ISSUE 9

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™


ECTO-1
NEW YORK

BUILD THE GHOSTBUSTERS™ ECTO-1

CONTENTS

Editor: Matt McAllister
Art Editor: Dan Rachael
Head of Development: Ben Robinson
Development Art Editor: Steve Scanlan
Contributors: Joe Hawkes, Simon Hugo, Paul Southcombe

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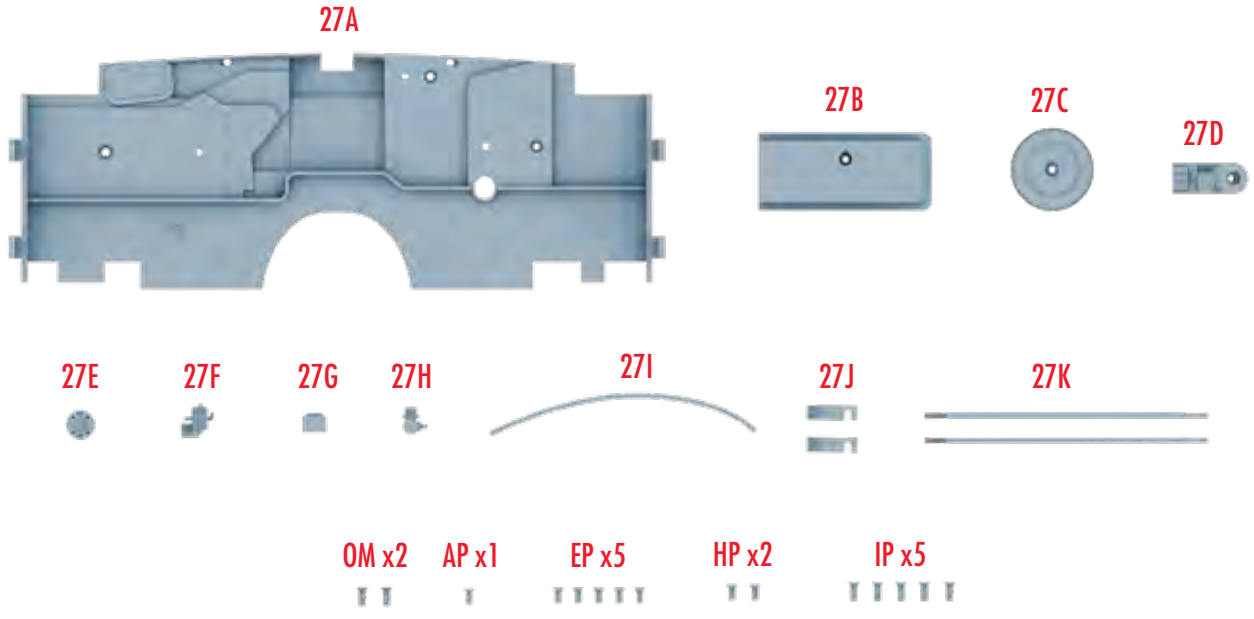
The price of this issue includes the magazine and the attached pieces for model assembly.

TO OUR READERS
The publisher reserves the right to modify any components as required during the course of the collection. Not suitable for children under the age of 14 (12 in the USA). This product is not a toy and is not designed or intended for use in play. The collection is complete in 37 issues. Items may vary from those shown.

More information at **fanhome.com**

CAR PARTS STAGE 27

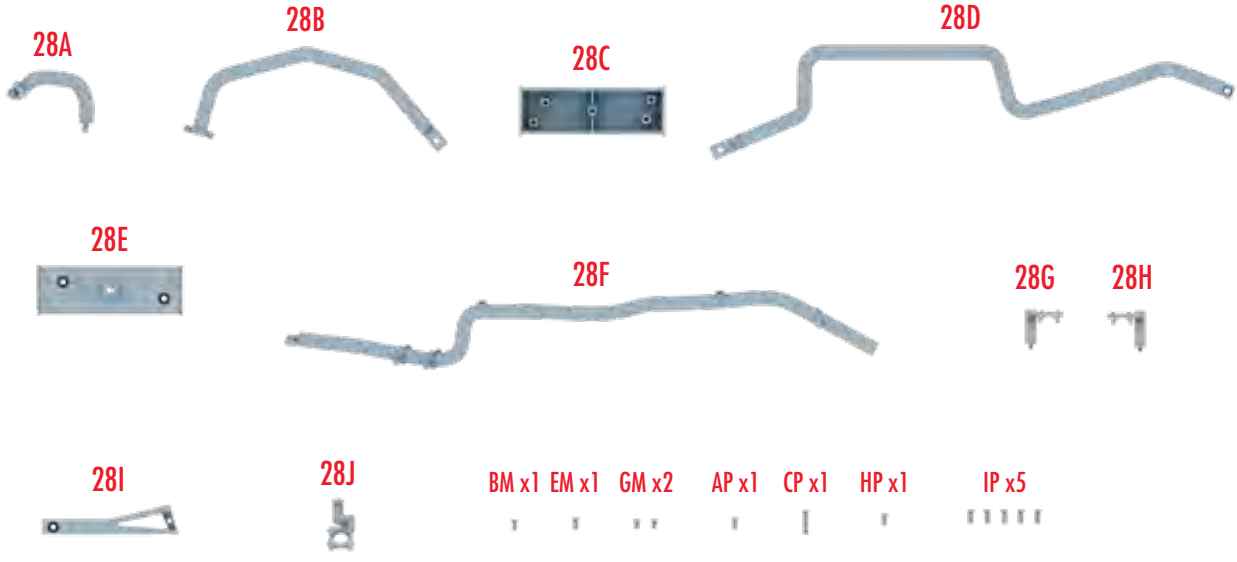
In this stage, you receive the engine bulkhead as well as parts for the windshield wiper system and power brakes.



PART NUMBER	DESCRIPTION	QUANTITY
27A	ENGINE BULKHEAD	1
27B	BLOWER UNIT	1
27C	POWER BRAKE RESERVOIR VACUUM CYLINDER	1
27D	WINDSHIELD WASHER PUMP	1
27E	WINDSHIELD WASHER MOTOR	1
27F	BLOWER VACUUM POWER UNIT	1
27G	POWER BRAKE RESERVOIR MASTER CYLINDER	1
27H	POWER BRAKE RESERVOIR DISTRIBUTOR	1
27I	POWER BRAKE RESERVOIR FLUID LINE	1
27J	BULKHEAD SUPPORT STRUT BRACKET	2
27K	BULKHEAD SUPPORT STRUT	2
OM	2X5X5MM	2 (+1 SPARE)
AP	1.7X5MM	1 (+1 SPARE)
EP	1.7X4MM	5 (+2 SPARES)
HP	2X4MM	2 (+1 SPARE)
IP	2X5MM	5 (+2 SPARES)

CAR PARTS STAGE 28

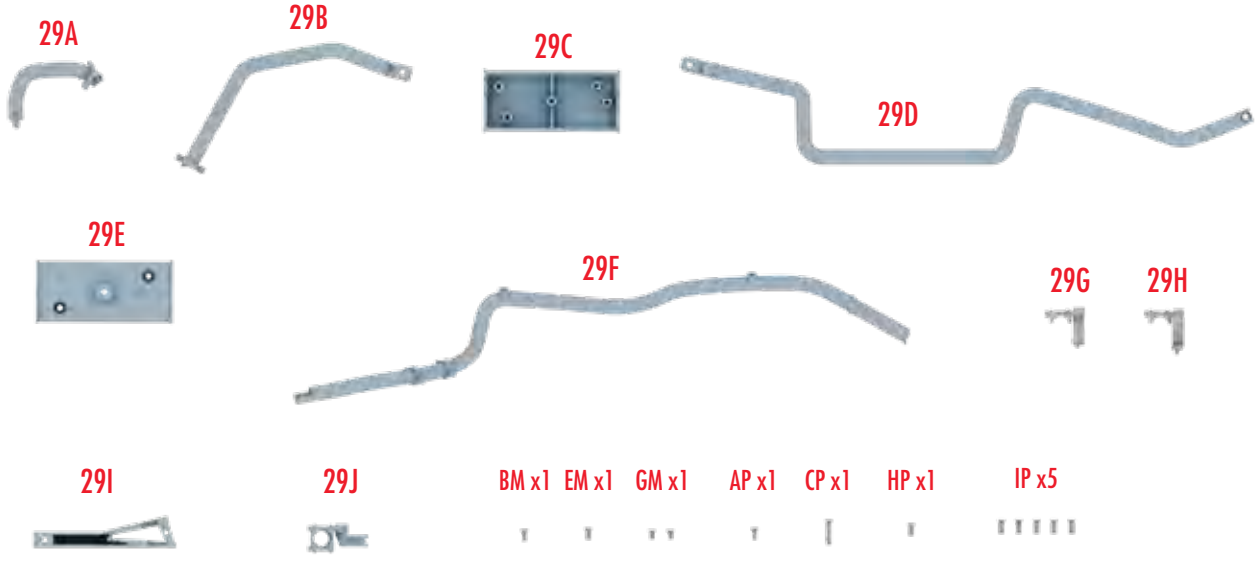
In this stage, you receive parts for the left side of the Ecto-1's exhaust system.



PART NUMBER	DESCRIPTION	QUANTITY
28A	LEFT FRONT EXHAUST PIPE	1
28B	LEFT REAR EXHAUST PIPE	1
28C	LEFT MUFFLER BOTTOM	1
28D	LEFT FRONT INTERMEDIATE PIPE	1
28E	LEFT MUFFLER TOP	1
28F	LEFT OUTLET PIPE	1
28G	LEFT FRONT MUFFLER BRACKET	1
28H	LEFT REAR MUFFLER BRACKET	1
28I	LEFT FRONT INTERMEDIATE PIPE BRACKET	1
28J	LEFT REAR EXHAUST BRACKET	1
BM	1.7X4MM	1 (+1 SPARE)
EM	2X4MM	1 (+1 SPARE)
GM	1.7X3MM	2 (+1 SPARE)
AP	1.7X5MM	1 (+1 SPARE)
CP	2X10MM	1 (+1 SPARE)
HP	2X4MM	1 (+1 SPARE)
IP	2X5MM	5 (+2 SPARES

CAR PARTS STAGE 29

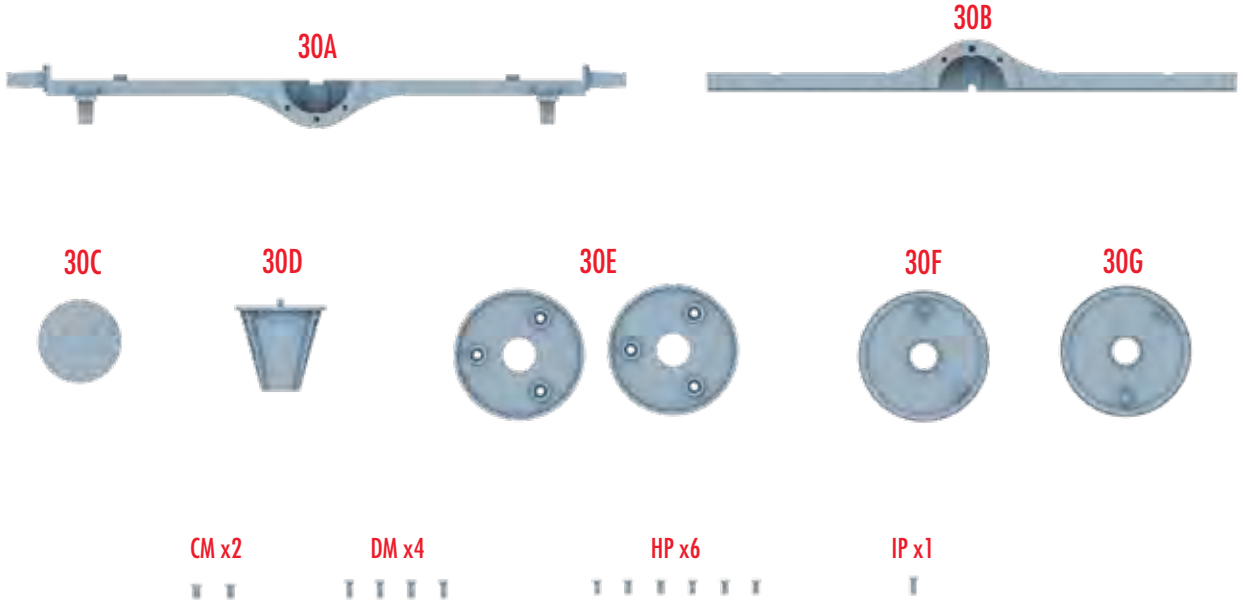
In this stage, you receive parts for the right side of the Ecto-1's exhaust system.



