



ISSUE 11

BUILD THE GHOSTBUSTERSTM ECTO-1





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TO OUR READERS

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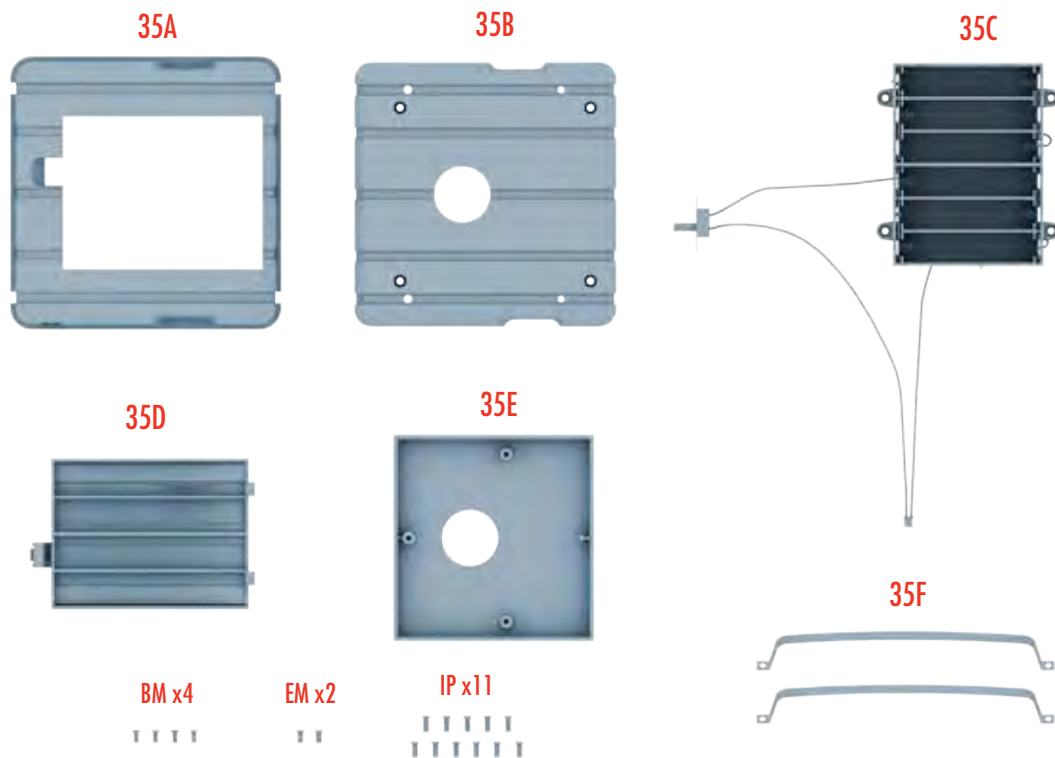
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CAR PARTS STAGE 35

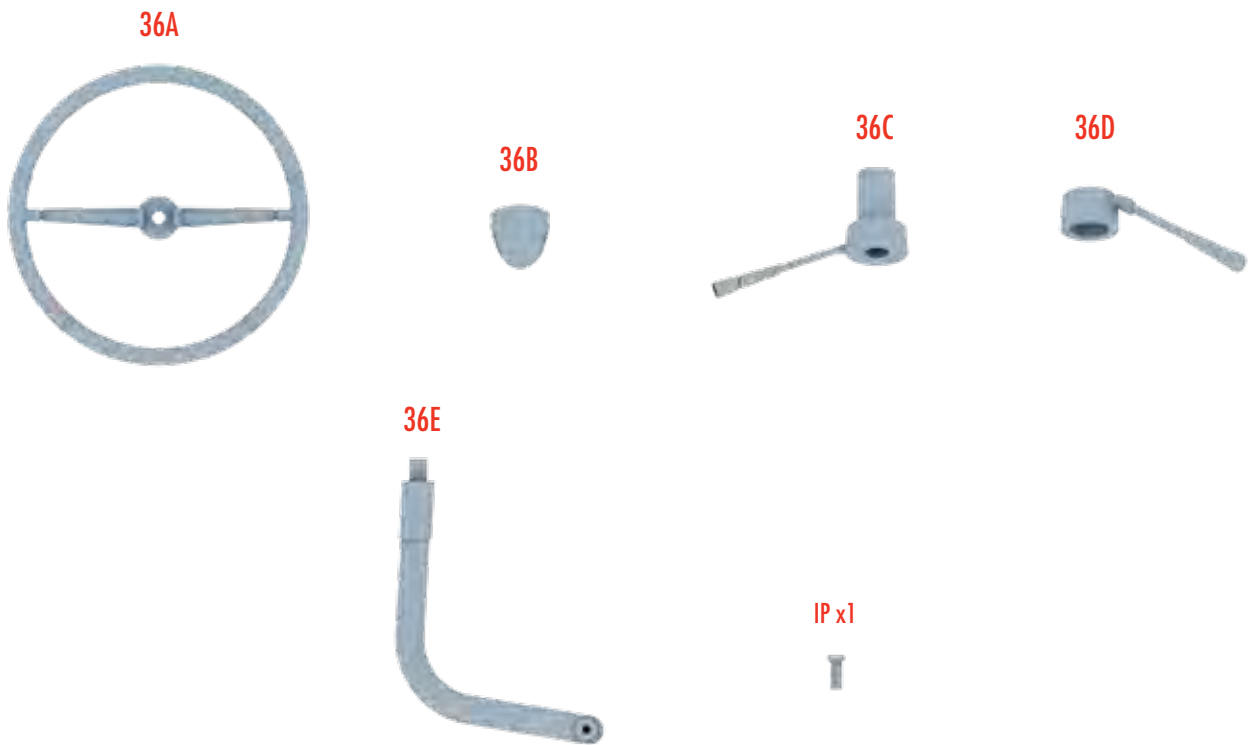
In this stage, you receive the parts for your model's battery box, which will power the electronic features of the Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
35A	BATTERY BOX UPPER COVER	1
35B	BATTERY BOX LOWER COVER	1
35C	BATTERY BOX	1
35D	BATTERY BOX COVER	1
35E	BATTERY BOX COMPARTMENT COVER	1
35F	BATTERY BOX BRACKET	1
BM	1.7x4MM	4 (+1 SPARE)
EM	2x4MM	2 (+1 SPARE)
IP	2x5MM	11 (+3 SPARE)

CAR PARTS STAGE 36

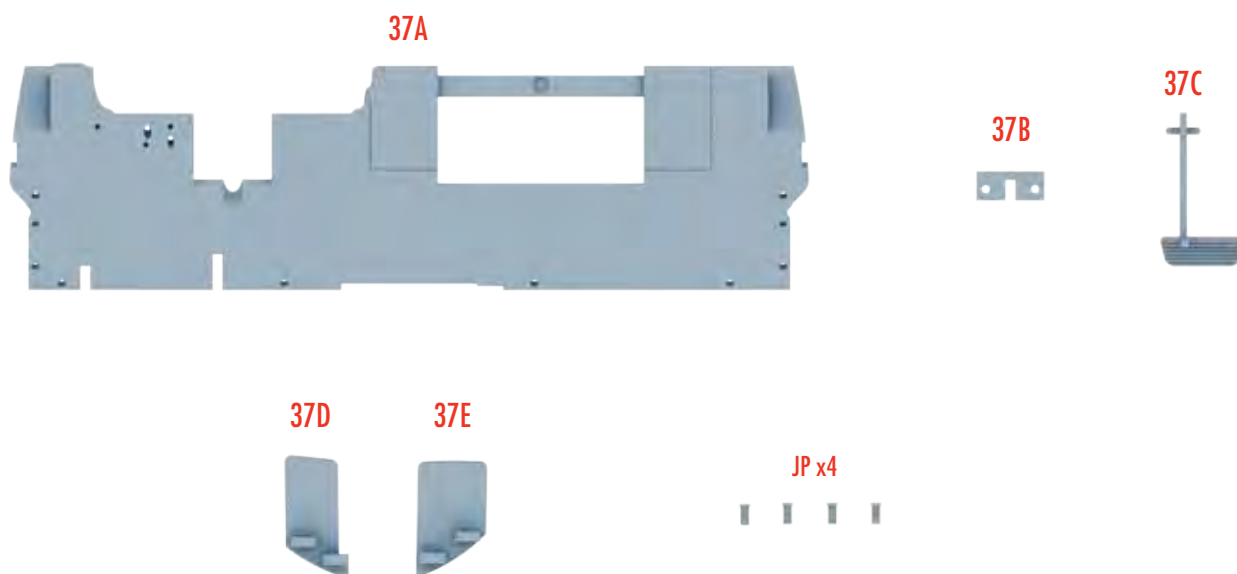
In this stage, you receive parts of the steering wheel, including indicator stalk and control lever.



PART NUMBER	DESCRIPTION	QUANTITY
36A	STEERING WHEEL	1
36B	STEERING WHEEL CENTER CAP	1
36C	INDICATOR STALK	1
36D	CONTROL LEVER	1
36E	FUEL TUBE	1
IP	2x5MM	1 (+1 SPARE)

CAR PARTS STAGE 37

In this stage, you receive the dashboard lower panel,
as well as the brake pedal and mechanism.



PART NUMBER	DESCRIPTION	QUANTITY
37A	DASHBOARD LOWER PANEL	1
37B	BRAKE PEDAL COVER	1
37C	BRAKE PEDAL	1
37D	DASHBOARD SUPPORT RIGHT	1
37E	DASHBOARD SUPPORT LEFT	1
JP	2.3x5MM	4 (+1 SPARE)

CAR PARTS STAGE 38

In this stage, you receive the first set of wires used for the electrical functions of your Ecto-1.

38A: SIREN SWITCH (WHITE)



38B: ROOF LIGHTS SWITCH (BLUE)



38C: ENGINE SOUND SWITCH (BLUE & GREEN)



38D: HORN SWITCH (GREEN)



38E: MAIN LIGHT SWITCH (GREY)



38F: BRAKE PEDAL SWITCH (BLACK)



38G: DASHBOARD LIGHT (RED & WHITE)



EPx3



PART NUMBER	DESCRIPTION	QUANTITY
38A	SIREN SWITCH (WHITE)	1
38B	ROOF LIGHTS SWITCH (BLUE)	1
38C	ENGINE SOUND SWITCH (BLUE & GREEN)	1
38D	HORN SWITCH (GREEN)	1
38E	MAIN LIGHT SWITCH (GREY)	1
38F	BRAKE PEDAL SWITCH (BLACK)	1
38G	DASHBOARD LIGHT (RED & WHITE)	1
EP	1.7x4MM	3 (+1 SPARE)



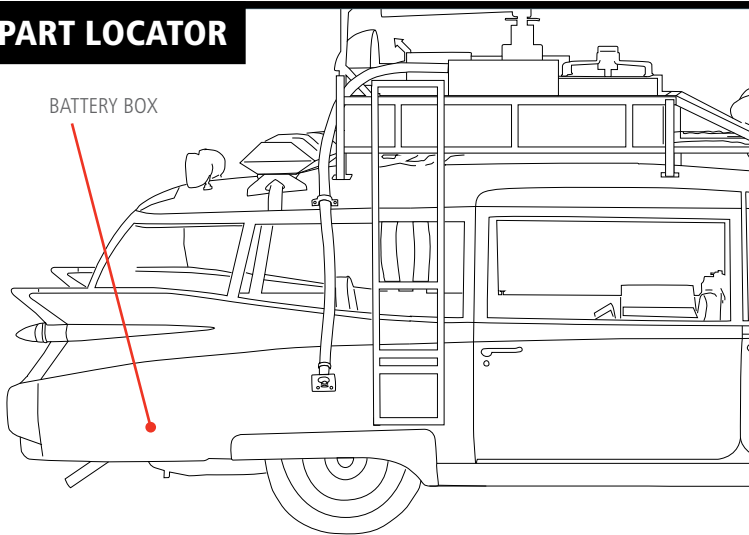
STAGE 35

BATTERY BOX

In this stage, you assemble the battery box, fitting it to the underside of your Ecto-1.

