ISSUE 8

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™

ECTO-1
NEW YORK

BUILD THE GHOSTBUSTERS™ ECTO-1

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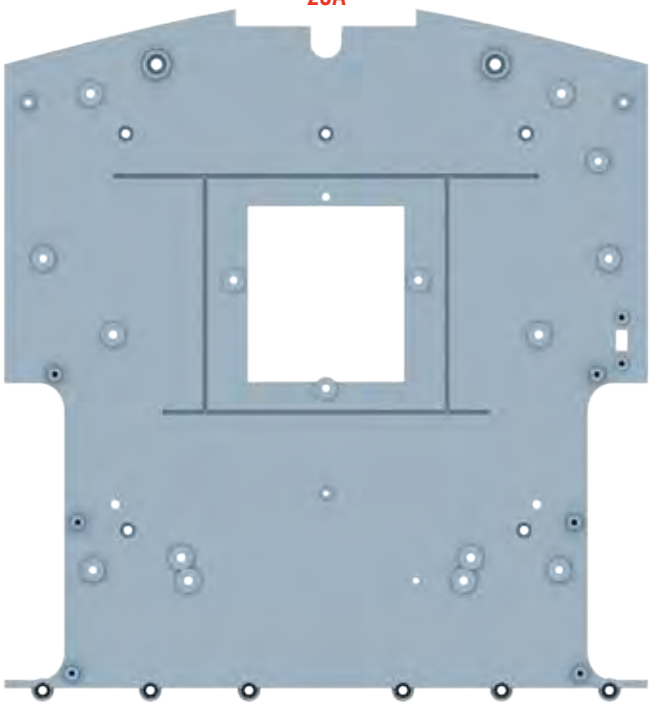
CAR PARTS STAGE 23

In this stage, you receive more parts of the Ecto-1's chassis, as well as parts of the rear suspension.

23A



23B

23C

23D

23E

CM x10

DM x6

LM x6

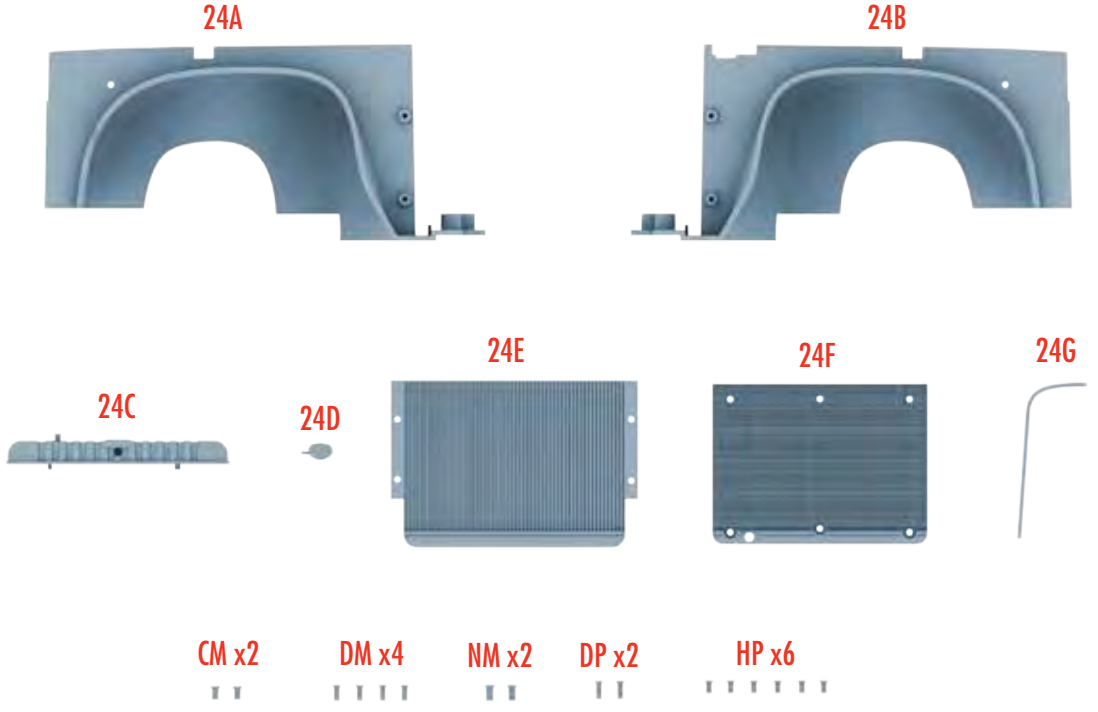
AP x2

JP x2

PART NUMBER	DESCRIPTION	QUANTITY
23A	REAR CHASSIS	1
23B	LEFT REAR FENDER LINER	1
23C	RIGHT REAR FENDER LINER	1
23D	SHOCK ABSORBER BRACKET	1
23E	SHOCK ABSORBER	2
CM	2.3x4MM	10 (+3 SPARES)
DM	2x5MM	6 (+2 SPARES)
LM	2.3x5MM	6 (+2 SPARES)
AP	1.7x5MM	2 (+1 SPARE)
JP	2.3x5MM	2 (+1 SPARE)

CAR PARTS STAGE 24

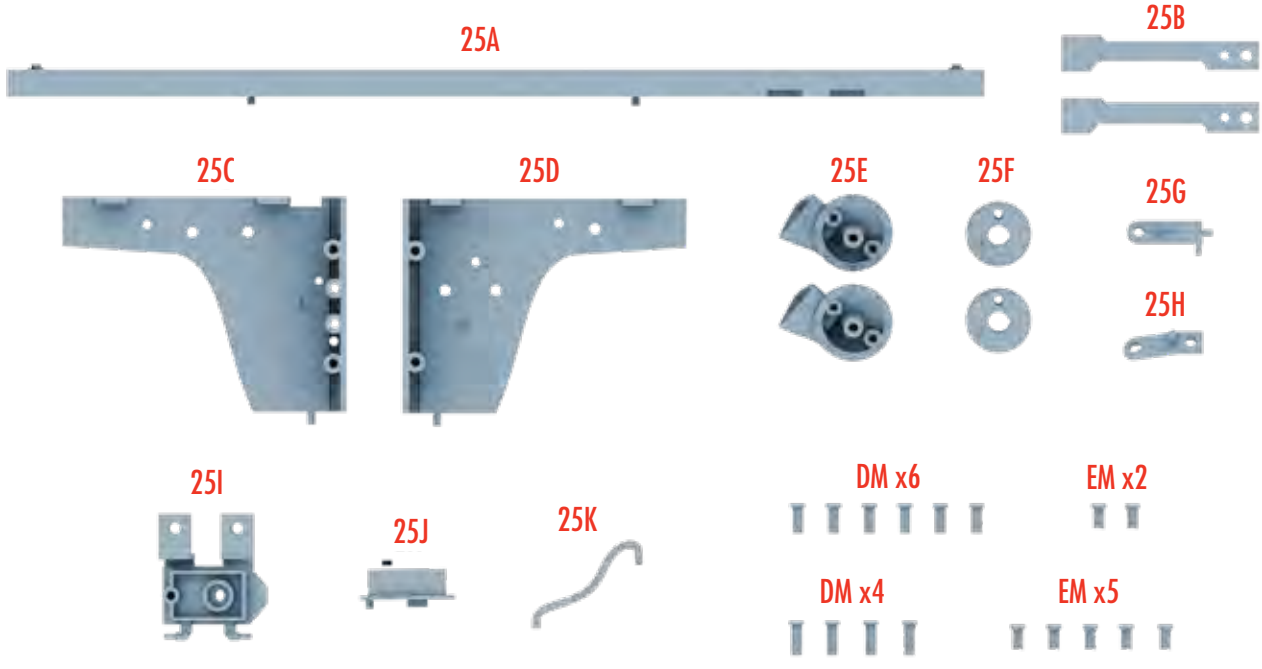
In this stage, you receive more parts for the chassis and the engine cooling system.



PART NUMBER	DESCRIPTION	QUANTITY
24A	LEFT FRONT FENDER LINER	1
24B	RIGHT FRONT FENDER LINER	1
24C	RADIATOR TANK	1
24D	RADIATOR FILLING CAP	1
24E	RADIATOR FRONT	1
24F	RADIATOR REAR	1
24G	OVERFLOW TUBE	1
CM	2.3x4MM	2 (+1 SPARE)
DM	2x5MM	4 (+1 SPARE)
NM	2.6x5MM	2 (+1 SPARE)
DP	2x6MM	2 (+1 SPARE)
HP	2x4MM	6 (+2 SPARES)

CAR PARTS STAGE 25

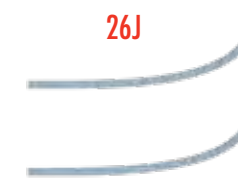
In this stage, you receive structural parts for the front of your engine, as well as the horn and junction box.



PART NUMBER	DESCRIPTION	QUANTITY
25A	RADIATOR BEAM	1
25B	RADIATOR BEAM STRUT	2
25C	ENGINE LEFT FRONT WALL	1
25D	ENGINE RIGHT FRONT WALL	1
25E	HORN	2
25F	HORN BASE	2
25G	HORN BRACKET 1	1
25H	HORN BRACKET 2	1
25I	JUNCTION BOX	1
25J	JUNCTION BOX COVER	1
25K	CABLE	1
DM	2x5MM	6 (+2 SPARES)
EM	2x4MM	2 (+1 SPARE)
DP	2x6MM	4 (+1 SPARE)
HP	2x4MM	5 (+2 SPARES)

CAR PARTS STAGE 26

In this stage, you receive more parts for under the hood, including the control box, battery and oil reservoir.

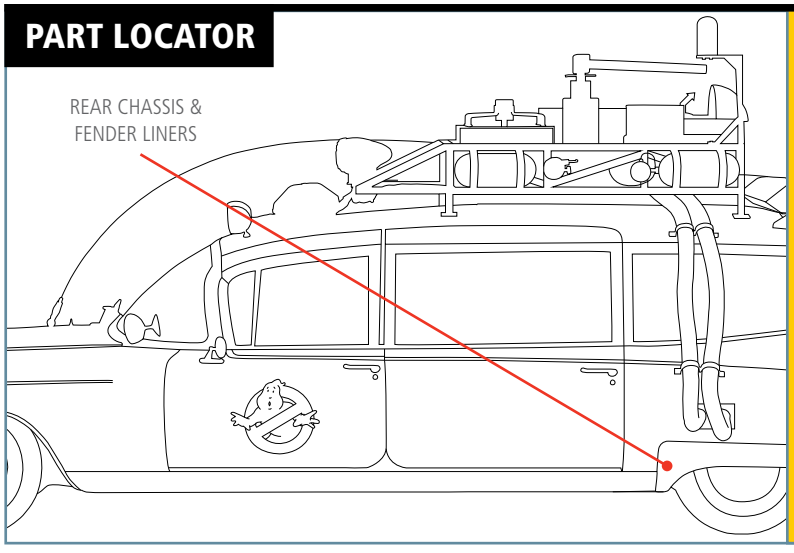


PART NUMBER	DESCRIPTION	QUANTITY
26A	CONTROL BOX	1
26B	CONTROL BOX LID	1
26C	BATTERY	1
26D	BATTERY BASE	1
26E	BATTERY TERMINAL	2
26F	OIL RESERVOIR	1
26G	OIL RESERVOIR CAP	1
26H	OIL RESERVOIR BOTTOM	1
26I	GROUND TERMINAL	1
26J	BATTERY CABLE	2
DM	2x5MM	1 (+1 SPARE)
EM	2x4MM	3 (+1 SPARE)
DP	2x6MM	5 (+2 SPARES)
EP	1.7x4MM	2 (+1 SPARE)
IP	2x5MM	5 (+2 SPARES)

STAGE 23
REAR CHASSIS & FENDER LINERS

In this stage, you attach the rear chassis and fender liners to the underside of the car, as well as fitting two shock absorbers for the rear suspension.

PART LOCATOR



TIP: TIGHTENING THE SCREWS

Screws with codes ending in the letter M (such as BM and CM) drive into metal; those ending in the letter P (such as BP and CP) drive into plastic.

