



ISSUE 19

# **BUILD THE** **GHOSTBUSTERS**<sup>TM</sup> **ECTO-1**





# BUILD THE GHOSTBUSTERS<sup>TM</sup> ECTO-1

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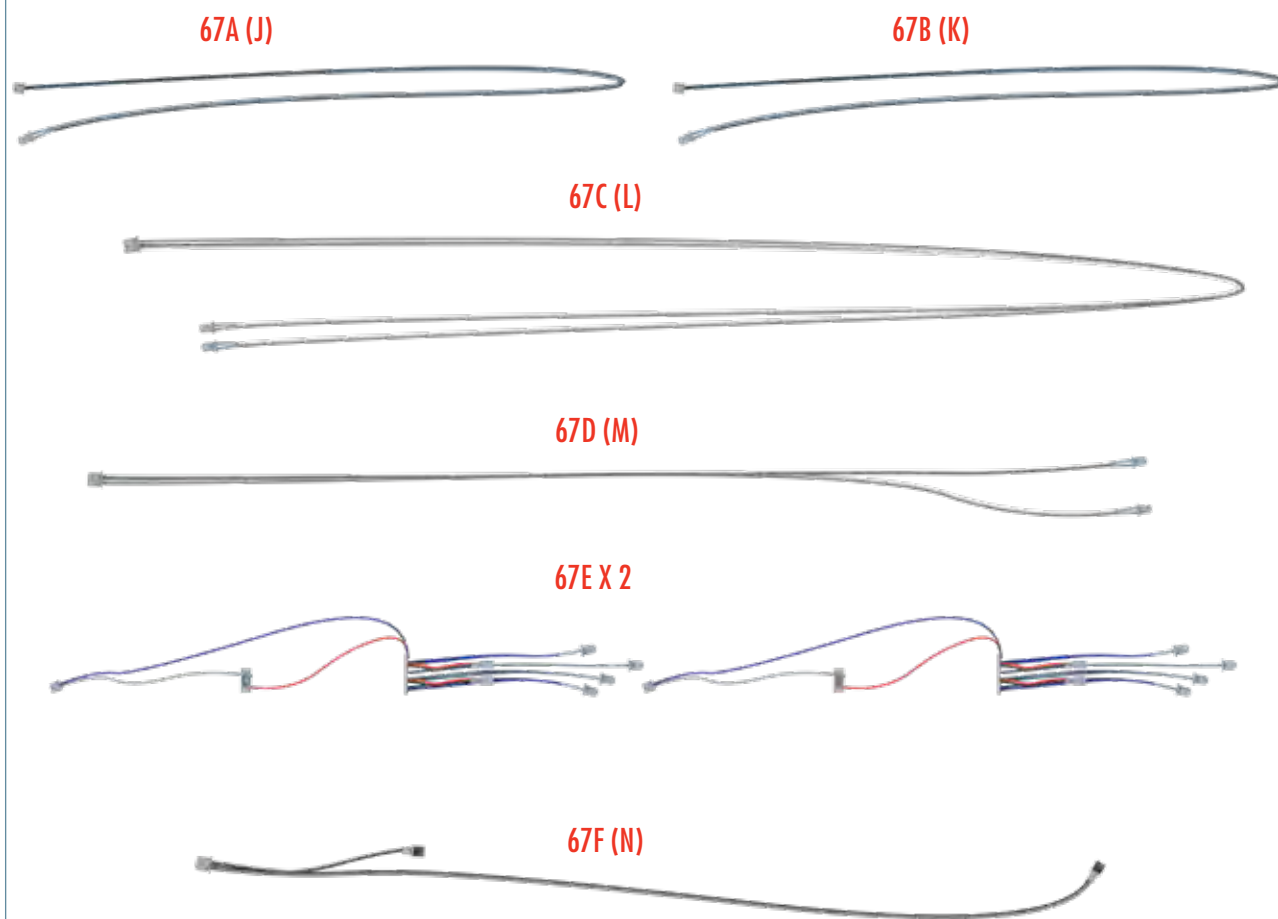
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# CAR PARTS STAGE 67

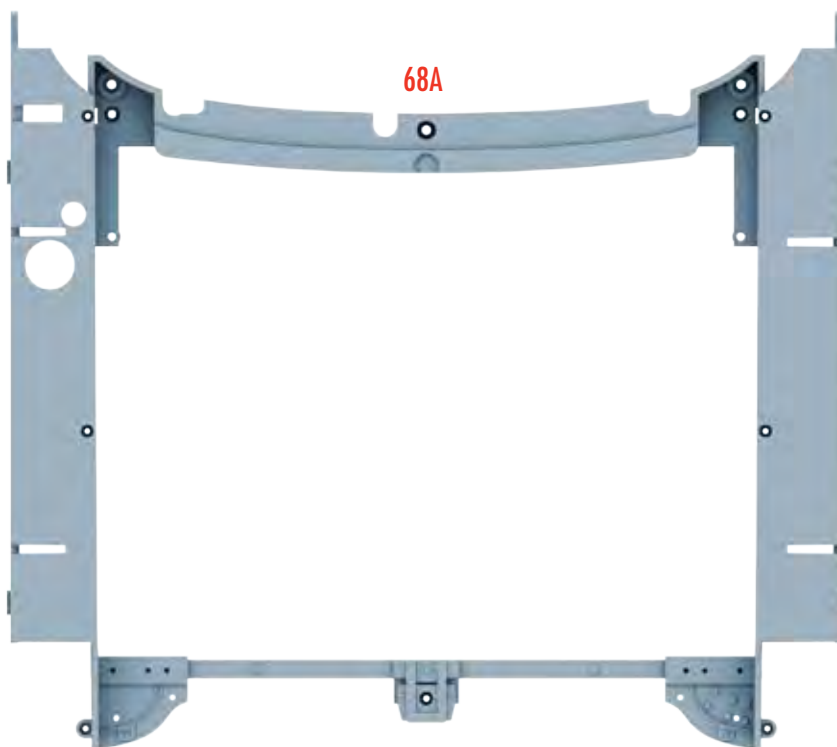
In this stage, you receive the LEDs for the roof lights for your Ectomobile.



PART NUMBER	DESCRIPTION	QUANTITY
67A	FEDERAL 19 PROPELLO-RAY LED	1
67B	WHELEN HRDF-200 STROBE LED	1
67C	FRONT DECK LIGHT LED	1
67D	REAR DECK LIGHT LED	1
67E	CODE 3 FORCE 4 XL LED	2
67F	CODE 3 FORCE 4 XL EXTENSION WIRE	1

# CAR PARTS STAGE 68

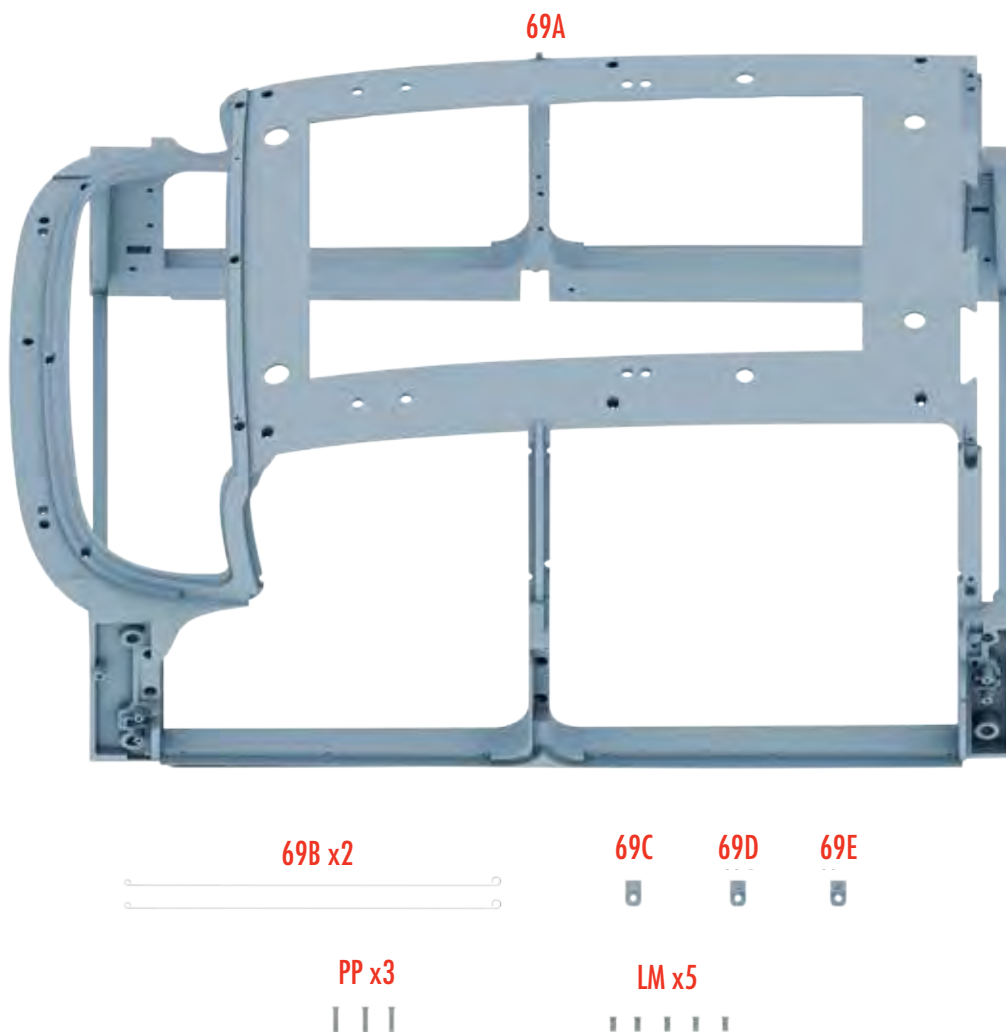
In this stage, you receive the body front frame and associated parts.



PART NUMBER	DESCRIPTION	QUANTITY
68A	BODY FRONT FRAME	1
68B	BODY FRONT FRAME LEFT	1
68C	BODY FRONT FRAME RIGHT	1
68D	HOOD LOCK PIN	1
68E	ENGINE INFORMATION PLATE	1
68F	ADHESIVE STRIP	1
BP	1.5x4MM	1 (+1 SPARE)
BM	1.7x4MM	4 (+1 SPARE)

# CAR PARTS STAGE 69

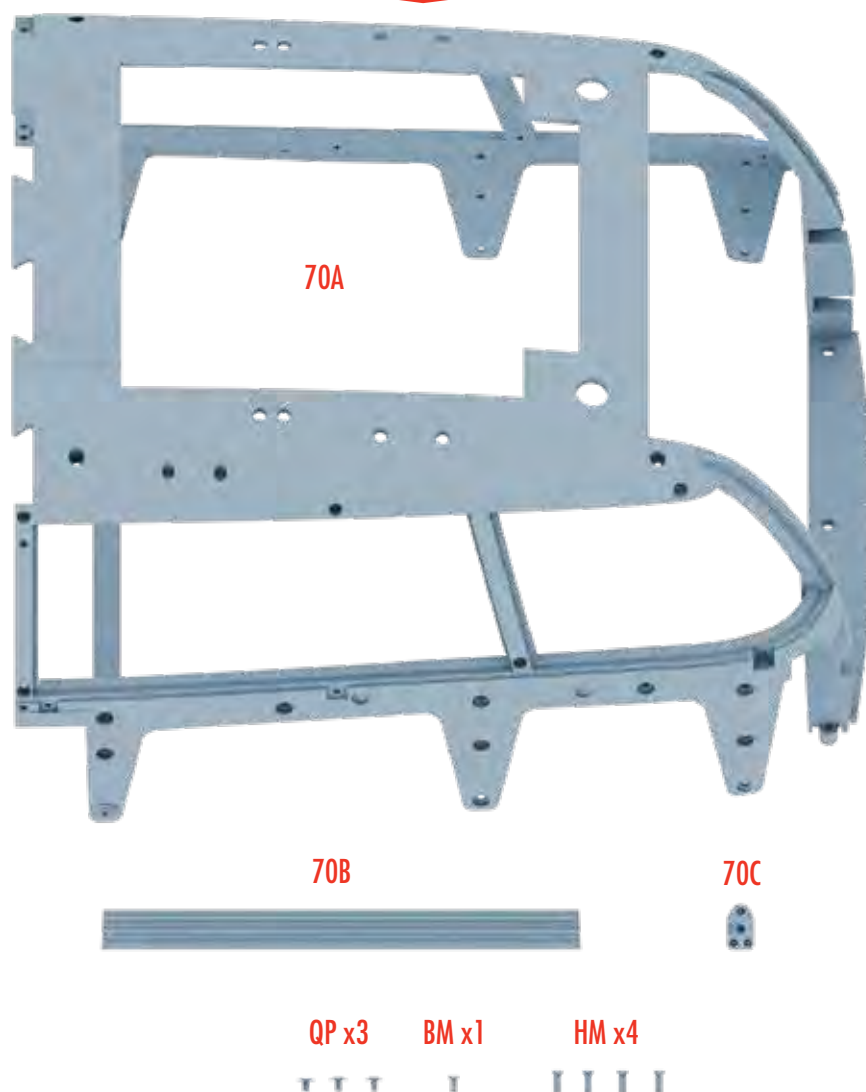
In this stage, you receive the middle part of the body frame and wire covers.



