

GHOSTBUSTERS II

by

Harold Ramis

and

Dan Aykroyd

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9/29/88

1 EXT. GREENWICH VILLAGE - DAY

1

Two taxi drivers are having a terrible screaming argument in the street as LANE WALKER comes home pushing a baby buggy, struggling with two full bags of groceries, and trying to dig her keys out of her purse. Lane is very pretty, somewhat shy, vulnerable, and a little awkward, but not clumsy or too cute. The building superintendent, FRANK, greets her and helpfully takes the grocery bags.

LANE
(setting the wheel
brakes on the
buggy)

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

She continues digging in her purse while Frank leans over the buggy and makes funny faces at the baby.

FRANK
(to the baby)
Hiya, Mikey. What do you say,
slugger?
(to Lane)
That's a good-looking kid you got
there, Ms. Walker.

LANE
(finding her keys)
Thank you, Frank.

She starts to take the groceries back, but Frank offers to carry them upstairs and an awkward moment of passing the bags back and forth ensues.

BABY BUGGY

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

2 EXT. GREENWICH VILLAGE - BABY - DAY

2

He gurgles with delight at the movement.

3 EXT. GREENWICH VILLAGE - LANE AND FRANK - DAY

3

Neither of them notices the movement of the carriage.

LANE
(to Frank)
Do you have time to take a look at
the radiator in the bedroom?

(CONTINUED)

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2.

3

CONTINUED:

3

FRANK

No problem.

BUGGY WHEELS

The brakes unlock themselves.

LANE

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

SIDEWALK

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

INTERSECTION

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

LANE

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

4

EXT. GREENWICH VILLAGE - INTERSECTION - DAY

4

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

BUGGY

It careens down the corner.

5

EXT. GREENWICH VILLAGE - BABY - DAY

5

Its eyes are wide open with excitement.

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3.

6

EXT. GREENWICH VILLAGE - INTERSECTION - DAY

6

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

BUS

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

BUGGY

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

INTERSECTION

Cars and trucks swerve and hit their brakes as Lane 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.

LANE

She snatches up the baby, hugging it close, then looks at the buggy with the dawning awareness that the supernatural has entered her life.

CUT TO:

7

EXT. UPPER WEST SIDE NEW YORK CITY STREET - GHOSTBUSTERS 7
LOGO - DAY

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

SUPERIMPOSE: New York - Now.

8

INT. ECTO-1 - CONTINUOUS ACTION

8

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

(CONTINUED)

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8

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.

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

9

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

10 INT. BROWNSTONE - DAY (CONTINUOUS ACTION)

10

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

WOMAN

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

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.

(CONTINUED)

10

CONTINUED:

10

STANTZ

Ready?

WINSTON

I'm ready.

STANTZ

Then let's do it.

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

11

EXT. BACK YARD - DAY (CONTINUOUS ACTION)

11

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

KIDS

Ghostbusters!! Yeah!!

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

WINSTON

(trying his best)

How you doin', kids?

LITTLE BOY

(disappointed)

I thought we were having Bozo.

CUT TO:

12

EXT. BACK YARD - PARTY - DAY (LATER)

12

Several of the kids are gathered around Stantz.

STANTZ

... So we get up to the very top of the building and, yep, sure enough, there was a huge staircase 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.'

(CONTINUED)

12

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12

BOY

My dad says you're full of crap.

STANTZ

(stopped cold)

Well, a lot of people have trouble believing in the paranormal.

BOY

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

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:

13

INT. WOR-TV STUDIO LOBBY - DAY (LATER)

13

A bank of monitors in the lobby show the program now running on WOR, Channel 9 in New York. We PUSH IN ON one of the monitors as a title card and logo come up accompanied by some EERIE SYNTHESIZER MUSIC, and we return to the show in progress: "World of the Psychic with Dr. Peter Venkman." There is a video dissolve to a standard talk show set and sitting there is our host PETER VENKMAN, the renowned and somewhat infamous Ghostbuster.

VENKMAN

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

VENKMAN

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

(MORE)

(CONTINUED)

13

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13

VENKMAN (CONT'D)

(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 an alien the idea that you were -- you know -- available or interested? In other words, did you 'come on' to this creature in any way?

14

INT. WOR-TV STUDIO - DAY (CONTINUOUS ACTION)

14

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.

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.

(MORE)

(CONTINUED)

14

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14

VENKMAN (CONT'D)

(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.

CUT TO:

15

EXT. METROPOLITAN MUSEUM OF ART - DAY

15

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

16

INT. MUSEUM - DAY

16

Lane walks through the museum.

17

INT. MUSEUM - LATER

17

Lane is at work in the restoration studio carefully
cleaning a 19th Century landscape painting, still
preoccupied by the extraordinary near-accident with the
buggy. Working at an easel across the room is JASON
LOCKE, a youngish art historian and painter, the head of
the department, charming, intense and vaguely creepy. He
watches Lane for a moment then comes up behind her.

(CONTINUED)

JASON

(looking over her
shoulder)

Still working on the Turner?

Lane jumps, startled by the intrusion.

LANE

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

JASON

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

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

JASON

What are you doing for lunch?

LANE

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

JASON

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

LANE

(trying to brush him
off)

No, it's just that I have this
doctor's appointment and that's
the only time he can see me.

JASON

(too inquisitive)

Aren't you feeling well?

LANE

No, I'm fine. It's for Mikey.

JASON

Is he sick?

LANE

(irritated)

No, he's fine, Jason.

(MORE)

(CONTINUED)

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CONTINUED: (2)

17

LANE (CONT'D)

We're both fine. It's just
routine baby stuff. It's nothing
-- really.

JASON

Good. You know, if you ever need
a babysitter, I love kids.

LANE

Thanks. I'll keep that in mind.

JASON

And let me know when you're free
for lunch, okay?

LANE

I will.

Jason smiles at her and goes back to his easel.

EASEL

For the first time we see the painting he's restoring.
It's a full-figure portrait of VIGO THE CARPATHIAN, a
demented and sadistic 17th Century despot with an in-
credibly powerful evil presence. Jason stands there
contemplating the painting, then reaches out and
reverently touches the canvas.

JASON

(very quietly)

I will.

CUT TO:

18

EXT. COLUMBIA UNIVERSITY - DAY

18

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

19

INT. COLUMBIA UNIVERSITY - CORRIDOR - DAY (CONTINUOUS
ACTION)

19

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

20

INT. LECTURE HALL - DAY (CONTINUOUS ACTION)

20

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.S.)
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 sees Lane waiting for him and sums up the lecture.

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. 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. Lane approaches him tentatively.

(CONTINUED)

20

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20

LANE

Dr. Spengler? I'm Lane Walker.
We spoke on the phone about my
baby.

SPENGLER

Yes. Let's go to my office and
talk.

21

INT. SPENGLER'S OFFICE - LATER

21

The room is filled with all kinds of weird gizmos and
high-tech spare parts. Lane is just finishing her
account of the buggy incident.

LANE

... And then it just suddenly
stopped dead in the middle of
the street.

SPENGLER

I see. And did anyone else see
this happen?

LANE

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

SPENGLER

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

LANE

And the simplest explanation
would be that I'm some kind of a
nut. Well, I'm not. I came to
you because I remember those old
Ghostbuster commercials. I
thought you'd understand and,
frankly, I couldn't think of
anyone else to go to with this.
Believe me, something very strange
is happening.

Spengler thinks about it for a moment, then he picks up
the phone and dials.

LANE

Who are you calling?

(CONTINUED)

21

CONTINUED:

21

SPENGLER

One of my colleagues.

(on the phone)

Ray? Egon. I think we've got one. I can't be sure yet, but it sounds like a psychomagnetheric involvement... Yes, right away.

He hangs up.

LANE

Will you help me?

SPENGLER

Yes.

CUT TO:

22

INT. TV STUDIO - CORRIDOR - DAY (LATER)

22

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

VENKMAN

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

NORMAN

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.

NORMAN

One more thing; Mr. Herman wanted to see you as soon as possible.

VENKMAN

(concerned)

What about?

Norman shrugs and Venkman exits looking worried.

23

INT. HERMAN'S OFFICE - DAY (LATER)

23

DAVID HERMAN, the station manager, sits behind a big desk eating a pastrami sandwich.

VENKMAN

(looking stunned)

You're cancelling my show? Why?

HERMAN

(with his mouth full)

Two reasons: the show stinks and nobody watches it.

VENKMAN

Maybe today's show was a little off, but nobody hits a home run every time, Dave.

HERMAN

You want to talk baseball analogies, you're batting about .133.

VENKMAN

The show's just starting to gel. You should see all the mail I get. We actually have a very large cult following.

HERMAN

(sarcastic)

Yeah? You should see the mail I get; and I saw your cult following in the lobby. Sorry, Doc. As of Friday, you're off.

VENKMAN

(with mock indignation)

This is exactly why cable is going to wipe you guys out. You just don't know what to do with quality programming, do you? Okay, Dave. Just remember, you had a chance and you let it slip through your fingers. See you at the Emmys.

Venkman exits dramatically.

24

INT. WOR-TV - LOBBY - DAY (LATER)

24

Venkman comes out and finds a small group of fans waiting for him.

(CONTINUED)

24

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24

One man is holding a very large crystal; another man has an antenna hat on his head; there is a woman clutching a hairless cat, and a mojo-man with his eyes bugging out of his head. They start to surround Venkman but he puts a hand up to stop them.

VENKMAN

Folks, I appreciate your 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 Stantz and Spengler waiting for him.

VENKMAN

(to the others)

Would you folks excuse me? A couple of guys from my old bowling team are over there.

He extricates himself from the group and crosses to his former associates.

25

EXT. WOR BUILDING - DAY (MOMENTS LATER)

25

Venkman is vehemently refusing to help.

STANTZ

Why not, Venkman?

VENKMAN

Why not? Because last time we did something like this you bubbled up a hundred-foot marshmallow man and we ended up blowing the top three floors off a very big apartment building.

STANTZ

Hey, you can't make a hamburger without chopping up a cow.

VENKMAN

I'm not talking about burgers here, Ray; I'm talking about bread.

(MORE)

(CONTINUED)

VENKMAN (CONT'D)

I gave you guys the greatest money-making enterprise of this or any other century and we ended up getting sued by every man, woman and child in the city of New York.

SPENGLER

(emphatically)

Peter, a baby carriage took off by itself and rolled about four blocks at very high speed; it accelerated over level ground.

VENKMAN

Yeah, that's interesting. You want to tell that to a judge? We're on probation, remember? No ghostbusting. Nothing personal, but I'm not going to risk ending up in the slammer so you guys can impress some girl who thinks she saw a ghost. Who is she anyway?

Stantz looks down the street and indicates with his head.

STANTZ

She's the one standing by the red car.

Venkman looks.

VENKMAN'S POV

Lane is watching them, waiting patiently. She looks very beautiful.

VENKMAN

He turns to Stantz and Spengler.

VENKMAN

(feigning scientific interest)

You say the buggy accelerated over level ground?

CUT TO:

26

INT. LANE'S APARTMENT - DAY (LATER)

26

The apartment is old and creatively furnished with a comfortable mix of modern and traditional pieces. Venkman, Stantz and Spengler are doing a comprehensive parapsychological work-up on Lane and Mikey, a very cute nine-month-old baby boy.

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?

(picking up the baby)
Okay, kid. Up you go.

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

VENKMAN

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

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

LANE

What do you think, Dr. Venkman?

