



ISSUE 12

BUILD THE GHOSTBUSTERSTM ECTO-1





BUILD THE GHOSTBUSTERSTM ECTO-1

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TO OUR READERS

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CAR PARTS STAGE 39

With this issue, you receive more parts that will populate the Ecto-1's dashboard, including the glove box and control panels.

39A



39B



39C



39D



38E



38F



BPx4



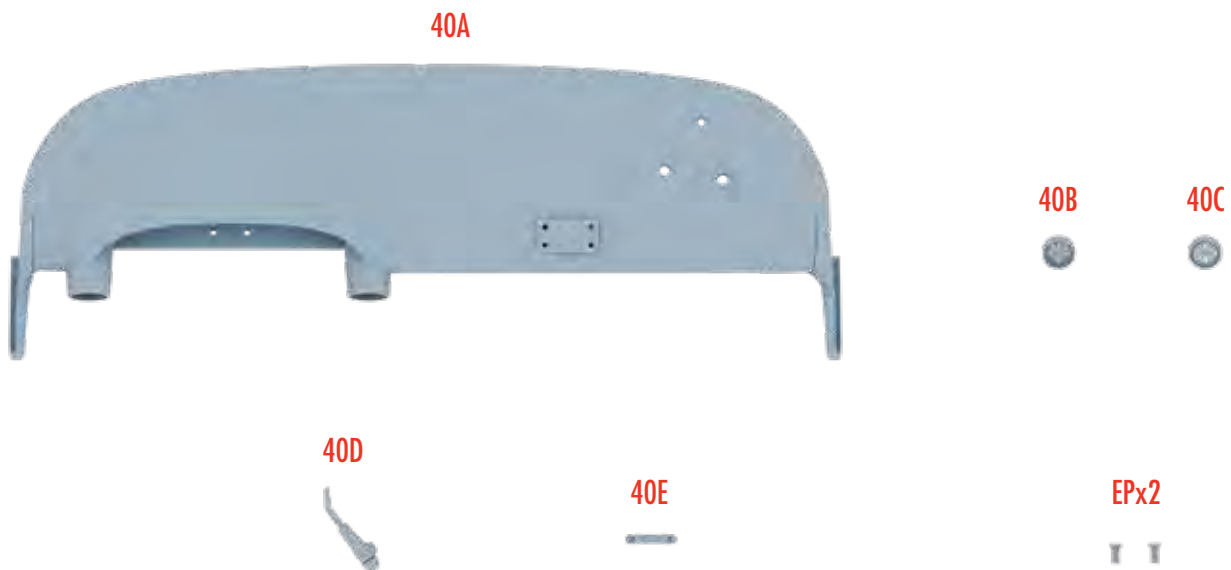
IPx4



PART NUMBER	DESCRIPTION	QUANTITY
39A	GLOVE BOX DOOR	1
39B	GLOVE BOX PANEL	1
39C	STEERING COLUMN COVER TOP	1
39D	STEERING COLUMN COVER BOTTOM	1
39E	VENTILATION CONTROL PANEL	1
39F	HEATER CONTROL PANEL	1
BP	1.5x4MM	4 (+1 SPARE)
IP	2x5MM	4 (+1 SPARE)

CAR PARTS STAGE 40

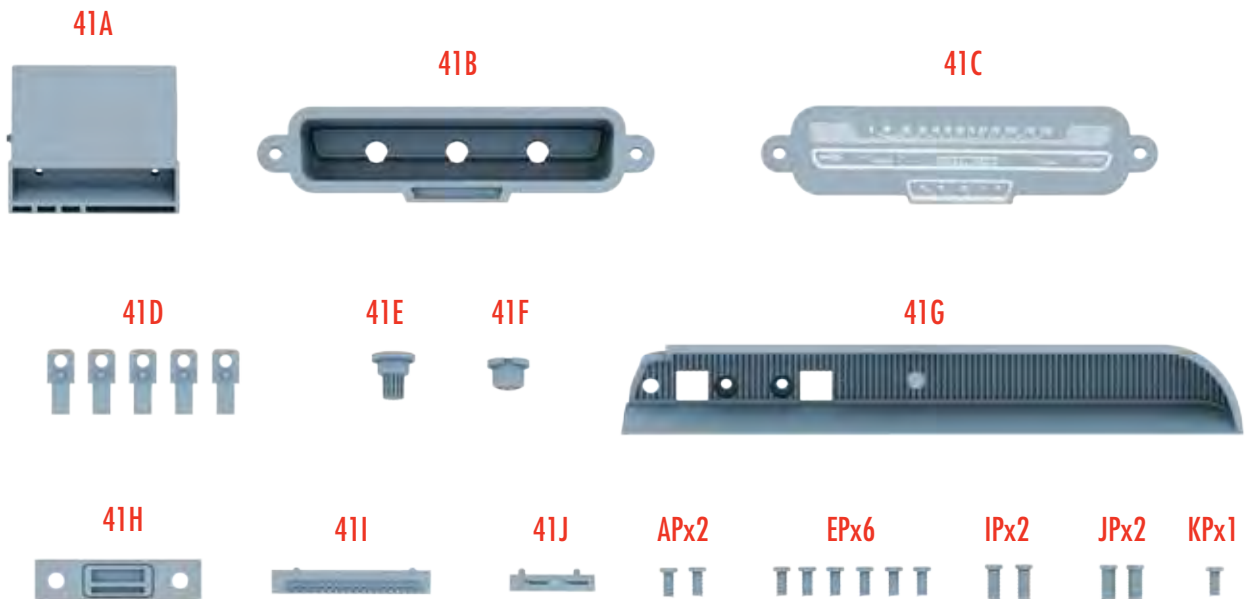
With this issue, you receive the dashboard upper panel and its associated dials and parts.



PART NUMBER	DESCRIPTION	QUANTITY
40A	DASHBOARD UPPER PANEL	1
40B	AMMETER	1
40C	CLOCK	1
40D	UNITY S6 SPOTLIGHT HANDLE	1
40E	HYDRAMATIC QUADRANT	1
EP	1.7x4MM	2 (+1 SPARE)

CAR PARTS STAGE 41

With this issue, you receive parts to populate the dashboard of your Ecto-1, including the radio receiver.



PART NUMBER	DESCRIPTION	QUANTITY
41A	REGENCY ACTR20/6 RADIO RECEIVER	1
41B	INSTRUMENT PANEL BOX	1
41C	INSTRUMENT PANEL	1
41D	BUTTON RETAINER	5
41E	MAIN LIGHT SWITCH COVER	1
41F	IGNITION SWITCH	1
41G	DASHBOARD TRIM	1
41H	RADIO	1
41I	DISPLAY	1
41J	SLIDE SWITCH	1
AP	1.7x5MM	2 (+1 SPARE)
EP	1.7x4MM	6 (+2 SPARES)
IP	2x5MM	2 (+1 SPARE)
JP	2.3x5MM	2 (+1 SPARE)
KP	1.7x3MM	1 (+1 SPARE)

CAR PARTS STAGE 42

With this issue, you receive more parts to fit
to the dashboard upper panel.

42A



42B



42C



42D



42E



42F



42G



42H



BP x3



EP x4



GP x5



LP x3



PART NUMBER	DESCRIPTION	QUANTITY
42A	GENTEC 525 ANTENNA BODY	1
42B	GENTEC 525 ANTENNA CENTER	1
42C	GENTEC 525 ANTENNA BASE	1
42D	FUEL GAUGE	1
42E	BATTERY INDICATOR	1
42F	SWITCH PANEL	1
42G	SWITCH	8
42H	EMERGENCY BRAKE PEDAL	1
BP	1.5x4MM	3 (+1 SPARE)
EP	1.7x4MM	4 (+1 SPARE)
GP	1.5x3MM	5 (+2 SPARES)
LP	2.3x4MM	3 (+1 SPARE)



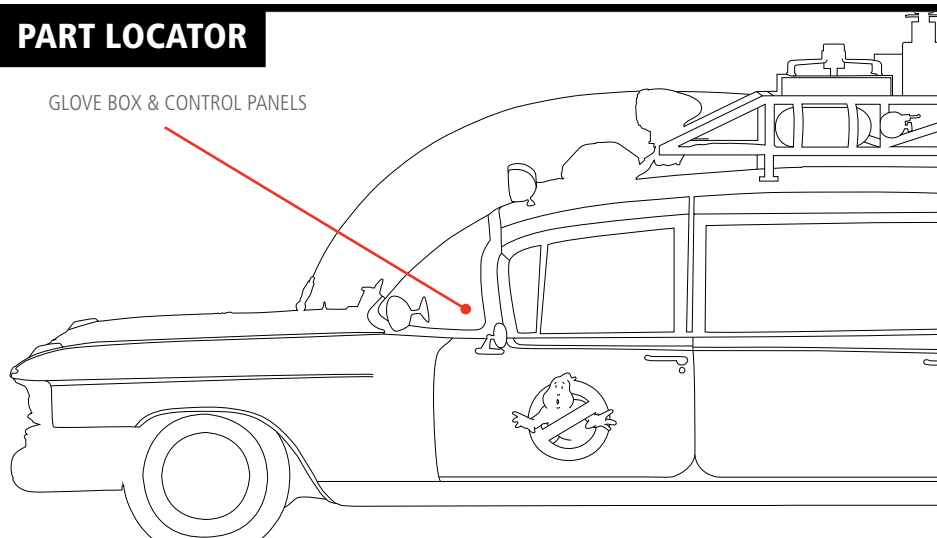
STAGE 39

GLOVE BOX & CONTROL PANELS

In this stage, you assemble and fit the glove box, as well as fitting the control panels to the steering column cover.

PART LOCATOR

GLOVE BOX & CONTROL PANELS



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 INSTALLING THE GLOVE BOX:** Insert the glove box door (39A) into the gap in the dashboard lower panel (37A). There is a peg at either end of the glove box door which slots into the two corresponding gaps in the panel (figure A). Place the glove box panel (39B) over the hinges of the glove box door, affixing the glove box panel to the dashboard lower panel (37A) using four BP screws (figure B).

