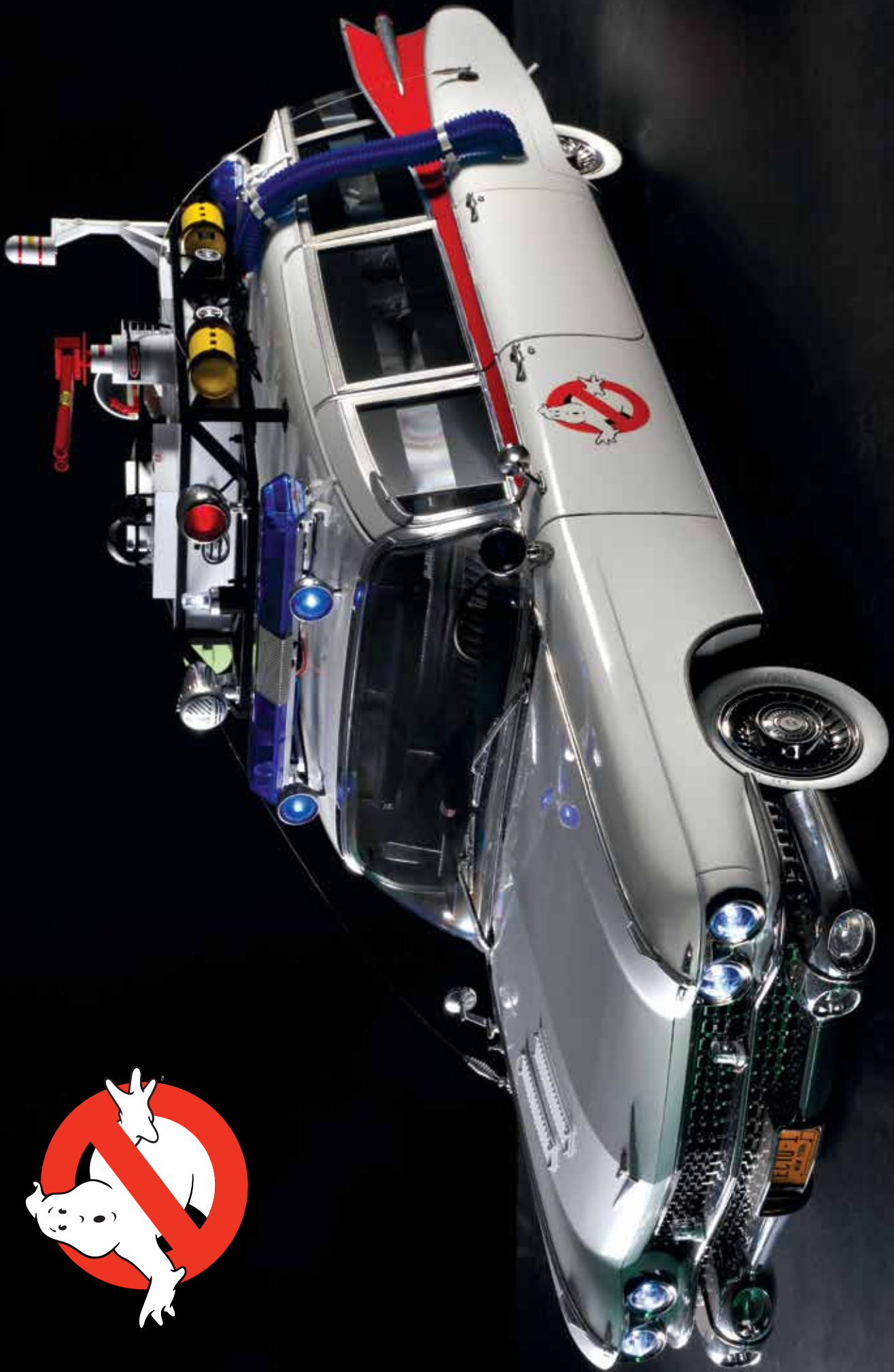




ISSUE 24

BUILD THE GHOSTBUSTERSTM ECTO-1





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TO OUR READERS

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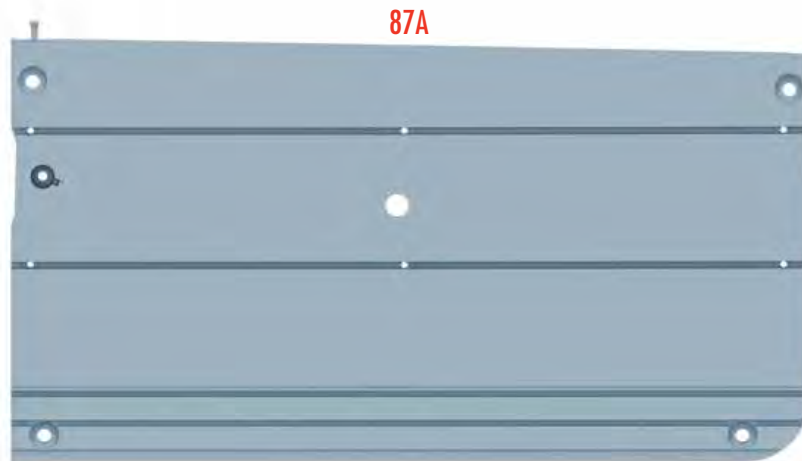
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CAR PARTS STAGE 87

In this stage, you receive the first parts of the window mechanism for the left rear door.



87B



87C



87D x2



HP x1



UP x1



PART NUMBER	DESCRIPTION	QUANTITY
87A	LEFT REAR DOOR INNER PANEL	1
87B	GEAR 1	1
87C	GEAR 2	1
87D	STICKER	2
HP	2x4MM	1 (+1 SPARE)
UP	2x3x6MM	1 (+1 SPARE)

CAR PARTS STAGE 88

With this issue, you receive parts for the window mechanism, as well as parts for the inner door.

