

GHOSTBUSTERS II

By
Harold Ramis
and
Dan Aykroyd

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EXT. ELLIS ISLAND - DAY - 1917

Groups of newly arrived IMMIGRANTS are lined up outside the main building waiting for processing. The Statue of Liberty looms in the background. SUPER: Ellis Island - 1917

INT. MAIN BUILDING - CONTINUOUS

The main processing hall is a Babel of languages and dialects as IMMIGRANTS from all over Eastern and Western Europe crowd the stalls and holding pens clutching their most prized possessions.

IMMIGRATION OFFICERS

They stand behind a counter questioning the next applicant for entry into the United States, a strapping RUSSIAN in a fur shako, holding a carefully wrapped package.

IMMIGRATION OFFICER
(reading the name off
a form, murdering the
pronunciation)

Jalmar Litvinov--Tsbirsk, Russia.
Is that right?

The eyes of the Russian seem to burn with fierce intensity.

JALMAR

Da.

IMMIGRATION OFFICER
(scanning the rest of
the form)

Well, everything seems to be in
order. Whatcha got in the package
there, Jalmar?

Jalmar unwraps the bundle revealing a holy icon.

THE ICON

It is a hinged triptych painted on wood in the Byzantine style depicting the martyrdom of a trio of Russian saints. The most remarkable aspect of the painting is the powerfully expressive face of its central figure.

THE IMMIGRATION OFFICER

He is oblivious to the power of the icon.

(CONTINUED)

CONTINUED:

IMMIGRATION OFFICER
Nice picture, very religious.
(stamping Jalmar's
application)
Welcome to America, Jalmar. Don't
take any wooden nickels.

CUT TO:

EXT. METROPOLITAN MUSEUM OF ART - DAY - 1956

The broad front steps are crowded with VISITORS to the museum.
SUPER: Metropolitan Museum of Art - 1956

INT. BYZANTINE GALLERY - CONTINUOUS

A handful of visitors stroll through the gallery stopping briefly at each of the religious works displayed on the walls or in the free-standing glass cabinets. TWO CATHOLIC NUNS are standing in front of one of the works, sketching it in pencil.

THE SKETCH

There are three martyred saints in the drawing and as we pan from the sketchpad to the actual work of art, we see that it's the same icon Jalmar Litvinov brought with him to Ellis Island.

THE NUNS

They glance back and forth between their sketches and the icon.

THE ICON

The powerful central figure blinks his eyes.

THE NUNS

One of them sees the eyes in the painting blink and does a double take. Then both nuns stare at the icon as a remarkable event occurs.

(CONTINUED)

CONTINUED:

THE ICON

The central figure actually turns his head and looks at the nuns, then fades completely out of the picture, leaving only the outline of his head and body, and the gold leaf halo around it.

THE NUNS

The sketchpads fall from their hands and they slowly drop to their knees in religious awe.

CUT TO:

THE GHOSTBUSTERS LOGO

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. SUPER: New York - Now.

INT. ECTO-1 - CONTINUOUS

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.

WINSTON

(with difficulty)

I'm thinking of quitting, Ray.
I just can't 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? I don't
think so.

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

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EXT. WEST 77TH ST. - MOMENTS LATER

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

INT. THE BROWNSTONE - CONTINUOUS

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.

STANTZ

(resolute)

We'll do our best, ma'am.

Winston rolls his eyes.

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.

EXT. BACK YARD - CONTINUOUS

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.

(CONTINUED)

CONTINUED:

WINSTON
(trying his best)
How you doin', kids?

LITTLE BOY
(disappointed)
I thought we were having Bozo.

CUT TO:

THE PARTY - LATER

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, just hanging in
mid-air, leading up into the
middle of nowhere 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.

STANTZ
He does, eh?
(changing the subject)
Hey! Have you guys ever seen a
hard-boiled egg get sucked through
the mouth of a Coke bottle?

Winston sighs deeply and shakes his head.

WINSTON
I gotta get out of here.

CUT TO:

INT. MANHATTAN CABLE BUILDING - LATER

A bank of TV monitors in the lobby show the programs now running on Manhattan Cable. 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 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 sexual relations with alien beings.

(to his guests)

Now without getting into any of the gory details, let me ask you, Elaine, did you maybe do something, or were you wearing anything that might have given your alien the idea that you were--you know--available or interested? In other words, did you come on to this creature in any way?

INT. TV STUDIO - CONTINUOUS

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

ELAINE

No, Peter, I did not. I don't know about these other women, but in my case, my alien appeared to be completely human. I was having a drink in the bar of the Paramus Holiday Inn when he approached me and started talking to me. 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.

(CONTINUED)

CONTINUED:

VENKMAN

Your alien had a room in the
Holiday Inn?

ELAINE

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

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.

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.

INT. CORRIDOR - LATER

Venkman comes out of the studio squabbling with his PRODUCER.

VENKMAN

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

(CONTINUED)

CONTINUED:

PRODUCER

He had to cancel. This was the best we could do on short notice. 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.

INT. MANHATTAN CABLE LOBBY - LATER

Venkman comes out and finds a small group of "FANS" waiting for him. One man is holding a very large crystal; another has an antenna hat on his head; there is a woman clutching a hairless cat, and a man with his eyes bugging out of his head. They start to surround Venkman but he puts a hand up to stop them.

VENKMAN

Folks, I appreciate you're coming down and waiting for me, but if you have a question or if you want to be on the show you're going to have to call or write.

(to the cat lady)

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

He looks past the group of fans and sees a very attractive young WOMAN who appears to be waiting for him near the door.

VENKMAN

(to the others)

Would you folks excuse me? I think the girl I'm going to fall madly in love with is waiting for me over there.

He extricates himself from the group and crosses to the woman. She is very pretty, imaginatively but tastefully dressed, and apparently saner than anyone else in the immediate vicinity. Her name is LANE WALKER.

VENKMAN

I hope to God you're waiting for me.

She smiles politely at the implied compliment, but seems slightly embarrassed to be there. Her manner is somewhat shy, vulnerable, and a little awkward but not clumsy or too cute.

(CONTINUED)

CONTINUED:

LANE

I was--I mean, I am, but now the whole thing seems just too ridiculous. I don't want to bother you--

VENKMAN

It's not a bother--not yet anyway. Tell me what's up?

LANE

(deciding to trust him)

All right. My name is Lane Walker and, this is very hard to explain, but I'm a little worried about my baby.

Venkman's bachelor radar goes on alert when he hears the word "baby" but he suppresses his concerns.

VENKMAN

What is it that worries you?

LANE

Well, it's just a feeling I have that he's strange in some way--not in a horrible way or anything--I just mean--God, I don't know what I mean. Some things have happened that seem a little weird to me and I don't know what to do. My pediatrician thinks I'm just anxious or depressed or something. That's why I came to see you.

Venkman is slightly less certain about her apparent sanity but continues to reserve judgement.

VENKMAN

What does your husband think?

LANE

I'm not married. I was living with someone but he left right after the baby was born.

VENKMAN

Sorry to hear that. Not really.

(CONTINUED)

CONTINUED:

LANE

(embarrassed)

Anyway, would you possibly consider coming to my house and just looking at my baby and telling me what you think? If you say no I'll understand completely and I won't bother you again.

VENKMAN

You know I'm not really a Ghostbuster anymore. We had some trouble a couple of years ago--

LANE

I know. But I don't know who else to ask.

Venkman looks at her for a long moment then decides.

VENKMAN

All right. Let's go see the baby.

They exit the building and Venkman hails a taxi.

CUT TO:

INT. LANE'S APARTMENT - LATER

The apartment is old and creatively furnished with a comfortable mix of modern and traditional pieces. Venkman is clowning with a very cute nine-month-old BABY BOY, holding the baby 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! Please!
He's gone completely berserk!

Lane is amused but more concerned with Venkman's professional opinion.

LANE

What do you think, Dr. Venkman?

(CONTINUED)

CONTINUED:

VENKMAN

There's no doubt about it. The kid's cute. Extremely cute. And smelly.

(he resumes playing with the baby)

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

LANE

(losing patience)

Dr. Venkman--

VENKMAN

Call me "Peter."

LANE

Dr. Venkman, I know he's cute and I love him very very much but I need to know if you think there's anything unusual about him.

VENKMAN

(trying to get serious)

Well, no--I don't know. Nothing that I notice, but I don't really know that much about babies. Why don't you tell me specifically what's bothering you and let's deal with that.

LANE

(pausing to collect her thoughts)

Okay, sometimes I notice things in the nursery have been moved; little things that no one else would notice. Maybe a toy that I know I left on the floor; I come in later and it's in the crib. Or a bottle that I left on the bassinet ends up in the playpen.

VENKMAN

Maybe you just forgot where you left them.

LANE

It's not my imagination or my memory or someone else moving these things. I'm not an idiot or a lunatic.

(CONTINUED)

CONTINUED:

VENKMAN

I didn't say you were. It's just that in science you always look for the simplest explanation.

LANE

And what would that be?

VENKMAN

(reluctantly)

Well, I think you might be anxious or depressed.

LANE

(angry)

Thanks a lot!

VENKMAN

(defensive)

You asked for an honest opinion. I'm a psychologist. I'm telling you that in my experience most of the time things like this turn out not to be supernatural.

LANE

You're saying I'm crazy?

VENKMAN

I didn't say you were crazy. But I think a single mother living alone trying to raise a child on her own in New York is subject to a lot of stress, and--

LANE

Don't patronize me. I asked you to come here because I thought you had some special feeling for psychic things or the occult or whatever you call it. Apparently you don't, or you don't believe me, or--

VENKMAN

Wait a second! Take it easy, will you? For all I know the kid could be doing back-flips in there when you're not looking. I'm not saying things like that don't happen.

(more)

(CONTINUED)

CONTINUED:

VENKMAN (Cont'd)

But if something is going on, it's not happening now and at the moment I'm not equipped to do anything but take wild guesses about it. I want to help you, but it may take some time and I think you should be prepared to see much more of me in the next few weeks.

She looks at him for a long moment, then smiles agreeably.

LANE

Thank you.

CUT TO:

EXT. LANE'S APARTMENT - A LITTLE LATER

Venkman and Lane come out of the old brownstone onto a shady little street in Greenwich Village. She pushes an old style perambulator, a classic blue baby buggy with the baby napping inside. Out on the sidewalk, she sets the wheelbrakes on the buggy and turns to Venkman.

LANE

(apologetic)

I'm sorry I was so rude. It was awfully nice of you to come.

VENKMAN

That's okay. I'll give you a call later and we'll set something up, and you just call me if anything happens or if you just want to talk; or for any reason, really.

THE BABY BUGGY

It starts to vibrate as if shaken by an unseen hand. The baby gurgles with delight at the movement.

VENKMAN AND LANE

Neither of them notice the movement of the carriage.

LANE

I hope you don't think I'm nuts.

(CONTINUED)

CONTINUED:

VENKMAN

I don't, honestly. I think you're
a really good mother and you're
concerned for your baby and I
respect that.

THE BUGGY WHEELS

The brakes unlock themselves.

LANE

(o.c.)

Thank you.

LANE

She reaches for the handlebar of the buggy, but the buggy rolls forward just out of her reach and stops. She and Venkman exchange surprised looks. Then she reaches for the handlebar again, but this time the buggy rolls away even further. Alarmed now, Lane and Venkman hurry after it, but the buggy keeps rolling down the street at ever increasing speed.

THE SIDEWALK

Venkman starts running hard now, chasing 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.

THE INTERSECTION

Cars, trucks, and buses speed by on Sixth Avenue as the buggy races toward the corner.

VENKMAN

He puts his head down and sprints after the buggy like an Olympian.

THE INTERSECTION

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

(CONTINUED)

CONTINUED:

THE BUGGY

It careens toward the corner.

THE BABY

Its eyes are wide open with excitement.

THE INTERSECTION

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

THE BUS

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

THE BUGGY

It comes to a dead stop right in the middle of the street. The bus is just about to hit it when Venkman makes a spectacular leap and lands prone on top of the buggy, propelling it forward out of the way of the bus.

THE INTERSECTION

Cars and trucks swerve and hit their brakes as Venkman rides the buggy through traffic, miraculously avoiding being hit. Finally, the buggy bounces into the curb at the opposite side of the street and comes to a stop.

VENKMAN

He stands up and tries to catch his breath as Lane comes running up to him. She snatches up the baby, hugging it close, as Venkman looks at the buggy with the dawning awareness that the supernatural has reentered his life.

LANE

(out of breath)

That was incredible--you were great. I've never seen anything like it in my life.

VENKMAN

I have.

CUT TO:

EXT. COLUMBIA UNIVERSITY - DAY

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

INT. A CORRIDOR - CONTINUOUS

Venkman goes to the door of a lecture hall and looks in the window.

INT. LECTURE HALL - CONTINUOUS

EGON SPENGLER, the soberly intellectual techno-wizard of the Ghostbuster team, is at the blackboard speedwriting an incredibly complex set of formulae while simultaneously explaining one of the axioms of celestial mechanics.

SPENGLER

(speaking very quickly)

We accept that a collapsing star will maintain its radius by balancing the attraction of gravity against the repulsion that results from the Pauli exclusion principle. However, according to Chandrasekhar, the theory of relativity limits the maximum difference in the velocities of the particles in the star to the speed of light.

He turns and looks at the students.

SPENGLER'S POV

The STUDENTS are all Chinese, Japanese and Korean. They copy the computations on the board as fast as Spengler writes them.

SPENGLER

(o.c.)

This means that when a cold star reaches sufficient density the repulsion caused by the exclusion principle will be less than the attraction of gravity.

SPENGLER

He finishes the last of the formulae and sums up the lecture.