PART LOCATOR

BATTERY BOX



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. For screws into metal, ensure that they 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 BATTERY BOX: Begin by placing the battery box (35C) in the center of the battery box upper cover (35A) so the space for the batteries is facing outwards. Secure the two parts together with four IP screws (figure A). Then, carefully pull the wires through the circular hole in the battery box lower cover (35B) and place the lower cover on the underside of the upper cover. Fix together with four IP screws (figure B). Finally, turn the box over and push the battery box cover (35D) in place (figure C).

FIGURE A

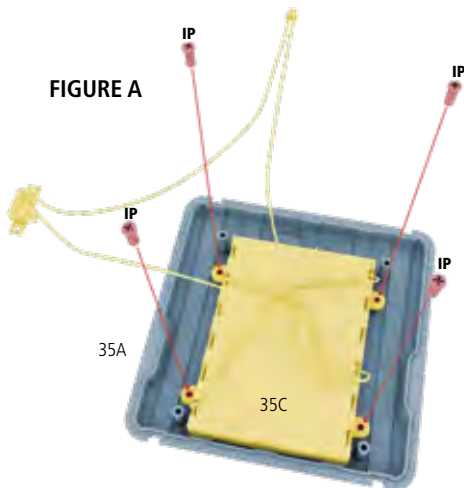


FIGURE B

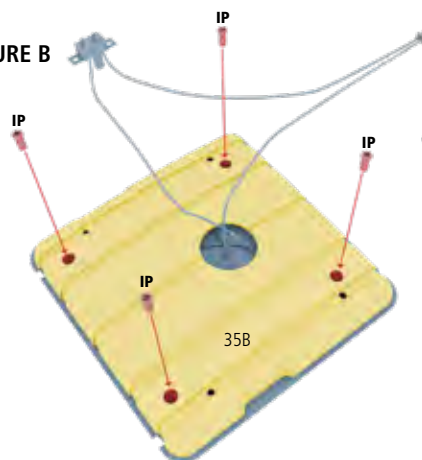


FIGURE C





02

FITTING THE BATTERY BOX: Set the battery box compartment cover (35E) on the underside of the rear chassis (23A) (figure A). Secure from the other side with three IP screws (figure B). Carefully pulling the wires of the battery box through the circular hole, lay the assembled battery box on the compartment cover (figure C & D). Then, lay the two battery box brackets (35F) over the battery box, using four BM screws to secure them to the battery box frame (22C) (figure E).

FIGURE A



FIGURE B

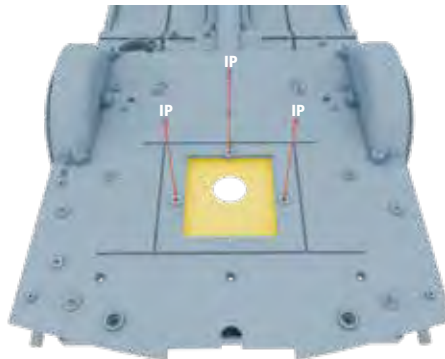


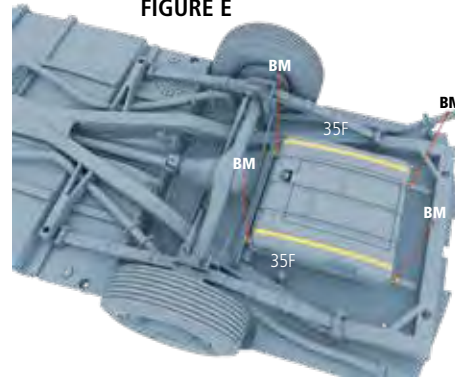
FIGURE C



FIGURE D



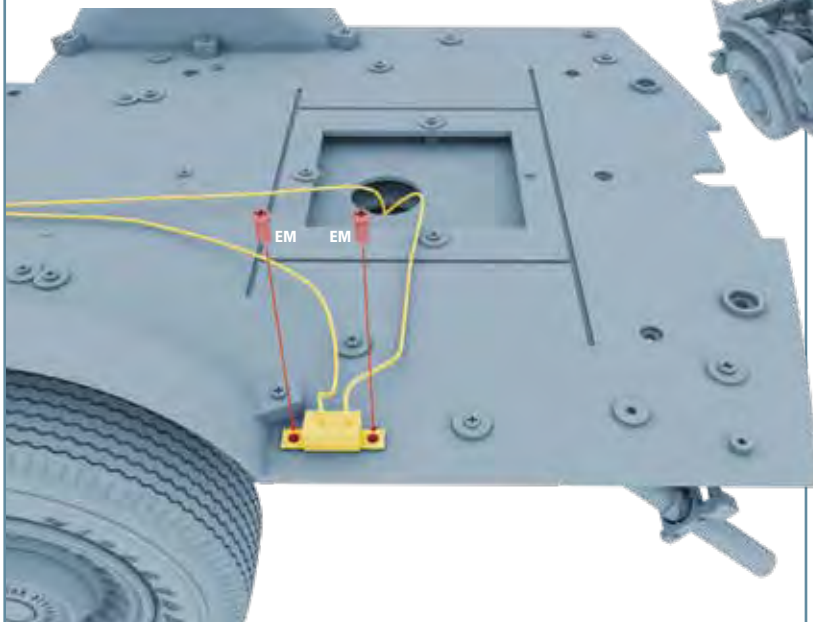
FIGURE E



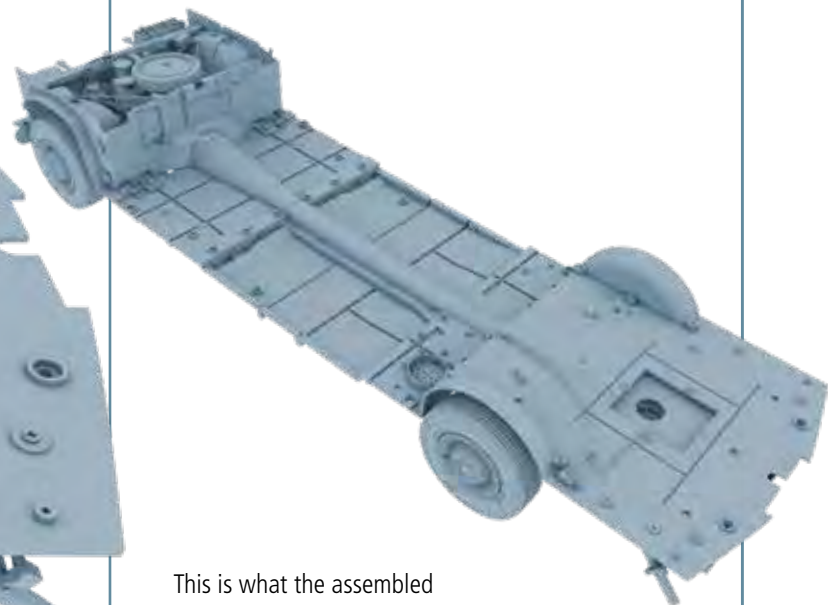
03

FITTING THE SWITCH: Align the two screw holes at the edges of the battery box switch with the holes in the rear chassis and affix using two EM screws (figure A).

FIGURE A



STAGE 35 BUILD



This is what the assembled piece should look like.

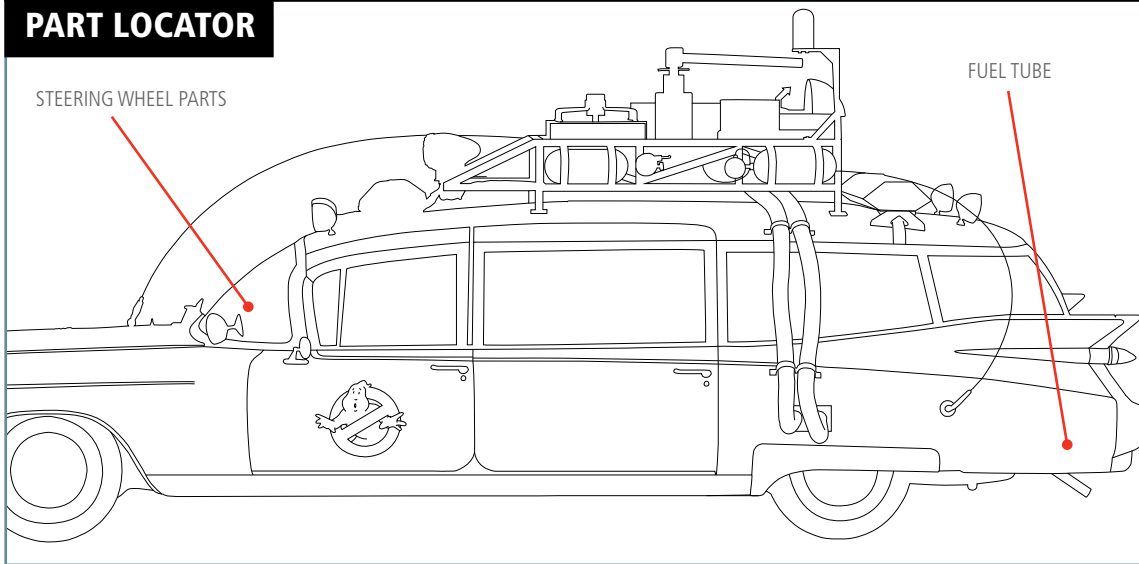


STAGE 36

FUEL TUBE & STEERING WHEEL PARTS

In this stage, you fit the fuel tube to the underside of your model and receive parts for the steering wheel which will be used later.

