

Rev. 11/27/88 (Blue)  
Rev. 12/12/88 (Pink)  
Rev. 12/14/88 (Yellow)  
Rev. 01/11/89 (Green)  
Rev. 01/12/89 (Gold)  
Rev. 01/13/89 (Buff)  
Rev. 01/17/89 (Salmon)  
Rev. 01/24/89 (Cherry)  
Rev. 01/26/89 (Tan)  
Rev. 02/08/89 (Orchid)  
Rev. 02/27/89 (Nuclear Green)

GHOSTBUSTERS II

by

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and

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September 29, 1988

EXT. MANHATTAN ISLAND - DAY

Al

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

1 EXT. EAST 77TH STREET - DAY

1

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

DANA  
(exasperated)  
Frank, do you think you could give me a hand with these bags?

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

DANA  
You're also a human being, Frank.

FRANK  
(reluctantly going to help)  
Okay, okay. It's not my job, but what the hell. I'll do you a favor.

He takes the grocery bags from her.

DANA  
(setting the wheel brakes on the buggy)  
Thank you, Frank. I'll get the hang of this eventually.

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

FRANK  
(to the baby)  
Hiya, Oscar. What do you say, slugger?  
(more)

(CONTINUED).

1 CONTINUED:

1

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

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

FRANK  
Didn't I do it?

BABY BUGGY

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

2 EXT. EAST 77TH STREET - BABY - DAY

2

He GURGLES with delight at the movement.

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

3

Neither of them notice the movement of the carriage.

DANA  
No, you didn't, Frank.

FRANK  
Okay, that's no problem.

DANA  
That's exactly what you said last  
week.

BUGGY WHEELS

The brakes unlock themselves.

DANA

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

(CONTINUED)

3 CONTINUED:

3

SIDEWALK

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

INTERSECTION

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

DANA

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

4 EXT. EAST 77TH STREET - INTERSECTION - DAY

4

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

BUGGY

It careens toward the corner.

5 EXT. EAST 77TH STREET - BABY - DAY

5

Its eyes are wide open with excitement.

6 EXT. EAST 77TH STREET - INTERSECTION - DAY

6

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

BUS

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

BUGGY

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

INTERSECTION

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

(CONTINUED)



6 CONTINUED:

6

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

CUT TO:

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

7

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

8 OMITTED

8

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

9

The Ectomobile pulls up in front of a carefully-restored brownstone. Stantz and Winston, wearing their official Ghostbuster uniforms, jump out of the old ambulance, shoulder their proton packs and enter the house.

10 INT. BROWNSTONE - DAY (CONTINUOUS ACTION)

10

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

STANTZ  
(all business)  
How many of them are there, ma'am?

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

WINSTON  
How big are they?

She holds her hand out indicating about four feet.

WINSTON  
(resolute)  
We'll do our best, ma'am.

WOMAN  
They're right out here.

(CONTINUED)

10

CONTINUED:

10

She leads them to a set of French doors that open into another room. Stantz and Winston pause to make final adjustments to their equipment.

\*  
\*

STANTZ

Ready?

WINSTON

I'm ready.

STANTZ

Then let's do it.

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

11

INT. BROWNSTONE - DAY (CONTINUOUS ACTION)

11

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

KIDS

(disappointed)

Ghostbusters!! Boooo!!

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

WINSTON

(trying his best)

How you doin', kids?

LITTLE BOY

(nasty)

I thought we were having He-Man.

STANTZ

He-Man couldn't make it today.  
That's why we're here.

BOY

My dad says you're full of crap.

STANTZ

(stopped cold)

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

BOY

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

(CONTINUED)

11

CONTINUED:

11

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

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

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

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

KIDS  
(all together)  
He-Man!!

CUT TO:

12 OMITTED

12 \*

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

A13

Stantz and Winston wearily load their equipment into the Ectomobile.

\*  
\*

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

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

They get in the car.

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

B13

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

(CONTINUED)

B13

CONTINUED: (A1)

B13

WINSTON

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

STANTZ

(tries to start  
the car again)

Ungrateful little Yuppie larvae.  
After all we did for this city.

WINSTON

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

(CONTINUED)

B13 CONTINUED:

B13

STANTZ

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

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

CUT TO:

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

13

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

14 VENKMAN

14

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

VENKMAN

Hi, welcome back to the 'World of the Psychic,' I'm Peter Venkman and I'm chatting with my guest, author, lecturer and of course, psychic, Milton Anglund.

(to his guest)

Milt, your new book is called The End of the World. Isn't that kind of like writing about gum disease. Yes, it could happen, but do you think anybody wants to read a book about it?

MILTON

Well, I think it's important for people to know that the world is in danger.

(CONTINUED)

VENKMAN

Okay, so can you tell us when it's going to happen or do we have to buy the book?

MILTON

I predict that the world will end at the stroke of midnight on New Year's Eve.

VENKMAN

This year? That's cutting it a little close, isn't it? I mean, just from a sales point of view, the book just came out, right? So you're not even looking at the paperback release for maybe a year. And it's going to be at least another year after that if the thing has movie-of-the-week or mini-series potential. You would have been better off predicting 1992 or even '94 just to be safe.

MILTON

(irritated)

This is not just some money-making scheme! I didn't just make up the date. I have a strong psychic belief that the world will end on New Year's Eve.

VENKMAN

(placating)

Well, for your sake, I hope you're right. But I think my other guest may disagree with you. Elaine, you had another date in mind?

The CAMERA REVEALS ELAINE, an attractive, aggressive, New Jersey housewife, sitting on the other side of Venkman.

ELAINE

According to my sources, the world will end on February 14, in the year 2016.

VENKMAN

Valentine's Day. That's got to be a bummer. Where did you get that date, Elaine?

(CONTINUED)

14

CONTINUED: (2)

14

ELAINE

I received this information from an alien. I was at the Paramus Holiday Inn, I was having a drink in the bar when he approached me and started talking. Then he must have used some sort of ray or a mind control device because he made me follow him to his room and that's where he told me about the end of the world.

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, Peter.

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. Anyway, we're just about out of time.

(does his wrap-up  
right TO the  
CAMERA)

Next week on 'World of the  
Psychic,' hairless pets.

(holds up a  
hairless cat)

Until then, this is Peter Venkman  
saying...

(puts a finger to  
his temple and  
sends out a thought  
to his viewers)

... Good night.

CUT TO:

15  
thru  
21

OMITTED

15  
thru  
21

22

INT. TV STUDIO - CORRIDOR - DAY (LATER)

22

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

VENKMAN

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

NORMAN

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

VENKMAN

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

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

VENKMAN

(to Norman)

What's all this?

NORMAN

They just interviewed the Mayor on 'Cityline.'

VENKMAN

The Mayor! He's a friend of mine.

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

VENKMAN

(calling to the Mayor)

Lenny!

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

VENKMAN

(starts to follow him)

Lenny! It's Pete Venkman!

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

(CONTINUED)



22

CONTINUED:

22

HARDEMEYER

(snide)

Can I help you?

VENKMAN

(dangerous)

Yeah, you can get your hand off my chest.

Hardemeyer smiles and drops his hand.

HARDEMEYER

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

VENKMAN

I'm an old friend of the mayor's. I just want to say hello to him. \*

HARDEMEYER

(scornful)

I know who you are, Doctor Venkman. Busting any ghosts lately?

VENKMAN

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

HARDEMEYER

(bristling)

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

Hardemeyer walks off with the two cops. \*

VENKMAN

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

CUT TO: \*

23  
thru  
A26

OMITTED

23  
thru  
A26 \*

AB26 EXT. MANHATTAN MUSEUM OF ART - DAY

AB26

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

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

BB26

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

BB26 CONTINUED:

BB26

DANA

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

JANOSZ  
(with an East  
European accent)  
Still working on the Turner?

Dana jumps, startled by the intrusion.

DANA  
Oh, yes, I got in a little late  
this morning, Janosz.

\*  
\*

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

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

#### VIGO PAINTING

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

#### JANOSZ AND DANA

Neither of them notice the movement in the painting.

JANOSZ  
(disappointed)  
We'll be very sorry to lose you.  
Perhaps I could take you to lunch  
today?

\*  
\*  
\*

DANA  
Actually, I'm not eating lunch  
today. I have an appointment.  
(looks at her  
watch)  
In fact, I'd better go.

(CONTINUED)

BB26 CONTINUED: (2)

BB26

She starts gathering up her things.

JANOSZ

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

DANA

(trying to brush  
him off)

I'm sorry. Perhaps some other  
time.

JANOSZ

Okay, I'll take a raincheck on  
that.

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

JANOSZ

(to himself)

I think she likes me.

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

CUT TO:

326 EXT. UNIVERSITY - DAY

326

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

C26 INT. LABORATORY - DAY (A LITTLE LATER)

C26

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

DANA

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

SPENGLER

Did anyone else see this happen?

DANA

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

SPENGLER

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

An ASSISTANT interrupts.

ASSISTANT

We're ready, Dr. Spengler.

SPENGLER

(to the Assistant)

We'll start with the negative calibration.

He picks up the device and prepares to test it.

DANA

(curious)

What are you working on, Egon?

(CONTINUED)

26

CONTINUED:

C26

SPENGLER

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

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

SPENGLER

(to Dana)

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

(checking a heat sensor)

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

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

SPENGLER

We'll do the happiness index next.

(to Dana)

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

DANA

Okay, whatever you think-- but not Venkman.

SPENGLER

Oh no.

DANA

(affectedly casual)

Do you ever see him?

SPENGLER

Occasionally.

(CONTINUED)

126

CONTINUED: (2)

C26

DANA

How is he these days?

SPENGLER

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

DANA

Does he ever mention me?

SPENGLER

No. Not that I can recall.

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

DANA

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

The Assistant interrupts again.

ASSISTANT

We're ready for the affection  
test.

SPENGLER

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

DANA

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

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

DANA

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

SPENGLER

Certainly.

(CONTINUED)

C26 CONTINUED: (3)

C26

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

SPENGLER  
I won't.

DANA  
Thank you.

She shakes his hand and exits.

SPENGLER  
(to his assistant)  
Now let's see how she reacts when  
we take away the puppy.

CUT TO:

OMITTED D26 THRU F26

G26 EXT. RAY'S OCCULT BOOK STORE - DAY (LATER)

G26

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

STANTZ  
(v.o., answering the  
phone)  
Ray's Occult.

H26 INT. RAY'S OCCULT BOOKS - CONTINUOUS

H26

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

STANTZ  
(on the phone)  
Yeah... mmhmm... What do you  
need?... What have I got?  
(more)

(CONTINUED)



H26

CONTINUED:

H26

STANTZ (CONT'D)

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

He hangs up.

SPENGLER

Who was that?

STANTZ

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

SPENGLER

(referring to the book)

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

STANTZ

You might want to check those Duke University mean averaging studies on controlled psychokinesis.

\*

\*

\*

SPENGLER

(going to the stacks)

Good idea.

\*

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

VENKMAN

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

STANTZ

Oh, hiya, Pete.

(CONTINUED)

H26

CONTINUED: (2)

H26

VENKMAN

So, no goat hooves, huh?

STANTZ

(stung)

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

VENKMAN

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

STANTZ

(slightly evasive)

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

Spengler steps out of the stacks.

VENKMAN

Egon!