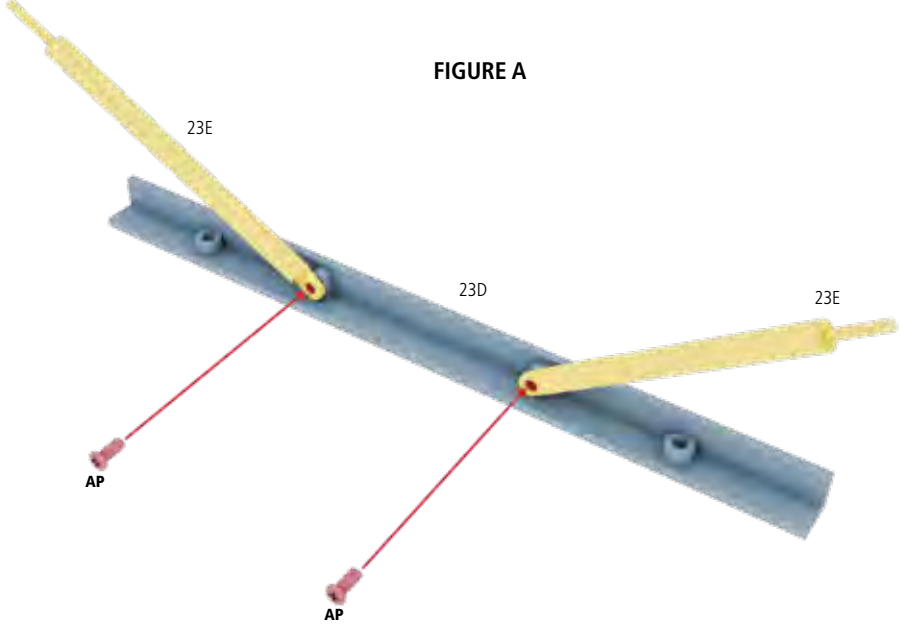
Self-tapping screws for metal cut their own thread in the pre-drilled socket. To prevent the screw from jamming before it is fully tightened, drive the screw only half way in at first. Then unscrew it to release the shavings (swarf) created as the screw cuts its thread. Finally, drive the screw fully into the socket.

Do not over-tighten screws into plastic. Ensure that screws for metal are tightened securely so that the head makes firm contact with the fixing surface.

KEY: The illustrations are color-coded to help you identify which parts are being assembled. **RED** Highlights where the new part/s fit and screw in **YELLOW** Identifies the new part/s **GRAY–BLUE** Indicates the previous assembly on to which the new part is fitted

01 **FITTING THE SHOCK ABSORBERS TO THE BRACKET:** Locate the first shock absorber (23E) and align the screw hole at the end with the screw hole in the middle of the shock absorber bracket (23D), fixing with one AP screw. Then affix the remaining shock absorber with one more AP screw (figure A).

FIGURE A



02 **ATTACHING THE SHOCK ABSORBER BRACKET:** Take the shock absorber bracket (23D) with attached shock absorbers and push it into place on the rear chassis (23A) so the two screw pegs and small pin are inserted into the chassis (figure A). Secure from underneath with two JP screws (figure B).

FIGURE A

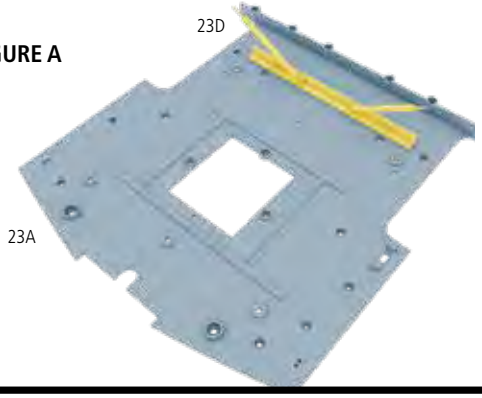
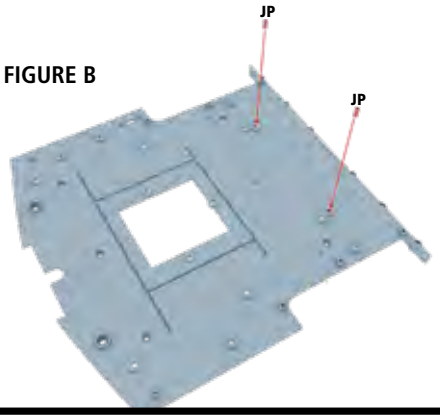


FIGURE B



03 **FITTING THE FENDER LINERS:** Take the left rear fender liner (23B) and place it on the rear chassis (23A), fastening with three DM screws (figure A). Then affix the right rear fender liner (23C) on the other side of the rear chassis with three more DM screws (figure B).

FIGURE A

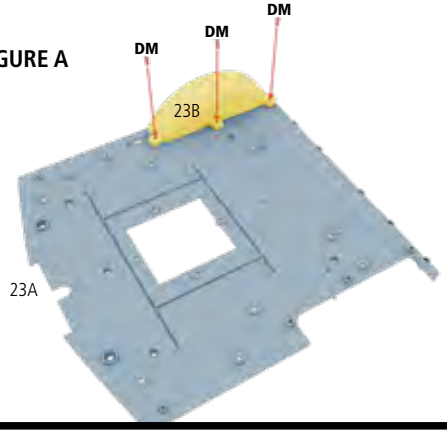
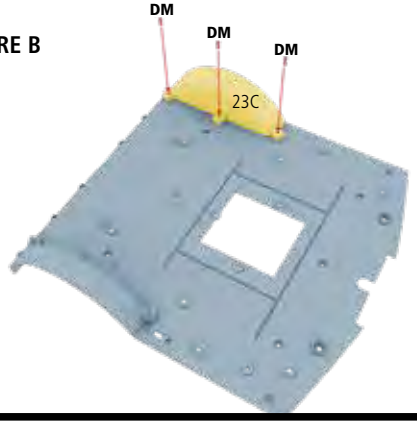


FIGURE B



04 **FIXING THE REAR CHASSIS:** Place the rear chassis (23A) so the six screw holes at the end overlap the end of the middle chassis (20A). Fix these two parts together using six LM screws (figure A). Turn the car over and place the rear chassis frame (22A) on the underside of the rear chassis (23A) (figure B). Fasten the two parts together using ten CM screws (figure C).

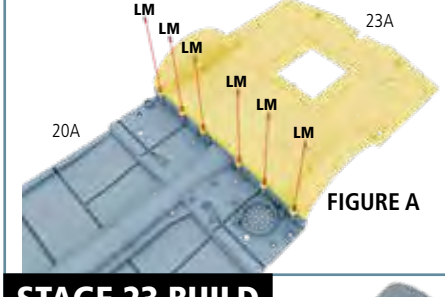


FIGURE A

FIGURE B

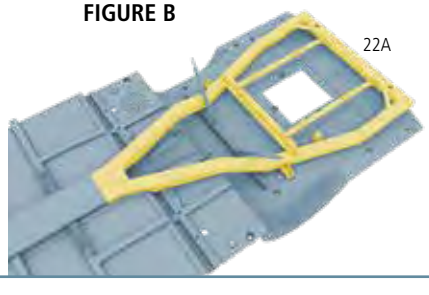
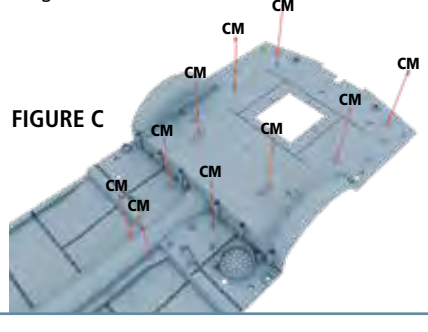


FIGURE C



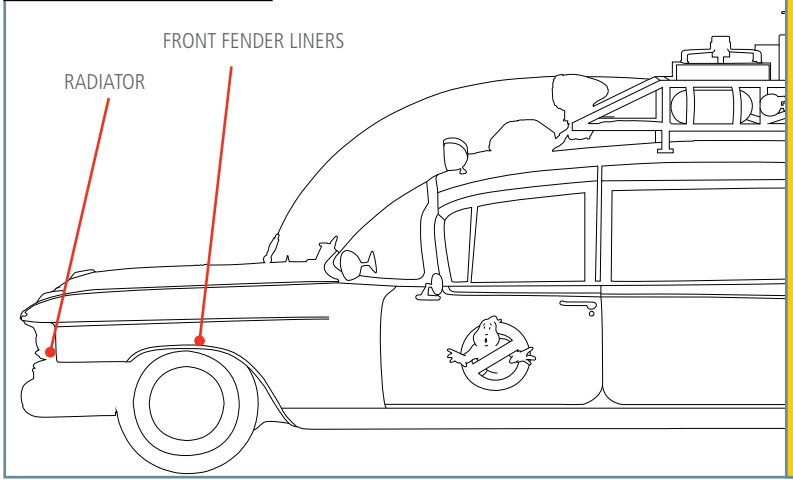
STAGE 23 BUILD

This is what the assembled piece should look like.

STAGE 24
FRONT FENDER LINERS & RADIATOR

In this stage, you attach the front fender liners, as well as assembling the radiator.

PART LOCATOR



TIP: SPARE PARTS
Keep hold of the bags that the parts come in. You can use them to store any spare parts that need to be kept safe for use in a later part of the build sequence.

KEY: The illustrations are color-coded to help you identify which parts are being assembled. **RED** Highlights where the new part/s fit and screw in **YELLOW** Identifies the new part/s. **GRAY–BLUE** Indicates the previous assembly on to which the new part is fitted.

01 **FITTING THE LEFT FRONT FENDER LINER:** Place the left front fender liner (24A) on the front middle chassis, just above the left front wheel. Secure this in place with two DM screws, one CM screw and one NM screw (figures A and B).

FIGURE A

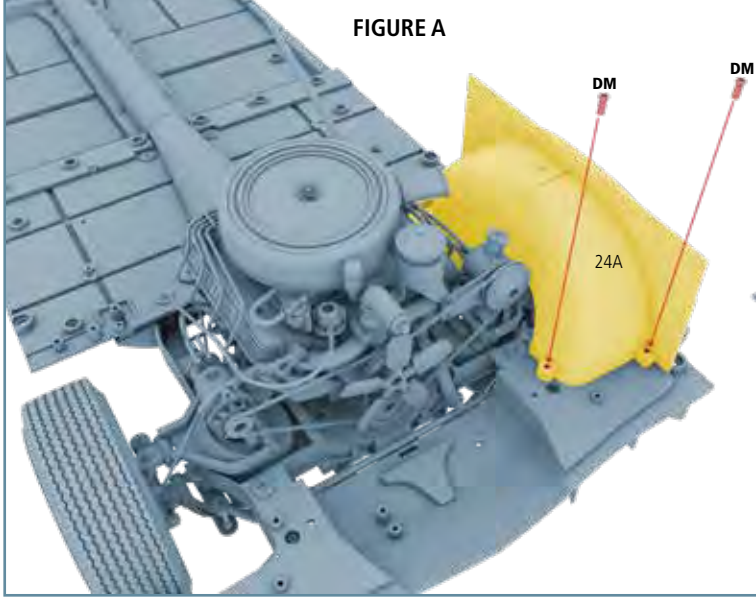
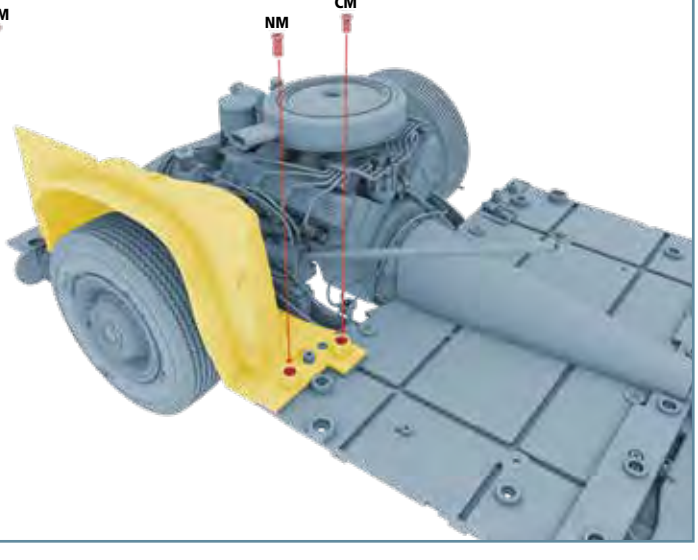


FIGURE B



02 **FITTING THE RIGHT FRONT FENDER LINER:** Locate the right front fender liner (24B) and place it on the front middle chassis, above the right front wheel. Affix the right front fender liner to the chassis with two DM screws, one CM screw and one NM screw (figures A & B).