PART NUMBER	DESCRIPTION	QUANTITY
69A	BODY MIDDLE FRAME	1
69B	STEEL WIRES	2
69C	WIRE COVER A	1
69D	WIRE COVER B	1
69E	WIRE COVER C	1
PP	1.7x9MM	3 (+1 SPARE)
LM	2.3x5MM	5 (+2 SPARES)

# CAR PARTS STAGE 70

In this stage, you receive the rear part of the body frame, as well as the kick frame and door catch.



PART NUMBER	DESCRIPTION	QUANTITY
70A	BODY REAR FRAME	1
70B	REAR DOOR KICK FRAME	1
70C	REAR DOOR CATCH	1
QP	1.7x3x5MM	3 (+1 SPARE)
BM	1.7x4MM	1 (+1 SPARE)
HM	2x6MM	4 (+1 SPARE)

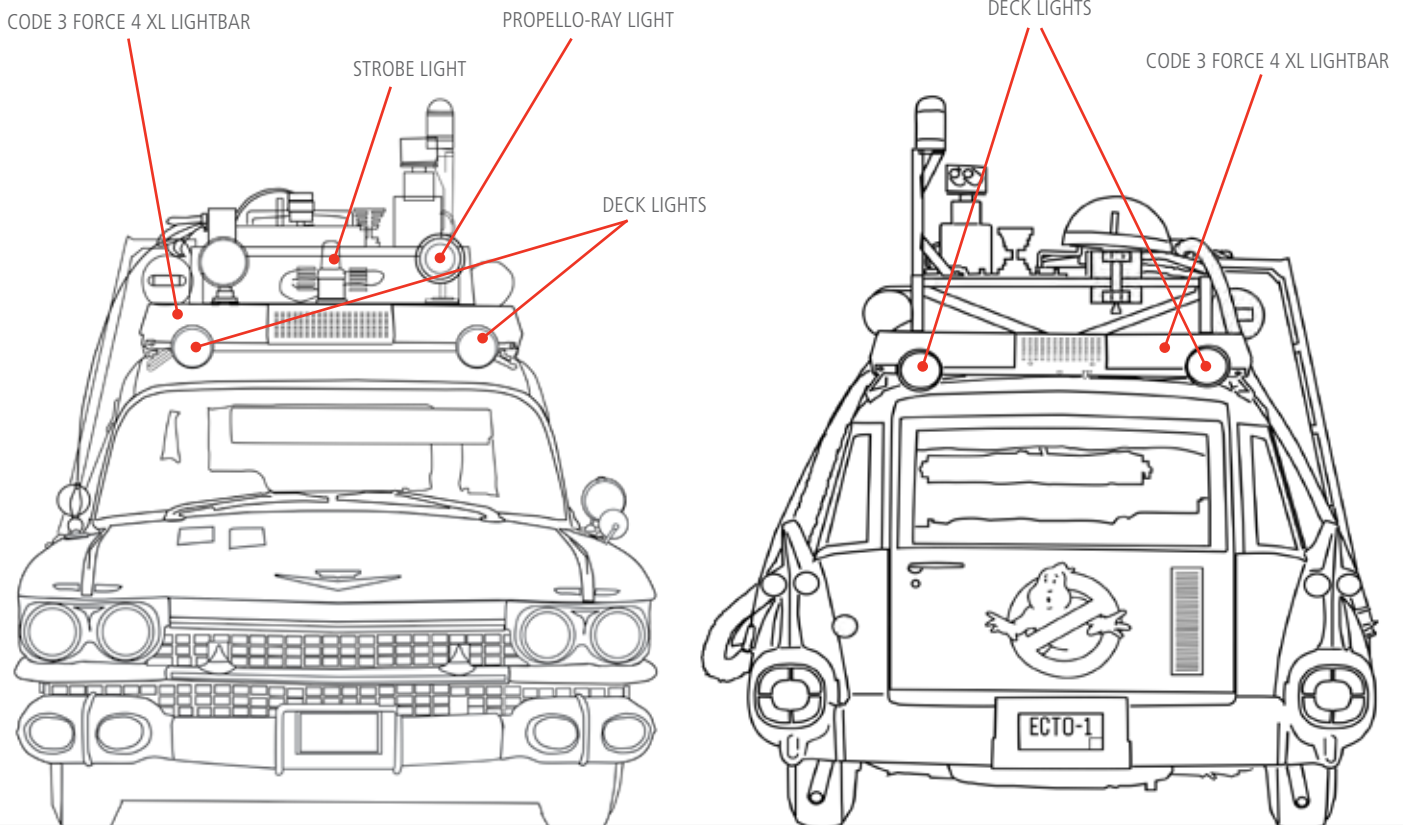


## STAGE 67

# ROOF LIGHT LEDS

In this stage, you fit the LEDs for the roof lights to the electrical system of your Ectomobile.

### PART LOCATOR



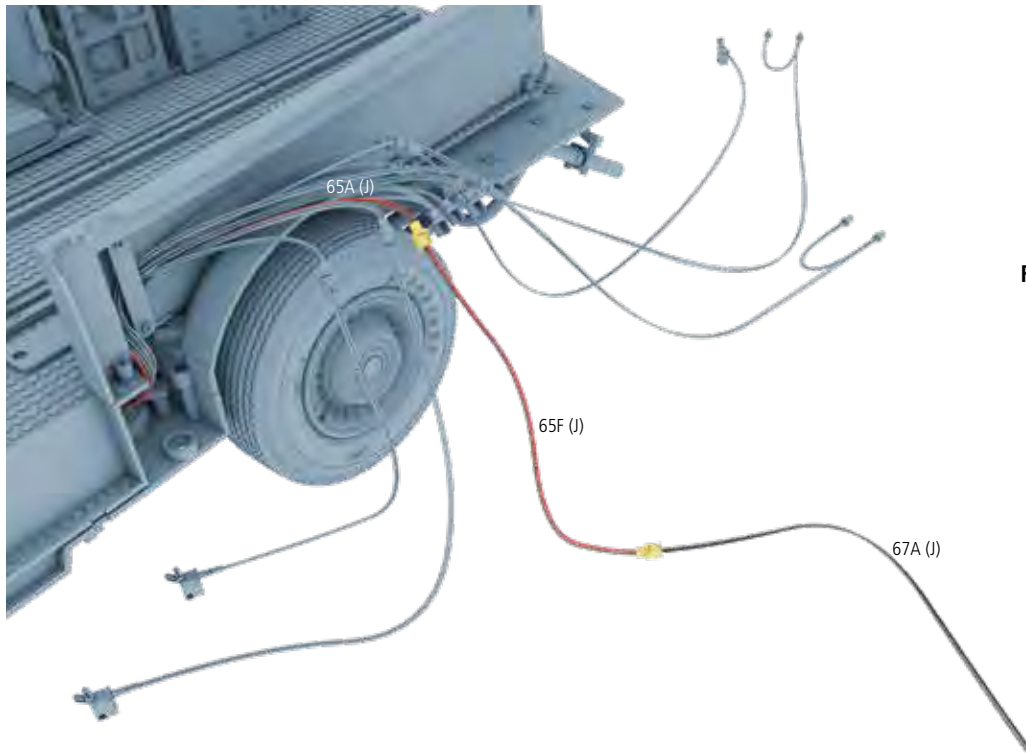
#### TIP: ATTACHING WIRES

Wires are fitted with lettered labels to indicate which other wires they should be fitted to, as well as matching colors. When plugging wires together, please ensure that the power is switched off.

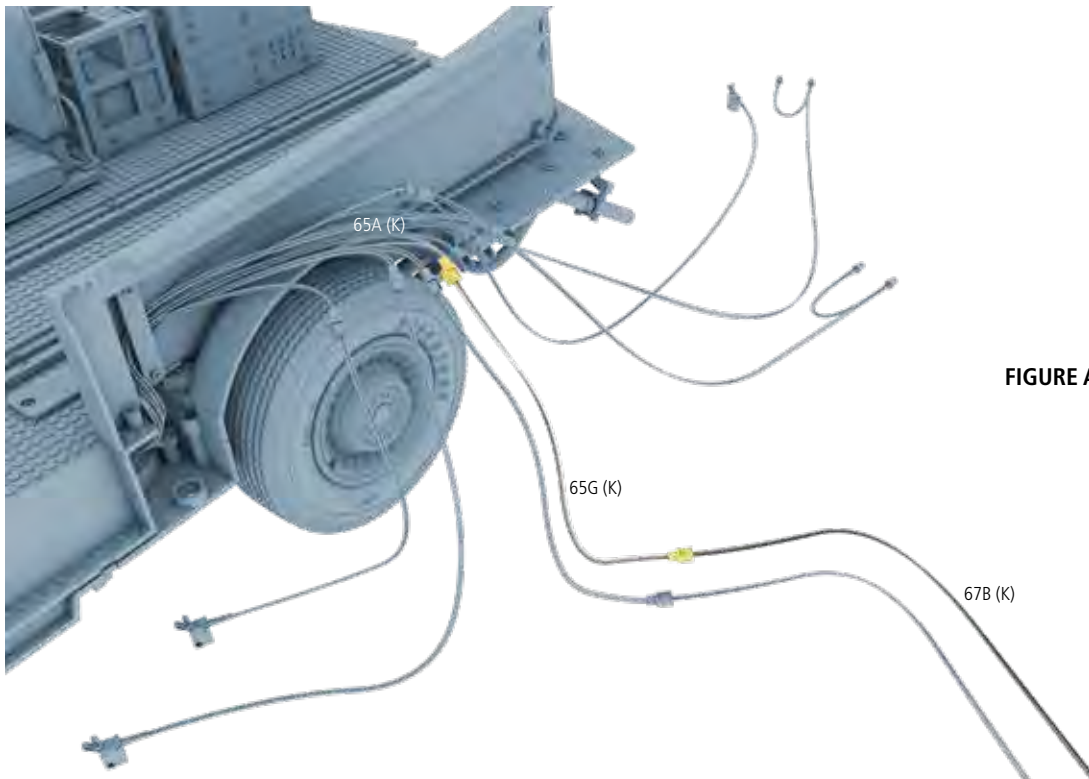
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**01**

**FITTING THE PROPELLO-RAY WIRES:** Start by plugging the federal 19 propello-ray wire (65F, marked with a "J") into the federal 19 propello-ray LED (67A, also marked with a "J"). Then, plug the propello-ray wire (65F) into the matching cable from the PCB (65A) that comes out by the rear left wheel (figure A).

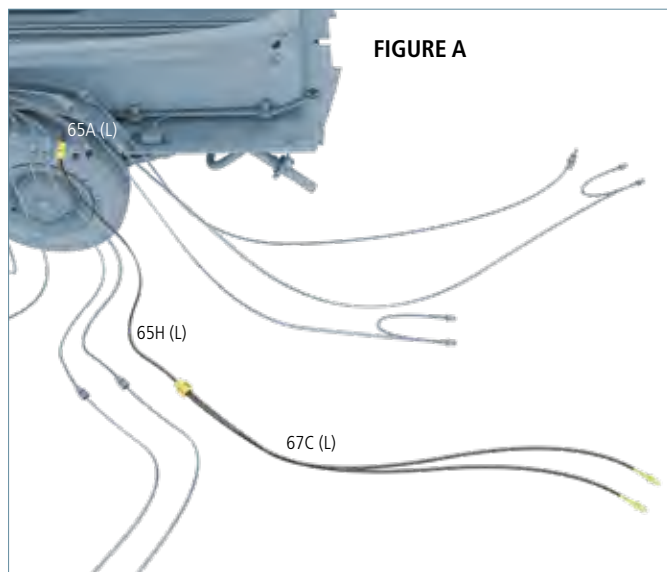
**FIGURE A****02**

**FITTING THE STROBE LIGHT WIRES:** Plug the whelen HRDF-200 strobe wire (65G, marked with a "K") into the strobe light LED (67B, also marked with a "K"). Then, plug the strobe wire (65G) into the matching cable from the PCB (65A), also marked with a "K" (figure A).

