



ISSUE 10

BUILD THE GHOSTBUSTERSTM ECTO-1





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John Belushi.



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TO OUR READERS

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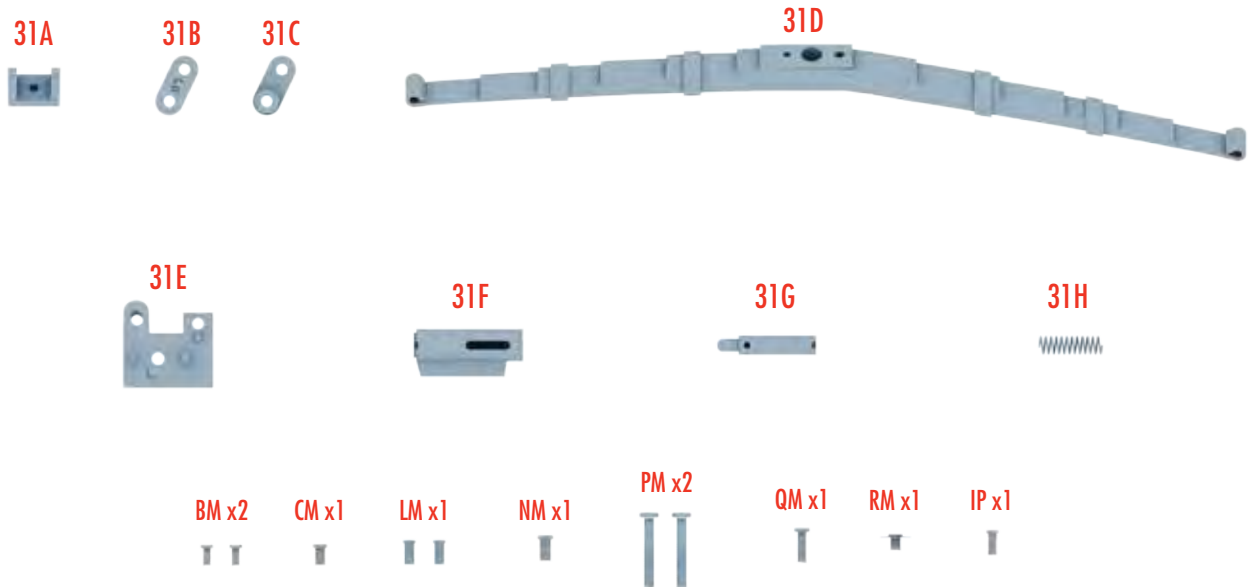
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CAR PARTS STAGE 31

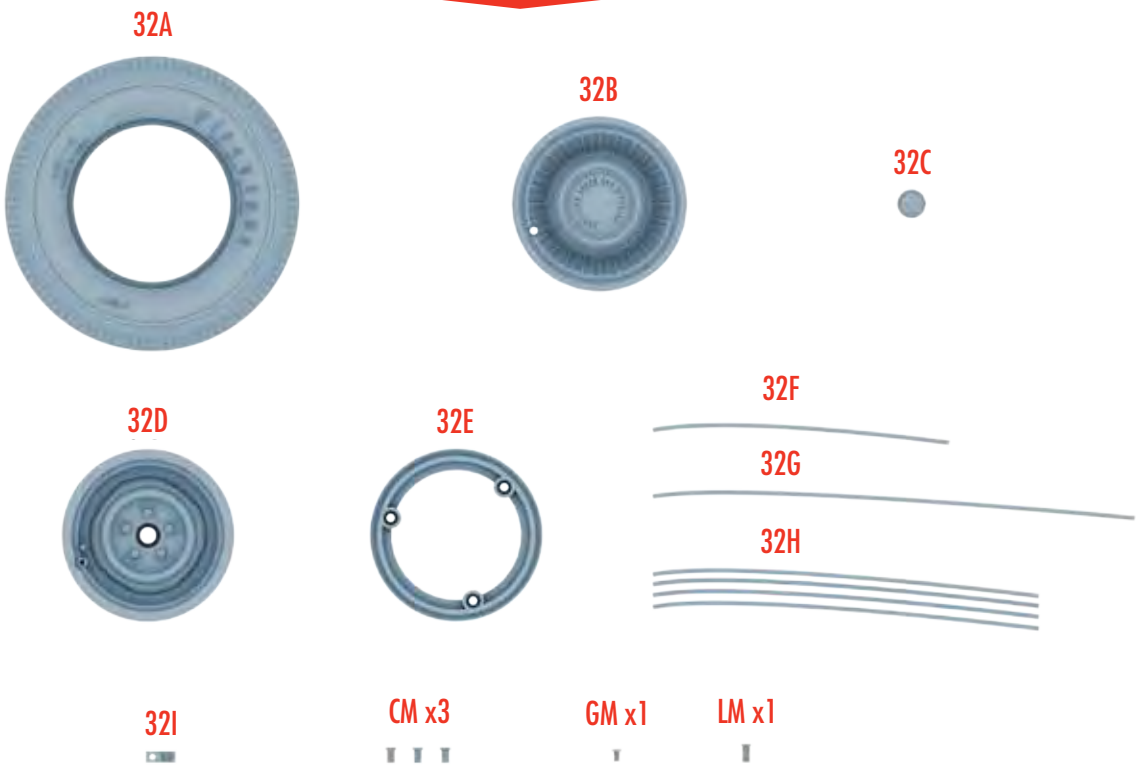
In this stage, you receive parts for the left rear suspension of your Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
31A	LEAF SPRING FRONT SHACKLE	1
31B	LEAF SPRING REAR OUTER SHACKLE	1
31C	LEAF SPRING REAR INNER SHACKLE	1
31D	REAR SUSPENSION LEAF SPRING	1
31E	LEAF SPRING CLAMP	1
31F	SHOCK ABSORBER LOWER MOUNT	1
31G	SHOCK ABSORBER UPPER MOUNT	1
31H	SHOCK ABSORBER SPRING	1
BM	1.7x4MM	2 (+1 SPARE)
CM	2.3x4MM	1 (+1 SPARE)
LM	2.3x5MM	2 (+1 SPARE)
NM	2.6x5MM	1 (+1 SPARE)
PM	2.3x16MM	2 (+1 SPARE)
QM	2x7MM	1 (+1 SPARE)
RM	2.3x3x6MM	1 (+1 SPARE)
IP	2x5MM	1 (+1 SPARE)

CAR PARTS STAGE 32

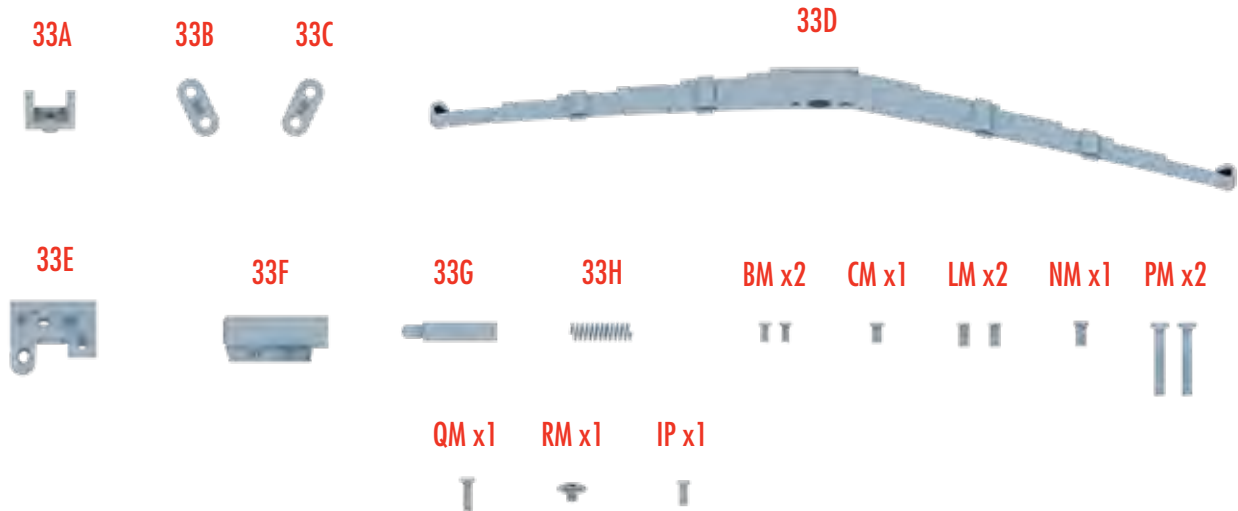
In this stage, you receive the parts that make up the left rear wheel of your Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
32A	LEFT REAR TIRE	1
32B	HUB CAP	1
32C	CENTER CAP	1
32D	OUTER WHEEL	1
32E	INNER WHEEL	1
32F	BRAKE FLUID HOSE 1	1
32G	BRAKE FLUID HOSE 2	1
32H	BRAKE FLUID HOSE 3	4
32I	BRAKE FLUID HOSE BRACKET	1
CM	2.3x4MM	3 (+1 SPARE)
GM	1.7x3MM	1 (+1 SPARE)
LM	2.3x5MM	1 (+1 SPARE)

CAR PARTS STAGE 33

In this stage, you receive parts for the right rear suspension of your Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
33A	LEAF SPRING FRONT SHACKLE	1
33B	LEAF SPRING REAR OUTER SHACKLE	1
33C	LEAF SPRING REAR INNER SHACKLE	1
33D	REAR SUSPENSION LEAF SPRING	1
33E	LEAF SPRING CLAMP	1
33F	SHOCK ABSORBER LOWER MOUNT	1
33G	SHOCK ABSORBER UPPER MOUNT	1
33H	SHOCK ABSORBER SPRING	1
BM	1.7x4MM	2 (+1 SPARE)
CM	2.3x4MM	1 (+1 SPARE)
LM	2.3x5MM	2 (+1 SPARE)
NM	2.6x5MM	1 (+1 SPARE)
PM	2.3x16MM	2 (+1 SPARE)
QM	2x7MM	1 (+1 SPARE)
RM	2.3x3x6MM	1 (+1 SPARE)
IP	2x5MM	1 (+1 SPARE)

CAR PARTS STAGE 34

In this stage, you receive the parts that make up the right rear wheel of your Ecto-1.

34A



34B



34C



34D



34E



CM x3



LM x1



PART NUMBER	DESCRIPTION	QUANTITY
34A	RIGHT REAR TIRE	1
34B	HUB CAP	1
34C	CENTER CAP	1
34D	OUTER WHEEL	1
34E	INNER WHEEL	1
CM	2.3x4MM	3 (+1 SPARE)
LM	2.3x5MM	1 (+1 SPARE)

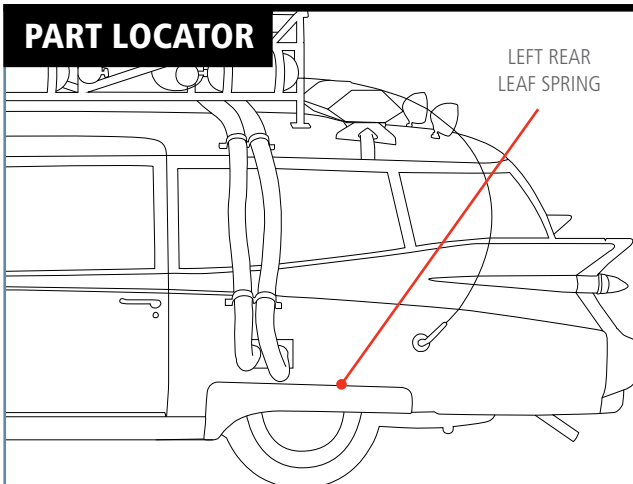


STAGE 31

LEFT REAR LEAF SPRING

In this stage, you assemble the left rear leaf spring and mount it to the frame of your Ecto-1.

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.