(CONTINUED)

CONTINUED:

SPENGLER

We call this mass the
"Chandrasekhar Limit" and we
compute it to be roughly one and
a half times the mass of our sun.
Next week we'll compute the
density of the sun as it
approaches---

Venkman suddenly interrupts the lecture.

VENKMAN

Excuse me, Dr. Spengler, but I
think you miscalculated there.
(he goes to the board)
This should be E over D times the
coefficient of the cosmological
constant divided by two which
would be--let me see--
(he pretends to
calculate)
ten to the twenty-third times the
speed of light--well, you can
figure it out for yourselves.

The students look very confused and start checking their notes.

SPENGLER

Ignore this man. For next week
chapters 3,4, and 5 in Eddington
and the proofs for Planck's
Constant. Dismissed.

Spengler starts gathering up his notes as the students file out.
Venkman waits as a couple of students stop to ask Spengler some
questions related to the work. One of them is a very beautiful
Chinese GIRL.

CHINESE GIRL

Dr. Spengler, I'm doing my thesis
on Landau's description of the
neutron star but I'm having some
trouble with it.

VENKMAN

Forget Landau. The man is light
years behind in his thinking.

SPENGLER

Landau's not thinking anymore,
Venkman. He's dead.

(CONTINUED)

CONTINUED:

VENKMAN

(to the girl)

That's the point. We need some fresh new ideas in particle physics and that's why I like to help young students such as yourself. I'm the guy who told Einstein everything is relative.

SPENGLER

(to the girl)

My office hours are posted on the door. We'll discuss this later.

CHINESE GIRL

Thank you, Dr. Spengler.

The girl exits and Spengler and Venkman cross to the door.

VENKMAN

(teasing)

Spengs, you must be in hog heaven over here. I bet these science chicks really go for that big cranium of yours.

SPENGLER

If you can just control yourself for a moment or two I have something amazing to show you.

VENKMAN

It's not that thing you do with your nostrils, is it?

They exit the lecture hall.

INT. SPENGLER'S LAB - A LITTLE LATER

Spengler checks to make sure no one else is around, then opens a locked cabinet and shows Venkman an electronic monitoring device that looks something like a seismograph with both graphic hardcopy and CRT displays.

SPENGLER

Ray and I have been working on a radical new theory. We know that PKE, psychokinetic energy, is the unifying force on the so-called etheric plane.

(CONTINUED)

CONTINUED:

VENKMAN

Right. Ghost power.

SPENGLER

Ghost power. Now here's the exciting part. Even though we traditionally think of energy traveling in waves, we know from quantum mechanics that energy is actually composed of particles; and we also know that every particle has an antiparticle.

VENKMAN

Egon, from here on out I'm just going to nod my head and pretend I understand, so go ahead.
(he starts nodding)

SPENGLER

You'll understand this, Venkman. We've discovered a new energy composed of PKE antiparticles. I call it the "psychomagnetic force" and I've been able to detect it everywhere I've looked.

VENKMAN

Great. What does it do?

SPENGLER

I don't know yet.

VENKMAN

Where does it come from?

SPENGLER

I have no idea.

VENKMAN

Well, you seem a little fuzzy on the details but it sounds like a great theory, Egon. I'm very excited. I can't wait to hear more. Now can I ask you something? Would you be interested in consulting on a very unusual paranormal event that I witnessed personally.

(CONTINUED)

CONTINUED:

SPENGLER
(suspiciously)
I'm not doing any more
ghostbusting, Venkman, so if
that's what you're thinking--

VENKMAN
No, I swear it. Just a
consultation. We won't get in
any trouble. I promise.

SPENGLER
Is Ray working on it, too?

VENKMAN
I'm just about to ask him, but
I can't imagine he'd say no.

CUT TO:

EXT. RAY'S OCCULT BOOKSTORE - LATER

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.

STANTZ
(v.o.)
No, Venkman! Absolutely not!
Completely and totally out of the
question.

INT. RAY'S OCCULT BOOKS - CONTINUOUS

Venkman is trying to persuade Ray to help while Spengler thumbs
through an interesting book on witchcraft.

VENKMAN
Why not, Ray?

STANTZ
Why not? Because the last time
we got involved in a case we
accidentally conjured up a hundred
foot marshmallow man and blew the
top three floors off a very
exclusive high-rise.

VENKMAN
You can't make an omelet without
breaking a few eggs.

(CONTINUED)

CONTINUED:

STANTZ

It wasn't a few eggs, Peter. I had every penny invested in Ghostbusters. You had nothing. Between the fines and the law suits I lost everything.

VENKMAN

Ray, I think Shakespeare said it best: "The man who steals my purse steals nothing--"

(his memory fails him
and he turns to
Spengler)

Egon, what's that quote about the guy whose purse gets stolen; something about his good name or integrity? Forget it.

(to Ray)

The point is there are more important things than money.

STANTZ

Right, like the law. Have you forgotten that a judge issued a restraining order that specifically forbids us from engaging in professional paranormal investigations or eliminations? I'm sorry, Peter. This bookstore is all I have. I'm not going to risk losing it so you can impress some girl who thinks she saw a ghost.

VENKMAN

(emphatically)

Ray, I was there. A baby carriage took off by itself and rolled about four blocks at very high speed; it accelerated over level ground.

Ray's interest is piqued by the description. Then the phone rings and he answers it.

STANTZ

(on the phone)

Ray's Occult... Yep... Sure do... everything from Alchemy to Zoroaster, I've got it all... until seven every day... Sure thing.

(CONTINUED)

CONTINUED:

He hangs up and looks out the window for a moment, then turns back to Venkman.

STANTZ
You say the buggy took off by
itself?

Venkman breaks into a broad grin.

CUT TO:

INT. LANE'S APARTMENT - LATER

Venkman, Stantz and Spengler are doing a comprehensive parapsychological work-up on Lane and the baby.

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 playsuit?

Spengler ignores the remark and hands Venkman a specimen jar.

SPENGLER
I'd like to have a stool specimen.

VENKMAN
Yeah, you would. Mine or the
baby's?

STANTZ

He's interviewing Lane who seems both impressed and grateful for the interest in her problem.

STANTZ
And when did you first notice
these events?

LANE
I'm not sure. Maybe a month or
six weeks ago.

(CONTINUED)

CONTINUED:

STANTZ

And until the buggy incident, the events seemed to be confined to that one room.

LANE

Yes, the nursery.

VENKMAN

(to Lane, referring to his cohorts)

They're very good, aren't they.

LANE

I can't tell you how grateful I am, Dr. Stantz.

STANTZ

Not at all, miss. Glad to help. We're going to take some readings out on the street now, then we'll get out of your hair.

VENKMAN

(to Lane)

Just some technical stuff. We want to walk through the whole thing again.

LANE

I'll get the baby ready.
(she exits)

Stantz, Venkman and Spengler confer quietly while she's out of the room.

VENKMAN

What do you think?

STANTZ

It's an interesting one, Peter. I don't get anything unusual off the baby and the nursery seems clean.

SPENGLER

I'd like to run some gynecological tests on the mother.

VENKMAN

Hey, who wouldn't? Let's just save that one for when I know her a little better, okay?

(CONTINUED)

CONTINUED:

Lane comes back, ready to go out.

LANE
We're ready.

They all start to exit.

EXT. THE STREET - MOMENTS LATER

As they emerge from the building, Lane is stopped by the sight of a MAN waiting for her, leaning casually against a parked car. He's handsome, very intense-looking, in his early or mid-thirties, and somehow threatening despite his casual demeanor. His name is JASON LOCKE.

LANE
(to Venkman)
Excuse me. I have to talk to this person for a second.

Lane crosses to him so as not to involve Venkman, Stantz and Spengler in the confrontation.

JASON
Hello, Lane.

LANE
What do you want, Jason?

JASON
You know what I want, Lane.

LANE
Are you going to leave me alone or do I have to call the police again?

JASON
That's not very friendly.

LANE
You're not my friend.

VENKMAN

He can hear enough to know that he doesn't like Jason and is prompted to take action.

VENKMAN
(to Jason)
You have some kind of problem?

(CONTINUED)

CONTINUED:

JASON
Was I talking to you?

LANE
(to Venkman)
Please, don't. I can deal with
this.

JASON
Who are these guys, Lane?

VENKMAN
(refusing to back off)
We're the Pep Boys, Manny, Moe
and Jack. Maybe you've heard of
us. Listen, if I give you a free
subway token would you go away?

JASON
(menacing)
Stay out of this or I'll hurt you.

Stantz holds up a small electronic device and speaks in his
strongest command voice.

STANTZ
Don't even think of it, Mister!
This is a 10-watt Taser and unless
you want 40,000 volts running
through your gonads, I suggest
you take a walk and I mean right
now.

Jason backs off slowly and grins malevolently at Venkman.

JASON
Some other time maybe.
(to Lane)
I'll catch up with you sometime
when you're not so busy, Lane.

He saunters off. Venkman turns to Lane, concerned for her
situation.

VENKMAN
(to Lane)
Nice guy. You want to talk about
it?

LANE
No.

She walks off down the street. Venkman shrugs and follows.

(CONTINUED)

CONTINUED:

SPENGLER
(to Stantz)
Is that really a Taser?

STANTZ
No, it's an electric shaver.

They walk off after the others.

EXT. SIXTH AVENUE - LATER

Stantz and Spengler stand in the middle of the street monitoring PKE valences completely oblivious to the traffic honking and whizzing past them. Venkman points out the exact spot where the buggy stopped.

VENKMAN
It came to a dead stop right there.

STANTZ
(reading the PKE meter)
Nothing. Not a trace.

SPENGLER
Why don't we try the Gigameter?

VENKMAN
What's that?

STANTZ
Egon and I have been working on it. It measures psychomagnetic energy in GeVs--
giga-electron-volts.

SPENGLER
That's a thousand million electron volts.

VENKMAN
I knew that.

Spengler switches on the gigameter 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 jackpot, boys.
Something's under there and I'd
sure like to know what it is.

(CONTINUED)

CONTINUED:

VENKMAN
You know a way to get down there?

STANTZ
(looking around
furtively)
I could probably figure something
out.

CUT TO:

EXT. SIXTH AVENUE - NIGHT

Safety cones and reflectors have been set up in the middle of the street and a small area is lit by strong work lights.

SPENGLER

Wearing a hardhat, he steps into the street with a handheld stop/slow sign, looks up and down the street for any signs of trouble, sees none, and signals to Venkman.

VENKMAN

He starts the motor of a very noisy air compressor.

STANTZ

He starts jackhammering a hole in the middle of the street. Venkman and Spengler wait with pick and shovel to clear the rubble.

A POLICE CAR

It turns onto Sixth Avenue off Bleecker 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!

(CONTINUED)

CONTINUED:

FIRST COP
(mildly suspicious)
What are ya doin'?

STANTZ
What are we doing? Uh--

Venkman jumps in fast with a good imitation of a Consolidated Edison repairman.

VENKMAN
(belligerent)
What the hell's it look like were doing? 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?
(he 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, as Venkman and Spengler clear the growing hole in the street.

EXT. A COFFEE SHOP - LATER

Spengler comes out with a small box containing coffee and rolls and crosses to the others in the middle of the street.

STANTZ AND VENKMAN

The hole is about the diameter of a manhole and about a foot deep now as they chip away with their picks at the layer of bricks under the concrete and asphalt surface. Spengler walks up with the coffee just as they break through the bricks. They look into the hole.

(CONTINUED)

CONTINUED:

THE HOLE

One more light tap with the pick is enough to dislodge the remaining bricks which fall into the very dark and very deep abyss.

STANTZ
(shining a flashlight
into the hole)

Wow! It just goes forever.

Spengler leans in with the Gigameter which is reading even higher now.

SPENGLER
Very intense. Let's get a deeper
reading.

They lower the gigameter into the hole on a very long line.

VENKMAN
Just how powerful is this
psychomagnetic stuff you're
talking about?

STANTZ
We're still trying to determine
the parameters of the field.

There is a bright flash deep down in the hole. They quickly pull up the line and gape at the gigameter, which is half-melted and fried to a crisp.

VENKMAN
I'm guessing they don't sell these
at Radio Shack.

A Con Ed Supervisor's car drives up with the same police car they saw earlier right behind it. A burly SUPERVISOR gets out and crosses toward them, followed by the two cops.

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

Venkman tries the belligerent worker ploy again.

VENKMAN
What, I gotta draw you a picture?
We got three thousand phones out
in the Village and about eight
million miles of cable to check.

(CONTINUED)

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CONTINUED:

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

Venkman pops Stantz on the head.

VENKMAN
I told ya!

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

Venkman stares at the cop for a long moment.

VENKMAN
Gas leak?

The cop takes his arm and handcuffs him while the other cop
handcuffs Stantz and Spengler.

CUT TO:

INT. CITY JAIL - NEXT DAY

The Ghostbusters are seated around a table in the visitors area
conferring with LOUIS TULLY, lawyer, CPA and former demonic
possession victim.

LOUIS
I managed to get your bail reduced
to \$25,000 each so you only have
to pay the bondsman \$2500 and I
can have you released pretty quick
but you should think about who's
going to represent you because
I looked at the indictments and
there're some pretty complicated
issues involved and you're going
to need someone pretty good.

VENKMAN
How about you?

(CONTINUED)

CONTINUED:

LOUIS

Me!

(he chuckles)

I appreciate it very much, fellas,
but I do mostly tax law and some
probate stuff occasionally and
you're going to need a really good
criminal lawyer when your case
goes to trial.

VENKMAN

We want you, Louis.

LOUIS

Why?

VENKMAN

Because we're broke and you owe
us a very big favor.

LOUIS

(whining)

I got my law degree at night
school.

VENKMAN

No problem. We were arrested at
night. And we'll help you prepare
the defense. Do you know anyone
smarter than these two guys?

