

# GHSTBUSTERS II

Written by

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1 EXT. MANHATTAN ISLAND - DAY 1

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.

2 EXT. EAST 77TH STREET - DAY 2

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?

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.

3 EXT. EAST 77TH STREET - BABY - DAY 3

He GURGLES with delight at the movement.

4 EXT. EAST 77TH STREET - DANA AND FRANK - DAY 4

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.

## 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.

5 EXT. EAST 77TH STREET - INTERSECTION - DAY 5

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

## BUGGY

It careens toward the corner.

6 EXT. EAST 77TH STREET - BABY - DAY 6

Its eyes are wide open with excitement.

7 EXT. EAST 77TH STREET - INTERSECTION - DAY 7

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.

(MORE)

INTERSECTION (CONT'D)  
 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:

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

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

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

WOMAN  
 They're right out here.

She leads them to a set of French doors that open 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 though 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.

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 tiny TAPE RECORDER which starts PLAYING the Ghostbusters 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 EXT. WEST 77TH STREET - DAY (LATER) 12

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

13 INT. ECTO-1 - DAY (CONTINUOUS ACTION) 13

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

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

STANTZ  
 (tries to start the car again)  
 (MORE)

STANTZ (CONT'D)  
 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.

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

He turns the key again, the ENGINING 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:

14 INT. WKRR-TV STUDIO RECEPTION AREA - DAY (LATER) 14

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

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

VENKMAN (CONT'D)  
 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.

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?

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  
though to his viewers)

... Good night.

CUT TO:

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

15

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 (CONT'D)

(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 (CONT'D)

(calling to the Mayor)

Lenny!

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

VENKMAN (CONT'D)

(starts to follow him)

Lenny! It's Pete Venkman!

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

HARDEMEYER

(snide)

Can I help you?

VENKMAN

(dangerous)

Yeah, you can get your hand off my chest.

Hardemeyer smiles and drops his hand.

HARDEMEYER

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

VENKMAN

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

HARDEMEYER

(scornful)

I know who you are, 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:

16 EXT. MANHATTAN MUSEUM OF ART - DAY 16

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.

17 INT. MUSEUM - RESTORATION STUDIO - DAY (LATER) 17

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.

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.

18 JANOSZ AND DANA

18

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.

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 (CONT'D)

(to himself)  
I think she likes me.

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

CUT TO:

19 EXT. UNIVERSITY - DAY

19

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

20

INT. UNIVERSITY - DAY (A LITTLE LATER)

20

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?

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 (CONT'D)

(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 returns to his Assistant.

SPENGLER (CONT'D)

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

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 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 (CONT'D)

(handing him a card)

This is my address and telephone number. Will you call me?

SPENGLER

Certainly.

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:

21 EXT. RAY'S OCCULT BOOK STORE - DAY (LATER) 21

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.

22 INT. RAY'S OCCULT BOOKS - CONTINUOUS 22

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? 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.  
 (MORE)

SPENGLER (CONT'D)  
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.

VENKMAN  
So, no goat hooves, huh?

STANTZ  
(strung)  
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?

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 (CONT'D)

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:

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

23

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:

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 (CONT'D)  
 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.

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

24

VENKMAN AND DANA

24

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?

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 (CONT'D)

(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 (CONT'D)

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.

(MORE)

VENKMAN (CONT'D)

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.

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.

25 INT. DANA'S APARTMENT - NURSERY - DAY (CONTINUOUS ACTION)25

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:

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

26

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 (CONT'D)  
 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?

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.

(MORE)

VENKMAN (CONT'D)  
 (to Stantz and Spengler)  
 Am I right?

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

CUT TO:

27 INT. MANHATTAN MUSEUM OF ART - LATE AFTERNOON 27

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

28 INT. RESTORATION STUDIO - SAME TIME 28

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:

29 EXT. COFFEE SHOP - EAST 77TH STREET - NIGHT 29

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

VENKMAN

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

STANTZ

Hey, hey, hey, stresshound! Are you nuts? 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.

30 EXT. EAST 77TH STREET - NIGHT (CONTINUOUS ACTION) 30

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 doing?

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 repairman.

FIRST COP  
 What are you doing here?