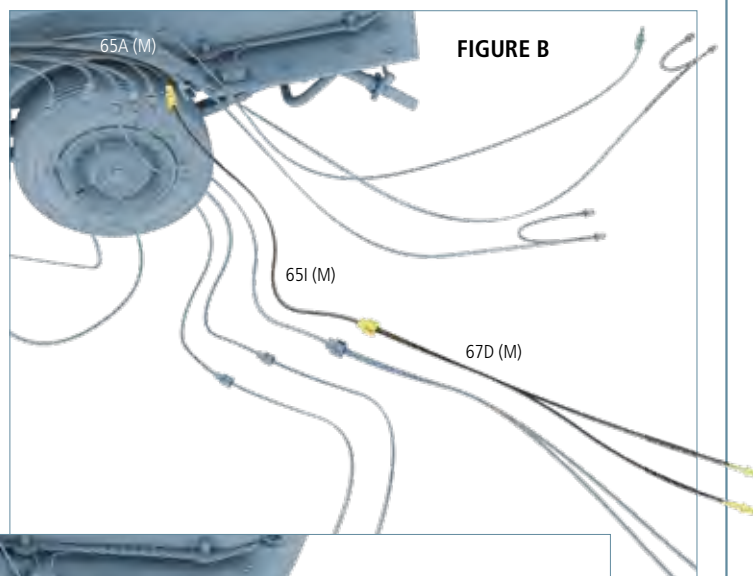
**FIGURE A**

**03**

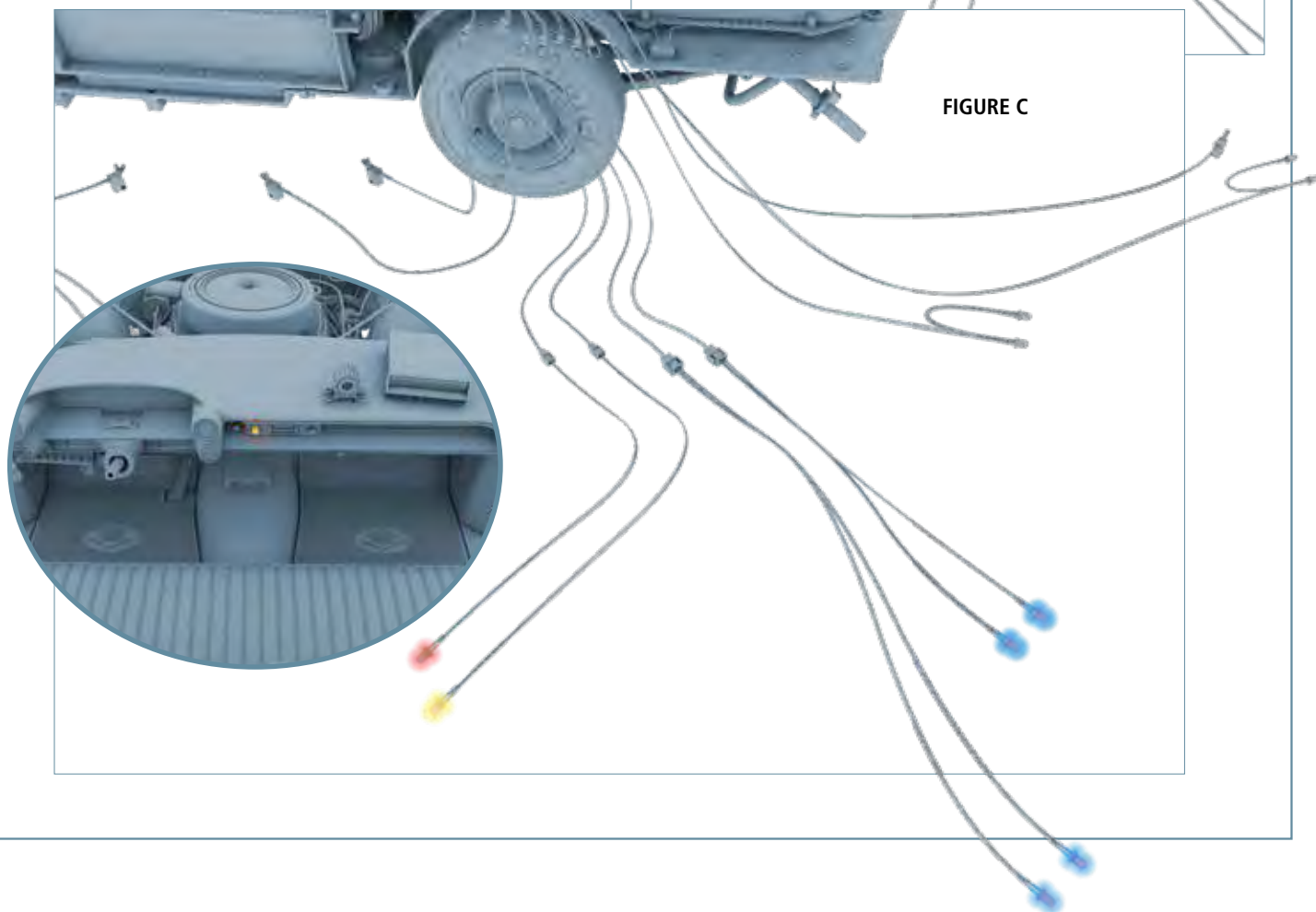
**INSTALLING THE DECK LIGHTS:** First, plug the front deck light wire (65H, marked with an "L") into the front deck light LED wire (67C, also marked with an "L"). Then insert the front deck light wire (65H) into the wire from the PCB (65A, also marked with an "L") (figure A).



Next, plug the rear deck light wire (65I, marked with an "M") into the rear deck light LED (67D, also marked with an "M"). Then insert the rear deck light wire (65I) into the wire from the PCB (65A, also marked with an "M").



Now, if you press the roof lights switch (38B), the lights you fitted in steps 1-3 should illuminate (figure C).





04

**FITTING THE CODE 3 FORCE 4 XL WIRES:** Push the code 3 force 4 XL wire (65J, marked with an "N") into the code 3 force 4 XL extension wire (67F, also marked with an "N"). Then, take the two code 3 force 4 XL LEDs (67E, marked with "N"s) and insert their plugs into the two sockets at the end of the extension wire (figure A).

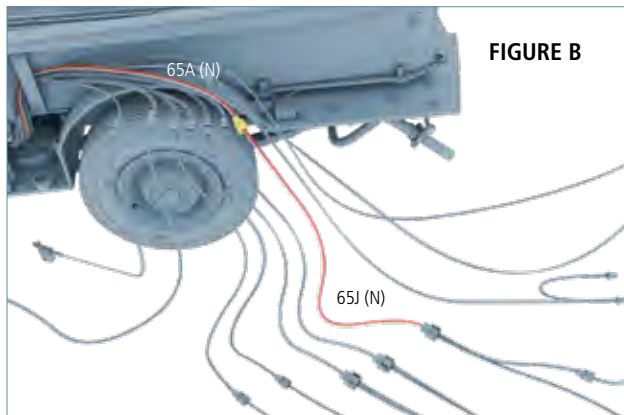
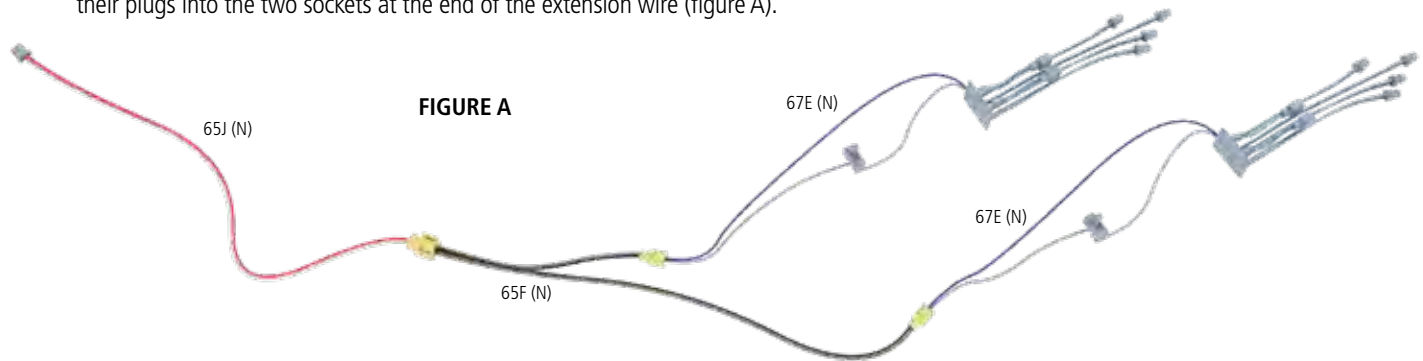


FIGURE B

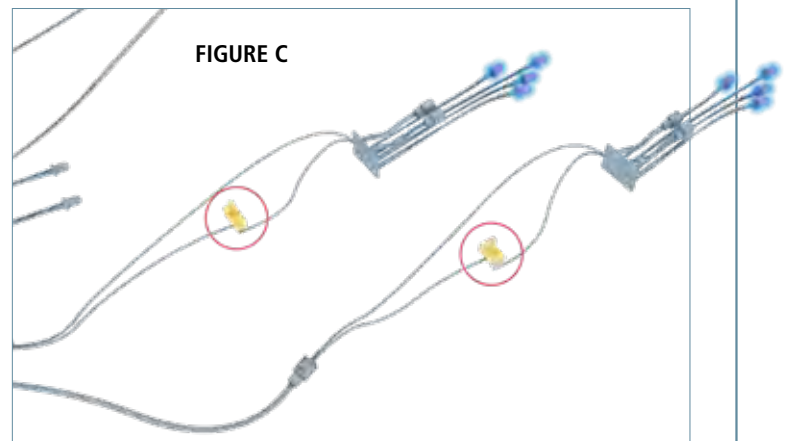
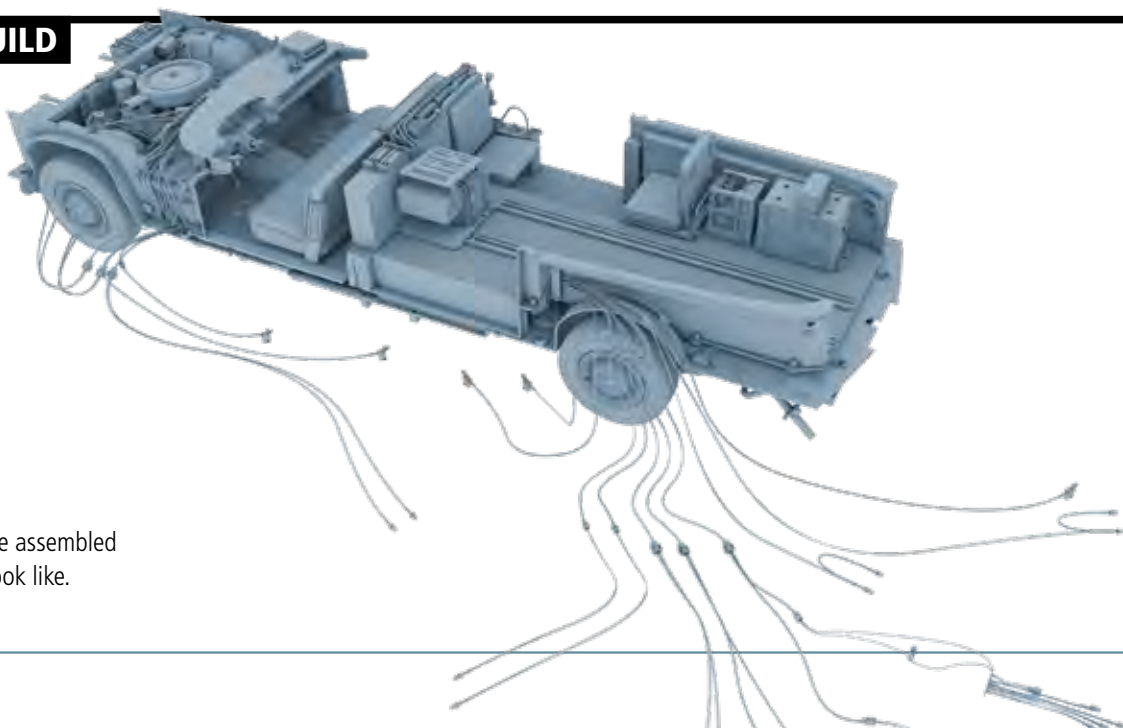


FIGURE C

Finally, insert the code 3 force 4 XL wire (65J) into the matching wire coming from the PCB (65A) (figure B). The two sets of LEDs you fitted in this step should illuminate when you turn on the switches found on the code 3 force 4 XL LED wires (67E) (figure C).

## STAGE 67 BUILD



This is what the assembled piece should look like.



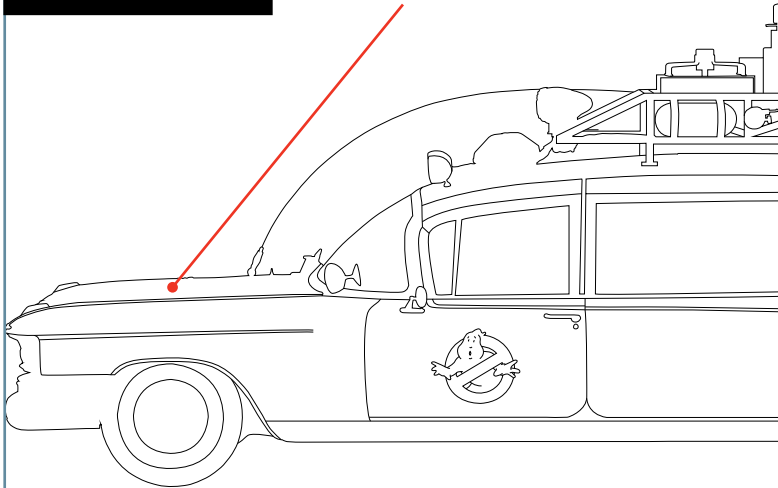
## STAGE 68

# BODY FRONT FRAME

In this stage, you fit parts to the body front frame, including the hood lock pin.

### PART LOCATOR

BODY FRAME FRONT



### 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 LEFT AND RIGHT PARTS:** Begin by placing the body frame left part (68B) on the body front frame (68A), fixing the two parts together with two BM screws (figure A). Then place the body frame right part (68C) on the opposite side of the body front frame (68A), securing with two BM screws (figure B).

