

For Educational Purposes Only

GHOSTBUSTERS

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Final Shooting Script
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FADE IN

1 EXT. NEW YORK PUBLIC LIBRARY -- DAY 1

The sun shines brightly on the classic facade of the main library at Fifth Avenue and 42nd Street. In the adjacent park area, pretty hustlers and drug peddlers go about their business.

FRONT STEPS

A few people lounge on the steps flanked by the familiar stone lions.

2 INT. MAIN READING ROOM -- DAY 2

People are dotted throughout the room sitting at the long oak tables polished by decades of use. Reading lamps with green glass shades cast a golden glow on the tables. The patina of age is everywhere. It is very quiet.

LIBRARIAN

A slightly stout, studious looking girl in her late twenties circulates quietly among the tables picking up books and putting them on her cart. Everything seems completely normal and peaceful.

POV

A single eerie musical note signals the presence of something strange looking down on the Librarian from a vantage point high above the room. It follows the Librarian as she pushes her cart around the corner.

3 INT. WORK AREA 3

The Librarian is alone in a back room sorting books for reshelving. Behind her is the card catalogue. One of the books attracts her interest and she starts leafing through it.

4 THE CARD CATALOGUE 4

Another eerie note is heard as one of the drawers silently slides open behind the Librarian and hundreds of index cards start popping out. The Librarian continues reading completely oblivious to this strange phenomenon.

She gets up and moves past another row of cabinets. Two more drawers quietly slide open, and thousands of file cards start shooting out of the open drawers just behind her, but the Librarian still doesn't notice.

THE STACKS

The Librarian works her way through rows and rows of old iron shelves containing many thousands of volumes stacked from floor to ceiling. As she puts the books back in their proper places, she slowly gets the feeling that she's being watched. She continues her task but suddenly hears a scratching noise and stops.

LIBRARIAN

(puzzled)

Hello? Is anybody there?

5 A ROW OF BOOKS

5

As the Librarian walks down the aisle, books start shooting off the shelf behind her. She turns suddenly and sees the fallen books.

THE LIBRARIAN

Frightened now, she walks slowly to the end of the aisle and tentatively peeks around the corner. Seeing no one, she starts to scratch her head and suddenly a dozen books fly off the shelf right in front of her and fall to the floor.

LIBRARIAN

(frightened)

All right! Who's there? Lyle? Is that you?

Very slowly now, her heart pounding, the Librarian tiptoes to the other end of the aisle. She gets to the corner and starts to peek around it, afraid to look but unable to resist.

6 INT. THE NEXT AISLE -- DAY

6

The Librarian comes slowly around the end of the stacks and gets her first look at the thing that's been watching her. Her eyes go very wide and her mouth opens in horror. She screams.

7 EXT. COLUMBIA UNIVERSITY -- DAY 7

Students are entering and leaving a neo-Gothic building on the University's upper west side campus. A sign identifies the building as: Weaver Hall -- Department of Psychology.

8 INT. BASEMENT -- WEAVER HALL -- DAY 8

At one end of the dingy corridor is a door marked PARANORMAL STUDIES LABORATORY. A sign dangles from the doorknob: Maid - - Please Make Up This Room. Scrawled across the door is a line of student graffiti that reads: "Venkman Burn In Hell!" It looks like it's been written in blood.

VENKMAN (V.O.)

Now I'm going to turn over the next card and I want you to concentrate and tell me what you think it is.

9 INT. PARANORMAL STUDIES LAB -- SAME TIME - DAY 9

DR. PETER VENKMAN is administering an ESP test to two student volunteers, a boy and a girl, who sit across the table from him separated from each other by a screen.

Venkman is an associate professor but his rumpled suit and the manic gleam in his eyes indicate an underlying instability in his nature. However, while a little short on academic credentials, Venkman is long on confidence, charm and salesmanship.

He turns to the male volunteer, an obnoxious SOPHOMORE, and pulls out a card from the standard deck of ESP symbols. The card is visible to the camera over Venkman's shoulder but hidden from the sophomore by a masonite board that rests between them on the table. The card shows a star symbol on it.

VENKMAN

All right. What is it?

SOPHOMORE

(concentrates)

A square?

VENKMAN

(shakes his head)

Good guess -- but no.

He shows the Sophomore the star card then presses a button on the table which administers a mild electric shock to the volunteer.

The Sophomore twitches involuntarily as the shock passes through the electrode attached to his fingertips. Then Venkman turns to the female volunteer, a very beautiful COED.

VENKMAN (CONT'D)
Now just clear your mind and tell me what you see.

He turns over a card with a circle on it.

COED
(thinks hard)
Is it a star?

VENKMAN
(feigning surprise)
It is a star! That's great.
You're very good.

The Coed beams proudly as Venkman turns back to the Sophomore without showing her the card.

VENKMAN (CONT'D)
(to the Sophomore)
Now think.

He turns up the diamond card.

The Sophomore glances nervously at the electrodes, then ventures a guess.

SOPHOMORE
Circle?

VENKMAN
Close -- but definitely wrong.

He shocks him again and swivels around to face the Coed.

VENKMAN (CONT'D)
Ready?
(she nods and he turns up the triangle card)
What is it?

COED
(biting her lip)
Ummm -- figure eight?

VENKMAN
(lies)
Incredible! Five for five. You're not cheating on me here, are you?

COED
 (amazed at her own
 ability)
 No. They're just coming to me.

VENKMAN
 Well, you're doing great. Keep it
 up.

He turns back to the Sophomore who winces as the next card
 is turned up -- two parallel wavy lines.

VENKMAN (CONT'D)
 Nervous?

SOPHOMORE
 Yes. I don't like this.

VENKMAN
 Well, just 75 more to go. What's
 this one?

SOPHOMORE
 (takes a deep breath)
 Two wavy lines?

VENKMAN
 (burying the card)
 Sorry. This isn't your day.

He zaps him again but this time the Sophomore really jumps.

SOPHOMORE
 (angry)
 Hey! I'm getting a little tired of
 this.

VENKMAN
 You volunteered, didn't you?
 Aren't we paying you for this?

SOPHOMORE
 Yeah, but I didn't know you were
 going to give me electric shocks.
 What are you trying to prove?

VENKMAN
 I'm studying the effect of negative
 reinforcement on ESP ability.

SOPHOMORE
 I'll tell you the effect! It
 pisses me off!

VENKMAN

Then my theory was correct.

The Sophomore gets up, pulls the electrodes off his fingertips and exits.

SOPHOMORE

(as he goes)

Keep the five bucks. I've had it!

Venkman turns back to the Coed and shrugs.

VENKMAN

Well, I guess some people have it and some don't.

COED

(provocatively)

Do you think I have it, Dr. Venkman?

VENKMAN

Definitely. I think you may be a very gifted telepath.

Suddenly the door opens and RAY STANTZ enters.

STANTZ

He is Venkman's colleague and best friend. A hard scientist with a good academic background, Stantz is a maverick who genuinely loves a challenge. At the moment, he seems really keyed up.

STANTZ (CONT'D)

Drop everything, Venkman. We got one.

He starts rummaging through cabinets and drawers, gathering up a variety of electronic devices.

VENKMAN

He frowns at the intrusion and turns to the Coed.

VENKMAN (CONT'D)

Excuse me for a minute.

(he crosses to Stantz)

Ray, I'm right in the middle of something here. Can you come back in about an hour?

STANTZ

(excited, but hushed and
confidential)

Peter, at 1:40 this afternoon at the main branch of the New York Public Library on Fifth Avenue, ten people witnessed a free-roaming, vaporous, full-torso apparition. It blew books from shelves at twenty feet away. Scared the socks off some poor librarian.

VENKMAN

(unimpressed)

Sure. That's great, Ray. I think you should get down there right away and check it out. Let me know what happens.

STANTZ

(insistent)

No, this one's for real, Peter. Spengler went down there and took some PKE readings. Right off the top of the scale. Buried the needle. We're close this time. I can feel it.

Venkman looks at Stantz, then back at the Coed, torn between duty and pleasure.

VENKMAN

(decides)

Okay. Just give me a second here.
(he crosses back to the
Coed)

I have to leave now but if you've got some time I'd like you to come back this evening and do some more work with me.

COED

Eight o'clock?

VENKMAN

(lying again)

I was just going to say "eight."
You're fantastic!

He waves good-bye and exits with Stantz.

10 EXT. PUBLIC LIBRARY -- DAY

10

Venkman and Stantz arrive in a taxi and trot up the front steps. Stantz is loaded down with equipment.

STANTZ

Spengler and I have charted every psychic occurrence in the Tri-State area for the past two years. The graph we came up with definitely points to something big.

VENKMAN

Ray, as your friend I have to tell you I think you've really gone around the bend on this ghost stuff. You've been running your ass off for two years checking out every schizo in the Five Boroughs who thinks he's had an experience. And what have you seen?

STANTZ

What do you mean by "seen?"

VENKMAN

Looked at with your eyes.

STANTZ

Well, I was at an unexplained multiple high-altitude rockfall once.

VENKMAN

Uh-huh. I've heard about the rockfall, Ray. I think you've been spending too much time with Spengler.

11 INT. MAIN READING ROOM -- DAY

11

EGON SPENGLER is looking for spirits when Venkman and Stantz arrive. Spengler is a real egghead, a New Wave Mr. Spock, who single-handedly got Venkman through graduate school. Spengler is incredibly intelligent but amazingly dense at the same time. At the moment he is listening to a table using a stethoscope connected to stereo earphones. Venkman comes up behind him and taps on the table to get his attention.

VENKMAN

Egon?

Spengler hears the tapping and thinks he's made contact with the spirit world. Then Venkman slams a heavy book down on the table.

VENKMAN (CONT'D)

Egon!

Spengler jumps at the deafening noise in his earphones and turns to see Venkman and Stantz.

SPENGLER

Oh! You're here.

VENKMAN

What have you got, Egon?

SPENGLER

Oh, this is big, Peter. This is very big. There's definitely something here.

VENKMAN

Egon, somehow this reminds me of the time you tried to drill a hole in your head. Do you remember that?

HEAD LIBRARIAN

A choleric, middle-aged civil servant, MR. DELACORTE, hurries over to meet them.

HEAD LIBRARIAN (CONT'D)

(nervous)

Hello, I'm Roger Delacorte - the Head Librarian. Are you the men from the University?

VENKMAN

Yes. I'm Dr. Venkman and this is Dr. Stantz.

HEAD LIBRARIAN

(leads them off)

Thank you for coming. I'd appreciate it if we could take care of this quickly and quietly.

VENKMAN

One thing at a time. We don't even know what it is yet.

12 INT. AN OFFICE -- A LITTLE LATER

12

Venkman is questioning the plump Librarian who saw the spirit, while a Paramedic continues treating her for shock.

LIBRARIAN

I don't remember seeing any legs,
but it definitely had arms because
it reached for me.

STANTZ

(excited)

Arms! Great! I can't wait to get
a look at this thing.

Venkman glowers at him, still skeptical.

VENKMAN

(to the girl)

All right, miss. Have you or has
any member of your family ever been
diagnosed schizophrenic or mentally
incompetent?

LIBRARIAN

Well, my uncle thought he was St.
Jerome.

VENKMAN

(looks at Stantz)

I'll call that a big "yes."

(to the girl)

Do you yourself habitually use
drugs, stimulants or alcohol?

LIBRARIAN

No.

VENKMAN

I thought not. And one last thing.
Are you currently menstruating?

HEAD LIBRARIAN

(shocked)

What's that got to do with it?

VENKMAN

(snaps)

Back off, man! I'm a scientist!

THE DOOR

Spengler sticks his head in.

SPENGLER
 (excited)
 It's moving!

Stantz and Venkman rush out.

13 INT. DEEP IN THE STACKS -- DAY 13

They come slowly down the dark aisle with Spengler leading, taking constant readings. Their faces are lit mainly by the light of their own monitoring and recording equipment.

HIGH POV
 Looking down on them from the
 spectral point of view.

14 A SPIRAL STAIRCASE 14

One by one, Venkman, Stantz and Spengler come down the tightly winding, old iron staircase. They are scared. Books are strewn all over the floor.

A BOOKSHELF
 The books start to slide forward
 then the whole shelving unit
 topples over and almost crushes the
 team under a ton of books. They
 jump to safety.

VENKMAN
 Nice.
 (out loud)
 Hello...

Spengler looks at his meters and silently points at a dark aisle intersecting the one they're in. The team inches toward it.

SPENGLER
 It's here.

They stop at the corner.

15 INT. THE DARK AISLE -- DAY 15

The team peeks around the corner and looks toward camera.

16 THEIR POV -- DAY 16

An ethereal presence is hovering between the stacks about four feet off the ground. It seems to waver on the edge of being and non-being, then a large legless, headless torso begins to emerge.

17 VENKMAN, STANTZ AND SPENGLER

17

They stand there amazed.

STANTZ
(whispers)
What is it?

VENKMAN
It looks like a big pair of breasts
and a pot belly.

18 THE TORSO -- DAY

18

A head and arms begin to form. The apparition is now unmistakably a full-bodied, somewhat elderly lady.

SPENGLER
It's a woman.

He edges closer to take valence readings. Stantz starts snapping infra-red photos of it.

STANTZ
(excited)
I told you it's real.

VENKMAN
(whispers)
What do we do now?

STANTZ
(whispers back)
I don't know. Talk to it.

VENKMAN
(nods in agreement then
hesitates)
What do I say?

STANTZ
Anything! Just make contact.

VENKMAN
(takes a deep breath,
then addresses the
specter)
Hey, Lady?
(the apparition turns and
seems to look right past
them)
Lady! Can you talk? Who are you?
(no answer) (to Stantz)
(MORE)

VENKMAN (CONT'D)
This is not working. Think of
something else.

STANTZ
(sotto voce)
Okay. Okay. I got it. I know
what to do. Stay close. I have a
plan.

He starts moving closer to the apparition. Venkman and Spengler edge closer, fighting their fear. They stop just a few feet from the vision.

STANTZ (CONT'D)
(whispers)
Okay, now do exactly as I say.
Everybody ready?

VENKMAN & SPENGLER
Ready.

STANTZ
Okay...
(shouts)

19 GET HER!!! 19

He leaps at the apparition. Venkman and Spengler jump reflexively at almost the same moment but they all end up on the floor grabbing at thin air.

20 THE GHOST -- DAY 20

She drops back a few feet, looms up into a raging demonlike specter and blasts them with a rush of hot breath as she mouths a single word.

THE GHOST
(roars)

21 QUIET! 21

22 VENKMAN, STANTZ AND SPENGLER 22

They scream and fall backwards.

23 EXT. LIBRARY -- MAIN ENTRANCE - DAY 23

They burst through the doors and onto the broad steps, both terrified and exhilarated by their first real contact with the supernatural. The Head Librarian rushes out the door after them and chases them down the steps.

HEAD LIBRARIAN
 (very agitated)
 Did you see it? What was it?

VENKMAN
 We'll get back to you.

24 EXT. COLUMBIA UNIVERSITY -- DAY.

24

Venkman, Stantz and Spengler head for their lab in Weaver Hall. Spengler makes rapid calculations as Venkman and Stantz argue.

VENKMAN
 (steamed)
 "Get her?" That was your whole plan? You call that science?

STANTZ
 (exultant)
 I guess I got a little overexcited. Wasn't it incredible! I'm telling you, this is a first. You know what this could mean to the University?

VENKMAN
 (sarcastic)
 Oh, yeah. This could be bigger than the microchip. They'll probably throw out the entire engineering department and turn their building over to us. We're probably the first serious scientists to ever molest a dead old lady.

SPENGLER
 (consulting his mini-computer)
 I wouldn't say the experience was completely wasted. Based on these new readings, I think we have an excellent chance of actually catching a ghost and holding it indefinitely.

Venkman stops dead in his tracks, stunned by the news. Stantz and Spengler continue walking.

STANTZ
 (to Spengler; excited)
 Then we were right! This is great.
 (MORE)

STANTZ (CONT'D)
 And if the ionization rate is
 constant for all ectoplasmic
 entities, I think we could really
 kick ass -- in the spiritual sense.

Venkman catches up with them again.

VENKMAN
 Spengler, are you serious about
 actually catching a ghost?

SPENGLER
 I'm always serious.

VENKMAN
 (his mind reeling at the
 possibilities)
 Wow!

25 EXT. WEAVER HALL -- A LITTLE LATER

25

They approach the entrance to the psychology department
 talking excitedly. Venkman stops at the door and turns to
 Spengler.

VENKMAN
 Egon, I take back everything I ever
 said about you. Take this.
 (he hands him a candy
 bar)
 You earned it.

They enter the building with Spengler greedily devouring the
 candy bar.

26 INT. WEAVER HALL -- DAY

26

They walk through the hall, then down the stairs to the
 basement.

VENKMAN
 (his mind racing)
 If you guys are right, if we can
 actually trap a ghost and hold it
 somehow, I think I could win the
 Nobel Prize.

STANTZ
 (protests)
 If anyone deserves it, it's
 Spengler and me. We're doing all
 the hard research and designing the
 equipment.

VENKMAN

Yeah, but I introduced you guys.
You never would've met if not for
me. That's got to be worth
something.

27 INT. THE BASEMENT -- DAY

27

A Workman in painter pants is at the door as Venkman, Stantz and Spengler approach and enter the lab. As soon as the door closes behind them, the Workman starts scraping their names off the door with a razor blade.

28 INT. THE LAB -- DAY

28

As they enter, janitorial and maintenance personnel are busy dismantling their apparatus and equipment. DEAN YAEGER is supervising. Venkman confronts him.

VENKMAN

(shocked)

I trust you're moving us to a
better space somewhere on campus.

DEAN YAEGER

No, we're moving you OFF CAMPUS.
The Board of Regents has decided to
terminate your grant. You are to
vacate these premises immediately.

VENKMAN

This is preposterous! I demand an
explanation.

DEAN YAEGER

Fine. This University will no
longer continue any funding of any
kind for your group's activities.

VENKMAN

But why? The students love us!