PART NUMBER	DESCRIPTION	QUANTITY
29A	RIGHT FRONT EXHAUST PIPE	1
29B	RIGHT REAR EXHAUST PIPE	1
29C	RIGHT MUFFLER BOTTOM	1
29D	RIGHT FRONT INTERMEDIATE PIPE	1
29E	RIGHT MUFFLER TOP	1
29F	RIGHT OUTLET PIPE	1
29G	RIGHT FRONT MUFFLER BRACKET	1
29H	RIGHT REAR MUFFLER BRACKET	1
29I	RIGHT FRONT INTERMEDIATE PIPE BRACKET	1
29J	RIGHT REAR EXHAUST BRACKET	1
BM	1.7x4MM	1 (+1 SPARE)
EM	2x4MM	1 (+1 SPARE)
GM	1.7x3MM	2 (+1 SPARE)
AP	1.7x5MM	1 (+1 SPARE)
CP	2x10MM	1 (+1 SPARE)
HP	2x4MM	1 (+1 SPARE)
IP	2x5MM	5 (+2 SPARES)

CAR PARTS STAGE 30

In this stage, you receive parts for assembling the rear axle and differential of your Ecto-1 model, as well as brake parts for the rear wheels.

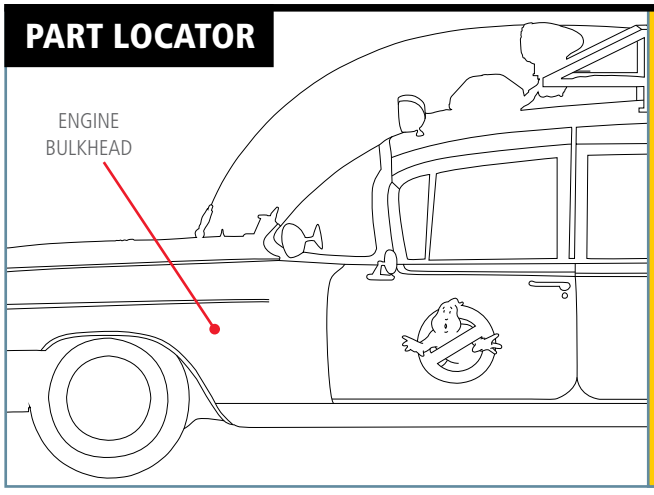


PART NUMBER	DESCRIPTION	QUANTITY
30A	REAR AXLE BOTTOM	1
30B	REAR AXLE TOP	1
30C	DIFFERENTIAL COVER	1
30D	DIFFERENTIAL HOUSING	1
30E	BRAKE DRUM	2
30F	LEFT REAR BACKING PLATE	1
30G	RIGHT REAR BACKING PLATE	1
CM	2.3x4MM	2 (+1 SPARE)
DM	2x5MM	4 (+1 SPARE)
HP	2x4MM	6 (+2 SPARES)
IP	2x5MM	1 (+1 SPARE)

STAGE 27
ENGINE BULKHEAD

In this stage, you fit parts to the engine bulkhead including the power brake reservoir and windshield washer motor, as well as fitting the bulkhead to the body of the car.

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 halfway 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 **ASSEMBLING THE BLOWER UNIT:** Locate the blower vacuum power unit (27F) and insert its pin into the blower unit (27B), securing from underneath with one EP screw (figure A). Take this assembly and place it on the engine bulkhead (27A) (figure B). Fix these together with one IP screw (figure C).

FIGURE A

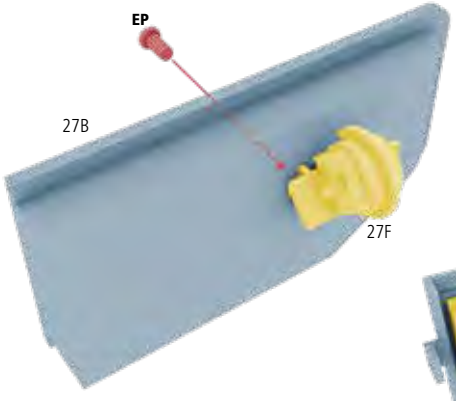


FIGURE B

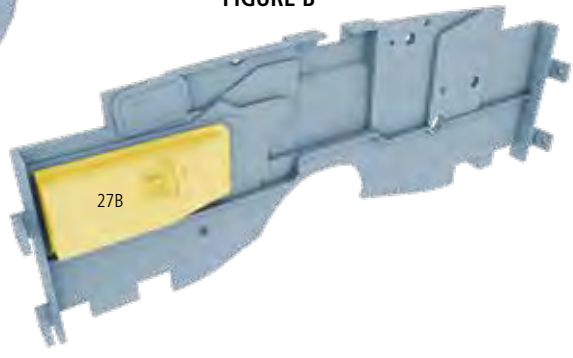
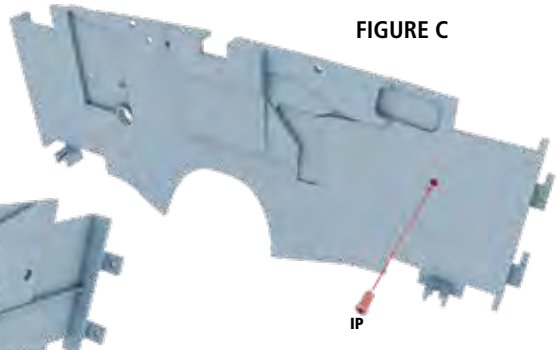


FIGURE C



02 **FITTING THE POWER BRAKE RESERVOIR:** Combine the power brake reservoir master cylinder (27G) and power brake reservoir distributor (27H), securing with one AP screw (figure A). Place this assembly in the center of the power brake reservoir vacuum cylinder (27C). fixing together with one EP screw (figure B). Then, take this assembly and place it on the engine bulkhead (27A) (figure C). Secure with one EP screw (figure D).

FIGURE A

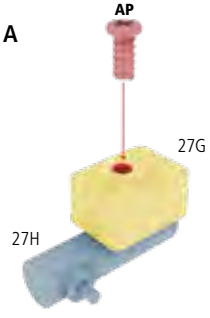
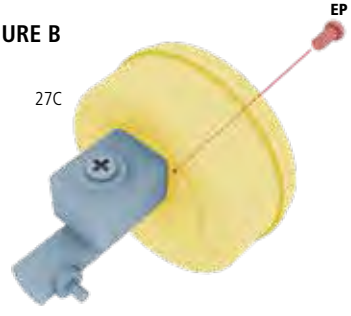


FIGURE B



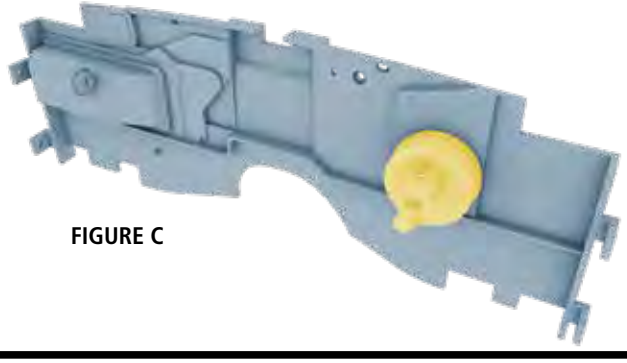


FIGURE C

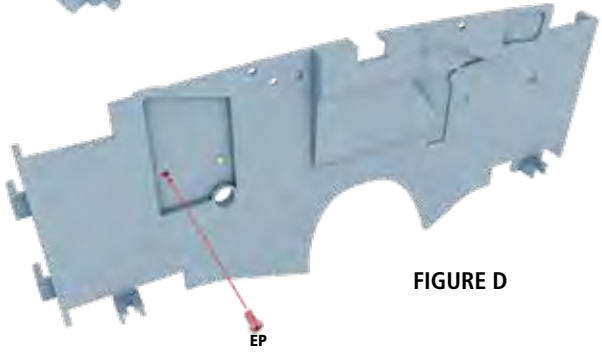


FIGURE D

03 **ASSEMBLING THE WINDSHIELD WASHER:** Place the windshield washer motor (27E) on the end of the windshield washer pump (27D), fixing the two parts together with one EP screw (figure A). Take this assembly and place it above the power brake reservoir on the engine bulkhead (27A) (figure B). Secure from behind with one EP screw (figure C).

FIGURE A

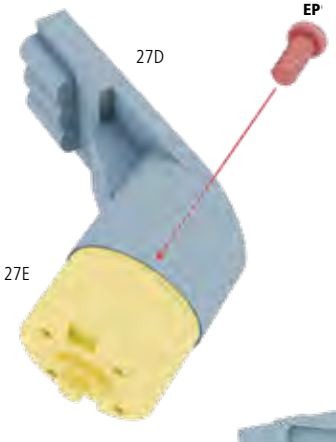


FIGURE B

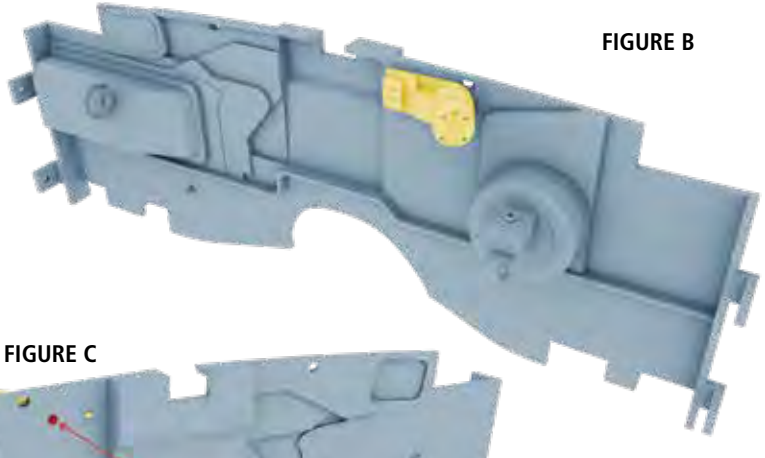
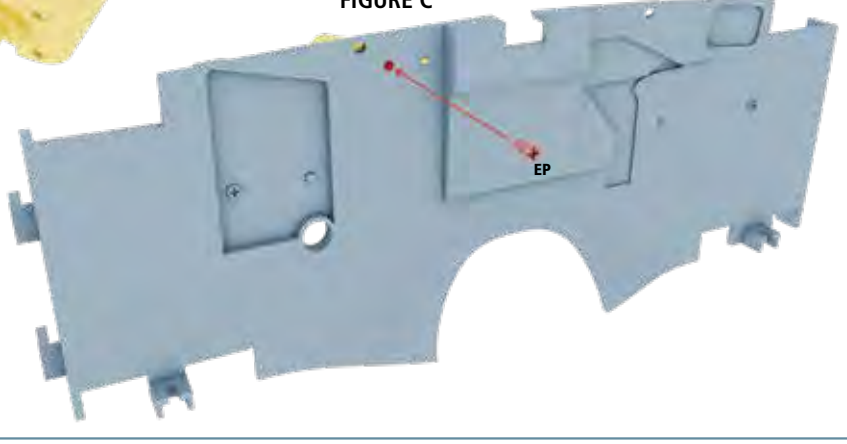


FIGURE C



04 **FITTING THE BULKHEAD:** Fit the power brake reservoir fluid line (27I) to the lift valve (13C) (figure A), and the air filter control pipe (12L) to the pin on the engine bulkhead (figure B). Ensure that the steering column goes through the hole in the bulkhead. The other end of the power brake reservoir fluid line (27I) fits to the power brake reservoir distributor (27H) (figure C).

The engine bulkhead fits to the front middle chassis (19A) with two OM screws (figure D), the left front fender liner (24A) with two IP screws (figure E), and to the right front fender liner (24B) with two IP screws (figure F).