SPENGLER

I could take a quick look at the
pertinent Civil and Criminal Codes
and review some of the relevant
precedents.

STANTZ

And I'll cover the standard
reference texts on trial procedure
and rules of evidence.

VENKMAN

And I'll talk to a guy I know
downtown about bribing the judge.

CUT TO:

EXT. CRIMINAL COURTS BUILDING - DAY

The Ghostbusters, dressed neatly in suits and ties, climb out
of a taxi at the curb accompanied by Louis Tully. They enter
the building.

INT. CORRIDOR - A BIT LATER

The halls outside the Courts are crowded with LAWYERS, DEFENDANTS, PLAINTIFFS, WITNESSES, and assorted members of their FAMILIES. Somewhere down the hall two ATTORNEYS are having a violent argument. The WIFE and CHILDREN of a convicted felon emerge from one of the courtrooms weeping and wailing. The Ghostbusters pass through this sea of human misery and enter the courtroom where their case is being tried.

INT. COURTROOM - LATER

Venkman, Stantz, and Spengler are seated at the Defense Table with Louis. A rather sour-looking JUDGE is on the bench.

THE GALLERY

The courtroom is crowded with interested SPECTATORS and a handful of REPORTERS. Seated inconspicuously among them at the back of the room is Jason Locke.

EXHIBIT TABLE

Lying on the table are four proton packs and particle throwers, the basic tools of the ghostbusting trade. Also in evidence are a couple of the traps used to actually catch and confine spectral entities.

THE JUDGE

He gavels for order and starts the trial with a warning.

JUDGE

I want to make one thing very clear at the outset here. 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? Mr. Prosecutor, you may proceed.

DEFENSE TABLE

Venkman whispers to Stantz loud enough for the Judge to hear.

(CONTINUED)

CONTINUED:

VENKMAN

Seems like a pretty open-minded
guy, huh?

WITNESS STAND

WALTER PECK, a career bureaucrat and the Ghostbusters' principal antagonist is sworn in. The PROSECUTOR rises and starts leading Peck through his prepared testimony.

PROSECUTOR

Please state your full name and
occupation.

PECK

My name is Walter Margate Peck
and I am the Assistant Chief
Deputy Investigator for the
Environmental Protection Agency.

PROSECUTOR

And you are familiar with the
Ghostbusters' activities since
they incorporated as a business
in the State of New York?

PECK

I certainly am. I've been
watching these charlatans since
the day they started passing
themselves off as "paranormal
investigators and eliminators".

WITNESS TABLE

Stantz rises to his feet.

STANTZ

Objection, your honor. The use
of the pejorative term "charlatan"
is prejudicial and presupposes
the guilt of the defendants.

VENKMAN

That's right. We may be
incompetent but at least we're
sincere.

(CONTINUED)

CONTINUED:

LOUIS
(a beat behind)
I really think that's a good
point, your honor, because if we
get into a lot of name-calling,
it'll just--

JUDGE
(ignoring Louis)
Sustained. Strike the witness'
last statement from the record.

Venkman slaps hands with Stantz as he sits down.

VENKMAN
Way to go, Ray. They're hurting.

JASON LOCKE

He takes off his sunglasses and glares at Venkman.

THE PROSECUTOR

He continues questioning Peck.

PROSECUTOR
Mr. Peck, what conclusions did
you draw about the Ghostbusters'
operations?

PECK
I believed and so stated then that
these men used special sound and
lighting effects combined with
sophisticated mass hypnosis and
brainwashing techniques to create
the impression that ghosts and
monsters actually exist--a problem
only they could deal with and for
which they charged a considerable
amount of money. The whole thing
backfired during one of their
biggest publicity stunts when some
of the hazardous chemicals and
gases they were using exploded
causing substantial property
damage and recklessly endangering
a great number of innocent
bystanders.

(CONTINUED)

CONTINUED:

WITNESS TABLE

Spengler nudges Louis.

SPENGLER
(to Louis)
Object.

LOUIS
(forcefully to the
Judge)
Objection, your honor!

THE JUDGE

He glowers at Louis waiting for an explanation.

JUDGE
Well? On what grounds?

THE DEFENSE TABLE

Louis looks to Spengler for help.

LOUIS
On what grounds?

SPENGLER
(speaking out)
This is complete conjecture on
the part of the witness and
another obvious attempt to
prejudice the court.

VENKMAN
(referring to Peck)
This guy doesn't know what he's
talking about.

LOUIS
(to Venkman)
I wish you'd let me--

PECK
(irritated, to Venkman)
Listen, mister, I know one thing
for sure! You and your pals
started this whole insane business
and you're going to pay for it.

Venkman jumps up and shouts back.

(CONTINUED)

CONTINUED:

VENKMAN

Oh yeah? You've got your head jammed so far up your butt you can't tell your ass from your elbow!

SPENGLER

(to Stantz)

That doesn't make sense anatomically, does it?

STANTZ

Forget it, he's on a roll.

THE JUDGE

He pounds his gavel for order as the argument continues.

JASON LOCKE

He is quivering with suppressed rage.

THE JUDGE

He feels a low rumbling tremor under the bench.

THE GALLERY

The spectators and reporters start to feel it, too.

STANTZ AND SPENGLER

They exchange concerned looks as the entire courtroom starts to vibrate.

PECK

He stands up and looks around fearfully.

THE COURTROOM

Everybody is silent now as the rumbling increases and builds to an ominous roar. Then suddenly all Hell breaks loose as TWO FULL-TORSO APPARITIONS explode out of the judge's bench, splintering the hardwood desktop and shooting up to the ceiling.

(CONTINUED)

CONTINUED:

THE JUDGE

Knocked to the floor by the explosive manifestation, 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!

THE SCOLERI BROTHERS

Big in life, even bigger in death, the ghostly Scoleri brothers seem ten feet tall. Hanging from their wrists are the leather restraints from the electric chair, and on their heads are metal electrocution caps with live, sparking electrical wires still attached. Twenty-five hundred volts of electricity shoot from their fingertips as they flail their arms about, trying to get at the Judge.

THE 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!
They're after me!

VENKMAN

Why? You know them?

JUDGE

They're the Scoleri Brothers.
I tried them for murder. They
were executed. Now they want to
kill me.

VENKMAN

Maybe they just want to appeal.

THE SCOLERI BROTHERS

They pound the judge's bench to splinters, then turn toward the defense table and blast it with high-voltage finger-lightning.

(CONTINUED)

CONTINUED:

THE 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 help me! Please!
Stop them!

STANTZ

We can't. You issued a
restraining order that prohibits
us from ghostbusting. Violating
a federal restraining order could
expose us to serious criminal
penalties.

THE SCOLERI BROTHERS

They start punching through the jury box.

THE JUDGE

He is just about hysterical with fear.

VENKMAN

(calmly)

You know, I think you were right.
They don't really exist.

JUDGE

All right! All right! Case
dismissed!!

(he pounds his gavel
on the floor)

Now do something!

VENKMAN

Gentlemen, I believe we're back
in business.

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

(CONTINUED)

CONTINUED:

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

STANTZ
(grabbing other gear)
I got the traps. You guys ready?

SPENGLER
We may have one slight problem.

VENKMAN
Egon, is this the kind of problem
that could wait or do you want
to tell us right now?

SPENGLER
We never tested to find out how
long the fuel cells would last
without recharging. We may have
no power.

VENKMAN
That's good to know, Egon. Could
make for a pretty short fight.

STANTZ
Only one way to find out. Fire
'em up, boys!

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

STANTZ
All right, let's light 'em up.
Full stream.

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

THE 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?

(CONTINUED)

CONTINUED:

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

STANTZ
(to the others)
Here goes nothing. Now!

They all pull their triggers and the wands explode with incredibly powerful streams of energy, doing even more damage to the courtroom.

SPENGLER
(impressed by their own
firepower)
That should be sufficient, I
think.

VENKMAN
Yeah, that ought to do it, Spengs.
You 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.

STANTZ
Watch it! Don't cross the
streams. 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--steady--now!

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

THE TRAPS

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

(CONTINUED)

CONTINUED:

THE JUDGE

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

PECK

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

THE GHOSTBUSTERS

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

VENKMAN

Case closed, boys.

The spectators cheer and applaud.

THE DOOR

Jason Locke looks contemptuously at the Ghostbusters and slips out the door.

CUT TO:

EXT. FIREHOUSE - DAY

Venkman, Stantz and Spengler are standing outside the old firehouse that served as their headquarters during the height of their popularity and prosperity. Now, however, it is a sorry sight. The doors and windows have been boarded up; there is still a gaping hole in the roof from the powerful explosion of their ghost containment system; neighborhood kids have thrown rocks through the large Ghostbuster logo that hangs over the entrance; and a big sign is posted on the door that reads "Space Available," followed by the name and phone number of a Realtor.

STANTZ

(feeling nostalgic)

The old place looks great, doesn't it?

(CONTINUED)

CONTINUED:

VENKMAN

Ray, the old place never looked great. If we're going to talk about starting up again let's at least be realistic. The place was a redecorated rathole, we worked like mules about sixteen hours a day and we ended up broke and in jail.

STANTZ

Yes, but I think we learned a lot. We got too big too fast. And we were slightly under-manned and under-equipped for some of the jobs we tried to do. And we assumed way too much responsibility for saving the world.

Stantz walks out of frame.

VENKMAN

I think you put your finger on it there, Ray. Our liability insurance didn't cover saving the world.

SPENGLER

The continued integrity of the biosphere is a responsibility shared by all conscious beings.

VENKMAN

Sweet thought, Egon. Couldn't agree more. I'm not saying we shouldn't save the world if it comes down to that. I just think we ought to charge more for it.

The sound of nails ripping out of wood gets their attention.

STANTZ

He pries off the boards on the door with a crowbar. Then he kicks the door open and they enter.

INT. FIREHOUSE - CONTINUOUS

The wind is whistling through the big holes in the ceiling and the roof.

(CONTINUED)

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CONTINUED:

VENKMAN

(looking up)

It's a lot airier than it used to be, isn't it? I think we're talking major skylights here.

STANTZ

I'm telling you, Peter, it's not really that bad. Most of the damage is superficial and we wouldn't have to do everything at once. I still have a lot of our old stuff in storage and Spengler and I can build any new equipment we need. And if you're worried about the work load, Winston would come back in a second and I think Janine might be available.

VENKMAN

Janine? Well, that cinches it for me. No way I'd even consider doing this without a qualified receptionist like Janine. What do you think, Spengs? You going to give up that fat teaching paycheck every week and those crazy physics department babes?

SPENGLER

To tell you the truth, I think I'd enjoy working in the field again. I just don't find quantum theory that challenging anymore.

VENKMAN

Yeah, me neither.

Venkman paces around the garage bay deliberating, then comes to a decision.

VENKMAN

Okay, how's this sound? We keep it small, we take it slow, we play it safe. Residential hauntings, personal possessions, little stuff only, and strictly limited liability. What do you say?

He holds out his hand, Stantz and Spengler take a moment to decide, then they lay their hands on top of his and the agreement is sealed.

CUT TO:

EXT. THE FIREHOUSE - A FEW DAYS LATER

The old Ghostbusters logo comes crashing to the ground, dropped by a pair of WORKMEN on a ladder. JANINE MELNITZ, the once and future receptionist takes the "Space Available" sign off the door and enters the building as the workmen hoist the new logo 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.

INT. THE FIREHOUSE - CONTINUOUS

TWO ELECTRICIANS are rewiring the ground floor. Janine enters and casts a baleful look up at the hole in the ceiling. She confronts Venkman as he enters carrying a box of trash.

JANINE

I can't work in an environment like this, Dr. Venkman.

VENKMAN

Look, Janine, I know you left a very good position as an office temp and we appreciate your coming back, but you'll have to bear with us while we get things straightened out, okay? The holes will be fixed tomorrow.

JANINE

And what about the ladies' room?

VENKMAN

What about it?

JANINE

There isn't one.

VENKMAN

Yeah, well, we're going for that whole new unisex thing with the bathrooms. Just look the door when you're in there. Where did Ray and Egon go?

JANINE

They're in the basement working on the new storage facility.

VENKMAN

Okay, I'll be down there. Let me know if we get any calls.

(CONTINUED)

CONTINUED:

JANINE

I'll let you know if we get any phones.

VENKMAN

Oh, right. They're supposed to come today.

He crosses to the stairs and goes down to the basement.

INT. DAY ROOM - SAME TIME

Louis Tully is upstairs in the firehouse with Winston Zeddemore filling out forms for the IRS.

LOUIS

We refiled as a New York State corporation and everybody's going to draw a salary and I'll be doing the payroll so I have to have a W-2 for everyone. Do you know your Social Security number offhand?

WINSTON

Yeah, 322-36-7366.

LOUIS

That's a good one. Mine is 450-27-2149. How many dependents do you want to claim?

WINSTON

Counting myself? One.

LOUIS

Oh, you live alone? Me, too. You know, if you ever feel like just hanging out or something you should give me a call. I've got computer Jeopardy and Wheel of Fortune on one floppy disc. It's a lot of fun and it's educational, too.

WINSTON

Yeah, thanks, Louis, sounds like my kind of evening. But if business picks up like it was, I'm figuring on some heavy overtime.

(CONTINUED)

CONTINUED:

LOUIS

I bet you guys have a lot of fun,
huh?

WINSTON

Fun? Well, it isn't dull; I'll
say that much for it. Catch you
later, man.

Winston exits, leaving Louis alone. He sits there for a moment contemplating a life of action and adventure, then his gaze falls on the equipment lockers against the wall. He crosses to the rack that holds the proton packs and particle throwers and starts fantasizing.