PART LOCATOR



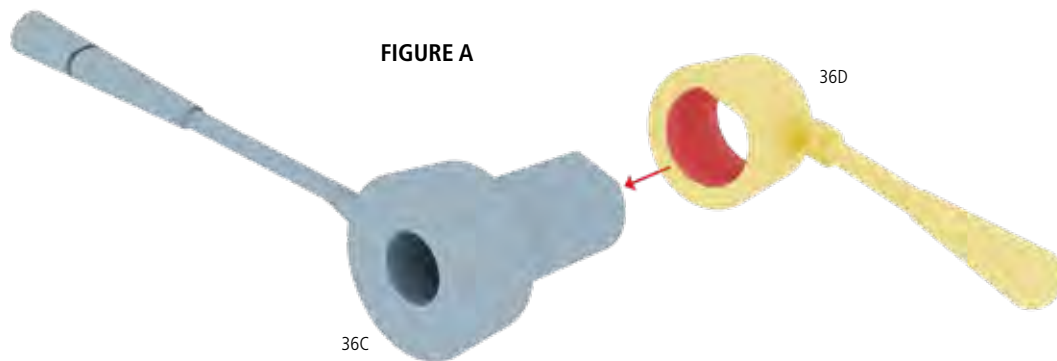
TIP: SPARE PARTS

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 COMBINING THE STALKS:** Take the control lever (36D) and slide it onto the pole at the bottom of the indicator stalk (36C), so both stalks are leaning towards the wide end of the indicator stalk (figure A).





02

FITTING THE TUBE: Push one end of the fuel tube (36E) into the side of the battery box, with the other pushing into the rear chassis (23A) (figure A). Turn the model over and secure the tube to the rear chassis with one IP screw (figure B).

Keep the steering wheel (36A), steering wheel center cap (36B) and stalks separately so they can be added to the assembly later.

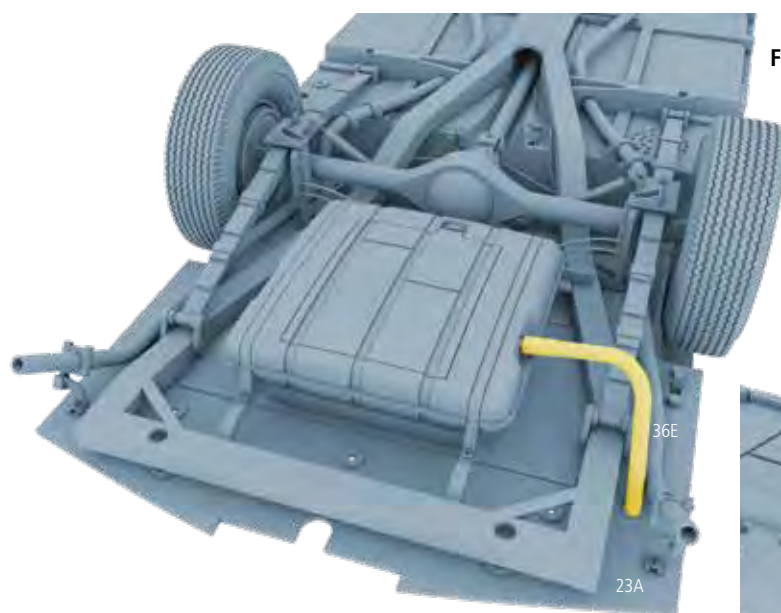


FIGURE A

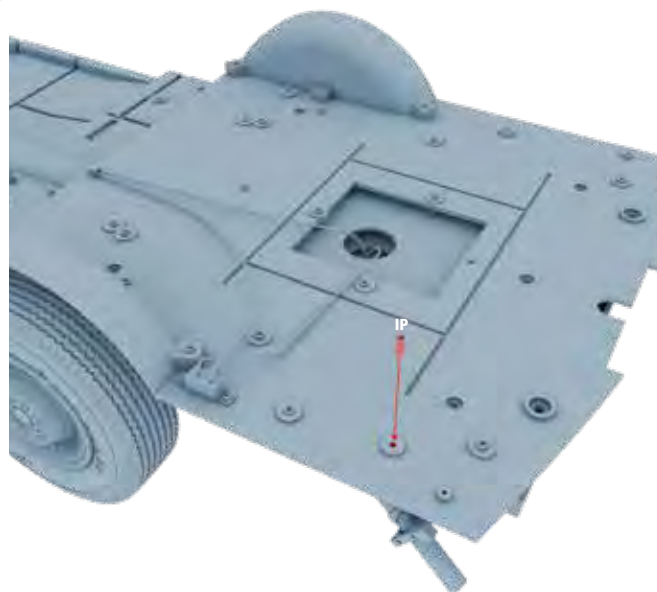
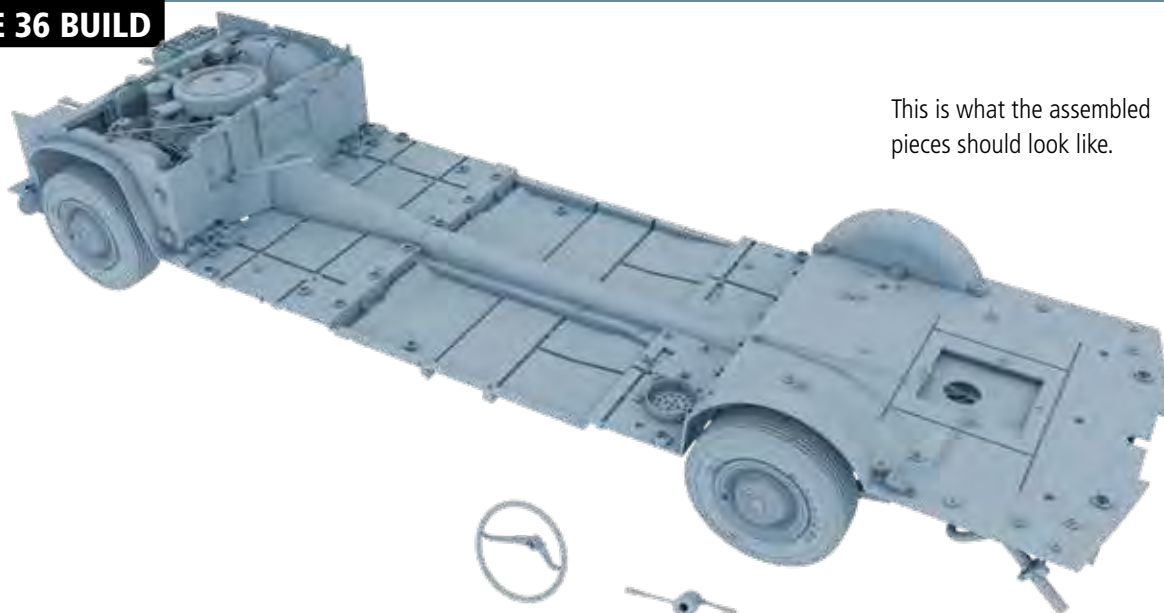


FIGURE B

STAGE 36 BUILD



This is what the assembled pieces should look like.

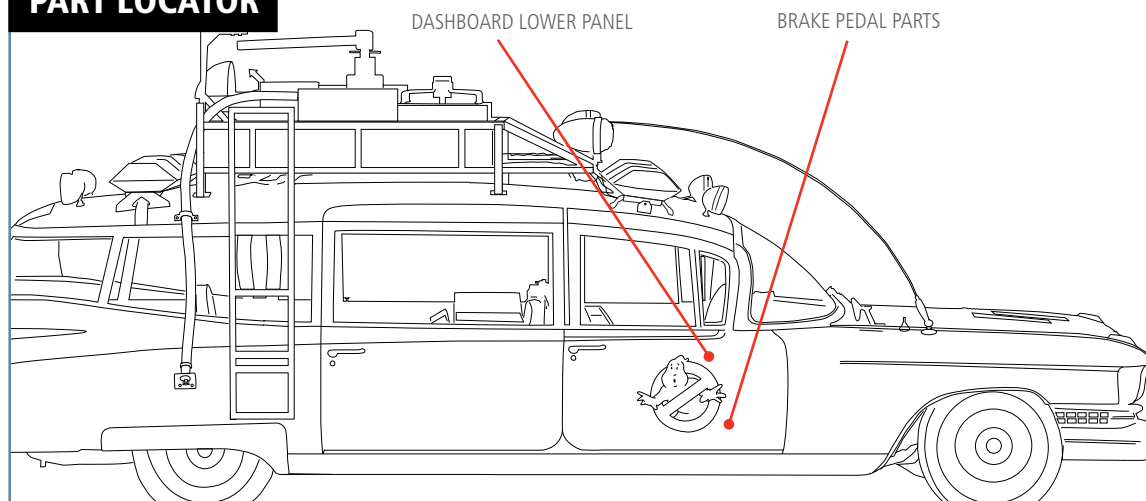


STAGE 37

DASHBOARD LOWER PANEL & BRAKE PEDAL PARTS

In this stage, you fit supports to the dashboard lower panel and receive brake pedal parts to be used later.

PART LOCATOR



TIP: SPARE PARTS

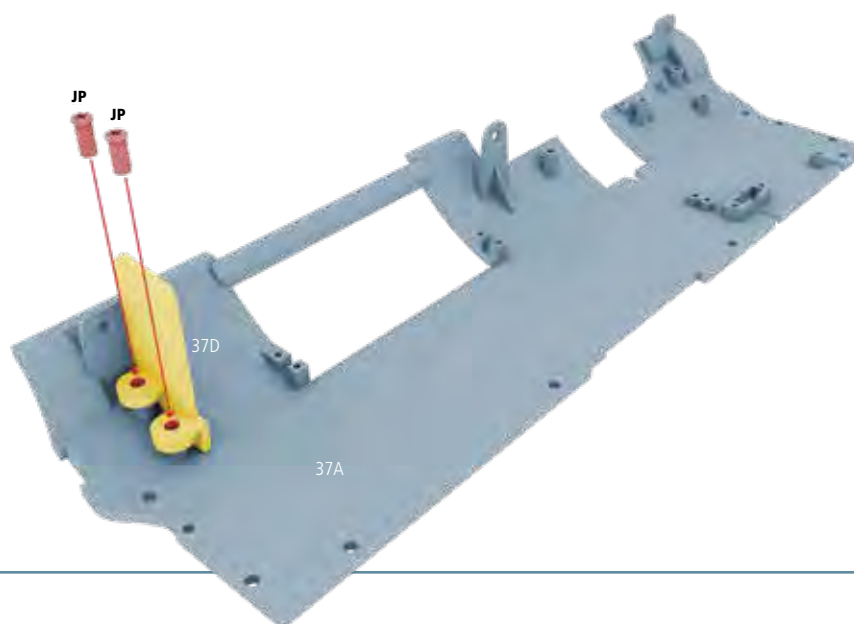
Keep hold of the bags that the parts come in.

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 FITTING THE RIGHT DASHBOARD SUPPORT:** Begin by placing the dashboard support right (37D) so the screw holes in the support line up with the two holes in the right-hand side of the dashboard lower panel (37A). Secure the two parts together with two JP screws (figure A).

