

GHOSTBUSTERS II

by

Harold Ramis
&
Dan Aykroyd

27 November 1988

A1

EXT. MANHATTAN ISLAND - DAY

A1

A high AERIAL SHOT of the island features the Statue of Liberty prominently in the foreground then TRAVELS ACROSS the harbor, OVER the Battery and Lower Manhattan to Greenwich Village.

1 EXT. EAST 77TH STREET - DAY

1

A car is being hoisted up by a municipal tow truck while its owner is having a terrible screaming argument with a parking enforcement officer. DANA BARRETT comes home pushing a baby buggy, struggling with two full bags of groceries, and trying to dig her keys out of her purse. The building superintendent, FRANK, sees her struggling but pretends not to notice.

DANA

(exasperated)

Frank, do you think you could give me a hand with these bags?

FRANK

I'm not a doorman, Miss Barrett.
I'm a building superintendent.

DANA

You're also a human being, Frank.

FRANK

(reluctantly going to help)

Okay, okay. It's not my job, but what the hell. I'll do you a favor.

He takes the grocery bags from her.

DANA

(setting the wheel brakes on the buggy)

Thank you, Frank. I'll get the hang of this eventually.

She continues digging in her purse while Frank leans over the buggy and makes funny faces at the baby, OSCAR, a very cute nine-month old boy.

FRANK

(to the baby)

Hiya, Oscar. What do you say, slugger?

(more)

(CONTINUED)

1 CONTINUED:

1

FRANK (Cont'd)
(to Dana)
That's a good-looking kid you got
there, Ms. Barrett.

DANA
(finding her keys)
Thank you, Frank. Oh, are you
ever going to fix the radiator
in my bedroom? I asked you last
week.

FRANK
Didn't I do it?

BABY BUGGY

It starts to vibrate as if shaken by an unseen hand.

2 EXT. EAST 77TH STREET - BABY - DAY

2

He GURGLES with delight at the movement.

3 EXT. EAST 77TH STREET -DANA AND FRANK - DAY

3

Neither of them notice the movement of the carriage.

DANA
No, you didn't, Frank.

FRANK
Okay, that's no problem.

DANA
That's exactly what you said last
week.

BUGGY WHEELS

The brakes unlock themselves.

DANA

She reaches for the handlebar of the buggy, but the buggy
rolls forward just out of her reach and stops. Surprised
by the movement, she reaches for the handlebar again, but
this time the buggy rolls away even further. Alarmed now,
Dana hurries after it, but the buggy keeps rolling down the
street at ever increasing speed.

(CONTINUED)

3 CONTINUED:

3

SIDEWALK

Dana chases the buggy down the street, shouting to passing pedestrians for help, but every time someone reaches out to stop it, the buggy swerves and continues unchecked.

INTERSECTION

Cars, trucks, and buses speed by in both directions as the buggy races toward the corner.

DANA

She puts her head down and sprints after the buggy like an Olympian.

4 EXT. EAST 77TH STREET - INTERSECTION - DAY

4

A city bus is on a collision course with the speeding baby buggy.

BUGGY

It careens toward the corner.

5 EXT. EAST 77TH STREET - BABY - DAY

5

Its eyes are wide open with excitement.

6 EXT. EAST 77TH STREET - INTERSECTION - DAY

6

Bus and buggy are closing fast as the buggy bounces over the curb and into the crosswalk.

BUS

The bus driver reacts in helpless horror as he sees the buggy enter the intersection at high speed.

BUGGY

It comes to a dead stop right in the middle of the street. The bus continues missing the buggy by inches.

INTERSECTION

Cars and trucks swerve and hit their brakes as Dana runs into the intersection and snatches up the baby.

(CONTINUED)

CONTINUED:

She hugs it close, deeply relieved, then looks at the buggy with the dawning awareness that the supernatural has re-entered her life.

CUT TO:

7 EXT. UPPER WEST SIDE - NYC STREET - GHOSTBUSTERS LOGO - DAY 7

THEME MUSIC kicks in strongly as we see the familiar "No Ghosts" symbol and PULL BACK to reveal that it's painted on the side of Ecto-1, the Ghostbusters' emergency vehicle, which is speeding up Broadway on the Upper West Side.

8 INT. ECTO-1 - CONTINUOUS ACTION 8

RAY STANTZ is driving and WINSTON ZEDDEMORE is riding shotgun. Both are wearing their official Ghostbuster jumpsuits and seem keyed up and ready for action.

WINSTON

How many did she say there were?

STANTZ

Fourteen of them-- about three and a half to four feet high.

WINSTON

(with difficulty)

I don't think I can take it anymore, man--all the crying, and biting, and the screaming and the fighting. It's starting to get to me.

STANTZ

I know it's rough, Winston, but somebody's got to do it. People are counting on us. Who else are they going to call--Bozo the clown? I don't think so.

He pulls over to the curb and they jump out of the old ambulance and into action.

9 EXT. WEST 77TH ST. - DAY - (MOMENTS LATER) 9

Stantz and Winston shoulder their proton packs and enter a carefully restored brownstone.

10 INT. BROWNSTONE - DAY - (CONTINUOUS ACTION)

10

A WOMAN greets them and leads them through the expensively-furnished house.

WOMAN

They're in the back. I hope you can handle them. It's been like a nightmare.

WINSTON

(resolute)

We'll do our best, ma'am.

WOMAN

They're right out here.

She leads them to a set of French doors that open onto a small back yard. Stantz and Winston pause to make final adjustments to their equipment.

STANTZ

Ready?

WINSTON

I'm ready.

STANTZ

Then let's do it.

He pushes through the French doors and they step into the yard.

11 INT. BROWNSTONE - DAY - (CONTINUOUS ACTION)

11

They are immediately attacked by fourteen or fifteen screaming KIDS between the ages of seven and ten.

THE KIDS

Ghostbusters!! Yeah!!

Tables are set with party favors, ice cream and birthday cake and the lawn is strewn with discarded toys and games. A couple of weary parents sink onto lawn chairs as Stantz and Winston take over the party.

WINSTON

(trying his best)

How you doin', kids?

LITTLE BOY

(nasty)

I thought we were having He-Man.

(CONTINUED)

11 CONTINUED:

11

He kicks Stantz in the leg. Stantz grabs him by the shirtfront.

STANTZ
(low and menacing)
I'm watching you.
(to Winston)
Song.

Winston switches on a tinny TAPE RECORDER which starts PLAYING the Ghostbuster THEME SONG. Stantz and Winston start singing.

STANTZ AND WINSTON
There's something wrong in the
neighborhood. Who you gonna call?

THE KIDS
(all together)
He-Man!!

CUT TO:

12 INT. BROWNSTONE - PARTY - DAY (LATER)

12

Several of the kids are gathered around Stantz.

STANTZ
...so we get up to the very top
of the building and, yep, sure
enough, there was a huge staircase
with those two vicious terror dogs
I told you about guarding the
entrance. Well, at this point
I had to take command, so I turned
to the boys and I said, "Okay,
Busters, this is it. Fire up your
throwers and let's toast that
sucker."

BOY
My dad says you're full of crap.

STANTZ
(stopped cold)
Well, a lot of people have trouble
believing in the paranormal.

BOY
No, he just says you're full of
crap and that's why you went out
of business.

(CONTINUED)

12 CONTINUED:

12

STANTZ
He does, eh? I see.
(changing the subject)
Hey! How about some science?
Did you ever see a hard-boiled
egg get sucked through the mouth
of a Coke bottle?

Winston sighs deeply and shakes his head.

A13 EXT. WEST 77TH STREET - DAY (LATER)

A13

Stantz and Winston wearily load their equipment into ECTO-1.

WINSTON
That's it, Ray. I've had it.
No more parties. I'm tired of
taking abuse from over-privileged
nine-year-olds.

STANTZ
Come on, Winston. We can't quit
now. The holidays are coming up.
It's our best season.

They get in the car.

B13 INT. ECTO-1 - DAY (CONTINUOUS ACTION)

B13

Stantz tries to start the car, but the engine won't turn over.

WINSTON
Give it up, Ray. You're living
in the past. Ghostbusters doesn't
exist anymore. In a year these
kids won't even remember who we
are.

STANTZ
(he tries to start the
car again)
Ungrateful little Yuppie larvae.
After all we did for this city.

WINSTON
Yeah, what did we do, Ray? The
last real job we had we bubbled
up a hundred foot marshmallow man
and blew the top three floors off
an uptown high-rise.

(CONTINUED)

B13 CONTINUED:

B13

STANTZ

Yeah, but what a ride. You can't make a hamburger without chopping up a cow.

He turns the key again, the ENGINE TURNS OVER, then starts GRINDING and CLUNKING disastrously, chewing up vital parts and dropping twisted bits of metal onto the pavement. Finally, with a BLAST of black sooty exhaust from the tailpipe, Ecto-1 shudders and dies. Frustrated, Stantz bangs his head lightly on the steering wheel.

CUT TO:

13 INT. WKRR-TV STUDIO RECEPTION AREA - DAY (LATER)

13

A bank of monitors in the lobby show the program now running on WKRR, Channel 10 in New York. We PUSH IN on one of the monitors as a title card and logo come up accompanied by some EERIE SYNTHESIZER MUSIC, and we return to the show in progress: "World of the Psychic with Dr. Peter Venkman." There is a video dissolve to a standard talk show set and sitting there is our host PETER VENKMAN, the renowned and somewhat infamous ex-Ghostbuster.

VENKMAN

He turns to camera and talks to his viewers in a suavely engaging tone, understated and intimate.

VENKMAN

Hi, we're back. I'm Peter Venkman and I'm chatting with three lovely ladies tonight, each of whom claims to have had some kind of sexual contact with an alien being.

(to his guests)

Relax, Elaine. No gory details, but did you maybe do something, or wear something that might have given the alien the idea that you were-- you know-- available or interested? Elaine, could you have unconsciously "come on" to this creature?

14 INT. TV STUDIO - DAY (CONTINUOUS ACTION)

14

ELAINE, a plump, aggressive, New Jersey housewife, shakes her head vigorously.

(CONTINUED)

14 CONTINUED:

14

ELAINE

No, Peter, I did not. I don't know about these other ladies, but my alien appeared to be completely human.

VENKMAN

Elaine-- details. Where, when, what?

ELAINE

I was at the Paramus Holiday Inn, I was having a drink in the bar when he approached me and started talking. Then he must have used some sort of ray or a mind control device of some kind because he made me follow him to his room.

VENKMAN

Your alien had a room in the Holiday Inn?

ELAINE

I can't be sure, Peter. It may have been a room on the spacecraft made up to look like a room in the Holiday Inn.

VENKMAN

(humoring her)

No, you can't, and I think that's the whole problem with aliens; you just can't trust them. You may get some nice ones occasionally like Starman or E.T., but most of them turn out to be some kind of lizard.

(turns to another guest)

Sarah, now you told me your alien never even got out of the spacecraft.

SARAH

A youngish woman, not unattractive, but her eyes don't quite seem to focus.

SARAH

No, that's right, Peter. The spacecraft actually landed right on top of my head. It was about the size of a dinner plate.

(CONTINUED)

14 CONTINUED: (2)

14

Venkman stares at her for a long moment, thinking of the things he'd like to say in this situation.

VENKMAN
(controlling himself)
I see.

15
thru OMITTED
21

15
thru
21

22 INT. TV STUDIO - CORRIDOR - DAY (LATER)

22

Venkman comes out of the studio squabbling with his producer, NORMAN, a well-meaning young incompetent.

VENKMAN
Where do you find these people?
I thought we were having the
telekinetic guy who bends the
spoons?

NORMAN
A lot of the better psychics won't
come on the show. They think
you're too skeptical.

VENKMAN
Skeptical! Norman, I'm a
pushover. I think professional
wrestling is real.

There is a small commotion down the hall as two plainclothes cops come out of the next studio followed by a group of mayoral assistants.

VENKMAN
(to Norman)
What's all this?

NORMAN
They just interviewed the Mayor
on Cityline.

VENKMAN
The Mayor! He's a friend of mine.

Venkman starts down the hall as the MAYOR and his principal aide, JACK HARDEMEYER, come walking out of the studio.

VENKMAN
(calling to the Mayor)
Lenny!

(CONTINUED)

22 CONTINUED:

22

The Mayor sees Venkman, blanches and hurries off, pretending not to know him.

VENKMAN
(starts to follow him)
Lenny! It's Pete Venkman!

The plainclothesmen cut Venkman off and Hardemeyer puts a heavy hand against Venkman's chest.

HARDEMEYER
(snide)
Can I help you?

VENKMAN
(dangerous)
Yeah, you can get your hand off my chest.

Hardemeyer smiles and drops his hand.

HARDEMEYER
I'm Jack Hardemeyer. I'm the Mayor's assistant. What can I do for you?

VENKMAN
I'm an old friend of the Mayor's. I just want to say hello to him.

HARDEMEYER
(scornful)
I know who you are, Dr. Venkman. Busting any ghosts lately?

VENKMAN
No, that's what I want to talk to the Mayor about. We did a little job for the city a while back and we ended up getting sued, screwed and tattooed by desk-worms like you.

HARDEMEYER
(bristling)
Look, you stay away from the Mayor. Next fall, barring a disaster, he's going to be elected Governor of this state and the last thing we need is for him to be associated with two-bit frauds and publicity hounds like you and your friends. You read me?

(CONTINUED)

22 CONTINUED: (2)

22

The two plainclothes cops step in to help make the point.

VENKMAN

Okay, I get it. But I want you
to tell Lenny that, because of
you, I'm not voting for him.

Hardemeyer smiles smugly and walks off with the two cops.
Venkman stands there for a moment then turns and looks into
the reception area where a small group of fans and
prospective guests is waiting.

23
thru
25

OMITTED

23
thru
25

A26 INT. RECEPTION AREA - CONTINUOUS ACTION

A26

His fans applaud him. One man is holding a very large
crystal; another man has an antenna hat on his head; there
is a woman clutching a hairless cat, and a mojo-man with his
eyes bugging out of his head.

VENKMAN

(to the cat lady)

Nice cat, very unusual. I had
a bald collie once myself.

He exits.

CUT TO:

AB26 EXT. MANHATTAN MUSEUM OF ART - DAY

AB26

The broad front steps of the museum are crowded with tourists
and visitors. Dana arrives carrying a portfolio and artist's
tackle box and enters the museum.

BB26 INT. MUSEUM - RESTORATION STUDIO - DAY (LATER)

BB26

We are FULL-FRAME ON a larger-than-life, full-figure portrait
of VIGO THE CARPATHIAN, a demented and sadistic 16th century
despot with an incredibly powerful evil presence. Then we
PULL BACK to reveal the studio, which is a large open space
on the top floor of the museum, lit by large skylights in
the ceiling. Working on the Vigo painting is JANOSZ POHA,
a youngish art historian and painter, the head of the
department, quirky, intense and somewhat creepy. Janosz is
staring longingly across the room at Dana.

(CONTINUED)

BB26 CONTINUED:

BB26

DANA

She is carefully cleaning a 19th century landscape painting, still preoccupied by the extraordinary near-accident with the buggy. Janosz watches her for a moment then comes up behind her and looks over her shoulder.

JANOSZ

(with an East European
accent)

Still working on the Turner?

Dana jumps, startled by the intrusion.

DANA

Oh, yes, I got in a little late this morning, Janosz. I'm sorry, I'll have it finished by the end of the day.

JANOSZ

Take your time. The painting's been around for a hundred and fifty years. A few more hours won't matter.

She forces a polite laugh but doesn't respond, hoping he'll go away.

JANOSZ

You know, you are really doing very good work here. I think soon you may be ready to assist me in some of the more important restorations.

DANA

Thank you, Janosz. I've learned a lot here, but now that my baby's a little older, I was hoping to rejoin the orchestra.

VIGO PAINTING

At the mention of Dana's baby, the figure of Vigo miraculously turns his head and looks at Dana.

JANOSZ AND DANA

Neither of them notice the movement in the painting.

(CONTINUED)

BB26 CONTINUED: (2)

BB26

JANOSZ

(disappointed)

Oh, I'm sorry to hear that. We'll
be very sorry to lose you.

DANA

I didn't really want to quit in
the first place, but it's a little
hard to play the cello when you're
nine months pregnant.

JANOSZ

(laughs feebly)

Of course.

(after an awkward pause)

Perhaps I could take you to lunch
to celebrate your return to the
Philharmonic?

DANA

Actually, I'm not eating lunch
today. I have an appointment.

(she looks at her watch)

In fact, I'd better go.

She starts gathering up her things.

JANOSZ

Every day I ask you, and every
day you've got something else to
do. Do I have bad breath or
something?

DANA

(trying to brush him
off)

I'm sorry. Perhaps some other
time.

JANOSZ

Okay, I'll take a raincheck on
that.

Janosz smiles at her as she exits, then goes back to his
easel.

JANOSZ

(to himself)

I think she likes me.

He switches on an English language TAPE and starts practicing
the phrases as he resumes working.

CUT TO:

B26 EXT. UNIVERSITY - DAY

B26

Dana Barrett crosses the quad and enters a modern building. A sign identifies it as "The Institute for Advanced Theoretical Research."

C26 INT. LABORATORY - DAY (A LITTLE LATER)

C26

Dana is explaining the buggy incident to EGON SPENGLER, the soberly intellectual techno-wizard and former Ghostbuster, as he conducts an experiment assisted by a research team of graduate students, all of whom are Japanese, Chinese, or Korean. The device he is testing is a black box about the size of a Sony Watchman with both digital and graphic displays.

DANA
...and then the buggy just
suddenly stopped dead in the
middle of the street.

SPENGLER
Did anyone else see this happen?

DANA
Hundreds of people. Believe me,
I didn't imagine this.

SPENGLER
I'm not saying you did. In
science we always look for the
simplest explanation.

An ASSISTANT interrupts.

ASSISTANT
We're ready, Dr. Spengler.

SPENGLER
(to the Assistant)
We'll start with the negative
calibration.

He picks up the device and prepares to test it.

DANA
(curious)
What are you working on, Egon?

(CONTINUED)

C26

CONTINUED:

C26

SPENGLER

I'm trying to determine whether human emotional states have a measurable effect on the psychomagnetheric energy field. It's a theory Ray and I were working on when we had to dissolve Ghostbusters.

An assistant draws a curtain revealing a large picture window, actually a two-way mirror, that looks into a small waiting room. Inside the waiting room they can see but not hear a youngish couple having a heated argument.

SPENGLER

(to Dana)

They think they're here for marriage counseling. We've kept them waiting for two hours and we've been gradually increasing the temperature in the room.

(checking a heat sensor)

It's up to 95 degrees at the moment. Now my assistant is going to enter and ask them if they'd mind waiting another half-hour.

As Spengler, Dana, and the research team watch, the Assistant enters the waiting room and tells the couple about the new delay. They explode with anger both at him and each other while Spengler monitors them through the glass. After recording his readings, he turns to his Assistant.

SPENGLER

We'll do the happiness index next.

(to Dana)

I'd like to bring Ray in on your case, if it's all right with you.

DANA

Okay, whatever you think-- but not Venkman.

SPENGLER

Oh no.

DANA

(affectedly casual)

Do you ever see him?

SPENGLER

Occasionally.

(CONTINUED)

C26

CONTINUED: (2)

C26

DANA

How is he these days?

SPENGLER

Venkman? I think he was
borderline for a while there.
Then he crossed the border.

DANA

Does he ever mention me?

SPENGLER

No. Not that I can recall.

They move to the another two-way mirror through which they
can see a lovely little girl playing with a wonderful array
of toys.

