BUILD THE
GHOSTBUSTERS™
ECTO-1

ECTO-1
NEW YORK

BUILD THE GHOSTBUSTERS ECTO-1

CONTENTS

CAR PARTS STAGE 83

In this stage, you receive the parts for the window lever mechanism.

83A

83B   83C   83D   83E

83F   83G   83H   83I   83J   83K

EP x2   HP x1   IP x3   UP x2   DM x3   KM x3
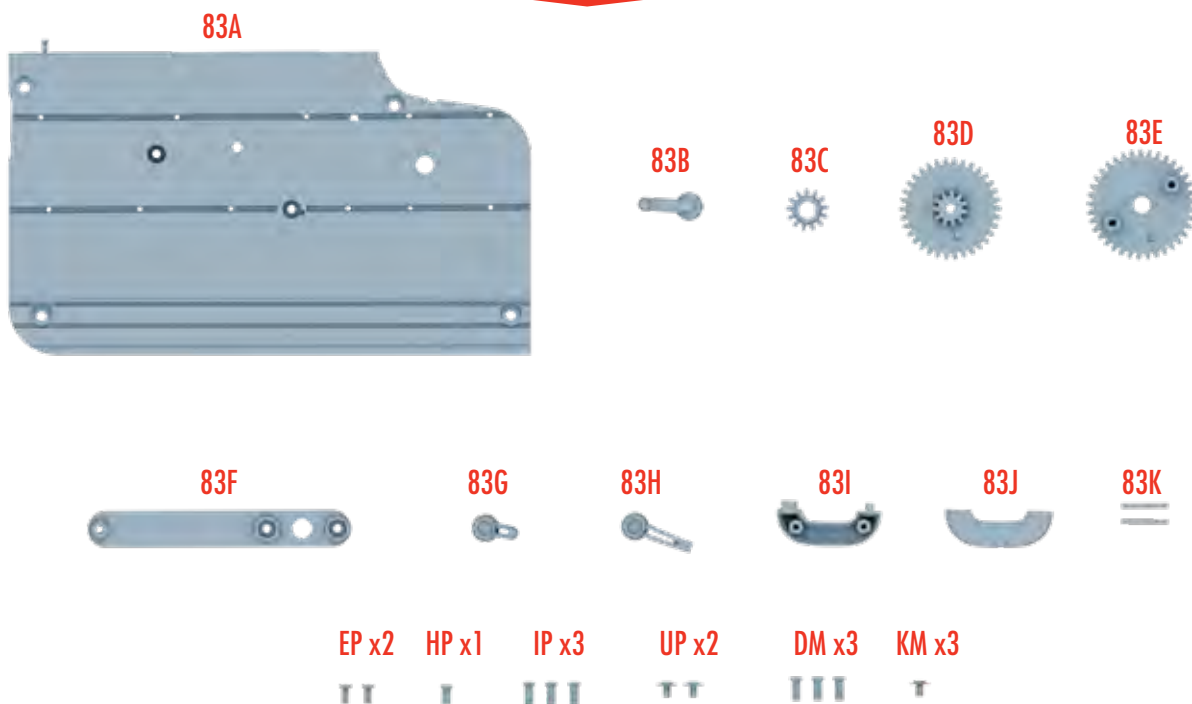
PART NUMBER	DESCRIPTION	QUANTITY
83A	LEFT FRONT DOOR INNER PANEL	1
83B	WINDOW LEVER	1
83C	GEAR 1	1
83D	GEAR 2	1
83E	GEAR 3	1
83F	WINDOW MECHANISM ARM	1
83G	WINDOW VENT CRANK HANDLE	1
83H	INTERIOR DOOR HANDLE	1
83I	ARM REST BOTTOM	1
83J	ARM REST TOP	1
83K	STICKER	2
EP	1.7x4MM	2 (+1 SPARE)
HP	2x4MM	1 (+1 SPARE)
IP	2x5MM	3 (+1 SPARE)
UP	2x3x6MM	2 (+1 SPARE)
DM	2x5MM	3 (+1 SPARE)
KM	2x3x6MM	1 (+1 SPARE)

CAR PARTS STAGE 84

In this stage, you receive parts for finishing
the left front door and starting the left rear door.

84A

84B

84C

84D

84E

84F

84G

84H

84I

84J

84K X2

AM x1 BM x1 JM x2 RM x2
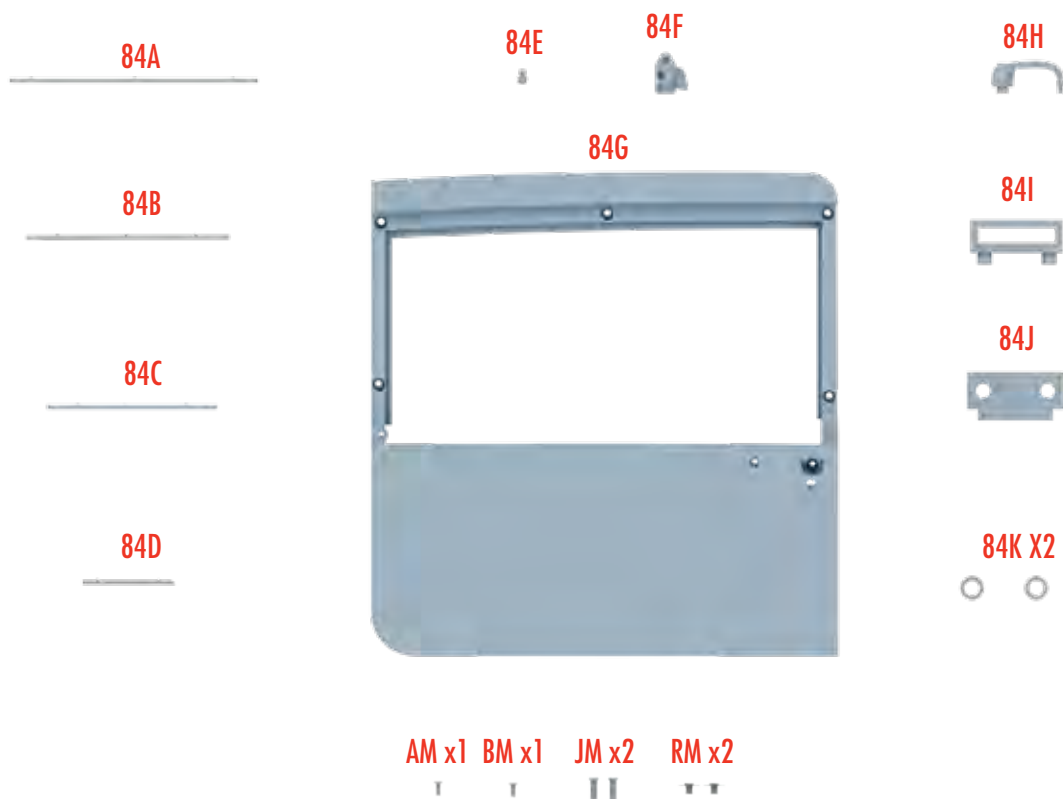
PART NUMBER	DESCRIPTION	QUANTITY
84A	LEFT FRONT DOOR INNER SKIRTING A	1
84B	LEFT FRONT DOOR INNER SKIRTING B	1
84C	LEFT FRONT DOOR INNER SKIRTING C	1
84D	LEFT FRONT DOOR INNER SKIRTING D	1
84E	LEFT FRONT DOOR LOCK	1
84F	LEFT FRONT DOOR CATCH	1
84G	LEFT REAR DOOR	1
84H	LEFT REAR DOOR HANDLE	1
84I	LEFT REAR DOOR HINGE	1
84J	LEFT REAR DOOR HINGE COVER	1
84K	WASHER	2
AM	1.5x4MM	1 (+1 SPARE)
BM	1.7x4MM	1 (+1 SPARE)
JM	2.3x7MM	2 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)

CAR PARTS STAGE 85

In this stage, you receive parts for the left rear door, including locking mechanism and window.

85A

85B

85C

85D

85E

85F

85G

DM x4

SM x3
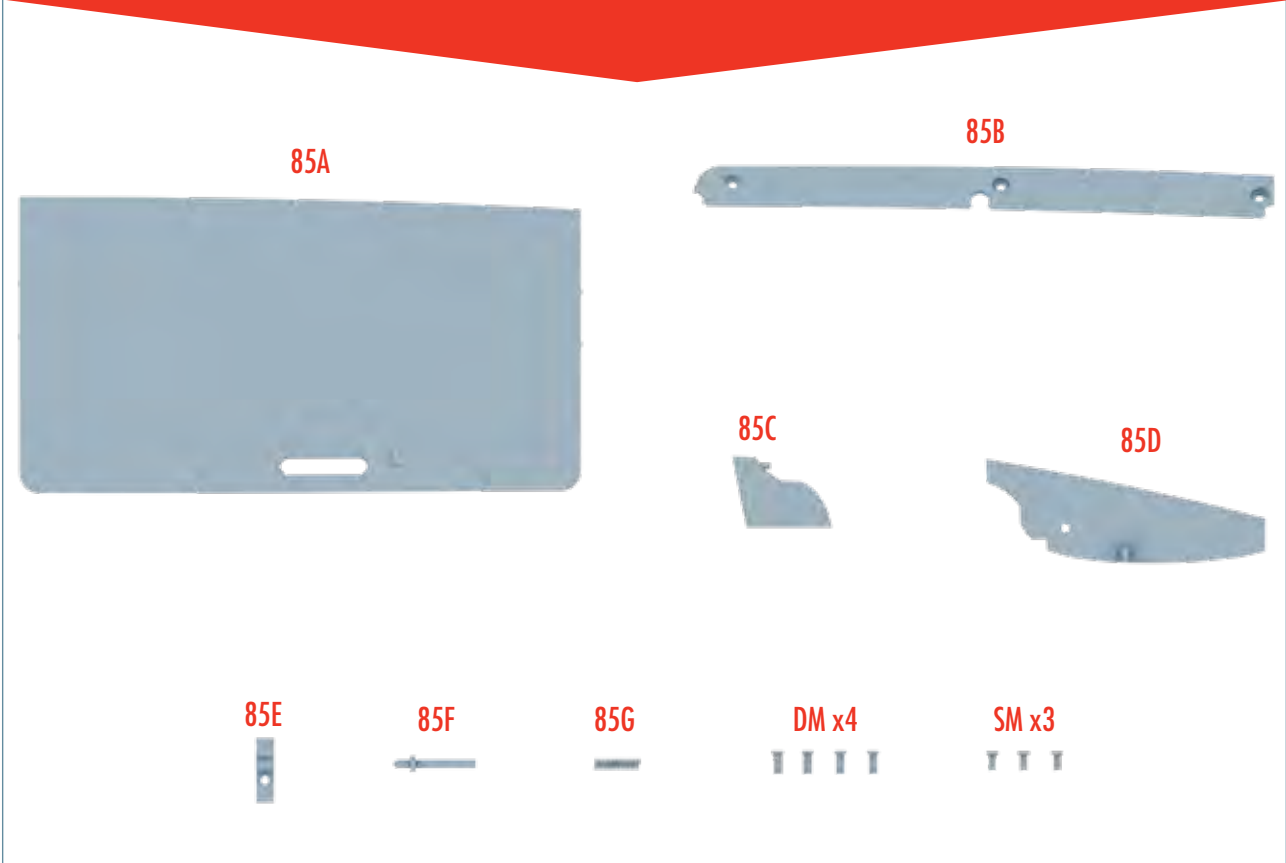
PART NUMBER	DESCRIPTION	QUANTITY
85A	LEFT REAR DOOR WINDOW	1
85B	LEFT REAR DOOR TOP TRIM	1
85C	DOOR SIDE PANEL 1	1
85D	DOOR SIDE PANEL 2	1
85E	LOCK BASE	1
85F	LOCK PIN	1
85G	LOCK SPRING	1
DM	2x5MM	4 (+1 SPARE)
SM	1.7x4MM	3 (+1 SPARE)

CAR PARTS STAGE 86

In this stage, you receive decorative parts for the left rear door.