SPENGLER

Hello, Venkman.

VENKMAN

How've you been? How's teaching?  
I bet those science chicks really dig that big cranium of yours, huh?

\*

SPENGLER

I think they're more interested in my epididymis.

VENKMAN

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

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

STANTZ

Oh, your book came in, Venkman.  
Magical Paths to Fortune and Power.

\*

He hands Venkman the book.

\*

VENKMAN

Great.

\*

(reading the contents)

So what are you guys working on?

(CONTINUED)

H26

CONTINUED: (3)

H26

STANTZ

Oh, just checking something for an old friend.

VENKMAN

Who?

STANTZ

(at a loss)

Who? Just -- someone we know.

VENKMAN

Oh, Ray --

He grabs Stantz by both ears and pulls up.

VENKMAN

Who? Who? Who?

STANTZ

Aaah! Nobody! I can't tell you!

VENKMAN

Who, Ray?

STANTZ

(giving in)

Dana! Dana Barrett!

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

CUT TO:

26

INT. DANA'S APARTMENT - DAY (LATER)

26

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

CUT TO:

26 CONTINUED:

25

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

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

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

DANA  
(to Spengler)  
Hi, Egon.

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

VENKMAN  
Hi, Dana.

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

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

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

DANA  
Hello, Peter.

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

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

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

(CONTINUED)

26 CONTINUED: (2)

26

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

VENKMAN AND DANA

Venkman starts nosing around the apartment. Dana follows him.

VENKMAN

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

DANA

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

VENKMAN

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

DANA

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

VENKMAN

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

DANA

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

VENKMAN

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

He leaves her and crosses to Spengler.

SPENGLER

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

VENKMAN

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

(CONTINUED)

26 CONTINUED: (3)

26

Spengler ignores the remark and hands Venkman a specimen jar.

SPENGLER

I'd like to have a stool specimen.

VENKMAN

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

VENKMAN

(picking up the baby)

Okay, kid. Up you go.

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

VENKMAN

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

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

DANA

What do you think?

VENKMAN

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

(resumes playing with the baby)

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

(to Dana)

What's his name?

DANA

His name is Oscar.

VENKMAN

Oscar! You poor kid!

DANA

(losing patience)

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

(CONTINUED)

26 CONTINUED: (4)

25

VENKMAN

Unusual?

(holds up the baby and  
scrutinizes him)

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

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

DANA

(taking the specimen  
jar)

I'll do it.

VENKMAN

I'll supervise.

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

A27

Venkman enters and finds Stantz monitoring the room.

VENKMAN

(to Stantz)

Well, Holmes, what do you think?

STANTZ

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

Spengler enters.

VENKMAN

(to Spengler)

What now, Brainiac?

SPENGLER

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

VENKMAN

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

CUT TO:

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

27

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

VENKMAN

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

DANA

We definitely had a moment or two.

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

DANA

That's where the buggy stopped.

VENKMAN

Okay, let's take a look.

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

STANTZ

(reading the PKE meter)  
Is this the spot?

DANA

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

Stantz reads the PKE meter.

STANTZ

Nothing. Not a trace.

SPENGLER

Why don't we try the Giga-meter?

(CONTINUED)



27 CONTINUED:

27

VENKMAN

What's that?

STANTZ

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

SPENGLER

That's a thousand million electron volts.

VENKMAN

I knew that.

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

STANTZ

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

DANA

(worried, to Venkman)

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

VENKMAN

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

(to Stantz and Spengler)

Am I right?

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

CUT TO:

OMITTED A28

289

INT. MANHATTAN MUSEUM OF ART - LATE AFTERNOON

329

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

28 OMITTED 28

29 INT. RESTORATION STUDIO - SAME TIME 29

Janosz is working late on the painting of Vigo.

\*  
\*

VIGO PAINTING

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

JANOSZ

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

PAINTING

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

VIGO

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

JANOSZ

(in agony)  
Command me, lord.

VIGO

On a mountain of skulls in a castle  
of pain, I sat on a throne of blood.  
What was will be, what is will be  
no more. Now is the season of  
evil. Find me a child that I  
might live again.

\*  
\*

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

CUT TO:

\*

30 OMITTED 30 \*

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

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

(CONTINUED)

A31

CONTINUED:

A31

VENKMAN

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

STANTZ

Hey, hey, hey, stresshound! Are you nuts? If anybody found out about this we'd be in serious trouble. The judge couldn't have been clearer -- no ghostbusting.

\*  
\*  
\*  
\*

VENKMAN

Relax. We're going to keep this whole thing nice and quiet, low key, no profile.

31

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

31

Spengler, wearing a hardhat, is JACKHAMMERING a hole in the middle of the street. Safety cones and reflectors have been set up and a small area is lit by strong work lights.

\*

POLICE CAR

It turns onto East 77th Street, cruises slowly up to the makeshift worksite and stops. The noise of the JACKHAMMER is so loud, Spengler doesn't notice the police car and the two COPS inside looking at them. Finally he looks up, sees the police car and freezes.

\*

\*

FIRST COP

How ya doin'?

SPENGLER

(reeking with guilt)

Fine! It's cutting fine now.

\*

FIRST COP

(curious)

Why are you cutting?

SPENGLER

(looking for one  
of the others)

Why are we cutting? Uh -- boss!

Venkman and Stantz arrive just in time wearing Con Ed hardhats, doing a good imitation of a Consolidated Edison repairmen.

\*

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?

(looks to Spengler  
for agreement)

SPENGLER

(with a "right on"  
fist)

Yo.

(CONTINUED)

31 CONTINUED: 31

The Cops seem satisfied by the explanation.

FIRST COP

Okay, boys, take it easy.

They drive off. Spengler breathes a great sigh of relief and starts rubbing his sore shoulders.

SPENGLER

You were supposed to help me with this.

VENKMAN

You needed the exercise.

Stantz resumes JACKHAMMERING, while Venkman and Spengler clear the rubble from the hole. Suddenly he hits metal. They clear away generations of paving material revealing an ornate iron manhole cover. The manhole cover bears a strange logo and the letters NYPRR.

STANTZ

(examining it)

NYPRR. What the hell -- ? Help me lift this.

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

STANTZ

(shining a flash-  
light 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 and Spengler both look at Ray.

STANTZ

Thanks, boys.

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

(CONTINUED)

\*  
\*

31 CONTINUED: (2)

31

STANTZ (O.S.)  
(his voice echoing  
in the airshaft)  
Keep going -- more -- more --

32 OMITTED

32

&amp;

&amp;

33

33

34 INT. HOLE - NIGHT (CONTINUOUS ACTION)

34

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

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

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

STANTZ  
(shouts)  
Hold it! Steady!

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

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

35

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

STANTZ

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

STANTZ

(reverently)

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

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

36

Venkman has no idea what he's talking about.

SPENGLER

(explaining)

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

STANTZ

(over the walkie-talkie)

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

SPENGLER

(to Stantz)

What's the reading?

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

37

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

STANTZ

(on the radio)

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

(CONTINUED)

37 CONTINUED:

37

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

STANTZ

(shouts)

Hold it!! Stop!! Whoa!!

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

38

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

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

39 INT. VAN HORNE STATION - STANTZ - NIGHT

39

STANTZ

(ranting on the radio)

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

STANTZ

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

SLIME

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

STANTZ

(on the radio)

Haul me up, Venkman! Now!



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

40

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

SUPERVISOR

(no nonsense)

Okay, what's the story here?

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

VENKMAN

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

SUPERVISOR

(not buying it)

The phone lines are over there.

(points toward the curb)

Venkman pops Spengler on the head.

VENKMAN

I told ya!

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

STANTZ (O.S.)

(filtered)

Help! Help! Pull me up! It's alive! It's eating my boots.

Venkman switches off the walkie-talkie.

FIRST COP

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

Venkman stares at the Cop for a long moment.

VENKMAN

Gas leak?

A41 INT. VAN HORNE STATION - SAME TIME

A41

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

(CONTINUED)

41 CONTINUED:

A41

STANTZ  
(shouting)  
Get me out of here!!

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

341 INT. VAN HORNE STATION - BOTTOM OF THE SHAFT

341

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

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

C41

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

41 EXT. EAST 77TH STREET - STREET - NIGHT

41

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

STANTZ (O.S.)  
Sorry.

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

42

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

DANA  
(surprised)  
Janosz?

(CONTINUED)

42 CONTINUED:

42

JANOSZ

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

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

DANA

(mechanically and  
cautiously)

We're fine, Janosz.

He tries to look around her into the apartment.

JANOSZ

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

DANA

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

JANOSZ

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

DANA

Good night, Janosz.

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

43 OMITTED

43

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

A44

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

CUT TO:

44 INT. COURTROOM - WITNESS STAND - NEXT DAY

44 \*

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

JUDGE

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

DEFENSE TABLE

Stantz leans over and whispers to Spengler.

STANTZ

Seems like a pretty open-minded guy, huh?

SPENGLER

His nickname is "The Hammer."

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

LOUIS

(nervous)

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

STANTZ

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

SPECTATORS' GALLERY

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

DANA

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

(CONTINUED)

CONTINUED:

44

VENKMAN

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

DANA

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

VENKMAN

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

DANA

You mean you cough up hairballs  
all over the rug?

VENKMAN

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

DANA

(sincerely)  
Good luck.

VENKMAN

Thanks.

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

#### PROSECUTION TABLE

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

HARDEMEYER

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

PROSECUTOR

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

HARDEMEYER

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

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

(CONTINUED)

44 CONTINUED: (2)

44 \*

DEFENSE TABLE

The Ghostbusters look up as Hardemeyer approaches.

HARDEMEYER

(gloating)

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

Hardemeyer exits. Louis looks devastated.

LOUIS

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

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

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

A45 \*

The Con Ed Supervisor is testifying.

PROSECUTOR

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

EXHIBIT TABLE

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

CON ED

(o.c.)

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

WITNESS STAND

She continues.

PROSECUTOR

Do you know what this equipment  
is used for?

(CONTINUED)

5 CONTINUED:

A45 \*

CON ED

(shrugs)

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

PROSECUTOR

(to the Judge)

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

JUDGE

So noted.

PROSECUTOR

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

PROSECUTOR

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

CON ED

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

DEFENSE TABLE

Venkman and Spengler look at Stantz.

STANTZ

(defensively)

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

SPENGLER

It may be ebbing and flowing from  
some tidal source.

LOUIS

(nervously)

Should I say that?

(CONTINUED)

'45 CONTINUED: (2)

A45 \*

SPENGLER

I doubt that they'd believe us.

Louis moans and goes back to his notes.

WIPE TO:

B45 INT. COURTROOM - WITNESS STAND - LATER

B45 \*

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

LOUIS

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

PROSECUTOR

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

JUDGE

The witness is leading him. Sustained.

LOUIS

Okay, let me rephrase that question.

(to Venkman)

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

VENKMAN

Yes, I did. We were city champs.

PROSECUTOR

Objection. Irrelevant and immaterial.

JUDGE

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

LOUIS

(to Venkman)

Do I?

(CONTINUED)



345 CONTINUED:

345 \*

VENKMAN

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

LOUIS

(to the Judge)  
No, I guess not.  
(to the Prosecutor)  
Your witness.

The Prosecutor rises and approaches the witness stand with  
relish.