FIGURE A

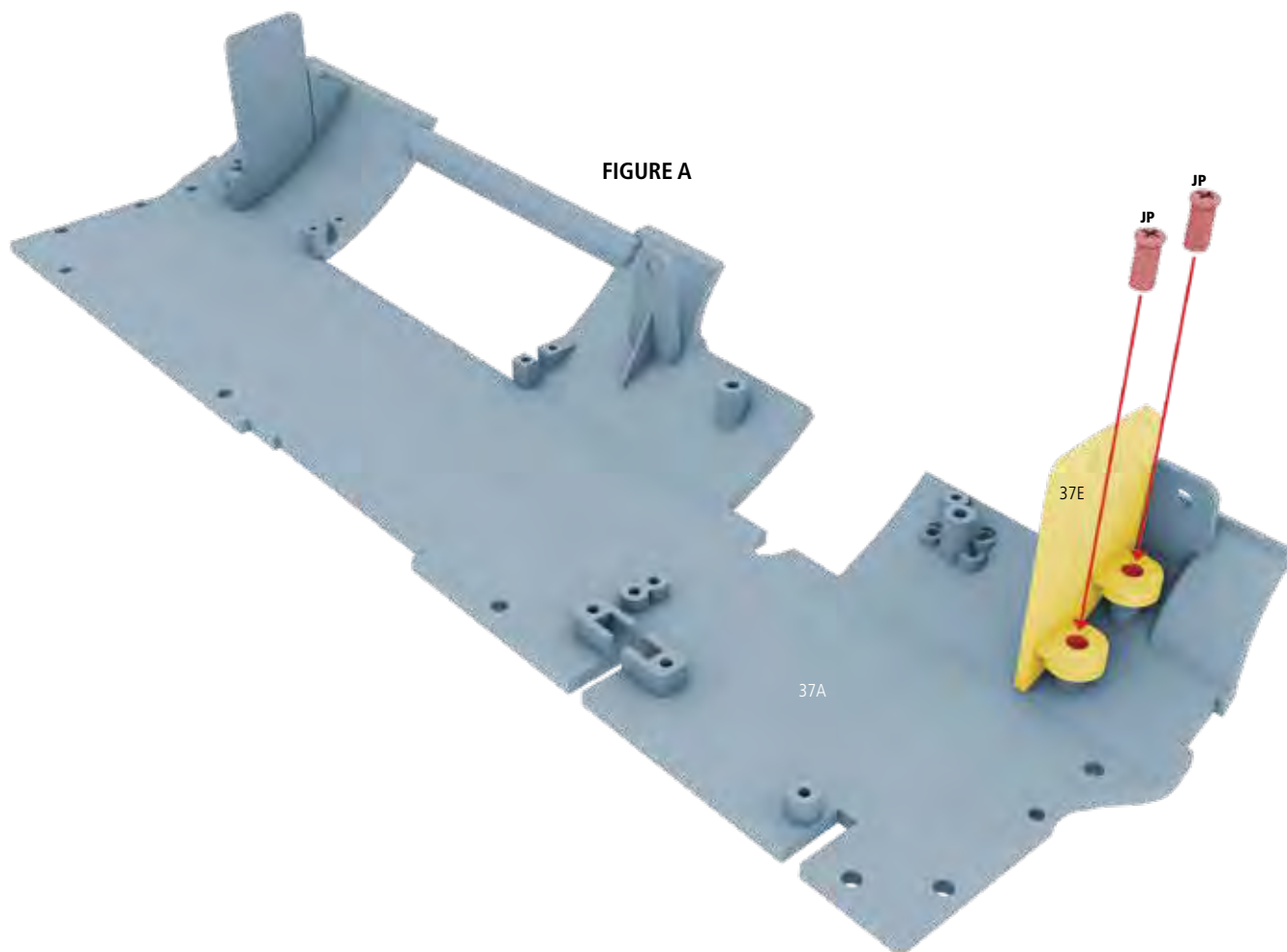




02

FIXING THE LEFT DASHBOARD SUPPORT: Next, use two more JP screws to affix the dashboard support left (37E) to the left-hand side of the dashboard lower panel (37A) (figure A).

Keep the brake pedal (37C) and brake pedal cover (37B) safely aside, to be assembled later.



STAGE 37 BUILD



This is what the assembled piece should look like.

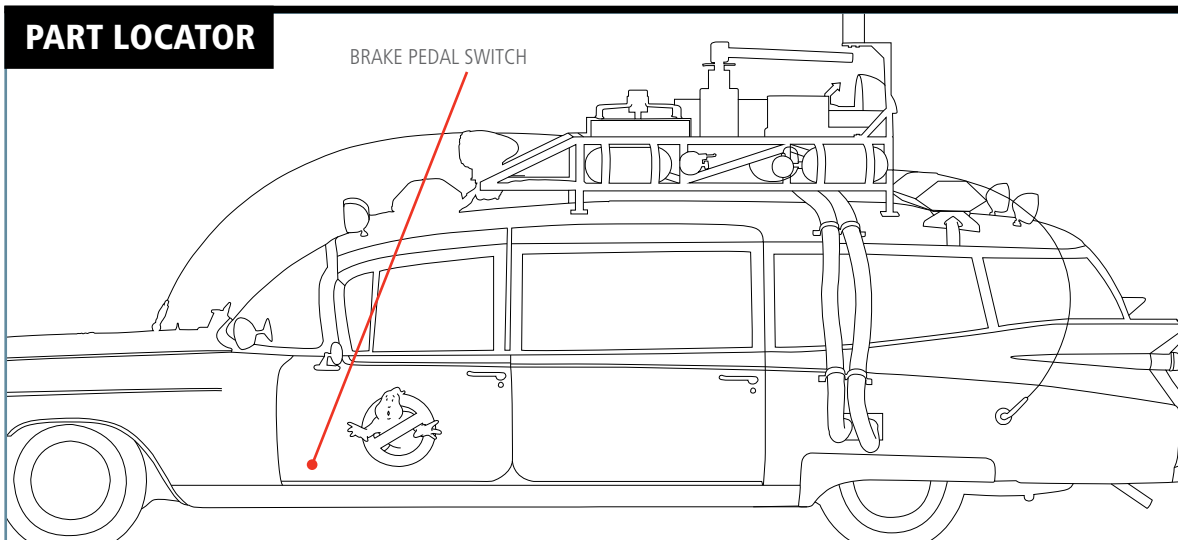


STAGE 38

BRAKE PEDAL SWITCH & WIRES

In this stage, you receive parts for your model's electrical system and fit the brake pedal switch.

PART LOCATOR



TIP: SPARE PARTS

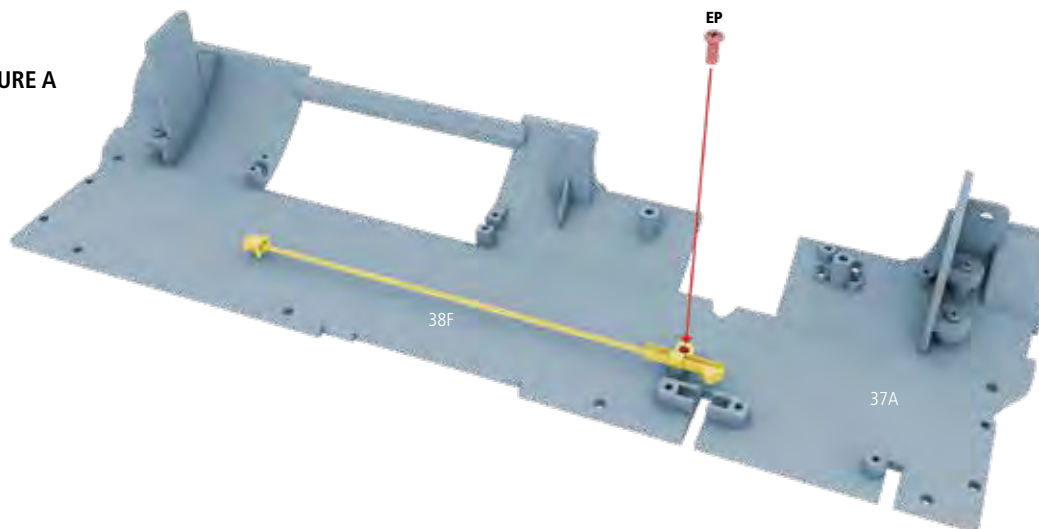
Keep hold of the bags that the parts come in.

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 FITTING THE BRAKE PEDAL SWITCH:** Take the brake pedal switch (38F) and secure its base to the dashboard lower panel (37A) using one EP screw (figure A).

FIGURE A





02

FIXING THE BRAKE PEDAL AND BRAKE PEDAL COVER: Slot the brake pedal (37C) into place so that the two pegs in the brake pedal fit in the oblong slot in the dashboard panel (figure A). Finally, fit the brake pedal cover (37B) above the brake pedal (37C), securing the cover in place with two EP screws (figure B).

Keep the other wires safe, as they will be added to the assembly later.