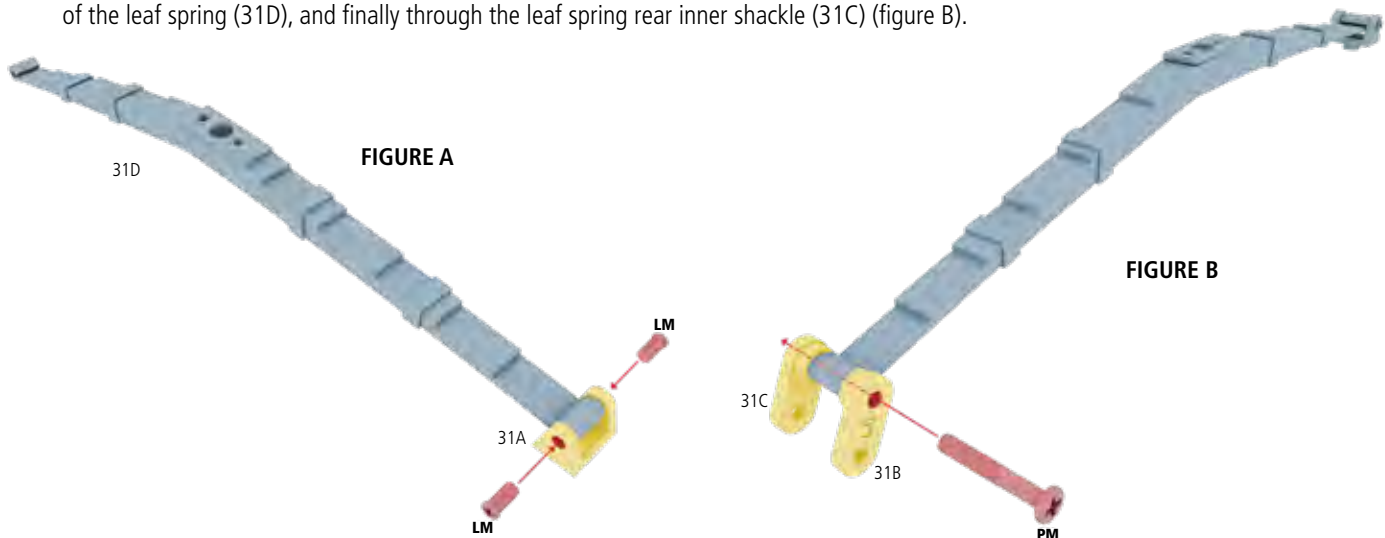
Then unscrew it to release the shavings (swarf) created as the screw cuts its thread. Finally, drive the screw fully into the socket.

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

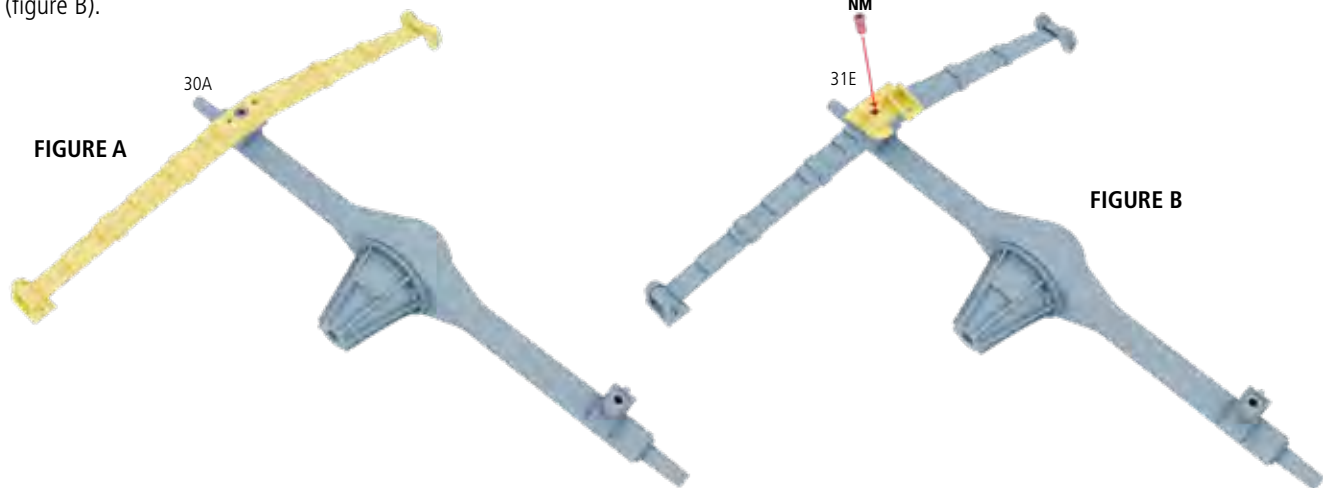
01 FITTING THE SHACKLES TO THE LEAF SPRING: Slot the end of the rear suspension leaf spring (31D) into the leaf spring front shackle (31A) as shown in figure A, affixing one LM screw into both sides of the shackle.

Locate the leaf spring rear outer shackle (31B), which is marked with an "LO". Drive a PM screw through this part, then through the end of the leaf spring (31D), and finally through the leaf spring rear inner shackle (31C) (figure B).



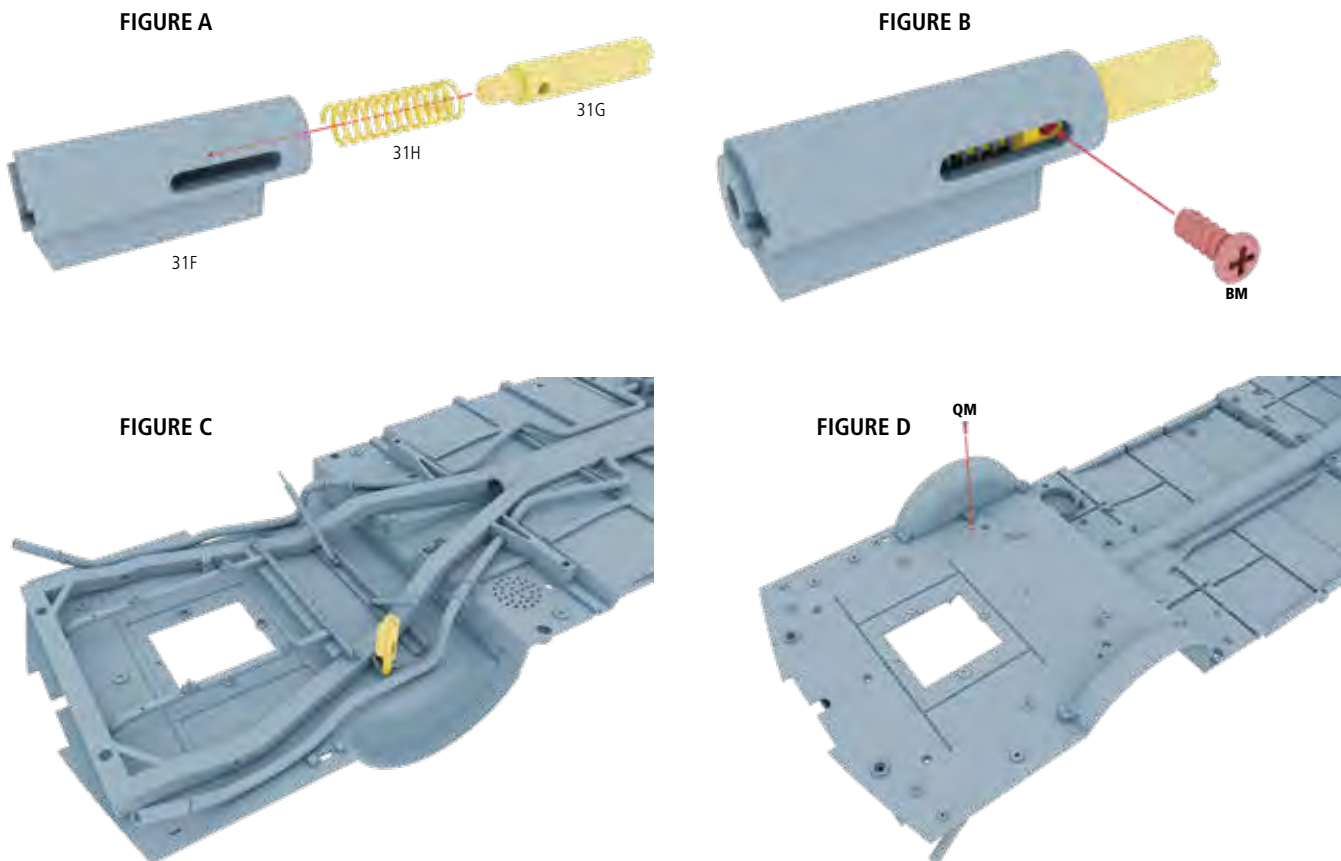
**02**

FIXING THE LEAF SPRING TO THE REAR AXLE: Take the part you have just assembled and slot it onto the peg on the rear axle bottom (30A) (figure A). Next, place the leaf spring clamp (31E) on top of the peg, securing the three parts together with one NM screw (figure B).

**03**

ASSEMBLING THE SHOCK ABSORBER: Locate the shock absorber spring (31H) and insert it into the shock absorber lower mount (31F). Next, push the shock absorber upper mount (31G) through the spring and into the lower mount, so that the screw hole is visible through the hollow in the side of the upper mount (figure A). Drive a BM screw into the screw hole in the upper mount (figure B). The upper mount should now be able to move freely in and out of the lower mount.

Take the shock absorber assembly and place it on the underside of the rear chassis (23A) (figure C). Secure from above with one QM screw (figure D).





- 04 FITTING THE LEAF SPRING 1:** Lay the Ecto-1 so that the underside is facing you. Place the leaf spring with rear axle attached so the front shackle (31A) fits to the screw hole in the middle chassis (20A) (figure A). Turn the model over and fasten these two parts together using one RM screw (figure B).

FIGURE A

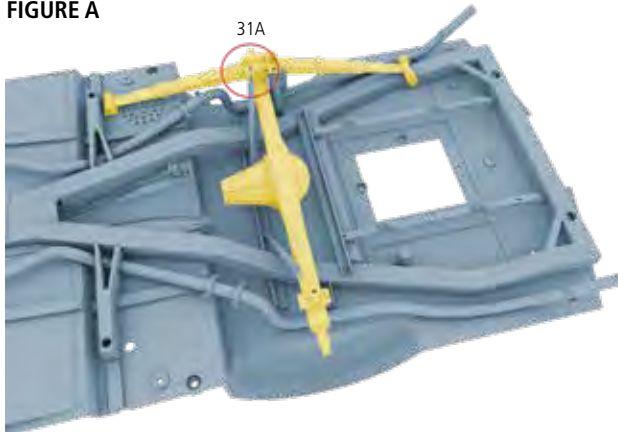
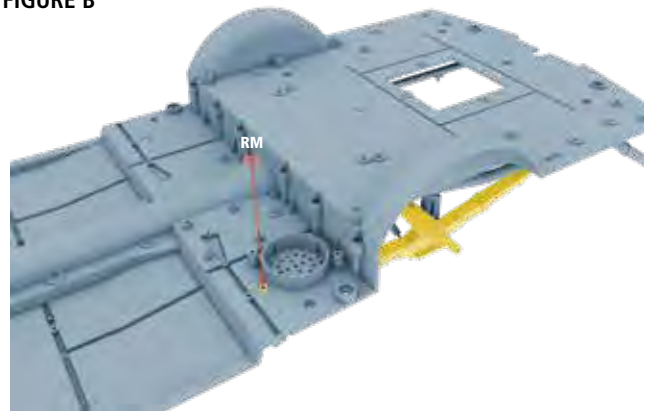


FIGURE B



- 05 FITTING THE PROPELLOR SHAFT:** Locate the propeller shaft that you assembled in issue 21, pushing one end into the gearbox housing (figure A). The other end of the shaft is inserted into the differential housing (30D) (figure B).

FIGURE A

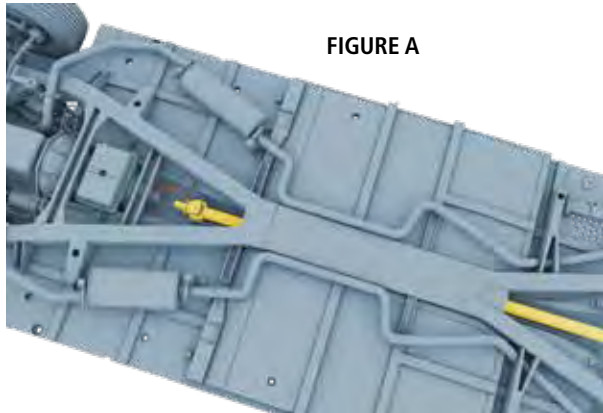
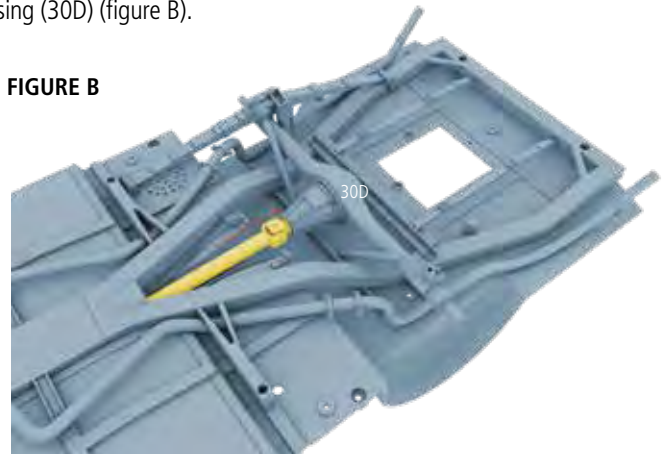


FIGURE B



- 06 FITTING THE LEAF SPRING 2:** Align the screw hole in the leaf spring clamp (31E) with the end of the shock absorber, fixing the pieces together with one CM screw (figure A). Then affix the leaf spring rear shackles to the rear chassis frame (22A) by driving one PM screw through the leaf spring rear outer shackle (31B), the rear chassis frame (22A), and the leaf spring rear inner shackle (31C) (figure B).