PROSECUTOR

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

VENKMAN

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

The gallery laughs and the Judge gavels for order.

JUDGE

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

VENKMAN

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

PROSECUTOR

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

VENKMAN

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

(CONTINUED)

P45 CONTINUED: (2)

B45 \*

PROSECUTOR

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

VENKMAN

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

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

WIPE TO:

45 INT. COURTROOM - LATER

45

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

JUDGE

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

Louis rises.

LOUIS

Your honor, may I approach the bench?

JUDGE

(impatient)

Yes.

Louis crosses to the judge's bench.

LOUIS

(to the judge)

Can I have some of your water?

JUDGE

Get on with it, counselor!

LOUIS

(scared)

Your honor, ladies and gentlemen of the--

(he remembers there's no jury)

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

(more)

(CONTINUED)

CONTINUED:

45

LOUIS (Cont'd)

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

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

SPENGLER

(to Louis)

Way to go. Concise and to the point.

JUDGE

He stares at Louis, astonished at his summation.

JUDGE

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

LOUIS

Did I forget something?

He searches through a disorderly pile of notes.

JUDGE

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

(CONTINUED)

45 CONTINUED: (2)

45

STANTZ

He sees the activity in the jar.

STANTZ

Uh-oh, she's twitchin'.

THE BENCH

The Judge continues

JUDGE

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

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

SPECIMEN JAR

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

DEFENSE TABLE

Stantz anticipates big trouble.

STANTZ

Under the table, boys!

The Ghostbusters duck under the defense table.

(CONTINUED)

45 CONTINUED: (3)

45

LOUIS

He stands up and looks around fearfully.

46 INT. COURTROOM - GHOST BATTLE - DAY

46

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

JUDGE

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

JUDGE

(in horror)

Oh, my God! The Scoleri Brothers!

SCOLERI BROTHERS

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

JUDGE

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

JUDGE

(terrified)

You've got to do something!

VENKMAN

Who are they?

JUDGE

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

VENKMAN

Maybe they just want to appeal.

(CONTINUED)

46 CONTINUED:

46

SCOLERI BROTHERS

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

PROSECUTOR

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

GHOSTBUSTERS

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

VENKMAN

These boys aren't playing around.

JUDGE

(desperately)

You've got to stop them. Please!

LOUIS

(thinking like a lawyer)

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

SCOLERI BROTHERS

They start punching through the jury box.

JUDGE

He is just about hysterical with fear.

JUDGE

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

(he pounds his gavel  
on the floor)

Now do something!

STANTZ

Let's go to work, boys.

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

(CONTINUED)

46 CONTINUED: (2)

46

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

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

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

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

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

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

SCOLERI BROTHERS

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

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

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

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

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

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

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

(CONTINUED)

46 CONTINUED: (3)

46

STANTZ

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

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

STANTZ

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

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

47 INT. COURTROOM - TRAPS - DAY

47

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

VENKMAN

(checking the trap)  
Occupado.

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

48

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

LOUIS

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

PROSECUTOR

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

SPENGLER

(to the Prosecutor)  
Brilliant summation.

\*

GHOSTBUSTERS

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

(CONTINUED)



48 CONTINUED:

48

VENKMAN

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

The spectators cheer and applaud.

CUT TO:

49 OMITTED  
thru  
D56

49  
thru  
D56

CUT TO:

AE56 EXT. FIREHOUSE - DAY

AE56 \*

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

\*  
\*  
\*  
\*  
\*  
\*

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

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

LOUIS

What is it, honey?

JANINE

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

LOUIS

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

He picks up the phone.

JANINE

Who are you going to call?

LOUIS

(with a wink)

Ghostbusters.

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

(CONTINUED)

E56

CONTINUED:

E56

## GHOSTBUSTERS

Stantz speaks directly TO the CAMERA.

STANTZ

I'm Ray --

VENKMAN

I'm Peter --

SPENGLER

I'm Egon --

STANTZ

-- And we're the.

ALL

(together)

Ghostbusters.

STANTZ

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

During his speech, Winston can be seen in the b.g. pre-  
tending to trap the fake ghost.

STANTZ

Careful, Winston. He's a mean  
one.

(TO CAMERA)

And to celebrate our grand re-  
opening, we're giving you twice  
the value with our special  
half-price 'Welcome Back' service  
plan.

VENKMAN

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

STANTZ

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

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

(CONTINUED)

E56 CONTINUED: (2)

E56

SPENGLER

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

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

STANTZ

You bet.

As Stantz wraps it up, SUPERS APPEAR at the bottom of  
the SCREEN: FULLY BONDED - FULLY LICENSED - SE HABLA  
ESPANOL.

STANTZ

(TO CAMERA)

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

ALL

(in unison,  
mechanically)

-- Ready to believe you.

CUT TO:

F56 OMITTED  
&  
G56

F56  
&  
G56

H56 INT. JACK HARDEMEYER'S OFFICE - DAY

H56

Hardemeyer is watching the Ghostbusters commercial on a  
TV in his office. He bangs his fist on his desk and  
angrily switches OFF the TV.

CUT TO:

56 EXT. FIREHOUSE - DAY (LATER)

56

The garage door opens and the new improved ECTOMOBILE  
comes ROARING out onto the street, its ghostly SIREN  
MOANING and WAILING. Louis comes running out after it.

\*

CUT TO:

AA57 INT. FIREHOUSE - DAY

AA57

Louis comes back into the garage bay and stops as he smells a foul odor. He sniffs around, following the smell.

LOUIS

Oh, geez, smells like somebody  
took a really big --

He freezes.

BA57 INT. OFFICE AREA - LOUIS'S POV

BA57

Slimer, a spud-like green ghost, is hovering over Louis's desk, scarfing down Louis's bag lunch. Slimer looks up and sees Louis.

SLIMER AND LOUIS

They both scream and run off in opposite directions.

SLIMER

He passes right through a wall and disappears.

LOUIS

He runs right into a wall, recovers and exits in a hurry.

LOUIS

(screaming)

Help! There's a thing!

CUT TO:

A57 EXT. CENTRAL PARK RESERVOIR - DAY (LATER)

A57

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

## GHOSTLY JOGGER

A ghost jogger is loping along at a pretty fair pace. Other runners stumble and run screaming into the park as he passes them. Seemingly oblivious to the effect he's having the ghost jogger puts two fingers to his skeletal neck and checks his watch as if taking his pulse.

B57 EXT. CLEARING IN PARK DAY (SAME TIME)

B57

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

## STANTZ

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

## GHOST JOGGER

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

## VENKMAN

(checking his watch)

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

## STANTZ

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

CUT TO:

C57 EXT. JEWELRY STORE - DAY

C57

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

(CONTINUED)

C57 CONTINUED:

C57

STANTZ  
(to the client)  
Merry Christmas!

CUT TO:

57 OMITTED  
thru  
AC6057  
thru  
AC60

C60 EXT. FIFTH AVENUE - ORREFORS GLASS STORE - DAY

C60

The Ectomobile is parked at the curb and a curious crowd looks on as the Ghostbusters enter the store.

D60 INT. ORREFORS GLASS STORE - CONTINUOUS ACTION

D60

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

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

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

CUT TO:

E60 OMITTED  
thru  
F60E60  
thru  
F60 \*

G60 INT. MUSEUM - RESTORATION STUDIO - DAY (LATE AFTERNOON)

G60 \*

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

\*  
\*

(CONTINUED)

G60

CONTINUED:

G60 \*

VIGO PAINTING - CONTINUOUS ACTION \*

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

DANA \*

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

AH60

INT. FIREHOUSE - DAY

AH60

Louis is lurking behind a pillar, peeking out at the office area. We PAN DOWN TO the floor and see a foot pedal, then PAN ALONG the cord TO a ghost trap sitting on Louis's desk. Hanging from strings over the desk are several pieces of Kentucky fried chicken.

(CONTINUED)

AH60 CONTINUED:

AH60

WALL

Slimer partially emerges and furtively sniffs the air, then spots the chicken bait. He licks his lips, materializes completely and flies to the chicken.

LOUIS

His eyes light up and he stomps the foot pedal.

LOUIS

(shouts)

Gotcha!

DESK

The trap pops open and shoots out a powerful cone of energy. Slimer dodges it and escapes as a big section of the ceiling comes crashing down on Louis's desk.

LOUIS

(seeing the damage)

Uh-oh.

He slinks off, defeated.

CUT TO:

H60 INT. MANHATTAN MUSEUM OF ART - SECURITY DESK - DAY

H60

The Ghostbusters commercial is playing on a portable TV on the security desk. Rudy, the Security Guard, is reading a National Enquirer with a giant front-page headline: GHOSTBUSTERS SAVE JUDGE. Venkman enters.

VENKMAN

I'm looking for Dana Barrett.

SECURITY GUARD

Room 304 -- Restorations.

(recognizing him)

Hey! Dr. Venkman -- 'World of the Psychic.' I'm a big, big fan. That used to be one of my two favorite shows.

VENKMAN

(flattered)

Thanks. What's the other one?

(CONTINUED)



H60 CONTINUED:

H60

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

VENKMAN:  
Yeah, really great. Take it easy.

He exits.

I-60 INT. MUSEUM - RESTORATION STUDIO - DAY (MOMENTS LATER) I-60

Dana is working on a valuable Flemish still-life by Ver  
Meer. Janosz is at the other end of the room, still  
working on the painting of Vigo. Venkman enters and  
sneaks up behind Dana.

VENKMAN  
(looking at the  
Ver Meer)  
So this is what you do, huh?

DANA  
(glad to see him)  
Oh, hello, Peter.

VENKMAN  
You're really good, you know.

(CONTINUED)

I-60 CONTINUED:

I-60

DANA

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

VIGO

He turns his head and watches Venkman and Dana.

VENKMAN

Unaware that he's being watched, Venkman squints at the still life, holding up his thumb like he's seen artists do.

VENKMAN

You know you can go to Art World and get these huge sofa-size paintings for about forty-five bucks.

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

DANA

I'm sure you didn't come here just to talk about art.

VENKMAN

As a matter of fact, I stopped by to tell you that I haven't forgotten your problem and that we're still on the case.

They are interrupted by the sudden appearance of Janosz.

JANOSZ

(smiling at Venkman)

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

DANA

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

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

JANOSZ

(avoiding his gaze)

Pleasure to meet you. I've seen you on television.

(CONTINUED)

I-60 CONTINUED: (2)

I-60

VENKMAN

How are you?

(looking over  
at the Vigo  
painting)What's that you're working on,  
Johnny?\*  
\*  
\*  
\*

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

JANOSZ

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

VENKMAN

(staring at the  
painting)

Too bad for the Moldavians.

JANOSZ

(defensive)

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

DANA

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

VENKMAN

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

(picking up a brush)

A fluffy little white kitten in the corner.

Venkman reaches toward the painting, but Janosz grabs his hand.

JANOSZ

(with forced good  
will)

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

(CONTINUED)

I-60 CONTINUED: (3)

I-60

VENKMAN

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

Dana looks disapprovingly at Venkman.

VENKMAN

(to Janosz)

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

JANOSZ

My pleasure.

Venkman and Dana cross back to her workspace.

VENKMAN

(confidentially)

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

DANA

Good-bye, Peter.

VENKMAN

(dragging his feet)

I'll like to stay, but I really  
don't have time to hang around  
here. I'll call you.