FIGURE A

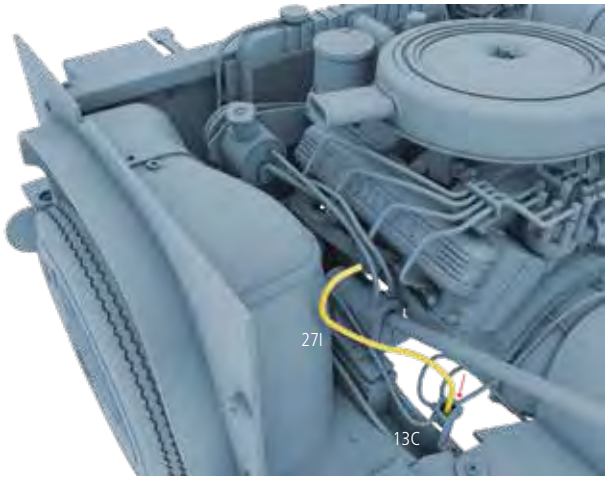


FIGURE B

FIGURE C

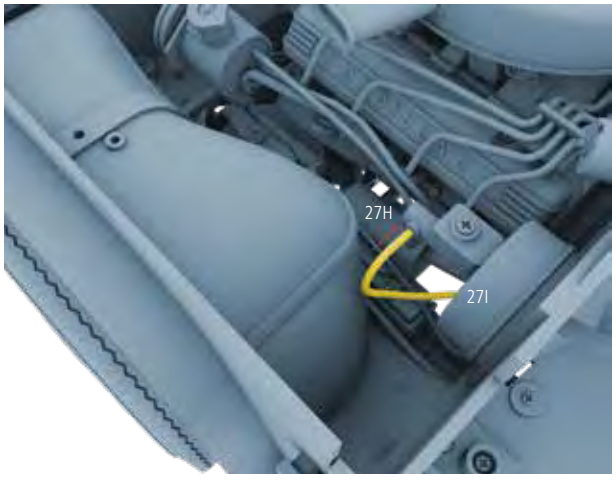


FIGURE D

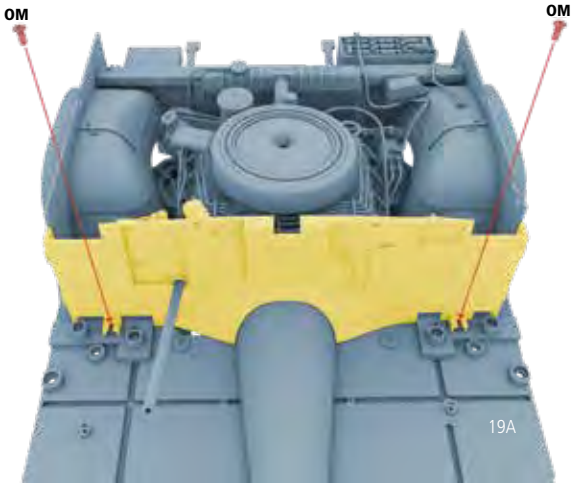


FIGURE E

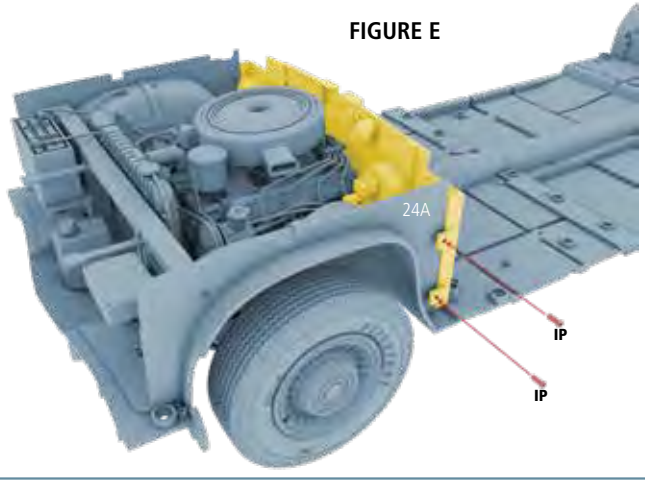
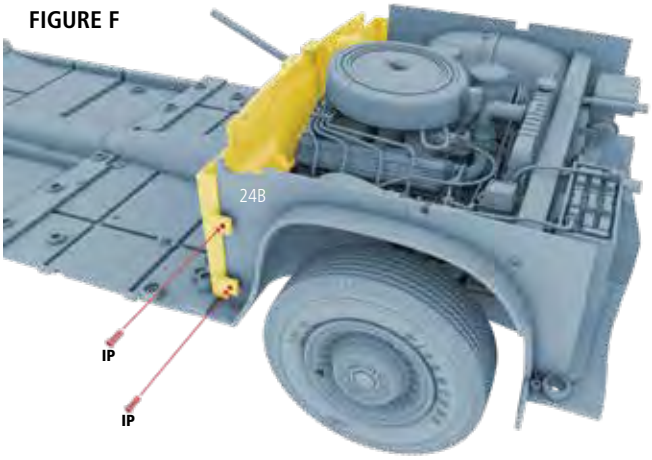


FIGURE F



05 **FITTING THE BULKHEAD STRUTS:** Begin by locating one of the bulkhead support strut brackets (27J). Then take one of the bulkhead support struts (27K) and screw the strut into the bracket (figure A), repeating this process with the remaining strut and bracket. The first is fitted by pushing the strut (27K) through the hole left of the center of the engine bulkhead (27A), with the bracket (27J) fitting to the left front fender liner (24A) with one HP screw (figure B).

Fit the remaining strut through the hole right of the center of the bulkhead, the bracket fitting to the right front fender liner (24B) with one HP screw (figure C).

FIGURE A

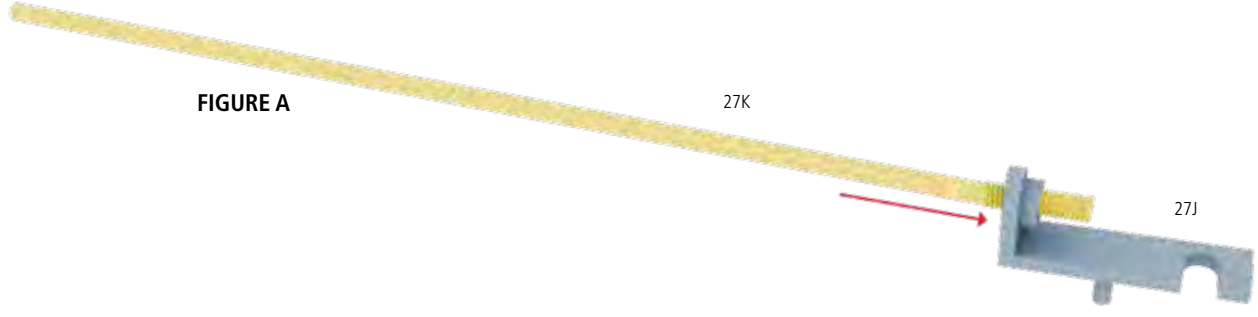


FIGURE B

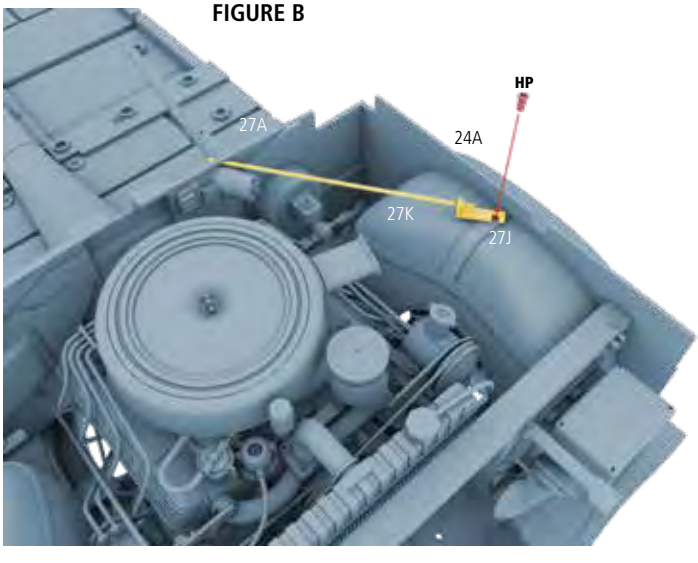
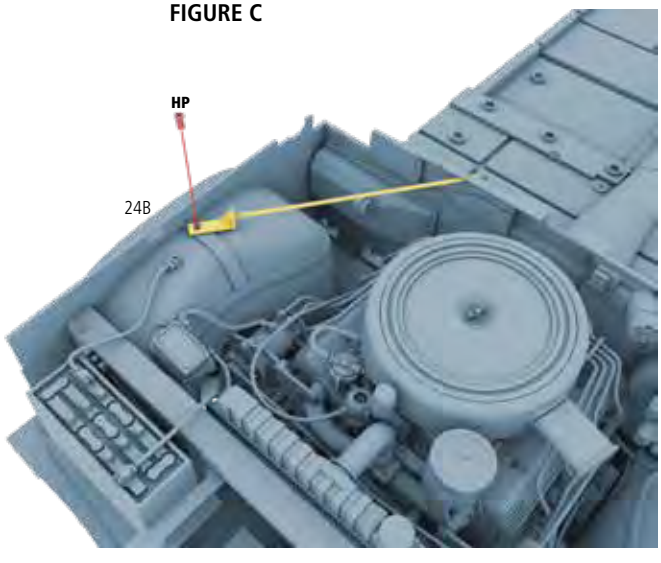
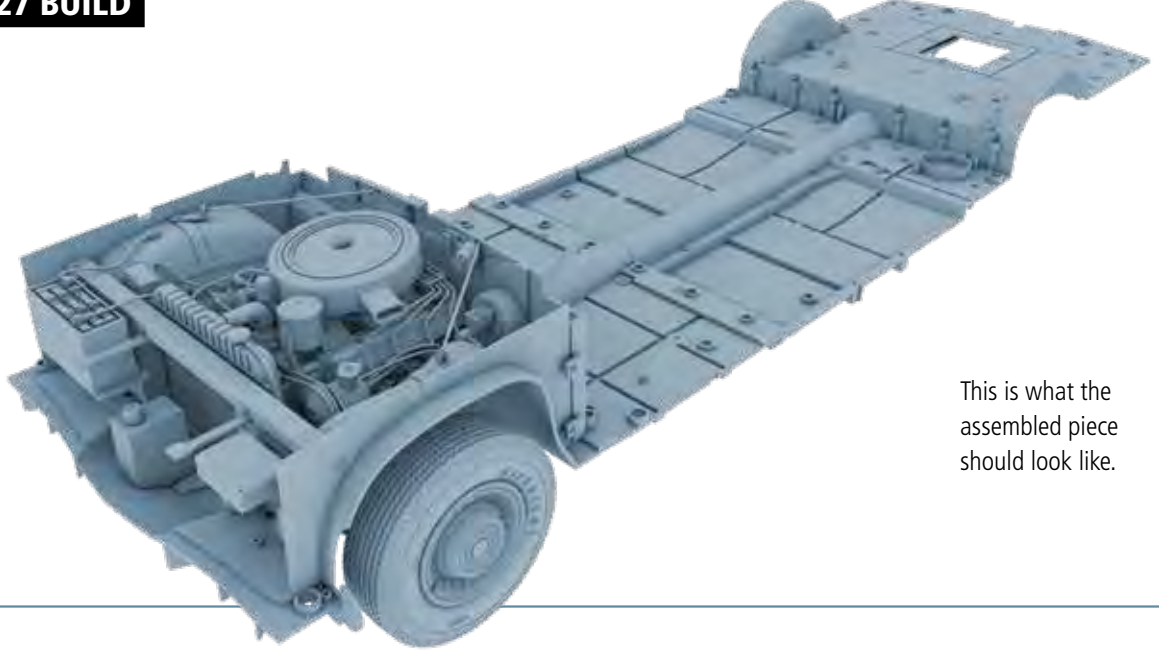


FIGURE C



STAGE 27 BUILD

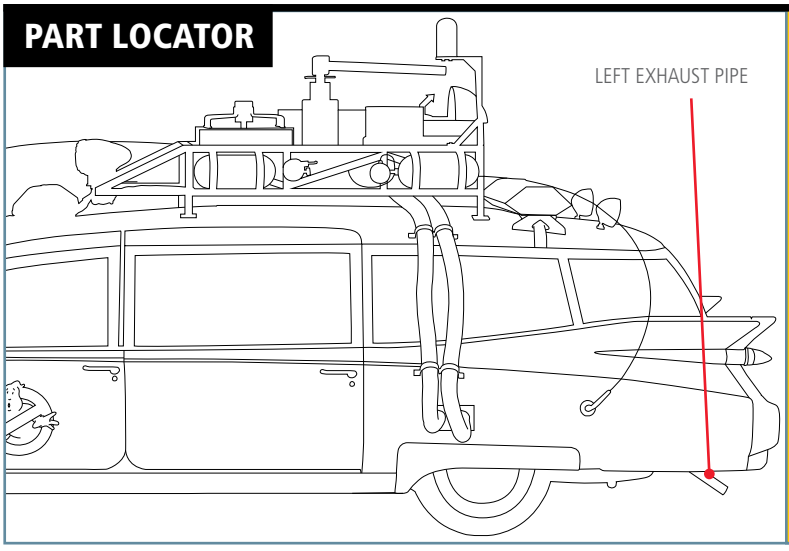


This is what the assembled piece should look like.