DANA

(slightly disappointed)
Well, we didn't part on very good
terms and we sort of lost track
of each other when I got married.

The Assistant interrupts again.

ASSISTANT

We're ready for the affection
test.

SPENGLER

(to the assistant)
Good. Send in the puppy.

DANA

(continuing)
I thought of calling him after
my marriage ended, but--. Anyway,
I appreciate you're doing this,
Egon.

They watch as another assistant enters the playroom with an
adorable Cocker Spaniel puppy and gives it to the little
girl. Spengler monitors her as she jumps for joy and hugs
the little dog.

DANA

(handing him a card)
This is my address and telephone
number. Will you call me?

SPENGLER

Certainly.

(CONTINUED)

C26

CONTINUED: (3)

C26

DANA

Egon, I'd rather you didn't
mention any of this to Peter if
you don't mind.

SPENGLER

I won't.

DANA

Thank you.

She shakes his hand and exits.

SPENGLER

(to his assistant)

Now let's see how she reacts when
we take away the puppy.

CUT TO:

OMITTED D26 THRU F26

G26

EXT. RAY'S OCCULT BOOK STORE - DAY (LATER)

G26

It's a small basement shop located on a quaint commercial
block in Greenwich Village. The window is crowded with
occult artifacts and old books full of arcane metaphysical
lore. The TELEPHONE RINGS.

STANTZ

(v.o., answering the
phone)

Ray's Occult.

H26

INT. RAY'S OCCULT BOOKS - CONTINUOUS

H26

The shelves are jammed floor to ceiling with books on the
paranormal. Ray sits on a barstool behind the counter
wearing an old cardigan sweater over a T-shirt. He has on
a pair of reading glasses and chews on a battered, reeking
pipe. As he talks on the phone he prepares a cup of herb
tea for Spengler who is thumbing through an arcane text.

STANTZ

(on the phone)

Yeah... mmhmm... What do you
need?... What have I got?

(more)

(CONTINUED)

H26

CONTINUED:

H26

STANTZ (Cont'd)

I've got alchemy, astrology,
apparitions, Bundu Magic Men,
demon intercession, UFO
abductions, psychic surgery,
stigmata, modern miracles, pixie
sightings, golden geese, geists,
ghosts, I've got it all-- what
are you looking for?... Don't
have any. Try the stockyards.
(he hangs up)

SPENGLER

Who was that?

STANTZ

Some crank. Looking for goat
hooves. Come up with anything?

SPENGLER

(referring to the book)
This one's interesting. Berlin,
1939, a flower cart took off by
itself and rolled approximately
half a kilometer over level
ground. Three hundred
eyewitnesses.

STANTZ

You might want to check the ASPR,
volume 6, number 3, 1968-69,
Renzacker and Buell, Duke
University mean averaging study
on controlled psychokinetics.

SPENGLER

(going to the stacks)
Oh, yes, that's a good one.

The bones hanging over the door RATTLE as Venkman enters the
shop.

VENKMAN

Oh, hello, perhaps you could help
me. I'm looking for an aerosol
love potion I could spray on a
certain Penthouse Pet that would
make her unconditionally submit
to an unusual personal request.

STANTZ

Oh, hiya, Pete.

(CONTINUED)

H26

CONTINUED: (2)

H26

VENKMAN

So, no goat hooves, huh?

STANTZ

(stung)

I knew that voice sounded familiar. What's up? How's it going?

VENKMAN

Nowhere-- fast. Why don't you lock up and buy me a sub?

STANTZ

(slightly evasive)

Uh, I can't. I'm kind of working on something.

Spengler steps out of the stacks.

VENKMAN

Egon!

SPENGLER

Hello, Venkman.

VENKMAN

How've you been? What are you up to? You never call.

SPENGLER

You have no phone.

VENKMAN

Yeah, well, I'm negotiating with AT&T right now. So how's teaching? I bet those science chicks really dig that big cranium of yours, huh?

SPENGLER

I think they're more interested in my epididymis.

VENKMAN

I don't even want to know where that is.

Venkman steps behind the counter and takes a beer from Ray's mini-fridge.

(CONTINUED)

H26

CONTINUED: (3)

STANTZ

Oh, you're book came in, Venkman.
(he produces a book)
Magical Paths to Fortune and
Power.

Venkman takes it and starts riffling through it.

VENKMAN

(reading the contents)
So what are you guys working on?

STANTZ

Oh, just checking something for
an old friend.

VENKMAN

Who?

STANTZ

(at a loss)
Who? Just-- someone we know.

VENKMAN

Oh, Ray--

He grabs Stantz by both ears and pulls up.

VENKMAN

Who? Who? Who?

STANTZ

Aaah! Nobody! I can't tell you!

VENKMAN

Who, Ray?

STANTZ

(giving in)
Dana! Dana Barrett!

Venkman lets go of his ears and smiles. Spengler looks at
Stantz and shakes his head.

CUT TO:

26 INT. DANA'S APARTMENT - DAY (LATER)

26

The apartment is old and creatively furnished with a
comfortable mix of modern and traditional pieces. Maria,
a young Hispanic woman who does day care for Dana, is feeding
the baby in the kitchen when the DOORBELL RINGS.

(CONTINUED)

26 CONTINUED:

26

Dana enters from the bedroom and crosses to the front door. She opens it and admits Ray and Egon.

DANA
(hugging Ray)
Hi, Ray. It's good to see you.
Thanks for coming.

STANTZ
No problem. Always glad to
help--and hug.

DANA
(to Spengler)
Hi, Egon.

She shakes his hand and is about to close the door when Venkman appears in the doorway.

VENKMAN
Hi, Dana.

Dana is caught completely off guard by Venkman's surprise appearance.

VENKMAN
I knew you'd come crawling back
to me.

She regards him coolly, as always amused and amazed at his presumptuousness.

DANA
Hello, Peter.

VENKMAN
(to Dana)
You know, Dana, I'm very very hurt
that you didn't call me first.
I'm still into all this stuff,
you know. Haven't you ever seen
my show?

DANA
I have. That's why I didn't call
you first.

VENKMAN
I can see that you're still very
bitter about us, but in the
interest of science, I'm going
to give it my best shot. Let's
go to work, boys.

(CONTINUED)

26 CONTINUED: (2)

26

Stantz and Spengler begin a comprehensive parapsychological work-up on the baby and the immediate physical environment.

VENKMAN AND DANA

Venkman starts nosing around the apartment. Dana follows him.

VENKMAN

So what happened to Mr. Right?
I hear he ditched you and the kid
and moved to Europe.

DANA

He didn't "ditch" me. We had some
problems, he got a good offer from
an orchestra in England and he
took it.

VENKMAN

He ditched you. You should've
married me, you know.

DANA

You never asked me, and every time
I brought it up you'd get drowsy
and fall asleep.

VENKMAN

Men are very sensitive, you know.
We need to feel loved and desired,
too.

DANA

Well, when you started introducing
me as "the old ball and chain,"
that's when I left.

VENKMAN

I may have a few personal problems
but one thing I am is a total
professional.

He leaves her and crosses to Spengler.

SPENGLER

He's taking a complete set of body and head measurements of
the baby with a tape measure and calipers.

VENKMAN

What are you going to do, Egon?
Knit him a snowsuit?

(CONTINUED)

26 CONTINUED: (3)

26

Spengler ignores the remark and hands Venkman a specimen jar.

SPENGLER

I'd like to have a stool specimen.

VENKMAN

Yeah, you would. Is that for personal or professional reasons?

VENKMAN

(picking up the baby)

Okay, kid. Up you go.

He starts clowning with the baby, holding him over his head and pressing his nose into the baby's belly, pretending that the baby is attacking him.

VENKMAN

Help! Please, somebody help me!
Get him off! Quickly! He's gone completely berserk!

Dana is amused and somewhat disarmed by Venkman's rapport with the baby.

DANA

What do you think?

VENKMAN

There's no doubt about it. He's got his father's looks. The kid is ugly-- extremely ugly. And smelly.

(resumes playing with the baby)

You stink! It's just horrible. You are the stinkiest baby I ever smelled.

(to Dana)

What's his name?

DANA

His name is Oscar.

VENKMAN

Oscar! You poor kid!

DANA

(losing patience)

Peter, this is serious. I need to know if you think there's anything unusual about him.

(CONTINUED)

26 CONTINUED: (4)

26

VENKMAN

Unusual?

(holds up the baby and
scrutinizes him)

I don't know. I haven't had a
lot of experience with babies.

He looks at the baby, pulling his feet up, trying to get the
sleeper off.

DANA

(taking the specimen
jar)

I'll do it.

VENKMAN

I'll supervise.

A27 INT. DANA'S APARTMENT - NURSERY - DAY (CONTINUOUS ACTION)

A27

Venkman enters and finds Stantz monitoring the room.

VENKMAN

(to Stantz)

Well, Holmes, what do you think?

STANTZ

It's an interesting one, Pete.
If anything was going on it's
totally subdued now.

Spengler enters.

VENKMAN

(to Spengler)

What now, Brainiac?

SPENGLER

I think we should see if we can
find anything abnormal on the
street.

VENKMAN

Finding something abnormal on the
street shouldn't be too hard.

CUT TO:

27 EXT. EAST 77TH STREET - DAY (LATER)

27

Dana walks down the street with Venkman, retracing the path of the runaway buggy. Spengler and Stantz follow, monitoring PKE valences from the pavement and the buildings.

VENKMAN

(to Dana, nostalgic)
Brings back a lot of sweet
memories, doesn't it?
(pointing out familiar
neighborhood sights)
There's our old cash machine.
And the dry cleaners we used to
go to. And the old video store.
(he wipes away an
imaginary tear)
We really had some good times,
didn't we?

DANA

We definitely had a moment or two.

Dana stops at the intersection and points to the middle of the street.

DANA

That's where the buggy stopped.

VENKMAN

Okay, let's take a look.

Venkman walks right out into the middle of the street, completely oblivious to the CARS HONKING and whizzing past him and starts motioning like a traffic cop, bringing traffic to a standstill. Then he signals for Dana, Stantz and Spengler to join him in the middle of the street.

STANTZ

(reading the PKE meter)
Is this the spot?

DANA

A little to the left. Right
there! That's where it stopped.

Stantz reads the PKE meter.

STANTZ

Nothing. Not a trace.

SPENGLER

Why don't we try the Giga-meter?

(CONTINUED)

27 CONTINUED:

27

VENKMAN

What's that?

STANTZ

Egon and I have been working on a gauge to measure psychomagnetheric energy in GEVs--giga electron volts.

SPENGLER

That's a thousand million electron volts.

VENKMAN

I knew that.

Spengler switches on the Giga-meter, the device he was testing in the lab, and passes it over the spot on the street where the buggy stopped. The indicator goes right into the red zone and the DEVICE starts CLICKING WILDLY.

STANTZ

I think we hit the honeypot, boys. There's something brewing under the street.

DANA

(worried, to Venkman)

Peter, do you think maybe I have some genetic problem or something that makes me vulnerable to these supernatural things.

VENKMAN

You mean like the time you got possessed and turned into a monster terror dog? No, not a chance. Total coincidence.

(to Stantz and Spengler)

Am I right?

Stantz and Spengler look at him skeptically, not convinced by the coincidence theory.

CUT TO:

OMITTED A28

B28 INT. MANHATTAN MUSEUM OF ART - LATE AFTERNOON

B28

The museum has just closed for the day and the last of the visitors and employees are leaving.

28 OMITTED

28

29 INT. RESTORATION STUDIO - SAME TIME

29

Janosz is working late on the painting of Vigo. RUDY, a security guard making his rounds, enters and sees him.

RUDY

Oh, Hello , Mr. Poha. You working late today?

JANOSZ

Yes, Rudy. I'm working on a very important painting.

RUDY

Okay, Mr. Poha. Just be sure to sign out.

Rudy continues on his rounds and Janosz goes back to work on the painting.

VIGO PAINTING

Unnoticed by Janosz, the eyes of Vigo start to glow.

JANOSZ

He touches his brush to the canvas and a powerful current of red, crackling energy surges through the brush and courses through his body, driving him to his knees.

PAINTING

The figure of Vigo comes to life, turns toward Janosz and gestures dramatically at him. Then he speaks to Janosz in a commanding voice.

VIGO

I, Vigo, the scourge of Carpathia, the sorrow of Moldavia, command you.

JANOSZ

(in agony)

Command me, Lord.

VIGO

On a mountain of skulls in a castle of pain, I sat on a throne of blood. Twenty thousand corpses swung from my walls and parapets and the rivers ran with tears.

(more)

(CONTINUED)

29 CONTINUED:

29

VIGO (Cont'd)

By the power of the Book of
Gombotz, what was will be, what
is will be no more. Past and
future, now and ever, my time is
near. Now is the season of evil.
Find me a child that I might live
again.

Bolts of red-hot energy shoot from the eyes of Vigo into
Janosz's eyes. He screams and falls to the floor.

30 INT. MUSEUM - REAR ENTRANCE - MOMENTS LATER

30

Janosz rushes past the security guard station and out the
door. Rudy the security guard looks up as Janosz exits.

RUDY

Hey! Mr. Poha!

(to himself)

I knew he'd forget to sign out.

CUT TO:

A31 EXT. COFFEE SHOP - EAST 77TH STREET - NIGHT

A31

Venkman and Stantz come out with small boxes containing
coffee, sandwiches and Danish and start walking up the
street.

VENKMAN

I love this. We're onto something
really big. I can smell it, Ray.
We're going to make some headlines
with this one.

STANTZ

Hey, hey, hey stresshound! Are
you nuts? Have you forgotten
we're under a judicial restraining
order? The judge couldn't have
been clearer-- no ghostbusting.
If anybody found out about this
we'd be in serious trouble. If
we're going to do this, we've got
to keep this whole thing low key,
no profile, nice and quiet.

31 EXT. EAST 77TH STREET - NIGHT (CONTINUOUS ACTION)

31

Spengler, wearing a hardhat, is JACKHAMMERING a hole in the middle of the street. Safety cones and reflectors have been set up and a small area is lit by strong work lights. Stantz taps him on the back, Spengler stops and Stantz takes over.

SPENGLER
(rubbing his sore
shoulders)
You were supposed to help me with
this.

VENKMAN
You need the exercise.

While Stantz resumes jackhammering, Venkman and Spengler wait with pick and shovel to clear the rubble.

POLICE CAR

It turns onto East 77th street, cruises slowly up to the makeshift worksite and stops. The NOISE of the JACKHAMMER is so loud, no one notices the police car idling right behind them and the two COPS inside looking at them. Then Stantz looks up, sees the police car and freezes.

FIRST COP
How ya doin'?

STANTZ
(reeking with guilt)
Fine! It's cutting fine now.

FIRST COP
(curious)
Why are you cutting?

STANTZ
(looking for one of the
others)
Why are we cutting? Uh-- boss!

Venkman jumps in fast wearing a Con Ed hardhat, doing a good imitation of a Consolidated Edison repairman.

FIRST COP
What are you doing here?

VENKMAN
(belligerent)
What the hell's it look like were
doing?
(more)

(CONTINUED)

31 CONTINUED:

31

VENKMAN (Cont'd)
We're bustin' our asses over here
'cause some douchebag downtown
ain't got nothin' better to do
than make idiots like us work late
on a Friday night, right?
(looks to Spengler for
agreement)

SPENGLER
(with a "right on" fist)
Yo.

The Cops seem satisfied by the explanation.

FIRST COP
Okay, boys, take it easy.

They drive off. Stantz breathes a great sigh of relief and goes back to breaking up the pavement. Suddenly he hits metal. Spengler and Venkman clear away generations of paving material revealing an ornate iron manhole cover. The manhole cover bears a strange logo and the letters NYPRR.

STANTZ
(examining it)
NYPRR. What the hell--? Help
me lift this.

They pry off the iron cover with crowbars, uncovering a very dark and very deep abyss.

STANTZ
(shining a flashlight
into the hole)
Wow! It's an old airshaft. It
just goes forever.

Spengler leans in with the Giga-meter which is reading even higher now.

SPENGLER
Very intense. We need a deeper
reading. Somebody has to go down
there.

Venkman conducts a lightning fast election.

VENKMAN
(very quickly)
I nominate Ray.

(CONTINUED)

31 CONTINUED: (2)

31

SPENGLER

Second.

VENKMAN

All in favor?

VENKMAN AND SPENGLER

Aye.

VENKMAN

(to Stantz)

Congratulations. You're it.

STANTZ

Thanks, boys.

They snap Stantz into a harness and lower him into the hole on a strong cable attached to a winch. Ray calls out orders to them as he descends deeper and deeper.

RAY (O.S.)

(his voice echoing in
the airshaft)

Keep going-- more-- more--.

32
thru 33 OMITTED

32
thru 33

34 INT. HOLE - NIGHT (CONTINUOUS ACTION)

34

Stantz rappels off the sides of the airshaft as he continues his descent in total darkness.

STANTZ

(using a radio now)

Lower-- lower--

(to himself)

Gee, this really is deep.

Suddenly, his feet kick thin air as he gets to the bottom of the airshaft and swings free in some kind of tunnel.

STANTZ

(shouts)

Hold it! Steady!

He pulls a powerful flashlight from his utility belt and shines it into the tunnel below.

35 INT. VAN HORNE STATION - STANTZ'S POV - NIGHT

35

He is suspended near the top of a beautifully preserved chamber with rounded, polished tile walls adorned with intricate, colorfully enameled Art Nouveau mosaics. A finely inlaid sign identifies it as VAN HORNE STATION.

STANTZ

He pans the walls with his flashlight, admiring the excellent tilework, and speaks quietly to Venkman and Spengler over his walkie-talkie.

STANTZ

(reverently)

This is it, boys, the end of the line. Van Horne Station. The old New York Pneumatic. It's still here.

36 EXT. EAST 77TH STREET - HOLE - NIGHT (CONTINUOUS ACTION)

36

Venkman has no idea what he's talking about.

SPENGLER

(explaining)

The New York Pneumatic Railway. It was an experimental subway system. Fan-forced air-trains, built around 1870.

STANTZ

(over the walkie-talkie)

This is about as deep as you can go under Manhattan without digging your own hole.

SPENGLER

(to Stantz)

What's the reading?

37 INT. VAN HORNE STATION - NIGHT (CONTINUOUS ACTION)

37

Stantz shines his flashlight on the meter and whistles at the extremely high reading.

STANTZ

(on the radio)

Off the top of the scale. This place is really hot. Lower me to the floor.

(CONTINUED)

37 CONTINUED:

37

As Venkman and Spengler feed him more cable, he pans his flashlight down the wall of the station, then onto the floor.

STANTZ

(shouts)

Hold it!! Stop!! Whoa!!

38 INT. VAN HORNE STATION - STANTZ'S POV - FLOOR - NIGHT

38

Below him is a river of bubbling, seething, glowing slime, a veritable torrent of disgusting ooze.

As he stares into the foul effluent, we become aware of the strangely amplified and magnified sounds of great ENGINES THROBBING and pulsing in the bowels of the city, of WATER RUSHING through pipes, STEAM HISSING through ducts, the muffled RUMBLE of the SUBWAY and the ROAR of TRAFFIC, and mixed with it all, the unmistakable sounds of human conflict and pain -- VOICES SHOUTING in anger, SCREAMING in fear, GROANING in pain, a sad and eerie symphony.

39 INT. VAN HORNE STATION - STANTZ - NIGHT

39

STANTZ

(ranting on the radio)

Oh, my God! It's a seething, bubbling, psychic cess! Interlocked tubes of plasm, crackling with negative GEVs! It's glowing and moving! It's-- it's a river of slime!!

