tonight?	1055.8	1059.8	4.0
3AB - (143)					



GHOSTBUSTERS		R/ 3AB	P/ 35			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 118 - (CONTINUED)						
DANA Well, I...I-I'm sorry, Louis. I forgot.	606	I'm sorry, Louis. I forgot. (forgot : i.e., 'about your party')	1062.0	1065.12	3.12	
DANA WALKS FG. DOWN THE HALLWAY AWAY FROM LOUIS AS CAMERA DOLLIES BACK WITH HER IN MCS.						
LOUIS Oh, that's okay. You can bring him along.	607	That's okay. You can bring him along. (him : your date) (along : i.e., 'to the party')	1068.12	1073.8	4.12	
DANA STOPS AND GLANCES BACK AT LOUIS AS CAMERA HOLDS.						
DANA All right, maybe we'll stop by, okay?	608	All right, maybe we'll stop by, okay?	1075.0	1079.4	4.4	
LOUIS SHRUGS AS DANA EXITS R.FG. TOWARD HER O.S. DOOR.						
LOUIS That's great! I'll tell everybody you're coming. We're gonna play Twister, we're gonna do some break dancin'. Hey ev--	609	I'll tell everybody! We'll play Twister and do some break dancing. (Twister : a party game which involves groups of people twisting and contorting their bodies in order to touch their hands and feet on certain colored circles on a playing surface) (break dancing : a contemporary, acrobatic dance style)	1080.8	1087.8	7.0	
LOUIS WALKS BACK TO HIS DOOR AND REACTS AS HE FINDS IT LOCKED. HE TUGS ON THE DOORKNOB.						
LOUIS (cont'd) Hey...  1091-04						
SCENE 119 - INT. DANA'S APARTMENT - NIGHT - MS - DANA OPENS THE DOOR AND STEPS FG. INTO HER DARK FOYER, REACTING TO O.S. LOUIS.  (BANGING ON DOOR)						
LOUIS (off) ...let me in! It's Louis! Somebody let me i-i-in!!! (PARTY MUSIC OUT)	610	Let me in! It's Louis! Somebody let me in!	/1091.8	1097.8	6.0	
DANA SHUTS HER DOOR.  1098-15						
3AB - (144)						

GHOSTBUSTERS		R/ 3AB	P/ 36			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 120 - MS - DANA ENTERS R. AND WALKS L. INTO HER DARK LIVING ROOM AS CAMERA DOLLIES WITH HER. SHE NIBBLES ON POPCORN, THEN STOPS AT HER COUCH AND DROPS HER PURSE AS CAMERA HOLDS IN MFS. SHE TAKES OFF HER COAT AND LOOKS L. OUT THE WINDOW, THEN DROPS HER COAT ON THE COUCH AND TURNS ON THE LIGHT. SHE TAKES OFF HER SHOE JUST AS THE PHONE RINGS.						
(PHONE RINGING)						
DANA ANSWERS THE PHONE, PICKING IT UP AND CRADLING IT IN HER BELLY. SHE TAKES OFF HER OTHER SHOE.						
DANA (into phone) Hello?...Oh, hi, Mom. Um...I've been	611	Oh, hi, Mom. (Mom : short for, 'Mother')	1137.0	1139.8	2.8	
busy....Well, uh, no, everything is	612	I've been busy.	1141.0	1143.4	2.4	
fine....Yeah, I know, just that, um,	613	Everything is fine.	1143.14	1147.4	3.6	
that one time.	614	Yeah, I know, just that one time.	1147.12	1152.8	4.12	
DANA AWKWARDLY TAKES OFF HER PANTS AND SITS DOWN IN A CHAIR AS CAMERA TILTS DOWN WITH HER.						
DANA (into phone) (cont'd) Oh, I am....I will.						
1159-10						
SCENE 121 - MCS - CAMERA DOLLIES R. AROUND DANA SITTING IN THE CHAIR AS SHE TAKES OFF HER PANTS AND TALKS ON THE PHONE.						
(MUSIC IN)						
DANA (into phone) I won't. Mom, um, I have to go. I	615	I won't. Mom, I have to go. I have a date.	1161.8	1167.8	6.0	
have a date.						
DANA TOSSES HER PANTS ONTO THE COUCH AS CAMERA CONTINUES TO DOLLY R. BEHIND HER.						
DANA (into phone) (cont'd) Yes....No, uh, no one you know. It's,	616	No, no one you know. (i.e., 'No, the man I have the date with is no one you know.')	1171.0	1174.8	3.8	
uh...(sighs) well, he's, uh, he's a	617	Well, he's, he's a Ghostbuster.	1176.12	1180.8	3.12	
Ghostbuster....Those guys on TV....	618	Those guys on TV. (TV : short for, 'television') (referring to the fact that the Ghostbusters are often seen on television)	1181.8	1184.8	3.0	
Yes, well, I'll have to let you know...						
Okay. Love to Dad....Right. Bye. Bye!	619	I'll have to let you know.	1186.4	1189.8	3.4	
3AB - (145)						

GHOSTBUSTERS		R/ 3AB	P/ 37			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 121 - (CONTINUED)						
CAMERA CONTINUES TO DOLLY R. AROUND DANA TO REVEAL THE KITCHEN DOOR IN BG. AN EERIE LIGHT IS COMING THROUGH THE CRACKS AROUND THE DOOR, BUT DANA DOESN'T SEE IT. SHE HANGS UP THE PHONE, THEN LEANS BACK IN THE CHAIR AS CAMERA HOLDS.						
DANA (cont'd) (sighs) (CREAKING IN)						
THE LIGHT AROUND THE DOOR GETS STRONGER. DANA OPENS HER EYES.						
1204-15						
SCENE 122 - MCS - DANA TURNS AND LOOKS R. AT THE O.S. DOOR.						
1220-08						
SCENE 123 - MFS - SOMETHING APPEARS TO BE PUSHING ON THE DOOR FROM INSIDE. IT BULGES OUTWARD.						
1225-07						
SCENE 124 - MS - THE THING CONTINUES TO PUSH ON THE DOOR, BULGING IT OUTWARD.						
1228-13						
SCENE 125 - MCS - DANA LOOKS R. AT THE O.S. DOOR AND REACTS.						
DANA (CREAKING OUT) Oh, shit!	620	Shit! (a vulgar expletive)	1229:2	1230.10	1.8	
1230-11						
SCENE 126 - CS - A SCALY, INHUMAN HAND BURSTS OUT OF THE ARM OF THE CHAIR.						
1231-05						
SCENE 127 - MCS - THE HAND BURSTS OUT OF THE ARM OF THE CHAIR AND GRABS DANA OVER THE MOUTH, SHOVING HER HEAD BACK AGAINST THE CHAIR.						
DANA (gasps)						
1233-09						
SCENE 128 - MCS - ANOTHER SCALY HAND BURSTS OUT OF THE OPPOSITE ARM OF THE CHAIR NEXT TO DANA.						
DANA (face off) (screams)						
1234-12						
3AB - (146)						

GHOSTBUSTERS		R/ 3AB	P/ 38			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 129 - MFS - THE SECOND HAND GRABS DANA BY THE BREAST AND SHOVES HER DOWN IN THE CHAIR ALONG WITH THE OTHER HAND. A THIRD HAND BURSTS OUT OF THE CHAIR BETWEEN DANA'S LEGS. IT GRABS ONE OF HER LEGS.						
DANA (screaming continues under following scenes)						
1237-12						
SCENE 130 - FS - HIGH, OVERHEAD ANGLE - DANA'S CHAIR SPINS BG. SO IT FACES THE O.S. KITCHEN DOOR. THE HANDS HOLD HER DOWN.						
1239-03						
SCENE 131 - MFS - THE KITCHEN DOOR OPENS TO REVEAL THE LIVING TERROR DOG SITTING IN THE SMOKE-FILLED KITCHEN. (DOG GROWLING IN)						
1241-15						
SCENE 132 - MCS - DANA SCREAMS AS THE HAND CLUTCHES HER MOUTH.						
1243-08						
SCENE 133 - MCS - THROUGH DOORWAY TO THE TERROR DOG IN THE SMOKY KITCHEN AS IT ROARS.						
1245-09						
SCENE 134 - MCS - DANA STRUGGLES IN THE CHAIR AS THE HANDS HOLD HER DOWN.						
1248-07						
SCENE 135 - FS - DANA'S CHAIR SLIDES R. ALONG THE FLOOR TOWARD THE KITCHEN DOOR.						
1250-08						
SCENE 136 - MCS - CAMERA DOLLIES R. WITH DANA AS SHE SLIDES R. IN HER CHAIR. THE HAND IS STILL HOLDING HER MOUTH.						
1251-07						
SCENE 137 - MCS - CAMERA DOLLIES R. WITH THE FOOT OF THE CHAIR AS IT SLIDES R. TOWARD THE O.S. KITCHEN DOOR. BUNCHING UP THE CARPET IN FRONT OF IT.						
1252-08						
3AB - (147)						

GHOSTBUSTERS		#/ 3AB	#/ 39			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 138 - MCS - DANA STRUGGLES AS THE HANDS HOLD HER DOWN IN THE SLIDING CHAIR. CAMERA DOLLIES BACK WITH HER. 1255-08						
SCENE 139- FS - DANA'S CHAIR SLIDES BG. INTO THE KITCHEN, THEN THE KITCHEN DOOR SLAMS BEHIND HER. (DOG GROWLING OUT) (PHONE RINGING) 1260-15						
SCENE 140 - EXT. DANA'S APARTMENT BUILDING ROOFTOP - NIGHT - MFS - THE TWO PEDESTALS WHERE THE TERROR DOGS SAT ARE NOW EMPTY. CAMERA DOLLIES IN ON ONE OF THE PEDESTALS, WITH BUSTED CONCRETE SCRAPS STREWN ALL OVER IT. (MUSIC OUT) 1279-02						
SCENE 141 - INT. LOUIS' APARTMENT - NIGHT - MS - LOUIS IS STANDING AT THE KITCHEN COUNTER, CLEANING ASHTRAYS. A TALL WOMAN ENTERS L.FG. AND WALKS UP TO LOUIS. GUESTS CROSS L. IN FG. (PARTY MUSIC IN)						
TALL WOMAN Do you have any Excedrin or Extra-strength Tylenol.	621	Do you have Excedrin or Extra-Strength Tylenol? (Excedrin : a brand of aspirin) (Tylenol : a brand of aspirin substitute)	1279.8	1284.8	5.0	
LOUIS REACHES UP INTO HIS CABINET AND PULLS OUT A BOTTLE OF ASPIRIN.						
LOUIS Gee, I think all I got is acetylsalicylic acid, generic.	622	All I got is acetylsalicylic acid, generic. (acetylsalicylic acid : the chemical name for, 'aspirin') (generic : a product marketed without a brand name)	1285.0	1289.8	4.8	
LOUIS HANDS THE BOTTLE TO THE WOMAN, THEN OPENS THE REFRIGERATOR AND TAKES OUT A BOWL OF PICKLES. THE WOMAN OPENS THE BOTTLE.						
LOUIS (cont'd) See, I can get six hundred tablets of that for the same price as three hundred of a name brand. That makes good financial sense, good advice.	623	600 tablets of that cost the same as 300 of a name brand. (name brand : i.e., 'product marketed with a brand name')	1290.0	1295.8	5.8	
	624	That's good financial sense.	1296.0	1299.4	3.4	
3AB - (148)						

GHOSTBUSTERS		R/ 3AB	P/ 40			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 141 - (CONTINUED)						
LOUIS CARRIES THE BOWL OF PICKLES FG. AS CAMERA DOLLIES BACK WITH HIM AND TILTS DOWN TO REVEAL THE BUFFET TABLE. THE TALL WOMAN EXITS L.FG. LOUIS SETS THE BOWL OF PICKLES DOWN NEXT TO A PLATE OF SMOKED SALMON.						
LOUIS (face off) (cont'd) Hey, this is real smoked salmon from Nova Scotia, Canada.	625	This is smoked salmon from Nova Scotia. \$24.95 a pound! (Nova Scotia : a province in eastern Canada) (\$24.95 a pound : the price of the salmon)	1299.12	1305.4	5.8	
CAMERA DOLLIES R. ALONG THE FOOD TABLE AS LOUIS WALKS R. BESIDE THE TABLE IN BG., PASSING A NUMBER OF GUESTS MUNCHING ON FOOD. OTHER GUESTS CROSS L. IN FG.						
LOUIS (face off) (cont'd) Twenty-four ninety-five a pound!						
CAMERA TILTS UP PAST THE TABLE TO REVEAL A GUEST EATING A CARROT AS LOUIS STOPS NEXT TO HIM AND PUTS HIS ARM AROUND HIS SHOULDER.						
LOUIS (face off) (cont'd) It only costs me fourteen (face on) twelve after tax, though. I'm giving this whole thing as a promotional expense. That's why I invited clients instead of friends. You having a good time, Marv?	626	It only cost me \$14.12 after taxes. This is a promotional expense. (after taxes : i.e., 'after I deduct part of the expense of the salmon from my taxes') (This : i.e., 'This party') (promotional expense : expense incurred in trying to 'promote' or advertise one's business - note that in the United States, a portion of promotional expenses can be deducted from one's taxes)	1305.12	1312.0	6.4	
GUESTS (off/on) (overlapping) (low and indistinct chatter continues under following scenes and dialogue)	627	That's why I invited clients instead of friends. Having a good time?	1312.8	1318.0	5.8	
LOUIS TURNS AND WALKS R. AWAY FROM THE BUFFET TABLE AS CAMERA PANS WITH HIM PAST THE GUEST TO REVEAL SOME GUESTS SITTING ON THE COUCH.						
LOUIS How ya doin'? Why don't you have some of the Brie. It's at room temperature.	628	Have the Brie. It's at room temperature. Is that too warm? (Brie : a type of soft French cheese)	1318.8	1325.0	6.8	
3AB - (149)						

GHOSTBUSTERS		R/ 3AB	P/ 41			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 141 - (CONTINUED)						
A BLONDE WOMAN STANDS UP INTO FRAME, AND LOUIS STOPS IN FRONT OF HER AS CAMERA HOLDS ON THEM IN MCS.						
LOUIS (cont'd) Do you think it's too warm in here for the Brie?						
BLONDE WOMAN Louis, I'm going home.	629	Louis, I'm going home.	1325.8	1328.12	3.4	
THE BLONDE WOMAN WALKS L. AS LOUIS FOLLOWS HER AND REACTS. CAMERA PANS WITH THEM.						
LOUIS Oh, don't leave yet. Well, listen, maybe if we start dancing, other people will join in.	630	Don't leave. Maybe if we start dancing other people will join in. (join in : i.e., 'join in the dancing')	1329.4	1336.0	6.12	
THE BLONDE WOMAN STOPS AND TURNS TO LOUIS AS CAMERA HOLDS. OTHER PEOPLE MINGLE AT THE BUFFET TABLE IN BG.						
BLONDE WOMAN Okay.						
THE WOMAN AND LOUIS START TO DANCE. (DOORBELL RINGING)						
LOUIS Oh, don't move! I just gotta get the door.	631	Don't move! I just got to get the door. (get : answer)	1343.4	1346.12	3.8	
LOUIS DASHES L. TO THE DOOR AS CAMERA PANS WITH HIM PAST THE BLONDE WOMAN TO REVEAL OTHER GUESTS IN L.FG. HE OPENS THE DOOR TO REVEAL TWO MORE GUESTS, TED AND ANNETTE FLEMING.						
LOUIS (cont'd) Ted! Annette!						
ANNETTE Hi.						
TED (overlapping) Hi, Louis.						
TED AND ANNETTE STEP INTO THE APARTMENT AND TAKE OFF THEIR COATS, HANDING THEM TO LOUIS.						
3AB - (150)						

GHOSTBUSTERS		R/ 3AB	P/ 42			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 141 - (CONTINUED)						
LOUIS I'm glad you could come. How you doin'? Give me your coats.	632	I'm glad you came. Give me your coats.	1352.8	1356.4	3.12	
TED (overlapping) Fine.						
LOUIS TURNS FG. TO THE GUESTS.						
LOUIS Everybody, this is Ted and Annette Fleming!	633	Everybody, this is Ted and Annette Fleming!	1356.12	1361.0	4.4	
ANNETTE Hi. How are you?						
GUESTS (overlapping) (indistinct, overlapping cries of greeting)						
THE GUESTS GREET TED AND ANNETTE AS THEY EXIT R.FG. INTO THE APARTMENT. LOUIS SHUTS THE DOOR AND WALKS FG. THROUGH THE APARTMENT WITH THE COATS AS CAMERA DOLLIES BACK WITH HIM.						
LOUIS Ted has a small carpet cleaning busi- ness in receivership. Annette's draw- ing a salary from a deferred bonus from two years ago.	634	Ted has a small business in receiver- ship. (in receivership : i.e., 'under the control of a person appointed by the court pending the outcome of litigation' - implying that Ted has filed for bankruptcy)	1362.8	1366.12	4.4	
CAMERA PANS L. WITH LOUIS AS HE WALKS TO THE BEDROOM DOOR AND STARTS TO OPEN IT.	635	Annette gets a salary from a deferred bonus. (deferred bonus : a previously awarded cash bonus which has been put aside until a later date)	1367.4	1372.0	4.12	
LOUIS (cont'd) They've got fifteen thousand left on... 1374-12	636	They've got \$15,000 left on the house at 8%. (\$15,000 left on the house : i.e., '\$15,000 left to pay on the mortgage on their house') (at 8% : i.e., 'with an 8% interest rate on the mortgage')	1372.8 (over scene end)	1377.8	5.0	
SCENE 142 - INT. LOUIS' BEDROOM - NIGHT - MFS - A TERROR DOG IS SITTING ON THE BED. LIGHT HITS IT AS O.S. LOUIS OPENS THE O.S. DOOR. (DOG GROWLING)						
LOUIS (off) ...the house at eight percent.						
O.S. LOUIS THROWS THE COATS ON THE TERROR DOG.						
3AB - (151)						



GHOSTBUSTERS		R/ 3AB	P/ 43			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 142 - (CONTINUED)  LOUIS (off) (cont'd) So they're okay!  1378-15  SCENE 143 - MFS - PAST THE COAT-COVERED TERROR DOG, R.FG., TO THE BEDROOM DOOR AS LOUIS SHUTS IT.  (DOG GROWLING) 1381-15  SCENE 144 - INT. LOUIS' LIVING ROOM - NIGHT - MS - LOUIS WALKS R.FG. AWAY FROM THE DOOR INTO MCS AS CAMERA PANS WITH HIM.  LOUIS So...does anybody want to play Parcheesi?  (DOG GROWLING)	637	Does anybody want to play Parcheesi? (Parcheesi : a popular board game)	1383.0	1386.8	3.8	
LOUIS AND THE OTHER GUESTS TURN AND LOOK L.BG. AT THE O.S. BEDROOM DOOR AS THEY HEAR THE O.S. TERROR DOG GROWL.  (PARTY MUSIC OUT) 1387-05  SCENE 145 - MS - THE BLONDE WOMAN AND OTHER GUESTS TURN R. TO THE O.S. BED- ROOM DOOR AND REACT.  GUESTS (low and indistinct chatter continues under following scenes and dialogue) 1388-10  SCENE 146 - MCS - OTHER GUESTS TURN L. TO THE O.S. DOOR AND REACT. 1389-09  SCENE 147 - MCS - LOUIS TURNS FG. AND GRINS AS GUESTS REACT IN BG.  LOUIS Okay, who brought the dog? 1392-15	638	Who brought the dog?	1390.4	1392.12/	2.8	
3AB - (152)						

GHOSTBUSTERS		R/ 3AB	P/ 44			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 148 - MS - LOUIS LOOKS FG. AS THE TERROR DOG BURSTS OUT OF THE BEDROOM DOOR IN BG. AND FLIES L.FG. OUT OF FRAME. THE GUESTS REACT.  (DOG GROWLING IN)  GUESTS (overlapping screams and shouts continue under following scenes and dialogue)  1394-12						
SCENE 149 - MCS - THE TALL WOMAN SCREAMS AND STEPS L.  TALL WOMAN (screams)  1395-09						
SCENE 150 - MFS - THE GUESTS SCATTER IN FEAR AS THE TERROR DOG LEAPS ONTO THE BUFFET TABLE AND SMASHES IT.  1397-13						
SCENE 151 - MS - GUESTS RUN R. INTO THE KITCHEN AS CAMERA PANS WITH THEM.  1398-15						
SCENE 152 - MFS - THE BLONDE WOMAN CLIMBS BG. OUT THE WINDOW PAST OTHER GUESTS.  1400-04						
SCENE 153 - MS - A GUEST CRINGES NEXT TO AN ARMCHAIR, HOLDING ANOTHER CHAIR FOR COVER IN FRONT OF HIM.  1401-12						
SCENE 154 - MS - PAST LOUIS' LEGS R.FG., TO THE TERROR DOG SITTING ON THE SMASHED TABLE.  1403-00						
SCENE 155 - MFS - PAST THE TERROR DOG, L.FG., TO LOUIS AS THE DOG GROWLS AT HIM. LOUIS STARTS TO RUN R.  LOUIS (screams)  1404-02						
3AB - (153)						

GHOSTBUSTERS		R/ 3AB	P/ 45			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 156 - MS - PAST LOUIS' LEGS TO THE TERROR DOG AS LOUIS RUNS L. AND EXITS FRAME. THE TERROR DOG GROWLS AT HIM.  1405-11						
SCENE 157 - MCS - LOUIS RUNS R. TO THE FRONT DOOR AS CAMERA PANS WITH HIM.  LOUIS (screams)						
HE OPENS THE DOOR AND RUNS OUT OF THE APARTMENT, THEN CAMERA PANS R. TO REVEAL THE TALL WOMAN CRINGING BESIDE THE DOOR.						
TALL WOMAN (screams)  1409-00						
SCENE 158 - INT. CORRIDOR - NIGHT - FS - LOUIS RUNS BG. DOWN THE HALLWAY, THEN THE DOG BURSTS OUT OF LOUIS' DOOR.  LOUIS (yells)  1412-00						
SCENE 159 - MFS - PAST FALLING BOARDS TO LOUIS AS HE PRESSES THE ELEVATOR CALL BUTTON.  LOUIS (yells)  (MUSIC IN)						
HE LOOKS L. AT THE O.S. TERROR DOG.  1415-02						
SCENE 160 - MFS - THE TERROR DOG SITTING IN THE HALLWAY. IT LOOKS R.FG. AT O.S. LOUIS.  1417-06						
SCENE 161 - MFS - THE ELEVATOR DOORS OPEN, THEN LOUIS RUNS L. INTO THE ELEVATOR. A WOMAN COMES OUT OF HER APARTMENT IN BG., THEN, SEEING THE O.S. DOG, GOES BACK INTO HER APARTMENT.  WOMAN Oh!						
THE DOORS CLOSE ON LOUIS AS THE WOMAN EXITS INTO HER APARTMENT, SHUTTING THE DOOR BEHIND HER.  (DOG GROWLING OUT) 1425-08						
3AB - (154)						

GHOSTBUSTERS		R/ 3AB	P/ 46			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 162 - EXT. DANA'S APARTMENT BUILDING - NIGHT - FS - A DOORMAN AND OTHER PEOPLE STAND OUTSIDE THE BUILDING. LOUIS COMES OUT THE DOOR AND RUNS L.FG. PAST A WOMAN INTO THE STREET, YELLING AND SCREAMING.						
LOUIS Help! There's a bear loose in my apartment!	639	Help! There's a bear loose in my apartment! Help!	/1425.10	1431.2	5.8	
WOMAN (overlapping) Hey!						
LOUIS Help! Help!!!						
LOUIS RUNS L. ACROSS THE STREET AS CAMERA PANS WITH HIM PAST THE FRONT OF THE BUILDING.						
(CAR HORNS) 1434-03						
SCENE 163 - FS - LOUIS LEAPS OVER THE STONE WALL AND FALLS INTO CENTRAL PARK.						
LOUIS (screams) 1438-15						
SCENE 164 - MFS - A DOORMAN TALKS TO A COUPLE BY THE BUILDING ENTRANCE.						
MAN What?						
DOORMAN A bear in his apartment!	640	A bear in his apartment!	1439.8	1443.0	3.8	
MAN Huh?						
THE TERROR DOG ENTERS BG. AND BOUNDS THROUGH THE DOOR PAST THE DOORMAN AND THE COUPLE. THE COUPLE STEP BACK AS THE DOORMAN FALLS. THE DOG EXITS L.						
MAN-(cont'd) (DOG GROWLING IN) (shouts indistinct)						
PEOPLE ON STREET (off) (indistinct, overlapping gasping and screaming continues under following scenes and dialogue) 1444-02						
3AB - (155)						

GHOSTBUSTERS		R/ 3AB	P/ 47			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 165 - FS - THE TERROR DOG LEAPS L. ACROSS THE STREET AS CAMERA PANS WITH IT PAST THE PEOPLE IN FRONT OF THE BUILDING. CARS SQUEAL TO A HALT TO AVOID HITTING IT. IT LEAPS OVER THE WALL INTO CENTRAL PARK.  (DOG GROWLING OUT) 1450-02						
SCENE 166 - EXT. CENTRAL PARK - NIGHT - FS - LOUIS RUNS L.FG. DOWN THE PATH.  LOUIS I'm gonna bring this up at the next tenants' meeting! There's not supposed to be any pets in the building!	641	I'm gonna complain! There's not supposed to be any pets in the building.	1450.8	1457.12	7.4	
LOUIS TURNS AND RUNS L. UP ANOTHER PATH AS CAMERA PANS L. AND DOLLIES IN WITH HIM TO REVEAL THE TAVERN ON THE GREEN. LOUIS RUNS BG. TOWARD THE RESTAURANT AS CAMERA DOLLIES IN WITH HIM. HE STOPS FOR A MOMENT AS CAMERA HOLDS IN MS. HE THEN TURNS AND RUNS BG. TO THE WINDOW OF THE RESTAURANT. CUSTOMERS CAN BE SEEN EATING INSIDE.  1467-07						
SCENE 167 - INT. TAVERN ON THE GREEN - NIGHT - MS - PAST WAITERS AND SEATED CUSTOMERS TO LOUIS OUTSIDE AS HE RUNS UP TO THE WINDOW. CAMERA PANS L. WITH HIM.  (SCORE MUSIC SEGUES TO RESTAURANT MUSIC)  LOUIS Hey!  CUSTOMERS (low and indistinct chatter continues under following scenes and dialogue) 1471-05						
SCENE 168 - MFS - PAST CUSTOMERS SEATED AT TABLES TO LOUIS STANDING OUTSIDE THE WINDOW. HE LOOKS IN AT THE CUSTOMERS, BUT NONE OF THEM NOTICE HIM. HE TURNS AND RUNS R., EXITING FRAME.  1478-03						

3AB - (156)

GHOSTBUSTERS		R/ 3AB	P/ 48			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTSE.	
SCENE 169 - EXT. TAVERN ON THE GREEN - NIGHT - MFS - LOUIS RUNS L. TO A DOOR AND TRIES TO OPEN IT, BUT IT'S LOCKED. A WAITER AND SOME CUSTOMERS INSIDE IGNORE HIM.						
LOUIS Let me in! (cries)	642	Let me in! There's got to be a way in here. I got to get in!	1481.8	1487.12	6.4	
LOUIS TURNS AND RUNS R. ALONG THE RESTAURANT WINDOWS AS CAMERA PANS WITH HIM.						
LOUIS (cont'd) There's gotta be a way in here. I gotta get in!						
LOUIS BUMPS INTO SOME PATIO FURNITURE, THEN TURNS AND RUNS L. AGAIN AS CAMERA PANS WITH HIM. HE LEAPS AT THE WINDOW. 1492-10						
SCENE 170 - INT. TAVERN ON THE GREEN - NIGHT - MFS - PAST THE SEATED CUSTOMERS AND STANDING WAITERS TO LOUIS AS HE BANGS ON THE WINDOW.						
CUSTOMERS (low and indistinct chatter continues under following scenes and dialogue)						
LOUIS (BANGING ON WINDOW) Somebody, let me in!!!	643	Somebody let me in!	1493.12	1497.8/	3.12	
THE CUSTOMERS LOOK AT LOUIS AND REACT. 1497-11						
SCENE 171 - MS - PAST SEATED CUSTOMERS TO LOUIS OUTSIDE THE WINDOW AS HE STARES IN AT THEM, PLEADING. THEY LOOK AT HIM A MOMENT, THEN GO BACK TO EATING AND TALKING. LOUIS TURNS AND LOOKS BG. AT THE O.S. TERROR DOG. HE FLATTENS BACK AGAINST THE WINDOW. 1505-12						
SCENE 172 - EXT. TAVERN ON THE GREEN - NIGHT - FS - CAMERA SLOWLY DOLLIES IN ON LOUIS AS HE CRINGES NEXT TO THE WINDOW. THE CUSTOMERS EAT AND TALK INSIDE, OBLIVIOUS TO LOUIS AND THE O.S. DOG. (DOG GROWLING)						
3AB - (157)						

GHOSTBUSTERS		R/ 3AB	P/ 49		
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 172 - (CONTINUED)					
LOUIS Nice doggie. Cute little pooch. Maybe I got a milkbone.	644	Nice doggie. Cute little pooch. (doggie : diminutive of, 'dog') (pooch : dog)	1507.8	1512.0	4.8
LOUIS RUMMAGES THROUGH HIS POCKETS. THE TERROR DOG SUDDENLY REARS ITS HEAD UP INTO FRAME IN FG. LOUIS SCREAMS.	645	Maybe I got a Milkbone. (Milkbone : a brand of dog biscuit)	1512.8	1516.0	3.8
(DOG GROWLING) (RESTAURANT MUSIC OUT) LOUIS (cont'd) (screams) 1519-07					
SCENE 173 - MCS - THE TERROR DOG GROWLS AT O.S. LOUIS. (DOG GROWLING)					
LOUIS (off) (screams) 1520-15					
SCENE 174 - INT. TAVERN ON THE GREEN - NIGHT - MFS - PAST THE SEATED CUSTOMERS TO LOUIS OUTSIDE THE WINDOW AS HE SLIDES DOWN OUT OF VIEW, BEING DRAGGED BY THE O.S. TERROR DOG. THE CUSTOMERS LOOK OUTSIDE AND OBSERVE LOUIS' PLIGHT, THEN GO BACK TO EATING AND TALKING AS IF NOTHING HAD HAPPENED. (RESTAURANT MUSIC IN)					
CUSTOMERS (low and indistinct chatter) (RESTAURANT MUSIC OUT) 1531-02					
EXHIBITION REEL FOOTAGE: 1519-02					
END OF REEL 3AB					
			LAST FRAME OF PICTURE IS: 1531.2		
			END OF REEL THREE PARTS A & B		

3AB - (158)

GHOSTBUSTERS		R/ 4AB	P/ 1			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER.  12-00		LABORATORY: 0.01 AT START MARK 43.3 = 1ST SCENE END				
SCENE 1 - EXT. DANA'S APARTMENT BUILDING - NIGHT - MFS - VENKMAN GETS OUT OF A TAXI AT THE CURB AS PEDESTRIANS WALK BACK AND FORTH ON THE SIDEWALK IN BG.  (MUSIC IN)						
PEDESTRIANS (low and indistinct chatter continues under following scenes and dialogue)						
VENKMAN WALKS L. ALONG THE SIDEWALK WITH FLOWERS IN HIS HAND AS CAMERA DOL- LIES WITH HIM PAST THE CAB TO REVEAL A POLICEMAN INTERROGATING THE DOORMAN BY THE BUILDING ENTRANCE. ANOTHER POLICEMAN IS QUESTIONING SOME PEDES- TRIANS BY THE CURB IN FG. A POLICE CAR IS PARKED BY THE CURB IN FG. VENKMAN WALKS UP TO THE DOORMAN AND POLICEMAN AS CAMERA HOLDS.						
POLICEMEN (low and indistinct chatter)						
GIRL No, no, no, wait, I'm sure I saw it.						
VENKMAN (overlapping) (to policeman) Hey, what happened?	646	What happened?	27.0	28.12	1.12	
POLICEMAN Some moron brought a cougar to a party and it went berserk.	647	Some moron brought a cougar to a party. It went berserk.	29.0	33.8	4.8	
VENKMAN NODS, THEN THE DOORMAN OPENS THE DOOR FOR HIM.						
VENKMAN All right, I'm going up to Dana Barrett's. Thank you.	648	I'm going up to Dana Barrett's. (Dana Barrett's : i.e., 'Dana Barrett's apartment')	37.8	40.8	3.0	
THE DOORMAN NODS, THEN VENKMAN EXITS BG. INTO THE BUILDING.  43-03						
SCENE 2 - INT. HALLWAY OUTSIDE DANA'S APARTMENT - NIGHT - FS - A FEW BROKEN BOARDS LIE IN THE HALLWAY. VENKMAN COMES AROUND THE CORNER, L.BG. AND WALKS FG. DOWN THE HALLWAY, LOOKING AROUND.						
4AB - (159)						



