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THE SERIES

Between Ghostbusting assignments, the neighborhood around firehouse H.Q. is SLIMER'S favorite sliming grounds. When he leaves Headquarters, he also leaves behind his tag-along, mascot role and comes into his own, cruising the streets and alleys with the enthusiasm of a kid in a candy store -- a ghost-about-town with nothing on his mind but a good time and a meal for five. His motto: "Ghosts just wanna have fun."



OUR STAR

He's small, he's green, he's slimy, and he's got a heart the size of his bottomless appetite. He's SLIMER, America's favorite ghost!

Since being freed from the Containment Unit, Slimer has surprisingly carried his weight as part of the Ghostbusters' team (and consumed a million times his weight in Ghostbusters groceries.) Against all odds, the little spud has earned his special niche in the slimelight.

But it takes a helluva lot to impress the average New Yorker. So, to the people who live in the Ghostbusters' neighborhood, Slimer is pretty much like any other local -- just a little hungrier and a lot goopier. When fellow residents see him floating past, rather than gasp, faint, or run, they're more likely to say, "Yo, Slimer, how ya doin'?" ...although experience tells them to brace themselves for sloppy kisses and hugs, and to tighten their grip on their grocery bags. Of course, there are a few curmudgeons who take offense at Slimer's sloppy exuberance. There are even some -- dare we say it? -- bigots who dislike him simply because he's a ghost.

Slimer's impulsive lack of control (especially around food) and his high-energy, unbridled emotions have made him the Ghostbuster that kids love the most. He gets to do and say all the things they'd like to, but can't get away with.

Befitting a major star, this season Slimer's getting elocution lessons. The garbled snorts, grunts, and gurgles of his unique speech will become intelligible enough (though just barely) for him to trade barbs with enemies, have brief exchanges with friends, and fire off quick one-liners and ghostly observations.

Slimer's strongest language remains his body-English: He has no problem communicating his emotions visually; his daydreams appear in thought bubbles above his head; he can do a fast, furious "Twenty Questions" pantomime to describe an urgent matter that he just witnessed; and his opinion of his foes is obvious when he mimics them behind their backs -- imitating a villain's tough-guy swagger, or duplicating a butler's snotty attitude.

Slimer can also mold parts of his body into various objects necessary for a special task at hand... like forming the top of his head into a baseball cap or hard hat, or even an umbrella. In fact, his whole body is so jelly-like and malleable that when in danger, he can hide in some very bizarre places -- like a locked suitcase (he squeezes in through the tiny keyhole) or a jelly jar (with surprising consequences for an unsuspecting Ghostbuster who grabs the jar to make a peanut butter-and-jelly sandwich.) Once, he was so scared he hid inside a family-size toothpaste tube and got stuck, only to be squeezed out later by a disgusted Venkman.

While Slimer's adversaries may feel persecuted by him, and the uninitiated may panic at first sight, Slimer doesn't have a malicious bone in his body. All right, so he doesn't have any bones in his body, but the point is, the little guy is incapable of real meanness. When he gets into trouble, it's usually because of his innocent enthusiasm for food, or his naive over-eagerness to help others. He only slimes people as an inadvertent side-effect of his hugs and kisses, or in times of danger, as a means of defending himself or one of his friends. And as for his food filching, while Slimer might put away an entire table of hors d'oeuvres at a high society banquet, he'd never eat a kid's Snickers bar or a pensioner's tuna casserole, no matter how loud his stomach was growling. Of course, he isn't beyond floating nearby with a famished, hang-dog expression to shame them into a taste. Or two. Or five.

In case you hadn't noticed, Slimer doesn't hold back his emotions. His feelings are always bigger than life. When he gets pissed, he literally steams. When he throws a tantrum, he bounces off the walls. When he cries, he looks like a lawn sprinkler. He is quick to adopt anyone who accepts him as a friend. And once they're Slimer's buddy, like it or not, they receive his enthusiastic hugs and kisses with inevitable, slimy consequences.

Slimer also has a luxury-loving, lazy side. He loves to "kick-back" in mid-air, hands behind his head, and watch his favorite shows (he thinks Fred Flintstone is a great actor) on his tummy-TV. Of course, Slimer becomes totally involved with the programs, his overblown emotions changing as fast as the channels as he overreacts to the comedy of a cartoon, the pathos of a soap, the scary parts of a horror movie, the thrill of a touchdown, etc.

Slimer is a creature of habit -- most of them odd habits: He'll never go around a wall when he can just go through it; and he figures that removing the packaging before stuffing food in his face is simply a waste of time and crude fiber.