FIGURE A

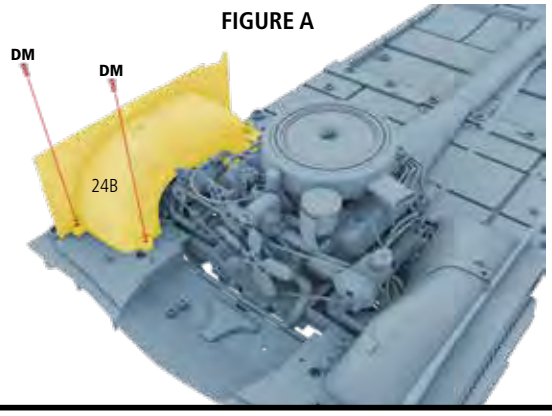
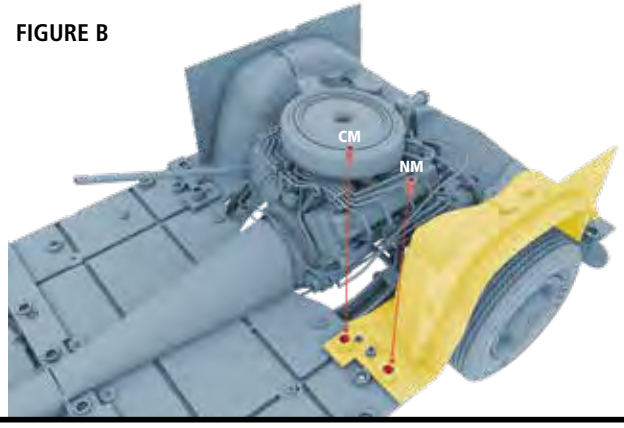


FIGURE B



03 **ASSEMBLING THE RADIATOR:** Set the radiator tank (24C) on top of the radiator front (24E), so that the pins of the tank go through the top of the radiator. Fix the two parts together using two DP screws (figure A). Insert the radiator rear (24F) in the oblong gap at the back of the radiator front (24E), fastening with six HP screws (figure B).

FIGURE A

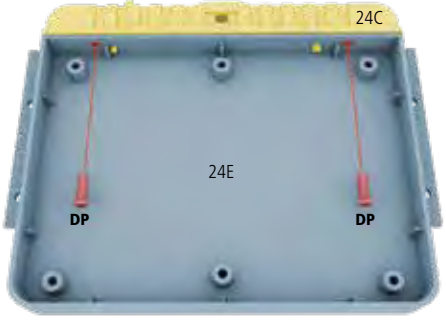
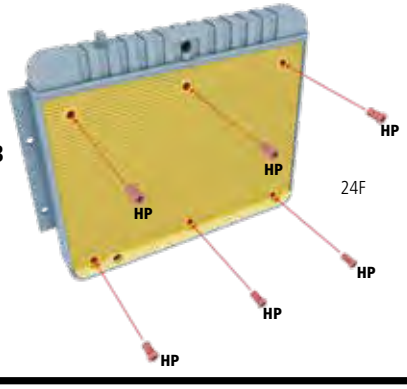


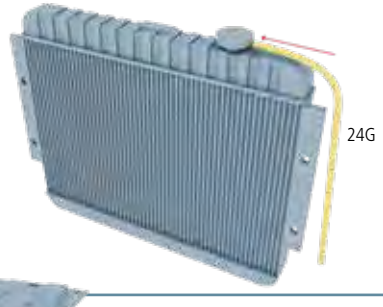
FIGURE B



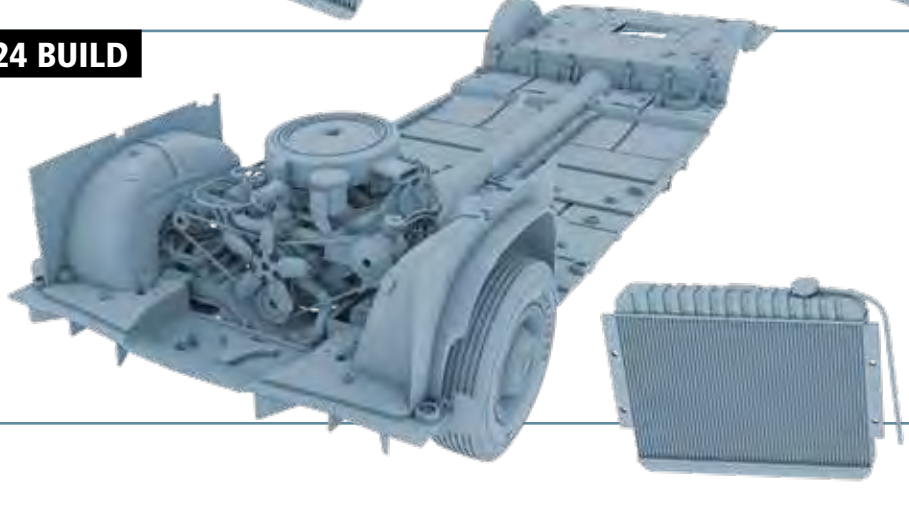
04 **FIXING THE FILLER CAP:** Find the small pinhole in the top of the radiator tank (24C) and push the pin in the bottom of the radiator filling cap (24D) into it (figure A). Finally, push one end of the overflow tube (24G) onto the pin that protrudes from the radiator tank (figure B).

FIGURE A

FIGURE B



STAGE 24 BUILD

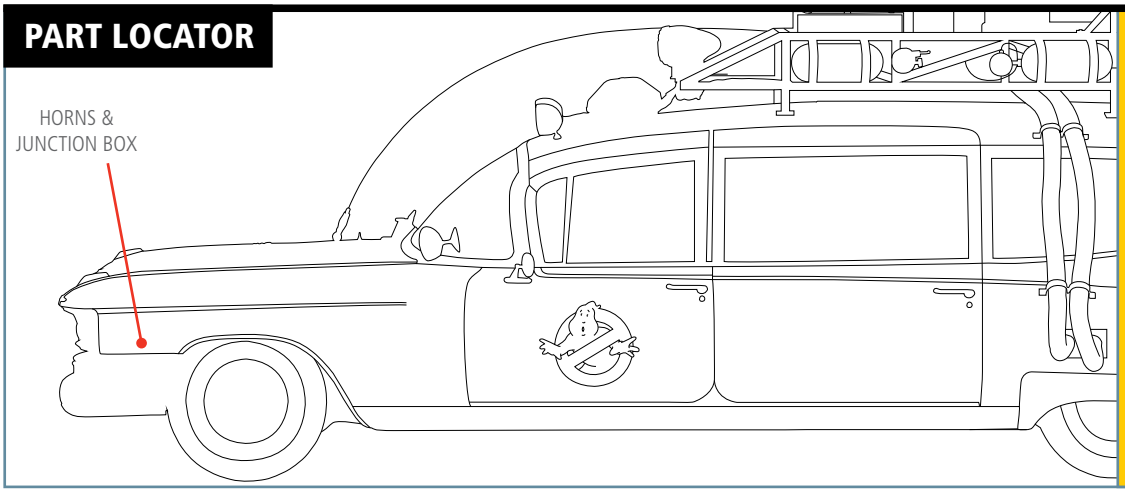


This is what the assembled piece should look like.

STAGE 25
HORNS & JUNCTION BOX

In this stage, you assemble and fit the horns, as well as building part of the engine bay structure.

PART LOCATOR



TIP: HANDLE CAREFULLY

Unpack all the parts carefully.

To avoid losing any of the smaller pieces, work on a tray or keep the parts in a bowl until they are assembled.

KEY: The illustrations are color-coded to help you identify which parts are being assembled. **RED** Highlights where the new part/s fit and screw in **YELLOW** Identifies the new part/s **GRAY–BLUE** Indicates the previous assembly on to which the new part is fitted

01 ASSEMBLING THE RADIATOR BEAM:

Begin by taking the two radiator beam struts (25B) and securing them to the radiator beam (25A) using one DM screw for each strut (figure A).

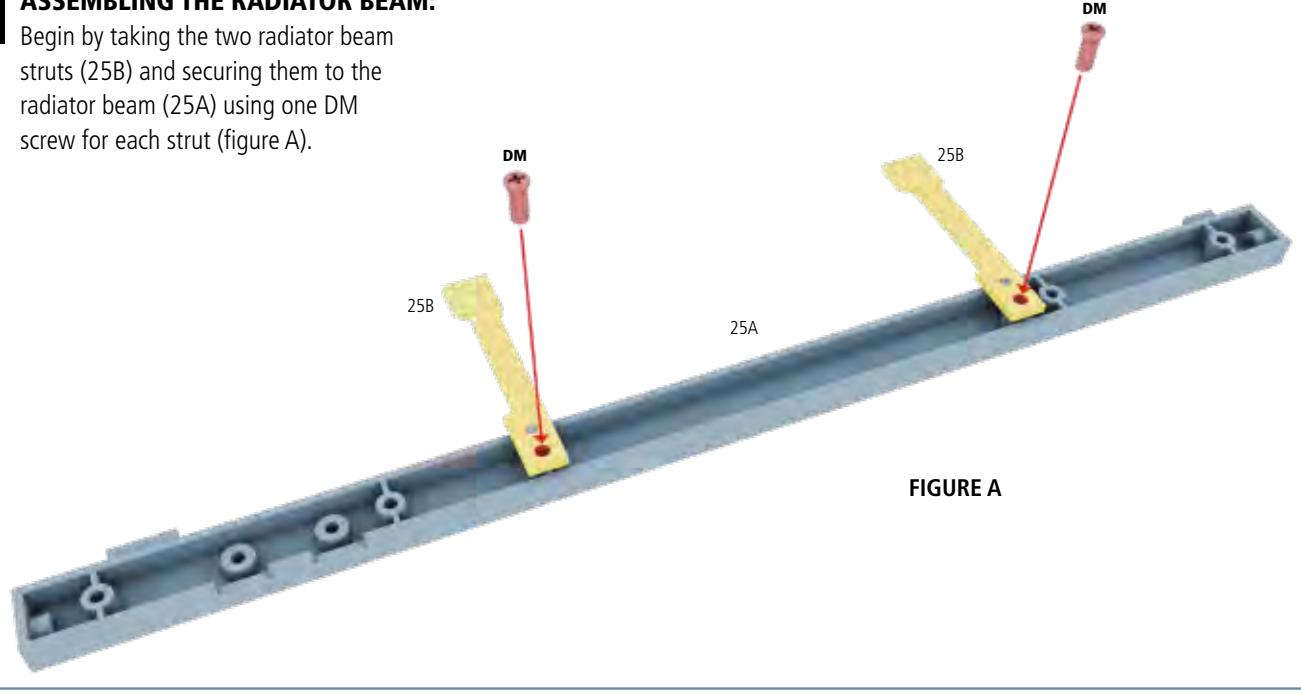


FIGURE A

02 **BUILDING THE JUNCTION BOX:** Place the junction box cover (25J) on top of the junction box (25I), fixing with one HP screw from below (figure A). Then, take this assembly and fix it to the radiator beam with two EM screws (figure B).

FIGURE A

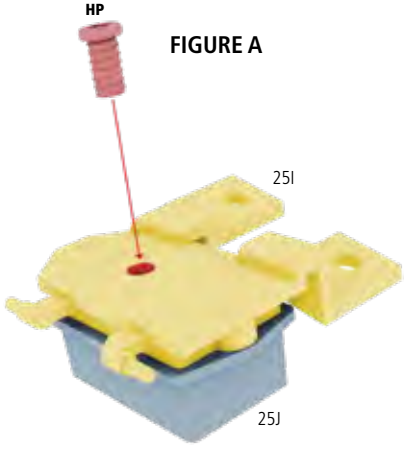
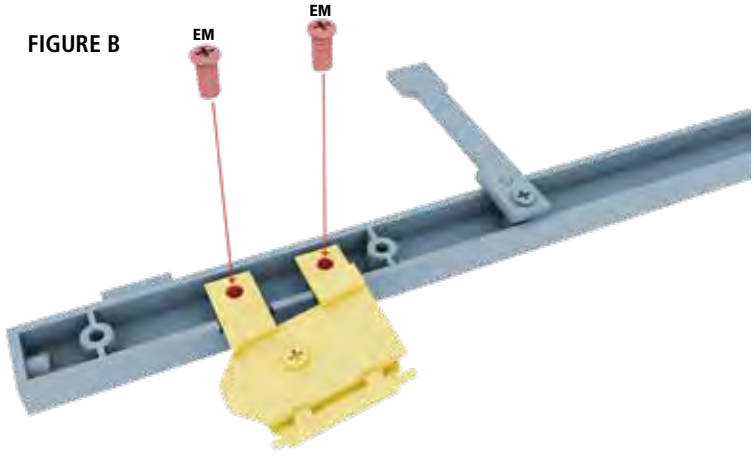


FIGURE B



03 **FITTING THE WALLS:** Next, fit the engine left front wall (25C) to the end of the radiator beam (25A) with two DM screws, so that the lower end of the wall is at the end of the beam (figure A). Then, use two DM screws to fit the engine right front wall (25D) to the opposite end of the beam (figure B).