FIGURE A

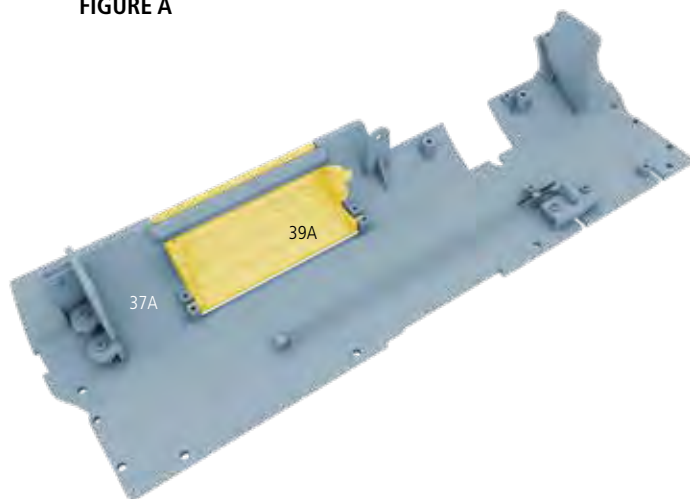
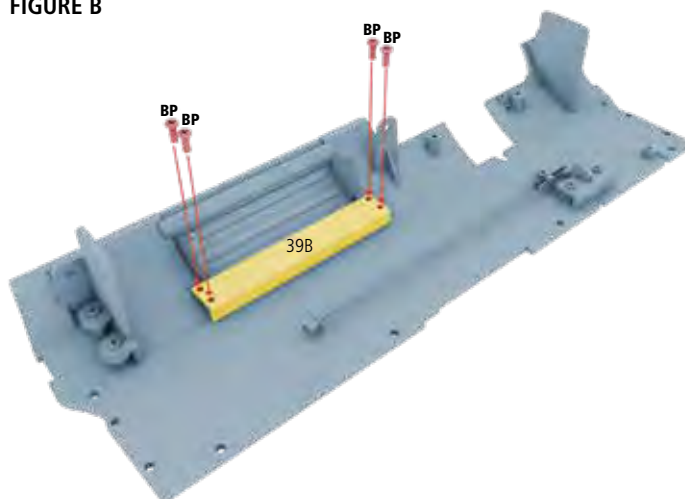


FIGURE B





02

FITTING THE CONTROL PANELS: Begin with the ventilation control panel (39E). This is pushed firmly but carefully into the oblong recess on the left side of the steering column cover top (39C) (figure A). Then, push the heater control panel (39F) into the space on the right side of the steering column cover top (39C) (figure B).

FIGURE A

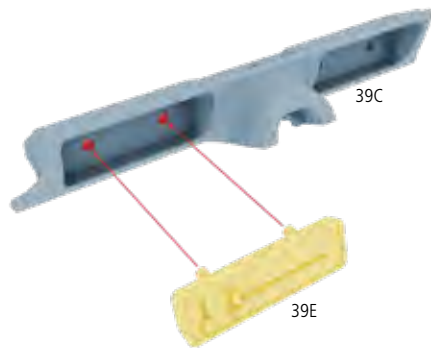
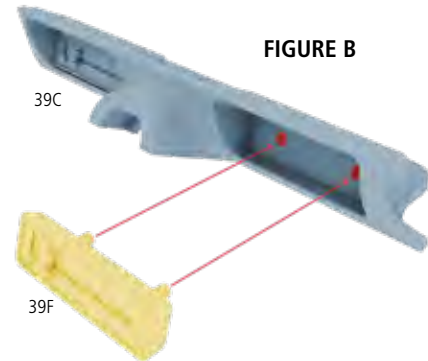


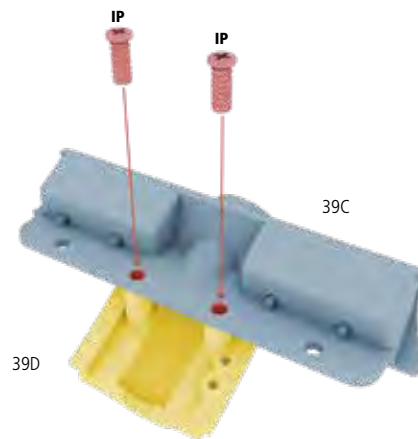
FIGURE B



03

ASSEMBLING THE STEERING COLUMN COVER: Combine the steering column cover top (39C) and bottom (39D) with two IP screws (figure A).

FIGURE A



04

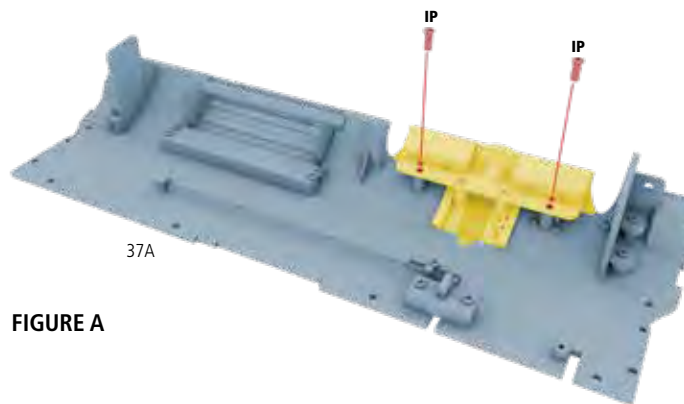
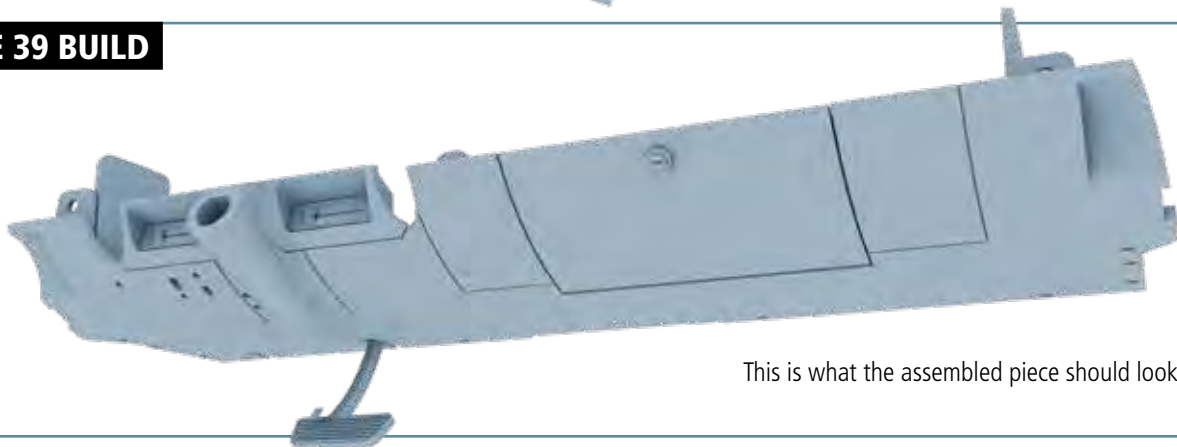


FIGURE A

MOUNTING THE STEERING COLUMN COVER:

Aligning the four screw holes, set the assembled steering column cover from step 3 on the dashboard lower panel (37A). Secure the parts together using two IP screws (figure A).

STAGE 39 BUILD



This is what the assembled piece should look like.

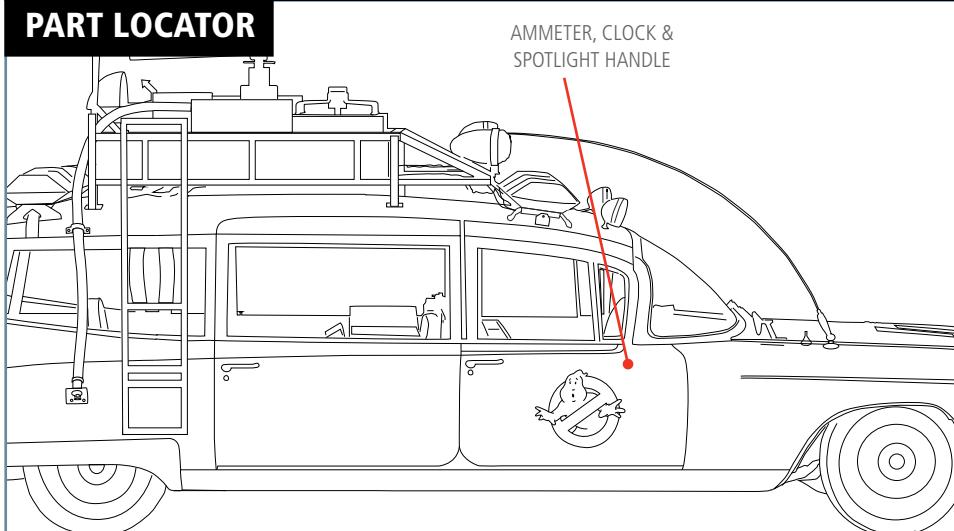


STAGE 40

AMMETER, CLOCK & SPOTLIGHT HANDLE

In this stage, you fit the ammeter and clock to the dashboard upper panel, as well as the spotlight handle.

PART LOCATOR



AMMETER, CLOCK & SPOTLIGHT HANDLE

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

FITTING THE DIALS: Begin by pushing the ammeter (40B) into the circular slot on the left-hand side of the dashboard upper panel (40A) (figure A). Secure the two parts together using one EP screw (figure B). Then, insert the clock (40C) into the circular slot in the panel, affixing with one EP screw (figure C).

FIGURE A



FIGURE B

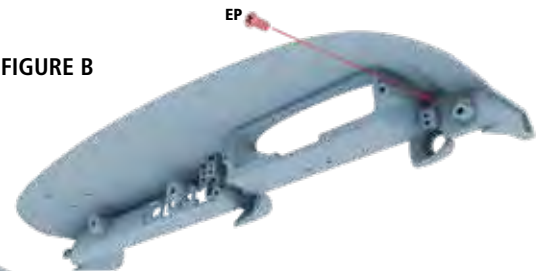
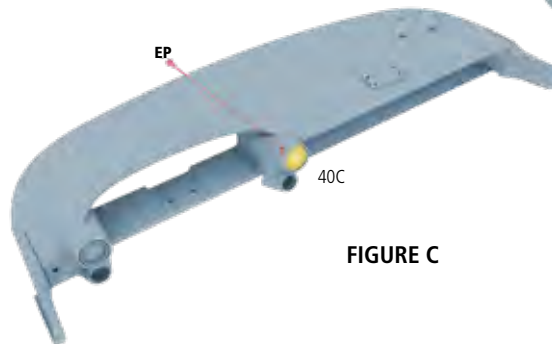


FIGURE C





02

INSTALLING THE SPOTLIGHT HANDLE: Take the Unity S6 spotlight handle (40D) and insert the narrow end into the notch in the left of the dashboard upper panel (40A). This is simply pushed into place, not screwed (figure A).

