

(Name of Project)
by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name
Address
Phone

FADE IN:

EXT HERALD'S THEATRE - NIGHT (ESTABLISHING SHOT)

It is a typical Sunday crowd, barely dense. People get tickets, look at posters, etc.

INT. HERALD'S THEATRE - SAME

There, at the concession stand flirting with the cute girl behind the counter is JASON, the projectionist on duty. He doesn't wear a uniform, but is armed with a name tag and a walkie-talkie.

We can't hear what he says over the ambient sounds of patrons, air conditioners, etc., but we can tell his first concern isn't the projectors, but rather getting to first base with this girl.

Eventually, he checks his watch, sees he's late and heads upstairs just before a patron comes up to the girl, requesting nourishment.

INT. PROJECTION BOOTH - SAME

Jason gets upstairs and begins to thread a projector.

JASON

Damn it, why do I have to always leave
this to the last possible second?

As he hurries to do this, we pan away from him to a stack of film canisters.

Behind him, the cannisters roll by themselves closer to Jason, as he continues to thread the projector. When the first one gets right behind him, suddenly there is a SPARK from the main controls of the projector.

JASON (CONT'D)

What the?

He walks over to the offending area, and puts a finger to the distressed area, as the film cannister follows him around to that side of the projector. As soon as his hand touches the box, it SPARKS again repeatedly, each one seemingly becoming ANGRIER.

Jason backs away from it, and trips over the cannister behind him, knocking him flat on his back. Right as this happens, all of the other projectors begin to spark, as the film within each one begins to unthread.

JASON'S POV:

(CONTINUED)

CONTINUED:

An upside-down view of the rows of projectors unthreading, and sparking.

JASON (CONT'D)
What the hell?

He gets up and, again, trips over the cannister which, this time, is in front of him.

Jason looks quizzically at it, and then turns around to attend to the projectors.

When he does this, he sees thirteen other cannisters rolling fast towards him.

JASON (CONT'D)
Aaaahhhh!

He runs the opposite direction down the hall as the cannisters chase him and the projectors continue to spark and unthread. As he goes further down the hall, he begins to trip up on the film which lies on the ground (from all the other projectors).

Eventually, he trips and lands ELBOWS FIRST onto the ground, as the cannisters approach him. Screaming, he curls into a fetal position as the cannisters surround him, and stack upon one another creating a cylindrical wall around him.

Peering out the top, he notices a white light from the end of the hall steadily approaching him. As it approaches, he screams even louder. But once the light gets within the cannisters, Jason's screams come to a sudden HALT.

OPENING CREDIT SEQUENCE

EXT. COLUMBIA UNIVERSITY - DAY

Outside the stairs of WEAVER HALL, we see a young man in his early twenties eating a bologna Sandwich and reading a book on nuclear physiology. His name is OSWALD DONSBECK, "OZ" to his friends.

He is well-dressed, and studious in appearance, but you can tell he probably also listens to the Ramones. While reading, a young woman approaches him, also of the studious-Ramones look. Her name is DENISE.

DENISE
Hey, Oz!

OZ
(not looking up)
Yes Denise?

(CONTINUED)

CONTINUED:

DENISE

Hi?

Giving her the attention she deserves, he then smiles.

OZ

Hi. What's up?

DENISE

You tell me. What are you reading, there, Mr. Wizard?

OZ

"A Study of Nuclear Physics and How Unclear Oz Is On All Of It".

DENISE

(sitting next to him)

Well, with a title like that, I don't think you need to read much more. You know that backwards and forwards. Why not read something you *want* to read?

OZ

And what makes you think I don't want to read this, Miss Polificate?

DENISE

Oh, I'm sure reading that is interesting to you, and about two other people within the known galaxy, but I think I have something you might want to take a gander at before you jump into required reading.

He looks at her with anticipation.

OZ

(smiling)

You didn't.

DENISE

I'm not saying a word, your twenty-first birthday isn't for another two days.

OZ

Oh, please!!

He begins to tickle her.

DENISE

(laughing hard)

Alright, alright, alright. Anything to get you to cease this mild form of torture.

(CONTINUED)

CONTINUED: (2)

She grabs her bag.

OZ
It's not torture if you like it.

DENISE
Well, the question is....

She pulls out a book from her bag.

DENISE (CONT'D)
...do you like it?

What she has pulled out is a book entitled "ENTITY: A Complete Dissertation on the World of The Paranormal by Dr. Egon Spengler".