GHOSTBUSTERS		#/ 4AB #/ 2			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 2 - (CONTINUED)</p> <p>POLICEMAN &amp; PARTY GUESTS (off) (low and indistinct chatter continues under following scenes and dialogue)</p> <p>FEMALE PARTY GUEST (off) (indistinct to:) T-U-L-L-Y.</p> <p>MALE PARTY GUEST (off) (overlapping) T-U-L-L-Y.</p> <p>CAMERA DOLLIES BACK WITH VENKMAN IN MS TO REVEAL THE OPEN DOOR TO LOUIS'S APARTMENT ON L. A POLICEMAN IS QUESTIONING SOME OF THE PARTY GUESTS INSIDE. VENKMAN STOPS TO LOOK INTO THE APARTMENT A MOMENT.</p> <p>POLICEMAN Is the owner here?</p> <p>FEMALE PARTY GUEST (off) No!</p> <p>MALE PARTY GUEST (off) No, he ran out.</p> <p>2ND MALE PARTY GUEST (off) (overlapping) He just took off!</p> <p>VENKMAN CONTINUES MOVING FG. DOWN THE HALLWAY AS CAMERA DOLLIES BACK WITH HIM PAST LOUIS'S DOOR. VENKMAN EXITS R.FG. AS CAMERA HOLDS.</p> <p>63-10</p> <p>SCENE 3 - MCS - VENKMAN ENTERS L. AND STOPS IN FRONT OF DANA'S DOOR. HE BANGS THE KNOCKER IN RHYTHM.</p> <p>(KNOCKING ON DOOR)</p> <p>THE DOOR OPENS TO REVEAL DANA, WHO SEEMS MUCH DIFFERENT THAN BEFORE. SHE WEARS A LOOSE, GLAMOROUS DRESS AND HAS FLOWING CURLY HAIR. HER FACE IS HEAVILY MADE UP. SHE POSES PROVOCATIVELY IN THE DOORWAY.</p> <p>VENKMAN Hello?</p> <p>DANA (sighs)</p>					
		4AB - (160)			

GHOSTBUSTERS		R/ 4AB	P/ 3			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 3 - (CONTINUED)						
VENKMAN That's a different look for you, isn't it?	649	That's a different look for you. (look : style - fashion - referring to Dana's clothes and hair style)	78.0	81.8	3.8	
<u>DANA SPEAKS IN A VERY SEDUCTIVE VOICE.</u>						
DANA Are you the Keymaster?	650	Are you the Keymaster?	82.4	85.8	3.4	
VENKMAN Not that I know of.	651	Not that I know of.	87.12	90.0	2.4	
<u>DANA SLAMS THE DOOR SHUT ON VENKMAN. VENKMAN REACTS AND LOOKS THROUGH THE PEEPHOLE, THEN KNOCKS AGAIN.</u>						
(MUSIC OUT)						
(KNOCK ON DOOR)						
<u>DANA OPENS THE DOOR AGAIN AND POSES SEDUCTIVELY FOR VENKMAN.</u>						
DANA (sighs) Are you the Keymaster?	652	Are you the Keymaster?	109.0	112.0	3.0	
VENKMAN Yes! (MUSIC IN)		(OPTIONAL)				
<u>VENKMAN STARTS TO STEP BG. INTO THE APARTMENT.</u>	653	Yes.	112.8	114.2/	1.10	
114-03						
SCENE 4 - INT. DANA'S APARTMENT - NIGHT - MFS - VENKMAN STEPS INTO THE APART- MENT AS DANA HOLDS THE DOOR OPEN.						
VENKMAN I'm a friend of his. He told me to meet him here.	654	I'm his friend. He told me to meet him here. (his : i.e., 'The Keymaster's')	114.12	118.12	4.0	
<u>VENKMAN SHUTS THE DOOR AS DANA TURNS AND MOVES L.FG. INTO THE APARTMENT. VENKMAN FOLLOWS HER AS CAMERA PANS WITH THEM.</u>						
VENKMAN (cont'd) I didn't get your name.	655	I didn't get your name. (get : hear) (i.e., 'What's your name?')	120.0	122.0	2.0	
DANA I am Zuul. I am the Gatekeeper.	656	I am Zuul. I am the Gatekeeper.	122.8	127.0	4.8	
<u>DANA AND VENKMAN WALK L. TO THE BEDROOM DOORWAY AS CAMERA DOLLIES WITH THEM.</u>						
4AB - (161)						

GHOSTBUSTERS		R/ 4AB	P/ 4			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 4 - (CONTINUED)						
VENKMAN Oh.						
CAMERA HOLDS AS VENKMAN STOPS AND LOOKS FG. AT THE LIVING ROOM. DANA WALKS BG. INTO HER BEDROOM.						
130-12						
SCENE 5 - MS - VENKMAN'S POV - CAMERA PANS L. AROUND THE LIVING ROOM FROM A DECORATIVE DISPLAY CASE TO THE CLOSED KITCHEN DOOR. EVERYTHING IS DRIPPING WITH ECTOPLASMIC SLIME.						
VENKMAN (off) What are we doing to-...	657	What are we doing today?	136.4 (over scene end)	138.4	2.0	
137-08						
SCENE 6 - MS - VENKMAN LOOKS FG. AT THE LIVING ROOM AS DANA WALKS TO HER BED IN HER BEDROOM IN L.BG.						
VENKMAN ...-day, Zuul?						
DANA We must prepare for the coming of Gozer.	658	We must prepare for the coming of Gozer.	138.12	143.4	4.8	
VENKMAN Gozer, huh?						
DANA STARTS TO CLIMB UP ONTO HER BED.						
146-01						
SCENE 7 - INT. BEDROOM - NIGHT - MCS - DANA CLIMBS UP ON HER BED AND LOOKS BACK R.FG. AT O.S. VENKMAN.						
DANA The Destructor.	659	The Destructor.	148.8	151.0/	2.8	
151-04						
SCENE 8 - MCS - THROUGH DOORWAY TO VENKMAN AS HE STARTS TO WALK FG. INTO THE BEDROOM.						
154-14						
4AB - (162)						

GHOSTBUSTERS		R/ 4AB	P/ 5			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 9 - MCS - DANA SITS DOWN ON HER BED AND GETS COMFORTABLE, STARING PROVOCATIVELY AT O.S. VENKMAN. 160-07						
SCENE 10 - MCS - VENKMAN STANDS IN THE DOORWAY AND LOOKS L. AT O.S. DANA, REACTING.  VENKMAN Are we still going out? 165-09	660	Are we still going out? (i.e., 'on a date')	163.8	165.8/	2.0	
SCENE 11 - MCS - DANA LEANS BACK AGAINST THE HEADBOARD AND POSES SEDUCTIVELY.  DANA (breathes heavily) 168-11						
SCENE 12 - MCS - VENKMAN WALKS L. INTO THE BEDROOM AS CAMERA PANS WITH HIM.  VENKMAN You know, you could pick up the place if you're expecting someone.  HE STOPS BY THE O.S. BED. 175-10	661	You could pick up the place if you're expecting someone. (pick up the place : i.e., 'clean up the apartment' - 'pick up your things from the floor') (expecting someone : i.e., 'expecting someone to visit')	170.4	174.12	4.8	
SCENE 13 - MS - PAST VENKMAN, L.FG., TO DANA AS SHE WRITHES AROUND SEDUCTIVELY ON THE BED.  DANA Do you want this body? 180-15	662	Do you want this body? (i.e., 'Do you want to use my body sexually?')	177.0	180.8	3.8	
SCENE 14 - MCS - VENKMAN LOOKS DOWN L. AT O.S. DANA.  DANA (off) (breathes heavily)  VENKMAN Is this a trick question? 184-02	663	Is this a trick question?	181.14	184.2/	2.4	
SCENE 15 - MCS - DANA GETS UP ON HER KNEES AS CAMERA TILTS UP WITH HER TO REVEAL VENKMAN'S SHOULDER TIPPED IN L.FG. DANA STARES AT HIM.  DANA (breathes heavily)						
4AB - (163)						

GHOSTBUSTERS		R/ 4AB	P/ 6			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 15 - (CONTINUED)						
VENKMAN (overlapping) I guess the roses worked, huh?		664	I guess the roses worked. (worked : i.e., 'successfully won your appreciation and favor')	189.8	192.12	3.4
DANA Take me now...sub-creature! 198-15		665	Take me now... (Take me : i.e., 'sexually')	193.8	196.0	2.8
SCENE 16 - MCS - PAST DANA, L.FG., TO VENKMAN AS HE LOOKS DOWN AT HER AND REACTS.		666	...sub-creature. (sub-creature : i.e., 'inferior creature')	196.10	198.14/	2.4
VENKMAN We never talk any more.		667	We never talk any more.	199.4	201.12/	2.8
DANA YANKS VENKMAN BACK ONTO THE BED.						
VENKMAN (cont'd) (gasps) 201-15						
SCENE 17 - MFS - DANA THROWS VENKMAN DOWN ON THE BED AND STRADDLES HIM. SHE TRIES TO KISS HIM AS HE STRUGGLES MILDLY.						
DANA (grunts and moans)						
VENKMAN (overlapping) (grunts) Take it easy. I make it a rule never to get involved with pos- sessed people.		668	I make it a rule never to get involved with possessed people. (possessed people : people whose bodies have been taken over by another force or spirit)	203.8	210.8	7.0
DANA KISSES VENKMAN. 211-12						
SCENE 18 - MCS - VENKMAN AND DANA KISS ON THE BED.						
VENKMAN & DANA (moan)						
DANA PULLS BACK AND THEY STOP KISSING.						
DANA (chuckles)						
VENKMAN Actually, it's more of a guideline than a rule. You know, I can....		669	Actually, it's more of a guideline than a rule.	214.4	219.4	5.0
DANA PULLS VENKMAN BACK AND FLIPS AROUND SO HE IS LYING ON TOP OF HER.						
			4AB - (164)			

GHOSTBUSTERS		R/ 4AB	P/ 7			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGS.	
SCENE 18 - (CONTINUED)						
VENKMAN (grunts)						
DANA I want you inside me.	670	I want you inside me.	219.12	223.4	3.8	
VENKMAN (laughs)						
DANA HOLDS VENKMAN DOWN AS HE STRUGGLES MILDLY.						
VENKMAN (cont'd) Go ahead. No, I can't. Sounds like you got at least two people in there already. Might...	671	No, I can't. Sounds like you got at least two people in there already.	225.8	232.4	6.12	
DANA (overlapping) (grunts and moans)						
VENKMAN STARTS TO CLIMB DOWN OFF DANA. 233-01						
SCENE 19 - MS - VENKMAN GETS OFF DANA AND STANDS AT THE SIDE OF THE BED.						
VENKMAN ...be a little crowded.	672	Might be crowded.	/233.2	235.2	2.0	
DANA (overlapping) (breathes heavily and moans)						
DANA SITS UP AND LEERS AT VENKMAN.						
VENKMAN Come on, I-I, why don't you just quit trying to...upset and disturb...Dr. Venkman and just relax.	673	Why don't you just quit trying to...	235.8	239.0	3.8	
	674	...upset and disturb Dr. Venkman and relax?	239.8	243.8/	4.0	
VENKMAN PULLS DANA'S DRESS DOWN OVER HER LEGS AND PUSHES HER BACK DOWN ON THE BED. 243-11						
4AB - (165)						

GHOSTBUSTERS		R/ 4AB	P/ 8			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 20 - MCS - PAST VENKMAN, L.FG., TO DANA AS VENKMAN SITS DOWN ON THE BED NEXT TO HER. CAMERA ZOOMS IN ON DANA.						
VENKMAN Lie down there...relax, put your hands on your chest.	675	Lie down there. Relax. Put your hands on your chest.	/243.14	249.8	5.10	
DANA (overlapping) (breathes heavily)						
VENKMAN PUTS DANA'S HANDS DOWN ON HER CHEST.						
VENKMAN What I'd really like to do is talk to Dana. I...	676	I'd really like to talk to Dana.	250.0	253.4	3.4	
253-13						
SCENE 21 - MCS - VENKMAN LOOKS DOWN R. AT O.S. DANA.						
VENKMAN ...want to talk to Dana.	677	I want to talk to Dana.	/253.14	256.2	2.4	
DANA (off) (overlapping) (grunts)						
256-13						
SCENE 22 - MCS - PAST VENKMAN, L.FG., TO DANA AS CAMERA ZOOMS IN ON HER.						
VENKMAN Dana? It's Peter.	678	Dana? It's Peter.	/257.0	259.4	2.4	
DANA There is no Dana. There is only Zuul.	679	There is no Dana. There is only Zuul.	259.12	264.12	5.0	
DANA STARTS TO SIT UP.						
265-01						
SCENE 23 - MCS - VENKMAN LOOKS DOWN AT DANA AS SHE SITS UP INTO FRAME AND FACES HIM.						
DANA (breathes heavily)						
VENKMAN (overlapping) Oh, Zuulie, you nut, come on.	680	Zuulie, you nut, come on. (Zuulie : diminutive of, 'Zuul') (nut : crazy person - prankster - joker) (come on : i.e., 'stop it')	/265.4	268.0/	2.12	
VENKMAN TRIES TO PUSH DANA BACK DOWN ON THE BED.						
268-03						
4AB - (166)						

GHOSTBUSTERS		R/ 4AB	P/ 9			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 24 - MCS - PAST VENKMAN, L.FG., TO DANA AS VENKMAN FORCES DANA BACK DOWN ON HER PILLOW.						
DANA (moans and breathes heavily)						
VENKMAN (overlapping) Come on, I want to talk to Dana. Dana. 272-09	681	Come on, I want to talk to Dana.	269.4	272.8/	3.4	
SCENE 25 - MCS - VENKMAN LOOKS DOWN AT O.S. DANA.						
VENKMAN Just relax. Come on. Dana.	682	Just relax. Come on. Dana.	273.0	276.4/	3.4	
DANA (off) (breathes heavily) 276-06						
SCENE 26 - MCS - PAST VENKMAN, L.FG., TO DANA AS VENKMAN HOLDS HER DOWN ON THE BED. SHE GRITS HER TEETH AND STARTS TO PANT.						
DANA (pants)						
VENKMAN (overlapping) Dana. Can I talk to Dana?	683	Can I talk to Dana?	277.4	279.8	2.4	
DANA STARTS TO TALK IN A LOW, DEMONIC VOICE.						
DANA (in demonic voice) There is no Dana, only Zuul.	684	There is no Dana, only Zuul.	280.0	285.8	5.8	
VENKMAN What a lovely singing voice you must	685	What a lovely singing voice you have.	286.0	289.8	3.8	
have. Now I'm gonna count to three, Zuulie...	686	I'll count to three, and if I don't get to talk to Dana...	290.0	295.4/	5.4	
VENKMAN LEANS HIS HEAD UP OUT OF FRAME AS DANA WRITHES SEDUCTIVELY.						
VENKMAN (face off) (cont'd) ...and if don't get to talk to Dana... 295-05						

4AB - (167)



GHOSTBUSTERS		R/ 4AB	P/ 10			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 27 - MCS - VENKMAN SITS UP AND LOOKS DOWN R. AT O.S. DANA.						
VENKMAN ...there's gonna be some real trouble in this apartment, I think.	687	...there's gonna be some real trouble in this apartment.	296.8	301.0	4.8	
DANA (off) (overlapping) (breathes heavily)						
VENKMAN One... 302-11	688	One...	301.8	302.11/	1.3	
SCENE 28 - MCS - DANA SHUTS HER EYES. THEN HER EYELIDS FLICKER AS HER EYES ROLL UPWARD, EXPOSING THE WHITES.						
DANA (in demonic voice) (growls) 306-03						
SCENE 29 - MCS - VENKMAN.						
DANA (off) (in demonic voice) (growls)						
VENKMAN ...two... 308-11	689	...two...	307.0	308.10/	1.10	
SCENE 30 - FS - VENKMAN HOLDS DANA DOWN ON THE BED AS SHE THRASHES HER HEAD BACK AND FORTH.						
DANA (in demonic voice) (groans) 311-12						
SCENE 31 - MCS - VENKMAN.						
VENKMAN ...two and a half... 313-09	690	...two and a half...	/311.14	313.8/	1.10	
DANA (off) (in demonic voice) (growls)						
SCENE 32 - MCS - DANA THROWS BACK HER HEAD AND GROWLS.						
DANA (in demonic voice) (grunts and growls) Ahhhh-...						
DANA STARTS TO FLOAT OFF THE BED. 321-09						
4AB - (168)						

GHOSTBUSTERS		R/ 4AB	P/ 11			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 33 - MCS - VENKMAN LOOKS DOWN AT DANA AS SHE STARTS TO RISE UP INTO FRAME.  DANA (face off) (in demonic voice) ...-hhh!  324-00						
SCENE 34 - FS - DANA RISES UP INTO THE AIR AND WRITHES AROUND AS VENKMAN WATCHES HER, STANDING UP TO KEEP AT HER LEVEL.  DANA (in demonic voice) (grunts and growls)  DANA STOPS RISING AND REMAINS FLOATING IN MID-AIR. SHE TURNS OVER SO SHE IS FACE-DOWN. VENKMAN STEPS UP ONTO THE BED TO BE AT HER LEVEL.  355-14						
SCENE 35 - MCS - PAST DANA TO VENKMAN AS HE STEPS UP ONTO THE BED AND LOOKS DOWN AT HER. (MUSIC OUT) 360-00						
SCENE 36 - MCS - DANA STARES DOWNWARD AS SHE FLOATS IN THE AIR.  362-15						
SCENE 37 - MCS - VENKMAN KNEELS DOWN UNDERNEATH DANA AND COMES OUT FROM BEHIND HER HANGING DRESS TO LOOK UP AT HER AS CAMERA TILTS DOWN AND PANS R. WITH HIM.  376-00						
SCENE 38 - FS - DANA REMAINS FLOATING IN THE AIR AND LOOKS DOWN AT VENKMAN AS HE SITS DOWN ON THE BED UNDERNEATH HER.  VENKMAN Please come down.  DANA (in demonic voice) (roars)  DANA SUDDENLY ROARS AT VENKMAN AND HE RECOILS.  385-04	691	Please come down.	380.0	382.8	2.8	

4AB - (169)

GHOSTBUSTERS		R/ 4AB	P/ 12			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 39 - EXT. COLOMBUS CIRCLE - NIGHT - FS - HIGH ANGLE - LOUIS RUNS OUT OF CENTRAL PARK IN BG., NEXT TO A LARGE STATUE AT THE PARK ENTRANCE. HE RUNS UP TO A COUPLE AND LUNGES AT THEM.  (STEEL DRUM MUSIC IN)						
LOUIS I am the Keymaster.	692	I am the Keymaster!	/385.8	388.0	2.8	
WOMAN (screams)						
MAN Hey, what are you doing?						
THE MAN AND WOMAN WALKS L. INTO THE STREET AWAY FROM LOUIS AS HE CONTINUES TO RUN FG. TOWARD THE CORNER. CAMERA CRANES DOWN TO REVEAL A FEW BLACK MEN PLAYING STEEL DRUMS ON THE CORNER IN FG.						
LOUIS The Destructor will come. I must find the Destroyer.	693	The Destructor will come.	389.4	392.0	2.12	
	694	I must find the Destroyer.	393.12	397.4	3.8	
LOUIS RUNS FG. PAST THE STEEL DRUMS BAND AND STOPS IN MCS AS CAMERA HOLDS ON HIM. HE PANTS AND SNIFFS AROUND LIKE A DOG.						
LOUIS (cont'd) (pants and sniffs)  (HORSE NEIGHING)						
LOUIS REACTS AS HE HEARS AN O.S. HORSE NEIGHING.						
LOUIS (cont'd) Gatekeeper!	695	Gatekeeper!	407.4	409.8	2.4	
HE TURNS R.  409-14						
SCENE 40 - MFS - LOUIS RUNS R. DOWN THE SIDEWALK AS CAMERA DOLLIES WITH HIM PAST THE STEEL DRUMS BAND TO REVEAL A HORSE CARRIAGE PARKED BY THE CURB. LOUIS STOPS NEXT TO THE HORSE AND SPEAKS TO IT AS CAMERA HOLDS IN MS. THE COACHMAN SITS IN THE CARRIAGE IN BG. ANOTHER MAN IS TALKING TO HIM.  (HORSE NEIGHING)						
4AB - (170)						

GHOSTBUSTERS		R/ 4AB	P/ 13			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 40 - (CONTINUED)						
LOUIS I am Vinz...Vinz Clortho, Keymaster	696	I am Vinz...Vinz Clortho, Keymaster of Gozer...	419.0	424.0	5.0	
of Gozer...Volguus, Zildrohar, Lord of the Sebouillia. Are you the Gatekeeper?	697	...Volguus, Zildrohar, Lord of Sebouillia. Are you the Gatekeeper? (Volguus, Zildrohar, Lord of Sebouillia : various titles given to Gozer)	424.8	430.4	5.12	
COACHMAN (face off) Hey, he pulls the wagon.						
THE HORSE TURNS ITS HEAD TO REVEAL THE COACHMAN SITTING IN THE CARRIAGE IN BG. LOUIS LOOKS BACK AT HIM.	698	Hey, he pulls the wagon, I make the deals. (he : the horse) (deals : business arrangements)	430.10	434.8/	3.14	
COACHMAN (cont'd) (STEEL DRUMS MUSIC OUT) I make the deals. You want a ride? 434-10						
SCENE 41 - MCS - LOUIS LOOKS UP R.FG. AT THE O.S. COACHMAN AND TAKES A STEP TOWARD HIM. HIS EYES GLOW RED AS HE STARES AT THE O.S. COACHMAN. HE STARTS TO GROWL DEMONICALLY.						
LOUIS (in demonic voice) (growls) 439-05						
SCENE 42 - MCS - THE COACHMAN REACTS.						
LOUIS (off) (in demonic voice) (growls) 441-00						
SCENE 43 - MCS - PAST LOUIS, L.FG., TO THE HORSE AS LOUIS GROWLS.						
LOUIS (in demonic voice) (growls) 442-12						
SCENE 44 - MCS - LOUIS GLARES R.FG. AT THE O.S. COACHMAN WITH GLOWING RED EYES.						
LOUIS (in demonic voice) (growls)						
HIS EYES STOP GLOWING. 444-15						
4AB - (171)						

GHOSTBUSTERS		R/ 4AB	P/ 14			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTG.	
SCENE 45 - MS - LOUIS STEPS R. OVER TO THE HORSE AND SPEAKS TO IT QUIETLY AGAIN AS THE COACHMAN AND HIS FRIEND WATCH IN BG.						
LOUIS Wait for the sign. Then all prisoners will be released.	699	Wait for the sign. Then all prisoners will be released.	448.8	453.4	4.12	
LOUIS TURNS AND RUNS BG. DOWN THE SIDEWALK, YELLING AT THE COACHMAN.						
LOUIS (to coachman) (cont'd) You will perish in flame! You and all your kind! Gatekeeper!	700	You and all your kind will perish in flame!	454.4	459.8/	5.4	
LOUIS KNOCKS OVER A BAG LADY'S BAGS WHICH ARE SITTING ON THE SIDEWALK. HE CONTINUES TO RUN BG. AS THE BAG LADY REACTS.						
BAG LADY (overlapping) (screams)  459-09						
SCENE 46 - MCS - THE COACHMAN LOOKS L. AT HIS O.S. FRIEND AND REACTS.						
COACHMAN What an asshole!  462-02	701	What an asshole! (asshole : vulgar slang for. 'idiot' - 'stupid, objectionable person')	460.2	462.2/	2.0	
SCENE 47 - EXT. FIREHALL - NIGHT - MCS - A POLICE SERGEANT KNOCKS ON THE FRONT DOOR OF THE FIREHALL. JANINE OPENS THE DOOR AND LOOKS OUT AT HIM.						
JANINE Dropping off or picking up?	702	-Dropping off or picking up? -Dropping off. (Dropping off or picking up : i.e., 'Are you here to drop off, or leave, someone, or are you here to pick up someone')	471.12	476.0	4.4	
SERGEANT Dropping off.						
JANINE Just a moment.	703	Just a moment.	476.8	478.12	2.4	
JANINE EXITS BACK R. INTO THE FIREHALL AND SHUTS THE DOOR BEHIND HER.  480-10						
4AB - (172)						

GHOSTBUSTERS		R/ 4AB	P/ 15			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 48 - FS - LOOKING ACROSS THE STREET AT THE POLICE VAN PARKED IN FRONT OF THE FIREHALL. THE SERGEANT STANDS BY THE FIREHALL DOOR. LOUIS AND COP ARE SITTING IN THE BACK OF THE VAN. SPENGLER OPENS THE FIREHALL DOOR AND LOOKS OUT AT THE SERGEANT.						
SERGEANT You a Ghostbuster?	704	You a Ghostbuster?	484.8	486.8	2.0	
SPENGLER Yes.						
SPENGLER AND JANINE WALK FG. OUT OF THE FIREHALL. THE SERGEANT LEADS THEM OVER TO THE VAN.						
SERGEANT We picked up this guy. Now we don't know what to do with him. Bellevue doesn't want him, and I'm afraid to put him in the lock-up, and I know you guys are into this stuff, so I figured we'd check with you.	705	We got this guy. Bellevue doesn't want him. I'm afraid to lock him up. (Bellevue : a mental hospital in New York City) (lock him up : i.e., 'in jail')	487.8	494.4	6.12	
SPENGLER All right.	706	I know you are into this, so I figured I'd check with you. (are into this : i.e., 'are involved in this sort of thing')	494.12	499.12	5.0	
THE SERGEANT, SPENGLER AND JANINE STOP AT THE BACK OF THE OPEN VAN.						
DISPATCHERS' VOICES (over police radio) (low and indistinct chatter continues under following scenes and dialogue) 504-13						
SCENE 49 - MS - PAST THE SERGEANT AND SPENGLER TO THE COP AND LOUIS SITTING IN THE BACK OF THE VAN. LOUIS IS WEARING A STRAIT JACKET. HE LOOKS OUT AT SPENGLER.						
LOUIS Are you the Gatekeeper?	707	Are you the Gatekeeper?	506.4	509.0	2.12	
SPENGLER RAISES HIS GHOST SENSOR INTO FRAME AND TURNS IT ON, POINTING IT AT LOUIS. HE LOOKS AT THE READING, THEN TURNS THE SENSOR OFF AND TURNS TO THE SERGEANT.						
4AB - (173)						

GHOSTBUSTERS		R/ 4AB	P/ 16			
CONTINUITY AND DIALOGUE	NO	MASTER TITLE	START	FINISH	FTGE.	
SCENE 49 - (CONTINUED)						
SPENGLER You better bring him inside.	708	You better bring him inside.	514.4	516.8/	2.4	
THE SERGEANT NOOS. 516-09						
SCENE 50 - FS - SPENGLER, THE SERGEANT AND JANINE STANDING OUTSIDE THE VAN. SPENGLER AND JANINE TURN AND WALK BG. TO THE FIREHALL DOOR AS THE SERGEANT AND THE COP CARRY LOUIS DOWN OUT OF THE BACK OF THE VAN.						
JANINE You are so kind to take care of that man. You know, you are a real humanitarian.	709	You are so kind to take care of that man. You are a real humanitarian. (that man : referring to Louis)	519.4	526.4	7.0	
SPENGLER I don't think he's human. 530-02	710	I don't think he's human.	526.12	529.4	2.8	
SCENE 51 - INT. FIREHALL COMPUTER ROOM - NIGHT - MCS - LOUIS IS SITTING IN A CHAIR WITH A STRANGE CONTRAPTION ON HIS HEAD, WHICH IS FILLED WITH WIRES AND ELECTRODES. THE COMPUTER MONITOR IN R.BG. SHOWS A GRAPHIC REPRESENTATION OF THE HEAD OF THE TERROR DOG. AS LOUIS TURNS HIS HEAD, THE HEAD OF THE DOG ON THE MONITOR TURNS IN AN IDENTICAL FASHION. CAMERA TILTS UP PAST LOUIS AND THE MONITOR TO REVEAL SPENGLER LOOKING DOWN AT THE MONITOR. HE TURNS OFF THE MONITOR, THEN LOOKS L. AT O.S. LOUIS.						
SPENGLER What did you say your name was? 544-06	711	What is your name?	542.0	544.4/	2.4	
SCENE 52 - MCS - LOUIS LOOKS UP R. AT O.S. SPENGLER.						
LOUIS Vinz Clortho, Keymaster of Gozer.	712	Vinz Clortho, Keymaster of Gozer.	545.12	549.8	3.12	
JANINE (off) Well, accord-... 549-15						
4AB - (174)						

GHOSTBUSTERS		R/ 4AB	P/ 17			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 53 - MFS - LOUIS IS SITTING ON L. WITH THE CONTRAPTION ON HIS HEAD. SPENGLER IS STANDING NEXT TO HIM BY THE MONITOR, WHICH IS TURNED OFF. JANINE IS SITTING ON THE COUCH IN R.BG. LOOKING AT THE DRIVER'S LICENSE IN LOUIS' WALLET.						
JANINE ....ing to this, his name's Louis Tully. He lives on Central Park West.	713	This says his name's Louis Tully. He lives on Central Park West. (This : referring to his driver's license)	/550.0	556.0	6.0	
JANINE HANDS THE WALLET TO SPENGLER. LOUIS TRIES TO REACH OUT FOR IT, THEN LOWERS HIS HAND AS SPENGLER LOOKS AT THE LICENSE.						
JANINE (to Louis) (cont'd) Do you want some, uh, coffee, Mr. Tully?  562-13	714	Do you want some coffee, Mr. Tully?	559.0	562.12/	3.12	
SCENE 54 - MCS - LOUIS LOOKS UP R. AT O.S. SPENGLER.						
LOUIS Do I?  564-06	715	Do I? (i.e., 'Do I want some coffee?')	563.2	564.6/	1.4	
SCENE 55 - MCS - SPENGLER LOOKS DOWN L. AT O.S. LOUIS.						
SPENGLER Yes, have some.  566-02	716	Yes, have some.	/564.10	566.2/	1.8	
SCENE 56 - MCS - LOUIS NODS R. TO O.S. JANINE.						
LOUIS Yes, have some.  568-04	717	Yes, have some. (note that Louis merely repeats Spengler's response)	566.8	568.4/	1.12	
SCENE 57 - MCS - JANINE REACTS AND GETS UP OFF THE COUCH AS CAMERA TILTS UP WITH HER.						
SPENGLER (off) Vinz...  572-12						
4AB - (175)						



GHOSTBUSTERS		R/ 4AB	P/ 18			
CONTINUITY AND DIALOGUE	NO	MASTER TITLE	START	FINISH	PTGZ.	
SCENE 58 - MFS - SPENGLER PUTS THE WALLET IN HIS POCKET AND SITS DOWN IN FRONT OF LOUIS AS JANINE WALKS BG. INTO THE KITCHEN IN BG.						
SPENGLER ...you said before you were waiting for a sign. What sign are you waiting for? 578-15	718	You said before you were waiting for a sign. What sign?	/573.0	578.12/	5.12	
SCENE 59 - MCS - PAST SPENGLER, R.FG., TO LOUIS.						
LOUIS Gozer the Traveller. He will come in one of the pre-chosen forms. During the rectification of the Vuldronail, the Traveller came as large and moving Torb. 591-00	719	Gozer will come in one of the pre-chosen forms.	579.4	584.4	5.0	
	720	During the rectification of the Vuldronail, he came as a Torb. (Vuldronail, Torb : invented terms)	584.12	591.0/	6.4	
SCENE 60 - MCS - PAST LOUIS, L.FG., TO SPENGLER AS HE REACTS, GLANCING OVER L. AT O.S. JANINE.						
LOUIS Then during the third reconcilia-... 594-10	721	During the reconciliation of the Meketrex supplicants, they chose... (Meketrex : invented term)	591.12	598.8/ (over scene end)	6.12	
SCENE 61 - MS - JANINE MAKES COFFEE AT THE KITCHEN COUNTER. SHE LOOKS FG. AT O.S. SPENGLER AND REACTS.						
LOUIS (off) ...-tion of the last of the Meketrex supplicants, they chose a new form... 598-10						
SCENE 62 - MCS - SPENGLER TURNS L.FG. TO O.S. LOUIS.						
LOUIS (off) ...for him, that of a giant... 601-03	722	...a new form for him. That of a giant Sloar! (Sloar : invented term)	/598.12	602.8 (over scene end)	3.12	
4AB - (176)						

GHOSTBUSTERS		R/ 4AB	P/ 19			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 63 - MCS - LOUIS LOOKS R.FG. AT O.S. SPENGLER.  LOUIS ...Sloar! Many Shubs and Zuuls knew what it was to be roasted in the depths of the Sloar that day, I can tell you! 610-06  SCENE 64 - MFS - LOUIS AND SPENGLER ARE SITTING IN FG. JANINE STANDS BEHIND THE COUCH IN BG.  JANINE Egon?  JANINE BECKONS TO SPENGLER.  SPENGLER (to Louis) Excuse me.  SPENGLER GETS UP AND WALKS BG. TO JANINE. 618-07	723	Many Shubs and Zuuls knew what it was to be roasted in the Sloar that day.	603.0	610.4/	7.4	
SCENE 65 - MCS - JANINE LOOKS UP R. AT SPENGLER.  JANINE There's something very strange about that man.  JANINE LOOKS L.FG. AT O.S. LOUIS. 623-06	724	There is something very strange about that man.	/618.8	622.12	4.4	
SCENE 66 - MCS - LOUIS SNIFFS AT A BOWL OF POPCORN.  LOUIS (sniffs) 626-07						
SCENE 67 - MCS - JANINE LOOKS UP R. AT SPENGLER.  JANINE Listen, I'm usually very psychic, and I have a terrible feeling that something awful's gonna hap-... 633-05	725  726	I'm usually very psychic, and I have a feeling... (psychic : clairvoyant)  ...that something awful will happen to you.	/626.8  631.6	631.0  635.0 (over scene end)	4.8  3.10	
4AB - (177)						