(calls out to

Janosz)

Later, Johnny!

He exits.

VIGO

Vigo turns his head and follows Dana as she returns to  
her workbench.

DANA

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

CUT TO:

60

INT. FIREHOUSE - LIVING QUARTERS - CONTINUOUS ACTION - 60  
DAY

Venkman and Winston enter and find Stantz and Spengler  
at work in the lab area.

\*  
\*  
\*

STANTZ

Oh good, you're here. Spengler  
and I have something really  
amazing to show you.

\*

VENKMAN

(to Spengler)

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

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

STANTZ

(to Venkman)

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

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

VENKMAN

And now you're going to eat it?

STANTZ

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

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

STANTZ

Now watch this.

He leans over the specimen and starts shouting at it.

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.

(CONTINUED)

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 AND SPENGLER

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

VENKMAN

This is what you do with your  
spare time?

STANTZ

(very excited)

This is an incredible  
breakthrough, Venkman. A psycho-  
reactive substance! Whatever this  
is, it clearly responds to human  
emotional states.

VENKMAN

'Mood slime.' We ought to bottle  
this stuff and sell it.

SPENGLER

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

WINSTON

(poking at the  
slime)

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

STANTZ

Like a goat on garbage.

\*

STANTZ

We're running tests to see if we  
can get an equally strong positive  
reaction.

\*

(CONTINUED)

60

CONTINUED: (2)

60

VENKMAN

What kind of tests?

STANTZ

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

VENKMAN

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

Spengler reacts as if he might be.

STANTZ

It really responds to music.

(to Spengler)

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.

WINSTON

Does it have any favorites?

STANTZ

It likes all the sappy stuff:  
'Cumbaya,' 'Everything is  
Beautiful,' 'It's a Small World'  
-- but it loves Jackie Wilson.Venkman and Winston watch intently as Spengler spoons  
some of the psycho-reactive slime onto an old toaster.

STANTZ

Watch this.

Stantz turns on a CASSETTE PLAYER and Jackie Wilson's  
"HIGHER AND HIGHER" BLASTS from the speakers.

TOASTER

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

(CONTINUED)

60

CONTINUED: (3)

60

VENKMAN

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

VENKMAN

I don't care what you say. This could be a major Christmas gift item.

WINSTON

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

VENKMAN

So we'll put a warning on the label.

Stantz turns OFF the MUSIC and the toaster stops moving. Venkman looks at the toaster and sticks his fingers in the slot.

\*

VENKMAN

(to the toaster)

Go ahead. I dare you.

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

VENKMAN

Just kidding.

CUT TO:

A61 OMITTED

A61 \*

61 INT. DANA'S APARTMENT - NIGHT

61

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

(CONTINUED)



61

CONTINUED: (A1)

61

DANA

(talking sweetly to  
the baby)

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

BATHTUB

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

DANA

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

BATHTUB

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

DANA

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

(CONTINUED)

61 CONTINUED:

61

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

CUT TO:

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

A62

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

DANA  
(somewhat embarrassed  
to be there)  
I'm sorry. Were you on your way  
out?

VENKMAN  
(surprised to see her)  
No, I just got in-- a couple of  
hours ago. Come on in.  
(noting her apparel)  
Are we having a pajama party?

DANA  
(upset)  
Peter, the bathtub tried to eat  
Oscar.

Venkman looks at her for a long moment.

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

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

VENKMAN  
Who could blame him? Were you  
wearing this nightgown?

(CONTINUED)

A62 CONTINUED:

A62

DANA

(distracted)

I don't know what to do anymore.

VENKMAN

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

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

VENKMAN

Now this kid has a serious nudity problem.

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

VENKMAN

(to the baby)

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

DANA

Peter, what about the bathtub?

VENKMAN

(grabs the phone and dials)

We'll take care of that.

(on the phone)

Ray, Pete. Listen, get over to Dana's right away.... Her bathtub pulled a fast one-- tried to eat the kid.

DANA

It was full of this awful pink ooze.

VENKMAN

(to Ray)

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

He hangs up.

(CONTINUED)

162

CONTINUED: (2)

A62

VENKMAN

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

(he crosses to the kitchen area)

This is the cuisine de maison--

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

VENKMAN

(looking at the sink)

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

(he looks in the fridge)

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

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

VENKMAN

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

DANA

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

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

VENKMAN (O.S.)

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

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

VENKMAN

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

(more)

(CONTINUED)

A62 CONTINUED: (3)

A62

VENKMAN (Cont'd)

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

DANA

Really? And how would we handle the sleeping arrangements?

VENKMAN

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

DANA

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

VENKMAN

Or we could do that.

DANA

Thank you.

(she picks up Oscar)

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

VENKMAN

I'll put him down for you.

(taking the baby)

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

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

CUT TO:

62 EXT. MUSEUM - DAY (NEXT MORNING)

62

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

(CONTINUED)

62 CONTINUED:

62

VENKMAN

Did you find anything at Dana's?

(X)

STANTZ

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

SPENGLER

(reads from xerox of entry)

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

(X)

VENKMAN

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

STANTZ

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

WINSTON

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

SPENGLER

No, not exactly a man of the people.

(reads)

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

STANTZ

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

(CONTINUED)

62 CONTINUED: (2)

62

VENKMAN

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

SPENGLER

It's a rough translation from the  
Moldavian.

They enter the museum carrying their monitoring equipment.

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

A63

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

RUDY

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

VENKMAN

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

RUDY

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

VENKMAN

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

STANTZ

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

RUDY

We got a flux?

WINSTON

You got a flux and a half.

(CONTINUED)

A63 CONTINUED:

A63

STANTZ

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

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

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

63

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

JANOSZ

Dr. Venkman? Dana is not here.

(CONTINUED)



63

CONTINUED:

63

VENKMAN

I know.

JANOSZ

Then why have you come?

VENKMAN

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

STANTZ

(to Spengler and  
Winston)

Let's sweep it, boys.

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

VENKMAN

(to Janosz)

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

JANOSZ

(nervous)

The Upper West Side.

SPENGLER

(consulting his PKE  
meter)

This entire room is extremely hot,  
Peter.

JANOSZ

What exactly are you looking for,  
Dr. Venkman?

VENKMAN

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

STANTZ

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

\*  
\*

VENKMAN

This is the one that looked at  
Dana.

(CONTINUED)

63

CONTINUED: (2)

63

JANOSZ

It must be the chemical fumes in  
the studio. People start  
imagining things --

VENKMAN

(interrupts)

I'm going to rule out the glue-  
sniffing theory. If she says it  
looked at her, it looked at her.

(to Vigo)

Hey, you! Vigie! Look at me.  
I'm talking to you. Hey! Look  
at me when I'm talking to you.

They watch the painting for any sign of movement.

VIGO

His eyes stare lifelessly into the distance.

STANTZ AND VENKMAN

Venkman starts shooting Polaroids of Vigo.

VENKMAN

(to Vigo)

Beautiful, beautiful. Work with  
me, baby. Just have fun with it.

(to Stantz)

Okay, he's playing it cool. Let's  
finish up and get out of here.

STANTZ

I'll get one more reading.

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

VIGO

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

STANTZ

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

(CONTINUED)

63

CONTINUED: (3)

63

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

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

WINSTON  
You finished here?

STANTZ  
(distracted)  
What? Yeah.

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

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

They head for the door.

JANOSZ

He escorts the Ghostbusters to the door.

JANOSZ  
So you see, everything is in  
order, is it not?

VENKMAN  
Not. Don't leave town and report  
any change in your address to the  
proper authorities. We'll be  
back.

They exit.

CUT TO:

A64  
hru  
,9

OMITTED

A64  
thru  
69

AA70 EXT. MUSEUM - DAY (LATER)

AA70

The Ghostbusters cross to ECTO-2.

SPENGLER

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

WINSTON

I'd put my money on that Vigo character.

VENKMAN

Yeah, that's a safe bet.

(to Stantz)

You and Spengman see what else you can dig up on Vigo and this little weasel Poha. Those two were made for each other.

A70 INT. ECTO-2 - DAY (LATER)

A70

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

(CONTINUED)

A70 CONTINUED:

A70

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

Venkman and Winston exchange surprised looks.

370 EXT. STREET - DAY (CONTINUOUS ACTION)

370

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

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

C70

Winston looks at Ray, concerned.

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

Stantz turns on him.

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

WINSTON  
No, I just thought--

STANTZ  
Well don't think!

He HONKS again and tromps hard on the accelerator.

D70 EXT. STREET - DAY (CONTINUOUS)

D70

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

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

E70

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

(CONTINUED)

E70 CONTINUED:

E70

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

Stantz looks at him and smiles demonically.

STANTZ  
No, I'm going to kill everybody!

He swerves off the road.

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

E70

The car heads right for a big tree.

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

G70

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

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

H70

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

STANTZ  
(himself again)  
What happened?

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

WINSTON  
Are you all right?

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

They inspect the damage to the car.

(CONTINUED)

H70 CONTINUED:

H70

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

CUT TO:

I-70 OMITTED

I-70 \*

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

70

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

VENKMAN  
(calls out)  
I'm home!

He looks around the large open loft.

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

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

She comes out again, this time wearing a robe.

VENKMAN  
Are you all squeaky clean now?

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

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

(CONTINUED)

70

CONTINUED: (A1)

70

VENKMAN

(through the door)

Nothing. They stayed there all night, went through your personal stuff, made a bunch of long-distance calls and cleaned out your refrigerator. And didn't find anything.

Dana opens the bedroom door.

DANA

They didn't find anything? In the bathtub... the pink ooze... nothing? So, what do I do now?

(CONTINUED)



70

CONTINUED:

70

VENKMAN

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

DANA

I'm not here to date. I can't  
leave Oscar in a strange place  
with someone I don't know.

VENKMAN

It's Janine Melnitz, from my staff.  
She's one of my most valuable  
employees.

DANA

Does she know anything about  
babies?

VENKMAN

Janine Melnitz, are you kidding?  
(handing her the  
flowers)

Do I have a vase? I brought some  
of your clothes. Wear something  
intriguing. I brought along some  
interesting possibilities.

DANA

Okay, but it's not a date. It's  
a dinner.

She smiles and closes the door again. He opens the  
closet and starts looking for his good suit.

VENKMAN

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

DANA (O.S.)

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

VENKMAN

(shaking his head)

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

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

(CONTINUED)

70

CONTINUED: (2)

70

VENKMAN

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

CUT TO:

71

OMITTED

71

A72

INT. FIREHOUSE - RECEPTION AREA - EARLY EVENING

A72

Janine covers her computer terminal and starts turning out the lights. Then she notices that the lights are still on upstairs. She starts primping and freshening up her makeup. \*

INT. FIREHOUSE - LAB AREA - SAME TIME

B72 \*

Louis is strapping on a proton pack, preparing to deal with Slimer once and for all. He's wearing a bicyclist's rearview mirror on a headband.

LOUIS

(to himself)

Okay, Stinky, this is it. Showdown time. You and me, pal. You think you're smarter than I am? We'll see about that.

(loud)

Oh, hello, Pizza Man! Oh, two larges! I only ordered one. Oh, pepperoni and pineapple. My absolute favorite. I guess I'll have to eat these both by myself.

THE CEILING

Slimer pokes his head through the ceiling and scans the room hanging upside down.