CUT TO:

EXT. WORLD TRADE CENTER - DAY

Ecto-1 pulls up with Winston at the wheel and Venkman riding shotgun. Stantz and Spengler climb out of the back carrying some basic monitoring equipment and they all enter the building.

INT. DREXEL, BURNHAM, LAMBERT - MOMENTS LATER

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? You look like
janitors. Couldn't you put on
a coat and tie? I'm trying to
keep this quiet.

(to the phone)

I'll call you back, Ned. Watch
Southern Gulf and if it goes past
an eighth start buying. Later.

He hangs up and 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?

(CONTINUED)

CONTINUED:

VENKMAN

Well, I guess that all depends.
I think we're going to charge you
an arm and a leg. What seems to
be the problem?

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

PETROSIUS

Look, I called you because I heard
you could handle this so just
don't jerk me around, okay? I
got a lot to do and I can't afford
to waste a lot of time on this.

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?

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?

STANTZ

It could be spontaneous combustion
or it may be pyrogenesis.

PETROSIUS

What's pyrogenesis.

VENKMAN

It's a very serious gum disease.

SPENGLER

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

(CONTINUED)

CONTINUED:

STANTZ

There are spiritual healers who can raise the temperature of their hands by several degrees and even more extreme cases recorded in the Far East.

VENKMAN

Could be pretty handy for warming up leftovers, I bet.

PETROSIUS

Don't screw around with me. If this gets out I could lose my job.

VENKMAN

Not to mention your fire insurance. All right, we'll do what we can.

The phone buzzes and Petrosius grabs it.

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 Gigameter while he talks on the phone.

PETROSIUS

(boiling over)

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

THE WASTE BASKET

It suddenly bursts into flame. Everyone looks completely shocked.

(CONTINUED)

CONTINUED:

PETROSIUS

Damn it!

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

VENKMAN

(amazed)

Somebody get the marshmallows.
This guy's incredible.

He throws a pitcher of water on Petrosius as Winston comes back into the office with a big Sparkletts bottle and starts dousing the fire in the wastebasket.

PETROSIUS

(sopping wet, incensed
at Venkman)

This is a \$1200 suit, you moron!

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 definite fire hazard.

Ray throws one punch that knocks Petrosius back onto his executive desk chair and out cold. However, the smoke and flames from the curtains are enough to trigger the automatic sprinkler system and it suddenly starts to rain in the office.

INT. OUTER OFFICE - MOMENTS LATER

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 the secretary as
they exit)

Ed's taking the rest of the day
off.

CUT TO:

INT. FIREHOUSE - SAME TIME

Up in the day room, Louis has now put on 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!

He's so 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. Are you all right?

JANINE
(still afraid to stand
up)
Yeah, yeah, I'm fine. Just a
little surprised.

Louis quickly slips off the proton pack and sets it down. Feeling safer now, Janine comes into the room.

LOUIS
I really am sorry, Janine.

(CONTINUED)

CONTINUED:

JANINE

It's all right, I'm fine, Louis,
honestly. What were you doing
up here anyway?

LOUIS

I was just practicing in case
someone is out sick or injured
and they need me to go out on a
call.

JANINE

I wouldn't do what they do for
all the money in the world.

LOUIS

(wistful)

I'd do it for nothing. I know
most people think accounting is
pretty exciting but I'd like to
get out and really help people
in trouble like they helped me.

JANINE

(touched by his
sincerity)

You're a sweet man, Louis. I hope
you get your chance.

CUT TO:

EXT. MADISON AVENUE - DAY

Venkman enters a contemporary fashion boutique called Nu Kloze.

INT. NU KLOZE - CONTINUOUS

The shop features very expensive French and Italian designs with
the baggiest trousers and the roomiest jackets available.
Venkman sees Lane waiting on a CUSTOMER. She's wearing a chic
miniskirt outfit and more make-up than he's seen her wear in
their previous encounters. She looks great and he watches her
for a moment before making his presence known. However, before
he can speak to her, a SALESMAN approaches him. The Salesman
looks like a male model right out of GQ.

SALESMAN

Can I help you?

He looks at Venkman's shabby attire and raises an eyebrow.

(CONTINUED)

CONTINUED:

VENKMAN

Yeah, I was looking for some pants
but these seem way too big.

SALESMAN

They're cut that way. It's the
style.

VENKMAN

Yeah, where? In the circus?

SALESMAN

Try them on. I think you'd like
the way they look.

VENKMAN

(checks the price tag)
Ninety-five bucks! I better like
the way they look. Maybe if you
cut down on the fabric you
wouldn't have to charge so much.

LANE

She turns and sees Venkman, smiles, makes some excuse to her
customer and crosses to him.

LANE

(to the other salesman)
John, could you help that man?
This is a friend of mine.

SALESMAN

Sure.

He exits leaving Venkman alone with Lane.

LANE

So, I'm very happy to see you.

VENKMAN

Yeah, well, I was in the
neighborhood, I needed a new clown
suit, so I figured I'd stop in.
Nice clothes.

LANE

I felt so bad when I heard you
were arrested. I thought it was
my fault because you were trying
to help me. I really appreciate
it; I want you to know that.

(CONTINUED)

CONTINUED:

VENKMAN

(modestly)

It's what we do. Anyway, it all worked out. We're back in business. How's the baby?

LANE

He's great. Everything's been fine since that time with the buggy. Maybe it's all over. I hope so.

VENKMAN

(encouraging)

Yeah, maybe so. I'll keep checking in with you anyway, just to make sure.

LANE

Thanks, I'd like that.

Venkman finds it difficult to leave or even to take his eyes off her. She starts feeling a little self-conscious.

LANE

Well, I guess I better get back to--

VENKMAN

(impulsively)

Do you like ballet?

LANE

I love ballet. Why, do you?

VENKMAN

It's a major passion of mine. Okay, here's the deal. I'm going to get tickets and we're going to the ballet, then we're going to a great restaurant for a late supper. What do you think?

LANE

If I can get a babysitter--

VENKMAN

The babysitter's included. It's part of the deal. I'll call you later. Okay?

(CONTINUED)

CONTINUED:

LANE
(happy)
Okay.

Venkman heads for the door.

CUT TO:

EXT. EAST SIDE TOWNHOUSE - DUSK

The spectacular rococo-style private mansion is the residence of LEONA and AUBREY WELLESLEY. Matching Rolls-Royce convertibles are parked out front.

LEONA
(off camera)
Aubrey, this is just impossible.
I cannot and I will not wear those
same old pearls to the Hoskins'
dinner party. It is simply too
much to ask.

INT. THE LIVING ROOM - CONTINUOUS

LEONA WELLESLEY, a fabulously tanned and expensively dressed woman in her early fifties is haranguing her husband who is off-stage in the adjacent study.

LEONA
The last thing in the world I need
to do is to walk into Helen
Hoskins' party wearing those
hopeless little pearls.

INT. THE STUDY - CONTINUOUS

AUBREY WELLESLEY, silver-haired, handsome and also very tan, is sitting at his leather-topped desk quietly loading a nickel-plated .38 caliber revolver.

LEONA
(o.c.)
It's just too humiliating for
words. And I hope you're not
planning on wearing that same old
dinner jacket. Honestly, Aubrey,
Cynthia Powell actually snickered
when you walked in wearing that
dreadful old rag. It makes you
look like a Cuban bandleader.

(CONTINUED)

CONTINUED:

Aubrey finishes loading the gun, snaps the cylinder closed, and gives it a spin.

LEONA

She primps in a gilded mirror, still prattling vainly.

LEONA

No, you need a new tuxedo and I'm going to Cartier first thing tomorrow morning and buy that emerald necklace. I need it, I want it, and that's all there is to it.

A PAINTING ON THE WALL

An Old Master, some beautiful bucolic pastoral. Slowly, from behind one corner of it's ornate gold frame, a bristling, seemingly unending line of cockroaches marches out, travels down the wall onto a credenza and across a silver tea service.

LEONA

(o.c.)

You know who's going to be there, don't you? Pietro deLago, the artist who did those fabulous trompe l'oeil French windows for Elva Russell's breakfast nook in the Hamptons.

AUBREY

He enters the living room holding the loaded gun.

LEONA

(oblivious)

You should have seen how he looked at me at Elva's luncheon. Be careful, Aubrey. I may just run off with him.

CEILING

Roaches are streaming from the base of the elaborate chandelier and crawling downward over the dangling crystal pendants.

(CONTINUED)

CONTINUED:

LEONA

(o.c.)

You may not know it, but a lot
of men find me extremely
attractive.

THE FLOORBOARDS

Silverfish and millipedes by the thousands pour forth from under
an antique Oriental carpet and swarm across the highly-polished
hardwood floor.

LEONA

She pours herself a glass of champagne from a bottle of Dom
Perignon in a silver ice bucket.

LEONA

But then you don't seem to notice
anything about me anymore.

AUBREY

He raises the pistol and aims at Leona who looks up and sees
him pointing the revolver at her.

LEONA

(misreading his
intention)

Not another new pistol! It's fine
for you to buy expensive guns and
things but when I want something--

He grits his teeth and is just about to shoot when suddenly a
roach drops from the chandelier and lands in Leona's champagne
glass. She screams and drops the glass as roaches start
dropping like buzz bombs from the ceiling. Aubrey looks up and
sees the incredible swarm of insects and starts firing wildly
at the ceiling.

A SERVING MAID

She runs into the room having heard the scream and the gunshots,
then looks down and shrieks as she sees a virtual carpet of
silverfish and millipedes under her feet.

EXT. THE TOWNHOUSE - CONTINUOUS

Passing PEDESTRIANS stop and gawk as a rippling wave of insects crawls up the front of the building from somewhere underground, engulfing the entire first floor, the garage, and the twin Rolls-Royces.

CUT TO:

EXT. LANE'S APARTMENT - EVENING

Venkman enters to pick up Lane for their date. He's wearing an extremely baggy suit from Nu Klose.

INT. HALLWAY - MOMENTS LATER

Lane opens the door for Venkman wearing a robe and immediately disappears into the bedroom to finish dressing.

LANE

(o.c.)

There's a bottle of wine and some cheese on the table.

VENKMAN

Great. Am I early or are you late?

LANE

(o.c.)

I'm sorry. I'll be out in a minute.

VENKMAN

That's okay. We have plenty of time.

There is a knock at the door and Venkman goes to answer it.

VENKMAN

I'll get it.

INT. ENTRANCE HALL - CONTINUOUS

Venkman opens the door and finds Stantz and Spengler 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. They're as surprised to see Venkman dressed up in a suit and tie as he is to see them dressed as they are.

(CONTINUED)

CONTINUED:

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

STANTZ
No, look at this.

He hands him the DAILY NEWS open to an inside page.

VENKMAN
(reading)
"Man Beats Wife to Death with
Frozen Wiener"? So?

STANTZ
Not that one. The next story--the
one about the insect plague on
the Upper East Side.

Venkman quickly scans the next article.

VENKMAN
So some rich ying-yangs saw a few
roaches and everybody went nuts.
What's the point?

STANTZ
It wasn't "a few roaches," Peter.
(he shows him the photo
on the facing page)
An entomologist from Columbia
estimated about ninety million
insects--every known local
species.

VENKMAN
I guess somebody forgot to put
the lid back on the jelly jar,
huh? What's it mean, Spengs, or,
in other words, is there some way
we can cash in on it?

SPENGLER
It's been observed that animals
and lower life forms seem to
anticipate natural disasters--
big storms, earthquakes, volcanic
eruptions. This kind of increased
activity in the insect world may
be signalling some kind of major
cataclysm.

(CONTINUED)

CONTINUED:

VENKMAN

Let's hope so. We need the work.

STANTZ

Egon and I are going down into the sewer system to see if we can find any unusual behavior in the rat and insect populations. We thought you might want to come along.

VENKMAN

Damn, I wish I'd known you were going. I'm stuck with these damn orchestra seats for the ballet tonight and then we have reservations for dinner at Memphis.

SPENGLER

Given the numbers from that townhouse infestation we should see a tremendous breeding surge among the cockroaches and silverfish.

VENKMAN

Roach breeding? Sounds better and better.

(calls out)

Lane? Ray and Egon are going down under the sewers tonight to see if they can spot any unusual activity in the vermin population. Egon thinks there might even be some kind of big breeding surge. Should we try to sell our ballet tickets and go with them instead?

Lane steps into the living room in a spectacular evening dress.

VENKMAN

Wow.

LANE

Hello, Ray. Hi, Egon.

They nod and wave back.

(CONTINUED)

CONTINUED:

VENKMAN
(to Ray and Egon)
I think we're going to have to
take a raincheck on the vermin
trip, boys. Sorry. Let me know
what you find out.

STANTZ
(on his exit)
Okay, but you're missing all the
fun. How's the baby?

VENKMAN
Sleeping like a baby.

INT. HALLWAY - CONTINUOUS

Venkman follows them into the hall. On their way out, they pass
Louis on his way to the apartment to baby-sit. He stares at
Ray and Egon as they go by, curious about their outfits.

LOUIS
Hi, Ray. Hi, Egon.

STANTZ AND SPENGLER
Hello, Louis.

LOUIS
Where you guys going?
(they exit without
answering)
Okay, talk to you later.

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

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

Venkman lets him into the apartment and closes the door.

CUT TO:

EXT. LINCOLN CENTER - SAME TIME

Venkman and Lane join the well-dressed THRONG OF THEATERGOERS
milling about the plaza waiting for performances to begin in
the various theaters.

(CONTINUED)

CONTINUED:

LANE

Maybe I should call Louis before
we go in.

VENKMAN

We just left him. What are you
worried about? Everything is
fine. Louis has a very special
way with children.

He steers her toward the Beaumont Theater, they pass through
the ticket wicket and enter the lobby.