DEAN YAEGER

Dr. Venkman, we believe that the
purpose of science is to serve
mankind. You, however, seem to
regard science as some kind of
"dodge" or "hustle." Your theories
are the worst kind of popular
tripe, your methods are sloppy and
your conclusions are highly
questionable.

(MORE)

DEAN YAEGER (CONT'D)
 You're a poor scientist, Dr.
 Venkman, and you have no place in
 this department or in this
 University.

VENKMAN
 I see.

STANTZ
 (to Venkman)
 You said you floored 'em at the
 Regents' meeting.

VENKMAN
 (righteous)
 Ray, I apologize.
 (looking at Dean Yaeger)
 I guess my confidence in the
 Regents was misplaced. They did
 this to Galileo, too.

DEAN YAEGER
 It could be worse, Dr. Venkman.
 They took the astronomer Phileas
 and staked his head to the town
 gate.

29

EXT. COLUMBIA UNIVERSITY -- DAY -- A LITTLE LATER

29

Stantz and Venkman are sitting on a bench both looking
 desolate.

STANTZ
 (shaking his head)
 This is like a major disgrace.
 Forget M.I.T. or Stanford now ...
 they wouldn't touch us with a three-
 meter cattle prod.

VENKMAN
 You're always so worried about your
 reputation. We don't need the
 University. Einstein did his best
 stuff while he was working as a
 patent clerk. They can't stop
 progress.

STANTZ
 (not cheered)
 Do you know what a patent clerk
 makes? I liked the University.
 They gave us money, they gave us
 the facilities and we didn't have
 to produce anything!

(MORE)

STANTZ (CONT'D)

I've worked in the private sector.
They expect results. You've never
been out of college. You don't
know what it's like out there.

VENKMAN

(with visionary zeal)

Let me tell you, Ray, everything in
life happens for a reason. Call it
fate, call it luck, Karma,
whatever. I think we were destined
to get kicked out of there.

STANTZ

For what purpose?

VENKMAN

(with real conviction)

To go into business for ourselves.

Stantz is immediately intrigued by the idea but voices his
reservations.

STANTZ

I don't know. That costs money.
And the ecto-containment system we
have in mind will require a load of
bread to capitalize. Where would we
get the money?

30	EXT. WIDE ANGLE VIEW OF MANHATTAN -- DAY	30
31	EXT. AVENUE OF THE AMERICAS -- DAY	31

Venkman, Stantz and Spengler emerge from the Irving Trust
headquarters, all neatly dressed in suits.

VENKMAN

You'll never regret this, Ray.

STANTZ

(perturbed)

My parents left me that house, I
was born there.

VENKMAN

You're not going to lose the house.
Everybody has three mortgages these
days.

STANTZ

But at nineteen percent interest!
You didn't even bargain with the
guy.

SPENGLER

(calculating)

Just for your information, Ray, the interest payments alone for the first five years come to over \$75,000.

VENKMAN

Will you guys relax? We are on the threshold of establishing the indispensable defense science of the next decade - Professional Paranormal Investigations and Eliminations. The franchise rights alone will make us wealthy beyond your wildest dreams.

STANTZ

But most people are afraid to even report these things.

VENKMAN

Maybe. But no one ever advertised before.

Stantz and Spengler exchange doubtful looks.

32 EXT. FIREHALL -- DAY

32

An abandoned brick, four-story fire station built by the city around the turn of the century. It bears a coat of faded red paint and legend above the garage door in chipped gilt letters: Engine Company #93. The garage doors open revealing Venkman standing in the white-tiled garage bay with a middle aged REAL ESTATE WOMAN wearing a blazer.

33 INT. GARAGE BAY -- DAY

33

Venkman is looking around.

R/E WOMAN

Besides this, you've got another substantial work area on the ground floor, office space, sleeping quarters and showers on the next floor, and you have your full kitchen on the top level. It's 10,000 square feet total.

SPENGLER

He comes out of the office area with a pocket calculator.

SPENGLER (CONT'D)
It's 9,642.55 square feet.

The Realtor frowns at Spengler.

R/E WOMAN
What is he -- your accountant?

STANTZ
He is looking at the shiny brass
fire pole.

STANTZ (CONT'D)
(shouts, loving it)
Wow! Does this pole still work?

VENKMAN
(considering but not
wanting to appear too
eager)
This might do ... I don't know ...
it just seems kind of "pricey" for
a fixer-upper, don't you think?
We're trying to keep our costs
down. You know how it is when
you're starting a new company.

R/E WOMAN
Yes, I know. What are you calling
your business?

STANTZ
Ghostbusters.

R/E WOMAN
Oh, well, this place is perfect for
it.

34 EXT. UPPER WEST SIDE -- DAY

34

A high panoramic view of the city shows heavy traffic moving
up and down Central Park West on a beautiful sunny day.

EXT. 78th AND CENTRAL PARK WEST -- DAY

An unusual pre-war Gothic high-rise towers over the
neighborhood buildings. The top of the building includes an
elaborate decorative temple, complete with altar, stairs and
Babylonian columns. The late afternoon sun gives the
structure an oddly menacing quality. The camera PANS slowly
down to the street as DANA BARRETT, an attractive woman in
her late twenties, comes walking up to the building carrying
a cello case and a shopping bag full of groceries.

Guys on the street check her out as she enters, but she coolly ignores them.

35 INT. HIGH-RISE APARTMENT BUILDING -- LOBBY -- DAY 35

Dana crosses the lobby and gets into the elevator.

36 INT. THIRTY FIFTH FLOOR -- DAY 36

Dana gets off the elevator and goes to the door of her apartment. As she unlocks it, the door to the next apartment opens and Dana's neighbor, LOUIS TULLY, peeks his head out the door. Louis is a shy nerd, hopelessly in love with Dana.

LOUIS

Oh, Dana, it's you ...

DANA

(she's seen this before)

Hi, Louis.

LOUIS

... I thought it was the drug store.

DANA

Are you sick, Louis?

Louis has broken the ice. He confidently exits his apartment and approaches Dana. His door slams behind him as he leaves.

LOUIS

Oh, no, I feel great. I just ordered some more vitamins. I see you were exercising. So was I. I taped "20 Minute Workout" and played it back at high speed so it only took ten minutes and I got a really good workout. You wanna have a mineral water with me?

DANA

No thanks, Louis. I'm really tired. I've been rehearsing all morning.

LOUIS

Okay. I'll take a raincheck. I always have plenty of mineral water and other nutritious health foods, but you know that.

(MORE)

LOUIS (CONT'D)

Listen, that reminds me, I'm having a party for all my clients. It's gonna be my fourth anniversary as an accountant. I know you fill out your own tax return, but I'd like you to come being that you're my next door neighbor and all ...

DANA

Oh, that's nice, Louis. I'll stop by if I'm around.

LOUIS

You know you shouldn't leave your TV on so loud when you go out. That creep down the hall phoned the manager.

DANA

I thought I turned it off.
 (she listens and hears
 loud sound coming from
 inside)
 I guess I forgot.

Dana begins unlocking her door.

LOUIS

I climbed on the window ledge to see if I could disconnect the cable but I couldn't reach so I turned up the sound on my TV real loud so they'd think there was something wrong with everybody's TV. You know, you and I should really have keys to each other's apartment ...

Her door closes leaving Louis stranded. He walks back to his apartment muttering to himself.

LOUIS (CONT'D)

... in case of emergencies ...
 (he discovers he has
 locked himself out of his
 apartment)
 ... like this one.

37 DANA' S APARTMENT -- DAY

37

A roomy, two-bedroom flat with a great view of the park.

She leaves the cello in the entrance hall, grabs the bag of groceries and goes through the living room toward the kitchen.

Remembering Louis, she stops at the TV set to turn it off, but a strange image on the screen catches her attention.

38 TV SCREEN 38

39 INT. CHILDREN'S BEDROOM -- NIGHT 39

Two children, a BOY and a GIRL, are asleep in bed when suddenly they are awakened by supernatural moaning and groaning.

THE CHILDREN

They scream and jump out of bed.

THE DOOR

Their MOTHER and FATHER, rush in to find the children cowering against the wall.

FATHER

What is it? What's wrong?

THE KIDS

Look!

They point at the closet.

MOTHER

(to Father)

Oh, dear. It's that darn ghost again. Can't you do something about it.

FATHER

(helpless)

I've tried everything, honey! I guess we'll just have to move.

The mother and the kids look at him with disappointment.

MOTHER

Gee, there must be a better way.

Stantz steps into the foreground.

STANTZ

Are you troubled by strange noises in the night? Do you experience feelings of dread in your basement or attic? Have you or your family actually seen a spook, specter or ghost? If the answer is yes, then don't wait another minute.

(MORE)

STANTZ (CONT'D)
Just pick up the phone and call the
professionals -- Ghostbusters.

40 EXT. FIREHALL

40

Venkman, Stantz and Spengler are standing in front of the
Ghostbusters' sign. Spengler steps forward.

SPENGLER
(to camera)
Our courteous and efficient staff
is on call hours a day to serve all
your supernatural elimination
needs.

41 INT. RECEPTION AREA

41

Janine is seen answering the telephone with a big fake smile
on her face.

JANINE
(cheery)
Ghostbusters. We'll be right
there.

42 INT. CHILDREN'S BEDROOM

42

Spengler is taking PKE readings along the baseboards.
Stantz pops up from under the bed.

STANTZ
(smiling proudly)
Got him! I don't think you'll have
any more trouble with that ghost.

43 FATHER, MOTHER AND VENKMAN

43

They all look as pleased as punch as Venkman hands the
Father a bill.

FATHER
(looks at the total)
And it's economical, too!

MOTHER
How can we ever thank you?

VENKMAN
(big, cheesy smile)
All in a day's work, ma'am. After
all ...
(to camera)
... We're Ghostbusters.
(he winks)

44 EXT. FRONT DOOR 44

Mother, Father and Kids wave goodbye to the Ghostbusters.

THE FAMILY

(sings)

If you have a ghost,

But you don't want to play host, You can't sleep at all, So
who do you call ... Ghostbusters - Ghostbusters.

45 VENKMAN, STANTZ AND SPENGLER 45

They smile at the camera as a phone number is supered on the
screen.

GHOSTBUSTERS

(in unison)

We're ready to believe you,

Dana turns off the TV set and goes into the kitchen.

46 INT. KITCHEN 46

Dana switches on the radio and starts unpacking groceries.
She sets a loaf of bread and a carton of eggs on the counter
and begins putting other items away in the pantry.

THE EGGS

The top of the carton pops open.
Then, one by one, the eggs erupt
and spill over onto the counter.
As the liquid contents hit the
countertop they sizzle. The eggs
begin to fry on the formica
surface.

DANA

She hears the sizzle, turns and
sees the eggs frying. She gasps,
then recovers and inspects the
mess. She touches the counter
gingerly, but it's not at all hot.
Deeply perplexed, she stands there
trying to think of an explanation.
Then a strange new sound attracts
her attention and she turns around
to see where it's coming from.

Dana hears the sound of muffled chanting coming from the
fridge. She pulls the door open and gets the shock of her
life. The inside of the fridge has been transformed into
the Gateway to another Realm -- a fiery path leading to a
temple door.

On each side of the door is a strange, snarling creature that could best be described as a TERROR DOG. Their front claws are raised toward each other in a symbolic pose. The incredible vision is accompanied by the unearthly chanting.

DANA (CONT'D)

She stands there transfixed by horror, the flames reflecting in her eyes.

THE FRIDGE

The chanting gets more frenetic and ominous as the temple doors slowly begin to open.

DANA

She is paralyzed.

47 THE TEMPLE DOORS

47

They continue to open. We feel a terrible presence within.

THE PRESENCE

(whispers loudly and hoarsely)

48 ZUUL!!!

48

DANA

She screams and slams the refrigerator door. Instantly, everything is normal again. She looks around the room.

THE EGGS

They are back in the carton, unbroken.

DANA

Fighting her fear, she turns back to the fridge and very slowly reaches for the handle. Then summoning all her courage, she yanks open the door. Ketchup, mustard, bottles of vitamins and other food items fall out of the rack on the inside of the refrigerator door. Dana sighs with relief as she sees nothing but the cool white porcelain interior of the fridge. She closes the door and stands there for a moment still shaken by the vision.

(MORE)

DANA (CONT'D)
Then she shakes her head and leaves
the kitchen.

49 EXT. FIREHALL -- DAY

49

The garage bay door is open. Two painters on scaffolding are completing a paint job on the front of the structure in flat black paint. A carpenter finishes hanging a sign over the door. It reads: GHOSTBUSTERS.

Then Stantz comes driving up in a very long, gold 1959 Cadillac ambulance and turns into the garage bay of the firehall. The car has a battered look to it and rumbles noisily due to a broken muffler.

50 INT. GARAGE BAY -- DAY

50

Stantz hits the siren and flashes the emergency lights as he drives in. Venkman crosses to the car as Stantz jumps out enthusiastically.

STANTZ
Everybody can relax. I found the
car. How do you like it?

VENKMAN
(not terribly pleased)
Do you think it's wide enough? How
much?

STANTZ
Fourteen hundred.

Venkman steps on the front bumper and rocks it. It wallows badly.

STANTZ (CONT'D)
Just needs a little suspension work
... And a muffler ... And maybe
brakes.

51 RECEPTION AREA -- DAY

51

A bored-looking red-headed young woman, JANINE MELNITZ, sits in a swivel chair behind the reception desk, putting another coat of red polish on her heavily lacquered nails. Spengler is on his hands and knees wiring up the telephone system.

JANINE
(with a definitive Queens
accent)
You're very handy, I can tell. I
bet you like to read a lot, too.

SPENGLER

(looks up)
Print is dead.

JANINE

That's very fascinating to me. I read a lot myself. Some people think I'm too intellectual. But I think reading is a fabulous way to spend your spare time.

(he doesn't answer)
I also play racketball. Do you ever play?

SPENGLER

Is that a game?

JANINE

It's a great game! You should play sometime. I bet you'd be good. You seem very athletic. Do you have any hobbies?

SPENGLER

I collect spores, molds and fungus.

JANINE

Oh, that's very - unusual.

SPENGLER

I think it's the food of the future.

JANINE

Remind me not to go to lunch with you.

THE DOOR

Dana Barrett enters and looks around hesitantly,

VENKMAN

He springs into action.

VENKMAN (CONT'D)

(all charm)
Hello. I'm Peter Venkman. May I help you?

DANA

Yes ... well ... I'm not sure. What I have to say may sound a little ... unusual.

VENKMAN
We're all professionals here, Miss
...

DANA
Barrett. Dana Barrett.

They walk toward the inner office.

VENKMAN
Why don't you step into the office
and we'll talk about it.
(to Janine)
Hold all my calls, Janine.

JANINE
What calls?

Venkman frowns and exits with Dana.

52 INSERT -- TV MONITOR -- LATER

52

Dana is seen in close-up on a TV screen as she finishes
telling about her experience.

DANA
... and then I opened the door
again but it was gone. There was
nothing there.

VENKMAN
(off-camera)
So what do you think it was?

53 INT. OFFICE -- SAME TIME

53

Dana is hooked up to a lie detector. Spengler is monitoring
the readout and videotaping the interview. Venkman and
Stantz are listening intently, waiting for Dana's assessment
of her experience.

DANA
(after a long pause)
I think something in my
refrigerator is trying to get me.

Venkman stares at her, trying to make sense of her last
statement.

VENKMAN
Generally, you don't see that kind
of behavior in a major appliance.
What do you think, Egon?

SPENGLER
 (checking the polygraph)
 She's telling the truth -- or at
 least she thinks she is.

DANA
 (defensive)
 Why would anyone make up a thing
 like that?

VENKMAN
 Some people like the attention.
 Some people are just crazy.

STANTZ
 (muses)
 You know, Peter, this could be a
 past life experience intruding on
 the present.

SPENGLER
 Or even a race memory, stored in
 the collective unconscious. And I
 wouldn't rule out clairvoyance or
 telepathic contact either.

Dana starts laughing. They all regard her curiously.

DANA
 (trying to be serious)
 I'm sorry. It's just that I don't
 believe in any of these things. I
 don't even know my sign.

SPENGLER
 (checks his notes)
 You're a Scorpio with your moon in
 Leo and Aquarius rising.

DANA
 Is that good?

VENKMAN
 It means you're bright, ambitious,
 outgoing and very, very sexy,

Dana looks at Venkman, flattered by the remark but more than
 a little suspicious of his motives.

DANA
 Is that your professional opinion?

VENKMAN
 It's in the stars.

STANTZ

Why don't I check out the building?
It may have a history of psychic
turbulence.

VENKMAN

Good idea.
(to Dana)
Were any other words spoken that
you remember?

DANA

No, just that one word -- Zuul --
but I have no idea what it means.

VENKMAN

Spengler, see if you can find the
word "Zuul" in any of the
literature. I'll take Miss Barrett
home and check out her apartment.

54

INT. DANA'S APARTMENT -- LATER THAT AFTERNOON

54

The door opens and Dana enters the darkened flat with
Venkman. She switches on the light and leads him to the
living room.

VENKMAN

Have you ever thought of moving out
-- at least until this disturbance
blows over?

DANA

No. If I moved out now I'd be
acknowledging that what happened
was real. I'm not ready to do
that.

Venkman sees the cello leaning up against the wall.

VENKMAN

You play the cello! It's my
favorite instrument.

DANA

Really? Do you have a favorite
piece?

VENKMAN

(thinks)
I'd have to say Prokofiev's third
concerto.

DANA
That's a violin concerto.

VENKMAN
Yeah, but it's got a great cello
break.

He grabs the cello and starts playing it like a stand-up
base. Dana takes the instrument out of his hands and gently
puts it back in the case.

DANA
You really don't act like a
scientist.

VENKMAN
No? What do I act like?

DANA
Like a used car salesman.

VENKMAN
Thanks.
(he gets down to business
and starts looking around
the apartment)
What's in there?

He points to a door.

DANA
That's the bedroom, but nothing
ever happened in there.

She takes off her jacket.

VENKMAN
(noticing her body)
That's too bad.

DANA
What?

VENKMAN
Nothing. Is that the kitchen?

He points to another door.

DANA
(nods)
Uh-huh.

VENKMAN
Well, let's check it out.