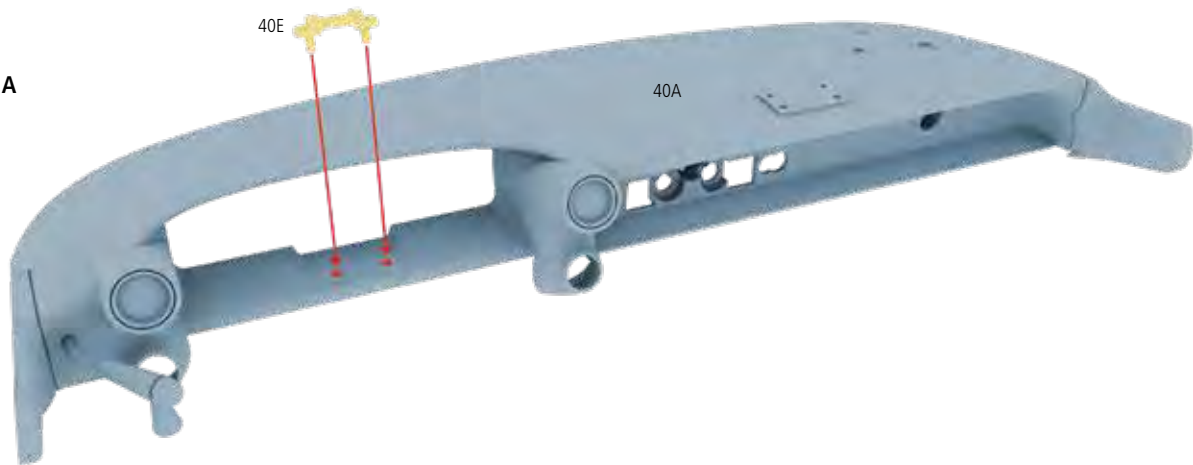
FIGURE A



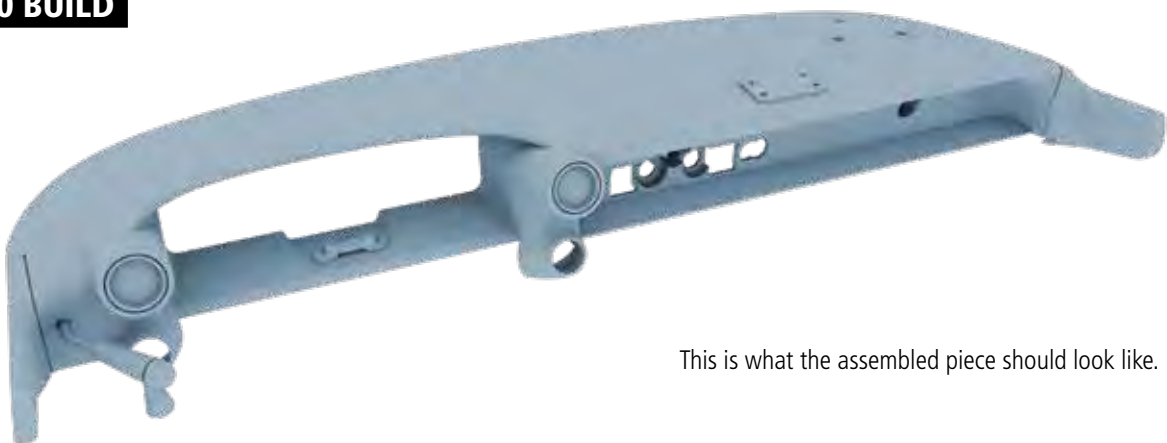
03

FITTING THE HYDRAMATIC QUADRANT: Finally, insert the hydramatic quadrant (40E) into the dashboard upper panel (40A), pushing the two pins into the pinholes (figure A).

FIGURE A



STAGE 40 BUILD



This is what the assembled piece should look like.

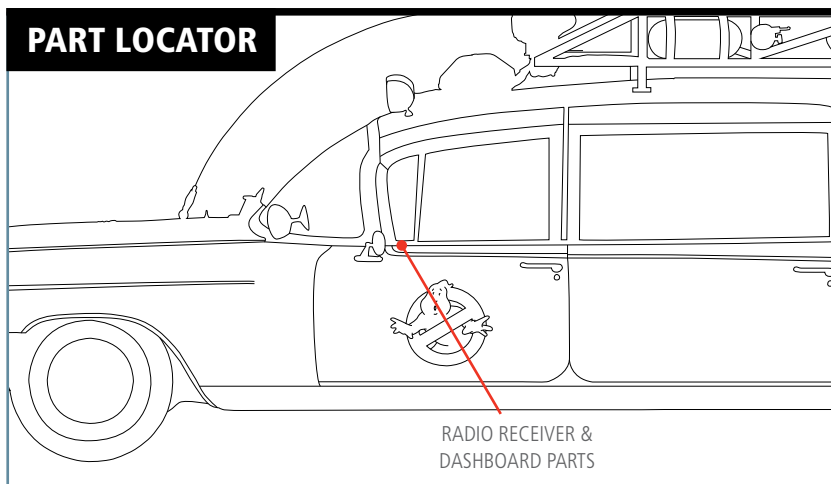


STAGE 41

RADIO RECEIVER

In this stage, you assemble and fit the radio receiver to the dashboard as well as the first wires for the electronic functions of your model.

PART LOCATOR



TIP: SWITCHES

The switches have a moldable casing so the direction of the wires can be changed once the switches have been secured by the button retainers.

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 INSTALLING THE RADIO RECEIVER: Begin by locating the radio receiver display (41I) and using the pins on its rear to push it into place in the top part of the radio receiver (41A) (figure A). Then, using the same method, push the slide switch (41J) into the bottom-right part of the radio receiver (41A) (figure B).

Take the parts that you have just assembled and place them on the top of the dashboard upper panel (40A), with the pin on the bottom of the radio receiver inserted through the hole in the panel (figure C). Secure these together with two JP screws from the underside of the dashboard upper panel (figure D).

FIGURE A

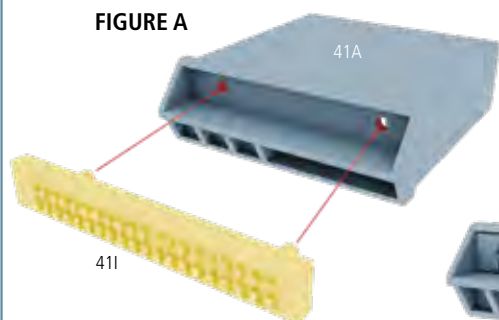


FIGURE B

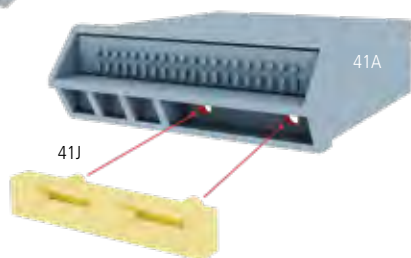
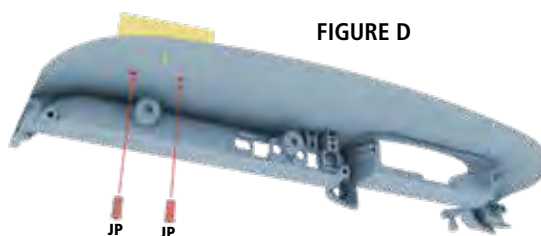