LOUIS

He spots Slimer through the rearview mirror.

LOUIS

(quietly)

Okay, let's boogie!

He whirls around and fires a proton stream at Slimer, slicing a burning gash across the ceiling.

THE STAIRS

Janine comes up and ducks as a bolt of energy streaks across the room and strikes the wall behind her. Slimer disappears.

LOUIS

(embarrassed and apologetic)

Oh migod! I'm sorry. I didn't mean to do that. It was an accident.

(CONTINUED)

B72

CONTINUED:

B72

JANINE

What are doing up there?

LOUIS

I was trying to get that smelly green thing. The guys asked me to help out. I'm like the fifth Ghostbuster.

\*  
\*

JANINE

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

LOUIS

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

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

JANINE

Have you made any plans yet? You know tomorrow is 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.

LOUIS

(on an impulse)

Janine, do you feel like maybe getting something to eat on the way home?

\*

JANINE

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

(seductively)

Do you want to babysit with me?

\*

(CONTINUED)

372 CONTINUED: (2)

372

LOUIS

Oh, sure, that sounds great.

They exit.

CUT TO:

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

C72

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

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

72

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

VENKMAN

(ushering them in)

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

STANTZ

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

VENKMAN

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

SPENGLER

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

VENKMAN

Roach breeding? Sounds better and better.

(more)

(CONTINUED)

72

CONTINUED:

72

VENKMAN

(calls out)

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

Dana steps into the living room looking very beautiful.

STANTZ

Wow.

Dana looks curiously at their outfits.

DANA

Hi.

They nod and wave back.

VENKMAN

(to Ray and Egon)

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

STANTZ

(on his exit)

Okay, but you're missing all the fun.

73  
thru  
76

OMITTED

73 \*  
thru  
76 \*

A77

INT. VAN HORNE STATION - NIGHT (LATER)

A77 \*

Stantz, Spengler and Winston come down the stairs into the station, guided by a very old map of the underground city.

\*  
\*  
\*

STANTZ

This is it. Van Horne Station. Right where the old transit map said it would be.

\*  
\*  
\*  
\*

They cross to the edge of the platform and look into the river of slime.

\*

(CONTINUED)

A77

CONTINUED:

A77

STANTZ

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

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

STANTZ

Stand back.

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

SPENGLER

Six feet -- seven -- eight --

STANTZ

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

SPENGLER

Nine feet -- ten --

WINSTON

Is the line sinking?

SPENGLER

No, the slime is rising.

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

STANTZ

(alarmed)

Let's get out of here, boys.

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

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

\*  
\*

CUT TO:

B77 INT. ARMAND RESTAURANT - NIGHT (LATER)

B77

Dana and Venkman are sitting at a table in an elegant restaurant nibbling caviar and toasting with very expensive champagne.

\*  
\*

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

She sighs and drinks.

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

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

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

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

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

\*

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

(CONTINUED)



B77

CONTINUED:

B77

VENKMAN

I'm not even good for me.

DANA

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

VENKMAN

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

DANA

(already feeling  
the effects of the  
champagne)

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

VENKMAN

Let me jingle you right now.

He leans over to kiss her.

DANA

Maybe I should call Janine.

VENKMAN

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

They kiss.

CUT TO

77

INT. APARTMENT - NIGHT (SAME TIME)

77 \*

Janine is on the sofa doing her nails while Louis paces  
with the baby.

JANINE

(looking around)

I can't believe a person could  
actually live like this.

LOUIS

(to the baby)

So these dwarfs had a limited  
partnership in a small mining  
operation and then one day a  
beautiful princess came to live  
with them.

(CONTINUED)

77

CONTINUED:

77

JANINE

It's really not a bad place. It  
just needs a woman's touch.

LOUIS

(continuing)

So they bartered room and board in  
exchange for housekeeping services,  
which was a good deal for all of  
them because then they didn't have  
to withhold tax and social  
security, which I'm not saying is  
right but it's just a story, so I  
guess it's all right. I can  
finish this later if you're tired.

Louis goes into the bedroom and puts the baby down.

JANINE

You're really good with children,  
Louis. I can tell.

(as he returns)

Why don't you come here and sit  
with me?

LOUIS

Okay.

He sits stiffly beside her on the sofa.

JANINE

(getting close)

Motherhood is a very natural  
instinct for me. I'd like to have  
a baby myself. Wouldn't you?

LOUIS

(gulps)

Tonight?

78  
thru  
AA80

OMITTED

78  
thru \*  
AA80 \*

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

A80

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

\*

(CONTINUED)

A80 CONTINUED:

A80

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

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

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

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

(X)

Spengler steps between them with unprecedented aggression.

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

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

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

(X)

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

(X)

(X)

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

(X)

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

(X)

(X)

(CONTINUED)

A80

CONTINUED: (2)

A80

STANTZ

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

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

SPENGLER

And it's all flowing right to this  
spot.

CUT TO:

80 INT. ARMAND RESTAURANT ENTRANCE - NIGHT (CONTINUOUS ACTION) 80

The MAITRE D' looks up in surprise as Stantz, Spengler  
and Winston enter the restaurant wearing only long  
underwear. \*

MAITRE D'

(intercepting them)

Can I help you?

Stantz looks around and spots Venkman.

STANTZ

That's all right, I see him.

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

VENKMAN

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

STANTZ

(very excited)

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

VENKMAN

Yeah, sorry I missed it.

(noting their  
attire)

I guess you guys didn't know about  
the dress code here. It's really  
kind of a coat and tie place.

(CONTINUED)

80 CONTINUED:

80

STANTZ

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

WINSTON

Rivers of the stuff!

SPENGLER

And it's all flowing toward the  
museum.

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

STANTZ

(calls out)

Sorry!

DANA

Maybe we should discuss this  
somewhere else.

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

VENKMAN

(confidentially)

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

SPENGLER

(to Venkman)

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

MAITRE D'

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

MIATRE D'

Arrest these men.

COP

(recognizing them)

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

Stantz suddenly realizes how ridiculous they look.

(CONTINUED)

80

CONTINUED: (2)

80

STANTZ

(self-conscious)

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

COP

Look, Doc, why don't you just go home. You'll get a good night's sleep and then you can give the mayor a call in the morning. Come on.

He takes Stantz by the arm but Stantz resists.

STANTZ

We're not going anywhere with you. I told you we have to see the mayor now.

COP

(grabbing Stantz)

I'm warning you. You can come along peaceably or --

VENKMAN

(grabs the Cop)

Hey, don't be an idiot. This is serious.

COP

(angry)

Look, pal, keep this up and you're going with them.

VENKMAN

Oh, yeah?

COP

(has had enough)

Yeah, let's go. You're all under arrest.

The Cop catches Venkman in an armlock and starts walking him out of the restaurant.

VENKMAN

(to Dana)

Finish your dessert -- it's already paid for. I'll call you.

They all exit, causing a major commotion among the other diners.

A81 EXT. ARMAND'S RESTAURANT - NIGHT (CONTINUOUS ACTION) A81

The police car is parked right behind Ecto-2. Spengler stops at the police car and confronts the Cops.

SPENGLER

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

Venkman steps in and looks at the policemen's nametags.

COP

What are you doing?

VENKMAN

I just want to get your names right for when the mayor asks us why we didn't let him know about this sooner.

The Cops look at each other, uncertain about what to do.

COP

(relenting)

Okay, Doc. You want to see the mayor, you got it. Follow us.

They head for their respective vehicles.

CUT TO:

81  
&  
82

OMITTED

81  
&  
82

AA83 INT. VENKMAN'S LOFT - NIGHT (SAME TIME)

AA83

Louis and Janine are on the sofa making out when Dana enters. They jump up and start smoothing their clothes.

LOUIS

(embarrassed)

Oh, hello, Dana. We were just --  
we were --

DANA

I know what you were doing, Louis.  
It's all right.

JANINE

How was your date?

DANA

Typical. Peter was arrested. Has  
he called?

LOUIS

No, nobody called.

Dana frowns.

DANA

Is everything all right with  
Oscar?

JANINE

Oh, he's fine. He's such a good  
baby. He was a little fussy at  
first, but we gave him a French  
bread pizza and he went right to  
sleep.

DANA

(relieved)

Oh, good. I'll just check on  
him.

She crosses to the bedroom.

BA83 INT. VENKMAN'S BEDROOM - NIGHT (CONTINUOUS ACTION)

BA83

Dana looks at Oscar sleeping peacefully on the bed.  
She starts to change clothes.

CA83 INT. VENKMAN'S LIVING ROOM - NIGHT (SAME TIME)

CA83

Louis and Janine aren't sure what to do.

(CONTINUED)



CA83 CONTINUED:

CA83

LOUIS

Should we go?

JANINE

I don't think we should leave her  
alone.

LOUIS

You're right. We should stay.

He grabs Janine and they start making out again.

CUT TO:

DA83 INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME)

DA83

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

VIGO

I, Vigo, the scourge of  
Carpathia --

\*

JANOSZ

(heard all this  
before)

Yes, the scourge --

\*

VIGO

-- the sorrow of Moldavia --

\*

JANOSZ

-- the sorrow --

\*

VIGO

I command you.

\*

\*

JANOSZ

(checking his watch)

I await the word of Vigo.

VIGO

The season of evil begins with the  
birth of the new year. Bring me  
the child that I might live again.

\*

JANOSZ

(abjectly humble)

Lord Vigo, the mother, Dana, is  
fine and strong. I was wondering  
-- well, would it be possible --  
if I bring the baby, could I have  
the woman?

\*

(CONTINUED)

DA83 CONTINUED:

DA83

VIGO

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

CUT TO:

A83 EXT. CARL SCHURZ PARK - NIGHT (LATER)

A83

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

B83 INT. GRACIE MANSION - MOMENTS LATER

B83

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

C83 INT. STUDY - CONTINUOUS ACTION

C83

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

MAYOR

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

\*

(CONTINUED)

C83 CONTINUED: (2)

C83

STANTZ

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

WINSTON

Tell him about the toaster.

VENKMAN

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

MAYOR

(shaking his head)

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

The Mayor exits, leaving the Ghostbusters to Hardemeyer.

HARDEMEYER

(smirking)

That's quite a story.

VENKMAN

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

Hardemeyer's eyes go cold and calculating.

HARDEMEYER

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

(CONTINUED)

C83 CONTINUED: (3)

C83

VENKMAN

Now you're talking.

CUT TO:

D83 INT. PARKVIEW HOSPITAL - PSYCHIATRIC WARD - NIGHT  
(LATER)

D83

An attendant opens a locked door with a wire mesh window and the Ghostbusters, in straitjackets, are led into the psych ward as Hardemeyer confers with the chief PSYCHIATRIST.

WINSTON

(protesting)

I'm telling you, we're not crazy.  
He is!

HARDEMEYER

He laughs off the remark.

HARDEMEYER

(to the  
Psychiatrist)

The mayor wants them kept under strict observation for a few days. We think they're seriously disturbed and potentially dangerous.

PSYCHIATRIST

We'll do whatever's necessary.

Hardemeyer shakes his hand and exits as the door slams shut on the Ghostbusters.

83 OMITTED

83

84 INT. VENKMAN'S LOFT - NIGHT (SAME TIME) 84

Louis and Janine are watching an old rerun on TV, eating popcorn, while Dana is stretched out on the other sofa.