GHOSTBUSTERS		R/ 4AB	P/ 20		
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 68 - MS - LOUIS HOLDS THE BOWL OF POPCORN IN HIS LAP AND PICKS UP A SLICE OF PIZZA FROM AN O.S. TABLE. HE SNIFFS THE PIZZA.  JANINE (off) ...-pen to you. -  LOUIS (sniffs)  <u>LOUIS SMEARS THE PIZZA ON HIS CHEEK.</u>					
JANINE (off) I'm afraid you're gonna...  638-09	727	I'm afraid you're gonna die.	636.14 (over scene end)	640.0	3.2
SCENE 69 - MCS - JANINE AND SPENGLER.  JANINE ...die.  <u>JANINE AND SPENGLER HOLD EACH OTHER.</u>  (PHONE RINGING IN) 642-14					
SCENE 70 - MFS - LOUIS STANDS UP AND DROPS DOWN THE BOWL OF POPCORN AS HE HEARS THE PHONE RING. JANINE AND SPENGLER HOLD EACH OTHER BEHIND THE COUCH IN BG.  SPENGLER I'll get it.	728	I'll get it. (get it : i.e., 'answer the telephone')	643.10	645.10	2.0
<u>SPENGLER WALKS L. AROUND TO THE FRONT OF THE COUCH TO ANSWER THE PHONE.</u> 647-08					
SCENE 71 - MS - SPENGLER SITS DOWN ON THE COUCH AND ANSWERS THE PHONE.  (PHONE RINGING OUT)  SPENGLER (into phone) Hello?  <u>LOUIS ENTERS L. AND PICKS UP THE PHONE, SNIFFING IT. SPENGLER TAKES THE PHONE AWAY FROM HIM.</u>					
VENKMAN (over phone) Egon...it's Peter.  SPENGLER (to Louis) Thanks, I've got it.	729 ITAL	Egon, it's Peter.	651.12	654.0	2.4
4AB - (178)					

CONTINUITY AND DIALOGUE	NO	MASTER TITLE	START	FINISH	FTGS.
SCENE 71 - (CONTINUED)					
VENKMAN (over phone) I have...					
656-04					
SCENE 72 - INT. DANA'S APARTMENT - NIGHT - MCS - DANA IS LYING ASLEEP IN BED. CAMERA SLOWLY PANS R. PAST HER TO REVEAL THE THINGS ON HER SMALL DRESSER. (MUSIC IN)					
VENKMAN (off) (into phone) ...some news from the world of Gozer.	730	I have some news about Gozer.	/656.6	659.4	2.14
SPENGLER (over phone) What is it, Peter?					
VENKMAN (off) (into phone) I'm here with Dana Barrett. It seems	731	I'm here with Dana Barrett.	660.12	663.12	3.0
the Goz has been putting some moves					
on my would-be girlfriend.	732	It seems the Goz has been putting some moves on my would-be girlfriend. (the Goz : short for, 'Gozer') (putting some moves on : i.e., 'making romantic advances toward')	664.4	671.8	7.4
CAMERA TILTS DOWN TO THE FLOOR, RE- VEALING PILES OF CLOTHES STREWN ALL ABOUT. CAMERA DOLLIES R. ALONG THE CLOTHES ON THE FLOOR.					
SPENGLER (over phone) How is she?					
VENKMAN (off) (into phone) I think we can get her a guest shot on "Wild Kingdom". I just whacked her	733	I think we can get her a guest shot on "Wild Kingdom". (guest shot : guest appearance) (Wild Kingdom : a weekly nature television show focusing on the life-styles of various animals - implying that Dana is acting like an animal)	673.0	678.0	5.0
up with about three hundred cc's of Thorazine.					
CAMERA CONTINUES TO PAN R. TO REVEAL A LAMP AND A TELEPHONE. CAMERA PANS R. UP THE TELEPHONE CABLE TO REVEAL VENK- MAN AS HE TALKS ON THE PHONE.	734	I whacked her up with about 300 cc's of Thorazine. (whacked her up with : i.e., 'injected her with') (Thorazine : trademark for, 'chlorpromazine', a tranquilizer) (cc's : cubic centimeters)	678.8	683.4	4.12
VENKMAN (face off) (into phone) (cont'd) She's gonna take a little nap now, but,					
uh...(face on) she says she's the Gate-	735	She'll take a nap now.	683.10	686.12	3.2
keeper. Does that make any sense to					
you?	736	She says she's the Gatekeeper. Does that make sense?	687.4	691.8	4.4
SPENGLER (over phone) Some. I...	737	Some.	691.14	693.4/	1.6
693-06					
		4AB - (179)			

GHCSTBUSTERS		R/ 4A8	P/ 22			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGZ.	
SCENE 73 - INT. FIREHALL COMPUTER ROOM - NIGHT - MCS - PAST SPENGLER AND JANINE SITTING ON THE COUCH, R.FG., TO LOUIS AS HE PICKS UP THE POT OF BOILING WATER FROM THE KITCHEN COUNTER IN BG. SPENGLER IS TALKING ON THE PHONE.						
SPENGLER (into phone) ...just met the Keymaster. He's here with me now.	738	I just met the Keymaster. He's here with me.	/693.8	698.0	4.8	
VENKMAN (over phone) Oh, wonderful.						
SPENGLER AND JANINE LOOK BACK AT LOUIS AS HE STARTS TO DRINK THE BOILING WATER. 698-14						
SCENE 74 - INT. DANA'S APARTMENT - NIGHT - MCS - VENKMAN TALKS ON THE PHONE. HE IS SITTING ON THE FLOOR.						
VENKMAN (into phone) We have to get these two together. 701-14	739	We must get them together. (them : i.e., 'the Gatekeeper and the Keymaster')	/699.0	701.12/	2.12	
SCENE 75 - INT. FIREHALL COMPUTER ROOM - NIGHT - MCS - LOUIS DRINKS BOILING WATER AT THE KITCHEN COUNTER AND GRINS DOWN AT O.S. SPENGLER AND JANINE. 704-10						
SCENE 76 - MCS - SPENGLER AND JANINE LOOK UP L. AT O.S. LOUIS AND REACT. SPENGLER TURNS AWAY FROM O.S. LOUIS.						
SPENGLER (into phone) I think that would be extraordinarily dangerous.	740	I think that would be extraordinarily dangerous.	705.8	709.12	4.4	
VENKMAN (over phone) Okay, well... 710-05						
SCENE 77 - INT. DANA'S BEDROOM - NIGHT - MCS - VENKMAN TALKS ON THE PHONE.						
VENKMAN (into phone) ...hold onto him. I'll be there in a little while. 714-08	741	Hold onto him. I'll be there soon. (him : Louis) (there : i.e., 'at the Firehall')	/710.8	714.8/	4.0	
4A8 - (180)						

GHOSTBUSTERS		R/ 4AB	P/ 23			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 78 - INT. FIREWALL COMPUTER ROOM - NIGHT - MCS - SPENGLER AND JANINE ON THE COUCH. SPENGLER TALKS ON THE PHONE.  SPENGLER (into phone) Good.  SPENGLER HANGS UP THE PHONE AS LOUIS ENTERS L.B.G. AND HANDS SPENGLER A PAN.						
SPENGLER (to Louis) Thank you, Vinz. (to Janine) We have to find Ray. I need him here immediate- ly.  LOUIS PICKS UP THE LAMP AND HANDS IT TO SPENGLER.  725-15	742	We have to find Ray. I need him immediately.	720.12	725.0	4.4	
SCENE 79 - INT. DANA'S BEDROOM - NIGHT - MCS - VENKMAN CRAWLS L. ACROSS THE FLOOR TO THE BED AS CAMERA PANS WITH HIM TO REVEAL DANA LYING ASLEEP IN BED. VENKMAN KNEELS NEXT TO HER AND TAKES HER PULSE.  VENKMAN Bad news, honey. I gotta go to work.  VENKMAN KISSES DANA'S HAND. SHE PANTS LIKE A DOG AS SHE SLEEPS.	743	Bad news, honey. I got to go to work. (honey : a term of endearment)	732.8	737.0	4.8	
VENKMAN (cont'd) Hey, will you stay here in bed until I get back?  DANA (overlapping) (pants)  VENKMAN KISSES DANA ON THE NECK, THEN GETS UP AND EXITS R. AS CAMERA ZOOMS IN ON DANA.  (MUSIC OUT) 752-14	744	Will you stay in bed until I get back?	738.0	741.8	3.8	
SCENE 80 - EXT. HUDSON PARKWAY - NIGHT - FS - HIGH ANGLE - THE ECTOMOBILE MOVES R. DOWN THE ROAD WITH ITS LIGHTS FLASH- ING AS CAMERA MOVES R. WITH IT.  (MUSIC IN)  WINSTON (voice over) Hey, Ray...do you believe in God?	745 ITAL	Hey, Ray...do you believe in God?	757.8	761.4	3.12	
4AB - (181)						

GHOSTBUSTERS		R/ 4AB	P/ 24		
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 80 - (CONTINUED)					
STANTZ (voice over) Never met him.  763-03	746	Never met him. (Never : i.e., 'I never') (him : God)	761.10	763.2/	1.8
SCENE 81 - HS - THROUGH WINDSHIELD TO STANTZ AND WINSTON RIDING IN THE ECTO-MOBILE. STANTZ IS LOOKING AT A LARGE BLUEPRINT AND WINSTON IS DRIVING. THEY BOTH SMOKE CIGARETTES.					
WINSTON Yeah, well, I do. And I love Jesus' style, you know. (chuckles)	747	Yeah, well, I do. And I love Jesus' style. (I do : i.e., 'I do believe in the existence of God')	763.10	769.0	5.6
STANTZ This roofcap is made of a magnesium tungsten alloy.	748	This roofcap is made of a magnesium-tungsten alloy. (roofcap : top covering of a roof)	770.4	775.12	5.8
STANTZ LOWERS THE BLUEPRINTS.					
WINSTON What are you so involved with there?	749	What are you so involved with? (involved with : interested in - occupied with)	776.8	779.4	2.12
STANTZ PICKS UP A CAN OF BEER FROM THE DASHBOARD.					
STANTZ These are the blueprints for the structural ironwork in Dana Barrett's apartment building, and they're very, very strange.  (MUSIC OUT)	750	The blueprints of ironwork in Dana's apartment building. (blueprints : structural diagrams, usually written on blue paper)	780.4	785.8	5.4
WINSTON Hey, Ray...do you remember something in the Bible about the last days when the dead would rise from the grave?  801-09	751	And they're very, very strange. (they : the blueprints)	786.0	789.12	3.12
	752	Do you remember in the Bible about the last days... (last days : i.e., 'the last days before the end of the world')	792.0	797.0	5.0
	753	...when the dead would rise from the grave?	797.8	801.8/	4.0
SCENE 82 - MCS - THROUGH WINDSHIELD TO STANTZ AS HE LOOKS UP.					
STANTZ (smacks lips) I remember Revelations seven twelve.	754	I remember Revelations 6:12 (Revelations : one of the books of the Bible) (6:12 : i.e., 'chapter 6, verse 12')	802.4	805.12	3.8
4AB - (182)					

GHOSTUSERS		R/ 4AB	P/ 25			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 82 - (CONTINUED)						
STANTZ (cont'd) "And I looked as he opened the sixth seal. And, behold, there was a great earthquake. And the sun became as black as sackcloth." 817-06	755	"He opened the sixth seal. And, behold, there was a great earthquake." (See the Bible, Revelations 6:12)	807.0	813.4	6.4	
	756	"The sun became black as sackcloth."	813.12	817.4/	3.8	
SCENE 83 - MCS - THROUGH WINDSHIELD TO WINSTON AS HE DRIVES.						
STANTZ (off) "And the moon became as blood."	757	"The moon became as blood."	817.12	820.4	2.8	
WINSTON "And the seas boiled, and the skies fell." 824-15	758	"And the seas boiled and the skies fell."	820.12	824.12/	4.0	
SCENE 84 - MS - THROUGH WINDSHIELD TO STANTZ AND WINSTON.						
STANTZ Judgment Day. (sighs)	759	Judgment Day. (supposedly the end of the world when God comes to judge mankind)	827.4	829.12	2.8	
WINSTON Judgment Day.						
STANTZ Every ancient religion has its own myth about the end of the world. (MUSIC IN) 836-10	760	Every religion has myths about the end of the world.	832.2	836.8/	4.6	
SCENE 85 - MCS - THROUGH WINDSHIELD TO WINSTON AS HE REACTS.						
WINSTON Myth? (cruckles) Ray, has it ever occurred to you that maybe the reason we've been so busy lately is because the dead have been rising from the grave. 850-13	761	Myth?	/836.14	838.2	1.4	
	762	Has it occurred to you that maybe we've been so busy lately because...	839.8	846.2	6.10	
	763	...the dead have been rising from the grave?	846.8	850.12/	4.4	
4AB - (183)						



GHOSTBUSTERS		R/ 4AB	P/ 46			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 86 - MCS - THROUGH WINDSHIELD TO STANTZ AS HE TURNS R. TO O.S. WINSTON AND REACTS. HE LOOKS DOWN AND REACHES FOR THE O.S. RADIO.						
STANTZ How about a little music. 860-10	764	How about a little music?	858.6	860.10/	2.4	
SCENE 87 - MCS - THROUGH WINDSHIELD TO WINSTON AS HE CHUCKLES NERVOUSLY. O.S. STANTZ TURNS ON THE O.S. RADIO.						
WINSTON (chuckles nervously) Yeah. (SCORE MUSIC OUT) (RADIO MUSIC IN) 865-03						
SCENE 88 - EXT. BRIDGE - NIGHT - FS - AERIAL SHOT - THE ECTOMOBILE MOVES R. ALONG THE BRIDGE TOWARD MANHATTAN AS CAMERA MOVES R. WITH IT AND PULLS BACK TO REVEAL THE MANHATTAN SKYLING IN BG. 883-06						
SCENE 89 - EXT. FIREHALL - DAY - MCS - THE GHOSTBUSTERS LOGO ABOVE THE DOOR. 886-04						
SCENE 90 - FS - LOOKING ACROSS THE STREET TO THE FRONT OF THE FIREHALL AS A POLICE VAN AND A POLICE CAR PULL UP ONTO THE CURB IN FRONT OF IT. A RED EPA CAR ENTERS L. AND PULLS UP NEXT TO THE VAN. (RADIO MUSIC SEGUES TO SCORE MUSIC)						
PECK ENTERS L.FG., CARRYING A BRIEF-CASE, AND WALKS BG. ACROSS THE STREET. AN EPA OFFICIAL GETS OUT OF THE RED CAR AND WALKS R. TO PECK, HANDING HIM A MANILA ENVELOPE WHICH CONTAINS A SEARCH WARRANT. A CON EDISON MAN GETS OUT OF THE VAN AND A POLICE CAPTAIN GETS OUT OF THE POLICE CAR. THE CON EDISON MAN AND THE POLICE CAPTAIN JOIN PECK AS HE WALKS BG. TOWARD THE FIREHALL DOOR. 910-12						
4AB - (184)						

GHOSTBUSTERS		R/ 4A8	P/ 27			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 91 - INT. FIREHALL RECEPTION AREA - DAY - FS - JANINE IS MAKING COFFEE AT A SMALL TABLE ON R. PECK, THE POLICE CAPTAIN AND THE CON EDISON MAN ENTER THROUGH THE DOOR IN BG. THE CON EDISON MAN SHUTS THE DOOR BEHIND THEM. 923-04						
SCENE 92 - FS - PECK BECKONS TO THE CON EDISON MAN AND THE CAPTAIN.						
PECK This way.						
PECK, THE CAPTAIN AND THE CON EDISON MAN WALK R.FG. INTO THE RECEPTION AREA AS CAMERA PANS WITH THE CAPTAIN AND PECK PAST THE CON EDISON MAN TO REVEAL JANINE IN R.FG., HOLDING A COFFEEPOT. SHE TRIES TO STOP THEM.						
JANINE Excuse me.						
PECK AND THE CAPTAIN IGNORE JANINE AND CONTINUE WALKING R.FG. AS SHE WALKS BACKWARD IN FRONT OF THEM. CAMERA PANS R. WITH THEM. JANINE FINALLY STOPS THEM AS CAMERA HOLDS IN MCS.						
(MUSIC OUT)						
JANINE (cont'd) Excuse me! Just where do you think you're going?	765	Where do you think you're going?	941.12	945.8	3.12	
PECK Step aside, miss, or I'll have you arrested for interfering with a police of-...	766	Step aside or I'll have you arrested for interfering.	946.0	950.4/	4.4	
950-05						
SCENE 93 - MCS - PAST PECK, L.FG., TO JANINE AS PECK TRIES TO STEP PAST HER. SHE HOLDS HIM BACK.						
PECK ....ficer.						
JANINE (overlapping) Oh, no! Hold on! I've seen TV. I know you can't come in here without a warrant or a writ or something.	767	I've seen TV. I know you can't come in here without a warrant. (TV : short for, 'television') (warrant : court order permitting a government official to enter and inspect certain property)	/950.8	957.0	6.8	
4A8 - (185)						

GHOSTBUSTERS		R/ 4AB	P/ 28			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 93 - (CONTINUED)						
PECK HOLDS UP THE MANILA ENVELOPE WITH THE WARRANT ENCLOSED.						
PECK Cease and desist all commerce order, seizure of premises and chattels, ban on the use of public... 963-07	768	Cease all commerce order, seizure of premises and ban on the use... (referring to the various court orders he possesses)	957.8	963.4/	5.12	
SCENE 94 - MCS - PAST JANINE, R.FG., TO PECK AS HE HOLDS UP THE WARRANT IN THE ENVELOPE. THE CON EDISON MAN STANDS BEHIND HIM IN L.BG.						
PECK ...utilities for non-licensed waste handlers, and a Federal Entry and Inspection Order.	769	...of public utilities for waste handlers and an inspection order.	963.12	970.0	6.4	
PECK STEPS PAST JANINE AND EXITS R.FG. AS SHE WATCHES HIM AND REACTS, LETTING HIM GO. THE CON EDISON MAN FOLLOWS O.S. PECK. 971-12						
SCENE 95 - INT. FIREHALL BASEMENT - DAY - MS - SPENGLER AND LOUIS ARE STANDING BY THE SHELVES. SPENGLER IS LOOKING THROUGH WIRES AND TOOLS ON THE SHELF.						
SPENGLER Vinz, there's one more test I'd like to perform, if I could.	770	I'd like to do one more test.	/972.0	975.4	3.4	
JANINE (off) (overlapping) Egon!						
SPENGLER AND LOUIS TURN TO THE STAIRS AS PECK ENTERS BG. AT THE TOP OF THE STAIRS AND WALKS FG. DOWN INTO THE BASEMENT.						
JANINE (off) (cont'd) I tried to stop them. (face off) He says they have a warrant.	771	I tried to stop them. He says they have a warrant.	977.8	982.2	4.10	
4AB - (186)						

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 95 - (CONTINUED)					
THE CON EDISON MAN, THE CAPTAIN AND JANINE ENTER BG. AND FOLLOW PECK FG. DOWN THE STAIRS. SPENGLER AND LOUIS STEP BACK R. AWAY FROM THE STAIRS AS CAMERA DOLLIES WITH THEM. PECK AND HIS MEN STOP IN FRONT OF SPENGLER.					
SPENGLER Excuse me, this is private property.	772	This is private property.	982.10	985.0	2.6
PECK POINTS TO ALL THE ELECTRICAL WIRES AND BOXES ON THE WALLS AND GIVES INSTRUCTIONS TO THE CON EDISON MAN.					
PECK (to Con Edison man) Shut this off. Shut these all off.	773	Shut these all off. (these : i.e., 'these power boxes')	985.8	988.0	2.8
SPENGLER I'm warning you, turning off these machines would be extremely hazardous.	774	Turning off these machines would be hazardous.	988.8	992.12	4.4
SPENGLER GESTURES WITH HIS FINGER, AND LOUIS IMITATES THE GESTURE. LOUIS THEN IMITATES PECK'S HAND GESTURES.					
PECK I'll tell you what's hazardous. You're facing federal prosecution for at least a half a dozen environmental violations.	775	You're facing prosecution for at least six environmental violations.	993.2	1000.0	6.14
Now either you shut off these beams or we shut 'em off for you. 1003-14	776	Shut these off, or we shut them off.	1000.6	1003.14/	3.8
SCENE 96 - EXT. FIREHALL - DAY - MFS - PAST A POLICEMAN LEANING AGAINST HIS CAR, L.FG., TO VENKMAN AS HE GETS OUT OF A CAB AT THE CURB IN BG. VENKMAN WALKS R.FG. TOWARD THE O.S. FIREHALL, REACTING TO THE POLICEMAN. 1010-12					
SCENE 97 - INT. FIREHALL BASEMENT - DAY - MS - SPENGLER STANDS IN FRONT OF SOME ELECTRICAL BOXES ON THE WALL, BLOCKING THEM FROM O.S. PECK. JANINE AND LOUIS STAND BEHIND SPENGLER.					

GHOSTBUSTERS R/ 4AB P/ 30					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 97 - (CONTINUED)					
SPENGLER Try to understand. This is a high voltage laser containment system.	777	This is a high-voltage laser containment system.	/1011.0	1015.6	4.6
Simply turning it off would be like dropping a bomb in the city. (DOOR CLOSING) 1019-10	778	Turning it off would cause an explosion	1015.14	1019.6/	3.8
SCENE 98 - MFS - PAST THE CON EDISON MAN STANDING BY THE GHOST CONTAINMENT BOX, R.FG., TO PECK, THE CAPTAIN, SPENGLER, JANINE AND LOUIS STANDING BY OTHER ELECTRICAL BOXES ON THE WALL IN BG. SPENGLER IS BLOCKING PECK'S WAY TO THE BOXES.					
PECK Don't patronize me! I'm not grotesquely stupid, like the people you bilk!	779	I'm not grotesquely stupid like the people you bilk! (bilk : cheat - dupe)	/1019.12	1025.0	5.4
VENKMAN ENTERS L.BG. AT THE TOP OF THE STAIRS AND WALKS FG. DOWN THE STAIRS INTO THE BASEMENT.					
VENKMAN At ease, Officer. I'm Peter Venkman. 1028-00	780	At ease, Officer. I'm Peter Venkman. (At ease : Stand at ease, a relaxed military posture)	1025.6	1028.0/	2.10
SCENE 99 - MCS - VENKMAN LOOKS R.FG. AT THE O.S. CAPTAIN.					
VENKMAN I think there's just been a slight misunderstanding, and I want to cooperate in any way that I can. 1033-10	781	There's been a misunderstanding, and I want to cooperate.	1028.6	1033.6/	5.0
SCENE 100 - MCS - PAST VENKMAN, L.FG., TO THE CAPTAIN AND PECK AS PECK ANGRILY TURNS TO VENKMAN.					
PECK Forget it, Venkman!	782	Forget it!	/1033.12	1035.12	2.0
PECK WALKS FG. UP TO VENKMAN.					
4AB - (188)					

GHOSTBUSTERS		R/ 4AB	P/ 31			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 100 - (CONTINUED)						
PECK (cont'd) You had your chance to cooperate, but you thought it'd be more fun to insult me. Well, now it is my turn, wise-ass. 1043-06	783	You had your chance to cooperate, but you insulted me. Now it's my turn. (my turn : i.e., 'to insult and abuse you')	1036.4	1043.4/	7.0	
SCENE 101 - MS - JANINE, SPENGLER AND LOUIS STANDING BY THE ELECTRICAL BOXES ON THE WALL.						
SPENGLER He wants to shut down the protection grid, Peter. 1046-10	784	He wants to shut down the grid. (grid : protection grid on the ghost storage facility)	1043.12	1046.8/	2.12	
SCENE 102 - MCS - PAST PECK, R.FG., TO VENKMAN.						
VENKMAN You shut that thing down and we are not gonna be held responsible for whatever happens.	785	You shut that down and we will not be responsible for what happens. (we : i.e., 'we Ghostbusters')	1047.0	1053.0/	6.0	
PECK (overlapping) On the contrary, you're gonna be held re-... 1053-01						
SCENE 103 - MCS - PAST VENKMAN, L.FG., TO PECK. THE CAPTAIN WATCHES IN BG.						
PECK ...-sponsible.						
VENKMAN (overlapping) No, we won't be held responsible!						
PECK (to Con Edison man) (overlapping) Shut it off!	786	Shut it off!	1053.14	1056.0	2.2	
PECK TURNS AND WALKS R. TO THE GHOST CONTAINMENT BOX AS CAMERA PANS WITH HIM PAST VENKMAN AND THE CAPTAIN TO INCLUDE THE CON EDISON MAN.						
VENKMAN (off) Don't shut it...	787	Don't shut it off! I'm warning you.	1057.0	1061.8/ (over scene end)	4.8	
THE CON EDISON MAN TURNS L. TO O.S. VENKMAN. 1058-08						
4AB - (189)						

GHOSTBUSTERS		R/ 4AB	P/ 32			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 104 - MCS - VENKMAN POINTS R.FG. AT THE O.S. CON EDISON MAN.  VENKMAN ...off! I'm warning you.  1061-08						
SCENE 105 - MFS - PAST PECK, R.FG., TO VENKMAN AND THE CON EDISON MAN. THE CAPTAIN, JANINE, SPENGLER AND LOUIS WATCH IN BG. THE CON EDISON MAN TURNS TO PECK AND NERVOUSLY POINTS AT THE GHOST CONTAINMENT BOX.  CON EDISON MAN Um, I-I've never seen anything like this before. I don't...  1067-03	788	I've never seen anything like this before. (this : referring to the ghost containment box)	1063.4	1066.12	3.8	
SCENE 106 - MCS - PAST THE CON EDISON MAN, L.FG., TO PECK.  CON EDISON MAN ...know--  PECK (interrupting) Yeah, I'm not interested your opinion. Just shut it off.  1071-13	789	I'm not interested in your opinion. Shut it off!	/1067.4	1071.12/	4.8	
SCENE 107 - MCS - PAST PECK, R.FG., TO THE CON EDISON MAN AS HE REACTS AND TURNS TO MOVE L. CAMERA PANS WITH HIM PAST PECK TO REVEAL VENKMAN AND THE POLICE CAPTAIN AS VENKMAN STOPS THE CON EDISON MAN. JANINE, SPENGLER AND LOUIS WATCH IN BG.  VENKMAN My friend, don't be a jerk.  THE CAPTAIN PUSHES VENKMAN BACK L. AS CAMERA PANS WITH HIM PAST THE CON EDISON MAN.	790	My friend, don't be a jerk. (jerk : stupid, foolish person)	1074.8	1077.8	3.0	
CAPTAIN Step aside!  PECK (off) If...  1079-09	791	Step aside!	1078.0	1079.8/	1.8	
4AB - (190)						

GHOSTBUSTERS		R/ 4AB	P/ 33			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 108 - MCS - PECK LOOKS L.FG. AT THE O.S. CAPTAIN.						
PECK ...he does that again, you can shoot him. 1081-13	792	You can shoot him. (him : Venkman)	/1079.12	1081.12/	2.0	
SCENE 109 - MCS - VENKMAN AND THE CAPTAIN LOOK R.FG. AT O.S. PECK.						
CAPTAIN (to Peck) You do your job, pencil-neck! Don't tell me how to do mine!	793	You do your job! Don't tell me how to do mine!	1082.2	1086.12	4.10	
VENKMAN (overlapping) Thank you, Officer. 1087-01						
SCENE 110 - MCS - PECK.						
PECK Shut it off! 1088-07	794	Shut it off!	/1087.2	1088.7/	1.5	
SCENE 111 - MFS - PAST PECK, R.FG., TO THE REST OF THE GROUP IN THE BASEMENT. THE CAPTAIN AND THE CON EDISON MAN GLANCE AT EACH OTHER WITH TREPIDATION. THE CON EDISON MAN TURNS AND WALKS BG. TO THE ELECTRICAL BOXES AS SPENGLER GETS OUT OF HIS WAY. SPENGLER GESTURES TO VENKMAN, INDICATING THAT THE WHOLE PLACE IS GONNA BLOW UP. 1098-03						
SCENE 112 - MCS - VENKMAN LOOKS R.FG. AT O.S. SPENGLER AND REACTS. HE STARTS TO MOVE R. 1099-13						
SCENE 113 - MCS - SPENGLER AND JANINE WALK L.FG. TO THE CORNER OF THE ROOM AS VENKMAN WALKS BG. TO THE STAIRWAY, WHERE THE CAPTAIN IS STANDING. 1103-15						
SCENE 114 - MS - THE CON EDISON MAN WALKS BG. TO THE ELECTRICAL BOX AND REACHES FOR THE SWITCH AS LOUIS STANDS NEXT TO HIM AND WATCHES. THE CON EDISON MAN PULLS DOWN THE SWITCH, CAUSING THE LIGHTS TO DIM DOWN. 1110-15						
4AB - (191)						



GHOSTBUSTERS		R/ 4AB	P/ 34			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 115 - CS - CAMERA ZOOMS IN ON THE RED LIGHT ON THE WALL AS IT FLASHES. AN ALARM STARTS TO SOUND.  (ALARM BUZZING) 1113-15						
SCENE 116 - INT. DANA'S BEDROOM - DAY - MFS - HIGH, OVERHEAD ANGLE - LOOKING STRAIGHT DOWN AT DANA ASLEEP IN BED AS SHE PANTS QUICKLY.  DANA (pants)  1117-11						
SCENE 117 - INT. FIREHALL BASEMENT - DAY - MFS - PAST PECK, STANDING R.FG., TO LOUIS AND THE CON EDISON MAN STANDING BY THE ELECTRICAL BOXES IN BG. JANINE, SPENGLER, VENKMAN AND THE CAPTAIN ARE STANDING AT THE BOTTOM OF THE STAIRS ON L. THE ROOM IS DARK, LIT ONLY BY THE FLASHING RED LIGHTS.  (ALARM IN) 1120-03						
SCENE 118 - CS - THE NEEDLE ON THE VOLTAGE METER GOES DOWN TO ZERO. 1122-10						
SCENE 119 - MS - THE CON EDISON MAN AND LOUIS LOOK AROUND AND REACT.  CON EDISON MAN Oh, shit!  1125-13	795	Oh, shit! (shit : a vulgar expletive)	1123.12	1125.12/	2.0	
SCENE 120 - MS - THE CAPTAIN AND VENKMAN STANDING AT THE BOTTOM OF THE STAIRS. THEY LOOK AROUND AND REACT. 1127-14						
SCENE 121 - MCS - PECK LOOKS AROUND AND REACTS. HE STEPS BACK R. AWAY FROM THE GHOST CONTAINMENT BOX. 1130-13						
SCENE 122 - CS - CAMERA ZOOMS IN ON THE RED LIGHT AS IT FLASHES. 1133-08						
4AB - (192)						

GHOSTBUSTERS		R/ 4AB	P/ 35			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 123 - MS - PECK EXITS L. AS STEAM STARTS TO SHOOT OUT OF THE WALL AROUND THE GHOST CONTAINMENT BOX. 1135-13						
SCENE 124 - MS - LOUIS GRINS AND STAYS IN THE CORNER AS THE CON EDISON MAN RUNS L.FG. TOWARD THE O.S. STAIRWAY. 1137-06						
SCENE 125 - MFS - VENKMAN, THE CAPTAIN, SPENGLER, JANINE AND THE CON EDISON MAN RUN BG. UP THE STAIRS AS BRIGHT LIGHTS START TO SHINE IN THE ROOM. 1139-05						
SCENE 126 - CS - BRIGHT LIGHT SHINES THROUGH THE CRACKS AROUND A BRICK IN THE WALL. 1141-13						
SCENE 127 - MFS - BRICKS BURST OUT OF THE WALL AROUND THE GHOST CONTAINMENT BOX. BRIGHT LIGHT SHINES THROUGH THE NEW HOLES IN THE WALL. (ALARM OUT) 1143-12						
SCENE 128 - INT. FIREHALL RECEPTION AREA - DAY - FS - VENKMAN ENTERS BG. FROM THE STAIRWAY DOOR, FOLLOWED BY THE CAPTAIN, SPENGLER, JANINE, THE CON EDISON MAN AND PECK. THEY RUN L.FG. TOWARD THE O.S. FRONT DOOR AS BRIGHT LIGHT SHINES OUT THE STAIRWAY DOOR IN BG.						
SPENGLER (shouting) Clear the building!	796	Clear the building! (i.e., 'Get out of the building!')	1148.8	1151.12	3.4	
THEY ALL EXIT L.FG. AS LOUIS ENTERS FROM THE STAIRWAY DOOR IN BG. HE RUNS FG. AFTER THE OTHERS. 1155-08						
SCENE 129 - EXT. FIREHALL - DAY - MS - VENKMAN OPENS THE DOORS AND RUNS L.FG. OUT OF THE BUILDING, FOLLOWED BY THE CAPTAIN, JANINE, SPENGLER, THE CON EDISON MAN, PECK AND LOUIS. THEY ALL EXIT L.FG. AS THE FIREHALL STARTS TO EXPLODE BEHIND THEM. (EXPLOSIONS IN) 1161-01						
4AB - (193)						