VENKMAN  
 (belligerent)  
 What the hell's it look like we're doing? We're bustin out asses over here 'cause some douchebag downtown ain't got nothin' better to do than make idiots like us work late on a Friday night, right?  
 (looks to Spengler for agreement)

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

The cops seem satisfied by the explanation.

FIRST COP  
 Okay, boys, take it easy.

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

SPENGLER  
 You were supposed to help me with this.

VENKMAN  
 You need 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 (CONT'D)  
 (shining a flashlight  
 into the hole)  
 Wow! It's an old airshaft. It  
 just goes forever.

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

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

Venkman 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.

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

31 INT. HOLE - NIGHT (CONTINUOUS ACTION)

31

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 (CONT'D)  
 (shouts)  
 Hold it! Steady!

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

32 INT. VAN HORNE STATION - STANTZ'S POV - NIGHT 32

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 (CONT'D)

(reverently)

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

33 EXT. EAST 77TH STREET - HOLE - NIGHT (CONTINUOUS ACTION)33

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?

34 INT. VAN HORNE STATION - NIGHT (CONTINUOUS ACTION) 34

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

STANTZ

(on the radio)

Off the top of the scale.

(MORE)

STANTZ (CONT'D)  
 This place is really hot. Lower me  
 to the floor.

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

STANTZ (CONT'D)  
 (shouts)  
 Hold it!! Stop!! Whoa!!

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

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.

36 INT. VAN HORNE STATION - STANTZ - NIGHT 36

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 (CONT'D)  
 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 a  
 long skeletal fingers reaches up  
 out of the slime and snatches at  
 Stantz's dangling feet.

(MORE)



SLIME (CONT'D)  
 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!

37 EXT. EAST 77TH STREET - HOLE - NIGHT (CONTINUOUS ACTION)37

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 to 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?

38 INT. VAN HORNE STATION - SAME TIME 38

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

STANTZ

(shouting)

Get me out of here!!

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

39 INT. VAN HORNE STATION - BOTTOM OF THE SHAFT 39

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

40 EXT. EAST 77TH STREET - HOLE - CONTINUOUS ACTION 40

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?

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

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.

(MORE)

JUDGE (CONT'D)

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.

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.

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 years -- at your first parole hearing.

Herdemeyer 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.

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

45

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?

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 (CONT'D)

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 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?

SPENGLER

I doubt that they'd believe us.

Louis moans and goes back to his notes.

WIPE TO:

46 INT. COURTROOM - WITNESS STAND - LATER

46

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?

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.

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:

47 INT. COURTROOM - LATER

47

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. 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 (CONT'D)

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.

STANTZ

He sees the activity in the jar

STANTZ (CONT'D)

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.

(MORE)

JUDGE (CONT'D)

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 gravel 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.

LOUIS

He stands up and looks around fearfully.

48 INT. COURTROOM - GHOST BATTLE - DAY

48

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 (CONT'D)

(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.

(MORE)

SCOLERI BROTHERS (CONT'D)  
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 (CONT'D)  
(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.

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 (CONT'D)

All right! All right! I'm recinding 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. They strap them on hastily as the Brothers continue tearing up the seats looing 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 (CONT'D)

All right, throwers. Set for full neutronas 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 incredible 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.

## 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 (CONT'D)

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.

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

VENKMAN  
 (checking the trap)  
 Occupado.

50 INT. COURTROOM - JUDGE - DAY (AFTER GHOST BATTLE) 50

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.

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

The spectators cheer and applaud.

CUT TO:

51 EXT. FIREHOUSE - DAY 51

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.

52 INT. BEDROOM SET (TV COMMERCIAL - FULL SCREEN VIDEO) - NIGHT 52

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.

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.  
pretending to trap the fake ghost.

STANTZ (CONT'D)

Careful, Winston. He's a mean one.

(TO CAMERA)

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

VENKMAN

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

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.

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

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:

54 INT. JACK HARDEMEYER'S OFFICE - DAY 54

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:

55 EXT. FIREHOUSE - DAY (LATER) 55

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:

56 INT. FIREHOUSE - DAY 56

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.

57 INT. OFFICE AREA - LOUIS'S POV 57

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

58 SLIMER AND LOUIS 58

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:

59 EXT. CENTRAL PARK RESERVOIR - DAY (LATER) 59

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.

60 EXT. CLEARING IN PARK - DAY (SAME TIME) 60

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:

61 EXT. JEWELRY STORE - DAY 61

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

STANTZ  
 (to the client)  
 Merry Christmas!