CUT TO:

INT. THE APARTMENT - SAME TIME

Louis is padding around the living room with the baby cradled
in his arms, giving it a bottle of milk, trying to make it stop
crying.

LOUIS

Do you want me to tell you a
story? How about the seven
dwarfs, okay? Once there were
these seven dwarfs and they had
a limited partnership in a small,
local 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
make social security
contributions, 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.

(He looks down and sees
that the baby has
fallen asleep)

I can finish this later if you're
tired.

CUT TO:

INT. VIVIAN BEAUMONT THEATER - LATER

Onstage, the Bolshoi Ballet perform their production of "Giselle."

THE AUDIENCE

Venkman is fast asleep, snoring loudly. Lane nudges him gently and he wakes with a start.

CUT TO:

INT. THE APARTMENT - SAME TIME

Louis carries the baby into the nursery and gently lays him in his crib. Then he covers him with a soft quilt and quietly tiptoes out of the room.

CUT TO:

INT. RESTAURANT - LATER

Venkman and Lane are dining at Memphis, an exclusive and trendy restaurant on the Upper West Side.

VENKMAN

You know, the girl who danced Giselle was excellent, but I thought the whole production lacked fire.

LANE

Really? I didn't think you saw that much of it.

VENKMAN

I was just resting my eyes. You don't believe it, test me, go ahead.

LANE

All right, tell me the story of the ballet.

VENKMAN

The story? Okay, well, as you know ballet is very abstract usually.

LANE

Yes, I know. Tell me about the parts that weren't abstract.

(CONTINUED)

CONTINUED:

VENKMAN

(struggling)

Okay, in the first act--this peasant girl, Giselle--uh--drops dead. And then in the second act, her boyfriend drops dead. The rest was mainly just dancing, which, as I said, seemed to lack fire.

LANE

(laughing)

Well, that about covers it I guess. Get rid of all that dancing and they could probably get the whole thing down to a good action-packed half-hour.

VENKMAN

You're mocking me. When I spend this much on a date I don't expect to be mocked.

THE MAITRE D'

He looks up in surprise as Stantz and Spengler enter the restaurant looking for Venkman. Their skin and clothing are caked with mashed bugs and some sort of foul muck. Disgusted GUESTS give them a wide berth.

MAITRE D'

Can I help you?

Stantz looks around and spots Venkman.

STANTZ

That's all right, I see him.

Stantz and Spengler 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 and Egon coming toward him through the restaurant.

STANTZ

(very excited)

Peter! You should've been there. Absolutely incredible!

(CONTINUED)

CONTINUED:

Stantz waves his arms excitedly, flicking bugs off onto nearby tables.

VENKMAN
(repulsed)
Sorry I missed it. What happened
to you guys?

Stantz sheepishly brushes a few insect carcasses off his shoulder.

STANTZ
I fell into a slimepit full of
bugs and rodents. Spengy had to
pull me out. But it was
fantastic. We were right. It's
"bug city" down there!

He gestures excitedly again and a big roach carcass flies across the room and lands on a well-dressed DINER.

STANTZ
(calls out)
Sorry!

SPENGLER
(to Venkman)
There's a tremendous reservoir
of psychomagnetic energy building
up under the city. We don't know
what's causing it or why, but it's
definitely there.

VENKMAN
(trying to hustle them
out)
Okay, good work, big breakthrough.
I want to go over the data with
you first thing in the morning.
Now go home and get some sleep.
You earned it.

STANTZ
Aren't you going to have dessert
and coffee?

VENKMAN
Yeah, we are; you're not.

(CONTINUED)

CONTINUED:

STANTZ
(finally getting it)
Ohhh, I'm sorry. You two enjoy
the rest of your evening. Come
on, Spengler, I'll treat you to
a Big Mac.

They exit leaving Lane looking more than a little concerned.

LANE
Is anything going to happen to
my baby?

VENKMAN
Not if I can help it.

He takes her hand and squeezes it reassuringly.

CUT TO:

INT. NURSERY - LATER

The room is dark, lit only by a little plastic clown night-light. The window is open slightly and a gentle breeze moves the curtains. The baby is sleeping peacefully in his crib. Then from the street below comes the incessant honking of an angry motorist, shouted curses, a drunken argument and a woman's scream. A low rumble is felt from somewhere deep below the building's foundation and a shudder runs through the floor and walls.

THE CRIB

The tremor sends a slight vibration through the crib. The baby opens it's eyes and miraculously sits up. Then, as if motivated by some powerful supernatural force, he grabs the safety bars of the crib, pulls himself to a standing position, climbs nimbly over the side and drops silently to the floor. He cranes his neck to check for any movement in the hallway, then walks across the floor to the open window. At the sound of the front door opening, he stops and listens.

LANE
(off-camera)
We're home, Louis.

INT. LIVING ROOM - CONTINUOUS

Venkman heads right for the refrigerator and grabs a beer while Lane chats with Louis.

(CONTINUED)

CONTINUED:

LOUIS

Oh, hi, Lane. How was the ballet?

LANE

It was wonderful, Louis. Was everything all right here?

LOUIS

No problem at all. He started crying a little so I gave him about 400 milliliters of milk and he went right back to sleep. He's been pretty quiet ever since.

VENKMAN

A little too quiet if you ask me.

LANE

I'll just go in and check on him.

VENKMAN

I'll go with you. I'm going to go wake him up, see if he wants to split a brewski.

They go into the nursery but return immediately looking very distressed.

VENKMAN

Good gag, Louis. Where is he?

LOUIS

Where's who?

VENKMAN

(getting annoyed)

Who? The short newborn person who lives in there. Where's the baby?

Lane looks at them both, realizes it's not a joke and rushes to the nursery followed closely by Venkman and Louis.

INT. NURSERY - CONTINUOUS

They enter and see the empty crib.

LOUIS

(panicking)

I left him right there. He was asleep and I put him down and covered him up and--

(CONTINUED)

CONTINUED:

Venkman and Lane turn to the open window and the same thought strikes them both simultaneously. They rush to the window, throw back the curtains and look out.

THEIR POV

The baby is standing out on the ledge at the corner of the building, fifty feet above the street, staring off into the distance.

VENKMAN AND LANE

They gape at the incredible sight.

VENKMAN

(calmly)

You didn't tell me he started walking.

LANE

He wasn't when we left the house.

VENKMAN

They grow up so fast these days, don't they. Why don't you give the fire department a call.

LANE

What are you going to do?

VENKMAN

I'm just going to step out on the ledge and have a little talk with the boy.

Venkman goes out the window as Lane dispatches Louis to call 911.

EXT. THE LEDGE - CONTINUOUS

Venkman inches his way along the ledge, trying not to look down and at the same time trying not to frighten or upset the baby in any way. When he gets close to the corner, he stops and affects a casual pose. Lane watches from the open window.

(CONTINUED)

CONTINUED:

VENKMAN

(to the baby)

Could things have gotten this bad this soon? You know, you've got your whole life ahead of you--and I mean that literally.

LANE

(with deliberate calm)

Peter, would you just bring him in please?

VENKMAN

(cheerfully)

In a minute. I just don't want to make any sudden moves.

(to the baby)

Well, time to go in. What do you say?

The baby looks evenly at Venkman, then looks out over the city and points to the East.

VENKMAN

Yeah, that's Brooklyn all right.

He makes a quick grab at the baby's outstretched hand and catches it, sweeping the baby into his arms in one swift move. As soon as he touches it, the baby seems to go limp and reverts to appropriate infant behavior, fussing and crying. Venkman holds the baby tight and starts inching back toward the window. Some movement on the street below attracts his attention.

VENKMAN'S POV

Jason Locke slips around the corner and disappears into an alley.

INT. THE NURSERY - CONTINUOUS

Venkman clambers in off the ledge with the baby in his arms, hands it to Lane and rushes out with no explanation.

VENKMAN

(on the run)

Don't let him out of your sight.
I'll call you later.

He exits.

EXT. THE STREET - MOMENTS LATER

Venkman comes running out of Lane's building and dashes across the street into the alley where he last saw Jason.

THE ALLEY

Venkman slows down and starts looking around for Jason.

A DARK DOORWAY

Jason watches as Venkman walks right past him without seeing him.

VENKMAN

He comes to a dead end and turns around, aware now that Jason might be behind him. He hears a noise and heads in that direction, turning into another alley even darker and more sinister. He follows it until he sees another dead end ahead and stops to listen for sounds of movement.

VENKMAN

I know you're here, so why don't
you just step out and talk to me?

JASON

(o.c.)

What do you want to talk about?

Venkman turns around quickly and sees Jason standing in the shadows behind him.

VENKMAN

What's the story with you and Lane
and this baby?

JASON

Ask Lane.

VENKMAN

I'm asking you.

JASON

This is none of your business,
Venkman.

VENKMAN

I'm making it my business. I want
some answers and I want them now.

(CONTINUED)

CONTINUED:

JASON
Here's your answer.

He raises his arms and the windows shatter in all the buildings around them.

VENKMAN
(more than a little
surprised)
On the other hand, if you don't
feel like talking about it--

Jason hurls a bolt of energy that lifts Venkman off his feet and sends him flying into a rubbish heap.

LOUIS

He comes down the alley with a flashlight looking for Venkman and finds him lying in the trash pile.

LOUIS
(helping Venkman to his
feet)
Are you okay? There was a big
flash and a loud bang.

VENKMAN
Yeah, I was the loud bang.

Louis shines the flashlight on Venkman. His suit is singed and shredded and his socks are gone.

VENKMAN
(amazed)
I don't believe it. He blew my
socks off.

LOUIS
Who?

VENKMAN
Didn't you see him? He had to
come out that way.

LOUIS
Nobody came out.

VENKMAN
Great. Then he just disappeared.
That's all we need. Let's go.

(CONTINUED)

CONTINUED:

LOUIS
What are we going to do?

VENKMAN
We're going to talk to Lane and
find out the story on this guy.

They exit.

CUT TO:

EXT. METROPOLITAN MUSEUM OF ART - LATER THAT NIGHT

A MUSEUM GUARD is walking through a gallery of Old Masters when he sees someone cross through the next gallery.

GUARD
(surprised)
Hey! The museum is closed!

He chases after the fleeting figure, comes around the corner and sees the man one gallery ahead, walking briskly but not running away.

GUARD
(calling out)
Hey, mister! Where do you think
you're going?

THE LITVINOV ICON

The religious triptych with the missing saint sits in its thick glass case at one end of the Byzantine gallery.

THE GUARD

He hurries after the intruder who turns the corner into the Byzantine gallery. The guard enters the same gallery just three or four steps behind him, but the mysterious figure has somehow disappeared. Totally baffled, the guard pans his flashlight around the gallery but sees no sign of the intruder.

GUARD
(to himself)
Now where in the Hell did he go?

His flashlight beam falls on the Litvinov icon.

(CONTINUED)

CONTINUED:

THE ICON

The guard doesn't notice the change, but the third figure in the painting has reappeared and it has the face of Jason Locke.

THE GUARD

He gives up looking and exits to make his report.

THE ICON

As the guard's footsteps fade away, the new face in the icon smiles.

CUT TO:

INT. FIREHOUSE - NIGHT

Janine is walking around carrying the baby in her arms while the Ghostbusters question Lane about Jason.

LANE

I guess I always knew there was something strange about him.

VENKMAN

(flabbergasted)

Strange? You mean like birds dropping dead in the trees when he walks by? Or are we actually talking horns and a pitchfork?

LANE

(tired and sad)

I'm sorry. I should've warned you about Jason but I never saw him do anything magical before.

VENKMAN

I guess he's been practicing a lot lately because he seems to have some of those tricks down pretty cold.

STANTZ

(to Lane, more sympathetic)

Why don't you tell us everything you know about him. That would be a big help.

(CONTINUED)

CONTINUED:

LANE

Okay. He calls himself Jason Locke but his real last name is Litvinov. I think his family were Russian immigrants.

SPENGLER

I'll trace the family through the INS and check both names in the Sorcerer's Guide.

STANTZ

How did you two meet?

LANE

We met at a Black Sabbath concert.

VENKMAN

(rolls his eyes)

That figures.

LANE

He said he was a musician and I thought he was attractive and we started going out. Things were good for a while but then I got pregnant and everything changed. He seemed obsessed with the baby and he was very cruel to me. Finally I couldn't take it anymore and I told him to leave. I didn't see him for a long time after that but then after the baby was born he started coming around again and saying he wanted us back. Eventually I had to call the police and they told him to stay away. Then he showed up the day you were there and the rest you know.

SPENGLER

(to Venkman)

You might be interested to know that I took Gigameter readings on Jason Locke the first time you confronted him. He was reading 130 GeVs of psychomagnetic force.

VENKMAN

What's normal?

Spengler points the Gigameter at him.

(CONTINUED)

CONTINUED:

SPENGLER

You're reading three at the moment. That's normal. The difference between 3 and 130 in terms of potential volatility is like the difference between a firecracker and a stick of dynamite.

Suddenly the whole building is rocked by a major earth tremor. Janine holds the baby tight and Venkman puts his arm around Lane. No one moves or speaks as the lights flicker and fine plaster dust falls from the ceiling. Finally the tremor subsides.

VENKMAN

(as if the doorbell just rang)
That must be Jason now.

CUT TO:

EXT. SUBWAY - SAME NIGHT

The "A" train is rattling through the tunnel heading downtown.

INT. MOTORMAN'S CAB - SAME TIME

The MOTORMAN watches the track ahead, his hand resting on the "dead man's stick," the controller that regulates the speed of the train.

MOTORMAN'S POV

The subway train screeches around a curve at high speed. The lights of the next station illuminate the tunnel ahead.

