

257N

GHOSTBUSTERS III

Story Treatment

By

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OPEN ON:

EXT. A LARGE MANSION IN YONKERS- DAY-

A sign on the front lawn- LUNNEY-GAVIN FUNERAL PARLOR.

Grieving people are coming down the steps and cars are pulling away.

INT. FUNERAL HOME- CLOSE ON A NAME PLATE-

Sticking out of the wall near one of the slumber rooms- MRS. BURKE.

TRAVEL DOWN FROM THIS TO-

Slumber room double doors as the last mourners exit and the funeral home ATTENDANT pulls the sliding panels shut.

INT. SLUMBER ROOM-

The attendant goes to the bier and sets aside a couple of flower wreaths.

THE COFFIN-

An ELDERLY LADY lies resting peacefully.
The attendant closes the lid and exits.

INT. FUNERAL HOME OFFICE- LATE AFTERNOON-

The Attendant sits behind his desk, smoking a cigarette, going over some accounts. The sun streams in through partially open blinds. Smoke filters through the beams.

There is a knock at the door.

ATTENDANT
Come in.

Slowly the door knob is turned and the door swings open.

A SILHOUETTE-

Stands backlit by the day's fading light.

ATTENDANT
Who is that?

HIS P.O.V.-

The figure comes forward to the desk and in the sunbeams is seen to be the Elderly Lady, Mrs. Burke from the coffin.

She reaches over onto the desk, takes one of his cigarettes and lights it.

MRS. BURKE
Ahhhhh, that's good.
Now, I want to go home.

CUT TO:

EXT. A CRIME SCENE- DUSK-

Police cars and ambulances are gathered around the scene of a gangland style hit.

CORONER'S MEN-

Finish zipping one of the bodies into a bag and hoist it onto the gurney.

AT THE CORONER'S TRUCK-

The paramedics go to lift the gurney in. Suddenly it jerks, bunts them aside and takes off down the street, rolling under its own power.

THE GURNEY-

Whips by the cops, the BODY BAG sits up and the gurney speeds away.

EXT. EVENING TRAFFIC ON CANAL STREET-

As the gurney and its erect body bag weaves its way through the cars.

EXT. G.B. H.Q.- FIREHALL- NIGHT-

The doors open and ECTO ONE-A rolls out lit up with claxons sounding.

EXT. LUNNEY-GAVIN FUNERAL PARLORS- A PARKED HEARSE- NIGHT-

Ectomobile drives in and parks next to the hearse.

ECTO- DRIVER'S DOOR/PASSENGER DOOR/ SIDE DOOR-

As three separate pairs of black combat boots tucked into jumpsuits step out onto the pavement.

WIDEN AND TRAVEL UP TO REVEAL-

They are not the familiar figures from the past but are-

NEW GHOSTBUSTERS-

FRANK, a big cute-looking blonde man in his early thirties. Very nervous and physically ungainly. Tense and ill-suited to the work.

NICOLE, a compact, pretty and very tough no-nonsense, ex-Airborne type.

DWIGHT, be-spectacled, blinking, mouth-breathing brainy kid.

The female is the only together one. The others are less than smooth in their equipment handling and attitude.

They enter the funeral home, Frank is scared, Nicole is like a SWAT cop, Dwight follows distractedly.

Inside they find the funeral home staff feeding Cokes and junkfood to a roomful of ravenous animated corpses.

The Attendant explains that this morning all these people were dead and now they are up and wandering around like children who don't want to go to bed.

They are all demanding to go home and the attendant says that in fact they probably have the legal right to do so.

EXT. A HOUSE IN YONKERS- FRONT DOOR- FRANK-

He rings the bell. A man answers.

MAN

Yes.

FRANK

Mr. Rod Burke.

BURKE

Yes. Who are you?

FRANK

I'm Frank Stantz from the Ghostbusters.

BURKE

What do you want?

FRANK

It's about your grandmother, Flora.

BURKE
What about her? She passed
away three days ago.