VENKMAN

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

(resumes playing
with the baby)
You stink! It's just horrible.
You are the stinkiest baby I
ever smelled.

(CONTINUED)

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

Unusual?

(holds up the baby
and scrutinizes him)

I don't know. I haven't had a lot of experience with babies. Can I ask you a personal question? Where's his old man?

LANE

We're divorced. He left me when I got pregnant.

VENKMAN

Nice guy. So are you seeing anyone now?

LANE

Is that relevant?

VENKMAN

You never know in a case like this.

LANE

No, I'm not seeing anyone in particular.

Stantz comes out of the nursery with a monitoring device in his hand.

VENKMAN

(to Stantz)

Well, Holmes, what do you think?

STANTZ

It's an interesting one, Pete. If anything was going on it's totally subdued now. No valences exuding from the tot.

(MORE)

(CONTINUED)

STANTZ (CONT'D)

The nursery seems clean and
cheery, full of gentle, non-
traumatic, cute cheery mobiles --

VENKMAN

I saw the mobiles, Ray. What
else?

STANTZ

I talked to the super. He says
the building has no history of
anything paranormal.

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'll just 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 leave Mikey with my neighbor.

She picks up the baby and exits. Stantz, Venkman and
Spengler confer quietly while she's out of the room.

VENKMAN

So what's the story on this baby?

SPENGLER

Hard to say, at this point. I'd
like to run some gynecological
tests on the mother.

VENKMAN

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

(CONTINUED)

26

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26

STANTZ
(to Spengler)
Why him with these queens? Why
always him?

27

EXT. SIXTH AVENUE - DAY (LATER)

27

Lane leads them down the street, retracing the path of the runaway buggy. Stantz and Spengler follow, monitoring PKE valences. They walk right out into the middle of the street, completely oblivious to the TRAFFIC HONKING and whizzing past them. Standing on the curb, Lane points out the exact spot where the buggy stopped.

LANE
(calls out)
A little to the left. Right
there! That's where it stopped.

MIDDLE OF STREET

Stantz reads the PKE meter.

STANTZ
Nothing. Not a trace.

SPENGLER
Why don't we try the giga-meter?

VENKMAN
What's that?

STANTZ
Egon and I have been working on a gauge to measure psychomagnetheric energy in G.E.V.s -- giga electron volts.

SPENGLER
That's a thousand million electron volts.

VENKMAN
I knew that.

Spengler switches on the giga-meter and passes it over the spot on the street where the buggy swerved. The indicator goes right into the red zone and the DEVICE starts CLICKING WILDLY.

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27

STANTZ

I think we hit the honey pot,
boys. There's something brewing
under there and I'd sure like to
know what it is.

VENKMAN

You know a way to get down there?

STANTZ

(looking around
furtively)

We could probably figure something
out.

CUT TO:

28

INT. METROPOLITAN MUSEUM - THAT NIGHT

28

A SECURITY GUARD is patrolling the dark, deserted
galleries. He turns a corner and is scared out of his
wits by the unexpected appearance of Jason Locke. The
Guard screams, then sees who it is and apologizes.

GUARD

Sorry, Mr. Locke. I wasn't
expecting to see anybody. You
working late tonight?

JASON

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

GUARD

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

The Guard continues on his rounds and Jason enters the
restoration studio.

29

INT. RESTORATION STUDIO - NIGHT (CONTINUOUS ACTION)

29

Jason stops on the threshold and looks down the length
of the studio to the large painting on the easel at the
far end of the room. It's the same painting Jason was
restoring earlier.

PAINTING

The eyes of Vigo, the demonic central figure, start to
glow.

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CONTINUED:

29

JASON

He walks slowly to the painting as if mesmerized and stands before it, staring at Vigo.

JASON

I'm here.

PAINTING

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

VIGO

What was will be. What is will be no more. Past and future, now and ever, my time has come. Then, now and always, the kingdom of chaos. Present the child.

JASON

He trepidatiously gives Vigo the bad news.

JASON

The child isn't here.

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

VIGO

(booming)

Bring me the child that I might live again.

PAINTING

Vigo turns away from Jason, the light in his eyes goes out and he resumes his original pose.

JASON

He struggles to his feet and staggers out of the room.

30

INT. MUSEUM - REAR ENTRANCE - MOMENTS LATER

30

Jason rushes past the security guard station and out the door. Rudy the Security Guard looks up as Jason exits.

(CONTINUED)

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CONTINUED:

30

GUARD

Hey! Mr. Locke!

(to himself)

I knew he'd forget to sign out.

CUT TO:

31

EXT. SIXTH AVENUE - HOLE - NIGHT

31

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 hand-held 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.

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! It's cutting fine now.

FIRST COP

(mildly suspicious)

Why are you cutting?

(CONTINUED)

31

CONTINUED:

31

STANTZ

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

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

FIRST COP

What are you doing here?

VENKMAN

(belligerent)

What the hell's it look like we're 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.

32

EXT. COFFEE SHOP - NIGHT (LATER)

32

Venkman comes out with a small box containing coffee and rolls and ambles over to the others in the middle of the street.

33

EXT. SIXTH AVE. - HOLE - STANTZ AND SPENGLER - NIGHT

33

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. Venkman walks up with the coffee just as they break through the bricks. They look into the hole.

(CONTINUED)

33

CONTINUED:

33

HOLE

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

STANTZ

(shining a flashlight
into the hole)

Wow! It's an old airshaft. It
just goes forever.

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

SPENGLER

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

Venkman conducts a lightning fast election.

VENKMAN

(very quickly)

I nominate Ray.

SPENGLER

Second.

VENKMAN

All in favor?

VENKMAN AND SPENGLER

Aye.

VENKMAN

(to Stantz)

Congratulations. You're it.

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

STANTZ (O.S.)

(his voice echoing
in the airshaft)

Keep going -- more -- more --

34

INT. HOLE - NIGHT (CONTINUOUS ACTION)

34

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

(CONTINUED)

34

CONTINUED:

34

STANTZ
(using a radio now)
Lower -- lower --
(to himself)
Gee, this really is deep.

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

STANTZ
(shouts)
Hold it! Steady!

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

35

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

35

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

STANTZ

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

STANTZ
(reverently)
This is it, boys. Van Horne
Station. The old New York
Pneumatic. It's still here.

36

EXT. SIXTH AVE. - HOLE - NIGHT (CONTINUOUS ACTION)

36

Venkman has no idea what he's talking about.

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

STANTZ (V.O.)
(over the walkie-talkie)
This is about as deep as you can
go under Manhattan without digging
your own hole.

(CONTINUED)

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27.

36

CONTINUED:

36

SPENGLER

(to Stantz)

What's the giga-meter reading?

37

INT. VAN HORNE STATION - NIGHT (CONTINUOUS ACTION)

37

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

STANTZ

(on the radio)

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

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

STANTZ

(shouts)

Hold it!! Stop!! Whoa!!

38

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

38

Below him is a river of bubbling, seething, glowing slime, a veritable torrent of disgusting ooze. As he stares into the foul effluent, we become aware of the strangely amplified and magnified sounds of great ENGINES throbbing and pulsing in the bowels of the city, of water rushing through pipes, STEAM HISSING through ducts, the muffled RUMBLE of the SUBWAY and the ROAR of TRAFFIC, and mixed with it all, the unmistakable sounds of human conflict and pain -- VOICES SHOUTING in anger, SCREAMING in fear, GROANING in pain, a sad and eerie symphony.

39

INT. VAN HORNE STATION - STANTZ - NIGHT

39

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

STANTZ

(on the radio)

Haul me up, Venkman! Now!

40

EXT. SIXTH AVE. - HOLE - NIGHT (CONTINUOUS ACTION)

40

Venkman and Spengler are just starting to haul in the rope when a Con Ed supervisor's car drives up, and behind it, the same police car they saw earlier. A burly SUPERVISOR gets out and crosses toward them, followed by two Cops.

SUPERVISOR

(no nonsense)

Okay, what's the story here?

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

VENKMAN

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

SUPERVISOR

(not buying it)

The phone lines are over there.

He points toward the curb.

Venkman pops Spengler on the head.

VENKMAN

I told ya!

FIRST COP

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

Venkman stares at the Cop for a long moment.

VENKMAN

Gas leak?

The Cop takes his arm and handcuffs him while the other Cop handcuffs Spengler. Suddenly there is a bright flash deep down in the hole and a shout from Stantz.

41

SIXTH AVENUE - STREET - NIGHT

41

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

STANTZ (O.S.)

Sorry.

42

INT. LANE WALKER'S APARTMENT - NIGHT (SAME TIME)

42

She walks around in the dark lighting candles and placing them all over the living room. Then she finds a transistor RADIO and turns it ON for information about the blackout. She listens to a special NEWS REPORT for a moment, then has a compelling impulse to go check on the baby. She crosses to the nursery carrying a candle and quietly opens the door and looks in. Suddenly the PHONE RINGS, scaring her half to death. She grabs it on the first ring.

LANE

(upset)

Hello?

JASON (V.O.)

(on the phone)

Lane? It's Jason. I just called to see if everything's all right over there -- you know, with the blackout and everything? You okay?

His cheerful, affected concern is chilling. She is completely terrified now but conceals it from him.

LANE

(mechanically and cautiously)

I'm fine, Jason.

JASON (V.O.)

(on the phone)

You need anything? You want me to come over?

LANE

No, everything's fine. Thanks anyway.

JASON (V.O.)

Okay, just thought I'd check. Good night, Lane.

LANE

Good night, Jason.

She sets the phone down on the table without placing it back on its cradle, then stands there staring into the candlelight, alone and frightened.

CUT TO:

43 INT. JASON'S BEDROOM - NIGHT (SAME TIME)

43

Jason is lying on his bed in the dark. He hangs up the phone and picks up a framed photograph. He stares at it in the dark, then his eyes literally light up like headlights and we see that it's a photograph of Lane and the baby.

CUT TO:

44 INT. COURTROOM - NEXT DAY

44

A rather sour-looking JUDGE is on the bench. 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?

VENKMAN

He leans over and whispers to Stantz.

VENKMAN

(loud enough for
the Judge to hear)
Seems like a pretty open-minded
guy, huh?

DEFENSE TABLE

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

LOUIS

(nervous)
I think you're making a big mistake here, fellas. I do mostly tax law and some probate stuff occasionally. You need a really good criminal lawyer.

(CONTINUED)

44

CONTINUED:

44

VENKMAN

We can't afford a really good
criminal lawyer.

LOUIS

(whining)

I can't do this. I got my law
degree at night school.

VENKMAN

No problem. We were arrested
at night.

JUDGE

He taps his gavel.

JUDGE

Does the counsel for the defense
wish to make an opening statement?

Louis looks around the courtroom waiting for the opening
statement.

VENKMAN

(nudges him)

That's you.

Louis rises abruptly and affects an air of complete
confidence.

LOUIS

Your Honor, ladies and gentlemen
of the jury --

JUDGE

That's not the jury. Those
people are waiting for their
cases to be called.

Louis looks at the spectators who he mistook for the jury,
an unsavory collection of hookers and hoodlums.

LOUIS

Aren't they here a little early?
This could take a while.

JUDGE

(losing patience)

It could take forever at this
rate. Get on with it, Mr. Tully.

(CONTINUED)

LOUIS
Your Honor, I move for a
postponement.

JUDGE
On what grounds?

LOUIS
Well, this is a very complicated
case and I don't feel I've had
enough time to prepare. I'd
like to come back in two or three
months.

JUDGE
(stern)
Motion denied.