THE MOTORMAN

He pulls the controller back, slowing the train. Then his eyes go wide and his mouth drops open in shock as he sees what's waiting for him on the platform just ahead.

MOTORMAN'S POV

As the train pulls into the station, he sees the platform crowded with GHOSTLY COMMUTERS, a proletarian herd of spooks

(CONTINUED)

CONTINUED:

and specters waiting for the train. Some are holding yellowed and crumbling newspapers and magazines, others carry disintegrating shopping bags and packages, or bags of rotting groceries.

THE MOTORMAN

He gapes at the sight.

INT. SUBWAY CAR - CONTINUOUS

Terrified PASSENGERS recoil in horror as the ghost commuters pass right through the closed doors and windows of the car.

CUT TO:

EXT. HOLLAND TUNNEL ENTRANCE - MORNING

Cars are backing up at the tollbooths and "exact change" gates, waiting to enter the tunnel into Manhattan.

THE TOLLBOOTH

An old Ford pulls up, the front end smashed in as if the car had been involved in a high speed, head-on collision. The TOLL TAKER leans out of the booth and mechanically extends his hand to collect the tariff without really looking at the car.

THE FORD

A skeletal arm reaches out of the driver's window and drops a dime into the Toll Taker's hand.

THE TOLL TAKER

He sees the hand, looks at the driver of the Ford and screams.

THE DRIVER

Behind the wheel is a mouldering CORPSE in a worm-eaten business suit and wide-brimmed fedora.

(CONTINUED)

CONTINUED:

THE TOLL TAKER

He staggers back and looks at the cars waiting on the approach to the tollbooth.

HIS POV

Lined up behind the Ford are scores of smashed and twisted old cars, all looking like they were involved in fatal accidents and all driven by corpses.

CUT TO:

INT. MANHATTAN CENTRAL POLICE PRECINCT - DAY

The Squad Room is busy as DETECTIVES try to answer the flood of calls regarding the wave of supernatural events sweeping the city. 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.

INT. PORT AUTHORITY OFFICE - SAME TIME

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.

THEIR POV

The name "H.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:

INT. AIR TRAFFIC CONTROL TOWER - DAY

CONTROLLERS are hunched over their radar consoles guiding the numerous flights in and out of Kennedy and LaGuardia.

A CONTROLLER

He sees a blip on his screen he can't identify.

CONTROLLER
(to himself)
Now what the Hell is that?
(over the radio)
United 108 Heavy, this is Kennedy
Control, over.

He gets a staticky reply from the United PILOT.

PILOT
(o.c.)
Roger, Kennedy, this is United
108, over.

CONTROLLER
Maybe you can help me out here.
I have a bogey approaching the
airport on a heading of one six
five. Could you take a look out
the window there and tell me what
you see?

There is a brief wait, then a reply.

(CONTINUED)

CONTINUED:

PILOT

(o.c.)

Roger, Kennedy, we see it. It's the Goodyear-- no, wait, that's not the Goodyear blimp. It's the Hindenburg!

The Controller rushes over to the window and grabs a pair of binoculars.

EXT. KENNEDY AIRPORT - DAY

Firetrucks and emergency vehicles race across the runways and taxiways to a remote section of the airport. They pull up in front of an old passenger terminal where other EMERGENCY CREWS stand gaping at an incredible sight.

THEIR POV

The Hindenburg is ablaze on the tarmac while flaming PASSENGERS casually disembark.

CUT TO:

INT. FIREHOUSE - NIGHT

The phone is ringing constantly as Janine tries to handle the calls.

JANINE

I'm sorry, the earliest we could get to you would be Tuesday, possibly Monday if there's a cancellation. Could you hold, please?

(answers another line)

Ghostbusters, please hold.

WINSTON

He takes a smoking trap from the back of Ecto-1 and crosses toward the stairs with it.

WINSTON

(calls out)

Janine, I'm back.

(CONTINUED)

CONTINUED:

JANINE

They're all up in the lab waiting
for you.

Louis appears and starts dogging Winston's footsteps.

LOUIS

Can I give you a hand with that,
Winston? I'm not doing anything
right now; I'm on break if you
need some help.

WINSTON

No thanks, Louis, I got it.

LOUIS

(crestfallen)

Okay, I'll just be at my desk if
you need me.

WINSTON

Thanks, Louis.

Winston exits.

INT. THE LAB - A LITTLE LATER

Winston enters and finds the others all assembled for a
briefing.

VENKMAN

Okay? We're all here. Take it
away, Egon.

SPENGLER

We knew the psychomagnetic force
was building up to dangerous
levels under the city but we
didn't know where it was coming
from or why. Now we think we
know.

WINSTON

Are you going to tell us or are
we supposed to guess?

(CONTINUED)

CONTINUED:

STANTZ

Okay, here it is. We've been taking readings off all our customers every time we go out on a call and guess what: they all have extremely high PMF readings. And not only that, but they have one other important feature in common.

VENKMAN

Does it have anything to do with personal hygiene?

EXT. FIREHOUSE - SAME TIME

Two plain late model sedans pull up and two MEN in business suits step out of each car. Two of them take up positions at the door and the other two enter the building.

INT. RECEPTION AREA - CONTINUOUS

Janine looks up as the MEN enter.

JANINE

Can I help you?

FIRST MAN

We'd like to see the Ghostbusters.

JANINE

They're in a meeting. Did you have an appointment?

FIRST MAN

(nods to the second)

Let's go.

They start upstairs, ignoring Janine's protests.

JANINE

Hey! You can't go up there!

She grabs the phone and buzzes upstairs on the intercom line.

INT. THE LAB - CONTINUOUS

Venkman picks up the phone.

(CONTINUED)

CONTINUED:

VENKMAN
(on the intercom)
Janine, I told you, no calls...
Who are they?

The two men enter the lab and Venkman hangs up the phone.

VENKMAN
What's this all about?

FIRST MAN
Could you come with us, please?

VENKMAN
My mother told me never to get
into a car with strangers. Who
are you and what do you want?

FIRST MAN
You'll find out when we get there.

WINSTON
Get where?

FIRST MAN
I can't tell you that. Just come
with us and you won't be harmed.

STANTZ
Are you saying we will be harmed
if we don't come with you?

FIRST MAN
That's a distinct possibility.

The second man opens his jacket enough to reveal a gun in a
shoulder holster.

VENKMAN
Well, is your trunk big enough
for all of us or should we take
two cars?

EXT. FIREHOUSE - MOMENTS LATER

The Ghostbusters get into the cars and are driven away.

EXT. FDR DRIVE - LATER

The two cars move quickly up the expressway paralleling the East
River and exit uptown in the Eighties.

EXT. CARL SCHURZ PARK - CONTINUOUS

The cars enter the small park at 88th Street and disappear into an underground entrance. The camera pans up from the entrance and reveals Gracie Mansion, the residence of the Mayor of New York City.

INT. GRACIE MANSION - MOMENTS LATER

The Ghostbusters are ushered into the house through the basement entrance and led through a series of corridors to a set of double oak doors. Their ESCORT knocks lightly at the door, then opens it to reveal the MAYOR himself sitting in front of the fireplace in his well-appointed private study. The Ghostbusters enter.

INT. THE STUDY - CONTINUOUS

The Mayor gets up to greet them, shaking hands with each of them in turn.

MAYOR

Thanks for coming, gentlemen.

STANTZ

With all due respects, Mr. Mayor, we didn't have a lot of choice.

MAYOR

Sorry for all the secrecy but if anybody knew I'd called you in on this I'd be out of a job. Anyway, here's the situation. Last night the subway started filling up with ghosts, and then--I have trouble believing this myself--at about nine-thirty this morning, at Pier 34 on the Hudson, the Titanic arrived in New York City.

He pauses for dramatic effect.

VENKMAN

Well, better late than never, I guess.

MAYOR

(ignores the remark and continues)

You may have also heard that an unusual number of dead motorists seem to be coming into town.

(CONTINUED)

CONTINUED:

VENKMAN

It's the bridge and tunnel crowd.

MAYOR

And then, to top it all off, this afternoon at Kennedy the dirigible Hindenburg landed.

WINSTON

(aside)

Busy day in the Big Apple.

STANTZ

(defensive)

We had nothing to do with it, Mr. Mayor. We weren't anywhere near the airport today.

MAYOR

I'm not accusing you. I'm asking for your help.

STANTZ

(relieved)

Oh, well, that's an entirely different story. We'd be happy to--

VENKMAN

(interrupts)

Ray? Excuse me, but I think you're forgetting something.

(to the Mayor)

We really don't deal in big-scale phenomena anymore. We pretty much stick to the little stuff now. If you recall, the last time we tried to help the city we ended up risking our lives and in the end all we got for it was some pretty heavy fines and a bunch of major law suits. You remember that, I'm sure: ancient Sumerian deity, big lizard dogs, hundred foot marshmallow man? I have to say we were very disappointed in the way we were treated by the city after that. In fact, we're even considering a move to the West Coast; maybe Los Angeles or the San Diego area.

(CONTINUED)

CONTINUED:

MAYOR

Look, we're willing to make that up to you somehow.

VENKMAN

We didn't even get paid for that last one.

MAYOR

This time I'd make it well worth your while.

SPENGLER

I don't think our insurance would cover the potential liability in the event of a major disaster.

MAYOR

I'm prepared to indemnify and insure you against any and all damage claims resulting from anything you do while in the employ of the City. Provided you can do the job, of course. I assume you have some idea of what's causing all this?

VENKMAN

We certainly do. Dr. Spengler and Dr. Stantz were just briefing us when your men showed up.

MAYOR

Then I'm asking you-- don't make me beg--will you do it?

Venkman looks at each of the Ghostbusters in turn and each nods his assent.

VENKMAN

(to the Mayor)

You got it, Maury.

CUT TO:

INT. COUNCIL CHAMBER - NEXT MORNING

The Ghostbusters are meeting with the HEADS OF ALL THE CITY DEPARTMENTS AND AGENCIES as well as MAJOR BUSINESS AND COMMUNITY LEADERS.

(CONTINUED)

CONTINUED:

SPENGLER

According to our preliminary research, negative human emotions actually generate measurable amounts of psychomagnetic force.

A COUNCILMAN

I'm sorry, Dr. Spengler, but that doesn't mean a whole heck of a lot to me. What are we actually saying here?

STANTZ

We're saying that unhappy, depressed, frustrated, angry, violent people actually produce negative vibrations; on the average, about 65 GeVs per person.

VENKMAN

Now you have to figure there must be at least three million miserable assholes in New York City, am I right? So you multiply 3 million times 65 and you get, you know, lots of bad vibes.

STANTZ

We think that over the years these negative vibrations, multiplied by the immense population of a metropolitan area like New York, have been sinking into the ground and building up under the city. The mass has gotten so big now, it's attracting ghost and spirit energy like a huge magnet. What we've been seeing is just the beginning. Believe me, it will get worse.

THE MAYOR

How bad are we talking about?

VENKMAN

How bad? How about the complete and total breakdown of urban society? I'm talking anarchy and chaos, indoor soccer riots--

ANOTHER COUNCILMAN

This is preposterous.

(CONTINUED)

CONTINUED:

VENKMAN

What are you--a Republican?

SPENGLER

It's happened before. The Fall of Rome, the Hundred Years War, the French Revolution, the Russian Revolution, the collapse of Germany in World War Two.

THE MAYOR

I don't believe this. You're telling me that if people don't stop being nasty the whole city's going to blow up? 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 until we figure out what to do?

VENKMAN

No, Mr. Mayor, that won't be necessary. I'll tell them for you.

CUT TO:

TV SCREEN

We're watching the NBC NIGHTLY NEWS with Tom Brokaw. Tom is right in the middle of an important story on arms control when the broadcast is interrupted with a "Please Stand By" message and a voice-over announcement.

ANNOUNCER

We interrupt the "NBC Nightly News" to bring you a special edition of "World of the Psychic with Dr. Peter Venkman."

There is a video cut to Venkman on his own studio set. Stantz, Spengler, Winston and the Mayor are sitting there with him as Venkman faces the camera and speaks directly to the audience.

(CONTINUED)

CONTINUED:

VENKMAN

Unless you've been out of town or asleep for the last couple of days, you probably know there's been a lot of weird stuff going on recently. Unfortunately, we think it's going to get worse, and we've been given this time on all the networks and local stations to ask for your cooperation while we figure out how to deal with it. What we need from you is actually pretty simple but it's going to take lots of patience, understanding and self-control. Basically we need everybody to lighten up for a couple of days. If you start to feel tense or angry or depressed, or if somebody's really starting to bother you, you're going to have to deal with it in some positive way. If you need help, get help. And if nothing else works, sing.

Stantz continues with the explanation.

STANTZ

My colleagues and I identified several songs that seem to have a calming or mediating effect on intense human emotions. We studied "Cumbaya", "All You Need Is Love", "Give Peace a Chance", and "It's a Small World", but based on the results of our last computer run we selected the 1970 Ray Stevens hit, "Everything is Beautiful." Lyrics will be posted on billboards all over the city and sheet music will be available at all banks, post offices and police stations. We suggest you learn the song and use it if you start to feel down. Do yourself and everybody else a favor. Don't let your bad mood be your last mood. And have a nice day--or else.

CUT TO:

EXT. YANKEE STADIUM - DAY

The Yankees are at bat, last of the ninth, two outs, down one run, with a runner on third base. The White Sox PITCHER winds up and throws a strike. The count goes to 3-2.

THE DUGOUT

BILLY MARTIN, the Yankee's manager, watches nervously.

THE PITCHER

He winds up and delivers.

THE BATTER

He checks his swing and takes the 3-2 pitch.

THE UMPIRE

His thumb goes up and he signals dramatically.

UMPIRE

(bellows)

"Steeerike Three!"