86A

86B

86C

86D

86E

86F

OP x5

TM x3
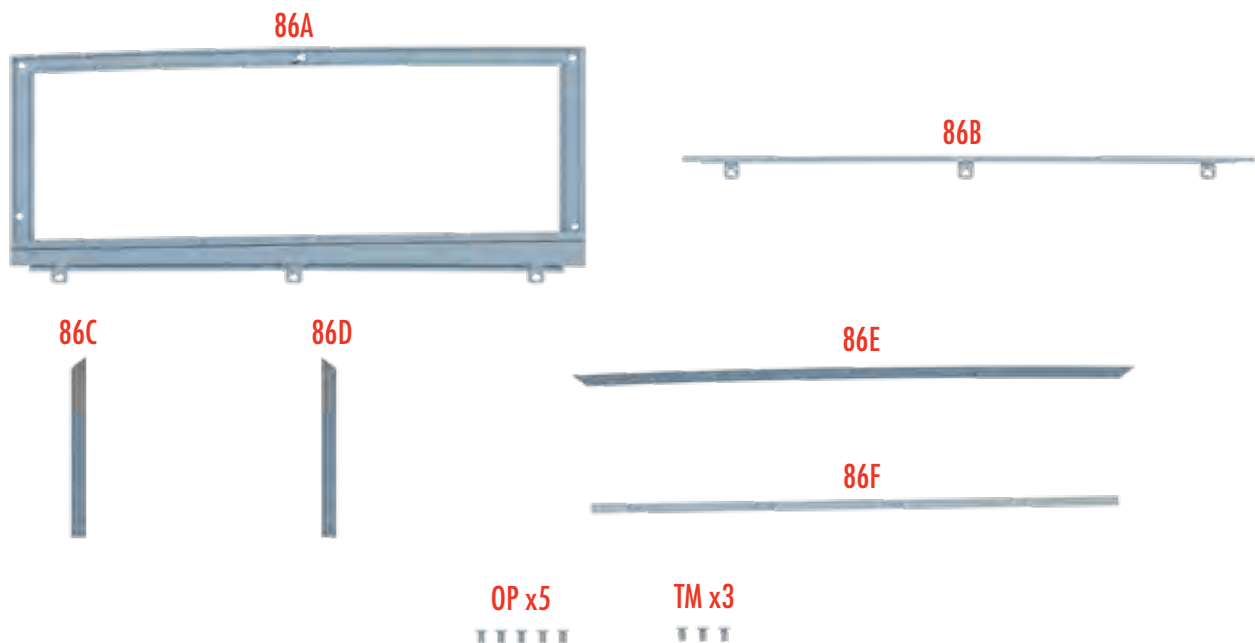
PART NUMBER	DESCRIPTION	QUANTITY
86A	LEFT REAR DOOR WINDOW FRAME	1
86B	WINDOW FRAME BOTTOM SKIRTING	1
86C	WINDOW FRAME RIGHT SKIRTING	1
86D	WINDOW FRAME LEFT SKIRTING	1
86E	WINDOW FRAME TOP SKIRTING	1
86F	STICKER	1
OP	1.7x4MM	5 (+2 SPARES)
TM	1.7x6MM	3 (+1 SPARE)

STAGE 83
WINDOW LEVER MECHANISM

In this stage, you assemble the window lever mechanism and fit the inner and outer door parts together.

PART LOCATOR

WINDOW LEVER
MECHANISM
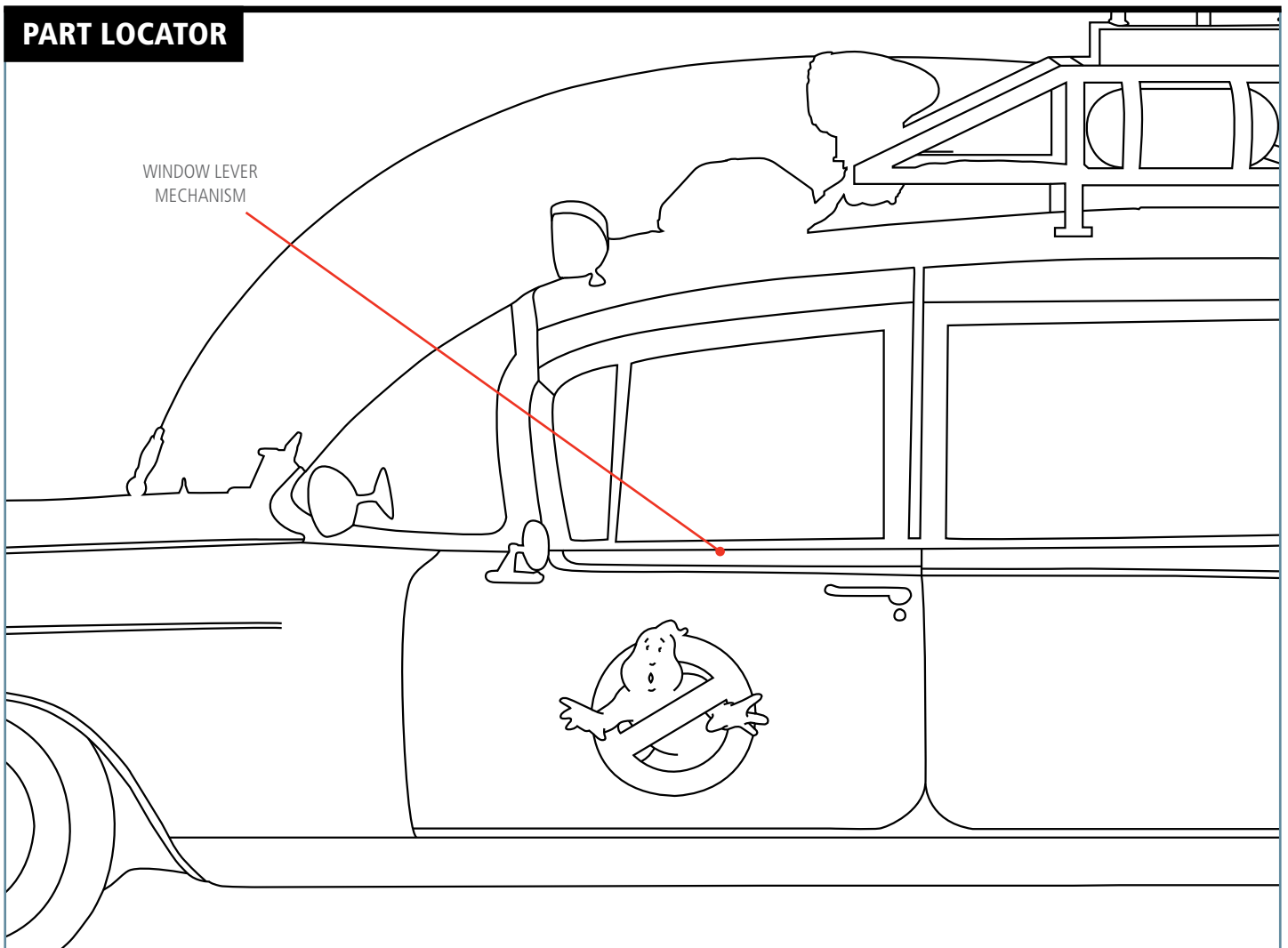
TIP: PROTECT THE PAINTWORK
To ensure you do not scratch any of the pre-finished surfaces of the car, always work on a soft cloth. Keep small parts and screws in a saucer or small tray to ensure you do not lose any of them during the assembly.

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 GEARS:** Begin by pushing the window lever (83B) into the circular recess on the front of the left front door inner panel (83A) (figure A). Holding these parts together, turn them over and slot gear 1 (83C) onto the end of the window lever, fastening together with one KM screw (figure B).

Next, push gear 2 (83D) onto the screw post under the one you have just fitted gear 1 to so that the two gears are interlocking. Secure with one HP screw. Then, push gear 3 (83E) onto the post to the right of the previously fitted gear. Gear 3 should be interlocking with the top part of gear 2. Finally, fix in place with one UP screw (figure C).

83A

83B

83C

FIGURE B

KM

FIGURE A

83D

83E

HP   UP
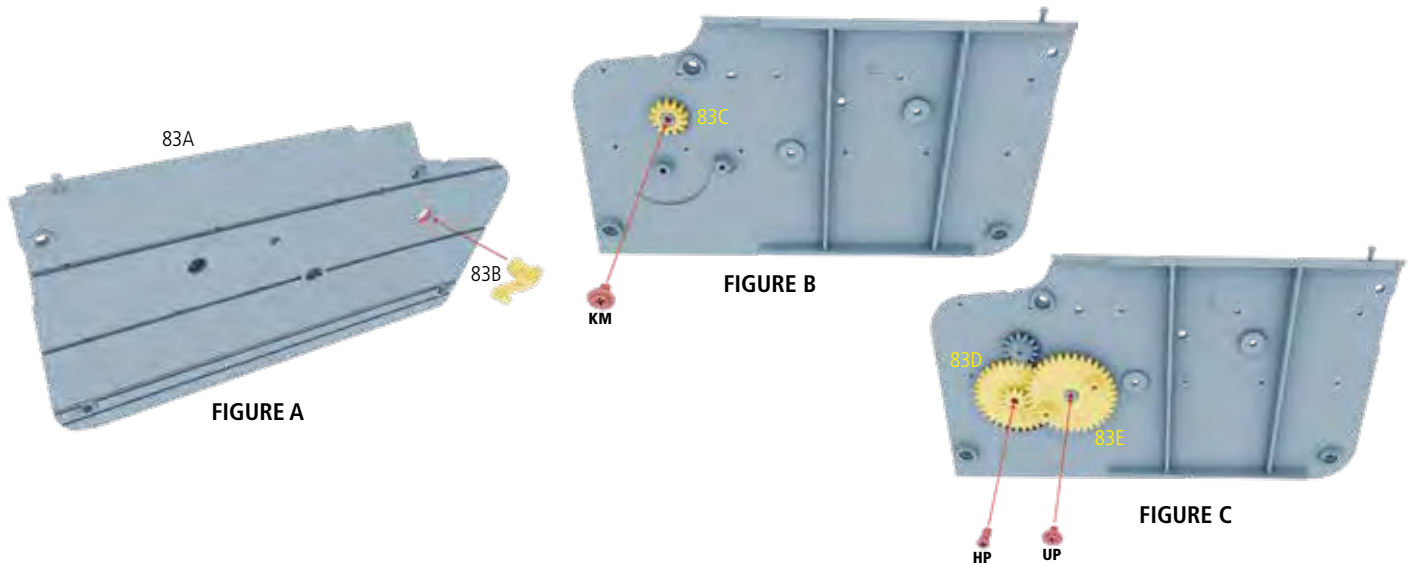
FIGURE C

02 **FITTING THE HANDLES:** Take the window vent crank handle (83G) and push it into the semi-circular slot on the front of the door inner panel (figure A). Then, place the interior door handle (83H) on the front of the inner door panel. Carefully holding the parts together, turn over and combine using one EP screw (figure B).

FIGURE A

83G

FIGURE B

EP

83H
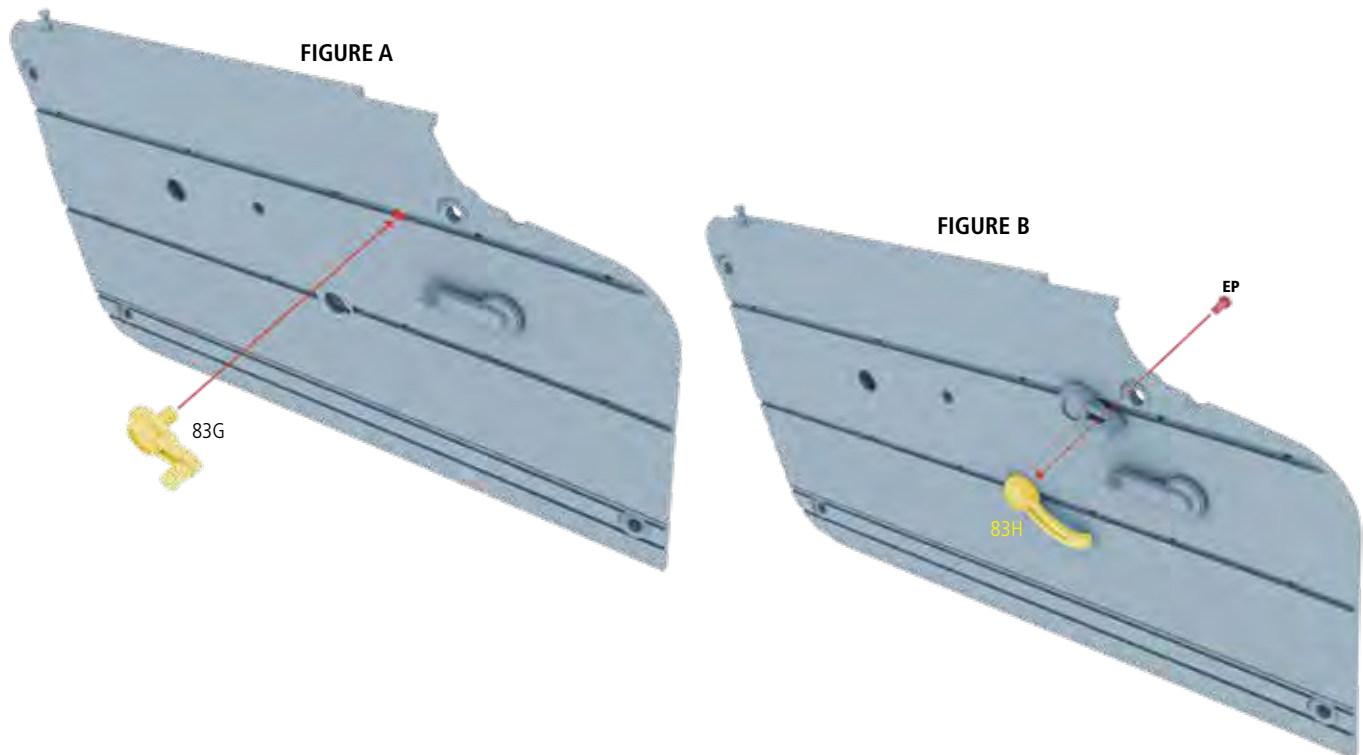
03 **ASSEMBLING THE ARM REST:** Push the arm rest top (83J) into the arm rest bottom (83I) (figure A). Next, take this assembled part and push it onto the front of the door inner panel. One side of the arm rest is attached to the door inner panel by a pin, with the other taking an EP screw (figure B).