FIGURE A

68A

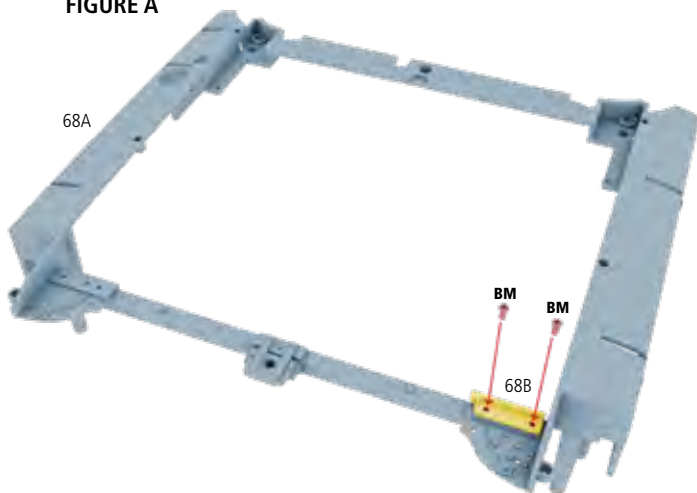
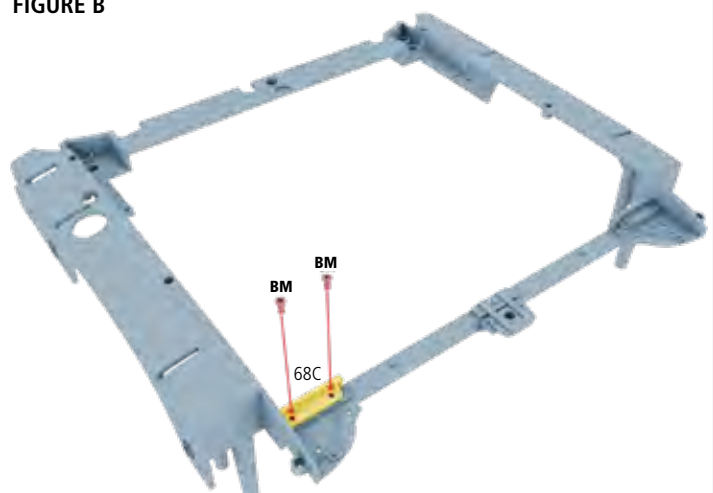


FIGURE B

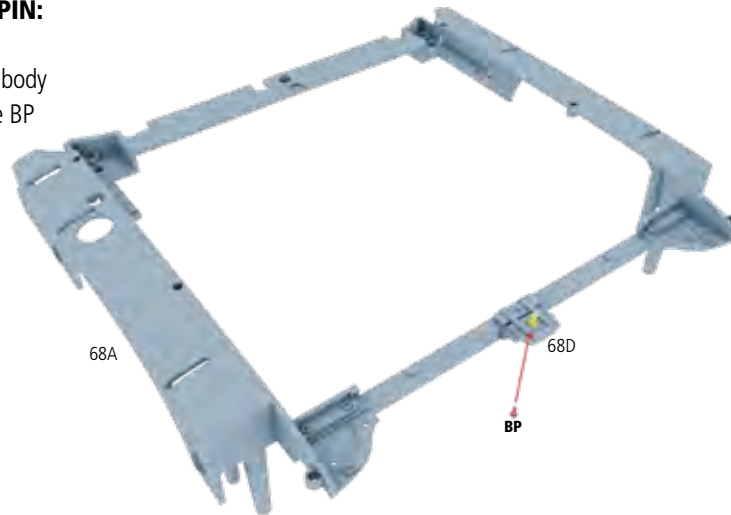




## 02 INSTALLING THE HOOD LOCK PIN:

Place the hood lock pin (68D) in the protrusion in the front-center of the body front frame (68A), securing with one BP screw from below (figure A).

FIGURE A



## 03 FITTING THE ENGINE INFORMATION PLATE:

First, remove the backing from the adhesive strip (68F) (figure A). Place the sticky side of the adhesive strip on the back of the engine information plate (68E) (figure B). Then, remove the backing from the other side of the adhesive strip (68F) and stick the engine information plate (68E) to the body front frame (68A) (figure C).

FIGURE A



FIGURE B

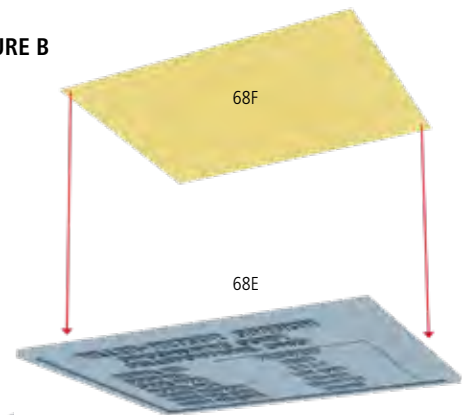
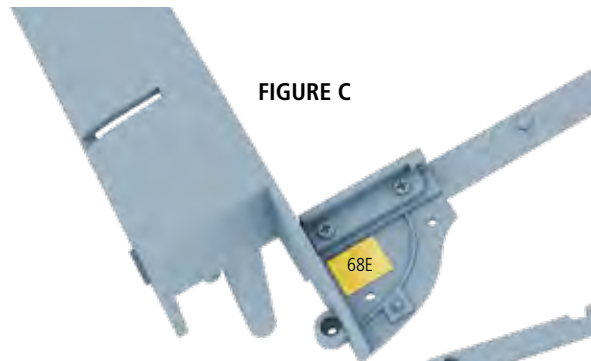
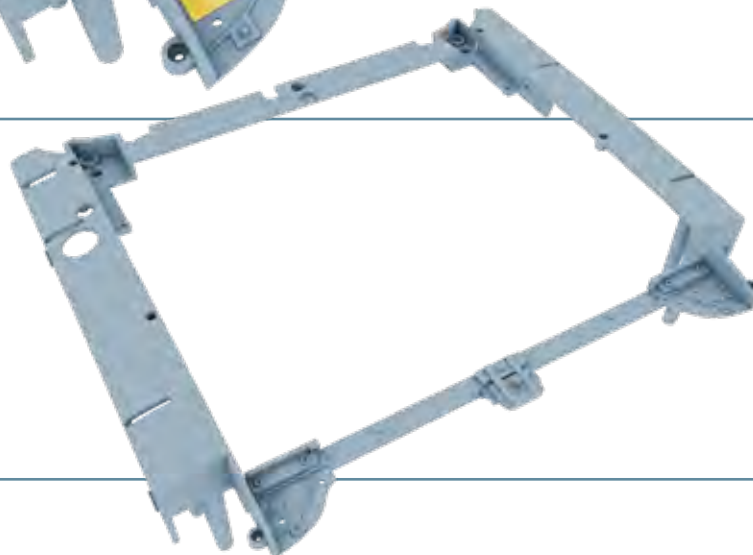


FIGURE C



## STAGE 68 BUILD

This is what the assembled piece should look like.



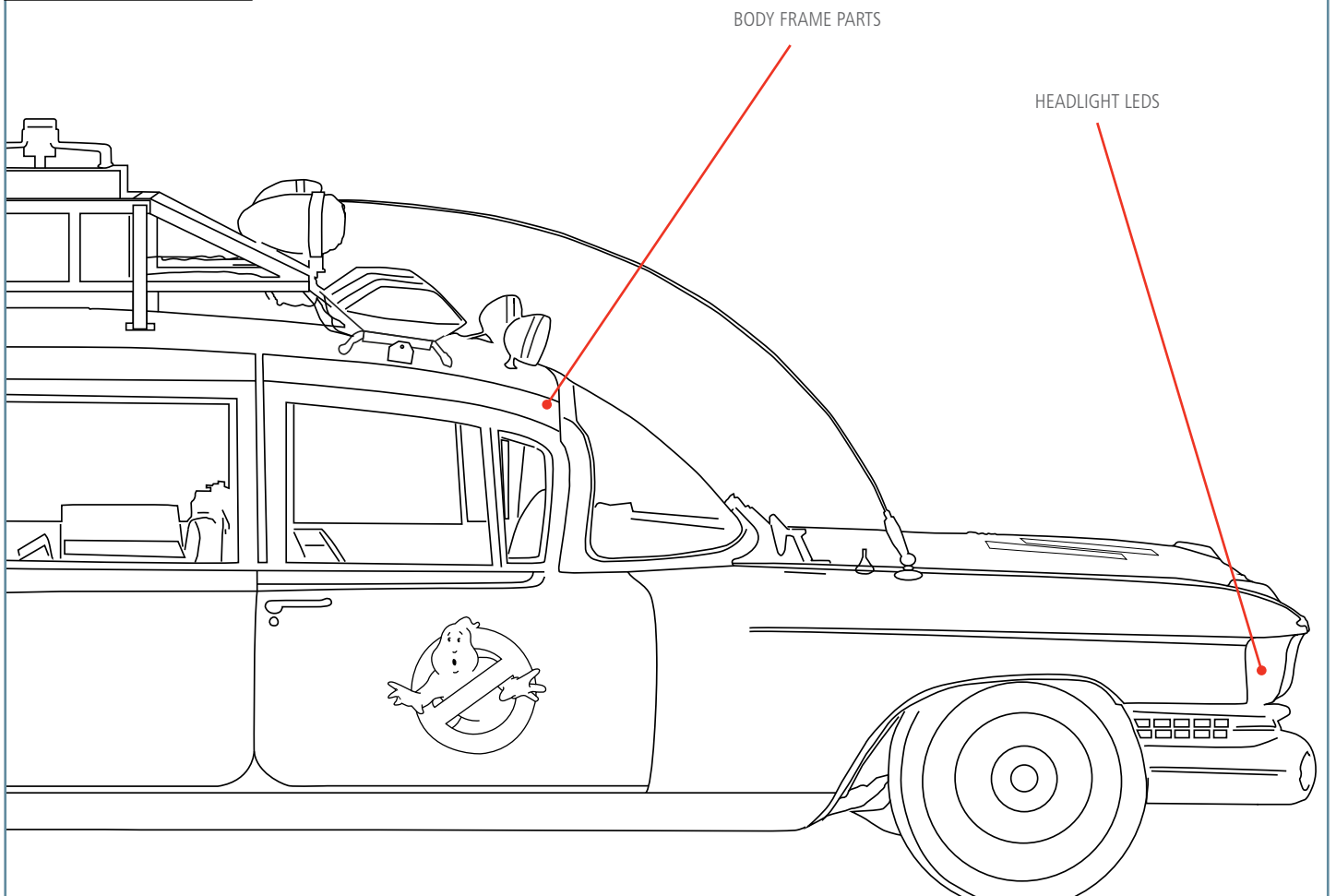


## STAGE 69

# HEADLIGHT LEDS & BODY FRAME PARTS

In this stage, you fit the headlight LEDs into the headlight reflectors as well as combining the front and middle parts of the body frame.

### PART LOCATOR



#### TIP: WORK ON A TRAY

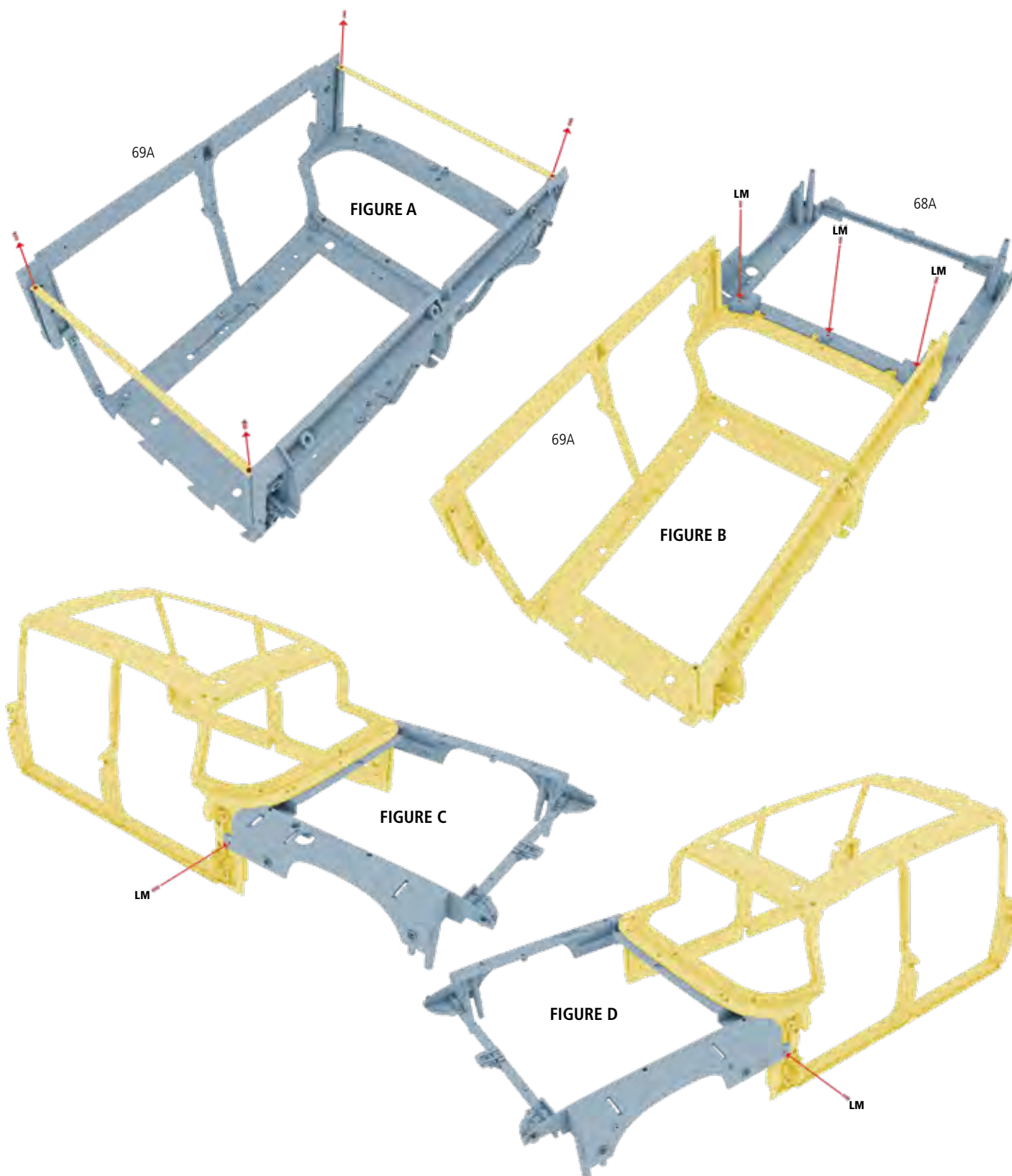
Many of the parts in this phase are small. Unpack them all carefully and work on a tray to avoid losing any of them. You may need tweezers to handle and fit the smallest parts.