GHOSTBUSTERS		R/ 4AB	P/ 36			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 130 - FS - HIGH ANGLE - THE GROUP RUNS L. OUT OF THE FIREHALL AS A CROWD GATHERS IN THE STREET AND WATCHES THEM. SMOKE AND SPARKS FLY OUT THE DOOR AS THE FIREHALL INTERIOR EXPLODES.	1164-13					
SCENE 131 - LS - HIGH ANGLE - LOOKING STRAIGHT DOWN AT THE TOP OF THE FIREHALL AS A RAY OF LIGHT BURSTS THROUGH THE ROOF OF THE BUILDING. A CROWD GATHERS ON THE STREET BELOW.	(EXPLOSIONS OUT) 1168-09					
SCENE 132 - INT. DANA'S BEDROOM - DAY - MCS - HIGH, OVERHEAD ANGLE - LOOKING STRAIGHT DOWN ON DANA IN BED AS SHE AWAKENS WITH A START.	(MUSIC IN)					
DANA (gasps)	1170-02					
SCENE 133 - EXT. FIREHALL - DAY - MFS - PECK AND THE POLICE CAPTAIN EXIT R.FG. INTO THE STREET AS LOUIS REMAINS ON THE SIDEWALK IN FRONT OF THE FIREHALL AND STANDS IN A SHOWER OF SPARKS.	1175-13					
SCENE 174 - LS - HIGH, OVERHEAD ANGLE - LOOKING STRAIGHT DOWN AT THE TOP OF THE FIREHALL AS A BALL OF FLAME BURSTS THROUGH THE HOLE IN THE CEILING. PEOPLE WATCH FROM THE STREET BELOW.	(EXPLOSION) 1180-12					
SCENE 135 - FS - LOW ANGLE - LOOKING UP AT THE TOP OF THE FIREHALL BUILDING AS A COLUMN OF FLAME SHOOTS UP OUT OF THE ROOF INTO THE SKY. PEOPLE RUN AROUND THE STREET IN FG.	1184-10					
SCENE 136 - MCS - VENKMAN AND SPENGLER LOOK UP R. AT THE O.S. FIREHALL AS DEBRIS FALLS DOWN AROUND THEM. VENKMAN COVERS HIS EYES FROM THE DUST AND TURNS AWAY.						
VENKMAN Whoa!	1187-11					
4AB - (194)						

GHOSTBUSTERS		R/ 4AB	P/ 37			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGZ.	
SCENE 137 - MFS - PAST THE ROOF OF THE EPA CAR TO THE CROWD OF ONLOOKERS AS THEY COVER THEIR HEADS FROM THE FALLING DEBRIS AND SMOKE.  1189-09						
SCENE 138 - MS - THE CON EDISON MAN STANDS IN THE MIDDLE OF THE CROWD AND COVERS HIS HEAD.  1191-09						
SCENE 139 - FS - HIGH ANGLE - LOUIS STANDS IN FRONT OF THE FIREHALL AND LOOKS UP AT THE FALLING DEBRIS IN WONDER. THE CROWD REMAINS A DISTANCE FROM THE FIREHALL IN L.FG. LOUIS STARTS TO WALK L. DOWN THE STREET.  1196-00						
SCENE 140 - MCS - LOUIS WALKS L. DOWN THE STREET AS CAMERA DOLLIES WITH HIM TO REVEAL JANINE STANDING BY THE POLICE VAN.  CROWD (off) (low and indistinct chatter continues under following scenes and dialogue)						
LOUIS This is it! This is the sign!	797	This is it! This is the sign! (sign : i.e., 'that I've been waiting for from Gozer')	/1196.4	1200.4	4.0	
CAMERA HOLDS ON JANINE AS LOUIS EXITS L.						
JANINE Yeah, it's a sign all right. We're going out of business.  1206-08	798	It's a sign all right. "We're going out of business." (implying that now the Ghostbusters will be forced out of business) (sign : note the double meaning - 'omen' or 'portent' as used by Louis - and 'poster' or 'placard' as used by Janine)	1200.12	1206.8/	5.12	
SCENE 141 - MFS - A CROWD OF PEOPLE WATCHES FROM BEHIND POLICE BARRICADES AS THE ECTOMOBILE PULLS UP IN THE STREET BEHIND THEM.  (ECTOMOBILE SIREN)  THE ECTOMOBILE STOPS, THEN WINSTON AND STANTZ GET OUT OF IT AND STAND BEHIND THE CROWD, LOOKING UP FG. AT THE O.S. FIREHALL.  1217-08						
4AB - (195)						

GHOSTBUSTERS		R/ 4AB	P/ 38			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 142 - FS - LOUIS WALKS BG. DOWN A NARROW STREET AWAY FROM THE O.S. FIREHALL. TWO POLICEMEN AND OTHER PEOPLE RUN FG. DOWN THE STREET TO LOOK AT THE O.S. FIREHALL. A POLICE CAR COMES DOWN THE STREET IN BG.  (POLICE SIREN IN)  POLICEMAN #1 Hey, look up there!  POLICEMAN #2 What happened? What's...  1224-08						
SCENE 143 - MS - STANTZ AND WINSTON RUN L. THROUGH THE CROWD AS CAMERA PANS WITH THEM TO REVEAL VENKMAN AND SPENGLER STANDING IN THE STREET.  POLICEMAN #2 (off) ...going on around here?  STANTZ (overlapping) What happened?  STANTZ AND WINSTON STOP NEXT TO VENKMAN AND SPENGLER AS CAMERA HOLDS.						
SPENGLER The storage facility blew. He shut off the protection grid.  (MUSIC OUT) STANTZ Oh, great!	799	The storage facility blew. He shut off the protection grid. (blew : i.e., 'exploded open') (He : Peck)	1226.4	1231.4	5.0	
WINSTON That's bad, isn't it?  STANTZ Yeah.	800	That's bad, isn't it?	1232.2	1234.10	2.8	
POLICEMAN #1 (off) (overlapping) Keep that crowd back!  VENKMAN Where's the Keymaster?	801	Where's the Keymaster?	1235.4	1238.0	2.12	
VENKMAN AND SPENGLER LOOK AROUND AND REACT.  (POLICE SIREN OUT) SPENGLER Oh, shit!						
STANTZ Who's the Keymaster?	802	Who's the Keymaster?	1239.4	1241.4/	2.0	
4AB - (196)						

GHOSTBUSTERS		R/ 4AB	P/ 39			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 143 - (CONTINUED)  SPENGLER (overlapping) Oh! Come on!  SPENGLER STARTS TO RUN L.  1241-04						
SCENE 144 - MS - SPENGLER AND VENKMAN RUN L. DOWN THE STREET AS CAMERA PANS WITH THEM PAST STANTZ AND WINSTON TO REVEAL PECK STANDING IN THEIR WAY. HE STOPS VENKMAN AND SPENGLER AND HOLDS THEM BACK AS CAMERA HOLDS. STANTZ AND WINSTON RE-ENTER R.BG. AND STOP BEHIND SPENGLER AND VENKMAN.  PECK (off) Hold (on) it! I want this man arrested!  PECK POINTS TO VENKMAN.  1247-09	803	Hold it! I want this man arrested! (this man : referring to Venkman)	1243.8	1247.4	3.12	
SCENE 145 - MCS - PECK POINTS ANGRILY R. AT THE O.S. GHOSTBUSTERS AS THE POLICE CAPTAIN AND TWO OTHER POLICEMEN STAND BEHIND HIM. VENKMAN BRIEFLY TIPS IN R.  PECK Captain, these men are in criminal violation of the Environmental Protec- tion Act! And this explosion is a direct result of it!  SPENGLER (off) Your...  1256-07	804  805	They are in violation of the Environ- mental Protection Act. (They : i.e., 'The Ghostbusters') (Act : Law)  This explosion is a result of it! (it : i.e., 'their violation of the Environmental Protection .Act')	/1247.10  1253.8	1253.0  1256.6/	5.6  2.14	
SCENE 146 - MCS - SPENGLER LUNGES L. AT O.S. PECK AS CAMERA PANS WITH HIM TO INCLUDE THE CAPTAIN, WHO TRIES TO RES- TRAIN HIM. VENKMAN AND STANTZ REACT IN BG.  SPENGLER ...mother!!  CAPTAIN Come on, hold...						
4AB - (197)						

GHOSTBUSTERS		R/ 4AB	P/ 40			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FOOT.	
SCENE 146 - (CONTINUED)  POLICEMEN (off) & GHOSTBUSTERS (on) (indistinct, overlapping shouting continues under following scenes and dialogue)  						

GHOSTBUSTERS		R/ 4AB	P/ 41			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 150 - (CONTINUED)						
MICK SMILEY (lyrics of "Magic" continue under follow-						
ing scenes and dialogue)						
ONE BEAM OF GHOSTLY LIGHT SHOOTS OFF R.FG. TOWARD UPPER MANHATTAN.						
1294-15						
SCENE 151 - INT. DANA'S BEDROOM - DAY - MCS - DANA STANDS UP INTO FRAME AND WALKS FG. AS IF IN A TRANCE.						
1303-08						
SCENE 152 - EXT. CORNER NEWSTAND AND SUBWAY ENTRANCE - DAY - MFS - PEOPLE WALK AROUND THE NEWSTAND AND COME OUT OF THE SUBWAY. LOUIS ENTERS R.FG. AND BUMPS INTO A PEDESTRIAN, THEN EXITS L. SUDDENLY, A STRONG WIND STARTS TO BLOW UP OUT OF THE SUBWAY, CAUSING NEWSPAPERS TO FLY AROUND. THE PEOPLE RUN AWAY IN FEAR.						
1311-10						
SCENE 153 - MCS - LOW ANGLE - CAMERA HOLDS ON THE TOP OF THE SUBWAY ENTRANCE STAIRS AS THE WIND BLOWS NEWSPAPERS AROUND THE PEOPLE'S LEGS.						
PEOPLE (faces off) (Indistinct, overlapping shouting continues under following scenes and dialogue)						
1313-08						
SCENE 154 - MFS - PAST FLEEING PEDES- TRIANS AND FLYING NEWSPAPERS TO THE NEWSSTAND VENDOR AS HE LOOKS AROUND IN BEWILDERMENT.						
1315-12						
SCENE 155 - MFS - PEOPLE FLEE FROM THE SUBWAY ENTRANCE AS A WINGED GHOST FLIES UP OUT OF THE SUBWAY AND SCARES THEM.						
WINGED GHOST (screches)						
THE GHOST EXITS L.FG.						
1320-04						
4AB - (199)						



GHOSTBUSTERS		R/ 4AB	P/ 42			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 156 - EXT. MANHATTAN STREET - DAY - MCS - A GHOSTLY PINK VAPOR SHOOTS UP OUT OF A GRATING AND FUNNELS INTO THE EXHAUST PIPE OF A TAXI CAB. 1324-10						
SCENE 157 - MS - A BUSINESSMAN WALKS R. TO THE CAB AS CAMERA PANS WITH HIM. OTHER PEDESTRIANS WALK AROUND IN BG. HE OPENS THE DOOR OF THE CAB AND GETS IN THE BACK SEAT AS CAMERA TILTS DOWN AND PANS R. WITH HIM.						
BUSINESSMAN Columbia building, Fifty-seventh Street.	806	Columbia building, 57th Street. I'm in a hurry, so let's not dawdle. (dawdle : waste time - delay)	1327.8	1334.8	7.0	
CAMERA PANS R. PAST THE BUSINESSMAN TO REVEAL A CORPSE SITTING AT THE WHEEL.						
BUSINESSMAN (off) (cont'd) I'm in a hurry, so, uh, let's not dawdle.						
THE CORPSE SHIFTS THE CAR INTO GEAR. 1336-07						
SCENE 158 - MFS - PAST A CAR, CROSSING L. DOWN THE STREET IN FG., TO THE CAB AS THE CORPSE DRIVES IT FG. OUT INTO THE MIDDLE OF THE STREET, CUTTING OFF TRAFFIC. CAMERA PANS R. WITH IT. (CAR HORN) 1339-11						
SCENE 159 - MFS - THE CAB SPEEDS R. DOWN THE STREET, BRUSHING PAST A PEDESTRIAN, WHO FALLS DOWN OUT OF FRAME. CAMERA PANS R. WITH THE CAB.						
PEDESTRIAN Whoa!						
THE CAB EXITS R. TO REVEAL ANOTHER CAR DRIVING UP ONTO THE CURB IN BG. 1341-14						
SCENE 160 - MFS - A CAR SQUEALS TO A STOP IN FG. AS THE CAB SWERVES BG. DOWN THE STREET IN BG., CAUSING AN ONCOMING CAR TO TURN L. ONTO THE PAVEMENT TO AVOID IT. 1344-14						

4AB - (200)

GHOSTBUSTERS		R/ 4AB	P/ 43			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 161 - MFS - THE ONCOMING CAR PLOWS INTO A PILE OF GARBAGE BAGS ON THE CURB AS THE CAB SPEEDS OFF IN BG.  1347-03						
SCENE 162 - EXT. ANOTHER MANHATTAN STREET - DAY - MS - LOUIS WALKS R.FG. DOWN THE STREET PAST OTHER PEDESTRIANS AS CAMERA PANS WITH HIM. HE STARES UP AT THE SKY, FOLLOWING THE O.S. GHOSTLY BEAMS.  1353-09						
SCENE 163 - EXT. STREET CORNER - DAY - MFS - A VENDOR SERVES A MAN AT A HOT DOG STAND AT THE CORNER. THE VENDOR, THE MAN AND OTHER PEOPLE REACT WITH A START AS THE GREEN GHOST FROM THE SEDGWICK HOTEL BURSTS OUT OF THE HOT DOG CART.  GREEN GHOST (grunts)  PEOPLE ON CORNER (gasp)  1357-08						
SCENE 164 - MCS - THE GREEN GHOST RISES UP OUT OF THE HOT DOG CART, CHOMPING ON ABOUT A DOZEN HOT DOGS AND SWALLOWING THEM. CAMERA TILTS UP WITH IT AS PEOPLE FLEE IN BG.  GREEN GHOST (grunts and munches)  PEOPLE ON CORNER (overlapping) (gasp)  1361-10						
SCENE 165 - MCS - OVER THE HOT DOG STAND TO THE VENDOR AS HE FALLS BACK AND REACTS.  GREEN GHOST (off) (giggles)  1363-02						
SCENE 166 - MS - A DOG STOPS ON THE SIDEWALK AND REACTS.  1364-06						

4AB - (201)

GHOSTBUSTERS		R/ 4AB	P/ 44			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 167 - INT. DANA'S LIVING ROOM - DAY - MFS - DANA WALKS FG. OUT OF HER BEDROOM, STARING UP AT THE CEILING IN A TRANCE.  1369-11						
SCENE 168 - EXT. SKIES ABOVE MANHATTAN - DAY - FS - BEAMS OF GHOSTLY LIGHT SHOOT OUT FROM BEHIND THE SKYSCRAPERS AND SPLIT OFF R.FG. AND L.FG.  1375-06						
SCENE 169 - EXT. TIMES SQUARE - DAY - FS - PAST STREET TRAFFIC TO LOUIS AND OTHER PEDESTRIANS AS THEY WALK L. ACROSS THE STREET. CAMERA PANS WITH THEM. LOUIS STARES UP AT THE O.S. GHOSTLY BEAMS.  1380-00						
SCENE 170 - EXT. DANA'S APARTMENT - DAY - FS - THROUGH WINDOW TO DANA IN HER APARTMENT AS SHE WALKS FG. TOWARD THE WINDOW.  1385-05						
SCENE 171 - MCS - THROUGH WINDOW TO DANA AS SHE WALKS FG. TO THE WINDOW IN A TRANCE.  1391-07						
SCENE 172 - INT. DANA'S LIVING ROOM - DAY - MFS - THROUGH WINDOW TO THE GHOSTLY BEAMS OF LIGHT AS THEY SHOOT FG. ACROSS CENTRAL PARK AND SWOOP UP PAST THE WINDOW.  1398-02						
SCENE 173 - EXT. DANA'S APARTMENT - DAY - MCS - THROUGH WINDOW TO DANA IN THE LIVING ROOM AS SHE LOOKS FG. OUT THE WINDOW AT THE O.S. GHOSTLY BEAMS.  1400-13						
SCENE 174 - FS - THROUGH WINDOW TO DANA IN HER APARTMENT. SUDDENLY, THE WINDOW EXPLODES OUTWARD.  (EXPLOSION) 1405-02						

4AB - (202)

GHOSTBUSTERS		R/ 4A8	P/ 45			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 175 - EXT. TIMES SQUARE - DAY - FS - LOUIS STANDS ON THE ISLAND IN THE CENTER OF THE SQUARE AND STARES UP AT THE SKY AS A FLOCK OF PIGEONS FLIES UP INTO THE AIR IN FRONT OF HIM. PEDES- TRIANS CROSS THE STREET BEHIND LOUIS. 1407-08						
SCENE 176 - INT. DANA'S APARTMENT - DAY - MCS - DUST AND SMOKE CLEAR TO REVEAL DANA IN HER LIVING ROOM, STARING FG. 1417-07						
SCENE 177 - INT. NYPD LOCK-UP - DAY - MCS - PAST A GUARD, CROSSING L., TO WINSTON AS HE SHOUTS L.FG. TO THE GUARD FROM INSIDE THE CELL. THE GUARD EXITS L.FG. THROUGH THE CELL DOOR. ANOTHER PRISONER WATCHES IN BG. (SONG OUT)						
WINSTON Hey, Guard! Look, I want to make a phone call.	807	Hey, Guard!	/1417.8	1419.12	2.4	
THE U.S. GUARD CLOSES THE CELL DOOR.	808	I want to make a phone call.	1421.12	1424.8/	2.12	
WINSTON (cont'd) Hey... 1424-10						
SCENE 178 - MFS - PAST A BUM LEANING AGAINST THE BARS, L.FG., TO WINSTON STANDING IN THE MIDDLE OF THE CELL. THE GUARD STANDS OUTSIDE THE CELL ON L. BUMS, PUNKS AND HOODS STAND AT THE BACK OF THE CELL IN BG.	809	I just work with these guys! I wasn't there! (these guys : referring to the Ghostbusters) (there : i.e., 'when the explosion occurred')	/1424.14	1428.8	3.10	
WINSTON ...I just work with these guys, man! I wasn't even there!						
WINSTON TURNS AND MOVES R.BG. THROUGH THE CELL IN EXASPERATION AS CAMERA PANS R. WITH HIM. THE BUMS AND HOODS HILL AROUND.	810	This roofcap is exactly like the telemetry tracker... (telemetry : transmission of signals between a man-made satellite and a ground station) (tracker : i.e., 'radio receiver')	1429.0	1434.0	5.0	
SPEGLER (off) The structure of this roofcap is exactly like the kind of telemetry tracker that NASA uses to identify dead pulsars (on) in deep space.	811	...that NASA-uses to identify dead pulsars in deep space. (NASA : National Aeronautics and Space Administration, the government agency in charge of the United States' space program) (pulsars : astronomic sources of powerful radio and light waves)	1434.6	1439.8	5.2	
4A8 - (203)						

GHOSTBUSTERS		R/ 4AB	P/ 46			
CONTINUITY AND DIALOGUE	NO	MASTER TITLE	START	FINISH	PTGE.	
SCENE 178 - (CONTINUED)						
CAMERA CONTINUES TO PAN R. WITH WINSTON TO REVEAL STANTZ, VENKMAN AND SPENGLER GATHERED AROUND A SMALL TABLE IN THE MIDDLE OF THE CELL. THEY ARE LOOKING AT THE BLUEPRINTS OF DANA'S APARTMENT BUILDING. SOME OF THE BUMS AND HOODS GATHER AROUND THE GHOSTBUSTERS. WINSTON STOPS BEHIND THEM AS CAMERA HOLDS. STANTZ PULLS OUT ANOTHER SET OF BLUEPRINTS AND SPREADS THEM OUT.						
STANTZ Cold-riveted...girders...with cores of pure selenium. 1447-12	812	Cold-riveted girders...with cores of pure selenium. (Cold-riveted girders : Girders put together with cold rivets)	1440.6	1447.10	7.4	
SCENE 179 - MCS - VENKMAN AND A THUG LOOK DOWN FG. AT THE O.S. BLUEPRINTS. VENKMAN TURNS TO THE THUG.						
VENKMAN Everybody getting this so far? 1451-07	813	Everybody getting this? (getting : understanding)	1449.4	1451.6	2.2	
SCENE 180 - MCS - SPENGLER, SITTING AT THE TABLE, LOOKS BACK AT THE THUGS AND HOODS GATHERED AROUND HIM.						
VENKMAN (off) So... 1453-08						
SCENE 181 - MCS - STANTZ AND VENKMAN LOOK AT EACH OTHER.						
VENKMAN ...what? I guess they just don't make 'em like they used to, huh?	814	They just don't make them like they used to. (them : buildings)	/1453.10	1457.10	4.0	
STANTZ SLAPS VENKMAN UP THE SIDE OF THE HEAD.						
STANTZ No! Nobody <u>ever</u> made them like this!	815	Nobody <u>ever</u> made them like this!	1458.2	1461.12	3.10	
I mean, the architect was either a certified genius or an authentic wacko!	816	The architect was either a genius or a wacko! (wacko : slang for, 'crazy person')	1462.2	1467.10	5.8	
4AB - (204)						

GHOSTBUSTERS		R/ 4AB	P/ 47			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 181 - (CONTINUED)						
VENKMAN STEPS L. TOWARD STANTZ, FORCING HIM BACK A FEW STEPS. CAMERA PANS WITH THEM.						
VENKMAN Ray...for a moment...pretend that I	817	For a moment...	1471.4	1473.8	2.4	
don't know anything about metallurgy,	818	...pretend I don't know anything about metallurgy...	1474.0	1478.12	4.12	
engineering or physics, and just tell me what the hell is going on.	819	...engineering or physics, and just tell me what the hell is going on.	1479.4	1486.4	7.0	
STANTZ You never studied.	820	You never studied.	1487.4	1489.12	2.8	
STANTZ AND VENKMAN LOOK DOWN FG. AT THE O.S. BLUEPRINTS.						
1490-12						
SCENE 182 - MFS - STANTZ, VENKMAN, WINSTON AND SPENGLER LOOK DOWN AT THE BLUEPRINTS ON THE TABLE. THE THUGS AND HOODS MILL AROUND IN BG. AND FG.						
STANTZ The whole building is a huge super-	821	The whole building is a huge super-conductive antenna...	/1491.0	1496.12	5.12	
conductive antenna that was designed	822	...designed and built expressly for pulling in and concentrating...	1497.4	1503.12	6.8	
and built expressly for the purpose of pulling in and concentrating spiritual turbulence.	823	...spiritual turbulence. Your girlfriend lives in the corner penthouse... (Your girlfriend : referring to Dana)	1504.2	1511.8/	7.6	
STANTZ SPEAKS TO VENKMAN AND PULLS THE TOP BLUEPRINT OFF THE TABLE, TO REVEAL ANOTHER BLUEPRINT.						
STANTZ (to Venkman) (cont'd) Your girlfriend lives in the corner penthouse...						
1511-09						
SCENE 183 - MCS - STANTZ LOOKS DOWN R. AT O.S. VENKMAN.						
STANTZ ...of Spook Central.	824	...of Spook Central. (Spook : Ghost) (Spook Central : i.e., 'the central meeting place of ghosts')	1512.4	1514.4/	2.0	
1514-06						
4AB - (205)						

GHOSTBUSTERS		R/ 4AB	P/ 48			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 184 - MCS - VENKMAN STANDS UP AS CAMERA TILTS UP WITH HIM TO INCLUDE STANTZ. VENKMAN WALKS L. BEHIND STANTZ AS CAMERA PANS WITH HIM.						
VENKMAN She's not my girlfriend.	825	She's not my girlfriend.	1516.8	1519.4	2.12	
VENKMAN CONTINUES TO WALK L. AS CAMERA PANS WITH HIM PAST STANTZ TO REVEAL A YOUNG PUNK IN BG. VENKMAN STOPS AND TURNS FG. TO THE O.S. OTHER GHOSTBUSTERS.						
VENKMAN (cont'd) I find her interesting because she's a client and because she sleeps above her covers. <u>Four feet</u> above her covers!	826	I find her interesting because she sleeps above the covers. (covers : blankets on the bed)	1520.8	1525.12	5.4	
VENKMAN HOLDS HIS HAND UP TO INDICATE THE HEIGHT. 1528-12	827	Four feet above the covers! (referring to the fact that Dana was floating above her bed)	1526.4	1528.12	2.8	
SCENE 185 - MCS - WINSTON LOOKS R. AND REACTS.						
VENKMAN (off) She barks, she droo-... 1530-12	828	She barks, she drools, she claws!	1529.4 (over scene end)	1532.8	3.4	
SCENE 186 - MS - TWO HOODS, STANDING BY THE BARS, LOOK FG. AT O.S. VENKMAN AND REACT.						
VENKMAN (off) ...-ls, she claws!						
SPENGLER (off) It's not the... 1532-15						
SCENE 187 - MCS - SPENGLER LOOKS UP L.FG. AT O.S. VENKMAN.						
SPENGLER ...girl, Peter, it's the building. 1535-06	829	It's the building, not her. (It's the building : i.e., 'that affects Dana and makes her do those strange things')	/1533.0	1535.6/	2.6	
4AB - (206)						

GHOSTBUSTERS		R/ 4AB	P/ 49			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 188 - MS - VENKMAN, STANTZ AND SPENGLER GATHERED AROUND THE O.S. TABLE. STANTZ PUTS THE TOP BLUEPRINT BACK DOWN ON THE O.S. TABLE.						
SPENGLER Something terrible is about to enter our world, and this building is obviously the door. The architect's... 1543-08	830	Something terrible is coming, and this building is the door. (door : i.e., 'through which this terrible something will enter our world')	1536.8	1543.4/	6.12	
SCENE 189 - MCS - SPENGLER LOOKS UP L.FG. AT O.S. VENKMAN.						
SPENGLER ...name was Ivo Shandor. I found it in Tobin's Spirit Guide. He was also a doctor. He performed a lot of unnecessary surgery. And then in nineteen twenty, he started a se-... 1558-09	831	The architect was Ivo Shandor. I found it in Tobin's Spirit Guide. (I found it : i.e., 'I found his name listed')	/1543.12	1549.0	5.4	
	832	He was a doctor who performed a lot of unnecessary surgery.	1549.8	1555.4	5.12	
	833	And then in 1920 he started a secret society.	1555.12	1560.0 (over scene end)	4.4	
SCENE 190 - MCS - VENKMAN AND STANTZ LOOK DOWN R. AT O.S. SPENGLER.						
SPENGLER (off) ...-cret society.						
VENKMAN Let me guess. Gozer worshippers. 1564-11	834	Let me guess. Gozer worshippers. (Let me guess : i.e., 'what type of people joined this secret society')	1560.6	1564.8/	4.2	
SCENE 191 - MCS - SPENGLER.						
SPENGLER Right. 1565-12						
SCENE 192 - MCS - VENKMAN TURNS TO STANTZ AND MAKES A COMMENT.						
VENKMAN "No studying."	835	No studying. (i.e., 'I answered that question without even studying.')	1567.0	1569.4	2.4	
SPENGLER (off) After the First World War, Shandor decided that so-... 1573-08	836	After World War I, Shandor decided...	1569.12	1573.2	3.6	
4AB - (207)						



GHOSTBUSTERS		R/ 4AB	P/ 50			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PAGE	
SCENE 193 - MCS - SPENGLER.  SPENGLER ...ciety was too sick to survive.  SPENGLER REACTS AS THUGS BEGIN TO GATHER AROUND THE TABLE AGAIN.  1580-15	837	...society was too sick to survive.	/1573.10	1577.8	3.14	
SCENE 194 - MFS - THE FOUR GHOSTBUSTERS REACT AS THE HOODS AND THUGS ENCROACH ON THEM AND GATHER AROUND THE TABLE.  SPENGLER And he wasn't alone.  VENKMAN No.  SPENGLER (overlapping) He had close to a thousand followers when he died. They conducted rituals up on the roof. Bizarre rituals...  1592-13	838       839	He wasn't alone. He had close to 1,000 followers. (close to : almost - approximately)  They conducted bizarre rituals on the roof....	1583.0       1588.8	1588.0       1592.12	5.0       4.4	
SCENE 195 - MCS - SPENGLER.  SPENGLER ...intended to bring about the end of the world!  SPENGLER STANDS UP AS CAMERA TILTS UP WITH HIM.	840	...intended to bring about the end of the world.	1593.4	1596.12	3.8	
SPENGLER (cont'd) And now it looks like it may actually happen!  1601-07	841	And now it looks like it may actually happen.	1597.4	1601.4/	4.0	
SCENE 196 - MCS - A YOUNG PUNK, VENKMAN AND STANTZ REACT. VENKMAN TURNS BACK TO THE PUNK AND STARTS SINGING, THEN SINGS TO STANTZ.  VENKMAN (singing) 'So be good for goodness sake! Who-o-oo! Somebody's comin'!  VENKMAN MOVES R. BEHIND STANTZ AND SINGS TO THE O.S. THUGS AS CAMERA PANS WITH HIM.	842 ITAL	"So be good for goodness sake!" (a line from a Christmas song concerning the imminent arrival of Santa Claus, a mythical dispenser of gifts)	1604.8	1609.0	4.8	
4AB - (208)						

GHOSTBUSTERS		R/ 4A8	P/ 51			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 196 - (CONTINUED)						
STANTZ (overlapping) We have to get out of here. We've got...  1614-04	843	We have to get out of here. (here : jail)	1611.12	1614.0/	2.4	
SCENE 197 - MFS - STANTZ, SPENGLER, WINSTON AND THE THUGS REMAIN GATHERED AROUND THE TABLE AS VENKMAN WALKS R. AMONG THEM AND SINGS.						
STANTZ ...to find a judge or something.	844	We got to find a judge. (judge : i.e., 'who will listen to us and order our release from jail')	/1614.8	1617.0	2.8	
VENKMAN (overlapping) (singing) 'Somebody's comin', Somebody's comin' to town.'						
STANTZ EXITS L. TOWARD THE O.S. CELL DOOR AS THE THUGS REACT. WINSTON WALKS UP TO THE SIDE OF THE TABLE.						
THUGS (overlapping) (low and indistinct chatter)						
WINSTON (overlapping) Hey, wait a minute! Hey, hey, hey, hey, hey! Hold it!						
VENKMAN STOPS SINGING AND THE THUGS QUIET DOWN.  1621-02						
SCENE 198 - MS - SPENGLER AND WINSTON AT THE TABLE. WINSTON LEANS ON THE TABLE AND LOOKS L.FG. AT O.S. VENKMAN AND STANTZ.						
WINSTON Now are we actually gonna go before a federal judge and say that some moldy Babylonian god is gonna drop in on Central Park West and start tearing up the city?!  1632-11	845	We are gonna go before a judge and say some Babylonian god... (Babylonian : coming from Babylon, an ancient empire in southwest Asia on the Euphrates River; its greatest period was from 2800 B.C. to 1750 B.C.)	1621.12	1627.8	5.12	
	846	...is gonna drop in and tear up the city? (drop in : visit)	1628.0	1632.8/	4.8	
4A8 - (208K)						

GHOSTBUSTERS		R/ 4AB	P/ 52			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 199 - MFS - VENKMAN, SPENGLER AND WINSTON GATHERED AROUND THE TABLE. THE THUGS ARE NOW STANDING AT THE BACK OF THE CELL AGAIN, IN BG.						
SPENGLER Sumerian, not Babylonian.	847	Sumerian, not Babylonian.	1633.0	1635.6	2.6	
VENKMAN Yeah, big difference. 1636-05						
SCENE 200 - MCS - WINSTON.						
WINSTON (sighs) No offense...but I gotta get my own lawyer. 1641-11	848	No offense...but I got to get my own lawyer.	1637.0	1641.4	4.4	
SCENE 201 - MCS - THROUGH BARS TO A POLICE OFFICIAL STANDING OUTSIDE THE CELL AS HE LOOKS IN AT THE O.S. GHOST-BUSTERS.						
POLICE OFFICIAL Okay, Ghostbusters! 1643-09	849	Ghostbusters!	/1641.12	1643.8/	1.12	
SCENE 202 - MS - VENKMAN AND SPENGLER LOOK L.FG. AT THE O.S. POLICE OFFICIAL. THUGS AND HOODS WATCH IN BG.						
POLICE OFFICIAL (off) The mayor wants to see you guys. The whole island's... 1647-00	850	The mayor wants to see you. The whole island's going crazy. (island : Manhattan Island, the main section of New York City)	/1643.12 (over scene end)	1648.12/	5.0	
SCENE 203 - MCS - THROUGH BARS TO THE POLICE OFFICIAL.						
POLICE OFFICIAL ...going crazy. Let's go.						
THE GUARD, TIPPED IN R., STARTS TO OPEN THE CELL DOOR. 1648-15						
4AB - (209)						