LOUIS
Or I could go now if that's more
convenient.

JUDGE
(gavels)
Call the first witness.

Louis slinks back to his seat.

VENKMAN
(to Louis)
Don't worry. You're doing great.

CUT TO:

WITNESS STAND - LATER

The Cop who arrested them is testifying.

PROSECUTOR
Can you tell the court what you
found when you opened the van?

COP
Yes, we found a number of tools
and a lot of suspicious
electronical equipment. At first
we thought they knocked off a
Radio Shack or something.

(CONTINUED)

PROSECUTOR

Officer, please look at Exhibits A through F on the table over there. Is that the equipment you confiscated at the time of the arrest?

EXHIBIT TABLE

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

COP (O.S.)

Those are them.

WIPE TO:

WITNESS STAND

The Con Ed Supervisor is testifying.

CON ED (SUPERVISOR)

I don't know what they were doing down there. Looking for ghosts, I guess.

LOUIS

Objection, Your Honor.

JUDGE

Sustained.

(to the witness)

Don't guess. Just tell us what you know.

CON ED

Okay. What I know is that one of them, the one in the hole, kicked the relay on a transmission line. That tripped a breaker and the whole system shut down. Blackout.

PROSECUTOR

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

(CONTINUED)

PROSECUTOR

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

CON ED

I been working underground in this city for 27 years and I never saw anything like that in my life. If it's down there, they must have put it there.

WIPE TO:

WITNESS STAND

Venkman himself is testifying. It's apparent that he doesn't like the Prosecutor.

PROSECUTOR

So you just took it on yourself to dig a big hole in the middle of Sixth Avenue.

VENKMAN

There're so many holes in Sixth Avenue already we didn't think anyone would notice.

The gallery laughs and the Judge gavels for order.

JUDGE

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

PROSECUTOR

Can you tell the court why you were digging the hole?

VENKMAN

I already told you. We were investigating a paranormal event for a friend.

PROSECUTOR

Even though the terms of your probation specifically forbid you from soliciting business or performing services as ghostbusters.

(CONTINUED)

44

CONTINUED: (5)

44

VENKMAN

We didn't solicit any business
and we didn't perform any
services.

PROSECUTOR

And I suppose you didn't cause a
major blackout and you didn't
attempt to perpetrate a major
fraud by pouring tons of toxic
waste into the subway tunnel.

VENKMAN

Tha blackout maybe, but we didn't
perpetrate any fraud. We may be
incompetent but at least we're
sincere.

PROSECUTOR

I doubt that very much, Dr.
Venkman. No further questions.

WIPE TO:

45

INT. COURTROOM - LATER

45

The Prosecutor is in the middle of his summation.

PROSECUTOR

I think the facts are clear. On
the pretext of investigating a
supernatural event, these men
introduced tons of toxic material
into that tunnel hoping to create
the same kind of public panic
and hysteria that followed their
previous activities as
Ghostbusters. They acted in
clear violation of the terms of
their probation and of the
restraining order that prohibits
them from engaging in activities
of this kind. We ask the court
for a conviction on all counts
and for appropriate sentences
including fines and imprisonment.
The prosecution rests.

DEFENSE TABLE

Louis looks stricken.

(CONTINUED)

LOUIS

Gee, he's really good, isn't he.

VENKMAN

(massaging him
like a prizefighter)

He's a punk. You can take him.

STANTZ

Your turn, buddy. We're counting
on you.

Louis rises.

LOUIS

Your Honor, may I approach the
bench?

JUDGE

(impatient)

Yes.

Louis crosses to the Judge's bench.

LOUIS

(to the Judge)

Can I have some of your water?

JUDGE

Get on with it, counselor!

LOUIS

(scared)

Your Honor, ladies and gentlemen
of the --

(he remembers
there's no jury)

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

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

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

(CONTINUED)

45

CONTINUED: (2)

45

VENKMAN

(to Louis)

Way to go. Short but sweet.

JUDGE

He stares at Louis, astonished at his summation.

JUDGE

(incensed)

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

LOUIS

Did I forget something?

He searches through a disorderly pile of notes.

JUDGE

I'll say you forgot something.
You forgot your brain! That was
unquestionably the worst
presentation of a case I've ever
heard in a court of law! I
ought to cite you for contempt
and have you disbarred.

SPECIMEN JAR

The slime starts to twitch in response to the Judge's
tirade.

BENCH

The Judge continues.

JUDGE

(his voice rising
vindictively)As for your clients, Peter
Venkman, Raymond Stantz, Egon
Spengler, I find you guilty as
charged and I sentence each of
you to pay fines in the amount
of \$25,000 and I sentence you
to eighteen months in the city
correctional facility at Rykers
Island.

(CONTINUED)

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38.

45

CONTINUED: (3)

45

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

SPECIMEN JAR

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

STANTZ

He sees the activity in the jar.

STANTZ

Uh-oh. Under the table, boys!

The Ghostbusters duck under the defense table.

LOUIS

He stands up and looks around fearfully.

46

INT. COURTROOM - GHOSTBATTLE - DAY

46

Everybody is silent now as the RUMBLING INCREASES. All eyes turn to the exhibit table. Then suddenly all hell breaks loose as TWO FULL-TORSO APPARITIONS EXPLODE out of the specimen jar.

JUDGE

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

JUDGE

(in horror)

Oh, my God! The Scoleri Brothers!

SCOLERI BROTHERS

Big in life, even bigger in death, the ghostly Scoleri brothers seem ten feet tall. 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.

(CONTINUED)

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 electrocuted up at Ossining in '48. Now they want to kill me.

VENKMAN

Maybe they just want to appeal.

SCOLERI BROTHERS

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

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 an order that prohibits us from ghostbusting. Violating a restraining order could expose us to serious criminal penalties.

(CONTINUED)

SCOLERI BROTHERS

They start punching through the jury box.

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

He pounds his gavel on the floor.

JUDGE

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.

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?

(CONTINUED)

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.

SCOLERI BROTHERS

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

VENKMAN

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

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

STANTZ

(to the others)

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.

(CONTINUED)

46

CONTINUED: (4)

46

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 in 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! 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.

47

INT. COURTROOM - TRAPS - DAY

47

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

48

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

48

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

LOUIS

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

GHOSTBUSTERS

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

VENKMAN

Case closed, boys.

(CONTINUED)

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43.

48

CONTINUED:

48

The spectators cheer and applaud.

CUT TO:

49

EXT. FIREHOUSE - DAY

49

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?

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.

(CONTINUED)

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 - DAY (CONTINUOUS ACTION)

The WIND is WHISTLING through the big holes in the ceiling and the roof.

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, Venkman, 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 workload, 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?

(MORE)

(CONTINUED)

50

CONTINUED:

50

VENKMAN (CONT'D)

You going to give up that fat teaching paycheck every week and those crazy physics department babes? I bet those science chicks really dig that big cranium of yours.

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 lay their hands on top of his and the agreement is sealed. Then a strange SOUND emanating from the basement attracts their attention.

STAIRWELL

Venkman, Stantz and Spengler cross to the top of the stairs and cautiously look down. They see nothing, but the NOISE CONTINUES.

STANTZ

(whispers)

Someone's down there.

(shouts)

Hello!

No one responds but the NOISE CONTINUES.

STANTZ

(to the others)

Could be a cat or a rat.

They hear a LOUD CRASH from the basement.

(CONTINUED)

50

CONTINUED: (2)

50

VENKMAN

Big rat.

STANTZ

(in a commanding voice)

Okay, whoever's down there, we're giving you to the count of three to show yourself, then we're coming down. One... two...

51

INT. FIREHOUSE - STAIRS - DAY

51

Suddenly, a strange apparition darts INTO VIEW at the bottom of the stairwell. It's Slimer, the ugly, greenish, spud-like ghost with the big butt, flatulent odor, and voracious appetite.

52

INT. FIREHOUSE - VENKMAN - DAY

52

He looks balefully at the obnoxious spirit.

VENKMAN

He's back.

SLIMER

He bellows and comes barreling up the stairs, slams into the Ghostbusters and disappears through the wall.

VENKMAN, STANTZ AND SPENGLER

They stand there covered with sticky ectoplasm.

VENKMAN

Certain things about this job I never liked.

CUT TO:

53

INT. TV COMMERCIAL - FULL SCREEN VIDEO - DAY

53

It's night and a MAN is lying in bed when he hears an O.S. SCREAM. He sits up quickly as his WIFE rushes into the bedroom. They are both terrible actors.

MAN

What is it, honey?

(CONTINUED)

WIFE

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

MAN

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

He picks up the phone.

WIFE

Who are you going to call?

MAN

(with a wink)
Ghostbusters.

He starts to dial.

The CAMERA PULLS BACK to reveal the Ghostbusters standing in the bedroom.

GHOSTBUSTERS

Stantz speaks directly TO the CAMERA.

STANTZ

That's right. We're back and we're better than ever with twice the know-how and twice the firepower to deal with all your supernatural needs. And to celebrate our grand reopening, we're giving you twice the value with our special half-price 'Welcome Back' service plan.

VENKMAN

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

Their acting isn't much better than the two actors'.

STANTZ

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

(CONTINUED)

53

CONTINUED: (2)

53

SPENGLER

You mean the Ghostbusters' hot
beverage thermal mug and free
balloons for the kids?

STANTZ

You bet.

(TO CAMERA)

So don't wait another minute.
Make your supernatural problem
our supernatural problem. Call
now, because --

GHOSTBUSTERS

(in unison)

We're still ready to believe you.

CUT TO:

54

EXT. FIREHOUSE - DAY (FEW DAYS LATER)

54

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

55

INT. FIREHOUSE - GROUND FLOOR - DAY (CONTINUOUS ACTION)

55

The space has been cleaned up and cheaply-renovated.
JANINE MELNITZ, the once and future receptionist, is
trying to handle an incredible influx of phone calls.

JANINE

(on the phone)

They may be in your area later
this week, but I can't promise
anything. I suggest you try
again tomorrow.

(switching lines)

Ghostbusters. May I help you?
... Uh-huh... I see. Is your
apartment rent-controlled?...
Well, because some landlords will
do anything to get you to move.
If it isn't your landlord it
sounds like an F.R.V.P., free
repeating vaporous phantasm...
Is that bad?

(MORE)

(CONTINUED)

JANINE (CONT'D)

Well, it isn't good... We're having a special this week. \$199.95 includes trapping, removal and our one-year, ghost-free guarantee. If it comes back, we come back -- no extra charge...

She sees Venkman enter with a smoking trap. He's back in uniform and in a hurry.

JANINE

(on the phone)

Can you hold, please?

She puts the phone down and confronts Venkman on his way to the basement.

JANINE

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

VENKMAN

(on the move)

Look, Janine, I know you left a very good position as an office temp and we appreciate your coming back. Just bear with us until things settle down a little, okay?

JANINE

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. Where did the guys go?

JANINE

They're up in the lab with Winston.

VENKMAN

Get 'em down here. We have to hit the World Trade Center before we do that Murray Hill job.

He exits. Janine sighs and hits the alarm button. A BELL starts CLANGING.

(CONTINUED)

9/29/88

50.

55

CONTINUED: (2)

55

FIREPOLE

Stantz and Spengler come sliding down, followed by Winston. Louis comes sliding down the pole after them, clutching a tax form. He chases after them as they cross quickly to the garage bay and start loading the ectomobile.

LOUIS

We refiled as a New York State corporation 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

(without stopping
work)

322-36-7366.

LOUIS

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

WINSTON

Just me.