SUPPORTING PLAYERS

PROFESSOR DWEBB is a scientific-minded putz. Like the Eugene Levy character in "Splash!", Dweeb is obsessed -- not with mermaids, but ghosts. In particular, Slimer. He is fixated on catching the little spud and sending him back to the nether regions from whence he came. The Professor, you see, is a faculty member of the local University's Psychology Department. It was he who saw to it that the Ghostbusters' grant in Paranormal Investigation was cancelled and that they were kicked off campus as a bunch of charlatans and phonies. But the subsequent success of the Ghostbusters has made him look ridiculous. He now realizes that ghosts are indeed real, and he finds it particularly unforgivable that the Ghostbusters allow "a disgusting and dangerous ghost" like Slimer to roam free, upsetting the balance of nature."

According to the puritanical Professor, our world wouldn't be in the mess it's in if people weren't so sloppy in their thinking, if they approached things logically and scientifically. And the Ghostbusters -- according to Dweeb -- are unforgivably sloppy, but he aims to fix this once and for all. Slimer's days are numbered.

Professor Dweeb is a humorless, paranoid little guy with a van full of high-tech ghost-detectors and traps. These store-bought gadgets are remindful of Wyle E. Coyote's

arsenal of "Acme" products, and they always appear diabolically effective. In fact, sometimes they actually do snare Slimer, but more often Slimer's inadvertent actions cause them to backfire on the Professor, usually without Slimer even realizing it.

Dweeb is incurably suspicious, quick to see double meanings in the most innocent things. To him, there is intrigue around every corner. He trusts no one. Especially ghosts. He is a self-appointed crusader out to save the world from itself, but two big problems prevent him from succeeding: (1) He's not half as smart as he thinks he is; and (2) like Wyle E. Coyote, he's preposterously unlucky.

Since Dweeb feels that people are no damned good, his sole companion is a dog -- a vicious, hyperactive little lump of fur with a mouthful of piranha-like teeth. Her name is ELIZABETH and she goes straight for the throat. Her little eyebrows form a perpetual scowl. Her movements are quick and jerky. Her temper foul. She can run so fast that her feet literally don't touch the ground. And, though she's just a dab of a dog, Elizabeth has the vocal chords of KING KONG. Her bark can uproot flower beds and blow off toupees.

Dweeb considers Elizabeth his only friend in the world and talks to her as if she understood every word he said. In fact, she does understand and either growls, nods, or

shakes her head in reply. Like her master, she hates the ground Slimer floats above. Just the mention of his name sends her into a teeth-snapping frenzy.

Dweeb and Elizabeth get along just fine because they share the same rotten outlook on life. They're each other's only friend in the world. Neither of them will ever own up to any mistakes they make; it's always someone else's fault. And when "someone else" does make a mistake, Elizabeth goes off and vents her rage on innocent victims. Like Slimer.

The Ghostbusters are only too aware of Professor Dweeb's activities. They try to ignore him, but when the Professor gets in over his head they're big enough to rescue him. And that only makes the Professor resent them more.

CHEF LUIGI LINGUINI is a short, rotund, jovial chef who works at Ze Ritz Cafe, the neighborhood's only French bistro. Chef Luigi dreams that one day his cooking will earn him four stars on the culinary map. Heck, even one star would make him happy. Because of Ze Ritz's pinchpenny boss, Luigi is not only cook, but also waiter, busboy and dishwasher. He manages this by making a series of rapid costume changes. Luigi is a bubbly Dom Deluise with a thick accent. "'Ey, Slimer, my little paisano! You like 'a da spicy meeta-ball?"

Luigi is a veritable magician in the kitchen, and thus one of Slimer's major heroes. In a cyclonic blur of beaters, bowls and spatulas, Luigi can whip leftovers into sublime creations. The fact that Slimer -- when invited -- devours them in one bite, plate and all, thrills Luigi to no end. Luigi loves to see someone consume his creations with such gusto, noting sadly, "If only alla th' customers hadda you magnifico taste!" Of course, Slimer's taste includes everything in the entire food-chain and, as soon as Luigi isn't looking, Slimer drowns the Chef's cuisine in ketchup and mustard, his favorite condiments. But Luigi is blind to any flaws in his most devoted of fans and is always happy to see the little spud's drooling face at the kitchen door.

Luigi is a sweet, likeable soul who's very earnest in his quest for culinary fame. And Slimer, grateful for the Chef's respect (and handouts), always tries to do his part

to boost Luigi's image when the Chef has a special meal or a bake-off entry to prepare. Slimer's only problem is running interference around RAFAEL, the highly irritable and persnickety owner and maitre d' of Ze Ritz Cafe.