FIGURE A

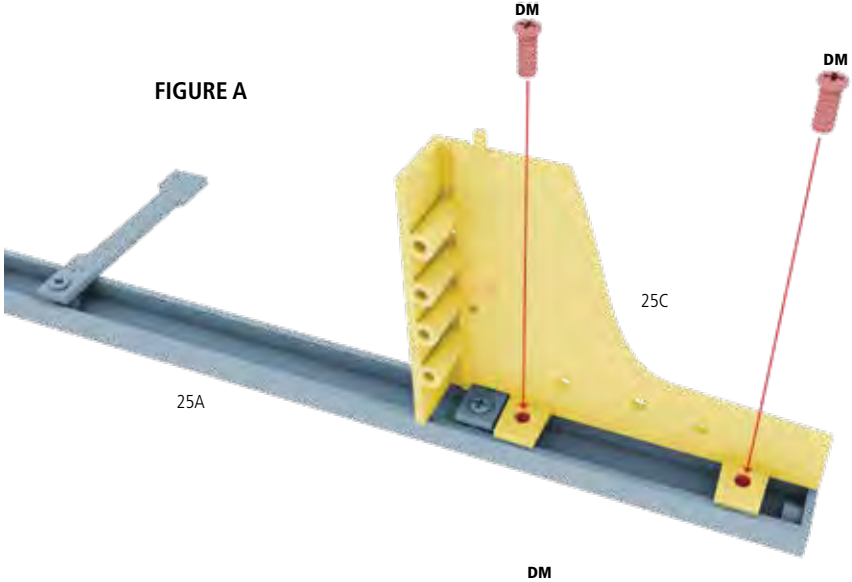
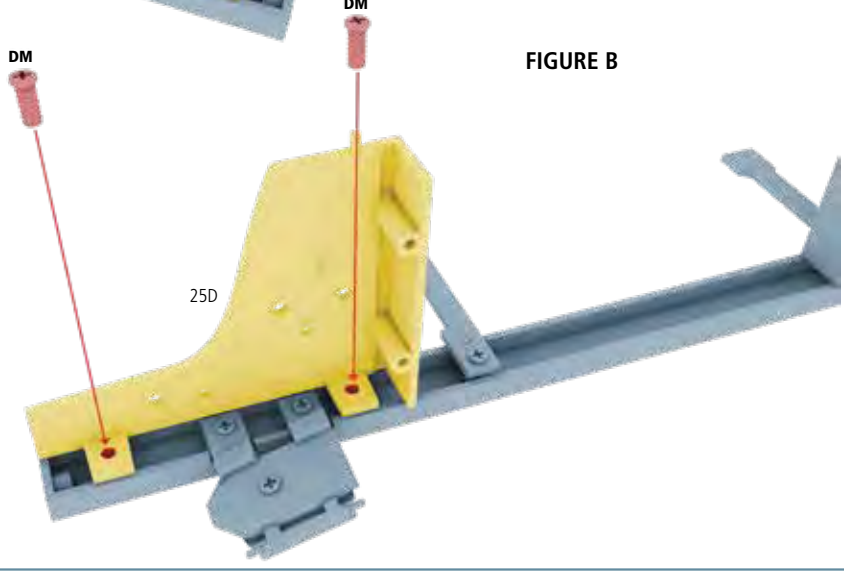


FIGURE B



04 **ASSEMBLING AND FITTING THE HORNS:** Build the first horn by combining the horn (25E) and horn base (25F) and attaching horn bracket 1 (25G) to the rear using one HP screw (figure A). This first horn is fitted by the bracket to the engine left front wall (25C) with one HP screw (figure B).

Combine the remaining horn (25E) and horn base (25F) and affix horn bracket 2 (25H) with one HP screw (figure C). Drive one HP screw through the bracket and attach it just behind the first horn (figure D).

FIGURE A

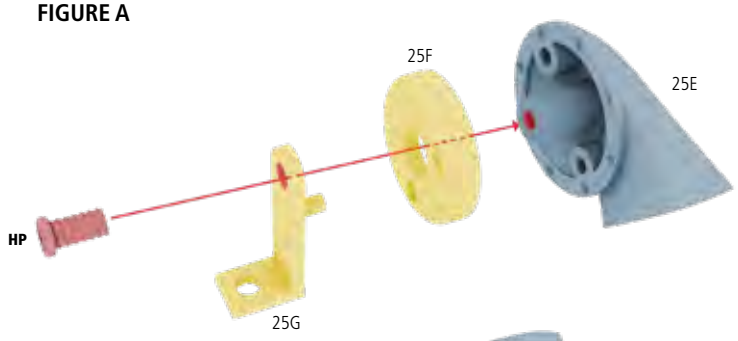


FIGURE B

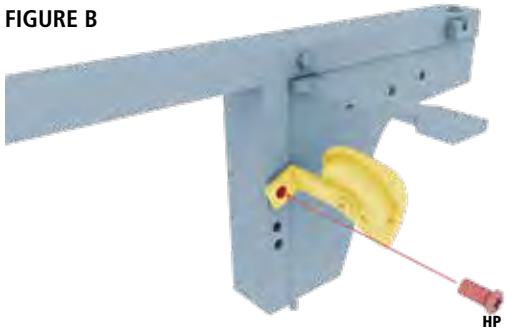


FIGURE C

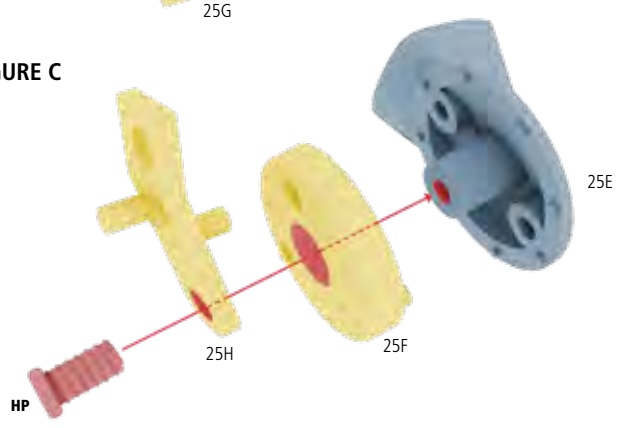
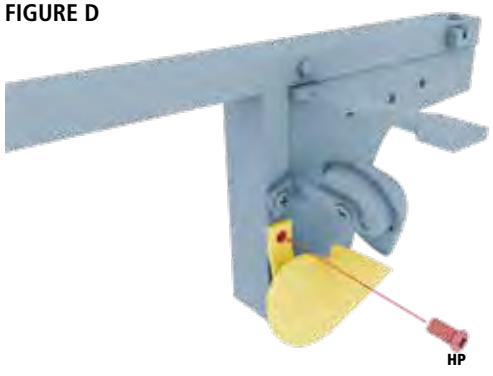
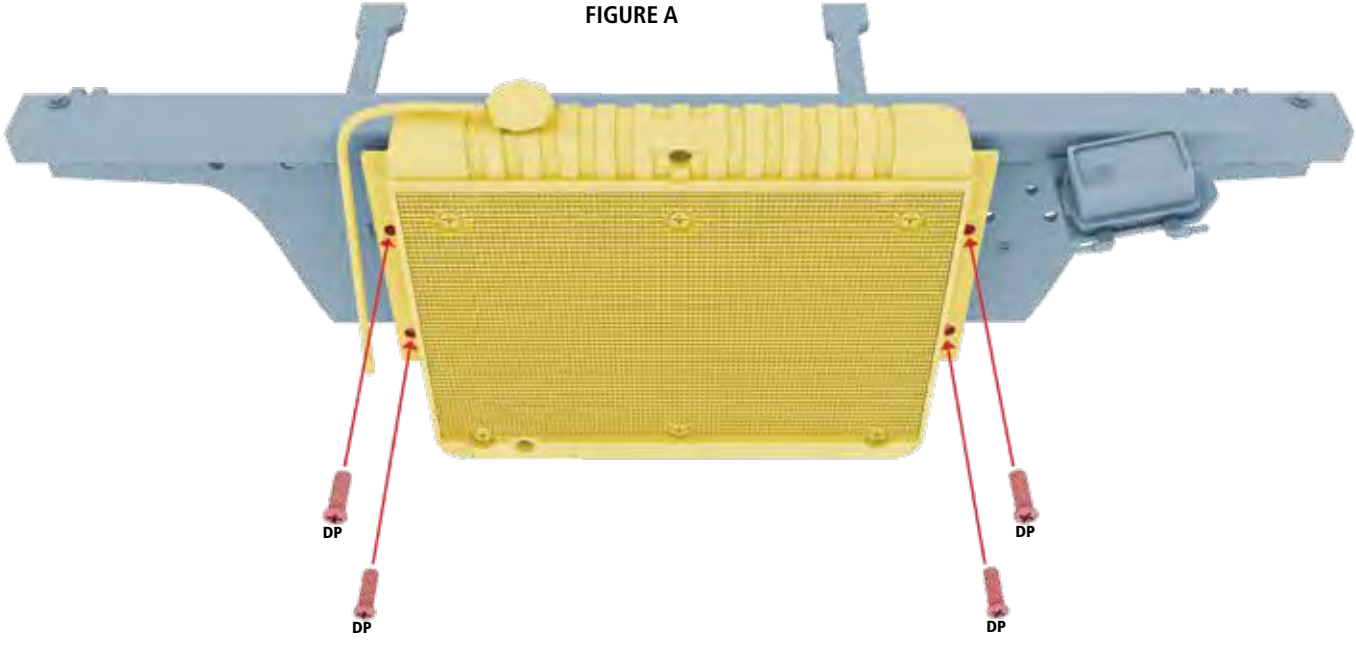


FIGURE D



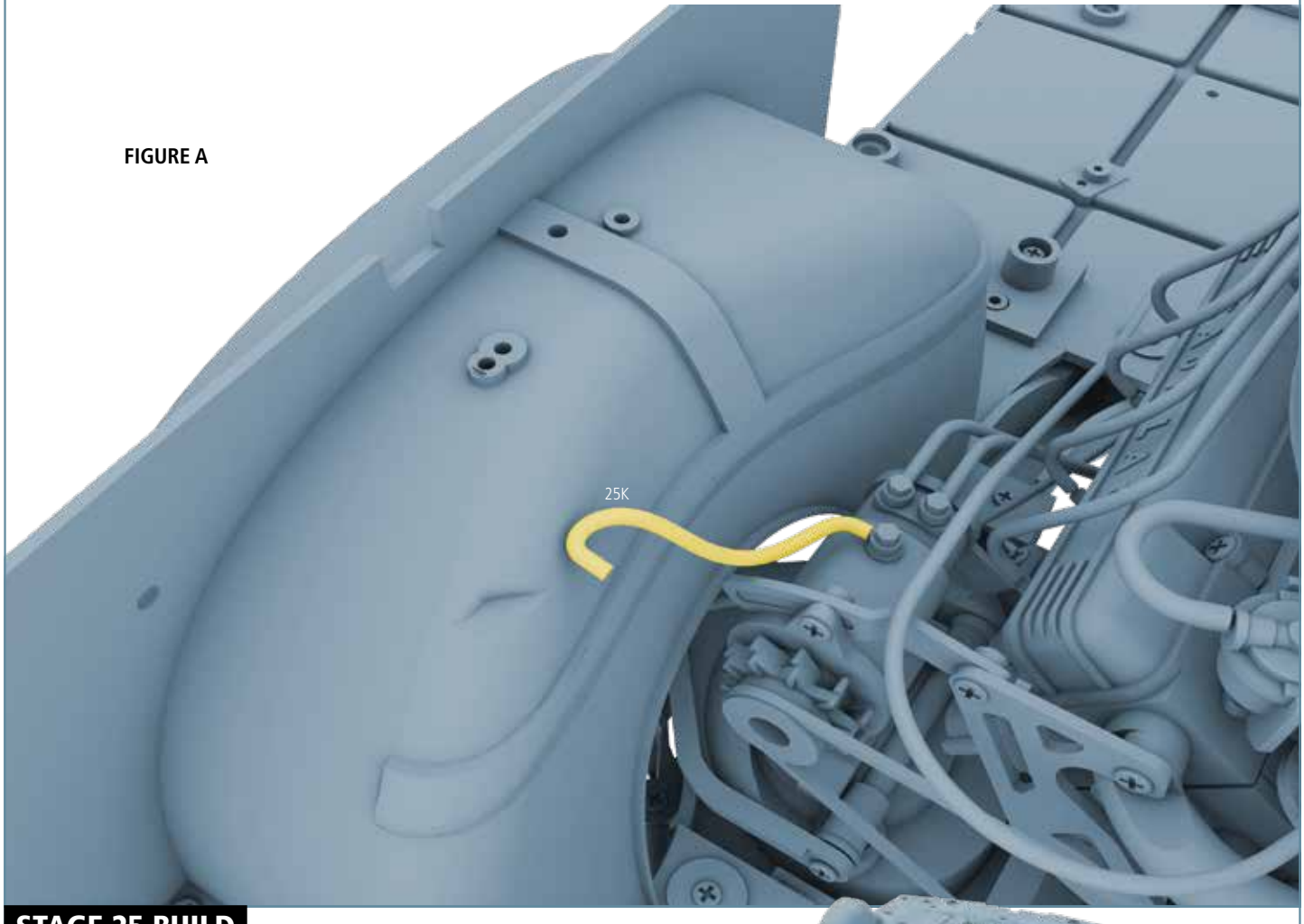
05 **FITTING THE RADIATOR:** Recover the radiator assembly from the previous issue and secure it to the left and right engine front walls using four DP screws (figure A).