88A



88B



88C



88D



88E x2



88F



88G



88H



EP x1



IP x2



UP x2



DM x5



KM x1



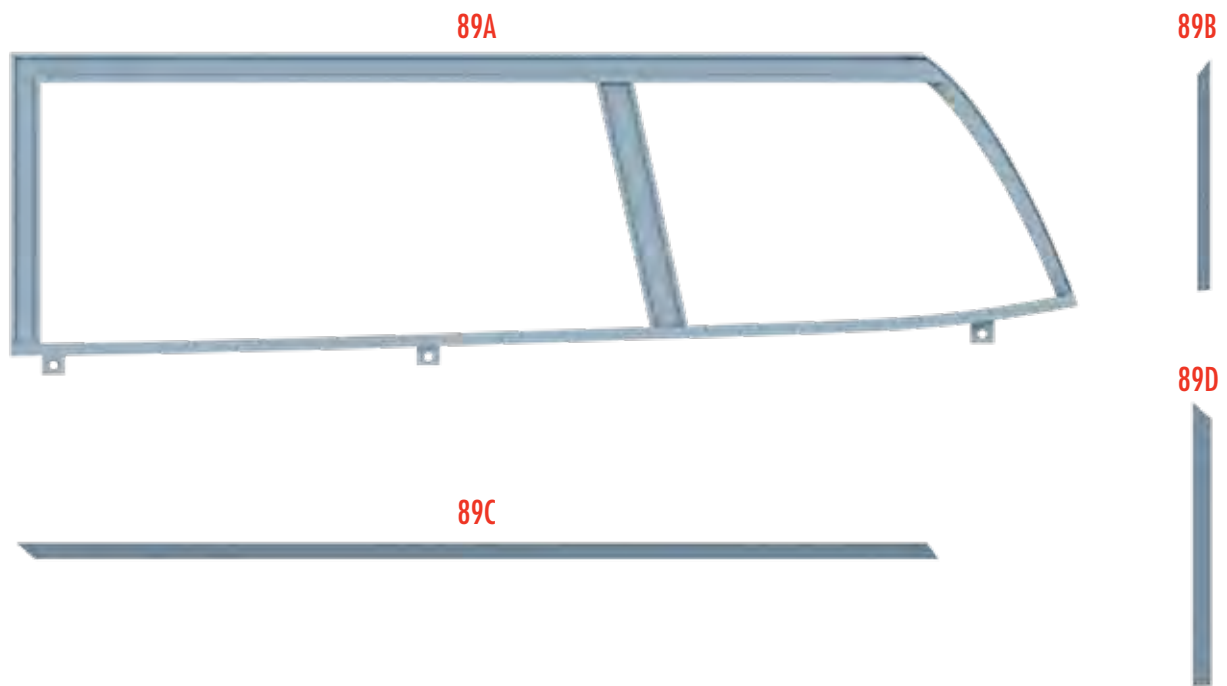
UM x2



PART NUMBER	DESCRIPTION	QUANTITY
88A	GEAR 3	1
88B	GEAR 4	1
88C	WINDOW LEVER	1
88D	INTERIOR DOOR HANDLE	1
88E	LEFT REAR DOOR INNER SKIRTING	2
88F	LEFT REAR DOOR CATCH	1
88G	SWITCH COVER	1
88H	LEFT REAR DOOR LOCK	1
EP	1.7x4MM	1 (+1 SPARE)
IP	2x5MM	2 (+1 SPARE)
UP	2x3x6MM	2 (+1 SPARE)
DM	2x5MM	5 (+2 SPARES)
KM	2x3x6MM	1 (+1 SPARE)
UM	2.3x8MM	2 (+1 SPARE)

CAR PARTS STAGE 89

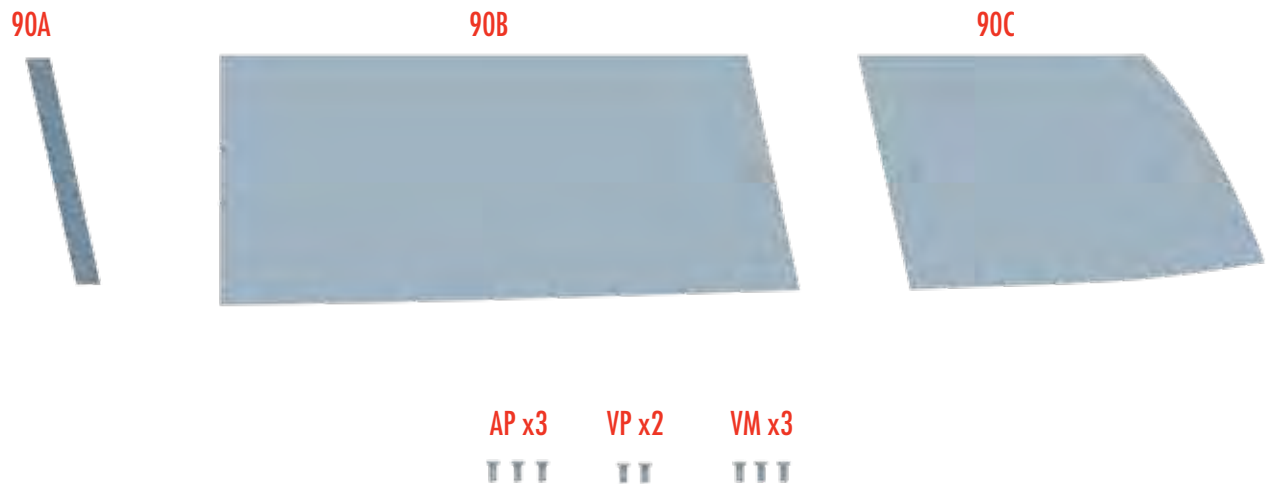
In this stage, you receive the skirting and frame to add to the left rear window.