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.

Venkman joins them and they quickly pile into the ectomobile.

56

EXT. FIREHOUSE - DAY (CONTINUOUS ACTION)

56

The garage door opens and the ECTOMOBILE comes ROARING out onto the street, its ghostly SIREN MOANING and WAILING.

(CONTINUED)

9/29/88

51.

56

CONTINUED:

56

LOUIS

He waves goodbye, then stands there for a moment, alone in the empty garage bay, wistfully contemplating a life of action and adventure.

CUT TO:

57

EXT. WORLD TRADE CENTER - DAY

57

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.

58

INT. DREXEL, BURNHAM, LAMBERT - DAY (MOMENTS LATER)

58

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

PETROSIUS

(seeing them)

What is this? 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; 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?

VENKMAN

Well, I guess that all depends. Generally we charge an arm and a leg.

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

(CONTINUED)

PETROSIUS

Look, I called you because I heard you could handle this so 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?

VENKMAN

Oh yeah, happens all the time.

STANTZ

It could be spontaneous combustion.

SPENGLER

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)

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.

VENKMEN

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.

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 giga-meter 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 --

WASTEBASKET

It suddenly bursts into flame. Everyone looks completely shocked.

(CONTINUED)

PETROSIOUS

Damn it!

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

VENKMAN

(amazed)

Somebody get the burgers and weenies. This guy's incredible.

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

PETROSIOUS

(sopping wet;

incensed at Venkman)

This is a \$1200 suit!

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

STANTZ

He crosses to Petrosius and faces him squarely.

STANTZ

I hate to do this, sir, but you're a 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.

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)

I think Ed's going to be taking some time off.

CUT TO:

60

INT. FIREHOUSE - LABORATORY - DAY (LATER)

60

Ed Petrosius is sitting in a chair with electrodes attached to his head, chest and fingertips, staring at a TV monitor showing a videotape of tropical fish in an aquarium.

STANTZ

(to Petrosius)

Do another thirty minutes now,
then we'll give you the whole
rig to take home, and whenever
you feel yourself starting to get
tense, you just watch fish until
it passes.

Spengler stands behind Petrosius reading his PKE and psychomagnetheric valences. He nods to Stantz, indicating that the bio-feedback treatment is working. Venkman and Winston are watching.

STANTZ

(to Venkman and
Winston)

Come over here. Spengler and I
have something really amazing to
show you.

VENKMAN

(to Spengler)

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

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

STANTZ

We've been studying the stuff that
we took from the subway tunnel.

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

VENKMAN

And now we're going to eat it?

STANTZ

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

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

(CONTINUED)

STANTZ

Now watch this.

He leans over the specimen and starts shouting at it.

STANTZ

(simulating anger)

You worthless piece of slime!!

(as the slime

starts to twitch

and glow)

You ignorant disgusting blob!!

SPECIMEN

It bubbles and swells, changing color with each insult.

STANTZ

You foul obnoxious muck!!

STANTZ

He continues venting his rage on the slime.

STANTZ

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

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

STANTZ

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

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

SPECIMEN

It stops bubbling and starts to shrink.

STANTZ AND SPENGLER

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

(CONTINUED)

VENKMAN

This is what you do with your spare time?

STANTZ

(very excited)

This is an incredible breakthrough, Venkman. A psycho-reactive substance!

SPENGLER

Whatever it is, it clearly responds to human emotional states.

VENKMAN

'Mood slime.' So what's the point?

STANTZ

You saw how it reacted when I yelled at it. And we saw what a little bit of it did in the courtroom when the judge went after Louis. Who knows how much of this stuff there is?

WINSTON

(grasping the principle)

You mean this stuff actually feeds on 'bad vibes'?

STANTZ

Like a baby on mother's milk.

Venkman ponders this for a moment, thinking about Lane and her baby.

STANTZ

What are you thinking, Pete?

VENKMAN

(stifling his concern)

I'm thinking there must be at least two million miserable assholes in the five boroughs, not to mention New Jersey. That's a lot of bad vibes.

Spengler does a quick calculation on the computer.

(CONTINUED)

9/29/88

58.

60

CONTINUED: (3)

60

SPENGLER

In magnetheric terms, enough to
light a city the size of
Cincinnati, Ohio, until the year
2035.

VENKMAN

Making Cincinnati the first city
in the world lit entirely by
miserable assholes.

WINSTON

Forget Cincinnati, man. What
could it do to the Big Apple?

STANTZ

(seriously)

Applesauce.

CUT TO:

61

INT. LANE'S APARTMENT - NIGHT

61

Lane brings Mikey into the bathroom and lays him on the
bassinet. She's wearing a robe, preparing to bathe the
baby and herself at the same time. She turns the taps
on the old claw-footed bathtub, checks the water
temperature, then turns away and starts to undress the
baby.

LANE

(talking sweetly
to the baby)

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

BATHTUB

The water pouring from the faucet changes to slime.

LANE

Unaware of the change, she unties her robe.

BATHTUB

The slime settles in the water creating a six-inch layer
at the bottom of the tub.

(CONTINUED)

9/29/88

59.

61

CONTINUED:

61

FLOOR

Lane's robe drops around her feet.

BABY

Lane reaches INTO FRAME and picks him up off the bassinet.

BATHTUB

The slime has coalesced into a large frog-like creature. It waits underwater looking up expectantly with its grotesque arms outstretched.

LANE

Hugging the baby to her chest, she starts to step into the tub, looks down, sees the creature and screams. Thinking quickly, she sets the baby down, grabs her hairdryer, plugs it in, turns it on, and drops it into the tub.

BATHTUB

The creature thrashes and writhes as the current electrocutes it.

CUT TO:

62

EXT. MUSEUM - EARLY NEXT MORNING

62

Venkman arrives and a security guard lets him into the museum.

63

INT. RESTORATION STUDIO - MOMENTS LATER

63

Lane is working on a valuable Flemish still-life. The baby is beside her, napping in an infant seat. Venkman enters.

LANE

(visibly upset)

Oh, hi. Thanks for coming. I know you're busy and everything.

VENKMAN

Are you all right? You look terrible.

(CONTINUED)

LANE

Thanks a lot. We stayed in a hotel last night but I didn't get much sleep. It was awful.

VENKMAN

Which hotel?

LANE

Not the hotel, the thing in the bathtub.

VENKMAN

(looking around the studio)

Oh, yeah, I sent Ray over to get it out of there. It sounds like you really did a job on it.

His eyes fall on the painting of Vigo resting on Jason's easel on the other side of the room.

LANE

I don't know what to do. I can't go back there.

VENKMAN

No, that's out of the question. I think you should stay at my place until we figure out what's going on.

PAINTING OF VIGO

Unnoticed by Venkman, Vigo makes a sudden head turn, clearly reacting to the conversation.

LANE AND VENKMAN

She gives him a doubtful look.

LANE

It's really kind of you to offer --

VENKMAN

Strictly professional. It's a big loft and I promise I'll leave you alone.

She thinks about it for a moment trying to gauge his intentions and decides that she trusts him.

(CONTINUED)

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61.

63

CONTINUED: (2)

63

LANE

Thank you.

VENKMAN

Good.

VIGO

His eyes narrow and the corners of his mouth go up in a sly smile.

VENKMAN

Trying to cheer Lane, he starts fooling around with her brushes and tools.

VENKMAN

(looking at the
painting)

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

LANE

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

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

VENKMAN

Needs more yellow, don't you
think?

He picks up her biggest brush and reaches for the painting with it. She laughs and grabs his hand. There is a brief moment in which they enjoy this small physical contact, interrupted by the sudden appearance of Jason Locke.

JASON

He is slightly winded, and something in his attitude tells us that he rushed to the studio in response to a summons from Vigo.

JASON

(as if surprised to
find her there)

Lane! What are you doing here so
early?

(CONTINUED)

LANE

Oh, I wanted to get a jump on the
Ver Meer so I could leave early.

Venkman notes her coolness and obvious distrust of Jason.

JASON

(to Lane, smiling at
Venkman)

Aren't you going to introduce me
to your friend?

LANE

Oh, I'm sorry. This is Peter
Venkman. Peter, Jason Locke.

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

JASON

(avoiding his gaze)

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

VENKMAN

No, just visiting.

Jason crosses to the Vigo painting. Venkman follows him,
trying to crack Jason's smooth veneer.

VENKMAN

What are you working on, Jay?

Jason winces at the nickname but lets it go.

JASON

It's a self-portrait of Vigo the
Carpathian. He ruled most of
Carpathia and Moldavia in the 17th
century.

VENKMAN

(staring at the
painting)

Too bad for the Moldavians. He
looks like a nut.

JASON

(defensive)

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

(CONTINUED)

VENKMAN

Still, he could have smiled for the picture.

(picking up a brush)

How about a little Mona Lisa job?

What do you say?

Jason stiffens and quickly steps between Venkman and the painting.

JASON

(with forced good will)

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

VENKMAN

Well, think about it. I'll let you get back to it. Nice to meet you.

Venkman crosses back to Lane's workspace and slips her a key and a card with his address on it.

VENKMAN

(confidentially)

I'll be back by six or seven.

Wear something intriguing. Just kidding.

LANE

(as he exits)

Thanks again.

VENKMAN

(calls out)

Later, Jay!

JASON

He waves, watches Venkman leave, then crosses to Lane and looks hungrily at the baby.

JASON

You know if you want to take a break later or if there's something you need to do, I'd be happy to watch the baby for you. I really love kids.

He reaches out and strokes the baby's hand. Lane reacts immediately, picks up Mikey and grabs a little carry-all with his bottles in it.

(CONTINUED)

63

CONTINUED: (5)

63

LANE

(unsettled)

No -- thank you -- Actually, I
have to take him to the doctor
again. That's why I brought him.
I better get going.

She starts gathering up the rest of her things.

JASON

Is everything all right, Lane?

LANE

Everything's fine.

She heads for the door.

JASON

(cheery)

If I don't see you later, have a
happy New Year.

LANE

(chilled)

Happy New Year.

She exits.

CUT TO:

64

INT. FIREHOUSE - RECEPTION AREA - LATE AFTERNOON

64

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

65

INT. FIREHOUSE - LAB AREA - LATE AFTERNOON (SAME TIME)

65

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

LOUIS

(to himself)

Help! Help! A thing is trying
to get me!

(in a deeper voice)

Stay calm everybody. I'm a
Ghostbuster. Look out, Ray, he's
right behind you!

(CONTINUED)

He makes a kind of electric zap noise to simulate the sound of the particle thrower as he scurries around the room, ducking and dodging imaginary ghosts.

LOUIS

Back off, Egon, this one's mine!

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

JANINE

Louis --

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

LOUIS

(embarrassed and
apologetic)

Oh migod! I'm sorry. I didn't mean to do that. It was an accident. I was just practicing in case one of the guys calls in sick or gets hurt and they need me to go out on a call.

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

JANINE

Don't you have any plans tonight?
It's New Year's Eve.

LOUIS

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

JANINE

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

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

JANINE

Well, good night, Louis.

(CONTINUED)

65

CONTINUED: (2)

65

LOUIS

(on an impulse)

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

JANINE

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

LOUIS

Oh, maybe some other time then.

JANINE

Do you want to babysit with me?

LOUIS

Oh, sure, that sounds great. I really like children and this would be a good way to get practice for when I have kids. You only get to deduct a thousand dollars for each one but there're lots of fringe benefits I think.

They exit.

