

ghostbusteryuyu

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yu yu hakusho as the ghostbusters. enjoy. for any hiei fan who reads this he'll show up later.

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Ghostbusters

FADE IN:

EXT. NEW YORK PUBLIC LIBRARY - DAY

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.

INT. MAIN READING ROOM - DAY

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.

INT. WORK AREA

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.

THE CARD CATALOGUE

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?

A ROW OF BOOKS

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.

INT. THE NEXT AISLE - DAY

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.

EXT. COLUMBIA UNIVERSITY - DAY

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"

INT. BASEMENT - WEAVER HALL - DAY

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: "Yusuke Burn In Hell!" It looks like it's been written in blood.

YUSUKE (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.

INT. PARANORMAL STUDIES LAB - SAME TIME - DAY

DR. YUSUKE 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.*

Yusuke 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, Yusuke 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 Yusuke'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.

YUSUKE

All right. What is it?

SOPHOMORE

(concentrates)

A square?

YUSUKE

(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 Yusuke turns to the female volunteer, a very beautiful COED.

YUSUKE

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?

YUSUKE

(feigning surprise)

It is a star! That's great. You're very good.

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

YUSUKE

(to the Sophomore)

Now think.

He turns up the diamond card.

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

SOPHOMORE

Circle?

YUSUKE

Close - but definitely wrong.

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

YUSUKE (CONT'D)

Ready?

(she nods and he turns up the triangle card)

What is it?

COED

(biting her lip)

Ummm - figure eight?

YUSUKE

(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.

YUSUKE

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.

YUSUKE (CONT'D)

Nervous?

SOPHOMORE

Yes. I don't like this.

YUSUKE

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

SOPHOMORE

(takes a deep breath)

Two wavy lines?

YUSUKE

(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.

YUSUKE

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?

YUSUKE

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

SOPHOMORE

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

YUSUKE

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!

Yusuke turns back to the Coed and shrugs.

YUSUKE

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

COED

(provocatively)

Do you think I have it, Dr. Yusuke?

YUSUKE

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

Suddenly the door opens and KUWABARA STANTZ enters.

KUWABARA

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

KUWABARA

Drop everything, Yusuke. We got one.

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

YUSUKE

He frowns at the intrusion and turns to the Coed.

YUSUKE

Excuse me for a minute.

(he crosses to Kuwabara)

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

KUWABARA

(excited, but hushed and confidential)

Yusuke, 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.

YUSUKE

(unimpressed)

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

KUWABARA

(insistent)

No, this one's for real, Yusuke. Kurama 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.

Yusuke looks at Kuwabara, then back at the Coed, torn between duty and pleasure.

YUSUKE

(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?

YUSUKE

(lying again)

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

He waves good-bye and exits with Kuwabara.

EXT. PUBLIC LIBRARY - DAY

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

KUWABARA

Kurama 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.

YUSUKE

Kuwabara, 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 @\$ off for two years checking out every schizo in the Five Boroughs who thinks he's had an experience. And what have you seen?

KUWABARA

What do you mean by "seen?"

YUSUKE

Looked at with your eyes.

KUWABARA

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

YUSUKE

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

INT. MAIN READING ROOM - DAY

KURAMA SPENGLER is looking for spirits when Yusuke and Kuwabara arrive. Kurama is a real egghead, a New Wave Mr. Spock, who single-handedly got Yusuke through graduate school. Kurama 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. Yusuke comes up behind him and taps on the table to get his attention.

YUSUKE

Kurama?

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

YUSUKE (CONT'D)

Kurama!

Kurama jumps at the deafening noise in his earphones and turns to see Yusuke and Kuwabara.

KURAMA

Oh! You're here.

YUSUKE

What have you got, Kurama?

KURAMA

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

YUSUKE

Kurama, 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

(nervous)

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

YUSUKE

Yes. I'm Dr. Yusuke and this is Dr. Kuwabra.