RAFAEL is Luigi's pompous, uptight boss who always looks like he's packing a terminal suppository. When customers come in, the officious Rafael is on them like hollandaise on parsnips, smothering them in Gallic charm and promising incomparable gourmet delights. Then he zips to the kitchen and screams orders at poor Chef Luigi.

The big thorn in Rafael's flank steak is Slimer. He blames Slimer for the lean profit margin at Ze Ritz Cafe, and is constantly chiding Chef Luigi for allowing "zat slimey creature near my kitchen!" Luigi shrugs and says he has no control over ghosts, so Rafael resorts to every dirty trick imaginable to keep Slimer out. But any major losses at the restaurant are more likely due to Rafael than Slimer. For example, in a frenzied effort to shield Slimer from a customer's view, Rafael is liable to knock over tables and smash his own glassware. Or an ill-intentioned alliance between Rafael and Professor Dweeb (or even Manx) might similarly trash the place. Nevertheless, Rafael still blames all of his troubles on "zat floating slime bucket!"

CHILLY COOPER is the neighborhood ice cream lady who travels the streets in her vintage ice cream truck. She's a very hip, very cool dudette, a la Whoopi Goldberg. With her truckful of desserts, you'd think Chilly would live in fear of Slimer's notorious appetite, but not at all. Slimer respects Chilly and her wares -- although it takes a painful, perspiring exertion of his willpower to do so. I mean, sixty-five flavors! Give a ghost a break! Nevertheless, Slimer is her numero uno paying customer. If sales are slumping, Chilly just toots by the old firehouse and out comes Slimer with his hands full of coins. And the times he doesn't have the money, Chilly is only too happy to "run a tab" for the little spud, because she knows he's good for it.

She digs Slimer because he's sweet and honest... and he thinks Chilly has a beautiful singing voice. On the minus side, there are only a couple of things about Slimer that bother Chilly... namely his sloppy kisses and hugs.

Chilly may lack polish, but she definitely has a beautiful, soulful singing voice which she uses (through a microphone) to announce the arrival of her ice cream truck in the neighborhood. Chilly loves to sing, and she's not partial to just one kind of music. She can belt out everything from opera to rock and roll.

Whenever Slimer hears Chilly's voice, approaching up the street, a gong goes off in his head. He stretches, throbs and pulsates with excitement, then buzzes around the firehouse like an out-of-control ice cream junkie, hitting up Janine and the Ghostbusters for loose change. And Chilly

isn't above some playful teasing when the ravenous Slimer arrives at her truck with his handful of coins: "Sorry, my main slime, all sold out." Slimer's jaw falls to the ground with a squishy thunk. "Wait!" says Chilly, holding up a huge ice cream on a stick, "I do have the ones with nuts and cherries..." Slimer, insisting he'll eat anything, is reduced to a quivering and pleading mass.

If Slimer's in trouble, he can always count on Chilly to help him out. In some ways she's like a big sister to Slimer. If the little spud has a problem he's too embarrassed (or unable) to discuss with Janine or the Ghostbusters, Chilly is there to lend some sisterly advice.

Chilly is an "up" kind of person. High on life. The kind of gal who sees the best side of people -- and ghosts. She's fast with a quip or sarcastic remark (usually aimed at the Rafael's and Dweeb's of the world,) and is the first to laugh at her own jokes (with a high, piercing cackle.) Her language is born of the street, but she can also be very articulate when necessary.

A word about Chilly's ice cream truck, which she calls "Louise." This truck has mechanical character. Her doors fall off, the hood flies open at inopportune times, and she's even been known to freeze over like an ice cube when her refrigeration unit malfunctions. Louise can backfire at the right moment, covering a bad guy with soot; she can convey a haughty "attitude" with her sputters and chugs. Sometimes Louise is tired and irritable, other times she's spunky and full of energy. Like most women, she's totally unpredictable, but dependable when the chips are down.

MANX is a scroungy, double-crossing alley cat who has claimed the streets around the firehouse neighborhood "his turf." He resents having to share it with Slimer, and since he also shares Slimer's non-stop appetite, the two often find themselves eye-to-eye over some potential free snack. It would be one thing if Manx fought fair or was willing to divide the spoils with Slimer. But the selfish cat will pull any dirty trick necessary to beat Slimer out of Chef Luigi's choice handouts, or to ace Slimer out of enjoying the best garbage cans and most delicious dumpsters in the neighborhood.