STANTZ

He dangles from the end of the cable, holding his feet up as high as he can. He unhooks a device from his utility belt and pulls the trigger on it, shooting out a long telescoping fishing-pole with a scoop on the end. Reaching down, he scoops up a sample of the slime and starts retracting the pole.

SLIME

Suddenly, a grotesque arm with long skeletal fingers reaches up out of the slime and snatches at Stantz's dangling feet. He jerks his legs up as several more arms poke up out of the slime and reach for him.

STANTZ

(on the radio)

Haul me up, Venkman! Now!

40 EXT. EAST 77TH STREET - HOLE - NIGHT (CONTINUOUS ACTION)

40

Venkman and Spengler start hauling in the cable as a Con Ed Supervisor's car drives up, and behind it, the same police car they saw earlier. A burly SUPERVISOR gets out and crosses toward them, followed by the two cops.

SUPERVISOR
(no nonsense)
Okay, what's the story here?

Venkman and Spengler stop pulling up the cable and Venkman tries the belligerent worker ploy again, only this time he's wearing a Nynex hardhat.

VENKMAN
What, I got time for this? We got three thousand phones out in the Village and about eight million miles of cable to check.

SUPERVISOR
(not buying it)
The phone lines are over there.
(points toward the curb)

Venkman pops Spengler on the head.

VENKMAN
I told ya!

Stantz can be heard ranting over Venkman's walkie-talkie.

STANTZ (O.S.)
(filtered)
Help! Help! Pull me up! It's alive! It's eating my boots.

Venkman switches off the walkie-talkie.

FIRST COP
You ain't with Con Ed or the phone company. We checked. Tell me another one.

Venkman stares at the Cop for a long moment.

VENKMAN
Gas leak?

A41 INT. VAN HORNE STATION - SAME TIME

A41

Stantz is hanging there, looking down into the shaft at the slime which is now bubbling up the shaft after him.

(CONTINUED)

A41 CONTINUED:

A41

STANTZ
(shouting)
Get me out of here!!

Desperate now, he kicks wildly and knocks loose a section of an old, rusting conduit.

B41 INT. VAN HORNE STATION - BOTTOM OF THE SHAFT

B41

The conduit falls on a heavy electrical transmission line, ripping through the cable with a SHOWER OF SPARKS.

C41 EXT. EAST 77TH STREET - HOLE - CONTINUOUS ACTION

C41

Venkman, Spengler, the cops and the supervisor all react to a bright FLASH deep down in the hole and a SHOUT from Stantz.

41 EXT. EAST 77TH STREET - STREET - NIGHT

41

One by one, all the streetlights go out; then the lights on all the buildings along East 77th street; then the whole neighborhood blacks out, and finally the entire city is plunged into darkness.

STANTZ (O.S.)
Sorry.

42 INT. DANA BARRETT'S APARTMENT - NIGHT (SAME TIME)

42

She walks around in the dark lighting candles and placing them all over the living room. Then she finds a transistor radio and turns it on for information about the blackout. She listens to a special news report for a moment, then has a compelling impulse to go check on the baby. She crosses to the nursery carrying a candle and quietly opens the door and looks in. Suddenly the DOORBELL RINGS, scaring her half to death. Leaving the chain on the door, she opens it a crack and sees Janosz standing in the hall, eerily lit by a red emergency spot at the end of the hallway. He looks slightly dazed and even creepier.

DANA
(surprised)
Janosz?

(CONTINUED)

42 CONTINUED:

42

JANOSZ

Hello, Dana. I happened to be
in the neighborhood and I thought
I'd stop by to see if everything's
all right with you-- you know,
with the blackout and everything?
Are you okay? Is the baby all
right?

His affected concern is chilling. She is frightened but
conceals it from him.

DANA

(mechanically and
cautiously)

We're fine, Janosz.

He tries to look around her into the apartment.

JANOSZ

Do you need anything? You want
me to come in?

DANA

No, everything's fine. Honestly.
Thanks anyway.

JANOSZ

Okay, just thought I'd check.
Good night, Dana. Sleep well.
Don't let the bedbugs bite you.

DANA

Good night, Janosz.

She closes the door behind him and double locks it, then
stands there staring into the candlelight, alone and afraid.

43 OMITTED

43

A44 INT. HALLWAY OF DANA'S BUILDING - NIGHT (CONTINUOUS ACTION)

A44

Janosz stands there in semi-darkness, then his eyes light
up like headlights and he walks off down the hall.

CUT TO:

44 INT. COURTROOM - WITNESS STAND - NEXT DAY

44 *

The JUDGE, a rather sour-looking jurist of the old school, calls the court to order.

JUDGE

I want to make one thing very clear before we go any further. The law does not recognize the existence of ghosts, and I don't believe in them either, so I don't want to hear a lot of malarkey about goblins and spooks and demons. We're going to stick to the facts in this case and save the ghost stories for the kiddies. Understood?

DEFENSE TABLE

Stantz leans over and whispers to Spengler.

STANTZ

Seems like a pretty open-minded guy, huh?

SPENGLER

His nickname is "The Hammer."

Stantz and Spengler are seated with their attorney LOUIS TULLY, lawyer, CPA and former demonic possession victim. Louis is desperately paging through a mountain of legal textbooks.

LOUIS

(nervous)

I think you're making a big mistake here, fellas. I do mostly tax law and some probate stuff occasionally. I got my law degree at night school.

STANTZ

That's all right. We got arrested at night.

SPECTATORS' GALLERY

Venkman is talking to Dana at the wooden rail in front of the gallery.

DANA

I wish I could stay. I feel personally responsible for you being here.

(CONTINUED)

44 CONTINUED:

44 *

VENKMAN

You are personally responsible.
If I can get conjugal rights, will
you visit me at Sing Sing?

DANA

Please don't say that. You won't
go to prison.

VENKMAN

Don't worry about me. I'm like
a cat.

DANA

You mean you cough up hairballs
all over the rug?

VENKMAN

I'm El Gato. I always land on
my feet.

DANA

(sincerely)
Good luck.

VENKMAN

Thanks.

She gives him a quick, unexpected kiss and exits. Venkman
savors it for a moment then goes back to the defense table.

PROSECUTION TABLE

Jack Hardemeyer, the mayor's principal aide, is goading the
PROSECUTOR, a very sober, humorless woman in her late
thirties.

HARDEMEYER

How are you doing, hon? Just put
these guys away fast and make sure
they go away for a long, long
time.

PROSECUTOR

It shouldn't be hard with this
list of charges.

HARDEMEYER

Good. Very good. The Mayor and
future governor won't forget this.

He smiles conspiratorially and makes a point of passing the
defense table on his way out of the courtroom.

(CONTINUED)

44 CONTINUED: (2)

44 *

DEFENSE TABLE

The Ghostbusters look up as Hardemeyer approaches.

HARDEMEYER

(gloating)

Nice going, Venkman. Violating
a judicial restraining order,
willful destruction of public
property, fraud, malicious
mischief-- smooth move. See you
in a couple of years-- at your
first parole hearing.

Hardemeyer exits. Louis looks devastated.

LOUIS

Gee, the whole city's against us.
I think I'm going to be sick.

Spengler hands him a waste basket as the Prosecutor calls
her first witness.

A45 INT. COURTROOM - WITNESS STAND - DAY (LATER)

A45 *

The Con Ed Supervisor is testifying.

PROSECUTOR

Mr. Fianella, please look at
Exhibits A through F on the table
over there. Do you recognize that
equipment?

EXHIBIT TABLE

Lying on the table are the basic tools of the ghostbusting
trade: three proton packs and particle throwers, a couple
of ghost traps, and various meters and detection devices.

CON ED

(o.c.)

That's the stuff the cops found
in their truck.

WITNESS STAND

She continues.

PROSECUTOR

Do you know what this equipment
is used for?

(CONTINUED)

A45 CONTINUED:

A45 *

CON ED

(shrugs)

I don't know. Catching ghosts,
I guess.

PROSECUTOR

(to the Judge)

May I remind the court that the
defendants are under a judicial
restraining order that
specifically forbids them from
performing services as paranormal
investigators and eliminators.

JUDGE

So noted.

PROSECUTOR

Now, Mr. Fianella, can you
identify the substance in the jar
on the table marked Exhibit F?

PROSECUTOR

She goes to the exhibit table and picks up a specimen jar
containing the slime sample Stantz removed from the tunnel.

CON ED

I been working underground for
Con Ed for 27 years and I never
saw anything like that in my life.
We checked out that tunnel the
next day and we didn't find
nothing. If it was down there,
they must have put it there.

DEFENSE TABLE

Venkman and Spengler look at Stantz.

STANTZ

(defensively)

Hey, I didn't imagine it. There
must have been ten thousand
gallons of it down there.

SPENGLER

It may be ebbing and flowing from
some tidal source.

LOUIS

(nervously)

Should I say that?

(CONTINUED)

A45 CONTINUED: (2)

A45 *

SPENGLER

I doubt that they'd believe us.

Louis moans and goes back to his notes.

WIPE TO:

B45 INT. COURTROOM - WITNESS STAND - LATER

B45 *

Venkman himself is on the stand and Louis is questioning him.

LOUIS

So like you were just trying to help out your old friend because she was scared and you didn't really mean to do anything bad and you really love the city and won't ever do anything like this again, right?

PROSECUTOR

Objection, your Honor. He's leading the witness.

JUDGE

The witness is leading him. Sustained.

LOUIS

Okay, let me rephrase that question.

(to Venkman)

Didn't you once coach a basketball team for underprivileged children?

VENKMAN

Yes, I did. We were city champs.

PROSECUTOR

Objection. Irrelevant and immaterial.

JUDGE

Sustained. Mr. Tully, do you have anything to ask this witness that may have some bearing on this case?

LOUIS

(to Venkman)

Do I?

(CONTINUED)

B45 CONTINUED:

B45 *

VENKMAN

No, I think you've helped them
enough already.

LOUIS

(to the Judge)

No, I guess not.

(to the Prosecutor)

Your witness.

The Prosecutor rises and approaches the witness stand with
relish.

PROSECUTOR

So, Dr. Venkman, please explain
to the court why it is you and
your co-defendants took it upon
yourselves to dig a big hole in
the middle of the street.

VENKMAN

Seventy-seventh and First Avenue
has so many holes already we
didn't think anyone would notice.

The gallery laughs and the Judge gavels for order.

JUDGE

Keep that up, mister, and I'll
find you in contempt.

VENKMAN

Sorry, your Honor, but when
somebody sets me up like that I
can't resist.

PROSECUTOR

I'll ask you again, Dr. Venkman.
Why were you digging the hole?
And please remember that you're
under oath.

VENKMAN

I had my fingers crossed when they
swore me in, but I'm going to tell
you the truth. There are things
in this world that go way beyond
human understanding, things that
can't be explained and that most
people don't want to know about
anyway. That's where we come in.

(CONTINUED)

B45 CONTINUED: (2)

B45 *

PROSECUTOR

So what are you saying? That the world of the supernatural is your special province?

VENKMAN

No, I guess I'm just saying that shit happens and somebody has to deal with it.

The spectators in the gallery cheer and the judge gavels for order.

WIPE TO:

45 INT. COURTROOM - LATER

45

The trial is nearing its end. The Judge calls on Louis to make his summation.

JUDGE

Does the counsel for the defense wish to make any final arguments?

Louis rises.

LOUIS

Your honor, may I approach the bench?

JUDGE

(impatient)

Yes.

Louis crosses to the judge's bench.

LOUIS

(to the judge)

Can I have some of your water?

JUDGE

Get on with it, counselor!

LOUIS

(scared)

Your honor, ladies and gentlemen of the--

(he remembers there's no jury)

audience: I don't think it's fair to call my clients frauds.

(more)

(CONTINUED)

45 CONTINUED:

45

LOUIS (Cont'd)

Okay, the blackout was a big problem for everybody. I was stuck in an elevator for about three hours and I had to go to the bathroom the whole time, but I don't blame them because once I turned into a dog and they helped me. Thank you.

He goes back to the defense table and sits down. Stantz and Spengler hang their heads. Venkman pats Louis on the back.

SPENGLER

(to Louis)

Way to go. Concise and to the point.

JUDGE

He stares at Louis, astonished at his summation.

JUDGE

That's it? That's all you have to say?

LOUIS

Did I forget something?

He searches through a disorderly pile of notes.

JUDGE

That was unquestionably the worst presentation of a case I've ever heard in a court of law! I ought to cite you for contempt and have you disbarred. As for your clients, Peter Venkman, Raymond Stantz and Egon Spengler, on the charges of conspiracy, fraud and the willful destruction of public property, I find you guilty on all counts. I order you to pay fines in the amount of \$25,000 each and I sentence you to eighteen months in the city correctional facility at Ryker's Island.

(CONTINUED)

45 CONTINUED: (2)

45

STANTZ

He sees the activity in the jar.

STANTZ

Uh-oh, she's twitchin'.

THE BENCH

The Judge continues

JUDGE

And on a more personal note, let me go on record as saying that there is no place in decent society for fakes, charlatans and tricksters like you who prey on the gullibility of innocent people. You're beneath the contempt of this court. And believe me, if my hands were not tied by the unalterable fetters of the law, a law which has become in my view far too permissive and inadequate in its standards of punishment, I would invoke the tradition of our illustrious forebearers, reach back to a sterner, purer justice and have you burned at the stake

He hammers the bench with his gavel as the gallery erupts noisily. Then he feels a LOW RUMBLING TREMOR in the courtroom.

SPECIMEN JAR

The slime starts to pulse and swell, pushing up the lid on the jar.

DEFENSE TABLE

Stantz anticipates big trouble.

STANTZ

Under the table, boys!

The Ghostbusters duck under the defense table.

(CONTINUED)

45 CONTINUED: (3)

45

LOUIS

He stands up and looks around fearfully.

46 INT. COURTROOM - GHOST BATTLE - DAY

46

Everybody is silent now as the rumbling increases. All eyes turn to the exhibit table. Then suddenly all Hell breaks loose as TWO FULL-TORSO APPARITIONS explode out of the specimen jar.

JUDGE

He looks up in terror at the two huge apparitions looming above him and recognizes them immediately.

JUDGE

(in horror)

Oh, my God! The Scoleri Brothers!

SCOLERI BROTHERS

Big in life, even bigger in death, the ghostly Scoleri brothers seem ten feet tall. They are strapped into electric chairs and on their heads are metal electrocution caps with live, sparking electrical wires still attached. Twenty-five hundred volts of electricity shoot through their bodies as they start to break free of the leather restraints, trying to get at the Judge.

JUDGE

Holding his gavel like a pitiful weapon, he crawls over to the defense table where Venkman, Stantz and Spengler are now crouched, assessing the spectral intruders.

JUDGE

(terrified)

You've got to do something!

VENKMAN

Who are they?

JUDGE

They're the Scoleri Brothers. I tried them for murder. They were electrocuted up at Ossining in '48. Now they want to kill me.

VENKMAN

Maybe they just want to appeal.

(CONTINUED)

46 CONTINUED:

46

SCOLERI BROTHERS

They break loose from the electric chairs, then turn toward the defense table and BLAST it with HIGH-VOLTAGE FINGER-LIGHTNING.

PROSECUTOR

She sprints for the door, pursued by one of the Scoleri brothers.

GHOSTBUSTERS

They jump to safety behind the rail of the jury box, pulling the Judge with them.

VENKMAN

These boys aren't playing around.

JUDGE

(desperately)

You've got to stop them. Please!

LOUIS

(thinking like a lawyer)

Violating a judicial restraining order could expose my clients to serious criminal penalties. As their attorney I'd have to advise them against it.

SCOLERI BROTHERS

They start punching through the jury box.

JUDGE

He is just about hysterical with fear.

JUDGE

All right! All right! I'm rescinding the order. Case dismissed!!

(he pounds his gavel
on the floor)

Now do something!

STANTZ

Let's go to work, boys.

With that, the Ghostbusters leap over the rail of the jury box and dash across the courtroom to the exhibit table where their proton packs were being displayed as evidence.

(CONTINUED)

46 CONTINUED: (2)

46

They strap them on hastily as the Brothers continue tearing up the seats looking for the Judge.

VENKMAN
(slinging the pack onto
his back)
Geez, I forgot how heavy these
things are.

STANTZ
(grabbing other gear)
Okay, let's heat 'em up!

They flip the power switches on their packs and draw their particle throwers.

STANTZ
All right, throwers. Set for full
neutrons on stream.

They switch on their throwers and turn to face the raging phantasms.

SCOLERI BROTHERS

They are just about to wipe out the Judge when a loud shout distracts them.

VENKMAN
Hey! Why don't you pick on
someone your own size?

The towering ghosts turn in a fury and raise their arms, ready to shoot lightning at their new adversaries.

STANTZ
(to the others)
On my signal, boys. Open 'em up--
Now!

They all pull their triggers and the wands EXPLODE with incredibly powerful STREAMS OF ENERGY, doing even more damage to the courtroom.

VENKMAN
Spengs, take the door. Ray, let's
try and work them down and into
the corner.

Working as a team, they gradually confine the Scoleri Brothers with the streams, forcing them closer and closer to the traps Ray has set out on the floor.

(CONTINUED)

46 CONTINUED: (3)

46

STANTZ
Watch it! I'm coming under you,
Pete.

They circle around the two ghosts, prodding them with the streams while ducking the lightning bolts shooting from their fingers. Finally, Ray sees his chance and pops open the traps which emit inverted pyramids of light energy.

STANTZ
Steady--watch your streams-- easy
now-- Venky, bring him left--
Spengy, pull him down-- trapping--
trapping-- now!

He stomps on a control pedal and the Scoleri Brothers are drawn into the traps which snap shut.

47 INT. COURTROOM - TRAPS - DAY

47

LEDs on the outer casing start flashing, indicating the presence of a ghost inside each trap.

VENKMAN
(checking the trap)
Occupado.

48 INT. COURTROOM - JUDGE - DAY (AFTER GHOST BATTLE)

48

He sticks his head up slowly from behind the debris of his bench and looks around in total amazement.

LOUIS

He crawls out from under a chair. Reporters and spectators get back on their feet and start buzzing about the incredible manifestation.

PROSECUTOR

She's lying on the floor, attended to by the Bailiff and the Court Clerk.

SPENGLER
(to the Prosecutor)
Brilliant summation.

*

GHOSTBUSTERS

They break into big smiles as photographers start snapping pictures of them standing in the wrecked courtroom.

(CONTINUED)

48 CONTINUED:

48

VENKMAN
Case closed, boys. We're back
in business.

The spectators cheer and applaud.

CUT TO:

49
thru
53

OMITTED

49
thru
53

54 EXT. THE FIREHOUSE - DAY

54

The old, dilapidated Ghostbusters logo comes crashing to the ground, dropped by a pair of workmen on a ladder, and the new logo is hoisted into place over the main entrance. It's just like the original "No Ghosts" logo, but in the new one the ghost in the red circle is holding up two fingers. Venkman enters the Firehouse.

55 INT. FIREHOUSE RECEPTION AREA - DAY (SAME TIME)

55

JANINE MELNITZ, the Ghostbusters' invaluable receptionist/aide, is setting up her desk with her personal effects-- family photos, a Garfield doll, etc. Louis approaches her with some forms. He is obviously strongly attracted to her.

LOUIS
Janine, I'm filling out W-2s for
the payroll and I need your Social
Security number.

JANINE
It's 129-45-8986.

LOUIS
(writing it down)
Oh, that's a good one. Mine is
322-36-7366.

JANINE
Wow, three 3's and three 6's.
You know that's very strong in
Numerology. It means you're a
person with a great appetite for
life and a deeply passionate
nature.