GHOSTBUSTERS		R/ 4AB	P/ 53			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 204 - MFS - SPENGLER STANDS UP AND FOLDS UP THE BLUEPRINTS AS VENKMAN SPEAKS TO THE THUGS, WHO ARE LOITERING AROUND IN BG.  VENKMAN I gotta split. The mayor wants to rap with me about some things.  THUGS (low and indistinct chatter)  VENKMAN STARTS TO MOVE L. TOWARD THE O.S. CELL DOOR.  1653-15	851	I got to split. The mayor wants to rap with me. (split : colloquial for, 'go' - 'leave') (rap : colloquial for, 'speak' - 'chat')	1649.4	1653.12/	4.8	
SCENE 205 - EXT. STREET OUTSIDE DANA'S APARTMENT BUILDING - DAY - FS - LOOKING ACROSS THE STREET TO THE FRONT OF THE BUILDING AS POLICE SET UP BARRICADES BY THE CURB. THERE IS A FIRE TRUCK PARKED ON L. AND A POLICE CAR PARKED ON R. PEOPLE GATHER IN THE STREET AND ON THE SIDEWALK AND LOOK UP AT THE BUILDING.  (MUSIC IN) (POLICE SIRENS)  POLICEMEN & ONLOOKERS (low and indistinct chatter)  LOUIS ENTERS R. IN FG., ON THE OPPOSITE SIDE OF THE STREET FROM THE BUILDING. HE STOPS AND TURNS BG. TO THE BUILDING AS FIREMEN DASH AROUND NEAR THE ENTRANCE. LOUIS LOOKS UPWARD, THEN CAMERA TILTS UP PAST HIM AND THE OTHER PEOPLE ALONG THE SIDE OF THE BUILDING TO REVEAL THE WINDOWS OF ALL THE APARTMENTS.  1677-03						
SCENE 206 - INT. DANA'S APARTMENT - DAY - FS - THE APARTMENT IS IN RUINS. THE WALL HAS BEEN COMPLETELY BLASTED AWAY, AND ALL THAT REMAINS IS A LARGE HOLE THROUGH WHICH CAN BE SEEN CENTRAL PARK AND THE BUILDINGS ON THE EAST SIDE. DANA IS SPRAWLED IN THE ARMCHAIR NEAR THE HOLE. SHE RAISES HER HEAD AND LOOKS FG. AT THE O.S. DOOR.  1685-01						
4AB - (210)						

GHOSTBUSTERS		R/ 4A8	P/ 54			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.	
SCENE 207 - MFS - THE SINGED FRONT DOOR OPENS TO REVEAL LOUIS STANDING IN THE HALLWAY. HE STARES IN AT O.S. DANA.						
LOUIS I am the Keymaster. 1692-04	852	I am the Keymaster.	1690.0	1692.4/	2.4	
SCENE 208 - FS - DANA SITTING IN THE MIDDLE OF THE APARTMENT. SHE STARES FG. AT O.S. LOUIS.						
DANA I am the Gatekeeper. 1695-06	853	I am the Gatekeeper.	1692.12	1695.4/	2.8	
SCENE 209 - MFS - LOUIS WALKS FG. INTO THE APARTMENT. THE DOOR CLOSES MAGICALLY BEHIND HIM. 1702-06						
SCENE 210 - MFS - LOUIS WALKS BG. TOWARD DANA, THEN STOPS IN THE MIDDLE OF THE ROOM. DANA GETS UP FROM HER CHAIR AND WALKS FG. TO LOUIS. SHE TAKES LOUIS IN HER ARMS AND KISSES HIM PASSIONATELY. 1721-09						
SCENE 211 - MCS - DANA HOLDS LOUIS IN HER ARMS AND KISSES HIM PASSIONATELY AS CAMERA DOLLIES R. AROUND THEM. THEY STAND UP STRAIGHT AND STOP KISSING AS CAMERA TILTS UP AND CONTINUES TO DOLLY R. AROUND THEM TO REVEAL A STRANGE STAIRWAY WHERE THE FRONT DOOR ONCE WAS. THE STAIRWAY LEADS UP TOWARD THE TEMPLE AND FOG DRIFTS DOWN IT. LOUIS AND DANA TURN BG. AND SLOWLY WALK TOWARD THE STAIRWAY AS CAMERA DOLLIES IN WITH THEM. (THUNDER) CAMERA HOLDS AS THEY CONTINUE TO WALK BG. TOWARD THE STAIRS. (MUSIC OUT) 1758-09 EXHIBITION REEL FOOTAGE: 1746-09  END OF REEL 4A8						
			LAST FRAME OF PICTURE IS: 1758.9  END OF REEL FOUR PARTS A & B			
4A8 - (211)						

GHOSTBUSTERS R/ 5A8 P/ 1					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00</p> <p>SCENE 1 - EXT. CITY HALL - DAY - MFS - VENKMAN, STANTZ, SPENGLER AND WINSTON WALK R. THROUGH A CROWD OF REPORTERS AS POLICE TRY TO HOLD BACK THE REPORTERS. CAMERA PANS R. WITH THEM THEN DOLLIES IN WITH THEM AS THEY WALK BG. (MUSIC IN)</p> <p>REPORTERS (overlapping and indistinct questions continue under following scenes and dialogue)</p> <p>POLICEMAN #1 Back. Back. Stay back. (off) Stay back. Stay back. Stay back. (continues indistinct)</p> <p>STANTZ (overlapping) What's this? 24-00</p> <p>SCENE 2 - FS - VENKMAN, STANTZ, SPENGLER, AND WINSTON WALK UP THE FRONT STEPS OF CITY HALL, SURROUNDED BY REPORTERS. 29-15</p> <p>SCENE 3 - INT. MAYOR'S OFFICE - DAY - MFS - THE MAYOR, THE FIRE COMMISSIONER AND SEVERAL OTHER PUBLIC OFFICIALS LOOK AT A MAP OF NEW YORK CITY WITH PINS STUCK IN IT. A POLICEMAN STANDS L.BG.</p> <p>MAYOR I've got a city blowing up, and you guys are not giving me any answers.</p> <p>POLICE COMMISSIONER (overlapping) All right, we're blocking the bridges, the roads, the (continues indistinct) (MUSIC OUT)</p> <p>FIRE COMMISSIONER (overlapping) (indistinct)</p>		<p>LABORATORY: 0.01 AT START MARK 24.0 = 1ST SCENE END</p>			
	854	The city's blowing up, and you're not giving me answers.	/30.0	35.0	5.0
	855	We're blocking the bridges, the roads....	35.6	39.4	3.14
SAB - (212)					

GHOSTBUSTERS		R/	SAB	P/	2					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.		
SCENE 3 - (CONTINUED)										
CITY OFFICIALS (on/off) (overlapping and indistinct chatter continues under following scenes and dialogue)										
THE MAYOR'S AIDE ENTERS THROUGH A DOORWAY, BG., AS VENKMAN, STANTZ, SPENGLER AND SEVERAL POLICE OFFICERS FOLLOW HIM.										
MAYOR'S AIDE The Ghostbusters are here, Mr. Mayor.		856		The Ghostbusters are here.		39.12	42.0	2.4		
MAYOR The Ghostbusters. Okay, the Ghost- busters.		857		The Ghostbusters. Okay, the Ghost- busters.		42.8	46.4/	3.12		
THE MAYOR WALKS L. AS CAMERA PANS SLIGHTLY L. WITH HIM. 46-07										
SCENE 4 - MS - MAYOR.										
MAYOR Hey, and where's this Peck?		858		And where's this Peck? (this : this person named)		46.12	49.12	3.0		
PECK (off) Ah, I... 51-04										
SCENE 5 - MS - PAST VENKMAN AND STANTZ TO PECK AS HE ENTERS R. BG. AND WALKS FG. PUSHING THROUGH VENKMAN AND STANTZ TO EXIT R. FG.										
PECK ...am Walter Peck, sir, and I'm pre- pared to make a full report. These (off) men are... 56-12		859		I'm Walter Peck and I have a full report. These men are... (These men : referring to the Ghostbusters)		/51.8	56.8/	5.0		

GHOSTBUSTERS		R/	SAB	P/	3	
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 6 - MFS - PECK LOOKS AT THE MAYOR WHO SITS ON THE CORNER OF HIS DESK AS SPENGLER, WINSTON, VENKMAN AND STANTZ LOOK ON.						
PECK ... consummate snowball artists. They use sense and nerve gases to induce hallucinations. 63-11	860	...consummate snowball artists, using nerve gas to induce hallucinations. (snowball artists : i.e., 'persons skilled at displaying technical vocabulary and knowledge in order to pass themselves off as experts in a specialized field')	/56.14	63.10/	6.12	
SCENE 7 - MCS - PECK.						
PECK People think they're seeing ghosts, and they call these bozos, who conveniently show... 70-13	861	People think they're seeing ghosts, and these bozos show up... (bozos : slang for, 'clowns' - 'ridiculous persons')	64.0	70.12/	6.12	
SCENE 8 - MS - MAYOR.						
PECK (off) ...up to deal with the problem with a... 73-11	862	...to deal with the problem with...	/71.2	73.8/	2.6	
SCENE 9 - MCS - PECK.						
PECK ...fake electronic light show. 75-14	863	...an electronic light show. (light show : a show using flashing and multicolored lights to produce dramatic effects)	/73.14	75.14/	2.0	
SCENE 10 - MS - STANTZ AND VENKMAN AS VENKMAN TRIES TO SUPPRESS A CHUCKLE. A POLICEMAN IS BG.						
VENKMAN (snickers)						
STANTZ (overlapping) Everything was fine with our system until the power grid was shut off by dickless here. 82-08	864	Everything was fine until our power grid was shut off by dickless. (dickless : vulgar slang for, 'a man without a penis' - i.e., 'spineless, contemptible person' - referring to Peck - Note that 'dick' is slang for, 'penis')	76.4	82.4/	6.0	
SAB - (214)						



GHOSTBUSTERS		R/	SAB	P/	4					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	PAGE		
SCENE 11 - MCS - PECK LOOKS L. AT O.S. VENKMAN AND STANTZ.										
PECK		865		They caused an explosion!		/82.10	84.14/	2.4		
They caused an explosion!	84-14			(They : The Ghostbusters)						
SCENE 12 - MCS - THE MAYOR LOOKS R.FG. AT O.S. VENKMAN AND STANTZ.										
MAYOR		866		Is this true?		86.2	87.12/	1.10		
Is this true?	87-12			(i.e., 'that you caused an explosion')						
SCENE 13 - MCS - VENKMAN.										
VENKMAN		867		Yes, it's true. This man has no dick.		89.0	93.12/	4.12		
Yes, it's true. This man has no dick.	93-15			(Note that Venkman humorously refers to Title #864, rather than Peck's statement in Title #865)						
SCENE 14 - MCS - WINSTON ROLLS HIS EYES.										
	95-01									
SCENE 15 - MCS - PECK RUNS L. TO O.S. VENKMAN, CAMERA PANNING WITH HIM.										
PECK										
Get off, you...!	96-05									
SCENE 16 - FS - PECK LUNGES AT VENKMAN WHILE STANTZ, SPENGLER, AND THE OTHERS GRAB HIM AND TRY TO PULL HIM BACK.										
CITY OFFICIALS (overlapping and indistinct murmurs continue under following scenes and dialogue)										
MAYOR										
Hey, come on! Break it up. Break it up.	99-12									
				</						

GHOSTBUSTERS		R/	SAB	P/	5					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.		
SCENE 17 - MFS - THE OFFICIALS STRUGGLE TO KEEP PECK AWAY FROM VENKMAN.										
MAYOR Break it up. Break it up. 102-04										
SCENE 18 - MS - PECK SURRENDERS AND WALKS R. AS CAMERA PANS R. WITH HIM, OFF VENKMAN AND THE CITY OFFICIALS.										
PECK All right. All right. All right.										
VENKMAN Well, that's what I heard. 107-11		868		Well, that's what I heard. (i.e., 'that Peck had no dick')		103.12	106.8	2.12		
MAYOR (off) This is City Hall.										
SCENE 19 - MFS - THE MAYOR PACES AROUND IN FRONT OF THE GROUP THEN TAKES A SEAT BEHIND HIS DESK, L.B.G., AS THE FIRE COMMISSIONER TAKES A SEAT ON THE COUCH R.										
MAYOR Now, what am I going to do here, John?		869		What am I going to do here? What is this? (this : this strange occurrence)		/107.12	112.8	4.12		
What is this?										
FIRE COMMISSIONER All I know is that was no light show we saw this morning. 116-13		870		That was no light show we saw this morning.		113.0	116.12/	3.12		
SCENE 20 - MS - WINSTON, VENKMAN, AND STANTZ.										
FIRE COMMISSIONER (off) I've seen every form of combustion... 119-13		871		I've seen every form of combustion known to man.		117.4	122.0 (over scene end)	4.12		
SCENE 21 - MS - FIRE COMMISSIONER AS A CITY OFFICIAL LOOKS ON, L.										
FIRE COMMISSIONER ...known to man. But this beats the hell out of me.		872		But this beats me. (beats me : i.e., 'is beyond my experience' - 'defeats me as to how to solve it')		123.0	125.12/	2.12		
POLICE COMMISSIONER (off) The wa-...										
126-00										
SAB - (216)										

GHOSTBUSTERS		R/	SAB	P/	6					
CONTINUITY AND DIALOGUE		NO.				MASTER TITLE	START	FINISH	FTGE.	
SCENE 22 - MS - THE POLICE COMMISSIONER POINTS TO THE MAP, BG., AND LOOKS R. AT PECK.										
POLICE COMMISSIONER ...ills in the Fifty-third Precinct were 873 bleeding. How do you explain that? 131-09						The walls in the 53rd Precinct were bleeding. How is that?	/126.2	131.8/	5.6	
SCENE 23 - MFS - PAST VENKMAN AND STANIZ TO THE DOORWAY AS THE ARCHBISHOP ENTERS.										
ARCHBISHOP Good afternoon, gentlemen. 133-15										
SCENE 24 - MS - THE MAYOR GETS OUT OF HIS CHAIR.										
MAYOR Ohh, Your Eminence. 136-10										
SCENE 25 - MS - VENKMAN AND WINSTON EXCHANGE GLANCES. 139-12										
SCENE 26 - FS - THE ARCHBISHOP WALKS L.FG. TO THE MAYOR AND EXTENDS A HAND AS THE OTHERS LOOK ON.										
MAYOR Ahhhh. 142-07										
SCENE 27 - MCS - PAST THE ARCHBISHOP TO THE MAYOR AS THE MAYOR KISSES THE ARCHBISHOP'S RING. 144-07										
SCENE 28 - MS - THE ARCHBISHOP SLAPS THE MAYOR'S ARM IN GREETING AS THE MAYOR SLAPS HIM BACK.										
ARCHBISHOP How are you, Lenny?		874				How are you, Lenny?	145.4	147.12	2.8	
						SAB - (217)				

GHOSTBUSTERS		R/	SAB	P/	7
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 28 - (CONTINUED)					
MAYOR You're looking good, Mike. We're in a real fix here. What do you think I should do?	875	You're looking good, Mike. We're in a real fix here. What should I do? (in a real fix : i.e., 'in a lot of trouble')	148.2	155.0	6.14
ARCHBISHOP Lenny, officially the church will not take any position on the religious implications of these, eh, phenomena. 165-00	876	Officially, the church will not take any position...	155.8	159.14	4.6
	877	...on the religious implications of these phenomena.	160.4	164.12/	4.8
SCENE 29 - MCS - SPENGLER.					
ARCHBISHOP (off) Personally, Lenny... 167-08					
SCENE 30 - MCS - PAST THE MAYOR TO THE ARCHBISHOP.					
ARCHBISHOP ...I think it's a sign from God. But don't quote me on that. 174-02	878	I think it's a sign from God. But don't quote me on that.	168.0	174.0/	6.0
SCENE 31 - MCS - PECK LOOKS L. AT THE O.S. ARCHBISHOP.					
MAYOR (off) No, I think that's... 175-11					
SCENE 32 - MFS - THE MAYOR WALKS L.FG. BEHIND HIS DESK AND SITS DOWN AS THE OTHERS LOOK ON.					
MAYOR ... a smart move, Mike. Now, I'm not going to call a press confer- ence and tell everyone to start pray- ing.	879	I won't call a press conference and tell everyone to start praying.	/175.12	182.12	7.0
SAB - (218)					

GHOSTBUSTERS		R/	JAB	P/	8					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.		
SCENE 32 - (CONTINUED)										
WINSTON (coughs) Ah....										
WINSTON STEPS FG. TO THE MAYOR'S DESK.										
WINSTON (cont'd) I'm, ah, Winston Zeddemore, your honor.		880		I'm Winston Zeddemore, your Honor.		187.0	191.4	4.4		
I-I've only been with the company for a couple of weeks. But I gotta tell you...these things are real.		881		I've only been with the company a few weeks... (with the company : i.e., 'employed by the Ghostbusters Company')		191.12	195.0	3.4		
199-05		882		But these things are real. (things : ghosts - phenomena)		195.8	199.4/	3.12		
SCENE 33 - MCS - MAYOR LOOKS AT O.S. WINSTON.										
WINSTON (off) Since I joined these men...		883		Since I joined them... (them : the Ghostbusters)		199.10	201.10/	2.0		
201-10										
SCENE 34 - MCS - WINSTON FG., AS SPENGLER AND VENKMAN STAND OUT OF FOCUS, BG.										
WINSTON ...I have seen shit that'll turn you white.		884		...I have seen shit that'll turn you white. (shit : vulgar slang for, 'things' - 'occurrences') (white : i.e., 'white with fear and shock')		202.0	205.8/	3.8		
205-10										
SCENE 35 - MS - THE FIRE COMMISSIONER PUTS HIS HAND OVER HIS FACE IN EMBARRASSMENT AS A CITY OFFICIAL, L., LOOKS ON.										
VENKMAN (off) Well...		885		You can believe Mr. Pecker... (Pecker : note double meaning of an alteration of Peck's name and vulgar slang for, 'Penis')		206.10	209.4/ (over scene end)	2.10		
207-06										
SCENE 36 - MFS - VENKMAN STEPS FG. AS WINSTON STEPS BACK.										
VENKMAN ...you can believe, Mr. Pecker....										
209-05										

GHOSTBUSTERS		R/	SAB	P/	9					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	PAGE		
SCENE 37 - MS - PECK STEPS FORWARD IN TO MCS AND LOOKS L. AT O.S. VENKMAN.										
PECK My name is Peck.	212-01	886		My name is Peck.	209.10	211.12	2.2			
SCENE 38 - MCS - VENKMAN IS FG. WHILE SPENGLER, STANTZ AND WINSTON WATCH BG.										
VENKMAN Or you could accept the fact that this city is headed for a disaster of Biblical proportion.	218-11	887		...or accept that we're headed for a disaster of Biblical proportion. (of Biblical proportion : referring to the Judgment Day)	/212.2	218.8/	6.6			
SCENE 39 - MS - MAYOR.										
MAYOR Well, what do you mean "Biblical"?		888		What do you mean, "Biblical"?	/218.14	221.6	2.8			
STANTZ (off) What he means is...	222-03									
SCENE 40 - MFS - PAST THE MAYOR TO STANTZ, VENKMAN, SPENGLER. WINSTON IS BG.										
STANTZ ...Old Testament, Mr. Mayor.		889		He means Old Testament, wrath-of-God stuff...fire and brimstone...	/222.4	229.0/	6.12			
VENKMAN (overlapping) Yes.										
STANTZ Real wrath-of-God type stuff.										
VENKMAN (overlapping) Exactly.										
STANTZ Fire and brim-...	229-03									
SAB - (220)										

GHOSTBUSTERS		R/	SAB	P/	10	
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 41 - MCS - MAYOR.  STANTZ (off) ...-stone coming down from the skies. Rivers...  232-03		890	...coming down from the skies.	/229.6	232.2/	2.12
SCENE 42 - MCS - STANTZ AND SPENGLER.  STANTZ ...and seas boiling!  SPENGLER Forty years of darkness. Earthquakes, volcanoes!  WINSTON (off) The...  237-05		891	40 years of darkness, earthquakes!	233.12	237.2/	3.6
SCENE 43 - MS - THE MAYOR STANDS UP AS THE CAMERA TILTS UP WITH HIM.    WINSTON (off) ...dead rising from the grave!  VENKMAN (off) Human sac-...  240-11		892	The dead rising from the grave!	/237.8	240.6	2.14
SCENE 44 - MCS - VENKMAN IS FG. AND WINSTON IS BG.  VENKMAN ...-rifice.' Dogs and cats living to- gether. Mass hysteria!  245-13		893	Dogs and cats living together. Mass hysteria!	/240.12	245.10/	4.14
SCENE 45 - MFS - THE MAYOR WALKS FG. AROUND HIS DESK TO VENKMAN, STANTZ, SPENGLER AND WINSTON.  MAYOR Enough! I get the point!  248-04		894	Enough! I get the point! (get : understand)	/246.0	248.4/	2.4

SAB - (221)

GHOSTBUSTERS		R/	SAB	P/	11					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	PTGR.		
SCENE 46 - MCS - PECK. 250-00										
SCENE 47 - MCS - PAST VENKMAN TO THE MAYOR.										
MAYOR But what if you're wrong? 254-02		895		What if you're wrong?		252.0	254.0/	2.0		
SCENE 48 - MCS - VENKMAN.										
VENKMAN If I'm wrong, nothing happens! We go to jail, peacefully, quietly. We'll enjoy it. But if I'm right, and we can stop this thing, Lenny... 271-02		896		Nothing happens! We go to jail, peacefully, quietly. We'll enjoy it.		254.8	261.8	7.0		
		897		But if I'm right, and we can stop this thing...		262.0	268.8	6.8		
SCENE 49 - MCS - PAST VENKMAN TO THE MAYOR. 273-09										
SCENE 50 - MCS - VENKMAN.										
VENKMAN ...you will have saved the lives of millions of registered voters. 284-13		898		...you will have saved the lives...		/273.12	278.0	4.4		
		899		...of millions of registered voters.		278.12	283.12	5.0		
SCENE 51 - MCS - THE MAYOR SMILES. 288-01										
SCENE 52 - MS - THE ARCHBISHOP MOOS. 290-09										
SCENE 53 - MS - PECK WALKS L. AS CAMERA PANS L. WITH HIM TO INCLUDE VENKMAN. PECK STOPS AND CAMERA HOLDS.										
PECK I don't believe you're seriously considering listening to these men. 297-15		900		I don't believe you're seriously listening to these men.		292.12	297.12/	5.0		
SAB - (222)										



GHOSTBUSTERS		R/	SAB	P/	12	
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	PAGE
SCENE 54 - MCS - PAST PECK TO THE MAYOR. 303-06						
SCENE 55 - MCS - VENKMAN GLANCES SMUGLY R. AT PECK WHO STARES STRAIGHT AHEAD AT THE O.S. MAYOR. 307-07						
SCENE 56 - MCS - PAST PECK AND VENKMAN TO THE MAYOR WHO POINTS AT PECK.						
MAYOR Get him out of here. 311-13	901	Get him out of here. (him : Peck)	309.12	311.12/	2.0	
SCENE 57 - MCS - PECK STARES L. AT THE MAYOR AS VENKMAN SMILES.						
VENKMAN Bye. 315-04						
SCENE 58 - MFS - THE POLICEMAN FROM THE CORNER GRABS PECK AND BEGINS ESCORTING HIM BG. THE MAYOR EXITS R.						
PECK I'll fix you, Venkman. I'm going to fix you. I'm gonna fix you.	902	I'll fix you, Venkman. (fix : colloquial for, 'thwart or frustrate' - 'take revenge on')	/315.8	318.0	2.8	
VENKMAN (overlapping) I'm going to get you a nice fruit basket. (to Stantz) I'm going to miss h-... 322-04	903	I'll get you some nice fruit. I'll miss him. (fruit : Note double meaning of, literally, 'fruit which one eats' and, figuratively, 'fruit' meaning 'homosexual') (I'll miss him : Note that this is spoken to Stantz) (him : Peck)	318.6	322.2/	3.12	
SCENE 59 - MFS - PECK EXITS THROUGH THE DOORWAY.						
VENKMAN (off) ...-hm.						
MAYOR (off) All right. All right. 324-10						
5AB - (223)						

GHOSTBUSTERS R/ SAB P/ 13					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
<p>SCENE 60 - MCS - MAYOR.</p> <p>MAYOR We got work to do. Now, what do you need from me?</p> <p>330-08</p> <p>SCENE 61 - EXT. REAR OF CITY HALL - DAY - MFS - CAMERA DOLLIES R. PAST SEVERAL GROUPS OF NATIONAL GUARDS AND THEIR JEEPS AND TRUCKS TO INCLUDE A GROUP OF POLICE MOTORCYCLES AND CARS UNDER AN ARCH. THE POLICE ARE TRYING TO KEEP THE CROWDS BEHIND THE BARRICADES. A TELEVISION VIDEO CREW ENTERS R. AND RUNS BG.</p> <p>(MUSIC IN)</p> <p>CROWD (overlapping and indistinct shouts and murmurs continue under following scenes and dialogue)</p> <p>351-02</p> <p>SCENE 62 - MS - VENKMAN LEANS OUT THE WINDOW OF THE ECTOMOBILE.</p> <p>VENKMAN C'mon, let's run some red lights!</p> <p>354-06</p> <p>SCENE 63 - MFS - SEVERAL POLICEMEN ON MOTORCYCLES AND IN POLICE CARS ARE IN FRONT OF THE ECTOMOBILE. THEY MOVE FG. AND THEN EXIT L. AS THE ECTOMOBILE FOLLOWS THEM.</p> <p>367-04</p> <p>SCENE 64 - FS - THE ECTOMOBILE. IN A CONVOY OF POLICE CARS, MOVES L. AS CAMERA CRANES UP AND PANS L. WITH THEM. A NATIONAL GUARD TRUCK BRINGS UP THE REAR. A CROWD OF PEOPLE WATCH FROM ONE SIDE OF THE STREET WHILE SMALLER NATIONAL GUARD TRUCKS AND JEEPS ARE LINED UP ALONG THE OPPOSITE SIDE.</p> <p>374-05</p>	<p>904</p> <p>905</p>	<p>We got work to do. Now, what do you need from me?</p> <p>Let's run some red lights. (run : i.e., 'illegally go through without stopping or heeding') (red lights : red traffic lights)</p>	<p>325.4</p> <p>/351.4</p>	<p>330.8/</p> <p>354.4/</p>	<p>5.4</p> <p>3.0</p>
SAB - (224)					

GHOSTBUSTERS		R/ 5A6	P/ 14			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PAGE	
SCENE 65 - EXT. 78TH AND CENTRAL PARK WEST - DAY - LS - BLACK SMOKE IS COMING OUT OF THE TOP OF DANA'S APARTMENT BUILDING WHERE A SMALL TEMPLE CAN BE SEEN.  364-14						
SCENE 66 - LS - HIGH ANGLE - A CROWD OF PEOPLE STAND ACROSS THE STREET FROM DANA'S APARTMENT BUILDING AND WATCH AS A BODY IS TAKEN AWAY ON A STRETCHER R. A FIRE ENGINE AND SEVERAL POLICE CARS ARE PARKED BG.  ALESSI (voice over) (singing) 'Ohhhh....  389-02						
SCENE 67 - MS - CAMERA PANS L. OVER A NUN AND A GROUP OF PRIESTS PRAYING TO OTHER SPECTATORS AND SOME PUNK PEOPLE LOOKING UP.  ALESSI (voice over) (singing) 'See the danger sign Speaking of a government high kind'a like tellin', tellin' you what...  398-13						
SCENE 68 - MFS - A CROWD OF DOOMS-DAYERS WITH SIGNS READING: "REPENT... FOR THE END IS AT HAND", "REPENT AND BELIEVE", "REPENT FOR THE END IS NEAR" LOOK UP AT THE O.S. BUILDING. CAMERA PANS L. THEN TILTS DOWN TO REVEAL A GROUP OF JEWISH MEN PRAYING.  ALESSI (voice over) (singing) '...to say. Looks like you've lost control going on in your soul.  410-12						

SAB - (225)

GHOSTBUSTERS		R/	SAB	P/	15
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 69 - MS - CAMERA PANS R. ALONG A CROWD OF CHEERING PEOPLE BEHIND A BARRICADE AS POLICE AND SECRET SERVICE MEN WITH WALKIE-TALKIES HOLD THEM BACK.</p> <p>ALESSI (voice over) (singing) '(indistinct)</p> <p>CROWD (overlapping and indistinct cheers continue under following scenes and dialogue)</p> <p>415-02</p>					
<p>SCENE 70 - LS - THE POLICE MOTORCADE WITH THE ECTOMOBILE MOVES FG. AS CAMERA TILTS DOWN, ZOOMS BACK AND PANS R. WITH IT.</p> <p>ALESSI (voice over) (singing) 'Savin' the day. 'Savin' the day. When you get to the point where it's driving you insane. 'Savin' the day. 'Savin' the...</p> <p>433-08</p>					
<p>SCENE 71 - FS - THE MOTORCADE MOVES FG. AS THE CROWD APPLAUDS FROM BEHIND THEIR BARRICADE, L.</p> <p>ALESSI (voice over) (singing) '...day.'</p> <p>437-10</p>					
<p>SCENE 72 - MFS - CAMERA PANS R. WITH THE TOP OF THE ECTOMOBILE, WHICH CAN BE SEEN OVER THE HEADS OF THE CROWD.</p> <p>445-00</p>					
<p>SCENE 73 - MS - THE ECTOMOBILE MOVES R. THEN STOPS. VENKMAN OPENS THE DOOR AND GETS OUT AS CAMERA TILTS UP WITH HIM.</p> <p>VENKMAN Hello, New York!</p> <p>450-07</p>	906	Hello, New York!	448.7	450.7/	2.0

GHOSTBUSTERS		R/	SAB	P/	16				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 74 - MFS - PAST VENKMAN TO THE CHEERING CROWD AS VENKMAN WALKS TO THEM AND SHAKES THEIR HANDS. CAMERA PANS L. WITH HIM AND DOLLIES IN TO A MS.  VENKMAN (kissing sounds)  456-15									
SCENE 75 - MFS - PAST THE ARMS OF THE CHEERING CROWD TO STANTZ AS HE WALKS AROUND THE ECTOMOBILE AND VENKMAN AS HE WALKS IN FRONT OF THE CROWD WITH ARMS OUTSTRETCHED. CAMERA PANS SLIGHTLY R. WITH HIM THEN HOLDS.  VENKMAN Hey...  461-05									
SCENE 76 - LS - HIGH ANGLE - VENKMAN WALKS TO STANTZ AND GRABS HIS ARM WHILE CHEERING FANS CLAP AND JUMP UP AND DOWN BEHIND THE BARRICADE. SEVERAL FIREMEN RUN ALONG THE SIDEWALK, BG.  VENKMAN ...everybody. Whoa! Dr. Ray... 466-00									
SCENE 77 - MS - VENKMAN HOLDS STANTZ'S ARM ABOVE HIS HEAD AS THEY WALK FG. AND CAMERA DOLLIES BACK WITH THEM. THE SCREAMING CROWD IS R. POLICEMEN AND THEIR CARS ARE BG.  VENKMAN ...Stantz. Would you, please. The heart of the Ghostbusters. Thank you.(to Stantz) They love you. They love you here. 475-03		907		Would you, please. The heart of the Ghostbusters. (Would you : Would you welcome and applaud) (The heart : The central and most important figure)		466.2	470.10	4.8	
SCENE 78 - MS - VENKMAN AND STANTZ WALK BG. VENKMAN SHAKES HANDS WITH THE CROWD ON THE L.  VENKMAN I like that shirt, friend.		908		They love you. (They : The crowd)		472.12	475.07	2.4	
		909		I like that shirt, friend.		475.12	479.8	3.12	
				SAB - (227)					

GHOSTBUSTERS		R/	SAB	P/	17				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	PAGE	
SCENE 78 - (CONTINUED)									
<u>STANTZ TAPS VENKMAN ON THE SHOULDER</u> <u>AND TRIES TO HURRY HIM ALONG.</u>									
483-15									
SCENE 79 - MCS - THE GHOSTBUSTERS' EQUIPMENT IS PULLED FROM THE BACK OF THE ECTOMOBILE AS CAMERA TILTS UP AND PANS SLIGHTLY R. TO STANTZ AND VENKMAN THEN HOLDS.									
VENKMAN (face off) Gotta run. Got a (on) date with a		910		Got to run. Got a date with a ghost. (Got : I've got) (run : go) (date : appointment)		486.8	490.12	4.4	
ghost. Okay, whatever happens, let's									
be professional.									
495-03		911		Whatever happens, let's be professional.		491.8	495.0/	3.8	
SCENE 80 - MFS - THE POLICE AND NATIONAL GUARDS TRY TO HOLD THE CHEERING CROWD BACK.									
497-06									
SCENE 81 - FS - THE JUBILANT CROWD, INCLUDING SEVERAL JEWISH MEN, FG., JUMP UP AND DOWN.									
499-05									
SCENE 82 - STANTZ, VENKMAN, WINSTON AND SPENGLER WALK FG. PAST A SECRET SERVICE AGENT WITH A WALKIE-TALKIE., L									
505-11									
SCENE 83 - LS - HIGH ANGLE - SPENGLER, STANTZ, VENKMAN AND WINSTON WALK PAST THE SCREAMING CROWD AND STOP TO LOOK UP AT THE O.S. TOP OF DANA'S APARTMENT BUILDING.									
515-01									
SCENE 84 - MCS - SPENGLER AS HE LOOKS UP AT THE O.S. APARTMENT BUILDING. CAMERA DOLLIES L. OFF SPENGLER AND HOLDS ON VENKMAN LOOKING UP. THE CROWD, OUT OF FOCUS, IS BG.									
524-10									