FRANK
Yeah, that's the one.
It seems though sir
as if she's passed
back in and she wants
to come home. (into
walkie) Bring her up.

THE MAN'S- P.O.V.-

As his dead grandmother gets out of the car smoking a
cigarette, carrying a plastic-handled grocery bag and
a six pack of beer.

THE MAN AND HIS WIFE-

Are in shock as she marches up the steps and pushes past
them.

OLD MRS. BURKE
What's for supper?

FRANK
Congratulations.

EXT. CITY MORGUE BUILDING- A PARKED CORONER'S WAGON- NIGHT-
The Ectomobile pulls up and parks.

INT. THE MORGUE- HALLWAY-

Frank, Nicole and Dwight make their way to the storage room.
O.S. there is the sound of many voices.

INT. STORAGE ROOM-

The morgue employees are huddled in fear in a corner.
The G.B.'s enter to cacophony of singing and shouting voices
coming from the storage drawers.

It makes Frank very nervous.

EXT. COLUMBIA UNIVERSITY CAMPUS- NIGHT-

Lights glow in a lecture hall on the second floor of a
building. PUSH INTO-

INT. A SMALL LECTURE THEATER- STANTZ-

He stands in front of a blackboard-

THE AFTERLIFE IN WORLD CULTURE

-Heaven/Hell Western Views

-Heaven/Hell Eastern Views

-Near Death/Out of Body Experiences.

STANTZ

The sensation of the soul or spirit hovering above and observing the body it has just left is the most common in these experiences. The person is revived and reports this as well as confronting golden lights, bright tunnels and the like. Now some neurologists attribute these images to electrochemical activity in the brain coupled with endorphin secretions which are acting to ease the shock of death and aid the transition from the life state. Whatever you believe I think one of my old professors Dr. Richard Wyance grasped the metaphysical essence of the question when he said, "The afterworld could be a nearworld, a parallel existence, a reality side-by-side but slightly out of phase with what we see, in photographic terms the negative film strip to our positive pictures."

The phone in his briefcase rings. He excuses himself and answers.

INT. G.B. FIREHALL- WINSTON-

He sits at the desk in a suit and tie surrounded by computers. Through the office glass in the b.g. behind him a second Ectomobile, a Buick, leaves and another one, a Packard, enters discharging a crew which removes reeking, smoking traps for storage.

WINSTON

Hey Ray, your nephew Frank called from Ecto-1-A. He's says he has to see you and Egon right away. About a matter of life and death.

INT. TELEKINESIS LABORATORY- EGON-

Spengler is involved in a telepathic research project in which subjects are engaged in using their minds to roll pinballs across a table, forming letters out of smoke inside vacuum bottles, snapping filaments inside light bulbs and causing bulbs to illuminate on a circuit board consisting of green, yellow and red lights.

Stantz enters. Spengler shows him a postcard from Venkman who is in Indonesia where he maintains to have staked out a claim on the world's biggest gold mine. Stantz informs Spengler that one of their crews needs them. Spengler asks whether it might be the crew with Stantz's nephew Frank as one of its members. Stantz admits sheepishly that it is indeed his relative and constant problem employee.

EXT. A HUGE GRAVEYARD NEAR THE BROOKLYN QUEENS EXPRESSWAY-

Thousands of gravestones stretch seemingly for miles against the skyline of Manhattan in the b.g.

A GRAVESIDE-

People are attending the last stages of an interment. The coffin is lowered into the grave. A mourner throws in a shovelful of dirt. As he turns his back the clods of earth come flying back out to hit him in the head.

ECTOMOBILE-

Is parked behind a long line of limousines and hearses.

ASSORTED MOURNERS-

From different funeral parties are gathered together watching Frank and the new G.B.'s advance into the graveyard.

EXT. THE GRAVEYARD- FRANK AND THE NEW G.B.'S-

COFFINS are popping up like corks in a pool and shooting out of the ground like missiles.

Caskets are landing all around them, splitting apart with the corpses walking out and heading for the road.