(CONTINUED)

55 CONTINUED:

55

LOUIS
(flattered)
You can tell all that from my
Social Security number?

JANINE
(intimately)
Oh, yes. Numbers are very
revealing. If I knew your phone
number I could tell you a lot
more.

LOUIS
(his voice cracking)
My phone number?

Venkman's entrance interrupts their moment together.

VENKMAN
Louis, how we doing on the bank
loan?

LOUIS
Oh, I called the bank this morning
but they hung up on me.

VENKMAN
Then try another bank. Do I have
to do everything around here?

Stantz, Spengler and Winston come downstairs wearing new
Ghostbuster uniforms. The uniforms are ridiculously overdone
and over-decorated with military berets topping off the whole
ensemble. Venkman notes the unhappy looks on their faces.

VENKMAN
(trying to bluff his
way through)
Incredible! This is a very good
look.

WINSTON
We look like the Bronxville High
School Marching Band.

VENKMAN
Will you just trust me on this?
It's all part of the new plan --
higher visibility, lower overhead,
deeper market penetration, bigger
profits. Just wait until we open
the boutique.

(CONTINUED)

55 CONTINUED: (2)

55

STANTZ

What boutique?

VENKMAN

The Ghostbusters Gift Boutique.
It's a natural. I've been working
on it all day.

(he reads from a list)

Ghostbuster tee-shirts,
sweatshirts, caps, visors, beach
towels, mugs, calendars,
stationery, balloons, stickers,
Frisbees, paperweights, souvenirs,
tote bags, party supplies, motor
oil, toys, video games.

(suddenly inspired)

Ooh, I'm grossing myself out--
Ghostbusters breakfast cereal.

WINSTON

Breakfast cereal.

VENKMAN

(thinks better of it)

Okay, forget the cereal. But this
could be a gold mine. We get this
junk cheap from Taiwan or Korea
and all we have to do is stick
our logo on it. We'll be
laughing.

SPENGLER

Our primary concern should be the
continued integrity of the
biosphere. It's a responsibility
shared by all conscious beings.

VENKMAN

Isn't that what I just said?

STANTZ

(to Venkman)

Look, Venkman. We don't have time
for this. We've got customers
waiting-- paying customers. You
can wear pink huggies and go-go
boots if you want. We're sticking
with the old coveralls.

They go upstairs to change uniforms. Venkman follows them
to the foot of the stairs.

(CONTINUED)

55 CONTINUED: (3)

55

VENKMAN
Coveralls, great. Very
imaginative, Ray. They make us
look like we should be walking
around the airport sprinkling
sawdust on puke.

STANTZ
(his final word on the
subject)
We're wearing them.

VENKMAN
(shouting after them)
Okay, we'll wear coveralls-- but
think boutique!

CUT TO:

OMITTED (A56 thru D56)

(X)

E56 INT. BEDROOM SET (TV COMMERCIAL - FULL SCREEN VIDEO) - NIGHT

E56

A MAN and his WIFE are lying in bed reading. The man is
played by Louis Tully and Janine is playing his wife. They
are both terrible actors. Suddenly, a ghost, actually a very
bad puppet on a wire, floats through the bedroom. Janine
sees it and screams.

LOUIS
What is it, honey?

JANINE
It's that darn ghost again! I
don't know what to do anymore.
He just won't leave us alone.
I guess we'll just have to move.

LOUIS
Don't worry. We're not moving.
He is.

He picks up the phone.

JANINE
Who are you going to call?

LOUIS
(with a wink)
Ghostbusters.

(CONTINUED)

E56 CONTINUED:

E56

As he starts to dial, the CAMERA PULLS BACK to reveal the Ghostbusters standing in the bedroom. Their acting isn't much better than Louis and Janine's.

GHOSTBUSTERS

Stantz speaks directly to the camera.

STANTZ
I'm Ray--

VENKMAN
I'm Peter--

SPENGLER
I'm Egon--

STANTZ
--and we're the
(all together)
Ghostbusters.

STANTZ
That's right-- Ghostbusters.
We're back and we're better than
ever with twice the know-how and
twice the particle-power to deal
with all your supernatural
elimination needs.

During his speech, Winston can be seen in the background pretending to trap the fake ghost.

STANTZ
Careful, Winston. He's a mean
one.
(to camera)
And to celebrate our grand
re-opening, we're giving you twice
the value with our special
half-price "Welcome Back" service
plan.

VENKMAN
Hold on, Ray! Half-price! Have
you gone crazy?

STANTZ
I guess so, Pete, because that's
not all. Tell them what else
we've got, Egon.

(CONTINUED)

E56 CONTINUED: (2)

E56

Spengler actually mouths everyone else's dialogue along with them, waiting for his cue.

SPENGLER
You mean the Ghostbusters hot
beverage thermal mugs and free
balloons for the kids?

He holds up a mug and a limp, uninflated balloon.

STANTZ
You bet.

As Stantz wraps it up, supers appear at the bottom of the
screen: FULLY BONDED - FULLY LICENSED - SE HABLA ESPANOL

STANTZ
(to camera)
So don't wait another minute.
Make your supernatural problem our
supernatural problem. Call now,
because we're still--

IN UNISON
(gesturing mechanically)
--ready to believe you.

CUT TO:

F56 INT. MANHATTAN MUSEUM OF ART - SECURITY DESK - DAY

F56

The Ghostbuster's commercial is PLAYING on a portable TV
on the Security desk. Rudy the security guard is reading
a NATIONAL ENQUIRER with a giant front-page headline:
GHOSTBUSTERS SAVE JUDGE. Venkman enters.

(X)

VENKMAN
I'm looking for Dana Barrett.

RUDY
Room 304-- Restorations.
(recognizing him)
Hey! Dr. Venkman-- "World of the
Psychic." I'm a big, big fan.
That used to be one of my two
favorite shows.

VENKMAN
(flattered)
Thanks. What's the other one?

(CONTINUED)

F56 CONTINUED: (3)

F56

RUDY

"Bass Masters." It's a fishing
show. Ever see it?

VENKMAN

Yeah, really great. Take it easy.

He exits.

G56 INT. MUSEUM - RESTORATION STUDIO - DAY (MOMENTS LATER)

G56

Venkman enters and finds Dana working on a valuable Flemish
still-life. Janosz is at the other end of the room still
working on the painting of Vigo.

DANA

(glad to see him)

Oh, hello, Peter. What are you
doing here?

VENKMAN

I thought you might want to knock
off early and let me chase you
around the park for a while.

DANA

Thanks, sounds delightful, but
I'm working.

VENKMAN

(looking at the Ver
Meer)

So this is what you do, huh?
You're really good.

DANA

I didn't paint it. I'm just
cleaning it. It's an original
Ver Meer. It's worth about ten
million dollars.

Venkman squints at it, holding up his thumb like he's seen
artists do.

VENKMAN

What a rip-off. You can go to
Art World and get these huge
sofa-size paintings for about
forty-five bucks.

He starts looking around at the other artwork in the studio.

(CONTINUED)

G56 CONTINUED:

G56

DANA

I'm sure they're lovely. So are you here just to look at art?

VENKMAN

As a matter of fact, I stopped by to talk to you about your case. We think we know what was pulling the buggy. We found tons of this ecto-glop under the street. It's pretty potent stuff.

DANA

(perplexed)

But nothing else on the street was moving. Why would the buggy move? Why do these things happen to me?

They are interrupted by the sudden appearance of Janosz.

JANOSZ

(smiling at Venkman)

Dana, aren't you going to introduce me to your friend?

DANA

Oh, I'm sorry. This is Peter Venkman. Peter, Janosz Poha.

Venkman warily shakes his hand, trying to size him up.

JANOSZ

(avoiding his gaze)

Pleasure to meet you. I've seen you on television. Not here on business, I hope.

VENKMAN

No, I'm trying to unload all my Picassos but she's not buying.

He looks over at the Vigo painting.

VENKMAN

What's that you're working on, Johnny?

Janosz winces at the nickname but lets it go. Venkman and Dana cross to the Vigo painting. Janosz steps protectively in front of it.

(CONTINUED)

G56 CONTINUED: (2)

G56

JANOSZ

It's a painting I'm restoring for
the new Byzantine exhibition.
It's a self-portrait of Prince
Vigo the Carpathian. He ruled
most of Carpathia and Moldavia
in the 17th century.

VENKMAN

(staring at the
painting)

Too bad for the Moldavians.

JANOSZ

(defensive)

He was a very powerful magician.
A genius in many ways and quite
a skilled painter.

DANA

He was also a lunatic and a
genocidal madman. I hate this
painting. I've felt very
uncomfortable since they brought
it up from storage.

VENKMAN

Yeah, it's not the kind of thing
you'd want to hang in the rec
room. You know what it needs?

(picking up a brush)

A fluffy little white kitten in
the corner.

Venkman reaches toward the painting but Janosz grabs his
hand.

JANOSZ

(with forced good will)

We don't go around altering
valuable paintings, Dr. Venkman.

VENKMAN

Well, I'd make an exception in
this case if I were you.

Dana looks disapprovingly at Venkman.

VENKMAN

(to Janosz)

I'll let you get back to it. Nice
meeting you.

(CONTINUED)

G56 CONTINUED: (3)

G56

JANOSZ

My pleasure.

Venkman and Dana cross back to her workspace.

VENKMAN

(confidentially)

Interesting guy. Must be a lot
of fun to work with.

DANA

He's very good at what he does.

VENKMAN

I may be wrong, but I think you've
got a little crush on this guy.

DANA

You're a very sick man.

A beeper attached to his belt starts signalling.

VENKMAN

Uh-oh. Gotta go to work. I'll
call you.

(calls out to Janosz)

Later, Johnny!

He exits.

CUT TO:

56 EXT. FIREHOUSE - DAY (LATER)

56

The garage door opens and the new, improved ECTO-2 comes
ROARING out onto the street, it's ghostly SIREN moaning and
wailing.

CUT TO:

A57 EXT. CENTRAL PARK RESERVOIR - DAY (LATER)

A57

Runners of both sexes and all ages are huffing and puffing as
they jog along the track that circles the reservoir. One of
the runners looks behind him at the sound of APPROACHING
FOOTFALLS and screams.

GHOSTLY JOGGER

A GHOST JOGGER is loping along at a pretty fair pace. Other
runners stumble and run screaming into the park as he passes
them.

(CONTINUED)

A57 CONTINUED:

A57

Seemingly oblivious to the effect he's having, the Ghost Jogger puts two fingers to his skeletal neck and checks his watch as if taking his pulse.

B57 EXT. CLEARING IN THE PARK - DAY (SAME TIME)

B57

Venkman is sitting on a park bench near the jogging track reading the newspaper, eating a donut and drinking coffee from a styrofoam cup.

STANTZ

He's sitting on a bench opposite Venkman's, casually watching the jogging track.

GHOST JOGGER

He approaches the benches where the Ghostbusters are waiting. As the Ghost Jogger passes the benches, Stantz and Venkman simultaneously hit concealed control buttons. A ghost trap buried in the track throws up a glowing inverted pyramid and catches the Ghost Jogger in mid-stride. Stantz and Venkman close the trap and capture the Ghost Jogger.

VENKMAN

(checking his watch)

You know he ran that last lap in under six minutes?

STANTZ

If he wasn't dead he'd be an Olympic prospect.

CUT TO:

C57 EXT. JEWELRY STORE - DAY

C57

The Ghostbusters come out carrying smoking traps, wearing cheap dime-store Santa Claus hats.

STANTZ

(to the client)

Merry Christmas!

CUT TO:

57 EXT. WORLD TRADE CENTER - DAY

57

The ECTO-2 pulls up with Stantz at the wheel and Venkman riding shotgun. Winston and Spengler climb out of the back carrying some basic monitoring equipment and they all enter the building.

58 INT. C.J. WHITTAKER - DAY (MOMENTS LATER)

58

The Ghostbusters are ushered into the well-appointed office of ED PETROSIUS, a super-successful, very tightly wound and highly-charged bond salesman. He's on the phone when they enter.

PETROSIUS
(seeing them)
What is this? I'm trying to keep this quiet. Couldn't you put on a coat and tie? You look like janitors.

Venkman shoots Stantz an I-told-you-so look.

PETROSIUS
(to the phone)
I'll call you back, Ned. Watch Southern Gulf; if it goes past an eighth start buying. Later.

He hangs up, swivels his chair to face the Ghostbusters.

PETROSIUS
(impatient)
All right, how long is this going to take and what's it going to cost me?

VENKMAN
Well, it depends. Generally we charge an arm and a leg.

Petrosius hits a button on his desk that automatically closes his office door.

PETROSIUS
Look, I got a lot to do and I can't afford to waste a lot of time on this, so don't jerk me around.

(X)

STANTZ
Then why don't you just tell us what the problem is.

PETROSIUS
(reluctantly)
All right. Sometimes, every once in a while, things sort of-- well, they just-- they just kind of burst into flame. You know what I mean?

(CONTINUED)

58 CONTINUED:

58

VENKMAN

Sure. Things just kind of burst into flame.

PETROSIUS

Yeah, you know, like I'll be working or talking on the phone and the top of my desk will just catch on fire. You've heard of that, haven't you?

VENKMAN

Oh yeah, happens all the time.

STANTZ

You have a lot of paper around. It could be simple spontaneous combustion.

SPENGLER

Or it may be pyrogenesis.

PETROSIUS

What's pyrogenesis.

SPENGLER

Pyrogenesis is the ability some people have to generate great amounts of heat.

The PHONE BUZZES and Petrosius grabs it.

(X)

PETROSIUS

(on the phone)

Yeah? What?

(upset)

What are you talking about? I worked the whole thing out with Bill... Forget that! Tell Donald to talk to Mike. He okayed the whole thing and now one word from Donald and he wants out! No way. We have a deal!

He picks up a contract on his desk.

SPENGLER

He scans Petrosius with a giga-meter while he talks on the phone.

(CONTINUED)

58 CONTINUED: (2)

58

PETROSIUS
(boiling over)
No, Bob, you eat it!... You want
to come over here and make me?...
Anytime, you lying sack of--

WASTE BASKET

It suddenly bursts into flame. Everyone looks completely shocked.

PETROSIUS
Damn it!

With that, the contract in his hand and the papers on his desk catch fire.

VENKMAN
(amazed)
Somebody get the burgers and
weenies. This guy's incredible.

He throws a pitcher of water on Petrosius as Winston grabs a big water bottle from the cooler and starts dousing the fire in the wastebasket.

(X)

PETROSIUS
(sopping wet, incensed
at Venkman)
This is a \$1200 suit!

With that outburst the curtains on the window behind him catch fire.

STANTZ

He crosses to Petrosius and faces him squarely.

STANTZ
I hate to do this, sir, but you're
a public fire hazard.

Ray throws one punch that knocks Petrosius back onto his executive desk chair and out cold.

VENKMAN
Good policy, Ray. From now on
let's beat up all our customers.

The smoke and flames from the curtains trigger the AUTOMATIC SPRINKLER SYSTEM and it suddenly starts to RAIN in the office.

(CONTINUED)

58 CONTINUED: (3) 58
SPENGLER (X)

He sticks his hand into the open top of the water cooler and finds that the sides are coated with pyscho-reactive slime. (X)
(X)

59 INT. OUTER OFFICE - DAY (MOMENTS LATER) 59

The secretary is shocked to see the Ghostbusters emerge from Petrosius' office sopping wet, carrying her unconscious boss like a sack of wet laundry.

VENKMAN
(to secretary as they
exit)
I think Ed's going to be taking
some time off.

CUT TO:

OMITTED (A60,B60,AC60) (X)

C60 EXT. FIFTH AVENUE - STEUBEN GLASS STORE - DAY C60

The ECTO-2 is parked at the curb and a curious crowd is looking in the windows.

D60 INT. STEUBEN GLASS STORE - CONTINUOUS ACTION D60

All the precious crystal is floating in the air, several feet above the glass shelves and display tables. Stantz and Venkman are talking to the manager while Winston and Spengler set up an array of electronic devices positioned in each corner of the store.

STANTZ
(to the manager)
It's just a straight polarity
reversal. Some kind of major PKE
storm must have blown through here
and affected the silicon molecules
in the glass. We'll have it fixed
in a jiff. Ready, boys?

SPENGLER
Ready.

STANTZ
(shrugs)
Okay. Activate.

(CONTINUED)

D60 CONTINUED:

D60

Spengler and Winston switch on the devices which throw LASER-TYPE BEAMS around the perimeter of the store. The manager watches in horror as all the GLASSWARE suddenly drops out of the air, SMASHES through the GLASS SHELVES and SHATTERS on the display tables. There is a long pregnant pause.

STANTZ
(to the manager)
So will that be cash or a check?

CUT TO:

OMITTED E60

60 INT. FIREHOUSE - LIVING QUARTERS - DAY (LATER)

60

Venkman and Winston enter, exhausted from a tough job.
Venkman enters and flops on the sofa.

VENKMAN

This pace is too much. I'm just
going to take a little nap. Wake
me on Wednesday.

STANTZ

(to Venkman and Winston)
Before you guys pass out, come
over here. Spengler and I have
something really amazing to show
you.

VENKMAN

(to Spengler)
It's not that thing you do with
your nostrils, is it?

Stantz goes to the refrigerator, opens the freezer, rummages
around among the TV dinners and frozen pizza and pulls out
a slime specimen in a Tupperware container.

STANTZ

(to Venkman)
We've been studying the stuff that
we took from the subway tunnel.

He pops the specimen jar in the microwave and lets it thaw
for a minute.

VENKMAN

And now you're going to eat it?

STANTZ

No, I'm just restoring it to it's
normal state.

He takes the specimen out of the microwave and pours some
of it into a large Petri dish.

STANTZ

Now watch this.

He leans over the specimen and starts shouting at it.

(CONTINUED)

60 CONTINUED:

60

STANTZ
(simulating anger)
You worthless piece of slime!!
(the slime starts to
twitch and glow)
You ignorant disgusting blob!!

SPECIMEN

It bubbles and swells, changing color with each insult.

STANTZ
You foul obnoxious muck!!

STANTZ

He continues venting his rage on the slime.

STANTZ
I've seen some real crud in my
time, but you're a chemical
disgrace!!

The specimen doubles its size and starts spilling over the rim of the Petri dish. Stantz backs off and turns to Spengler.

STANTZ
Okay, Egon, that's enough. Let's
calm it down.

Spengler picks up a guitar and he and Stantz start singing "Cumbaya" to the slime specimen.

SPECIMEN

It stops bubbling and starts to shrink.

STANTZ AND SPENGLER

They turn to Venkman for his reaction. He's dumbfounded.

VENKMAN
This is what you do with your
spare time?

STANTZ
(very excited)
This is an incredible
breakthrough, Venkman. A
psycho-reactive substance!
(more)

(CONTINUED)

60 CONTINUED: (2)

60

STANTZ (Cont'd)
Whatever this is, it clearly
responds to human emotional
states.

SPENGLER
And we've found it at every event
site we've been to lately.

VENKMAN
"Mood slime." Now there is a
major Christmas gift item.

STANTZ
No way. That would be like
giving someone a live hand
grenade. This stuff is dangerous.
I'm telling you, Pete, based on
what we've already seen, we could
be facing a major paranormal
upheaval.

(X)

WINSTON
(poking at the slime)
You mean this stuff actually feeds
on "bad vibes?"

STANTZ
Like a goat on garbage.

CUT TO:

A61 INT. MUSEUM - RESTORATION STUDIO - DAY (LATE AFTERNOON)

A61

Everyone else has gone home. Dana is cleaning her brushes
and putting her supplies away.