CUT TO:

66

INT. VENKMAN'S LOFT - LATE AFTERNOON (SAME TIME)

66

There's a KNOCK at the front door, a key turns in the lock, and Venkman enters somewhat tentatively.

VENKMAN

(calls out)

Hello! I'm home!

He looks around the large open loft. It's a chaotic clutter of old magazines, books, tapes, and sports equipment.

VENKMAN

(to himself)

I knew it. She cleaned.

(CONTINUED)

He hears the SHOWER RUNNING and crosses to the bathroom. The door is half open and he can see Lane in the shower (tastefully blurred) through the transparent vinyl curtain. He closes the bathroom door and peeks into the bedroom.

HIS POV

The baby is asleep on the bed, surrounded by pillows to prevent him rolling off.

VENKMAN

He turns and bumps into Lane who's just coming out of the bathroom wrapped in a towel. She jumps back into the bathroom.

LANE

I'm sorry. I didn't know you were back.

VENKMAN

Yeah, I yelled, but I guess you didn't hear me. I'll get out of your way.

She comes out again, this time wearing a robe, and squeezes past him into the bedroom and closes the door. Venkman is tempted to follow her but restrains himself.

VENKMAN

(through the door)
You know it's New Year's Eve tonight.

LANE (O.S.)

Yes, I know.

VENKMAN

Were you planning on going out or anything?

LANE (O.S.)

No, I was just going to spend the evening here, if you don't mind. But if you have plans, please just forget about us and have a good time. We'll be fine.

VENKMAN

I thought you might want to go out with me tonight. What do you think?

(CONTINUED)

66

CONTINUED: (2)

66

She opens the door a crack and peeks out at him, trying to determine if he's being sincere.

LANE

(surprised)

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

VENKMAN

Yeah, I know.

LANE

That's really nice of you, but
I'll never find a baby-sitter on
such short notice.

VENKMAN

I already took care of that.
Janine's coming over. So what do
you say? Let's go out.

LANE

I'd love to. I'll get dressed.

She smiles and closes the door again.

VENKMAN

(to himself)

This could be very tough.

CUT TO:

67

INT. VENKMAN'S BATHROOM - NIGHT (LATER)

67

Lane is in front of the mirror putting on makeup, looking very pretty in a black dress and high heels. The shower is running.

LANE

Just tell me when you want me to
get out of here. I can finish in
the bedroom.

68

INT. VENKMAN'S SHOWER - NIGHT

68

Venkman is shaving, wearing a bathing cap.

VENKMAN

I hope we both finish in the
bedroom.

(CONTINUED)

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69.

68

CONTINUED:

68

LANE (O.S.)

I didn't hear you.

VENKMAN

Nothing.

69

INT. VENKMAN'S BATHROOM - LANE - NIGHT

69

She tosses a Kleenex in the toilet bowl and flushes it. Venkman screams as the water turns scalding hot. He quickly shuts it off, and a moment later sticks his head out of the shower and glares at her. She laughs at the sight of him in a shower cap with his face half covered with shaving cream.

LANE

I'm sorry. I'll get out.

She grabs her makeup kit and exits.

70

INT. LIVING ROOM AREA - NIGHT (LATER)

70

Lane is giving Mikey a bottle when Venkman comes out of the bedroom wearing pants and an undershirt but no shirt or socks.

VENKMAN

Did you happen to see some clothes on the floor in there?

LANE

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

VENKMAN

(shaking his head)

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

LANE

Sorry.

71

INT. BEDROOM - CONTINUOUS ACTION - NIGHT

71

Lane comes to the door and stands there while Venkman pulls some clothes out of the hamper and inspects them.

(CONTINUED)

71

CONTINUED:

71

VENKMAN

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

He starts putting on a clean shirt.

LANE

I left all my things in here. I wasn't sure how you wanted to handle the sleeping arrangements.

VENKMAN

(putting on his
socks)

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

LANE

I was thinking more like one of us on the sofa and one in bed with the baby.

VENKMAN

Or we could do that.

He starts tying his tie, but there is a KNOCK at the door and he goes to answer it.

VENKMAN

I'll get it.

72

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

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

VENKMAN

(ushering them in)

Don't tell me, let me guess. All-you-can-eat barbecue rib night at the Sizzler?

(CONTINUED)

STANTZ

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

VENKMAN

(to Winston)

You're going to spend New Year's Eve in the sewer?

WINSTON

It wasn't my idea.

VENKMAN

(to Stantz and Spengler)

I wish I knew you were going. I'm stuck with these damn dinner reservations.

SPENGLER

Given the new magnetheric readings, we could see a tremendous breeding surge in the cockroach population.

VENKMAN

Roach breeding? Sounds better and better.

(calls out)

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

Lane steps into the living room looking very beautiful.

STANTZ

Wow.

Lane looks curiously at their outfits.

LANE

Hi.

They nod and wave back.

(CONTINUED)

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72.

72

CONTINUED: (2)

72

VENKMAN

(to Ray and Egon)

I think we're going to have to take a rain check on the sewer trip, boys. 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.

73

INT. VENKMAN'S APARTMENT BUILDING - HALLWAY - NIGHT

73

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

LOUIS

Where you guys going?

They exit without answering.

LOUIS

Okay, talk to you later.

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

VENKMAN

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

Venkman lets them into the apartment and closes the door.

74

INT. LIVING ROOM AREA - CONTINUOUS ACTION - NIGHT

74

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

JANINE

You actually live here?

VENKMAN

No, this place is just a front. My real apartment is behind that wall. It's really nice, but I don't want anyone to know about it.

(CONTINUED)

74

CONTINUED:

74

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

VENKMAN

Help yourself, Janine. Anything you find in the refrigerator is fair game.

LOUIS

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

VENKMAN

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

LOUIS

Oh, no, we're just good friends.

VENKMAN

Okay. Let's just keep it that way.

CUT TO:

75

EXT. MEMPHIS RESTAURANT - NIGHT (LATER)

75

Venkman and Lane step out of a cab and enter. On the street, New Year's revellers are already starting to celebrate.

76

INT. MEMPHIS RESTAURANT - CONTINUOUS ACTION - NIGHT

76

Memphis is an exclusive and trendy restaurant on the Upper West Side. The New Year's Eve spirit is subdued but definitely present in the decorations and party hats on some of the patrons.

LANE

Maybe I should call Janine before we sit down.

VENKMAN

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

He steers her toward the Maitre D's station.

CUT TO:

9/29/88

74.

77

INT. APARTMENT - NIGHT (SAME TIME)

77

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

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.

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

I can finish this later if you're tired.

CUT TO:

78

INT. MEMPHIS RESTAURANT - NIGHT (SAME TIME)

78

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

VENKMAN

Here's to the new year and the old year and to you and me and us and everybody we know except the ones we don't like.

They touch glasses and drink.

LANE

Are you making any new year resolutions?

(CONTINUED)

VENKMAN

I'm still working on last year's.
What about you?

LANE

I've got a long list of changes
I'd like to make.

VENKMAN

(sings)

'Don't go changin', tryin' to
please me, don't change the color
of your hair...'

LANE

Changing my hair color wasn't on
the list. I want to get a
Master's degree in Fine Arts; I
want to save enough money to move
to the country; and I want to stop
getting involved with men who
aren't good for me.

VENKMAN

Does that start exactly at
midnight or can I get out of your
life in the morning?

LANE

You don't think you'd be good for
me?

VENKMAN

(pouring more
champagne)

I'm not even good for me. But I'm
definitely planning to shape up by
the turn of the century. That
gives me about ten years.

LANE

(already feeling
the effects of the
champagne)

I think you're fine right now.

She turns her face to Venkman and he leans over to kiss
her. An OFF-CAMERA voice interrupts them.

DANA (O.S.)

Dr. Venkman?

(CONTINUED)

VENKMAN

He looks up and sees DANA BARRETT, ex-client and former love interest. She's smartly dressed and very beautiful.

DANA

How are you?

VENKMAN

(getting up)

Great.

He reaches out to shake hands but she kisses him on the cheek. Completely ruffled now, Venkman starts to introduce the two women.

VENKMAN

(embarrassed)

Yeah, Dana this is --

DANA

(recognizing Lane)

Lanie?

LANE

(delighted to see
her)

Oh my God! Dana!

Dana sits down next to Lane and they hug exuberantly.

VENKMAN

I guess you know each other.

DANA

Lane and I went to Bennington together.

LANE

Dana used to go out with my brother. They were a very hot item for a long time.

VENKMAN

(sits opposite them)

That's interesting.

DANA

It's so wonderful to see you. Are you still painting?

LANE

Re-painting. I do repairs and restorations for the museum. Are you still with the Philharmonic?

(CONTINUED)

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77.

78

CONTINUED: (3)

78

VENKMAN

(feeling ignored)

Why don't you two just talk. I'll
have the waiter set another place.

DANA

Don't be sarcastic, Dr. Venkman.
I'm here with someone.

VENKMAN

Who's the lucky guy?

STING walks up to the table.

STING

Our table's ready, Dana.

DANA

Sting, meet my friends -- Lane
Walker and Peter Venkman.

Venkman mutters a greeting.

STING

-- Pleasure.

He sits down next to Venkman who reluctantly slides over
to make room for him.

VENKMAN

(to Sting)

So what do you do?

STING

I'm in the music business.

DANA

(mischievously)

All right, now tell me. How did
you two get together?

VENKMAN

Miss Walker is a client.

DANA

I see.

She and Lane look at each other and laugh.

VENKMAN

Is that funny?

(CONTINUED)

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78.

78

CONTINUED: (4)

78

DANA

No, as a former client I think
it's perfectly understandable.

(to Sting)

We should go. I'm sure these two
have lots of business to discuss.

(to Lane)

Call me?

LANE

I will.

STING

Happy New Year.

VENKMAN

Take it easy.

DANA

You, too, Dr. Venkman.

They exit.

79

EXT. TIMES SQUARE - NIGHT (SAME TIME)

79

People are jammed shoulder to shoulder looking up at the
elaborate electric sign that's counting down to midnight
and the New Year.

CUT TO:

80

INT. MEMPHIS RESTAURANT - CONTINUOUS ACTION - NIGHT

80

The MAITRE D' looks up in surprise as Stantz, Spengler
and Winston enter looking for Venkman. Their skin and
clothing are dripping with all sorts of foul muck. Dis-
gusted 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.

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

(CONTINUED)

VENKMAN

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

STANTZ

(very excited)

You should've been there, Venkman.
Absolutely incredible!

VENKMAN

(repulsed)

Sorry I missed it. What happened
to you guys?

STANTZ

It's all over the city -- well,
under it acutally. Rivers of
the stuff.

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

STANTZ

(calls out)

Sorry!

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

VENKMAN

(confidentially)

Boys, listen. I realize you guys
have no personal lives to speak
of, but I like to score at least
once a year, and if I can pull it
off tonight that means I don't
even have to think about it for
the next twelve months. So let's
save this until tomorrow, okay?

SPENGLER

(to Venkman)

This won't wait until tomorrow,
Venkman. We took new readings at
key points under the city. The
sewers and sub-tunnels are filled
with the substance we found and
it's all flowing in the same
direction.

(CONTINUED)

10/4/88

80.

80

CONTINUED: (2)

80

WINSTON

He's got that right, Venkman.
We must've hiked halfway to the
Bronx through those sewers. It's
down there.

Stantz unfolds a big New York City street map and lays
it out on the table over the hors d'ouerves.

VENKMAN

Don't worry about the caviar, Ray.
It's only fifty-five dollars an
ounce.