DANA
I'll wait here if you don't mind.

He enters the kitchen.

55 INT. THE KITCHEN -- DAY

55

The room is a real mess. Utensils are lying all over the floor. The cabinets and walls are splattered with food.

VENKMAN
(calls out)
You're quite a housekeeper.

DANA
(off-camera)
I told you, I ...

VENKMAN
I know. It happened by itself.

He scans the room with his monitoring device.

VENKMAN (CONT'D)
Nothing.

He looks in a couple of cabinets, then confronts the refrigerator. With mild trepidation he grasps the door handle, then suddenly jerks it open. The handle comes off in his hand.

VENKMAN (CONT'D)
Damn!

DANA
(off-camera)
Are you all right?

VENKMAN
Yeah, yeah.

He grips the side of the fridge door and pulls it open.

56 INT. LIVING ROOM - DAY

56

Dana stands there nervously watching the kitchen door. Finally, it opens and Venkman comes out munching an apple.

VENKMAN
There's nothing there now and I
don't get any significant readings.

DANA

This is terrible. Either there's a monster in my kitchen or I'm completely crazy.

VENKMAN

If it's any comfort to you, I don't think you're crazy.

DANA

(laughs ironically)

Thanks. Coming from you that really means a lot to me.

VENKMAN

I'm a qualified psychologist. I've got a degree and everything. I believe that something happened here and I want to do something about it.

DANA

All right. What do you want to do?

VENKMAN

I think I should spend the night here.

DANA

(she's had enough)

That's it. Get out.

VENKMAN

On a purely scientific basis.

DANA

Out!

VENKMAN

I want to help you.

DANA

I'll scream.

VENKMAN

Don't scream.

DANA

(urging him to the door)

Then leave.

VENKMAN

Okay, okay. But if anything else happens, you have to promise you'll call me.

DANA

(opening the door)
All right.

VENKMAN

Okay. Then I'll go.

DANA

Goodbye.

VENKMAN

(in the hall)
No kiss?

She closes the door in his face and triple locks it.

57 EXT. HALLWAY -- DAY

57

Venkman stands there with his nose flattened against Dana's door. He starts to leave just as Louis Tully pokes his head out the door hoping to see Dana. He jealously eyes Venkman. Venkman ignores Louis and gets on the elevator.

Louis spots his newspaper lying on the floor across the hall. Holding the door open with one foot, he reaches for the paper but can't quite stretch far enough. Trying another approach, he swings the door open, leaps for the paper and darts back to the door just as it slams shut in his face, locking him out again.

58 INT. FIREHALL KITCHEN -- NIGHT

58

Stantz and Spengler are eating Chinese food from several take-out containers. Venkman enters.

STANTZ

How was your date?

VENKMAN

It wasn't a date. It was an investigation.

SPENGLER

Did you see anything?

VENKMAN

Didn't see anything, Didn't get anything. Nice girl - no ghost. I'm starting to worry.

(MORE)

VENKMAN (CONT'D)
 You said your graph was pointing to
 something big. You told me things
 were going to start popping.

STANTZ
 They will.

VENKMAN
 Do you know when that might be?
 We're on the brink of a very
 serious cash-flow problem.

He plucks a garlic shrimp from one of the Chinese food
 cartons and walks off disconsolately.

59 EXT. HOTEL SEDGEWICK -- NIGHT 59

Two uniformed DOORMEN help people in and out of taxis and
 limos under the hotel's elegant awning.

60 INT. HOTEL -- NIGHT 60

A "DO NOT DISTURB" sign hangs on the doorknob of Room 1210.
 Soft music is heard coming from the room.

61 INT. ROOM 1210 -- NIGHT 61

The room is dark but we can hear the sighs and heavy
 breathing of a man and woman making love on the bed. The
 camera PANS across the floor following a trail of dropped
 clothing -- a tuxedo jacket and cummerbund, white satin
 high heels, a lacy wedding gown, striped tuxedo trousers,
 satin ladies underpants, stockings and garters.

BRIDE (V.O.)
 Aren't you glad we waited?

GROOM (V.O.)
 I don't know. It probably would've
 been the same.

BRIDE (V.O.)
 (indignant)
 Well, thanks a lot.

THE BED
 The Groom turns his back to the
 Bride and pulls the sheet up to his
 neck.

BRIDE
 What are you doing? Are you just
 going to roll over and go to sleep?
 (MORE)

BRIDE (CONT'D)
 (he doesn't respond)
 I don't believe this.

She switches on the lamp on the nightstand and picks up a magazine.

62

THE AIR VENT

62

There is a throbbing shudder as if something powerful was rushing through the air duct. A hint of yellowy vapor wafts through the grating and into the room.

THE NIGHTSTAND

The travel clock reads 9:45 P.M.
 Suddenly there is an audible hiss,
 then the glass clockface cracks
 down the middle with a snap.

THE BRIDE

Startled, she looks at the clock
 and picks it up to examine it.

BRIDE

Roy? Your clock broke.

GROOM

Nice going, honey. It was brand
 new.

BRIDE

I didn't break your precious clock,
 Roy!

He gets up and heads for the bathroom.

BRIDE (CONT'D)

Now where are you going?

GROOM

To the bathroom, where do you
 think?

BRIDE

(to herself)

Have I done the right thing?

The Groom enters the bathroom and closes the door behind him. The sound of water running in the sink is heard. Then the Bride hears a sound like the noise a cat makes when trying to dislodge a hairball from its throat.

BRIDE (CONT'D)

(calls out)

Roy? Are you all right?

The noise increases to the level of ten cats with hairballs.

BRIDE (CONT'D)
 (disgusted)
 Hey, sweetheart, will you CUT THAT
 OUT!!!

GROOM (O.S.)
 Uuuuuuugh!!

BRIDE
 (getting quite nervous)
 What's the matter, dear?

She gets out of bed just as he comes charging out,
 stuttering in stunned horror. She goes into the bathroom.

BRIDE (V.O.)
 What did you do in here? It smells
 awful!! OH ... Oh, no ... Oh, my
 God.

The Bride runs out of the bathroom into the arms of her
 husband who is on the telephone.

GROOM
 ... right ... It's smelling up the
 whole suite ... I don't know ...
 It's just hanging off the ceiling
 ... I've never seen anything like
 this ... 1210 ... Quick ...

63 INT. FIREHALL OFFICE -- NIGHT

63

Janine turns off the light at her desk. She packs up her
 purse and puts on her coat. The phone rings. Janine
 answers it unenthusiastically.

JANINE
 Ghostbusters ... Yes, it is ...
 Yes, of course they're serious.
 You do! You have! Yes, sir. Well,
 they're out on another case now,
 but if you'll give me the address
 ... Don't worry, they'll be totally
 discreet.

She hits an alarm button and a loud bell starts ringing
 frantically.

64 INT. KITCHEN - NIGHT

64

The alarm sounds and everyone jumps up, scattering takeout
 cartons.

65 INT. DORM -- NIGHT

65

The alarm continues. Everyone enters in haste and scrambles into jumpsuits. There is much hopping on one leg and bumping into one another.

BRASS POLE

Fully suited, Venkman jumps on and slides down followed quickly by Spengler. Then Stantz jumps at it but hits it at the wrong angle. He slowly slides down out of sight with a stunned look on his face.

66 INT. GARAGE BAY -- EQUIPMENT RACKS -- NIGHT

66

Everyone pulls throwers, traps, packs and harnesses off the wall.

67 EXT. FIREHALL -- NIGHT

67

The garage door slides up and in a blaze of light and screeching tires, the ambulance squeals out and makes a right turn. The vehicle has been painted flat black and has been fitted with communication wafers and antennae. All the original lights have been replaced with purple and white strobes and the siren has been altered to emit a low, unearthly moaning. The purple and white strobe bars give the car a strange ultraviolet aura. It rounds the corner and heads up the West Side Highway.

68 EXT. HOTEL -- FRONT DOOR -- NIGHT

68

The black ambulance screeches up to the main entrance, siren blaring. Emblazoned on the door is the Ghostbusters' new logo. It's the international symbol of prohibition, a red circle with a diagonal red stroke across a ghost. The DOORMAN steps forward as Venkman, Stantz and Spengler leap out of the car. They open up the rear door and remove their equipment. People on the street stop and gawk.

69 INT. HOTEL LOBBY -- NIGHT

69

As the Ghostbusters enter, people turn and stare at their strange appearance. They all wear matching blue futuristic jumpsuits with proton packs strapped to their backs. They also wear brushed-metal, flip-down ecto-visors worn on the head like a welder's mask. Knee and elbow pads complete their strange outfits.

VENKMAN

He looks ill-at-ease and embarrassed by their outlandish getups as the HOTEL MANAGER descends on them accompanied by a Slavic MAINTENANCE MAN and a worried BELL CAPTAIN.

MANAGER

(agitated)

Thank you for coming so quickly. The guests are starting to ask questions and I'm running out of excuses.

STANTZ

Has this ever happened before?

MANAGER

Well, most of the original staff knows about the twelfth floor ... The disturbances, I mean ... But it's been quiet for years ... Up until two weeks ago ... It was never ever this bad, though.

STANTZ

Did you ever report it to anyone?

MANAGER

Heavens, no! The owners don't like us to even talk about it. I hoped we could take care of this quietly tonight.

STANTZ

Yes, sir. Don't worry. We handle this kind of thing all the time.

They cross the lobby to the elevators, attracting lots of curious interest from the hotel guests.

VENKMAN

A GUEST accosts him while they wait for an elevator.

GUEST

What are you supposed to be?

VENKMAN

Me? We're ... uh ... the exterminators. Somebody saw a cockroach on the twelfth floor.

The Guest looks at Venkman, noting the heavy proton pack on his back, the odd-looking particle thrower and flipdown ectovisor.

GUEST

That's gotta be some cockroach,

VENKMAN

Well, you can't be too careful with those babies.

The elevator arrives and he gets on with the others.

70

INT. THE ELEVATOR -- NIGHT

70

The Ghostbusters look nervous as they ride up the elevator.

STANTZ

I just realized something. We've never had a completely successful test with any of the equipment.

SPENGLER

I blame myself.

VENKMAN

So do I.

STANTZ

No sense worrying about it now.

VENKMAN

(doubtful)

Sure. Each of us is wearing an unlicensed nuclear accelerator on our back. No problem.

The elevator stops at the Twelfth Floor.

71

INT. TWELFTH FLOOR CORRIDOR -- NIGHT

71

The elevator doors open and Venkman peeks out into the hall. He steps out cautiously, followed by the others.

72

THE END OF THE HALL

72

A BELLBOY comes around the corner behind them, pushing a room service cart loaded with dirty dishes.

STANTZ

He hears the rattle of the dishes behind him, whirls and fires a stream of protons from his wand.

(MORE)

STANTZ (CONT'D)
Spengler is so keyed up, he too
spins and fires wildly.

THE BELLBOY
He ducks as the particle streams
blow the dishes off the cart and
scorch holes in the wall behind
him.

VENKMAN
(shouts)
Cease fire!

The Bellboy peeks out from behind the cart.

THE GHOSTBUSTERS
They breathe a sigh of relief.

STANTZ
(to the Bellboy)
Sorry, Buddy!

SPENGLER
We'd better adjust our streams.

He leads them down the hall to Room 1210.

73

INT. ROOM 1210 -- NIGHT

73

The Ghostbusters enter trepidatiously and start taking
readings.

SPENGLER
(looking at his meters)
Something was definitely here.

VENKMAN
Yeah, I can smell it.

STANTZ
I'm getting high readings near the
air vents. It must be using the
duct system to get around. See, I
told you we'd get something.

VENKMAN
So far all we got is a shit smell
on the twelfth floor and we almost
fried a Puerto Rican bellboy.

STANTZ
All right. Let's cool the negative
vibes. These things can sense them.

They exit the room.

74

INT. A CORRIDOR -- NIGHT

74

Spengler makes his way down the hall reading valences at the door to each room. He knocks on one of the doors, then passes his sensor over the top of the door and down the jambs. Then he gets on his knees to read the crack at the bottom of the door. Suddenly the door opens and he looks up to see a really stunning woman wrapped in a bath towel with another towel twisted turban-style around her wet hair.

WOMAN

(noting his unusual
attire)

Yes?

SPENGLER

(stands up)

Were you recently in the bathroom?

WOMAN

(sarcastic)

What on earth gave you that idea?

SPENGLER

(seriously)

The wet towels, residual moisture
on your lower limbs and hair, the
redness in your cheeks indicating
...

WOMAN

(cutting him off)

You're a regular Sherlock Holmes.
Now what do you want?

SPENGLER

When you were in the bathroom, did
you notice anything that was yellow
and unusually smelly?

She slams the door in his face. Spengler shrugs and moves on.

75

INT. ANOTHER CORRIDOR -- SAME TIME

75

Stantz moves down the hall checking PKE valences.

76

HIS PKE METER

76

The needle jumps into the red.

STANTZ

He alerts Spengler through the walkie-talkie headset he wears.

STANTZ (CONT'D)

(hushed)

Egon! I got something. I'm moving in.

Slowly and cautiously, he turns the corner at the end of the hall. Suddenly, he sees the object of their search and freezes.

STANTZ (CONT'D)

(frightened)

Yaaaaaaaaaah!

STANTZ' POV

The vapor is hunched over a room service cart loaded with dirty dishes. It hangs there, translucent, foul, yellow, feeding off table scraps and leftover beverages, knocking dishes off the cart and scattering refuse. It looks like a misshapen potato with a pushed-in face and spindly arms.

SPENGLER

(over the walkie-talkie)

Ray! Where are you? Are you all right?

STANTZ

(amazed)

God, it's ugly!

THE VAPOR

It raises a half-empty bottle of wine to its gaping maw and chugs down the liquid. The wine is visible as it pours down his gullet and passes through his system, finally spilling through his body onto the floor.

STANTZ

He edges closer.

STANTZ (CONT'D)

(whispers into his headset)

I'm moving in. I don't think it's seen me yet.

THE VAPOR

It crams some leftovers into its mouth and belches loudly.

STANTZ

He is growing increasingly more disgusted as the initial fear leaves him.

STANTZ (CONT'D)

Ugh! What a slob! I'm going to take him.

(shouts at the vapor)

Freeze, Potato-Face!

He fires his particle thrower at the vapor.

THE VAPOR

It dodges Stantz' first shot and the ion stream tears away fifty feet of wallpaper in a searing ricochet. Then the vapor flies off down the hall, pulling the room service cart along in its wake.

STANTZ

He chases it down the hall, shouting into his headset.

STANTZ (CONT'D)

He's getting away!

THE VAPOR

It reaches the end of the corridor but instead of turning, it passes right through the solid wall. The room service cart crashes into the wall, smashing dishes and sending the debris flying.

77

INT. A HOTEL ROOM -- NIGHT

77

A MAN is just pulling the plastic bag off his recently dry-cleaned white dinner jacket when the noxious vapor comes shooting through the wall. It blows right over him with a great rush of stinking wind and exits through the air vent.

THE MAN

He looks at the air vent then back at his dinner jacket which has turned several shades of sickly yellow and brown.

78 INT. A CORRIDOR -- NIGHT

78

Venkman is alone in a long hallway. He leans against the wall, clearly not taking any of this seriously. He hauls on a cigarette and mutters to himself.

VENKMAN

This bites it. I actually work for a company called Ghostbusters.

Suddenly from the end of the hallway comes the sound of rattling dishes and silverware, accompanied by footsteps. Venkman's PKE meter beeps and a red light winks on.

VENKMAN (CONT'D)

(into the walkie-talkie)
Ray -- Something's here.

STANTZ (O.S.)

(crackling over the communicator)
Where are you, Pete?

VENKMAN

(backing away)
Third floor. Get down here,

STANTZ

Sit tight. I'm on my way.

VENKMAN

Well, hurry up.
(checks his meter)
The needle's going wild.

VENKMAN'S POV

A room service cart sails past along a perpendicular hallway and rolls out of sight. Then immediately behind it comes a reeking yellow haze. It is the vapor. It doesn't follow the cart but instead makes the turn at the end of the hall and hovers there, apparently looking at Venkman.

VENKMAN

He's scared now.

VENKMAN (CONT'D)

(into his head set)
It's here, Ray. It's looking at me.

STANTZ
 (on the radio)
 Don't move. It won't hurt you.

VENKMAN
 How do you know?

STANTZ
 I don't know. I'm just guessing.

Venkman sees the vapor start down the hall toward him.

VENKMAN
 (panicking)
 Well, I think you guessed wrong.
 Here he comes!

THE VAPOR
 It flies down the hall toward
 Venkman.

79 INT. STAIRWELL -- SAME TIME 79

Stantz runs downstairs taking them three at a time as Venkman is heard screaming over the radio.

VENKMAN
 (screaming)
 Veeaaaaaahh!

80 INT. THIRD FLOOR 80

Stantz comes running around the corner and sees Venkman flat on his back, flailing his arms and legs frantically, Sickening, yellow-green ectofluid covers his head and chest.

VENKMAN
 Aagghh -- aaagggghh -- uhh -- uhh --
 It slimed me! It slimed me!

Suddenly Spengler's voice crackles over the communicator.

SPENGLER (V.O.)
 Ray! It's here! It just went into
 the Banquet Room on the third
 floor.

Stantz helps Venkman to his feet and they rush off.

81 INT. BANQUET ROOM -- NIGHT 81

The Ghostbusters enter a large dark room with a high, ornately-corniced ceiling and a crystal chandelier hanging in the center.

STANTZ
Visors down. Full stream.

They flip down their visors and scan the room.

STANTZ (CONT'D)
He peruses the room but sees nothing. He looks up and scans the ceiling. A form flits behind a carved beam.

STANTZ (CONT'D)
There! On the ceiling!
(the others look)
Come on down here, you slug!

Stantz drops to one knee and fires at the vapor.

THE CEILING
The vapor dodges as the beam blasts a sizable chunk of plaster out of the ceiling and destroys half the crystal chandelier.

VENKMAN
He fires at it, too, wasting the rest of the chandelier but the vapor dodges away. They are both ready to start blazing away again when Spengler stops them.