The batter turns and starts screaming at the umpire, certain the pitch was a ball. Billy Martin comes running from the dugout to join the screaming argument.

MARTIN

(enraged)

Strike?! What the hell you
talkin' about, you ignorant
son-of-a--

The ground begins to tremble under their feet, preempting Martin's tirade. He gulps and composes himself, then tries a different tack with the umpire, uncharacteristically polite and pleasant.

MARTIN

Pardon me, Mr. Umpire, but I
could've sworn that pitch was low
and outside.

UMPIRE

(equally polite)

No, Billy, it was definitely
within the officially designated
strike zone.

(CONTINUED)

CONTINUED:

MARTIN

Well I'll be. You actually think that pitch was a strike?

UMPIRE

I'm afraid so, Billy.

MARTIN

Then may I suggest you visit an optometrist, because I think you may need corrective lenses or possibly radial keratotomy to save what little of your eyesight seems to be left.

UMPIRE

Thank you for the suggestion, Billy.

MARTIN

You're welcome, Mr. Umpire. By the way, does your mother still perform unnatural sexual acts with total strangers?

UMPIRE

No, she doesn't. Never did, actually.

MARTIN

Oh, my mistake. I must have her confused with someone else. Have a nice day.

CUT TO:

EXT. FIFTH AND FIFTY-NINTH - DAY

Traffic is heavy and the sidewalks are jammed. A BUSINESSMAN and a SALESMAN both spot the same empty taxi and dash for it, getting there at exactly the same time.

SALESMAN

(assertive)

Sorry, pal. I saw it first.

BUSINESSMAN

(irritably)

If you think you're taking this cab, you're nuts.

The salesman pulls the businessman's hand off the door handle.

(CONTINUED)

CONTINUED:

SALESMAN
(belligerent)
I'll show you who's nuts! You
want to see nuts, I'll smash your
stupid face in!

BUSINESSMAN
(ready to fight)
Oh, yeah? Try it! Come on, let's
go, you moron!

They square off to fight but suddenly the earth quakes and they
remember the injunction against conflict.

BUSINESSMAN
(changing his tone)
I'm sorry. Why don't you take
this cab and I'll find another
one.

SALESMAN
Actually, if you're headed
downtown we could share this one,
if you don't mind going over
Seventh Avenue.

BUSINESSMAN
No, not at all, no problem.

They start to get into the cab at the same time, bump heads and
laugh.

SALESMAN
After you.

BUSINESSMAN
No, after you.

The TAXI DRIVER, a very sullen-looking veteran, leans over and
smiles politely.

TAXI DRIVER
Take your time, gentlemen. I'm
completely at your service.

CUT TO:

EXT. A CROWDED CITY BUS - DAY

The bus stops and a WOMAN fights her way onto the bus with an
armload of packages. She looks at the PASSENGERS packed in the
aisle like sardines.

(CONTINUED)

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CONTINUED:

HER POV

The passengers glower back at her, hostile and unfriendly.

THE WOMAN

She smiles weakly and greets them.

WOMAN
(tentatively)
Hello.

THE PASSENGERS

They break into warm smiles and respond with a rousing welcome.

VARIOUS PASSENGERS
Howdy! Hello there! Welcome
aboard! Hiya, lady! How'ya
doin'?

As the bus pulls away the passengers all start singing an energetic camp song, "If You're Happy and You Know It Clap Your Hands."

CUT TO:

EXT. METROPOLITAN MUSEUM - DAY

The Ghostbusters walk up the front steps and enter the museum. Smiling PEOPLE greet them pleasantly as they pass.

VARIOUS PEOPLE
Hello! How are you? Have a nice
day.

Venkman smiles through clenched teeth and acknowledges the pleasantries.

VENKMAN
This could get really annoying.

They enter the museum.

INT. METROPOLITAN MUSEUM - CONTINUOUS

They cross the lobby and head up the big central staircase.

(CONTINUED)

CONTINUED:

SPENGLER

I found the name Jalmar Litvinov in the immigration records. He came from Russia in 1906, but he came alone and I couldn't find any subsequent marriage licenses or birth certificates naming him. Nor could I find any record of a legal name change, or any records anywhere for Jason Locke, Jason Litvinov or Jay Litvinov. Then Ray and I started searching the occult literature for the same name.

STANTZ

We hit the jackpot.

They enter the Byzantine gallery.

STANTZ

Jalmar Litvinov was better known as Vigo the Carpathian, the "mad Abbot of Tsbirsk." This guy was a demented Russian monk--a good buddy of Rasputin's--and a really bad cat.

SPENGLER

Along with poverty and injustice, he was considered one of the three leading causes of the Russian Revolution. In one three day stretch he had 1500 peasants staked, burned, crushed and ground up for fertilizer.

They approach the Litvinov icon.

STANTZ

And he painted this.

VENKMAN

(examining it)

I see Huey and Dewey, but no Louie.

THE ICON

The third figure, Jason, is missing again.

(CONTINUED)

CONTINUED:

SPENGLER

He fills Venkman in on its history.

SPENGLER

The figure disappeared in 1956,
then it reappeared and disappeared
again. Some consider it a
miracle.

VENKMAN

What do we think?

STANTZ

We think Jason Locke is Jalmar
Litvinov and that his spirit
resides in that icon when he's
not out on the town terrorizing
your girlfriend.

VENKMAN

She's not my girlfriend.

WINSTON

You really can pick 'em, Venkman.

VENKMAN

She picked me. What was I
supposed to do, let this guy just
snatch her kid?

STANTZ

The big danger is that a spirit
as powerful as he is could
detonate the unstable
psychomagnetic mass. It might
even be his plan.

VENKMAN

We have to get to this guy and
soon.

SPENGLER

I have a better idea: let him get
to us.

CUT TO:

INT. FIREHOUSE - DAY

The Ghostbusters are in the garage bay loading Ecto-1. Louis
is hanging around trying to help.

(CONTINUED)

CONTINUED:

LOUIS

You know I really don't have that much to do today so if you want me to come along I could probably be available.

VENKMAN

What, in case we have an accounting emergency?

LOUIS

I thought you might need some back-up-- in case things get rough.

Venkman looks to Stantz for an opinion.

STANTZ

(shrugs)

Couldn't hurt to have an extra pair of hands.

VENKMAN

Okay Louis, suit up.

Bursting with excitement, Louis looks for someone to "high five" but no one responds, so he just slaps his own hand and rushes out to get ready.

INT. LOCKER AREA - MOMENTS LATER

Louis is putting on a Ghostbuster jumpsuit when Janine enters.

LOUIS

Oh, Janine, did you hear? I'm going out on the job. Things might get pretty rough out there today and Pete and Ray wanted some extra muscle. Isn't it great?

JANINE

I'm really happy for you, Louis. I think you're very brave and very very nice.

She leans over and kisses him tenderly on the cheek. Louis is wide-eyed and speechless for a moment. Then a lifetime of sexual frustration explodes inside him and he throws his arms around her and gives her a long and passionate kiss. When they run out of breath, they break for a moment, look at each other with hungry new eyes, simultaneously whip off their glasses and embrace again.

(CONTINUED)

CONTINUED:

WINSTON

He comes upstairs, sees them kissing and coughs for attention. Louis and Janine separate quickly.

LOUIS

Hi, Winston. We were just-- uh--

WINSTON

I know what you were doing, Louis. Save it for later, man. We're leaving.

LOUIS

(trying to be cool)

Okay, we're out of here, dude.

(to Janine)

I'll see you later, Janine-- I hope.

He exits with Winston.

EXT. FIREHOUSE - MOMENTS LATER

The garage bay door opens and Ecto-1 roars out into the street.

EXT. SOUTH STREET SEAPORT - LATER

Ecto-1 passes the Fulton fish market on Water Street and turns into the dock area.

EXT. THE DOCK - CONTINUOUS

A fireboat is moored at the dock and a team of FIREMEN is standing by to help transfer equipment from the Ectomobile to the ship.

VENKMAN

As he gets out of the Ectomobile a police cruiser pulls up and Lane gets out with the baby. Venkman walks toward her and they exchange tentative greetings.

VENKMAN

You okay?

LANE

Yeah, fine.

(CONTINUED)

CONTINUED:

VENKMAN

You sure you want to go through
with this?

She nods.

VENKMAN

I'm sorry for the way I talked
to you about Jason.

LANE

Are you just apologizing because
everybody's supposed to be nice
now?

VENKMAN

I'm nice all the time.

LANE

(laughs)

Most of the time. Anyway, you
had a right to be angry.

VENKMAN

Forget about it. That's all over
now. I just want to nail that
creep and send him to the ghost
slammer. And I want you to be
happy.

She looks at him for a long moment, then pulls him close and
kisses him.

VENKMAN

What was that for?

LANE

Everything.

The fireboat sounds its horn and they start moving toward the
ship.

LANE

Where are you taking us?

VENKMAN

Ellis Island. We think you'll
be safe there. If he tries to
get to you there we'll be able
to see him coming a mile off.

JASON

He's lurking nearby, watching every move, hearing every word.

EXT. THE FIREBOAT - LATER

The Ghostbusters are standing in the bow as the ship heads for Ellis Island escorted by a Police launch. The Statue of Liberty is visible off to starboard.

STANTZ

Ellis Island, gentlemen; the most haunted place in New York. That's where Vigo came in and that's where he's going out.

WINSTON

What makes you think he'll be there?

STANTZ

He'll be there. He wants that baby.

Stantz turns and looks back at the wheelhouse.

HIS POV

He sees Lane standing in the stern, holding the baby close, trying to shelter it from the cold sea wind. She has a scarf wrapped around her head and the baby completely bundled up in a blanket. Venkman says something to her, then makes his way forward to join the others.

SPENGLER

He's gazing at the Statue of Liberty as Venkman comes up beside him.

VENKMAN

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.

(CONTINUED)

CONTINUED:

VENKMAN

Ostrov? I've been there. Good party town.

STANTZ

(in a similarly
reflective mood)

My great-grandparents were Swiss.

VENKMAN

Oh, right, you told me that. They came to America seeking other kinds of cheese, as I recall. How about you, Winston? You're black, aren't you?

WINSTON

Hundred percent Swedish. What are you, Venkman?

VENKMAN

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.

The fireboat sounds a loud blast on its horn signalling its approach to Ellis Island.

EXT. ELLIS ISLAND - A LITTLE LATER

The fireboat docks and the Ghostbusters disembark. The mood is tense as the firemen help off-load their equipment.

VENKMAN

(to the Captain)

Better keep the motor running just in case.

Venkman helps Lane step from the boat to the dock. She trips and almost falls, but Venkman catches her. The scarf slips off her face and we see that it's actually Louis and that the baby has been replaced by a doll.

VENKMAN

Steady. Don't cave in on me now.

LOUIS

(very worried)

But what if he finds out?

(CONTINUED)

CONTINUED:

VENKMAN

Better for him to find out now
than to wait until your
relationship gets too far along.
I know it sounds cruel but that's
the kind of bitch goddess you are
and you're just going to have to
live with it. Now fix your scarf
and let's go.

INT. MAIN BUILDING - LATER

The old main hall is in the process of being restored and the workmen's scaffolding is still up in several places. Now wearing their proton packs, the Ghostbusters enter with Lane/Louis and spread out to search the building. They get halfway across the vast central room when a booming voice from on high stops them.

JASON

(o.c.)

Looking for me by any chance?

They look up and see him.

JASON

He's looking down on them from the top of a very high scaffold.

JASON

I want my son.

VENKMAN

He steps protectively in front of Louis and the fake baby.

VENKMAN

(to Jason)

What do you want with him? If
you have a good reason maybe you
and Lane could sit down with a
judge and work out some kind of
a joint custody thing.

JASON

I'll tell you why and then I'll
destroy you.

(CONTINUED)

CONTINUED:

VENKMAN

(aside, to Stantz)

Sounds fair enough. No point
telling us after he destroys us.

JASON

Your civilization is at an end.
Your whole society is about to
die and your pitiful politics
along with it. From the ashes
of the old world a new empire will
rise and I will rule--King, Czar,
Emperor--first of a great dynasty.
And when this body dies my spirit
will reside with my son and heir.

Everyone is speechless for a moment, then Stantz steps forward
and takes charge.

STANTZ

(impassioned)

Okay, mister, you've had your say.
Now I'm going to tell you
something. We know we've got our
problems--nobody and nothing's
perfect in this world--but we're
working on it; and there isn't
a decent man or woman on earth
who doesn't believe things can
get better. So if you think we're
just going to stand by and watch
the world march backwards into
poverty, ignorance and violence
you got another think coming.

(to the others)

Light 'em up, boys.

They all switch on their proton packs.

STANTZ

(to Jason)

If you want this kid you're going
to have to come down here and take
him.

JASON

You ignorant peasants! Did you
really think you could fool me
with this idiotic masquerade?

He points dramatically at Louis and the fake baby.

(CONTINUED)

CONTINUED:

LOUIS

A fierce gust of wind rips the scarf and wig off his head. He fights to hold onto the doll but can't. The doll is ripped from his hands, it shoots across the great hall like a missile and crashes through a window.

VENKMAN

You know, I don't think this joint custody thing is going to work out. Call it, Egon.

SPENGLER

(reading Jason's energy field)

Delta wave, full stream.

They adjust their particle throwers and fan out.

VENKMAN

All yours, Ray.

STANTZ

On my signal--fire!

They all fire at Jason, zapping him with their neutrons streams.

JASON

There is a brilliant flash and a magical transformation occurs. Jason dematerializes and in his place appears Vigo the Carpathian, the mad monk; wild-eyed, full-bearded, dressed in the heavily brocaded robes and Eastern-style miter of an Orthodox bishop, but adorned with the symbols of his own twisted personal religion.