CUT TO:

62 EXT. FIFTH AVENUE - ORREFORS GLASS STORE - DAY 62

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

63 INT. ORREFORS GLASS STORE - CONTINUOUS ACTION 63

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:

64 INT. MUSEUM - RESTORATION STUDIO - DAY (LATE AFTERNOON) 64

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

65 VIGO PAINTING - CONTINUOUS ACTION 65

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

DANA

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

66 INT. FIREHOUSE - DAY

66

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.

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 (CONT'D)

(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:

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

67

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?

SECURITY GUARD

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

VENKMAN

Yeah, really great. Take it easy.

He exits.

68 INT. MUSEUM - RESTORATION STUDIO - DAY (MOMENTS LATER) 68

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.

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 (CONT'D)

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.

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.

VENKMAN

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

Dana looks disapprovingly at Venkman.

VENKMAN (CONT'D)

(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'd 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:

69 INT. FIREHOUSE - LIVING QUARTERS - CONTINUOUS ACTION - ~~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 (CONT'D)  
 Now watch this.

He leans over the specimen and starts shouting at it.

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

SPECIMEN  
 It bubbles and swells, changing  
 color with each insult.

STANTZ  
 You foul, obnoxious muck!!

STANTZ (CONT'D)  
 He continues venting his rage on  
 the slime.

STANTZ (CONT'D)  
 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.

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 psychoreactive 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 (CONT'D)

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

VENKMAN

What kind of tests?

STANTZ

(a little embarrassed)

Well, we sing to it, we talk to it, we say supportive, nurturing things --

VENKMAN

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

Spengler reacts as if he might be.

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 psych-reactive slime onto an old toaster.

STANTZ (CONT'D)

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.

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 (CONT'D)

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 (CONT'D)  
 (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 (CONT'D)  
 Just kidding.

CUT TO:

71 INT. DANA'S APARTMENT - NIGHT

71

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

DANA  
 (talking sweetly to the baby)  
 Look at you. I think we got more food on your shirt than we got in your mouth.

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

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

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

DANA  
 She picks the baby up off the bassinet and turns to place him in the tub.

(MORE)

DANA (CONT'D)

She is just about to lower him into the water when the tub starts to close up around the baby like a huge mouth. 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:

72

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

72

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 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?

DANA

(distraught)

I don't know what to do anymore.

VENKMAN

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

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

VENKMAN (CONT'D)

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 (CONT'D)

(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.



VENKMAN (CONT'D)

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 (CONT'D)

(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 (CONT'D)

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 (CONT'D)

Be careful on that sofa -- it's a  
butt-biter. But the bed's good and  
I just changed the sheets so if you  
get tired, feel free.

(MORE)

VENKMAN (CONT'D)  
 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:

73 EXT. MUSEUM - DAY (NEXT MORNING)

73

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.

VENKMAN  
 Did you find anything at Dana's?

STANTZ  
 Nothing. Just some mood-slime  
 residue in and around the bathtub.  
 (MORE)

STANTZ (CONT'D)

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 --"

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."

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.

74 INT. MUSEUM - SECURITY DESK - DAY (CONTINUOUS ACTION) 74

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, subfursionary flux in this building.

RUDY

We got a flux?

WINSTON

You got a flux and a half.

STANTZ

Now if you don't want to be the --

(he counts)

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

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

75 INT. MUSEUM - RESTORATION STUDIO - DAY (MOMENTS LATER) 75

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.

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.

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.

76

STANTZ AND VENKMAN

76

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 seems to burn right through to the depths of Stantz's soul.

STANTZ

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

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

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

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 (CONT'D)  
 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:

77 EXT. MUSEUM - DAY (LATER)

77

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.

78 INT. ECTO-2 - DAY (LATER)

78

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.

STANTZ

(to another driver)

Idiot!

(honking)

Move it, you jerk!

Venkman and Winston exchange surprised looks.

79 EXT. STREET - DAY (CONTINUOUS ACTION)

79

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

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

80

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.



81 EXT. STREET - DAY (CONTINUOUS) 81

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

82 INT. ECTO-2 - DAY (CONTINUOUS ACTION) 82

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

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

Stantz looks at him and smile demonically.

STANTZ  
No, I'm going to kill everybody!