Though Manx may not sound too appealing, he does have a talent for manipulating humans. He's a cat incarnation of Danny DeVito, a naturally nasty character who can pour on the syrupy charm to get what he needs... particularly from Janine. He rubs against her legs, purrs, and cons her into thinking he's the sweetest pussycat in all Manhattan. Janine showers Manx with affection and -- to Slimer's disgust -- with choice platters of eats. Manx delights in polishing off a whole smoked salmon -- courtesy of Janine -- right under Slimer's eyes. Then, with exaggerated insincerity, Manx gives a big, hungry yowl and Janine comes running with another plate of goodies, swatting at Slimer to stay away from the "poor starving kitty."

Manx considers himself a ninja-like master of stealth, skulking about on the tips of his claws, Sylvester-style, or zipping from one hiding place to another in a sneaky blur of fur. But usually when Manx thinks he's hiding, we still see the tip of his bent tail around the corner, or his good ear poking above a windowsill, or his scroungy whiskers protruding from some crevice. His fishy breath (the only food smell in the world Slimer finds offensive) is also a dead giveaway.

Manx's fatal flaw is his temper; he does not deal well with frustration. When things don't go his way, he yowls and hisses and abandons all stealth for a claws-out attack. If Slimer can provoke him properly, Manx will fly into a fury that blows his cover and gets him thrown out of Luigi's kitchen, or even banned (temporarily) from the Ghostbusters' firehouse.

Manx is determined to monopolize his turf by hook or crook. Like Daffy Duck, who's always certain that this time he'll outsmart Bugs, the scroungy Manx always has a scheme for outwitting Slimer. And like Daffy, Manx always ends up hoisted on his own petard.

THE JUNIOR GHOSTBUSTERS

The Junior Ghostbusters are three neighborhood kids: Eleven year-old DONALD, and ten year-olds CATHERINE and JASON. These youngsters were introduced in second season episodes of the "Real Ghostbusters". They idolize the Ghostbusters and emulate their heroes in many ways, even driving a homemade go-cart they call "Ecto Junior", that's outfitted with crude kid-versions of ghostbusting gear. The kids will appear occasionally in the eleven-minute "Slimer!" episodes, accompanying their favorite green ghost in his own adventures.

Slimer really doesn't have a favorite among the three Junior Ghostbusters. He considers them all "family" and loves them equally. Likewise, the kids love Slimer like a little brother, a role Slimer thoroughly enjoys as long as they don't start bossing him around.

JUNIOR GHOSTBUSTER #1

DONALD is a dark-haired, skinny eleven year-old. All legs and big feet (which cause him to be a bit on the clumsy side.) Never seen in any shoe but hi-top sneakers. A true-blue New Yorker, on the loud side, outspoken, and wears his emotions on his sleeve. Bright kid. Collects comic books which he scours for information on spooks (some of it bogus). He has an encyclopedic knowledge of horror and sci-fi, from classic to schlock. Big movie buff, too. Likes acting and is usually the lead in school plays. Thinks he's more knowledgeable about the spirit world than he really is. Slimer is always after Donald to read him a "scary" comic book, which Donald is glad to do, really getting into the various characters and sound effects, all of which make the trembling Slimer dive into a jar or whatever other cover is handy.

Of all the kids, Donald thinks that he understands Slimer best, being the expert on spirits and all. Of course, just when Donald gets complacent about having the little spud figured out, Slimer will surprise him by doing just the opposite of what was expected.

Being the oldest of the trio by one year, Donald sees himself as their leader. Problem is, Catherine and Jason don't agree, which sometimes leads to arguments. When the kids find themselves in a tight situation, Jason might

snap, "Okay, Donald, you're the big leader -- get us out of this one!" Though the kids aren't related, there's a frequent sense of sibling rivalry between them. They'll even argue over what they think is best for Slimer, until the frustrated little spud finally yells, "QUIET!", then proceeds to do as he pleases.

Donald is a bit shy around girls (except for Catherine, whom he's known since the first grade) and believes they can't do most stuff as well as boys, which ticks Catherine off, no end. Donald's big, secret heartthrob is Janine. He has a major crush on her, even though she's "an older woman."

JUNIOR GHOSTBUSTER #2

CATHERINE is ten years old, but you'd never know it. She acts thirteen -- precocious and feminine, but with a rock 'n' roll spin. A fan of "girl groups" like the Bangles and Bananarama, she wants to be a drummer and start her own band. She loves music and is usually listening to her Walkman. Being an avid rocker himself, Slimer almost involuntarily picks up on Catherine's tunes and does a mid-air boogie along with her.

Catherine can hold her own in any situation the boys can, and in a few they can't. Whereas Donald is a bit more on the serious side, Catherine views life from a funny perspective and has a fondness for practical jokes.