FIGURE A

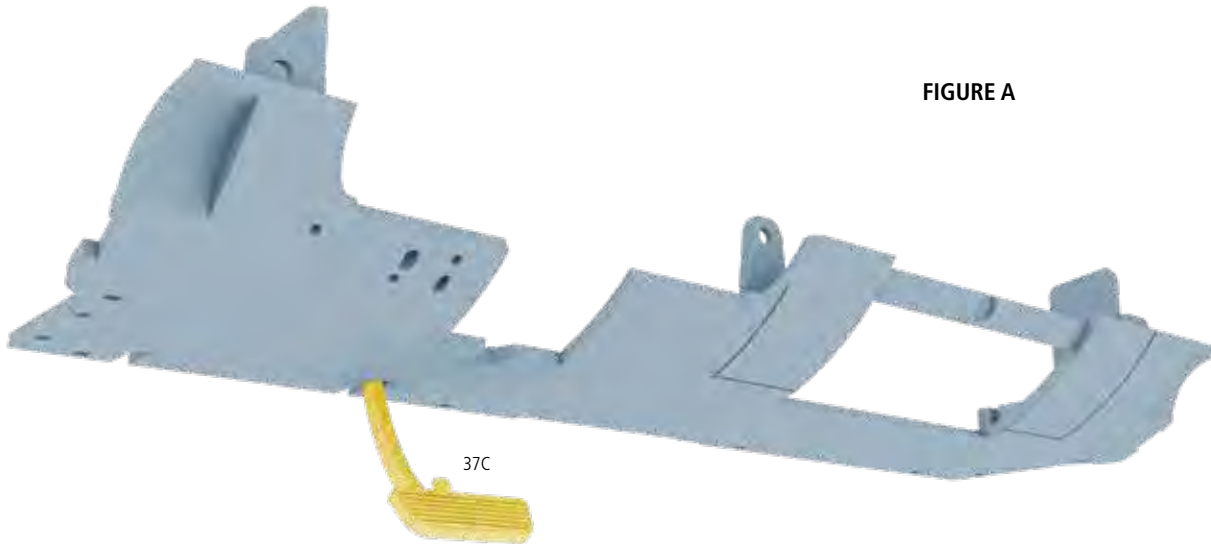
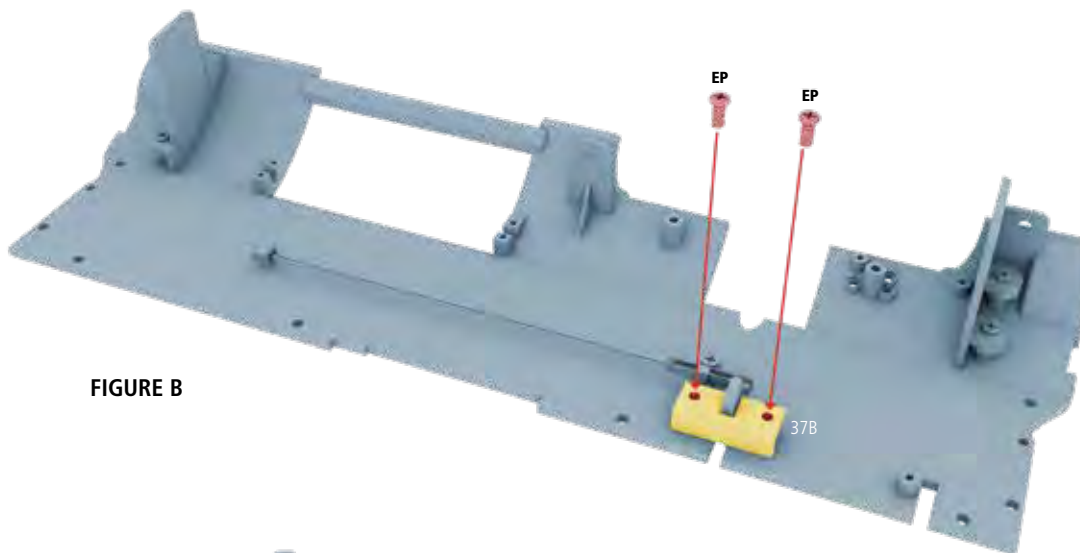
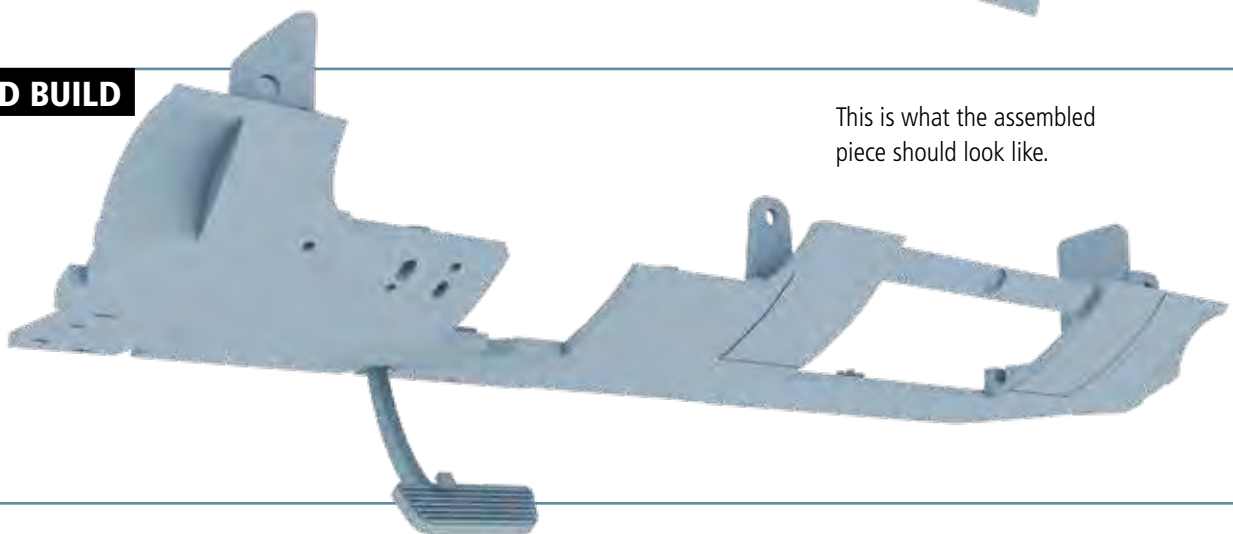


FIGURE B

**FINISHED BUILD**

This is what the assembled piece should look like.



RICHARD EDLUND

RICHARD EDLUND





THE BIG BOSS

After founding visual effects house Boss Film Studios in 1983, Richard Edlund took on a challenging first project in the form of *Ghostbusters*. He reveals how he supervised hundreds of complex effects shots in record time while rebuilding an entire studio.

THE PHONE CALL ABOUT *GHOSTBUSTERS* came at just the right time. Having left Industrial Light and Magic – where he’d won Academy Awards® for his work on *Star Wars* and *Raiders of the Lost Ark* – to establish Boss Film Studios, Richard Edlund was all set to begin work on a fantasy movie with Ridley Scott. “He wanted to use Mickey Rooney as a troll, and I had pitched this idea of doing it *Darby O’Gill* style with forced perspective,” Edlund recalls. “The project was all set up. Then all of a sudden, his producer pulled the plug and they went to London [the project was released as *Legend* in 1985]. So I was kinda without a project. And I had my crew, a bunch of people that I had brought up to ILM and had agreed to leave with me, who were all sitting on pins and needles.”

To make matters worse, Edlund was then hospitalized after crushing a disk in his back while attempting to lift the roof-rack off his Land Rover. “George Lucas had set me up in

this fancy hospital in Manheim County when I got the call from [*Cinefex* publisher] Don Shay,” Edlund recalls. “He said, ‘I think you need to talk to Ivan about doing this movie called *Ghostbusters*.’”

After undergoing surgery for his injury, Edlund flew down to meet Ivan Reitman, Dan Aykroyd and Harold Ramis in LA. His first impression on reading the screenplay? “It was really over the top! And it would have cost a lot of money to do. Gary Martin, who had taken over the President of Production position [at Columbia], said, ‘You gotta do this movie for five million.’ So I went through the script and said, ‘I think what we need to do is pick the scenes that are the most outrageous.’ Because there are good ways to spend your money and ways to waste it. Part of the art of visual effects is the art of spending money. Usually the director wants more than you can afford, so you have to talk him down from certain things and bring him to his senses.”

With this in mind, Edlund worked with Ramis and Reitman on paring down the script. “We figured out what was worth pursuing and what we should drop. They originally wanted the Statue of Liberty coming out of the Hudson River, which they went on to do in *Ghostbusters II*.”



“**PART OF VISUAL EFFECTS IS THE ART OF SPENDING MONEY**”



REBUILDING A STUDIO

Boss Film Studios was set up in the former studio of Douglas Trumbull's Entertainment Effects Group (EEG) in Marina Del Rey. While EEG had handled major effects movies, including *Star Trek: The Motion Picture* and *Blade Runner*, the studio needed to be rapidly rebuilt to meet Edlund's requirements. "Doug did very few composites, and my approach to visual effects was completely different to Doug's," says Edlund.

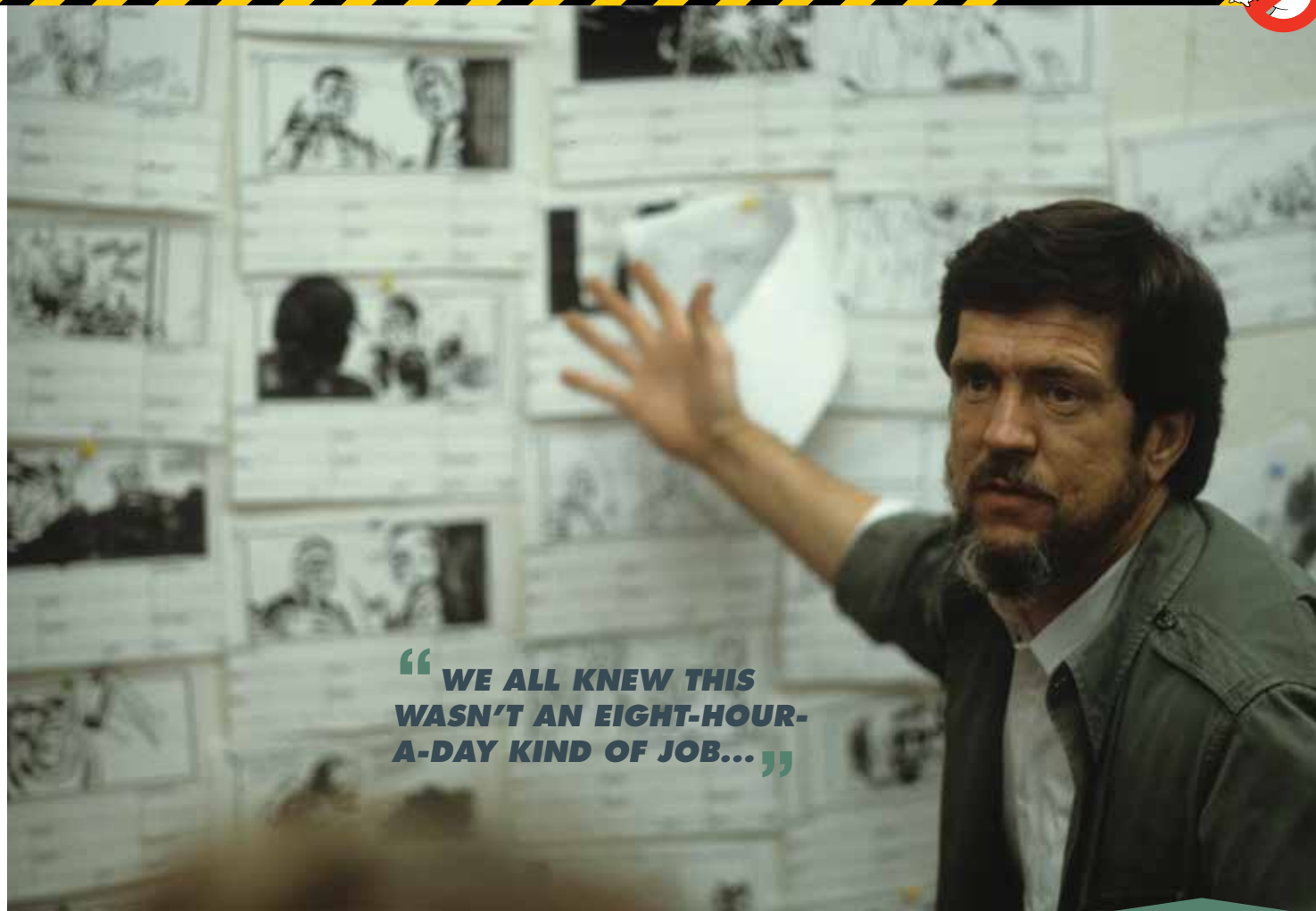
Boss Film's optical department benefited from the construction of a pioneering optical printer dubbed the ZAP. "Shooting on 65mm and reducing to 35 anamorphic gave us really sharp, fantastic composites. In fact, in certain instances we had to diffuse the

composites in order to get it to match the surrounding 35mm anamorphic," says Edlund. Other departments in the fledgling studio, included the model shop, the ghost shop, the machine shop and the art department, amongst many others.