FIGURE C



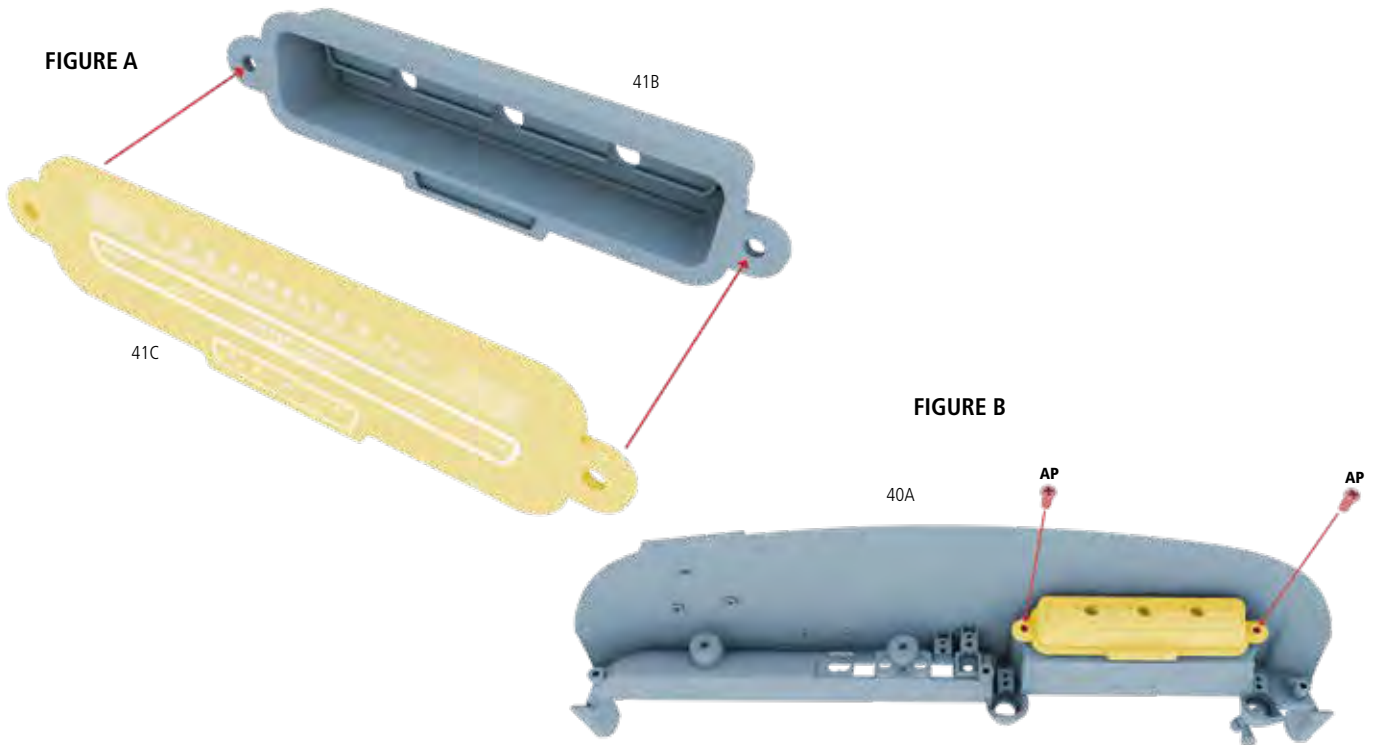
FIGURE D



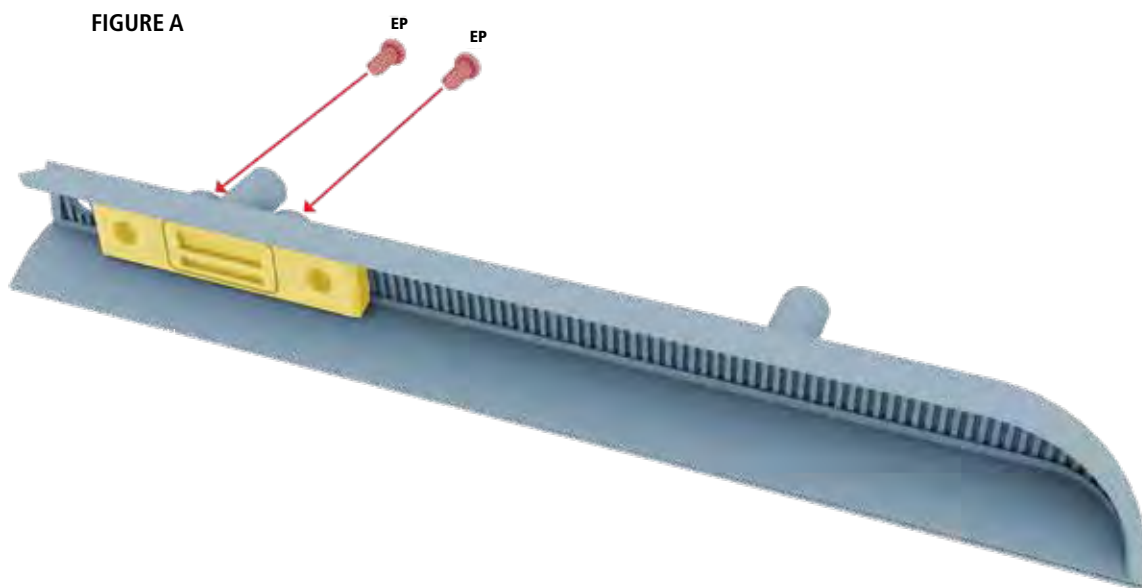
**02**

FITTING THE INSTRUMENT PANEL: Place the instrument panel (41C) on the instrument panel box (41B) so that the side with the markings on it is facing outwards (figure A). These parts are not secured together just yet.

Take the two parts and use two AP screws to affix them to the rear of the dashboard upper panel (40A) (figure B).

**03**

FITTING THE RADIO: Push the radio (41H) into place in the dashboard trim (41G) and fix from behind using two EP screws (figure A).



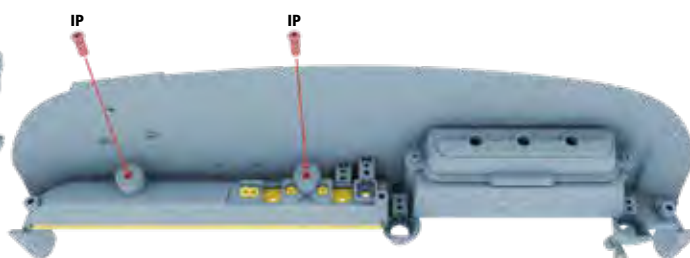


- 04 MOUNTING THE DASHBOARD TRIM:** Place the dashboard trim with radio attached into the matching recess in the dashboard upper panel (40A) (figure A). Use two IP screws to secure the parts together (figure B).

FIGURE A



FIGURE B



- 05 FITTING THE WIRES:** Begin by pushing the main light switch cover (41E) into the round slot to the left of the dashboard upper panel (40A) (figure A). Then push the switch at the end of the main light switch (38E) into the switch cover (41E). Cover the switch with a button retainer (41D), securing with one EP screw (figure B).

Next, push the ignition cover (41F) into the dashboard upper panel (figure C). Insert the engine sound switch (38C) and retaining with a button retainer (41D) and EP screw (figure D).

Insert the horn switch (38D) into the hole shown, keeping in place with a button retainer (41D) and EP screw. Repeat this method with the roof lights switch (38B) (figure E). The siren switch (38A) is kept in place with a button retainer (41D) and a KP screw (figure F).

Finally, push the three bulbs of the dashboard light (38G) into the holes in the rear of the instrument panel box (41B), so the wire at the end of the dashboard light trails off to the left (figure G).

FIGURE A

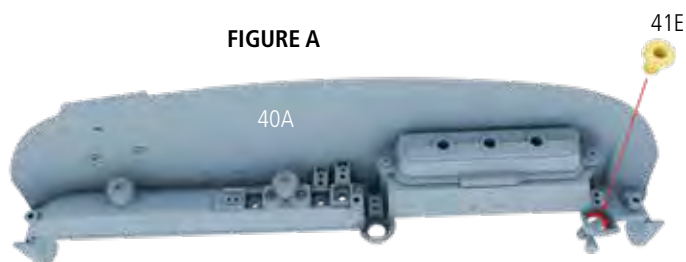


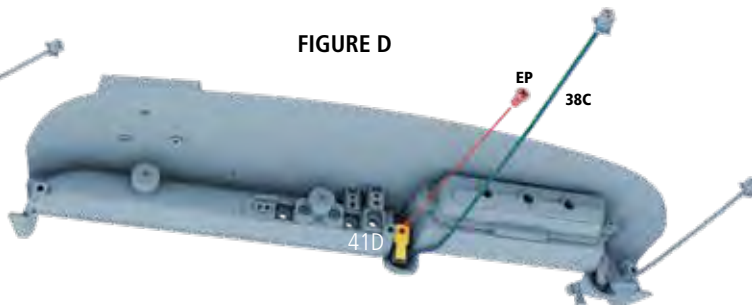
FIGURE B



FIGURE C



FIGURE D





05

FIGURE E

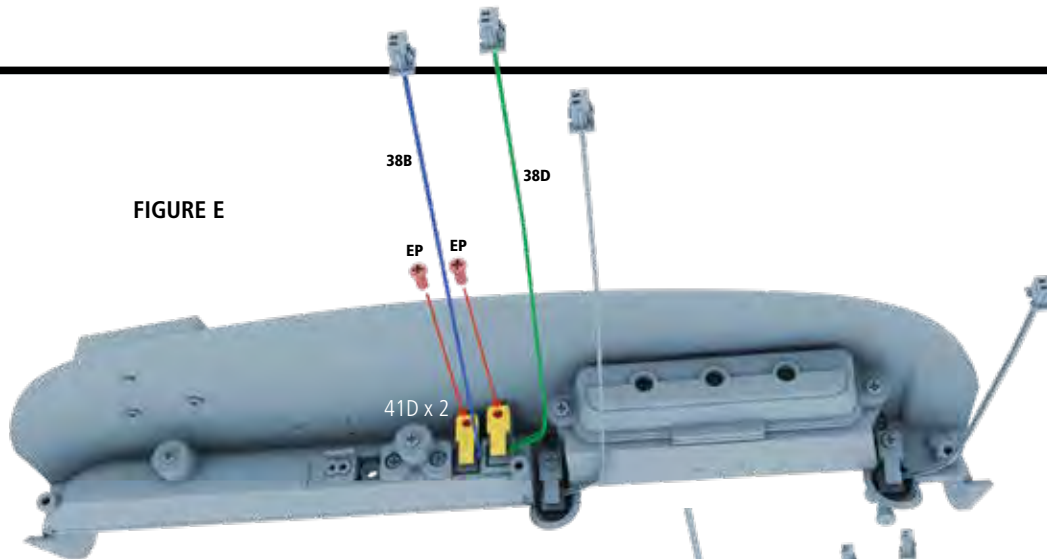


FIGURE F

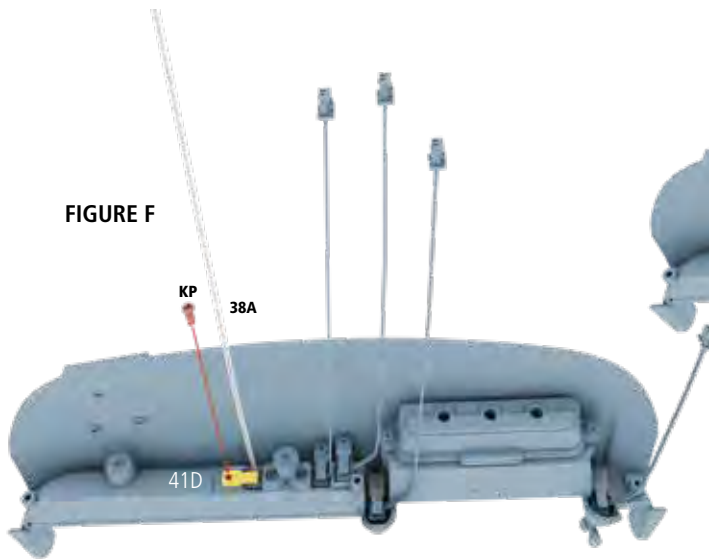
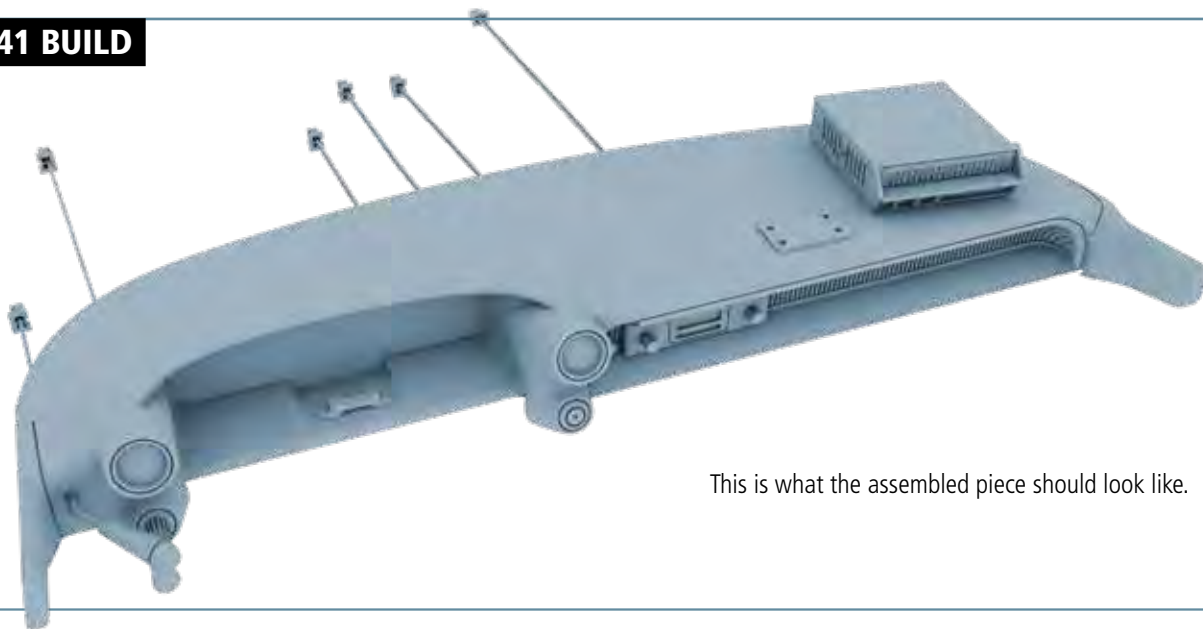