Catherine adores Slimer. (When he cons her into bringing snacks from home, she knows she's being conned, but doesn't mind it.) The only time there's any friction between the two is when she tends to "mother him" too much. Then Slimer draws the line... but only for a moment.

Catherine thinks Donald is "kind of cute", but relates to him more like a brother because they've known each other so long. His attitude toward girls irritates her and sometimes she tries too hard to prove him wrong. She's not afraid to speak her mind, whether to other kids or even adults.

She admires Donald for his honesty and loyalty, Jason for his incredible mind, and Slimer for his sweetness.

JUNIOR GHOSTBUSTER #3

JASON is the world's youngest nerd, age ten. Wears big glasses, carries a ton of pens in his pockets, speaks perfect English (never any slang, compared to Donald who uses a lot), is already a whiz at computers, video games, mathematical equations and all that stuff nerds are famous for. He's also a damned genius. Has a memory like a steel trap. Names, places, facts and figures, it's all in there. Still, he's not a mini-adult. He's definitely a kid, he just walks to the beat of a different drummer.

Jason's sense of humor is dry. Maybe even arid. He really loves Slimer (what kid wouldn't like to have a ghost for a friend?), but is frustrated and befuddled that someone like Slimer -- the supreme anti-intellectual -- is the only one who's ever beaten him at video games. There is a sense of friendly rivalry between these two. Slimer has tried and tried to con Jason into bringing snacks from home, but fails miserably. So the little game of "who can outsmart who" goes on.

Jason's adult role model is Egon. But unlike Egon, Jason just isn't mature enough yet to realize that his abundant intellect and sense of logic sometimes has to take a back seat to intuition and emotion.

THE HOTEL SEDGEWICK

The "Ghostbusters" movie immortalized the HOTEL SEDGEWICK as the place where Peter Venkman got repeatedly slimed by a gluttonous green ghost -- Slimer. The Sedgewick is near central Park -- on the far edge of Slimer's neighborhood, so that it is a bit of a journey to get there from the firehouse. Slimer occasionally revisits his old haunting grounds, where some of his best friends --and worst adversaries -- still live.

A few of the Sedgewick's residents are:...

MORRIS GROUT is the nervous, stingy, officious manager of the Sedgewick. He has delusions that the Sedgewick is a much grander place than it actually is, and he finds that nobody in the real world (and certainly not his staff) measures up to his impossible standards.

When Morris encounters the wealthier patrons of the hotel, he grovels to the point of nausea. Then he promptly passes on the humiliation to an underling -- usually RUDY the bellboy, whom Morris can't stand and would love to fire, except that would mean that Morris would have to carry luggage. God forbid. He also hates FRED, the dog, who is always sneaking out of the hotel to go on his little forays into the city, which upsets his high-strung mistress, MRS. VAN HUEGO. Then she rings up Morris and insists that he go out and find her precious little dog. So, rain, shine or snow, Morris has to go scheleping around the neighborhood, hunting for Ferdinand.

Morris is like Don Knotts in Mayberry, fearful and uptight around his superiors, but quick to strut his stuff around underlings, acting like he owns the joint.

Morris is tormented by the rumors that ghosts frequent his hotel. He refuses to believe that ghosts exist, even when he sees one face to face. "I didn't see that," he's been known to say after a close encounter of the weird kind. The mention of the word "haunted" or "ghost" makes beads of sweat fly from his brow and his bow tie spring from his collar. He might even mis-hear a customer ordering morning "toast" and blurt out: "There's no ghosts here! Never has been! Never will!".

BUD the bellboy is kind, well-meaning, good-natured, tolerant and innocent. So much for the good qualities. He's also incompetent, gullible and about three cans short of a six-pack in the brains department. Someone once told him the Big Apple was the place to make waves, so he moved there for the surfing. Bummer idea, dude. Now if he could just save up enough money to get back to California.

Bud doesn't like being blamed for things he didn't do, but he's too spaced-out (think of Sean Penn in "Ridgemont High") to know what to do about it -- so he often seeks out Slimer to help him out of his perennial jams.

When the hotel manager, Morris Grout, gives Bud instructions to take luggage upstairs, Bud repeats it to himself so as not to forget. But the instant his concentration is interrupted -- he forgets. Every time Morris bawls Bud out, Bud responds, "Ultra sorry, boss." Sorry as he may be, Bud is more impressed by how angry Morris gets than he is frightened.

Bud and Slimer have been good friends ever since the pre-Ghostbuster days when Slimer used to reside at the Sedgewick, on the infamous thirteenth floor. Bud is adequately impressed with Slimer's ability to fly and go through walls, but the little ghost's awesome appetite really blows the bellboy's mind. To show his gratitude to Slimer for helping him out of scrapes with Morris Grout, Bud always

tells the little spud about upcoming food banquets at the hotel.