The \$2 million cost of building the studio was split between Columbia, the studio behind *Ghostbusters*, and MGM, the studio behind Edlund's other big start-up project, *2010* ("Literally the day after I talked with Ivan, I got the call from [2010 director] Peter Hyams"). Yet by the time the contracts had been negotiated and the projects greenlit, there was vanishingly little time left to actually create the effects. "We had 10 months to rebuild the studio, design all

BELOW Edlund oversees the (eventually much-truncated) Detmerring Ghost effects sequence. The ghost was played by model Kym Harrin.





**“ WE ALL KNEW THIS
WASN'T AN EIGHT-HOUR-
A-DAY KIND OF JOB... ”**

the effects and execute the effects,” Edlund recalls. “It was a ball-buster project.”

Though Edlund had between 300 and 400 people working at Boss Film at any one time, it was a significant challenge to complete work on both movies within budget and on time. Then there came a new request from Reitman: he wanted another 100 effects shots. “Everybody had blood in their shoes already! So I said, ‘Ivan we’ve got to talk this over. We’ve got to make some cuts because we can’t handle all that.’ I met him in the parking lot with my samurai sword [and said], ‘We have to do a samurai cut!’ We wound up with 40 more shots.”

Was Edlund ever worried about the scale of the challenge? “Of course I was daunted. I was extremely worried about it. But we all knew this was not an eight-hour-a-day kind of job. It’s like, 11, 12 hours... even worse when it gets close to the end. The optical department was working 24 hours in shifts. We made every day into two days! We had to build this violin and learn how to play it. But I had an incredibly

talented team to help me do it.”

While Edlund is a master of photography (“I know photographic chemistry and lenses and the intricacies of photography, which you had to know in those days in order to manipulate the processes”), he says it was his position as a “generalist” that helped him pick the right people for roles. In fact, he emphasizes that choosing the right team is one of the most important elements of overseeing a successful special effects studio. “My management style was always hire someone who is smarter than you,” he laughs. “If you do that you’re going to [succeed] in every different area.”

Edlund dubs the heads of his various departments – many of whom he had worked with at ILM – as his “hunting band.” “We had Mark Stetson in the model shop; Steve Johnson in the rubber shop; Randy Cook in charge of the stop-motion, who had an arduous task; Annick Therrien, who ran the roto department with an iron fist; Thaine Morris, the pyro guy and manager of the stage... and Mark Vargo in the optical department. Mark was a very talented guy who would

ABOVE Richard Edlund outlines effects sequences in front of a wall of storyboards.

**ABOVE LEFT TO RIGHT**

Edlund at work at Boss Film; the subway ghost escapee; Edlund (center) discusses effects shots with Ivan Reitman, John DeCuir and László Kovács.

do these fantastically complicated wedges to get composites. It took hours to do each composite, and I'd say 85% of the composites of *Ghostbusters* are Take Ones. We just didn't have time!"

Everyone who worked at Boss Film Studio during its 14-year lifespan, from department heads down, speaks of how Edlund fostered an incredible atmosphere of trust and camaraderie. He says that much of this came from assembling a crew who he knew would work well with each other. "The chemistry of the crew needs to work. You had to give everybody as much rope as they needed to do their shots, but also [allow them to] step in and help wherever possible. If somebody was strong in one suit and weak in another, then somebody

else could help them. It was sort of like *The Blackhawks*, a great old comic about a crew of rapscallions that I remember when I was a kid."

Aside from talent and technology, the other secret to why the visual effects in *Ghostbusters* are so effective, says Edlund, is that the sequences are so well structured. "The thing about making movies is knowing how to cheat in a way that convinces the audience that they're seeing what you want them to see. You need to know where to use the lasers and where to use the animation, and how to structure scenes and compose the scenes in the most effective way. All those things came into play with *Ghostbusters*."

BELOW Slimer was one of the key effects shot at Boss Film. The sequence involved everything from sculpting to puppeteering and compositing.



THEIR POV
THE VAPOR RAISES A HALF EMPTY BOTTLE OF WINE TO ITS MOUTH & CHUGS IT DOWN - CAM. PANS DOWN TO FLOOR - WINE POLLS TIPS ITS BODY



RAPTUROUS RECEPTION

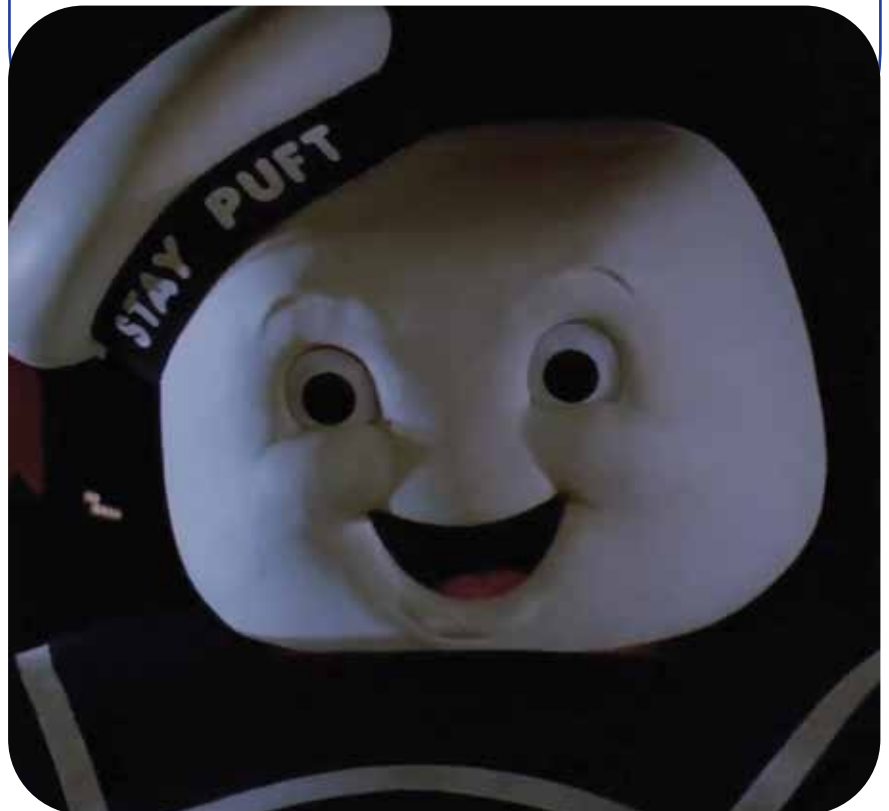
Despite the punishing schedule, Boss Film Studios delivered its special effects on time and only slightly over-budget. “[The schedule] was terrible, but when it was done, we had such a great feeling of accomplishment,” Edlund remembers. “Though I thought, ‘Now we’ve we pulled it off in record time, the studio’s going to demand the same thing next time...’”

The results were rapturously received by both audiences and critics, earning the movie an Academy Award® nomination for its effects, although it ultimately lost out to *Indiana Jones and the Temple of Doom*. “Basically, what happened is we got nominated for 2010 and *Ghostbusters* and that split our vote... Because of that we didn’t win an Oscar®. We should have! Because I think that either one of those movies was better than *Indiana Jones*, in our humble opinion.”

Edlund rewatched the movie fairly recently for the first time in over a decade and remains impressed, even in the modern era of effects-saturated blockbusters. “They [the effects] hold up, you know? Well, aside from that last shot in the movie of Slimer slamming up against the screen which was done by someone else as we were tuckered out! The thing is that visual effects have gotten to the point now where you can do anything if you have the money and the time and you have thousands of people working on the show. But because everything has been done, young theater-goers are bored in a sense. Directors are scrambling to create dynamic sequences that will bring audiences in. But *Ghostbusters* was in the sweet spot of the chemical age, you know? It was a wonderful time and a really satisfying movie.”

MARSHMALLOW MAN OF THE MOMENT

Edlund says his favorite effects sequence in the movie – and the most technically challenging – is the Stay Puft Marshmallow Man. “I thought that was a really clever way to introduce him. First of all, the audience has no idea what’s going on! You just see a little slit of the Marshmallow man, then all of a sudden you cut back and there are cabs smashing into cars. We had miniatures, a matte painting, blue screen, Bill Bryan in the costume, and a bunch of cars that were a foot long. One of them crashed into a fire hydrant, which spurted up sand to look like water. You sweeten shots with subliminal things like that in order to make it feel like it’s all there. Those little things make shots work that might not have otherwise. We also had the pyro stuff when he climbs the building. Bill Neil shot that. [Matte cameraman] Neil Krepala and I were in New York with László Kovacs, the cinematographer, shooting the extras running toward the camera on Broadway. That had to be Take One as we didn’t have extra cars to crash! László used every arc-light he could find in New York to light the entire of Columbus Circle. The sequence had such a fantastic feel.”





RUNYON

JENNIFER



As the female student who takes part in Peter Venkman's rigged ESP test, Jennifer Runyon starred in one of the film's funniest scenes.

I WAS SHOCKED WHEN RANDOM people came up to me and said, 'Oh my God, you're in *Ghostbusters*!' says Jennifer Runyon. "I'm only on screen for, like, four minutes! But people still know me from it, and that's pretty cool."

Runyon may have appeared in a single scene, but it was a pivotal one. As Runyon's character, also named Jennifer, and her fellow student (Steven Tash) take part in Peter Venkman's distinctly biased ESP 'test,' the audience gets a first glimpse at Venkman's inimitable mix of amorality and charm. The sequence is also one of the film's funniest; little wonder it gave Runyon her most famous role.

By the time she'd auditioned for the part, Runyon had chalked up roles in a couple of movies (David Hess's low-budget slasher *To All a Goodnight* and rafting comedy *Up*

the Creek) as well as the daytime soap *Another World*. However, *Ghostbusters* was the biggest film she had done at that point. "And since!" she laughs.

Runyon recalls how excited she was about working on the movie after hearing the cast list. On arriving in New York for filming she was finally allowed to read the script, and her anticipation only grew. Yet she had to wait a couple more weeks before they got around to shooting her sequence. "Steven and I were brought to New York as the 'cover set' – we were like the insurance policy. If it rained, they were going to film our scene."

After a rain-free fortnight in which Runyon and Tash hung out watching other scenes being filmed ("I'd never been on a set that had so much going on"), it finally came time to shoot their sequence. Runyon headed over to the



LEFT Peter Venkman informs his student (Jennifer Runyon) that she is a “legitimate phenomenon.” The early scene was important in establishing Venkman’s character.