STANTZ

(circling an area
on the map)
It's all flowing toward this point.
We're going to patrol the area
tomorrow and see what we can find.

LANE

(looking at the
map)
That's right around the museum.

The Ghostbusters exchange concerned looks.

CUT TO:

81 EXT. TIMES SQUARE - NIGHT (SAME TIME)

81

The crowd watches the clock as it ticks off the last
thirty seconds of the old year.

CUT TO:

82 EXT. PUBLIC FOUNTAIN - NIGHT (SAME TIME)

82

With the Plaza Hotel in the b.g., the fountain at 59th
and Fifth starts to spout psycho-reactive slime.

CUT TO:

83 EXT. ST. MARKS PLAYHOUSE - NIGHT (SAME TIME)

83

A worn, graffiti-spattered, \$1.99 triple-bill movie
house in the East Village. The marquee reads: ALL NIGHT
NEW YEARS EVE 3-D HORROR SHOW.

10/4/88

81.

84 INT. ST. MARKS PLAYHOUSE - NIGHT (CONTINUOUS ACTION) 84

The usher behind the candy counter starts to pour a Coke from the soft-drink dispenser.

SPIGOT

Gobs of slime pour into the cup.

CUT TO:

85 EXT. HUDSON RIVER PIER - NIGHT (SAME TIME) 85

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

CUT TO:

86 EXT. TIMES SQUARE - NIGHT (SAME TIME) 86

The crowd starts counting down the last ten seconds of the old year.

CROWD

(in unison)

Ten -- nine -- eight -- seven --

CUT TO:

87 INT. MEMPHIS RESTAURANT - NIGHT (SAME TIME) 87

The diners continue the count.

DINERS

(together)

Six -- five -- four --

VENKMAN'S TABLE

They wait expectantly, setting aside their fears for the moment.

EVERYBODY

Three -- two -- one -- Happy New
Year!!

As "Auld Lang Syne" is sung, Venkman and Lane kiss, then it's hugs, kisses and handshakes all around. Dana joins them, happy to see her old rescuers, and the celebration begins in earnest.

CUT TO:

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82.

88 EXT. TIMES SQUARE - NIGHT (SAME TIME)

88

There is dancing and mayhem in the streets.

CUT TO:

89 EXT. PLAZA HOTEL - NIGHT (SAME TIME)

89

HORNS are HONKING and strolling revellers shout salutations to one and all.

HOTEL ENTRANCE

A well-heeled man and WOMAN step out of a limousine and walk up the steps toward the revolving door. She is wearing a luxurious full-length white mink coat. The doorman nods courteously and extends a hand to help her up the stairs.

WOMAN

She yelps in pain.

WOMAN

(to the doorman)

Something just bit me!

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

CUT TO:

90 INT. ST. MARKS PLAYHOUSE - NIGHT (SAME TIME)

90

The house is packed with hooting, jeering downtowners, all wearing cardboard 3-D glasses. They are wildly razzing and throwing things at the screen on which is running a bad British indie horror pic from the Sixties. Then the film breaks, the houselights come on, and the audience gets even rowdier, shouting and jeering at the projectionist in the booth. Then the lights in the theater start to flicker.

(CONTINUED)

10/4/88

83.

90

CONTINUED:

90

STAGE

The musty ancient curtains on either side of the screen are picked up by an unseen wind which lifts them, blowing dust and pieces of old ripped fabric into the audience. As the audience quiets down they begin to hear eerie MOANS and GROANS emanating from behind the screen. The curtains really begin to blow as the wind increases and then suddenly all the houselights go out except the projector beam from the booth.

SCREEN

A searing bolt of phosphorescent energy shoots from the center of the screen to the window in the projection booth. The wind dies down and everybody in the theater watches in awed silence as a procession of ghostly phantasms emerge one by one from the center of the illuminated screen and follow the projector beam up to the booth as if floating on an invisible clothesline.

AUDIENCE

They gaze transfixed and dumbstruck as the last of the apparitions disappears through the small window in the projection booth. The audience remains silent for a long moment, then they burst into wildly enthusiastic applause.

CUT TO:

91

INT. MANHATTAN CENTRAL POLICE PRECINCT - NIGHT (SAME TIME)

91

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.

(CONTINUED)

91

CONTINUED:

91

LIEUTENANT (OFFICER)
(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.

92

INT. PORT AUTHORITY OFFICE - NIGHT (SAME TIME)

92

The dock supervisor stands there with the phone in his
hand, an assistant beside him, both staring out the
window at the oceanliner tied up at the pier.

93

EXT. PIER 34 - THEIR POV - NIGHT

93

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:

94

INT. CITY COUNCIL CHAMBER - EARLY NEXT MORNING

94

The Ghostbusters are seated at a polished oak table
facing the MAYOR and the CITY COUNCIL. Also in
attendance are the heads of all city departments and
agencies. There are microphones in front of all the
principals at the meeting.

MAYOR
Sorry for all the secrecy,
gentlemen, but it's been a hell of
a night and I don't want to start
a panic if I can avoid it.
There've been a lot of wild rumors
about what happened last night and
we haven't been able to check out
all of them, but one thing I can
tell you for certain.

(MORE)

(CONTINUED)

MAYOR (CONT'D)

I have trouble believing this myself, but, shortly after midnight, at Pier 34 on the Hudson, the Titanic arrived in New York City.

He pauses for dramatic effect.

VENKMAN

Better late than never, I guess.

MAYOR

(to Venkman)

Well, it's a helluva way to start off the new year. What's going on here?

VENKMAN

(into his microphone)

I refuse to answer on the grounds that my answer might tend to incriminate me.

MAYOR

What's that supposed to mean?

VENKMAN

Nothing. I just always wanted to say that to a committee like this.

MAYOR

Look, I just want to know if you can help.

STANTZ

We'll do everything we can, Mr. Mayor.

VENKMAN

(interrupts)

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

(to the Mayor)

The last time we tried to help the city you stiffed us. You remember that?: ancient Sumerians, big lizard dogs, hundred-foot marshmallow man? We ended up risking our lives and then we took the heat for it. I'm afraid we're going to have to get a little something up front this time.

(CONTINUED)

MAYOR

We'll make it well worth your while, believe me.

SPENGLER

Excuse me, but 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.

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

WINSTON

(to Venkman)

Tell him I want my parking tickets fixed.

VENKMAN

Okay.

(to the Mayor)

You got it, Maury. We'll take the case.

MAYOR

All right. Good. Now the first thing we need to know is how bad are we talking about here?

VENKMAN

How bad? We're talking anarchy and chaos, indoor soccer riots --

STANTZ

-- The complete and total breakdown of society.

ANOTHER COUNCILMAN

This is preposterous.

STANTZ

It's happened before. The Fall of Rome, the Hundred Years War, the French Revolution, the Russian Revolution, two World Wars -- these things don't just happen.

(MORE)

(CONTINUED)

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87.

94

CONTINUED: (3)

94

STANTZ (CONT'D)

You get enough negative energy flowing and things fall apart. The ghost energy we're seeing now is a manifestation of the same kind of bad vibes that brought down every great civilization in history.

POLICE CHIEF

I don't believe this. You're telling us that if people don't stop being nasty the whole city could go up for grabs?

STANTZ

That's about the size of it. We've been experimenting with the psychic sludge that's been found at all the event sites and it seems to respond to both negative and positive emotions.

MAYOR

You mean if everybody acts nice things will get better?

STANTZ

No, if everybody acts nice they might not get worse. We're in pretty deep at the moment.

MAYOR

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, we'll tell them for you.

CUT TO:

95

INT. TV STUDIO (NBC) - TV SCREEN - NIGHT

95

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 V.O. announcement.

(CONTINUED)

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88.

95

CONTINUED:

95

ANNOUNCER (V.O.)

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

96

INT. COUNCIL CHAMBER - NIGHT

96

There is a video cut to the City Council chamber. Venkman, Stantz, Spengler, and Winston are sitting there with the Mayor.

MAYOR

(to the camera)

Fellow New Yorkers: as you are probably already aware, a number of extraordinary and frightening events have taken place in the past 24 hours and we have reason to believe that the situation may get worse. Therefore, I hereby declare a state of emergency in effect for the five boroughs until further notice. In the meantime, we have engaged expert technical assistance to deal with these problems and I'd like to call on Doctor Peter Venkman who will issue instructions to you now. Doctor Venkman --

VENKMAN

Thanks, Maury.

(to the camera)

What we need from you is actually pretty simple. We need everybody to lighten up for a couple of days and take it real easy. Tell them what we're talking about, Ray.

STANTZ

No felonious crime, no fighting, kicking, biting, scratching, spanking or interpersonal violence of any kind. No verbal abuse, no screaming, shouting, cursing, taunting, heckling or cruel teasing.

(MORE)

(CONTINUED)

STANTZ (CONT'D)

Should you experience uncontrollable feelings of tension, anxiety, fear, rage, anger or depression, pick up the phone and dial our 24-hour toll-free hotline. That number is 1-800-SHAPE-UP. That's 1-800-SHAPE-UP. We have priests, rabbis, and licensed psychotherapists standing by to take your calls.

Spengler continues with the announcement.

SPENGLER

We've identified several songs that seem to have a calming or mediating effect on intense psychomagnetheric disturbance. 'Cumbaya,' 'All You Need Is Love,' 'Give Peace a Chance,' and 'It's a Small World' all scored high, but based on the results of our last computer run we selected the 1970 Ray Stevens hit 'Everything is Beautiful' as the song with the best vibes. Please sing along.

Venkman leads the Ghostbusters and the City Council in the first chorus of the song.

EVERYBODY

(singing)

'Everything is beautiful
in its own way,
Like a starry summer night
or a snow-covered winter's day.
Everybody's beautiful
in their own way,
Under God's heaven
the world's gonna find a way.'

CUT TO:

The patrons are mostly rough-looking blue-collar workers. They are standing around the bar watching the special broadcast on TV when a burly TRUCKER reaches up and changes the channel. Several of the patrons complain loudly. A very large STEVEDORE confronts the Trucker.

(CONTINUED)

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90.

97

CONTINUED:

97

STEVEDORE

Turn that back on.

TRUCKER

You gonna make me?

STEVEDORE

I'm gonna smash your face in is
what I'm gonna do.

TRUCKER

Come on, asswipe. Try it.

They are just about to fight when a LOW, RUMBLING
TREMOR shakes the bar, RATTLING the GLASSWARE. The
patrons exchange nervous looks. As the TREMOR grows
STRONGER, the Trucker and the Stevedore look at each
other and start singing.

TRUCKER AND STEVEDORE

'Everything is beautiful...

The rest of the patrons join in the song.

CUT TO:

98

EXT. CROWDED CITY BUS - DAY

98

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.

99

INT. CROWDED BUS - HER POV - DAY

99

The passengers glower back at her, hostile and
unfriendly.

WOMAN

She smiles weakly and greets them.

WOMAN

(tentatively)

Hello.

PASSENGERS

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

(CONTINUED)

10/4/88

91.

99

CONTINUED:

99

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:

100

INT. MADISON SQUARE GARDEN - DAY

100

A hockey game is in progress between the New York
Islanders and the Chicago Blackhawks. One of the
Islanders takes a pass from a teammate and skates up the
ice with it. Just as he crosses the blueline, he is
nailed by one of the Blackhawks who slams him violently
against the boards. The Islander jumps to his feet and
faces off against the Blackhawk. They both throw off
their padded gloves, grab the front of each other's
jersey, and start banging away at each other.