Frank is fearfully hysterical, the other two are trying to calm him down and handle the situation.

A TAXI-

Spengler and Stantz get out, witness this scene and Frank's hysterics. Spengler shakes his head and expresses chagrin that their staffing needs have been filled by such a radical incompetent.

The new G.B.'s retreat from a rain of falling coffins, one of which almost lands on an erratically zigzagging Frank.

Ray soothes Frank and tells him that he has to be more careful, he doesn't need to risk his life for the job. The idea in hiring him was that Ray promised Frank's mother he would take care of him. Maybe Frank would be more comfortable running things in the office instead of doing field work. Frank tells him he doesn't want to be stuck in a desk job, he likes the excitement of going on case investigations. As he says this they all notice a swarm of corpses bearing down on them. All retreat to the Ectomobile and peel off in the caravan of limos and hearses which are fleeing the graveyard.

INT. ECTOMOBILE-

Questions are posed as to what might be the cause of the reversal of all these deaths. A call comes in and Winston tells them that their old Prof., Dr. Wyance has called from the hospital and urgently requests their presence at his bedside.

INT. A SURGICAL OPERATING ROOM-

A team is involved in a detailed surgery. They are engaged in an effort to save a man's life.

MONTAGE SEQUENCE/VARIOUS CUTS-

The surgeons, nurses, instruments and monitors as it becomes obvious that the procedure is failing. Finally the screens, graphs and tones depict the death of the patient.

THE NURSE
I'm sorry Doctor.

DOCTOR
Thank-You everyone.
Terrific effort. We
did all we could for
him.

The team puts aside their instruments, the monitors are turned off. The doctors and nurses disperse.

A nurse begins to disassemble the equipment and prepare the body for removal.

THE PATIENT
(from behind the tent)

Hey, Doc. How much longer is this gonna take? I'm feeling a little uncomfortable here.

The G.B.'s pass the surgery team in the hall as the latter discusses the strange event which has just happened on the operating table.

INT. PROFESSOR WYANCE'S ROOM-

Egon's and Ray's elderly Prof. is in the bed in a darkened room preparing to leave this earth plane. He expresses his gratitude to them for coming and his interest in the research which Egon is doing in telepathic transmission. We note that he is a charismatic man with beautiful SOFT GRAY EYES.

He tells them he's going to die soon and he feels that using these techniques he can communicate from the afterlife and tell them how his transition went.

Frank hears this and freaks- " Oh my God! You mean this guy is about to die!! Here? Now? With us in the room!?"

Frank is ushered out as Ray and Egon discuss the structure and set-up of the experiment.

Wyance tells them that he has been doing research in which he isolated the frequency of the human soul and tuned into this frequency with equipment and instrumentation.

He was able to demonstrate on a screen an oscillating line representing the soul and parallel to this he found a fainter line but one which mirrored the life vibration exactly. He instructs them how to access his papers and equipment after he's gone.

Later Ray, Egon and Winston are seen setting up a board with three light bulbs, a Green, a Yellow, and a Red.

The Professor practices and telepathically illuminates each bulb. It is agreed that he will send a thought wave back to illuminate the green light when his transition to the next world is comfortable and complete.

The bedside vigil goes on through the night until at dawn the heart monitor indicates that Professor Wyance has expired.

Ray, Egon and Winston wait the signal from beyond.

DISSOLVE TO

INT. BLUE IRIDESCENT TUNNEL-

Prof. Wyance enters one end of this beautiful blue tube and begins walking down the length of it.

HIS P.O.V.-

A Golden yellow glow at the end of the tube. Now some figures come into view, they beckon him gently. He goes towards them happy and smiling. Reaching the end of the tunnel he is embraced by smiling faces and warmly greeting spirits.

ON PROF. WYANCE-

He crosses from the blue light into the golden yellow glow smiling and opening his arms, happy to be greeted by the souls of those who are welcoming him.