FIGURE A

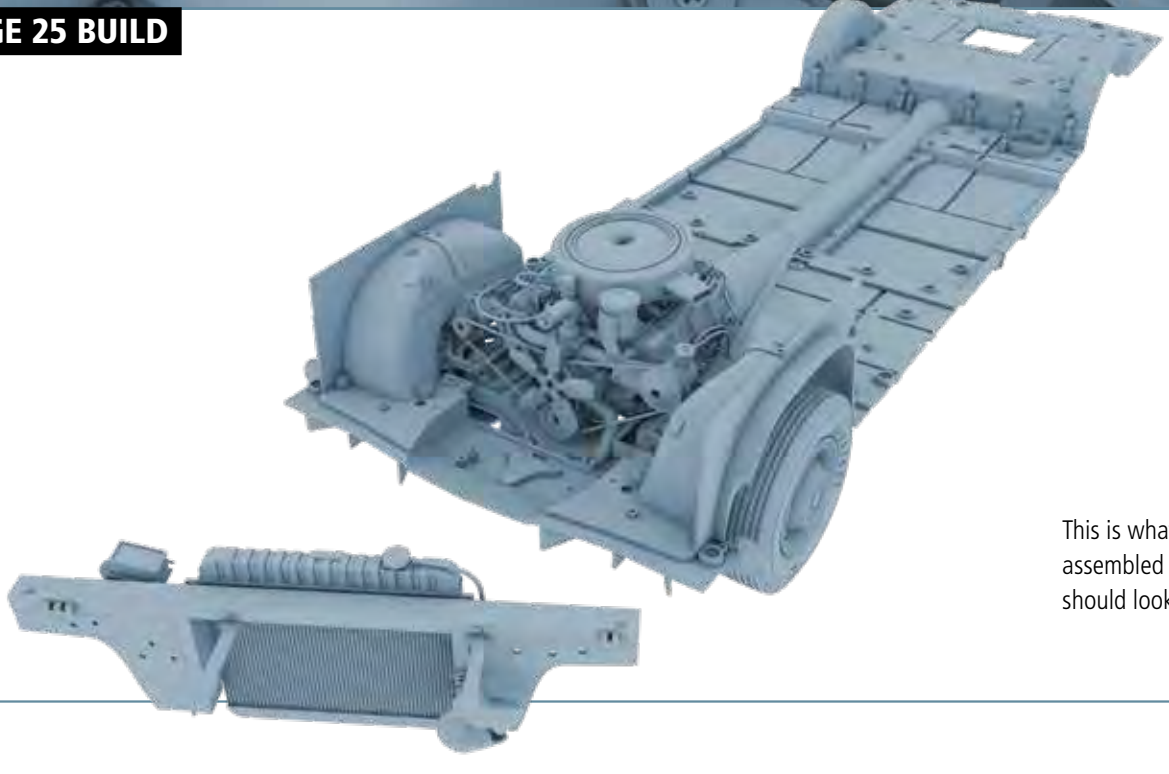


06 **FIXING THE CABLE TO THE GENERATOR:** Take the cable (25K) and push it onto the pin of the generator plug (10F) on the generator (figure A).

FIGURE A



STAGE 25 BUILD

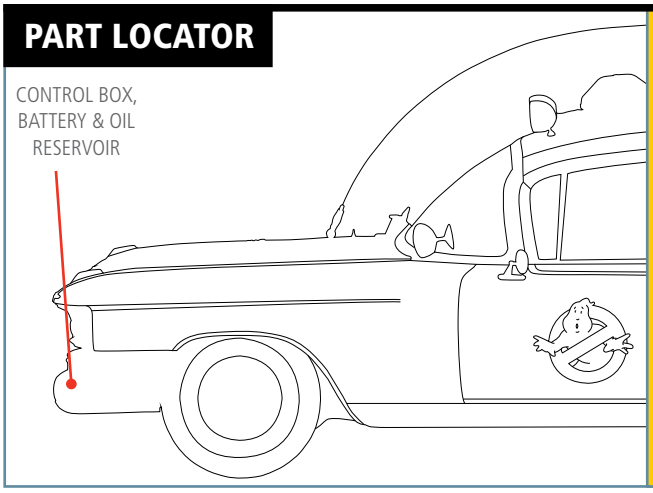


This is what the assembled piece should look like.

STAGE 26
CONTROL BOX, BATTERY & OIL RESERVOIR

In this stage, you assemble and fit the control box, battery and oil reservoir. You also fit the grounding for the battery.

PART LOCATOR



TIP: PVC CABLES

When fitting PVC cables, use a pair of tweezers and grip carefully around 5mm from the end of the cable. The ends of the cables should fit tightly onto the connector pins.

If the end of the cable is too narrow to fit on to the pin, gently insert a cocktail stick into the end of the cable to make it wider. Be careful not to split the end of the cable doing so.

KEY: The illustrations are color-coded to help you identify which parts are being assembled. **RED** Highlights where the new part/s fit and screw in **YELLOW** Identifies the new part/s **GRAY–BLUE** Indicates the previous assembly on to which the new part is fitted

01 **FITTING THE CONTROL BOX:** Lay the control box lid (26B) on the control box (26A), and secure from underneath using two DP screws (figure A). Take the control box and push the pin at the bottom of the control box (26A) through the hole in the engine wall next to the horns, securing with two IP screws (figure B).

FIGURE A

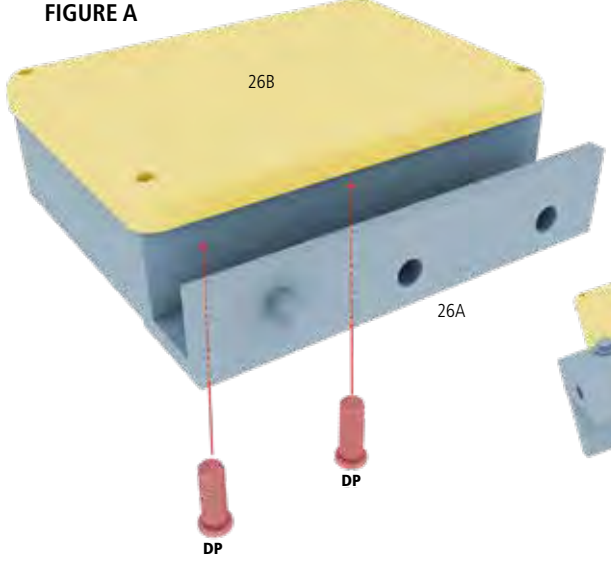
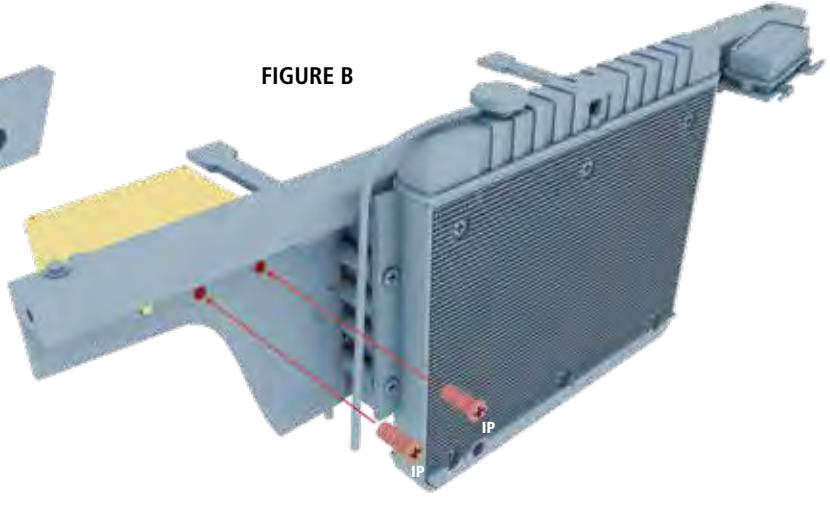


FIGURE B



02

ASSEMBLING THE BATTERY: Place the battery (26C) atop the battery base (26D), securing the two parts together with two DP screws from underneath (figure A). Secure this part to the other engine right front wall (25D) with three IP screws (figure B).

FIGURE A

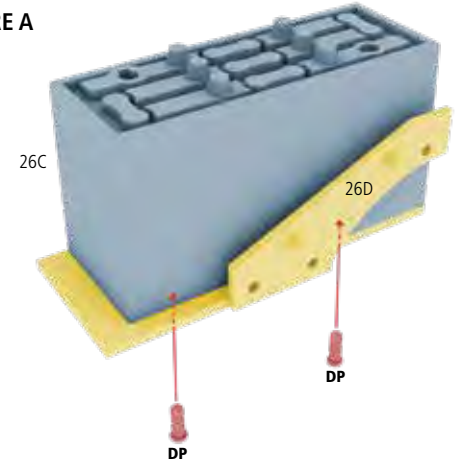
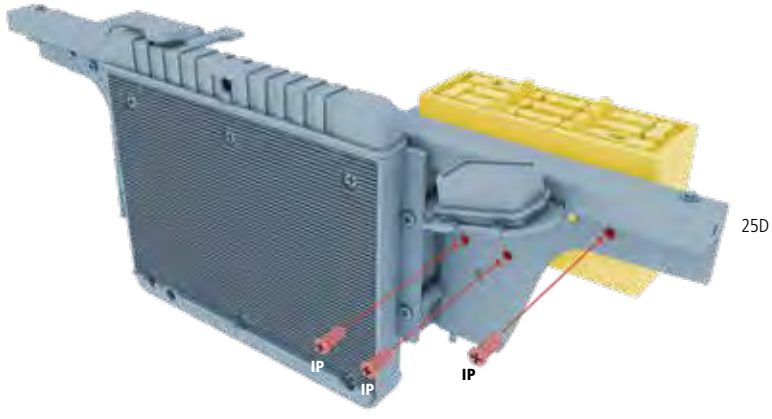
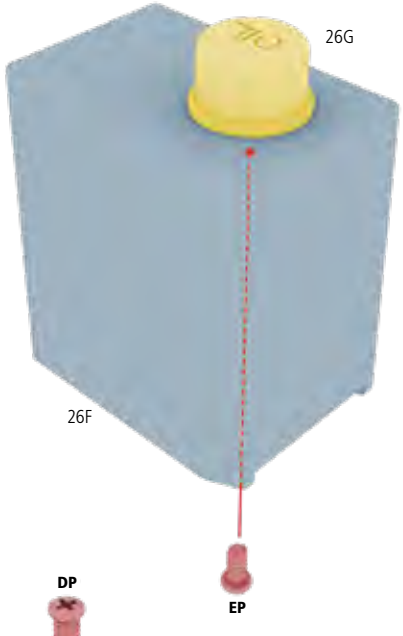


FIGURE B



03

FIGURE A



FITTING THE OIL RESERVOIR: Begin by placing the oil reservoir cap (26G) in the opening at the top of the oil reservoir (26F). These parts are fixed together with one EP screw (figure A).

Add the oil reservoir bottom (26H) to the underside of this assembly and fix with a DP screw (figure B). Then, take the oil reservoir assembly and place it on the front chassis (18A), fixing with one EM and one DM screw (figure C).