FIGURE A

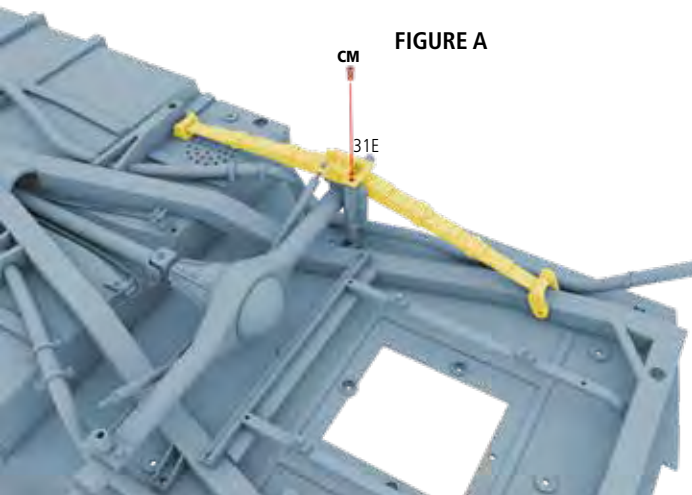
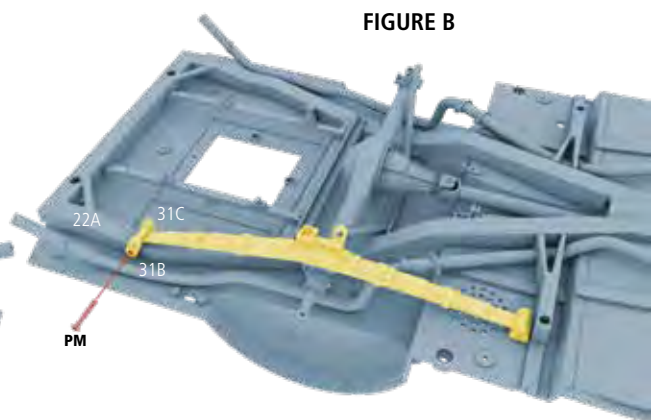


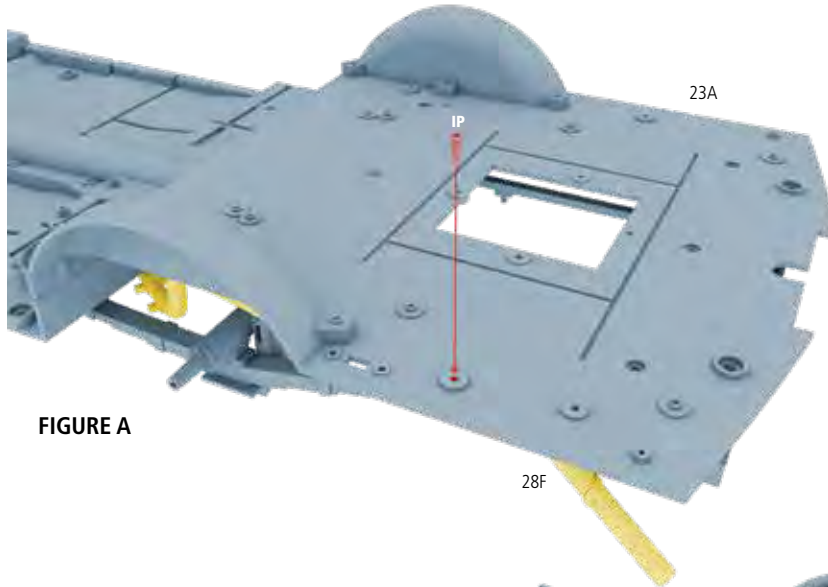
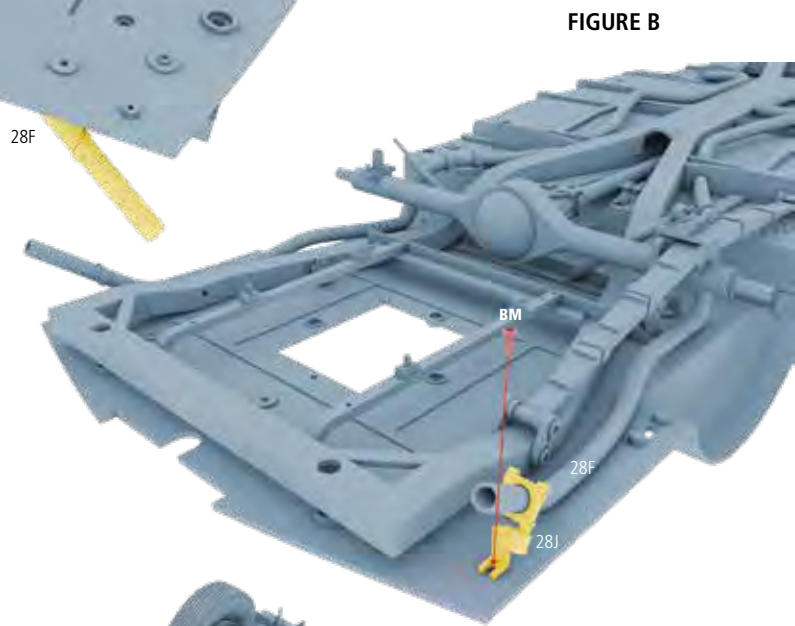
FIGURE B



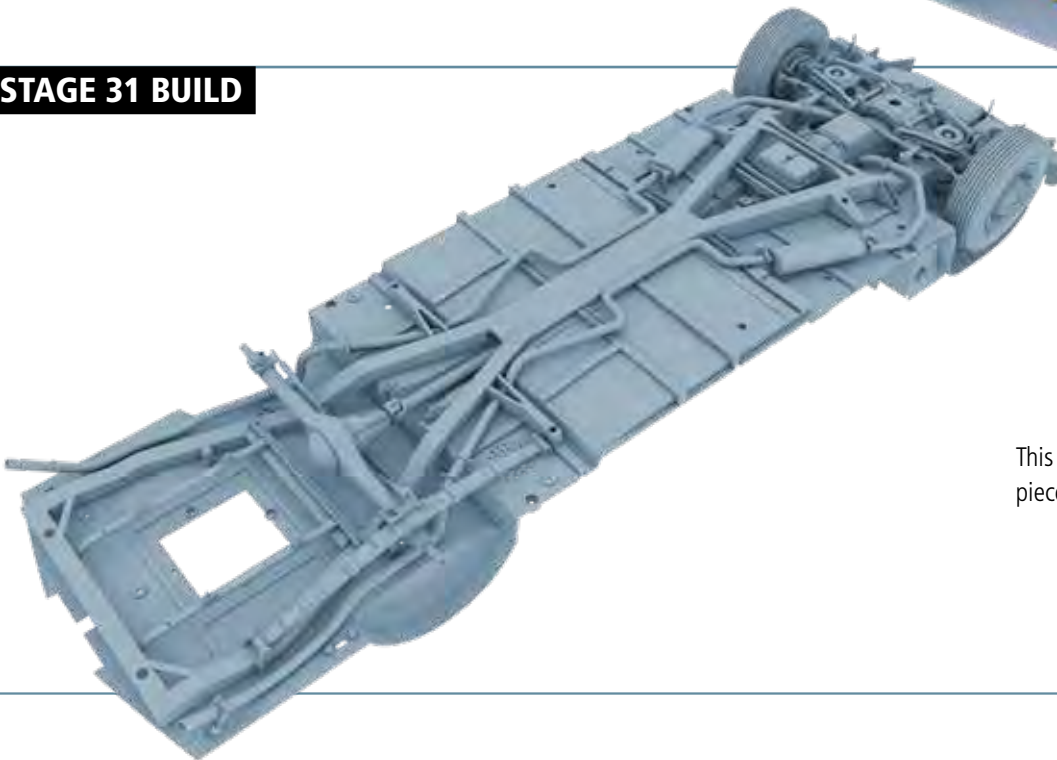
**07**

FIXING THE LEFT OUTLET PIPE: Firstly, push the screw post of the rear outlet pipe (28F) into the divot in the rear chassis (23A), turning the model over and securing the parts together with one IP screw (figure A).

Finally, fit the left rear exhaust bracket (28J) to the rear outlet pipe (28F), fastening the bracket to the rear chassis (23A) with one BM screw (figure B).

**FIGURE A****FIGURE B**

STAGE 31 BUILD



This is what the assembled piece should look like.

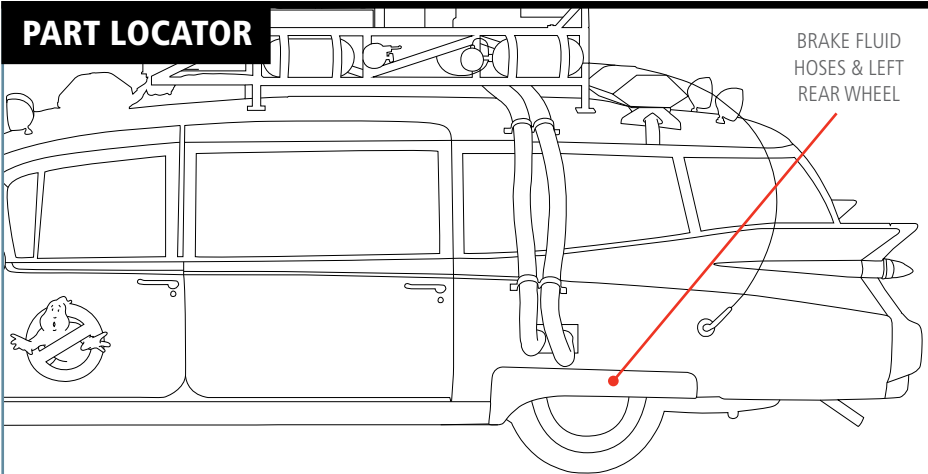


STAGE 32

BRAKE FLUID HOSES & LEFT REAR WHEEL

In this stage, you fit the brake fluid hoses underneath your Ecto-1, as well as fitting the left rear wheel and tire.

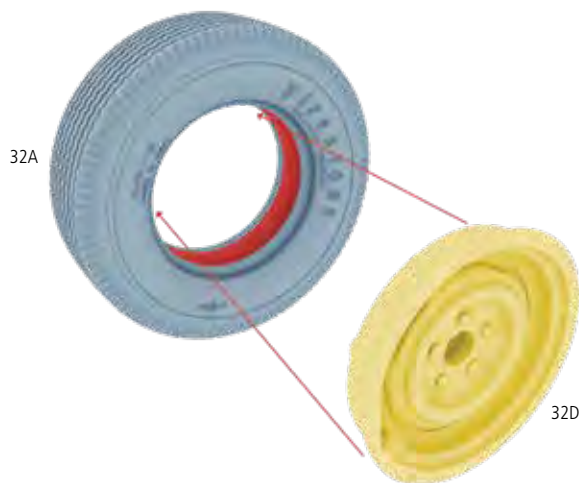
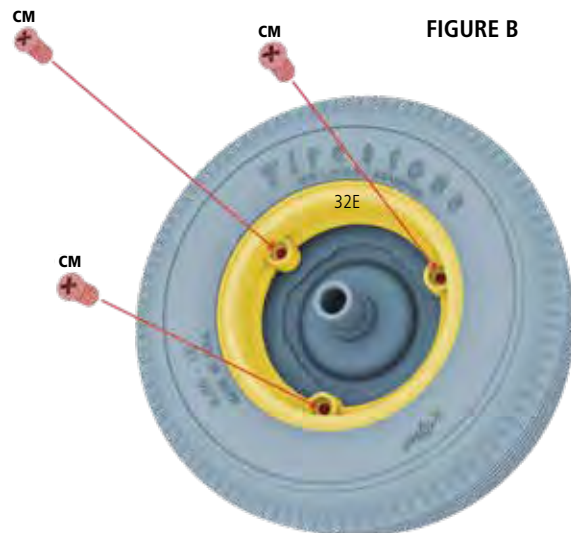
PART LOCATOR



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.