SPENGLER
(urgently)
Wait! Wait! There's something I forgot to tell you.

VENKMAN
What?

SPENGLER
(emphatic)
Don't cross the beams.

VENKMAN
Why not?

SPENGLER
Trust me. It will be bad.

VENKMAN
What do you mean "bad?"

SPENGLER

It's hard to explain, but try to imagine all life as you know it stopping instantaneously and finding yourself confined forever in another dimension.

Venkman considers his own safety and decides to take charge.

VENKMAN

(with military authority)
That's it! I'm taking charge. You guys are dangerous.

They yield command to him.

VENKMAN (CONT'D)

Now nobody does anything unless I order you to, okay?

82 STANTZ AND SPENGLER

82

They nod obediently and glance nervously at the vapor, still hovering near the ceiling.

VENKMAN

Let's do it. This thing's not going to hang around all day waiting for us. Ray, give me one stream wide right of it. I'll go wide left. Now!

83 STANTZ AND VENKMAN

83

They trigger their throwers and two streams are emitted, shooting off to either side of the entity. The entity swirls but stays between the beams.

VENKMAN

(talking them through it)
Good ... Good ... Nice and wide ...
Move with him ... Easy. Hold steady.

THE VAPOR

It bobs and weaves, trying to slip past the visible lines of light, but Venkman and Stantz manage to keep it boxed in.

VENKMAN
 (speaking clearly)
 Now, very slowly, Ray, let's
 tighten it up. You hold steady.
 I'm coming down.

They start closing the distance between their ion streams.

SPENGLER
 (cautious)
 Don't cross them! Watch it!

STANTZ
 The vapor is trying to get around
 his streams, causing him to waver
 as Venkman's stream gets closer and
 closer.

VENKMAN
 Spengler! A little help! Cut him
 off.

THE VAPOR
 It slips past Stantz and races for
 the air vent.

SPENGLER
 He fires with such poor
 marksmanship that he comes only
 centimeters from crossing Venkman's
 stream. Venkman jerks away to avoid
 crossing Spengler's erratic bursts
 and maneuvers. Together they do
 extensive damage to the walls.

84 INT. CORRIDOR -- SAME TIME 84

The Hotel Manager and the Maintenance Man look nervously at each other as they hear the sound of heavy property damage coming from the banquet room.

85 INT. BANQUET ROOM - NIGHT 85

Stantz has the thing cornered to some extent.

STANTZ
 (to Venkman)
 I'll nudge it out of the corner.
 You cut off the left side.

Stantz moves closer to the wall and Venkman counters to trap the vapor again.

VENKMAN
 (encouragingly)
 You got it! That's good. Easy
 now.

They manage to guide the vapor out into the center of the room, all the time closing the figurative box around it.

STANTZ
 It's working!

SPENGLER
 Easy ... Easy ... I'm going to
 throw in my trap now.

Spengler jerks his leg up, triggering a release on his equipment belt. A cord and foot pedal fall to the floor. At the end of the cord there is a long, flat black metal box two feet long, four inches wide and two high. He kicks the box under the apparition and toes the foot pedal into position. The apparition blasts them with a flatulent gust. They recoil but hold the configuration.

STANTZ
 Easy ... Easy ... Open the trap
 now!!

Spengler stomps on the foot pedal and with a loud electronic snap the long metal box on the floor sprays up a fixed multidimensional inverted pyramid of bright, beaded white light.

Stantz and Venkman herd the vapor to the top of the trap.

VENKMAN
 Watch it ... Watch it ... Now!

Spengler stomps the foot pedal again.

Suddenly there is a loud double electronic snap and a blinding flash of pink light. Wisps of brown smoke and carbonized particles rise to the ceiling in a large residual puff. The Ghostbusters stand there for a long moment not quite sure the battle is over.

SPENGLER
 He cautiously approaches the trap
 end looks at the valence indicator
 on it.

SPENGLER (CONT'D)
 (confirms it)
 He's in here.

86 STANTZ AND VENKMAN

86

They whoop in triumph -- and considerable relief.

STANTZ
 (pulling off his slimy
 visor)
 Well! That wasn't so bad, was it?

Venkman looks askance at him.

VENKMAN
 Are you kidding? That was like
 trying to push smoke into a bottle
 with a baseball bat. Now what do
 we do with it?

He looks at Stantz.

STANTZ
 He looks at Spengler.

SPENGLER
 He shrugs.

VENKMAN
 (not pleased)
 We'll have to work on that.
 (to Stantz)
 Grab that, would you, Ray?

They exit, leaving Stantz to deal with the trap.

87 INT. LOBBY -- NIGHT

87

The elevator opens and the Ghostbusters emerge. Stantz holds the trap by it's foot pedal. He dangles it away from his body as if it is something putrid. The Hotel Manager approaches them.

HOTEL MANAGER
 What happened? Did you see it?
 What is it?

Stantz removes his infra visor and wipes some slime off his face. He is beaming,

STANTZ
 We got it!

He holds up the trap.

HOTEL MANAGER

What was it? Will there be any more of them?

STANTZ

Sir, what you had there was what we refer to as a focused, non-terminal repeating phantasm or a Class Five Full Roaming Vapor ... A real nasty one, too.

VENKMAN

(starts writing a bill)
That'll be \$4,000 for the entrapment plus \$1,000 for proton recharge and storage.

HOTEL MANAGER

(shocked)
Five thousand dollars! I won't pay it. I had no idea it would be so much.

VENKMAN

Fine. We'll let it go again.
(calls out)
Ray! Bring it back.

HOTEL MANAGER

No! All right. Anything.

88

EXT. HOTEL SEDGEWICK -- NIGHT

88

The Ghostbusters come through the revolving doors and see a real mob scene on the street. A large crowd has gathered around the Ectomobile and the police have put up a barricade to hold them back. Photographers are taking pictures of it and several reporters are there waiting for them. As the Ghostbusters cross to the vehicle, people in the crowd cheer and the reporters start firing questions at them.

REPORTER #1

Nate Cohen. I'm with the Post.
What happened in there?

REPORTER #2

Did you really see a ghost?

REPORTER #3

Is this some kind of a stunt?

STANTZ
(holding up the trap;
loudly to the crowd)
We got one!

REPORTER #1
Can we see it?

STANTZ
Uh...I'm afraid not.

VENKMAN
This is not a sideshow! We're
serious scientists.

REPORTER #4
What proof do you have that what
you saw was real?

STANTZ
Proof? Well, the manager of the
Sedgewick just paid us five big
ones to get something out of there.
Is that real enough for you?

REPORTER #2
Are you saying that ghosts really
exist?

VENKMAN
(pitching)
Not only do they exist, they're all
over the place! And that's why
we're offering this vitally
important service to people in the
whole tri-state area. We're
available twenty-four hours a day,
seven days a week. We have the
tools and we have the talent. No
job too small, no fee too big.
We're ready for anything.

SPENGLER
He's confused by all the commotion
and the barrage of questions from
the press. A STREET PUNK in the
crowd behind the police barricades
keeps hissing at him.

STREET PUNK
Mister! Hey, Mister! Come here!
Mister.

He finally gets Spengler's attention and waves him over.

STREET PUNK (CONT'D)
 Hey, Mister! Can I see those guns?

SPENGLER
 They're not guns. They're particle
 throwers.

STREET PUNK
 Yeah, yeah. I just want to see
 'em.

SPENGLER
 I couldn't do that. You might hurt
 someone.

He turns away.

STREET PUNK
 Wait! Wait! Let me ask you
 something. If you like shot
 Superman with those guns, would he
 feel it or what?

SPENGLER
 (with authority)
 On Earth -- no. But on Krypton we
 could slice him up like Oscar Mayer
 Bologna.

STREET PUNK
 Wow!

89

VENKMAN AND STANTZ

89

They are in high spirits as they continue to field
 questions. A minicam is videotaping them.

MINICAM REPORTER
 Sing the song from your commercial.

STANTZ
 (reluctant)
 No, we have to get back and ...

MINICAM REPORTER
 (wheedling)
 Come on. It's free advertising.

VENKMAN
 There's a thought. Hit it, Ray.

Stantz shrugs and starts singing the Ghostbusters song with
 embarrassed restraint.

STANTZ
 (singing)
 Ghostbusters ... If you have a
 ghost But you don't want to play
 host ...

Venkman joins in with a harmony and they continue with more confidence.

STANTZ & VENKMAN
 (singing)
 They can be bad houseguests

And all-night pests ... You can't sleep at all So who do you call?

Spengler joins them for the big finish with no perceivable sense of melody or rhythm.

ALL TOGETHER
 (singing)
 Ghostbusters ... Ghostbusters.

At the moment a flashbulb goes off freezing the Ghostbusters in a still-frame that becomes a front-page news photo.

FRONT PAGE
 The New York Post carries the
 picture with a big headline
 reading:

90

GHOSTBUSTERS?

90

The Ghostbusters' song really starts to cook with full production now as a MONTAGE begins.

TELETYPE MACHINES
 A bank of whirring, clicking
 teleprinters spits reams of hard
 copy and wire service photos
 depicting the team at work.

ANNOUNCER (V.O.)
 Hello, America. This is Ronald
 Gwynne reporting from United Press
 International in New York.
 Throughout my entire career as a
 journalist I have never reported
 anything as exciting and incredible
 as the trapping of an actual
 supernatural entity by a team of
 men based in this city who call
 themselves Ghostbusters.

91 INT. FIREHALL 91

The team hears the alarm buzzer. They leap from their beds and slide down the pole.

ANNOUNCER (V.O.)

Now, most of us have never even heard of a floating, slime-like substance called ectoplasm, but these gentlemen claim we will be seeing a lot more of it than ever before.

92 EXT. YANKEE STADIUM -- DAY 92

The Ectomobile is parked at home plate. The Ghostbusters enter the Yankee dugout as a concerned Groundskeeper looks on.

93 EXT. TIMES SQUARE -- NIGHT 93

The electronic Seiko sign flashes the news: Ghostbusters Nab Phantom Bat Boy at Yankee Stadium.

94 FULL SCREEN VIDEO OF ROGER GRIMSBY 94

ROGER GRIMSBY

Good morning. Today the entire Eastern Seaboard is alive with talk of hundreds of reported incidents involving multiple sightings in what can only be described as extreme events of paranormal extraphenomenical proportions. It seems everybody is willing to bring their old ghosts and skeletons out of the closet. Roy Brady reports from New York.

95 EXT. IN FRONT OF FIREHALL 95

Minicam set up in street.

ROY BRADY

Thank you, Roger. Everybody's heard ghost stories around the campfire. Heck, my grandma used to spin yarns about a spectral locomotive that used to rocket past the farm where she grew up.

(MORE)

ROY BRADY (CONT'D)
 Now, as if some unseen authority
 had suddenly given permission,
 thousands of people here are
 talking about encounters they claim
 to have had with ghosts.

Music and Teleclicker up.

96

EXT. TUDOR CITY -- DAY

96

The Ectomobile pulls up to a Gothic apartment building in
 the complex. The Ghostbusters jump out, end hurry into the
 lobby.

A POLICEMAN

He notices that the Ectomobile is
 illegally parked and walks over to
 gawk at the odd vehicle.

THE ECTOMOBILE

As the Policeman approaches, a set
 of double antennae on the roof are
 automatically activated. They
 rotate and tilt to point at the
 Policeman. The Policeman is a
 little unnerved by the antennae and
 starts to walk around the car, but
 the antennae follow him with
 unerring accuracy.

THE POLICEMAN

Eager to get away from the vehicle,
 he quickly writes a parking ticket
 and sticks it under the windshield
 wiper.

THE WINDSHIELD

As the Policeman withdraws his
 hand, the ticket heats up, bursts
 into flame and burns up.

THE POLICEMAN

He stares at the ashes for a moment
 then slowly backs away from the
 car.

97

INT. ECTOMOBILE -- NIGHT

97

Stantz is driving. Spengler and Venkman are asleep. They
 all look completely exhausted.

98 THE JOE FRANKLIN SHOW -- ON CAMERA

98

JOE FRANKLIN

Ray, every time I hear about your company, I can't help thinking about the old Bob Hope movie.

STANTZ

Actually, Joe, the title of that film was "Ghostbreakers," and Olsen and Johnson did one called "Ghost Catchers" and the Bowery Boys did "Ghost Chasers," "Hold That Ghost," "Spooks Run Wild," "Spook Busters," and "Spook Chasers."

JOE FRANKLIN

Well, in any case, I guess there's one big question on everybody's mind and you're certainly in a position to answer it for us: Have you seen Elvis and how is he?

99 INT. RADIO STUDIO

99

LARRY KING is doing his phone-in talk show.

LARRY KING

Our phone-in topic today: Ghosts and Ghostbusting. The controversy builds as more sightings are reported and some maintain that these professional paranormal eliminators in New York are the cause of it all. Why did everything start just when these guys went into business?

100 EXT. LINCOLN CENTER -- DAY

100

Larry King continues voice-over as members of the New York Philharmonic come out the stage door of Avery Fisher Hall.

LARRY KING (V.O.)

Should they be allowed to carry around unlicensed proton mass drivers? And what's wrong with ghosts anyway? Call us ... All our lines are open. Hello, Larry King.

Dana is walking with another man, a VIOLINIST, when she sees Venkman sitting on the edge of the fountain in the center of the plaza. She asks the Violinist to wait and crosses to Venkman.

FEMALE CALLER (V.O.)
 Hello, Larry? I think what Dr.
 Spengler said in his interview with
 you last night was true. The world
 is in for a "psychic shock" 'cause
 like my aunt reads coffee grounds
 and she ...
 (fade out)

101 VENKMAN AND DANA

101

She is surprised and a little bit pleased to see him.

VENKMAN
 Great rehearsal.

DANA
 You heard it?

VENKMAN
 You're the best one in your row.

DANA
 (skeptical)
 Most people can't hear me with the
 whole orchestra playing. You're
 good.

VENKMAN
 I don't have to take abuse from
 you. I have other people dying to
 give it to me.

DANA
 I know. You're quite a celebrity
 these days. Are you here because
 you have info ... about my case?

VENKMAN
 (looks at the Violinist
 who appears to be getting
 impatient)
 Who's the stiff?

DANA
 The "stiff?" He happens to be one
 of the finest musicians in the
 world and a wonderful man.

VENKMAN
 Is he dying or something?

They glance at the Violinist.

THE VIOLINIST

He takes a hit of nasal spray in each nostril.

102 DANA AND VENKMAN

102

She looks at him trying to decide whether she likes him or not.

DANA

He is a very close friend. Do you have some explanation of what happened in my apartment?

VENKMAN

Yes, but I have to tell you in private at a fine restaurant.

DANA

Can't you tell me now?

VENKMAN

I'll cancel the reservation, I found the name "Zuul" in ...

(reading)

The Roylance Guide to Secret Societies and Sects. I don't suppose you've read it.

DANA

You must have gotten the last copy.

VENKMAN

Well, the name Zuul refers to a demi-god worshipped around 6000 B.C. by the ... What's that say?

DANA

Hittites, the Mesopotamians and the Sumerians. "Zuul was the Minion of Gozer."

VENKMAN

"Gozer" -- he was very big in the Sumerian religion. One of their gods.

DANA

What's he doing in my refrigerator.

VENKMAN

I'm checking on that. I think we should meet Thursday night at nine to talk about it.

DANA
I don't think so. I'm busy
Thursday night.

VENKMAN
(persists)
You think I enjoy giving up my
evenings to spend time with
clients? I'm making an exception
because I respect you as an artist
and as a dresser.

DANA
(laughs)
All right. Since you put it that
way.

VENKMAN
I'll pick you up at your place.
I'll bring along the Roylance Guide
-- we can read after we eat.

DANA
I've got to go now.

She walks toward the Violinist. Venkman shouts after her.

VENKMAN
Remember. I'm the only one
standing between you and a heavy
Hittite.

She starts walking away.

VENKMAN (CONT'D)
(calls after her)
I'll pick you up at your place.

DANA
She waves goodbye and rejoins the
Violinist,

103 VIOLINIST AND DANA

103

VIOLINIST
(jealous)
Who was that?

DANA
Oh, he's an old professor of mine.

VIOLINIST
(doubtful)
Really?

DANA

Yes. He's smarter than he looks.

They walk off.

104

INT. RECEPTION AREA -- DAY

104

Janine is handling a steady barrage of phone calls, switching from one line to the other. WINSTON ZEDDEMORE, a large, impressive-looking black man sits across from her filling out a job application.

JANINE

(answering a call)

GHOSTBUSTERS -- please hold.

(switches)

Good afternoon, GHOSTBUSTERS -- please hold.

(switches back)

Yes, can I help you?

(pause)

Yes ... yes, Is it just a mist or does it have arms and legs ...? Uh-huh ... Well, the soonest we could possibly get to you would be a week from Friday ... I'm sorry, but we're completely booked until then ... Uh-huh ... Well, all I can suggest is that you stay out of your house until we can get to you. Thank you.

She hangs up.

WINSTON

Let me ask you something. The ad in the paper just said "Help Wanted." What's the job?

JANINE

I really don't know, Mr. Zeddemore. They just told me to take applications and ask you these questions.

(she reads from a questionnaire as if for the hundredth time)

(MORE)

JANINE (CONT'D)

Do you believe in U.F.O.'s, astral projection, mental telepathy, ESP, clairvoyance, spirit photography, full-trance mediums, telekinetic movement, black and/or white magic, pyramidology, the theory of Atlantis, the Loch Ness Monster, or in general in spooks, spectres, wraiths, geists and ghosts?

WINSTON

Not really. However, if there's a semi-regular paycheck in it I'll believe anything you say.

105 EXT. FIREHALL -- SAME TIME 105

A gaggle of autograph hounds is waiting on the street as Ecto One pulls in. The front of the building now bears a big neon sign with the Ghostbusters logo on it.

106 INT. GARAGE BAY -- DAY 106

Venkman and Stantz disembark. They carry a couple of traps apiece. Their jumpsuits are covered with smoldering ecto-slime. The Ectomobile looks like it's been through a war.

STANTZ

(exhausted)

Boy, that was a rough one.

VENKMAN

I can't take much more of this.
The pace is killing me.