GHOSTBUSTERS		R/	SAB	P/	18					
CONTINUITY AND DIALOGUE		NO.				MASTER TITLE	START	FINISH	FTGE.	
SCENE 85 - MFS - LOW ANGLE - DANA'S APARTMENT BUILDING. STORM CLOUDS SURROUND IT AND LIGHTNING CRACKLES FROM CLOUD TO CLOUD. 528-08										
SCENE 86 - MFS - THE SECRET SERVICE MEN LOOK UP AT THE O.S. BUILDING. 530-14										
SCENE 87 - MCS - THE SPECTATORS LOOK UP AT THE O.S. BUILDING AND REACT. 532-15										
SCENE 88 - FS - CAMERA DOLLIES IN TO MS OF THE GHOSTBUSTERS AS THEY LOOK UP AT THE O.S. BUILDING. 537-00										
SCENE 89 - MFS - LOW ANGLE - A BLACK SHADOW COVERS THE TOP OF THE BUILDING AS LIGHTNING SHOOTS OUT THE TOP OF THE BUILDING INTO THE CLOUDS. (MUSIC OUT) 542-12										
SCENE 90 - MCS - STANTZ AS HE LOOKS UP AT THE O.S. BUILDING.  STANTZ We might have to put a little overtime in on this one. 548-00		912				We might have to put a little overtime in on this one. (overtime : overtime hours) (one : job)	543.4	548.0/	4.12	
SCENE 91 - MS - A DECORATIVE PIECE OF GLASS FALLS OFF THE WALL ALONG WITH OTHER RUBBLE. 551-00										
SCENE 92 - MS - THE FEET AND LEGS OF A NATIONAL GUARDSMAN CAN BE SEEN ON A SIDEWALK AS THE SIDEWALK CRACKS. CAMERA PANS R. AND HOLDS ON THE FEET AND LEGS OF THE GHOSTBUSTERS AS THE STREET BULGES AND CRACKS.  CROWD (overlapping and indistinct screams continue under following scenes and dialogue) 559-11										
						5AB - (229)				

GHOSTBUSTERS		R/	SAB	P/	19				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 93 - MS - THE GHOSTBUSTERS AS THEY LOOK UP AT O.S. BUILDING. THEY WAVER AND TUMBLE.									
SPENGLER, STANTZ, VENKMAN, WINSTON (overlapping and indistinct screams continue under following scenes)									
561-07									
SCENE 94 - MFS - THE GHOSTBUSTERS TUMBLE INTO THE CREVICE THAT HAS OPENED UP IN THE MIDDLE OF THE ROAD. POLICE OFFICERS RUN BG.									
564-00									
SCENE 95 - FS - HIGH ANGLE - ANOTHER CRACK OPENS UP IN THE STREET AS THE PEOPLE ON THE STREET SCURRY AWAY. THE GHOSTBUSTERS DISAPPEAR DOWN ONE OF THE CRACKS.									
568-03									
SCENE 96 - MFS - THE STREET BULGES AND A CRACK FORMS, FG., AS POLICE AND SPECTATORS RUN BG.									
571-00									
SCENE 97 - MS - THE CROWD SCRAMBLES AS THE CAMERA TILTS DOWN SLIGHTLY.									
572-10									
SCENE 98 - THE PRIESTS AND THE NUN REACT.									
574-04									
SCENE 99 - MS - A SECTION OF THE CROWD FALLS DOWN.									
576-06									
SCENE 100 - FS - HIGH ANGLE - THE STREET CRACKS RIGHT UNDER THE FRONT OF A POLICE CAR AND IT ROLLS FORWARD.									
579-06									

SAB - (230)



GHOSTBUSTERS		R/	SAB	P/	20			
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.
SCENE 101 - MFS - THE POLICE CAR, L., ROLLS PART WAY INTO THE CRACK. 581-08								
SCENE 102 - MS - SPARKS FLY AND A PIECE OF PLASTER TUMBLES OFF THE APART- MENT BUILDING AS CAMERA TILTS DOWN. 584-14								
SCENE 103 - MFS - A PIECE OF EARTH MOVES THE REAR END OF THE POLICE CAR UP AS WATER SQUIRTS OUT FROM A BROKEN WATER PIPE. 587-15								
SCENE 104 - MS - THE POLICE CAR PLUNGES DEEPER INTO THE CRACK AS SOME POLICEMEN WATCH IT BG. 591-02								
SCENE 105 - MFS - PAST THE BLOCK OF EARTH THAT CONTINUES TO MOVE UPWARD TO SOME POLICEMEN, NATIONAL GUARDSMEN AND CROWD MEMBERS WHO SQUAT AND FLOUNDER ON THE SIDEWALK. 593-09								
SCENE 106 - MS - CAMERA TILTS UP SLIGHTLY AS SEVERAL CROWD MEMBERS REACT. 595-10								
SCENE 107 - MFS - THE POLICE CAR IS NOW NEARLY PERPENDICULAR TO THE GROUND. ANOTHER PIECE OF EARTH MOVES UP IN FRONT OF IT THEN STOPS AS STEAM RISES ALL AROUND IT. 603-15								
SCENE 108 - LS - HIGH ANGLE - THE POLICE CAR STICKS OUT FROM THE CRACK AS POLICEMEN, NATIONAL GUARDSMEN AND THE CROWD LIE ON THE SIDEWALK AND STREET. 608-10								
5AB - (231)								

GHOSTBUSTERS		R/	SAB	P/	21				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
<p>SCENE 109 - MS - PAST THE POLICE BARRICADE TO THE CROWD AS THEY START TO SIT UP.</p> <p>611-03</p>									
<p>SCENE 110 - MS - A CROWD MEMBER LOOKS AROUND AT THE O.S. DESTRUCTION.</p> <p>613-14</p>									
<p>SCENE 111 - LS - HIGH ANGLE - THE POLICE AND NATIONAL GUARDSMEN STAND AROUND THE CRACK WHICH STEAMS. PROFUSELY.</p> <p>620-11</p>									
<p>SCENE 112 - MCS - THE EDGE OF THE CRACK AS MUDDY HANDS EMERGE AND THEN STANTZ PULLS HIMSELF OVER THE EDGE.</p>									
<p>CROWD (off) (overlapping and indistinct muttering continues under following scenes and dialogue)</p>									
<p>WOMAN (off) There they are!</p> <p>632-03</p>		913		<p>There they are! (they : the Ghostbusters)</p>		630.0	632.07	2.0	
<p>SCENE 113 - MS - A FEMALE CROWD MEMBER SCRAMBLES UP.</p>									
<p>WOMAN (off) There they are.</p> <p>634-15</p>									
<p>SCENE 114 - MS - PAST THE POLICE BARRICADE AS THE CROWD STANDS UP AND APPLAUDS.</p>									
<p>CROWD (overlapping and indistinct cheers continue under following scenes and dialogue)</p> <p>(MUSIC IN)</p> <p>638-06</p>									
				SAB - (232)					

GHOSTBUSTERS		R/	SAB	#/	22
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 115 - MS - STANTZ CRAWLS OVER THE EDGE OF THE SINKHOLE. VENKMAN IS TIPPED IN L., ALSO CRAWLING UP. 641-12</p> <p>SCENE 116 - MFS - SEVERAL MEMBERS OF THE CROWD GET UP AND RUN R. TOWARDS THE O.S. GHOSTBUSTERS AS THE CROWD, BG., APPLAUDS. 644-03</p> <p>SCENE 117 - FS - STANTZ AND VENKMAN STAND UP WHILE WINSTON AND SPENGLER SCRAMBLE UP.</p> <p>VENKMAN I wasn't prepared for that. It's all right. Don't worry. 653-06</p> <p>SCENE 118 - MCS - VENKMAN AND STANTZ.</p> <p>VENKMAN We're fine. We can handle it. We can take it. They want to play rough. 65a-12</p> <p>SCENE 119 - MCS - CAMERA DOLLIES L. ALONG CHEERING CROWD.</p> <p>CROWD Ghostbusters! Ghostbusters! 661-05</p> <p>SCENE 120 - MFS - THE CHEERING CROWD.</p> <p>CROWD Ghostbusters! 662-11</p>					
SAB - (233)					

GHOSTBUSTERS		R/	SAB	P/	23					
CONTINUITY AND DIALOGUE		NO.				MASTER TITLE	START	FINISH	FTGE.	
SCENE 121 - MCS - A PRIEST IN THE CROWD SMILES AND APPLAUDS.										
CROWD Ghostbusters!		664-00								
SCENE 122 - MFS - A NATIONAL GUARDSMAN IN THE CROWD CHANTS WITH THE CROWD.										
CROWD Ghostbusters!		665-02								
SCENE 123 - MCS - THE PUNKS IN THE CROWD CHEER.										
CROWD Ghostbusters!		666-07								
SCENE 124 - MFS - ANOTHER SECTION OF THE CROWD REACTS.										
CROWD Ghostbusters!		667-10								
SCENE 125 - MS - ANOTHER SECTION OF THE CROWD, INCLUDING THE OLD JEWISH MEN, REACTS.										
CROWD Ghostbusters!										
VENKMAN (off) Do you want to play...		914	Do you want to play rough?			668.0 (over scene end)	670.4	2.4		
CROWD (overlapping chants of "Ghostbusters!" continue under following scenes and dialogue)		668-14								
						SAB - (234)				

GHOSTBUSTERS		R/ 548	P/ 24			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 126 - MCS - VENKMAN AND STANTZ. WINSTON IS TIPPED IN L.FG.  VENKMAN ...rough?  SPENGLER (off) Let's do it!  VENKMAN, STANTZ, & SPENGLER Let's do it!  CAMERA TILTS DOWN TO THE GHOSTBUSTERS' HANDS AS THEY JOIN THEM IN A SIGN OF UNITY.  VENKMAN (face off) Hey, let's go. Let's do it!  CROWD (overlapping and indistinct cheers continue under following scenes and dialogue)  675-02  SCENE 127 - MFS - THEY BREAK THEIR HAND- SHAKE AND WALK L. TO THE BUILDING. 677-09  SCENE 128 - MFS - PAST THE ARMS OF THE CHEERING CROWD TO THE GHOST- BUSTERS AS THEY WALK L. AND CAMERA PANS SLIGHTLY L. WITH THEM. 682-08  SCENE 129 - MFS - THE CROWD LOOKS BG. AFTER THE GHOSTBUSTERS AS THEY WALK BG. INTO THE DOORWAY. 692-06  SCENE 130 - INT. 78TH AND CENTRAL PARK WEST - DAY - MFS - LOW ANGLE - STANTZ, SPENGLER, VENKMAN AND WINSTON ENTER L. ON A FLIGHT OF STAIRS. THE OTHER FLOORS OF THE BUILDING ARE ABOVE THEM AND BG. THEY STOP.  STANTZ (pants)	915	Let's do it! (do it : i.e., 'get busy with the job at hand')	670.12	672.12	2.0	
548 - (235)						

GHOSTBUSTERS		R/	SAd	P/	25					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FOGE.		
SCENE 130 - (CONTINUED)										
VENKMAN		916		Where are we?		710.10	712.4	1.10		
Where are we?				(Where : What floor)						
STANTZ		917		It looks like we're in the teens		714.0	720.0	6.0		
It looks like we're in the (pants)				somewhere.						
teens, somewhere.				(in the teens : i.e., 'on a						
VENKMAN (overlapping)				floor between thirteen and						
Okay. Well, when we get to twenty				nineteen, inclusive')						
tell me. I'm going to throw up.		918		Well, when we get to twenty, tell me.		720.8	726.8	6.0		
				I'm going to throw up.						
				(twenty : i.e., 'twentieth						
				floor')						
				(throw up : vomit)						
<u>THEY ROUSE THEMSELVES AND WALK R.</u>										
730-08										
SCENE 131 - EXT. THE ROOFTOP OF 78TH AND CENTRAL PARK WEST - NIGHT - FS - DANA LIES SEDUCTIVELY ON LOUIS'S LAP. SHE SITS UP AND LOOKS UP AT THE O.S. TEMPLE AS LOUIS, SMILING, SITS UP. DANA WIGGLES SUGGESTIVELY.										
757-13										
SCENE 132 - MFS - THE TOP OF THE TEMPLE LIGHTS UP WITH A FLASH OF LIGHTNING.										
762-10										
SCENE 133 - FS - DANA AND LOUIS LOOK UP AT THE O.S. TEMPLE, FG., WHILE THE NEW YORK CITY SKYSCRAPPERS, ALL LIT UP, ARE BG.										
766-13										
SCENE 134 - LS - THE TEMPLE AS LIGHTNING CRACKLES ABOVE IT. LOUIS AND DANA WALK TOWARDS IT.										
773-02										
SCENE 135 - INT. 78TH & CENTRAL PARK WEST - NIGHT - MFS - STANTZ, SPENGLER, WINSTON AND VENKMAN COME UP THE STAIRS.										
STANTZ		919		Twenty-two. Is this it?		774.8	778.8	4.0		
Twenty-two. Is this it?				(it : i.e., 'the floor we						
				want')						
5AB - (236)										

GHOSTBUSTERS		R/	SAB	P/	26					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGZ.		
SCENE 136 - (CONTINUED)										
VENKMAN Yep.										
THEY WALK L. TO THE TWENTY-SECOND FLOOR HALLWAY. CAMERA PANS L. AND DOLLIES BACK WITH THEM, THEN HOLDS IN MS AS THEY STOP TO REST.										
STANTZ (pants) Oh. (pants)										
SPENGLER (overlapping) Art Deco. Very nice.		920		Art Deco. Very nice. (Art Deco : an early 20th century style of decorative art featuring geometric designs - referring to the hallway)		794.8	798.0	3.8		
STANTZ (pants) Where is it?										
VENKMAN It's at the end of the hall.		921		-Where is it? -At the end of the hall. (it : Dana's apartment)		798.12	802.12	4.0		
STANTZ NODS AND TAKES A STEP FG. AS CAMERA DOLLIES BACK SLIGHTLY WITH HIM.										
806-10										
SCENE 137 - EXT. ROOFTOP OF 78TH & CENTRAL PARK WEST - NIGHT - MS - DANA LOOKS UP AT O.S. TEMPLE AND REACTS.										
810-13										
SCENE 138 - MS - LOUIS'S MOUTH HANGS OPEN AS HE LOOKS UP AT THE O.S. TEMPLE.										
813-12										
SCENE 139 - FS - DANA, L. AND LOUIS. R. STAND ON SOME PEDESTALS AND LOOK UP AT THE O.S. TEMPLE.										
816-15										
SCENE 140 - INT. DANA'S APARTMENT - NIGHT - FS - A DOOR FALLS OVER TO REVEAL VENKMAN, SPENGLER, STANTZ AND WINSTON.										
824-01										

GHOSTBUSTERS		R/	SAB	P/	27				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGZ.	
SCENE 141 - INT. TWENTY-SECOND FLOOR HALLWAY - NIGHT - FS - SIDE ANGLE - VENKMAN STEPS THROUGH DANA'S DOORWAY. 830-11									
SCENE 142 - INT. DANA'S APARTMENT - NIGHT - FS - VENKMAN WALKS FG. AND STARTS TO EXIT L. AS THE OTHERS FOLLOW HIM. 839-10									
SCENE 143 - EXT. 78TH & CENTRAL PARK WEST - NIGHT - LS - HIGH ANGLE - THE DEMOLISHED REMAINS OF DANA'S CORNER APARTMENT. CAMERA ZOOMS BACK SLOWLY. 857-10									
SCENE 144 - INT. DANA'S APARTMENT - NIGHT - MS - STANTZ, WALKING BACKWARDS, LOOKS AROUND. HE SEES A STAIRCASE BG.									
STANTZ Hey, where do these stairs go?		922		Where do these stairs go?		863.12	867.0	3.4	
<u>VENKMAN ENTERS R. FOLLOWED BY THE OTHERS.</u>									
VENKMAN They go up.		923		They go up.		871.8	873.8	2.0	
<u>VENKMAN WALKS BG. TO THE STAIRCASE AS THE OTHERS FOLLOW HIM.</u> (THUNDER) <u>HE STOPS AND TURNS TO THE OTHERS.</u>									
VENKMAN (cont'd) Okay, go ahead. Come on. Go ahead. Watch it. Go ahead.		924		Go ahead. Come on. Go ahead.		881.0	884.8	3.8	
<u>VENKMAN USHERS THEM TO THE FRONT.</u> 889-10									
SCENE 145 - EXT. ROOFTOP 78TH & CENTRAL PARK WEST - NIGHT - FS - DANA AND LOUIS, ON THEIR PEDESTALS, RAISE THEIR ARMS TOWARD THE O.S. TEMPLE. 896-00									
5AB - (238)									



GHOSTBUSTERS		R/	SAB	P/	28				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	PAGE	
SCENE 146 - LS - LIGHTNING SHOOTS DOWN FROM THE TOP OF THE TEMPLE TO BOTH DANA AND LOUIS, AND THE CENTER OF THE TEMPLE GLOWS.									
914-07									
SCENE 147 - MS - CAMERA TILTS UP THEN HOLDS ON STANTZ, WINSTON, SPENGLER, AND VENKMAN AS THEY COME UP THE STAIRS AND LOOK UP AT THE O.S. TEMPLE. THEY WALK L. AND CAMERA DOLLIES L. WITH THEM.									
926-14									
SCENE 148 - MFS - THE TEMPLE GLOWS BRIGHTER AS THE LIGHTNING FROM O.S. DANA AND LOUIS SHOOT BACK INTO IT.									
932-10									
SCENE 149 - FS - THE TEMPLE DOORS OPEN AS DANA AND LOUIS CONTINUE TO BE SHOT WITH LIGHTNING.									
940-07									
SCENE 150 - MFS - THE GHOSTBUSTERS WATCH FROM BEHIND A PILLAR.									
943-11									
SCENE 151 - FS - LIGHTNING SHOOTS INTO DANA, FG., AND LOUIS, BG.									
948-05									
SCENE 152 - MCS - VENKMAN LOOKS AT O.S. DANA.									
VENKMAN Dana!									
949-06									
SCENE 153 - FS - PAST THE GHOSTBUSTERS TO DANA AND LOUIS WHO ARE TRANSFORMED INTO TERROR DOGS.									
STANTZ (screams)									
VENKMAN (overlapping) (screams)									
958-09									

GHOSTBUSTERS		R/	SAB	P/	29				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 154 - MCS - VENKMAN STEPS FROM BEHIND THE PEDESTAL AND WALKS R. AS CAMERA PANS SLIGHTLY R. WITH HIM. 963-07									
SCENE 155 - FS - DANA AND LOUIS, NOW TERROR DOGS, SNARL AT THE O.S. GHOSTBUSTERS AS LIGHTNING CRACKLES IN THE SKY BG. 968-13									
SCENE 156 - MCS - VENKMAN AND STANTZ. (MUSIC OUT)									
VENKMAN Okay. So, she's a dog. 978-02		925	Okay, so she's a dog. (she : Dana) (a dog : Note literal and figurative meaning - 'a dog' is slang for, 'an ugly, boring woman')		972.4	976.4	4.0		
SCENE 157 - FS - LOUIS, THE TERROR DOG, JUMPS OFF HIS PEDESTAL AND EXITS R. AND DANA, THE TERROR DOG, FOLLOWS HIM. 982-05									
SCENE 158 - FS - THE TEMPLE STEPS AS LOUIS AND DANA, AS TERROR DOGS, RUN UP THE STEPS AND EACH TAKES A SEAT ON THE PEDESTALS OUTSIDE THE TEMPLE DOOR. THE GHOSTBUSTERS WALK L. AND LOOK BG. INTO THE TEMPLE DOORS. 990-11									
SCENE 159 - FS - THE GHOSTBUSTERS WALK FG. AS THEY LOOK UP AT THE O.S. TEMPLE DOOR. 1000-03									
SCENE 160 - FS - THE TEMPLE DOORS. (MUSIC IN) 1004-05									
SCENE 161 - MCS - VENKMAN LOOKS UP AT THE O.S. TEMPLE DOORS. 1007-12									

GHOSTBUSTERS R/ 5AB P/ 30					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 161 - MCS - SPENGLER LOOKS UP AT THE O.S. TEMPLE DOORS. 1009-09					
SCENE 163 - FS - THE TEMPLE DOORS OPEN AND A LIGHT SOURCE BEHIND IT GLOWS BRIGHTER. 1017-15					
SCENE 164 - MCS - WINSTON LOOKS UP AT THE O.S. TEMPLE DOORS. 1019-08					
SCENE 165 - MCS - STANTZ LOOKS UP AT THE O.S. TEMPLE DOORS. 1021-02					
SCENE 166 - FS - THE GHOSTBUSTERS, FG. LOOK AT THE TEMPLE AS A STAR-SHAPED LIGHT GLOWS ABOVE THE TEMPLE AND THE GOZER MATERIALIZES IN THE FORM OF A WOMAN ON THE STEPS BELOW AND WALKS FG. TO THE GHOSTBUSTERS. 1032-08					
SCENE 167 - MCS - STANTZ.  STANTZ It's a girl. 1038-12	926	It's a girl. (It : Gozer)	1037.0	1038.12/	1.12
SCENE 168 - FS - THE GOZER, A WOMAN WITH A FLAT-TOP HAIRDO, WALKS L. TO ONE OF THE TERROR DOGS. 1043-10					
SCENE 169 - MCS - THE TERROR DOG AS THE GOZER PETS IT. 1046-15					
SCENE 170 - MCS - SPENGLER.  SPENGLER It's Gozer. 1049-03	927	It's Gozer.	1047.8	1049.2/	1.10
5AB - (241)					

GHOSTBUSTERS		R/	SAB	P/	31	
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 171 - MCS - WINSTON.						
WINSTON I thought Gozer was a man.	1051-08	928	I thought Gozer was a man.	1049.8	1051.8/	2.0
SCENE 172 - MCS - SPENGLER.						
SPENGLER It's whatever it wants to be.		929	It's whatever it wants to be.	1051.14	1053.14	2.0
VENKMAN (off) Well...	1054-01					
SCENE 173 - MS - VENKMAN AND STANTZ. (MUSIC OUT)						
VENKMAN ... whatever it is it's gotta get by us.		930	Well, it's got to get by us. (get by us : i.e., 'triumph over us before attacking the city or doing further damage')	/1054.4	1057.0	2.12
STANTZ Right.		931	Right.	1057.8	1059.4	1.12
VENKMAN Go get her, Ray!		932	Go get her, Ray!	1060.12	1063.4	2.8
<u>VENKMAN LOOKS SLOWLY L. AT STANTZ.</u> 1071-13						
SCENE 174 - FS - THE GOZER PETS THE TERROR JOG.						
	1075-02					
SCENE 175 - MCS - STANTZ TAKES A STEP FORWARD.						
	1079-06					
SCENE 176 - FS - STANTZ WALKS BG. UP THE STEPS AS THE GHOSTBUSTERS LOOK ON FROM BELOW AND THE GOZER PACES.						
STANTZ Gozer the Gozerian.	1084-00	933	Gozer the Gozerian.	1082.2	1084.0/	1.14

5AB - (242)

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 177 - MCS - THE GOZER LOOKS DOWN AT THE G.S. GHOSTBUSTERS. 1088-06					
SCENE 178 - MFS - RAY WALKS FG. AND VENKMAN STANDS JUST BEHIND HIM. WINSTON AND SPENGLER WATCH FROM BG.					
STANTZ Good evening. As a duly designated	934	Good evening.	1089.0	1091.0	2.0
representative of the city, county	935	As a designated representative of the city and state of New York...	1092.0	1099.0	7.0
and state of New York. I order you to cease... 1100-14	936	...I order you to cease supernatural activity and return...	1099.8	1104.4/ (over scene end)	4.12
SCENE 179 - MCS - THE GOZER.					
STANTZ ...any and all supernatural activity and return forth-... 1104-07					
SCENE 180 - MCS - STANTZ AS VENKMAN WATCHES BG.					
STANTZ ...with to your place of origin or to the nearest convenient parallel dimension.	937	...to your place of origin or the nearest convenient dimension.	1104.12	1110.8	5.12
VENKMAN That ought to do it. Thanks very much, Ray. 1114-01	938	That ought to do it. (That : That speech) (do it : i.e., 'accomplish the desired effect of getting rid of Gozer')	1111.4	1114.0/	2.12
SCENE 181 - MS - SPENGLER. 1115-08					
5AB - (243)					

GHOSTBUSTERS		R/	SAB	P/	31
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 182 - FS - THE GOZER STANDS BETWEEN THE TWO TERROR DOGS.					
GOZER Are you a god? 1119-09	939	Are you a god?	/1115.10	1119.6/	3.12
SCENE 183 - MCS - STANTZ, FG. VENKMAN STANDS BG. STANTZ LOOKS BG. AT VENKMAN AND VENKMAN GIVES HIM A NOD OF ENCOURAGEMENT. STANTZ LOOKS FG. AGAIN.					
STANTZ No. 1130-12	940	(OPTIONAL) No.	1129.0	1130.8/	1.8
SCENE 184 - MFS - THE GOZER.					
GOZER Then...	941	Then...	/1131.0	1132.14	1.14
<u>THE GOZER EXTENDS ITS HANDS AND DOES A HALF-TURN WITH ITS BODY. LIGHTNING COMES DOWN ITS ARMS AND SHOOTS OUT ITS FINGERS AT THE O.S. GHOSTBUSTERS.</u>					
GOZER (cont'd) ...die! 1135-13	942	...die!	1134.8	1135.13/	1.5
SCENE 185 - FS - HIGH ANGLE - PAST THE GOZER AS IT SHOOTS LIGHTNING INTO THE GHOSTBUSTERS. THEY FALL OVER AND ROLL BG. AS THE GOZER CONTINUES TO SHOOT LIGHTNING INTO THEM.					
GHOSTBUSTERS (overlapping screams continue under following scenes) 1140-01					
SCENE 186 - FS - THE GHOSTBUSTERS, STILL BEING SHOT WITH LIGHTNING, ARE MOVED OFF THE STEPS BY THE LIGHTNING. 1143-04					
SAB - (244)					

GHOSTBUSTERS		W/	SAB	P/	34				
CONTINUITY AND DIALOGUE		NO.				MASTER TITLE	START	FINISH	FTGE.
SCENE 187 - MCS - ONE OF THE TERROR DOG SNARLS.		1145-00							
SCENE 188 - MCS - THE OTHER TERROR DOG SNARLS.		1146-03							
SCENE 189 - MFS - LIGHTNING SHOOTS OUT OF THE GOZER'S FINGERS AS THE TERROR DOGS STAND WATCH ON EITHER SIDE.		1147-14							
SCENE 190 - FS - HIGH ANGLE - THE GHOSTBUSTERS ARE PUSHED TO THE EDGE OF THE BUILDING BY THE LIGHTNING. THEY DANGLE PRECARIOUSLY OVER THE EDGE.		1153-03							
SCENE 191 - EXT. STREET - NIGHT - MFS - THE CROWD WATCHES THE O.S. GHOSTBUSTERS HANG OVER THE EDGE OF THE BUILDING.									
CROWD (overlapping screams continue under the following scenes)		1155-14							
SCENE 192 - MFS - LOW ANGLE - THE TEMPLE GLOWS ON THE TOP OF THE BUILDING AS SPARKS OF LIGHTNING SHOOT OUT OF IT.		1159-00							
SCENE 193 - EXT. ROOFTOP - FS - HIGH ANGLE - THE GHOSTBUSTERS STRUGGLE TO CLIMB OVER THE EDGE OF THE BUILDING.		1166-09							
		</							

GHOSTBUSTERS		R/	SAB	P/	35					
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.		
SCENE 194 - MFS - STANTZ, SPENGLER, AND VENKMAN HANG ON THE EDGE OF THE BUILDING. WINSTON IS ON A PEDESTAL ABOVE THEM. NEW YORK CITY SKYSCRAPPERS ARE LIT UP BG.										
SPENGLER (pants)										
VENKMAN (overlapping) Ahhhh. (pants)										
WINSTON (overlapping) Ray, when someone asks you if you're a god, you say, "Yes!"		943		Ray, when someone asks you if you're a god, you say, "Yes!"		1173.8	1180.12	7.4		
CAMERA DOLLIES IN TO MS OF SPENGLER, STANTZ AND VENKMAN THEN HOLDS.										
VENKMAN All right. This chick is toast! (MUSIC IN) 1191-02		944		All right. This chick is toast! (This chick : slang for, 'This woman' - 'This young girl' - referring to Gozer) (is toast : i.e., 'is as a piece of toast' - referring to the fact that she is going to be burned up by the laser guns)		1183.8	1189.4	5.12		
SCENE 195 - MFS - THE GOZER AND ITS TERROR DOGS. 1194-07										
SCENE 196 - MFS - THE GHOSTBUSTERS WALK FG. AS CAMERA DOLLIES BACK WITH THEM.										
VENKMAN Grab your stick.		945		Grab your stick. (stick : i.e., 'laser gun')		1208.12	1210.12	2.0		
THEY PULL THEIR LASER GUNS, IN UNISON, FROM THEIR NUCLEAR PROTON PACKS.										
GHOSTBUSTERS (in unison) Holding it. 1212-10		946		Holding it! (it : the laser gun)		1211.2	1212.10/	1.8		
SCENE 197 - FS - PAST THE GHOSTBUSTERS TO THE GOZER AS THEY WALK BG. TOWARDS IT. 1215-07										
SCENE 198 - MCS - VENKMAN.										
VENKMAN Heat 'em up! 1216-08		947		Heat 'em up! ( 'em : them) (i.e., 'Turn on the nuclear accelerators!')		/1215.8	1216.8/	1.0		
				SAB - (246)						



GHOSTBUSTERS		#/ 5AB #/ 36				
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 198 - MCS - VENKMAN'S HAND TURNS ON HIS LASER GUN. 1218-07						
SCENE 200 - MCS - WINSTON. WINSTON Smoking. GOZER (off) (snarls) 1219-10						
SCENE 201 - FS - THE GOZER SQUATS. GOZER (snarls) VENKMAN (off) Make 'em... 1222-05		948	Make them hard! (Note double meaning of, 'Make the barrels of the laser guns bigger!' and 'Have erections!')	1221.8 (over scene end)	1223.8/	2.0
SCENE 202 - MCS - VENKMAN. VENKMAN ...hard! 1223-10						
SCENE 203 - MCS - TWO GHOSTBUSTERS (TORSO) READY THEIR LASER STREAM THROWERS. 1224-13						
SCENE 204 - MCS - STANTZ. STANTZ Ready. WINSTON & SPENGLER (off) (overlapping) Ready. 1225-15		949	Ready.	/1224.14	1225.15/	1.1
SCENE 205 - MCS - VENKMAN. VENKMAN Let's show this prehistoric bitch how we do things downtown. 1231-01		950	Let's show this bitch how we do things downtown. (this bitch : slang for, 'this shrewish, disagreeable woman' - referring to Gozer) (downtown : i.e., 'where we come from' - 'in our professional manner' - Note that the Ghostbusters office is downtown)	1226.6	1231.0/	4.10
5AB - (247)						

GHOSTBUSTERS		R/	SAB	P/	37				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTOE.	
SCENE 206 - MCS - THE GOZER.									
GOZER (snaris-continues under following scenes and dialogue)		1234-02							
SCENE 207 - MFS - THE GHOSTBUSTERS ARE ARMED FOR ACTION.									
VENKMAN Throw it!		951		Throw it! (it : the laser particle stream)		1234.12	1237.07	2.4	
<u>THE GHOSTBUSTERS SHOOT A PARTICLE STREAM AT THE O.S. GOZER AND THE GOZER SHOOTS LIGHTNING AT THEM.</u>		1237-02							
SCENE 208 - MCS - THE GOZER JUMPS UP.		1238-02							
SCENE 209 - FS - THE GOZER JUMPS UP AND EXITS OUT THE TOP OF THE FRAME.		1239-12							
SCENE 210 - MFS - THE GHOSTBUSTERS LOOK UP AT THE O.S. GOZER.		1242-01							
SCENE 211 - FS - THE GOZER DOES A BACK FLIP AND EXITS L. CAMERA PANS L. WITH IT.		1245-04							
SCENE 212 - FS - THE GHOSTBUSTERS AS THEY LOOK UP. THE GOZER'S LEGS LAND ON A PEDESTAL FG., AND THE GHOSTBUSTERS TURN TO FACE IT. (MUSIC OUT)		1249-03							
SCENE 213 - FS - PAST THE GHOSTBUSTERS TO THE GOZER. THEY WALK FG. TO IT.									
VENKMAN Nimble little minx, isn't she?		952		Nimble little minx. (minx : pert, impudent girl)		1250.4	1252.10	2.6	
STANTZ We better go full stream.		953		Go full stream. (full stream : full laser stream power)		1252.14	1254.77	1.9	
1254-07									
				SAB - (248)					

GHOSTBUSTERS		R/ 548	P/ 38			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 214 - FS - THE GHOSTBUSTERS LIFT THEIR LASER PARTICLE THROWERS AT THE O.S. GOZER.						
STANTZ Aim for the flat top!	954	Aim for the flat top! (the flat top : referring to Gozer's haircut)	1256.4	1259.4/	3.0	
<u>THEY FIRE THEIR PARTICLE STREAMS FG.</u> 1259-06						
SCENE 215 - MCS - SPARKS FLY IN FRONT OF THE GOZER. 1261-15						
SCENE 216 - LS - THE GOZER, FG., STANDS ON A PEDESTAL AT THE EDGE OF THE BUILDING AND VANISHES AS LIGHTNING SHOOTS IN AT HER. THE GHOSTBUSTERS WATCH BG. 1271-15						
SCENE 217 - MS - VENKMAN AND STANTZ AS SPENGLER WALKS THROUGH AND EXITS L.						
VENKMAN Wasn't so hard.	955	Wasn't so hard. (i.e., 'Destroying Gozer wasn't so difficult.')	1274.4	1276.8	2.4	
<u>VENKMAN AND STANTZ FOLLOW SPENGLER L.</u> 1281-03						
EXHIBITION REEL FOOTAGE: 1269-02						
<u>END OF REEL 5AB</u>						
				LAST FRAME OF PICTURE IS 1281.3		
				<u>END OF REEL FIVE</u> <u>PARTS A&amp;B</u>		