FIGURE B

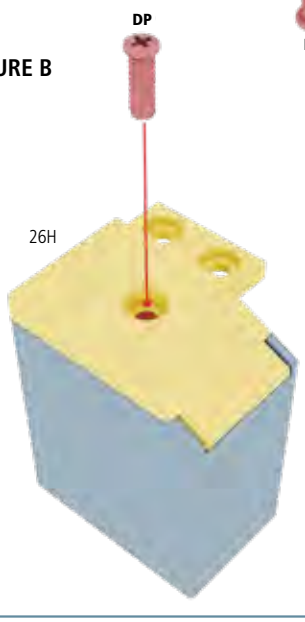
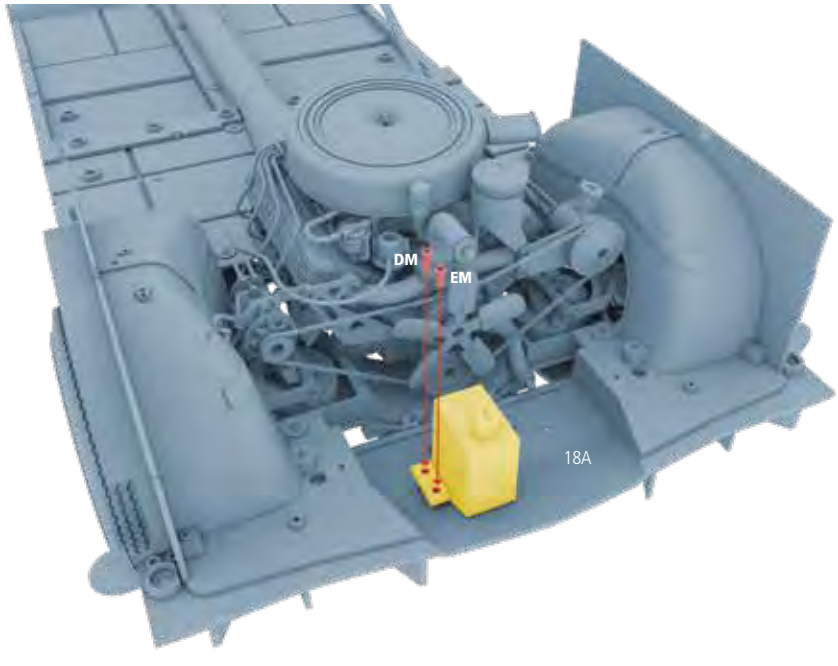


FIGURE C



04 **FIXING THE RADIATOR BEAM:** Take the radiator beam assembly and fit it to the front of the chassis, inserting the two cooling pipes (12E, 12F) into the radiator (figures A and B).

Fix the radiator beam (25A) to the left front fender liner (24A) with one EM screw (figure C), and to the right front fender liner (24B) with one EM screw (figure D). Take the cable (25K) that you fitted to the generator plug (10F) and fit the other end to the junction box (figure E).

FIGURE A

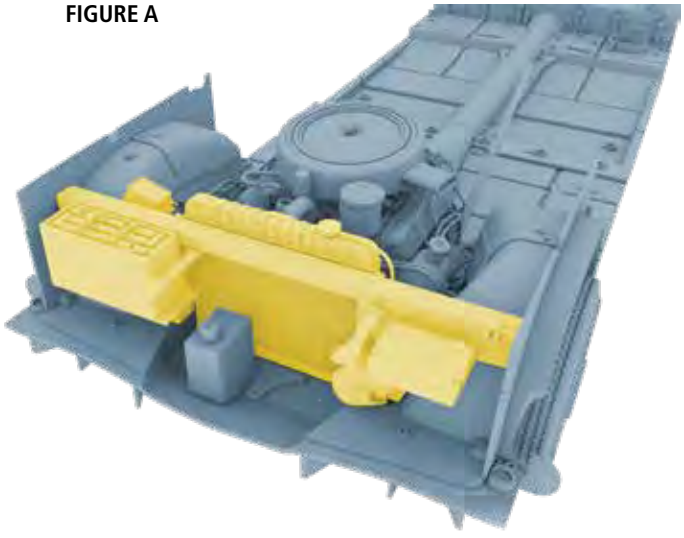


FIGURE B

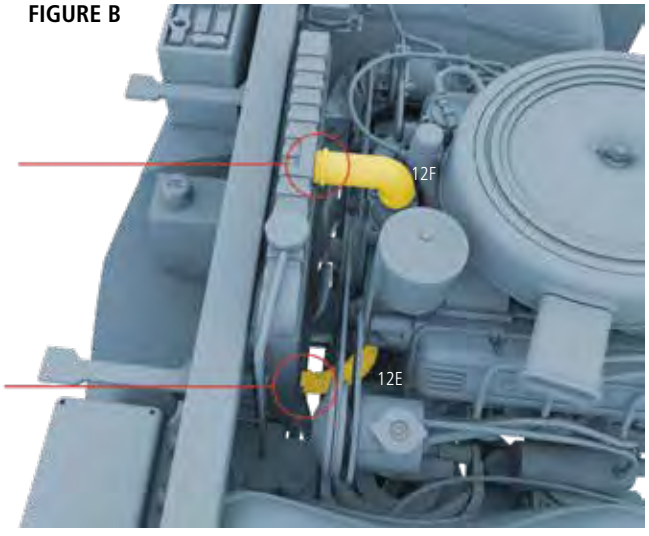


FIGURE C

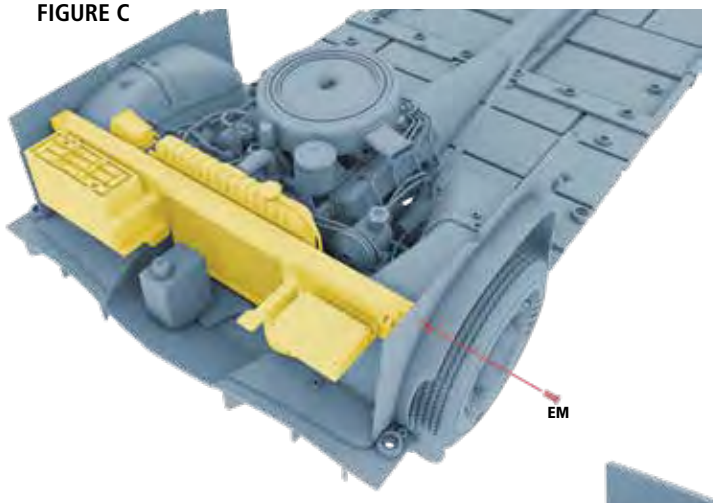


FIGURE D

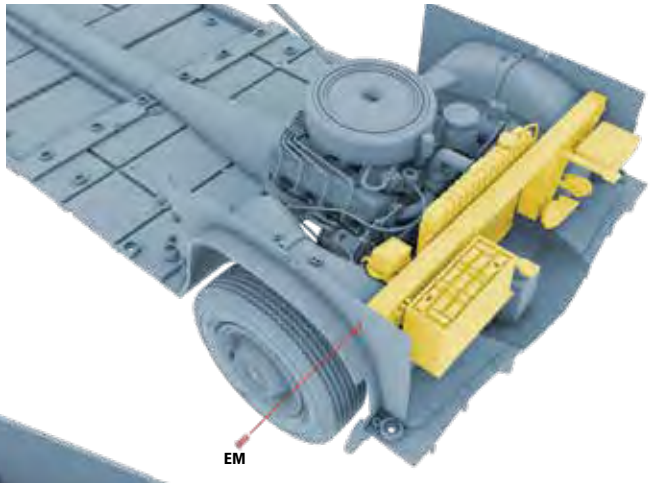
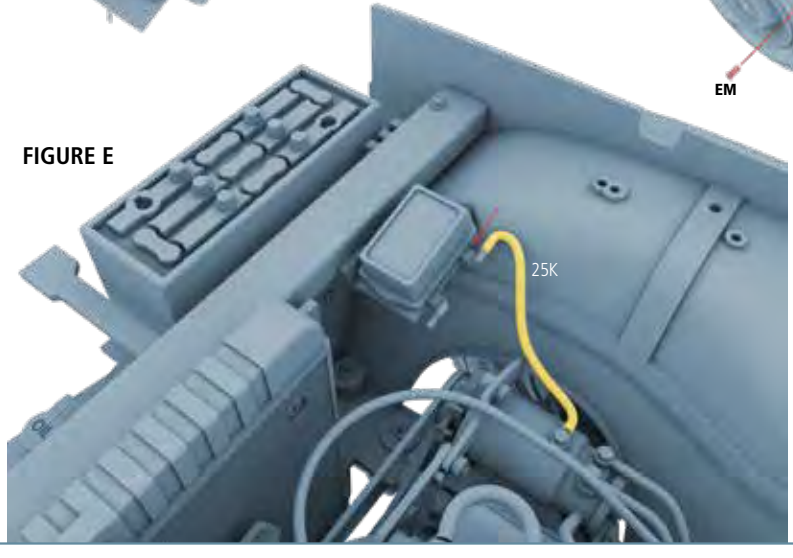


FIGURE E

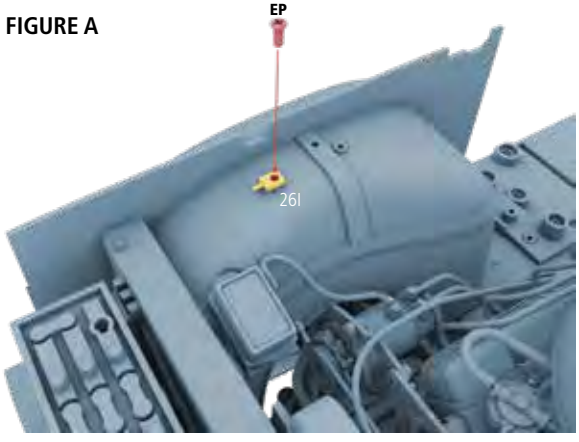


05

GROUNDING THE BATTERY: Fit the ground terminal (26I) to the right front fender liner (24B) using an EP screw, so the pin is facing the front of the car (figure A).

Next, take the two battery terminals (26E) and fit the battery cables (26J) to the ends (figure B). Fit these to the two pinholes in the top of the battery as shown in figure C. Fit one battery cable (26J) on the right side of the car to the ground terminal (26I) and the other cable (26J) on the left side of the car to the junction box (25I) (figure D).