STAGE 28
LEFT EXHAUST PIPE

In this stage, you will assemble the left exhaust pipe and fit it to the underside of your Ectomobile.

PART LOCATOR



TIP: HANDLING EXHAUST PIPES

Some of the exhaust pipe parts are long and thin, or curved. In order to avoid snapping them, do not exert too much pressure onto the pipes while fitting them.

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 EXHAUST PIPE:** Begin by lying the left muffler bottom (28C) down with the screw holes facing you. Slot the tab with the screw hole at the end of the left rear exhaust pipe (28B) onto the muffler bottom so the side with the "L" is facing you. Secure these together with one IP screw (figure A). Next, fit the left front intermediate pipe (28D) to the other side of the muffler bottom (28C) with one IP screw (figure B).

Next, locate the left muffler top (28E) and place it atop the muffler bottom, securing with two IP screws (figure C). Finally, fix the left outlet pipe (28F) to the left front intermediate pipe (28D) using one HP screw (figure D).

FIGURE A

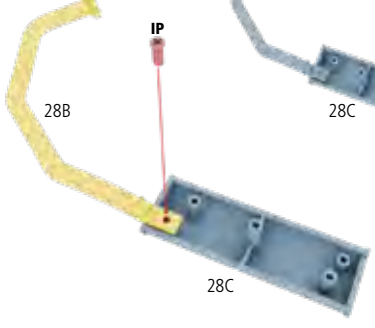


FIGURE B

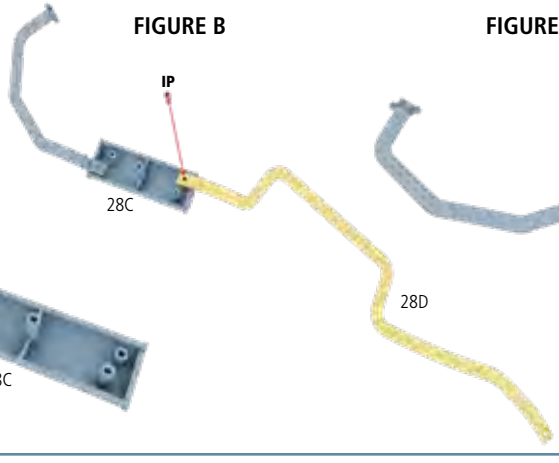


FIGURE C

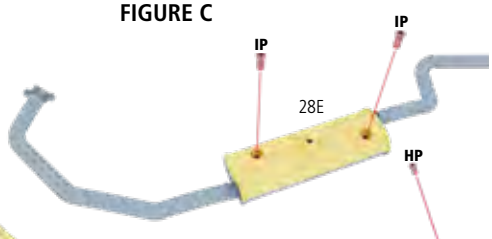
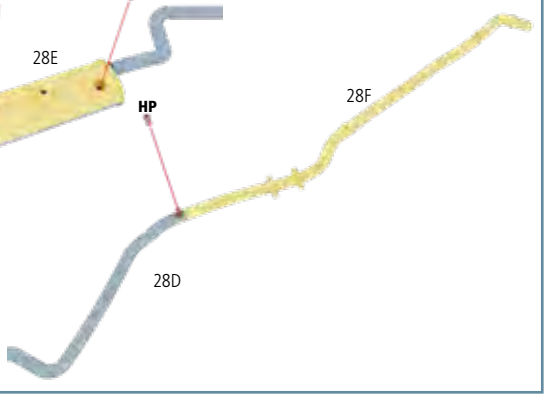


FIGURE D



02

FITTING THE PIPE TO THE CAR: Return to your Ecto-1 and place it so the underside is facing you. Locate the left exhaust manifold (06E) and secure the left front exhaust pipe (28A) to it using one AP screw (figure A). Take the stage 1 assembly and push the left rear exhaust pipe (28B) onto the pin on the end of the left front exhaust pipe (28A) (figure B).

Push the screw post underneath the muffler into the slot in the front middle chassis (19A), securing from above with one CP screw (figure C). Then, push the screw post in the left outlet pipe (28F) into the space in the front middle chassis, fixing from above with one IP screw (figure D).

FIGURE A

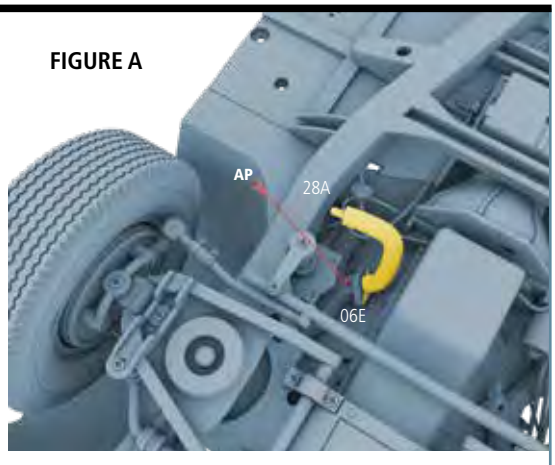


FIGURE B

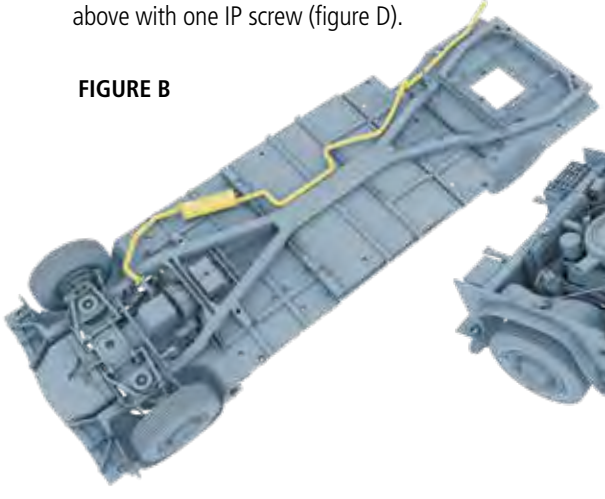
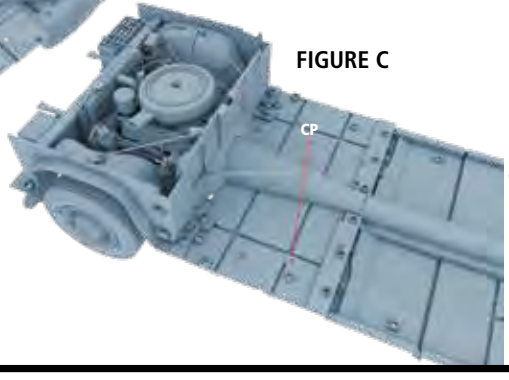


FIGURE C



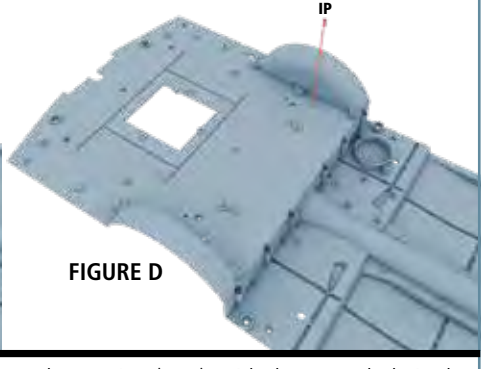


FIGURE D

03

FITTING THE BRACKETS: First, fit the left front muffler bracket (28G) around the left rear exhaust pipe (28B), with the screw hole in the black part of the bracket aligning with the hole in the chassis. Drive in one GM screw to secure the parts together (figure A). Next, fit the left rear muffler bracket (28H) around the left front intermediate pipe (28D), securing with one GM screw (figure B).

Finally, place the left front intermediate pipe bracket (28I) on the middle chassis (20A), pinning the exhaust pipe beneath it. Secure these parts together with one EM screw and one BM screw (figure C). Keep the left rear exhaust bracket (28J) safely aside for fitting at issue 31.

FIGURE A

FIGURE B

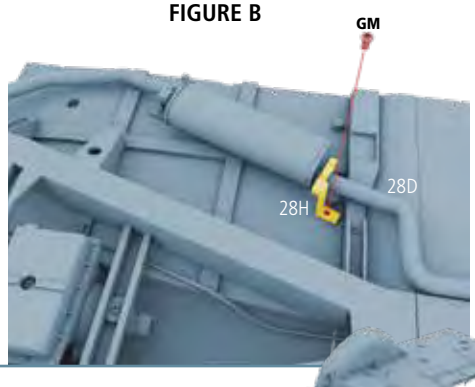
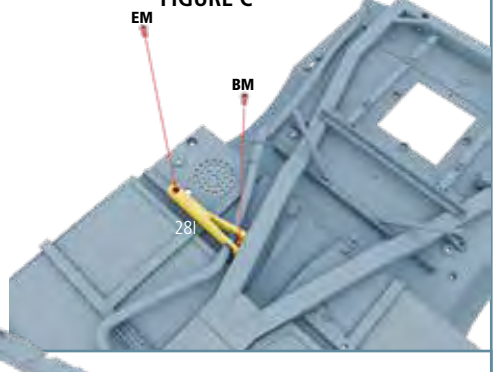
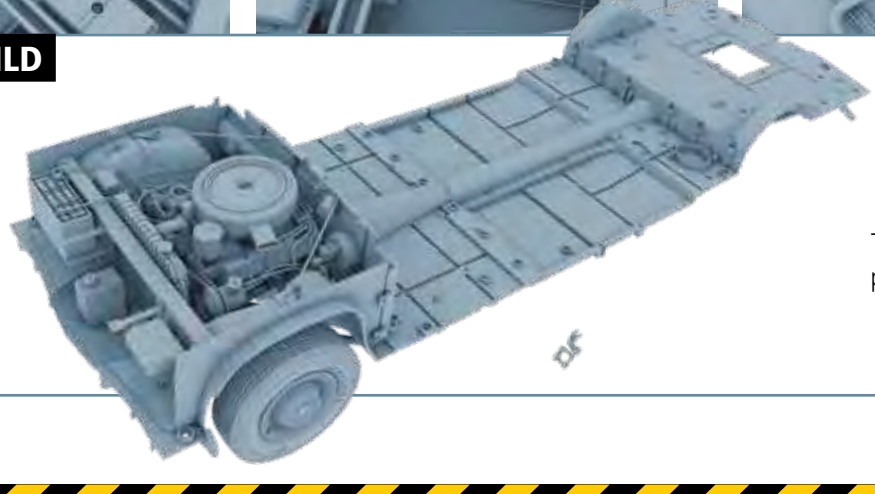


FIGURE C



STAGE 28 BUILD

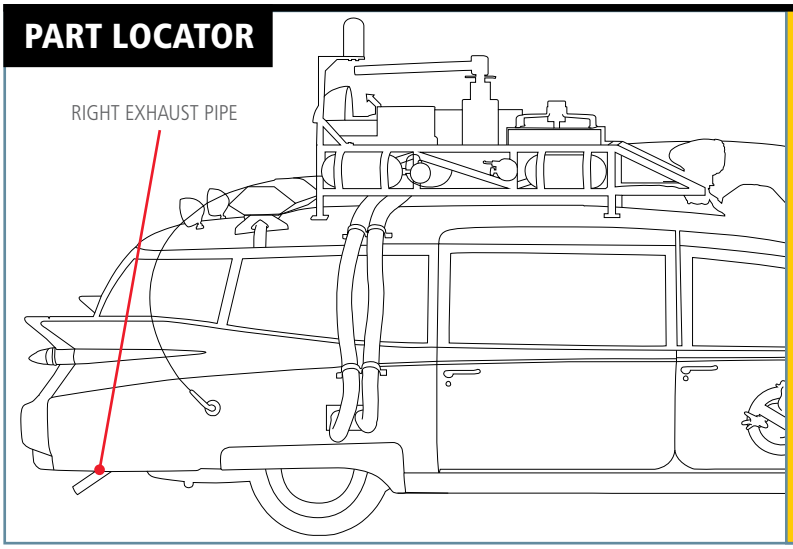


This is what the assembled piece should look like.