PART NUMBER	DESCRIPTION	QUANTITY
89A	LEFT REAR WINDOW FRAME	1
89B	WINDOW FRAME RIGHT SKIRTING	1
89C	WINDOW FRAME TOP SKIRTING	1
89D	WINDOW FRAME LEFT SKIRTING	1

CAR PARTS STAGE 90

In this stage, you receive the final piece of skirting for the rear left window frame, plus the two windows for the frame.



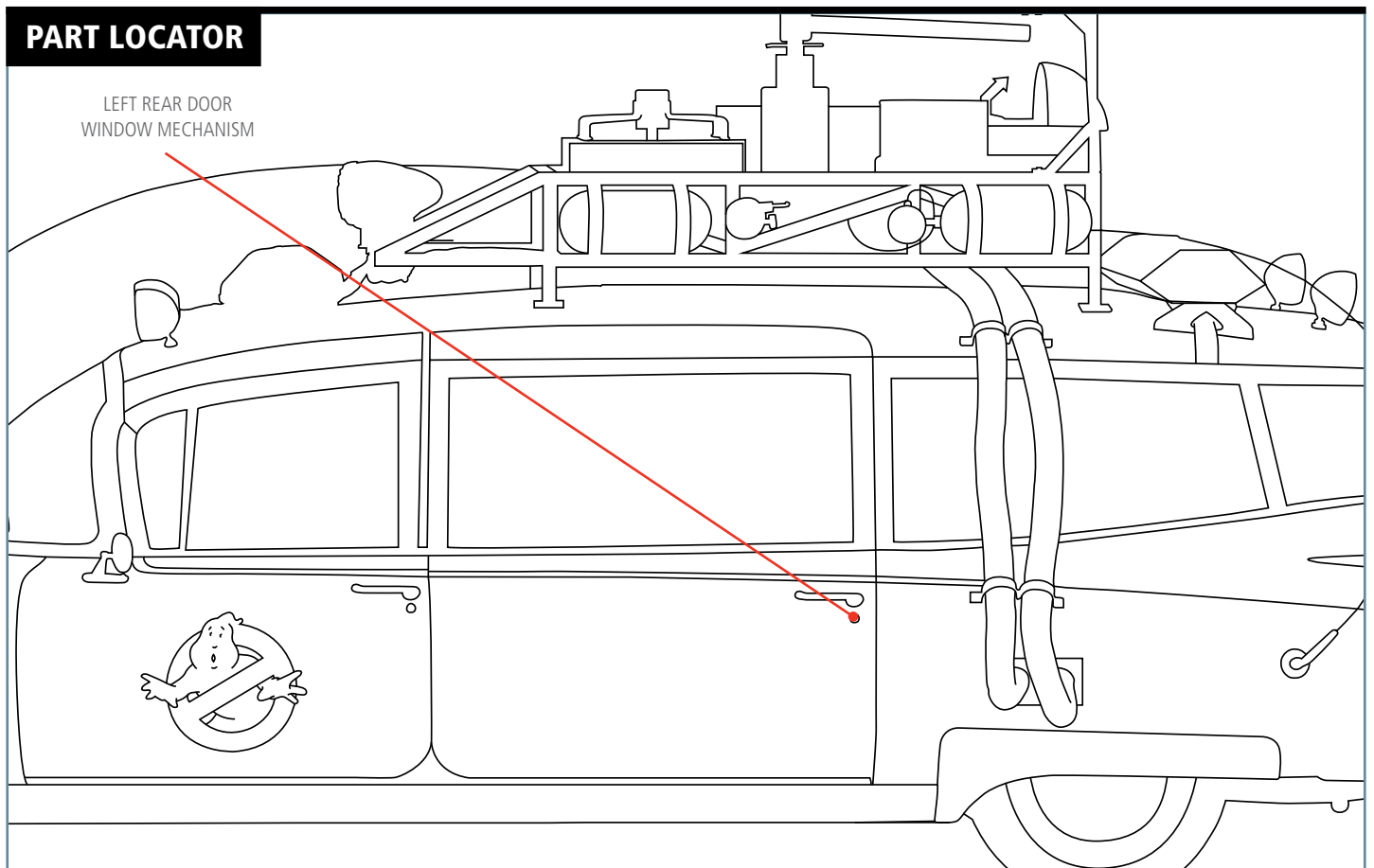
PART NUMBER	DESCRIPTION	QUANTITY
90A	WINDOW FRAME CENTER SKIRTING	1
90B	LEFT REAR WINDOW 1	1
90C	LEFT REAR WINDOW 2	1
AP	1.7x5MM	3 (+1 SPARE)
VP	1.7x7MM	2 (+1 SPARE)
VM	1.7x5MM	3 (+1 SPARE)