HEAD LIBRARIAN

(leads them off)

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

YUSUKE

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

INT. AN OFFICE - A LITTLE LATER

Yusuke 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.

KUWABARA

(excited)

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

Yusuke glowers at him, still skeptical.

YUSUKE

(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.

YUSUKE

(looks at Kuwabara)

I'll call that a big "yes."

(to the girl)

Do you yourself habitually use drugs, stimulants or alcohol?

LIBRARIAN

No.

YUSUKE

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

HEAD LIBRARIAN

(shocked)

What's that got to do with it?

YUSUKE

(snaps)

Back off, man! I'm a scientist!

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THE DOOR

Kurama sticks his head in.

KURAMA

(excited)

It's moving!

Kuwabara and Yusuke rush out.

INT. DEEP IN THE STACKS - DAY

They come slowly down the dark aisle with Kurama 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.

A SPIRAL STAIRCASE

One by one, Yusuke, Kuwabara and Kurama 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.

YUSUKE

Nice.

(out loud)

Hello...

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

KURAMA

It's here.

They stop at the corner.

INT. THE DARK AISLE - DAY

The team peeks around the corner and looks toward camera.

THEIR POV - DAY

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.

YUSUKE, KUWABARA AND KURAMA

They stand there amazed.

KUWABARA

(whispers)

What is it?

YUSUKE

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

THE TORSO - DAY

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

KURAMA

It's a woman.

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

KUWABARA

(excited)

I told you it's real.

YUSUKE

(whispers)

What do we do now?

KUWABARA

(whispers back)

I don't know. Talk to it.

YUSUKE

(nods in agreement then hesitates)

What do I say?

KUWABARA

Anything! Just make contact.

YUSUKE

(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 Kuwabara)

This is not working. Think of something else.

KUWABARA

(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. Yusuke and Kurama edge closer, fighting their fear. They stop just a few feet from the vision.

KUWABARA (CONT'D)

(whispers)

Okay, now do exactly as I say. Everybody ready?

YUSUKE & KURAMA

Ready.

KUWABARA

Okay...

(shouts)

GET HER!!!

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

THE GHOST - DAY

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

THE GHOST

(roars)

QUIET!

YUSUKE, KUWABARA AND KURAMA

They scream and fall backwards.

EXT. LIBRARY - MAIN ENTRANCE - DAY

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?

YUSUKE

We'll get back to you.

EXT. COLUMBIA UNIVERSITY - DAY

Yusuke, Kuwabara and Kurama head for their lab in Weaver Hall. Kurama makes rapid calculations as Yusuke and Kuwabara argue.

YUSUKE

(steamed)

"Get her?" That was your whole plan? You call that science?

KUWABARA

(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?

YUSUKE

(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.

KURAMA

(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.

Yusuke stops dead in his tracks, stunned by the news. Kuwabara and Kurama continue walking.

KUWABARA

(to Kurama; excited)

Then we were right! This is great. And if the ionization rate is constant for all ectoplasmic entities, I think we could really kick @\$\$ - in the spiritual sense.

Yusuke catches up with them again.

YUSUKE

Kurama, are you serious about actually catching a ghost?

KURAMA

I'm always serious.

YUSUKE

(his mind reeling at the possibilities)

Wow!

EXT. WEAVER HALL - A LITTLE LATER

They approach the entrance to the psychology department talking excitedly. Yusuke stops at the door and turns to Kurama.

YUSUKE

Kurama, 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 Kurama greedily devouring the candy bar.

INT. WEAVER HALL - DAY

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

YUSUKE

(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.

KUWABARA

(protests)

If anyone deserves it, it's Kurama and me. We're doing all the hard research and designing the equipment.

YUSUKE

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

INT. THE BASEMENT - DAY

A Workman in painter pants is at the door as Yusuke, Kuwabara and Kurama 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.

INT. THE LAB - DAY

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

YUSUKE

(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.

YUSUKE

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.

YUSUKE

But why? The students love us!