FIGURE A

FIGURE B

83J

EP

83I
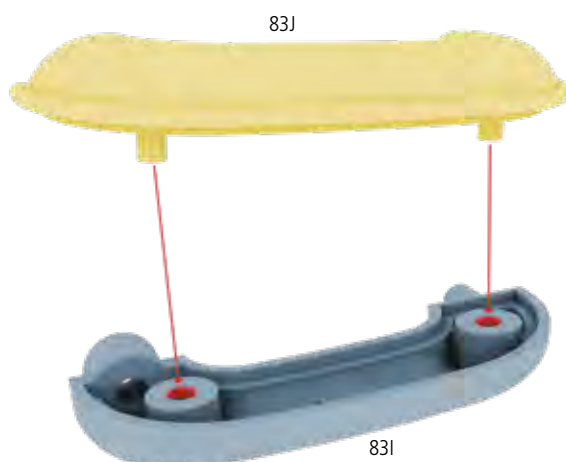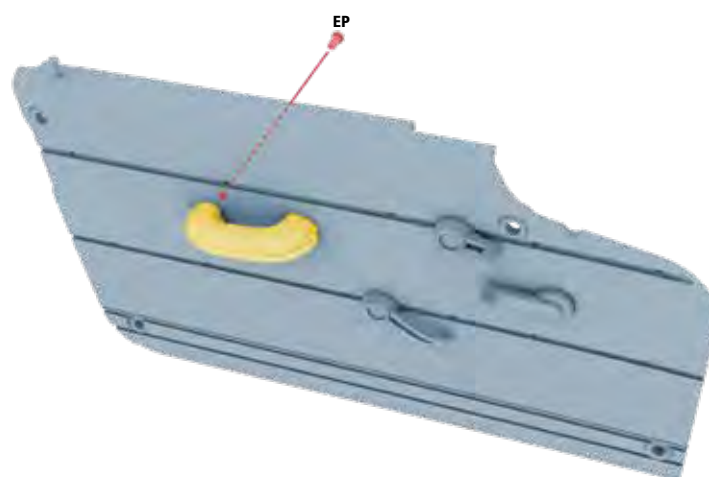
04 **INSTALLING THE WINDOW:** Begin by removing the adhesive backing from the first sticker (83K). Stick this in place on the back of the door inner panel. Repeat this with the second sticker (83K) (figure A). Then, recover the left front window (82A) from the previous phase of assembly and secure it to the window mechanism arm (83F) with one UP screw. Ensure the parts are fitted the way shown in figure B.

Turn these two parts over and secure the window mechanism arm (83F) to the two screw posts on gear 3 with two IP screws (figure C). Check that the window goes up and down when you rotate the window lever.

FIGURE A

83K   83K

FIGURE C

FIGURE B

82A

83F

83F

IP

IP

UP
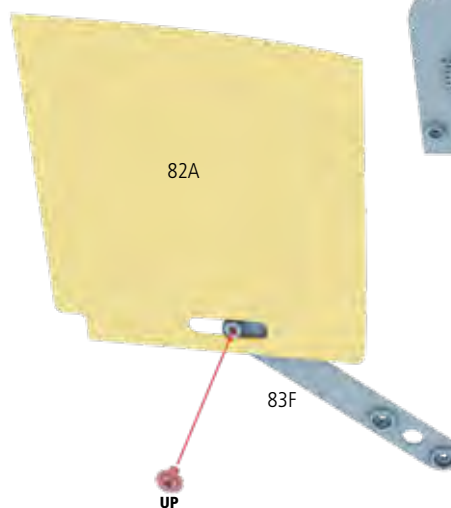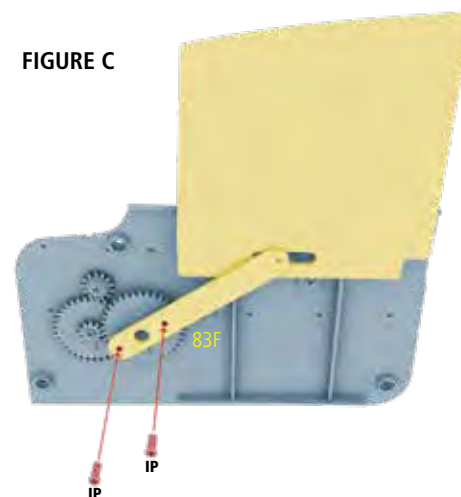
05 **COMBINING THE DOOR PARTS:** Being careful not to put too much pressure on the rear view mirror support, slide the window up between the two door side panels and combine the inner and outer door parts (figure A). Fasten the parts together with three DM screws and one IP screw (figure B).

FIGURE A

FIGURE B

DM

IP

DM

DM
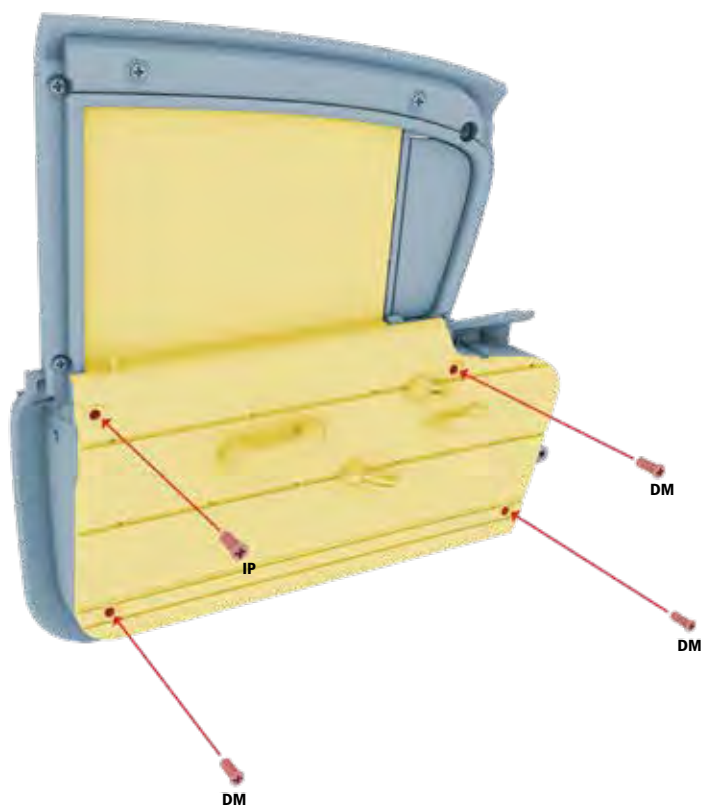
STAGE 83 BUILD

This is what the assembled pieces should look like.

STAGE 84
FINISHING THE LEFT FRONT DOOR

In this stage, you fit the finishing parts to the left front door and fit it to the body shell, as well as beginning to work on the left rear door.

PART LOCATOR

LEFT REAR
DOOR PARTS

LEFT FRONT
DOOR PARTS
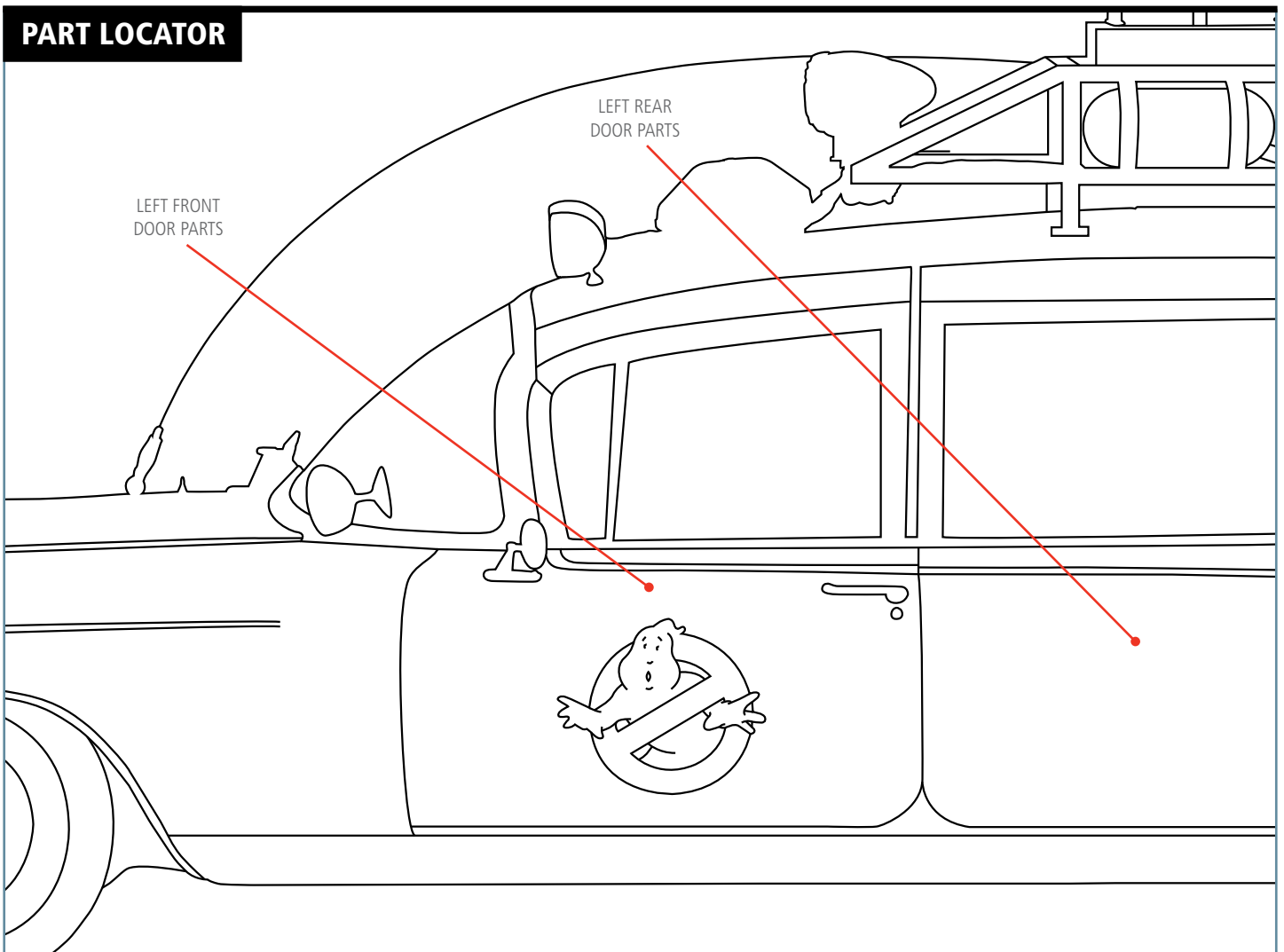
TIP: FITTING THE SKIRTING
The skirting parts are long and thin, so apply pressure evenly when fitting them in order to avoid any breakage. They are fitted by the insertion of pins and can only be inserted one way, so check carefully before pushing the pins into the door panel.