©Columbia Pictures / Courtesy Everett Collection Everett / Alamy Stock Photo

costume trailer to be fitted; what she didn’t know was that she was already wearing her costume. “I walked in the make-up trailer and they went, ‘Yeah, you look good, you’re fine.’ I’m like, ‘What?’ And then the wardrobe people came in and said, ‘Yeah, you look great.’ If I had known that that was going to be my wardrobe, I would have worn a completely different outfit!”

Runyon recalls that filming the sequence took less than a day. “It was the fastest four or five hours ever; we didn’t want it to end. We never stopped laughing! It didn’t feel like we were on set, we were just having so much fun. To this day Steven and I say we wish we had three more days to work with these people. They were incredibly talented folks.”

Bill Murray took the time to create a relaxed atmosphere on set and make Runyon and Tash feel comfortable. But did he engage in any of his famous improvisation? “Some of it was off-script. But it was just a word here or there that he’d play with. I had taken a bunch of improv classes, so I don’t remember being surprised.” Runyon adds that one of her favorite aspects of the scene is the little details. “Things like the way we

[Runyon and Murray] look at each other. It’s the subtle things that make it work.”

Though Runyon and Tash became good friends on the movie, they lost touch after filming ended – only to be reunited over 30 years later for the documentary *Ghostheads* (2016). “It was like no time had passed. It’s so nice to rekindle a friendship with someone I hadn’t seen in so long. Steven is such a wonderful human being.”

In recent years Runyon has returned to acting for the first time since 1993’s *Carnosaur*, popping up in 2015’s low-budget *Silent Night*, *Bloody Night 2* (“The director made it in four days, like my uncle Roger Corman”) and *Bloodsucka Jones vs. the Creeping Death* in 2017. But she says that *Ghostbusters* will always remain close to her heart. “Never in my wildest dreams would I have thought that all these years later I’d be traveling all over the world, doing conventions... You realize it doesn’t matter how big your part is if it’s a great part. There are some movies that become part of our film history, like *The Wizard of Oz* and *Star Wars*, and *Ghostbusters* is one of them to be sure. I count my blessings, buddy!”



RIGHT Croci's art was key reference for matte paintings of the Temple of Gozer. He also created hundreds of storyboard panels for the movie.



RON CROCI

CONCEPT ART

Artist Ron Croci looks back on creating concept illustrations for *Ghostbusters'* revered production designer John DeCuir.

WHILE CONCEPT ARTISTS SUCH AS THOM ENRIQUEZ and Bernie Wrightson worked largely with associate producer Michael C. Gross, Ron Croci's concept art and storyboards were created for production designer John DeCuir and his son, art director John DeCuir Jr.

Croci had first met DeCuir when he walked into DeCuir's gallery in Santa Monica. "When I went in, he was painting the floor to resemble marble slabs, and I ended up helping him," Croci recalls. "On the walls and on 12-foot ceilings were famous images from mythology that he had painted freehand. He had a stage where he presented his pitches [for a movie's art direction] with performers acting out sequences."



LEFT Study drawings of the Temple of Gozer's altar and mascaron details, along with two illustrations of the building exploding.

By this point Croci was an established concept artist, with a resume that included *Star Trek: The Motion Picture* (1979) and Dan Aykroyd's earlier movie *The Blues Brothers* (1980). When DeCuir saw Croci's name on a list of potential artists, he hired him, along with fellow artist Robert Branham.

Over the next four months, Croci created concepts and design storyboards for the Stay Puft and Terror Dogs sequences, but much of his time was focused on the Temple of Gozer. His art was used as reference for matte paintings of the Temple and the subsequent explosion. "I tried to show different types of explosions on 16x20-inch paper so the effects department would have

something to go by," he says.

For Croci, working with John DeCuir was one of the highlights of *Ghostbusters*. "Decuir Sr. was an amazing storyboard artist; he had this loose style where you could follow the whole movie on boards. He was probably the greatest production designer in movies. He had a technique that was very interesting. He would fly from Los Angeles to Rome and start drawing part of a scene on 8x11-inch Xerox paper on the journey. He would draw page after page. When he landed, he got to the studio and taped the pages together to form this big 4x5-foot sheet with a scene on it! One day, I said, 'John how do you do that?' He said he trained as a





violinist as a child, and he practised in a room with white square tiles on the floors. He'd stare at them for hours and would imagine things on the squares while he was practising the violin. Ain't that something?"

Croci remembers that he, Branham, and DeCuir created 2,500 panels for the storyboards, while John DeCuir Jr. used his drawings and paintings to help create elevations for the set. It was a lot of work, but at the time Croci wasn't sure it was in service of a hit movie. "When I first read the script, I thought, 'No one's going to like this!' It was a big lesson for me. After seeing everyone flipping out on the opening night, I've never assumed anything about a project."

After *Ghostbusters*, Croci went on to create concept art for movies such as Tim Burton's *Planet of the Apes* and *Flintstones: Viva Rock Vegas* ("The most fun I ever had on a show, believe it or not!") as well as hundreds of adverts. However, he says the job lost some of its appeal with the end of dedicated art departments. "Back in the time of *Ghostbusters*, all the studios – Columbia, MGM, Universal – had their own art departments. You'd go in there and they'd supply you with a room and all the materials you wanted. It was like high school, with guys playing pranks on each other. It was so much fun! And you learnt so much because there was always this mix of older artists and beginners in the film business. Now people work at home, and that really

BELOW Study drawing of the stone Terror Dogs.

OPPOSITE Illustrations created as reference for the model of the temple.

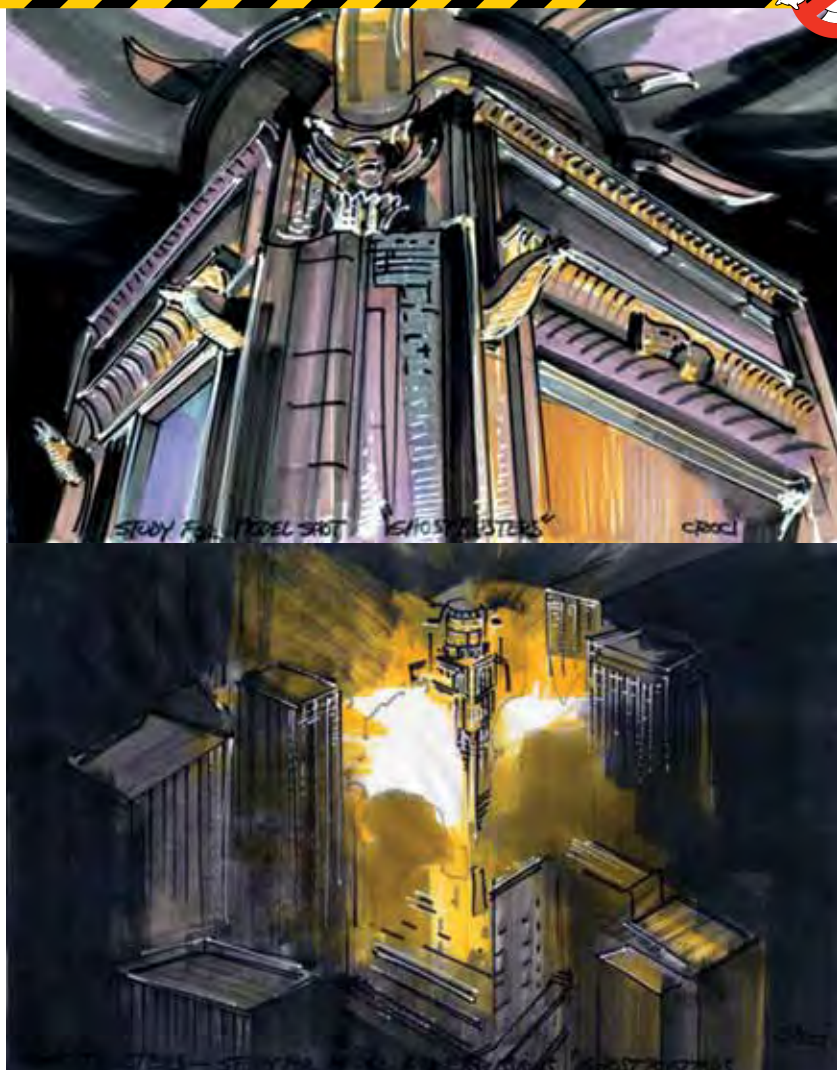




takes away the social aspect of it. I know storyboard artists who work out of Starbucks! I really like to be 'hands-on', but in film nowadays it's all files – there's no real artwork. You're not drawing like on *Ghostbusters*, where we produced wads of artwork. It's not as interesting to me."

LOOSE STYLE

The changing industry was one of the reasons Croci retired from the movie business. Today the artist devotes much of his time to drawing marine art – which seems a big leap from creating concept art for *Ghostbusters*. Croci argues there is less difference than you might assume. "In concept art for films, you never want to draw the thing exactly right because people will pick it apart as they interpret it. The whole principle is to make it loose, and there is a lot of looseness when you're using markers or charcoal. You're not doing architectural illustrations; there are lines all over the plan. And in my oil paintings of marine art, I use the same technique – there's a lot of looseness and things that are suggested."



THE ARTIST'S ARTISTS

There are several artists who Croci says made a big impact on him during his early days as a film concept and storyboard artist. "I always look at the work of Dean Cornwell as the apex of illustrators' art. This guy has uncanny abilities. He was the illustrators' illustrator in the United States in the 30s, 40s, and 50s. Even better than Norman Rockwell! Then there was probably the best illustrator in the film business ever – Mentor Huebner. He was a one-eyed illustrator who got his eye knocked out in a boxing match, and he worked almost exclusively in dark charcoal. He showed me how to do it when we worked in the same art department. I always drew in charcoal with Mentor in mind. But my greatest influence in the film business is Dave Negrón; he showed me how to become a film illustrator. I used all his techniques on *Ghostbusters*. When I first met him, I was just a kid who was thrown into a room with him; I didn't really know how to do film illustration. He showed me everything, and I'll always be indebted to him." Negrón went on to have his own *Ghostbusters* link when he worked as a concept artist on the sequel.





Replica photo courtesy of Mattel

PKE METER

ABOVE Egon uses his ingenious handheld PKE meter to locate the ghost in the New York Public Library by tracking its psychokinetic energy.

This handheld instrument, used to locate ghosts by tracking their psychokinetic energy, was built using a redressed shoe polisher.

THE PSYCHOKINETIC ENERGY (PKE) meter is a nifty handheld device used to track down apparitions by reading their spectral energy. As the ghost-hunter approaches the location of an apparition, the arms will extend and the machine's lights will flash increasingly rapidly. Other features of the device include an LED readout screen and level adjustment buttons.