FIGURE A



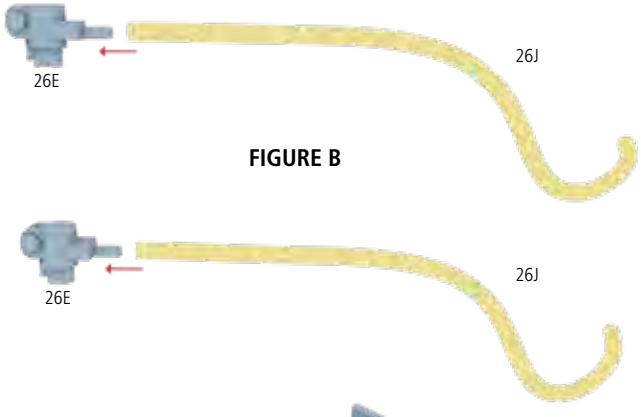


FIGURE B

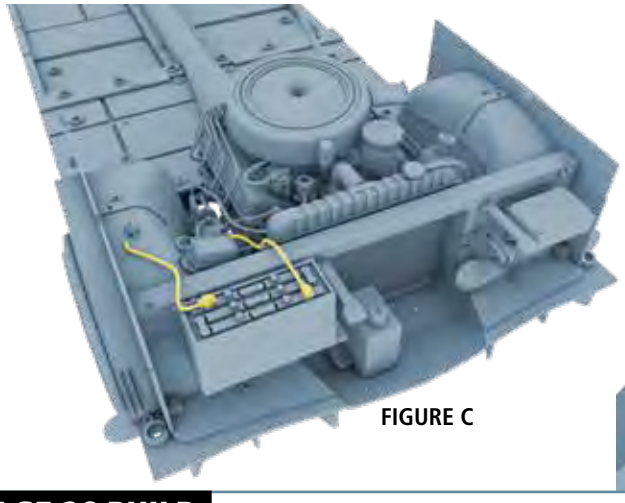
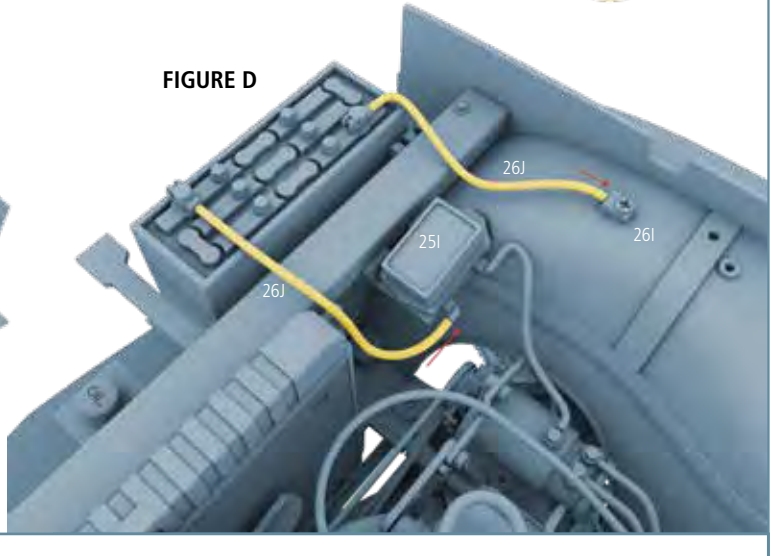
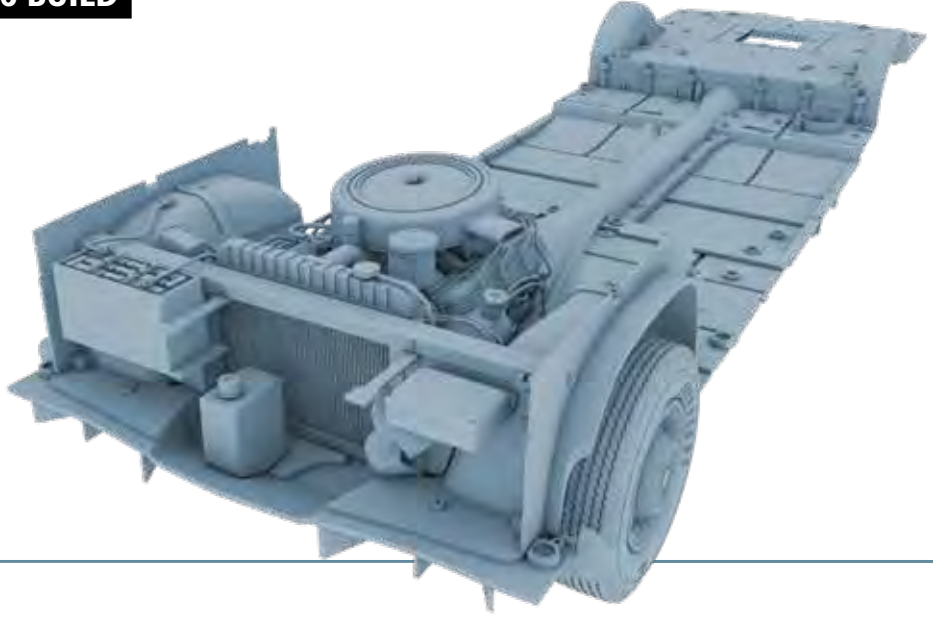


FIGURE C

FIGURE D



STAGE 26 BUILD



This is what the assembled piece should look like.

BILL MURRAY

THE LEGEND OF WILD BILL

Bill Murray's ad-libbing and manic energy were crucial to the success of *Ghostbusters* – and during the shoot, the star attracted attention wherever he went.

BILL MURRAY ALWAYS KNEW HOW TO make an entrance. When Harold Ramis and Ivan Reitman went to meet the actor at La Guardia Airport to discuss the *Ghostbusters* script a couple of weeks before production was due to start, the actor wasn't exactly inconspicuous. "Bill flew in on a private plane, an hour late, and came through the terminal with a stadium horn – one of those bullhorns that plays 80 different fight songs – and he was addressing everyone in sight with this thing and playing a song," Ramis said in the 1985 book *Making Ghostbusters*. There followed a short, positive discussion about the script at a restaurant in Queens. "I've never seen him in higher spirits," Ramis continued. "We spent an hour together, and he said maybe two words about the script. Then he took off again. But it was trust. *Ghostbusters* was the first film he'd ever committed to without fighting like crazy."

Dan Aykroyd had presented Murray with an early unfinished draft of *Ghostbusters* even before he had brought it to the attention of Ivan Reitman. Though Aykroyd had written the role of Peter Venkman for John Belushi, Murray seemed a natural choice to take on the character after Belushi's death. Murray – who had known Aykroyd, Belushi and Harold Ramis since their days at the Second City comedy troupe – responded positively to the concept and signed up.

"[VENKMAN BECAME] HIPPER AND MORE VERBAL... A HUCKSTER"

However, he was not involved in Aykroyd and Ramis's subsequent drastic rewrites as he was off in India (virtually unreachable, by all accounts) filming his passion project, *The Razor's Edge*. Former Columbia Pictures chairman Frank Price revealed he had a tacit understanding with Murray that he would greenlight the latter picture in return for Murray agreeing to star in *Ghostbusters*.

Aykroyd and Ramis's rewrites saw many changes to Venkman's character including, as Ramis put it in *Making Ghostbusters*, making him "hipper and more verbal than the others – more of a huckster, the salesman of the team, someone who is weaker on the technical side and probably didn't do all that well in school but is smart enough to have teamed up with guys smarter than him." Ramis also admitted that in the process some of the attitude and character of Winston (originally a bigger role) was transferred to Venkman.

Murray may not have been in the writing room, but by this stage Ramis was comfortable writing for the actor, having worked with him on the triple hits of *Meatballs*, *Caddyshack* and *Stripes*.

STAR IN TOWN

Principal photography began in Manhattan in the fall of 1983, and the presence of Bill Murray – by then, a huge star from both his movie work and *Saturday Night Live* – soon attracted much attention. "The first day we were shooting on the street in New York… everyone recognized Bill and Danny from *SNL*," Ramis told *Entertainment Weekly* in 2010. "Someone walked by and said, 'Hey! Bill Murray!' And Bill said, in a mock-angry voice, 'You son of a bitch!' And he grabbed the guy and he wrestled him to the ground. Just a passer-by. The guy was completely amazed – and laughing all the way to the ground."

"Walking around New York with Bill Murray was like walking around with the Mayor combined with whoever the star of the Giants and Knicks was," is how Murray's agent Michael Ovitz summed up the public's reaction to the actor in *Vanity Fair* in 2014.

Murray may not have contributed to the script, but like Aykroyd and Ramis he was a master of improv and was responsible for much of Venkman's glorious ad-libbed dialogue. Who could imagine *Ghostbusters* without such lines as "Back off man, I'm a scientist," "We came, we saw, we kicked its ass," and "Yes, it's true. This man has no dick… Well, that's what I heard!" (The latter two quotes were, in fact, replaced by other Murray adlibs in the original TV cut.)

Ghostbusters proved to be Murray's biggest hit yet, with Aykroyd attributing 50% of the film's success to the actor. Yet Murray didn't entirely embrace the greater attention the movie brought him. "It was such a big phenomenon that I felt slightly radioactive," he told critic Roger Ebert in 1990. "So I just moved away for awhile. I lived in Europe for six months or so, and I was supposed to do a movie when I came back, and when I came back and I saw the script that I was supposed to do, I didn't want to do it. And that put me a whole season behind."

Murray only made a handful of movies in between *Ghostbusters* and its sequel – most notably a hilarious cameo as a dental patient in 1986's *Little Shop of Horrors* and a starring role in 1988's festive favorite *Scrooged*. He was also stung by the failure of

LEFT Bill Murray's comic energy became one of the key driving forces of the *Ghostbusters* films.

"DAN AYKROYD ATTRIBUTED 50% OF THE FILM'S SUCCESS TO MURRAY"

ABOVE LEFT TO RIGHT Murray in Venkman's beloved brown jacket; Murray and Dan Aykroyd. The two knew each other from *The Second City* and *Saturday Night Live.*

1984's *The Razor's Edge* (released four months after *Ghostbusters*), which he had co-written as well as fought to get made. Despite being one of Hollywood's biggest actors, he was reluctant to take on major roles.

Eventually, though, Murray was persuaded to reunite with the rest of the original cast for *Ghostbusters II*. "The fear with it was that we'd make a disastrous sequel just for the purposes of making money," Murray told *Good Morning America* during the sequel's publicity drive. "And it's obviously not. A lot more styling went into it than the first one even… Working with these people is close to my heart. These are people I've known my whole professional life."

However, Murray was more critical of the sequel in later years, in part explaining his reluctance to return for a third instalment. "There were a few great scenes in it, but it wasn't the same movie [as the original pitch for the film]," he told reporters at a New York press conference in 2008. "The second one was kinda disappointing… for me, anyway."

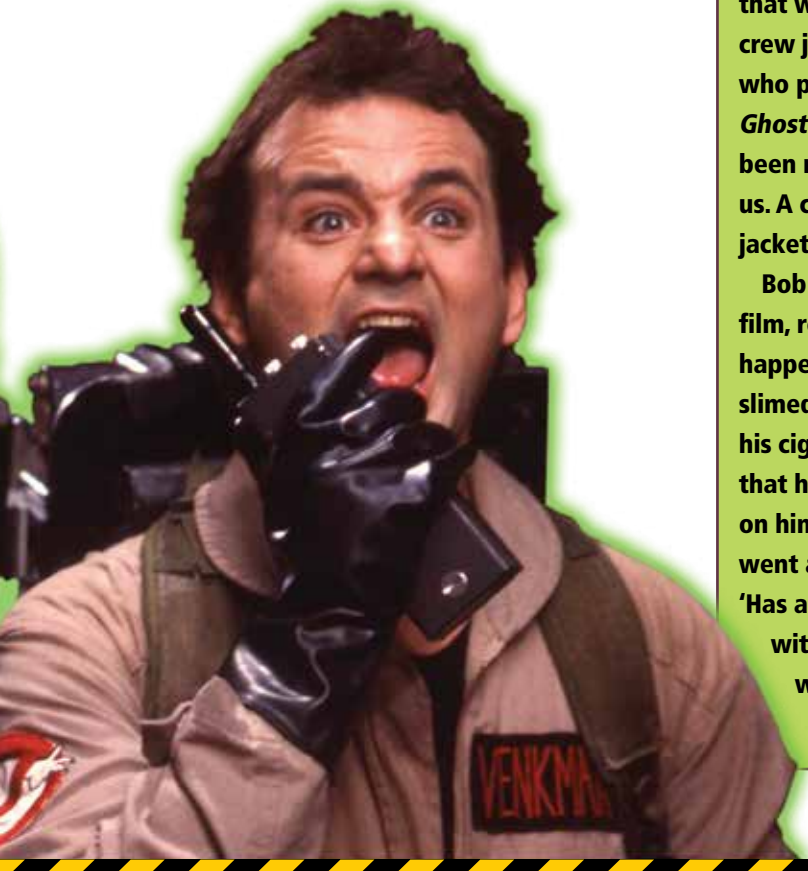
Murray ultimately did return to the *Ghostbusters* franchise again, with a cameo as ghost debunker Martin Heiss in 2016's *Ghostbusters: Answer the Call*. "I really respect those girls," he told the *Jimmy Kimmel Show* at the time of the film's release. "And then I started to feel like if I didn't do this movie, maybe somebody would write a bad review

RIGHT Venkman (Murray) in the Sedgewick Hotel with Ray (Dan Aykroyd) and Egon (Harold Ramis). Though Aykroyd and Ramis wrote the script, Murray ad-libbed many of his lines.

LEFT Murray undergoes final costume checks before filming; Peter, Ray, and Winston confront Gozer at her rooftop temple in the film's climax.

or something, thinking there was some sort of disapproval [on my part]."

Of course, Murray has enjoyed many other hits since he last played Peter Venkman, including reuniting with Harold Ramis for *Groundhog Day* (1993) and reinventing himself as a dramatic actor in films such as *Lost in Translation* (2003) and *Broken Flowers* (2005). But the manic energy of his Venkman remains a marvel to watch decades later. "It's the funniest bunch of fun you've seen in your whole life," is how Murray summed up *Ghostbusters* when he appeared on *Late Night with David Letterman* in 1984. He wasn't wrong – and a large part of that was down to Murray.



MURRAY MOMENTS

Everyone has their favorite Bill Murray story. "One day we were grumbling about the fact that we weren't included in the order for crew jackets," remembers Tim Lawrence, who puppeteered one of the Terror Dogs on *Ghostbusters*. "Meanwhile, Bill Murray had been riding a bicycle in a big circle around us. A couple of weeks later we all had jackets thanks to Bill!"

Bob Shelley, special effects foreman on the film, remembers an amusing incident that happened in the wake of Venkman being slimed. "He was a heavy smoker and he kept his cigarettes in the top pocket of the suit that he wore. Well, when we dumped slime on him, it got slime on his cigarettes. So he went across the street and asked the public, 'Has anybody got a cigarette?' Then he joked with people that he had come over to watch them for a while as they had been watching him!"