107 RECEPTION AREA - DAY 107

Venkman enters with Stantz, crosses to Janine and drops a paid invoice on her desk.

VENKMAN

Here's the paper on the Brooklyn job. She paid with a Visa card.

JANINE

(hands a sheaf of work orders to Stantz)

Here are tonight's calls.

STANTZ

(shuffles through them)

Oh, no. Two more free-roaming repeaters.

JANINE

And this is Winston Zeddemore. He came about the job.

STANTZ

Hi. Ray Stantz. Pete Venkman.

They shake hands.

JANINE

(to Venkman)

And someone from the EPA is here to see you.

VENKMAN

The EPA? What's he want?

JANINE

I didn't ask him. All I know is that I haven't had a break in two weeks and you promised you'd hire more help.

VENKMAN

(surly)

Janine, I'm sure a woman with your qualifications would have no trouble finding a top flight job in the housekeeping or food service industry.

JANINE

Oh, really? Well, I've quit better jobs than this one, believe me.

He exits.

STANTZ

He scans Winston's resume, ignoring the flare-up between Janine and Venkman. They start downstairs to the storage facility.

STANTZ (CONT'D)

Very impressive resume. Electronic countermeasures, Strategic Air Command ... Black belt in Karate ... Small arms expert ... Mr. Zeddemore, as you may have heard, we locate ghosts and spirits, trap them with streams of concentrated quantum energy and remove them from people's homes, offices and places of worship.

WINSTON

Yeah, I heard that. Now tell me
what you really do.

108 INT. THE OFFICE -- SAME TIME

108

The walls are plastered with newspaper and magazine stories on Ghostbusters. WALTER PECK, junior E.P.A. administrator, is reading one of the articles when Venkman walks in.

VENKMAN

Can I help you?

PECK

(turns all business)
I'm Walter Peck. I represent the
Environmental Protection Agency,
Third District.

VENKMAN

(not impressed)
Great! How's it going?

PECK

Are you Peter Venkman?

VENKMAN

Yes, I'm Doctor Venkman.

Peck looks at Venkman's soiled jumpsuit.

PECK

Exactly what are you a doctor of,
Mr. Venkman?

VENKMAN

I have Ph.D's in psychology and
parapsychology.

PECK

I see. And now you catch ghosts?

VENKMAN

You could say that.

PECK

And how many ghosts have you
caught, Mr. Venkman?

VENKMAN

I'm not at liberty to say.

PECK

And where do you put these ghosts
once you catch them?

VENKMAN

In a storage facility.

PECK

And would this storage facility be
located on these premises?

VENKMAN

Yes, it would.

PECK

And may I see this storage
facility?

VENKMAN

No, you may not.

PECK

And why not, Mr. Venkman?

VENKMAN

Because you didn't say the magic
word.

PECK

(sighs)

And what is the magic word, Mr.
Venkman?

VENKMAN

The magic word is "please."

Peck laughs nervously.

PECK

May I please see the storage
facility?

VENKMAN

Why do you want to see it?

PECK

Well, because I'm curious. I want
to know more about what you do
here. Frankly, there have been a
lot of wild stories in the media
and we want to assess any possible
environmental impact from your
operation.

(MORE)

PECK (CONT'D)

For instance, the storage of noxious, possibly hazardous waste materials in your basement. Now either you show me what's down there or I come back with a court order.

VENKMAN

(he's had it)

Go ahead! Get a court order. Then I'm gonna sue your ass off for wrongful prosecution.

PECK

(exiting)

Have it your way, Mr. Venkman.

VENKMAN

(shouts after him)

Hey! Make yourself useful! Go save a tree!

109

INT. FIREHALL BASEMENT -- SAME TIME

109

Spengler is at the work bench repairing a damaged proton pack. The place is a mess with equipment, work orders, parts, catalogs and old lunches piled everywhere. Half the room has been sealed off from floor to ceiling with concrete blocks to form a storage facility for captured spirits. Winston is standing at a viewing slit staring into the storage facility.

STANTZ

He inserts a trap into a metal-lined slot in the wall of the storage facility. Spengler crosses to a control console to assist him.

STANTZ (CONT'D)

(pushing buttons)

Set entry grid.

SPENGLER

Neutronize. System shut.

He pushes more buttons and the slot lights up. Several grating electronic snaps are heard, like the sound of bugs being fried on an outdoor insect light. Then Stantz withdraws the trap and tosses it into a bin marked:

110

FOR RECHARGE.

110

SPENGLER

I've got to sleep.

STANTZ

I need two new purge valves. How's the grid around the storage facility holding up?

SPENGLER

I'm worried, Ray. It's getting crowded in there. And all my recent data points to something big on the bottom.

WINSTON

(concerned)

What do you mean "big?"

Spengler picks up a Hostess Twinkie from the workbench.

SPENGLER

Well, let's say this Twinkie represents the normal amount of psychokinetic energy in the New York area. According to this morning's PKE sample, the current level in the city would be a Twinkie 35 feet long weighing approximately six hundred pounds.

WINSTON

That's a big Twinkie.

STANTZ

We could be on the verge of a fourfold crossover ... or worse. If what we're seeing indicates a massive PKE surge, we could experience an actual rip.

Spengler nods gravely. Venkman enters looking very concerned.

VENKMAN

Egon, how's the grid around the storage facility holding up?

STANTZ

It's not good, Pete.

WINSTON

Tell him about the Twinkie.

Venkman lets that remark go and crosses to a TV monitor linked to a camera inside the storage facility.

VENKMAN

(peering)

I can't look anymore. It's too depressing.

111 THE MONITOR.

111

We zoom in on the monitor and get our first real look inside the storage facility. It is a bleak repository for souls of many species. Strange lights, mists and spectral shapes waft about aimlessly. Human-like figures lean against the walls in despairing convict poses. Others flit and hang on the ceiling. It is a sad and frightening limbo and a most unholy makeshift asylum.

112 EXT. MANHATTAN SKYLINE -- NIGHT

112

A mysterious cloud takes shape and hovers over Dana's apartment building. Then a strange glow starts to radiate from the temple-like structure on the roof.

113 EXT. THE TEMPLE -- NIGHT

113

The moon shines through the odd cloud configuration, illuminating the ornate temple door with its two stone Terror Dogs posed rampant on either side of the portal.

TERROR DOG

Its hideous stone features are bathed in moonlight. The camera PANS down its grotesque body to one of its claws. Suddenly there is a hiss and an audible crack of disintegrating mortar as one of its stone talons comes to life.

ITS HEAD

The stone figure opens its eyes, revealing glowing red pupils beneath the scaly lids.

114 INT. HALLWAY -- NIGHT

114

Dana gets off the elevator and immediately hears loud music blasting from Louis' apartment as his party hits full swing. She tiptoes past his door but despite the loudness of the music, Louis somehow senses her presence and comes rushing out into the hall.

LOUIS

Oh, Dana, it's you.

DANA

Hi, Louis.

LOUIS
 Hey, it's crazy in here. You're
 missing a classic party.

DANA
 Well, actually Louis I have a
 friend coming by.

LOUIS
 Great! Bring her, too. But you
 better hurry. I made nachos with
 non-fat cheese and they're almost
 gone. I'll make some more though.

DANA
 (entering her apartment)
 Fine, Louis. We'll stop in for a
 drink.

LOUIS
 I got the Twister game for later
 ...

Dana closes the door leaving Louis alone in the hall, once
 again locked out of his own apartment.

LOUIS (CONT'D)
 (knocking on his door)
 Hey. Lemme in ...

115 INT. DANA'S APARTMENT -- NIGHT

115

She enters and takes off her coat. She's wearing dance
 clothes and appears to be really tired. She sits down in an
 overstuffed chair and takes off her leg warmers. Then leans
 back and closes her eyes. It is very quiet. Something
 dreadful is about to happen. Then it happens. The phone
 rings so loudly it makes Dana jump. She picks it up.

DANA
 Hello ... Oh, hi Mom. Yes ... yes.
 Everything's fine. No ... nothing.
 Just that one time ... I am ... I
 will ... I won't ... Mother! I'm
 all right. I told you.
 Everything's fine ...! All right.
 I'll talk to you tomorrow ... I
 promise. 'Bye.

She hangs up the phone, leans her head back and closes her
 eyes again. We hold on her for a long beat.

116 INT. THE KITCHEN DOOR NIGHT 116

An eerie light is seen coming through the cracks around the door.

DANA

She sits up in surprise and looks at the kitchen door.

DANA (CONT'D)

Oh, shit!

She starts to get up but suddenly a pair of scaly, inhuman hands rip out of the chair cushion on either side of her and clutch her around the waist. She screams and tries to break their grip, but another pair of claws tears through the upholstery and grabs her around the chest and neck, pinning her to the chair.

THE CHAIR

As if drawn by a powerful force, the chair with Dana in it slides across the living room floor toward the kitchen door.

117 THE KITCHEN DOOR 117

The whole door is now pulsing.

DANA

She is horrified.

118 THE KITCHEN DOOR 118

It swings open, revealing a fiery chamber where the kitchen used to be. One of the Terror Dog creatures seen earlier in the fridge is standing there waiting for Dana with outstretched claws.

DANA

She screams as the chair propels her into the kitchen. Then the door swings shut behind her.

119 EXT. DANA'S ROOFTOP -- NIGHT 119

A bright flash shoots out from the center of the pyramid, lighting up the roof of Dana's building.

ROOF TEMPLE

All is as before except that both stone Terror Dogs are ominously missing from the structure.

120 INT. LOUIS' APARTMENT -- SAME TIME

120

Louis is playing the perfect host to his clients, a general cross-section of nerds and nerdettes, The music is much too loud and the guests are scattered about the living room in small groups making dull conversation.

LOUIS

He is emptying ashtrays and cleaning them with Windex. A TALL WOMAN approaches him.

TALL WOMAN

Louis, do you have any Excedrin or Extra Strength Tylenol?

LOUIS

I have acetacylasilic acid but generic from Walgreens cause I can get 600 tables for 35% less than the cost of 300 name brand. Is it a headache?

The woman moves away.

121 THE BUFFET TABLE

121

Two stiff men are helping themselves. One is about to bite into some lox when Louis joins them.

LOUIS

That's Nova Scotia salmon. The real thing. It costs \$24.95 a pound but really \$12.48 a pound net after tax. I'm writing this whole party off as a promotional expense. That's why I invited clients instead of friends. Try that Brie, it's dynamite at room temperature. Maybe I should turn the heat up a bit ...

A SECOND WOMAN moves up to Louis.

WOMAN #2

C'mon Louis, maybe if we dance other people will start.

They start to dance.

The doorbell rings. Louis bolts for the door hoping it's Dana. It's another couple. Louis escorts them in and take, their coats.

LOUIS

Everybody, this is Ted and Annette Fleming. Ted has a small carpet cleaning business in receivership, but Annette is drawing a salary from a deferred bonus from two years ago and the house has \$15,000 left at eight percent.

He goes to the bedroom door with their coats and opens it.

122 INT. BEDROOM -- NIGHT 122

On the bed, standing up on all four legs, is a bristling, panting, live Terror Dog. Too preoccupied to notice it, Louis reflexively tosses the coats onto the bed. They both land on the Terror Dog's head.

123 INT. LIVING ROOM -- NIGHT 123

Louis comes out of the bedroom and closes the door. Then from within there issues forth a tremendous roar that freezes the quest.

LOUIS

Okay. Who brought the dog?

BEDROOM DOOR

An instant later, the Terror Dog bursts right through the door. Wood chips and splinters shower the guests.

THE GUESTS

They drop their drinks and canapes as the Terror Dog lands in the center of the room, snarling hellishly.

It quickly scans the room, looking for Louis.

LOUIS

He yelps and runs for the door.

TERROR DOG

He lunges after Louis, but Louis gets out just in time and slams the door behind him.

124 INT. HALLWAY -- NIGHT 124

Louis tears off down the hall, bellowing. The Terror Dog bursts through the door, lands in the hall and runs after him.

Louis ducks into the elevator.

125 EXT, DANA'S BUILDING NIGHT 125

A DOORMAN stands at his post near the revolving door, Two elegantly dressed visitors wait as he phones to announce them to one of the building residents. Suddenly Louis comes running out of the door.

LOUIS
Help! Help! There's a bear loose
in my apartment.

He runs across the street and disappears in the park.

126 THE DOORMAN 126

DOORMAN
(mutters)
How he's got animals up there.

The Doorman turns just in time to see the Terror Dog before it runs right over him and bounds across the street.

127 EXT. CENTRAL PARK 127

TWO BUMS stroll casually along discussing current events.

FIRST BUM
I think you're right about Central
America but I completely disagree
about the other thing. A good
heavyweight boxer could take a
Karate guy every time.

Louis runs by them, almost knocking them over.

LOUIS
(screaming)
Run! Run!

They turn to watch him go.

SECOND BUM
(shaking his head)
Rush, rush, rush.

They turn back just as the Terror Dog streaks past them in hot pursuit. They recoil in fear and watch as the creature sprints after Louis.

SECOND BUM (CONT'D)
That is one speedy mutt.

FIRST BUM

He's a big one. You don't want to mess with that particular breed.

SECOND BUM

Definitely some sort of fighting Spaniel, I think.

128 EXT. CENTRAL PARK - NIGHT 128

Louis runs for his life, afraid to look back. He races through a tunnel then sees the twinkling lights of the Tavern on the Green restaurant and heads straight for it.

129 EXT. TAVERN ON THE GREEN -- NIGHT 129

Louis comes tearing into the courtyard of the restaurant. Through the large picture windows he can see well-dressed people sitting in the elegant dining room. He goes for a door into the dining room but finds it locked. Then he tries another door but it, too, is locked. Suddenly, he hears a low rumbling growl from the bushes. Desperate now, he starts pounding on the glass.

130 INT. TAVERN ON THE GREEN -- SAME TIME 130

The wealthy patrons look up and see Louis pounding on the glass, screaming unintelligibly.

LOUIS

(muffled)

Help! Help!

They ignore his pleas and return to their salmon crouete.

131 EXT. COURTYARD -- NIGHT 131

Louis' heart is pounding, his breath coming in compulsive gasps as he turns to face the relentless Terror Dog.

132 THE TERROR DOG 132

It stands there silhouetted in the dark. Then it starts advancing toward Louis, casting giant shadows on the walls.

LOUIS

He is paralyzed with fear.

LOUIS (CONT'D)

(trembling)

Nice doggie. Nice.

133 THE TERROR DOG 133

It pounces with a tremendous roar.

134 INT. TAVERN ON THE GREEN -- NIGHT 134

The roar echoes through the restaurant. There is the sound of a violent struggle, then all is quiet. Nobody notices.

135 COLUMBUS CIRCLE LATER 135

Louis walks out of the park, walking stiffly with a glazed look in his eyes. He sees a horse and carriage parked at the curb. He goes right up to the horse and speaks to it, obviously possessed by the Terror Dog.

LOUIS

(to the horse)

I am Vinz Clortho. Keymaster of Gozer, Volguus Zildrohar, Lord of the Sebouillia. Are you the Gatekeeper?

The COACHMAN sees Louis talking to his horse.

COACHMAN

Hey! He pulls the wagon. I make the deals. You wanna ride?

LOUIS

(to Coachman)

Are you the Gatekeeper?

COACHMAN

No, I'm the Governor of New Jersey. Now get outta here.

Louis glares at the Coachman. His eyes begin to glow, magically.

LOUIS

(to Coachman)

You will perish in flames, subcreature! Gozer will destroy you and your kind!

(he whispers to the horse)

Wait for the sign. Then all prisoners will be released.

Louis lopes off across the street. The cars come screeching to a halt to avoid hitting him.

THE STREET
 TWO MOUNTED POLICEMEN notice his
 strange behavior and follow him
 down the street.

136 EXT. DANA'S APARTMENT BUILDING -- NIGHT 136

Venkman enters dressed neatly in a suit, holding a bouquet of flowers for Dana. He sees two COPS talking to dishevelled party guests. He sidles up to one of the cops.

VENKMAN
 What's going on?

THE COP
 Some moron brought a cougar to a
 party and it went berserk,

VENKMAN
 Oh.

He goes to the elevators.

137 INT. HALLWAY -- NIGHT 137

Venkman walks past Louis' apartment and curiously notes the splintered door. Then he rings Dana's bell, waits, rings again and knocks.

VENKMAN
 (calls out)
 Dana?

The door opens and Dana is standing there, but she has changed radically from the woman we met earlier. Her hair is down, flowing loosely over her naked shoulders, her eyes are wide open, filled with a kind of love-slave longing, her lips are parted and wet and her clothes are seductively tattered. She stares at Venkman.

VENKMAN (CONT'D)
 Hi.
 (he notes the change in
 her)
 What happened to you? The cop
 downstairs said an animal got loose
 up here. What's the story? Are
 you all right?

She stares at him as if she hasn't heard a word he said.

DANA
 Are you the Keymaster?

Venkman realizes that something bizarre has happened.

VENKMAN
Not that I know of.

She starts to close the door but Venkman slides past her into the apartment.

VENKMAN (CONT'D)
(worried now)
Hey, Dana. What is it? What happened?

DANA
I am Zuul. I am the Gatekeeper.

He looks around the apartment and notices the holes ripped in the chair. Then he sees the kitchen doorframe charred and blackened with soot.

VENKMAN
I think we better get out of here.

DANA
She crosses to the window and gazes at the sky as if waiting for something.

DANA (CONT'D)
We must prepare for the coming of Gozer.

VENKMAN
(humoring her)
Okay, I'll help you. Should we make some dip or something?

DANA
He is the Destructor.

VENKMAN
Really? Can't wait to meet him.
(he has an idea)
As long as we're waiting for him, I'd really like to try something with you -- in the bedroom.

He takes her hand and she yields. They enter the bedroom.

138

INT. DANA'S BEDROOM -- NIGHT

138

They enter and Venkman steers her onto the bed.

DANA
 (wantonly)
 Do you want this body?

VENKMAN
 (taking her pulse)
 Well, I'll just use it for a while
 and get it right back to you.

DANA
 Take me now.

He checks her pupil dilation with a penlight.