BENCHES

Both benches clear as the teams start a major brawl on
the ice. Suddenly, the whole stadium is rocked by a
fearsome tremor. The players freeze and the crowd
falls silent.

REFEREE

He looks down as long cracks split the ice under his
skates.

ORGANIST

He starts PLAYING "EVERYTHING IS BEAUTIFUL" and the
crowd starts singing along.

PLAYERS

The two who started the fight relax their grip on each
other.

BLACKHAWK

(very polite)

Forgive me, Reggie. I got a
little carried away.

(CONTINUED)

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92.

100 CONTINUED:

100

ISLANDER

Oh, that's all right, Claude.
No harm done.

They smile sweetly at each other revealing lots of
missing teeth.

CUT TO:

101 INT. VENKMAN'S BEDROOM - NIGHT

101

The baby is sleeping peacefully in a porta-crib. The
CAMERA PANS UP the dangling mobiles attached to the crib
and REVEALS Slimer hovering outside the window, sentimentally
googling over the baby.

102 EXT. STREET - NIGHT (SAME TIME)

102

Venkman comes home and is about to enter the building
when some impulse prompts him to look up.

VENKMAN'S POV

He sees Slimer hovering outside the bedroom window.

VENKMAN

He shouts at Slimer.

VENKMAN

Hey! Get away from there!

SLIMER

He looks down at Venkman, his eyes light up in recognition,
and he starts licking his lips.

VENKMAN

He senses his mistake.

VENKMAN

(looking up at
Slimer)

Oh no.

A big gob of slime hits him in the face. He shakes his
head and enters the building, wiping off the slime with a
handkerchief.

CUT TO:

10/4/88

93.

103

EXT. FIFTH AVENUE - NIGHT (SAME TIME)

103

Jason walks up the street heading toward the museum with his head down and his hands thrust deep in his coat pockets. His mood is foul and his desperation is increasing. Passing pedestrians and panhandlers call out cheerful greetings, fulfilling the "good vibes" prescription, but Jason just scowls in response. A innocent YOUNG COUPLE, tourists out for the evening, stop him to ask for directions.

YOUNG MAN

Excuse me, sir. Could you tell me which way is Second Avenue?

JASON

(walking on)

Find it yourself, you stupid twit.

YOUNG WOMAN

You don't have to be so rude.

Jason stops and turns on them.

JASON

I'll show you rude.

He focuses his power and suddenly the Young Woman's skirt flies up.

YOUNG WOMAN

She tries to hold it down, but her skirt keeps flying up revealing her underclothes. Jason laughs meanly and walks on, leaving the Young Couple struggling with the skirt.

JASON

He mutters to himself.

JASON

(determined)

No more games. This is the night.

CUT TO:

104

EXT. MUSEUM - NIGHT (SAME TIME)

104

Psycho-reactive sludge begins to ooze up from under the ground around the museum's foundation.

CUT TO:

105

INT. VENKMAN'S LOFT - KITCHEN - SAME NIGHT

105

Lane is cooking pasta while Venkman stands at the kitchen counter wolfing down a sandwich.

LANE

You sure you don't want some of this?

VENKMAN

I don't have time. I have to get back. We've got an experiment going with that psycho-slop.

LANE

Is everything going to be all right?

VENKMAN

(trying to sound confident)

Oh, yeah. We'll have this thing beat in no time.

LANE

(coming close to him)

I think it's pretty great what you're doing.

VENKMAN

Yeah, it is.

They both feel turned on by their proximity.

LANE

Do you think you'll be home later?

He reads this as a clear invitation.

VENKMAN

I'm home now.

He takes her in his arms and they kiss.

STOVE

The pasta boils over.

VENKMAN AND LANE

They stand there kissing and hugging, then Venkman sees something outside the window.

(CONTINUED)

10/4/88

95.

105

CONTINUED:

105

WINDOW

Slimer is hovering outside, waving and gesturing.

VENKMAN

He breaks away from Lane.

VENKMAN

Excuse me for a second. Don't
move.

He crosses to the window and shouts at Slimer.

VENKMAN

Beat it, you ugly spud!

SLIMER

He continues gesturing incoherently.

VENKMAN

He pulls down the windowshade and starts back across the
room, but the WINDOWSHADE rolls up with a LOUD SNAP.
Venkman turns and sees Slimer now in the room.

SLIMER

He mimes desperately, trying to get some message across
to Venkman.

VENKMAN AND LANE

They watch in amazement as Slimer keeps desperately
miming and grunting.

VENKMAN

What is this, charades? He thinks
he's Lassie.

(to Slimer)

What is it, girl? Is Pa hurt?

Lane watches him, starting to get the message.

(CONTINUED)

10/4/88

96.

105 CONTINUED: (2)

105

SLIMER

He cradles his arms and rocks them back and forth as if holding a baby. Then he gestures wildly with his stubby hands, making walking gestures with his fingers.

LANE

She suddenly realizes what he's trying to tell them.

LANE

Oh my God! Mikey!

She runs for the bedroom with Venkman just a step behind her.

106 INT. VENKMAN'S BEDROOM - NIGHT (CONTINUOUS ACTION)

106

They come rushing in and immediately notice that the crib is empty and the window is open.

WINDOW

Slimer appears outside the open window and beckons frantically. Venkman hurries to the window, looks out and freezes.

107 EXT. VENKMAN'S LEDGE - THEIR POV - NIGHT

107

The baby is standing out on the ledge at the corner of the building, fifty feet above the street, staring off into the distance as if he's waiting for something.

108 INT. VENKMAN'S BEDROOM - NIGHT

108

Venkman and Lane gape at the incredible sight.

VENKMAN

(calmly)

You didn't tell me he started walking. They grow up so fast these days, don't they? Why don't you give the fire department a call.

He takes off his jacket.

LANE

What are you going to do?

(CONTINUED)

10/4/88

97.

108

CONTINUED:

108

VENKMAN

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

Venkman climbs out the window as Lane goes to call 911.

109

EXT. VENKMAN'S LEDGE - NIGHT (CONTINUOUS ACTION)

109

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.

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.

Venkman takes one step closer to the baby.

VENKMAN

(to the baby)

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

Venkman starts to reach for him, then stops as a miraculous apparition materializes.

110

EXT. VENKMAN'S LEDGE - APPARITION - NIGHT

110

A sweet, kindly-looking English nanny appears, pushing a pram, strolling on thin air high above the ground parallel to the ledge. Her face looks remarkably like Jason Locke's.

(CONTINUED)

110

CONTINUED:

110

SLIMER

He growls at the floating spirit.

VENKMAN

He braces for trouble.

VENKMAN

I get the feeling this isn't Mary Poppins.

BABY

The nanny extends her hand to him and he GURGLES sweetly as he reaches out to take it. Venkman makes a quick grab at the baby's outstretched hand and catches it, sweeping the baby into his arms in one swift move.

NANNY

Her face turns hideous as she shrieks at Venkman, then starts beating him on the head and shoulders with her umbrella, her arm stretching to an incredible length.

VENKMAN

Shielding the baby with his body, he struggles to fend off the blows and keep his footing on the narrow ledge. The nanny takes another swing at him but this time he puts his hand up and catches the umbrella.

VENKMAN AND NANNY

A tug-of-war ensues, with Venkman keeping a tight hold on the umbrella. The nanny tries to pull it away, her arm stretching longer and longer, tighter and tighter as she strains to break Venkman's grip. As the tension peaks, Venkman simply lets go, her arm snaps back like a rubber band and she smacks herself in the face with the umbrella.

NANNY

Enraged, now, she charges straight at Venkman with the pram.

(CONTINUED)

10/4/88

99.

110 CONTINUED: (2)

110

VENKMAN

He holds the baby straight up over his head to avoid the impact. The pram slams into him, crushing him against the wall. With the wind knocked out of him, Venkman drops the baby.

BABY

It falls right into the pram, landing softly on the fluffy cushion.

LANE

She watches in helpless horror as the spectral nanny flies off with the baby.

VENKMAN

He crawls in off the ledge and drops to the floor in the bedroom.

111 INT. VENKMAN'S BEDROOM - NIGHT (CONTINUOUS ACTION)

111

Venkman sits on the floor trying to catch his breath.

VENKMAN

(gasping)

We'll get him back, I promise.

LANE

(tears streaming
down her face)

I know who it was.

CUT TO:

112 EXT. FIFTH AVENUE - NIGHT

112

The ECTOMOBILE comes SCREAMING down Fifth Avenue and pulls to the curb across the street from the museum. Hundreds of spectators are already there gawking at the building as the Ghostbusters jump out and gape at the sight that greets them.

113 EXT. MUSEUM - THEIR POV - NIGHT

113

The building is now totally covered in a shell of psycho-reactive slime.

(CONTINUED)

10/6/88

100.

113

CONTINUED:

113

City workmen are trying to cut their way in with blow-torches, but they can't even make a dent.

GHOSTBUSTERS

They size up the situation.

STANTZ

It looks like a giant Jell-O mold.

VENKMAN

Can we get in there?

Spengler reads the psycho-magnetheric field around the building.

SPENGLER

Not with any existing technology.
The field is ten times stronger
than the sample we had.

WINSTON

(strapping on a
proton pack)
We'll see about that.

VENKMAN

(restraining him)
Easy, Hulk.

WINSTON

Look, man. He's got that kid in
there and we've got to get him
back. I'm going in, with you or
without you.

Winston strides manfully across the street. The others
follow with a lot less conviction.

VENKMAN

(to Spengler)
Has he got a chance?

SPENGLER

Absolutely not.

114

EXT. MUSEUM - MAIN ENTRANCE - NIGHT (CONTINUOUS ACTION) 114

Winston approaches the main entrance and draws his
PARTICLE THROWER. The city workers scatter as Winston
FIRES a powerful BLAST at the slime curtain covering the
doors.

(CONTINUED)

10/6/88

101.

114

CONTINUED:

114

The proton stream strikes the thick layer of hardened slime, there is a massive back-flash, and Winston is thrown twenty feet in the air, landing hard on the sidewalk.

WINSTON

His comrades rush to his aid and help him to his feet. His proton pack is a charred, smoking wreck.

VENKMAN

Good effort. Now what?

STANTZ

(has an idea)

We have to fight fire with fire.

VENKMAN

I usually fight fire with water.

STANTZ

(thinking it through)

Look, we know from our research that this glop reacts just as strongly to positive feelings as it does to negative ones. There's enough of that sludge around, that's for sure. We have to make it work for us. What we need is something good and pure to activate it. Something that appeals to the best in each and every one of us. With that kind of power we could move a mountain.

VENKMAN

(has an idea)

Come on. I know what we need.

He hurries to the Ectomobile with the others right behind him.

CUT TO:

115

INT. GRACIE MANSION - NIGHT (LITTLE LATER)

115

The Mayor is in his pajamas and robe reacting to the Ghostbusters' plan of action.

MAYOR

(vehemently)

Absolutely not! Out of the question!

(CONTINUED)

10/6/88

102.

115

CONTINUED:

115

VENKMAN

You got a better idea?

MAYOR

(adamant)

Are you kidding? Any idea would be better than that.

VENKMAN

Fine. Then you take care of it. See you at the Apocalypse.

He starts to walk out, followed by Stantz, Venkman and Winston.

MAYOR

Wait! Okay, okay. But I'll have to make a couple of calls.

VENKMAN

Good. You make the calls, we'll get to work.

The Ghostbusters exit.