As he leaves the blue tunnel, his arms extended to hug those who are waiting, the smiling, greeting figures suddenly grab him and begin kicking and beating him with fists, boots, cudgels and baseball bats. He tries to run back through the blue tunnel but is caught and dragged back where he is wailed upon by a cluster of angry beings. The golden light recedes and a dark purplish inky fluid obscures everything as Wyance's soul is hauled away.

INT. HOSPITAL ROOM-

Ray, Egon and Winston watch as the RED LIGHT BULB begins blinking furiously. Obviously something's wrong.

BACK AT THE FIREHOUSE H.Q.-

Ray, Winston and Egon have a brainstorming session and the theory arises that all the recent occurrences point to a BLOCKAGE in the normal passage of souls going to the afterlife.

They put on a videotape which was left to them by Wyance.

The Professor demonstrates the essence of his work, the life frequency tuner, the two separate oscillating lines one representing the soul force and the fainter parallel one.

He talks about Heisenberg's theory- how two particles can exist in the same place at the same time. He re-iterates his proposal that the afterlife exists alongside this life plane as a shadow at the same time. Life is a wave, out of phase with other waves one of which is the afterlife. Death is merely a flux or phase change for the soul.

He tells them that he was on the verge of completing construction on a PHASE FLUX GENERATOR/SHIFTER, capable of

adjusting the frequencies and artificially switching between the positive or PRESENT world and the negative or AFTER world. The equipment is secured in a warehouse in Brooklyn and he tells them how to access it and what must be done to finish and apply the device.

THE WAREHOUSE IN BROOKLYN-

It is heavily locked and alarmed. They gain access and find a large insulated chamber defined by panels, tripods and various pieces of hardware. There is also the rough prototype for a harness meant for an individual to wear.

Everyone works off the plans and blueprints to complete the design and build several more of the harnesses.

It is decided to activate the devices, Frank is very concerned: "Are we going to have to like die!? I don't really want to die!"

He is assured that he doesn't have to die, that the whole point of the Phase-Shifter is that it enables life forms to transit into the afterworld without having to die.

FRANK

O.K. Fine. That's good. We don't have to die. So how do we get around over there in the afterlife.

WINSTON

What do you mean, how do we get around? Don't we fly or something?

STANTZ

I don't know if we actually fly.

SPENGLER

The matter of transportation is a good question.

FRANK

We're going to need a car.

WINSTON

We're going to need a car in the afterlife!?

FRANK

Yeah. Of course we're going to need a car.

STANTZ

He's probably right. We'll need a car.

SPENGLER

Yes. Probably.

STANTZ

Frank, go get the car.

He brings in one of their fleet, the old Packard ambulance. After tricking it out with various neat additions they are ready to activate the LIFEPHASE SHIFTER system.

They all get in the car and turn on the flux generator. There is an abundance of purple and pink arcing and the car momentarily vanishes. Then it reappears again in exactly the same place inside the warehouse.

Everybody looks around, nothing has changed. They get out of the car and open the warehouse doors. Outside is the same street and buildings, the unchanged exterior of Brooklyn.

They conclude that it was just wild theory. It didn't work. Everyone is hungry and they all discuss where to have lunch.

They decide to head back into Manhattan to their favorite deli.

At the Brooklyn Bridge they run into a terrible traffic jam. It seems like an average, normal, New York-style tie-up but then everyone becomes aware of certain strange elements.

The traffic is composed mainly of honking, frantic taxicabs but they seem to be from different eras. Cabs from the twenties, thirties, forties. Hansom cabs with graying nags.

The drivers are mean nasty types. Nothing is moving. The jam is massively voluminous. In a normal matter of fact way they discuss the situation among themselves. "Man this traffic is bad." "Where are all the cops?" "What's going on in the city today?" "It must be hell in there."

The G.B.'s climb onto the roof of the Packard and see the Bridge is literally spilling over with vehicles. Some falling into the river. Someone points out a column of German Army vehicles from World War Two. Finally the realization dawns on them that they in fact have successfully shifted lifephase, the flux generator worked and that they are in the midst of the negative, parallel afterworld.