VENKMAN
 Well, I make it a rule never to
 sleep with possessed people.

She pulls him down on top of her and kisses him with
 supernatural lust.

VENKMAN (CONT'D)
 (coming up for air)
 Actually, it's more of a policy
 than a rule.

DANA
 (stroking him)
 I want you inside me.

VENKMAN
 (reluctant)
 I don't know. You've got two
 people in there already. It could
 get a little crowded.
 (he gently pushes her
 back down on the bed)
 I want you to close your eyes and
 relax.
 (she complies)
 Now I'm going to speak to Dana and
 I want Dana to answer.

DANA
 I am Zuul. I am ...

VENKMAN
 Right ... You're the Gatekeeper.
 But I want Dana. Dana, speak to me
 ...

DANA
 (in a low, horrible
 unearthly voice)
 There is no Dana. I am Zuul.

VENKMAN
 (recoils)
 Whoa!! Nice voice.

She starts to sit up, but he restrains her with a light touch on the shoulder.

VENKMAN (CONT'D)
 (trying another approach)
 All right -- Zuul. Listen carefully. I don't know where you came from or why, but I want you to get out of here and leave Dana alone. I'm going to count to ten and when I'm finished, you better be gone. Okay? Here goes. One ... Two ... Three ...

A shudder runs through Dana's body, then she slowly starts to levitate, rising a full three feet off the bed.

VENKMAN (CONT'D)
 (aghast)
 Wow!

He stands up and circles around the bed looking for some sort of explanation. He passes his hands over her, then under her, looking for wires or a force field. Then he makes a few theatrical moves like a cheap magician.

139 EXT. HUDSON PARKWAY -- SAME NIGHT 139

Ecto One speeds northward, strobes lit.

140 INT. ECTOMOBILE -- NIGHT 140

Winston is at the wheel. Stantz pops open a beer and lights a smoke. They both look completely wasted. Stantz is looking over some blueprints.

WINSTON
 Hey man. What is it you're so involved with there?

STANTZ
 Uh ... Oh these are blueprints of the structural ironwork in Dana Barrett's apartment building ... And they're most unusual.

WINSTON
(changing the subject)
Are you a Christian, Ray?

STANTZ
(examining documents)
Mmmhmmm.

WINSTON
Me, too.

STANTZ
(reacting to something in
the blueprint)
Boy! Solid cores of shielded
Selenium .325.

WINSTON
Do you believe in God?

STANTZ
No. But I liked Jesus' style.

WINSTON
Me, too. Parts of the Bible are
great.

STANTZ
(hardly listening)
The whole roof cap was fabricated
with a magnesium-tungsten alloy.

WINSTON
Ray, do you remember something in
the Bible about a day when the dead
would rise up from their graves?

STANTZ
(still absorbed by the
blueprint)
And the seas would boil ...

WINSTON
Right. And the sky would fall ...

STANTZ
Judgement Day ...

WINSTON
Yeah, Judgement Day.

STANTZ
Every ancient religion had its own
myth about the end of the world.

WINSTON

Well, has it ever occurred to you
that the reason you've been so busy
lately is because the dead have
been rising from their graves?

They exchange a look of puzzlement and concern.

141 EXT.. FORT DETMERRING -- NIGHT -- SAME TIME 141

Ecto One pulls up to a pair of massive parapets and a hewn timber gate set in a thick redoubt on an escarpment high above the river. Two figures approach them from the shadows. As they draw closer, Stantz and Winston see their Stetson hats and uniforms.

PARK RANGER

Evening. We've had a problem here
for quite some time. I called your
outfit a couple of weeks ago.

WINSTON

Busy time of year.

PARK RANGER

Nobody likes to talk about this
sort of thing.

STANTZ

You don't have to worry about that
with us, sir.

WINSTON

Right. We'll believe anything.

142 INT. FORT -- GUNNER'S CORRIDOR -- NIGHT 142

Stantz and Winston walk past a long line of cannon. Their visors are down. They wear the usual equipment.

STANTZ

You check the armory. I'll go down
to the officers' barracks.

They split up. Winston takes a long, low passageway. Stantz descends a set of stone stairs. They both leave frame. The sound of their separate footsteps fades O.S.

143 EXT. FIREHALL -- NIGHT -- SAME TIME 143

A police van pulls up, the garage door opens and Spengler comes out of the building. He meets a POLICE SERGEANT. They walk around to the back door of the van.

SERGEANT

We picked up this guy and now we don't know what to do with him, Bellevue doesn't want him and I'm afraid to put him in the lock-up. I'm telling you, there's something weird about him. And I know you guys are into this stuff so we figured we'd check with you.

The Sergeant unlocks the door and pulls it open.

144 INT. THE POLICE VAN -- NIGHT

144

Louis is on the floor wearing a strait jacket. He is tied to the bench with leather restraint straps and ankle cuffs.

LOUIS

(forlorn)

Are you the Gatekeeper?

Spengler notes the strange glow in Louis' eyes,

SPENGLER

Bring him inside, Officer.

145 INT. BASEMENT -- LATER

145

Louis is hooked up to a variety of strange contraptions including something on his head that looks like an aluminum mixing bowl wired with hundreds of electrodes. Spengler monitors Louis' reactions as he questions him. Janine watches.

LOUIS

I am Vinz Clortho - Keymaster of Gozer.

SPENGLER

(reacts to the name
Gozer)

I am Egon Spengler, Creature of Earth, Doctor of Physics, Graduate of M.I.T.

JANINE

(looking through Louis'
wallet)

According to this his name is Louis Tully.

LOUIS

Oh, no. Tully is the fleshbag I'm using. I must wait inside for the sign.

JANINE

Do you want some coffee while you're waiting?

LOUIS

(to Spengler)
Do I?

SPENGLER

Yes, have some.
(Janine goes to the table and puts some water up to boil)
Vinz, what sign are you waiting for?

LOUIS

Gozer the Traveller will come in one of the pre-chosen forms. During the rectification of the Vuldronaii the Traveller came as a very large and moving Torb. Then of course in the third reconciliation of the last of the Meketrex supplicants they chose a new form for him, that of a Sloar. Many Shubs and Zuuls knew what it was to be roasted in the depths of the Sloar that day I can tell you.

Spengler stares at Louis for a moment then looks over at Janine.

JANINE

She rolls her eyes at Spengler and mimes the traditional sign for lunacy by pointing to her temple and tracing a circle with her index finger. Then the phone rings and Spengler answers it.

SPENGLER

Hello?

146 INT. DANA'S BEDROOM -- SAME TIME

146

Venkman is lying on the bed with the phone. Dana is asleep next to him, still floating three feet in the air with a blanket over her.

VENKMAN

It's Peter, Egon. I've got a problem.

147 INTERCUT SPENGLER AND VENKMAN

147

SPENGLER

What is it?

VENKMAN

I'm with Dana Barrett and she's floating three feet off the bed.

SPENGLER

Does she want to be?

VENKMAN

I don't think so. It's more of that Gozer thing. She says she's the Gatekeeper. Does that make any sense to you?

SPENGLER

Some. I just met the Keymaster. He's here with me now.

(there's a long silence
on the other end)

Venkman? Are you there?

VENKMAN

Yeah, yeah. I was just thinking. It probably wouldn't be a good idea for them to get together at this point.

SPENGLER

I agree.

VENKMAN

You have to keep him there. Do whatever you have to, but don't let him leave, He could be very dangerous.

SPENGLER

He looks nervously at Louis.

LOUIS

He pours some instant coffee crystals into his mouth and chews them up, then he drinks a beaker of boiling water that's been heating over a Bunsen Burner.

SPENGLER
 (into the phone)
 All right. I'll try.

VENKMAN
 I'll spend the night here and get
 back first thing in the morning.

SPENGLER
 All right, Peter. Good night.

They hang up.

JANINE
 She crosses to Spengler.

JANINE (CONT'D)
 (worried)
 Egon, there's something very
 strange about that man.
 (she indicates Louis)
 I'm very psychic usually and right
 now I have this terrible feeling
 that something awful is going to
 happen to you. I'm afraid you're
 going to die.

SPENGLER
 Die in what sense?

JANINE
 In the physical sense.

SPENGLER
 I don't care. I see us as tiny
 parts of a vast organism, like two
 bacteria living on a rotting speck
 of dust floating in an infinite
 void.

JANINE
 That's so romantic.

She hugs him, Spengler responds awkwardly, not sure where to
 put his hands.

SPENGLER
 (nervous)
 You have nice clavicles.
 (he gulps)
 I wonder where Stantz is. I think
 we're going to need him.

148 INT. FORT DETMERRING -- SINGLE OFFICERS' QUARTERS -- NIGHT

Stantz is in a painstakingly restored period room with a four poster bed, writing table and wardrobe hung with uniforms. His own jumpsuit and backpack lie in a heap beside the bed. He fingers an officer's uniform then tries it on. He steps to a full-length mirror and models it, striking a few heroic poses. He shrugs, sits on the bed, bouncing the mattress and squeezing it. He then lies down full length and tests it, hands behind his head.

STANTZ

He yawns. His eyes droop, blink and finally close. His head lolls sideways, his mouth drops open slightly and he drops off to sleep, exhausted.

149 INT. WARDROBE -- NIGHT 149

A uniform sleeve moves slightly. A sabre in its sheath begins to tap lightly against the open doorsash. A phosphorescent light streaks out in between gaps in the clothing, casting patterns over the room.

150 STANTZ' PACK AND WANDS 150

A panel light winks on. The needle on his PKE meter jumps into the red.

STANTZ

He rolls over. From inside the wardrobe a shimmering pink mist rises up and begins to take form on the ceiling.

MIST

The vaguest remnants of a human form take shape. It hovers and shifts as if appraising Stantz,

STANTZ

He tosses and rolls onto his back, still deeply asleep.

BED CANOPY

The mist slithers in through the curtains and takes a position above him. It begins to descend slowly.

STANTZ

The mist widens and elongates and sprawls in suspension over his body. He wakes.

(MORE)

STANTZ (CONT'D)

The apparition is inches above his face. He gasps but can't move, totally transfixed with fear.

STANTZ' POV

He is face-to-face with a lost soul. It is a beautiful feminine face. It presses in closer. He sucks in his breath. Is he being smothered? The gaunt figure then slides slowly away from his face and down to a spot below his waist.

STANTZ

He props himself up on his elbows and looks down. Suddenly the apparition vanishes. Then his belt comes undone as if pulled by an invisible hand and his zipper slowly opens.

151 CLOSE-UP -- STANTZ' FACE 151

His look changes from fear to confusion to pleasure. He closes his eyes and submits.

152 INT. BARRACKS CORRIDOR -- NIGHT 152

Winston is smoking a cigarette, ambling down the barracks corridor. He hears voices and walks to the door of the barracks.

WINSTON

Stantz? You okay in there?

STANTZ

(from inside)

153 LATER, MAN!! 153

Winston shrugs and slinks out.

154 EXT. FIREHALL -- MORNING 154

Two cars pull up out front, a New York City Police car and a lime green K-car with U.S. Government plates. They are followed by a Con Edison utilities van and a County Sheriff's car. Peck gets out of the government car. Two COPS step out and flank him. A POLICE CAPTAIN joins them and they all enter the firehall.

155 INT. FIREHALL -- RECEPTION AREA

155

Janine is at her desk when the law enters and walks right past her.

PECK
(heading for the
basement)
This way, Captain.

JANINE
(rushes over to block
their way)
I beg your pardon! Just where do
you think you're going?

PECK
Step aside, Miss, or I'll have you
arrested for interfering with a
police officer.

JANINE
(not moving)
Who do you think you're talking to,
Mister? Do I look like a child?
You can't come in here without some
kind of warrant or writ or
something.

Peck hands her the court orders.

PECK
(naming them)
Cease and desist all commerce
order, seizure of premises and
chattels, ban on the use of public
utilities for non-licensed waste
handlers and a Federal Entry and
Inspection Order.

JANINE
(steps aside)
This is just like Poland.

Peck brushes past her and leads his cohorts toward the
basement.

156 INT. BASEMENT -- LATER

156

Spengler is arguing with Peck. Louis is sitting quietly in
the corner, watching the argument with interest.

PECK
 (high-handed)
 I want to see what's in there. Now
 either you shut off those "beams"
 or we'll shut them off for you.

SPENGLER
 (calmly)
 You can see what's inside through
 the monitor if you wish.

He switches it on.

PECK
 (ignores it)
 I'm not interested in TV right now.

157 EXT. FIREHALL 157

Venkman arrives in a taxi, sees the police cars parked
 outside and dashes in.

158 INT. BASEMENT 158

The argument is still going on when Venkman enters and
 asserts himself.

VENKMAN
 (to Policemen)
 At ease, Officers. I'm Peter
 Venkman. I think there's been some
 kind of misunderstanding here and I
 want to cooperate in every way I
 can.

PECK
 (turns on him
 immediately)
 Forget it, Venkman. You had your
 chance to cooperate but you thought
 it was more fun to insult me. Now
 it's my turn, smart-ass.

SPENGLER
 (excited)
 He wants to shut down the storage
 grid.

VENKMAN
 If you turn that thing off we won't
 be responsible for the
 consequences.

PECK

On the contrary! You will be held completely responsible.

(to the Con-Ed Man)

Turn it off.

The CON-ED MAN steps to the control panel and looks at the switches, meters and chasing lights.

VENKMAN

(to the Con-Ed Man)

Don't do it! I'm warning you.

159

THE CON-ED MAN

159

He looks nervously at the Police Captain.

CON-ED MAN

I've never seen anything like this before. I don't know ...

PECK

(enraged)

Just do it, fella. Nobody asked for your opinion.

The Con-Ed Man reaches for a switch but Venkman grabs him from behind.

VENKMAN

(to the Con-Ed Man)

Don't be a jerk!

The Cops grab Venkman and drag him off the Con-Ed Man.

PECK

If he tries that again, shoot him.

The Captain looks at Peck with contempt.

CAPTAIN

(to Peck)

You do your job, pencil-neck. Don't tell us how to do ours.

VENKMAN

Thank you, Officer.

PECK

(to Con-Ed Man)

Now turn it off.

The Cops slacken their hold on Venkman. He looks at Spengler, worried.

SPENGLER

He mimes an explosion with his hands.

VENKMAN

He nods and backs towards the door. Spengler gets the same thought.

LOUIS

He sees Spengler backing away and starts to do the same.

CONTROL PANEL

The Con-Ed Man turns all the switches to the OFF position. The panel lights go out.

POWER METER

The needle indicator drops to zero.

PECK

He feels the floor start to shake.

- 160 VENKMAN, SPENGLER AND LOUIS 160
- They run like crazy for the stairs. Spengler grabs Janine on the way out.
- 161 THE STORAGE FACILITY 161
- A strange light starts to leak through the cracks between the concrete blocks. Suddenly one of the blocks is blown across the room.
- 162 EXT. THE FIREHALL 162
- Everyone comes running out as the storage facility explodes. A powerful geyser of iridescent energy shoots out the top of the building like a phenomenal Roman Candle reaching a hundred feet in the air.
- 163 INT. DANA'S BEDROOM -- THAT INSTANT 163
- As the explosion rumbles in the distance, Dana's eyes pop open as if cued by the blast.
- 164 EXT. FIREHALL -- SAME TIME 164
- Venkman, Spengler and the others are dodging and ducking a shower of debris.

LOUIS

He stands there oblivious to the danger, looking up at the glowing geyser of energy. Janine is beside him.

LOUIS (CONT'D)

It is time. This is the sign.

JANINE

It's a sign, all right ... "Going Out Of Business."

Louis walks off down the street as if in the grip of some powerful psychic compulsion. The others are too busy to notice his departure.

165 EXT. LOWER MANHATTAN

165

A wide shot of the island shows the glistening geyser spurting high into the air. The irridescent cloud, generated by the geyser starts moving across Manhattan toward Dana's building. Sirens are screaming all over town as police cars, fire trucks and emergency vehicles race to the scene.

166 EXT. FIREHALL -- LATER

166

Firetrucks, police cars, Con-Ed trucks and a general mob are assembled, watching the roof of the building which is spurting a translucent blue substance. It looks like a massive natural gas flame. Bits of ecto material rain down on the on-lookers.

SPENGLER

Flanked by police, he tries to answer questions from fire department officials and a hazardous chemical EXPERT in a bulky decontamination suit.

GUY IN SUIT

... does it contain TCE, PCB or tailings from styrene esters or any polyfluoric groups...?

FIRE CAPTAIN

What are the pink particles? What will happen if we use water?

Spengler just shakes his head.

SPENGLER

No ... no water. There's nothing
you can do.

FIRE CAPTAIN

Did you have any kind of solvents
or any concentrated sulphurs of any
kind?

Ecto One pulls up. Winston and Stantz jump out. Stantz finds
Venkman and Spengler.

STANTZ

What happened??!!!!?

SPENGLER

The storage facility blew. This
one ...
(indicates Peck)
... shut off the protection grid.

VENKMAN

Suddenly remembers another problem.

VENKMAN (CONT'D)

(to Spengler)
Where's the Keymaster?

SPENGLER

(looks for Louis)
Oh, shit!

STANTZ

(at a loss)
Who's the Keymaster?

Spengler looks at Venkman. They both tear off to find Louis
but Peck intervenes.

PECK

(to a Cop)
Stop them! I want them arrested,
Captain. These men have been acting
in criminal violation of the
Environmental Protection Act and
this explosion was a direct result.

The Police Captain restrains Venkman from leaving.

VENKMAN

(shouts at Peck)
You turned off the power!
(to Captain)
(MORE)

VENKMAN (CONT'D)
 Look, there was another man here
 ... You have to find him and bring
 him back. A short determined-
 looking guy with the eyes of a
 happy zombie.

PECK
 (to the Cop)
 See! They are using drugs.

Spengler turns on Peck with uncharacteristic fury.

SPENGLER
 If you don't shut up I'm going to
 rip out your septum.

Peck backs off.

POLICE CAPTAIN
 (exasperated)
 I don't know what's going on here
 but I'm going to have to arrest you
 all. You can discuss it with the
 judge. I'm going to read you your
 rights now, so please listen
 carefully ...