FIGURE G



STAGE 41 BUILD



This is what the assembled piece should look like.



STAGE 42

GENTEC ANTENNA & EMERGENCY BRAKE PEDAL

In this stage, you will assemble the Gentec 525 antenna and fix this part to the dashboard, along with the emergency brake pedal.

PART LOCATOR

EMERGENCY BRAKE PEDAL

GENTEC ANTENNA

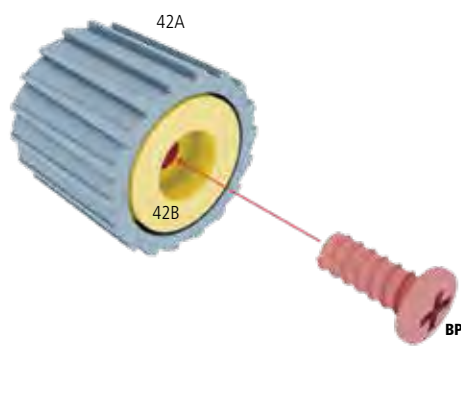
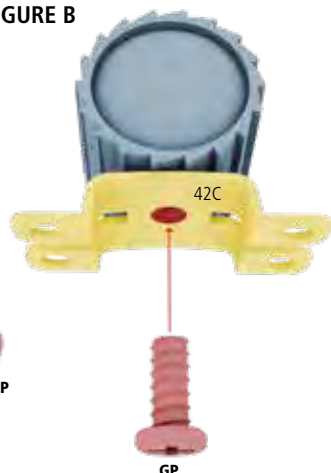
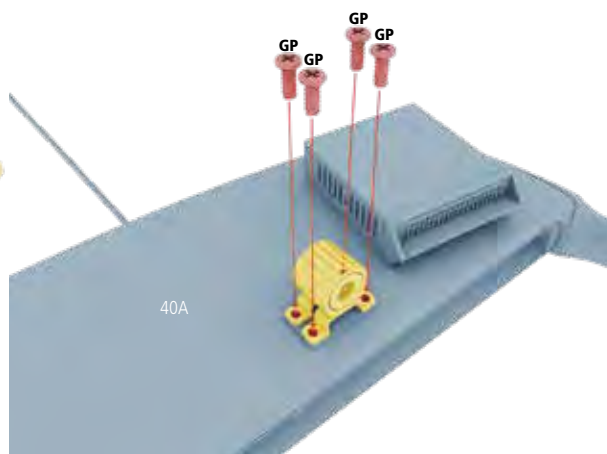
TIP: HANDLE CAREFULLY

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 FITTING THE ANTENNA: Begin by inserting the antenna center (42B) into the middle of the antenna body (42A), securing these parts together using one BP screw (figure A). Then, take this assembly and affix it to the antenna base (42C) using one GP screw (figure B).

Place this on the dashboard upper panel (40A) so that the screw holes in both parts match up, with the antenna center facing you. Fix these parts together with four GP screws (figure C).

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



02

ASSEMBLING THE SWITCH PANEL: Carefully, remove each switch (42G) from the sprue and insert the longer pins at the end of the switches into the eight holes in the switch panel (42F) (figure A). You may find it easier using tweezers for this. Take these parts and secure them to the dashboard lower panel (37A) with two BP screws (figure B).

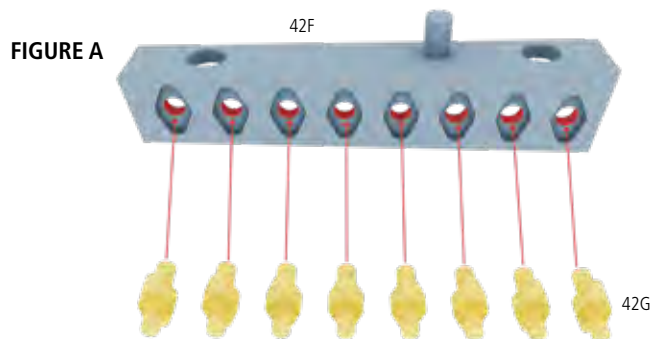
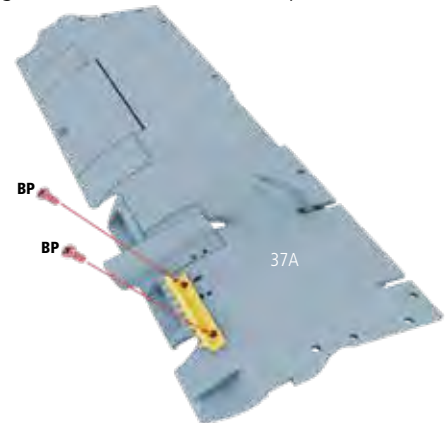


FIGURE B



03

FITTING THE DIALS: Take the fuel gauge (42D) and fit it to the underside of the dashboard lower panel (37A) using two EP screws (figure A). Next, secure the battery indicator (42E) to the dashboard panel, behind the switch panel with one EP screws (figure B). Finally, fit the emergency brake (42H) to the panel using one EP screw (figure C).

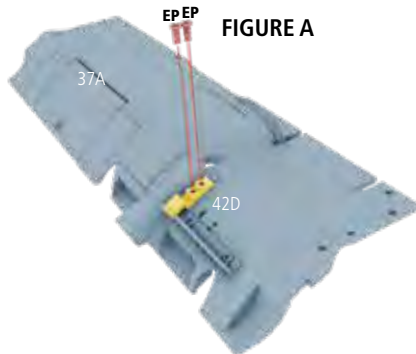


FIGURE B

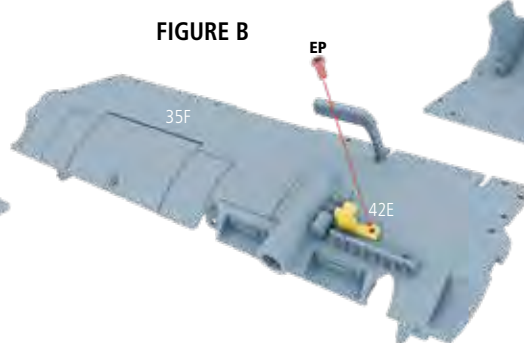
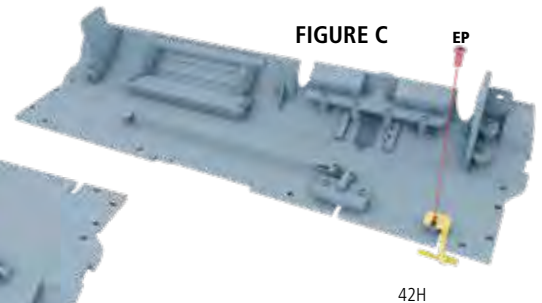


FIGURE C

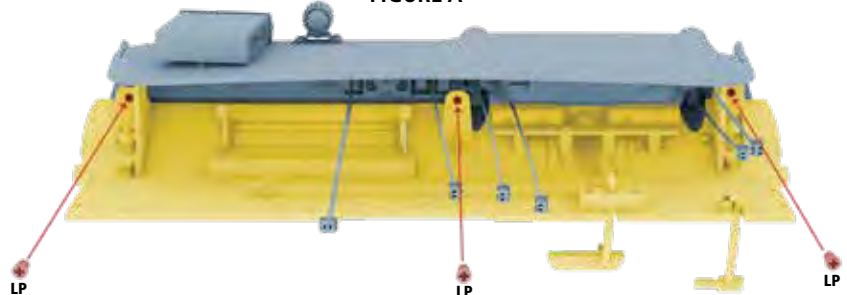


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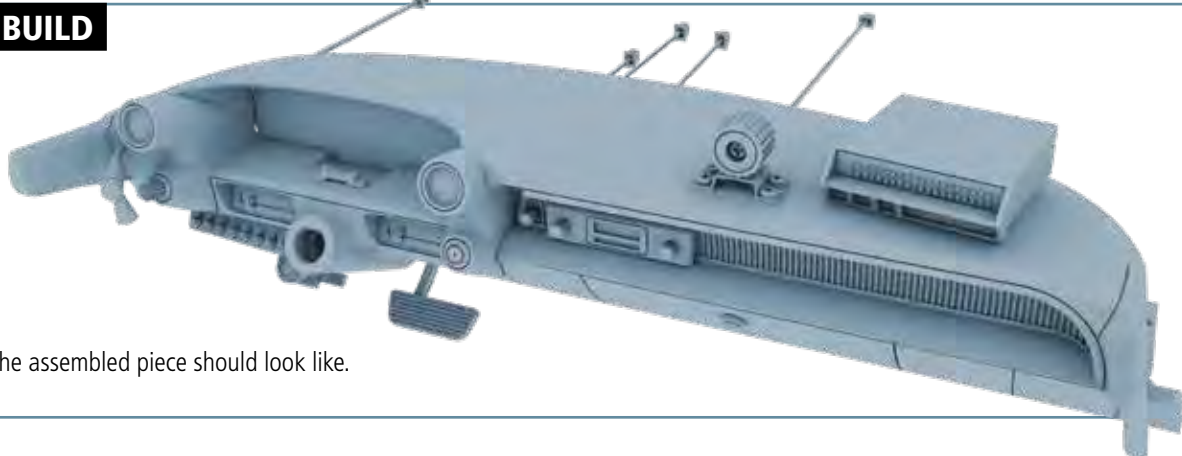
COMBINING THE DASHBOARD PANELS:

Take the upper and lower dashboard panels and fit them together as shown with three LP screws (figure A).