OZ
Oh my god, you got it!

He looks at the back, which has a picture of Egon and 'about the author' type stuff.

DENISE
Open the first page.

He does so.

OZ
Oh, cool!

What he sees is a Sharpie written note saying:

GOOD LUCK TO ONE OF MY BEST STUDENTS, DR. EGON SPENGLER.

DENISE
I got him to sign it last semester before he went abroad.

OZ
Oh, you are the coolest girl in all the cosmos!

He hugs and kisses her.

OZ (CONT'D)
Aw, I can't wait to show this to John.

DENISE
Are you sure you wanna do that? You know how he is about people that bring up the Ghostbusters, right? I mean, how would you feel if your uncle was a Ghostbuster and you.....

(CONTINUED)

CONTINUED: (3)

He throws her a look.

DENISE (CONT'D)
 ...don't answer that. But, I don't think
 that this would be something he could get
 excited about. Not like me.

OZ
 Well, I'm not gonna shove it down his
 throat.

DENISE
 What is good ol' John up to these days
 anyway?

CUT TO:

INT. DIMMLY LIT BEDROOM - AFTERNOON

We see a queen-size bed, with two people in it, a male and a
 female.

A phone rings, and the female, presumably nude, answers the
 phone.

GIRL
 (sleepy)
 Hello?

MAN ON PHONE
 Who the hell is this?

GIRL
 Who the hell is *this*?

MAN ON PHONE
 I need to talk to Stantz right now, or
 he's fired.

GIRL
 (turning to STANTZ)
 Hey.

JOHN (STANTZ)
 Hm?

GIRL
 I think it's your boss.

JOHN
 Aw, shit.

She hands him the phone and then buries herself back under
 the covers.

(CONTINUED)

CONTINUED:

JOHN (CONT'D)

Yes, Gerry, how can I be of assistance?

MAN ON PHONE (GERRY)

Stantz! Why the hell haven't you been answering your phone all morning, and all last night for that matter?

JOHN

I was umm.....sleeping.

GERRY

Sleeping?

JOHN

Yeah, I uh.....I've been really sick.

(fakes a cough)

Ho, boy, that's rough. I'm gonna go and get some Dimetapp now, so if you'll excuse me...

GERRY

No, I will not excuse you. I haven't been trying to call you since last night to find out your current state of health.

JOHN

What's the problem, someone stick gum in one of the lenses again?

GERRY

Some very serious mishaps occurred here in the projection room last night and you weren't here to fix the problem, not something I've yet grown accustomed to, I might add, partly because you're about as readily available as a nuclear holocaust. Now there's some very intense problems going on, problems that concern and require your immediate undisrupted attention because it's no longer going to take up my time. So you either get down here to the theatre in the next twenty minutes or I suggest you find yourself a new line of business, do I make myself clear? I do, great, see you, good bye.

He slams the phone down, and then quickly picks it back up again.

GERRY (CONT'D)

And bring something that gets out stains!

(CONTINUED)

CONTINUED: (2)

He slams the phone down again.

CUT TO:

INT. HERALD'S THEATRE - DAY

John is sitting in Gerry's office, getting reamed out.

GERRY

Four-hundred dollars, Stantz. Four-hundred dollars we had to give in refunds, as every projector in this place went crazy! Not to mention the suit that Jason's parents are probably going to file on us for losing their son!

JOHN

Jason died?

GERRY

No, he didn't die, you idiot, he took off. Was mumbling something about a graveyard, and walked out. No one has seen him since last night.

JOHN

A graveyard?

GERRY

And do you know how much the films are going to cost me? Columbia-Tristar, Hollywood, Warner Bros., Miramax, what am I gonna tell 'em when we can't send the films back? How can I afford to fix the projectors when they're covered with that greenish goo?

JOHN

Greenish goo?

GERRY

I knew you were delinquent, but Jesus, how much neglect do you have to have as an engineer in order for this kind of thing to happen?

JOHN

Maybe I'd better go upstairs and look at it, huh?

GERRY

I'm coming with you. I don't trust you farther than I can throw you.

(CONTINUED)

CONTINUED:

JOHN
Fair enough.

They get up and go upstairs.

JOHN (CONT'D)
(worried)
Greenish goo.

INT. PROJECTION BOOTH - SAME

They enter the projection booth, which looks like a bomb went off in it. The projectors are covered with residual slime, the floor strewn with film, and the cannisters are all stacked neatly in straight lines down the hallway.

JOHN
Oh my god.