Also they surmise that this traffic jam is symptomatic of the overall blockage preventing souls from crossing over.

Using the special adaptations to the Ectomobile they lift off, hover and travel over the traffic on the bridge to the Manhattan side. At the other end of the bridge over the

archway leading onto the island is a sign engraved in wrought iron- "Abandon Hope All Ye Who Enter Here."

They land at a ferry dock near the South Street Seaport and watch as a boat comes in packed with people. As the boat touches shore a group of four foot high leathery-skinned little demons use pitchforks to shovel the people off the barge into the river.

This seems to verify their theory that there is no room for fresh souls here and that indeed this out-of-phase version of Manhattan is hell and the place is full.

It is determined that they need to determine how this place works. They must talk to someone in charge and that logically that would be the Mayor.

EXT. CITY HALL-

The G.B.'s pull up and park. They are immediately ticketed by a claw emanating from the top of the parking meter and a wheel clamp instantly materializes on the front tire.

All around City Hall are masses of people in clothing dating from back to the Indians and the Dutch to the present day.

Vendors' carts abound and the entire front lawn is a swarm with hawkers and stalls. Smoke fills the air.

They stop a policeman and ask if the car will be towed, he replies " No." whereupon a battered tow truck drives up and hauls the Ectomobile away.

At the front steps they enter the building in the unimpeded flow of people coming and going.

They ask a guard where the Mayor is and she tells them " I'm the Mayor." Someone else comes up and says: " She's not the Mayor, I am." Then more individuals come up and claim to be the Mayor. Some say that they know how to get to the Mayor. Soon they are surrounded by political hacks, smooth solicitor types and influence peddlers who each claim they are the best person to get them in to see the Mayor.

Finally a grizzled old guy in turn of the century clothing with rheumy alcoholic eyes and a gaping bullet wound in the side of his head draws Stantz and Spengler aside.

He tells them everyone is lying to them and that they should hire him because he can be their guide. He also asks if they have anything to drink, he can't seem to find a drink anywhere. They ask him how do they know he isn't also lying to them and he says of course he is also a liar but he

is a professional one, a lawyer and therefore an expert at decoding all the lies.

He bids them to follow him to the office that will enable them to get in to see the Mayor. While waiting they are identified as trespassers and criminals and are arrested.

INT. THE METROPOLITAN JAIL-

They are detained in the vilest sub-sub-basement cells with really bad criminals. All hope seems to be lost when the alcoholic lawyer shows up and says he'll bail them out if they can help him get a drink. The G.B.'s lie to him and tell him they know where they can get him some liquor.

He succeeds in getting them up to the reception/discharge area but it turns out he hasn't really made the proper arrangements and they do not in fact have bail and that all he has done is succeeded in getting them transferred to a more permanent holding cell.

Using their technology they manage to escape.

The police are unable to stop them and determine they must be supernatural entities and summon the counterparts to the G.B.'s on this plane.- The Bad Ghostbusters.

They decide that it was mistake to come here and attempt to adjust their individual portable phase shifters to go back into the positive real world. It doesn't work and is proven to be erratic and not always reliable.

Winston, Ray, Egon, Frank and the two new G.B.'s are chased and flee into the Wall street area.

The lawyer accompanies them and assures everyone that they are out of the district of liars and prevaricators and have entered the region of the avaricious. He is continually looking for a bar or someplace to get a drink-this is hell for him, can't find a drop of alcohol anywhere.

On the streets near the stock and commodities exchanges they see people bearing the burdens of greed- a man towing an armored truck with his teeth, people shackled to wheelbarrows full of gold and precious metals, a woman piled high with stock certificates which keep fluttering away in sheaves and bundles which she is compelled to pick up and hold onto.

Stantz and Spengler conclude that maybe here is where the real power resides and perhaps they can determine who really runs the place.