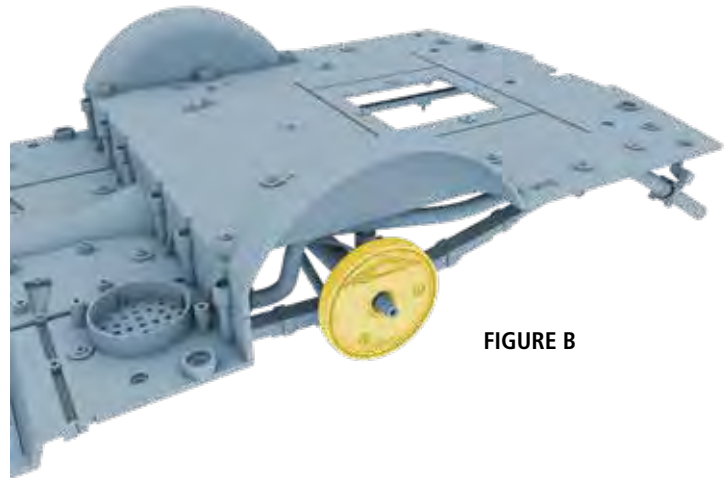
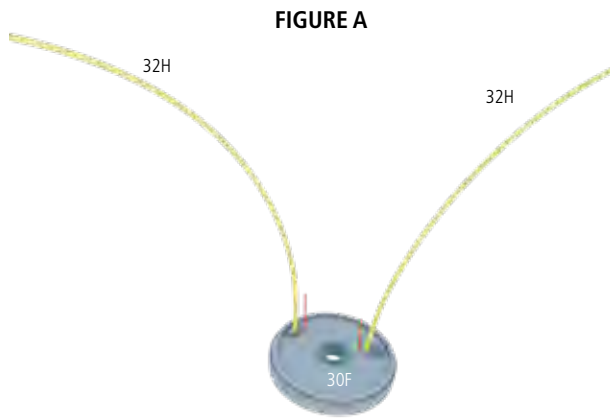
KEY: The illustrations are color-coded to help you identify which parts are being assembled.
RED Highlights where the new part/s fit and screw in **YELLOW** Identifies the new part/s **GRAY-BLUE** Indicates the previous assembly on to which the new part is fitted

- 01 ASSEMBLING THE WHEEL:** Take the outer wheel (32D) and place it in the center of the left rear tire (32A) (figure A), then turn this over. Keeping hold of the assembly, push the inner wheel (32E) towards the outer wheel (32D) and secure together using three CM screws (figure B).

FIGURE A**FIGURE B**

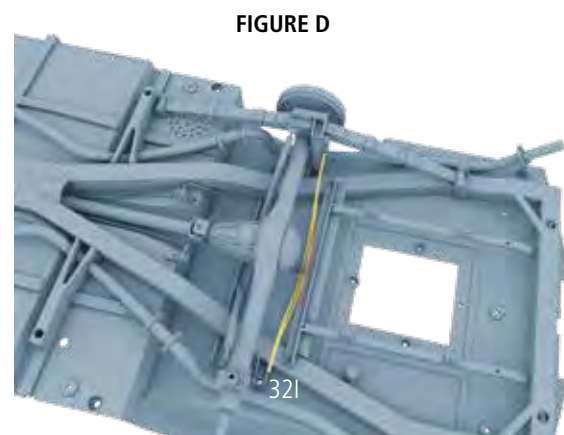
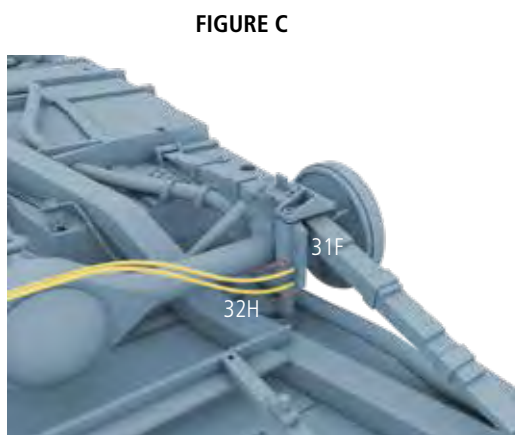
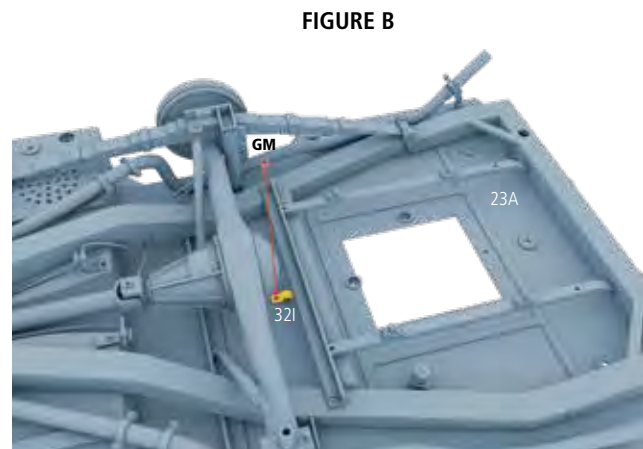
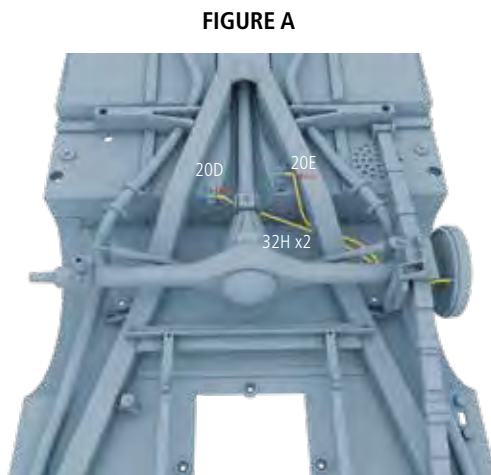


- 02 FITTING THE LEFT REAR BACKING PLATE:** Begin by pushing the first two brake fluid hose 3 parts (32H) onto the pins on the left rear backing plate (30F) (figure A). Then, push the backing plate onto the rear axle so that the brake fluid hoses face the middle of the car (figure B).



- 03 AFFIXING THE BRAKE FLUID HOSES:** Thread the first brake fluid hose 3 parts (32H) under the axle and push it onto the end of oil pipe splitter A (20D). The second hose is attached to oil pipe splitter B (20E) (figure A).

Next, take the brake fluid hose bracket (32I) and fix it to the underside of the rear chassis (23A) with one GM screw (figure B). The two remaining brake fluid hose 3 parts (32H) are pushed into the pins on the shock absorber lower mount (31F) (figure C) and tucked under the brake fluid hose bracket (32I) (figure D).





- 04 SECURING THE WHEEL:** Push the wheel onto the rear axle (figure A). Then push on the hub cap (32B) and use one LM screw to affix the wheel to the axle (figure B). Cover the screw by pushing the center cap (32C) into the middle of the hub cap (32B) (figure C).

FIGURE A



FIGURE B

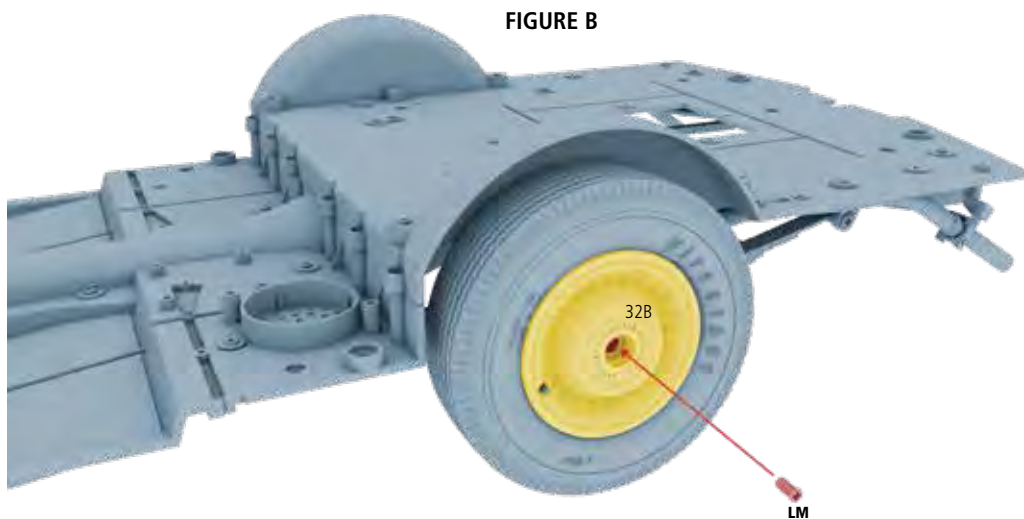
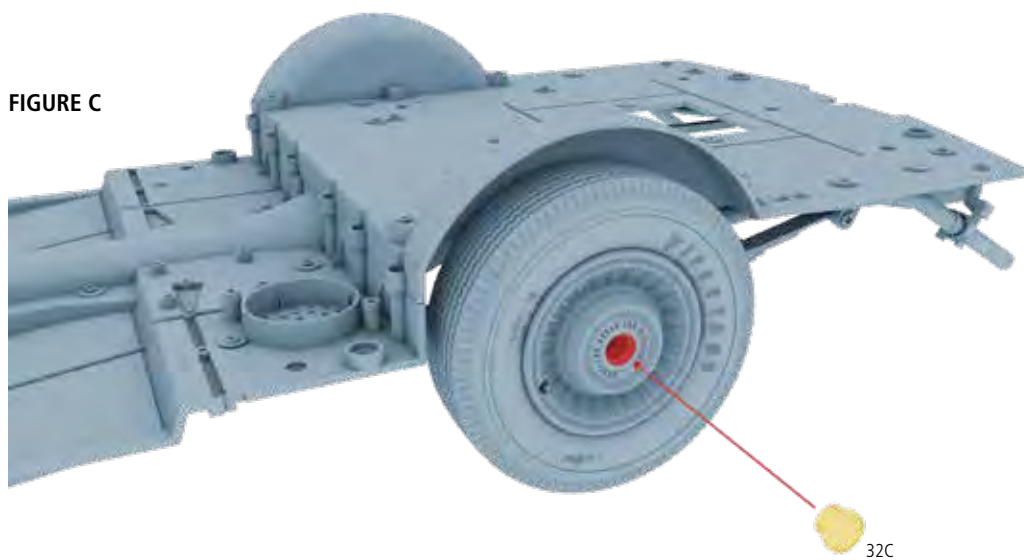


FIGURE C





05

THE RIGHT REAR BACKING PLATE: Push the ends of brake fluid hose 1 (32F) and brake fluid hose 2 (32G) onto the pins on the right rear backing plate (30G) as shown in figure A. Keep these parts safe for later.

FIGURE A

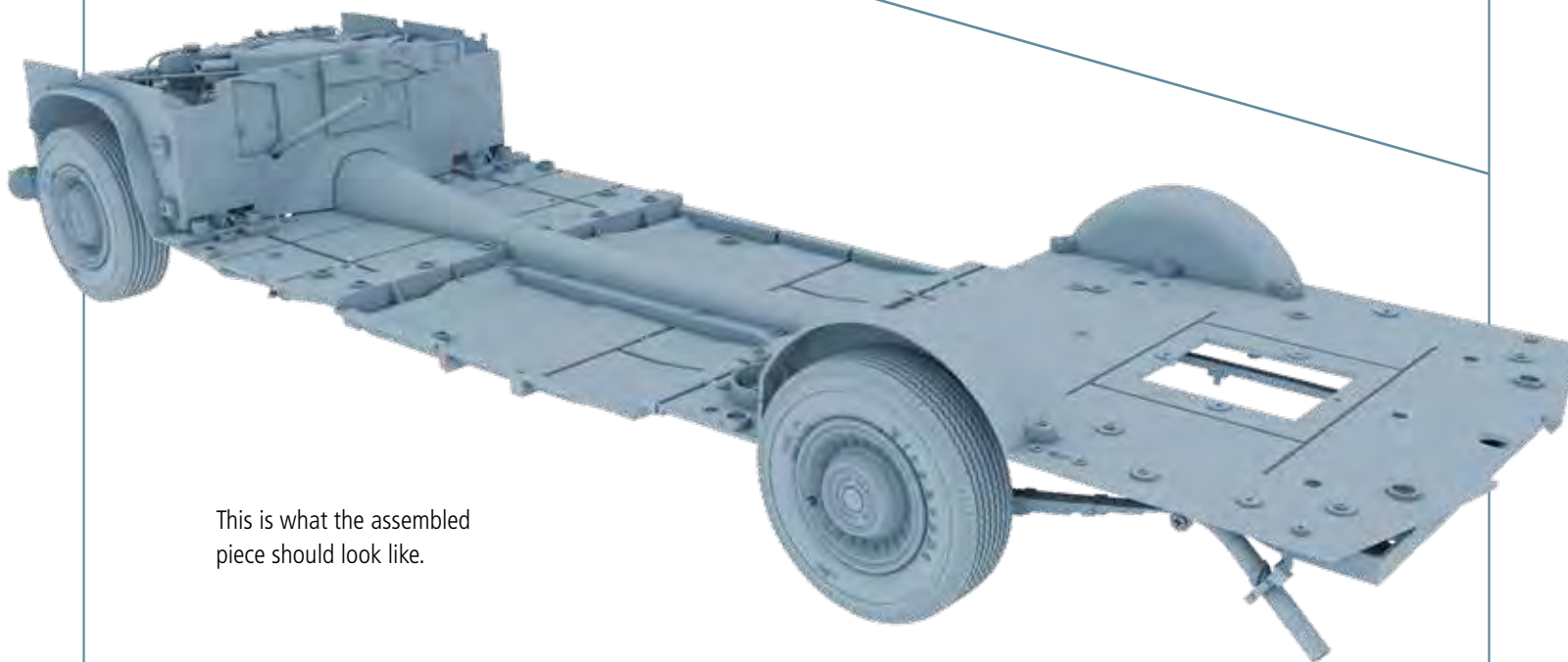
32G

32F

30G

STAGE 32 BUILD

This is what the assembled piece should look like.