BATHTUB MONSTER

Former ILM effects wizards Ned Gorman, Tim Lawrence, Howie Weed, and Danny Wagner discuss the creation of *Ghostbusters II*'s bathtime beast.

LIKE MANY OF THE DESIGNS IN THE *Ghostbusters* movies, the bathtub monster went through dozens of iterations during pre-production. Concept artists including Henry Mayo, Thom Enriquez, and Benton Jew drew up different takes on the creature, while alternative attack monsters – including toys and teddy bears brought to life by Vigo – were also considered.

ILM's practical effects team ran experiments during the development stage too. "For every creature gag, we did 30 or 40 different workouts," says effects artist Howie Weed. "There was a bubble monster at one point that [consisted of] foam with giant bubbles coming out of it, and there was a slime creature that was going to stand up. All kinds of crazy stuff."

Creature effects supervisor Tim Lawrence also has vivid memories of the different ideas that were worked up. "I remember making a tiny miniature rubber model and hooking it up like a little marionette. It could move and [develop] a great big porcelain mouth. That was popular, but they just wanted something simple and easy. So we went with a glove puppet covered in slime."

Before ILM could recreate the miniature bathtub and slime puppet, they needed to know exactly what the bath would

LEFT TO RIGHT Concept art by Henry Mayo; an early bathtub monster sculpt; molds and plastics artist Danny Wagner and 'bathtub wrangler' Wim Van Thillo with the bathtime beast.

look like. "We pushed Ivan towards an old-fashioned, claw-footed bathtub because it's menacing by its very nature," says visual effects co-ordinator Ned Gorman.

Gorman attended the first-unit shoot in Dana's apartment set. "For the bathtub sequence, they pulled out the wall behind Sigourney and the baby and had her react in front of the blue screen. They gave us that footage quickly, and it said, 'insert monster here.'"

The quarter-scale miniature bath was constructed from silicone enabling it to flex easily. The creature itself was designed and built by Thom Floutz, while the sequence was directed by stop-motion legend Dave Allen. Effects artist Danny Wagner assisted on set. "Thom was the lead puppeteer, and I was underneath the tub, helping to hold up a silicone blanket that covered a fiberglass mandrel," he says. "In that way we puppeteered the creature's body and mouth. It was a quick sequence but effective."

Gorman says they shot the monster lunging in a few alternative ways so Ivan Reitman would have more options to choose from. However, after seeing the initial dailies Gorman wasn't entirely convinced about the sequence. "I remember thinking it didn't look so much menacing as silly," he admits. Thankfully, when he saw the footage intercut with Weaver's performance and with added sound effects, Gorman was reassured. "By the time they put it all together – and once Ivan made a tight cut of it – the sequence worked rather well," he says. "I'm sure today it would be 100% CGI and the animation would be a little more elegant. But while we can do effects like this cleaner and faster now, I'm not sure we can necessarily do them better."

The effect may have been relatively simple, but the result was perhaps the greatest bathtime fright since Freddy Krueger's hand emerged from the water in *A Nightmare on Elm Street*.

LEFT The bathtub monster puppet was created using a silicone blanket covering a fiberglass mandrel, while the bathtub was also silicone to allow it to flex easily.

RIGHT One of Montalbano's unused monster designs for *Ghostbusters II*.

OPPOSITE PAGE Clockwise: Early Vigo sketch; Scoleri brothers storyboard panel; two more 'general monster' concept designs for the film.

GARY MONTALBANO
CONCEPT ART

Artist Gary Montalbano recalls his time creating effects storyboards and concept art for *Ghostbusters II* – and says why the experience fulfilled a childhood dream.

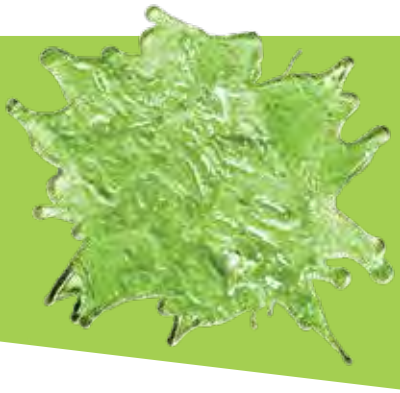
CHICAGO-BORN ARTIST GARY MONTALBANO wanted to work at ILM ever since he was a teenager. "Seeing what Ralph McQuarrie and Joe Johnson did made me pursue my dream of working for the company," he says. Montalbano went on to work as a layout artist on TV series such as *GI Joe* and *ALF Tales*, before finally getting the chance to work for ILM when he "took a risk" and called the company's art director Steve Beck to see if they had work. Impressed, Beck hired Montalbano as an effects storyboard artist on *Ghostbusters II*. "At first, I was working from a brief special effects outline, but afterwards a rough script," he says. "Initially, Steve and Dennis [Muren] wanted to see what I could come up with, so I played with some ideas. Then the collected ideas were focused to conform to the script."

VISUAL MAPS

Montalbano storyboarded effects sequences for the Scoleri brothers and the Statue of Liberty, and recalls working all night in his hotel room to complete sequences for meetings the following morning. "Visual effects storyboards tend to be more focused on the quick visual mapping out of what the director needs to see to plan out the finished sequence," he explains. "Because of this, the board drawings I did were not that detail-oriented. They were more of a placeholder of what would be developed for the final special effects, way before what the audience would see. Dennis Muren told me not to worry that much about the design aspect of the subject matter depicted in storyboards, but to focus more on the scene's action."

After the storyboard work was completed, Montalbano was commissioned to create more fleshed-out concept art of "general ghosts and demons," as well as Vigo, whose look at that point was undecided. "It was all pretty open-ended and fun; they left me to generate some designs that would possibly spark some new visual ideas," he says.

In more recent years, Montalbano has storyboarded Marvel and DC animation, *Trolls* and *Curious George* amongst others, but the experience of working on *Ghostbusters II* remains a high point. "The original film was great, and it was really a dream come true to work on the sequel," he says. "It was very satisfying to see some of my work utilized in the final movie."



ECTO-101

A MONTHLY LIST OF ALL THE THINGS THAT MAKE GHOSTBUSTERS GREAT.

#8 THE EPA (ENVIRONMENTAL PROTECTION AGENCY)

As surprising as it might seem in today's environmentally friendly age, the loathsome antagonist of *Ghostbusters*, Walter Peck, works for the Environmental Protection Agency (EPA) – not known for being a hotbed of scum and villainy.

Peck's problem with the Ghostbusters lies in his concern about the dangers posed by the hazardous waste in the team's Storage Containment Unit, something that might make him a hero in a contemporary movie. But although the EPA had been in operation since 1970, environmentalism in the early '80s wasn't yet the hot topic it became in the 1990s (see also the heroes' chainsmoking).

In any case, Peck's place as the movie's secondary villain doesn't stem from his job but rather his personality. In contrast to the wisecracking heroes, Peck is an inflexible, ignorant, humorless fool whose enforced shutting down of the grid puts the entire city at risk from escaped spirits. It's safe to say he's no Erin Brockovich.

> *I miss the pre-CG days every day but I also don't miss them every day. It was great working with a camera, crew and models, and yet I don't miss the limitations we had... It's two different worlds, and each has their pros and cons.*

▲ Ghostbusters II's *VFX camera operator Peter Daulton compares modern digital effects to the world of practical effects.*

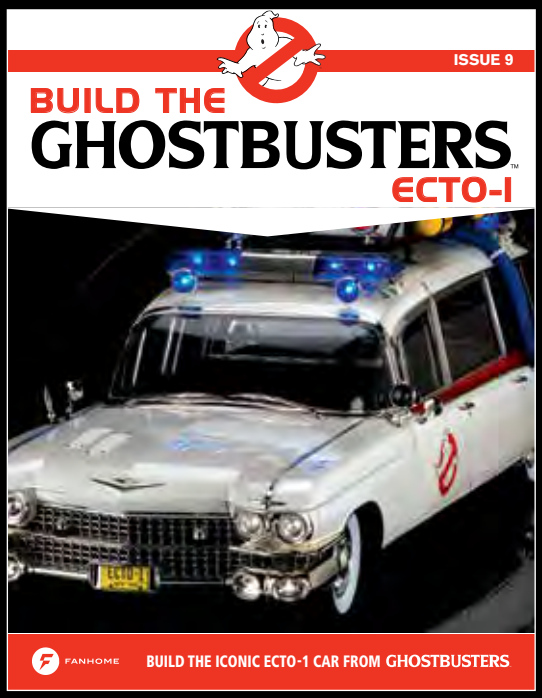
> *I was a warrior then [during the* SNL *and* Ghostbusters *years]. Now I'm a Roman general looking back at his great campaigns and saying he needs to tend the pastures.*

▲ *Dan Aykroyd talks about his early years in the 2005 DVD commentary to* The Blues Brothers.

> *I just wanted to tell a good story and have scary monsters that made you laugh as well.*

▲ *Ivan Reitman tells* Yahoo! Entertainment *about his approach to the film's ghosts and ghouls.*

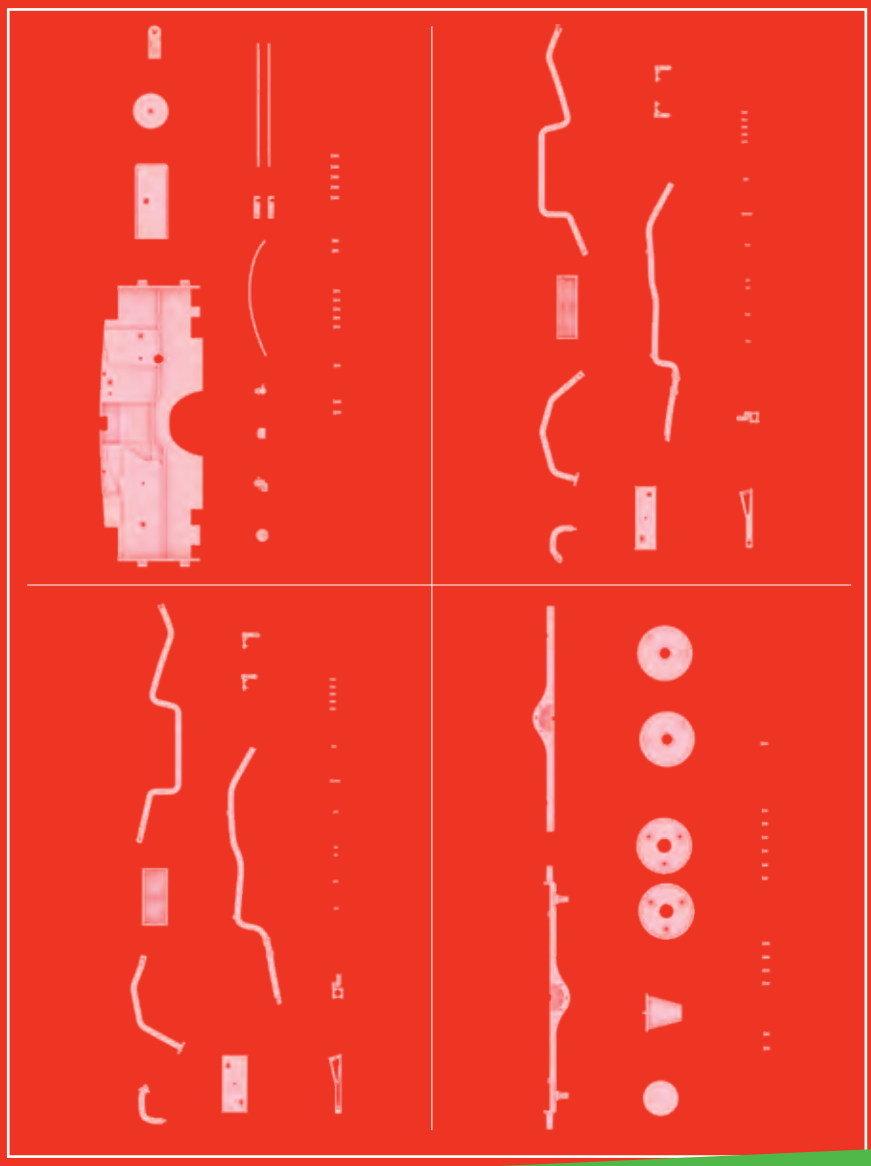
COMING IN ISSUE 9



THE SCOLERI BROTHERS
Bringing the chuckling spirits to life.

JOHN ROTHMAN
An interview with *Ghostbusters'* Roger Delacorte.

YOUR PARTS



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