STAGE 87

LEFT REAR DOOR WINDOW MECHANISM

In this stage, you begin working on the window mechanism for the left rear door.



PART LOCATOR

LEFT REAR DOOR WINDOW MECHANISM

TIP: LEFT AND RIGHT

The instructions throughout this collection will mention the left and right sides of the car. The left and the right (as well as front and rear) of the car are relative to the driver.

Similarly, some of the parts will have an "L" or "R" engraved on them to indicate which side they are intended for.

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:** Start by pushing gear 1 (87B) onto the top screw post on the inside of the left rear door inner panel (87A). Fasten in place with one HP screw (figure A). Slot gear 2 (87C) onto the post below, so the cogs of gear 2 are interlocking with the smaller cog on gear 1. Fix the parts together with one UP screw (figure B).

FIGURE A

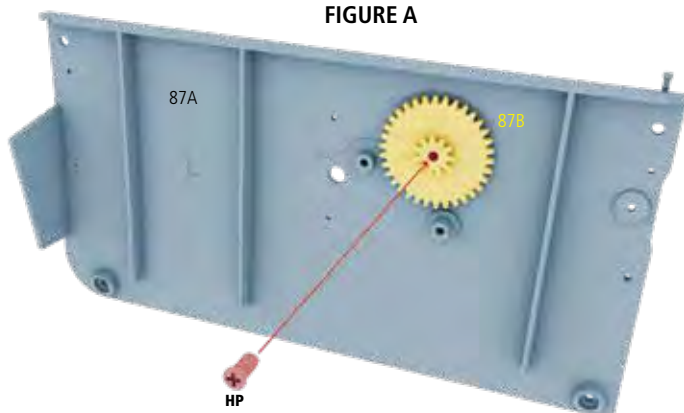
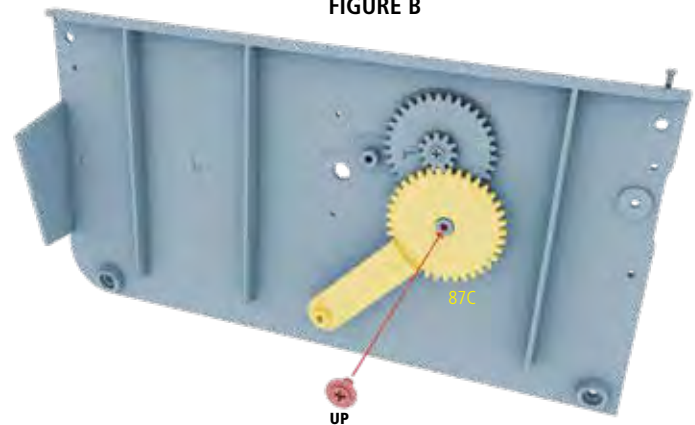
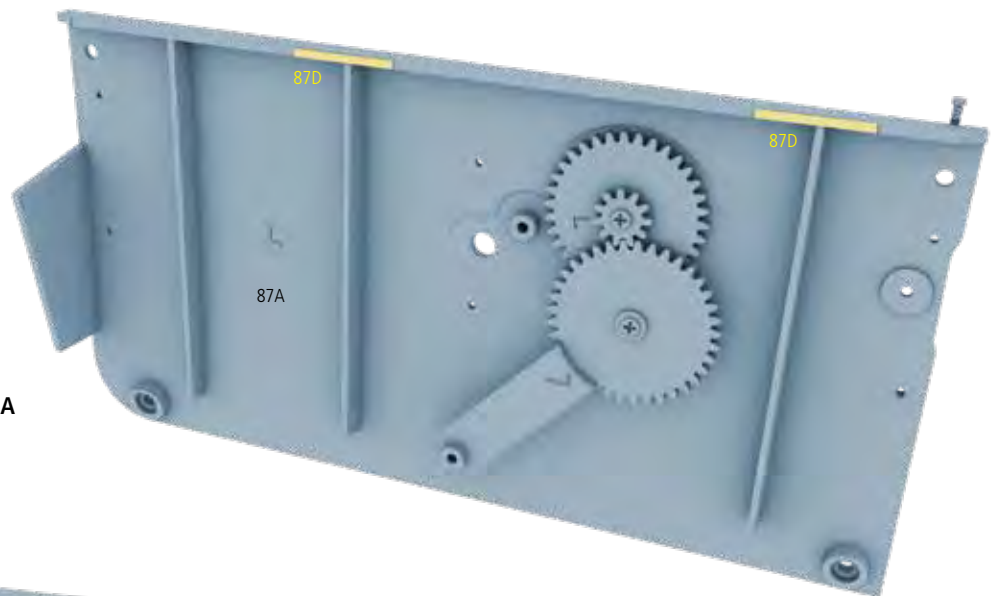