DEAN YAEGER

Dr. Yusuke, 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. You're a poor scientist, Dr. Yusuke, and you have no place in this department or in this University.

YUSUKE

I see.

KUWABARA

(to Yusuke)

You said you floored 'em at the Regents' meeting.

YUSUKE

(righteous)

Kuwabara, 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. Yusuke. They took the astronomer Phileas and staked his head to the town gate.

EXT. COLUMBIA UNIVERSITY - DAY - A LITTLE LATER

Kuwabara and Yusuke are sitting on a bench both looking desolate.

KUWABARA

(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.

YUSUKE

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.

KUWABARA

(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! 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.

YUSUKE

(with visionary zeal)

Let me tell you, Kuwabara, 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.

KUWABARA

For what purpose?

YUSUKE

(with real conviction)

To go into business for ourselves.

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

KUWABARA

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?

EXT. WIDE ANGLE VIEW OF MANHATTAN - DAY

EXT. AVENUE OF THE AMERICAS - DAY

Yusuke, Kuwabara and Kurama emerge from the Irving Trust headquarters, all neatly dressed in suits.

YUSUKE

You'll never regret this, Kuwabara.

KUWABARA

(perturbed)

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

YUSUKE

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

KUWABARA

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

KURAMA

(calculating)

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

YUSUKE

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.

KUWABARA

But most people are afraid to even report these things.

YUSUKE

Maybe. But no one ever advertised before.

Kuwabara and Kurama exchange doubtful looks.

EXT. FIREHALL - DAY

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 Yusuke standing in the white-tiled garage bay with a middle aged REAL ESTATE WOMAN wearing a blazer.

INT. GARAGE BAY - DAY

Yusuke 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.

KURAMA

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

KURAMA

It's 9,642.55 square feet.

The Realtor frowns at Kurama.

R/E WOMAN

What is he - your accountant?

KUWABARA

He is looking at the shiny brass fire pole.

KUWABARA

(shouts, loving it)

Wow! Does this pole still work?

YUSUKE

(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?

KUWABARA

Ghostbusters.

R/E WOMAN

Oh, well, this place is perfect for it.

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EXT. UPPER WEST SIDE - DAY

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 KEIKO 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.

INT. HIGH-RISE APARTMENT BUILDING - LOBBY - DAY

Keiko crosses the lobby and gets into the elevator.

INT. THIRTY FIFTH FLOOR - DAY

Keiko gets off the elevator and goes to the door of her apartment. As she unlocks it, the door to the next

apartment opens and Keiko's neighbor, KOMEA TULLY, peeks his head out the door. Koemea is a shy nerd, hopelessly in love with Keiko.

KOEMA

Oh, Keiko, it's you...

KEIKO

(she's seen this before)

Hi, Koemea.

KOEMA

... I thought it was the drug store.

KEIKO

Are you sick, Koema?

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

KOEMA

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?

KEIKO

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

KOEMA

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

KEIKO

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

KOEMA

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

KEIKO

I thought I turned it off.

(she listens and hears loud sound coming from inside)

I guess I forgot.

Keiko begins unlocking her door.

KOEMA

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 Koema stranded. He walks back to his apartment muttering to himself.

KOEMA (CONT'D)

... in case of emergencies...

(he discovers he has locked himself out of his apartment)

... like this one.

KEIKO' S APARTMENT - DAY

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

TV SCREEN

INT. CHILDREN'S BEDROOM - NIGHT

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.

Kuwabara steps into the foreground.

KUWABARA

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. Just pick up the phone and call the professionals - Ghostbusters.

EXT. FIREHALL

Yusuke, Kuwabara and Kurama are standing in front of the Ghostbusters' sign. Kurama steps forward.

KURAMA

(to camera)

Our courteous and efficient staff is on call 24 hours a day to serve all your supernatural elimination needs.

INT. RECEPTION AREA

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

BOTAN

(cheery)

Ghostbusters. We'll be right there.