STAGE 29
RIGHT EXHAUST PIPE

In this stage, you will assemble the right exhaust pipe and fit it to the underside of your Ectomobile.

PART LOCATOR



TIP: HANDLING EXHAUST PIPES

Some of the exhaust pipe parts are long and thin, or curved. In order to avoid snapping them, do not exert too much pressure onto the pipes while fitting them.

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 EXHAUST PIPE:** Begin by lying the right muffler bottom (29C) on the surface with the screw holes facing you. Slot the tab with the screw hole at the end of the right rear exhaust pipe (29B) onto the muffler bottom so the side with the "R" is facing you. Secure these together with one IP screw (figure A). Next, fit the right front intermediate pipe (29D) to the other side of the muffler bottom (29C) with one IP screw (figure B).

Next, locate the right muffler top (29E) and place it atop the muffler bottom, securing with two IP screws (figure C). Finally, fix the right outlet pipe (29F) to the right front intermediate pipe (29D) using one HP screw (figure D).

FIGURE A

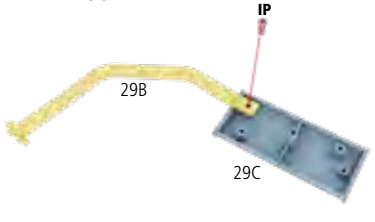


FIGURE B

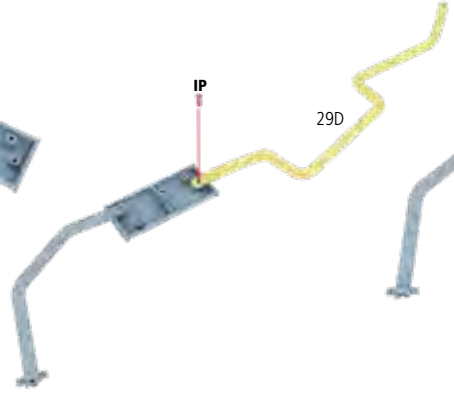


FIGURE C

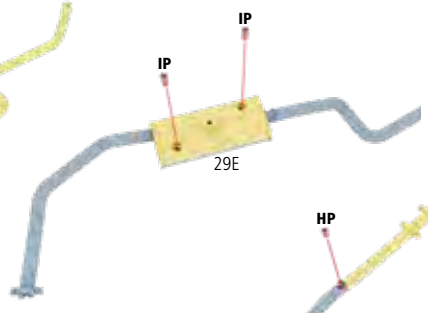
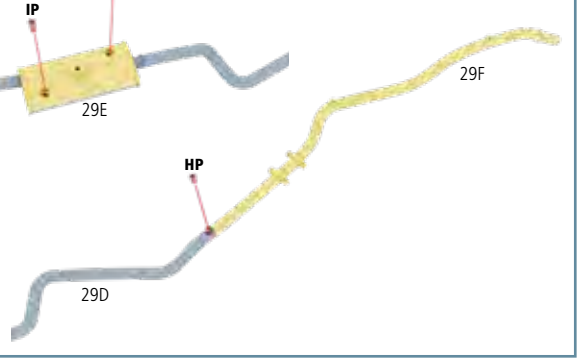


FIGURE D



02

FITTING THE PIPE TO THE CAR: Return to your Ecto-1 and place it so the underside is facing you. Locate the right exhaust manifold (07M) and secure the right front exhaust pipe (29A) to it using one AP screw (figure A). Take the phase 1 assembly and push the right rear exhaust pipe (29B) onto the pin on the end of the right front exhaust pipe (29A) (figure B).

Push the screw post underneath the muffler into the slot in the front middle chassis (19A), securing from above with one CP screw (figure C). Then, push the screw post in the right outlet pipe (29F) into the space in the front middle chassis, fixing from above with one IP screw (figure D).

FIGURE A

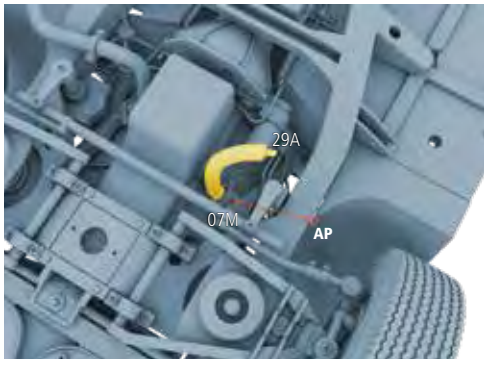


FIGURE B

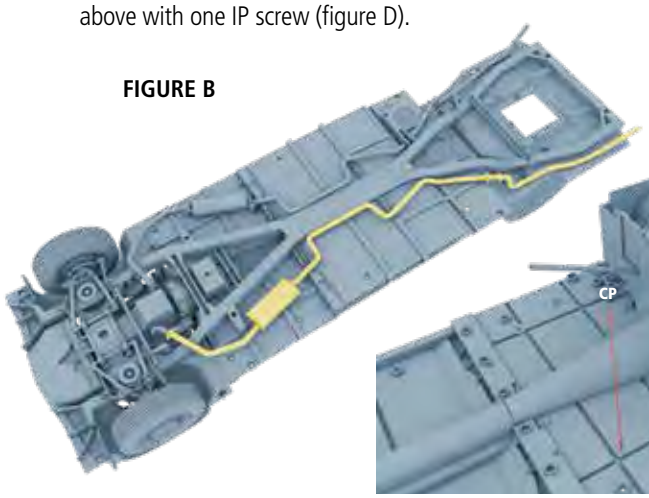


FIGURE C

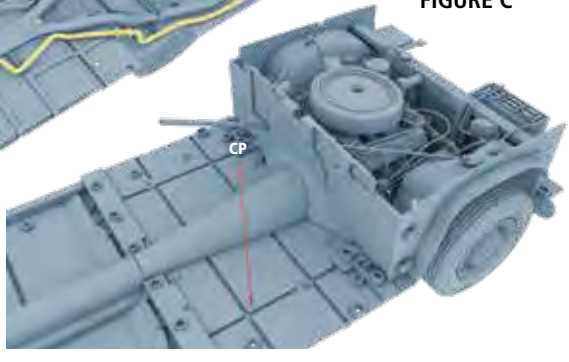
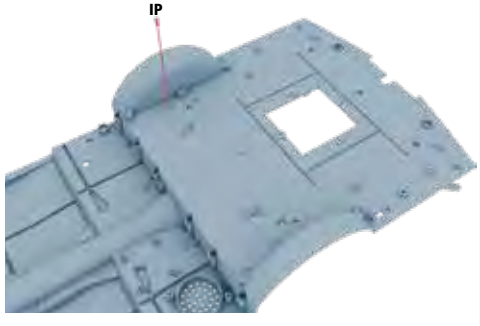


FIGURE D



03

FITTING THE BRACKETS: First, fit the right front muffler bracket (29G) around the right rear exhaust pipe (29B), with the screw hole in the black part of the bracket aligning with the hole in the chassis. Drive in one GM screw to secure the parts together (figure A). Next, fit the right rear muffler bracket (29H) around the right front intermediate pipe (29D), securing with one GM screw (figure B).

Finally, place the right front intermediate pipe bracket (29I) on the middle chassis (20A), pinning the exhaust pipe beneath it. Secure these parts together with one EM screw and one BM screw (figure C). Keep the right rear exhaust bracket (29J) safely aside for fitting at issue 31.

FIGURE A

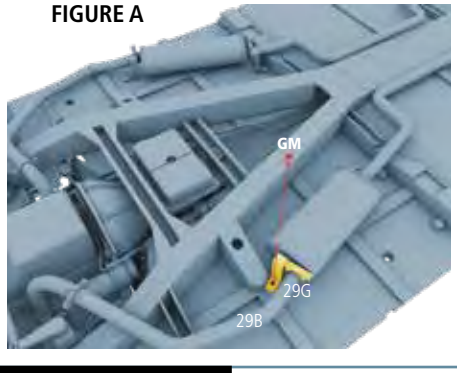


FIGURE B

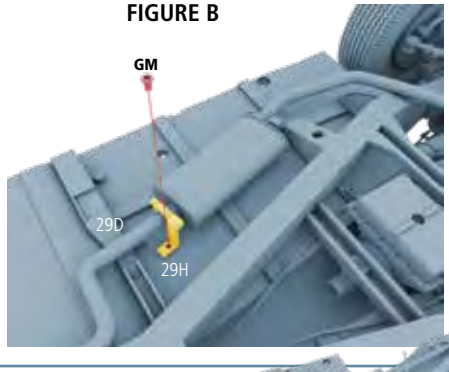
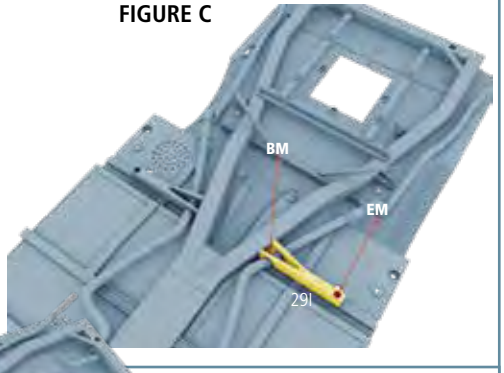


FIGURE C



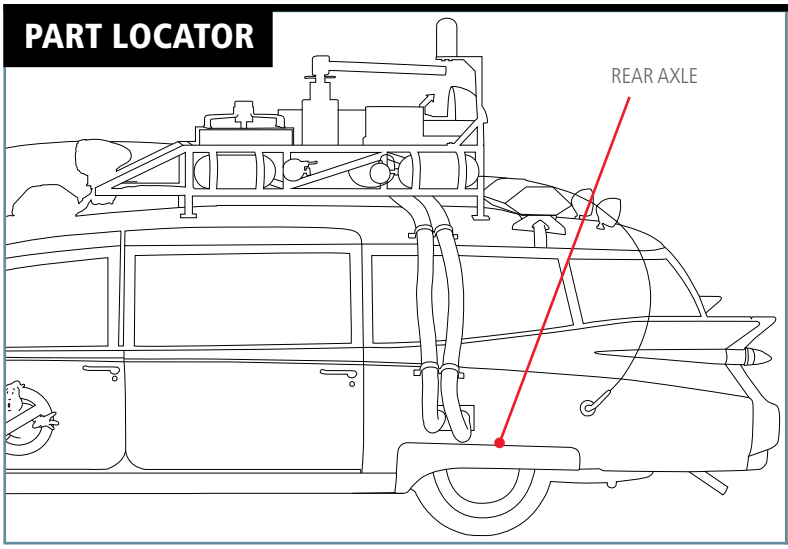
STAGE 29 BUILD

This is what the assembled piece should look like.

STAGE 30
REAR AXLE & BRAKE DRUMS

In this stage, you assemble the rear axle including the differential, as well as assembling the brake drums and backing plates for the rear wheels.

PART LOCATOR



TIP: SPARE PARTS

Keep hold of the bags that the parts come in. If you have any spare parts that need to be kept safe for use in a later part of the build sequence, you can keep these parts in the bag.

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 REAR AXLE:** Take the rear axle bottom (30A) and introduce the rear axle top (30B) into the gap across the top. Secure the two parts together with two CM screws (figure A). Next, push the differential cover (30C) into the small round opening in the rear axle, fixing with one IP screw (figure B and C).

Finally, place the differential housing (30D) over the large round slot in the rear axle, fastening with four DM screws (figure D).