FIGURE B

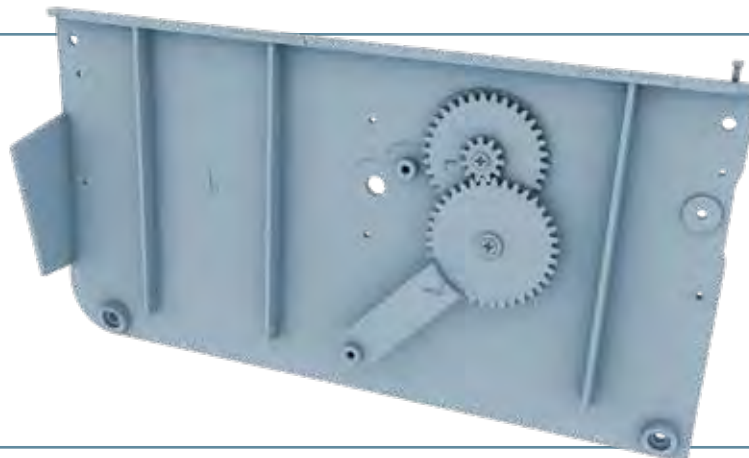


- 02 ADDING THE STICKERS:** Remove the adhesive backing from the first sticker (87D) and fit to the inside of the left rear door inner panel (87A). Repeat this with the second sticker (figure A).