DANA  
(wishing they'd leave)  
You know you really don't have to  
stay. Peter should be back soon.

LOUIS  
Oh no, we don't mind.

She hears a little CRY from the nursery and sits up.

DANA  
Excuse me. I think Oscar is up.

She crosses to the bedroom.

85 OMITTED 85  
thru thru  
A106 A106

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

Dana enters and immediately notices that the crib is empty and the window is open.

DANA  
(screams)  
Louis!

Frantic now, Dana rushes to the window and looks out, as Louis and Janine come running in.

107 EXT. WINDOW LEDGE - DANA'S POV - NIGHT (ECLIPSE) 107

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

108 OMITTED 108

109 EXT. WINDOW LEDGE - NIGHT (ECLIPSE) (CONTINUOUS ACTION) 109

Dana climbs out onto the ledge and starts inching slowly toward the baby. Then she stops as a miraculous apparition materializes.

LOUIS AND JANINE

They lean out the window, gaping at the apparition.

\*

\*

110 EXT. VENKMAN'S LEDGE - APPARITION

110

A sweet, kindly-looking English nanny appears, pushing a pram, strolling on thin air parallel to the ledge high above the ground. Her face looks remarkably like Janosz Poha's. The nanny extends her hand to the BABY who GURGLES sweetly as he reaches out to take it.

DANA

She watches in helpless horror.

DANA

(screams)

No!!

GHOST NANNY

She picks up the baby and lays it gently in the pram, then turns and smiles at Dana. The smile turns to a hideous grin, then the nanny shrieks at Dana and takes off like a shot with the baby.

DANA

She watches the creature fly off with Oscar, then climbs back through the window assisted by Louis and Janine.

\*

\*

DANA

(resolutely)

Louis, you have to find Peter and  
tell him what happened.

\*

\*

LOUIS

(confused and  
worried)

Where're you going?

\*

DANA

To get my baby back.

\*

CUT TO:

111 OMITTED  
thru  
B112111  
thru  
B112

C112 EXT. MUSEUM - NIGHT (A LITTLE LATER)

C112

A taxi pulls up, Dana jumps out and rushes into the museum.

(CONTINUED)

C112 CONTINUED:

C112

The moment the door closes behind her, there is a loud THUNDERCLAP, the ground trembles and a massive amount of slime erupts from around the base of the museum and starts covering the walls, sealing her inside the building.

CUT TO:

AAD112 INT. PARKVIEW PSYCHIATRIC - PADDED ROOM - NIGHT (SAME TIME)

AAD112

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

STANTZ

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

PSYCHIATRIST

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

SPENGLER

(impatient)

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

PSYCHIATRIST

Yes, tell me about the slime.

WINSTON

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

The Psychiatrist looks at Venkman.

VENKMAN

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

CUT TO:



AD112 INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME)

AD112

Moonlight streams through the skylight above, bathing the studio in eerie white light. Oscar is lying safely on a table in front of the painting of Vigo. Dana enters cautiously and sees the baby. Seeing no one else about, she quickly sneaks down to the table and picks up the baby, hugging him tight, greatly relieved to find him unharmed and intact.

JANOSZ (O.S.)

I knew you would come.

Startled, Dana turns at the sound of his voice as Janosz steps out from behind the Vigo painting.

DANA

(defiantly)

What do you want with my baby?

JANOSZ

No harm will come to the child. You might even say it's a privilege. He will be the vessel for the spirit of Vigo. And you -- well, you will be the mother of the ruler of the world. Doesn't that sound nice?

DANA

If this is what the world will be like, I don't want to live in it.

JANOSZ

(confidentially,  
indicating Vigo)

I don't believe we have the luxury of choice.

DANA

Everybody has a choice.

JANOSZ

Not in this case, my dear. Take a look. That's not Gainsborough's Blue Boy up there. He's Vigo!

DANA

I don't care who he is. He's not taking my baby.

Dana walks quickly to the door but suddenly Oscar flies out of her arms, floats across the room and lands lightly back in the cradle.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

AD112 CONTINUED:

AD112

DANA

She turns and looks at Vigo, for the first time feeling his power.

JANOSZ

You will see. It's all for the best.

\*

CUT TO:

BD112 EXT. PARKVIEW HOSPITAL - DAY (NEXT MORNING)

BD112

It's the last day of the year and the sun is shining brightly.

CUT TO:

D112 INT. PARKVIEW PSYCHIATRIC WARD - DAY (SAME TIME)

D112

The Ghostbusters are sitting in the dayroom, a dingy lounge for patients in the locked ward. There is a television set, a Ping-Pong table and a few tables and chairs. Stantz is looking at the sky through the heavy wire mesh covering the windows.

STANTZ

This is it, boys. It's starting.  
Shit-storm 2000.

Venkman is doing occupational therapy, weaving on a little hand-loom.

VENKMAN

It better not start yet. I'm trying to finish my potholder before lunch.

WINSTON

You think all those predictions about the world coming to an end in the 1990s are true?

A PATIENT at the next table joins the discussion.

PATIENT

(with certainty)  
1997. My dog told me.

VENKMAN

What kind of dog?

(CONTINUED)

D112 CONTINUED:

D112

PATIENT

Labrador.

VENKMAN

(shakes his head)

Habitual liars. They can't help  
it. It's in the breed.

\*

CUT TO:

AE112 INT. PARKVIEW HOSPITAL - EXAMINING ROOM - DAY (SAME  
TIME)

AE112

Louis is pleading with his cousin, SHERMAN TULLY, a  
doctor on the staff at Parkview. He looks and sounds  
just like Louis.

LOUIS

Come on, Sherm. You're my cousin.  
Do this for me. I'm begging you.

SHERMAN

I can't do it, Louis. It isn't  
ethical. I could lose my license.

LOUIS

Why can't you just have them  
released? You're a doctor.

SHERMAN

I'm a dermatologist. I can't  
write orders on the psych ward.

LOUIS

Sherman, I've done lots of favors  
for you.

SHERMAN

Like what?

LOUIS

I got you out of those bad tax  
shelters.

SHERMAN

You were the one who got me in.

LOUIS

I fixed you up with Diane Troxler  
and she put out, didn't she?

(CONTINUED)

AE112 CONTINUED:

AE112

SHERMAN

Yeah, I had to give her free  
dermabrasion for a year. Forget  
it, Louis. I could get in a lot  
of trouble.

LOUIS

I'm telling you, we're all going  
to be in big trouble if we don't  
do something fast. That ghost guy  
came and took my friend's baby and  
we got to get it back. It's just  
a scared little baby, Sherm.

SHERMAN

Then you should go to the police.  
I don't believe in any of that  
stuff.

Sherman looks out the window.

BE112 EXT. SKY - SHERMAN'S POV

BE112 \*

The sky begins to go dark as the sun is magically  
eclipsed.

CE112 INT. EXAMINING ROOM - CONTINUOUS ACTION - DAY

CE112 \*

The room goes dark. Louis switches on a lamp which casts  
an eerie light on his face.

LOUIS

(spooky)

Do you believe it now, Sherm?

CUT TO:

DE112 EXT. HUDSON RIVER PIER - NIGHT (ECLIPSE)

DE112

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

CUT TO:

EE112 EXT. PUBLIC FOUNTAIN (59TH AND FIFTH) - NIGHT (ECLIPSE)

EE112

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

(CONTINUED)

EE112 CONTINUED:

EE112

## HOTEL ENTRANCE

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

WOMAN

(shrewish)

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

MAN

Yes, dear.

She doesn't notice it, but a small amount of slime falls on the back of her luxurious, full-length, white mink coat. The doorman nods courteously and extends a hand to help her up the stairs.

WOMAN

She yelps in pain.

WOMAN

(to the doorman)

Something just bit me!

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

CUT TO:

FE112 INT. MIDTOWN CENTRAL POLICE PRECINCT - NIGHT (ECLIPSE) FE112

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

DETECTIVE ONE

(on the phone)

Look, lady, of course there are dead people there. It's a cemetery...

(his face falls)

They were asking you for directions?

(CONTINUED)

FE112 CONTINUED:

FE112

DETECTIVE TWO

(on another phone)

Was this a big dinosaur or a  
little dinosaur?... Oh, just the  
skeleton, huh? Well, where is it  
now?

DETECTIVE THREE

(on the phone)

Wait a second -- the park bench  
was chasing you? You mean,  
someone was chasing you in the  
park... No, the bench itself was  
chasing you. I see --

A weary SERGEANT answers a RINGING PHONE.

SERGEANT

Manhattan Central, Flaherty  
speaking... Yeah... yeah?... What?  
Who is this?... Wait a second.

He puts the caller on "Hold" and turns the LIEUTENANT. \*

SERGEANT

Lieutenant, I think you better  
talk to this guy.

LIEUTENANT

(on another call)

What is it? I'm talkin' here! \*

SERGEANT

It's some dock supervisor down at  
Pier 34 on the Hudson. The guy's  
going nuts.

LIEUTENANT

What's the problem?

SERGEANT

(takes a deep  
breath)

He says the Titanic just arrived.

GE112 INT. PORT AUTHORITY OFFICE - NIGHT (ECLIPSE)

GE112

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

HE112 EXT. PIER 34 - THEIR POV - NIGHT (ECLIPSE)

HE112

The name "R.M.S. Titanic" is clearly visible on the side of the huge ship. The gangplank is down and dozens of drowned passengers, sopping wet and festooned with seaweed, are disembarking while drowned porters off-load their waterlogged baggage.

CUT TO:

E112 EXT. PARKVIEW HOSPITAL - NIGHT (MOMENTS LATER)(ECLIPSE) E112

Ecto-2 is parked outside as Louis and Sherman come out of the hospital with the Ghostbusters, now wearing their standard uniforms.

STANTZ

Good work, Louis. How did you get us out?

LOUIS

Oh, I pulled a few strings. I wouldn't want to say any more than that.

Louis winks conspiratorially at Sherman.

LOUIS

This is my cousin Sherman. Sherm, say hellow to the Ghostbusters.

(sotto voce to  
Stantz)

I promised him a ride in the car if he got you out.

SHERMAN

(to the  
Ghostbusters)

Hi, it's really great to meet you guys. I know this sounds weird but once I had a dream that my grandfather was standing at the foot of my bed, but I knew it was impossible because he died and he started to tell me that --

While he's talking, the Ghostbusters jump in the Ectomobile and drive off, leaving him and Louis standing at the curb.

LOUIS

Hey! Wait! Okay, I'll meet you there.

(CONTINUED)

E112 CONTINUED:

E112

SHERMAN

I thought you were like the fifth  
Ghostbuster.

\*  
\*  
\*

LOUIS

I let them handle all the little  
stuff. I just come in on the big  
ones.

\*  
\*  
\*  
\*

CUT TO:



D112 CONTINUED:

D112

LOUIS

Actually, they still think you're crazy, but I convinced them you're not dangerous.

VENKMAN

(determined)

Yeah, well guess again.

E112 EXT. BELLEVUE HOSPITAL - NIGHT (ECLIPSE) (MOMENTS LATER)

E112

ECTO-2 is parked outside and the Ghostbusters are hastily donning their standard uniforms.