In the *Ghostbusters* universe, the device was built by Egon, but behind the scenes it was Stephen

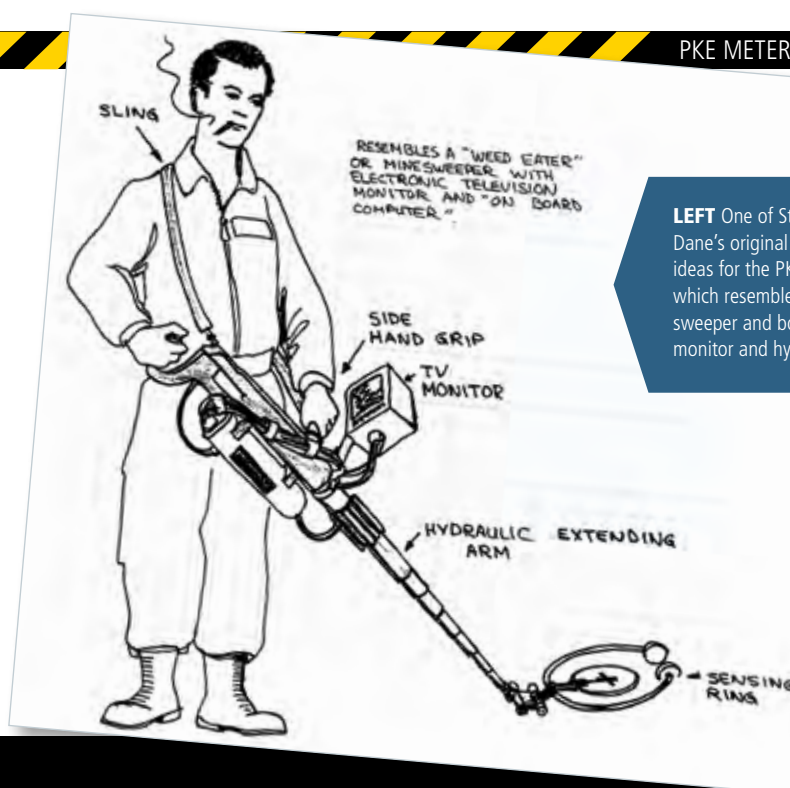
Dane who drew the concept sketches and helped design the prop. The prop itself was built using a redressed Iona SP-1 portable shoe polisher with added electronics. "It's all just this weird stuff, but it's credible enough," is how Dane summed up the device in the 2015 book *Ghostbusters: The Visual History*.

One of Dane's original sketches showed a larger instrument that resembled a minesweeper. This iteration incorporated a computer monitor, sling,



hydraulic extending arm, and sensing ring, and was given the title of a giga electron voltmeter (GEV meter). It was decided that a handheld, dowsing rod-style device would be more practical for the Ghostbusters. A device called the giga meter did appear in *Ghostbusters II* along with the PKE meter, though this was a different looking instrument that was used to measure psychomagnotheric energy.

The PKE meter prop was later rented out and re-used in various movies and shows, including as a communicator in John Carpenter's *They Live* (1988) and as a homing device in the Hulk Hogan comedy *Suburban Commando* (1991).



LEFT One of Stephen Dane's original concept ideas for the PKE meter, which resembled a mine sweeper and boasted a TV monitor and hydraulic arm.

STEPHEN DANE

Photo and quotes copyright Kevin Stern - Beyond the Marquee



Ghostbusters' hardware consultant Stephen Dane was responsible for drawing up concept designs for Ecto-1 and the majority of the Ghostbusters' other tech across both films, as well as creating prototype props. While his designs had significant input from Dan Aykroyd (who came up

with the original concepts), John Daveikis (who drew the initial Ecto-1 illustrations), and Ivan Reitman (who provided guidance on what he wanted), Dane was integral to the look and feel of the Ghostbusters' technology. "I would go home about four or five miles away from the studio, draw up the ideas then go back to Ivan pretty much the next day," Dane told Kevin Stern at the website *Beyond the Marquee* in 2014. "It was a very fluid relationship allowing us to pin down the design of the various props."

Movies were always a big part of Dane's life. His mother was an Oscar®-winning costume designer, while his father was a publicity agent for 20th Century Fox. In his childhood he even had a small role in the 1954 comedy *Her Twelve Men*. After working for years as an architect, including doing period architectural design at Universal Studios' theme park, Dane landed the job of assistant art director on *More American Graffiti* in 1979. Roles as assistant art

director on *Blade Runner* (1982) and *Brainstorm* (1983) and art director on *The Adventures of Buckaroo Banzai Across the 8th Dimension* (1984) followed. His work attracted the attention of Reitman as he was prepping *Ghostbusters*. "It was wonderful to work with Ivan," Dane told *Beyond the Marquee*. "He would discuss what he wanted and I'd sketch it up. He was very accessible at all points from concept through fabrication. He would tell me his ideas and I'd draw them out for him, get his approval, go out and gather parts and then make up some of the rough mock-ups of props and oversee the build on the Ecto-1. I worked with Ivan very closely throughout the entire design process."

Aside from returning on 1989's *Ghostbusters II*, where he helped design new tech such as the slime-scooper and the giga-meter, Dane's post-*Ghostbusters* career included roles as the visual effects art director of *Spaceballs* (1987), assistant art director on the Richard Edlund-produced *Solar Crisis* (1990), and set designer of *Home Alone II* (1992). He died in 2016.





ECTO-101

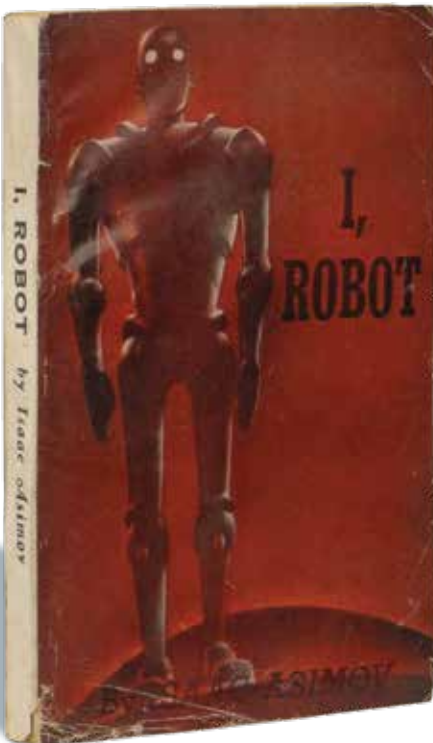
A MONTHLY LIST OF ALL THE THINGS THAT
MAKE GHOSTBUSTERS GREAT.

#11 ISAAC ASIMOV

Isaac Asimov was one of the titans of science fiction literature. Famous for his *Foundation* series, the *Robot* stories – which established the seminal Three Laws of Robotics – and hundreds of other novels and short stories, Asimov was a master at crafting gripping narratives that had a basis in science (he was also Professor of Biochemistry at Boston University and a writer on science).

Little wonder, then, that Dan Aykroyd was a big fan of Asimov's work. When Aykroyd saw the author emerging from a building during a break from filming in Manhattan, he went over to introduce himself. The meeting did not go well. "Isaac Asimov came out of the building, and I said, 'Hi, we're shooting this paranormal adventure fantasy

comedy named *Ghostbusters*,'" Aykroyd told *Esquire* magazine in 2014. "And he said, 'You guys are inconveniencing this building, it's just awful; I don't know how they got away with this.' And he kind of snorted, huffed, and walked away. I thought it was ironic that this guy that we all admired would hate our little enterprise."



“

If the film gives you the opportunity to try something new with graphics or the imagery, then that's very satisfying. I like doing the showy visual effects. I'm not a big fan of the ones that are 'invisible'... That's not as exciting to me as some big creature running around.

”



Photo: Lukeford.net / Wikimedia Commons

▲ **Ghostbusters II's visual effects supervisor Dennis Muren talks to the website Review Graveyard in 2004.**

“

The fandom has been the biggest surprise. The fans are so supportive, so hardcore; they've been nothing but amazing to me. [The Ghostbusters franchise] is so much bigger than I imagined when I took on the role!

”



▲ **Robin Shelby, the actress who played Slimer in Ghostbusters II, praises the fans of the franchise.**

“

Fame has lots of negatives. People who aren't famous can't believe that fame is a burden. But, oh, it can be. You lose your privacy and you never get it back.

”



▲ **Bill Murray opens up about fame in a 1989 issue of Empire magazine.**



COMING IN ISSUE 12

YOUR PARTS



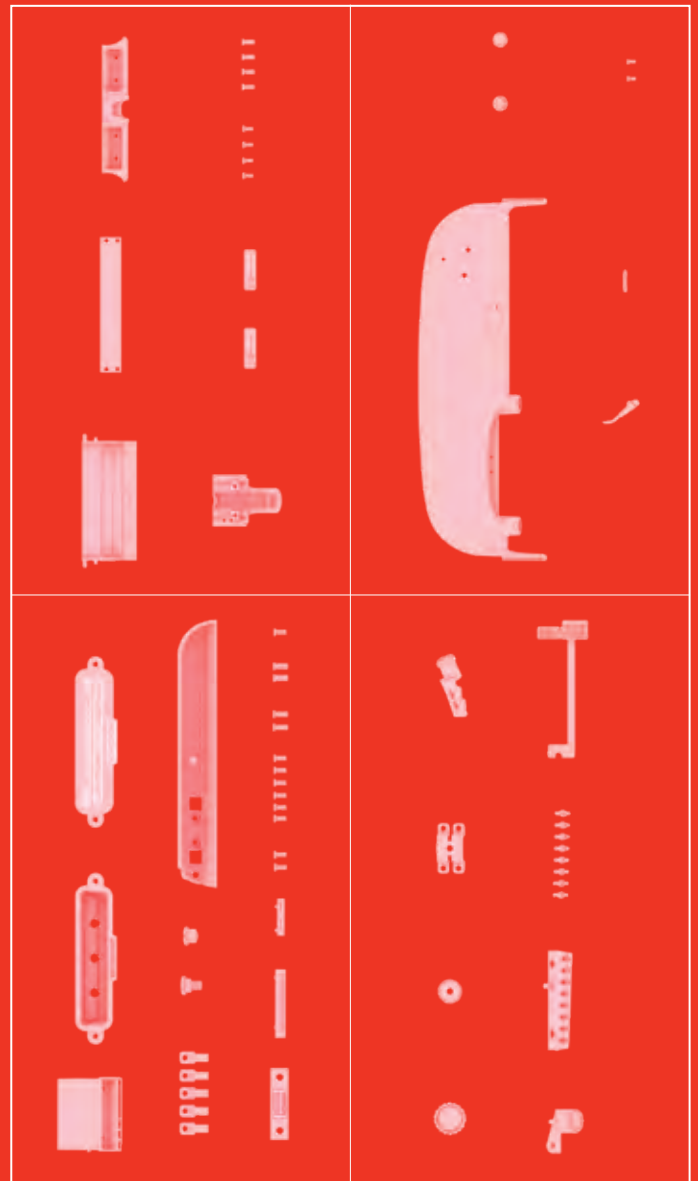
WILLIAM ATHERTON

Interview with the actor who played Walter Peck.



LOCATIONS OF GHOSTBUSTERS II

We speak to art director Tom Duffield.



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