INT. CHILDREN'S BEDROOM

Kurama is taking PKE readings along the baseboards. Kuwabara pops up from under the bed.

KUWABARA

(smiling proudly)

Got him! I don't think you'll have any more trouble with that ghost.

FATHER, MOTHER AND YUSUKE

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

FATHER

(looks at the total)

And it's economical, too!

MOTHER

How can we ever thank you?

YUSUKE

(big, cheesy smile)

All in a day's work, ma'am. After all...

(to camera)

... We're Ghostbusters.

(he winks)

EXT. FRONT DOOR

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.

YUSUKE, KUWABARA AND KURAMA

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

GHOSTBUSTERS

(in unison)

We're ready to believe you,

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

INT. KITCHEN

Keiko 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.

KEIKO

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.

Keiko 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.

KEIKO

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.

KEIKO

She is paralyzed.

THE TEMPLE DOORS

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

THE PRESENCE

(whispers loudly and hoarsely)

ZUUL!!!

KEIKO

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.

KEIKO

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. Keiko 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. Then she shakes her head and leaves the kitchen.

EXT. FIREHALL - DAY

*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 Kuwabara 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.

INT. GARAGE BAY - DAY

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

KUWABARA

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

YUSUKE

(not terribly pleased)

Do you think it's wide enough? How much?

KUWABARA

Fourteen hundred.

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

KUWABARA

Just needs a little suspension work... And a muffler... And maybe brakes.

RECEPTION AREA - DAY

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

BOTAN

(with a definitive Queens accent)

You're very handy, I can tell. I bet you like to read a lot, too.

KURAMA

(looks up)

Print is dead.

BOTAN

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?

KURAMA

Is that a game?

BOTAN

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

KURAMA

I collect spores, molds and fungus.

BOTAN

Oh, that's very - unusual.

KURAMA

I think it's the food of the future.

BOTAN

Remind me not to go to lunch with you.

THE DOOR

Keiko Barrett enters and looks around hesitantly,

YUSUKE

He springs into action.

YUSUKE

(all charm)

Hello. I'm Yusuke Venkman. May I help you?

KEIKO

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

YUSUKE

We're all professionals here, Miss...

KEIKO

Barrett. Keiko Barrett.

They walk toward the inner office.

YUSUKE

Why don't you step into the office and we'll talk about it.

(to Botan)

Hold all my calls, Botan.

BOTAN

What calls?

Yusuke frowns and exits with Keiko.

INSERT - TV MONITOR - LATER

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

KEIKO

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

YUSUKE

(off-camera)

So what do you think it was?

INT. OFFICE - SAME TIME

Keiko is hooked up to a lie detector. Kurama is monitoring the readout and videotaping the interview. Yusuke and Kuwabara are listening intently, waiting for Keiko's assessment of her experience.

KEIKO

(after a long pause)

I think something in my refrigerator is trying to get me.

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

YUSUKE

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

KURAMA

(checking the polygraph)

She's telling the truth - or at least she thinks she is.

KEIKO

(defensive)

Why would anyone make up a thing like that?

YUSUKE

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

KUWABARA

(muses)

You know, Yusuke, this could be a past life experience intruding on the present.

KURAMA

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

Keiko starts laughing. They all regard her curiously.

KEIKO

(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.

KURAMA

(checks his notes)

You're a Scorpio with your moon in Leo and Aquarius rising.

KEIKO

Is that good?

YUSUKE

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

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

KEIKO

Is that your professional opinion?

YUSUKE

It's in the stars.

KUWABARA

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

YUSUKE

Good idea.

(to Keiko)

Were any other words spoken that you remember?

KEIKO

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

YUSUKE

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

4 - ch4

Here's the next chapter. I don't own ghostbuster or any other rights to it I'm just making a parody.

INT. KEIKO'S APARTMENT - LATER THAT AFTERNOON

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

YUSUKE

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

KEIKO

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

Yusuke sees the cello leaning up against the wall.