FIGURE A



STAGE 42 BUILD



This is what the assembled piece should look like.



ATHERTON



WILLIAM

As the ill-tempered Walter Peck, William Atherton played the Ghostbusters' biggest human antagonist. He looks back on gunk, insults, and breaking free of 'sensitive leading man' roles.

"YOU WOULD HAVE TO BE A LITTLE dim creatively, intellectually and spiritually to think you could compete with them," laughs William Atherton. "I mean, I had done comedies before, but here were the funniest people in the world. I thought, 'What the hell am I going to do with this role?'"

With Atherton clear that he wasn't about to trade one-liners with the stars of *Saturday Night Live*, *Stripes* and *The Blues Brothers*, he needed a different approach for uptight EPA agent Walter Peck. The answer came courtesy of a friend who had worked with Groucho

Marx. "This friend said that Groucho had told him one of the best things that had happened to his movies was Margaret Dumont. She was the consummate straight person because she wasn't playing into a skit – she really didn't know why it was funny. So I thought, that's what I have to do. I have to play a male Margaret Dumont. I [will act like I] don't think it's funny and I'm not playing into it at all. That's the tack I took to save my ass, so to speak."

In Atherton's hands, Peck became the most objectionable and ill-tempered bureaucrat that the Ghostbusters come into conflict with; in fact, he has the



honor of being the heroes' biggest foe in the human world. While Peck may not be as terrifying as a Terror Dog or as all-powerful as Gozer, his actions are directly responsible for unleashing hundreds of ghosts and ghouls into New York City after shutting down the Ghostbusters' containment unit, and he emerges as the ultimate nemesis of Venkman in particular.

"I decided to give him these narrow bureaucratic rages that people get into because the power of their profession is all they have," Atherton says. "When he felt they didn't acknowledge his power or ignored him, it really tickled him – that's how I played it."



“ I THOUGHT, [I WILL ACT LIKE] I DON'T THINK IT'S FUNNY ”

Of course, Peck actually works for the Environment Agency – not a natural source of movie antagonists today – and however pettily he goes about it, his concerns about the danger of the contents of the Ghostbusters' containment unit are perhaps not *entirely* unreasonable. But as Atherton points out, it was Peck's personality rather than his employer that made him such a worthy antagonist. "It's interesting that he works

for the EPA, but I didn't focus on that. It could have been the AAA [American Automobile Association] or any high bureaucracy at all. I didn't do any research into the EPA. I'll leave that to our President..."

Peck's humor-free persona meant that Atherton didn't get to nab the film's funniest lines, but the actor nevertheless improvised many of his scenes with Bill Murray, Harold Ramis and Dan Aykroyd. After all, he was well versed in bouncing around different approaches during his time working with emerging playwrights. "I think it's harder to do that [improvise] now, because financial things are so strict," Atherton says. "Movies now are kind of scheduled to the dime, and it can be more difficult to relax and riff with something. Time's become a huge constraint, and it doesn't always make for the easiest atmosphere. Back then, the movie culture was different. You just had a lot more elasticity financially than you do now."

ANTE-ROOM

Atherton looks back fondly on the *Ghostbusters* shoot, whether it was working with Ivan Reitman ("Very encouraging... he had a great depth of feeling for Dan and Bill and Harold, and I was allowed into their ante-room, which was lovely") or the beauty of shooting on

BELOW Walter Peck (Atherton) flees the Ghostbusters' firehouse headquarters as hundreds of imprisoned ghosts and ghouls are released into New York City.





ABOVE Walter Peck orders the shutdown of the Ghostbusters' containment unit – against the warnings of Egon (Harold Ramis). Peck's decision soon causes chaos throughout the city.

Central Park West ("Block after block was illuminated and it became one giant movie set... to be a fly buzzing around in the arc of those lights was really gorgeous"). He also remembers just how special it felt watching the finished movie for the first time, even if he – like most of the cast and crew – didn't foresee the phenomenon it would become. "When I first saw the film, I thought it was heaven, it was hilarious," Atherton says. "But I didn't know it was going to be a major chapter in culture. It's become like the comic *Star Wars* – and I think it deserves to be. It was one of those signature events in life where you're hit by a very special bus."



“IT WAS ONE OF THOSE SIGNATURE EVENTS IN LIFE WHEN YOU’RE HIT BY A VERY SPECIAL BUS”

However, Atherton did have to suffer for his art, not least having a tank of marshmallow goo dunked over him during the finale. "It was shaving cream, and I asked them how much of it there was going to be," he recalls. "They told me there was 150 pounds of it. I said, 'You're going to drop *that* on me? Can we have a little experiment to get this straight?' Because I remember from school that 150 pounds of feathers is the same as 150 pounds of lead! Finally, they got some poor stunt guy to stand under there [to be dunked], and everybody's looking at me and rolling their eyes. And it knocked the stunt guy flat! I said, 'I just wanted to make that point!' So they went back and got the weight back a little."

There was also the little matter of just how vehemently some fans took against his character, frequently yelling out Venkman's memorable insults in the street ("This man has no dick!") – something he



ABOVE Peck tussles with police officers, before he is later dunked with marshmallow goo. The actor was concerned about 150 pounds of shaving foam being dropped on him.

neither anticipated nor welcomed at the time. "It was a surprise and I probably did get a little ill-natured about it," Atherton admits. "Everybody has their vanity! So I probably over-reacted, but I got over it. Because the movie is its own engine, and that overwhelmed any minor grievance I or anyone else might have had."

TURNING POINT

The movie was something of a turning point in Atherton's career. In the 1970s, Atherton was mainly known for playing leading roles in acclaimed dramas such as Steven Spielberg's *The Sugarland Express* (1974), *The Day of the Locust* (1975), and *Looking for Mr. Goodbar* (1977), as well as his theater work. Post-*Ghostbusters*, he tended to take on supporting roles, often playing antagonists in the likes of *Die Hard*

(1988), *Die Hard 2* (1990), and *Bio-Dome* (1996). Atherton is clear that he welcomed the change in career direction. "As a leading man, everybody has a finite time usually, and I'd been doing that for 15 years," Atherton says. "A lot of the films I did got great reviews, and *Sugarland* and those other films always made money. But they were cognoscenti things. *Ghostbusters* angled me into a different career as the funny bad guy, which I didn't really mind at all. I liked playing those kinds of parts. It gave me a lot more creative freedom – it didn't give you the worry as to whether a movie made money or not that you can have when you're a leading man. And as a leading man in the 1970s, you were often asked to stare sensitively off into the sunset, which was a huge bore! It was a lot more fun to play roles like Walter Peck."

GAME ON!

Though William Atherton didn't return for *Ghostbusters II*, he did reprise the role for 2009's *Ghostbusters: The Video Game* and more recently 2019's construction simulation game *Planet Coaster* alongside Dan Aykroyd. "That game [*Planet Coaster*] was very well written, organised and directed – I thought it was terrific," Atherton enthuses. He also joined Aykroyd and many of the other *Ghostbusters* cast and crew at 2019's huge Fan Fest convention at the Sony lot, where he got to meet fans and see close-up just how beloved the franchise remains. "That Sony convention was enormous and a great deal of fun," he says. "I didn't quite realize how all-pervasive *Ghostbusters* is! There are *Ghostbusters* clubs all over the world. The legs that *Ghostbusters* has had is interesting to me. I'm always interested in how people see it and what they like about it. I learn every time."





GHOSTBUSTERS II LOCATION GUIDE

Ghostbusters II's art director Tom Duffield guides us through the movie's key sets, from Peter Venkman's loft apartment to Judge Wexler's courtroom and the Museum of Art.

G**HOSTBUSTERS II MARKED THE FOURTH TIME THAT ART**

director Tom Duffield and production designer Bo Welch had worked together. "We had a really good shorthand, and it made our lives much easier," says Duffield. It was Welch who devised the key set design concepts, while Duffield was in charge of realizing those concepts by overseeing a battalion of concept artists, set builders, and decorators. "The first thing you do when you read a script is break it down into sets," Duffield explains. "Then you go scout and pick the exterior locations, and that leads you into building sets that match the exteriors."

PETER'S LOFT APARTMENT

"That was one of my favorite sets in the movie. We wanted to give Peter something that was interesting and open, and Bo came up with the idea of it being a converted warehouse loft. We spent a fortune on the floor as we wanted to make it look like it had been beaten-up. So we had carpenters in there grinding the wood floor, then we sealed it – and it looked like an old warehouse floor! The cool thing was we had different day and night translites [illuminated film backings used as backdrops], which we could slide in and out on a shower track, depending on whether it was a day or night scene. It worked great! The set was built on a ten-foot platform, because we needed to build the ledge [that Oscar crawls out onto] on the outside of it. You had to shoot from way down below to see the baby on that ledge. We picked a really cool building in New York for the exterior that had good detail around the windows and thick brickwork."