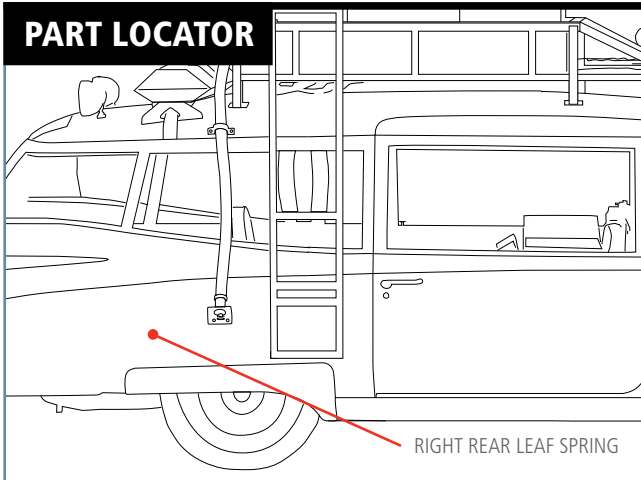


STAGE 33

RIGHT REAR LEAF SPRING

In this stage, you assemble the right rear leaf spring and mount it to the frame of your Ecto-1.

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 FITTING THE SHACKLES TO THE LEAF SPRING:** Slot the end of the rear suspension leaf spring (33D) into the leaf spring front shackle (33A) as shown in figure A, affixing one LM screw into both sides of the shackle. Locate the leaf spring rear outer shackle (33B), which is marked with an "RO". Drive a PM screw through this part, then the end of the leaf spring (33D) and finally the leaf spring rear inner shackle (33C) (figure B).

FIGURE A

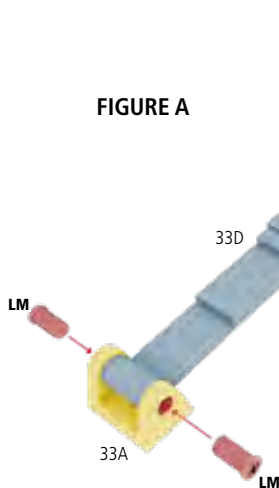


FIGURE B





02

ASSEMBLING THE SHOCK ABSORBER: Locate the shock absorber spring (33H) and insert it into the shock absorber lower mount (33F). Next, push the shock absorber upper mount (33G) through the spring and into the lower mount, so that the screw hole is visible through the hollow in the side of the upper mount (figure A). Drive a BM screw into the screw hole in the upper mount (figure B). The upper mount should now be able to move freely in and out of the lower mount.

Take the shock absorber assembly and place it on the underside of the rear chassis (23A) (figure C). Secure from above with one QM screw (figure D).

FIGURE A

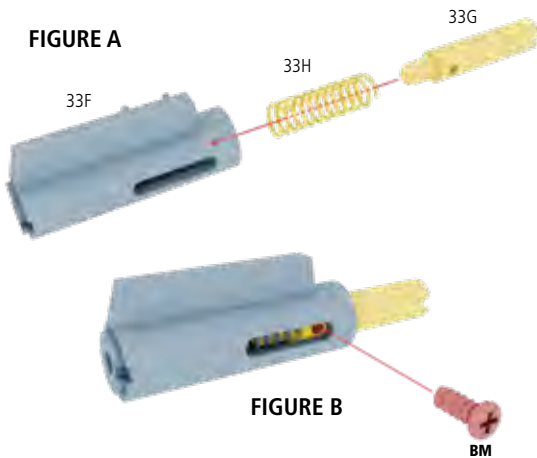
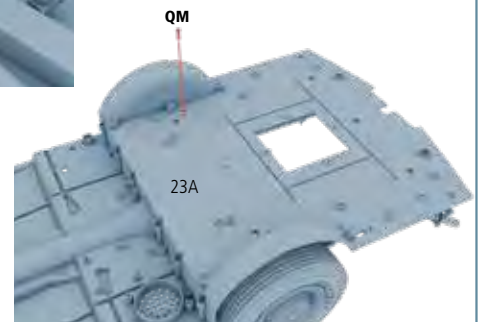


FIGURE B

FIGURE C

FIGURE D



03

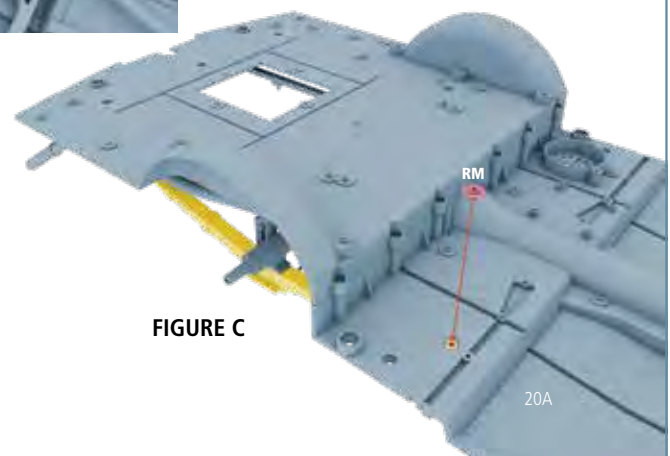
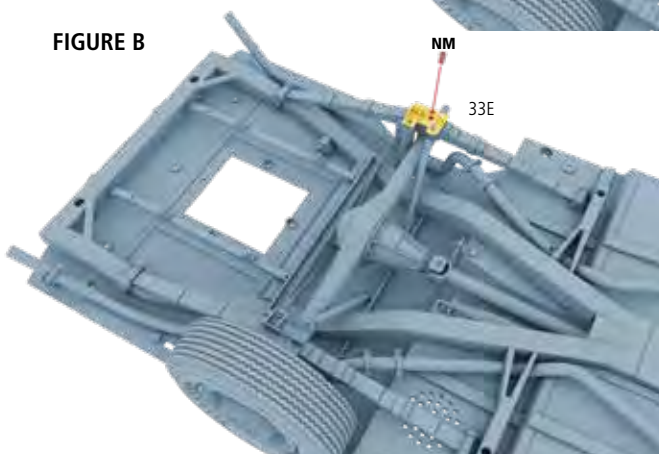
FITTING THE LEAF SPRING 1: Take the leaf spring you have just assembled and slot it onto the peg on the rear axle bottom (30A) (figure A). Next, place the leaf spring clamp (33E) on top of the peg, securing the three parts together with one NM screw (figure B).

Finally, push the peg at the end of the leaf spring front shackle (33A) fits in the cavity in the middle chassis (20A). Turn the model over and fasten these two parts together using one RM screw (figure C).

FIGURE A

FIGURE B

FIGURE C

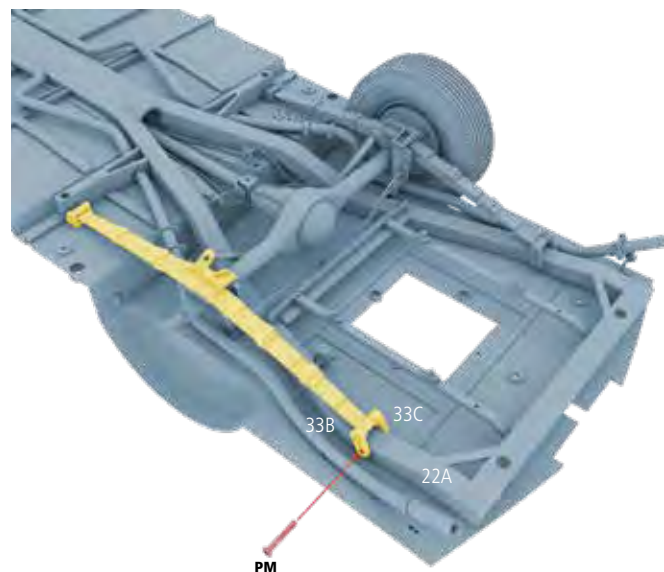
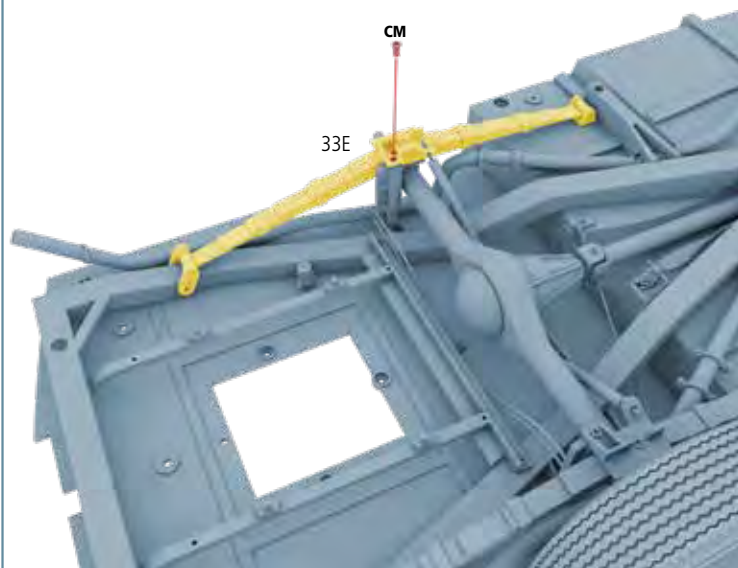




- 04 FITTING THE LEAF SPRING 2:** Align the screw hole in the leaf spring clamp (33E) with the end of the shock absorber, fixing the pieces together with one CM screw (figure A). Then, affix the leaf spring rear shackles to the rear chassis frame (22A) by driving one PM screw through the leaf spring rear outer shackle (33B), rear chassis frame (22A) and leaf spring rear inner shackle (33C) (figure B).

FIGURE A

FIGURE B

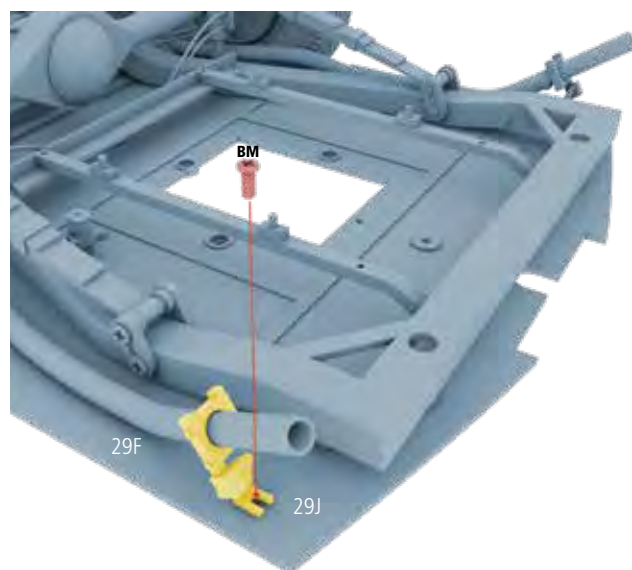
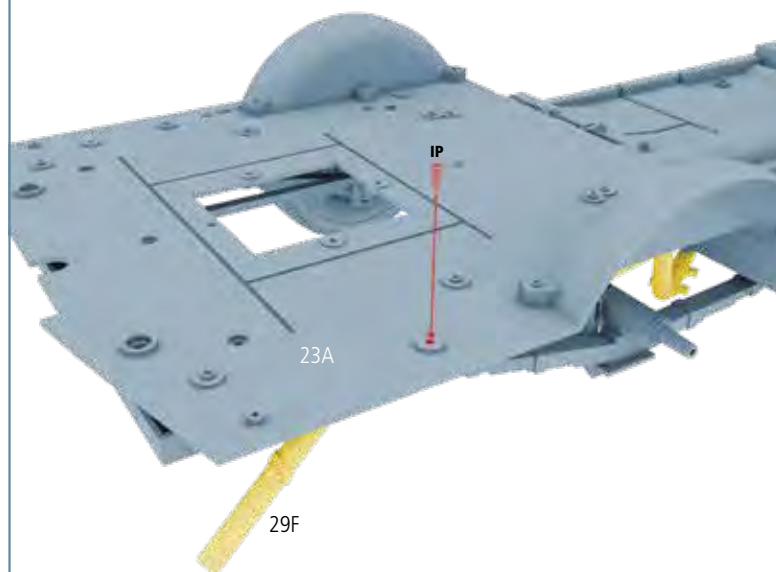


- 05 FIXING THE RIGHT OUTLET PIPE:** Firstly, push the screw post of the rear outlet pipe (29F) into the divot in the rear chassis (23A), turning the model over and securing the parts together with one IP screw (figure A).