GHOSTBUSTERS		R/	6AB	P/	1
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00		LABORATORY: 0.01 AT START MARK 39.6 = 1ST SCENE END			
SCENE 1 - EXT. 78TH & CENTRAL PARK WEST/ ROOFTOP - NIGHT - MFS - SPENGLER, STANTZ, VENKMAN AND WINSTON ENTER L. AND WALK BG. AS THEY LOOK OUT OVER THE NEW YORK SKYLINE, ALL LIT UP.					
STANTZ We neutronized it. Do you know what that means? A complete particle reversal.	956	We neutronized it. That means a complete particle reversal. (neutronized : i.e., 'changed its protons to neutrons, reversing the charge of its atoms')	17.4	23.8	6.4
WINSTON And we had the tools! We had the talent!	957	We had the tools! We had the talent!	24.0	28.0	4.0
VENKMAN It's Miller time.	958	It's Miller time. (a slogan from a television commercial for Miller Beer)	28.8	31.8	3.0
EVERYONE PUTS THEIR HANDS TOGETHER, IN A SYMBOL OF VICTORY, EXCEPT SPENGLER, WHO STUDIES ONE OF HIS METERS.					
SPENGLER Ray, this looks extraordinarily bad.	959	Ray, this looks extraordinarily bad. (this : the reading on this meter) (Implying that the ghost is not yet destroyed)	32.8	37.8	5.0
STANTZ Oh, no. 39-06					
SCENE 2 - MCS - SPENGLER LOOKS UP.					
STANTZ (off) What? (EARTHQUAKE RUMBLE) 45-13					
SCENE 3 - MCS - WINSTON AND VENKMAN AS VENKMAN LOOKS AROUND. 47-11					
SCENE 4 - MFS - LOW ANGLE - BITS OF MOLD- ING FALL OFF THE UPPER PART OF THE OLD BUILDING. 53-01					

GHOSTBUSTERS R/ 6AB P/ 2					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 5 - MCS - SPENGLER IS SHAKEN BY THE EARTHQUAKE. LIGHT FLASHES ON HIS FACE. 55-08	960	Look out!	56.0	58.8/	2.8
SCENE 6 - MFS - ALL THE GHOSTBUSTERS ARE SHAKEN BY THE EARTHQUAKE.					
SPENGLER Look out! 58-12					
SCENE 7 - MCS - VENKMAN LOOKS UP R. AT O.S. BUILDING. 62-08					
SCENE 8 - MCS - A LARGE STONE CARVING OF A FACE STARTS TO FALL. 66-02					
SCENE 9 - MFS - LOW ANGLE - THE STONE FACE FALLS OFF THE BUILDING AND ONTO THE O.S. STREET BELOW. 70-10					
SCENE 10 - FS - HIGH ANGLE - THE GHOSTBUSTERS ARE HIT BY BITS OF PLASTER AND STONE. 73-13					
SCENE 11 - FS - THE GHOSTBUSTERS CROUCH BY A PEDESTAL AS A LARGE STONE FALLS R. 75-08					
SCENE 12 - FS - LOW ANGLE - 78TH & CENTRAL PARK WEST AS BITS OF STONE TUMBLE DOWN THE SIDES OF THE BUILDING. DARK STORM CLOUDS HANG AROUND THE TOP.  CROWD (overlapping and indistinct screams continue under following scenes and dialogue) 81-07					
6AB - (251)					

GHOSTBUSTERS #/ 6AB #/ 3					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 13 - EXT. 78TH & CENTRAL PARK WEST/ STREET - NIGHT - FS - THE CROWD SCRAMBLES AS PIECES OF STONE FALL ONTO THEM. THE POLICE CAR IS STILL UPENDED IN THE SINKHOLE. 85-08					
SCENE 14 - MS - THE CROWD SCRAMBLES AS MORE BITS OF STONE FALL DOWN ON THEM. 89-00					
SCENE 15 - MFS - A MAN IN THE CROWD TUMBLES DOWN FG. BY A POLICE OFFICER, R. 91-05					
SCENE 16 - EXT. ROOFTOP - NIGHT - FS - THE GHOSTBUSTERS STILL HUDDLE BY THE PEDESTAL. GOZER (voice over) Subcreatures! Gozer... 96-03	961 ITAL	Subcreatures!	92.12	95.12	3.0
SCENE 17 - MS - SPENGLER AND STANTZ. GOZER (voice over) ...the Gozerian. Gozer the de- 100-12	962 ITAL	Gozer the Gozerian, Gozer...	/96.4	100.6	4.2
SCENE 18 - MS - LOW ANGLE - PAST THE ROOFTOP TEMPLE TO THE SKY WHERE A BRIGHT LIGHT FLASHES IN THE STORM CLOUDS. GOZER (voice over) ...structor, Volguus, Zildrohar... 105-00	963 ITAL	...the Destructor, Volguus, Zildrohar.	/100.14	104.14/	4.0
SCENE 19 - EXT. 78TH & CENTRAL PARK WEST/STREET - NIGHT - MFS - THE CROWD STANDS SLOWLY AND LOOKS UP AT THE O.S. GOZER. GOZER (voice over) The Traveller has come. Ch-... 109-11	964 ITAL	The Traveller has come. (The Traveller : another title for Gozer)	105.6	108.14	3.8
6AB - (252)					

GHOSTBUSTERS R/ 5A8 P/ 4					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 20 - EXT. 78TH & CENTRAL PARK WEST/ ROOFTOP - NIGHT - MFS - THE GHOSTBUSTERS STAND AND LOOK UP AT THE O.S. TEMPLE AS STANTZ STEPS FG.					
GOZER (voice over) ...-oose and perish.	965 ITAL	Choose and perish.	/109.12	113.0	3.4
STANTZ What do you mean choose? We don't understand.	966	What do you mean choose? We don't understand.	113.12	118.12	5.0
GOZER (voice over) Choose. 122-03	967 ITAL	Choose.	119.4	121.12	2.8
SCENE 21 - EXT. 78TH & CENTRAL PARK WEST/ STREET - NIGHT - MFS - LOW ANGLE - PAST THE HEADS OF THE CROWD BELOW TO 78TH & CENTRAL PARK WEST. LIGHT FLASHES IN THE CLOUDS AND THE TEMPLE GLOWS.					
GOZER (voice over) Choose the form of the destructor. 127-13	968 ITAL	Choose the form of the destructor.	/122.4	127.4	5.0
SCENE 22 - MCS - STANTZ, WINSTON, AND VENKMAN AS CAMERA PANS SLIGHTLY R. WITH VENKMAN AND HOLDS.					
VENKMAN Ohhh, I get it. I get it. Oh-ho-ho-ho. Very cute. 135-00	969 970	Oh, I get it! I get it! (get it : i.e., 'understand') Very cute. (i.e., 'Very cute idea.')	128.4 133.0	132.0 135.0/	3.12 2.0
SCENE 23 - MCS - SPENGLER.					
VENKMAN (off) Whatever we think of, if we think of... 138-03	971	If we think of...	135.8	138.0/	2.8
6A8 - (253)					

GHOSTBUSTERS R/ 6AB P/ 5					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 24 - MCS - VENKMAN FACES STANTZ, L. AS WINSTON WATCHES FROM BG.					
VENKMAN ...J. Edgar Hoover, J. Edgar Hoover will appear and destroy us. Okay, so empty your heads. Empty your heads. Don't think of anything. We've only got one shot at this.	972	...J. Edgar Hoover, he will appear and destroy us. (J. Edgar Hoover : former director of the U.S. Federal Bureau of Investigation)	138.8	143.0	4.8
GOZER (voice over) The choice is made.	973	Empty your heads. Don't think of any- thing. We've only got one shot. (shot : chance)	143.8	149.12	6.4
VENKMAN Whoa-a-a. Whoa-aa-aa! 155-12	974 ITAL	The choice is made.	150.4	153.0	2.12
SCENE 25 - MCS - LOW ANGLE - THE TOP OF THE TEMPLE.					
GOZER (voice over) The Traveller has come. 159-06	975 ITAL	The Traveller has come.	156.4	159.4/	3.0
SCENE 26 - MCS - STANTZ, WINSTON, AND VENKMAN AS VENKMAN POINTS AN ACCUSATORY FINGER AT THE O.S. GOZER.					
VENKMAN Nobody choosed anything! 162-12	976	Nobody choosed anything! (choosed : incorrect grammar for, 'chose')	/159.10	162.10/	3.0
SCENE 27 - MFS - SPENGLER, STANTZ, AND WINSTON AS VENKMAN POINTS AT EACH ONE.					
VENKMAN (to Spengler) Did you choose anything?	977	Did you choose anything? Did you?	/163.0	166.4	3.4
SPENGLER No!					
VENKMAN (to Winston) Did you?					
6AB - (254)					



GHOSTBUSTERS R/ 6AB P/ 6					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 27 - (CONTINUED)					
WINSTON My mind was totally blank.					
VENKMAN (to o.s. Gozer) I didn't choose anything.	978	I didn't choose anything.	167.8	170.8	3.0
SLOWLY, SPENGLER, WINSTON AND VENKMAN TURN TO LOOK BG. AT STANTZ WHO TAKES A STEP BACKWARDS. THEY WALK BG. TO STANTZ.					
STANTZ I couldn't help it. 189-01	979	I couldn't help it.	185.8	188.0	2.8
SCENE 28 - MCS - PAST VENKMAN TO STANTZ.					
STANTZ It just popped in there.	980	It just popped in there. (It : The person or thing) (there : i.e., 'my head')	189.12	192.8	2.12
VENKMAN What? What just popped in there?	981	What? What just popped in there?	194.8	199.8	5.0
STANTZ I-I-I tried to think. 203-02	982	I tried to think.	200.0	203.0/	3.0
SCENE 29 - MCS - SPENGLER POINTS R.FG.					
SPENGLER Look!					
CROWD (off) (overlapping and indistinct screams continue under following scenes and dialogue) 204-03					
SCENE 30 - FS - THE GHOSTBUSTERS LOOK FG. AND THEN WALK FG. TO THE EDGE OF THE STEPS.					
STANTZ No! It can't be.	983	No! It can't be.	205.12	209.0	3.4
		6AB - (255)			

GHOSTBUSTERS R/ 6A8 P/ 7					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 30 - (CONTINUED)					
VENKMAN What is it?					
STANTZ It can't be!	984	-It can't be! -What did you do, Ray?	209.12	213.0	3.4
VENKMAN What did you do, Ray?					
STANTZ Oh, shit! 214-12					
SCENE 31 - MCS - STANTZ. (MUSIC IN) 216-13					
SCENE 32 - EXT. BROADWAY AND 55TH/ STREET - PAST SOME BUILDINGS TO THE GIANT STAY-PUFT MARSHMALLOW MAN AS IT MOVES L. PAST FG. BUILDINGS. CAMERA ROLLIES L. WITH IT. 227-07					
SCENE 33 - EXT. 78TH & CENTRAL PARK WEST/ROOFTOP - NIGHT - MCS - VENKMAN. 230-12					
SCENE 34 - MCS - STANTZ, REACTING.					
STANTZ It's the Stay-Puft Marshmallow Man. 235-02	985	It's the Stay-Puft Marshmallow Man. (Stay-Puft Marshmallow Man : an animated character resembling a marshmallow, used to sell Stay-Puft Marshmallows)	232.0	235.0/	3.0
SCENE 35 - EXT. COLUMBUS CIRCLE - NIGHT - FS - PAST CARS ON THE STREET, FG., TO THE STAY-PUFT MAN AS HE ENTERS, R., FROM BEHIND A BUILDING. THE CARS, FG., COLLIDE. 243-00					
SCENE 36 - MFS - ONE TAXI RUNS INTO ANOTHER ONE. 244-05					
		6A8 - (256)			

GHOSTBUSTERS R/ 6AB P/ 8					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 37 - FS - SEVERAL CARS SWERVE IN AN INTERSECTION WHILE THE CROWD WATCHES BG. 245-08					
SCENE 38 - MFS - ANOTHER TAXI IS REAR-ENDED. 246-08					
SCENE 39 - FS - PAST ALL THE WRECKED CARS, FG. TO THE STAY-PUFT MAN AS HE WALKS FG. THE DRIVERS OF THE CARS GET OUT AND RUN AWAY AS THE SOME OF THE CROWD RUNS FG. 254-11					
SCENE 40 - MCS - THE SMILING FACE OF THE STAY-PUFT MAN AS HE LOOKS AROUND. 261-08					
SCENE 41 - FS - PAST SOME PEOPLE AS THEY RUN L. TO PART OF THE CROWD THAT RUNS AROUND THE STALLED VEHICLES. 263-15					
SCENE 42 - MFS - ONE MAN PUSHES HIMSELF OUT THE WINDOW OF A CAR AS SEVERAL OTHER PEOPLE RUN FG. AND L. 266-06					
SCENE 43 - FS - THE CROWD RUNS FG., AND SOME OF THEM CRAWL OVER CARS IN THEIR WASTE. 270-05					
SCENE 44 - MCS - THE STAY-PUFT MAN MOVES FG. 277-05					
SCENE 45 - FS - PAST THE CROWD RUNNING FG. AS THE STAY-PUFT MAN WALKS FG. 282-00					
SCENE 46 - EXT. 78TH & CENTRAL PARK WEST/ ROOFTOP - NIGHT - MCS - VENKMAN.					
VENKMAN Well, there's something you don't see every day. 285-08	986	There's something you don't see every day.	/282.4	285.8/	3.4
		6AB - (257)			

GHOSTBUSTERS R/ 6AB p/ 9					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 47 - MCS - STANTZ.					
STANTZ I tried to think of the most harmless thing. Something I loved from my childhood. Something that could never, ever possibly destroy us. 295-07	987	I tried to think of something I loved from my childhood...	285.14	291.8	5.10
	988	...that could never destroy us.	292.0	295.4/	3.4
SCENE 48 - MCS - VENKMAN LOOKS R. AT O.S. STANTZ.					
STANTZ (off) Mr. Stay-Puft.	989	Mr. Stay-Puft.	296.4	298.8	2.4
VENKMAN Nice thinking, Ray. 303-12	990	Nice thinking, Ray.	299.8	302.0	2.8
SCENE 49 - FS - VENKMAN AND STANTZ LOOK FG. WHILE WINSTON IS BG, AND SPENGLER IS L.FG.					
STANTZ We used to roast Stay-Puft marshmallows by the fire at Camp Waconda. 310-00	991	We used to roast Stay-Puft marshmallows by the fire at Camp Waconda. (Camp Waconda : a summer camp for youngsters)	/304.0	310.0/	6.0
SCENE 50 - MCS - STANTZ.					
VENKMAN (off) Ray... 313-05					
SCENE 51 - MS - VENKMAN AND SPENGLER AS SPENGLER, HORRIFIED, LOOKS AT THE O.S. STAY-PUFT MAN.					
VENKMAN ...has gone bye-bye, Egon. What have you got left? 319-01	992	Ray has gone bye-bye, Egon. What have you got left? (has gone bye-bye : i.e., 'has gone crazy' - 'has lost his sanity') (What : What sanity)	/313.6	319.0/	5.10
		6AB - (258)			

GHOSTBUSTERS		R/	6AB	P/	10
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 52 - FS - PAST THE GHOSTBUSTERS TO THE STAY-PUFT MAN MOVING FG. ON THE STREET BELOW. DESERTED CARS ARE AT HIS FEET.					
SPENGLER Sorry, Venkman. I'm terrified beyond the capacity for rational thought. 329-08	993	Sorry, Venkman. I'm terrified beyond the capacity for rational thought.	319.8	326.8	7.0
SCENE 53 - EXT. 78TH & CENTRAL PARK WEST/STREET - NIGHT - MFS - LOW ANGLE - AS PEOPLE RUN BG. THE STAY-PUFT MAN'S FOOT ENTERS L. 335-03					
SCENE 54 - MFS - PART OF THE CROWD RUNS R., INCLUDING A POLICEMAN, AND A TELEVISION CAMERAMAN WHO LOOKS UP L. THROUGH HIS CAMERA AT THE O.S. STAY-PUFT MAN. A CHURCH IS BG. 339-09					
SCENE 55 - MS - HIGH ANGLE - THE STAY-PUFT MAN LOOKS UP FG. AT O.S. GHOST-BUSTERS.					
STAY-PUFT MAN (roars) 342-00					
SCENE 56 - EXT. 78TH & CENTRAL PARK WEST/ROOFTOP - NIGHT - MCS - WINSTON.					
WINSTON Oh, no. 343-09					
SCENE 57 - MCS - VENKMAN.					
VENKMAN Mother puss bucket! 346-13	994	Mother puss bucket! (A vulgar exclamation)	/343.12	346.12/	3.0
SCENE 58 - EXT. 78TH & CENTRAL PARK WEST/STREET - NIGHT - MFS - LOW ANGLE - PECK IS R. AS THE STAY-PUFT MAN ENTERS L. AND WALKS TO THE CHURCH, BG. 353-11					

GHOSTBUSTERS R/ 6AB P/ 11					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 59 - EXT. 78TH & CENTRAL PARK WEST/ROOFTOP - NIGHT - MCS - VENKMAN.					
VENKMAN Nobody steps on a church in my town! 357-11	995	Nobody steps on a church in my town!	/353.12	357.8/	3.12
SCENE 60 - MCS - STANTZ.					
STANTZ One, two, three, roast him! 362-06	996	One, two, three, roast him! (roast : i.e., 'fire the laser guns to burn' - Note play on the fact that one 'roasts' marshmallows - See Title # 991)	358.0	362.4/	4.4
SCENE 61 - MFS - PAST THE GHOSTBUSTERS WHO BLAST THE STAY-PUFT MAN WITH THEIR LASER PARTICLE THROWERS TO THE STAY-PUFT MAN. 366-00					
SCENE 62 - EXT. 78TH & CENTRAL PARK WEST/ STREET - NIGHT - MFS - LOW ANGLE - THE STAY-PUFT MAN IS FG. AS THE GHOSTBUSTERS BLAST HIM FROM BG. ROOFTOP. 368-13					
SCENE 63 - MFS - THE CROWD SCRAMBLES AWAY. 371-08					
SCENE 64 - EXT. ROOFTOP - NIGHT - MCS - STANTZ FIRING O.S. 372-12					
SCENE 65 - EXT. 78TH & CENTRAL PARK WEST/STREET - NIGHT - MFS - THE STAY- PUFT MAN'S CHEST IS ON FIRE.					
STAY-PUFT MAN (roars in pain) 378-06					
SCENE 66 - EXT. ROOFTOP - NIGHT - MCS - VENKMAN. 379-09					
6AB - (260)					

GHOSTBUSTERS		R/	6A8	P/	12				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 67 - MFS - THE STAY-PUFT MAN BURSTS INTO FLAMES. 381-14									
SCENE 68 - FS - FLAMES LEAP UP FROM THE FLAMING STAY-PUFT MAN AND DRIVE THE GHOSTBUSTERS BACK. GHOSTBUSTERS (scream) 385-03									
SCENE 69 - MFS - THE GHOSTBUSTERS ENTER R. AND HIDE BEHIND A COLUMN.									
STANTZ		997		Funny us going out like this. Killed by a 100-foot marshmallow man. (Funny : It's funny) (going out : colloquial for, 'dying') (100-foot : 100-foot tall)		392.0	398.4	6.4	
VENKMAN		998		We're doing this wrong. Mr. Stay-Puft is okay.		398.12	402.8	3.12	
We've been going about this all wrong. This Mr. Stay-Puft is okay. He's a sailor. He's in New York. We get this guy laid we won't have any trouble. 408-06		999		He's a sailor. We get him laid, we won't have any trouble. (a sailor : meant figuratively - i.e., 'someone new to town who will only be staying a short time') (get him laid : slang for, 'get a person for him to have sex with')		402.14	408.6/	5.8	
SCENE 70 - MFS - THE STAY-PUFT MAN, STILL BURNING, LIFTS HIMSELF UP THE SIDE OF THE BUILDING. (MUSIC IN) 414-14									
SCENE 71 - MS - THE GHOSTBUSTERS.									
SPENGLER		1000		I have an idea. The door swings both ways. (The door swings both ways : i.e., 'The process works in either direction' - 'The opposite procedure has its own effectiveness')		415.0	419.8/	4.8	
I have a radical idea. The door swings both... 419-11									
SCENE 72 - MCS - SPENGLER.									
SPENGLER		1001		We could reverse the particle flow through the gate. (particle flow : energy flow)		420.0	423.12	3.12	
...ways. We could reverse the particle flow through the gate.									
				6A8 - (261)					

GHOSTBUSTERS		R/	6AB	P/	13			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FTGE.		
SCENE 72 - (CONTINUED)								
STANTZ (off) How?								
SPENGLER		1002	We'll cross the streams.	426.12	429.0/	2.4		
We'll cross the streams.	429-00		(streams : laser streams)					
SCENE 73 - MCS - VENKMAN.								
VENKMAN		1003	You said crossing the streams was bad.	429.6	433.2/	3.12		
Excuse me, Egon. You said crossing the streams was bad.	433-03							
SCENE 74 - MCS - STANTZ.								
STANTZ		1004	Cross the streams.	433.8	436.8/	3.0		
Cross the streams.								
VENKMAN (off)								
You're gonna...	436-12							
SCENE 75 - MCS - VENKMAN.								
VENKMAN		1005	You'll endanger us and our client.	/436.14	440.14	4.0		
...endanger us. You're going to			(our client : i.e., 'Dana')					
endanger our client. The nice lady		1006	She paid us in advance before she	441.8	445.8	4.0		
who paid us in advance before she			became a dog.					
became a dog.								
SPENGLER (off)		1007	Not necessarily.	445.14	447.10/	1.12		
Not necessarily.	447-11		(i.e., 'I won't necessarily endanger us.')					
SCENE 76 - MCS - SPENGLER.								
SPENGLER		1008	There's a very slim chance we'll survive.	448.0	452.0/	4.0		
There's definitely a very slim chance we'll survive.	452-03							
SCENE 77 - MCS - WINSTON.								
WINSTON								
(takes a deep breath)	454-05							
SCENE 78 - MCS - STANTZ LOOKS L. AT O.S. VENKMAN.								
	455-13							

6AB - (262)



GHOSTBUSTERS    #/   6AB   #/   14					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 79 - MCS - VENKMAN LOOKS FG. AT O.S. SPENGLER. 457-15					
SCENE 80 - MCS - SPENGLER RAISES A QUIZZICAL EYEBROW AT O.S. VENKMAN. 459-15					
SCENE 81 - MS - THE GHOSTBUSTERS ARE STILL HUDDLED AROUND A COLUMN. VENKMAN SLAPS STANTZ IN THE FACE.					
VENKMAN I love this plan. I'm excited to be a part of it. Let's do it!	1009	I love this plan. I'm excited to be a part of it. Let's do it!	460.8	466.8	6.0
<u>THE GHOSTBUSTERS STAND UP AND EXIT L.</u>					
WINSTON This job is definitely not worth another five a year. 472-05	1010	This job is not worth another five a year. (five : five thousand dollars in salary)	467.0	471.8	4.8
SCENE 82 - MFS - THE GHOSTBUSTERS RUN FG. AND START TO EXIT R. AS THE FLAMING STAY-PUFT MAN LUNGES OVER THE EDGE OF THE BUILDING AND NEARLY HITS STANTZ.					
STANTZ (screams) 476-02					
SCENE 83 - MFS - SPENGLER, VENKMAN AND WINSTON ENTER L. AND FACE THE TEMPLE DOORS AND THE TERROR DOGS, BG. AS STANTZ FOLLOWS.					
SPENGLER Hurry! 480-10	1011	Hurry!	477.8	479.8	2.0
SCENE 84 - MCS - VENKMAN AND STANTZ AS THE FLAMES FROM THE STAY-PUFT MAN FLICKER BG.					
VENKMAN See you on the other side, Ray.	1012	See you on the other side, Ray. (the other side : i.e., 'wherever the reversal process takes us')	482.12	485.8	2.12
<u>VENKMAN TURNS FG. TO O.S. TEMPLE AND FIRES AT IT.</u> 487-12					
6AB - (263)					

GHOSTBUSTERS		R/	6AB	P/	15				
CONTINUITY AND DIALOGUE		NO.		MASTER TITLE		START	FINISH	FTGE.	
SCENE 85 - MCS - WINSTON LOOKS L. AT THE O.S. STAY-PUFT MAN. 489-08									
SCENE 86 - MCS - STANTZ LOOKS L. AT O.S. VENKMAN. STANTZ Nice working with you, Dr. Venkman. 492-04		1013		Nice working with you.		/489.12	492.4/	2.8	
SCENE 87 - MCS - VENKMAN GLANCES R. AT O.S. STANTZ THEN RETURNS HIS ATTENTION L., TO THE O.S. TEMPLE. 494-04									
SCENE 88 - MFS - STANTZ AND VENKMAN FIRE THEIR LASER PARTICLE THROWERS AS SPENGLER AND WINSTON LOOK ON. THE SMOLDERING STAY-PUFT MAN RISES OVER THE EDGE OF THE WALL. BG. 498-13									
SCENE 89 - FS - THE TEMPLE DOORS AS THE PARTICLE THROWERS BLAST IT. 502-05									
SCENE 90 - MCS - VENKMAN'S AND STANTZ'S HANDS FIRE THEIR PARTICLE THROWERS R.FG. 505-03									
SCENE 91 - MCS - STANTZ. STANTZ Turn 'em on, Spengler. 508-13		1014		Turn them on, Spengler. (them : the laser guns)		506.4	508.12/	2.8	
SCENE 92 - MCS - SPENGLER AS HE FIRES HIS PARTICLE THROWER. 511-10									
SCENE 93 - MCS - WINSTON AS HE FIRES HIS PARTICLE THROWER. 513-00									

GHOSTBUSTERS R/ 6AB P/ 16					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PAGE
<p>SCENE 94 - MFS - THE GHOSTBUSTERS ALL FIRE AT THE O.S. TEMPLE WHILE THE STAY-PUFT MAN GRIMACES IN PAIN., BG.</p> <p>STANTZ (indistinct) 517-01</p> <p>SCENE 95 - MCS - THE GHOSTBUSTERS HOLD THEIR PARTICLE THROWERS SO THAT THE PATHS ARE CROSSED.</p> <p>STANTZ (face off) (indistinct) 519-04</p> <p>SCENE 96 - MFS - PAST THE GHOSTBUSTERS TO THE TEMPLE AS LIGHTNING SHOOTS OUT OF IT INTO THE SKY. IT EXPLODES AND THE FORCE OF THE EXPLOSION THROWS THE GHOSTBUSTERS BACK. THEY EXIT L. AND R.FG.</p> <p>GHOSTBUSTERS (overlapping and indistinct screams continue under following scene) 530-07</p> <p>SCENE 97 - MFS - THE FIERY, GLOWING FACE OF THE STAY-PUFT MAN. 533-06</p> <p>SCENE 98 - MFS - HIGH ANGLE - THE TOP OF THE 78TH &amp; CENTRAL PARK WEST BUILDING AS IT EXPLODES AND IS ENGULFED BY FLAMES. 537-04</p> <p>SCENE 99 - EXT. STREET BELOW - NIGHT - MFS - THE CROWD BELOW LOOKS UP AT THE O.S. BUILDING AND REACTS.</p> <p>CROWD (overlapping and indistinct screams continue under following scenes and dialogue) 539-06</p> <p>SCENE 100 - LS - THE UPPER FLOORS OF THE 78TH &amp; CENTRAL PARK WEST BUILDING EXPLODE IN A FIERY BALL. THE CLOUDS START TO DISSIPATE. 552-00</p>					
6AB - (265)					

GHOSTBUSTERS R/ 6A8 P/ 17					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 101 - FS - HIGH ANGLE - THE CROWD ON THE STREET SCRAMBLES ABOUT AS GLOBS OF MARSHMALLOW START FALLING FROM THE SKY. SEVERAL FIRES HAVE BROKEN OUT, BG.</p> <p>556-11</p> <p>SCENE 102 - MFS - THE CROWD SCRAMBLES AROUND THE OPENED POLICE CAR AND THE ECTOMOBILE.</p> <p>561-00</p> <p>SCENE 103 - FS - PECK ENTERS R. AND LOOKS AROUND AT SEVERAL MARSHMALLOW COVERED PIECES OF STONE. A POLICE OFFICER BRUSHES PAST HIM.</p> <p>565-07</p> <p>SCENE 104 - FS - HIGH ANGLE - AS PECK WANDERS AROUND A STREAM OF MARSHMALLOW POURS DOWN ON HIM FROM ABOVE.</p> <p>568-08</p> <p>SCENE 105 - FS - MARSHMALLOW CONTINUES TO POUR OVER PECK. WHEN IT STOPS, HE LOOKS UP TO THE O.S. BUILDING.</p> <p>PECK (shouts)</p> <p>575-06</p> <p>SCENE 106 - EXT. NEW YORK CITY SKYLINE - NIGHT - LS - THE CHARRED REMAINS OF 78TH &amp; CENTRAL PARK WEST STAND OUT AGAINST THE OTHER SKYSCRAPERS. THE CLOUDS ARE DISSIPATING AND BG. DAWN IS BREAKING.</p> <p>PECK (off) (shouts)</p> <p>587-01</p> <p>SCENE 107 - EXT. 78TH &amp; CENTRAL PARK WEST/ROOFTOP - NIGHT - FS - HIGH ANGLE - SEVERAL FIRES LIGHT UP THE MARSHMALLOW COVERED RUBBLE.</p> <p>593-05</p> <p>SCENE 108 - MFS - A TERROR DOG, NOW A PETRIFIED PIECE OF STONE, STANDS SILENT.</p> <p>596-15</p>					
6A8 - (256)					

GHOSTBUSTERS R/ 6AB P/ 18					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 108A - MFS - THE MARSHMALLOW COVERED LOWER BODY OF ONE OF THE GHOSTBUSTERS STICKS OUT FROM BEHIND A COLUMN. 599-09</p> <p>SCENE 109 - MS - SMOKE RISES FROM BEHIND THE FROZEN STONE HEAD OF A TERROR DOG. 602-03</p> <p>SCENE 110 - MS - SMOKE MOVES OVER A GLOB OF MARSHMALLOW WITH A RED LIGHT GLOWING INSIDE OF IT. THE GLOB OF MARSHMALLOW TURNS TO REVEAL STANTZ AND WINSTON, COATED IN MARSHMALLOW.</p> <p>STANTZ Ahhhhh. Winston.</p> <p>WINSTON Ah, ah, ah, ah. (laughs)</p> <p>STANTZ (overlapping) Are you all right?</p> <p>WINSTON Ah. Ahhhh (pants)</p> <p>STANTZ Venkman...Spengler! 626-00</p> <p>SCENE 111 - MS - A MARSHMALLOW COATED SPENGLER CRAWLS OUT FROM A CORNER.</p> <p>SPENGLER Ahhhh!</p> <p>STANTZ (off) Venkman!</p> <p>SPENGLER Auch! 631-13</p> <p>SCENE 112 - FS - HIGH ANGLE - WINSTON, AND STANTZ WALK R. TO SPENGLER WHO CRAWLS UP THE STEPS AS CAMERA CRANES DOWN.</p> <p>STANTZ Spengler! Oh, Spengler, oh, are you okay?</p>	<p>1015</p> <p>1016</p>	<p>Are you all right?</p> <p>Oh, Spengler, are you okay?</p>	<p>610.12</p> <p>639.4</p>	<p>613.0</p> <p>643.0</p>	<p>2.4</p> <p>3.12</p>
6AB - (267)					

GHOSTBUSTERS R/ 6A8 P/ 19					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 112 - (CONTINUED)					
SPENGLER I feel like the floor of a taxi cab.	1017	I feel like the floor of a taxi cab. (Implying that he feels dirty and covered with sticky substances)	643.8	647.4	3.12
STANTZ Venky!					
<u>VENKMAN EMERGES R. HE IS RELATIVELY UNCOVERED BY MARSHMALLOW. CAMERA DOLLIES IN TO MFS.</u>					
VENKMAN Yeah, where are you?					
STANTZ Oh, thank God!	1018	Oh, thank God! (i.e., 'that you're all right')	650.4	653.4	3.0
VENKMAN (chuckles)					
STANTZ Ah, you okay?	1019	-You okay? -I'm all right.	655.8	658.0	2.8
VENKMAN I'm all right.					
STANTZ (to Winston) Ah, you all right?	1020	-You all right? -Yeah, you okay?	658.8	661.0	2.8
WINSTON I'm all right. You all right?					
STANTZ (to Venkman) Yeah. You okay?	1021	Yeah. You okay?	661.6	664.2	2.12
VENKMAN Fine.					
<u>VENKMAN WALKS BG. AS THE OTHERS FOLLOW. CAMERA DOLLYING WITH THEM.</u>					
673-13					
SCENE 113 - MCS - THE PETRIFIED TERROR DOG. CAMERA TILTS UP TO REVEAL VENKMAN STANDING L., LOOKING AT THE DOG.					
STANTZ (off) Oh, smells like barbecued dog hair.	1022	Oh, smells like barbecued dog hair. (Referring to the burnt Terror Dogs)	677.12	683.4	5.8
Oh, Venkman. Oh, Venkman, I'm sorry. 691-00	1023	Oh, Venkman. Oh, Venkman, I'm sorry. (i.e., 'that I said that knowing Dana was one of the Terror Dogs')	684.8	689.12/	5.4
6A8 - (268)					