(CONTINUED)

A61 CONTINUED:

A61

VIGO PAINTING - CONTINUOUS ACTION

Vigo turns his head and watches Dana as she walks past the painting.

DANA

She stops, vaguely aware of the movement, and looks up curiously at the painting. As she starts to walk on, Vigo looks at her again, but Dana turns suddenly and catches the movement. Frightened now, she hastily leaves the studio.

61 INT. DANA'S APARTMENT - NIGHT

61

Dana brings Oscar into the bathroom and lays him on the bassinet. She's wearing a robe over her nightgown, preparing to bathe the baby. She turns the taps on the old claw-footed bathtub, checks the water temperature, then turns away and starts to undress the baby.

DANA

(talking sweetly to the
baby)

Look at you. I think we got more
food on your shirt than we got
in your mouth.

BATHTUB

The water pouring from the faucet changes to slime and settles at the bottom of the tub. Dana reaches over and turns off the water without looking into the tub. When she turns away, both taps start to spin by themselves and the tub flexes and bulges.

DANA

Still unaware, she routinely reaches over and squirts some bubble bath into the tub.

BATHTUB

The rim of the tub puckers up and the sides convulse as if swallowing the bubble bath.

DANA

She picks the baby up off the bassinet and turns to place him in the tub. She is just about to lower him into the water when the tub starts to close up around the baby like a huge mouth.

(CONTINUED)

61 CONTINUED:

61

Dana screams, snatches the baby away and runs from the room clutching Oscar to her bosom as the bathtub convulses and vomits up buckets of slime.

CUT TO:

A62 INT. VENKMAN'S LOFT - SAME NIGHT (LATER)

A62

The big open loft space is a chaotic clutter of mismatched furniture, old magazines, books, tapes, and sports equipment. Venkman is asleep on the floor, still wearing his coat, scarf, hat and gloves, having collapsed just short of the bedroom. The DOORBELL RINGS, he wakes up, lumbers to his feet and answers it. He opens the door and sees Dana standing there. She is wearing only a nightgown under her coat and Oscar is naked, wrapped in a baby blanket.

DANA

(somewhat embarrassed
to be there)

I'm sorry. Were you on your way out?

VENKMAN

(surprised to see her)

No, I just got in-- a couple of hours ago. Come on in.

(noting her apparel)

Are we having a pajama party?

DANA

(upset)

Peter, the bathtub tried to eat Oscar.

Venkman looks at her for a long moment.

VENKMAN

You know, if anyone else told me that, I'd have serious doubts. But coming from you, I can't honestly say I'm surprised.

DANA

I must be losing my mind. At the museum today I could have sworn that terrible painting of Vigo looked right at me.

VENKMAN

Who could blame him? Were you wearing this nightgown?

(CONTINUED)

A62 CONTINUED:

A62

DANA
(distraught)
I don't know what to do anymore.

VENKMAN
I'll get Ray and Egon to check
out the bathtub. You better stay
here.

He exits to the bedroom. She looks around the loft, amazed
at the disorder. Venkman comes back immediately with an old
sweatshirt and takes Oscar from her.

VENKMAN
Now this kid has a serious nudity
problem.

He spreads the sweatshirt out on the sofa, lays the baby on
it and starts tying it around him like a diaper.

VENKMAN
(to the baby)
This is Joe Namath's old number,
you know. You could get a lot
of chicks with this. Just don't
pee in it.

DANA
Peter, what about the bathtub?

VENKMAN
(grabs the phone and
dials)
We'll take care of that.
(on the phone)
Ray, Pete. Listen, get over to
Dana's right away.... Her bathtub
pulled a fast one-- tried to eat
the kid.

DANA
It was full of this awful pink
ooze.

VENKMAN
(to Ray)
Sounds like another slime job...
No, they're all right. They're
here now... Right... Let me know.

He hangs up.

(CONTINUED)

A62

CONTINUED: (2)

A62

VENKMAN

They're going over there right now. You might as well make yourself at home. Let me show you around.

(he crosses to the kitchen area)

This is the cuisine de maison--

It's an incredible mess. The sink is piled high with dirty dishes and the counters are littered with all sorts of food trash. He grabs a big open Hefty bag on the floor and starts throwing garbage into it.

VENKMAN

(looking at the sink)

We may have to wash some of these if you get hungry --

(he looks in the fridge)

-- but there's no food anyway so forget about it. I have all kinds of carry-out menus if you feel like ordering.

He opens a drawer full of pizza, barbecue and Chinese food menus, then crosses to the bathroom.

VENKMAN

Bathroom's right here-- let me just tidy up a few things.

DANA

Peter, this is very nice, but you don't have to do any of this, you know.

He goes into the bathroom and we hear WATER RUNNING, the TOILET FLUSHING and more items going into the Hefty bag.

VENKMAN (O.S.)

The shower works but it's a little tricky. They're both marked "Hot." It takes a little practice, but at least this one won't try and eat you.

He comes out of the bathroom with the now-loaded Hefty bag over his shoulder.

VENKMAN

Be careful on that sofa-- it's a butt-biter.

(more)

(CONTINUED)

A62 CONTINUED: (3)

A62

VENKMAN (Cont'd)

But the bed's good and I just changed the sheets so if you get tired, feel free. In fact, I think you should definitely plan on spending the night here.

DANA

Really? And how would we handle the sleeping arrangements?

VENKMAN

For me it's best if I sleep on my side and you spoon up right behind me with your arms around me. If we go the other way I'm afraid your hair will be getting in my face all night.

DANA

How about you on the sofa and me in bed with the baby.

VENKMAN

Or we could do that.

DANA

Thank you.

(she picks up Oscar)

Poor baby. I think I should put him down now.

VENKMAN

I'll put him down for you.

(taking the baby)

You are way too short! And your belly-button sticks out! You're nothing but a burden to your poor mother!

Venkman carries the baby into the bedroom leaving Dana in the living room, feeling more relaxed and a lot safer.

CUT TO:

62 EXT. MUSEUM - DAY (NEXT MORNING)

62

Venkman is waiting in front of the building as ECTO-2 pulls up and Stantz, Spengler and Winston get out and report on Dana's apartment.

(CONTINUED)

62 CONTINUED:

62

VENKMAN

Did you find anything at Dana's?

(X)

STANTZ

Nothing. Just some mood-slime residue in and around the bathtub. But we did turn up some interesting stuff on this Vigo character you mentioned. I found the name Vigo the Carpathian in Leon Zundinger's Magicians, Martyrs and Madmen. Listen to this:

SPENGLER

(reads from xerox of entry)

"Vigo the Carpathian, born 1505, died 1610--"

(X)

VENKMAN

A hundred and five years? He really hung on, didn't he.

STANTZ

And he didn't die of old age either. He was poisoned, stabbed, shot, hung, stretched, disemboweled, drawn and quartered.

WINSTON

I guess he wasn't too popular at the end there.

SPENGLER

No, not exactly a man of the people.

(reads)

"Also known as Vigo the Cruel, Vigo the Torturer, Vigo the Despised, and Vigo the Unholy."

STANTZ

This guy was a bad monkey. He dabbled in all the Black Arts, and listen to this prophecy. Just before his head died, his last words were, "Death is but a door, time is but a window. I'll be back."

(CONTINUED)

62 CONTINUED: (2)

62

VENKMAN

That's it? "I'll be back?"

SPENGLER

It's a rough translation from the
Moldavian.

They enter the museum carrying their monitoring equipment.

A63 INT. MUSEUM - SECURITY DESK - DAY (CONTINUOUS ACTION)

A63

Rudy the guard looks up in surprise as the Ghostbusters
enter.

RUDY

Hey, Dr. Venkman. What's going
on?

VENKMAN

We're just going up to
Restorations for a minute.

RUDY

Oh, I can't let you do that. Mr.
Poha told me not to let you up
there anymore.

VENKMAN

(with mock seriousness)
Okay, we were trying to keep this
quiet but I think you can be
trusted. Tell him, Ray.

STANTZ

(very official)
Mister, you have an Ecto-paritic,
subfusionary flux in this
building.

RUDY

We got a flux?

WINSTON

You got a flux and a half.

(CONTINUED)

A63 CONTINUED:

A63

STANTZ

Now if you don't want to be the--
(he counts)
--fifth person ever to die in
meta-shock from a planar rift,
I suggest you get down behind that
desk and don't move until we give
you the signal "Stabilize-- All
Clear."

Rudy gulps and starts to hunker down behind the desk as the
Ghostbusters head upstairs.

63 INT. MUSEUM - RESTORATION STUDIO - DAY (MOMENTS LATER)

63

Janosz is working on the Vigo painting when the Ghostbusters
enter. He rushes over and stops them at the door.

JANOSZ

Dr. Venkman? Dana is not here.

(CONTINUED)

63 CONTINUED:

63

VENKMAN

I know.

JANOSZ

Then why have you come?

VENKMAN

We got a major creep alert and
we're just going down the list.
Your name was first.

STANTZ

(to Spengler and
Winston)

Let's sweep it, boys.

They deploy and start scanning the studio with their
monitoring devices.

VENKMAN

(to Janosz)

You know, I never got to ask you.
Where you from, Johnny?

JANOSZ

(nervous)

The Upper West Side.

SPENGLER

(consulting his PKE
meter)

This entire room is extremely hot,
Peter.

JANOSZ

What exactly are you looking for,
Dr. Venkman?

VENKMAN

We'll know when we find it. You
just sit tight. This won't take
long.

STANTZ

Using the Giga-meter, he traces a strong psychomagnetheric
reading to the painting of Vigo in the alcove at the end of
the studio. Venkman comes up behind him.

VENKMAN

This is the one that looked at
Dana.

(more)

(CONTINUED)

63 CONTINUED: (2)

63

VENKMAN (Cont'd)
(to Vigo)
Hey, you! Vigie! Look at me.
I'm talking to you. Hey! Look
at me when I'm talking to you.

They watch the painting for any sign of movement.

VIGO

His eyes stare lifelessly into the distance.

STANTZ AND VENKMAN

Venkman starts shooting Polaroids of Vigo.

VENKMAN
(to Vigo)
Beautiful, beautiful. Work with
me, baby. Just have fun with it.
(to Stantz)
Okay, he's playing it cool. Let's
finish up and get out of here.

STANTZ
I'll get one more reading.

Venkman walks off leaving Stantz alone with the painting.
Stantz scans the painting with the Giga-meter until his eyes
meet Vigo's.

VIGO

His eyes seem to burn right through to the depths of Stantz's
soul.

STANTZ

He stands there transfixed, unable to look away, as a strange
and subtle transformation occurs within him. Winston comes
up behind him and breaks the spell.

WINSTON
(looking at the
painting)
Now that's one ugly dude.

STANTZ
(coming back to his
senses)
Huh? What?

(CONTINUED)

WINSTON
You finished here?

STANTZ
(distracted)
What? Yeah.

WINSTON
Are you all right? You coming
down with something?

STANTZ
No, I'm fine. I just got
light-headed for a second there.
Let's go.

They exit.

CUT TO:

OMITTED (A64, B64, 64-69)

AA70 EXT. MUSEUM - DAY (LATER)

AA70 (X)

The Ghostbusters cross to ECTO-2.

SPENGLER
There's definitely something going
on in that studio. The PKE levels
were max-plus and the Giga-meter
was showing all red.

WINSTON
I'd put my money on that Vigo
character.

VENKMAN
Yeah, that's a safe bet.
(to Stantz)
You and Spengman see what else
you can dig up on Vigo and this
little weasel Poha. Those two
were made for each other.

A70 INT. ECTO-2 - DAY (LATER)

A70

The Ghostbusters are driving back to the firehouse. Stantz
is at the wheel. His eyes are vacant, he seems distracted
and very tense. Stantz swerves suddenly and HONKS the horn
angrily.

(X)

(CONTINUED)

A70 CONTINUED:

A70

STANTZ
(to another driver)
Idiot!
(honking)
Move it, you jerk!

Venkman and Winston exchange surprised looks.

B70 EXT. STREET - DAY (CONTINUOUS ACTION)

B70

Stantz drives extremely fast, HONKING vindictively, weaving dangerously through traffic.

C70 INT. ECTO-2 - DAY (CONTINUOUS ACTION)

C70

Winston looks at Ray, concerned.

WINSTON
Going a little fast, aren't we,
Ray?

Stantz turns on him.

STANTZ
(viciously)
Are you telling me how to drive?

WINSTON
No, I just thought--

STANTZ
Well don't think!

He HONKS again and tromps hard on the accelerator.

D70 EXT. STREET - DAY (CONTINUOUS)

D70

Ecto-2 is now barreling down the avenue. Pedestrians leap to safety as Stantz runs a red light.

E70 INT. ECTO-2 - DAY (CONTINUOUS ACTION)

E70

They hang on to the safety straps as Stantz continues his maniacal ride.

(CONTINUED)

E70 CONTINUED:

E70

WINSTON
(to Stantz, really
worried now)
Are you crazy, man? You're going
to kill somebody!

Stantz looks at him and smiles demonically.

STANTZ
No, I'm going to kill everybody!

He swerves off the road.

F70 EXT. ECTO-2 - DAY (CONTINUOUS ACTION)

F70

The car heads right for a big tree.

G70 INT. ECTO-2 - DAY (CONTINUOUS ACTION)

G70

At the last possible moment, Winston cold-cocks Stantz, grabs the wheel and steps across to stomp on the brakes.

H70 EXT. ECTO-2 - DAY (CONTINUOUS ACTION)

H70

The car skids into the tree and stops. The Ghostbusters stumble out dazed and shaken, but unhurt. Stantz rubs his eyes and looks at the others, completely at a loss.

STANTZ
(himself again)
What happened?

VENKMAN
You just picked up three penalty
points on your driver's license.

WINSTON
Are you all right?

STANTZ
Yeah, I guess so. It was the
strangest thing. I knew what I
was doing but I couldn't stop.
This really terrible feeling came
over me and-- I don't know-- I
just felt like driving into that
tree and ending it all. Whew!
Sorry, boys.

They inspect the damage to the car.

(CONTINUED)

H70 CONTINUED:

H70

VENKMAN
(confidentially, to
Spengler)
Watch him, Egon. Don't even let
him shave.

CUT TO:

I70 INT. FIREHOUSE LAB AREA - DAY (LATER)

I70 (X)

Stantz takes a sample of psycho-reactive slime from a
Tupperware container with a "Smile" face drawn on it in
magic-marker.

STANTZ
We know the negative potential
of this stuff. We've isolated
this specimen and we're running
tests on it now to see if we can
get an equally strong positive
reaction.

VENKMAN
What kind of tests?

STANTZ
(a little embarrassed)
Well, we sing to it, we talk to
it, we say supportive, nurturing
things--

VENKMAN
You're not sleeping with this
stuff, are you?

Spengler reacts as if he might be. Venkman and Winston watch
intently as Stantz spoons some of the psycho-reactive slime
onto an old toaster.

STANTZ
We've been going with the music
angle.

SPENGLER
We identified several songs that
seem to have a calming or
mediating effect on the slime.

STANTZ
We tried all the sappy stuff:
"Cumbaya", "Everything is
Beautiful," and "It's a Small
World" all scored high.

(CONTINUED)

I70 CONTINUED: (2)

I70

SPENGLER

But the song that really goosed
its molecules is the 1967 Jackie
Wilson hit "Higher and Higher."

STANTZ

Watch this.

He turns on a CASSETTE PLAYER and "Higher and Higher" BLASTS
from the speakers.

THE TOASTER

It shakes, spins and actually starts moving in time with the
music.

VENKMAN

He stares in disbelief at the dancing toaster as it shoots
two pieces of toast into the air and catches them without
missing a beat.

VENKMAN

I don't care what you say. We're
going to bottle this stuff and
sell it. We'll make a fortune.

WINSTON

Right, and the first time someone
gets mad their toaster will eat
their hand.

VENKMAN

So we'll put a warning on the
label.

Stantz turns off the MUSIC and the toaster stops moving.

SPENGLER

We're investigating the practical
applications, but "stocking
stuffers" isn't one of them. We
think it could be a useful tool
against certain types of
manifestations.

(CONTINUED)

I70 CONTINUED: (3)

I70

STANTZ

We have a prototype for a
pressure-forced, neutronically
metered, fully portable delivery
system. Basically, it's a
"slime-blower."

He holds up a bazooka-like tube attached to a set of
compressed air tanks.

VENKMAN

(patronizing)

Yeah, well, keep up the good work.
See if you can keep it under 150
pounds.

Venkman looks at the toaster and sticks his fingers in the
slot.

VENKMAN

(to the toaster)

Go ahead. I dare you.

Suddenly, he yelps as if the toaster has actually bitten into
his hand and won't let go. The others jump in to help him,
but Venkman laughs and easily withdraws his hand.

VENKMAN

Just kidding.

CUT TO:

70 INT. VENKMAN'S LOFT - DAY (LATER) 70

There's a KNOCK at the front door, a key turns in the lock, and Venkman enters somewhat tentatively holding a bouquet of flowers and a small suitcase of Dana's.

VENKMAN
(calls out)
I'm home!

He looks around the large open loft.

VENKMAN
(to himself)
I knew it. She cleaned.

He hears the SHOWER RUNNING and crosses to the bathroom. The door is half-open and he can see Dana in the shower (tastefully blurred) through the transparent vinyl curtain. He closes the bathroom door and looks at the baby asleep on the bed, surrounded by pillows to prevent him rolling off. Then he turns and bumps into Dana who's just coming out of the bathroom wrapped in a towel. She jumps back into the bathroom.

VENKMAN
Now don't tell me you didn't do that on purpose. You're trying to torture me, aren't you?

She comes out again, this time wearing a robe.

VENKMAN
Are you all squeaky clean now?

DANA
(humoring him)
Yes, I'm very clean. Did they find anything at my apartment?

She squeezes past him into the bedroom and closes the door.

VENKMAN
(through the door)
Nothing. They stayed there all night, went through your personal stuff, made a bunch of long-distance calls and cleaned out your refrigerator. And that's about it.

Dana opens the bedroom door.

DANA
So what do I do now?

(CONTINUED)

70 CONTINUED:

70

VENKMAN

Now you get dressed and we go out.
I got a babysitter and everything.
Trust me, you need it.

DANA

(tempted)

You don't have to entertain me,
you know.

VENKMAN

Yeah, I know.
(handing her the
suitcase)
I brought some of your clothes.

She smiles and closes the door again.

VENKMAN

(calling after her)

Wear something intriguing.

He opens the closet and starts looking for his good suit.

VENKMAN

Did you happen to see some shirts
on the floor in here?

DANA (O.S.)

I put them in your hamper. I
thought they were dirty.

VENKMAN

(shaking his head)

Next time ask me first, okay.
I have more than two grades of
laundry. There're lots of subtle
levels between clean and dirty.

He pulls some clothes out of the hamper and inspects them.

VENKMAN

These aren't so bad yet. You just
hang them up for a while and
they're fine.

CUT TO:

71 OMITTED

71

A72 INT. FIREHOUSE - RECEPTION AREA - EARLY EVENING

A72

Janine covers her computer terminal and starts turning out the lights. Then she notices that the lights are still on upstairs.

B72 INT. FIREHOUSE - LAB AREA - SAME TIME

B72

Louis is wearing an oversized jumpsuit and a proton pack and is pretending to shoot at a ghost with the particle thrower.

LOUIS
(to himself)
Help! Help! A thing is trying
to get me!
(in a deeper voice)
Stay calm everybody. I'm a
Ghostbuster. Look out, Ray, he's
right behind you!

He makes a kind of ELECTRIC ZAP NOISE to simulate the sound of the particle thrower as he scurries around the room, ducking and dodging imaginary ghosts.