FIGURE A



STAGE 87 BUILD



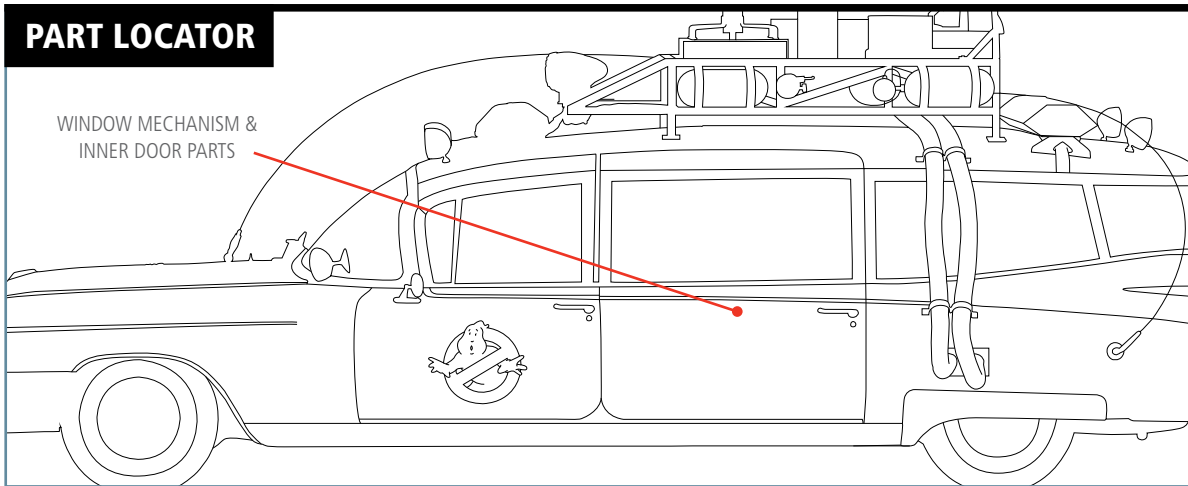
This is what the assembled piece should look like.



STAGE 88 WINDOW MECHANISM & INNER DOOR

In this stage, you finish building the left rear door, fitting it to your model.

PART LOCATOR



TIP: LIGHTS AND SWITCHES

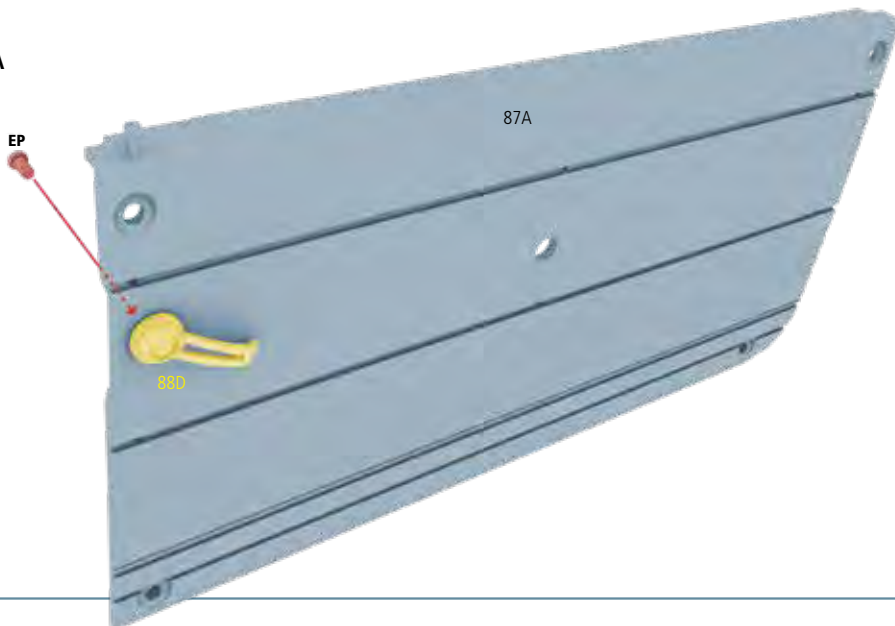
The lights and switches have a moldable casing at the end of the wires in order for the wires to be bent into position.

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 INTERIOR DOOR HANDLE: Insert the interior door handle (88D) into the slot at the edge of the door inner panel (87A), securing from behind with one EP screw (figure A).