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 SKIRTING:** Take the left front door inner skirting A (84A) – the longest piece of skirting – and push it into place on the top left of the door inner panel (83A).

Next, insert the inner skirting B (84B) into the bottom left of the panel. The left front door inner skirting C (84C) fits into the bottom right space. Finally, fit the skirting D (84D) into the space in the top right section of the panel (figure A).

FIGURE A

84D

84A

84C

84B
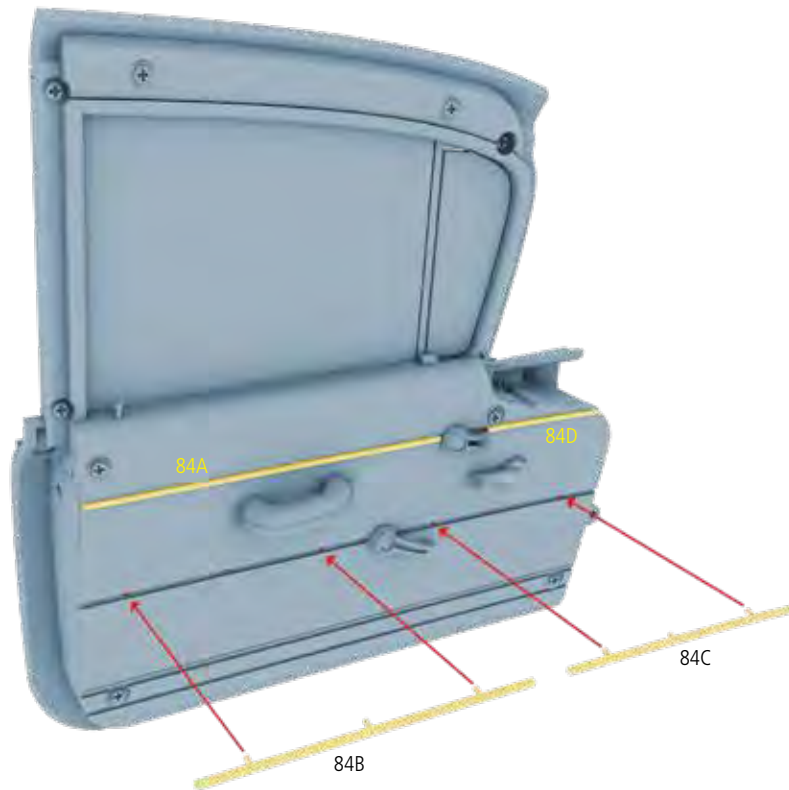
02 **INSTALLING THE LEFT FRONT DOOR:** Start by pushing the left front door lock (84E) into the slot under the door handle on the exterior of the left front door (80A) (figure A). Next, fix the left front door catch (84F) to the body middle frame (69A) using one BM screw (figure B).

FIGURE A

FIGURE B

84F

BM

80A

84E

69A
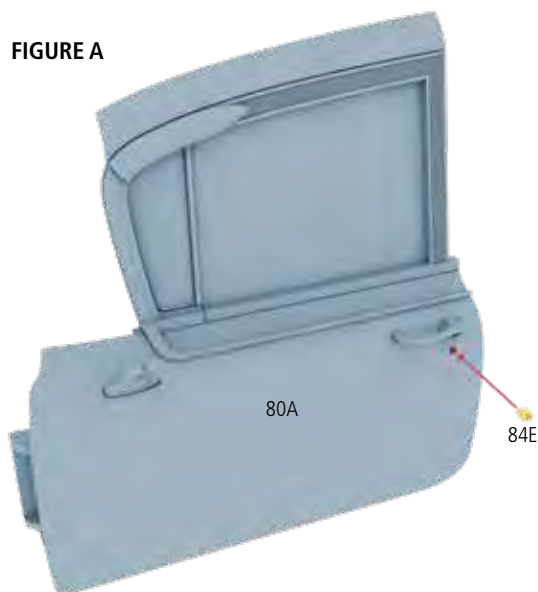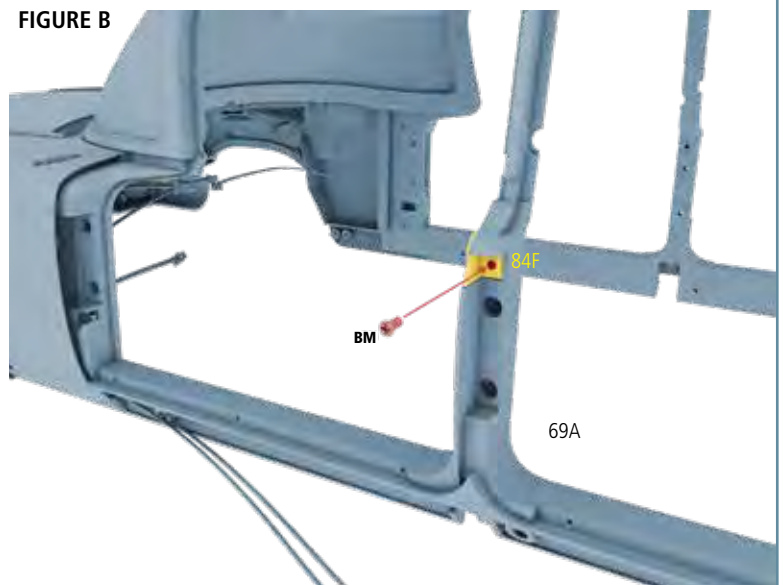
03 **FINISH INSTALLING THE LEFT FRONT DOOR:** Insert the two screw posts on the hinge (80E) into the corresponding holes in the front left fender (74A) and fasten together with two JM screws (figure A).

FIGURE A

74A
80E
JM
JM
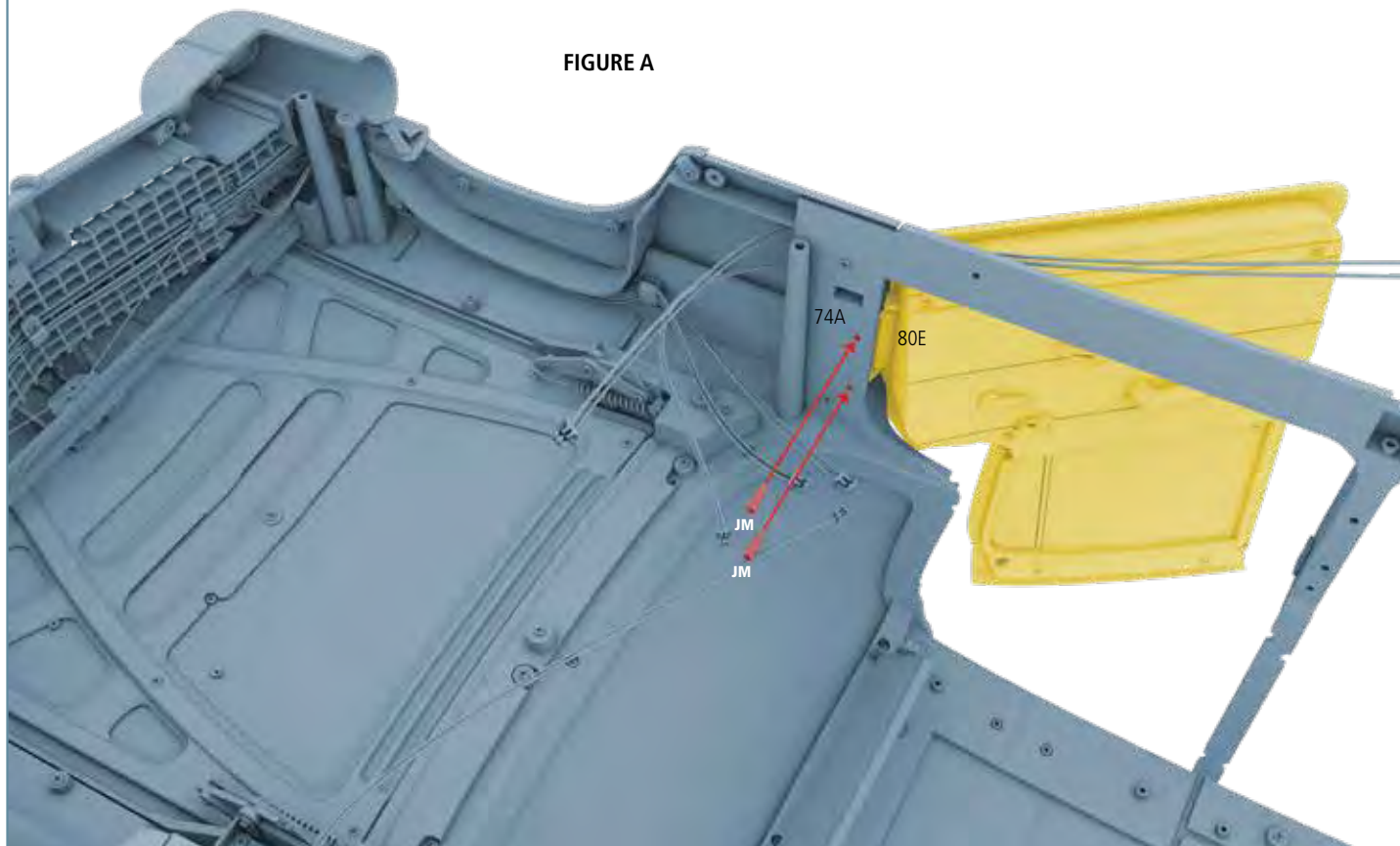
04 **FITTING THE HANDLE:** Take the left rear door handle (84H) and secure it to the left rear door (84G) with one AM screw (figure A).

FIGURE A

AM
84H
84G
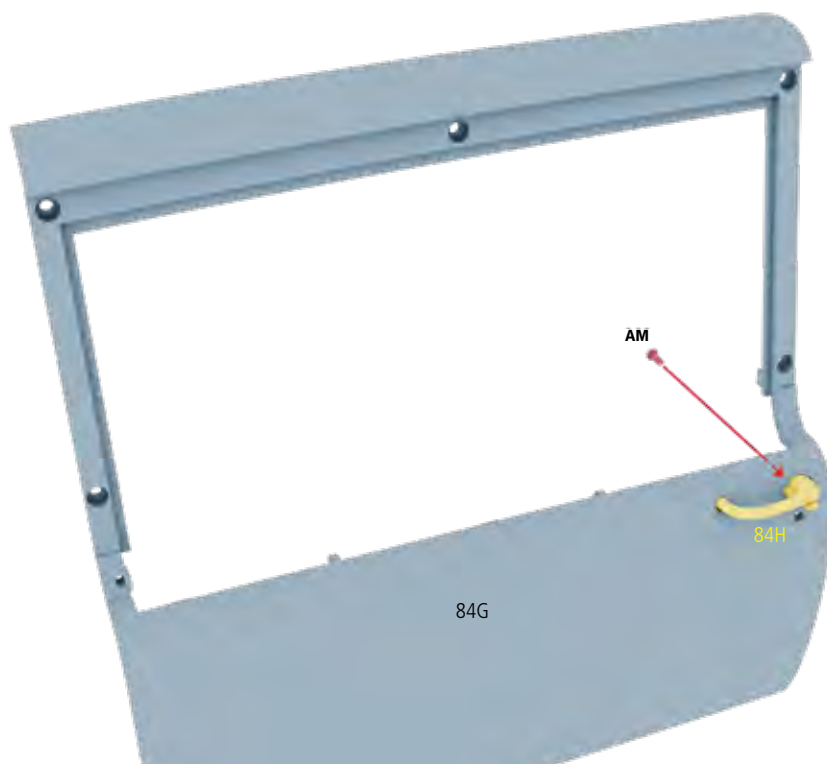
05 **INSTALLING THE HINGE:** Turn the door over and lay the left rear door hinge (84I) in the socket at its edge. The hinge should be able to bend towards you. Place the hinge cover (84J) on top so the two screw posts from the door poke through the two holes in the cover. Then place a washer (84K) over each screw post (figure A). Secure these parts together with two RM screws (figure B).