He swerves off the road.

83 EXT. ECTO-2 - DAY (CONTINUOUS ACTION) 83

The car heads right for a big tree.

84 INT. ECTO-2 - DAY (CONTINUOUS ACTION) 84

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

85 EXT. ECTO-2 - DAY (CONTINUOUS ACTION) 85

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.

(MORE)

STANTZ (CONT'D)  
 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.

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

CUT TO:

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

86

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 (CONT'D)  
 (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 (CONT'D)  
 Are you all squeaky clean now?

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

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

VENKMAN

(through the door)

Nothing. They stayed there all night, went through your personal stuff, made a bunch of long-distance phone 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?

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.

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

CUT TO:

87 INT. FIREHOUSE - RECEPTION AREA - EARLY EVENING 87

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.

88 INT. FIREHOUSE - LAB AREA - SAME TIME 88

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 (CONT'D)  
(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.

JANINE  
What are you doing up here?

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 (CONT'D)  
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?

LOUIS  
Oh, sure, that sounds great.

They exit.

CUT TO:

89 INT. VENKMAN'S LOFT - NIGHT (LATER) 89

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

90 INT. VENKMAN'S LOFT - ENTRANCE HALL - CONTINUOUS ACTION 90

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.

(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.

91 INT. VAN HORNE STATION - NIGHT (LATER)

91

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.

STANTZ (CONT'D)

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 (CONT'D)

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:

92

INT. ARMAND RESTAURANT - NIGHT (LATER)

92

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 (CONT'D)  
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.

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:

93

INT. APARTMENT - NIGHT (SAME TIME)

93

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.

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?

94

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

94

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.

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.

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.

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

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.

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

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:

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

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.

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

WINSTON  
Rivers of the stuff!

SPENGLER  
And it's all flowing toward the museum.

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

STANTZ  
(calls out)  
Sorry!

DANA

Maybe we should discuss this  
somewhere else.

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

VENKMAN

(confidentially)

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

SPENGLER

(to Venkman)

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

MAITRE D'

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

MAITRE D' (CONT'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.

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.

96 EXT. ARMAND'S RESTAURANT - NIGHT (CONTINUOUS ACTION) 96

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:

97

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

97

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 Freach  
bread pizza and he went right to  
sleep.



DANA  
 (relieved)  
 Oh, good. I'll just check on him.

She crosses to the bedroom.

98 INT. VENKMAN'S BEDROOM - NIGHT (CONTINUOUS ACTION) 98

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

99 INT. VENKMAN'S LIVING ROOM - NIGHT (SAME TIME) 99

Louis and Janine aren't sure what to do.

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:

100 INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME) 100

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?

VIGO

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

CUT TO:

101 EXT. CARL SCHURZ PARK - NIGHT (LATER) 101

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.

102 INT. GRACIE MANSION - MOMENTS LATER 102

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.

103 INT. STUDY - CONTINUOUS ACTION 103

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.

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?

VENKMAN

Now you're talking.

CUT TO:

104 INT. PARKVIEW HOSPITAL - PSYCHIATRIC WARD - NIGHT (LATER) 4

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 (CONT'D)

(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.

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

105

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.

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 EXT. WINDOW LEDGE - NIGHT (ECLIPSE) (CONTINUOUS ACTION) 108

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

109 LOUIS AND JANINE 109

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 (CONT'D)  
 (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 (CONT'D)  
 (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 EXT. MUSEUM - NIGHT (A LITTLE LATER) 111

A taxi pulls up, Dana jumps out and rushes into the museum. The moment the door closes behind her, there is a loud THUNDERCLAP, the ground trembles and a massive amount of slime erupts from around the base of the museum and starts covering the walls, sealing her inside the building.

CUT TO:

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

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:

113 INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME) 113

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.

DANA (CONT'D)  
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:

114 EXT. PARKVIEW HOSPITAL - DAY (NEXT MORNING) 114  
It's the last day of the year and the sun is shining  
brightly.

CUT TO:

115 INT. PARKVIEW PSYCHIATRIC WARD - DAY (SAME TIME) 115  
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

116 116  
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)  
 My dog told me.

VENKMAN  
 What kind of dog?

PATIENT  
 Labrador.

VENKMAN  
 (shakes his head)  
 Habitual liars. They can't help  
 it. It's in the breed.