**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 FRAMES:** Before working on the frames, remove the two white metal strips from the body middle frame (69A). These are only attached so the frame keeps shape in transit (figure A). Then, fit the body front frame (68A) to the body middle frame (69A), fixing with three LM screws from beneath (figure B), and a further LM screw from each side (figure C and D).





**02 FITTING THE RIGHT HEADLIGHT:** Recover the front bumper section and remove the three AP screws from the central part (figure A), uninstalling the front grille strip (02E).

Unplug the right headlight LED (66B) from the PCB and push the two bulbs into the back of the two right headlight reflectors (02N) (figure B). Push the front grille strip (02E) back into place and secure by placing wire cover A (69C) behind and affixing with one PP screw (figure C). The wires from the right headlight LED (66B) should be held in place by the wire cover (69C).

FIGURE A

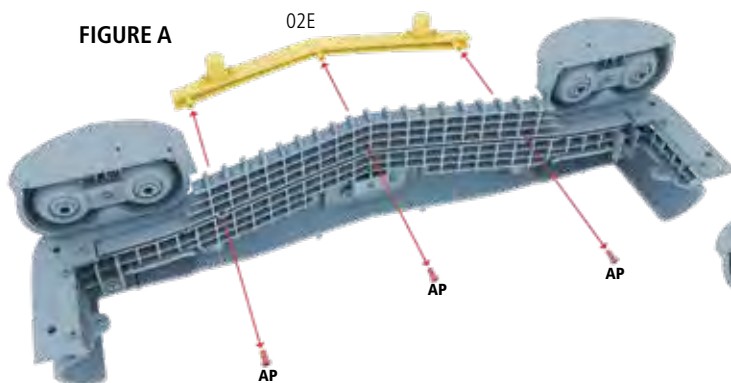


FIGURE B

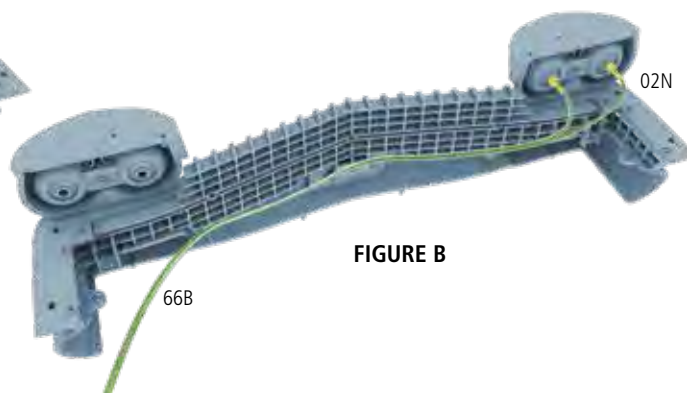
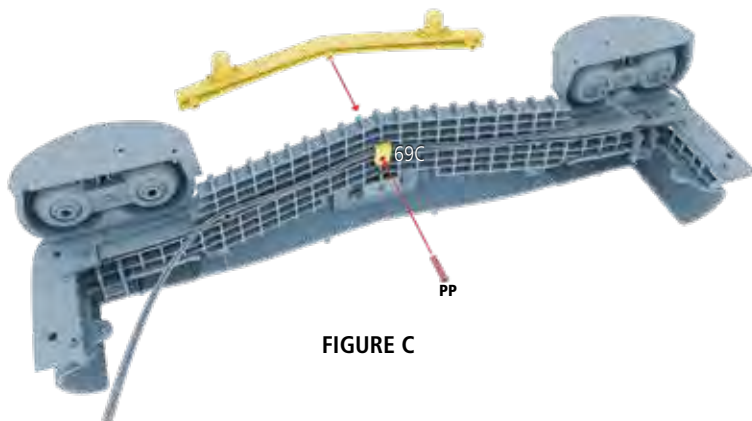


FIGURE C



**03 FITTING THE STEEL WIRES:** Begin by driving one PP screw through the hooped end of the steel wire (69B) and into wire cover E (69E) (figure A). Secure this to the back of the front grille (02A) with one PP screw, so that the wires are held in place by wire cover E (69E).

Repeat this with the second steel wire (69B) and wire cover B (69D), as shown in figure B.

FIGURE A

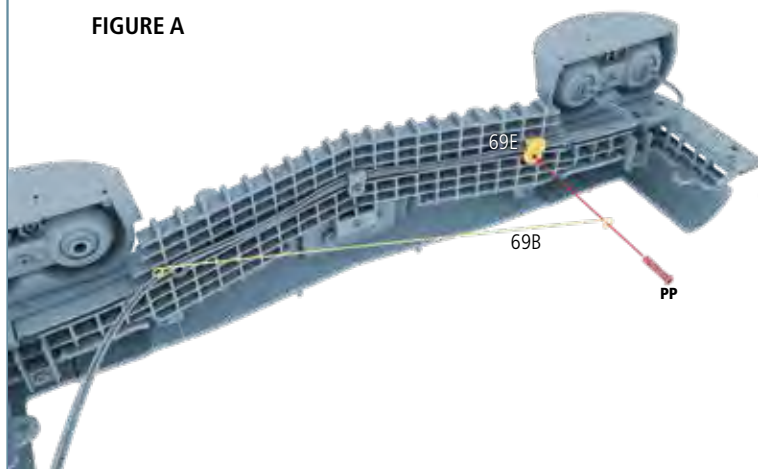
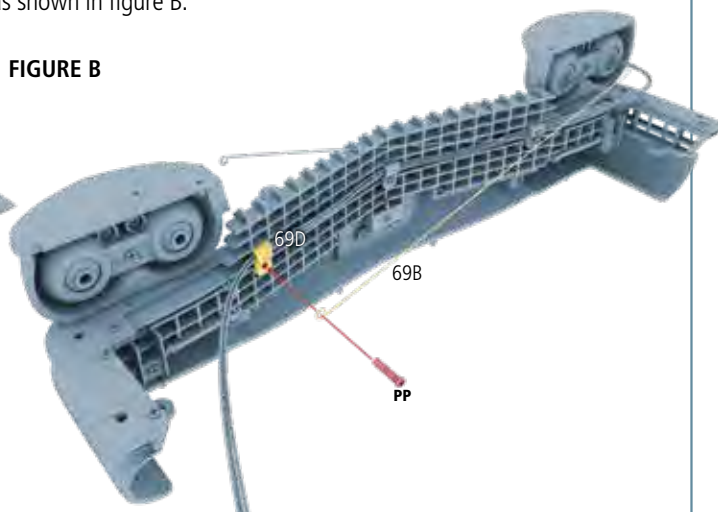
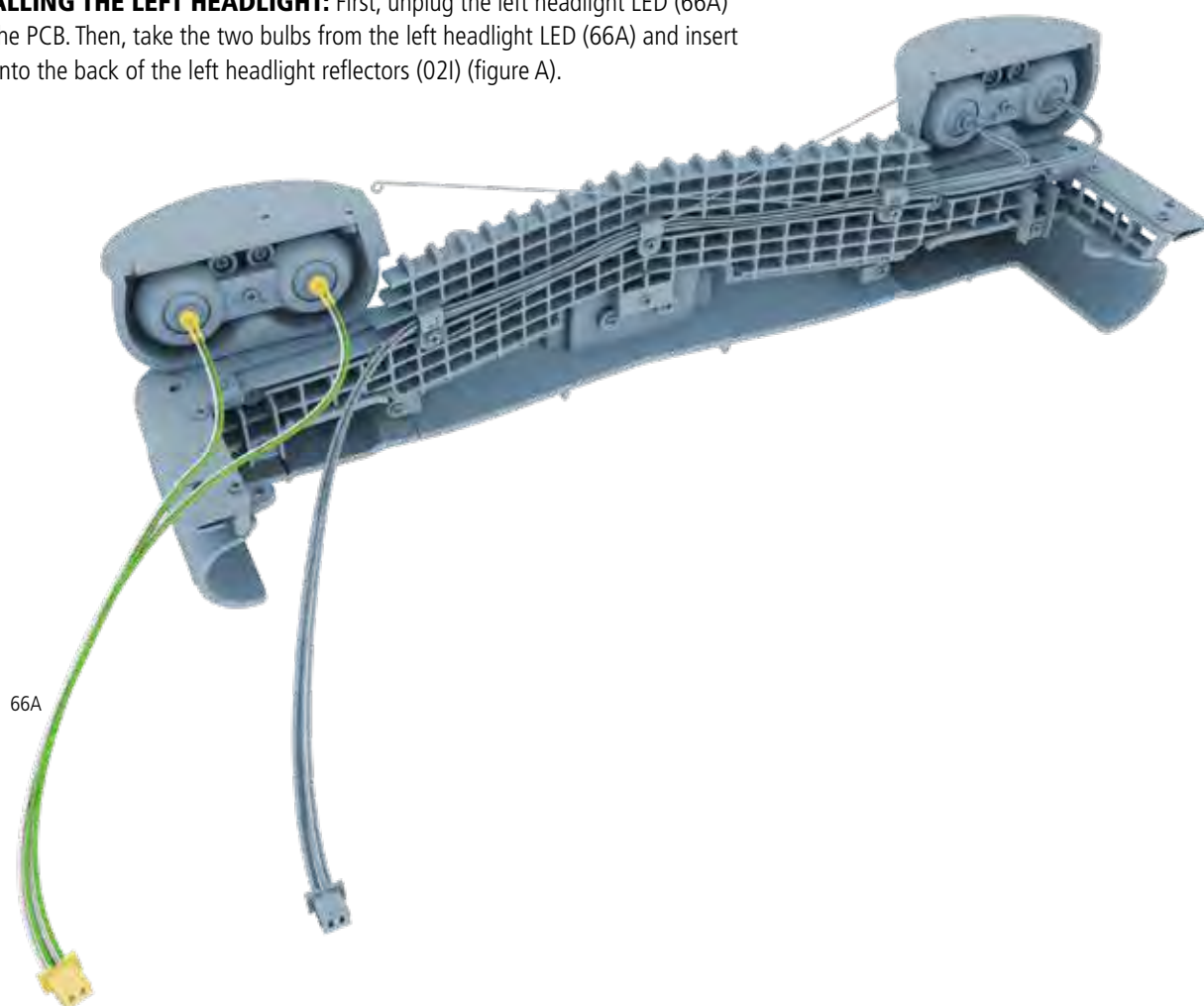
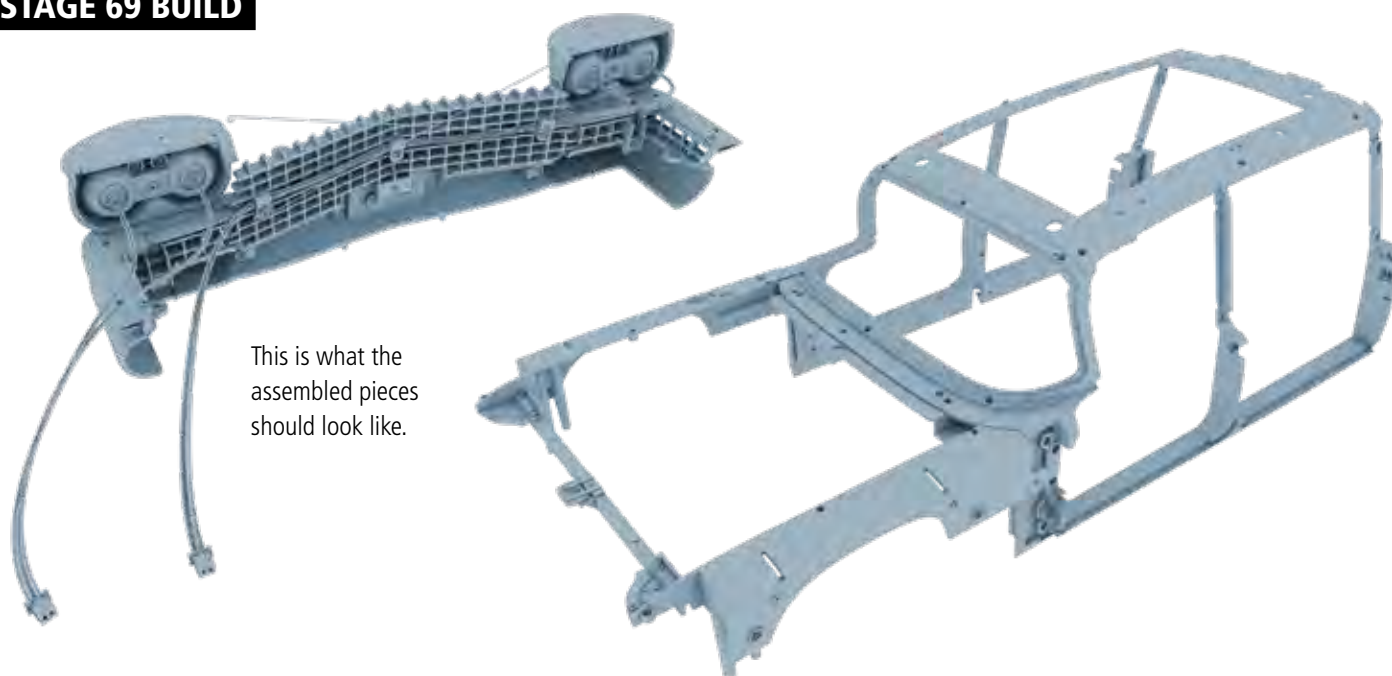


FIGURE B



**04**

**INSTALLING THE LEFT HEADLIGHT:** First, unplug the left headlight LED (66A) from the PCB. Then, take the two bulbs from the left headlight LED (66A) and insert them into the back of the left headlight reflectors (021) (figure A).