LOUIS

I brought everything you asked for and I gassed up the car with Super Unleaded. It cost twenty cents more than Regular Unleaded but you get much better performance and in an old car like this that'll end up saving you money in the long run. I put in on my credit card, so you can either reimburse me or I can take it out of petty cash--

While he's talking, the Ghostbusters jump in the ECTO-2 and drive off without him.

LOUIS

Hey! Wait! Okay, I'll meet you there.

CUT TO:

112 EXT. MUSEUM - NIGHT (ECLIPSE) (LATER)

112

ECTO-2 pulls to the curb across the street from the museum. Hundreds of spectators are already there gawking at the building as the Ghostbusters jump out and gape at the sight that greets them.

113 EXT. MUSEUM THEIR POV - BUILDING

113

The building is now totally covered in a shell of psycho-reactive slime. CITY WORKMEN and FIREMEN are trying to cut their way in with blowtorches, jackhammers, power tools and the "jaws of life," but they can't even make a dent.

(CONTINUED)

113 CONTINUED:

113

GHOSTBUSTERS

They size up the situation as they don their proton packs.

STANTZ

It looks like a giant Jello mold.

VENKMAN

I hate Jello.

They stride manfully across the street and approach the main entrance to the museum.

STANTZ

(to the Fire Captain)

Okay, give it a rest, Captain.  
We'll take it from here.

FIRE CAPTAIN

(skeptical)

Be my guest. We been cutting  
here for three hours. What the  
hell's going on? You know the  
Titanic arrived this morning?

(X)  
(X)  
(X)  
(X)

VENKMAN

Well, better late than never.

(X)  
(X)

The workmen and firemen put down their tools and fall back as the Ghostbusters draw their particle throwers.

SPENGLER

(monitoring valences)

Full neutrons, maser assist.

They adjust their settings and prepare to fire.

STANTZ

Throw 'em!

They trigger their throwers and spray the front doors of the building with bolts of proton energy, but it has no effect on the hardened slime.

VENKMAN

(to the firemen)

Okay, who knows "Cumbaya?"

(CONTINUED)

113 CONTINUED: (2)

113

A few of the fireman and workmen tentatively raise their hands. Venkman grabs them and lines them up at the entrance to the museum.

VENKMAN

All right. Nice and sweet--  
(starts singing)  
Cumbaya, milord, cumbaya--

Stantz, Spengler, Winston and the firemen sing along, reluctantly holding hands and swaying to the music.

ALL

(singing)  
Cumbaya, milord, cumbaya, Cumbaya,  
milord, cumbaya, Oh, Lord,  
cumbaya.

Stantz inspects the wall of slime with his infra-goggles and finds that they have only managed to open a hole the size of a dime.

STANTZ

Forget it. The Vienna Boys Choir  
couldn't get through this stuff.

VENKMAN

Good effort. Now what? Should  
we say supportive, nurturing  
things to it, Ray?

SPENGLER

It won't work. There's no way  
we could generate enough positive  
energy to crack that shell.

STANTZ

I can't believe things have gotten  
so bad in this city that there's  
no way back. Sure, it's crowded,  
it's dirty, it's noisy. And there  
are too many people who'd just  
as soon step on your face as look  
at you. But there've got to be  
a few sparks of sweet humanity  
left in this burned-out burg.  
We just have to mobilize it.

(CONTINUED)

113 CONTINUED: (3)

113

SPENGLER

We need something that everyone  
can get behind, a symbol --

His eyes fall on ECTO-2's New York State license plate which  
features a line drawing of the Statue of Liberty.

STANTZ

(he sees it, too)  
Something that appeals to the best  
in each and every one of us--

SPENGLER

Something good--

VENKMAN

And pure--

WINSTON

And decent.

114 EXT. THE STREET - NIGHT (SAME TIME)

114

There is a commotion among the crowd as the Mayor's limousine  
arrives with a police escort. Jack Hardemeyer steps out  
followed by the Mayor himself and they cross to the museum  
entrance.

Hardemeyer, his ASSISTANT and several police BODYGUARDS  
confront the Ghostbusters.

HARDEMEYER

Look, I've had it with you. Get  
your stuff together, get back in  
that clown car and get out of  
here. This is a city matter and  
everything's under control.

VENKMAN

Oh, you think so? Well, I've got  
news for you. You've got  
Dracula's brother-in-law in there  
and he's got my girlfriend and  
her kid. Around about midnight  
tonight, when you're partying  
uptown, this guy's going to come  
to life and start doing amateur  
head transplants. And that's just  
round one.

(CONTINUED)

114

CONTINUED:

114

MAYOR

Are you telling me there're people  
trapped in there?

HARDEMEYER

(to his assitant)

This is dynamite. Call A.P.,  
U.P.I., and C.N.N. and get them  
down here right away. When the  
police bring this kid out I want  
them to hand it right to the mayor  
and I want it all on camera.

STANTZ

Mr. Mayor, if we don't do  
something by midnight, you're  
going to go down in history as the  
man who let New York get sucked  
down into the tenth level of hell.

The Mayor stops to consider the situation.

MAYOR

(to the Fire  
Captain)

Can you get into that museum?

FIRE CAPTAIN

If I had a nuclear warhead, maybe.

The Mayor turns to Venkman.

MAYOR

You know why all these things are  
happening?

VENKMAN

We tried to tell you last night,  
but Mr. Hard-On over here packed  
us off to the loony bin.

Hardemeyer flips out.

HARDEMEYER

This is preposterous! You can't  
seriously believe all this mumbo-  
jumbo! It's the Twentieth  
Century, for crying out loud!

(MORE)

(CONTINUED)

114 CONTINUED: (2)

114

HARDEMEYER (CONT'D)

(viciously, to  
Venkman)

Look, mister, I don't know what  
this stuff is or how you got it  
all over the museum, but you  
better get it off and I mean right  
now!

He pounds the wall of slime with his fist, and they all  
watch in amazement as his fist goes through the wall and  
he is sucked bodily through the slime curtain. Only his  
shoes can be seen, embedded in the slime.

MAYOR

(to Venkman)

Okay, just tell me what you need.

CUT TO:

115 OMITTED  
thru  
B116115  
thru  
B116

116 EXT. LIBERTY ISLAND (NEW YORK HARBOR) - NIGHT

116

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

VENKMAN

Kind of makes you wonder, doesn't  
it?

WINSTON

Wonder what?

VENKMAN

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

SPENGLER

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

Stantz is looking worried.

(CONTINUED)

116 CONTINUED:

116

STANTZ

I hope we have enough stuff to do  
the job.

VENKMAN

Only one way to find out.

(to Stantz)

Ready, Teddy?

They enter the statue.

CUT TO:

117 INT. STATUE OF LIBERTY - MOMENTS LATER

117

The Ghostbusters are working from the iron staircase that spirals straight up 100 feet inside the hollow super-structure of the statue. Spengler and Winston are busy assembling hundreds of wires connected to various relays on the interior surface of the statue. Venkman and Stantz are mounting large auditorium loudspeakers near the top of the staircase. They finish the installation, then Stantz dons one of the new backpacks and gives the order.

STANTZ

Okay, boys. Let's frost it.

They begin hosing the inside of the statue with the psycho-reactive slime.

CUT TO:

AA118 OMITTED  
thru  
CA118

AA118 \*  
thru  
CA118 \*

A118 INT. FIREHOUSE - NIGHT (SAME TIME)

A118

Janine watches as Louis, wearing a Ghostbuster uniform, slings a heavy proton pack onto his back.

JANINE

I'm not sure this is such a good  
idea? Do they know you're doing  
this?

LOUIS

Oh, yeah, sure -- no.  
(MORE)

(CONTINUED)

A118 CONTINUED:

A118

LOUIS (CONT'D)

But there's really not much to do  
here and they might need some  
back-up at the museum.

JANINE

You're very brave, Louis. Good  
luck.

She kisses Louis and he gets extremely self-conscious.

LOUIS

Uh -- oh -- well, I better hurry.

He rushes out.

B118 EXT. STREET OUTSIDE FIREHOUSE - NIGHT (LITTLE LATER)

B118

Louis stands on the street corner waiting for a bus.  
Finally, a bus pulls up, Louis climbs aboard and finds  
Slimer behind the wheel.

CUT TO:

118 INT. STATUE OF LIBERTY - OBSERVATION DECK - MOMENTS  
LATER

118

Venkman, Stantz, Spengler and Winston are standing in the  
observation windows in the crown of the statue.

(CONTINUED)



118 CONTINUED:

118

It looks like they're on the bridge of an ocean liner, then the CAMERA PULLS BACK to reveal the head of the statue.

STANTZ

He plugs the main cable lead into a transformer.

STANTZ

It's all yours, Pete.  
(checks his watch)  
There's not much time left.

Venkman plugs the speaker cable into a Walkman and gives a downbeat.

VENKMAN

(giving the  
downbeat)

Okay, one, two, three, four --

He hits "Play" on the Walkman and "HIGHER AND HIGHER" BOOMS from the huge SPEAKERS, amplified by the statue's vast hollow interior.

\*

119 OMITTED  
thru  
C120119  
thru  
C120

120 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION)

120

The head of the statue lurches suddenly, but the Ghostbusters cling to the rail and manage to keep their feet.

STANTZ

She's moving!

WINSTON

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

SPENGLER

(reading the  
Giga-meter)

We've got full power.

Stantz picks up a Nintendo control paddle from a home video game and starts pushing the buttons.

(CONTINUED)

120 CONTINUED: (A1)

120

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

(CONTINUED)

120 CONTINUED: 120

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

CUT TO:

121 EXT. SOUTH STREET SEAPORT - NIGHT 121

New Years Eve celebrants line the riverfront, pointing and gawking at an incredible sight.

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

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

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

Winston looks out apprehensively.

WINSTON

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

VENKMAN

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

SPENGLER

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

Stantz studies a maritime navigational chart.

STANTZ

I'll keep to the middle of the channel. We're okay to 59th Street, then we'll go ashore and take First Avenue to 79th.

VENKMAN

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

CUT TO:

A124 EXT. RIVERFRONT - NIGHT (SAME TIME)

A124

Spectators cheer wildly, inspired by the sight of the Statue.

CUT TO:

B124 INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME)

B124

Janosz is sitting next to Dana, still wheedling her with promises and self-serving logic.

\*

\*

JANOSZ

\*

Time is running out, Dana. Soon it will be midnight and the city will be mine -- and Vigo's. Well, mainly Vigo's. But we have a spectacular opportunity to make the best of our relationship.

(CONTINUED)

3124 CONTINUED:

3124

DANA

We don't have a relationship.

JANOSZ

I know. Marry me, Dana, and together we will raise Vigo as our son. There are many perks that come with being the mother of a living god. I'm sure he will supply for us a magnificent apartment. And perhaps a car and free parking.

DANA

I hate and despise you and everything you stand for with all my heart and soul. I could never forgive what you've done to me and my child.

JANOSZ

Many marriages begin with a certain amount of distance, but after a while I believe we could learn to love each other. Think about it.

DANA

I'd rather not.

CUT TO:

C124 EXT. TIMES SQUARE - NIGHT (SAME TIME)

C124

People are jammed together shoulder to shoulder filling Times Square, watching the big Seiko clock count down the last ten minutes to midnight. Suddenly, they look down Broadway and see a magnificent sight.