Finally, fit the left rear exhaust bracket (29J) to the rear outlet pipe (29F), fastening the bracket to the rear chassis (23A) with one BM screw (figure B).

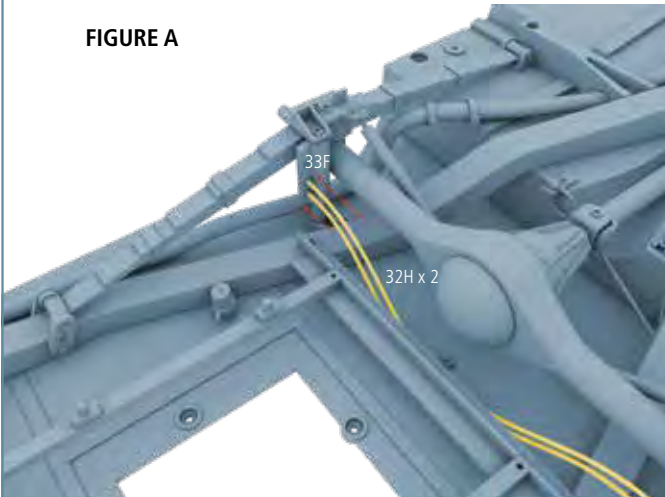
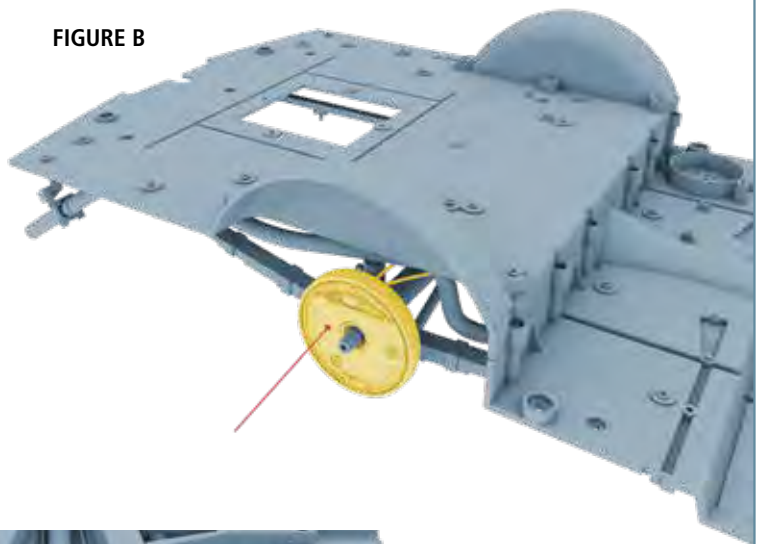
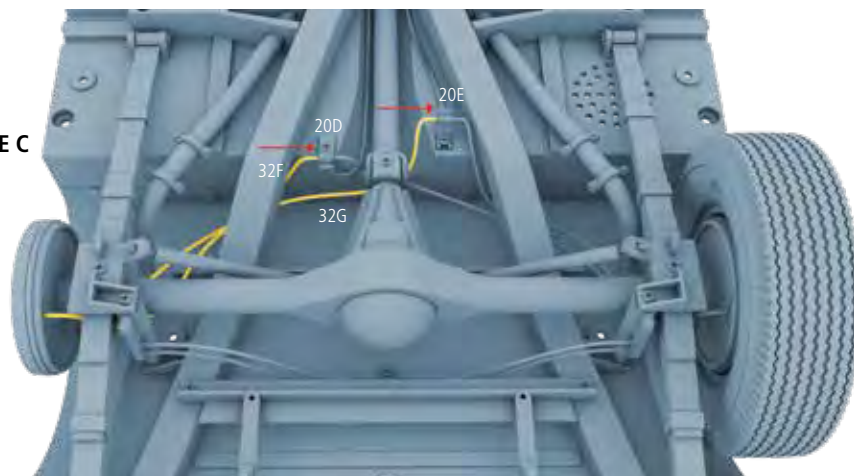
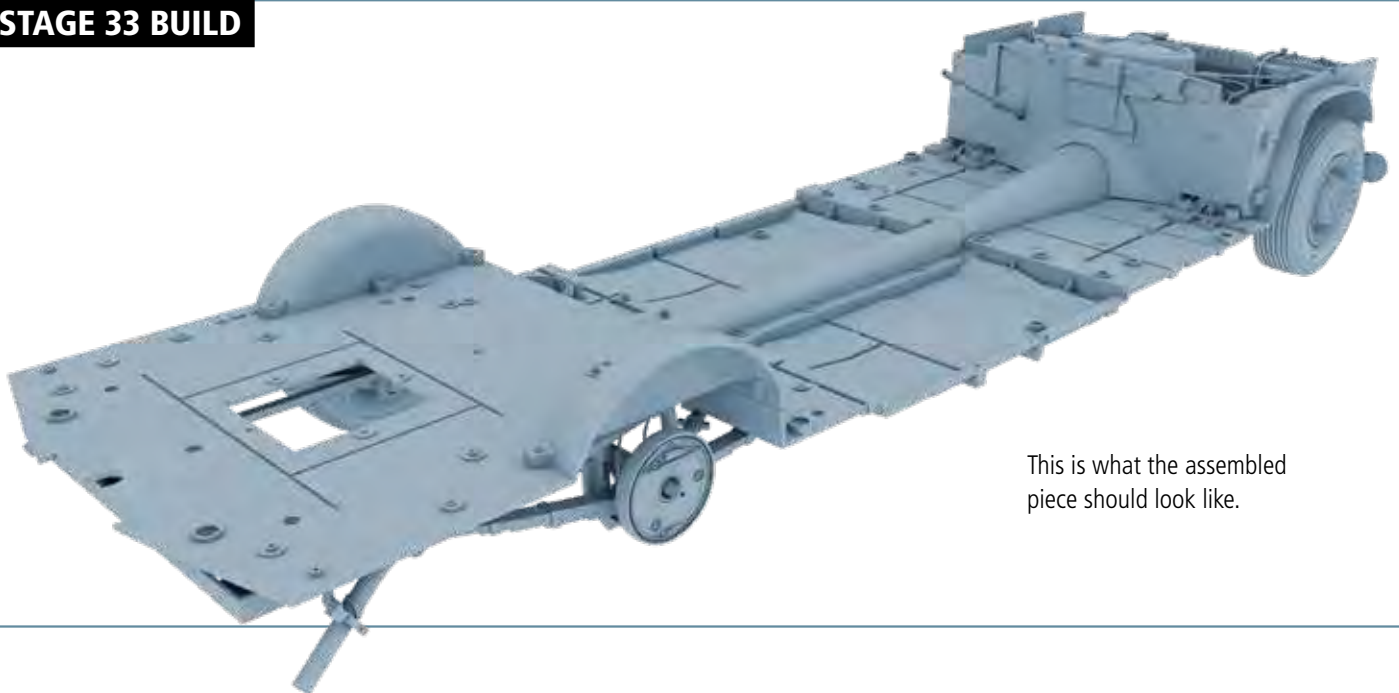
FIGURE A

FIGURE B



**06**

FITTING THE HOSES: Start by pushing the ends of the two brake fluid hose 3 parts (32H) onto the pins on the shock absorber lower mount (33F) (figure A). Then, push the right backing plate onto the rear axle so the hoses are facing the center of the car (figure B). Fit brake fluid hose 1 (32F) onto oil pipe splitter A (20D) and brake fluid hose 2 (32G) onto oil pipe splitter B (20E) (figure C).

FIGURE A**FIGURE B****FIGURE C****STAGE 33 BUILD**

This is what the assembled piece should look like.



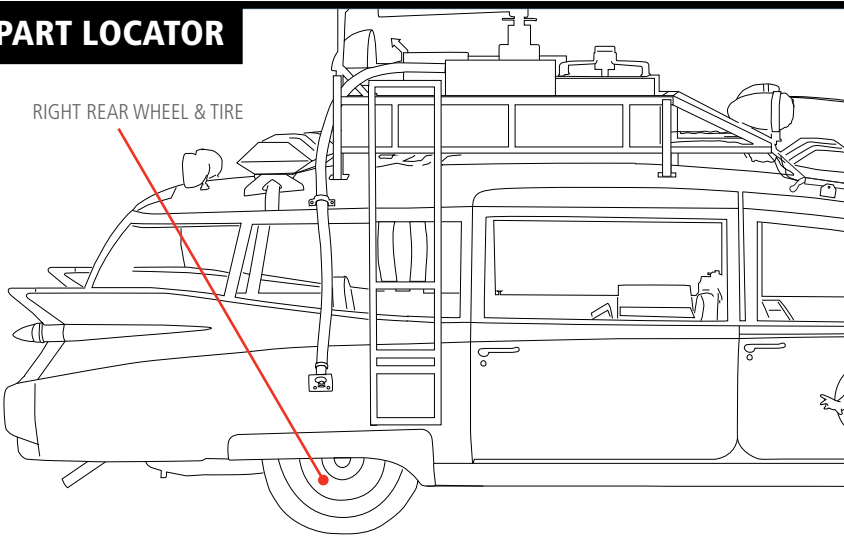
STAGE 34

RIGHT REAR WHEEL & TIRE

In this stage, you assemble the right rear wheel and tire, fitting it to the rear axle.

PART LOCATOR

RIGHT REAR WHEEL & TIRE



TIP: HANDLE CAREFULLY

Unpack all the parts carefully, and 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 WHEEL: Take the outer wheel (34D) and place it in the center of the right rear tire (34A) (figure A) then turn this over. Keeping hold of the assembly, push the inner wheel (34E) towards the outer wheel (34D) and secure together using three CM screws (figure B).

FIGURE A

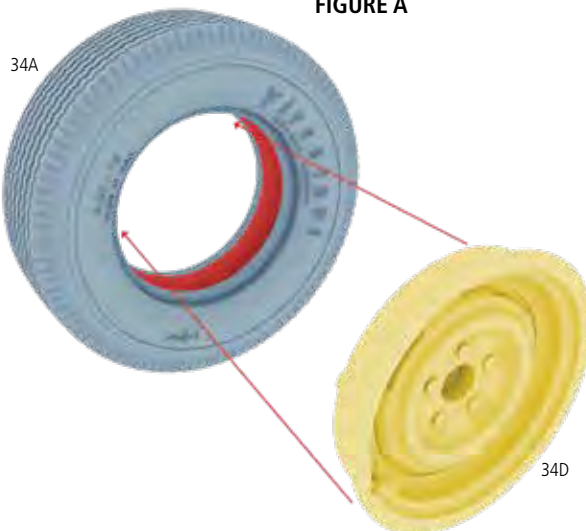
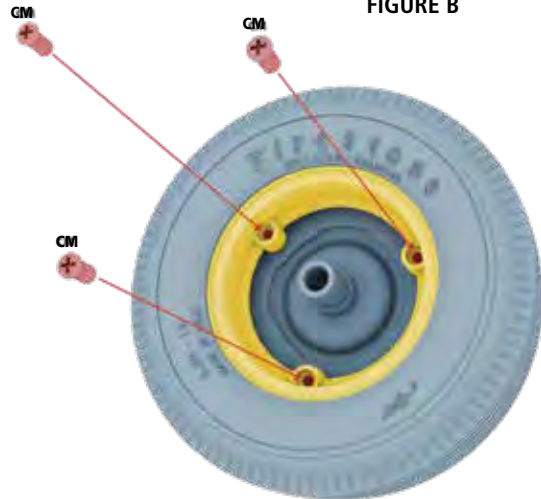


FIGURE B





02 SECURING THE WHEEL:

Push the wheel onto the rear axle, pushing the hub cap (34B) into the center of the wheel. Use one LM screw to affix the wheel to the axle (figure A).

Cover the screw by pushing the center cap (34C) into the middle of the hub cap (34B) (figure B).