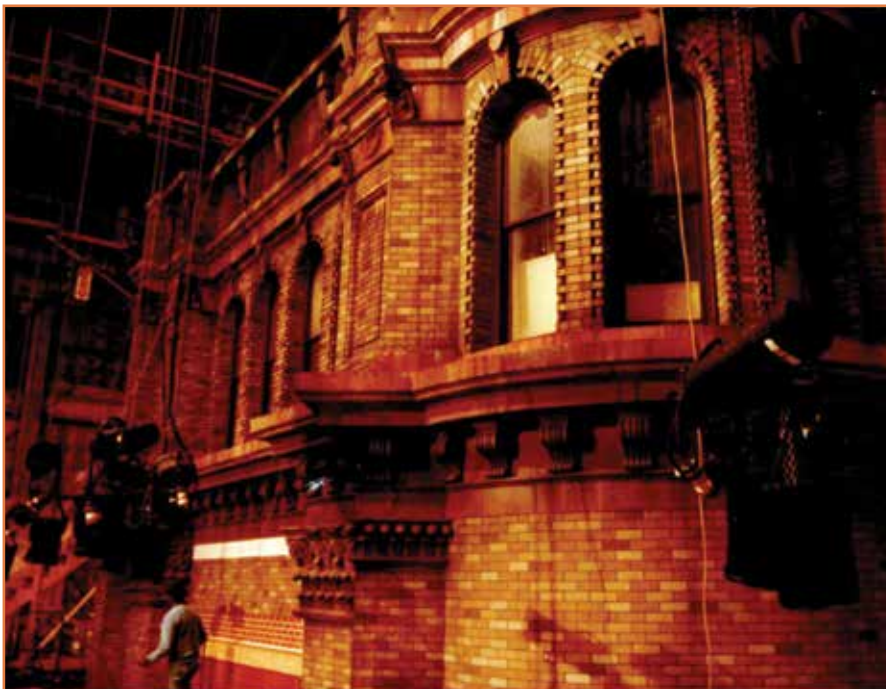


Photo courtesy of Tom Duffield



DANA'S APARTMENT

"We had a lot of discussion about how we wanted the set design to differ from the original film. John DeCuir had a much more fantastical look to the design of the first film. We were trying to give a more realistic feel to Dana's apartment so it didn't feel like a movie set. We wanted the backings of the windows to look as real and as believable as possible, whereas if you look through the glass [in Dana's apartment] in the first film it appears more like a set. I remember Sigourney said that her apartment in *Ghostbusters II* looked like a real New York apartment this time!"



JUDGE WEXLER'S COURTROOM

"At the beginning, everyone was professing that we didn't have much money. We found that the set from *Legal Eagles* was available, so we put it back together. We did spend a lot of money on the ceiling as we put up these big corniced panels. We wanted to have something interesting up there because we knew we were going to see the Scoleris flying around. Unfortunately, we didn't see the ceiling as much as we thought! The set was on a platform as they needed to fit effects people beneath it. They put in compressed air charges to blow the chairs into the air. We also made multiple wall pieces. After they burned through a wall, [the effects team] replaced the panel with a new one to film from another angle."

RESTORATION ROOM

"After we picked the US Custom House for the exterior, Bo had the idea of what he called 'the Cathedral of Art.' We made it like a basilica, with apses at the end. The hardest thing for me was trying to come up with the finish. We wanted it to be like cut stone; it was difficult to get that effect! We also spent a lot of money on that marble-like floor. I read recently that after they struck the set, they had to reassemble it for a couple of effects shots later! That was probably the single most expensive set in the movie."



Photo courtesy of Tom Duffield



Photo Wikimedia Commons

MAYOR'S HOUSE

"That was Greystone Mansion. It's a big estate house that a rich person owned many years ago and donated to the city. There's this big diamond black-and-white floor pattern by the stairs, and as I recall we used several of the rooms there. Several hundred movies have been shot in that place. I recognize it straight away when I see it in a movie!"



RAY'S OCCULT BOOKS

"We wanted to make it feel weird and strange – like something in the [Greenwich] Village downtown. It wasn't some nice, glitzy bookstore. You walk into these sorts of shops in New York, and there are not big open spaces inside. Real estate is very expensive, so everything's packed right up next to you. We just wanted to make it cramped like a real New York boutique bookstore."



FIREHOUSE

"We used the same firehouse in downtown LA for the interiors but added a couple of things to it. The party scene at the beginning of the movie, with all those obnoxious kids, was shot in the Captain's residence on the third floor. We did the experiment with the toaster on the second floor, and shot on the first floor for the actual firehouse scenes. Movie companies like to shoot as many sets in one location as possible! We used the same New York firehouse for the exteriors."

THE SUBWAY

"We researched old New York subways and came across a guy [Alfred Ely Beach] who invented this pneumatic subway that ran on compressed air. That influenced our image of Van Horne subway station, though it wasn't nearly as elaborate as the pneumatic tube. Bo wanted to do a kind of checkerboard tile pattern, so we two-toned thousands of pieces of Masonite and cut them to the size of tiles. Then we softened the edges to be like tiles and painted them with a brown-and-yellow basket weave, and built the big roof on top. The effects guys added the River of Slime in post-production."

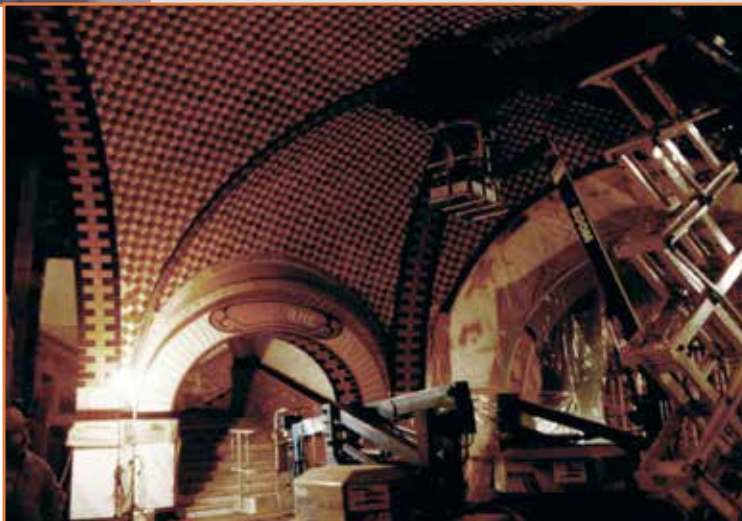


Photo courtesy of Tom Duffield



THE WORLD OF THE PSYCHIC

"Bo wanted it to look really cheesy. It was this stupid, one-camera talk show, like an old UHF show – the cheaply made public interest shows that used to be on when we were kids. It was such a goofball, simple set. We made a curved wall and put some planets behind it. You have this huge movie, and then this crappy little set! It made me laugh."



Photo courtesy of Tom Duffield



STATUE OF LIBERTY

"This was actually kind of hard for me because we didn't scout it – we didn't measure and photograph it as we would typically do. I was told we've got to create the crown so we can put the Ghostbusters up there, along with the stairs inside the Statue of Liberty. So I had to find historical photos of it, and then duplicate things like the copper sheets and strapping on the inside. We scaled it based on a few measurements we could find, including the average size of person's size head – which is about nine inches! I was happy with how it all looked considering that we had to extrapolate from photographs!"

THE MANHOLE

"The scene where they are digging a hole on First Avenue in New York was shot in downtown LA. We had to rent the corner and change the signs, so I went to the UPM [unit production manager] and asked him if he wanted me to give him a quote for how much it would cost. The UPM told me, "It costs what it costs." That is the first and only time I have heard that in this business. It worked for me!"



PSYCHIATRIC HOSPITAL

"That was the VA veterans' hospital in Westwood. We always try to add something to a public space – so if we're trying to sell that it's a psychiatric hospital, we'll put medical signs on the wall, stuff like that. Two things I always do are paint the walls dark – DPs hate white-colored walls – and give them a bit of a sheen. I hate flat walls and I'm amazed when I see flat walls in other movies. But what you don't want to do is add too much, or it looks over art directed."

ARMAND'S RESTAURANT

"That was a real restaurant called Val's in [LA neighbourhood] Toluca Lake. It was trying to be a really classy restaurant. To me it didn't look like a New York restaurant, but it was available and they were willing to shut down for the night for us. And it was only six blocks from the studio! It was a little messy with all the goo, but we shot it quickly. The restaurant isn't there anymore."





LEFT AND BELOW Louis discovers the ever-ravenous Slimer in the firehouse. Three scenes with Louis and Slimer were cut from the final movie.





THE SECOND SLIMER

The stinking green ghoul was back for the sequel, but in the early days, his return was far from certain. Actress Robin Shelby and creature shop supervisor Tim Lawrence reveal more.



BY THE TIME PRE-PRODUCTION BEGAN

on *Ghostbusters II*, Slimer was a wildly popular character thanks to his scene-stealing role in *The Real Ghostbusters* cartoon show. Yet he drifted in and out of early drafts of the story. In the original script, the green ghoul – as with other characters, from Dana to Janosz – was nowhere to be found. But by September 1988, he had been

incorporated into the story, and ILM had to find a way to fit him into both the schedule and budget. “I hired a guy named Bobby Porter to play the role,” says the film’s creature shop supervisor, Tim Lawrence. “We’d worked together before and I knew I could use his lifecast from an earlier movie.”

Both Henry Mayo and Thom Enriquez (who had created a wealth of concept art for the original Slimer) drew a series of updated designs for the character. Lawrence remembers being told that the new puppet needed to have “a little of the monster ghost from the original movie, a little bit of the Saturday morning TV show, and a lot of the great expressions from Enriquez’s storyboard designs.”

With that in mind, Lawrence and his team developed an initial maquette with “a big cartoon grin, little monster claws, and a flying torso.” After this was approved, they began work on the suit itself, with ‘Team Slimer’ including Mark Siegel (returning from the first movie), who sculpted the head; Bob Cooper on arm-sculpting duties; Howie Weed, who did the finishing work; and speciality costumer supervisor Camilla Henneman, who supervised construction of the foam body.



LEFT AND ABOVE RIGHT Two of Henry Mayo's concept illustrations for Slimer.



ABOVE Tim Lawrence directs Robin Shelby in the Slimer costume against blue screen. Days during the six-week shoot could last up to 15 hours.

BELOW RIGHT Another of Henry Mayo's sketches.

The creature shop was almost done with the Slimer suit when it received some unwelcome news: Slimer had been cut from the script. Bobby Porter was let go, and work on the character stopped. But just two weeks later, Slimer was back in, now in an expanded role which saw him develop a burgeoning friendship with Tully. "They told me, 'Get Bobby back!'" Lawrence recalls. "But Bobby was on another show. So we had an open call to see if we could find someone who was his height and could wear his suit. [Visual effects coordinator] Ned Gorman suggested Robin Shelby, who he had worked with on *Willow*."