LOUIS
Back off, Egon, this one's mine!

Engrossed in the fantasy, he doesn't notice Janine standing behind him at the top of the stairs watching him play.

JANINE
Louis--

Louis is so startled he whirls around and inadvertently squeezes the trigger on the particle thrower. Janine ducks as a single bolt of energy streaks across the room and strikes the wall behind her.

LOUIS
(embarrassed and
apologetic)
Oh migod! I'm sorry. I didn't
mean to do that. It was an
accident.

JANINE
What are doing up here?

LOUIS
I was just closing out the books
and I thought it might be a good
idea to practice in case they need
me to go out on a call.

(CONTINUED)

B72

CONTINUED:

JANINE

Why would you want to be a
Ghostbuster if you're already an
accountant?

LOUIS

Oh, no, it's just if one of the
guys calls in sick or gets hurt.

Louis quickly slips off the proton pack and sets it down.

JANINE

So have you made any plans for
New Years Eve?

LOUIS

No, I celebrate at the beginning
of my corporate tax year which
is March first. That way I beat
the crowds.

JANINE

That's very practical. I hate
going out on New Year's Eve, too.

There is an awkward silence between them and Janine starts
to leave.

JANINE

Well, good night, Louis.

LOUIS

(on an impulse)

Janine, do you feel like maybe
getting something to eat on the
way home? Have you ever been to
Tad's? It's a pretty good deal.
You get a steak, baked potato,
a roll, and a salad with your
choice of dressing for \$5.29.
Can't beat that.

JANINE

I'd like to, but I told Dr.
Venkman I'd babysit for his
friend.

LOUIS

Oh, maybe some other time then.

JANINE

Do you want to babysit with me?

(CONTINUED)

B72 CONTINUED: (2)

B72

LOUIS
Oh, sure, that sounds great.
They exit.

CUT TO:

C72 INT. VENKMAN'S LOFT - NIGHT (LATER)

C72

There is a KNOCK at the door and Venkman goes to answer it. He's dressed for the evening and looking very dapper.

72 INT. VENKMAN'S LOFT - ENTRANCE HALL - CONTINUOUS ACTION

72

Venkman opens the door and finds Stantz, Spengler and Winston standing there wearing over-the-hip rubberized waders, firemen's slickers, and miners' helmets, carrying tons of sensing devices, meters, collection jars and photographic equipment. They look like they're rigged out for a major spelunking expedition.

VENKMAN
(ushering them in)
Don't tell me, let me guess. All-you-can-eat barbecue rib night at the Sizzler?

STANTZ
We're going down into the sewer system to see if we can trace the source of the psycho-reactive slime flow. We thought you might want to come along.

VENKMAN
Darn it! I wish I'd known you were going. I'm stuck with these damn dinner reservations.

SPENGLER
You know, animals and lower life forms often anticipate major disasters. Given the new magnetheric readings we could see a tremendous breeding surge in the cockroach population.

VENKMAN
Roach breeding? Sounds better and better.
(more)

(CONTINUED)

72 CONTINUED:

72

VENKMAN (Cont'd)

(calls out)

Dana? The boys are going down under the sewers tonight to look for slime. Egon thinks there might even be some kind of big roach-breeding surge. Should we forget about dinner and go with them instead?

Dana steps into the living room looking very beautiful.

STANTZ

Wow.

Dana looks curiously at their outfits.

DANA

Hi.

They nod and wave back.

VENKMAN

(to Ray and Egon)

I think we're going to have to pass on the sewer trip, boys. Let me know what you find out.

STANTZ

(on his exit)

Okay, but you're missing all the fun.

73 INT. VENKMAN'S APARTMENT BUILDING - HALLWAY - NIGHT

73

Venkman follows them into the hall. On their way out, they pass Janine and Louis on their way to baby-sit. They ad lib greetings.

LOUIS

Where you guys going?
(they exit without
answering)

Okay, talk to you later.

Venkman explains the hip-boots and rubber raincoats to Louis and Janine.

VENKMAN

They were helping change a diaper.
It was a pretty messy one.

Venkman lets them into the apartment and closes the door.

74 INT. LIVING ROOM AREA - CONTINUOUS ACTION - NIGHT

74

Janine looks around the loft and frowns at the mess and the decor.

JANINE

You actually live here?

VENKMAN

Yes, Janine, I do.

Janine shrugs, picks up the TV Guide and tests the TV to see if it works.

LOUIS

I hope you don't mind me being here. I just thought I could keep Janine company.

VENKMAN

It's fine. Knock yourself out. But I don't want to come home and find you two humping on the couch.

LOUIS

Oh no, we're just good friends.

VENKMAN

Okay. Let's just keep it that way.

CUT TO:

75 EXT. ARMAND RESTAURANT - NIGHT (LATER)

75

Venkman and Dana step out of a cab at Armand's, an exclusive and trendy restaurant on the Upper West Side.

76 INT. ARMAND RESTAURANT - NIGHT (CONTINUOUS ACTION)

76

Venkman and Dana enter and Venkman slips a bill to the MAITRE D'.

VENKMAN

(suave)

Your best table, Armand.

The Maitre d' peeks at the denomination on the bill and frowns. Venkman reluctantly hands him another bill.

VENKMAN

This better be good.

(CONTINUED)

76 CONTINUED:

76

The Maitre d' shows them to a table.

CUT TO:

A77 INT. VAN HORNE STATION - NIGHT (SAME TIME)

A77

Stantz, Spengler and Winston are standing on the platform looking into the river of slime.

STANTZ

Let's get a sounding on the depth of that flow.

Stantz has a long, coiled, graduated cord with a plumb bob on the end of it attached to his utility belt.

STANTZ

Stand back.

He takes the cord in his hand, swings the plumb bob over his head and casts it out into the middle of the flow. The plumb bob sinks and Spengler reads the depth.

SPENGLER

Six feet-- seven-- eight--

STANTZ

That's it. It's on the bottom.

SPENGLER

Nine feet-- ten--

WINSTON

Is the line sinking?

SPENGLER

No, the slime is rising.

Stantz looks down and notices the slime rising over the edge of the platform and around his boots.

STANTZ

(alarmed)

Let's get out of here, boys.

He starts to pull out the plumb line but it seems to be stuck.

STANTZ

Help me. It's stuck.

(CONTINUED)

A77 CONTINUED:

A77

Winston grabs the cord and starts pulling on it, but they still can't pull it out. In fact, they are being pulled toward the edge of the platform. Spengler tries to help, but whatever is pulling on the cord is stronger than all three of them. As their unseen adversary pulls them closer and closer to the edge, Stantz works desperately to unhook the cord from his belt but finally just unhooks the whole belt. Spengler lets go in time but Winston doesn't. He is jerked off his feet and into the slime flow. Stantz and Spengler look at each other, summon their courage and jump in after him.

CUT TO:

B77 INT. ARMAND RESTAURANT - NIGHT (LATER)

B77

Dana and Venkman are sitting next to each other in a booth nibbling caviar and toasting with very expensive champagne.

VENKMAN
(very intimate)
Here's to-- us.

She sighs and drinks.

VENKMAN
So-- are you making any New Year's resolutions?

DANA
I want to stop getting involved with men who aren't good for me.

VENKMAN
Does that start exactly at midnight tomorrow, or could you hold off for a few days maybe?

DANA
For one night in your life, do you think it's possible for us to be completely real?

VENKMAN
All right, you want to be real? So tell me why you dumped me?

DANA
Oh, Peter, I didn't dump you. I just had to protect myself. You really weren't very good for me, you know.

(CONTINUED)

B77 CONTINUED:

B77

VENKMAN

I'm not even good for me.

DANA

Why do you say things like that?
You're so much better than you
know.

VENKMAN

Thank you. If I had that kind
of support on a daily basis I
could definitely shape up by the
turn of the century.

DANA

(already feeling the
effects of the
champagne)

So why don't you give me a jingle
in the year 2000?

VENKMAN

Let me jingle you right now.

He leans over to kiss her.

DANA

Maybe I should call Janine.

VENKMAN

Don't worry. Janine has a very
special way with children.

They kiss.

CUT TO:

77 INT. APARTMENT - NIGHT (SAME TIME)

77

Janine is on the sofa watching TV while Louis paces around
the living room with the baby cradled in his arms, giving
it a bottle of milk, trying to make it stop crying.

(CONTINUED)

77 CONTINUED:

77

LOUIS

Once there were these seven dwarfs and they had a limited partnership in a small mining operation, and one day this beautiful princess came to stay with them and they bartered room and board in exchange for housekeeping services, which was a good deal for all of them because then they didn't have to withhold tax and social security, and I guess she didn't have to file state and federal income tax returns either, which I'm not saying is right because they could've got in a lot of trouble doing that, but it's just a story so I guess it's okay.

(looks down and sees
that baby has fallen
asleep)

I can finish this later if you're tired.

CUT TO:

78
thru
79
AA80

OMITTED

INT. SUBWAY TUNNEL - NIGHT (SAME TIME)

78
thru
79
AA80 (X)

The slime flow terminates in a swirling pool at the end of the old New York Pneumatic Railroad line. A rubber-gloved hand emerges from the slime and grabs onto a ledge. Winston pulls himself out of the slime, then reaches back, snags Stantz and helps him get a handhold. Together they fish Spengler out of the churning whirlpool, then they all just hang there for a moment, coughing and gasping from the struggle.

A80 EXT. STREET - MANHOLE COVER - NIGHT (SAME TIME)

A80

A manhole cover is dislodged and pushed up from below. It slides away, and Winston crawls out of the manhole followed by Stantz and Spengler. They are exhausted and covered with slime.

(CONTINUED)

A80 CONTINUED:

A80

WINSTON
(uncharacteristically
angry)
Nice going, Ray! What were you
trying to do -- drown me?

STANTZ
(unusually mean)
Look, Zeddemore, it wasn't my
fault you were too stupid to drop
that line.

WINSTON
(shoves him)
You better watch your mouth, man,
or I'll punch your lights out.

STANTZ
Oh yeah? Anytime, anytime. Just
go ahead and try it.

(X)

Spengler steps between them with unprecedented aggression.

SPENGLER
If you two are looking for a
fight, you got one.
(putting up his fists)
Who wants it first? Come on, Ray.
Try me, sucker.

STANTZ
(squaring off)
Butt out, you pencil-necked geek.
I've had it with you.

They grab each other and start to tussle. Suddenly Spengler
comes to his senses and pulls them apart.

(X)

SPENGLER
(forcefully)
Strip! Right now! Get out of
those clothes!

(X)

(X)

He starts yanking off his slicker and waders. Bewildered,
Stantz and Winston start doing the same. Spengler helps
pull off their clothes and throws them into the open manhole.
Now wearing only long underwear, they seem to return to
normal.

(X)

WINSTON
What are we doing? Ray, I was
ready to kill you.

(X)

(X)

(CONTINUED)

A80 CONTINUED: (2)

A80

STANTZ

Don't you see? It's the slime.
That stuff is like pure,
concentrated evil.

(X)

Stantz looks around and sees that they are standing right
in front of the museum.

SPENGLER

And it's all flowing right to this
spot.

CUT TO:

80 INT. RESTAURANT ENTRANCE - NIGHT (CONTINUOUS ACTION)

80

The Maitre d' looks up in surprise as Stantz, Spengler and
Winston enter wearing only long underwear.

MAITRE D'

(intercepting them)
Can I help you?

Stantz looks around and spots Venkman.

STANTZ

That's all right, I see him.

They blow right by the Maitre d' who jumps back in horror
as they pass.

VENKMAN

He's just about to pour more champagne when he sees Ray, Egon
and Winston coming toward him through the restaurant.

STANTZ

(very excited)
You should've been there, Venkman.
Absolutely incredible!

VENKMAN

Yeah, sorry I missed it.
(noting their attire)
I guess you guys didn't know about
the dress code here. It's really
kind of a coat and tie place.

(CONTINUED)

80 CONTINUED:

80

STANTZ

It's all over the city, Pete --
well, under it actually.

WINSTON

Rivers of the stuff!

SPENGLER

And it's all flowing toward the
museum.

He gestures excitedly and a big gob of slime flies across
the room and lands on a well-dressed diner.

STANTZ

(calls out)

Sorry!

DANA

Maybe we should discuss this
somewhere else.

Venkman notes the look of alarm on Dana's face and pulls his
colleagues aside.

VENKMAN

(confidentially)

Boys, listen. You're scaring the
straights. Let's save this until
tomorrow, okay?

SPENGLER

(to Venkman)

This won't wait until tomorrow,
Venkman. It's hot and it's ready
to pop.

MAITRE D'

He hurries through the restaurant with two city COPS right
behind him and makes straight for Venkman's table.

MAITRE D'

Arrest these men.

COP

(recognizing them)

Hey! It's the Ghostbusters.
You're out of uniform, gentlemen.

Stantz suddenly realizes how ridiculous they look.

(CONTINUED)

80 CONTINUED: (2)

80

STANTZ

(self-conscious)

Uh-- well-- we had a little accident, but forget that. We have to see the Mayor as soon as possible.

COP

(very reluctant)

Oh, gee, Doc, they got a big official dinner going on up there at Gracie Mansion. Maybe you should go home, get a good night's sleep and then give the Mayor a call in the morning. What do you say?

SPENGLER

Look, we're not drunk and we're not crazy. This is a matter of vital importance.

The cops look at each other, uncertain about what to do. Venkman steps in and speaks with complete authority.

VENKMAN

Maybe I can straighten this out.

COP

Peter Venkman! "World of the Psychic!" That's one of my two favorite shows.

VENKMAN

Don't tell me the other one. Just do me a favor. Get on the phone, call the Mayor, tell him the city's in danger, and that if he won't see us right now we're going to the New York Times.

COP

Why? What's up?

(CONTINUED)

80 CONTINUED: (3)

80

VENKMAN
(confidential)
Bad caviar-- tons of it. Iranian
terrorists. One in every five
eggs is poisoned and we know which
ones. We got to get there before
they serve the canapes.

The cop frowns skeptically.

VENKMAN
Just call him.

CUT TO:

81
thru 82
OMITTED

81
thru 82

A83 EXT. CARL SCHURZ PARK - NIGHT (LATER)

A83

Preceded by a police car, Ecto-2 enters the small park on the East River at 88th Street and disappears into an underground entrance. The camera pans up to reveal Gracie Mansion, the residence of the Mayor of New York City.

B83 INT. GRACIE MANSION - MOMENTS LATER

B83

The Ghostbusters, now wearing police raincoats over their longjohns are ushered through the house by a BUTLER to a set of double oak doors. The butler knocks lightly, then opens the door to reveal the MAYOR sitting in front of the fireplace in his well-appointed private study, flanked by Jack Hardemeyer, both in tuxedos. The Ghostbusters enter.

C83 INT. THE STUDY - CONTINUOUS

C83

The Mayor is impatient and a little angry at having been pulled out of his formal reception. He frowns at their bizarre attire.

MAYOR
All right-- Ghostbusters. I'll
tell you right now; I've got two
hundred of the heaviest campaign
contributors in the city out there
eating bad roast chicken waiting
for me to give the speech of my
life. You've got two minutes.
Make it good.

(CONTINUED)

C83 CONTINUED:

C83

STANTZ

Mr. Mayor, there is a
psychomagnetheric slime flow of
immense proportions building up
under this city.

MAYOR

Psycho-what?

SPENGLER

We believe that negative human
emotions are materializing in the
form of a viscous, semi-liquid,
living, psycho-reactive plasm with
explosive supranormal potential.

MAYOR

Doesn't anybody speak English
anymore?

WINSTON

Yeah, man. What we're trying to
tell you is that all the bad
feelings, all the hate and anger
and violence of the city are
turning into this sludge. I
didn't believe it at first either
but we just took a bath in it and
ended up almost killing each
other.

Hardemeyer jumps in.

HARDEMEYER

This is insane!
(to the Mayor)
Do we really have to listen to
this?

VENKMAN

Hey, butt out!
(to the Mayor)
Look, Lenny, you have to admit
there's no shortage of bad vibes
in this town. There must be at
least a couple of million
miserable assholes in the
Tri-State area.
(points at Hardemeyer)
Here's a good example.

(CONTINUED)

C83 CONTINUED: (2)

C83

STANTZ

You get enough negative energy flowing in a dense environment like Manhattan, it starts to build up, and if we don't do something fast this whole place will blow like a frog on a hotplate.

WINSTON

Tell him about the toaster.

VENKMAN

I don't think he's ready for the toaster.

MAYOR

(shaking his head)

Being miserable and treating other people like dirt is every New Yorker's God-given right. What am I supposed to do-- go on television and tell eight million people they have to be nice to each other? I'm sorry, none of this makes any sense to me, and if anything does happen we've got plenty of paid professionals to deal with it. Your two minutes are up. Good night, gentlemen.

The Mayor exits, leaving the Ghostbusters to Hardemeyer.

HARDEMEYER

(smirking)

That's quite a story.

VENKMAN

Yeah, I think the Times might be interested, don't you? The Post might have a lot of fun with it, too.

Hardemeyer's eyes go cold and calculating.

HARDEMEYER

Before you go running to the newspapers with this, would you consider telling this slime thing to some people downtown?

(CONTINUED)

C83 CONTINUED: (3)

C83

VENKMAN
Now you're talking.

CUT TO:

83 INT. BELLEVUE HOSPITAL - PSYCHIATRIC WARD - NIGHT (LATER)

83

Venkman, Stantz, Spengler and Winston are in a padded cell. They are handcuffed and the cuffs are chained to thick leather belts around their waists. Venkman stands there banging his head into the padded wall while the others try to explain the situation to a skeptical PSYCHIATRIST.

STANTZ
We think the spirit of Vigo the Carpathian is alive in a painting at the Manhattan Museum.

PSYCHIATRIST
I see. And are there any other paintings in the museum with bad spirits in them?

SPENGLER
(impatient)
You're wasting valuable time! We have reason to believe that Vigo is drawing strength from a psychomagnetheric slime flow that's been collecting under the city.

PSYCHIATRIST
Yes, tell me about the slime.

WINSTON
It's potent stuff. We made a toaster dance with it, then a bathtub tried to eat his friend's baby.

The psychiatrist looks at Venkman.

VENKMAN
Don't look at me. I think they're nuts.

CUT TO:

84 INT. VENKMAN'S LOFT - DAY (NEXT MORNING)

84

Dana is asleep when the doorbell rings and wakes her up. She hurries to the door and finds Louis there with news of the Ghostbusters.

LOUIS
(out of breath)
I found them, Dana.

DANA
(relieved)
Oh, good. Where are they, Louis?

LOUIS
They're being held for observation
in the mental ward at Bellevue.

DANA
We have to get them out.

LOUIS
I'm going over there right now.
I think you should stay here.

DANA
Okay, but please have Peter call
me as soon as possible.

Louis exits. Dana crosses to the bedroom and looks in on the baby who is sleeping peacefully on the bed.

CUT TO:

OMITTED (85-95)

A96

INT. MUSEUM RESTORATION STUDIO - DAY (SAME TIME)

0A

Janosz stands before the painting of Vigo. Vigo comes to life and repeats the litany of his power.

VIGO

I, Vigo, the scourge of Carpathia,
the sorrow of Moldavia, command
you.

JANOSZ

(he's heard all this
before)

Command me, Lord.

VIGO

On a mountain of skulls in a
castle of pain, I sat upon a
throne of blood.

JANOSZ

Yes, the skulls.

VIGO

Twenty thousand corpses swung from
my walls and parapets and the
rivers ran with tears.

JANOSZ

(trying to hurry him
along)

--the parapets. Yes, I know.