167 EXT. THE BOWERY 167

Louis walks briskly and purposefully uptown, gazing at the
 symmetrical lights in the sky.

SUBWAY ENTRANCE
 As Louis walks by, a huge crowd of
 people descends the stairs into the
 subway. The last of them
 disappears around the corner. Then
 echoing screams are heard and the
 whole crowd comes charging back up
 the stairs pursued by a strange
 apparition.

168 INT. DANA'S APARTMENT 168

She is standing at the open bedroom window gazing down into
 the streets below.

169 EXT. SEDGEWICK HOTEL -- SAME TIME 169

A Sabrett HOT DOG VENDOR is dispensing pretzels and hot dogs
 from his pushcart.

THE VENDOR

He opens the top of the bin and reaches in to get a bun. He feels around inside, knowing the cart should be loaded with food. Then he peers inside and yanks his arm out with a shout. He falls back in fear.

THE CART

The gluttonous Onion-Headed Vapor rises out of the pushcart stuffed with hot dogs, buns and pretzels. It belches loudly at the gaping spectators, then flits down the street with the pushcart following under its own power.

170 EXT. EXXON BUILDING -- SAME TIME 170

A well-dressed BUSINESSMAN comes rushing out and jumps into a cab parked at the curb.

171 INT.. THE BACK SEAT 171

The Businessman leans close to the safety partition and shouts his destination.

BUSINESSMAN

Gulf and Western Building! And I'm in a hurry so let's not dawdle.

172 THE FRONT SEAT 172

Through the windshield we see that the driver is a badly decomposed corpse in a leather jacket and snap-brim cap.

THE PASSENGER

Through the partition he sees a skeletal hand reach out and start the meter.

173 EXT. THE STREET 173

The cab peels away from the curb at tremendous speed and turns the wrong way up a one-way street.

174 INT. AN OFFICE - SAME TIME 174

It's the accounts department of a major corporation. Young men and women are working at typewriters and computer terminals in the sterile, modern office.

A PROGRAMMER

She bends over at the file cabinets and something gooses her. She looks around, miffed, but sees no one. She goes back to her desk. Her skirt hikes up suddenly. She yanks it back down. Then she feels a strange, not unpleasant tickling under her. She squirms. Her skirt goes up again. The tickling gets unbearable, forcing her to stand. She walks briskly between the rows of desks, trying to get to the ladies room, fighting to keep her skirt down. Her co-workers begin to notice and laugh.

A TYPIST

She stands up to look and her blouse pops open.

THE OFFICE

All the women begin to scream and squirm as the invisible molester runs wild in the office.

175 EXT. CENTRAL PARK -- SAME TIME 175

Louis enters a long dark pedestrian tunnel.

176 INSIDE THE TUNNEL 176

A gang of MUGGERS is smoking something in a weird pipelike device. One of them sees the approaching silhouette of Louis and hisses to his cohorts. The others all look and slowly begin to fan out across the width of the tunnel.

LOUIS

He is staring straight ahead and entirely focused on his destination as the muggers approach and confront him. He stops. They are deliberately blocking his path.

MUGGER

(to Louis)

Okay ... give me.

Louis blinks stupidly.

LOUIS

Are you the Gatekeeper?

MUGGER

Come on. You want me to stick you?
Come on.

VINZ

I am Vinz Clortho. I am the
Keymaster. Do you bar my way?

MUGGER #2

Are you crazy, man? You don't
give, Jino's gonna rip you, man.
Nobody gets by Jino.

LOUIS

(repeats)
Do you bar my way?

MUGGER

Yeah. We bar your way.

LOUIS

His eyes widen, he inhales deeply,
then opens his mouth and roars.
Iridescent lights pour out of his
mouth.

THE MUGGERS

They scream and run, horrified and
disgusted by Louis' unearthly
display.

177	EXT. STREET	177
	The cab driven by the corpse weaves through traffic at breakneck speed. Cars are forced up on the curb. Pedestrians run for safety.	
178	INT. THE BACK SEAT	178
	The Businessman is reading the Wall Street Journal, oblivious to the whole situation.	
179	EXT. ST. MARKS PLAYHOUSE -- DAY	179
	A worn, graffiti-spattered \$1.99 triple bill movie house in the New Wave district near Second Avenue. The bill reads:	
180	ALL NIGHT ALL DAY HORROR SHOW IN 3-D	180
181	INT. THEATER	181
	The house is packed with hooting, jeering, beer-drinking potsmoking downtowners, all wearing cardboard 3-D glasses.	

They are wildly razzing and throwing things at the screen on which is running a bad sixties British horror indie pic. The film breaks. The sound crackles off and the lights come on. There is a storm of protest and abuse hurled at the projectionist. Then from all around them there starts a thin whistling whine. It builds above the shouts and jeers in the theater until everyone stops to hear what it is. It is like no other sound ever heard -- a piercing, all-permeating shrill whistle like the fan blades of some massive unseen turbine beginning to rotate.

The lights in the theater flicker. The musty ancient curtains on either side of the screen are picked up in an unseen wind which lifts them, spreading dust and ripped old fabric about the house. There are shouts and sounds and noises from deep beyond the recesses of the backstage. The curtains are now flying in a serious wind. All the lights in the theater go out except that from the projection booth. From a point in the center of the screen, a searing bolt of phosphorescent light rips back along the projection beam into the booth. The beam evolves into an etheric strand of unified glistening particles. The wind dies down. People in the house are hushed. They gaze transfixed as a procession of phantasms emerge in single file through the illuminated screen. As if suspended on a clothesline, they weave and bounce along the length of the pulsating beam, and pass through the hole in the projection booth. The apparition is gone. All is quiet. Then the audience bursts into wildly enthusiastic applause.

182

INT. NYPD LOCK-UP

182

Winston is staring out through the bars talking to himself.

WINSTON

(depressed)

We're gonna get five years for this. Plus they're gonna make us retrap all those spooks. I knew I shouldn't have taken this job.

He bangs on the bars and crosses to Venkman, Stantz and Spengler who are huddled together looking at blueprints of Dana's building.

STANTZ

(intense)

Look at the structure of the roof cap. It looks exactly like the kind of telemetry tracker NASA uses to identify dead pulsars in other galaxies.

SPENGLER

And look at this, Peter
(indicates another
diagram)
Cold-riveted girders with selenium
cores.

Venkman leans in to look but suddenly notices that they have
an audience.

THE CELL

The Ghostbusters are surrounded by
a motley assortment of BUMS, PUNKS,
HOODS and a particularly mean-
looking gang of BIKERS, all
listening intently to their
discussion.

VENKMAN

(to their cellmates)
Everybody with us so far?

The other prisoners mutter and scratch their heads, then
drift off.

STANTZ

(back to his point)
The ironwork extends down through
fifty feet of bedrock and touches
the water table!

He looks at Venkman who doesn't see the significance.

VENKMAN

(shrugs)
I guess they don't build them like
they used to, huh?

STANTZ

No! Nobody ever built them like
this! The architect was either an
authentic whacko or a certified
genius. The whole building is like
a huge antenna for pulling in and
concentrating psychokinetic energy.

VENKMAN

Who was the architect?

STANTZ

He's listed on the blueprints as I.
Shandor.

SPENGLER

(exclaims)

Of course!

(the others turn and look
at him)

Ivo Shandor, I saw his name in
Tobin's SPIRIT GUIDE. He started a
secret society in 1920.

VENKMAN

(putting it all together)

Let me guess -- Gozer Worshippers.

SPENGLER

Yes. After the First World War
Shandor decided that society was
too sick to survive. And he wasn't
alone. He had close to a thousand
followers when he died. They
conducted rituals, bizarre rituals,
intended to bring about the end of
the world.

VENKMAN

(now very worried about
Dana)

She said he was "the Destructor."

SPENGLER

Who?

VENKMAN

Gozer.

SPENGLER

(confused)

You talked to Gozer?

VENKMAN

Get a grip on yourself, Egon. I
talked to Dana Barrett and she
referred to Gozer as the
Destructor.

STANTZ

(proud)

See? I told you something big was
about to happen.

Winston has heard enough.

WINSTON

This is insane! You actually believe that some moldy Babylonian God is going to drop in at 78th and Central Park West and start tearing up the city?

SPENGLER

(corrects him)

Sumarian -- not Babylonian,

Winston just shakes his head. Then a uniformed GUARD appears with a high-ranking POLICE OFFICIAL and unlocks the cell door.

POLICE OFFICIAL

Are you the Ghostbusters?

VENKMAN

What about it?

POLICE OFFICIAL

The mayor wants to see you -- right away. The whole island is going crazy. Let's go.

They exit.

183 EXT. CITY HALL

183

The official cars arrive and the Ghostbusters are hustled past a mob of reporters, all shouting questions at once.

REPORTERS

(as babble)

Are you under arrest? Did you have a bomb factory in the basement? What are you going to do about all these ghosts?

184 INT. MAYOR'S OFFICE

184

Secretaries and aides scurry about in a chaos of telephones and waiting city officials. As the Ghostbusters are led through the outer offices, everyone stops what they're doing to stare at them.

185 INT. OFFICE OF THE MAYOR OF NEW YORK CITY

185

The Ghostbusters enter and see a very concerned group of leaders arguing like crazy.

The Police and Fire Commissioners, State and City Police Commandants, the Archbishop of the New York Diocese, the Regional Director of the Environmental Protection Agency, the Governor of the State of New York, and various other high-ranking officials.

THE AIDE
(entering with the
Ghostbusters)
The Ghostbusters are here, Mr.
Mayor.

At once, the group turns and instantly regains perfect decorum.

THE MAYOR
He is a likeable Democrat and a man
of the people -- particularly the
Irish, Italian and Jewish people.

MAYOR
(looking them over)
Okay, the Ghostbusters. And who's
Peck?

Peck shoulders his way forward.

PECK
(adrenalin pumping)
I'm Walter Peck, sir. And I'm
prepared to make a full report.
(holds up dossier)
These men are complete snowball
artists. They use nerve and sense
gases to induce hallucinations.
The people think they're seeing
ghosts and call these bozos, who
conveniently show up to get rid of
the problem with a fake electronic
light show.

MAYOR
(to Venkman)
You using nerve gas?

VENKMAN
The man is a psychopath, Your
Honor.

PECK
Probably a mixture of gases, no
doubt stolen from the Army ...

STANTZ

Bullshit!!!

PECK

... improperly stored and touched off with those high-voltage laser beams they use in their light show. They caused an explosion.

The Mayor looks for help from the assembled leaders,

FIRE COMMISSIONER

All I know is, that wasn't a light show we saw this morning. I've seen every form of combustion known to man, but this beats me.

POLICE COMMISSIONER

And nobody's using nerve gas on all the people that have seen those ... things ... all over the city. The walls were bleeding at the 53rd Precinct. How do you explain that?

He looks to the Archbishop. Everybody focuses on the ornately attired Prelate.

ARCHBISHOP

Officially, the Church will not take a position on the religious implications of these ... phenomena. However, since they started, people have been lining up at every church in the city to confess and take communion. We've had to put on extra priests. Personally, I think it's a sign from God but don't quote me on that.

MAYOR

(shaking his head)

I can't call a press conference and tell everyone to start praying.

WINSTON

He steps forward.

WINSTON (CONT'D)

I'm Winston Zeddemore, Your Honor. I've only been with the company for a couple of weeks, but I gotta tell you -- these things are real.

(MORE)

WINSTON (CONT'D)
 Since I joined these men I have
 seen shit that would turn you
 white.

THE MAYOR
 He rubs his eyes wearily.

MAYOR
 (to Venkman)
 So what do I do now?

VENKMAN
 He seizes the moment.

VENKMAN (CONT'D)
 Mr. Mayor, it's a pretty simple
 choice. You can believe Mr. Pecker
 here ...

PECK
 (snaps)
 That's "Peck!"

VENKMAN
 (ignores him)
 ... or you can accept the fact that
 this city is heading for a disaster
 of really Biblical proportions.

MAYOR
 What do you mean "Biblical?"

VENKMAN
 Old Testament, Mr. Mayor. "Wrath
 of God"-type stuff. The seas could
 boil, fire and brimstone falling
 from the sky ...

STANTZ
 (chimes in)
 ... forty years of darkness,
 earthquakes, mass hysteria, human
 sacrifice ...

MAYOR
 Enough! I get the point.
 (really torn)
 But what if you're wrong?

VENKMAN
 If I'm wrong then nothing happens
 and you toss us in the can. But if
 I'm right, and if we can stop this
 thing ...

(MORE)

VENKMAN (CONT'D)
 well, let's just say that you could
 save the lives of a lot of
 registered voters.

The Mayor starts nodding affirmatively, clearly convinced by Venkman's rational assessment.

PECK
 (furious)
 I don't believe you're seriously
 considering listening to these men!

The Mayor takes a long look at Peck.

MAYOR
 Get him out of here.
 (Peck looks stricken)
 We've got work to do. What do you
 need from me?

186 EXT. DANA'S APARTMENT BUILDING - SAME TIME 186

Louis arrives in front of the building and looks up, Strange lights are beginning to flash from the windows, He enters the building and a moment later a huge tremor shakes the structure.

187 INT. DANA'S FLOOR 187

The elevator doors open and Louis gets out. A crowd of tenants rushes onto the elevator clutching their most prized possessions. He gets through the panicked tenants and walks down the hall.

MRS. BLUM, a neighbor, comes out of her apartment carrying an armload of small appliances.

MRS. BLUM
 Louis! What are you doing standing
 there ... get out of the building
 ... don't you know it's an
 earthquake or something?

LOUIS
 The Traveller is coming.

MRS. BLUM
 Don't be crazy. Nobody is going to
 come and visit you with all this
 commotion going on.

She rushes off leaving Louis alone in the hall. He goes to Dana's door and mechanically knocks three times. His knocking echoes thunderously throughout the building.

THE DOOR

It opens and Louis sees Dana standing there. A tremendous thunderclap rattles the building.

LOUIS

(his eyes light up)
Are you the Gatekeeper?

DANA

(nods)
I am Zuul.

Hearing that, Louis grabs Dana with a passion that's been building in his unconscious for 8000 years. He kisses her with savage lust and pulls her to the floor out of frame as an explosive force blows through the apartment.

188

INT. CITY HALL CORRIDOR

188

Venkman, Stantz and the Mayor walk briskly toward the vehicle dock at the back of the building. Aides scurry along behind them, awaiting instructions.

MAYOR

I don't understand it, Why here?
Why now?

VENKMAN

What goes around, comes around, Mr. Mayor. The big Lazy Susan of Karma just keeps turning and sometimes we get the short end of the stick.

STANTZ

This may be Nature's way of telling us to slow down. You have to admit it's kind of humbling, isn't it?

MAYOR

(shouts after them)
We're humble already! Hasn't this city suffered enough?

They come out onto the loading dock.

189

EXT. LOADING DOCK

189

The Ectomobile is parked there. Winston and Spengler are charging all the packs off the building current. There's a lot of police activity around them as orders are dispatched.

A POLICE CAPTAIN reports to Venkman.

CAPTAIN

We've cleared the whole building
and cordoned off the street. I'm
massing our own special tactics
squad and the National Guard is on
standby.

AIDE

I better alert the Red Cross, too.

SPENGLER

He looks up and sees Janine
standing on the dock. She crosses
to him.

JANINE

(a little teary)
I want you to have this.
(she hands him a coin)

SPENGLER

What is it?

JANINE

It's a souvenir from the 1964
World's Fair at Flushing Meadow.
It's my lucky coin.

SPENGLER

I don't believe in luck.

JANINE

Keep it anyway. I have another one
at home.

SPENGLER

Thank you.

They hug.

THE ECTOMOBILE

Stantz, Venkman and Winston get in.
Spengler rushes over and joins
them.

190

INT. ECTOMOBILE

190

Venkman turns around and looks at his friends.

VENKMAN

Okay. Just remember, whatever
happens out there, we are total
professionals.

(MORE)

VENKMAN (CONT'D)

Not only are we the best
Ghostbusters around, we're the only
Ghostbusters around. It's up to
us.

They all shake hands. Then Venkman sticks his hand out the window and signals like a cavalry officer.

VENKMAN (CONT'D)

(shouts)

Move 'em out!

191 EXT. REAR OF CITY HALL

191

A pair of police motorcycles comes roaring up the driveway followed by the Ectomobile and two police cruisers. The motorcade turns up the street and heads uptown at high speed. They pass a column of National Guard trucks.

192 EXT. DANA'S APARTMENT BUILDING

192

The street has been blocked off with police barricades but a huge crowd has gathered nonetheless to watch the strange lights and flashes emanating from the upper floors of the building.

THE CROWD

The news media are out in front filming and taping everything. A contingent of Doomsday freaks is gathered with signs proclaiming "REPENT FOR THE END IS AT HAND!" A few Catholic priests are kneeling, performing rites of exorcism.

THE CROWD (CONT'D)

A gang of punks is hanging around hoping for a disaster. A handful of Hassidic Jews behind them are wailing in earnest. The police work to restrain the crowd.

THE STREET

The screaming of sirens turns the attention of the crowd as the motorcade arrives. As the Ectomobile rounds the corner a huge cheer goes up from the crowd.

THE CROWD

The punks cheer. The Hassidic Jews wave their black hats and start dancing for joy.

THE ECTOMOBILE

It pulls up in front of the building. The doors fly open and the Ghostbusters all jump out at once. The crowd roars.

THE PRIESTS

They leap to their feet and give each other "high fives."

VENKMAN

He raises both fists like a victorious boxer.

VENKMAN (CONT'D)

(shouts to the crowd)
Ghostbusters!

The crowd thunders its approval.

THE GHOSTBUSTERS

They quickly finish suiting up at the rear of the Ectomobile.

VENKMAN

(keyed up)
Are we all together on this now?

WINSTON

(in earnest)
I think we should get on a plane right now and go to Australia or Indonesia until this blows over.

VENKMAN

I'm going to make a note of your suggestion and possibly bring it up later if this thing really gets out of hand. Now let's move.

They start heading for the lobby entrance to the building,

VOICE IN CROWD (MAN)

Get 'em!