FIGURE A

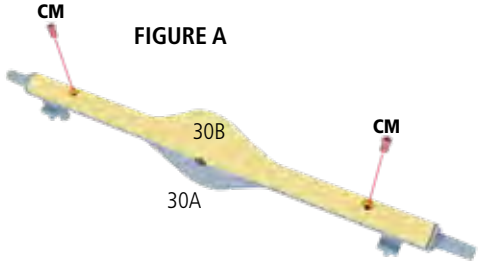
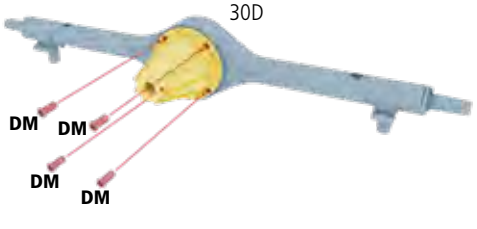


FIGURE B

FIGURE C

FIGURE D



02 **ASSEMBLING THE BRAKE DRUMS:** Locate the first brake drum (30E) and place it on the left rear backing plate (30F). The brake cylinder on the brake drum should be aligned with the pinhole in the backing plate (figure A). Secure these two parts together with three HP screws (figure B).

Take the remaining brake drum (30E) and, using the same method, fix it to the right rear backing plate (30G) with three HP screws (figure C).

FIGURE A

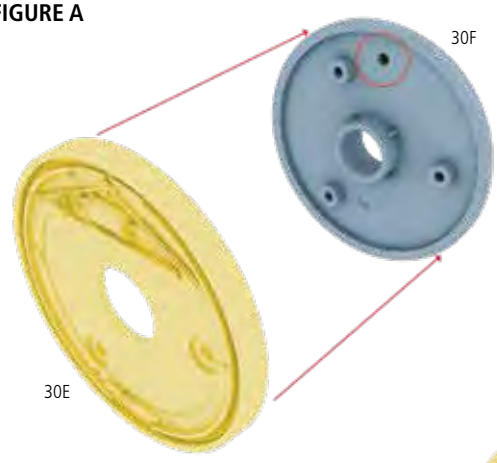


FIGURE B

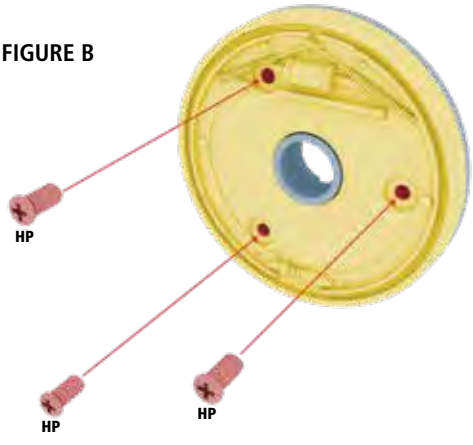
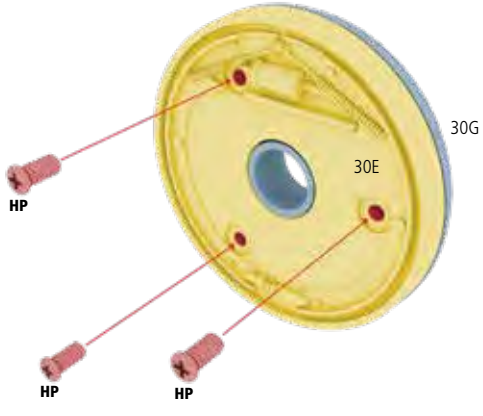
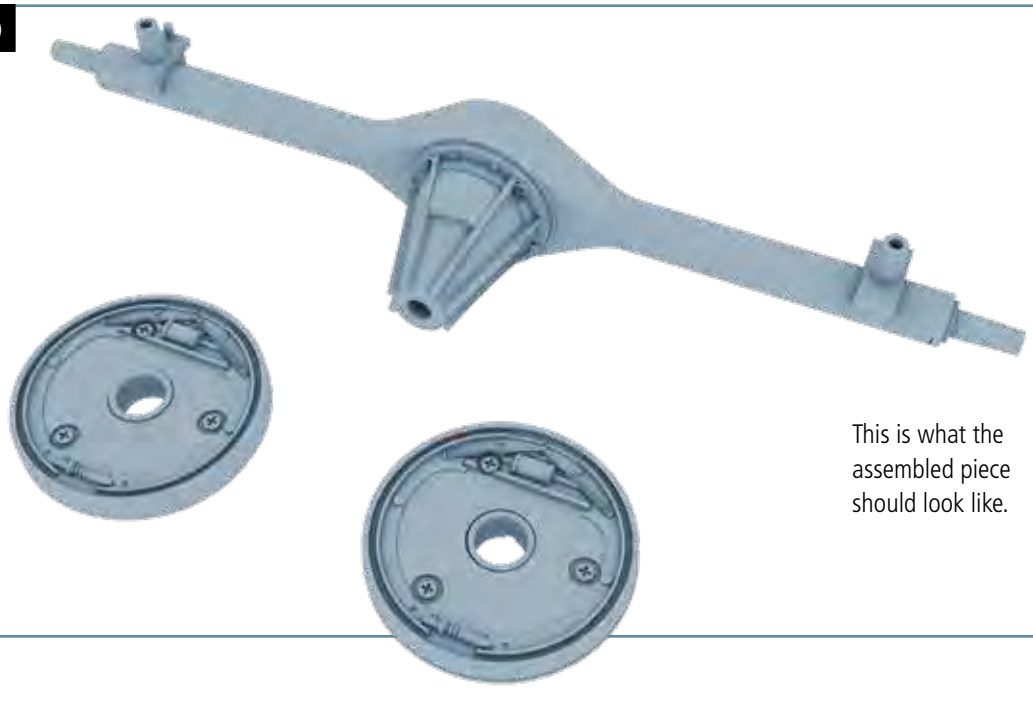


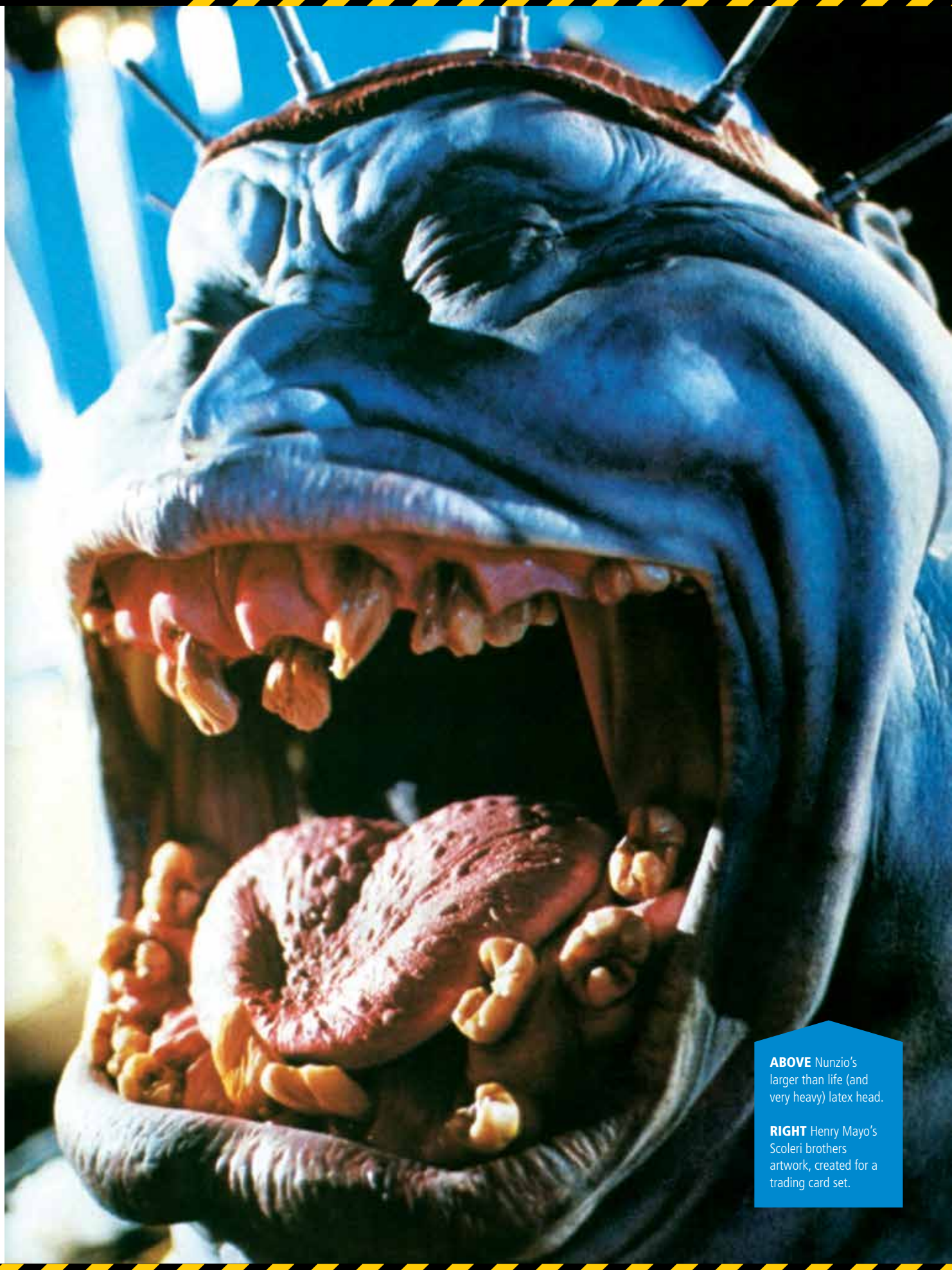
FIGURE C



STAGE 30 BUILD



This is what the assembled piece should look like.



ABOVE Nunzio's larger than life (and very heavy) latex head.

RIGHT Henry Mayo's Scoleri brothers artwork, created for a trading card set.

THE SCOLERI BROTHERS

The team behind the Scoleri brothers reveal how the chuckling criminals were brought to the screen with the aid of wires, animatronics, Mylar, and a Gumby doll.

THE SCOLERI BROTHERS WERE LOOSELY based on a pair of criminals who once robbed a store belonging to Harold Ramis's father. However, the script was light on character detail, stating simply that they were "big in life, bigger in death" and "seem[ingly] ten feet tall." The initial character design instead came from the darkly humorous concept art of Henry Mayo, who worked closely with executive producer (and former graphic designer) Michael C. Gross.

"They were kind of a tribute to Archie Goodwin, who was the [writer] of *Uncle Creepy* and *Cousin Eerie* from Warren comics," says Mayo. "At the time Archie was sick with cancer, so I was thinking about him when I came up with those designs. Jack Davis designed *Uncle Creepy* and *Cousin Eerie*, and you can definitely see those characters in the Scoleris… Michael – who was a big driver all the way through the process – loved it because it was right up his alley. The contrast between them was part of his sense of irony."

Mayo remembers that the Scoleris looked more like Italian gangsters in the original designs. "Michael rightly felt that we didn't want to attack Sicilians just for a comedy act, so we moved rapidly away from that and moved to the uniforms they wore. Michael had some very real ideas about how the Scoleri brothers were going to move and how he wanted electricity coming off them."

For ILM's creature shop supervisor Tim Lawrence, the Scoleris instantly reminded him of another set of (more benevolent) brothers. "The first thing that occurred to me was *The Blues Brothers*," he says. "Dan and John working together – that size and shape differential, with the tall and thin one and the short and round one."

BELOW One of Henry Mayo's vivid concept illustrations for the Scoleri brothers.

HEAVY HEADS

While Gross liked his concept art to resemble something out of EC Comics, Mayo says he always knew that the characters would become less cartoon-like during the sculpting stage. "The sculptors brought it back to a more physical reality," he says.

Once the designs had been approved, Lawrence assembled a talented team to work on the sculpts and costumes, including Bob Cooper, Bill Forsch, Mike Smithson, Buzz Neidig and Howie Weed. The latter sculpted 12-inch clay character studies, which were sent to Production for feedback before the full-size versions were made. Lawrence also asked specialty costume designer Camilla Henneman to create a fat suit for Nunzio that would resemble the one she'd designed for Weird Al Yankovic's uproarious *Fat* video, and her costume was fitted with bean-bag style fat pouches that moved with the character.