YUSUKE

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

KEIKO

Really? Do you have a favorite piece?

YUSUKE

(thinks)

I'd have to say Prokofiev's third concerto.

KEIKO

That's a violin concerto.

YUSUKE

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

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

KEIKO

You really don't act like a scientist.

YUSUKE

No? What do I act like?

KEIKO

Like a used car salesman.

YUSUKE

Thanks.

(he gets down to business and starts looking around the apartment)

What's in there?

He points to a door.

KEIKO

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

She takes off her jacket.

YUSUKE

(noticing her body)

That's too bad.

KEIKO

What?

YUSUKE

Nothing. Is that the kitchen?

He points to another door.

KEIKO

(nods)

Uh-huh.

YUSUKE

Well, let's check it out.

KEIKO

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

He enters the kitchen.

INT. THE KITCHEN - DAY

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

YUSUKE

(calls out)

You're quite a housekeeper.

KEIKO

(off-camera)

I told you, I...

YUSUKE

I know. It happened by itself.

He scans the room with his monitoring device.

YUSUKE (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.

YUSUKE (CONT'D)

Damn!

KEIKO

(off-camera)

Are you all right?

YUSUKE

Yeah, yeah.

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

INT. LIVING ROOM - DAY

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

YUSUKE

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

KEIKO

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

YUSUKE

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

KEIKO

(laughs ironically)

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

YUSUKE

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.

KEIKO

All right. What do you want to do?

YUSUKE

I think I should spend the night here.

KEIKO

(she's had enough)

That's it. Get out.

YUSUKE

On a purely scientific basis.

KEIKO

Out!

YUSUKE

I want to help you.

KEIKO

I'll scream.

YUSUKE

Don't scream.

KEIKO

(urging him to the door)

Then leave.

YUSUKE

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

KEIKO

(opening the door)

All right.

YUSUKE

Okay. Then I'll go.

KEIKO

Goodbye.

YUSUKE

(in the hall)

No kiss?

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

EXT. HALLWAY - DAY

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

Koema 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.

INT. FIREHALL KITCHEN - NIGHT

Kuwabara and Kurama are eating Chinese food from several take-out containers. Yusuke enters.

KUWABARA

How was your date?

YUSUKE

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

KURAMA

Did you see anything?

YUSUKE

Didn't see anything, Didn't get anything. Nice girl - no ghost. I'm starting to worry. You said your graph was pointing to something big. You told me things were going to start popping.

KUWABARA

They will.

YUSUKE

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.

EXT. HOTEL SEDGEWICK - NIGHT

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

INT. HOTEL - NIGHT

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

INT. ROOM 1210 - NIGHT

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?

(he doesn't respond)

I don't believe this.

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

THE AIR VENT

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

(calls out)

Roy? Are you all right?

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

BRIDE

(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...

INT. FIREHALL OFFICE - NIGHT

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

BOTAN

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.

INT. KITCHEN - NIGHT

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

INT. DORM - NIGHT

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, Yusuke jumps on and slides down followed quickly by Kurama. Then Kuwabara jumps at it but hits it at the wrong angle. He slowly slides down out of sight with a stunned look on his face.

INT. GARAGE BAY - EQUIPMENT RACKS - NIGHT

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

EXT. FIREHALL - NIGHT

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.

EXT. HOTEL - FRONT DOOR - NIGHT

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 Yusuke, Kuwabara and Kurama leap out of the car. They open up the rear door and remove their equipment. People on the street stop and gawk.

INT. HOTEL LOBBY - NIGHT

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.

YUSUKE

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.

KUWABARA

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.

KUWABARA

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.

KUWABARA

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.

YUSUKE

A GUEST accosts him while they wait for an elevator.

GUEST

What are you supposed to be?

YUSUKE

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

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

GUEST

That's gotta be some cockroach,

YUSUKE

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

The elevator arrives and he gets on with the others.