**STAGE 69 BUILD**

This is what the assembled pieces should look like.

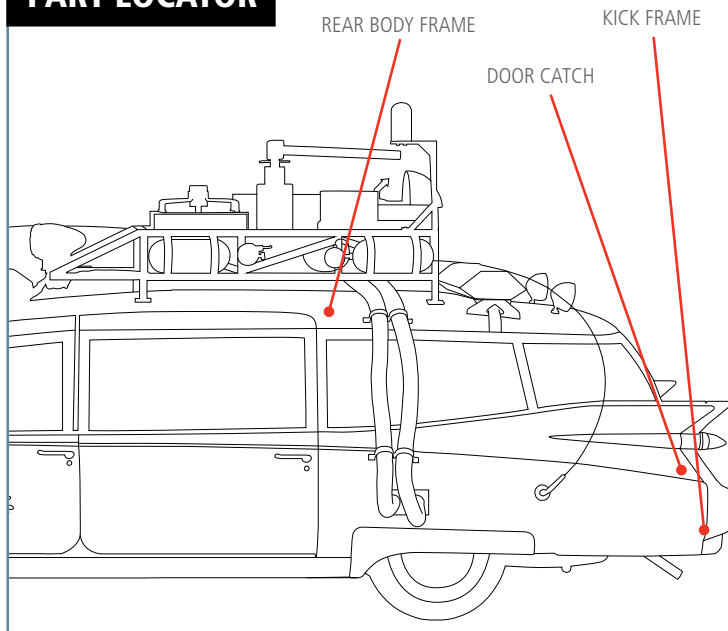


## STAGE 70

# KICK FRAME, DOOR CATCH & REAR FRAME

In this stage, you fit the kick frame and door catch to the body rear frame, as well as fitting the rear frame to the middle frame.

### 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.

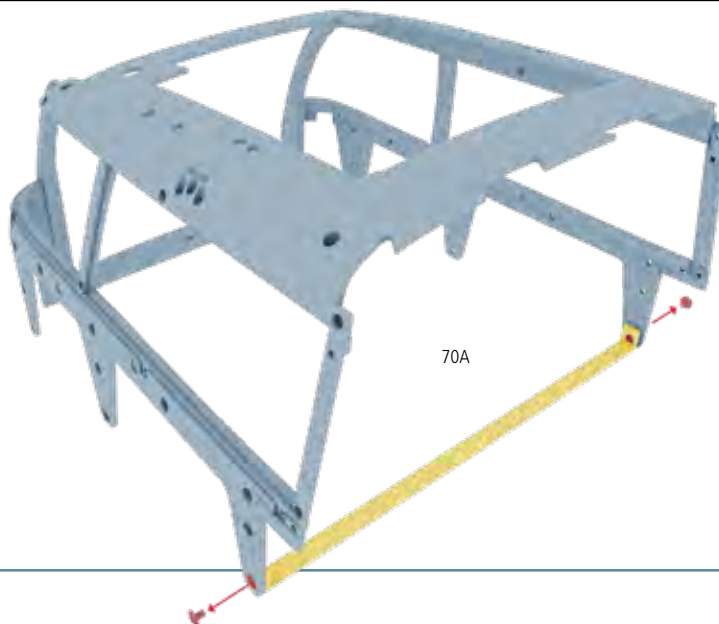
Do not over-tighten screws into plastic. For screws into metal, ensure that they are tightened securely so that the head makes firm contact with the fixing surface.

**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 REMOVING THE EXTRA STRIP:

First, remove the white metal strip from the body rear frame (70A) (figure A).

FIGURE A





02

**FITTING THE KICK FRAME:** Push the three screw posts of the rear door kick frame (70B) into the body rear frame (70A). Secure from underneath with three QP screws (figure A). Slot the rear door catch (70C) into the rear of the frame and fix the two parts together with one BM screw (figure B).

FIGURE A

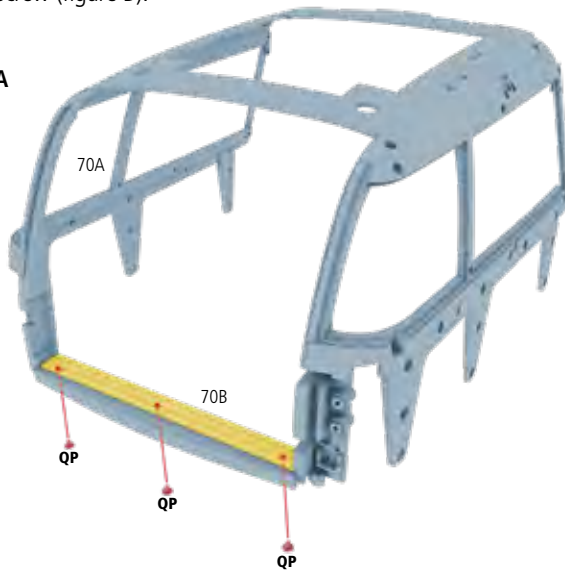
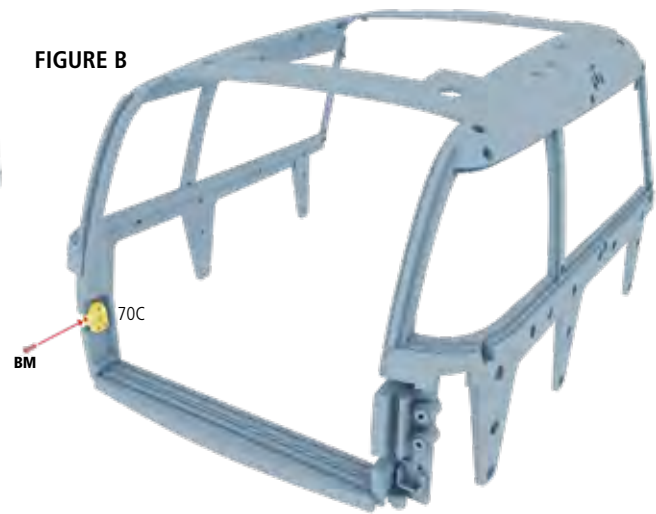


FIGURE B



03

**COMBINING THE FRAMES:** Fit the middle (69A) and rear (70A) frames together. Then fix two HM screws through the left side to fasten the two pieces together (figure A). Turn the assembly around and drive two HM screws through the right-hand side (figure B).

FIGURE A

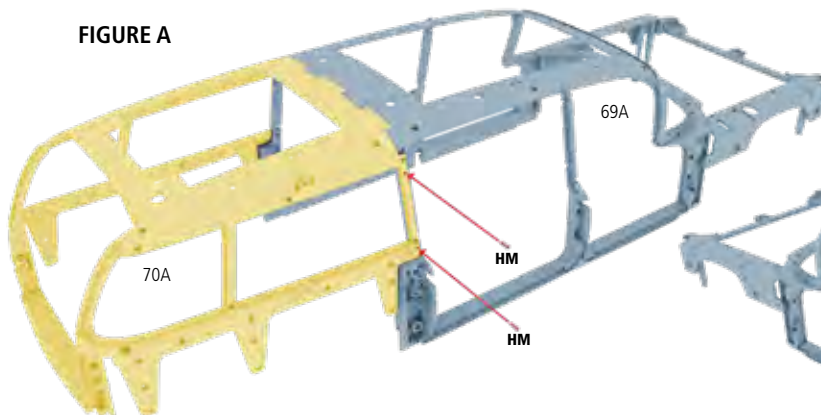
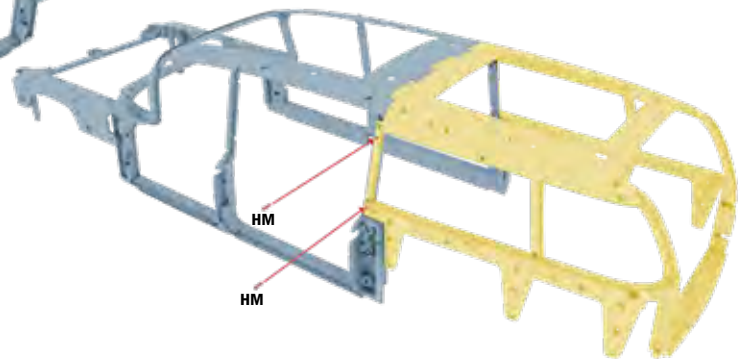
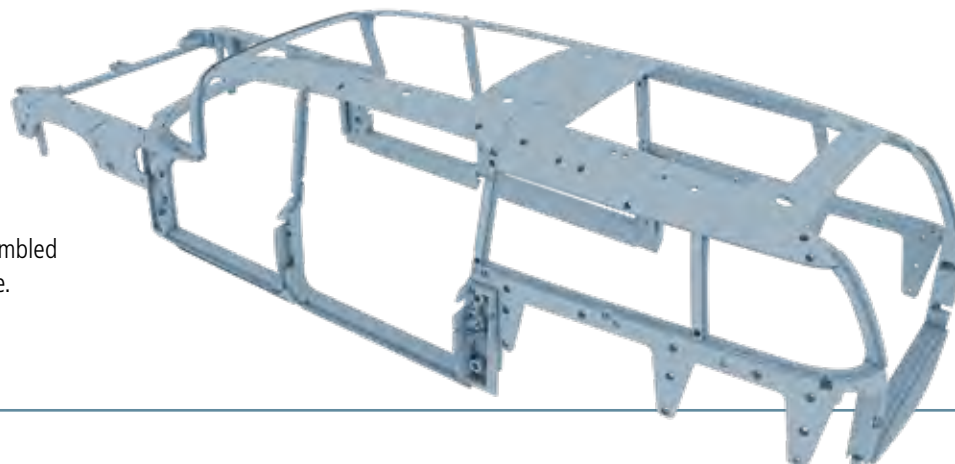