VIGO

By the power of the Book of
Gombotz, what was will be, what
is will be no more. Then, now
and always, the kingdom of the
damned.

JANOSZ

(checking his watch)

I await the word of Vigo.

VIGO

I have watched the centuries
wither before me and waited for
the time when the tide of men's
sins would swell to bring me forth
again. Now is that time and here
the place. Beneath this realm
there grows a foaming unholy pile
born from the evil in men.

(more)

(CONTINUED)

A96

CONTINUED:

A96

VIGO (Cont'd)
Upon this unholy matter will I
float the vessel of my freedom.
The season of evil begins with
the birth of the new year. Bring
me the child that I might live
again.

JANOSZ
(abjectly humble)
Lord Vigo, this woman Dana is fine
and strong. I was
wondering--well, would it be
possible-- could I have her?

VIGO
So be it. On this the day of
darkness, she will be ours, wife
to you and mother to me.

CUT TO:

OMITTED B96, C96, 96 thru 105

AA106 EXT. THE SKY - DAY (SAME TIME)

AA106

Darkness falls over the city as the sun is magically
eclipsed.

CUT TO:

BA106 INT. BELLEVUE PSYCHIATRIC WARD - DAY (SAME TIME)

BA106

The Ghostbusters have been moved into the dayroom, a dingy
lounge for patients in the locked ward. There is a
television set, a ping pong table and a few tables and
chairs. Stantz, Winston and Spengler watch the sky go dark
through the heavy wire mesh covering the windows.

STANTZ
(in awe)
Total spontaneous solar eclipse.
This is it, boys. It's starting.
Shit-storm 2000.

Venkman is doing occupational therapy, weaving on a little
hand-loom. He frowns as the room goes dark.

(CONTINUED)

BA106 CONTINUED:

BA106

VENKMAN

Hit the light there, Winston.
I'm trying to finish my potholder
before lunch.

CUT TO:

CA106 EXT. HUDSON RIVER PIER - NIGHT (ECLIPSE)

CA106

A drainpipe starts dripping slime into the river near the
Cunard Line docks.

CUT TO:

DA106 EXT. CENTRAL PARK ZOO - NIGHT (ECLIPSE)

DA106

Two big brown bears are lazing in their outdoor cage, while
a ZOOKEEPER hoses down the concrete floor. He drops the hose
and starts to sweep the apron around the cage, looking up
occasionally at the inextricable eclipse.

THE HOSE

The water stops flowing and slime starts running from the
hose.

CUT TO:

EA106 EXT. PUBLIC FOUNTAIN - 59TH AND FIFTH - NIGHT (ECLIPSE)

EA106

With the Plaza Hotel in the background, the fountain starts
to spout psycho-reactive slime.

FA106 EXT. PLAZA HOTEL ENTRANCE - NIGHT

FA106

A well-heeled MAN and WOMAN step out of a limousine and walk
up the steps toward the revolving door. She looks up at the
sky and frowns.

WOMAN

(shrewish)

I told you we should have stayed
in Palm Beach. The weather here
gets stranger every year.

MAN

Yes, dear.

(CONTINUED)

FA106 CONTINUED:

FA106

She doesn't notice it, but a small amount of slime falls on the back of her luxurious full-length white mink coat.

The DOORMAN nods courteously and extends a hand to help her up the stairs.

WOMAN

She yelps in pain.

WOMAN
(to the doorman)
Something just bit me!

The doorman looks curiously at her, then recoils in shock as her coat comes alive. Mink heads pop up out of the thick fur, SNARLING, BARKING and YAPPING, their sharp little teeth biting the air. Reacting quickly, the doorman yanks the coat off the woman's back, throws it to the ground and starts stomping on it as the woman and her husband look on in horror. The coat scuttles down the steps and runs off down the street.

CUT TO:

GA106 EXT. CENTRAL PARK ZOO - NIGHT (ECLIPSE)

GA106

The zookeeper finishes sweeping and turns to pick up the hose. He looks in the cage and jumps back in surprise.

HA106 INT. BEAR CAGE - ZOOKEEPER'S POV - NIGHT (ECLIPSE)

HA106

A full-size pterodactyl screams at him and flies off into the darkness.

CUT TO:

IA106 INT. MIDTOWN CENTRAL POLICE PRECINCT - NIGHT (ECLIPSE)

IA106

The Squad Room is busy as DETECTIVES try to answer the flood of calls regarding the wave of supernatural events sweeping the city.

DETECTIVE #1
(on the phone)
Look, lady, of course there are
dead people there. It's a
cemetery...
(more)

(CONTINUED)

IA106 CONTINUED:

IA106

DETECTIVE #1 (Cont'd)
(his face falls)
They were asking you for
directions?

DETECTIVE #2
(on another phone)
Was this a big dinosaur or a
little dinosaur?... Oh, just the
skeleton, huh? Well, where is
it now?

DETECTIVE #3
(on the phone)
Wait a second-- the park bench
was chasing you? You mean someone
was chasing you in the park...
No, the bench itself was chasing
you. I see--

A weary SERGEANT answers a RINGING PHONE.

SERGEANT
Manhattan Central, Flaherty
speaking... Yeah... yeah?...
What? Who is this?... Wait a
second.

He puts the caller on "Hold" and turns to another OFFICER.

SERGEANT
Lieutenant, I think you better
talk to this guy.

LIEUTENANT
(on another call)
What is it? I'm talkin' here!

SERGEANT
It's some dock supervisor down
at Pier 34 on the Hudson. The
guy's going nuts.

LIEUTENANT
What's the problem?

SERGEANT
(takes a deep breath)
He says the Titanic just arrived.

JA106 INT. PORT AUTHORITY OFFICE - NIGHT (ECLIPSE)

JA106

The DOCK SUPERVISOR stands there with the phone in his hand, an ASSISTANT beside him, both staring out the window at the ocean liner tied up at the pier.

KA106 EXT. PIER 34 - THEIR POV - NIGHT (ECLIPSE)

KA106

The name "R.M.S. Titanic" is clearly visible on the side of the huge ship. The gangplank is down and dozens of drowned passengers, sopping wet and festooned with seaweed, are disembarking while drowned porters off-load their waterlogged baggage.

CUT TO:

A106 INT. VENKMAN'S LOFT - NIGHT (ECLIPSE)

A106

Dana is half-watching a game show on TV, nervously waiting for word from Louis. Suddenly a strong gust of wind blows open the windows and Dana jumps up to close them. Then she looks toward the bedroom and goes in to check on Oscar.

106 INT. VENKMAN'S LOFT - BEDROOM - NIGHT (ECLIPSE) (CONT. ACTION)

106

Dana enters and immediately notices that the crib is empty and the window is open. Frantic now, Dana rushes to the window and looks out.

107 EXT. WINDOW LEDGE - DANA'S POV - NIGHT (ECLIPSE)

107

The baby is standing out on the ledge at the corner of the building, fifty feet above the street, staring off into the distance as if he's waiting for something.

108 OMITTED

108

109 EXT. WINDOW LEDGE - NIGHT (ECLIPSE) (CONTINUOUS ACTION)

109

Dana climbs out onto the ledge and starts inching slowly toward the baby. Then she stops as a miraculous apparition materializes.

110 EXT. VENKMAN'S LEDGE - APPARITION

110

A sweet, kindly-looking ENGLISH NANNY appears, pushing a pram, strolling on thin air parallel to the ledge high above the ground. Her face looks remarkably like Janosz Poha's.

(CONTINUED)

110 CONTINUED:

110

The nanny extends her hand to the baby who gurgles sweetly as he reaches out to take it.

DANA

She watches in helpless horror.

DANA
(screams)

No!!

GHOST NANNY

She picks up the baby and lays it gently in the pram, then turns and smiles at Dana. The smile turns to a hideous grin, then the nanny shrieks at Dana and takes off like a shot with the baby.

DANA

She watches the creature fly off with Oscar and determines to do something about it.

DANA
(resolutely)
Janosz.

CUT TO:

111 INT. BELLEVUE PSYCHIATRIC WARD - NIGHT (ECLIPSE) (LATER)

111

A NURSE is briefing the psychiatrist on a number of newly admitted patients. The well-heeled Woman from the Plaza keeps interrupting.

WOMAN
I'm telling you, doctor. My mink coat bit me and ran off down the street.

PSYCHIATRIST
Please, madam. I'll deal with you in a moment.
(to the nurse)
Where did you put the zookeeper who saw the pterodactyl?

NURSE
He's in 5, and I have the two men who saw the Titanic in 10 and 11.

(CONTINUED)

111 CONTINUED:

111

PSYCHIATRIST

I hate working on New Years Eve.
It really brings them out of the
woodwork, doesn't it?

NURSE

I think this eclipse thing has
everybody a little spooked.

WOMAN

What about my coat?

Venkman listens to the conversation between the doctor and
the nurse, then steps back into the dayroom to rejoin Stantz,
Spengler and Winston who are huddled around a table.

VENKMAN

(to Stantz)

You were right. The whole city
is going nuts. If we don't do
something fast it's all going to
be downhill from here.

WINSTON

You think all those predictions
about the world coming to an end
in the 1990's are true?

A PATIENT at the next table joins the discussion.

PATIENT #1

(with certainty)

1997. My dog told me.

VENKMAN

What kind of dog?

PATIENT #1

Labrador.

VENKMAN

(shakes his head)

Habitual liars. They can't help
it. It's in the breed.

SPENGLER

Objectively speaking, all these
apocalyptic predictions about the
millennium make no sense at all.
The year 2000 is a fiction based
on a completely arbitrary
calendar.

(more)

(CONTINUED)

111 CONTINUED: (2)

111

SPENGLER (Cont'd)

The only thing that gives these predictions power is people's willingness to believe them.

STANTZ

Sure, if everybody believes that things are going to start falling apart in the year 2000, they'll probably start falling apart.

WINSTON

Yeah, well, there are an awful lot of people out there who don't believe in the future-- their own or anybody else's.

STANTZ

And that's where Vigo gets his power. He's just been laying back, hiding in that painting until enough bad vibes built up to spring him.

VENKMAN

I don't think there's any shortage of bad vibes in this town. You have to figure there must be at least a couple of million miserable assholes in the Tri-State area.

SPENGLER

All he needs now is a living human being to inhabit and obviously he's chosen Dana's child to make his reentry. She obviously has a psychic vulnerability to hostile entities which she passed on to her baby. Janosz Poha may be the human link between Vigo and Dana.

VENKMAN

I knew that guy was a wiggler the second I laid eyes on him.

Another PATIENT offers his opinion.

PATIENT #2

(confidentially)

Forget Vigo. It's Hitler. I saw him hanging around the Port Authority.

(CONTINUED)

111 CONTINUED: (3)

111

VENKMAN

Thanks.

CUT TO:

OMITTED A112, B112

C112 EXT. MUSEUM - NIGHT (ECLIPSE) - A LITTLE LATER

C112

A taxi pulls up, Dana jumps out and rushes into the museum. The moment the door closes behind her, there is a LOUD THUNDERCLAP, the ground trembles and a massive amount of slime erupts from around the base of the museum and starts covering the walls, sealing her inside the building.

CUT TO:

D112 INT. BELLEVUE PSYCHIATRIC WARD - NIGHT (ECLIPSE) (SAME TIME)

D112

Louis is waiting in the lobby when Venkman, Stantz, Spengler and Winston are released.

LOUIS

(very agitated)

Peter, you better get to the museum right away.

VENKMAN

Why? What happened?

LOUIS

Dana called and said somebody took the baby and she was going to the museum to get it back.

They rush off down the hall.

VENKMAN

Why did you wait so long to get us out?

LOUIS

I had a really tough time getting you released.

VENKMAN

You mean it was that hard convincing them we're not crazy?

(CONTINUED)

D112 CONTINUED:

D112

LOUIS
Actually, they still think you're
crazy, but I convinced them you're
not dangerous.

VENKMAN
(determined)
Yeah, well guess again.

E112 EXT. BELLEVUE HOSPITAL - NIGHT (ECLIPSE) (MOMENTS LATER)

E112

ECTO-2 is parked outside and the Ghostbusters are hastily
donning their standard uniforms.

LOUIS
I brought everything you asked
for and I gassed up the car with
Super Unleaded. It cost twenty
cents more than Regular Unleaded
but you get much better
performance and in an old car like
this that'll end up saving you
money in the long run. I put in
on my credit card, so you can
either reimburse me or I can take
it out of petty cash--

While he's talking, the Ghostbusters jump in the ECTO-2 and
drive off without him.

LOUIS
Hey! Wait! Okay, I'll meet you
there.

CUT TO:

112 EXT. MUSEUM - NIGHT (ECLIPSE) (LATER)

112

ECTO-2 pulls to the curb across the street from the museum.
Hundreds of spectators are already there gawking at the
building as the Ghostbusters jump out and gape at the sight
that greets them.

113 EXT. MUSEUM THEIR POV - BUILDING

113

The building is now totally covered in a shell of
psycho-reactive slime. CITY WORKMEN and FIREMEN are trying
to cut their way in with blowtorches, jackhammers, power
tools and the "jaws of life," but they can't even make a
dent.

(CONTINUED)

113 CONTINUED:

113

GHOSTBUSTERS

They size up the situation as they don their proton packs.

STANTZ

It looks like a giant Jello mold.

VENKMAN

I hate Jello.

They stride manfully across the street and approach the main entrance to the museum.

STANTZ

(to the Fire Captain)

Okay, give it a rest, Captain.
We'll take it from here.

FIRE CAPTAIN

(skeptical)

Be my guest. We been cutting
here for three hours. What the
hell's going on? You know the
Titanic arrived this morning?

(X)
(X)
(X)
(X)

VENKMAN

Well, better late than never.

(X)
(X)

The workmen and firemen put down their tools and fall back as the Ghostbusters draw their particle throwers.

SPENGLER

(monitoring valences)

Full neutronas, maser assist.

They adjust their settings and prepare to fire.

STANTZ

Throw 'em!

They trigger their throwers and spray the front doors of the building with bolts of proton energy, but it has no effect on the hardened slime.

VENKMAN

(to the firemen)

Okay, who knows "Cumbaya?"

(CONTINUED)

113 CONTINUED: (2)

113

A few of the fireman and workmen tentatively raise their hands. Venkman grabs them and lines them up at the entrance to the museum.

VENKMAN

All right. Nice and sweet--
(starts singing)
Cumbaya, milord, cumbaya--

Stantz, Spengler, Winston and the firemen sing along, reluctantly holding hands and swaying to the music.

ALL

(singing)
Cumbaya, milord, cumbaya, Cumbaya,
milord, cumbaya, Oh, Lord,
cumbaya.

Stantz inspects the wall of slime with his infra-goggles and finds that they have only managed to open a hole the size of a dime.

STANTZ

Forget it. The Vienna Boys Choir
couldn't get through this stuff.

VENKMAN

Good effort. Now what? Should
we say supportive, nurturing
things to it, Ray?

SPENGLER

It won't work. There's no way
we could generate enough positive
energy to crack that shell.

STANTZ

I can't believe things have gotten
so bad in this city that there's
no way back. Sure, it's crowded,
it's dirty, it's noisy. And there
are too many people who'd just
as soon step on your face as look
at you. But there've got to be
a few sparks of sweet humanity
left in this burned-out burg.
We just have to mobilize it.

(CONTINUED)

113 CONTINUED: (3)

113

SPENGLER

We need something that everyone
can get behind, a symbol --

His eyes fall on ECTO-2's New York State license plate which
features a line drawing of the Statue of Liberty.

STANTZ

(he sees it, too)
Something that appeals to the best
in each and every one of us--

SPENGLER

Something good--

VENKMAN

And pure--

WINSTON

And decent.

114 EXT. THE STREET - NIGHT (SAME TIME)

114

There is a commotion among the crowd as the Mayor's limousine
arrives with a police escort. Jack Hardemeyer steps out
followed by the Mayor himself and they cross to the museum
entrance.

Hardemeyer, his ASSISTANT and several police BODYGUARDS
confront the Ghostbusters.

HARDEMEYER

Look, I've had it with you. Get
your stuff together, get back in
that clown car and get out of
here. This is a city matter and
everything's under control.

VENKMAN

Oh, you think so? Well, I've got
news for you. You've got
Dracula's brother-in-law in there
and he's got my girlfriend and
her kid. Around about midnight
tonight, when you're partying
uptown, this guy's going to come
to life and start doing amateur
head transplants. And that's just
round one.

(CONTINUED)

114 CONTINUED:

114

MAYOR

Are you telling me there're people trapped in there?

HARDEMEYER

(to his assistant)

This is dynamite. I want you to call AP, UPI and CNN and get them down here right away. When the police bring this kid out I want them to hand it right to the Mayor and I want it all on camera.

STANTZ

Mr. Mayor, if we don't do something by midnight you're going to go down in history as the man who let New York get sucked down into the tenth level of Hell.

The Mayor stops to consider the situation.

MAYOR

(to the fire captain)

Can you get into that museum?

FIRE CAPTAIN

If I had a nuclear warhead, maybe.

The Mayor turns to Venkman.

MAYOR

You know why all these things are happening?

VENKMAN

We tried to tell you last night, but Mr. Hard-on over here packed us off to the loony bin.

Hardemeyer flips out.

HARDEMEYER

This is preposterous! You can't seriously believe all this mumbo-jumbo! It's the twentieth century, for cying out loud!

(viciously, to Venkman)

Look, mister, I don't know what this stuff is or how you got it all over the museum but you better get it off and I mean right now!

(CONTINUED)

114	CONTINUED: (2)	114
	He pounds the wall of slime with his fist, and they all watch in amazement as his fist goes through the wall and he is sucked bodily through the slime curtain. Only his shoes can be seen, embedded in the slime.	(X) (X) (X) (X)
	MAYOR (to Venkman)	(X) (X)
	Okay, just tell me what you need.	(X)
	CUT TO:	
115 thru A116	OMITTED	115 thru A116
B116	INT. DINER - NIGHT (ECLIPSE) (MOMENTS LATER)	B116
	With his bodyguards posted at the door, the Mayor discusses the situation with the Ghostbusters over hot dogs and coffee. The counterwoman listens impassively.	
	(CONTINUED)	

B116 CONTINUED:

B116

MAYOR

Did you know the Titanic arrived
this morning?

VENKMAN

Better late than never, I guess.

MAYOR

Don't get cute with me. Just tell
me why all these things are
happening?

VENKMAN

I don't want to get too technical,
but basically they're happening
because people in New York act
like jerks.

MAYOR

What?

STANTZ

You get enough negative energy
flowing in a dense environment
like Manhattan, it starts to build
up, and if we don't do something
fast this whole place will blow
like a frog on a hotplate.

WINSTON

Plus you've got one mean
Carpathian mother in that museum
ready to pick up the pieces.

MAYOR

And it had to happen in an
election year. Well, who is this
guy and what does he want?

STANTZ

He wants it all. In every great
social breakdown there's been some
evil, power-mad nutball ready to
capitalize on it. This one just
happens to have been dead for 300
years.

SPENGLER

It's happened before. Nero and
Caligula in Rome, Hitler in Nazi
Germany--

(CONTINUED)

B116

CONTINUED: (2)

B116

STANTZ

Stalin in Russia, the French Reign
of Terror--

WINSTON

Pol Pot, Idi Amin--

VENKMAN

Cardinal Richelieu, George
Steinbrenner.

MAYOR

(shaking his head)
But being miserable and treating
people like dirt is every New
Yorker's God-given right. What
am I supposed to do -- go on
television and tell eight million
people they have to be nice to
each other?

VENKMAN

No, we'll handle that part. We
only need one thing from you.