THE GHOSTBUSTERS

They stop firing and gawk at the Rasputin-like figure.

VENKMAN

Wow. Nice threads. What now, boys?

SPENGLER

Let's try the new converters--gamma wave, force five.

They re-adjust their throwers and brace for the second attack.

(CONTINUED)

CONTINUED:

STANTZ
Ready--fire!

They fire at Vigo.

VIGO

He raises his hands and reflects the particle beams back at the Ghostbusters who are knocked off their feet by the powerful backflash. Then Vigo leaps from the high scaffolding, extends his arms and flies out of the main hall.

THE GHOSTBUSTERS

They struggle to their feet, dazed and shaken, and rush out after him.

EXT. ELLIS ISLAND - CONTINUOUS

The Ghostbusters come running out of the building and see Vigo flying across the harbor after the fireboat that's taking Lane and the baby back to Manhattan. They jump into the Police launch and chase after him.

VIGO

He sees them coming and turns toward the Statue of Liberty.

THE POLICE LAUNCH

The Ghostbusters watch as Vigo lands on Liberty Island.

STANTZ
(watching through
binoculars)
He's going to the Statue.

VENKMAN
Never fails. They come to New
York, it's the first thing they
want to see.

EXT. LIBERTY ISLAND - CONTINUOUS

TOURISTS stand aside and wonder at Vigo's incredible arrival and strange appearance. He pushes past them and strides purposefully to the base of the Statue. Then he starts gesturing and chanting like an evil wizard.

THE POLICE LAUNCH

The small boat stops just off Liberty Island and Venkman watches through binoculars for Vigo's next move.

WINSTON

What's he doing now?

VENKMAN

He's waving his arms around and talking to the Statue.

STANTZ

He's conjuring.

Spengler is monitoring the energy field around Vigo with a special scope that looks like a radar speed gun.

SPENGLER

He's drawing negative energy from the city--increasing his power.

WINSTON

I can't believe I gave up a good, safe job with the airlines to come back to this.

Louis is squinting at the island, waiting for a turn with the binoculars.

LOUIS

If there's anything you want me to do, I'm ready.

VENKMAN

Yeah, I want you to put on men's clothing and stand by to get coffee. This could get rough.

WINSTON

(looking through
binoculars)

Boys, I think we got some real trouble.

They all watch as an amazing series of events takes place.

(CONTINUED)

CONTINUED:

THE STATUE OF LIBERTY

A greenish glow starts to emanate from the base of the statue, then starts rising up the body as the colossal Lady is infused with evil energy. Then Vigo dashes up the stairs and enters the sculpture.

THE TOURISTS

They fall back and scream as a violent tremor shakes the island.

THE STATUE

A strong shudder runs through the statue from head to toe, her inanimate eyes begin to glow and her torch bursts into flame as she comes to life. She tosses her head and stretches out her arms as if shaking off a long sleep, then she steps down off her pedestal and steps into the river.

HER CROWN

Vigo is standing in the observation area looking out through one of the windows in the crown like a sea captain on the bridge of a ship.

THE GHOSTBUSTERS

They watch in awe as the Statue starts wading toward the shore.

WINSTON

Where the hell is she going?

VENKMAN

Back to France, I hope.

SPENGLER

It's Vigo. He's following the baby.

Stantz tells the Captain to make for shore and issues instructions to have Ecto-1 waiting for them at the dock.

THE SHORE

Crowds have gathered on the South Street docks to watch the incredible spectacle. They flee in terror as the Statue steps ashore and starts walking south, her immense feet trampling cars and demolishing small buildings as she goes.

EXT. THE BATTERY - A FEW MINUTES LATER

The police launch docks just below Battery Park and the Ghostbusters huddle to plan their strategy.

VENKMAN

Okay, who's got a plan?

SPENGLER

I have one but it's risky. The energy that gives Vigo his power is psychomagnetic. If we could reverse the polarity of the energy mass, theoretically the magnetic force would become repellent and dissipate into the atmosphere.

WINSTON

How do you reverse the polarity?

Stantz quickly grasps the practical necessities involved.

STANTZ

With a strong electrical current. The Statue is copper; it's highly conductive. In this area, the Con Ed transmission lines carry about 500 kilovolt amps. If we run that much current through our proton packs, it should produce more than enough juice to do the job.

VENKMAN

You said it was risky, Egon. What's the risk?

SPENGLER

Two risks actually. One, shooting that much current into Vigo may just make him that much stronger. And two, with 500 KvAs running through our packs we could be fried to a crisp in an instant.

VENKMAN

And you call that a plan?

STANTZ

You have a better one?

(CONTINUED)

CONTINUED:

VENKMAN

Better than us ending up like
potato chips? Hey, I gotta go
with the smart money. Count me
in.

They look to Winston for his agreement.

WINSTON

(ruefully)

What the hell. Why not.

Finally, they all turn to Louis.

LOUIS

If you don't need me I'll just
go finish some things up back at
the office.

VENKMAN

We need you, Louis. You're going
to be the bait. Get Lane and the
baby and bring them--

(to Stantz)

Where do we want this shoot-out
to happen?

STANTZ

Some confined space where he'll
have less room to maneuver.

(thinks for a moment,
then decides)

Meet us at the foot of Wall
Street.

CUT TO:

EXT. LOWER MANHATTAN - MOMENTS LATER

The Ectomobile speeds through the narrow streets of the
financial district. It comes screaming around the corner at
one end of Wall Street and skids to a stop. The Ghostbusters
pile out and quickly deploy. They run a heavy cable from the
Ectomobile while firetrucks and emergency vehicles arrive in
the background.

STANTZ

He hastily confers with the FIRE CHIEF and a CON ED ENGINEER.

(CONTINUED)

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CONTINUED:

STANTZ

We need all the power we can get.
Can you tie us into the nearest
transmission line?

The Fire Chief looks to the Con Ed Supervisor, who nods his consent.

CON ED

You want it, you got it.

STANTZ

Good. Watch for our signal.

ECTOMOBILE

Stantz rejoins the others at the back of the car and they start donning the heavy proton packs.

STANTZ

Here goes nothing.

VENKMAN

(looking up Wall Street)
If we pull this off our stock is
going to go right through the
roof.

WINSTON

And if we don't, we're going to
go right through the roof.

STANTZ

(growing impatient)
Where's Louis? He should've been
here with Lane and the baby by
now.

In the distance they hear the heavy booming footfalls of the Statue.

CUT TO:

INT. POLICE CAR - SAME TIME

The OFFICER at the wheel is doing his best to get through the heavy traffic and fleeing pedestrians. Louis is huddled in the back seat with Lane and the baby. Through the rear window they can see the Statue of Liberty stomping down the street after them.

(CONTINUED)

CONTINUED:

LOUIS
(terrified)
Nothing to worry about really.
They're going to put a pole on
his magnet and dissipate him.

Lane looks very worried.

EXT. WALL STREET - MOMENTS LATER

The Ghostbusters hear a siren, then the police car comes speeding around the corner and up the street to their position. Lane gets out and Venkman quickly ushers her to a safer position behind the trucks.

LANE AND VENKMAN

They have too much to say to each other and no time to say it.

VENKMAN
Wait here, okay. When I get off
work we can go get something to
eat.

LANE
Okay.

They embrace and kiss, but suddenly the ground starts trembling and the Statue of Liberty appears at the other end of the street. Venkman leaves Lane with the Firemen and rejoins Stantz, Spengler and Winston.

VENKMAN
This is interesting, Ray. We've
never destroyed a major national
monument before.

STANTZ
(regretfully)
Yeah, she's our symbol of freedom.

VENKMAN
Well, time to teach Mr. Vigo
there's a big difference between
freedom and license.

STANTZ
What's that?

(CONTINUED)

CONTINUED:

VENKMAN

I'm not sure, but I don't think
you should be allowed to drive
a 300 foot statue up Wall Street
without a license.

They plug their proton packs into a transformer at the end of
the heavy-duty cable which is now patched into the Con Ed power
grid. The proton packs now look like dangerously over-loaded
household outlets.

VENKMAN

He looks over his shoulder at the tangle of plugs, cables and
wires.

VENKMAN

This is how I burned out my
hairdryer.
(to Stantz)
What do you say, Doc?

STANTZ

Let's do it.

THE GHOSTBUSTERS

They fan out and start walking up Wall Street like gunfighters.

THE STATUE OF LIBERTY

She comes down the street from the opposite direction. Vigo
is still visible in the observation window.

THE GHOSTBUSTERS

They stare evenly at the gargantuan woman as she walks toward
them.

VENKMAN

It kind of makes you wonder,
doesn't it.

WINSTON

Wonder what?

VENKMAN

If she's naked under that toga.

(CONTINUED)

CONTINUED:

SPENGLER

There's nothing under that toga
but 300 tons of iron and steel.
Get ready to fire. We'll try our
normal streams first.

They stop and brace for the first blast.

SPENGLER

FIRE!

The Ghostbusters fire their particle throwers at the Statue of Liberty, hosing her huge body up and down with the high-energy streams.

THE STATUE

She recoils from the attack and starts swinging her torch in a rage, doing considerable damage to the buildings along Wall Street. Her copper skin is beginning to smoke from the heat generated by the proton streams.

STANTZ

He sees that their conventional power is having no real effect and alerts the others to get ready.

STANTZ

Okay, get ready to power up!

He signals the Fire Chief who is standing with the Con Ed Engineer at the switch.

STANTZ

(shouts)

Okay! Now!

THE FIRE CHIEF

He turns to the other firemen, the police, the Con Ed crews and the spectators, and waves his arms. Everybody starts singing "Everything is Beautiful."

THE GHOSTBUSTERS

They look at each other in surprise, then Stantz yells a correction.

(CONTINUED)

CONTINUED:

STANTZ

Not the song--the power! Hit it!

THE CON ED ENGINEERS

They realize their mistake, throw their switches and look expectantly up the street.

THE GHOSTBUSTERS

They brace for the expected power surge, but nothing happens.

VENKMAN

Not quite the conflagration we've been hoping for, Egon.

The Statue gets closer and closer, looming large as she stomps up the street toward them. Then, suddenly, the throwers jump in their hands and spit two million kilowatts of electricity at the oncoming behemoth.

THE STATUE

She is knocked backwards by the initial blast; then she starts twisting and turning in blind fury as the supercharged particle streams continue hitting her. Her copper shell starts glowing red as her surface temperature rises, and steam starts escaping from the seams in her outer plates as her body heats up.

THE GHOSTBUSTERS

They keep up the attack, straining against the incredible voltage passing through their proton packs.

THE STATUE

There is a deafening electrical zap as the polarity finally reverses with devastating effect.

VIGO

His face contorts, he bellows with rage, then explodes into dust.

(CONTINUED)

CONTINUED:

THE STATUE

The pent up psychomagnetic energy comes shooting out the observation windows along the base of her crown, tooting like a steam-whistle. In a final desperate act of rage, she hurls her flaming torch at the Ghostbusters.

THE STREET

The Ghostbusters duck into the doorway of a building as the torch crashes down on them.

THE STATUE

The life in her gone, she topples backward, crashing heavily to the pavement. There is a moment of suspended silence, then people start peeking out to examine the wreckage.

THE STREET

The Ghostbusters are buried under several tons of twisted metal, the wreckage of Liberty's torch. Rescue workers rush to the scene and begin digging through the debris looking for signs of life. A police motorcade arrives escorting the Mayor's limousine.

THE LIMO

The Mayor and an AIDE get out and look up the street at the fallen statue.

THEIR POV

The Statue of Liberty is sprawled across Wall Street with her toga up over her knees.

THE MAYOR

He looks devastated.

THE MAYOR
(stricken)
And we just had it restored.

(CONTINUED)

CONTINUED:

LANE AND LOUIS

They run to the pile of rubble where rescue workers are using the "jaws of life" to cut away the twisted metal. Lane watches anxiously for signs of movement. Louis places a consoling arm around her.

THE WRECKAGE

The rescue team pulls away a sheet of copper, and there, looking cut and bruised but not seriously injured, is Venkman. Lane rushes to him as the other Ghostbusters are uncovered, also alive and relatively well.

VENKMAN

(to Lane)

Did we do it?

LANE

(surveying the damage)

You certainly did.

VENKMAN

Is the kid all right? Did he do anything weird when the Statue went down?

LANE

He spit up on Louis but that's about it. Are you all right?

VENKMAN

Me? Sure. I have a feeling the Mayor's not going to be too happy.

They join Stantz and Spengler who are trying to placate the Mayor.

SPENGLER

We really had no choice.

STANTZ

It was self-defense, sir. She was just asking for it.

THE MAYOR

I know, I know. I'm just trying to think of how I'm going to explain to the rest of the country that we had to destroy the Statue of Liberty.

(CONTINUED)

CONTINUED:

VENKMAN

It's no big deal. You restore it again, you have another big party, lots of fireworks, TV specials, the whole bit; the city will make money on the deal, you'll see, trust me.

Winston throws an arm over Ray's shoulder.

WINSTON

I gotta hand it to you, man. You and Egon called this one.

STANTZ

Thanks for hanging in, Winston. It was pretty hairy for a while there.

WINSTON

It was nothing compared to those kids' birthday parties.

LOUIS

He sees Janine waiting for him near the Mayor's limousine.

LOUIS

Hi, Janine. Did you see what happened?

JANINE

No, I missed it.

LOUIS

Oh, that's too bad. It was pretty exciting.

JANINE

Weren't you afraid?

LOUIS

Oh yeah, but--you know--I'm a Ghostbuster.

THE LIMO

Theme music kicks in strongly as they all climb into the Mayor's limousine and drive away, leaving the Mayor standing there on the street. The camera pulls up and away as the limo rolls through Lower Manhattan on it's way back uptown.

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THE END

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