FIGURE B

FIGURE A

84I

84K

84J

84K

RM

RM
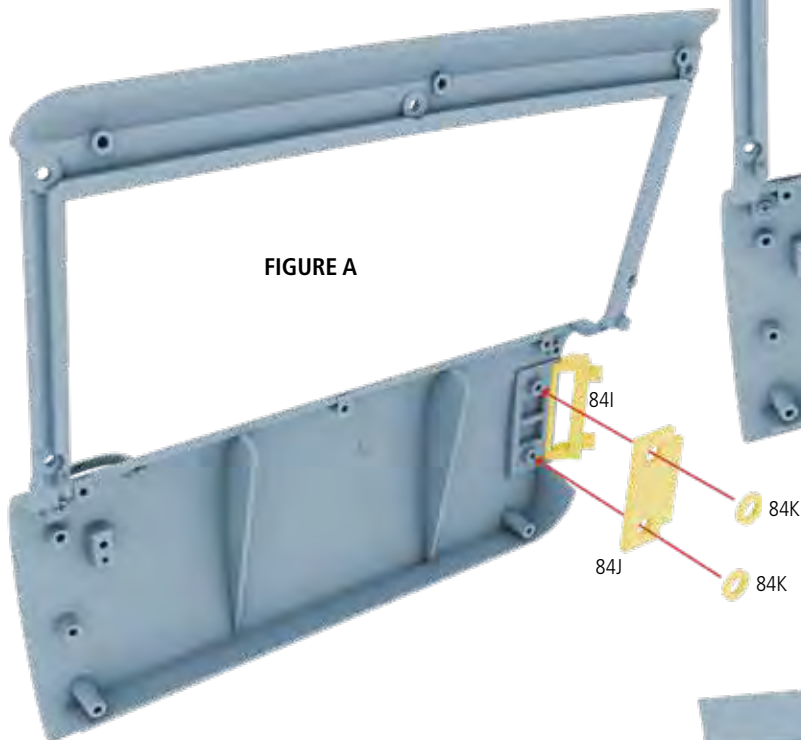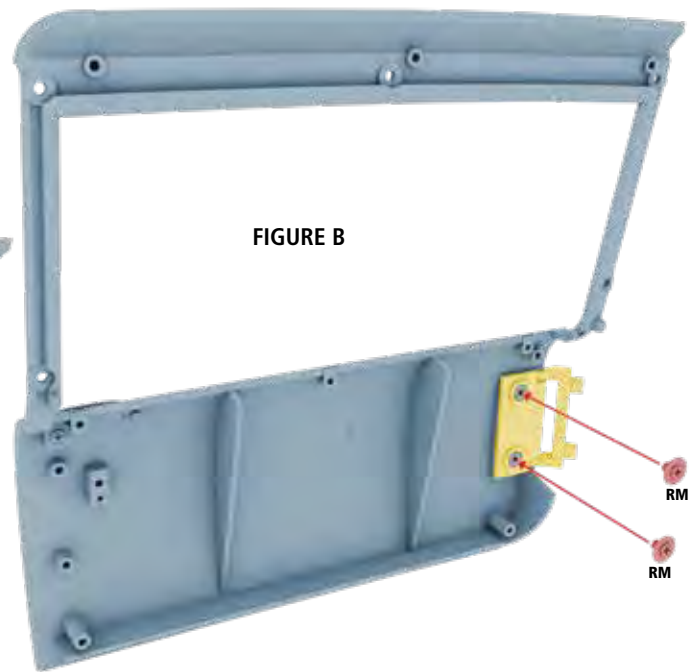
STAGE 84 BUILD

This is what the assembled pieces should look like.

STAGE 85
LEFT REAR DOOR LOCK AND SIDE PANELS

In this stage, you fit the locking mechanism and side panels to the left rear door.

PART LOCATOR

LOCKING MECHANISM AND SIDE PANELS

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 INSTALLING THE TRIM:
Take the left rear door top trim (85B) and place it on the inside of the left rear door (84G), securing together with three SM screws (figure A).

85B

SM

SM

SM

FIGURE A

84G
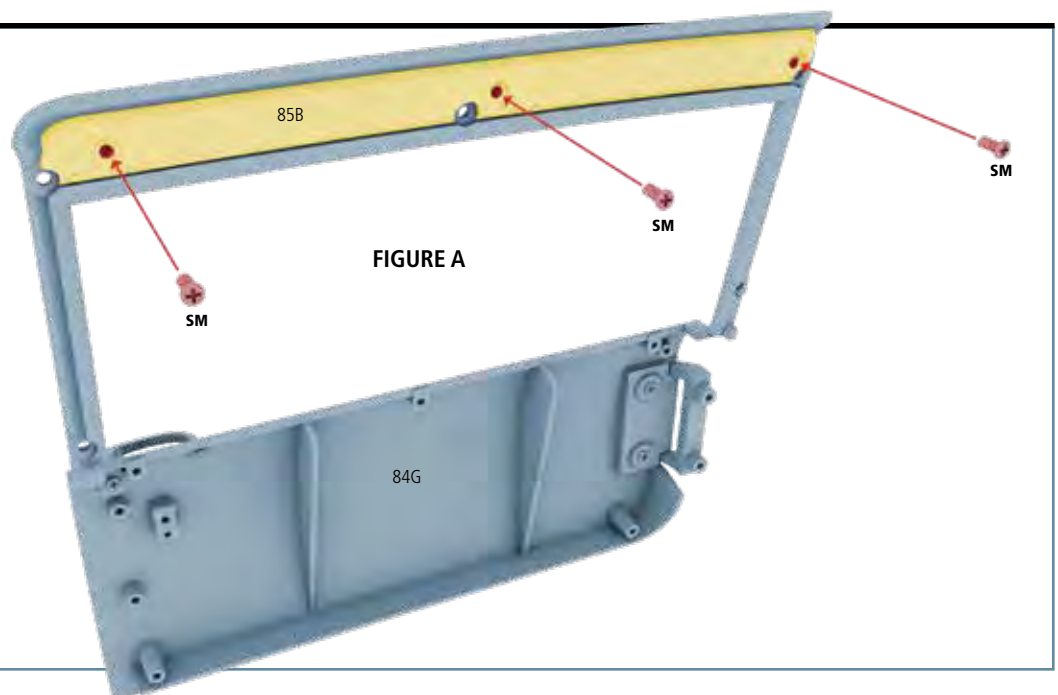
02 **FITTING THE DOOR SIDE PANELS:** Firstly, fit door side panel 1 (85C) beneath the window to the right, on the inside of the left rear door. Fasten with one DM screw (figure A). Then fix door side panel 2 (85D) on the opposite side with two DM screws (figure B).

FIGURE A

85C

DM

FIGURE B

85D

DM

DM
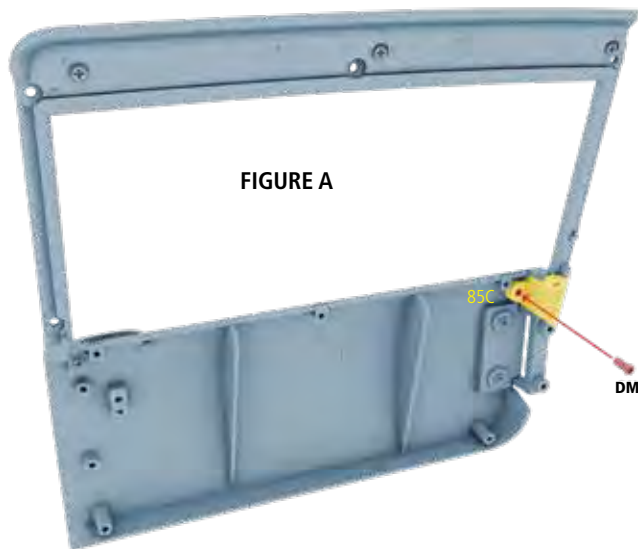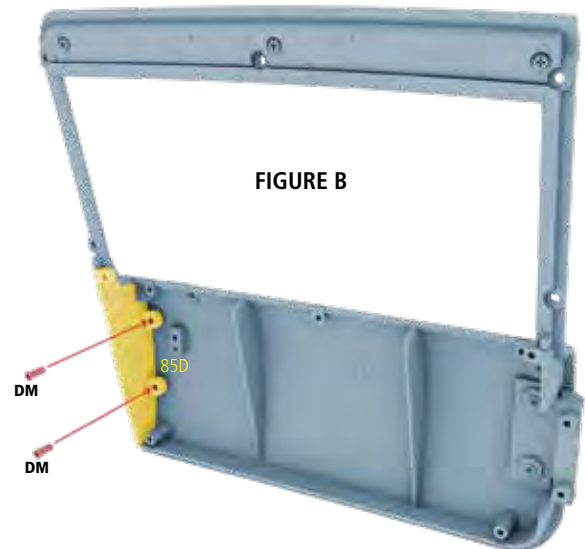
03 **THE LOCK PIN MECHANISM:** Push the lock spring (85G) onto the longer end of the lock pin (85F) (figure A). Slot the lock base (85E) onto the end with the spring and place on the base on the inside of the door, so that the shorter end of the lock pin goes through the hole in door panel 2 (85D). Secure the lock base to the door with one DM screw (figure B). Keep the left rear door window (85A) safely aside so it can be assembled in phase 88 of the build.

FIGURE A

85F

85G

FIGURE B

85D   85E

DM
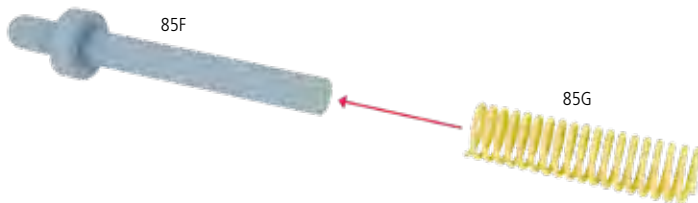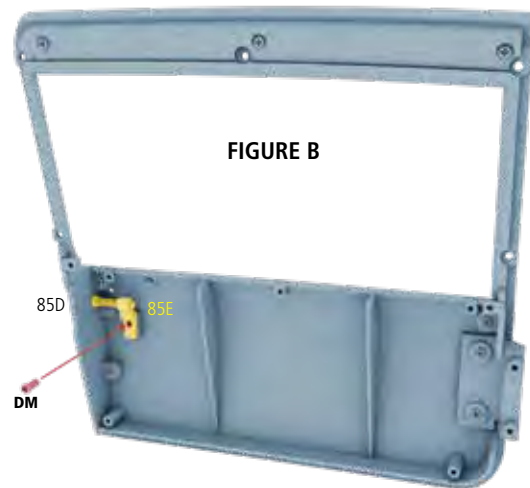
STAGE 85 BUILD

This is what the assembled piece should look like.

STAGE 86
LEFT DOOR WINDOW FRAME

In this stage, you fit the window frame to the left rear door.