FIGURE A

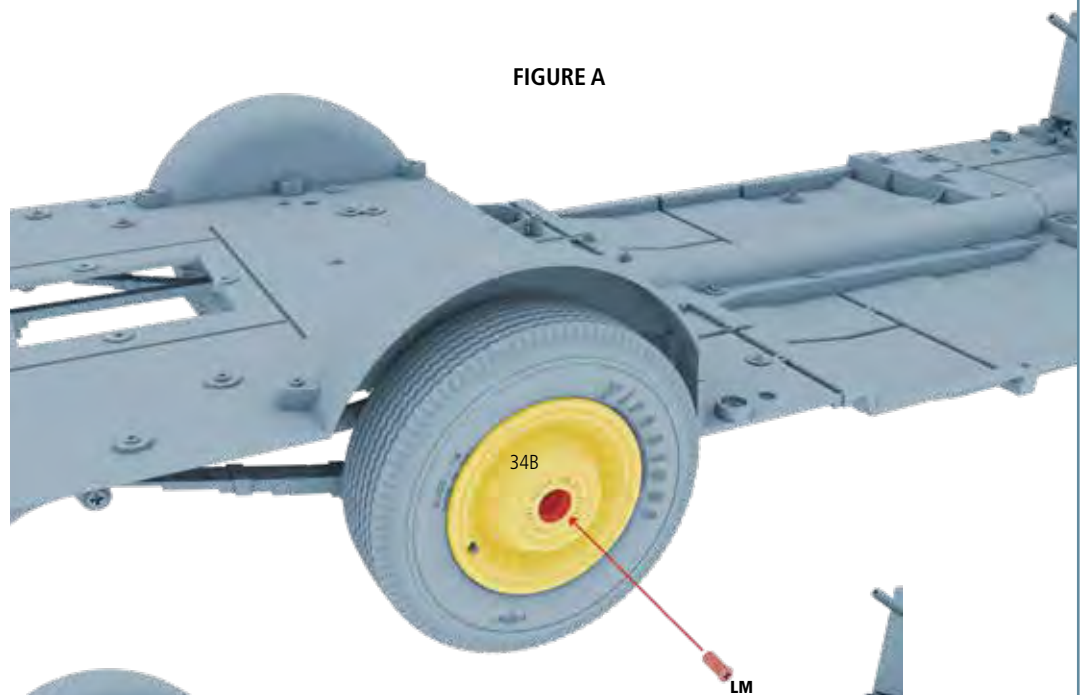
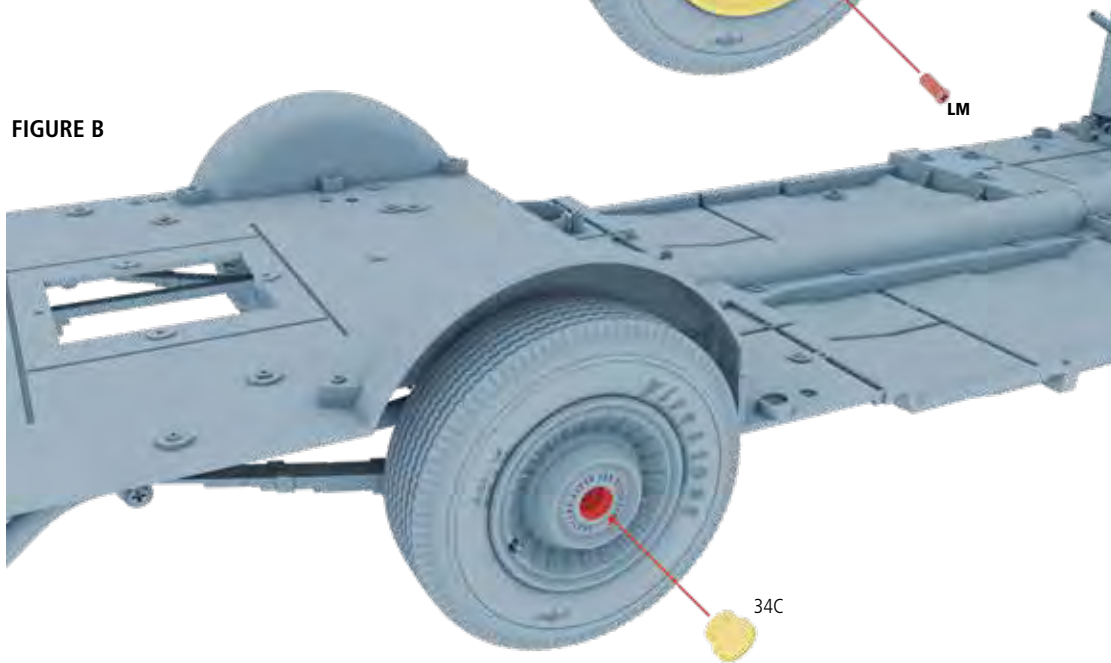
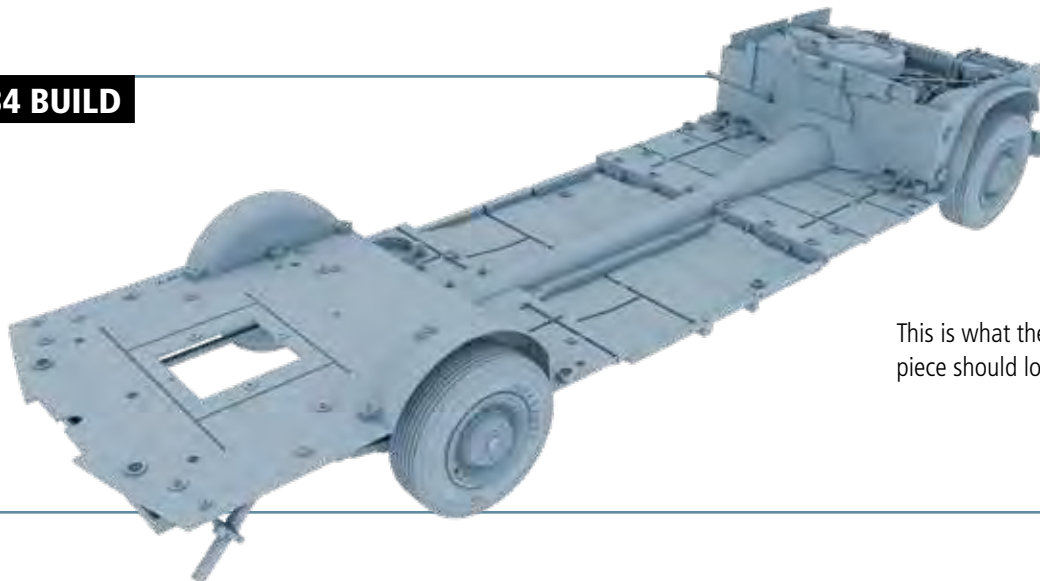


FIGURE B



STAGE 34 BUILD



This is what the assembled piece should look like.



RICK MORANIS

RICK MORANIS



ABOVE Louis Tully (Moranis) undergoes tests in Egon Spengler's lab. The actor replaced original choice, John Candy.



THE KEYMASTER

Rick Moranis shaped the character of lovable nerd Louis Tully and came up with much of his dialogue – including Louis’s hilarious party patter.

RICK MORANIS WAS NEVER SUPPOSED to have been in *Ghostbusters*. Fellow Canadian comedy legend John Candy was originally lined up to star as Dana’s nerdy neighbour Louis Tully, but Candy and Reitman couldn’t agree on the direction of the character – Reitman recalls Candy suggesting that Louis boast a German accent and own several German shepherd dogs, while associate producer Joe Medjuck says Candy wanted to base him on his *SCTV* character Johnny LaRue. After Moranis was drafted in to replace Candy, he proceeded to reshape the role and craft an unforgettable comic character.

By this point Moranis had proven his comedy credentials with performances on shows such as CBS’s *90 Minutes Live* and, most famously, *SCTV* (where he replaced Harold Ramis for the third season). Moranis had gained a further following through his beer-guzzling McKenzie Brothers projects alongside Dave Thomas, an *SCTV* segment that spun off into 1982’s platinum comedy album *The Great White North* and the cult movie *Strange Brew* in 1983. But it was *Ghostbusters* that kick-started Moranis’s career in big-budget Hollywood productions throughout the 1980s and 1990s.

Louis was originally written as a “swinging bachelor” according to Moranis, but before accepting the role he



“MY INPUT WAS INVITED AND ENCOURAGED...”

discussed a very different take on the character with Ivan Reitman. “He asked me about this one nerdy character that I’d done in a couple of sketches on *SCTV*, and we started playing around with that and they offered me the movie,” he recalled to the website *Proton Charging* in 2006.

Like Bill Murray, Dan Aykroyd and Harold Ramis, Moranis was a master of improvisation, and he devised much of Louis’s dialogue and characteristics. “Right away Rick had all these wonderful ideas,” Reitman told *Rolling Stone* in 2016. “I think it was his idea to play him as an accountant; he wrote that extraordinary speech when he is inviting people to a party at his house and he’s walking that incoming couple through. I had the joke of throwing the coat on the dog that’s in his bedroom, but that whole wonderful speech... Rick just made all of it up as he was doing it.”

For his part, Moranis recalls his dialogue for the party scene as being a little less adlibbed. “The very first thing I did [after accepting the role] was sit down with Harold and start talking about taking a stab at some of the scenes,” he told *Proton*



ABOVE Louis, possessed by Vinz Clortho the Keymaster, staggers out into the street outside the Ghostbusters' firehouse HQ after the shutdown of the containment unit.

Charging. "That party scene with the dog – the 'swinging bachelor' script would be very different than one with me playing the character. So I wrote the scene. I can't remember if Harold rewrote the scene or not, but my input was invited and encouraged and it was a very warm atmosphere."

The somewhat broad nature of Louis's character perfectly complemented *Ghostbusters*' delicate balance of comedy and horror. "To Ivan's credit, he knew that by having a character as broad as Louis in that mix, it almost made the other stuff a little bit more believable," the comedian pointed out to *Proton Charging*.

TULLY THE ATTORNEY

Moranis's take on Louis proved to be one of the most popular aspects of *Ghostbusters*. Lovable comedy nerds became his speciality, and the film's success was followed by roles in other comedy classics such as *Brewster's Millions*, *Little Shop of Horrors*, and *Spaceballs*. He also reteamed with Ramis when the latter wrote and directed *Club Paradise* in 1986.

Moranis returned as Louis for *Ghostbusters II* in 1989,

which saw the character strike up a nervy romance with Janine and mark himself out as a less-than-adept defence attorney. Several scenes in which Louis tries to capture Slimer before going on to befriend him were shot, but cut from the finished picture.

1989 was also the year of two of Moranis's other defining movies, *Honey, I Shrunk the Kids* and *Parenthood*. The film work continued after that, including playing Barney Rubble in 1994's *The Flintstones*, which topped *Ghostbusters* to become the biggest box office hit of his career.

Yet Moranis began to become disillusioned by the way his career had segued from loose-knit comedy into more straightforward acting. "I never wanted to act. I just wanted to create material, and that led to performing," he told the website *A Site Called Fred* in 2005. "I had a good time performing, but towards the end of the run of movies that I did where I was no longer writing my material and just hitting the marks and saying the lines in other people's big budget Hollywood movies... I felt much closer to work that I was responsible for the writing of, going back to the



early sketches and SCTV and even in the films *Ghostbusters* and *Spaceballs*.”

After 1997’s *Honey, We Shrunk Ourselves*, Moranis took a two-decade hiatus from live action roles. The death of his wife Anne from liver cancer in 1991 had left him to raise their two young children alone, and he decided to leave acting to focus on parenthood. “For the first couple of years [following the death of his wife] I was able to make it work – doing one-and-a-half pictures a year for three months with no problem,” he told *The Independent* in 2006. “But I started to really miss them [his children]... So I turned down the next pictures that came along and the break just got longer and longer.”

Moranis didn’t retire completely. He voiced characters in the 2003 animated role *Brother Bear* and its 2006 sequel and took on a handful of other voice roles, including reprising *Spaceballs*’ Dark Helmet for an episode of *The Goldbergs*. He also made occasional live appearances, released comedy and country music albums, and appeared in *An Afternoon with SCTV*, a Martin Scorsese TV special about the show. But it wasn’t until 2020 that he announced a new live action movie role in the form of a third *Honey, I Shrunk the Kids* sequel.

Moranis never regretted stepping back from his movie career for so long. “I was working with really interesting people, wonderful people – I went from that to being at home with a couple of little kids, which is a very different lifestyle,” he told *The Hollywood Reporter* in 2015. “But it was important to me. I have absolutely no regrets whatsoever. My life is wonderful.”

RIGHT The dishevelled Keymaster prepares to unite with the Gatekeeper before ascending to the Temple of Gozer.



THE ART OF COMEDY

Moranis has always said he considers himself a comedian and performer rather than actor, and he has often been drawn to working with others from a comic background. “Working with comedians is a different experience from working with actors and non-comedians,” he told *The Independent* newspaper in a 2006 interview. “You work with Mel Brooks, or Steve Martin or Eric Idle or Bill Murray and Danny Aykroyd and Harold Ramis – that’s a very different experience than working with Actor X or Actor Y. Actors are much more loyal to the script – that’s their training, that’s their orientation – as opposed to the comedian, who’s looking for, just by instinct, a way to undermine it, destroy it, come up with something better, torture everyone along the way, make his life more interesting and yet somehow come out with a better time.”