CUT TO:

117 INT. PARKVIEW HOSPITAL - EXAMINING ROOM - DAY (SAME TIME)7

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?

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.

118 EXT. SKY - SHERMAN'S POV 118

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

119 INT. EXAMINING ROOM - CONTINUOUS ACTION - DAY 119

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:

120 EXT. HUDSON RIVER PIER - NIGHT (ECLIPSE) 120

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

CUT TO:

121 EXT. PUBLIC FOUNTAIN (59TH AND FIFTH) - NIGHT (ECLIPSE)121

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

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 should 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 (CONT'D)

(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 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:

122 INT. MIDTOWN CENTRAL POLICE PRECINCT - NIGHT (ECLIPSE) 122

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

...

(MORE)

DETECTIVE ONE (CONT'D)  
 (his face falls)  
 They were asking you for  
 directions?

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 (CONT'D)  
 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.

123 INT. PORT AUTHORITY OFFICE - NIGHT (ECLIPSE)

123

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.

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

124

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:

125 EXT. PARKVIEW HOSPITAL - NIGHT (MOMENTS LATER)(ECLIPSE)125

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 (CONT'D)

This is my cousin Sherman. Sherm, say hello 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.

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:

-----  
 -----  
 (original version of the  
 above scene - 11/27/88)  
 (TRANSCRIBER'S NOTES:  
 These two versions of  
 this scene were put in my  
 copy of the script, so I  
 have included both of  
 them here)

LOUIS

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

VENKMAN

(determined)  
 Yeah, well guess again.

126 EXT. BELLEVUE HOSPITAL - NIGHT (ECLIPSE)(MOMENTS LATER)126

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 it 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 (CONT'D)

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

CUT TO:

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

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.

127

EXT. MUSEUM THEIR POV - BUILDING

127

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.

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?

VENKMAN  
 Well, better late than never.

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

SPENGLER  
 (monitoring valences)  
 Full neutronas, maser assist.

They adjust their settings and prepare to fire.

STANTZ

Throw 'em!

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

VENKMAN

(to the firemen)

Okay, who knows "Cumbaya?"

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

VENKMAN (CONT'D)

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.

(MORE)



STANTZ (CONT'D)  
 But there've got to be a few sparks  
 of sweet humanity left in this  
 burned-out burg. We just have to  
 mobilize it.

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.

128

EXT. THE STREET - NIGHT (SAME TIME)

128

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.

MAYOR

Are you telling me there're people trapped in there?

HARDEMEYER

(to his assistant)

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!

(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:

129 EXT. LIBERTY ISLAND (NEW YORK HARBOR) - NIGHT 129

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.

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:

130 INT. STATUE OF LIBERTY - MOMENTS LATER 130

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:

131 INT. FIREHOUSE - NIGHT (SAME TIME) 131

Janine watches as Louis, wearing a Ghostbuster uniform, slings a heavy proton pack onto his back.

JANINE

I'm not sure this is such a good idea? Do they know you're doing this?

LOUIS

Oh, yeah, sure -- no. But there's really not much to do here and they might need some back-up at the museum.

JANINE

You're very brave, Louis. Good luck.

She kisses Louis and he gets extremely self-conscious.

LOUIS

Uh -- oh -- well, I better hurry.

He rushes out.

132 EXT STREET OUTSIDE FIREHOUSE - NIGHT (LITTLE LATER) 132

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:

133 INT. STATUE OF LIBERTY - OBSERVATION DECK - MOMENTS LATER 133

Venkman, Stantz, Spengler and Winston are standing in the observation windows in the crown of the statue.

It looks like they're on the bridge of an ocean liner, then the CAMERA PULLS BACK to reveal the head of the statue.

STANTZ

He plugs the main cable lead into a transformer.

STANTZ (CONT'D)

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.

134 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION) 134

The head of the statue lurches suddenly, but the Ghostbusters cling to the rail and manage to keep their feet.

STANTZ

She's moving!

WINSTON

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

SPENGLER

(reading the Giga-meter)  
We've got full power.

Stantz picks up a Nintendo control paddle from a home video game and starts pushing the buttons.

VENKMAN

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

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

CUT TO:

135 EXT. SOUTH STREET SEAPORT - NIGHT 135

New Years Eve celebrants line the riverfront, pointing and gawking at an incredible sight.