PART LOCATOR

WINDOW FRAME
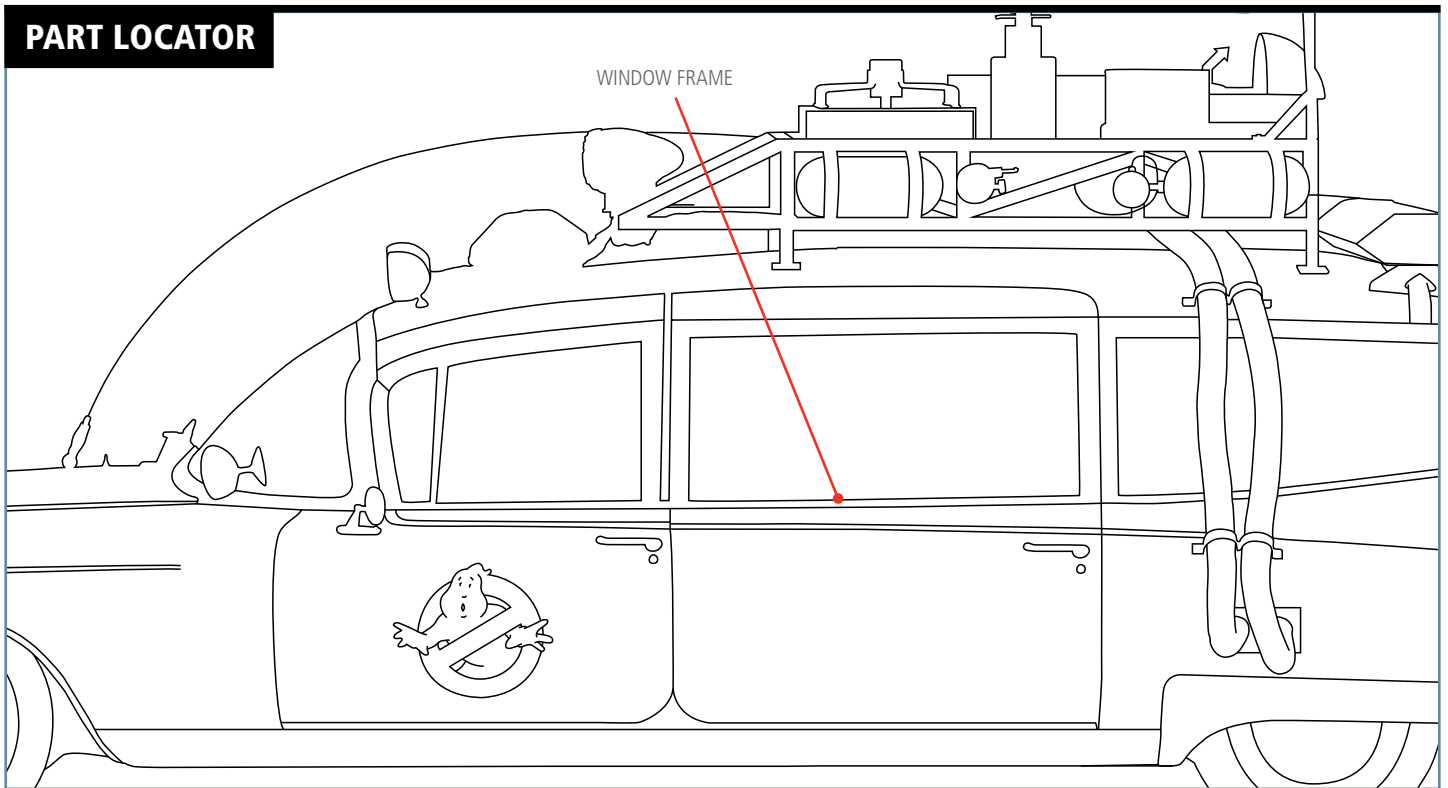
TIP: TIGHTENING THE SCREWS

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 **FITTING THE WINDOW FRAME:** Firstly, remove the adhesive backing from the sticker (86F). Take this and stick it to the rear of the left rear door window frame (86A) (figure A). Then, slot the assembled parts into the top part of the door and secure them together with five OP screws (figure B). Finally, insert the window frame bottom skirting (86B) into the slot in front of the window frame and fix in place with three TM screws (figure C).

FIGURE B

FIGURE C

FIGURE A

86A

86F

OP
OP
OP
OP
OP

TM
TM
TM

86B
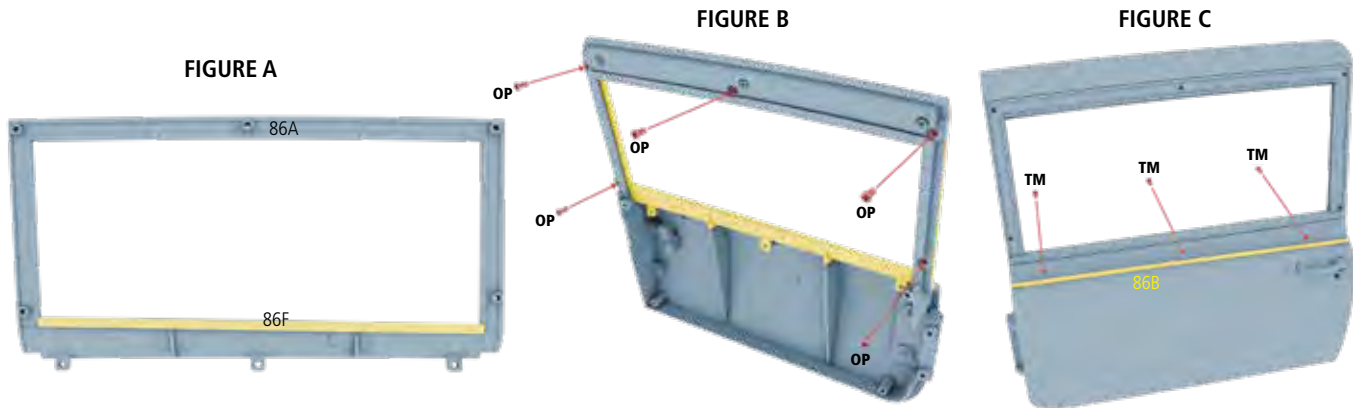
02 **INSTALLING THE SKIRTING:** Start by removing the adhesive backing from the window frame top skirting (86E). Stick this in place in the top of the window frame (86A) (figure A).

Repeat this with the right skirting (86C), placing it on the right of the window frame. Then stick the left skirting (86D) to the left of the window frame (figure B).

FIGURE A

86E

86A

FIGURE B

86D

86C

86A
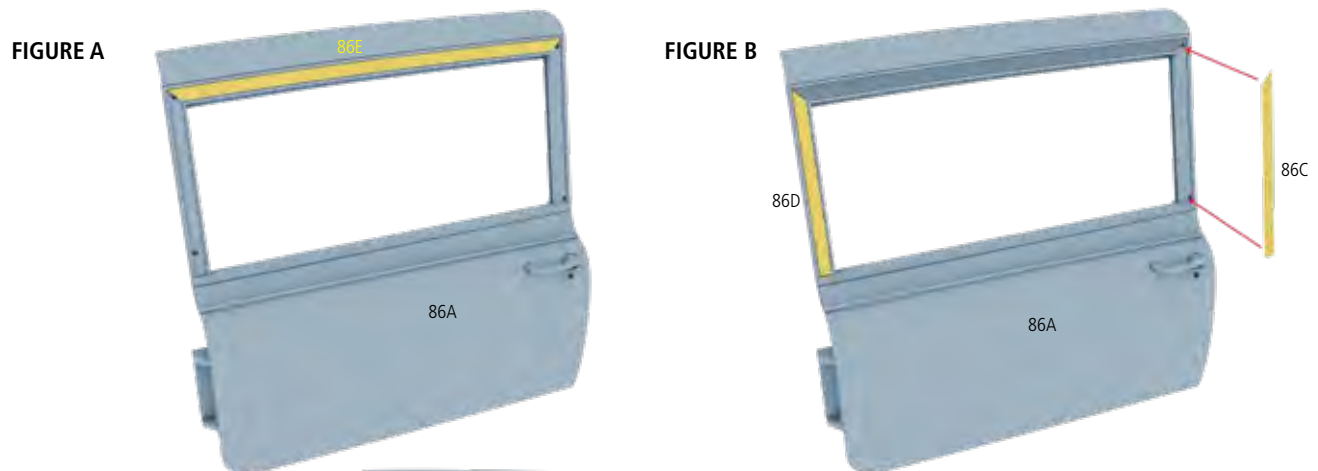
STAGE 86 BUILD

This is what the assembled piece should look like.

THE ARMCHAIR

Steve Neill sculpted the demon hands that grab Dana, as well as puppeteering one of them. He looks back on the chair-bursting sequence.

IT WAS ONE OF *GHOSTBUSTERS'* MOST PERFECTLY orchestrated horror sequences. Dana has just finished a phonecall to her mom when an eerie light emanates from the doorway. Shapes push against the door. All of a sudden, demon arms burst out of Dana's armchair and grab her, before the chair slides towards a waiting Terror Dog. Audiences were almost as shocked as Dana.

The scene was the brainchild of Ivan Reitman, who devised it as a narrative bridge into Dana's possession by Zuul as well as a way to inject an extra dose of horror into the movie. The effects team who helped realize his idea included mechanism designer Don Carner, who sliced up the chair and treated it with acid to help it break away easily, and Steve Neill, who sculpted the demon arms.

The three demon arm sculpts were all based on Neill's own limbs and were created with the assistance of mold-maker Gunnar Ferdinandsen, fabricator Rob Burman, and make-up artist Craig

Caton. "Two of the [humanoid] hands were from the same sculpt but painted different colours, and the other one had three big claws," Neill explains. "There was another hand that had octopus fingers too. It was really well done, but they rejected it for not being scary enough."

Neill puppeteered one of the demon arms during filming, alongside Mike Hoover and Mike Jones. The stage was built four feet off the stage floor to allow more space for the puppeteers to hide beneath the chair, although as Neill explains, three different chairs were actually used in the sequence. "Besides being stuffed into the arm of an oversized armchair [for the arm-bursting sequence], there was another chair for the shot where it's tight on Sigourney Weaver so you can't see us. And then there was the one they used for the shot where you see it being pulled along – those arms didn't have anyone in them, they were just positioned up against her. We spent a few days on that sequence because there were many parts to it."

THE GENTLE TOUCH

It took some time to get a shot of the hands grabbing Dana that everyone was happy with, Neill remembers. "Because the fabric of the chair had been [treated with] a material that made it very weak, it was easy for me to break through and grab her in the face. But I was trying to be very careful so I didn't poke an eye out or scratch her in the face

with the claws. They should have been latex, though there still would have been danger in that. We did several takes and Ivan wasn't getting what he wanted – he wanted it to look like it was more realistic rather than Dana just throwing her head back."

Weaver encouraged Neill and the other puppeteers not to hold back. "I said, 'I can't do that, I'll make you black and blue!'" Neill says. "But Sigourney told us, 'I can't act as well unless you do it [push her head back harder] – it will look better if you do that.' So that's what we did, and they got the shot. Between the three different set-ups, they achieved a very good effect."

ABOVE LEFT TO RIGHT Close-ups of two demon hands; test of the arms bursting through the chair; the hands grab Dana.

OPPOSITE PAGE Steve Neill, Mike Hoover, and Mike Jones on set with Weaver.

BELOW A demon arm sculpted and puppeteered by Steve Neill emerges through the arm-rest.

THE SEVERED HEADS

Effects artists Rick Lazzarini and John Dods reveal how creating *Ghostbusters II*'s impaled heads involved everyone from Tool guitarist Adam Jones to Al Pacino.

THE *GHOSTBUSTERS II* **PRODUCTION TEAM** needed severed heads and they needed them quickly. A last-minute sequence was to be added in which Ray, Winston and Egon stumble across a raft of spike-impaled severed heads while investigating the subway tunnel surrounding the river of slime, part of Ivan Reitman's drive to increase the quota of scares. With little time before filming was due to begin, effects supervisor Pam Easley called around creature shops to see who could provide heads at short notice. Three of the shops who answered the call were Rick Lazzarini's The Character Shop, KNB EFX (founded by Robert Kurtzman, Howard Berger and Greg Nicotero) and the John Dods Studio.

"We had a few heads from different projects, so we rented them to Production," says Lazzarini, who also designed the theater ghost and the unused frog ghost. "The one that got featured in the main scare shot was made as a mummified head for the series *Monsters* that [legendary makeup effects artist] Dick Smith consulted on and created at our shop. It was sculpted by none other than Adam Jones, the guitarist from Tool! We were pretty stoked to have our head featured as the exclamation point to that scene."

THE SUCCUBUS AND THE CAVEMAN

John Dods – whose effects work also includes *Monsters*, as well as everything from cult horror *The Deadly Spawn* to Broadway's *Beauty and the Beast* – supplied around 10 heads for the background of the sequence. "Severed heads were a stock item in the studio, and it sounded like they were going to buy whatever I had," Dods says. "My impression was they got nervous that the space was so large and they didn't have enough of them. They were looking to fill the nooks and crannies in the subway system with severed heads. They had to be sort of human and a little scary. For the background heads, it didn't matter if they were perfect. If they were a bit funky looking, it could be explained by the fact they were dead and presumably rotting away!"

Dods recalls that many of the heads he supplied were fashioned from existing molds. "One was a female succubus from an unfinished production. It was a voluptuous female with grotesque features and wings. I just put a wig on it. Then there was a caveman head, where I applied prosthetics and added sculpted rubber eyelids." Three heads that Dods supplied were based on a face cast of his friend, *2001 Maniacs* director Tim Sullivan. "There was enough time to do that and I wanted to make something specific to what they'd asked for. Most life casts have no expression at all, but I wanted to do one that had an overt

ABOVE An assortment of severed heads supplied by the John Dods Studio for *Ghostbusters II*. Several were based on a face cast of horror director Tim Sullivan.

expression and an open mouth. So I custom-made one based on Tim's face cast, and gave them two or three of the same head with different wigs and paint."

Like Lazzarini's mummy head, some of Dods's heads had a Dick Smith connection. "Dick Smith was giving away the accumulated prosthetic wealth of decades as he was moving to Florida. I therefore ended up with some Dick Smith prosthetics, a few of which ended on the *Ghostbusters II* heads. There was a Linda Blair brow on one head – an unused, experimental brow piece from *The Exorcist*. Another head had prosthetic Al Pacino's cheeks." Linda Blair's eyebrow and Al Pacino's cheeks: perhaps *Ghostbusters II*'s most surprising celebrity cameos.