Lawrence himself played Nunzio, while the role of Tony went to Jim Fye. Fye had originally been hired to play the Statue of Liberty but found he had extra time on his hands. "Tim said, 'Come here, I want to try something on you,'" Fye remembers. "He had this very crude mock-up of the Tony Scoleri costume, and he wanted to take pictures of it to see what it was going to look like. It was a paper mâché mask with pieces that were made of construction paper. The little lightning bolts that came out of his head were pipe cleaners. I said to Tim, 'If you haven't cast it yet, I'm here and I'm happy to play it.'"

Fye remembers the costume being much less claustrophobic than his Statue of Liberty costume, if not entirely comfortable. "Underneath it all there

LEFT TO RIGHT Howie Weed works on Nunzio's foam head; Tim Lawrence dons the Nunzio fat suit; Jim Fye in his skeletal Tony costume; the airborne brothers on wires.

was a one-piece unitard that had been painted to look like Tony's skin. It had the variegated blues and greens to make him look ghost-like. On top of that was torn-up jeans and a torn-up, open prison shirt. Then there were Tony's emaciated ribs, which were stuck onto my chest, and gloves for the hands. The great thing about the costume was the head, of course…"

The larger-than-life latex heads were particularly heavy, especially as complex animatronics had been built into them. "They unitard was pulled up over my head so my head was actually [inside] Tony's neck," Fye remembers. "It was animatronic in that there were a couple of guys with joysticks controlling his facial expressions. So he could smile, open and close his eyes, and his eyes lit up…. I couldn't get out of the costume for breaks, though I could take the head off at lunchtime, thank God!"

Lawrence's fat suit ensured that his costume was even heavier than Fye's. However, both men – who were filmed separately – agree that the greatest challenge was the fact that the shoot took place suspended above ground. "I was hooked up at my sides and at least ten feet off the ground," Fye remembers. "They said, 'Turn your head this way,' and I would do it. I did all of the arm and leg and hand movements up there. The harness that went underneath the costume – which was attached to the wires at about waist level – was made out of something very soft called moleskin. It was like German lederhosen – pants with braces. I thought, 'Well this is nice, it's very soft and comfortable.' But when you're up in the air, gravity is a law of nature. As I was up in the air, my body wanted to be down on the ground. I was pushing against whatever clothing I had on, so I needed something soft and malleable to stop everything from hurting."

Fye says that the suit took its toll on his body. "On the last day, we took everything off and I was pretty bruised where the moleskin harness had been. It looked like somebody had taken a baton and beaten me!"

Lawrence, meanwhile, had one particularly close shave while filming his airborne footage. "Day two, we were shooting reactive lighting from the sky. As soon as I start a backward roll, I heard this 'PING!' and felt the left cable snap. Then, almost immediately, there was a second 'PING!' as the other cable snapped. Everything went into slow motion at that point, and my vision was just through the wide mouth. I was still moving backward when I lost the cable support and started to fall. I fell

Photo (composite): Kerry Nordquist

LEFT The final costumes, which were created in deathly shades of blue and green.

ABOVE The brothers are back: Tony and Nunzio return to haunt Judge Wexler's courtroom in *Ghostbusters II*.

straight down and landed flat on my back on a pad. All the breath left me. I couldn't breathe, couldn't move. The stage was silent. Finally, I got my breath back and went, 'Huh!' As soon as I did that, everyone on the stage exhaled at the same time. I was fine. The next day I went to the dailies room and that shot came up… I asked [VFX supervisor] Dennis [Muren] afterwards, 'Any chance I could get a copy of that?' Dennis said, 'Nobody's ever going to see that!'"

Still, it could have been worse – Lawrence remembers that the first day of filming had involved being even higher up with no pad underneath him – "just sharp, spiky things."

BELOW Photo showing the detailed mechanics underneath the Scoleri brothers costumes, allowing puppeteers to control their movements.

TORNADO LEGS

The footage of the Scoleri brothers on wires was shot against a blue screen, projected on a rear-projector screen and reflected into a very thin piece of stretched polyester film called Mylar. Visual effects camera operator Peter Daulton then used a Vista Cruiser motion control camera to rephotograph the image off the Mylar.

Rephotographing the rear-projection footage in Mylar – an idea that came from experiments Dennis Muren had undertaken for an earlier aborted project – allowed Daulton to create several neat effects. "It allowed us to distort the image, almost like a funhouse mirror in an amusement park," he explains. "We had the thin piece of Mylar in a wooden frame to keep it upright. We found if we took off a side-edge of the frame, the Mylar stayed upright but had enough flexibility for us to manipulate it from the back. We put a little metal ball on a rod on the back of the screen, which you could just push in slightly using programmable motion control movers. It allowed you to distort the image and come up with some very cool effects."

One of these effects was appropriately dubbed 'tornado legs.' "You could distort from the hips down to the feet of either of the Scoleri brothers, and make their legs get thinner like the base of a tornado,"

Daulton says. "Something else we could do with the distortion effect was squash and stretch the image – if the ghost was rising up and coming to a stop, we could have it stretch up on the rise and then, when it got to the top of the rise, we could squash it down a little bit. As I recall, we added a little jiggle to Nunzio Scoleri's belly with the distortion effect as well." Daulton adds that the motion control camera also gave the characters additional motion beyond what would have been possible for performers on wires.

Lawrence points out that Daulton was responsible for another vital – if unconventional – tool in the development of the Scoleri brothers. "Every morning when we started, we'd stand around the storyboard and talk about the shots we were going to do. Pete had to turn the shots into something that could be used. In order to explain what he needed out of the shot, he had a bendy Gumby doll – the American animation icon from the '60s. Pete would bend the Gumby into the correct position and say, 'OK, we need to start vertical and we need to go to this position and then we need to turn and do this.' He had these specific things that he wanted out of the action, and this little bendy figure of this character was how he got that across. The Gumby was very important to making the Scoleri brothers work!"

THEY MIGHT BE GIANTS!

According to Tim Lawrence, at one point the Scoleris were going to be much larger, less airborne apparitions. "The original idea was that they were these giants stomping around the courtroom and cursing in Italian. I was thinking, as they're electrical beings, they probably need an electrical grounding for full power. The courtroom floor is not on the ground, so [I thought] their feet should go through the floor to seek the ground as they're stomping. And whenever their feet are not in contact with the ground, it should turn into lightning bolts and electricity until it gets to ground again." While Lawrence says that the action and dialogue of the Scoleri brothers sequence barely changed from the script, the concept of the ghosts did evolve. "They became more airborne, more distorted and more covered with electrical effects. By the time we got to the set, they were fully airborne, they were never on the ground and they were on wires all the time."

Photo: Kerry Nordquist

JOHN ROTHMAN

John Rothman, better known to *Ghostbusters* fans as New York Public Library's Roger Delacorte, shares his memories about pigeons, street preachers, and the greatest city in the world.

JOHN ROTHMAN KNOWS A SECRET ABOUT some of his *Ghostbusters* co-stars. "Do you remember that scene where I run down the steps of the library and say, 'Did you see it?' as the pigeons take off? Those were *actor* pigeons! They were trained and hired out, and came back at the end of the shoot. They were not real New York City pigeons!"

Rothman's small but memorable role as Roger Delacorte, the buttoned-up administrator at the New York Public Library, saw him work with some pretty impressive human stars too. "I remember the call around 6.30 in the morning of the first shoot day," he says. "We were in the makeup trailer on 41st Street, and they [Bill Murray, Dan Aykroyd and Harold Ramis] were in there riffing off each other. It was fantastic to see. The movie's very funny, but it

LEFT Roger Delacorte, the stuffy library administrator (Rothman), observes the arrival of the Ghostbusters in the reading room of the New York Public Library.

seemed like they were even funnier when they were just kidding around with each other."

Rothman admits that when he was initially offered the role, he was far from convinced about accepting it. He had already played one library administrator in *Sophie's Choice* ("I know the American Library Association didn't like me because I was portraying librarians in an unfavorable way!"), and remembers wanting to focus his attention on larger roles. "I had had a very good part in a Woody Allen movie called *Stardust Memories*," he says. "I was on the whole picture, 24 weeks. And I thought [the library administrator] is just a bit-part, I'm not going to do it."

In the end it was an old friend who persuaded him to accept the role. "Sigourney Weaver – who I knew from Yale School of Drama – rang me up and said, 'You're crazy! You have to do it. It'll be so much fun.' I'm obviously very happy that I decided to do it."

Rothman's time on the picture – which he estimates took around two days – proved to be just as fun as Weaver had promised. In fact, the only mild hitch he can recall was when a street preacher caused commotion while they were filming on the library steps. "He was causing problems for the production with the noise, so they tried to buy him off. For me, it was sort of amusing!"

While Rothman has an impressive list of TV, movie and theater credits to his name, *Ghostbusters* remains one of the roles he is most recognized for. "It was one of the first movies that people saw many times," he says. "Over 30 years it's appeared on every platform – network TV, pay TV, airplanes, VHS, DVD... I don't think I've ever met somebody who hasn't seen *Ghostbusters*!"

One of the things Rothman says he loves most about the film today is the way it acts as a love letter to New York City, a place he has spent significant time in. "The picture uses New York City in such a good way – Columbia University, the New York Public Library, the firehouse in Tribeca. This was a time – during the late '70s and early '80s – when major movies were not really made in New York City. *Ghostbusters* has such an incredibly authentic relationship with the place. Everything about it is grounded in the specificity of New York, which everybody knows is the greatest city in the world!"

LEFT John Rothman today. The actor is still frequently recognized for his role in *Ghostbusters* over 35 years ago, a sign of the movie's enduring popularity.

THOM ENRIQUEZ
CONCEPT ART

Thom Enriquez was crucial in developing the look of *Ghostbusters*' creatures in pre-production. He shares his memories of sleepless nights, smiling ghouls, and Venkman's head lice.

THE SUSHI BAR IN BURBANK, CALIFORNIA may have been loud and crowded, but artist Thom Enriquez was glad he hadn't stayed home. Thanks to the background noise, the two strangers he'd ended up sitting next to were having to shout their conversation to one another. The pair, it seemed, were developing a new movie project – and when Enriquez heard they were looking for pre-production artists, he couldn't help but interject. "Being an opportunist, I rudely interrupted them," he says. "I introduced myself as a concept and storyboard artist, and said that I had my portfolio in my car." The pair, it emerged, were director Ivan Reitman and associate producer Michael C. Gross. "Outside, in an alleyway, they thumbed through my work and said, 'Can you come by the studio this afternoon?'