CUT TO:

116

EXT. LIBERTY ISLAND (NEW YORK HARBOR) - NIGHT

116

With the city skyline in the background, the Ghostbusters
prepare their equipment. Each of them dons a makeshift
backpack consisting of tanks, hoses, nozzles and an abundance
of gauges, valves and regulators. Venkman looks up at the
Statue of Liberty looming above them.

VENKMAN

Kind of makes you wonder, doesn't
it.

WINSTON

Wonder what?

VENKMAN

If she's naked under that toga.
She's French, you know.

SPENGLER

There's nothing under that toga
but 300 tons of iron and steel.

Stantz is looking worried.

(CONTINUED)

116 CONTINUED:

116

STANTZ

I hope we have enough stuff to
do the job.

VENKMAN

Only one way to find out.
(to Stantz)
Ready, Teddy?

They enter the statue.

CUT TO:

117 INT. STATUE OF LIBERTY - MOMENTS LATER

117

The Ghostbusters are working from the iron staircase that spirals straight up 100 feet inside the hollow superstructure of the statue. Spengler and Winston are busy assembling hundreds of wires connected to various relays on the interior surface of the statue. Venkman and Stantz are mounting large auditorium loudspeakers near the top of the staircase. They finish the installation, then Stantz dons one of the new backpacks and gives the order.

STANTZ

Okay, boys. Let's frost it.

They begin hosing the inside of the statue with the psycho-reactive slime.

CUT TO:

AA118 INT. MUSEUM RESTORATION STUDIO - ACTUAL NIGHT

AA118

The baby is magically suspended in mid-air in front of the Vigo painting. Dana watches helplessly as Janosz picks up a brush and touches it to the canvas.

BA118 INT. MUSEUM - PAINTING - NIGHT

BA118

Vigo watches from his two-dimensional confinement as fresh paint weeps from the canvas onto the brush.

CA118 INT. MUSEUM - BABY - NIGHT

CA118

He coos and gurgles, oblivious to the danger as Janosz starts carefully painting mystical symbols on its little arms and legs, identical to the symbols seen in the painting.

(CONTINUED)

CA118 CONTINUED:

CA118

DANA

Unable to stand it any longer, she waits until Janosz turns away, then makes a desperate attempt to take the baby. However, as she reaches for it, a powerful unseen force stops her and painfully forces her back to her seat.

CUT TO:

A118 INT. FIREHOUSE - NIGHT (SAME TIME)

A118

Janine watches as Louis, wearing a Ghostbuster uniform, slings a heavy proton pack onto his back.

JANINE

I'm not sure this is such a good idea? Do they know you're doing this?

LOUIS

Oh, yeah, sure-- no. But there's really not much to do here and they might need some back-up at the museum.

JANINE

You're very brave, Louis. Good luck.

She kisses Louis and he gets extremely self-conscious.

LOUIS

Uh-- oh-- well, I better hurry.

He rushes out.

B118 EXT. STREET OUTSIDE FIREHOUSE - NIGHT (LITTLE LATER)

B118

Louis stands on the street corner waiting for a bus.

CUT TO:

118 INT. STATUE OF LIBERTY - OBSERVATION DECK - MOMENTS LATER

118

Venkman, Stantz, Spengler and Winston are standing in the observation windows in the crown of the statue. It looks like they're on the bridge of an ocean liner, then the camera pulls back to reveal the head of the statue.

(CONTINUED)

118 CONTINUED:

118

STANTZ

He plugs the main cable lead into a transformer.

STANTZ

It's all yours, Pete.

(checks his watch)

There's not much time left.

Venkman plugs the speaker cable into a Walkman and gives a downbeat.

VENKMAN

(giving the downbeat)

Okay, one, two, three, four--

He hits "Play" on the Walkman and "Higher and Higher" BOOMS from the huge speakers, amplified by the statue's vast hollow interior.

CUT BACK TO:

OMITTED 119, A120 thru C120

120 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION)

120

The head of the statue lurches suddenly, but the Ghostbusters cling to the rail and manage to keep their feet.

STANTZ

She's moving!

WINSTON

I've lived in New York all my life
and I never visited the Statue
of Liberty. Now I finally get
here and we're taking her out for
a walk.

SPENGLER

(reading the Giga-meter)

We've got full power.

Stantz picks up a Nintendo control paddle from a home video game and starts pushing the buttons.

VENKMAN

(into a microphone)

Okay, Libby. Let's get it in
gear.

(CONTINUED)

120 CONTINUED:

120

They feel a strong vibration and the statue starts to move.

CUT TO:

121 EXT. SOUTH STREET SEAPORT - NIGHT

121

New Years Eve celebrants line the riverfront, pointing and gawking at an incredible sight.

122 EXT. EAST RIVER - THEIR POV - NIGHT (CONTINUOUS ACTION)

122

The statue is moving up the river almost completely submerged, only her head from the nose up visible above the surface.

123 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION)

123

Winston looks out apprehensively.

WINSTON

How deep does it get? That
water's cold and I can't swim.

VENKMAN

It's okay. I have my Senior
Lifesaving card.

SPENGLER

With a water temperature of forty
degrees we'd survive approximately
fifteen minutes.

Stantz studies a maritime navigational chart.

STANTZ

I'll keep to the middle of the
channel. We're okay to 59th
Street, then we'll go ashore and
take First Avenue to 79th.

VENKMAN

Are you kidding? We'll hit all
that bridge traffic at 59th. I'm
going to take 72nd straight up
to Fifth. Trust me, I used to
drive a cab.

CUT TO:

A124 EXT. RIVERFRONT - NIGHT (SAME TIME)

A124

Spectators cheer wildly, inspired by the sight of the Statue.

CUT TO:

B124 INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME)

B124

Janosz is sitting next to Dana, wheedling her with promises and self-serving logic.

JANOSZ

No harm will come to the child.
You might even say it's a
privilege for him to be the vessel
for the spirit of Vigo. And you
-- well, you will be the mother
of the ruler of the world.
Doesn't that sound nice?

DANA

If this is what the world will
be like, I don't want to live in
it.

JANOSZ

(confidentially,
indicating Vigo)
I don't believe we have the luxury
of choice.

DANA

Everybody has a choice.

JANOSZ

Not in this case, my dear. Take
a look. That's not Gainsborough's
Blue Boy up there. He's Vigo!

DANA

I don't care who he is. I may
not be able to stop you, but
someone will.

JANOSZ

Who? The Ghostbusters? They are
powerless. Soon it will be
midnight and the city will be mine
-- and Vigo's. Well, mainly
Vigo's. But we have a spectacular
opportunity to make the best of
our relationship.

(CONTINUED)

B124 CONTINUED:

B124

DANA

We don't have a relationship.

JANOSZ

I know. Marry me, Dana, and together we will raise Vigo as our son. There are many perks that come with being the mother of a living god. I'm sure he will supply for us a magnificent apartment. And perhaps a car and free parking.

DANA

I hate and despise you and everything you stand for with all my heart and soul. I could never forgive what you've done to me and my child.

JANOSZ

Many marriages begin with a certain amount of distance, but after a while I believe we could learn to love each other. Think about it.

DANA

I'd rather not.

CUT TO:

C124 EXT. TIMES SQUARE - NIGHT (SAME TIME)

C124

People are jammed together shoulder to shoulder filling Times Square, watching the big Seiko clock count down the last ten minutes to midnight. Suddenly, they look down Broadway and see a magnificent sight.

D124 EXT. BROADWAY - NIGHT (CONTINUOUS ACTION)

D124

The Statue of Liberty is walking up Broadway approaching 42nd Street, with "Higher and Higher" BOOMING from the SPEAKERS inside. A great cheer goes up, and the crowd goes wild with joy, dancing and singing along with the MUSIC.

E124 INT. STATUE OF LIBERTY OBSERVATION DECK - NIGHT (CONTINUOUS)

E124

Spengler reads the Giga-meter.

(CONTINUED)

E124 CONTINUED:

E124

SPENGLER
It's working. The positive GeV's
are climbing.

VENKMAN
(patting the Statue)
They love you, Lib. Keep it up.

CUT TO:

124 EXT. FIFTH AVENUE - NIGHT (LATER)

124

The avenue has been closed to traffic and barricades placed blocking all the sidestreets. A squadron of police motorcycles comes speeding around the corner at 72nd Street and proceeds up Fifth Avenue in the direction of the museum. Then MUSIC IS HEARD BOOMING in the distance, the ground shakes and the Statue of Liberty comes walking around the corner onto Fifth Avenue followed by a wildly cheering throng.

CUT TO:

125 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION)

125

The Ghostbusters can see the museum ahead.

VENKMAN
So far so good.

SPENGLER
(worried)
I'm worried. The vibrations could
shake her to pieces. We should
have padded her feet.

STANTZ
I don't think they make Reeboks
in her size.

VENKMAN
We're almost there, Lib.
(to Stantz)
Step on it.

126 EXT. THE STREET - NIGHT (CONTINUOUS ACTION)

126

The statue's huge foot comes down and squashes a car.

127 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION)

127

The Ghostbusters look down at the flattened car.

STANTZ
(shouts out the window)
My fault!

VENKMAN
(shouts)
She's new in town.

CUT TO:

OMITTED A128

128 INT. MUSEUM - RESTORATION STUDIO - SAME TIME

128

Janosz is painting the last of the mystical symbols on the baby's chest.

CUT TO:

OMITTED A129, B129, C129, D129

AE129 EXT. TIMES SQUARE - NIGHT (SAME TIME)

AE129

The people still in the square start counting off the last ten seconds to midnight and the New Year.

CROWD
(chanting)
Ten... nine... eight... seven...

CUT TO:

E129 INT. MUSEUM - PAINTING - NIGHT

E129

A strange light spreads over the painting. As the light moves onto his face, Vigo spreads his arms wide and his upper body starts to emerge from the canvas.

VIGO
Soon my life begins. Then woe
to the weak, all power to me, the
world is mine.

F129 INT. MUSEUM - JANOSZ - NIGHT

F129

The baby's body begins to glow as Vigo reaches out for it. Then suddenly a dark shadow falls across the skylight. Janosz looks up.

G129 INT. MUSEUM - JANOSZ'S POV - SKYLIGHT - NIGHT

G129

The Statue of Liberty is looming over the skylight looking down on Janosz with an expression of righteous anger on it's face.

H129 EXT. MUSEUM - NIGHT (CONTINUOUS ACTION)

H129

Kneeling beside the museum, the statue draws back it's mighty right arm and smashes the skylight with its torch.

129 INT. RESTORATION STUDIO - NIGHT (CONTINUOUS ACTION)

129

Janosz retreats from the shower of broken glass as the Ghostbusters come sliding down ropes into the studio and confront Janosz with their new weapons. Quick as a flash, Dana seizes the moment, dashes across the studio and snatches the baby from Vigo's outstretched arms.

VENKMAN
(to Janosz)
Happy New Year.

A130 INT. MUSEUM - VIGO PAINTING - NIGHT (CONTINUOUS ACTION)

A130

Vigo bellows in rage.

B130 INT. MUSEUM - STUDIO - NIGHT (CONTINUOUS ACTION)

B130

Janosz steps in front of the painting.

SPENGLER
Hi there. Feel free to try
something stupid.

Janosz sneers, trusting the invincibility of Vigo.

JANOSZ
You pitiful, miserable creatures!
You dare to challenge the power
of darkness? Don't you realize
what you are dealing with? He's
Vigo! You are like the buzzing
of flies to him.

(CONTINUED)

B130 CONTINUED:

B130

VENKMAN

(sighs)

Oh, Johnny. Did you back the
wrong horse.

With that, the Ghostbusters fire their slime-blowers and hose Janosz from head to toe, blowing him into the corner. Then they turn to Vigo.

VIGO

He is now almost completely out of the painting, but still held from the knees down. He spits and rages at the Ghostbusters, trying to unleash his magic powers.

THE GHOSTBUSTERS

They stand fast, secure in the knowledge that Vigo's power has been neutralized by the good will of the people.

STANTZ

Vigi, Vigi, Vigi-- you have been
a bad little monkey.

VENKMAN

The whole city's together on this
one. We took a vote. Everybody's
down on you, you know.

WINSTON

(arming his
slime-blower)

Say goodnight now.

Suddenly Vigo grabs Stantz by the neck and holds him up as a shield.

SPENGLER

Don't shoot! You'll hit Ray!

STANTZ

(strangling)

Do it! Just do it!

Winston fires and hoses both Vigo and Ray.

VIGO

He bellows and drops Ray, then falls back into the painting.

OMITTED C130 thru 0130

P130 INT. MUSEUM - PAINTING - NIGHT

P130

The paint turns liquid, melts off the canvas and runs onto the floor revealing another painting underneath it.

130 INT. MUSEUM - GHOSTBUSTERS - NIGHT (AFTER BATTLE)

130

Venkman, Spengler and Winston rush over to Ray and kneel beside him. He is completely covered with slime and motionless.

SPENGLER
(examining him)
He's breathing.

Winston wipes the slime off Ray's face and Ray opens his eyes.

WINSTON
Ray-- Ray-- How do you feel, man?

STANTZ
(smiles lovingly)
Groovy. I've never felt better
in my life.

VENKMAN
Oh, no. We've got to live with
this?

They pull him to his feet.

STANTZ
I love you guys. You're the best
friends I've ever had.

He hugs them each in turn, leaving them slimed as well.
Venkman recoils in disgust.

VENKMAN
Hey, I just had this suit cleaned.
(indicating Janosz)
Take care of the wiggler, will
you.

Venkman crosses to Dana who is snuggling the baby. She hugs Venkman.

(CONTINUED)

130 CONTINUED:

130

VENKMAN

What is this-- a love in?
(notes the symbols
painted on the baby's
body)
Hey, sailor. I think the tattoos
are a little much, don't you?

He picks up the baby.

DANA

(to Venkman)
I think he likes you. I think
I do too.

VENKMAN

Finally came to your senses, huh?

They hug and kiss.

SPENGLER, WINSTON AND STANTZ

They help Janosz to his feet. He's dazed but unhurt.

JANOSZ

(restored to normalcy)
What happened?

STANTZ

(calmly)
Sir, you had a violent, prolonged,
transformative psychic episode.
But it's over now. Want a coffee?

JANOSZ

(extremely nice)
That's very kind of you.

SPENGLER

(to Stantz)
He's fine, Ray. Physically
intact, psychomagnetherically
neutral.

JANOSZ

Is that good?

WINSTON

It's where you want to be.

As they exit they stop to examine the painting that was
concealed by Vigo's self-portrait.

(CONTINUED)

130 CONTINUED: (2)

130

SPENGLER
Late Renaissance, I think.
Caravaggio or Brunelleschi.

WINSTON
(staring at it)
There's something really familiar
about this painting.

A131 INT. MUSEUM - NEW PAINTING - NIGHT

A131

It's a beautiful painting in the high-Renaissance style depicting four archangels hovering protectively over a cherubic baby. One holds a harp, one, an olive branch, the third, a book, and the last, a sword. Most remarkably, their faces bear an uncanny resemblance to Venkman, Stantz, Spengler and Winston.

CUT TO:

131 EXT. MUSEUM - NIGHT (LITTLE LATER)

131

The Ghostbusters are greeted by wild cheering and applause as they come out the main entrance with Dana and the baby. Everybody starts singing "Auld Lang Syne."

A132 EXT. THE STREET - NIGHT (CONTINUOUS ACTION)

A132

A city bus pulls up and Louis steps off in full uniform and proton pack. He picks his way through the celebrating crowd and finds the Ghostbusters.

LOUIS
Am I too late?

STANTZ
No, you're right on time.

Stantz pops the cork on a bottle of champagne and hands it to him.

CUT TO:

B132 EXT. MUSEUM ENTRANCE - NIGHT (SAME TIME)

B132

Hardemeyer staggers out of the museum covered in slime.
He looks at the celebrating crowd and his eyes fill with
tears.

(X)
(X)
(X)

(CONTINUED)

B132 CONTINUED:

B132

HARDEMEYER
(weepy)
Happy New Year everybody!
He joins in on "Auld Lang Syne."

CUT TO:

132 EXT. CENTRAL PARK - NIGHT (LATER)

132

The Statue of Liberty is sprawled inert on her back in the park behind the museum, her toga up over her knees. The Mayor looks nearly suicidal. The Ghostbusters stand beside him commiserating.

VENKMAN
She's all right. She's just
sleeping it off.

THE MAYOR
(stricken)
We just had it restored.

VENKMAN
This probably isn't a good time
to bring this up, but the last
time we did a job for the city
you stiffed us.

STANTZ
(hands the Mayor an
invoice)
This is a bill for tonight's job.

The Mayor looks at it and gasps at the amount.

MAYOR
What! This is way too much.
(hands the bill back
to Venkman)
We won't pay.

Venkman looks at the statue.

VENKMAN
(to Stantz)
I think she looks pretty good
here, don't you?

STANTZ
Yeah, and a lot easier to get to
than that island.

(CONTINUED)

132 CONTINUED:

132

Realizing he has no alternative, the Mayor sighs and takes the bill back.

(X)
(X)

MAYOR

All right, all right. If you can wait until Monday I'll issue you a check.

(X)
(X)
(X)
(X)

SPENGLER

Sorry. No checks. Company policy.

(X)
(X)
(X)

CUT TO:

133 EXT. LIBERTY ISLAND - DAY (WEEKS LATER)

133

The sun is shining brightly and Liberty is back on her pedestal where she belongs. The Mayor and a host of officials are commemorating her return. The Ghostbusters, Dana, Janine and Louis are there as honored guests.

VENKMAN

(looking up at the statue)

Pretty impressive, huh?

SPENGLER

(musing)

It's probably the first thing my grandparents saw when they came to this country.

VENKMAN

From where--Neptune?

SPENGLER

They came from Ostrov in Eastern Poland.

VENKMAN

Ostrov? I've been there. Good party town.

STANTZ

(in a similarly reflective mood)

My great-grandparents were Swiss. I still have the pictures they took of the statue from the boat when they arrived.

(CONTINUED)

133 CONTINUED:

133

VENKMAN

Oh, right, you told me that. They
came to America seeking other
kinds of cheese, as I recall.
How about you, Winston?

(CONTINUED)

133 CONTINUED:

133

WINSTON

My people weren't taking any pictures from those slave ships, man. And there wasn't any statue in Charleston Harbor to welcome them, either. What are you, Dana?

VENKMAN

Miss Blue Blood? Her family's been here since the year 12.

DANA

That's not true. It was 1620.

VENKMAN

Same difference.

STANTZ

What's your story, Pete?

VENKMAN

Me? I'm a little of everything. Some Irish, some German, some French, Dutch--the women in my family slept around. And that's what made this country great.

DANA

That's a terrible thing to say.

VENKMAN

So what? It's a free country.
(looking up at the statue)
Thanks, Lib.

They all look up at the statue.

134 EXT. STATUE OF LIBERTY - DAY

134

She seems perfectly intact but she's holding the torch in her left hand.

135 EXT. LIBERTY ISLAND - VENKMAN AND STANTZ - DAY

135

Stantz squints at the statue.

STANTZ

Hey, Pete, wait a minute. She's got the torch in the wrong hand.

(CONTINUED)

135 CONTINUED:

135

VENKMAN
Shhh. Nobody'll notice.

136 EXT. STATUE OF LIBERTY - HEAD OF THE STATUE - DAY

136

Slimer flies out one of the observation windows, theme music kicks in and the camera pulls up and away from the island to a high shot of the statue, lower Manhattan and the shining sea beyond.

FADE OUT:

THE END

THIS FILE WAS PROVIDED BY



SPOOKCENTRAL.TK