136 EXT. EAST RIVER - THEIR POV - NIGHT (CONTINUOUS ACTION) 136

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

137 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION) 137

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:

138 EXT. RIVERFRONT - NIGHT (SAME TIME) 138

Spectators cheer wildly, inspired by the sight of the Statue.

CUT TO:

139 INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME) 139

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.

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:

140 EXT. TIMES SQUARE - NIGHT (SAME TIME) 140

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.

141 EXT. BROADWAY - NIGHT (CONTINUOUS ACTION) 141

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.

142 INT. STATUE OF LIBERTY OBSERVATION DECK - NIGHT 142  
(CONTINUOUS)

Spengler reads the Giga-meter.

SPENGLER

It's working. The positive GeV's  
are climbing.

VENKMAN

(patting the Statue)  
They love you, Lib. Keep it up.

CUT TO:

143 EXT. FIFTH AVENUE - NIGHT (LATER) 143

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:

144 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION) 144

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.

145 EXT. STREET - NIGHT (CONTINUOUS ACTION) 145

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

146 INT. OBSERVATION DECK - NIGHT (CONTINUOUS ACTION) 146

The Ghostbusters look down at the flattened car.

STANTZ  
 (shouts out the window)  
 My Fault!

VENKMAN  
 (shouts)  
 She's new in town.

CUT TO:

147 INT. MUSEUM - RESTORATION STUDIO - SAME TIME 147

Janosz is painting the last of the mystical symbols on the baby's chest.

CUT TO:

148 EXT. TIMES SQUARE - NIGHT (SAME TIME) 148

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:

149 INT. MUSEUM - PAINTING - NIGHT 149

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.

150 INT. MUSEUM - JANOSZ - NIGHT 150

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.

151 INT. MUSEUM - JANOSZ'S POV - SKYLIGHT - NIGHT 151

The Statue of Liberty is looming over the skylight looking down on Janosz with an expression of righteous anger on it's face.

152 EXT. MUSEUM - NIGHT (CONTINUOUS ACTION) 152

Kneeling beside the museum, the statue draws back it's mighty right arm and smashes the skylight with its torch.

153 INT. RESTORATION STUDIO - NIGHT (CONTINUOUS ACTION) 153

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.

154 INT. MUSEUM - VIGO PAINTING - NIGHT (CONTINUOUS ACTION) 154

Vigo bellows in rage.

155 INT. MUSEUM - STUDIO - NIGHT (CONTINUOUS ACTION) 155

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.

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.

156 INT. MUSEUM - PAINTING - NIGHT 156

The paint turns liquid, melts off the canvas and runs onto the floor revealing another painting underneath it.

157 INT. MUSEUM - GHOSTBUSTERS - NIGHT (AFTER BATTLE) 157

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.

VENKMAN (CONT'D)  
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.

158 SPENGLER, WINSTON AND STANTZ

158

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.

SPENGLER  
 Late Renaissance, I think.  
 Caravaggio or Brunelleschi.

WINSTON  
 (staring at it)  
 There's something very familiar  
 about this painting.

159 INT. MUSEUM - NEW PAINTING - NIGHT 159

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:

160 EXT. STREET - NIGHT (SAME TIME) 160

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 (CONT'D)  
Okay, I have to go save Dana. I'll see you later.

CUT TO:

161 EXT. MUSEUM - NIGHT (LITTLE LATER) 161

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?

STANTZ  
No, you're right on time.

Stantz pops the cork on a bottle of champagne and hands it to him.

162 EXT. MUSEUM ENTRANCE - NIGHT (SAME TIME) 162

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:

163 EXT. CENTRAL PARK - NIGHT (LATER)

163

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.

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.

Realizing he has no alternative, the Mayor sighs and takes the bill back.

MAYOR

All right, all right. If you can wait until Monday I'll issue you a check.

SPENGLER

Sorry. No checks. Company policy.

CUT TO:

164

EXT. LIBERTY ISLAND - DAY (WEEKS LATER)

164

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.



VENKMAN

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

WINSTON

My people weren't taking any pictures from those slave ships, man. And there wasn't any Statue in Charleston Harbor to welcome them, either. 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.

165

EXT. STATUE OF LIBERTY - HEAD OF STATUE - DAY

165

Slimmer 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