Bud also thinks Fred, the dog, is really cool and often helps him escape his mistress (he'll push the elevator button, open a door, etc.), but is never really aware of what the dog is doing. "Goin' out for another walk, huh, dude?" Bud says to Fred, who nods eagerly.

RUDY is an eighteen year-old street hustler in Slimer's neighborhood. Rudy's basically a good guy who considers Slimer his "little old buddy." It's just that Rudy's brain works overtime to come up with an angle or scam that'll make him a quick bundle with a minimum of work, and get him out of the neighborhood forever. His dream is to be so rich that he's overqualified for a shot on "Lifestyles of the Rich and Famous." Unfortunately, his grand ideas always revolve around Slimer's reluctant cooperation.

When Slimer sees Rudy coming down the sidewalk, wearing that "million dollar smile," the little spud groans, "Uh oh," and heads in the opposite direction. But somehow Rudy always ends up with his arm around Slimer's slimey green shoulders and excitedly explains his latest scheme. Like the time Rudy found an old-fashioned hand organ in a trash can and decided there might be some easy money in being an organ grinder. He quickly recruited Slimer as his monkey, dressed him in a little vest, pillbox hat, even a fake tail. Unfortunately, a real organ grinder's monkey (make that a small gorilla) with the personality of Charles Manson resented any competition and began all sorts of dirty tricks to run "the new monkey" outa town.

And there was the time Rudy bought a whole bunch of little windup dolls to sell on a streetcorner, but then had to leave Slimer in charge of them because of an emergency back at the hotel. The dolls wandered off in various directions and Slimer went nuts trying to round them up before they created chaos in Manhattan.

Slimer knows better than to go along with Rudy's schemes, but Rudy always appeals to Slimer's sense of friendship. Or his appetite. Either way, the little spud can't say no.

FRED is a Scottish Terrier and Slimer's best four-footed buddy. He lives in the penthouse suite of the Hotel Sedgewick, where his MISTRESS (MRS. VAN HUEGO) dresses him in designer sweaters and booties, feeds him fussy food from tiny cans, sends him to a doggie shrink, and occasionally lets him "take the air" on the terrace. (The Mistress is seen only as hands and feet or telephone voice if speaking to Morris Grout.)

Despite this lush lifestyle, there's not a pretentious bone in Fred's body. He's a good-natured, salt-of-the earth dog who only endures these indignities because he loves his mistress. Fred's real name is "Ferdinand," the very sound of which makes him want to chuck his Friskies. Each morning, Fred seizes the first chance to slip away unnoticed, operate the elevator to the lobby jumping up and down on tiptoes to reach the button, shed his sweater and booties, and sneak out to look up his little friend Slimer. The only thing Fred doesn't like about Slimer is the way he greets him. All those slimy hugs and kisses. Yuch.

Fred's personality is the perfect counterpoint to Slimer's. Where Slimer is often flighty, dreamy or childish, Fred is the voice of reason (sometimes to the point of being a pain) and definitely has all four feet on the ground. If Fred's mistress could see these two together, she would most definitely think Slimer was a bad influence. After all, Fred is a straight-arrow type whose muttered objections to Slimer's outrageous behavior go

unnoticed by the little ghost. But in the end, Fred is only too happy to be led astray and experience real life with Slimer.

Fred doesn't talk, but responds to Slimer's garbled chatter with articulated barks, growls, head shakes and nods.

Fred can be especially helpful when Slimer is dealing with Manx. Between the two of them, the cat doesn't stand a chance. Of course, as Slimer's ally, Fred becomes yet another target of Manx's dirty deeds. Like the time the sneaky cat slipped into Fred's penthouse apartment and unraveled the Persian carpet. That earned Fred a lifetime course at an overpriced obedience school -- which is another place Fred escapes from.

But, no matter how enjoyable the time with Slimer has been, Fred must ultimately heed Morris Grout's irritated voice yelling, "Ferdinand...!" and return home to his life of comfortable but boring luxury.

THE SERIES

Our stories will focus on Slimer's solo adventures away from the star power of the Ghostbusters. We will not only break away physically from the firehouse, but will also leave behind the strictures of traditional, 30-minute plots. The tentative format calls for a mix of eleven-minute and five-minute episodes, with a heavy accent on the shorter segments.

The occasional eleven-minute segment will demand a plot, but simpler and more lighthearted than the longer "Real Ghostbusters" storylines, and naturally with the accent on Slimer. No saving the world; no scary ghosts. We're more interested in Slimer's relationships with the neighborhood characters around him.