CUT TO:

116

EXT. LIBERTY ISLAND - NEW YORK HARBOR - DAWN

116

With the city skyline in the b.g., the Mayor looks on nervously as the Ghostbusters prepare their equipment. Each of them dons a makeshift backpack consisting of tanks, hoses, nozzles and an abundance of gauges, valves and regulators. Venkman looks up at the Statue of Liberty looming above them.

VENKMAN

Kind of makes you wonder, doesn't it?

WINSTON

Wonder what?

VENKMAN

If she's naked under that toga. She's French, you know.

SPENGLER

There's nothing under that toga but 300 tons of iron and steel.

MAYOR

I can't believe I'm letting you do this.

(CONTINUED)

10/6/88

103.

116

CONTINUED:

116

VENKMAN

Relax, Maury. We're insured.
You said so yourself.

Venkman leaves him standing there and joins Stantz who is looking worried.

VENKMAN

Ready, Teddy?

STANTZ

I don't know about this, Venkman.
We may not be able to control this thing.

VENKMAN

Don't worry. I'll drive.

CUT TO:

117

INT. STATUE OF LIBERTY - DAWN (MOMENTS LATER)

117

The Ghostbusters climb an iron staircase that spirals straight up 100 feet inside the hollow superstructure of the statue. Spengler and Winston are in the process of mounting large auditorium loudspeakers near the top of the staircase, while Venkman and Stantz hose the interior surfaces of the statue with psycho-reactive slime.

VENKMAN

Okay, let's mount up!

CUT TO:

118

INT. STATUE OF LIBERTY - OBSERVATION DESK - DAWN
(MOMENTS LATER)

118

Venkman, Stantz, Spengler and Winston are standing in the observation windows in the crown of the statue. It looks like they're on the bridge of an ocean liner, then the CAMERA PULLS BACK to reveal the head of the statue.

VENKMAN

He plugs the speaker cable into a Sony Walkman and turns to the others.

VENKMAN

Here goes nothing.

(CONTINUED)

118 CONTINUED:

118

He hits "Play" on the Walkman, and a DEAFENING HEAVY METAL SONG BOOMS from the huge SPEAKERS, amplified by the statue's vast hollow interior. Stantz, Spengler and Winston cringe from the painful sound.

VENKMAN
(hits the "stop"
button)

Wrong cut.

He fast-forwards, hits "Play" again, and this time they hear the reassuring lilt of "EVERYTHING IS BEAUTIFUL" RESOUNDING through the statue.

119 EXT. STATUE OF LIBERTY - DAWN (CONTINUOUS ACTION)

119

A pinkish glow starts to emanate from the base of the statue, then rises up the body as the colossal Lady is infused with positive magnetetheric energy. A strong shudder runs through the statue, her inanimate eyes blink 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.

120 INT. OBSERVATION DECK - DAWN (CONTINUOUS ACTION)

120

The Ghostbusters cling to the rail and manage to keep their feet.

STANTZ
So far so good.

WINSTON
I've lived in New York all my life
and I never visited the Statue of
Liberty. Now I finally get here
and we're taking her out for a
walk.

SPENGLER
(reading the
Gigameter)
We've got full power.

VENKMAN
(into microphone)
Okay, Libby. Let's get it in
gear.

They feel a strong vibration and the statue starts to move.

CUT TO:

10/6/88

105.

121 EXT. SOUTH STREET SEAPORT - MORNING (LATER) 121

Spectators line the riverfront, pointing and gawking at the incredible sight.

122 EXT. EAST RIVER - THEIR POV - MORNING (CONTINUOUS ACTION) 122

The statue is moving up the river almost completely submerged, only her head from the nose up visible above the surface.

123 INT. OBSERVATION DECK - MORNING (CONTINUOUS ACTION) 123

Winston looks out apprehensively.

WINSTON

How deep does it get? That water's cold and I can't swim.

VENKMAN

It's okay. I have my Senior Lifesaving card.

SPENGLER

With a water temperature of forty degrees we'd survive approximately fifteen minutes.

WINSTON

(to Venkman)

If we go down I'm taking you with me.

Stantz studies a maritime navigational chart.

STANTZ

Just keep to the middle of the channel. We're okay to 59th Street, then let's go ashore and take First Avenue to 79th.

VENKMAN

Are you kidding? We'll hit all that bridge traffic at 59th. I'm going to take 72nd straight up to Fifth. Trust me, I used to drive a cab.

124 EXT. FIFTH AVENUE - MORNING (LATER) 124

The avenue has been closed to traffic and barricades placed, blocking all the side streets.

(CONTINUED)

10/6/88

106.

124

CONTINUED:

124

A squadron of police motorcycles comes speeding around the corner at 72nd Street and proceeds up Fifth Avenue in the direction of the museum. Then "EVERYTHING IS BEAUTIFUL" is heard in the distance, the ground shakes and the Statue of Liberty comes walking around the corner onto Fifth Avenue. Spectators lining the street on both sides cheer its appearance.

125

INT. OBSERVATION DECK - MORNING (CONTINUOUS ACTION)

125

The Ghostbusters can see the museum ahead.

VENKMAN

(into microphone)

We're almost there, Lib. Step on it.

126

EXT. STREET - MORNING (CONTINUOUS ACTION)

126

The Statue's huge foot comes down and squashes a parked car.

127

INT. OBSERVATION DECK - MORNING (CONTINUOUS ACTION)

127

The Ghostbusters look down at the flattened car.

VENKMAN

(shouts out the window)

My fault! She's new in town.

CUT TO:

128

INT. MUSEUM - RESTORATION STUDIO - MORNING (SAME TIME)

128

With the hard slime encasing the whole museum, the studio is bathed in eerie green light. Jason has the baby on the table and is painting weird symbols on his little legs, arms and chest. The symbols are identical to those seen in the Vigo painting. Jason touches his brush to the canvas.

PAINTING

Vigo watches from his two-dimensional confinement as fresh paint weeps from the canvas onto the brush.

(CONTINUED)

10/6/88

107.

128

CONTINUED:

128

JASON

He finishes the last of the elaborate symbols and turns to Vigo.

JASON

It is finished.

VIGO

With the light of the sun my life begins. Then woe to the weak, all power to me, the world is mine.

Jason turns and looks up.

JASON'S POV - SKYLIGHT

The slime melts away and he sees the sun just appearing through the skylight overhead.

BABY

He COOS and GURGLES, oblivious to the danger as the warm sunlight spreads over his body.

PAINTING

The light falls on the corner of the painting and begins to move up the figure of Vigo. Vigo spreads his arms wide as the light moves onto his face.

JASON

He picks up the baby and holds it up into the light which is now streaming through the skylight. The baby's body begins to glow, then suddenly a dark shadow falls across the skylight blocking out the sun. Jason looks up.

JASON'S POV - SKYLIGHT

The Statue is looming over the skylight, looking down on Jason with an expression of righteous anger on its face. Then it draws back its right hand and SMASHES the SKYLIGHT with its torch.

10/6/88

108.

129

INT. MUSEUM - RESTORATION STUDIO - FINAL BATTLE -
MORNING (CONTINUOUS ACTION)

129

Jason retreats from the shower of broken glass as the Ghostbusters come sliding down ropes into the studio and confront Jason with their new weapons.

VENKMAN

(to Jason)

The door was locked so we came
through the window.

VIGO

He bellows in rage.

VIGO

Destroy them!!

JASON

He sets the baby down and turns to face the Ghostbusters.

STANTZ

All right, mister. Take your
best shot.

Jason's face contorts hideously as he transforms into a monstrous creature twelve-feet-tall with pteradactyl wings, clawed tentacles, and long fangs.

VENKMAN

Nice face. Let me buy you a
drink.

With that, the Ghostbusters pull their triggers and hose the monster with pink magnetheric slime.

MONSTER

It ROARS with pain, thrashes around the studio and finally crumples to the floor where it dissolves into a smoking harmless puddle.

PAINTING

Vigo screams as the paint he's made of turns liquid, melts off the canvas and runs onto the floor revealing another painting underneath it.

10/6/88

109.

130

INT. MUSEUM - RESTORATION STUDIO (AFTER BATTLE) -
MORNING (CONTINUOUS ACTION)

130

THE BABY

Venkman and Stantz rush over to the table and inspect the baby for signs of injury. The BABY just smiles and GURGLES at them.

STANTZ

The little rug-rat seems no worse for wear.

Venkman notes the mystical symbols painted on his body.

VENKMAN

(to the baby)

Hey, sailor. I think the tattoos are a little much, don't you?

(picking up the baby)

Come on. Your mom's waiting outside for you.

SPENGLER AND WINSTON

They're examining the painting that was concealed by Vigo's self-portrait.

SPENGLER

Late Rennaisance, I think.
Caravaggio or Brunelleschi.

WINSTON

(staring at it)

I know I've seen this before somewhere.

NEW PAINTING

It's a beautiful painting in the high-Rennaisance style depicting four archangels hovering protectively over a cherubic baby. One holds a harp, the next an olive branch, the third, a book, and the last, a sword. Most remarkably, their faces bear an uncanny resemblance to Venkman, Stantz, Spengler and Winston.

CUT TO:

131

EXT. MUSEUM - DAY (LITTLE LATER)

131

The Ghostbusters are greeted by wild cheering and applause as they come out the main entrance with the baby. Lane runs up to them and takes Mikey in her arms, smothering him with kisses.

(CONTINUED)

10/6/88

110.

131 CONTINUED:

131

VENKMAN

(to Lane)

He's okay. The kid's a brick.

She turns and without a word gives him a big kiss. Then hugs and kisses Stantz, Spengler and Winston.

CUT TO:

132 EXT. CENTRAL PARK - DAY (SAME TIME)

132

The Statue of Liberty is sprawled inert on her back in the park behind the museum, her toga up over her knees.

LOUIS

He's trying to placate the Mayor, who looks nearly suicidal.

MAYOR

(stricken)

And we just had it restored.

LOUIS

It doesn't really look that bad here. And this way people won't have to go all that way on a ferry to see it.

The Mayor looks at him like he's crazy.

CUT TO:

133 EXT. LIBERTY ISLAND - DAY (WEEKS LATER)

133

The sun is shining brightly and Liberty is back on her pedestal where she belongs. The Mayor and a host of officials are commemorating her return. The Ghostbusters, Lane, Janine and Louis are there as honored guests.

VENKMAN

(looking up at
the Statue)

Pretty impressive, huh?

SPENGLER

(musing)

It's probably the first thing my grandparents saw when they came to this country.

(CONTINUED)

VENKMAN

From where -- Neptune?

SPENGLER

They came from Ostrov in Eastern Poland.

VENKMAN

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

STANTZ

(in a similarly
reflective mood)

My great-grandparents were Swiss. I still have the pictures they took of the Statue from the boat when they arrived.

VENKMAN

Oh, right, you told me that. They came to America seeking other kinds of cheese, as I recall. How about you, Winston?

WINSTON

My people weren't taking any pictures from those slave ships, man. And there wasn't any Statue in Charleston Harbor to welcome them, either. We've come a long way. What are you, Venkman?

VENKMAN

A little of everything. Some Irish, some German, some French, some Dutch -- the women in my family slept around. And that's what made this country great.

LANE

That's a terrible thing to say.

VENKMAN

So what? It's a free country.
(looking up at
the Statue)
Thanks, Lib.

THEME MUSIC KICKS IN and the CAMERA PULLS UP and AWAY FROM the island TO a HIGH SHOT of the Statue, lower Manhattan and the shining sea beyond.

FADE OUT.

THE END

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