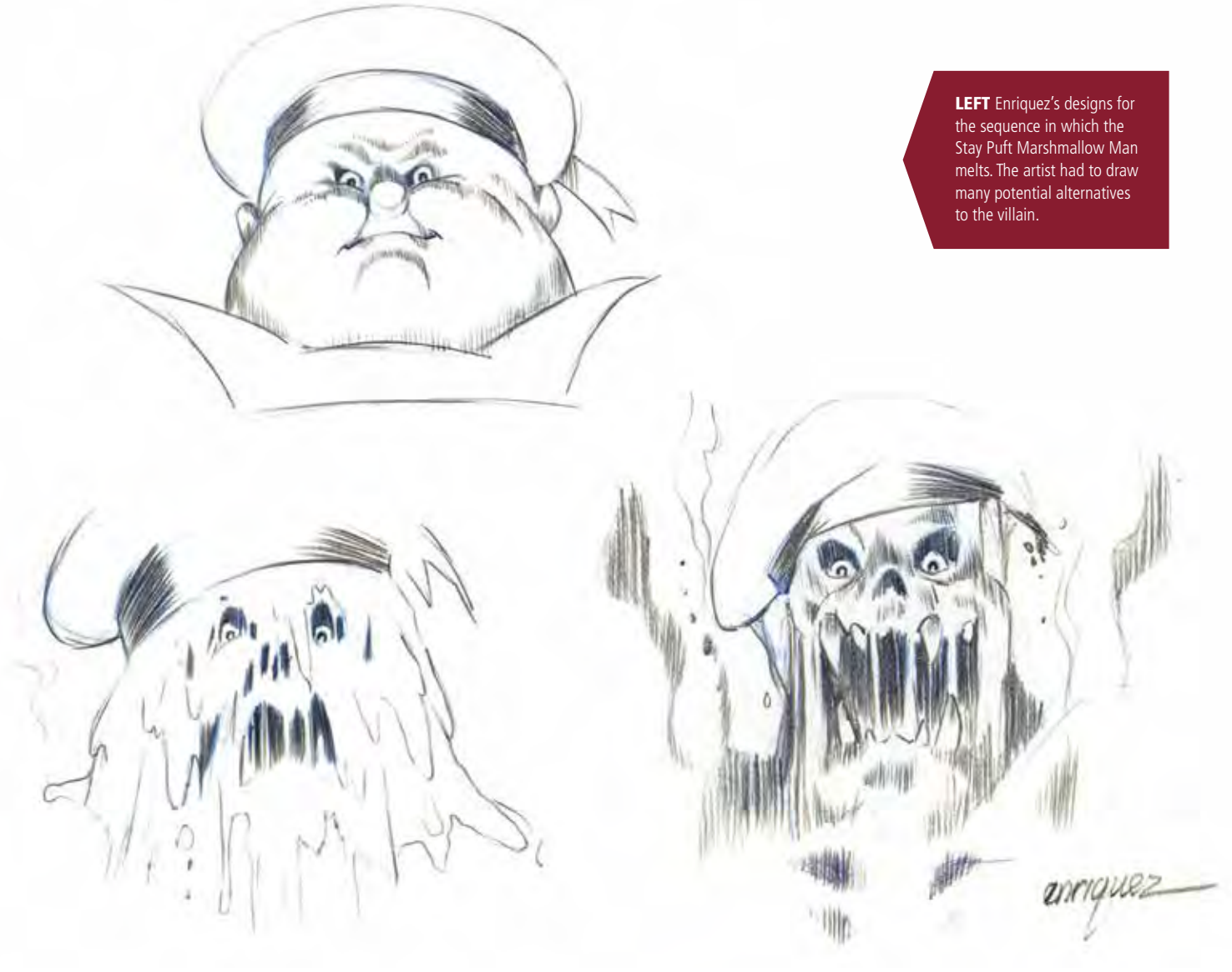
Suffice to say, Enriquez was swiftly hired. Working from an early draft of the script ("It floored me with laughter!"), Enriquez brought his gift for creating vivid horror imagery to the film's ghosts and ghouls, along with logo ideas, poster art, crew-jacket designs and advertising art, all under the supervision of Gross.

FLOATING ONION

Working separately from other concept artists on the film such as Bernie Wrightson and Tanino Liberatore, Enriquez drew up myriad designs for the likes of the Terror Dogs, Stay Puft and Slimer. He recalls the influences on his designs of the latter. "As Michael Gross read me the script description of Slimer – then known as the 'Onionhead ghost' and sometimes 'Spud' – I was picturing a potato-sack sized, ectoplasmic floating onion with a face on it. Then Michael said that the ghost was a homage to the late John Belushi, and for me to think of John's performance in *Animal House*. Suddenly it became John's torso with a mouth on it and an insatiable appetite to go with it."

Interestingly, Enriquez says that the character wasn't always envisioned as a performer in a suit. "I was given direction that this character would be a stop-motion puppet, so I designed Slimer with that in mind," he says. "But when the complexity and the time-consuming process of stop-motion conflicted with the schedule and the budget, it was decided Slimer would be a person in a suit. To accommodate this change, the design had to be modified. It was decided to make the

BELOW One of Thom Enriquez's early Terror Dog designs and an unused drawing of a hideous pizza delivery ghost.



LEFT Enriquez's designs for the sequence in which the Stay Puft Marshmallow Man melts. The artist had to draw many potential alternatives to the villain.

changes on a maquette that was sculpted by Kurt Conner. Kurt was instructed to fatten up the arms and make some cosmetic changes, including making the teeth larger."

Slimer was not the only ghost to go through several evolutions during the design process. "The one meeting I'll never forget is regarding the Stay Puft design. Ivan had given me a drawing of Stay Puft by [artist and Dan Aykroyd's college friend] John Deveikis to use as a starting point, and Michael felt I had nailed it. We entered Ivan's office and Michael was holding my drawing by his fingertips, rocking it back and forth in a teasing, 'look what I got' manner. In a sing-song voice, Michael chirped, 'Look what Thom did – I KNOW you're going to like this.' Ivan looked up from the script he was reading, and we watched his face transform from serious and concentrated to an ear-to-ear smile. Beaming, he said, 'That's him! You got it! That's-the-guy!' Now, it's every artist dream to get this kind of reaction from a client, so I was beaming too, to say the least."

Unfortunately, Enriquez and Gross then watched Reitman furrow his brow and rub his chin. Not a good sign. "Ivan said, 'It's really great... but we never nail these things the first time around... Thom, can you take a few more stabs at it?'"

Enriquez spent the next five days devising two dozen new variations of the Marshmallow Man, all of which were rejected. "After I finished those other designs, Ivan started to worry that Stay Puft was too cutesy for a final villain and wanted me to design something more sinister and menacing. So, reluctantly, I came up with a tail-less pet lizard, a rabid pet-hamster, an angry shell-less pet turtle, a giant sea-monkey, a mangy

parakeet, and a collective giant mass of head-lice that Venkman had as a child. Thank goodness, all were rejected for my first design."

ALL SMILES

Looking back, Enriquez has a theory as to which of his many designs were approved and which weren't. "After many failed attempts, I started to notice a pattern developing in the approved designs [compared to] the rejected ones – a smile! At first, I couldn't believe it was a possibility, so I ran some smiling test designs by them. Sure enough, they were all approved. After that day, every character I designed was smiling, no matter how hideous or cute they looked!"

Enriquez – who would later return to design new creature concepts for *Ghostbusters II* – remembers the period as a unique blend of unbridled stress and excitement. "I worked pretty much in isolation and had my nose to the grindstone," he says. "It was a lot of work, loads of pressure, and very little sleep. But the whole concept and premise was so clever and fresh that there was no doubt in my mind I was on a hit movie. I think everyone that came onboard knew it too. It's what drove the energy throughout the production."

BELOW Enriquez worked up many different designs of Slimer causing mayhem, which would influence the final look of the ghost.

ECTO-101

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

#9 TOBIN'S SPIRIT GUIDE

Tobin's Spirit Guide is an essential reference guide to ghosts, ghouls and demons that the Ghostbusters – especially Egon and Ray – refer to frequently. Egon first references it in the original movie as part of the "usual literature" he wants to consult about Zuul. He later reveals his findings: "The architect's name was Ivo Shandor. I found it in *Tobin's Spirit Guide*. He was also a doctor. Performed a lot of unnecessary surgery. And then in 1920 he founded a secret society." This secret society is, of course, devoted to worshipping Zuul.

Outside of the movies, the book is referred to regularly in *Ghostbusters: The Video Game*, *The Real Ghostbusters*, and IDW's *Ghostbusters* comics. In *The Real Ghostbusters*, Ray and Egon often carry around a copy of the book on their person or refer to it on computer, while Egon also consults it about cases in the comics. Flashbacks in 2017's *Ghostbusters 101* #5 even show Tobin going undercover in the Cult of Gozer as part of his research.

There have been a couple of 'real' editions of the book: Kim Mohan wrote 1989's in-universe *Tobin's Spirit Guide*, a companion to the role-playing game which gives Tobin's full name as John Horace Tobin and establishes that the first edition was published in 1920. In 2016, Insight Editions released an 'updated' version of the guide - 'edited' by Ray and Egon!

> *One ghost in particular is taunting me tonight. It hovers inches in front of my face, its pin-prick eyes burning with glee, smiling a huge smile, revealing massive buck teeth. Grinning and mocking.*

▲ *Steve Johnson relives the final night of sculpting Slimer in his book* Rubberhead Volume 1.

> *It was fun being with Dan and Harold Ramis. Acting-wise, they're fantastic. But also, they're very much aware of the situation, that you are just a guy, and then for 30 seconds or a minute and a half, you're a movie star, and then you're a guy again. And then you're a movie star again.*

▲ *Bill Murray discusses being viewed as a movie star in a 1984 interview with* Rolling Stone.

> *Ultimately a movie like* Ghostbusters II *is not about effects. It's about making people laugh.*

▲ Ghostbusters II*'s visual effects supervisor Dennis Muren talks to* Cinefex *magazine in 1989.*

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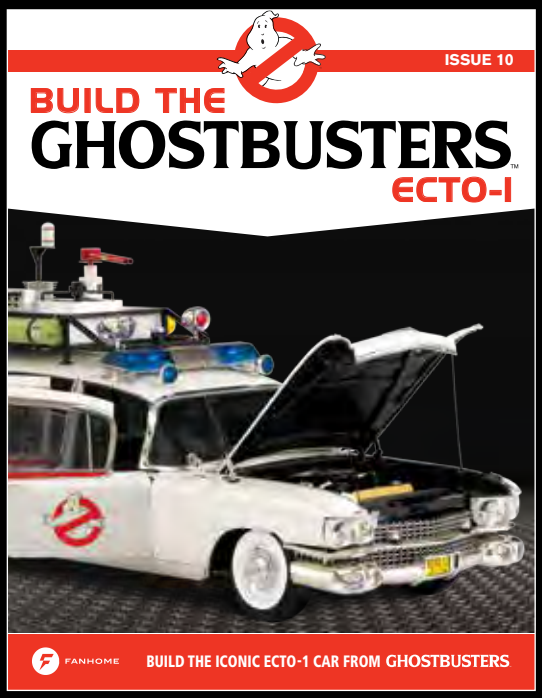
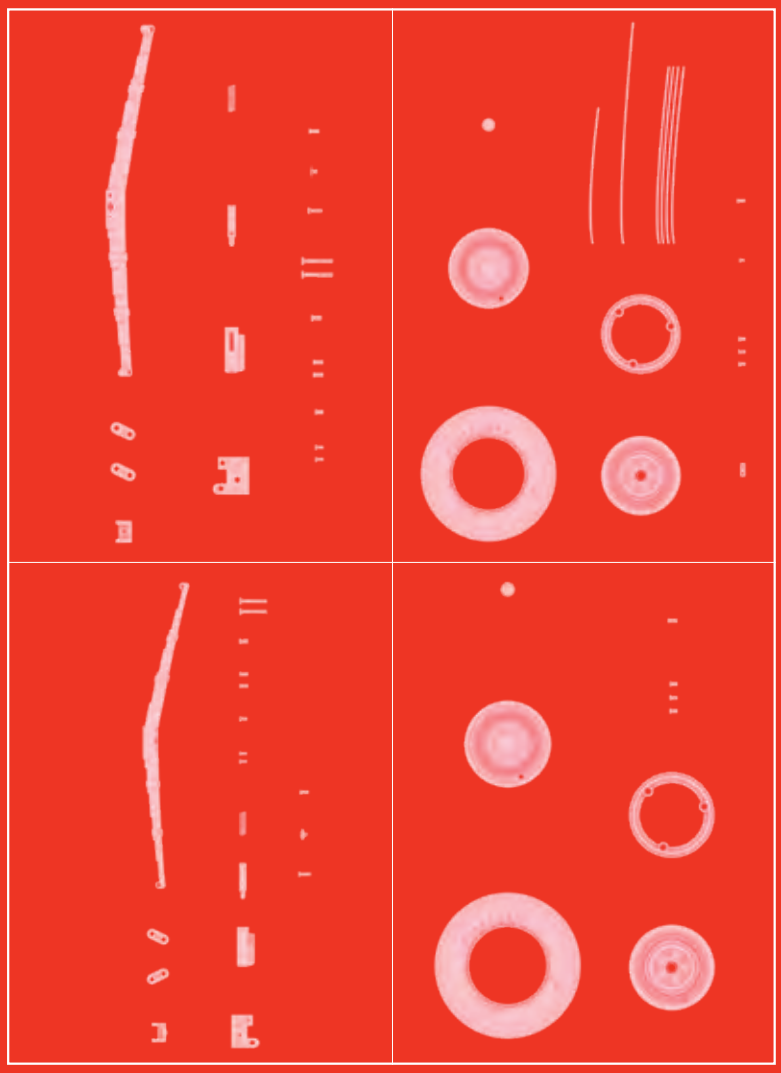


VIGO: THE LIVING PAINTING
The story behind the creepy portrait.

RICK MORANIS
How the actor brought Louis to life.

YOUR PARTS



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