To provide cross-over reference to the existing "Real Ghostbusters" show, in the eleven-minute segments Slimer will have regular contact with the established Ghostbusters' world, whether it be a brief bit of business with the Ghostbusters themselves, (we can use all the Ghostbusters, or just one -- whatever works for that particular story), a short conversation with Janine, or something as simple as dashing out of the familiar firehouse at the fade-in. And the young Junior Ghostbusters are naturals to use when needed in a supporting role, working in tandem with Slimer.

The five-minute episodes will be a cartoon romp a la the classic Warner Brothers' Looney Tunes, quickly setting up a funny conflict and escalating it to a big conclusion. No need for backstory, elaborate character motivations or expository dialogue. We don't even need to know why Slimer leaves the firehouse. Finding a discarded invitation to an all-you-can-eat night at Rafael's Cafe is enough to set a story in motion.

We needn't explain the Ghostbusters' absence from Slimer's stories unless logically necessary. For example, if Slimer were answering an official Ghost Alarm call on his own, we'd need to mention that the Ghostbusters didn't respond because they were on assignment elsewhere, or otherwise indisposed. But if Slimer is out sniffing around Ze Ritz Cafe, there's no need to justify why the Ghostbusters aren't with him.

In both the five- and eleven-minute formats, movement and visual humor should abound, with dialogue kept snappy and minimal. Let's utilize the broad, "squash-and-stretch" animation exhibited by Slimer on the "The Real Ghostbusters." Inventive visual devices are welcome. For example, time and place transitions might occasionally be done as a "slime wipe," where the screen is washed with green slime. Or, Slimer could dash into camera with his mouth wide open, the dark interior of his mouth wiping us to the next scene.

Right from the opening credits, our audience should know that even though it's Saturday morning, they're watching slime-time!

ELEVEN-MINUTE PREMISES1. "DON'T TEASE THE SLEAZE"

As we open, Slimer is alone in a desolate part of town, panicky as he fends off an ugly specter of monstrous proportions. It grabs Slimer in its claws and it looks like the end for the little spud. The Ghostbusters burst in, throwers going full-stream, and the monster is captured.

Back at the firehouse, Slimer helps Egon and Ray with a basement project, repeatedly passing back-and-forth in front of the containment unit to fetch various tools. Each time he does so, he makes ugly faces at the unit's glass viewport, behind which we see the malevolent eyes of the trapped monster glaring out. Every taunt enrages the monster more, and Egon tells Slimer to cut it out. But it's clear that Slimer is enjoying his chance to pay back the beast for terrorizing him. Soon, the Ghostbusters go out on another call, leaving Slimer behind. He continues his teasing and the monster unleashes a hateful roar that shakes the entire containment unit, startling Slimer so badly that he recoils against a lever that releases a momentary spurt of netherworld vapors from a roof vent, the monster escaping with it.

Now the beast is once again loose in the city, and this time it's out to get Slimer for good. Slimer doesn't dare tell the Ghostbusters what he did, for fear of getting in worse trouble. So he does the next best thing. He

enlists the help of the Jr. Ghostbusters, explaining that they need to round up "a teeny-weeny li'l ghost problem." They say sure, eager to prove that they can catch a ghost on their own. But when they come face to face with Slimer's "teeny problem", they wish they'd all stayed in bed.

2. "A STAR IS BORN"

Slimer is sleeping over at the Jr. Ghostbusters' clubhouse (which is in Catherine's backyard.) At bedtime, the kids ask Slimer what things were like when he was a kid. Slimer begins to reminisce and we flashback to the days before the Real Ghostbusters were in business, when Slimer still lived in the Hotel Sedgewick along with several other ghostly residents on the dreaded thirteenth floor. We see how Slimer and his buddies enjoy their hotel home. There are always banquets going on downstairs, which means a huge garbage can full of yummy leftovers at the end of the evening. Slimer and pals whisk the garbage can up to their floor and munch its contents like a midnight snack while they play a friendly game of cards. Slimer is also friendly with Rudy the bellboy, who slips Slimer goodies from the kitchen. All in all, it's a good life for the ghosts.

Until two Evil Spirits -- GOOLEM and ZUGG -- move in. These two berate the resident ghosts for being wimps. "If

you're gonna haunt a place, HAUNT IT!" Goolem and Zugg set out to show the others how it's done, how to scare the bejeezus out of Morris the stuffy hotel manager, Rudy the bellboy, and all the various patrons. Due to this new reign of terror, Slimer's whole way of life is suddenly threatened with extinction. Customers hastily check out, the banquet business drops off to nothing (so do the leftovers), and the hotel is going to have to shut down permanently unless Slimer can organize his few buddy-ghosts and somehow stop Goolem and Zugg's antics and send them packing.