Their lawyer/guide says they should have told him that's what they wanted in the first place instead of wasting time trying

to see the Mayor. Of course the most powerful person lives up there- He points uptown to show them a HUGE BLACK CHROME AND GLASS MULTI-SPIKED SPIRE with antennae like horns, which dwarfs the Chrysler and Empire State Buildings. The occupant of that place is the person they must see- RON LUCIFER, the owner and developer of Lucifer Towers.

In order to see him however they must work their way up through the various areas of hell containing different types of the condemned- on the Dantean model- grafters, seducers, fortune tellers, thieves, panderers, hypocrites, heretics, flatterers etc..

It is decided that they split up into two teams, one working its way up the Eastside and one up the Westside to meet at Lucifer Towers.

On their way each team encounters the varied manifestations of resident- in Greenwich Village everyone has pierced body parts to the extreme, spikes and rods through heads and bodies, victims of plagues and diseases, Washington Square Park is filled with helldogs who are tormenting their masters.

Frank, Ray and Winston end up on Eighth Avenue which is an infinite array of sex bars and strip clubs stretching endlessly into the horizon. They are like drunken sailors adrift on a sea of seduction and pleasure for awhile, Frank wants to stay there. He expresses - "I'm hungry Uncle Ray, this looks like a good place to eat." Ray tries to warn him but they are enticed into a restaurant called "El Cochon Gros" run by the Gluttonous who stuff food into them using wooden rams. One diner gets eaten by his meal.

At Fifth Avenue/Saks/Bloomingdales et. al. Egon and the other two G.B.'s are caught in a frenzied flood of perpetual shoppers, massive, frantic crowds who are whipped by enslavement to fashion and consumerism.

Both teams are pursued throughout by the Bad Ghostbusters.

Frank and Ray go to the auto pound attempting to retrieve the Ectomobile. It is buried deep in rows of an eternal junkyard filled with millions of hulks.

At one point communicating by radio it is decided that one team should try to go back to the real positive world and get more help and equipment and meet at the Lucifer Towers at a synchronized time. One team succeeds in phase shifting back to the real world but as they attempt to rush uptown in actual Manhattan to midtown they are stopped by the police.

COP
So what's the hurry?

G.B.

We have to get to 59th and 5th
where the devil lives in a big black
tower.

COP

Uh-huh.

G.B.

No, you don't realize hell
is only a blink away!

EXT. LUCIFER TOWERS-

The teams rendezvous in front of the monstrous office
building. They obtain an appointment with Ron Lucifer.

They scan the 200 floors, press the RED BUTTON marked
PENTHOUSE and are whisked to the top where they meet the man
in charge.

He is an attractive (Alec Baldwin), well-spoken,
smooth, corporate type, reasonable guy.

He invites them to take a seat. Offers them a drink and
cigars.

He expresses a curious interest on how they managed to get
here. Says he'd like to hear a little more about the
technology.

Ray and Egon discuss their assumption that he seems to be
running out of space and he replies that indeed they are
short of room and that's why souls are being denied entry.

"Everybody has a choice. I didn't force anybody to come here.
This is an island. They aren't making anymore of it. I really
need to expand."

Frank is looking out the window. "Hey what's that warm, white
beautiful glow over there in Jersey?"

Lucifer explains that's not his territory. Everyone notes
this.

He presses them on the nature of the technology which enabled
them to visit here and says he's be very interested in
obtaining it as it would allow him to branch out- " It's the
very nature of every enterprise to expand. Boy with a machine
like that I could get into some areas that have previously
been denied to me."

At this point the G.B.'s tell him that they've been having some trouble with the devices, they haven't been working really on a consistently reliable basis and that more research needs to be done. They express their thanks and tell him they have to be going.

They get up and back to the door but it's not there. There is no door anywhere and they must blast their way out of the office.

Lucifer summons his security demons. A rooftop battle occurs at the very tip of the spire. During this the building shoots up to a thousand stories.

The G.B.'s fight their way down, trying to get to the elevators. On the way they encounter Esher-like stairways and endless office hallways with extreme visual perspectives.