LEFT Rick Lazzarini's creature shop designed the mummified head for the big 'scare' in the sequence. It was sculpted by Tool's Adam Jones for *Monsters*.
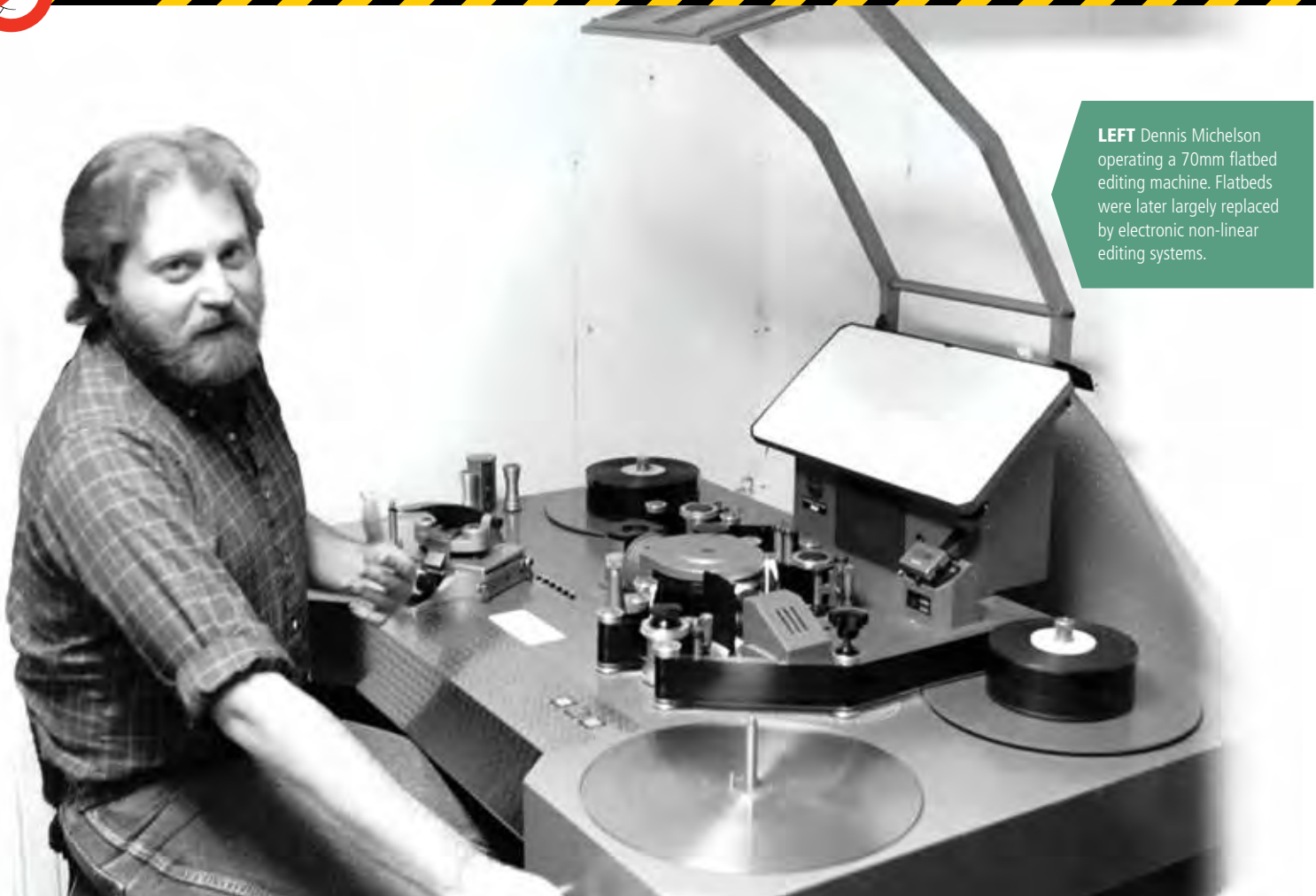
MASTERING THE ELEMENTS

Ghostbusters' assistant visual effects editor Dennis Michelson on the role his department played in creating the movie's complex effects and the 'big push' spirit at Boss Film Studios.

THE STORY OF EVERY ONE OF *GHOSTBUSTERS'* visual effects shots is a long one, involving hundreds of people and multiple departments. The various FX 'elements' (the layers of effects in a shot) were generated by separate departments at Boss Film Studios, including the model shop, the ghost shop, and the rotoscope department, and then combined with the live action footage into one shot by the optical department. But before the optical department could do this, the elements needed to be gathered and prepared by the vital editorial department.

The team was headed up by visual effects editor Conrad Buff (who went on to win an Oscar® for editing *Titanic*), while Dennis Michelson – later visual effects supervisor on movies such as *Gremlins 2, Matinee,* and *On Deadly Ground* – was assistant effects editor.

Michelson explains that one of the key tools his department used was a 'crossover sheet,' which indicated to the optical department which elements went in front of or behind other elements in order to help them create complex mattes. "Also on these sheets was an area to indicate repositioning," Michelson adds. "We could specify whether to blow up or reduce an element by a certain percentage, flip it left to right or flip from top to bottom, as well as rather primitively change an element's speed. 'Print every frame twice' would slow it down [as with the Marshmallow Man] or 'print every other frame' would speed it up [as with Slimer]."

Michelson says that visual effects editors at Boss Film were given considerable creative leeway to determine scale, position, orientation, and timing in order to get the result that looked best, subject to approval by Boss's boss Richard Edlund.

PURPOSE OF THE SHOT

The skills that visual effects editors and their assistants required back in the early 1980s was extensive, according to Michelson. "For the assistant, it would start with the traditional editorial skills of the time: reading and logging key numbers, ordering reprints, splicing together dailies, logging takes, labelling, filing," he says. "There were all the 'housekeeping' tasks that were associated with the job of a live action assistant editor, minus soundtrack functions. The main difference from live action assistant editor work was that we were working in 65mm – which meant

different split reels, synchronisers, splicers, and so on. Everything was big! For the VFX editor role, one also needed familiarity with the shots via script and storyboard, as well as familiarity with the sequence into which the shots were to be eventually placed. Beyond that, I think there needed to be a sense of pacing, timing, composition, and narrative so that the elements could be married together for maximum effect. For me, the guiding notion was always, 'What's the story purpose of this shot?'"
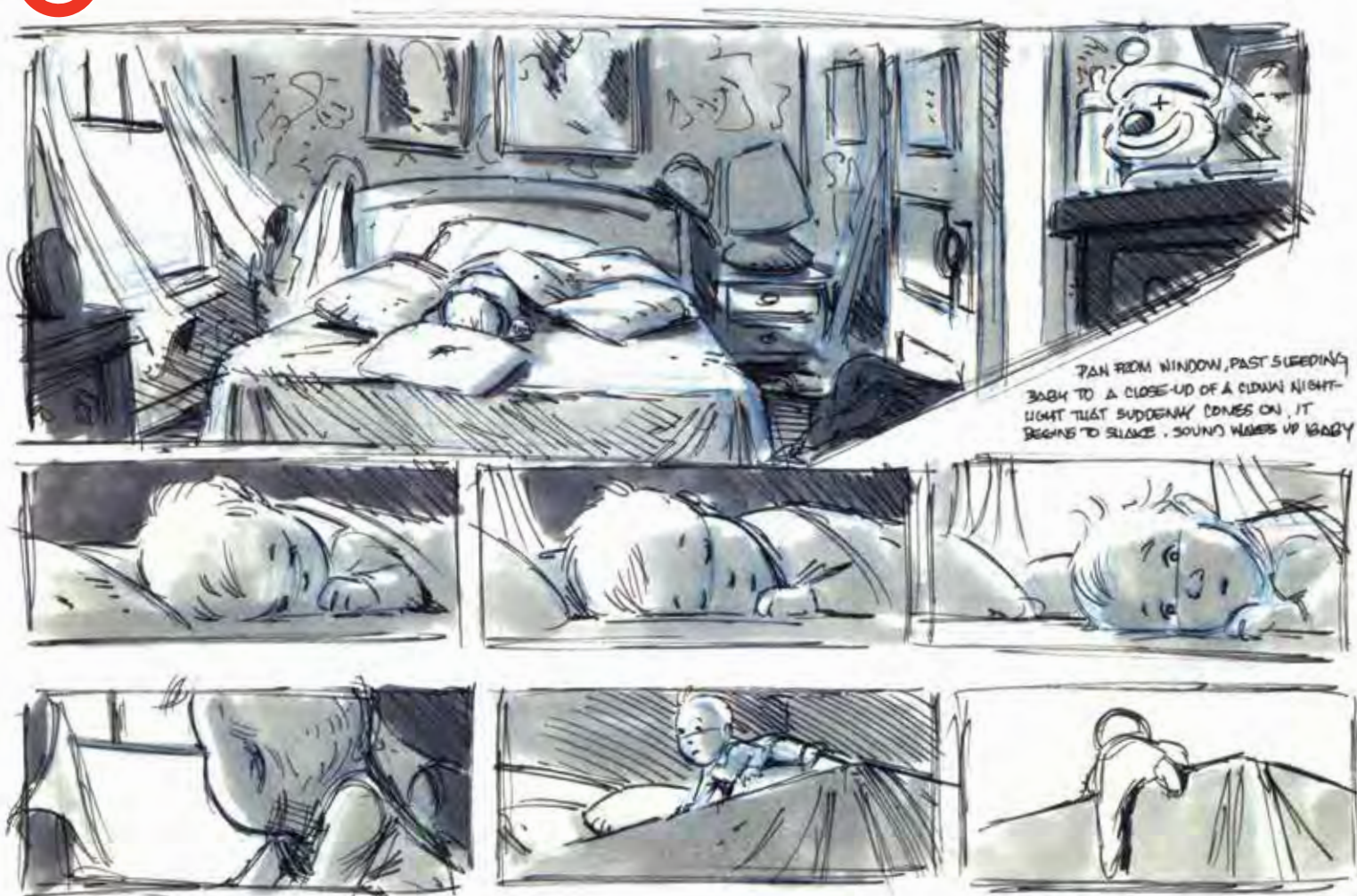
Like other cast and crew members, Michelson recalls how *Ghostbusters*' schedule was impossibly tight, making the success of the finished film all the more remarkable. Camaraderie, he says, was key. "Up until that time post-production schedules for VFX had been somewhat more 'relaxed'. [With *Ghostbusters*] there was a 'big push' spirit – let's get this out, let's put up the optical department in nearby motels, let's work around the clock."

Michelson remembers that he naively thought this kind of schedule would be a one-off. "But *Ghostbusters* demonstrated that since it could be done in such a compressed time, then why don't we just make that the norm? I believe that's part of how we got to where we are today, with short schedules, punishing overtime, and all the rest. But it remains one of my favorite projects, and was truly great fun – at least in retrospect!"

ABOVE *Ghostbusters*' effects shots incorporated many different 'elements'.

ABOVE LEFT Michelson with optical lineup technician Ron B. Moore and other optical team members.

PAN FROM WINDOW, PAST SLEEPING BABY TO A CLOSE-UP OF A CLOWN NIGHT-LIGHT THAT SUDDENLY COMES ON, IT BEGINS TO SHAKE. SOUND WAKES UP BABY

THOM ENRIQUEZ
GHOSTBUSTERS II CONCEPT ART

Thom Enriquez returned as a production illustrator and storyboard artist for *Ghostbusters II*. He discusses his early doubts and alternative concept designs.

AFTER HELPING TO DEVELOP the look of many of *Ghostbusters'* ghosts and ghouls during pre-production, concept artist Thom Enriquez was hired by producer Michael Gross as a production illustrator for the sequel. Enriquez admits he wasn't entirely sold on new characters like the Scoleri brothers and Vigo when he read an early version of the script. "The main aim of the work I did on the first *Ghostbusters* film was to design creatures that were going to facilitate the story, fit the characters' personalities, give clues through design… and, hopefully, look cool enough [that people would]

want to take them home as a toy or a collectible," Enriquez says. "I, myself, collected toys and collectibles, and understood the desire to want to bring the movie experience home with you. But when I came to work on the sequel, I thought the main ghost characters didn't have the universally popular appeal of the ghosts in the original. I wasn't sure kids would want to play with a nanny, two ex-cons, and a painting."