GERRY
Oh my god is right, how do you explain the projectors unthreading all at once?

JOHN
I don't know.

GERRY
How do you explain the film cannisters like this?

JOHN
I don't know.

GERRY
How do you explain this gunk all over the projectors?

JOHN
I don't--

GERRY
--And don't tell me you don't know.

JOHN
Well....let me look at it.

GERRY
That'd be great, could you do that for me?

JOHN
Sure.

(CONTINUED)

CONTINUED:

John, gets up to the workers' area and grabs a magnifying glass. He then approaches one of the projectors and looks at the slime.

JOHN (CONT'D)
Oh, no. It can't be.

GERRY
What can't be?

JOHN
This stuff. I know what it is.

GERRY
Well, that's good. That's what I'm paying you for....if I still pay you after today.

JOHN
(reluctant)
It's ectoplasmic residue.

GERRY
(incredulous)
What?

JOHN
It's stuff that shows up after a supernatural occurrence. When a vapor or entity makes contact with something, it leaves behind a--

GERRY
That's it. You're fired.

JOHN
Why? What for?

GERRY
"What for"?!? You trash my fiscal year due to your petty negligence, you make yourself unavailable at all possible times, and now you have the temerity to blame all of this on a supernatural occurrence?!?

JOHN
Look, I can call my uncle. He can help out. You don't understand.

GERRY
Don't give me that 'who you gonna call?' bullshit.

(MORE)

(CONTINUED)

CONTINUED: (2)

GERRY (CONT'D)

I know very well who your uncle is, and if you think for one second I'm gonna let him and those two other has-beens in the door and make a mockery of this situation and charge me thousands of dollars to fix the so-called problem, then you're as out of your mind as all three of the Ghostbusters.

JOHN

Four.

GERRY

What?

JOHN

Four. People always forget Winston.

GERRY

GET THE HELL OUT OF HERE THIS INSTANT
BEFORE I CALL THE POLICE!

CUT TO:

EXT. PENNSYLVANIA TURNPIKE - DAY

We see Jason in the same clothes as he was in the opening scene, walking along the highway. He looks physically exhausted, but the expression on his face is driven, almost livid. He's going somewhere specific.

Eventually a car full of college students, two young girls in the front seat and a stoner kid in the back, pull to the side of the road behind Jason as he keeps walking, ignorant to their presence.

COLLEGE GIRL

Hey, Mopey! Need a lift?

Jason pauses, and then turns around to face her.

COLLEGE GIRL (CONT'D)

Yo! Where you goin'? We're on our way to Boston. We can give you a lift if you want.

JASON

Are you preparing for the arrival of
Master Zhavagjorn?

COLLEGE GIRL

I'm preparing for a Deftones concert, why
what's a master shava-horn?

(CONTINUED)

CONTINUED:

Jason ignores her, turns around and continues walking.

COLLEGE GIRL (CONT'D)
 (turns to the driver)
 Damn Earth-Science majors. Never know
 what they're talking about. C'mon, let's
 get to Beantown.

They take off.

EXT. DOWNTOWN MANHATTAN - EVENING

We see John in front of a pay phone and a boarded-up building. The sign says "Ray's Occult Books", but is spray-painted out in red.

JOHN
 (to phone)
 You didn't tell me the store was closed,
 Uncle Ray.....no, I'm on the pay phone
 outside.....yeah.....well, I just
 wanted to run something by you that
 happened to me.....umm, it's kind of
 weird.....

Behind him, we see Oz approaching the store, and then reacting to it's demise.

JOHN (CONT'D)
 ...well, I know you and the guys haven't
 been back to the firehouse for at least
 two years, but....

He then notices Oz and tries to quickly look away before Oz can notice him, but is unsuccessful.

JOHN (CONT'D)
 (to himself)
 Shit.

Oz starts to walk toward him.

OZ
 Hey, Stantz!

JOHN
 (into phone)
 ...I wasn't talking to you, Ray....look,
 I need to go....like, now....

Oz gets right next to John.

OZ
 Hey, man.

(CONTINUED)

CONTINUED:

JOHN

....nevermind.....No, don't worry about it....it's not something I want to discuss....

(looking at Oz)

....right now.....Your house?.....what's wrong with your house?.....Oh!.....Sure, I just lost my job so I got nothing to do.

OZ

You lost your job?

JOHN

(giving the 'buzz off' sign)

....well, I'll tell you about that later, Uncle-- I mean, Dad.