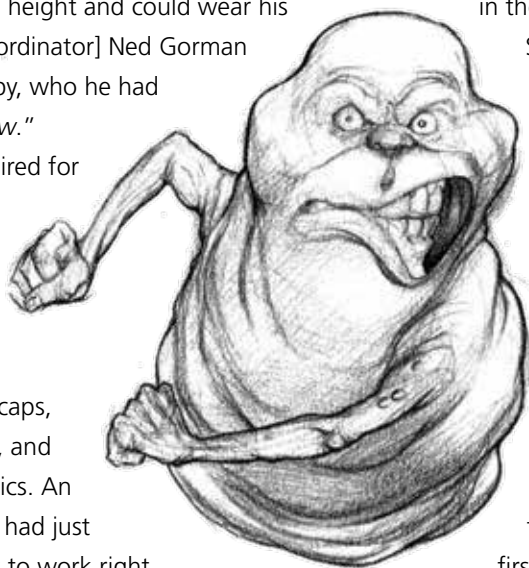
Shelby was swiftly hired for the role. While the main body shell fitted her, Lawrence says the creature shop needed to re-engineer the finger caps, make a new headcast, and refit the head mechanics. An already tight schedule had just got tighter. "We went to work right away," says Shelby. "Because Slimer was added so late in the game, they had a lot to do in a very short period of time. It was pretty crazy!"

THE SLIMER FAMILY

Shelby recalls that days during the six-week shoot could last up to 15 hours, with the greatest challenge being the sheer weight of the head, which was packed with servos, wires and tubes. The face also featured complex animatronics that Lawrence says included "eyes that could stick all the way out of his skull and fully rotate for shock value," though these features were never fully seen in the final film.

Shelby emphasizes how the supportive atmosphere on set made wearing the heavy suit much easier. "Everybody felt like family," she says. "They kept checking I was OK, and they made sure that we took breaks every hour so I could take the head off and get a sip of water."

Shelby's scenes – which were directed by Lawrence – were shot against blue screen and, like most of the effects work, intercut with the first-unit footage later. Shelby controlled the body and arm movements, while other puppeteers operated the facial movements, something that required a large degree of co-





LEFT All aboard: Louis is surprised to see Slimer commanding a bus in one of *Ghostbusters II*'s memorable sequences.



ordination. "Six puppeteers controlled everything from the sniffing of the nose to the movements of the eyes," Shelby says. "We all had to know what everybody else was doing to create the right expression at the right time."

While Slimer survived into the final cut, not all of the character's scenes did, after preview audiences – along with Reitman – felt they didn't fit seamlessly into the story. Exorcised footage included two sequences in which Louis tries to apprehend Slimer in the firehouse and another in which Slimer catches up with Louis after he disembarks from a bus. "That guy really stinks..." says Louis to himself. "I got a lot of

friends that smell, I guess it's not that bad."

"That scene after they get off the bus worked out so well that I was bummed it was cut, but it's part of the business," says Shelby. "I'd love to see it [the first unit and effects footage] cut together at some point."

Twenty-seven years later, Shelby returned as a different gelatinous apparition in 2016's *Ghostbusters: Answer the Call*. This time she wasn't required to wear a 50-pound costume, instead providing the voice of Lady Slimer. "I think I'm the only actor who has played my own love interest!" she laughs. "Gosh, aren't I the luckiest girl in the world to have played both those roles?"

MESSY EATER!

Like Mark Bryan Wilson, the actor who played the original Slimer, Robin Shelby had to endure being coated with food while shooting *Ghostbusters II*. "There was a scene where Slimer was eating a sub sandwich," she says. "When you put the sandwich into Slimer's mouth, where does it go? Against my face, basically! By the end of the day I had mayonnaise and onion and tomato all over me. I smelt like onion for about a week!" But while Slimer could happily gorge himself, Shelby could not. "I couldn't eat in the costume, because they were afraid they wouldn't be able to get me out quickly if I choked!"





ECTO-101

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



#12 MAX VON SYDOW

Though he is not credited in the movie, the legendary Swedish actor Max von Sydow supplied the distinctive, sinister voice of Vigo in *Ghostbusters II*.

Like Darth Vader star David Prowse, the late Vigo actor Wilhelm von Homburg voiced the lines during filming and reportedly believed his voice would be used in the final picture.

"No one had given von Homburg the heads-up that Max von Sydow was voicing his dialogue, and he was a little upset when he first saw the movie," remembers Glen Eytchison, who was tasked with making the Vigo painting come to life. *Ghostbusters* fans only became aware that it was von

Sydow who voiced Vigo when he reprised the role for 2009's *Ghostbusters: The Video Game* (this time with a credit). "He came in for one day, did it quickly for us, and it was amazing," Ivan Reitman later said on *Ghostbusters II*'s Blu-ray commentary.

By the time of *Ghostbusters II*'s release in 1989, von Sydow was a veteran of almost a hundred movies and TV shows. He is perhaps most famous for playing Antonius Block in Ingmar Bergman's *The Seventh Seal* and Father Merrin in the first two *Exorcist* films, but he has had other high-profile roles in *The Greatest Story Ever Told*, *Dune*, and *Flash Gordon* (where he played Ming the Merciless) amongst many others. Von Sydow earned an Oscar® nomination for his performance in the 1987 drama *Pelle the Conqueror* and starred alongside Rick Moranis in 1983's *Strange Brew* six years prior to *Ghostbusters II*.

Following *Ghostbusters II*, von Sydow took on notable roles in everything from *Star Wars: The Force Awakens* to *Game of Thrones*. He died aged 90 in 2020.

“

Every audition is a sale, then you have to follow it up with a contract, union obligations, tax planning, as well as – if you have a good job as an actor – investment. Then, when I was originating my projects, that is selling a piece of material, I had to set a value and broker a deal. So, I've been in show business all the way through. It's not too hard to look at the numbers in another dimension.

”



▲ **Dan Aykroyd talks to BBC News about how his time in show business prepared him for becoming an entrepreneur.**

“

When you put that gear on, it's so uncomfortable. It's so heavy, just to stand there with that weight on your back, tilting your spine. And we wore them for a long time.

”



▲ **Bill Murray tells Vanity Fair why wearing a proton pack for extended periods is no fun in an interview from 2020.**

“

Acting in a suit requires your energy to be able to transcend through the suit, so you do have to be aware of how the character reads with your movements. It requires a higher energy to have your physical actions read on camera through a full-body suit.

”

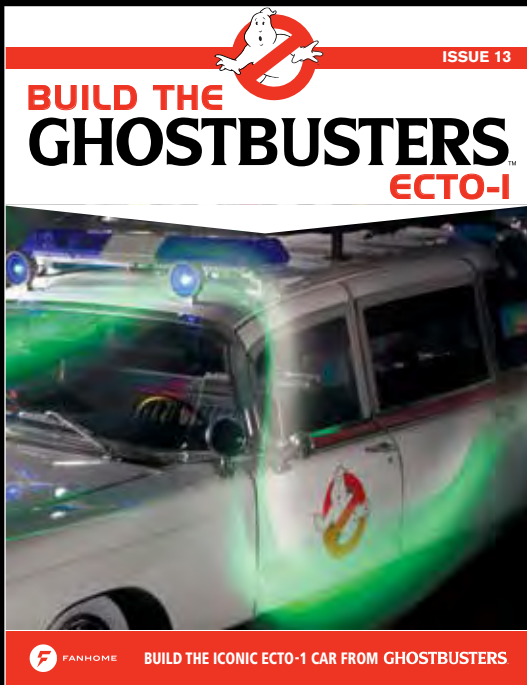


▲ **Robin Shelby, who played Slimer in *Ghostbusters II*, is interviewed by the website Retro Injection.**



COMING IN ISSUE 13

YOUR PARTS



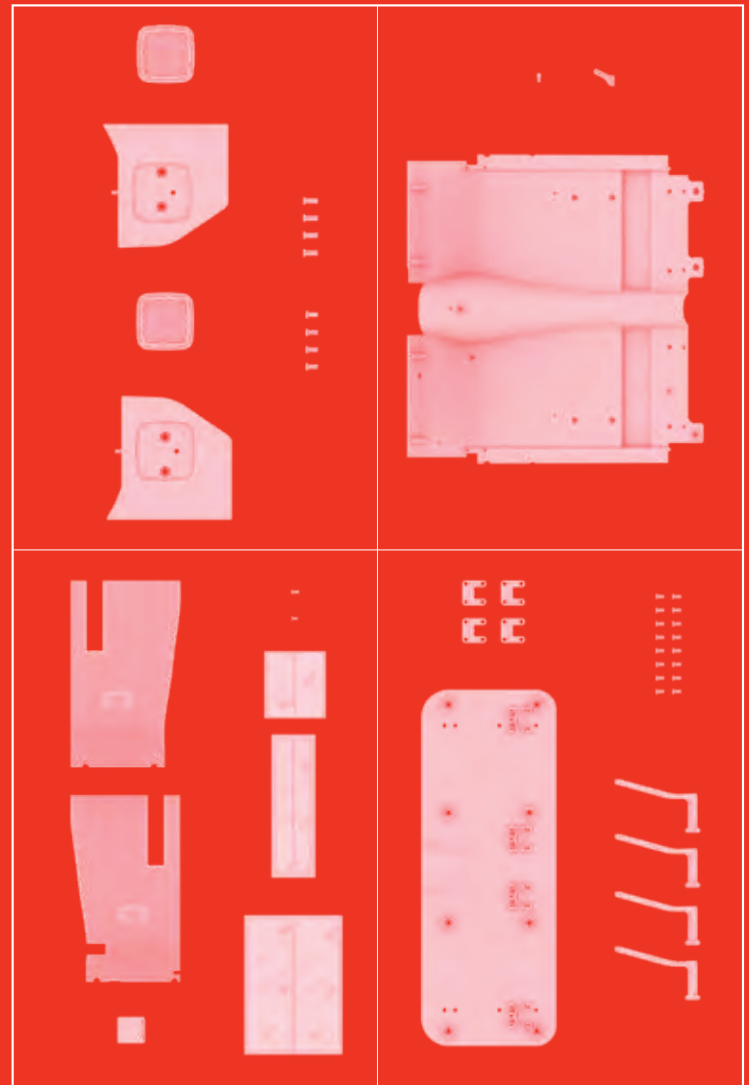
STATUE OF LIBERTY

Bringing Lady Liberty to life.



CLEANIN' UP THE TOWN

The Buenos on their *Ghostbusters* documentary.



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