GHOSTBUSTERS R/ 6AB P/ 20					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 114 - MS - PAST THE TERROR DOG'S CLAW TO VENKMAN AS HE TURNS TO LOOK BG. AT STANTZ.					
STANTZ (off) I'm sorry, I-I. I just, I just forgot. 696-07	1024	I'm sorry. I just, I just forgot.	692.0	696.4/	4.4
SCENE 115 - MCS - VENKMAN TURNS FG. TO FACE O.S. STANTZ. 698-12					
SCENE 116 - MS - MARSHMALLOW COVERED WINSTON AND STANTZ. 701-09					
SCENE 117 - MCS - VENKMAN EXITS R. AND CAMERA TILTS DOWN TO THE TERROR DOG AS A HAND CHIPS AWAY SOME OF THE CLAY COVERING. 710-07					
SCENE 118 - MCS - VENKMAN STARES FG. AS BG. PART OF DANA, THE TERROR DOG, CHIPS OFF. VENKMAN LOOKS BG. 715-01					
SCENE 119 - MS - VENKMAN, STANTZ AND WINSTON LOOK R. AT THE O.S. TERROR DOG. 717-03					
SCENE 120 - MCS - DANA'S HAND WIGGLES IN THE HOLE IN THE TERROR DOG.					
DANA Ahhh!					
STANTZ (off) Look! 718-08					
6AB - (269)					

GHOSTBUSTERS R/ 6AB P/ 21					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 121 - MS - VENKMAN, STANTZ AND WINSTON AS VENKMAN AND WINSTON WALK R. AND START TO EXIT R. 720-15</p> <p>SCENE 122 - MFS - VENKMAN GOES TO THE HOLE IN THE TERROR DOG AND BEGINS TEARING OFF PIECES OF CLAY. STANTZ AND WINSTON ENTER R. AND L. AND WATCH. 725-09</p> <p>SCENE 123 - MCS - PAST VENKMAN TO THE TERROR DOG AS HE STARTS TO BEAT AT THE CLAY. 729-08</p> <p>SCENE 124 - MS - STANTZ, SPENGLER AND WINSTON HELP VENKMAN RIP APART THE CLAY OUTER STRUCTURE. 738-11</p> <p>SCENE 125 - MCS - VENKMAN. 742-12</p> <p>SCENE 126 - MS - THE GHOSTBUSTERS PULL BACK THE PIECES OF CLAY TO REVEAL DANA, SEATED INSIDE THE CLAY OUTER STRUCTURE. 749-11</p> <p>SCENE 127 - MFS - THE GHOSTBUSTERS CONTINUE TO RIP AWAY THE PARTS OF CLAY. 753-14</p> <p>SCENE 128 - MCS - VENKMAN PUTS HIS ARMS AROUND A SEMI-CONSCIOUS DANA. DANA Uhhhh. 759-11</p>					
6AB - (270)					



GHOSTBUSTERS R/ 6AB P/ 22					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 129 - MFS - LOUIS WRESTLES WITH THE OUTER CLAY STRUCTURE OF THE OTHER TERROR DOG THAT HE IS TRAPPED IN. THE DOG'S HEAD IS OVER HIS HEAD.					
LOUIS Somebody turn on the lights! 765-04	1025	Somebody turn on the lights!	761.0	765.0/	4.0
SCENE 130 - MFS - VENKMAN LOOKS L. AT D.S. LOUIS THEN SENDS THE OTHERS OVER.					
LOUIS (off) Help! Somebody! (indistinct)					
VENKMAN (overlapping) Go check on that little guy. 770-03	1026	Go check on that little guy. (that little guy : i.e., 'Louis')	766.12	769.8	2.12
DANA (overlapping) Ahhhh. 776-07					
SCENE 131 - FS - SPENGLER, STANTZ AND WINSTON RUN L. TO LOUIS AS DANA SITS UP, R.					
DANA Ahhhh!					
SCENE 132 - MS - STANTZ LIFTS THE CLAY HEAD OFF OF LOUIS. WINSTON IS BG.					
LOUIS What happened? 782-06	1027	What happened?	778.4	780.8	2.4
SCENE 133 - MS - VENKMAN LIFTS DANA OUT OF THE LAST REMAINS OF THE TERROR DOG AND SETS HER ON HER FEET.					
DANA Uh...uh...uh, where am I? DANA LOOKS OVER AT VENKMAN.	1028	Where am I?	795.0	797.4	2.4
DANA (cont'd) Oh, hi. 805-06					
6AB - (271)					

GHOSTBUSTERS R/ 6AB P/ 23					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 134 - MFS - SPENGLER, STANTZ AND WINSTON HELP LOUIS OVER THE RUBBLE.					
STANTZ You'll be all right.	1029	You'll be all right.	805.12	807.12	2.0
LOUIS Boy, the superintendent's going to be pissed.	1030	The superintendent's going to be pissed. (pissed : slang for, 'angry') (i.e., 'at the mess on this roof')	809.4	814.0	4.12
STANTZ Uh, are you okay?	1031	Are you okay?	816.8	818.12	2.4
LOUIS Who are you guys?	1032	Who are you guys?	820.8	822.12	2.4
STANTZ We're the Ghostbusters. 829-06	1033	We're the Ghostbusters.	823.12	826.4	2.8
SCENE 135 - MCS - LOUIS LOOKS AT STANTZ. WINSTON IS BG.					
LOUIS Who does your taxes? 833-02	1034	Who does your taxes? (does : prepares) (implying that he would like the job)	831.0	833.0/	2.0
SCENE 136 - MCS - VENKMAN SUPPORTS DANA AS SHE WALKS FG. AND EXITS L.					
STANTZ (off) You know, Mr. Tully, you are a most fortunate individual. 838-15	1035	Mr. Tully, you are a most fortunate individual.	834.0	838.8	4.8
SCENE 137 - MFS - SPENGLER AND STANTZ WALK FG. WITH LOUIS AS WINSTON FOLLOWS.					
LOUIS I know.	1036	I know.	/839.0	840.10	1.10
STANTZ You have been a participant in the biggest inter-dimensional cross rip since the Tunguska blast of nineteen-o-nine.	1037	You've participated in the biggest inter-dimensional cross rip since 1919. (inter-dimensional cross rip : i.e., 'paranormal event')	841.0	848.0	7.0
6AB - (272)					

GHOSTBUSTERS R/ 6AB P/ 24					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGZ.
SCENE 137 - (CONTINUED)					
LOUIS It felt great.	1038	It felt great.	848.8	850.8	2.0
SPENGLER We'd like to get a sample of your brain tissue.	1039	We'd like a sample of your brain tissue.	850.14	853.14	3.0
LOUIS Okay.					
THEY EXIT R.					
856-06					
SCENE 137A - MS - WINSTON LOOKS AROUND.					
WINSTON I love this town! (laughs) (MUSIC OUT) (MUSIC IN) 865-12	1040	I love this town!	861.0	864.8	3.8
DISSOLVE TO:					
SCENE 138 - EXT. 78TH & CENTRAL PARK WEST/STREET - DAY - MS - VENKMAN AND DANA WALK L. PAST THE ECTOMOBILE TO THE CHEERING CROWD AS CAMERA DOLLIES L. WITH THEM.					
CHORUS (voice over) (singing) 'Ghostbusters!'					
RAY PARKER, JR. (voice over) (singing) 'There's something strange....'					
CROWD (overlapping and indistinct cheers continue under following scenes and dialogue) 872-09					
SCENE 139 - MS - THE CROWD WAVES AT O.S. VENKMAN AND DANA. 874-00					
6AB - (273)					

GHOSTBUSTERS #/ GAB #/ 25					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
<p>SCENE 140 - MS - VENKMAN AND DANA AS VENKMAN ACKNOWLEDGES THE CROWD THEN TURNS AND KISSES DANA.</p> <p>RAY PARKER, JR. (voice over) (singing) 'In the neighborhood. Who you going to call?'</p> <p>RAY PARKER, JR. CHORUS (voice over) (singing) 'Ghostbusters!'</p> <p>ET #1 FADES IN: (over above by.)</p> <p>Directed by IVAN REITMAN</p> <p>RAY PARKER, JR. (voice over) (singing) 'If there's something weird and it don't look good. Who you going to call?'</p> <p>ET #1 FADES OUT.</p> <p>RAY PARKER, JR. CHORUS (voice over) (singing) 'Ghostbusters!'</p> <p>894-01</p> <p>SCENE 141 - MFS - THE CHEERING CROWD WAVES THEIR ARMS AT O.S. DANA AND VENKMAN.</p> <p>ET #2 POPS IN: (over above bg.)</p> <p>Written by DAN AYKROYD and HAROLD RAMIS</p> <p>ET #2 FADES OUT.</p> <p>901-09</p> <p>SCENE 142 - MS - DANA SHAKES THE HAND OF ONE OF THE CROWD MEMBERS THEN STEPS BACK AND TAKES VENKMAN'S HAND.</p> <p>ET #3 POPS IN: (over above bg.)</p> <p>Starring BILL MURRAY</p>					
GAB - (274)					

GHOSTBUSTERS R/ 6AB P/ 26					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 142 - (CONTINUED)					
RAY PARKER, JR. (voice over) (singing) 'I ain't 'fraid of no ghosts.					
ET #3 FADES OUT.					
<u>DANA AND VENKMAN TURN AND WALK BG.</u> 913-05					
SCENE 143 - MCS - STANTZ LIGHTS A CIGARETTE, TAKES A PUFF, AND WAVES TO THE O.S. CROWD.					
ET #4 POPS IN: (over above bg.)					
DAN AYKROYD					
RAY PARKER, JR. (voice over) (singing) 'If you're seeing...					
ET #4 FADES OUT.	922-02				
SCENE 144 - MFS - THE POLICE HOLD BACK THE CROWD AS DANA GETS INTO THE ECTOMOBILE AND VENKMAN FOLLOWS HER.					
RAY PARKER, JR. (voice over) (singing) '...things. ..					
ET #5 POPS IN: (over above bg.)					
SIGOURNEY WEAVER					
ET #5 FADES OUT.					
RAY PARKER, JR. (voice over) (singing) (cont'd) 'Running through your head Who can you call?	929-12				
SCENE 145 - MCS - SPENGLER STEPS OUT AND IS HUGGED BY A WOMAN SPECTATOR WHO ENTERS R.					
WOMAN (off) Egon!					

GHOSTBUSTERS		R/ 6A8	P/ 27			
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.	
SCENE 145 - (CONTINUED)  CHORUS (voice over) (singing) (overlapping) 'Ghostbusters!'  ET #6 POPS IN: (over above bg.)  HAROLD RAMIS  ET #6 FADES OUT.  RAY PARKER, JR. (voice over) (singing) 'An invisible man 'Sleeping in your bed.  <u>THEY EXIT L. TO REVEAL LOUIS WHO WALKS FG. AND STOPS AND WAVES.</u>  RAY PARKER, JR. (voice over) (singing) 'Oh, who you going to call?  CHORUS (voice over) (singing) 'Ghostbusters!'  ET #7 POPS IN: (over above bg.)  RICK MORANIS  ET #7 FADES OUT.  LOUIS What's goin' on? Does anybody want to interview me? I'm an eyewitness. I was up there.  MT #8 POPS IN:  ANNIE POTTS  RAY PARKER, JR. (voice over) (singing) 'I ain't 'fraid of no ghost.  <u>A MALE AND A FEMALE RED CROSS WORKER ENTER R. AND TRY TO HELP HIM OUT R. AS LOUIS LOOKS L. AND POINTS.</u>  MALE RED CROSS WORKER (inaudible and indistinct directions to Louis)  FEMALE RED CROSS WORKER (inaudible and indistinct directions to Louis)						
	1041	Does anybody want to interview me? I'm an eyewitness. I was up there. (up there : up on the roof)	948.8	955.8	7.0	
6A8 - (276)						

GHOSTBUSTERS #/ 6AB #/ 28					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 145 - (CONTINUED)</p> <p>LOUIS I want to go in their (indistinct) car. ET #8 FADES OUT. 961-07</p> <p>SCENE 146 - FS - THE RED CROSS WORKERS HELP LOUIS WALK L. AND THEY EXIT L. THE ECTOMOBILE IS BG. AS IS THE CROWD. ET #9 POPS IN: (over above bg.) WILLIAM ATHERTON ET #9 FADES OUT. RAY PARKER, JR. (voice over) (singing) 'I ain't 'fraid of no ghost. 970-03</p> <p>SCENE 147 - MS - SPENGLER HELPS WINSTON OUT OF HIS NUCLEAR PROTON PACK. ET #10 POPS IN: (over above bg.) ERNIE HUDSON ET #10 FADES OUT. RAY PARKER, JR. (voice over) (singing) 'Who you... 978-03</p> <p>SCENE 148 - MFS - HIGH ANGLE - THE CROWD CHANTS AND CHEERS FG. AS THEY FACE THE BG. ECTOMOBILE. RAY PARKER, JR. (voice over) (singing) '...gonna call? ET #11 POPS IN: (over above bg.) Produced by IVAN REITMAN CHORUS (voice over) (singing) 'Ghostbusters!' ET #11 FADES OUT. RAY PARKER, JR. (voice over) (singing) 'If you're all alone... 985-03</p>					
		6AB - (277)			

GHOSTBUSTERS R/ 6AB P/ 29					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 149 - MFS - STANTZ SHAKES THE HAND OF A DOORMAN THEN GETS INTO THE ECTOMOBILE'S DRIVER SEAT AS THE DOORMAN CLOSES THE CAR DOOR FOR HIM.</p> <p>RAY PARKER, JR. (voice over) (singing) 'Pick up the phone and call...</p> <p>ET #12 POPS IN: (over above bg.)</p> <p>Director of Photography</p> <p>LASZLO KOVACS A.S.C.</p> <p>CHORUS (voice over) (singing) 'Ghostbusters!'</p> <p>ET #12 FADES OUT.</p> <p>996-09</p> <p>SCENE 150 - MFS - A GROUP OF PRIESTS STAND FG. BLESSING THE O.S. ECTOMOBILE. CAMERA PANS R. TO INCLUDE POLICEMEN AND PART OF THE ECTOMOBILE AND HOLDS. THE CROWD AND A GLOB OF MARSHMALLOW ON A CONCRETE SLAB ARE BG.</p> <p>ET #13 POPS IN: (over above bg.)</p> <p>Production Design by JOHN DE CUIR</p> <p>RAY PARKER, JR. (voice over) (singing) 'I ain't 'fraid of no ghosts.</p> <p>ET #13 FADES OUT.</p> <p>1005-03</p> <p>SCENE 151 - MFS - PAST TWO SECRET SERVICE MEN WITH WALKIE-TALKIES TO STANTZ, INSIDE THE ECTOMOBILE. AS HE LOOKS R. AND DRIVES THE ECTOMOBILE BACKWARDS AND R., CAMERA PANNING WITH IT.</p> <p>ET #14 POPS IN: (over above bg.)</p> <p>Film Edited by SHELDON KAHN A.C.E.</p> <p>RAY PARKER, JR. (voice over) (singing) 'I hear he likes the girls.</p> <p>ET #14 FADES OUT.</p> <p>1012-04</p>					
6AB - (278)					



GHOSTBUSTERS R/ 6AB P/ 30					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
<p>SCENE 152 - MFS - A TV REPORTER WITH A MICROPHONE, HIS CAMERAMAN AND ANOTHER MAN, WALK BACKWARDS R. AS THEY LOOK L. AT THE O.S. ECTOMOBILE. THE CAMERA DOLLIES R. SLIGHTLY WITH THEM. THE CROWD IS BG.</p> <p>RAY PARKER, JR. (voice over) (singing) 'I ain't 'fraid of no ghost.</p> <p>ET #15 POPS IN: (over above bg.)</p> <p style="padding-left: 40px;">With DAVID BLEWITT A.C.E.</p> <p>ET #15 FADES OUT.</p> <p style="text-align: right;">1018-07</p> <p>SCENE 153 - MFS - PAST THE CROWD TO THE ECTOMOBILE AS IT MOVES R. THROUGH THE PEOPLE, CAMERA PANNING WITH IT.</p> <p>CHORUS (voice over) (singing) 'Yeah, yeah, yeah, yeah!</p> <p>ET #16 POPS IN: (over above bg.)</p> <p style="padding-left: 40px;">Executive Producer BERNIE BRILLSTEIN</p> <p>ET #16 FADES OUT.</p> <p>ET #17 POPS IN: (over above bg.)</p> <p style="padding-left: 40px;">Associate Producers JOE MEDJUCK and MICHAEL C. GROSS</p>					
6AB - (279)					

GHOSTBUSTERS R/ 6AB P/ 31					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 153 - (CONTINUED)</p> <p>RAY PARKER, JR. (voice over) (singing) 'Who you gonna call?</p> <p>CHORUS 'Ghostbusters!'</p> <p>ET #17 FADES OUT.</p> <p style="text-align: right;">1033-03</p> <p>SCENE 154 - MFS - A BALD MAN IN WHITE DANCES ON A PLATFORM ABOVE THE HEADS OF THE CROWD.</p> <p>RAY PARKER, JR. (voice over) (singing) 'If you have ghosts, bubba...</p> <p style="text-align: right;">1037-02</p> <p>SCENE 155 - MFS - THREE ENTERPRISING YOUNG CROWD MEMBERS HAWK GHOSTBUSTERS T-SHIRTS TO THE CROWD. L.FG. A NATIONAL GUARDSMAN STANDS BG.</p> <p>RAY PARKER, JR. (voice over) (singing) 'Freakin' ghosts, baby....</p> <p style="text-align: right;">1040-12</p> <p>SCENE 156 - MCS - PAST THE HEAD OF A CROWD MEMBER TO STANTZ AS HE BACKS UP THE ECTOMOBILE AND CAMERA TILTS UP WITH IT AS SEVERAL POLICEMEN TRY TO CLEAR THE WAY FOR THE VEHICLE. THE CROWD IS R. AND BG.</p> <p>RAY PARKER, JR. (voice over) (singing) 'You better call...</p> <p>ET #18 POPS IN: (over above bg.)</p> <p style="text-align: center;">Visual Effects by RICHARD EDLUND A.S.C.</p> <p>CHORUS (voice over) (singing) - 'Ghostbusters!'</p> <p>RAY PARKER, JR. (voice over) (singing) 'Oh!</p> <p>ET #18 FADES OUT.</p> <p style="text-align: right;">1048-01</p>					
6AB - (280)					

GHOSTBUSTERS R/ 6AB P/ 32					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
<p>SCENE 157 - FS - THE ECTOMOBILE IS SURROUNDED BY THE CROWD. SECRET SERVICE MEN HAVE CLEARED A PATH FOR THE ECTOMOBILE TO EXIT.</p> <p>ET #19 POPS IN: (over above bg.)</p> <p>Music by ELMER BERNSTEIN</p> <p>RAY PARKER, JR. (voice over) (singing) Let me tell you something...</p> <p>ET #19 FADES OUT.</p> <p>ET #20 POPS IN: (over above bg.)</p> <p>"GHOSTBUSTERS" Written and Performed by RAY PARKER, JR.</p> <p>RAY PARKER, JR. (voice over) (singing) 'Bustin' makes me feel good!</p> <p>ET #20 FADES OUT.</p> <p><u>THE ECTOMOBILE TURNS AND MOVES R. FG. AS CAMERA PANS R. WITH IT.</u></p> <p>ET #21 POPS IN: (over above bg.)</p> <p>Costumes by THEONI V. ALDREDGE</p> <p>ET #21 FADES OUT.</p> <p>RAY PARKER, JR. (voice over) (singing) 'I ain't 'fraid of no ghosts.</p> <p>ET #22 POPS IN: (over above bg.)</p> <p>Casting by KAREN REA</p> <p><u>CAMERA HOLDS AS THE ECTOMOBILE MOVES BG. AND THE CROWD CHASES AFTER IT.</u></p> <p>ET #22 FADES OUT.</p> <p>RAY PARKER, JR. (voice over) (singing) 'Don't get caught alone Oh, no.'</p>					
6AB - (281)					

GHOSTBUSTERS R/ 6AB P/ 33					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 158 - LS - AN AMBULANCE IS R. FG. AND A CROWD OF PEOPLE IS GATHERED ON THE STREET AS THEY LOOK BG. AT THE O.S. ECTOMOBILE.					
CHORUS (voice over) (singing) 'Ghostbusters!'					
A GREEN GHOST FLIES FG. AND ITS MOUTH COVERS THE SCREEN AS THE SCENE FADES TO BLACK.					
GREEN GHOST (screams)					
(MUSIC OUT) 1089-04					
SCENE 159 - BLACK BG.					
GREEN GHOST (voice over) (screams)					
(MUSIC IN)					
BUS BOYS (voice over) (singing) (sing "Cleanin' Up The Town" under the following roll-up title) (See page 42 for lyrics)					
ET #23 ROLLS UP: (over above bg.)					
Production Manager	JOHN G. WILSON				
1st Assistant Director	GARY DAIGLER				
2nd Assistant Director	KATTERLI FRAUENFELDER				
Camera Operator	BOB STEVENS				
1st Assistant Cameraman	JOE THIBO				
2nd Assistant Cameraman	PAUL MINDRUP				
Script Supervisor	TRISH KINNEY				
Special Effects Supervisor	CHUCK GASPAR				
Special Effects Foreman	JOE DAY				
Art Director	JOHN DE CUIR, JR.				
Set Designer	GEORGE ECKERT				
Set Decorator	MARVIN MARCH				
Property Master	JACK E. ACKERMAN				
Costume Supervisor	BRUCE BRICKSON				
Costumers	DAYTON ANDERSON, PEGGY THORIN				

GHOSTBUSTERS		#/ 6AB	P/ 34			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	FOGE
SCENE 159 - (CONTINUED)						
Make-up Artist	LEONARD ENGELMAN					
Hair Stylist	DIONE TAYLOR					
Gaffer	COLIN CAMPBELL					
Best Boy	ROBERT JASON					
Key Grip	GENE KEARNEY					
Grip Best Boy	BOB MUNDZ					
Construction Coordinator	DON NOBLE					
Standby Painter	PAUL CAMPANELLA					
Transportation Coordinator	JIM FOOTE					
Driver Captain	JOHN F. CURTIS					
Location Manager	PAUL PAY					
Production Coordinator	RITA MILLER-GRANT					
Assistant Production Coordinator	SHERRY LYNNE					
DGA Trainee	PATRICK MCKEE					
Production Accountant	KIRK BORCHERDING					
Still Photographer	GEMMA LA MANA-WILLS					
Publicist	NANCY WILLEN					
Secretary to Mr. Reitman	JOYCE Y. IRBY					
Secretary to Mr. Gross & Mr. Medjuck	KATHI FREEMAN					
Optical Effects Administrator	LEONA PHILLIPS					
Hardware Consultants	STEVEN DANE, JOHN DAVEIKIS					
Sound Designers	RICHARD BEGGS, TOM MCCARTHY, JR.					
Assistant Editors	SAUL SALADOW, JIM SEIDELMAN, JOE MOSCA					
Sound Editing	EFFECTIVE SOUND UNLIMITED					
Sound Editors	DON S. WALDEN, WILLIAM L. MANGER, MIKE REDBOURN, JOSEPH HOLSEN, JIM BULLOCK, JOHN COLWELL					
Production Sound Mixer	GENE CANTAMESSA					
Sound Boom	PAUL A. BRUCE					
Cableman	JACK WALPA					
Re-Recording Mixers	LES FRESHOLTZ, C.A.S. DICK ALEXANDER, C.A.S. VERN POORE, C.A.S.					
			6AB - (283)			



GHOSTBUSTERS R/ 6AB P/ 36					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FOG
SCENE 159 - (CONTINUED)					
Entertainment Effects Group, Los Angeles					
Visual Effects Art Director	JOHN BRUNO				
Visual Effects Editor	CONRAD BUFF				
Matte Department Supervisor	NEIL KREPELA				
Mechanical Effects Supervisor	THAINE MORRIS				
Chief Cameraman	BILL NEIL				
Director of Special Projects	GARY PLATEK				
Model Shop Supervisor	MARK STETSON				
Optical Supervisor	MARK VARGO				
Animation Supervisors	GARRY WALLER, TERRY WINDELL				
Chief Engineer	GENE WHITEMAN				
Chief Matte Artist	MATT YURICICH				
Head of Ghost Shop	STUART ZIFF				
Godfather	DIM NELSON				
Production Supervisor	RICHARD KERRIGAN				
Production Coordinator	LAURA BUFF				
Camera Operators	DIM AUPPERLE, JOHN LAMBERT				
Assistant Cameramen	PETE ROMANO, JOEY WESTHEIMER, CLINT PALMER				
Still Photographer	VIRGIL MIRANO				
Optical Printer Operators	CHUCK COWLES, BRUNO GEORGE, BOB WILSON				
Optical Line up	PHIL BARBERIO, MARY E. WALTER, RONALD B. MOORE, ED JONES				
Dimensional Animation Effects	RANDALL WILLIAM COOK				
Animators	SEAN NEWTON, WILLIAM RECINOS, BRUCE WOODSIDE, RICHARD COLEMAN				
Technical Animators	ANNICK THERREIN, PEGGY REGAN, SAM RECINOS, PETE LANGTON, LES BERNSTEIN, WENDIE FISCHER				
Additional Animation	AVAILABLE LIGHT LTD.				
Assistant Matte Cameraman	ALAN HARDING				
Matte Artists	MICHELLE MOEN, CONSTANTINE GANAKES				
Effects Man	ROBERT SPURLOCK				
Effects Editor	ART REPOLA				
Assistant Effects Editors	DENNIS MICHELSON, JACK HINKLE				
6AB - (285)					

GHOSTBUSTERS R/ 6AB P/ 37					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	PTGE.
SCENE 159 - (CONTINUED)					
Ghost Shop Advisor	JON BERG				
Sculptors	STEVE NEILL, MIKE MOSCH				
Union Head/Librarian Sculptor	STEVE JOHNSON				
Staypuft Sculptors	LINDA FROBOS, BILL BRYAN				
Chief Moldmaker	GUNNAR FERDINANDSEN				
Chief Mechanism Designer	STEVE DUNHAM				
Mechanism Designers	DOON CARNER, JOHN ALBERTI, NICHOLAS ALBERTI, DOUG BESWICK, LANCE ANDERSON				
Mechanism Builders	JOE FRANKE, KEVIN DIXON, TOM CULNAN, BILL STURGEON, LARZ ANDERSON				
Model Makers	GARY BIEREND, LESLIE EKKER, KENT GEBB, PETE GERARD, BOB HOFFMAN, PAT MCCLUNG, DON PENNINGTON, MILIUS ROMYN, NICK SELDON, PAUL SKYLAR				
Creature Design Consultants	BRENT BOATES, TERRY WINDELL, THOM ENRIQUEZ, BERNI WRIGHTSON, ROBERT KLINE, KURT W. CONNER				
Design Engineers	MIKE BOLLES, MARK WEST				
Electronics Engineers	JERRY JEFFRESS, ROBIN LEYDEN				
Software Programmer	KRIS BROWN				
Production Secretaries	LAUREL WALTER, LESLIE FALKINBURG, MARY MASON				
"SAVIN' THE DAY"					
Written by Bobby Alessi and Dave Inner					
Produced by Phil Ramone					
Performed by Alessi					
"HOT NIGHT"					
Written by Diane Warren and The Doctor					
Produced by Jack White and Robbie Buchanan					
Performed by Laura Branigan					
6AB - (286)					



GHOSTBUSTERS R/ 6AB P/ 38					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
<p>SCENE 159 - (CONTINUED)</p> <p>"DISCO INFERNO"</p> <p>Written by Leroy Green and Ron Kersey Produced by Ron Kersey Performed by The Trammps</p> <p>Laura Branigan and The Trammps Courtesy of Atlantic Recording Corp. by arrangement with Warner Special Products</p> <p>"CLEANIN' UP THE TOWN"</p> <p>Written by Kevin O'Neal and Brian O'Neal Produced by Kevin O'Neal, Brian O'Neal and John Hug Performed by The Bus Boys</p> <p>"IN THE NAME OF LOVE"</p> <p>Written by T. Bailey Produced by Steve Lillywhite Performed by Thompson Twins</p> <p>"I CAN WAIT FOREVER"</p> <p>Written by Graham Russell, David Foster and Jay Graydon Produced by David Foster and Jay Graydon Performed by Air Supply</p> <p>"MAGIC"</p> <p>Written by Mick Smiley Produced by Keith Forsey Performed by Mick Smiley</p> <p>Ray Parker, Jr., The Bus Boys, Thompson Twins, and Air Supply appear courtesy of Arista Records, Inc.</p> <p>Original Soundtrack Album Available on Arista Records</p> <p>("MAGIC" SONG SEGUES TO MUSIC)</p>					
		6AB - (287)			

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 159 - (CONTINUED)					
<p>The Producers wish to Thank  THE NEW YORK OFFICE FOR MOTION PICTURES  AND TELEVISION PRODUCTION.</p> <p>Thanks also to SUZY BENZINGER, WILL FOWLER,  AMY FRIEDMAN, FRANK KRENZ, HAL LANDAKER,  JOANNA LIPARI, THE LOS ANGELES PUBLIC LIBRARY,  PEGGY SEMTOS, DON SHAY, AND CHRIS STOIA.</p>					
Cast					
Dr. Peter Venkman		BILL MURRAY			
Dr. Raymond Stantz		DAN AYKROYD			
Dana Barrett		SIGOURNEY WEAVER			
Dr. Egon Spengler		HAROLD RAMIS			
Louis Tully		RICK MORANIS			
Janine Melnitz		ANNIE ROTT			
Walter Peck		WILLIAM ATHERTON			
Winston Zeddemore		ERNIE HUDSON			
Mayor		DAVID MARGULIES			
Male Student		STEVEN TASH			
Female Student		JENNIFER RUNYON			
Gozer		SLAVITZA JOVAN			
Hotel Manager		MICHAEL ENSIGN			
Librarian		ALICE DRUMMOND			
Dean Yeager		JORDAN CHARNEY			
Violinist		TIMOTHY CARHART			
Library Administrator		JOHN ROTHMAN			
Archbishop		TOM McDERMOTT			

GHOSTBUSTERS R/ 6AB P/ 40					
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH	FTGE.
SCENE 159 - (CONTINUED)					
Roger Grimsby	HIMSELF				
Larry King	HIMSELF				
Joe Franklin	HIMSELF				
Casey Kasem	HIMSELF				
Fire Commissioner	JOHN RING				
Police Commissioner	NORMAN MATLOCK				
Police Captain	JOE CIRILLO				
Police Sergeant	JOE SCHMIEG				
Jail Guard	REGGIE VEL JOHNSON				
Real Estate Woman	RHODA GEMIGNANI				
Man at Elevator	MURRAY RUBIN				
Con Edison Man	LARRY DILG				
Coachman	DANNY STONE				
Woman at Party	PATTY DWORKIN				
Tall Woman at Party	JEAN KASEM				
Doorman	LENNY DEL GENIO				
Chambermaid	FRANCES E. NEALY				
Hot Dog Vendor	SAM MOSES				
TV Reporter	CHRISTOPHER WYNKOOP				
Businessman in Cab	WINSTON MAY				
Mayor's Aide	TOMMY HOLLIS				
Louis's Neighbor	EDA REIS MERIN				
Policeman at Apartment	RICK MARCINI				
Mrs. Van Hoffman	KATHRYN JANSSEN				
Reporters	STANLEY GROVER				
	CAROL ANN HENRY				
	JAMES HARDY				
	FRANCES TURNER				
	NANCY KELLY				
Ted Fleming	PAUL TRAFAS				
Annette Fleming	CHERYL BIRCHENFIELD				

GHOSTBUSTERS		R/ 6AB	P/ 41			
CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	START	FINISH	PAGE
SCENE 159 - (CONTINUED)						
Library Ghost		RUTH OLIVER				
Dream Ghost		KYM HERRIN				
Stunt Coordinator		BILL COUCH				
		RECORDED IN				
		DOLBY STEREO 8				
		IN SELECTED THEATRES				
		FILMED IN PANAVISION R				
		METROCOLOR R				
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			6AB - (290)			

GHOSTBUSTERS R/ 6AB P/ 42				
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	START	FINISH
<p>SCENE 159 - (CONTINUED)</p> <p>A COLUMBIA PICTURES PRESENTATION A BLACK RHINO/BERNIE BRILLSTEIN PRODUCTION AN IVAN REITMAN FILM</p> <p>TITLE HOLDS THEN ET #23 TITLE FADES OUT. 1496-11</p> <p>BUS BOYS (voice over) (singing) 'I'm going to tell you a story about a little town I know They had a real big problem with some big mean local ghosts. Those spooks were making the whole city lose control. Well, the mayor was frantic. The townfolk panicked But they had no sense of fear 'Cuz they knew that they were missin' Those boys with a mission So they called them up right here. They were boppin' and trompin' and shootin' through the joint Started right in and got down to the point. Those Ghostbusters came and Cleanin' up the town.'</p> <p>SCENE 160 - PG RATING TAG ON BLUE BG. WITH WHITE LETTERING. 1504-11</p> <p>EXHIBITION REEL FOOTAGE: 1492-11</p> <p><u>END OF REEL 6AB</u></p>				
				<p>LAST FRAME OF PICTURE IS: 1496.11</p> <p><u>END OF REEL SIX</u> <u>PARTS A&amp;B</u></p>
		6AB - (291)		

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