5-MINUTE PREMISES

1. "DOG DAYS"

When Slimer's canine buddy Fred is grabbed off the street by an illegal guard dog outfit and shipped to their militaristic training camp, Slimer sneaks in to bust him out. The drill sergeant-type instructor assumes Slimer is one of the dogs (Slimer has disguised himself with a shag mop) and orders him in line with the other mutts. As Slimer and Fred endure the many indignities of boot camp training, they also manage to continually make life miserable for the drill sergeant. They finally seize an opportunity to take matters into their own paws and mount a Chuck Norris-type mass escape of all the captive "dogfaces."

2. "NOTHING TO SNEEZE AT"

When the Ghostbusters are bedridden by the dreaded Szechuan Flu, they tell Slimer to watch the front office and, above all, maintain absolute peace and quiet while they get some needed rest. Slimer is thrilled to be in charge. He zooms downstairs to sit by the phone and watch all his favorite shows on his tummy-TV. Unfortunately, Manx the alley cat was perched outside the bunkroom windows and heard the whole situation. Now he figures that with

the Ghostbusters out of commission, only Slimer stands between him and a kitchen full of food. And what better way to distract Slimer than to make noise. Manx becomes a total "party animal", creating one bit of mayhem after another as Slimer struggles to maintain peace and quiet in the firehouse, even slapping earmuffs onto the sleeping Ghostbusters. In the end, Slimer restores order a split-second before the Ghostbusters emerge from the bedroom, feeling well once more. They even reward Slimer with a special feast from the fridge while Manx watches disgustedly through the window, so exhausted from his battles with Slimer that he's now sneezing and shivering, the flu bugs' latest victim.

3. "THE BAD SEED"

Rudy the street hustler enlists Slimer to assist him with his latest scheme. They'll do gardening in the ritziest suburb they can find -- sprinkle a little water around and collect a fat fee. Piece of cake. Of course Rudy, being the boss, will get the lion's share of the profits. They land their first gig at a mansion with elaborate, manicured gardens. The wealthy lady of the house departs on a shopping trip in her limo, piloted by a big, burly chauffeur who suspiciously eyes Rudy and his short, raincoated accomplice (Slimer.) As soon as they're

gone, Rudy gives Slimer a lengthy list of chores that unfolds like an auto club roadmap. Then Rudy goes off to do his own chores (which consist of finding an out-of-the-way hammock and zonking out until Slimer is done.) Poor Slimer does his best to fulfill all the gardening requirements, but he accidentally administers a megadose of plant food to one particular potted fern, causing it to come alive with a decidedly female personality and take a liking to Slimer. In fact, it's downright passionate, and smothers Slimer with leafy hugs and chlorophyll kisses. But worst of all, the plant is growing bigger by the minute and leaving a trail of damage behind it. It's up to Slimer to use all his gardening know-how to stop the runaway ragweed and get the yard back in shape before the owner and her Incredible Hulk chauffeur return.

4. "CASH OR SLIME?"

Slimer goes shopping for a birthday present for Chilly Watkins, the neighborhood ice cream lady. Nothing but the best for Chilly, figures Slimer, so he goes to the most exclusive department store in Manhattan. Unfortunately, the store's uptown clientele is unaccustomed to encountering a ghost amidst the Gucci's, and they react to Slimer with major screaming and fainting. Immediately, the

officious department store security guard and his thick-necked police dog spring into action. The two practically destroy every department from women's shoes to fine china to gourmet foods in an attempt to rid the store of Slimer.

5. "DOCTOR DWEBB, I PRESUME"

Slimer accompanies Janine to the neighborhood hospital where she's going to have her annual physical. They're both unaware that Professor Dwebb (in his van) has homed in on the little spud and tracked him down. Dwebb hurries into the hospital to nab his prey, but makes such a scene that he is promptly thrown out. Slimer is still unaware Dwebb's on his trail.

The story involves Dwebb's undercover efforts to catch Slimer by disguising himself as a medical doctor and slipping back inside the hospital. He tries a variety of strategies to catch Slimer without anyone knowing he's not a real doctor. This includes giving Slimer an elaborate health exam while actually trying to do the little guy in... permanently.

6. "A MOUSE IN THE HOUSE"

Janine is upset by a newly discovered mouse in the firehouse (and despite his macho false front, Peter is even more upset). But Slimer, in the interest of keeping the

little mouse from being trapped or zapped, hides him like E.T. There's another interested party, however, and his interests are less benevolent. Manx wants to eat the mouse as badly as Slimer wants to save him.

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