ABOVE The final treated photograph as seen in *Ghostbusters II*.

OPPOSITE, TOP LEFT
Lou Police's painting, used as reference for the photograph.

OPPOSITE, BOTTOM RIGHT
Reference picture from the initial acetate composition.



THE LIVING PAINTING



Glen Eytchison, the authority on living pictures, talks about the design process behind the portrait of Vigo and reveals how the Scourge of Carpathia was originally meant to manifest in the real world.

WHEN ILM WERE TASKED WITH TURNING Vigo into a living painting, there was only one person to call: Glen Eytchison. As director and producer of the Laguna Beach show *Pageant of the Masters* since 1979, Eytchison was the ultimate authority on living pictures. An eyepopping show in which performers step out of famous artworks to the sound of a live orchestra and narration, the *Pageant* had been wowing theater-goers since its curtains opened in 1932. Now ILM hoped to recreate the same 'tableaux vivex' artform with Vigo.

Yet Eytchison initially needed convincing that a big FX house like ILM needed his skills. "I flew up to San Rafael to meet with Dennis Muren," Eytchison remembers. "I'd idolized Dennis for years and felt compelled to tell him, 'You guys can figure this out. You don't really need me!' And he said, 'Yeah, we *could* figure this out but you do such a great job, so why waste our time?' It turns out it is tricky to do properly!"

Before he started work on the live action effect of Vigo stepping out of the painting, Eytchison and his team first

needed to create the painting itself. This was no easy task. Eytchison recalls how on his first day on the picture, ILM handed him a big folder stuffed with 30 or so illustrations. It turned out to be reference on what *not* to do. "They told me Ivan had rejected every one of them for various reasons. Too *Conan the Barbarian*, too cartoonish... he just hated everything!"

Eytchison spent a day in his studio with two of his costume designers and an ILM illustrator researching what a Carpathian warlord would wear into battle and examining paintings from the period. Knowing that Reitman would want a say in the final composition, he decided to place the various elements of the picture on individual cells of acetate before starting work on the final version. These cells could easily be swapped around as necessary. "I placed the cells together in a cell composition that I felt was appropriate, then I showed Ivan the composition," he recalls. "It was very





BELOW Glen Eytchison oversees Wilhelm von Homburg being filmed against a painted backdrop and sculpted skulls and rocks.

cartoonish at this stage, so we also gave him reference material that would be used for the final painting, highlighting the colors we were going to use, what a Renaissance sky looked like, what a Renaissance castle looked like, and so forth.”

The decision to provide individual layers proved to be a wise one, as Reitman swiftly began rearranging the composition. “He said, ‘I don’t like where the tree is!’, so I pulled that cell out, stuck another tree in there and let him move it around to where he liked it. We pushed the cells around for 10 or 15 minutes, trying different trees, different castles, different foregrounds, until we got it to where he liked. Then I stapled the whole thing to a blackboard and said, ‘That’s the composition.’ It was a big milestone.”

PHOTO FINISH

Eytchison took the composition, comprising 12 acetates, and the reference material to an artist named Lou Police. “I asked him to create an oil painting that would look appropriate for the time period. He spent about four or five days on it and did such an amazing and beautiful job.”

However, there was a problem: it soon became clear that they wouldn’t be able to make it convincingly blend in with the live action footage of Vigo stepping out of the artwork. “I quickly realized there’s no way that I could exactly match an oil painting of a face on a 40-foot screen. So it [the painting] ended up not being used in the film.”

Instead Eytchison decided they should use a treated photograph of Vigo actor Wilhelm von Homburg posing on a specially created set. Police’s painting provided essential reference material for Vigo’s costume and hair, as well as the skulls beneath his feet. “The photograph was blown up to about eight feet and aged using traditional techniques. That photograph is what’s rolled around the museum in the early parts of the movie.”

Work then began on the next stage of the living picture process – Vigo stepping out of the painting into the museum. Eytchison and his team were able to incorporate techniques from the *Pageant*, including lighting both the photo and live action footage to





appear flat. Reitman wasn't satisfied with the first attempt, so Eytchison continued to show him different test footage. "Ivan would look at it and then we would get notes and try something else. We did that for a couple of days. We shot a bunch of different versions of Vigo stepping out, saying his lines."

There was one other difficulty. "The cast member [Homburg] was supposed to stay perfectly still and deliver his lines, then come to life and step out. But he had difficulty standing still... At one point we got a note from Production saying, 'Bolt him to the set!'"

Despite these issues, Eytchison says shooting the sequence went fairly smoothly. "We would do 40 pieces a year at the *Pageant*, so for us this was just another challenge."

After three-months of pre-production and a week of

shooting, Eytchison and ILM had footage everyone was happy with. Yet as fans will remember, *Ghostbusters II* does not actually end with Vigo stepping out of the painting. After the footage had been shot, Reitman decided to alter the sequence, with Vigo becoming a disembodied head who disappears from the painting before reappearing in the museum. For Eytchison, it was an unwelcome surprise. "The end of the movie was disappointing to us, because we'd worked really hard on Vigo stepping out of the painting," he admits.

Yet Eytchison remains sanguine about his time on the movie. "I've done other really big movies like *Devil's Advocate* and *Wild Wild West* and Broadway shows – and no one asks me about them. But Vigo the Carpathian is huge! People still want to talk about it. So I can't complain. Vigo has been very good to me."



LEFT Glen Eytchison (far left) discusses Vigo with camera operator Terry Chostner and producer Michael C. Gross, while Mike Smithson, sculptor Judy Parker, and scenic artist Leslie Turnbull perfect Wilhelm von Homburg's costume and makeup.

THE VIGO CREW

Eytchison is keen to point out that many people were involved in creating the iconic image of Vigo we know today. In fact, he says at least a hundred people should take some credit, including his team, ILM and the production crew. "There's no one person who can take credit for Vigo. But a huge part of Vigo was Mike Smithson, who did the makeup and hair... Without Mike, it's a completely different film, a completely different

Vigo." He also stresses the importance of the "brilliant *Pageant* crew" (including set designer Richard Hill, costume designers Skipper Skeoch and Marci O'Malley, and sculptor Judy Parker), as well as key players at ILM such as Dennis Muren and Ned Gorman, and producer Michael C. Gross. "Though Michael, being an artist, kept picking up a brush and touching up the background... that was a bit problematic for us!"



ECTO-101

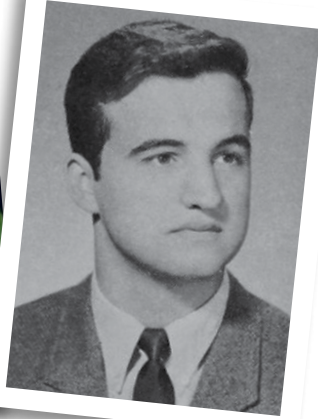
A MONTHLY LIST OF ALL THE THINGS THAT
MAKE GHOSTBUSTERS GREAT.

#10 JOHN BELUSHI

Dan Aykroyd originally wrote the part of Peter Venkman for his friend John Belushi. The pair had known each other for a long time, having worked at both the Second City troupe and *Saturday Night Live* together, while 1980's hit *The Blues Brothers* was based on one of their *SNL* sketches. The pair went on to team up again in the 1981 comedy *Neighbors*. Belushi was well known to Ramis and Reitman too, having starred in 1978's *National Lampoon's Animal House* which had been co-written by the former and co-produced by the latter. *Ghostbusters* would have been his biggest role yet.

Aykroyd has said he was midway through writing a line for Belushi when he heard the tragic news about his friend's death from a speedball overdose at the Chateau Marmont Hotel in L.A. He was just 33.

The movie was eventually made, of course, with Bill Murray (another friend of Belushi's from Second City) in the Venkman role, but Aykroyd didn't forget about Belushi. He has often referred to the gluttonous Slimer as the "ghost of John Belushi," while effects artist Steve Johnson has said he was given specific instructions to make Slimer more like Belushi as a homage to the actor.



“

We weren't so naive when we went into it [Ghostbusters II] and that was good and it was bad. And I think that was an interesting, different psychology to it.

”



▲ **Ivan Reitman reminisces about returning for *Ghostbusters II* in the 2014 featurette *Time Is But A Window*.**

“

Of all the techniques used in a center-stage situation, to create a totally new form of life, stop motion is the best of an imperfect lot... All the other techniques have their own specific, unique purposes, but stop motion is the only one with so broad a range.

”



▲ **Randy Cook, stop motion animator of the *Terror Dogs*, talks to *Fangoria* magazine about the artform in 1984.**

“

I find that I can be more innovative if I just pretend I don't know anything. If I just let it all go blank, and then study the assignment, whatever it might be, and approach it from a newcomer's point of view.

”

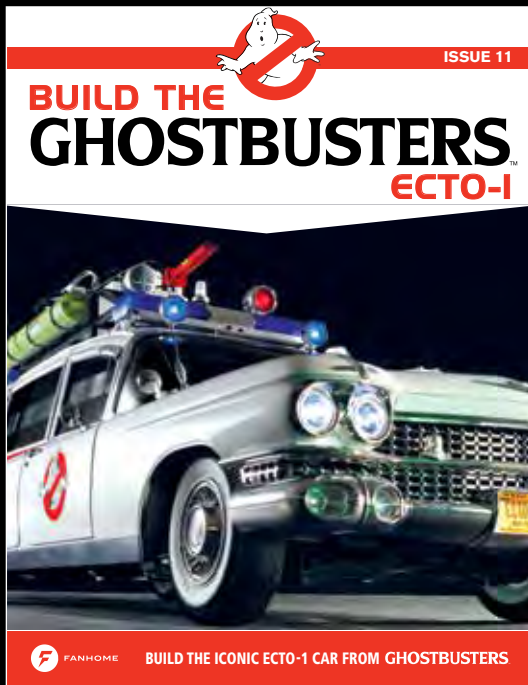


▲ **Billy Bryan, fabricator and the man in the *Stay Puft* suit, talks to the Stan Winston School.**



COMING IN
ISSUE 11

YOUR PARTS



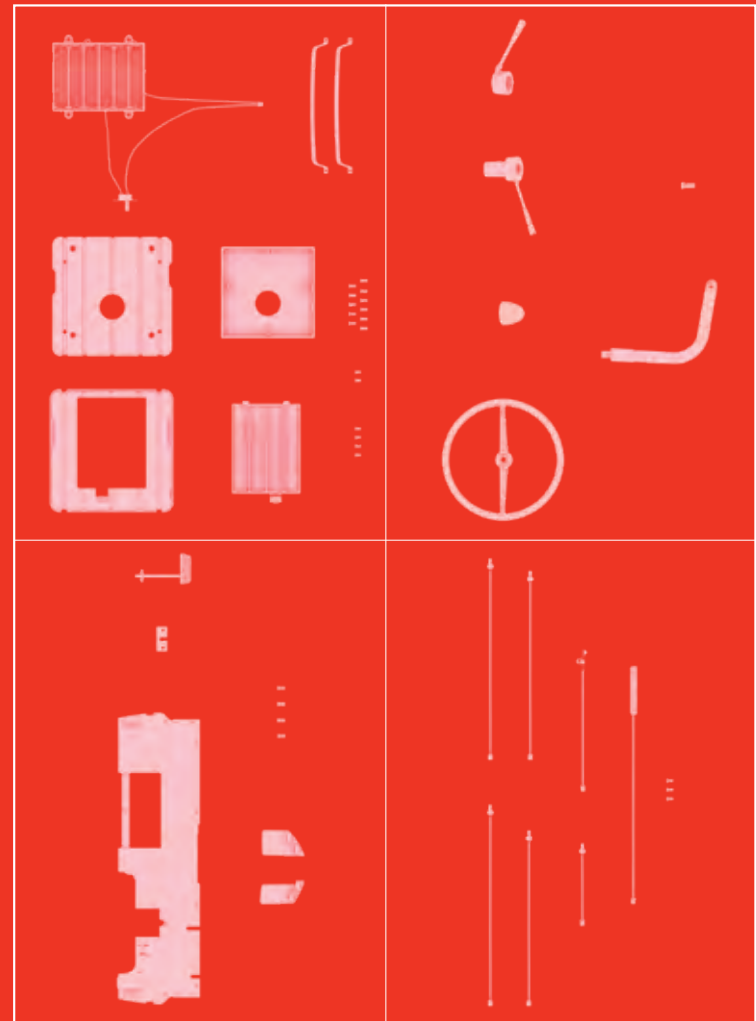
RICHARD EDLUND

Interview with the visual effects legend.



JENNIFER RUNYON

The actress on playing Venkman's student.



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