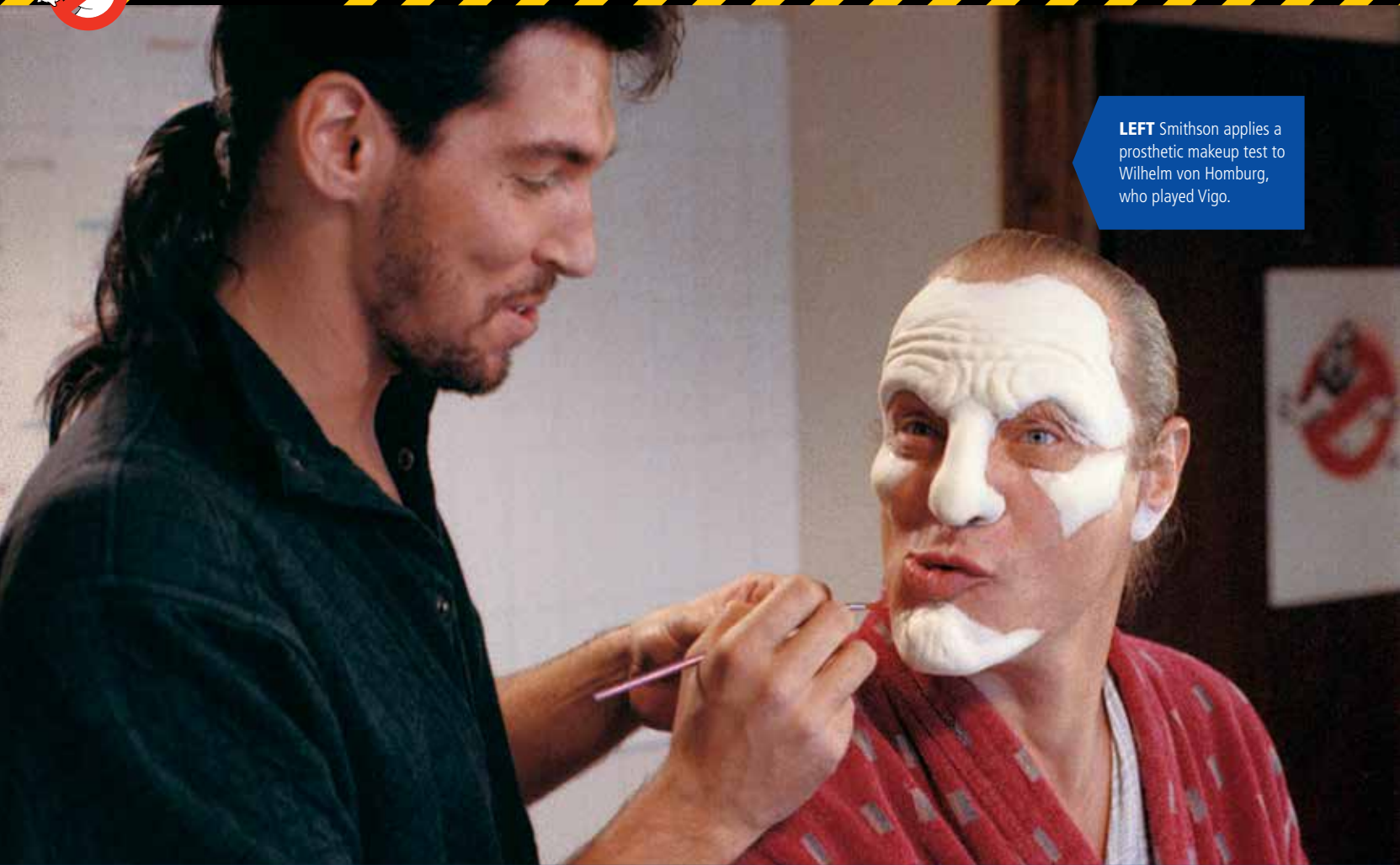
FIGURE B



## STAGE 70 BUILD



This is what the assembled piece should look like.



**LEFT** Smithson applies a prosthetic makeup test to Wilhelm von Homburg, who played Vigo.

# MAGIC MIKE

---

*Ghostbusters II*'s lead sculptor and prosthetics artist Mike Smithson recalls painterly complexions, horned demons, and villainous heads.

---

**T** HERE WERE FEW FX SEQUENCES IN *GHOSTBUSTERS II* that makeup maestro Mike Smithson didn't work on. From sculpting the Scoleri brothers' heads to helping realize two very different incarnations of Vigo, his prosthetics and sculpture work are an integral part of the movie. "There was always something to do if you had downtime on a project at ILM," Smithson recalls. "I did a ton of research and development as well as prosthetics and sculpting, and was involved with everything from life casting to lab work."

Smithson had established a name for himself for his makeup work on cult favorites such as *The Fly*, *House II*, and *The Blob* before creature shop supervisor Tim Lawrence brought him into ILM. One of his main roles on *Ghostbusters II* was to create Wilhelm von Homburg's makeup for both the



treated photograph that was used as the portrait of Vigo and for the live-action sequences featuring the character. To do this, Smithson somehow needed to imbue the actor's hair and makeup with a painterly feel. "It wasn't a typical makeup application where we use cosmetics to blend into the actor's skin," Smithson says. "Instead we used some of the actual colors that were in the painting [the painted backdrop used in the photoshoot], and blended those into his hair and complexion. There was a little bit of a learning curve on that, especially as we had to test everything to make sure it was safe for Wilhelm's skin."

The photoshoot and Vigo's overall appearance were overseen by Glen Eytchison and the Pageant of the Masters, famous for their Laguna Beach 'living painting' shows. "Their artisans came up to ILM and created the painted backdrop and the rubble and skulls in the foreground. The Pageant of the

Masters' shows are remarkable, and they did everything in a stylized fashion. But there were challenges: they created this really cool 2D-looking armor [for Vigo in the photoshoot], which was stiff and painterly. But then they had to turn it into something that was more practical for the [sequence] where Vigo came out of the painting."

Unlike much of his other makeup on the movie, Smithson's work with Wilhelm von Homburg actually involved making a performer appear *more* handsome. "Wilhelm had a lot of scars as he was a professional boxer at one point in his life. So I used filler on his face to soften his complexion, and I did a straight corrected makeup on him. It made him look pretty, with his hair loose and flowing out as he steps out of the painting as the one and only Vigo. Wilhelm was like, 'Oh my god, you have to do this for me every day!'"

**BELOW** Smithson sculpts Tony Scoleri's head in front of a line of Nunzio maquettes. Howard the Duck's head can be seen in the background.





**LEFT TO RIGHT** Smithson applies prosthetic makeup to Howie Weed; sculpting Nunzio; sculpting the feet for the Statue of Liberty creature suit for use in a close-up.

### MULTIPLE MANIACS

If turning Wilhelm von Homburg into a living painting posed some unique challenges, that was nothing compared to transforming fellow FX artist Howie Weed into the demonic Vigo seen at the end of the movie. “We wanted to create how Vigo would look in real life, rather than the idealized version we see in the painting,” Smithson remembers. “There were so many sketches and maquettes and sculptures. We did makeup tests with hair and without hair. At one point they wanted to do a drag version where he had lipstick on – I’m not sure if they were getting bored with the designs or if it was a gag! I wanted to do a really ornate demon with horns to sell the idea. But there were too many cooks involved in what Vigo should and shouldn’t be. At one point there was an idea to make Vigo take on the texture of the canvas. He became dirty and cracked but also had horns; that’s kind of what we went with in the final design. If you look at the detailed pictures you can kind of see some of the bubble texture and cracking and swirled colors from the original painting. But there were so many people involved in the final design that I was never really happy with it.”

Smithson was happier with his work on the ghost nanny sequence, where he sculpted the head, hands and feet for a rod puppet that was animated by stop-motion legend David Allen. “When I presented the shoes, arms and face to him [Allen], he said, ‘My God these don’t have to be this detailed!’ He was very complimentary about my work and a very sweet guy. I also remember that Peter MacNicol came up to ILM to do some blue-screen work for the sequence, and I presented him with one of the [ghost nanny] busts as a gift, which he loved. He later sent me a photo of himself touching up the Vigo painting, with a note that said, ‘With love from Romania!’”

Elsewhere, Smithson’s work included sculpting the Statue of Liberty’s feet (“Small vacuform booties that made it look like the plating in the statue started to move as it came to life”) and creating both maquettes and heads for the Scoleri brothers (“Sculpting them was the most fun job because they were so outlandishly cartoonish and evil”).

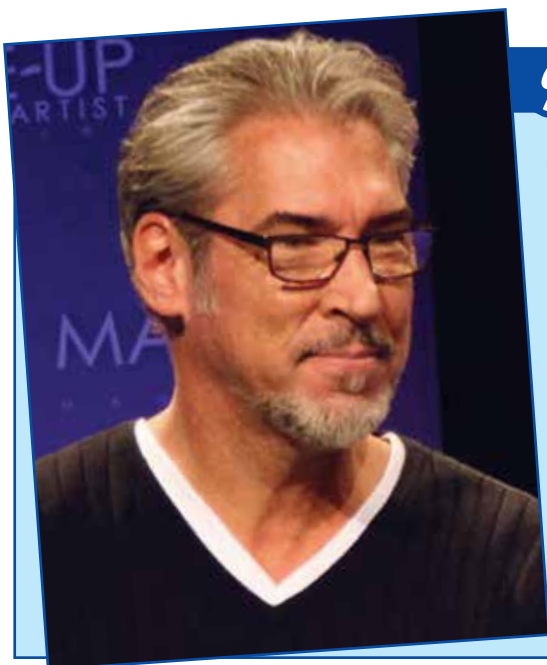
Despite the vast amount of sculpture, miniatures, puppets and prosthetics in *Ghostbusters II*, the world of practical effects was already in a period of transition by 1989. “By then we were in the waning



days of practical effects before things swayed to digital," Smithson says. "I remember the moment when we snuck in to watch the first digital designs for *Jurassic Park* a couple of years later. We sat there with our mouths open as we watched a living, breathing T-rex walking in place. It was remarkable. We as practical artists thought, are we out of a job?"

Nevertheless, Smithson points out that the

fundamental principles of prosthetic makeup remain the same today. "The more that you can educate yourself about mechanics, anatomy, chemicals, the better. It [requires] a diverse group of disciplines to do this for a living. I mean, there's never a time I don't learn something on a show! But the finest artists start with nature. Nature is always the best designer."



## SALAD DAYS

Since *Ghostbusters II*, Smithson has garnered accolades for his work in film and TV, including an Emmy win and an Academy Award nomination. He has also acted as makeup department head for *Avatar* (LA unit) and Season 3 of *Star Trek: Discovery*. One of his most recent projects was *Call of the Wild*, where he was makeup artist to Harrison Ford. However, Smithson looks back on his period at ILM in the late 1980s with particular fondness. "I always thought of that time as salad days. Not only were we working on *Ghostbusters II*, but they were finishing up on *The Abyss* and *Indiana Jones and the Last Crusade*. There was a lot going on. And there was a family vibe up there. Thursday nights, people would go into the city and see music, there would be picnics out at the [Skywalker] Ranch. It was a great time to work there. I really miss it."



# SPOOK CENTRAL

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*Ghostbusters'* art director John DeCuir Jr. and concept artist Ron Croci reveal the secrets behind one of the biggest sets in cinema history.

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**A**T FIRST IT SEEMS AS IF THE SHANDOR Building – dubbed “Spook Central” by Ray – is a typical New York City apartment block. Yet the building houses a dark secret: Ivo Shandor, architect and founder of the Cult of Gozer, built it as a gateway into the spirit world. “They conducted rituals up on the roof,” Egon says, revealing the results of his research into the building to his fellow Ghostbusters. “Bizarre rituals intended to bring about the end of the world. And now it looks like it may actually happen!”

Exteriors of the apartment block were shot at 55 Central Park West, an art deco housing co-operative in the Upper West Side of Manhattan. However, production designer John DeCuir needed to devise a way for the structure to double in size, something that was achieved through a combination of design techniques. “It was felt that the existing building needed elongating,” explains DeCuir’s son John DeCuir Jr., who was art director on the movie (and later production designer on such films as *Top Gun* and *Inherit the Wind*). “The design team used miniatures and



**LEFT TO RIGHT** Murray, Aykroyd, Ramis and Hudson film the climactic scenes; production designer John DeCuir (center) on set with John DeCuir Jr. (left) and John Bruno (right).

matte shots to more than double the height of the structure.”

The most impressive part of Spook Central was the stunningly ornate Temple of Gozer on the building’s rooftop, which was built on Stage 16 at Burbank Studios – one of the world’s largest soundstages. In fact, the set was so large it extended up to the rooftops and out to the edges of the fire escape corridors.

DeCuir worked closely with Reitman to visualize the temple, which mixed architectural styles and influences to take in everything from gargoyles to a giant pyramid and, most jawdropping of all, the underlit crystal staircase. The crystal elements were actually constructed from three-quarter-inch plexiglass – head of the ghost shop Stuart Ziff remembers how the production required so much of the material that they bought virtually all of it in the states of California, Washington and Oregon.

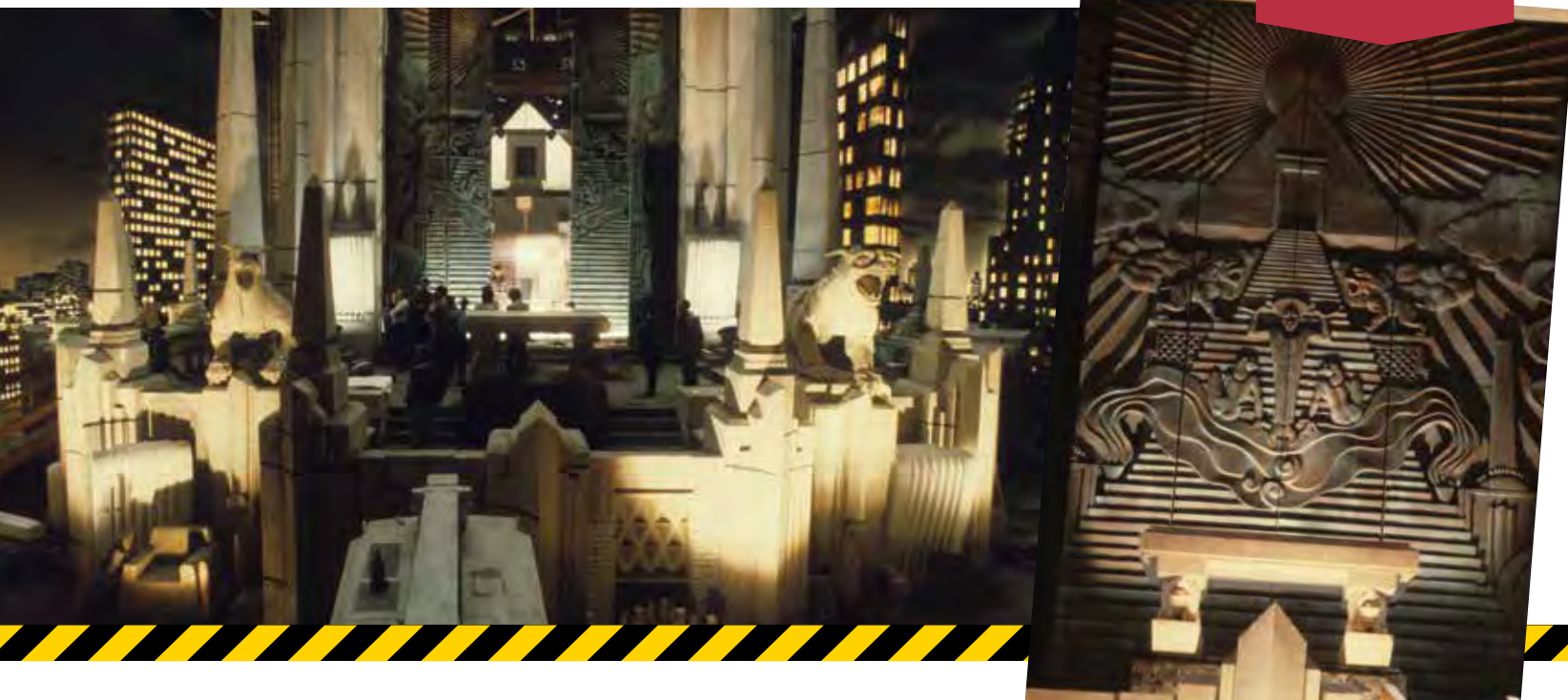
DeCuir Jr. worked with the set designers to make his father’s vision a reality, as well as drawing elevations and overseeing concept artists Ron Croci and Robert

Branham. DeCuir Jr. explains that three-quarters of the temple set was surrounded by a huge cyclorama depicting the Manhattan skyline. “The lighting needs of the set were so intense that several parts of the studio had to be shut down to accommodate it,” he says.