OZ

Why are you calling your dad from a pay phone?

JOHN

....I'll explain later....yeah....enjoy the play.....see ya.

He hangs up the phone.

JOHN (CONT'D)

What do you want?

OZ

Well, I finally thought of an excuse to visit your uncle's store so I could meet him finally, but it would appear that it's been closed down.

JOHN

Oz, I told you, if you really wanted to meet him, I could talk to him for you.

John starts to walk down the street with Oz trailing behind him.

OZ

Yeah, but how stupid is that? 'Uncle Ray, my friend's a Ghostbusters freak, and he wants to ask you a million questions', he'd think I was crazy. Just what he'd want to hear, I'm sure.

(CONTINUED)

CONTINUED: (2)

JOHN

Actually, he probably would like to hear it. It's Venkman who wouldn't want to hear it.

OZ

You knew him too?

JOHN

What do you think?

OZ

Wow!

JOHN

So, what was your excuse?

OZ

Denise is studying the Salem Witch Trials at Columbia, and I thought the store would have something on them for her.

JOHN

Well, it *did*. But Ray *himself* hasn't been behind that counter since Vigo brought them back to the firehouse. Hired help.

OZ

"Vigo". That's the first time I've ever heard you refer to any of their documented cases by a spirit's name. Don't tell me you're starting to believe in ghosts.

JOHN

Well, it's just that after I turned seven..... Well, you try telling a cynical seven year old that you have a pet ghost.

OZ

Who had a pet ghost?

JOHN

They all did, he was green and....nevermind.

OZ

So, what did your dad say?

JOHN

My dad? That's a bit out of the blue, Oz, I haven't talked to my dad in about four....

(CONTINUED)

CONTINUED: (3)

He suddenly remembers.

JOHN (CONT'D)

....minutes. Five maybe. Ho, boy.
Feels like it was yesterday.

OZ

You are the most terrible actor on the
planet. Who were you talking to just
now?

JOHN

You.

OZ

Not me, tard. On the phone. It wasn't
your dad. And it can't be coincidence
that I find you outside your uncle's
store.

JOHN

Oh alright, I was talking to Uncle Ray.

OZ

God Dammit, why didn't you tell me?

JOHN

You know damn well why. Sometimes I think
that the only reason you even talk to me
is to talk about the damned Ghostbusters.
Get you closer to the whole Ghostbusters
myth.

OZ

It's not a myth. You of all people
should know that more than anyone.

JOHN

Listen Oz, not a one ghost has been
zapped, trapped and stored by Ray and the
others for over five years.

OZ

That doesn't mean they don't exist.

John stops Oz, and faces him.

JOHN

Who? The ghosts or the Ghostbusters?
Because if you mean the latter, you're
mistaken. I need to get home now. I
have to pack.

He leaves Oz behind.

(CONTINUED)

CONTINUED: (4)

OZ
 "Pack"? Where are you going?

Oz exits the frame, chasing after John.

EXT. HERALD'S THEATRE - DAY

Gerry is not happy, as per usual. He takes NICK, an usher on duty by the shirt front and grabs him.

GERRY
 Nick! What are you doing?

Nick, who had been talking to another fellow usher, quickly becomes defensive because he clearly wasn't doing anything.

NICK
 Nothing! Well, nothing in the sense that...

GERRY
 Good, I need someone who's not busy. Come with me.

NICK
 Okay.

They leave, leaving the other usher to contemplate the meaningfulness of the broom he was leaning on.

Gerry comes back without Nick.

GERRY
 And you, your arms broken? Why you need that broom? To sweep, right?

USHER
 Right, I guess.

GERRY
 Well, guess again. Start sweeping or your arms WILL be broken.

He walks off camera.

GERRY (CONT'D)
 (off-camera)
 Kids today think brooms grow on trees.

INT. PROJECTION BOOTH

Gerry and Nick walk in to the booth which is still a fine mess.

(CONTINUED)

CONTINUED:

NICK

I don't get it, boss, John said that something involving a gh-

GERRY

John's not here, you know why? Because he's a damn fool psycho. Runs in his family apparently.

He grabs a flashlight and turns it on.

GERRY (CONT'D)

Alright, apparently whatever happened in here, it knocked out the electricity.

NICK

I thought the electricity was still on up here when you brought John up to look at things, though?

GERRY

Am I paying you to think?

NICK

Not that I know of, sir.

GERRY

What are you, a detective? All I know is that something bad happened up here and that's why I need to use this damned flash light.