D124 EXT. BROADWAY - NIGHT (CONTINUOUS ACTION)

D124

The Statue of Liberty is walking up Broadway approaching 42nd Street, with "Higher and Higher" BOOMING from the SPEAKERS inside. A great cheer goes up, and the crowd goes wild with joy, dancing and singing along with the MUSIC.

E124 INT. STATUE OF LIBERTY OBSERVATION DECK - NIGHT (CONTINUOUS)

E124

Spengler reads the Giga-meter.

(CONTINUED)

E124 CONTINUED:

E124

SPENGLER

It's working. The positive GeV's  
are climbing.

VENKMAN

(patting the Statue)  
They love you, Lib. Keep it up.

CUT TO:

124 EXT. FIFTH AVENUE - NIGHT (LATER)

124

The avenue has been closed to traffic and barricades placed, blocking all the side streets. A squadron of police motorcycles comes speeding around the corner at 72nd Street and proceeds up Fifth Avenue in the direction of the museum. Then MUSIC is heard BOOMING in the distance, the ground shakes and the Statue of Liberty comes walking around the corner onto Fifth Avenue followed by a wildly cheering throng.

CUT TO:

125 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION)

125

The Ghostbusters can see the museum ahead.

VENKMAN

So far so good.

SPENGLER

(worried)

I'm worried. The vibrations could  
shake her to pieces. We should  
have padded her feet.

STANTZ

I don't think they make Nikes in  
her size. \*

VENKMAN

We're almost there, Lib.  
(to Stantz)  
Step on it.

126 EXT. STREET - NIGHT (CONTINUOUS ACTION)

126

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

127 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION)

127

The Ghostbusters look down at the flattened car.

STANTZ

(shouts out the window)

My fault!

VENKMAN

(shouts)

She's new in town.

CUT TO:

OMITTED A128

123 INT. MUSEUM - RESTORATION STUDIO - SAME TIME

128

Janosz is painting the last of the mystical symbols on the baby's chest.

CUT TO:

OMITTED A129, B129, C129, D129

AE129 EXT. TIMES SQUARE - NIGHT (SAME TIME)

AE129

The people still in the square start counting off the last ten seconds to midnight and the New Year.

CROWD

(chanting)

Ten... nine... eight... seven...

CUT TO:

E129 INT. MUSEUM - PAINTING - NIGHT

E129

A strange light spreads over the painting. As the light moves onto his face, Vigo spreads his arms wide and his upper body starts to emerge from the canvas.

VIGO

Soon my life begins. Then woe  
to the weak, all power to me, the  
world is mine.

F129 INT. MUSEUM - JANOSZ - NIGHT

F129

The baby's body begins to glow as Vigo reaches out for it. Then suddenly a dark shadow falls across the skylight. Janosz looks up.

G129 INT. MUSEUM - JANOSZ'S POV - SKYLIGHT - NIGHT

G129

The Statue of Liberty is looming over the skylight looking down on Janosz with an expression of righteous anger on it's face.

H129 EXT. MUSEUM - NIGHT (CONTINUOUS ACTION)

H129

Kneeling beside the museum, the statue draws back it's mighty right arm and smashes the skylight with its torch.

129 INT. RESTORATION STUDIO - NIGHT (CONTINUOUS ACTION)

129

Janosz retreats from the shower of broken glass as the Ghostbusters come sliding down ropes into the studio and confront Janosz with their new weapons. Quick as a flash, Dana seizes the moment, dashes across the studio and snatches the baby from Vigo's outstretched arms.

VENKMAN  
(to Janosz)  
Happy New Year.

A130 INT. MUSEUM - VIGO PAINTING - NIGHT (CONTINUOUS ACTION)

A130

Vigo bellows in rage.

3130 INT. MUSEUM - STUDIO - NIGHT (CONTINUOUS ACTION)

3130

Janosz steps in front of the painting.

SPENGLER  
Hi there. Feel free to try  
something stupid.

Janosz sneers, trusting the invincibility of Vigo.

JANOSZ  
You pitiful, miserable creatures!  
You dare to challenge the power  
of darkness? Don't you realize  
what you are dealing with? He's  
Vigo! You are like the buzzing  
of flies to him.

(CONTINUED)



3130 CONTINUED:

313

VENKMAN

(sighs)

Oh, Johnny. Did you back the wrong horse.

With that, the Ghostbusters fire their slime-blowers and hose Janosz from head to toe, blowing him into the corner. Then they turn to Vigo.

VIGO

He is now almost completely out of the painting, but still held from the knees down. He spits and rages at the Ghostbusters, trying to unleash his magic powers.

THE GHOSTBUSTERS

They stand fast, secure in the knowledge that Vigo's power has been neutralized by the good will of the people.

STANTZ

Vigi, Vigi, Vigi-- you have been a bad little monkey.

VENKMAN

The whole city's together on this one. We took a vote. Everybody's down on you, you know.

WINSTON

(arming his  
slime-blower)

Say goodnight now.

Suddenly Vigo grabs Stantz by the neck and holds him up as a shield.

SPENGLER

Don't shoot! You'll hit Ray!

STANTZ

(strangling)

Do it! Just do it!

Winston fires and hoses both Vigo and Ray.

VIGO

He bellows and drops Ray, then falls back into the painting.

OMITTED C130 thru 0130

P130 INT. MUSEUM - PAINTING - NIGHT P130

The paint turns liquid, melts off the canvas and runs onto the floor revealing another painting underneath it.

130 INT. MUSEUM - GHOSTBUSTERS - NIGHT (AFTER BATTLE) 130

Venkman, Spengler and Winston rush over to Ray and kneel beside him. He is completely covered with slime and motionless.

SPENGLER  
(examining him)  
He's breathing.

Winston wipes the slime off Ray's face and Ray opens his eyes.

WINSTON  
Ray-- Ray-- How do you feel, man?

STANTZ  
(smiles lovingly)  
Groovy. I've never felt better in my life.

VENKMAN  
Oh, no. We've got to live with this?

They pull him to his feet.

STANTZ  
I love you guys. You're the best friends I've ever had.

He hugs them each in turn, leaving them slimed as well. Venkman recoils in disgust.

VENKMAN  
Hey, I just had this suit cleaned.  
(indicating Janosz)  
Take care of the wiggler, will you.

Venkman crosses to Dana who is snuggling the baby. She hugs Venkman.

(CONTINUED)

130 CONTINUED:

130

VENKMAN

What is this-- a love in?  
(notes the symbols  
painted on the baby's  
body)

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

He picks up the baby.

DANA

(to Venkman)

I think he likes you. I think  
I do too.

VENKMAN

Finally came to your senses, huh?

They hug and kiss.

SPENGLER, WINSTON AND STANTZ

They help Janosz to his feet. He's dazed but unhurt.

JANOSZ

(restored to normalcy)  
What happened?

STANTZ

(calmly)  
Sir, you had a violent, prolonged,  
transformative psychic episode.  
But it's over now. Want a coffee?

JANOSZ

(extremely nice)  
That's very kind of you.

SPENGLER

(to Stantz)  
He's fine, Ray. Physically  
intact, psychomagnetherically  
neutral.

JANOSZ

Is that good?

WINSTON

It's where you want to be.

As they exit they stop to examine the painting that was  
concealed by Vigo's self-portrait.

(CONTINUED)

130 CONTINUED: (2)

130

SPENGLER  
Late Renaissance, I think.  
Caravaggio or Brunelleschi.

WINSTON  
(staring at it)  
There's something very familiar  
about this painting.

A131 INT. MUSEUM - NEW PAINTING - NIGHT

A131

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

CUT TO:

B131 EXT. STREET - NIGHT (SAME TIME)

B131

A city bus pulls up near the museum and Louis steps off. He waves his thanks to Slimer who is behind the wheel.

LOUIS  
(to Slimer)  
Okay, so Monday night we'll get something to eat and maybe go bowling? Can you bowl with those little arms?

SLIMER GRUNTS and SLOBBERS a reply, flexing his scrawny biceps.

LOUIS  
Okay, I have to go save Dana.  
I'll see you later.

CUT TO:

131 EXT. MUSEUM - NIGHT (LITTLE LATER)

131

The Ghostbusters are greeted by wild cheering and applause as they come out the main entrance with Dana and the baby. Everybody starts singing "Auld Lang Syne." Louis picks his way through the celebrating crowd and finds the Ghostbusters.

LOUIS  
Am I too late?

(CONTINUED)

131 CONTINUED: 131

STANTZ

No, you're right on time.

Stantz pops the cork on a bottle of champagne and hands it to him.

\*  
\*  
\*  
\*

A132 OMITTED A132 \*

B132 EXT. MUSEUM ENTRANCE - NIGHT (SAME TIME) B132

Hardemeyer staggers out of the museum covered in slime. He looks at the celebrating crowd and his eyes fill with tears.

HARDEMEYER

(weepy)

Happy New Year, everybody!

He joins in on "Auld Lang Syne."

CUT TO:

132 EXT. CENTRAL PARK - NIGHT (LATER) 132

The Statue of Liberty is sprawled inert on her back in the park behind the museum, her toga up over her knees. The Mayor looks nearly suicidal. The Ghostbusters stand beside him commiserating.

VENKMAN

She's all right. She's just sleeping it off.

MAYOR

(stricken)

We just had it restored.

VENKMAN

This probably isn't a good time to bring this up, but the last time we did a job for the city you stiffed us.

STANTZ

(handing the Mayor  
an invoice)

This is a bill for tonight's job.

\*

The Mayor looks at it and gasps at the amount.

(CONTINUED)

132 CONTINUED: (A1)

132

MAYOR

What! This is way too much.  
(hands the bill  
back to Venkman)

We won't pay.

Venkman looks at the Statue.

VENKMAN

(to Stantz)

I think she looks pretty good  
here, don't you?

STANTZ

Yeah, and a lot easier to get to  
than that island.

(CONTINUED)

132 CONTINUED:

132

Realizing he has no alternative, the Mayor sighs and takes the bill back.

(X)  
(X)

MAYOR

All right, all right. If you can wait until Monday I'll issue you a check.

(X)  
(X)  
(X)  
(X)

SPENGLER

Sorry. No checks. Company policy.

(X)  
(X)  
(X)

CUT TO:

133 EXT. LIBERTY ISLAND - DAY (WEEKS LATER)

133

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

VENKMAN

(looking up at the statue)

Pretty impressive, huh?

SPENGLER

(musing)

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

VENKMAN

From where--Neptune?

SPENGLER

They came from Ostrov in Eastern Poland.

VENKMAN

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

STANTZ

(in a similarly reflective mood)

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

(CONTINUED)

133 CONTINUED:

133

VENKMAN

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

(CONTINUED)



133 CONTINUED: (2)

133

WINSTON

My people weren't taking any pictures from those slave ships, man. And there wasn't any Statue in Charleston Harbor to welcome them, either. What are you, Dana?

VENKMAN

Miss Blue Blood? Her family's been here since the year 12.

DANA

That's not true. It was 1620.

VENKMAN

Same difference.

STANTZ

What's your story, Pete?

VENKMAN

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

DANA

That's a terrible thing to say.

VENKMAN

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

They all look up at the Statue.

134 OMITTED  
&  
135

134 \*  
&  
135 \*

136 EXT. STATUE OF LIBERTY - HEAD OF STATUE - DAY

136

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

FADE OUT.

THE END

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