Enriquez was also concerned as to how much real input he would have this time round thanks to the involvement of ILM, who had their own team of concept artists. "ILM came onto the project with a great reputation and successful projects under their belt, so the chance of me getting anything design-wise into the film looked dismal. ILM worked as a team up north and I was working isolated from them. However, I had one thing in my favor: I worked in close proximity to Michael and Ivan, and had their ear."

VIGO THE CARPATHIAN
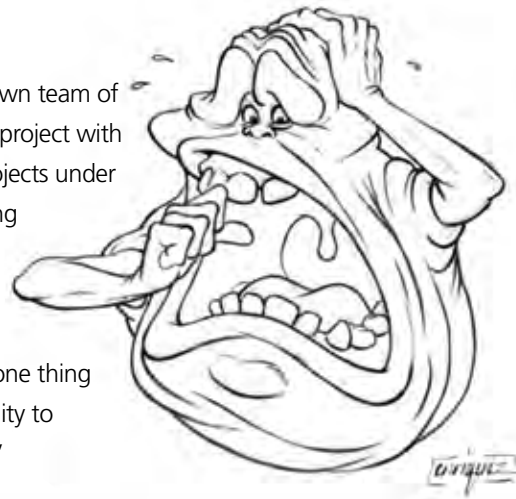
ABOVE Enriquez's alternative concept designs for the baby-snatching creature and Vigo the Carpathian, plus his new take on Slimer.

RIGHT One of Enriquez's storyboard panels for the courtroom scene in which the Prosecutor is chased by the Scoleri brothers.

GHOSTBUSTERS II · COURTROOM SEQUENCE

BABY'S NURSERY
TOYS
COME TO LIFE
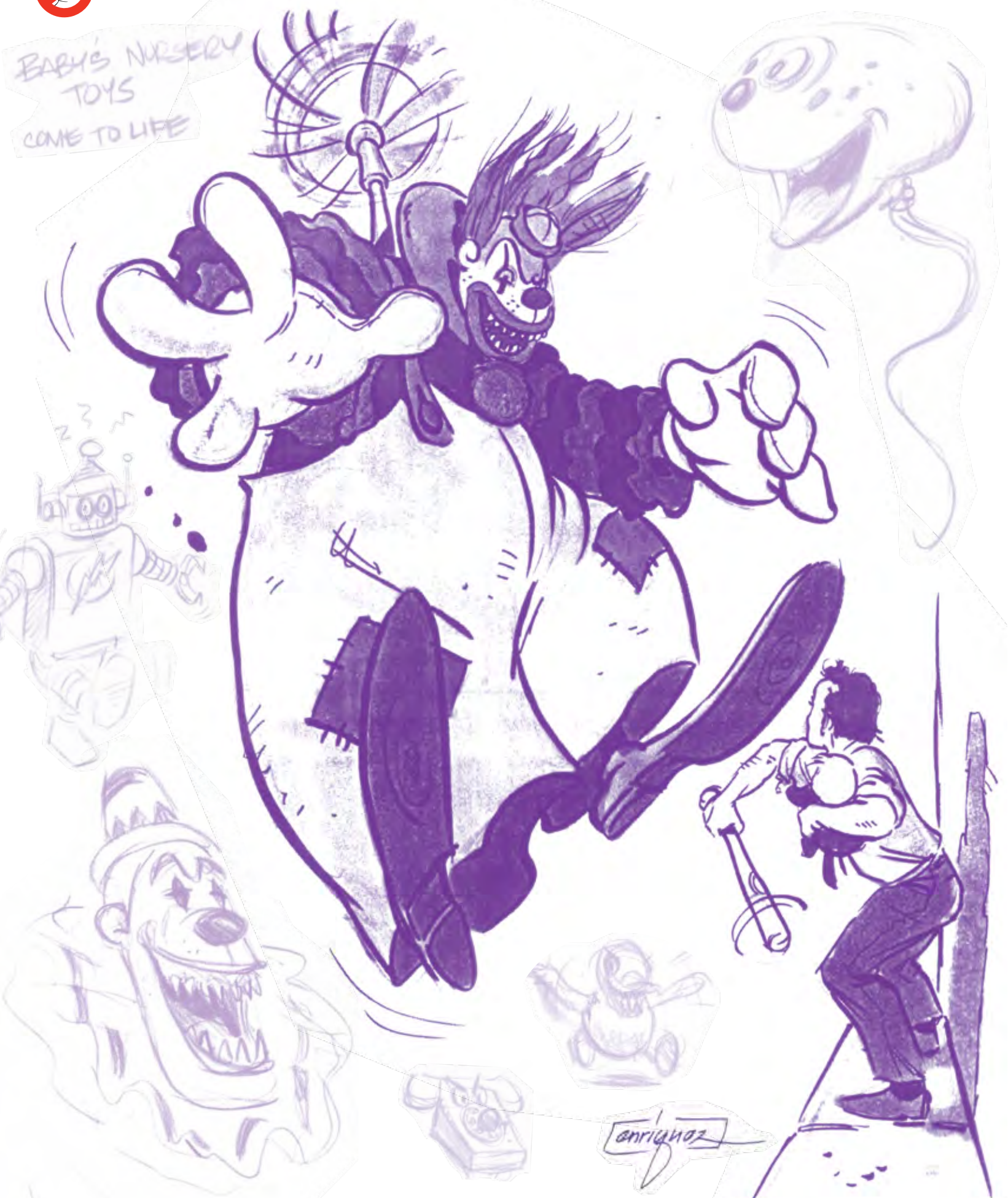
UNUSED DESIGNS

Much of Enriquez's work on the sequel involved creating storyboards for key effects sequences, including the Scoleri brothers (which he drew up while the courtroom set was being constructed) and the nanny sequence. His take on the latter involved demonic toys, winged demons, and killer clowns, part of an attempt to incorporate his own designs into the film. "I made it my quest to not just stick to the ghosts that the writers had come up with in the script," he says. "[I created] designs I thought were more befitting of the *Ghostbusters* franchise. I made many annoying suggestions to Michael and Ivan with my alternate character designs and storyboard modifications – but to no avail."

Nevertheless, Enriquez's designs played an important role on the final movie. His new take on Slimer – more lighthearted and less grotesque than the original version – was one of the central

inspirations for the eventual design, even if a scene he storyboarded with Slimer attempting to warn Louis that Oscar had crawled out onto the apartment ledge never made it into the movie. Enriquez's artwork of Vigo's disembodied head – one of various Vigo designs he worked up – was also used as reference for the movie's conclusion.

For all his doubts during the pre-production process, Enriquez was impressed by the sequel when he finally saw it. "The film turned out good, despite my misgivings. The problem was, by the time the second film came around, I was an ardent fan, and an employee at the same time. Too close for my own good. Although, I still say the [potential for] toys and collectibles was a missed opportunity!"

ABOVE One of Enriquez's monstrous alternatives to the ghost nanny.

RIGHT Another of Enriquez's alternative ghost nanny designs.

OPPOSITE Venkman bats away a clown outside Dana's apartment in a sequence that was never filmed.

ECTO-101

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

#23 JOE FRANKLIN

"How is Elvis and have you seen him lately?" talk show host Joe Franklin asks Ray during the montage that follows Slimer's safe transition from hotel to trap. We never learn Ray's reply.

The Joe Franklin Show was on American TV screens for an impressive 43 years, from 1950 to 1993. As well as winning a Guinness World Record for the longest continuous on-air talk show host, Franklin is often attributed as creating the entire talk show format.

Franklin began his career in radio, first as a record picker then as a host, but it was on television that he became a household name in America. Hundreds of wildly different celebrities appeared on the show during its run, including everyone from Bing Crosby to John Belushi and Dario Argento. Following the final episode of the show, Franklin continued his late-night radio show right up until his death in 2015.

Aside from *Ghostbusters*, Franklin also appeared as himself in the Woody Allen films *Manhattan* and *Broadway Danny Rose*.
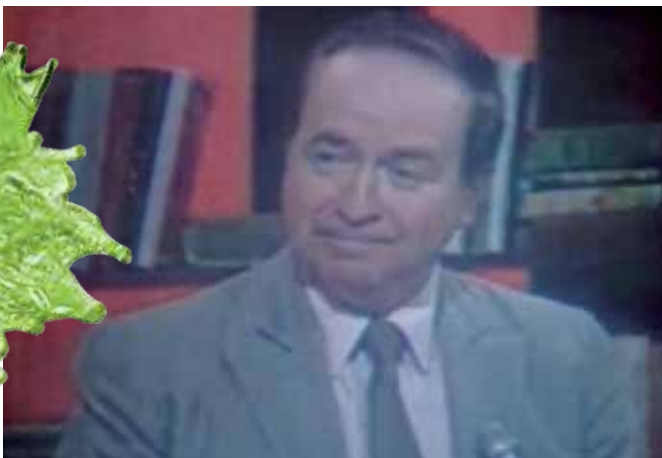
> " *I received six hosings [of slime]... They dipped me in it and then broke for lunch. What they don't tell you is that this stuff doesn't come off. It's like the Valdez slick... I was slimed everywhere.* "

▲ **Peter MacNichol (Janosz) is interviewed by Johnny Carson on** The Tonight Show *in* **1989 about his slime experience.**

> " *I called it my Domino theory of reality. If we could just play this thing realistically from the beginning, we'd believe that the Marshmallow Man could exist by the end of the film.* "

▲ **Ivan Reitman tells** Vanity Fair **why he wanted** Ghostbusters *to* **be set in a modern US city.**

> " *Bill is like a brother and a partner to me. In fact, to work with him, it's like greased lightning. It's like jumping in the backseat of a Daimler and going for a ride.* "

▲ **Dan Aykroyd's thoughts on working with Bill Murray in a 1984 promo featurette.**
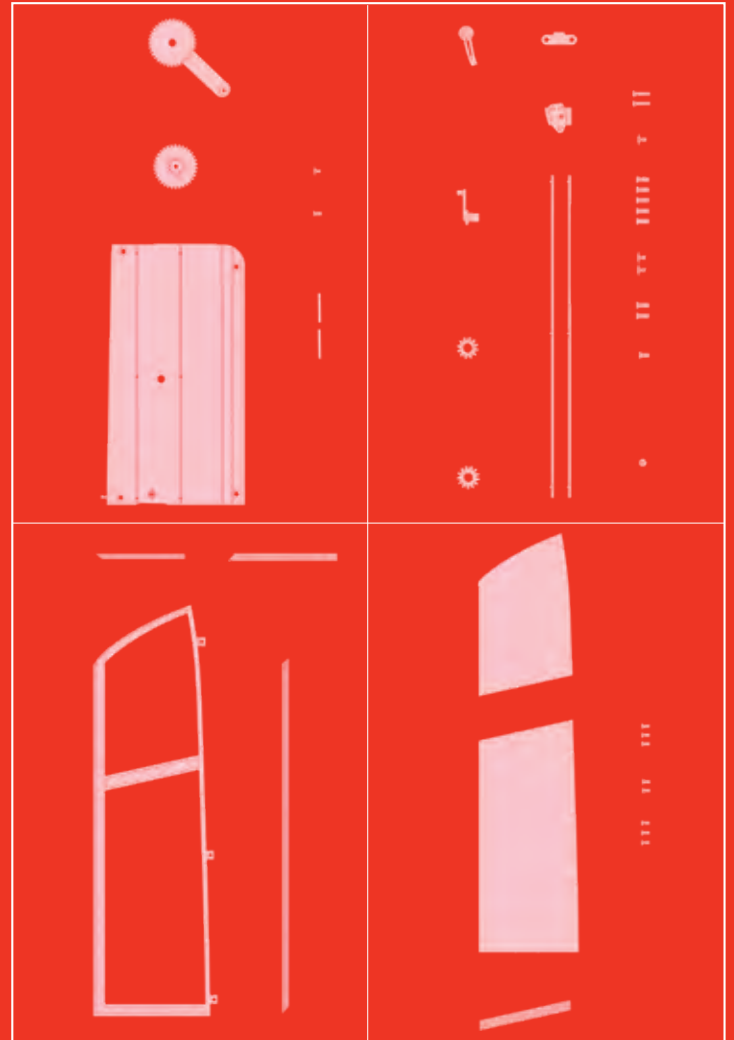
COMING IN
ISSUE 24

PAINTING THE TOWN
An interview with matte artist Michele Moen.

THE BURNING MAN
We speak to stuntman Tony Cecere.

YOUR PARTS

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