Sometimes it's as if they're each walking on different planes.

Firehoses become snake-like entities which attack them.

A computer room has screen savers which transform into monstrous figures.

They discover a communications center which seems to be the one, main and only radio, T.V. and all media broadcast center for Hell. Spengler, Egon and Winston confer and decide that since their primary reason for coming was to unblock the path to the afterworld, hell must be cleaned out to make room. The way to accomplish this is to evacuate as many souls as possible to heaven which must be across the George Washington Bridge in Jersey. Since the concept of redemption is based on forgiveness an appeal should be made to the residents to embrace the path to heaven.

They hold off Lucifer's security forces while Frank, the innocent one, is chosen to broadcast the appeal over the devil's P.A.

FRANK

Hey everybody. This is Frank.
I want you to listen to me for
a minute. If you don't like
what I have to say you can all
go back to what you were doing.
I came here not knowing what
I'd find. Well I've looked around
and you know what? This place sucks.
Now I know you people have some good
in you. If there's a God and He's
the God He thinks He is, He's not
going to turn you away. All you have

FRANK (continues)
to do is choose. Heaven is right
next door, right across the bridge,
right over here. All you have to
do is choose.

Throughout the negative/afterworld of Manhattan a rally of souls is evident. The message gets through and a migration to the Heavenly Bridge begins to occur.

In the Spire the security forces expel the G.B.'s from the communications center.

They get to the elevator and get on. Trying different floors for escape they stop, the doors open and they are given various glimpses of tortures and temptations at each level.

They descend to the sub-sub basement level where it becomes hotter and hotter and the doors open onto the fiery, classic vision of Hades. Quickly they push CLOSE and begin ascending again but as they do this time the elevator car deforms and disintegrates until they are hanging from cables above a 5000 foot shaft.

Utilizing radical combinations of their technology they escape this peril and come out onto the street where the residents await to be led across the Bridge to Heaven.

The bridge however is blocked by large demonic, monstrous beings which must be defeated in order to gain access. The G.B.'s succeed in doing this, they lead the residents of Manhellton onto the bridge which they now find does indeed go to a heavenly other side but crosses a boiling river of blood to do so- Dante's Phlegathon. Frank as the Good Shepherd leads the variety of mutilated, tortured, deformed and oppressed spirits to the bridge. " Come on keep moving." A guy with half his head missing passes him. " That's it fella come one, you're almost home."

Frank, the G.B.'s and the lost souls pour across the bridge pursued by Lucifer's forces but as the redeemed reach the middle the bridge is severed by demons at both ends and all seems lost as the structure separates and plunges into the crimson cauldron below.

However a benevolent intervention from a Supreme force emanating from the Jersey side occurs and at the last second the bridge is borne up and saved long enough for everyone to come onto the good shore.

The G.B.'s witness miraculous transformations when the demonic, mutilated, tortured and deformed morph into angelic figures as their feet touch the Jersey banks.

They see Professor Wyance cross over and his aged, pain-wracked body becomes a beautiful angel. He has attained his crossing as well,

Frank looks to see an incredibly gorgeous angel figure opening her arms to embrace him. He tells the G.B.'s that he does not want to go back to the positive/real world but as he turns and runs to hug her, Spengler, Winston, Egon and the other two G.B.'s all activate their phase shifting devices and Frank open his eyes to find they have all fluxed back to the real life plane and instead of a beautiful angel he is hugging a fat black female Jersey transit cop.

The G.B.'s look around at the normal traffic going into Manhattan with its noise filth and madness and all agree it's heaven.

Back at the firehouse they destroy the phase shifting harnesses and equipment. The light board which was set up to receive signals starts blinking its GREEN BULB.

DISSOLVE TO NEW YORK HOSPITAL MATERNITY WARD

The cry of newborn is heard.

INT. THE HOSPITAL ROOM-

A handsome African American couple are joyous over the birth of their baby. PUSH IN TO -

THE CHILD'S EYES-

They are the same distinctive soft gray color as Professor Wyance.