Croci remembers being in awe of the million-dollar set. “The temple was so big by the time the set designers had made the elevations... it was magnificent,” he says. “There was some amazing stuff on it. There’s a moment when one of the guys looks down and sees the lights below him. As this was before CGI, several basic on-stage mechanical tricks were employed in order to animate the city lights and the moving traffic.”

Spook Central was further enhanced through extensive matte work and animated flourishes, while the exploding temple was created using a 20-foot miniature constructed by Mark Stetson’s crew in Boss Film’s model shop. The set itself was later redressed to take on a ruined, rubble-strewn appearance after Gozer is defeated.

**BELOW** The huge Temple of Gozer set on Stage 16 at Burbank Studios featured painstaking attention to detail.





**ABOVE** Two of Wrightson's designs for the Gates of Hell, an idea that was ultimately not used in the movie.

# BERNIE WRIGHTSON

## CONCEPT ART

The distinctive horror comics artist was brought on board as a key concept designer on the original *Ghostbusters*.

**T**HE LATE, GREAT BERNIE WRIGHTSON WAS a perfect choice as one of *Ghostbusters*' key concept designers. The artist – who is best-known to many comics fans as the co-creator of *Swamp Thing* and for his distinctive art for DC and Marvel – had an instinctive grasp of the grotesque that was often injected with a large dose of black comedy, echoing *Ghostbusters*' perfect balance of horror and humor. He was heavily influenced by the horror comics of EC and Warren Comics, something that was also close to the heart of associate producer Michael C. Gross, who oversaw much of the film's early design work.

Gross had actually known Wrightson years earlier when Gross was art director of *National Lampoon* magazine. Wrightson's unscrupulous



**LEFT** Bernie Wrightson's concept sketches for the Library Ghost's transformation from little old lady to hideous demon.

character Captain Stern had also featured in the 1981 animated fantasy *Heavy Metal*, which was associated produced by Gross and produced by Ivan Reitman.

As 'creature design consultant,' Wrightson produced 50 concept drawings during pre-production, including the library ghost, various ideas for manifestations of Gozer (including a giant skeleton figure), the containment unit ghosts, and the Terror Dogs.

Speaking about the latter to *SyFy.com* in 2016, Wrightson said, "The director would look at somebody's drawings and say, 'I like this part of it but not that part,' and they'd pass it to me and say, 'Can you redo this part of it?' It was very mix and match."

Wrightson also spoke to *SyFy.com* about working on concepts that never went beyond the development stage. "I was working from an early draft of the script which showed the Gates to Hell and the Road to Hell and all this stuff, so I did a lot of drawings of those... They never made it to the final movie."



**ABOVE** A sketch showing Gozer as a towering skeletal figure.

**BELOW** One of Wrightson's unused specter designs and another Gates of Hell concept illustration.



**ABOVE** One of Bernie Wrightson's early design ideas for the Terror Dogs.





"THE COAT COMES ALIVE"  
GHOSTBUSTERS II  
I.M. 1988

**LEFT** Henry Mayo's concept art for *Ghostbusters II* shows the mink coat coming to life.



# THE MINK COAT

The mink coat that springs to life in *Ghostbusters II* was originally designed to operate in a different manner, explains creature shop supervisor Tim Lawrence.

**I**T'S A BRIEF BUT UNFORGETTABLY BONKERS sequence: as the mood slime oozes into the streets of New York, a wealthy woman (played by Louise Troy) wrapped in a mink coat unwittingly steps in the goo. Moments later the yapping spirits of the dead minks spring out from the coat. After the woman hurls the coat to the ground in horror, the coat scurries off down the street.

The concept of a monstrous mink coat featured in an early draft script of the original *Ghostbusters*, where it sprang into life at a fashion show. Though the scene was storyboarded, it was never filmed. The idea was resurrected for the sequel, with illustrator Henry Mayo drawing the concept art.



After that, it was the responsibility of ILM's creature shop to construct the coat. Creature shop supervisor Tim Lawrence remembers how his team originally constructed the multi-headed monster. "Loren Soman built this really neat little runaway toy gag, and Eben Stromquist made these wonderful radio-controlled minks that came up from under the coat," he says. "The hair-work on their faces was also wonderful. It felt very alive."

Lawrence and his team believed that their design was signed off and ready to go – but they were in for a surprise. "We'd done a test with white fur that had been sent down and approved. We had milled a special fur with a flex back. A week before we were supposed to get on a plane with it and meet Ivan for the night shoot [outside] the hotel, we got this big box of pelt and a note saying, 'This is what the coat needs to look like.' We were looking at each other saying, 'What are you talking about? The coat's done!' But, nope, that's what they wanted. Everything had to be re-covered."

### THE FINAL DESIGN

It soon became clear that the mechanisms inside the coat also needed to be rapidly amended. "Because it's stiff pelt, the wonderful mink that Evan built just didn't work as well and the hip motor would not raise the minks up out of the coat anymore. They had to be replaced with foot-controlled pedal cables. So now you've got four pedal cables attached to the coat instead of it being completely wireless."

Though today the mink coat holds up as one *Ghostbusters II*'s many highlights, Lawrence admits that at the time he felt a little disappointed in the new version of the coat compared to the original. Nevertheless, he says he loved the shot of it running off down the sidewalk. "That's a totally mechanical, practical effect that I still think looks good. Way down the end of the sidewalk there was a little pulley and a string going around the corner. Allen Coulter – who was the supervisor of animatronics on *Ghostbusters II* – then ran off down the sidewalk in the other direction [with the string] to make the thing tear off."

This wasn't quite the last anyone saw of the coat – it popped up in two issues of IDW's comic in 2012.



### LEFT AND BELOW

The final sequence of the minks snapping at the coat's wealthy owner (Louise Troy). The design changed a week before filming.





# ECTO-101

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

## #19 THE PHONE NUMBER

# 5

55-2368. That's the number you need to call if you or any of your family have seen a spook, spectre or ghost. The Ghostbusters' phone number flashes up on screen in their stilted advert in the original movie. So what happens if someone calls the number in real life?

The prefix '555' is mainly used for directory assistance in the USA and Canada as well as for fictional movies and TV shows. However, aware that many viewers were likely to call on the Ghostbusters' services, Columbia Pictures set up 1-800-555-2368 (the full number seen in the trailer) as a genuine telephone number during the movie's theatrical release. Anyone that called would be treated to a recording of Ray and Venkman. Reitman said that the number got around 1,000 calls an hour before it was eventually shut down.

Sony briefly set up a recorded message of Janine for the 30th anniversary of *Ghostbusters* in 2014 ("Ghostbusters. Whaddya want? I been working here for 30 years and I still get no respect...") on a new phone number (212-897-1964). Two years later UK viewers of 2016's *Ghostbusters: Answer the Call* could ring a number seen on promo posters (0800 2229 911) to hear a pre-recorded message of Chris Hemsworth's Kevin ("Due to the considerable rise in paranormal activity, we can't take your call. If you've experienced strange noises or feelings of dread, just ignore them and hope they go away...").



# “

*When you've worked on a movie like Ghostbusters II, you have to see it at least twice. Because the first time you're looking for where your stuff appears. You have to see it a few times before you can appreciate the whole movie.*

# ”



▲ **Monster maker Rick Lazzarini on watching – and re-watching – Ghostbusters II.**

# “

*The first thing I do is run the film over and over again. I try to get the film to talk to me, so to speak. I want to find out what's in this film, what the film's about, where we're going to take off from.*

# ”



▲ **Composer Elmer Bernstein discusses his approach to scoring in a 2000 interview with SoundtrackNet.**

# “

*It's really lovely to have been part of something that's a piece of cultural history.*

# ”

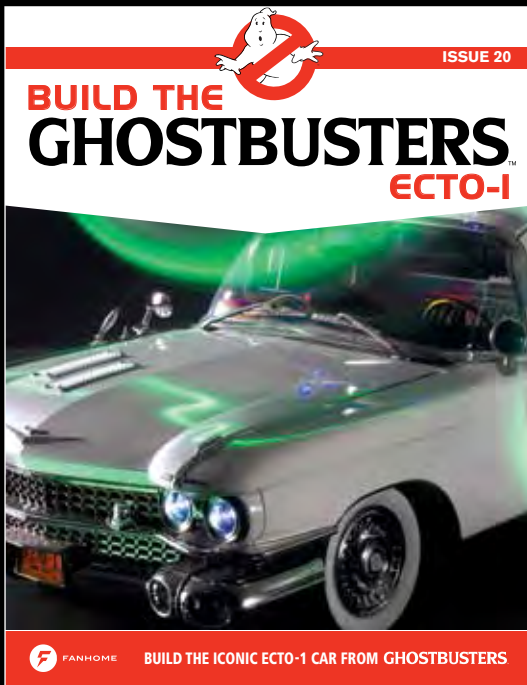


▲ **Annie Potts talks about the franchise's legacy in a promo for 2009's Ghostbusters: The Video Game.**



# COMING IN ISSUE 20

# YOUR PARTS



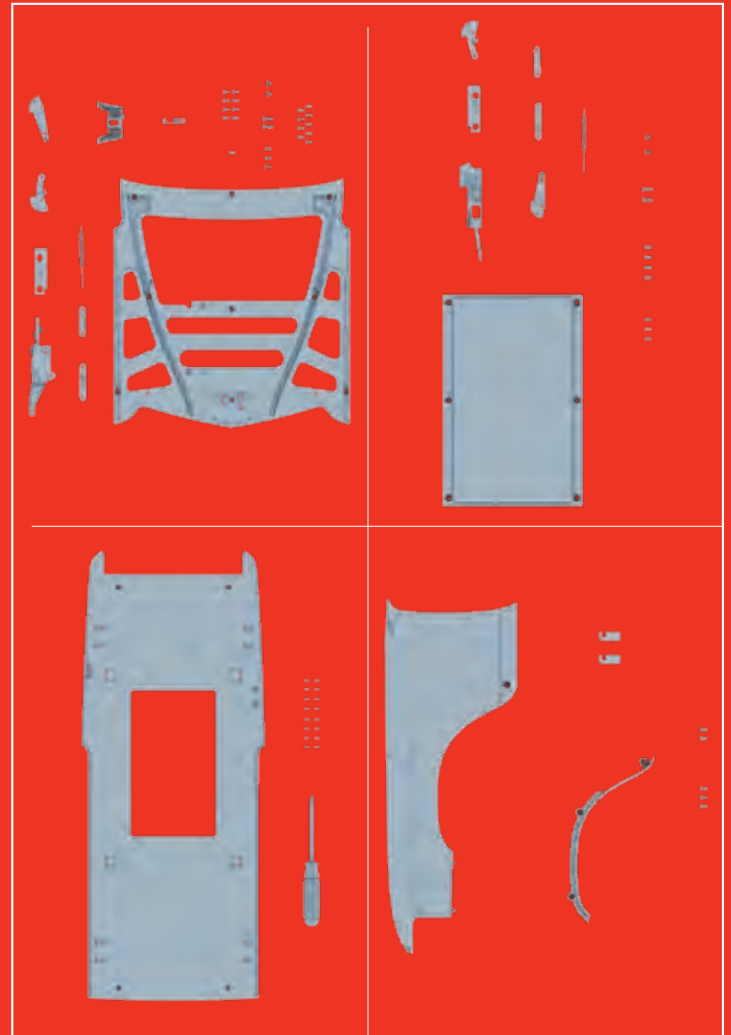
## STAY PUFT MARSHMALLOW MAN

An interview with performer Bill Bryan.



## TONY BRUBAKER

We speak to Ernie Hudson's stunt double.



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