VOICE IN CROWD (GIRL) (CONT'D)

All right, Ghostbusters!

The crowd applauds as the Ghostbusters approach the entrance.

THE GHOSTBUSTERS

They stop in front of the building and look up at the roof.

THEIR POV

A blinding flash of light shoots
from the rooftop temple.

193 THE BUILDING ENTRANCE

193

The whole building seems to groan as if under enormous pressure. Then suddenly the concrete facade cracks open and the pavement in front of the building collapses dropping the Ghostbusters and a police car into the enormous sinkhole. The crowd gasps.

THE SINKHOLE

There is a tense moment of silence,
then the Ghostbusters pop up and
climb out of the pit.

VENKMAN

I've heard of underground parking
but this is ridiculous.

They flash the "okay" sign to the crowd and enter the building.

194 EXT. THE ROOFTOP -- SAME TIME

194

Dana and Louis emerge from the stairwell, approach the Temple and mount the pedestals once occupied by the Terror Dogs.

THE TEMPLE

The walls begin to vibrate in
response.

195 EXT. THE STREET BELOW

195

Blinding beams of light flash from all the windows.

196 INT. STAIRWELL

196

The Ghostbusters trudge up thirty-five flights of stairs.

197 INT. THIRTY-FIFTH FLOOR HALLWAY

197

The stairwell door opens and the Ghostbusters stagger into the hallway, completely exhausted.

VENKMAN

(gasping and spitting)
I'm glad we took the stairs.

198 INT. DANA'S DOOR

198

The Ghostbusters arrive. The door frame is charred and blackened by soot. Venkman rings the doorbell. DING-DONG.

VENKMAN

Dana?

WINSTON

Maybe we should go downstairs and call first?

Venkman knocks on the door and the door simply falls off its hinges and crashes to the floor. The Ghostbusters gape at the damage to the apartment.

199 INT. DANA'S APARTMENT

199

The exterior building wall is completely gone providing an unobstructed view of the Hudson and New Jersey. All the furniture is overturned and the other walls are cracked. A powerful wind blows through the apartment fluttering the shredded curtains.

WINSTON

(ready to leave)

Well, she's not here. Let's go.

VENKMAN

No! The kitchen!

200 INT. THE KITCHEN

200

The team enters and sees that the refrigerator has been blown away revealing a hole in the wall and the entrance to a stone staircase behind it.

VENKMAN

He looks at the forbidding portal and turns to Stantz.

VENKMAN (CONT'D)

(slaps his shoulder)

Go!

Stantz realizes that Venkman expects him to go first. He leads the charge up the stairs.

201 EXT. THE ROOF

201

Dana and Louis stare at the Temple, then begin a miraculous and horrible transformation into the hideous forms of the Terror Dogs.

THE TEMPLE

The solid stone walls rumble ominously and start to separate.

THE GHOSTBUSTERS

They come running out onto the roof and gape at the scene.

THE TEMPLE

The walls open completely revealing the secret architecture of the Temple: A stone staircase leading to a set of monumental doors, and beyond them a massive pyramid that appears to be suspended in mid-air with no visible means of support.

202

LOUIS AND DANA

202

They complete their transformation into the Terror Dogs, which now turn and snarl menacingly at the Ghostbusters.

THE GHOSTBUSTERS

They can't believe their eyes.

VENKMAN

(aghast)

Shit! I've been out with some real dogs, but this is ridiculous!

The heavy rumbling of moving stone draws their attention back to the temple.

THE TEMPLE

The Terror Dogs have now taken ritual positions on the staircase. The heavy stone gates begin to open and a bright white light starts to emerge. As the light descends the stairs a human form slowly materializes.

THE FORM

It is a thin, hollow-cheeked, distinguished looking man in his early sixties. His eyes are burning red pin-holes, He looks around at the spectacular rooftop view, then acknowledges the two Terror Dogs and starts stroking them like house pets.

THE GHOSTBUSTERS

They stare at the apparition,

SPENGLER
(recognizes him)
It's Shandor - the architect!

WINSTON
I thought he died!

VENKMAN
It doesn't seem to have slowed him
down any.

STANTZ
I don't think it's Shandor.

He gets to his feet and speaks sharply to Gozer.

STANTZ (CONT'D)
Gozer the Gozerian?

GOZER
He looks up and seems to notice the
Ghostbusters for the first time.

STANTZ
He 'busts' Gozer.

STANTZ (CONT'D)
(forceful)
As a duly-constituted
representative of the City of New
York, and on behalf of the County
and State of New York, the United
States of America, the Planet Earth
and all its inhabitants, I hereby
order you to cease and desist any
and all supernatural activity and
return at once to your place of
origin or next parallel dimension.

VENKMAN
(to Stantz)
Well, that ought to do it.

GOZER
He stands up to his full height and
regards Stantz curiously.

GOZER (CONT'D)
Are you a god?

STANTZ
(compulsively honest)
No.

GOZER

Then die!

He raises his arms and blows away the Ghostbusters with searing bolts of energy.

THE GHOSTBUSTERS

Momentarily stunned, they tumble all the way down the stairs and almost fall off the edge of the roof.

WINSTON

(to Stantz)

You should've said "yes!" He might have been willing to negotiate.

Venkman gets to his feet first, really mad now.

VENKMAN

(setting his wands)

Okay. That's it! I'm gonna turn this guy into toast.

The Ghostbusters leap into action. One by one they activate their Proton packs and take up positions for an entrapment.

GOZER

He braces for the onslaught.

VENKMAN

He shoots a particle stream at Gozer.

GOZER

He leaps out of the way with superhuman agility and executes a perfect double-flip with a half-twisting round-off at the end.

VENKMAN

He can't believe his eyes.

VENKMAN (CONT'D)

Agile bastard, isn't he?

STANTZ

Forget the trapping! Just blast him!

The others adjust their units and they all blaze away at Gozer.

GOZER

He stands there calmly and absorbs the force of the streams. There is a brilliant pink flash and Gozer disappears.

THE GHOSTBUSTERS

They stare for a long moment, finding it hard to believe that they won. Then Winston lets out a triumphant whoop.

SPENGLER

He scans the temple with his PKE meter, not at all convinced the danger has passed.

STANTZ

He bounds up the stairs.

STANTZ (CONT'D)

(jubilant)

We neutronized him! The guy's a molecular nonentity.

203 VENKMAN AND SPENGLER

203

He wants to believe it but sees the doubt on Spengler's face.

SPENGLER

(reading the meter)

Not necessarily.

There is a deep seismic rumble and the entire building begins to vibrate. The Ghostbusters look around nervously as the entire building starts to sway.

204 EXT. THE EAVES

204

Cement carvings and moldings around the edge of the roof crack and break off.

205 EXT. THE STREET

205

The crowd screams and runs as cement debris rains down the side of the building and crashes on the sidewalk.

THE GHOSTBUSTERS

They look up at the sky waiting for the big blow. An incredibly loud thunderclap rocks the rooftop.

THE SKY

A bolt of lightning crackles from
the swirling dark cloud and strikes
the rooftop.

The Ghostbusters stand there facing their new God like Moses
on Mount Sinai. And then Gozer speaks to them in a voice
that can be heard throughout Metropolitan New York and parts
of New Jersey.

GOZER

SUBCREATURES! GOZER THE GOZERIAN,
GOZER

206	THE DESTRUCTOR, VOLGUUS ZILDROHAR, THE	206
207	TRAVELLER HAS COME. CHOOSE AND PERISH.	207

VENKMAN

(shouting to be heard)
Is he talking to us?

WINSTON

What's he talking about? Choose
what?

STANTZ

(to the heavens)
What do you mean "choose?" We
don't understand.

GOZER

CHOOSE!!

SPENGLER

I think he's saying that since
we're about to be sacrificed
anyway, we get to choose the form
we want him to take.

STANTZ

You mean if I stand here and
concentrate on the image of Roberto
Clemente, Gozer will appear as
Roberto Clemente and wipe us out?

SPENGLER

That appears to be the case.

VENKMAN

(quickly)
Don't think of anything yet. Clear
your minds. We only get one crack
at this.

GOZER

The choice is made. The Traveller
has come.

VENKMAN

(in a panic)
We didn't choose anything!
(to the others)
I didn't think of an image, did
you?

SPENGLER

No.

They look at Winston.

WINSTON

My mind's a total void!

They all look at Stantz.

STANTZ

(guilty)
I couldn't help it! It just popped
in there!

VENKMAN

(desperately)
What? What popped in there?

STANTZ

(pointing)
Look!

They all turn and look to the south.

GHOSTBUSTERS POV

Looking south past Columbus Circle,
they see part of something big and
white moving between the buildings
accompanied by thunderous footsteps
of almost seismic proportions.

VENKMAN

He doesn't know what it is yet, but
he knows it's coming.

VENKMAN (CONT'D)

(desperately)
What is it? Ray, what did you
think of?

208 BROADWAY AND 55TH

208

The massive white shape passes behind some buildings, offering a glimpse of what appears to be a fat, white arm.

STANTZ

He's about to go into shock.

STANTZ (CONT'D)

(babbling)

It can't be! It can't be!

COLUMBUS CIRCLE

The thundering footsteps continue to plod as the thing starts to emerge from behind the buildings. Now we can see part of a blue garment covering its enormous chest.

STANTZ

He recognizes the monster.

STANTZ (CONT'D)

It's ... It's ... It's the STAY-PUFT

209 MARSHMALLOW MAN.

209

Winston, Venkman and Spengler gape.

THEIR POV

They look across the roof tops and see a large, square, white, bobbing, laughing head atop a massive body of similar puffed white squares. The being is dressed in a tiny sailor's hat, red bosun's whistle and lanyard and a little blue vest with a button undone in the middle revealing a little white belly. It is the cute, quintessential American brand symbol, looming as large as Godzilla.

STANTZ (V.O.)

(desperately apologizing)

I tried to think of the most harmless thing ... something that could never destroy us ... something I loved from my childhood.

THE GHOSTBUSTERS

They watch the Marshmallow Man
plodding toward them.

VENKMAN

AND YOU CAME UP WITH THAT?

STANTZ

The Stay-Puft Marshmallow Man! He
was on all the packages we used to
buy when I was a kid. We used to
roast Stay-Puft marshmallows at
Camp Waconda!

VENKMAN

Great! The marshmallows are about
to get their revenge.

210

THE STAY-PUFT MAN

210

He plods relentlessly uptown toward the Ghostbusters'
rooftop vantage point. The ground rumbles as his big, soft
feet come down on the pavement.

THE STREET

People are fleeing in panic as the
marshmallow feet pad along kicking
over lampposts and mail boxes.

A CAR

The driver jumps out just before an
enormous white marshmallow foot
comes down and flattens his
automobile.

THE GHOSTBUSTERS

They stand there helplessly
watching the laughing bobbing head
of the Stay-Puft Man as he comes
toward them.

VENKMAN

What now?

SPENGLER

(adjusting his thrower)
Full-stream with strogon pulse.

Venkman looks at Stantz. Stantz shrugs.

VENKMAN

(decides)
I guess that's all we've got.

They step to the edge of the roof, moving like warriors now ready to face the consequences.

211 EXT. THE STREET 211

Peck comes running up to the front of the apartment building. People are fleeing the oncoming monster. Peck grabs a COP who is just about to flee himself.

PECK
(in a rage)
Are the Ghostbusters up there?

COP
(desperate to get away)
Yeah!

PECK
I want you to go up on the roof and arrest them. This time they've gone too far.

The Cop looks at Peck like he's insane, then sees the Stay-Puft Man looming up at the end of the block.

COP
(knocking Peck's hands away)
You arrest them, numb nuts! I'm getting out of here.

He runs off. Peck turns to face the monster.

212 THE STAY PUFT MAN 212

The ground shakes with every step as he reaches the building. Then, using the church next door as a stepping stone, he begins climbing the wall.

THE GHOSTBUSTERS
They look over the edge of the roof as the Marshmallow Man climbs higher and higher.

VENKMAN
(shouts)
Hit him!

They each fire point blank at the Stay-Puft Man.

213 THE STAY-PUFT MAN 213

He bellows with pain and rage as the beams strike him right in the chest and set his skin on fire.

He begins to burn with a blue flame that spreads quickly across his torso and down his arms. The Stay-Puft Man bellows even louder, flailing its huge arms in response to the searing flames that are starting to engulf him.

THE GHOSTBUSTERS

They stare at the horrible conflagration.

WINSTON

Good. Now we made him mad.

214 THE STAY-PUFT MAN

214

Carbonous, flaming hunks of melting marshmallow are flying from his arms as he waves them in wild rage.

THE STREET

Peck stands there paralyzed with fear. A mass of flaming marshmallow falls and flattens a news stand nearby. Then a huge glob of sticky toasted marshmallow comes zipping down from above and lands right on him, burying him up to his neck in melted sucrose.

215 THE STAY-PUFT MAN

215

The flaming monster keeps coming intent on their destruction. Most of his chest has melted away revealing horrid musculature and a skeletal rib cage.

THE GHOSTBUSTERS

They square off and face him for the last time, their weapons poised.

VENKMAN

(calmly)

We're going to be killed by a hundred-foot marshmallow.

216 THE STAY-PUFT MAN

216

He is almost on them now, fully engulfed in flames, reaching for them, ready to swat them with his burning fist.

VENKMAN

(to the others)

On the count of three! One ... Two ...

SPENGLER

(he has the best idea of
his life)

No! Them! Shoot them!

(he points at the Terror
Dogs)

Cross the beams.

217 THE TERROR DOGS

217

They stand beside the portal literally petrified.

VENKMAN

He hesitates.

VENKMAN (CONT'D)

(protesting)

No! You said crossing the beams
would be BAD. It'll kill her! And
us!

SPENGLER

Life is just a state of mind.

VENKMAN

But it's my favorite state.

STANTZ

Either way we're history.

218 THE STAY-PUFT MAN

218

His burning fist is starting to descend on the Ghostbusters.

VENKMAN

He chooses the only way out.

VENKMAN

(shouts)

Now!!

THE GHOSTBUSTERS

They turn and fire at the two
petrified Terror Dogs and blow them
to oblivion. The entire front of
the temple is obliterated along
with the door.

219 THE STAY-PUFT MAN

219

With the destruction of his earthly portal, the flaming
monster is suddenly engulfed in a cyclonic wind that begins
to swirl around him like a fire-storm.

The flames are whipped higher and higher as the tornado begins to pick up rotational speed. Then the Marshmallow Man seems to explode from deep inside creating a flaming air burst high above the rooftops.

THE ROOFTOP

The Ghostbusters are blasted off their feet.

THE SKY

The fireball reaches its maximum explosive force, then a sudden jet of air pressure occurs like a titanic vacuum cleaner in the sky and sucks the flaming mass of gasses and ash up through our atmosphere and right out of our dimension. The dark clouds disappear with it, leaving a beautiful clear blue sky over the whole area.

THE TEMPLE

It now looks like an ancient ruin.

THE GHOSTBUSTERS

They are lying at the foot of the stairs. Everything is still. One by one they get slowly to their feet and look around to see that the crisis has passed.

STANTZ

Everybody okay?

Venkman looks up at the portal.

220

THE TERROR DOGS

220

They are still on the pedestals but charred almost beyond recognition. Venkman mounts the stairs and gazes sadly at the remains.

THE PEDESTAL

Venkman stands there mourning, then a slight movement under the blackened skin of the Terror Dog catches his eye. The movement gets stronger, then suddenly a human hand pokes through the carbonous coating.

VENKMAN

Hope surges in him and he starts frantically tearing away the black coating, finally revealing Dana alive and well under the burnt skin of the Terror Dog.

221 STANTZ AND SPENGLER

221

They peel the charred coating off Louis and help him to his feet.

LOUIS

He looks around wondering how he ended up on the roof of a wrecked high-rise. He looks at his scorched and ripped suit crusted with the still-smoking gobs of melted marshmallow.

LOUIS (CONT'D)

(amazed)

Jeez! Somebody must have spiked the egg salad.

VENKMAN

He helps Dana to her feet.

VENKMAN (CONT'D)

Are you all right?

She looks around at the incredible scene.

DANA

(totally confused)

Oh, sure. I'm getting used to this.

LOUIS

(seeing Dana for the first time)

I'm innocent! Honest, Dana. I never touched you. Not that I remember anyway.

DANA

(getting annoyed)

All right, what happened to me?

VENKMAN

Nothing! We just got rid of that thing in your kitchen.

DANA
Really! Is it gone?

VENKMAN
Yeah, along with most of your
furniture and a lot of your
personal possessions. This one
took some work.

DANA
(noting the wrecked
temple)
Thank you. Next time I want to
break a lease I'll know who to
call.

She hugs him.

VENKMAN
This is going to cost you, you
know. Our fees are ridiculously
high.

DANA
Talk to my accountant.
(she indicates Louis)

LOUIS
Oh, great! I bet we could write
off all the damage as an Act of
God.

THE GHOSTBUSTERS
They look at each other and nod.

STANTZ
I'll go along with that.

222 EXT. STREET - NEAR THE APARTMENT - NIGHT THE TWO BUMS 222

They hear the cheering down the street as they cautiously
inspect a massive mound of cooling sucrose.

FIRST BUM
Well, that definitely looks like
marshmallow to me.

SECOND BUM
(sniffing it)
Yeah, it's some kind of mallow-type
substance - that's for sure.

FIRST BUM

You have to wonder why anybody
would dump a marshmallow that size
right in the middle of the street.

SECOND BUM

I wonder if there might not be a
very large cup of hot chocolate
somewhere in the area.

FIRST BUM

That would definitely explain it.

223

EXT. THE STREET NIGHT

223

A happy throng of jubilant citizens is gathered outside the
lobby entrance to the apartment building.

THE ENTRANCE

The battered but victorious
Ghostbusters emerge from the lobby.
Venkman and Dana are holding hands.
The crowd roars with unrestrained
joy and gratitude, Janine runs
over and hugs Spengler
enthusiastically. The Ghostbusters
wave and head for the Ectomobile
parked at the curb.

THE GHOSTBUSTERS

They get into the Ectomobile and
drive off with lights flashing and
sirens
screaming as the crowd cheers
wildly.

THE END