FIGURE A





02

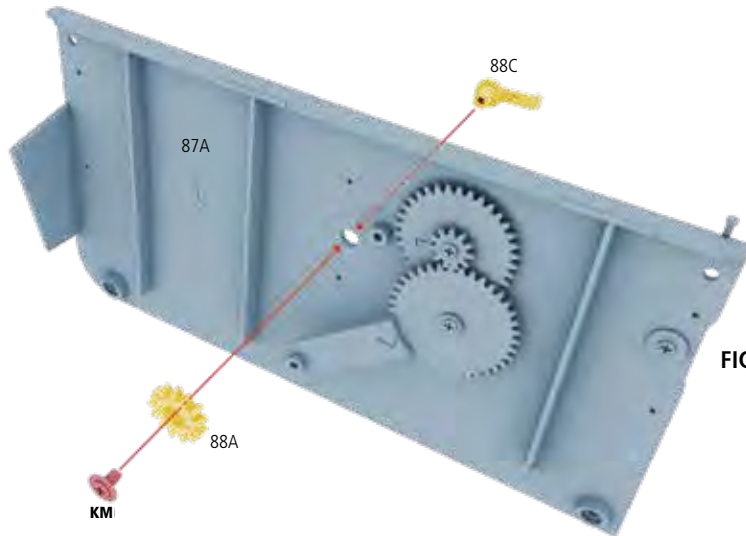
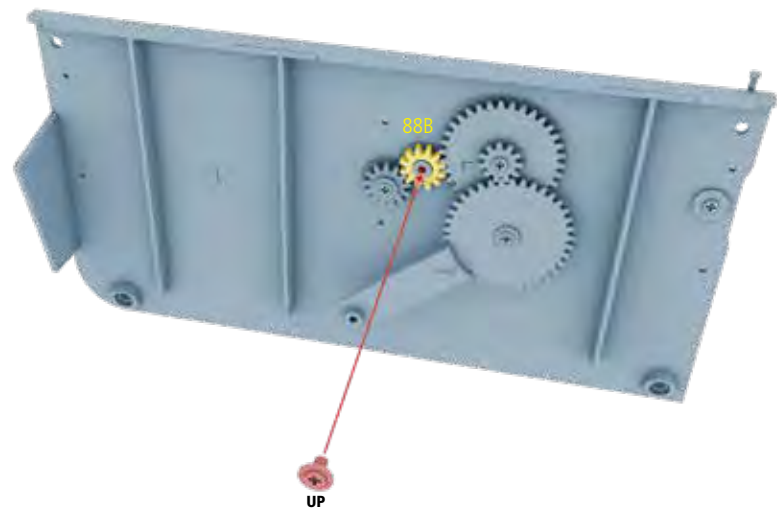


FIGURE A

ASSEMBLING THE WINDOW LEVER:

Push the window lever (88C) into the hole in the center of the door inner panel (87A), pushing gear 3 (88A) onto its rear and securing with one KM screw (figure A). Then, slot gear 4 (88B) onto the remaining screw post, fixing with one UP screw (figure B).

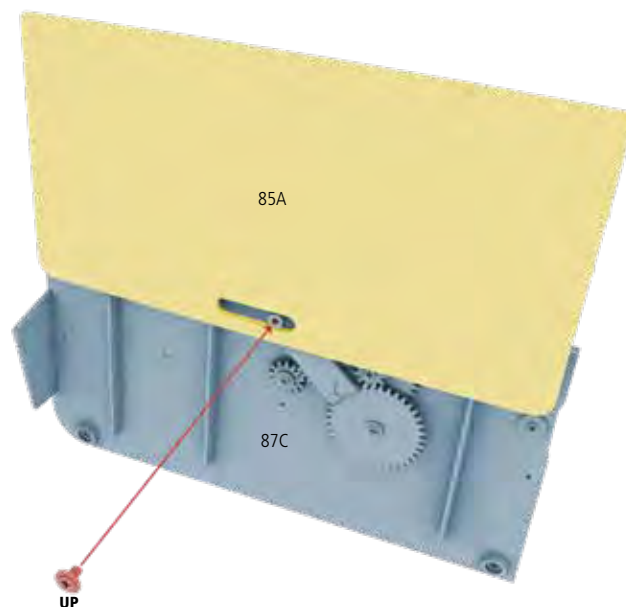
FIGURE B



03

FITTING THE WINDOW: Push the screw post at the end of gear 2 (87C) through the oblong recess at the bottom of the left rear door window (85A), securing with one UP screw (figure A).

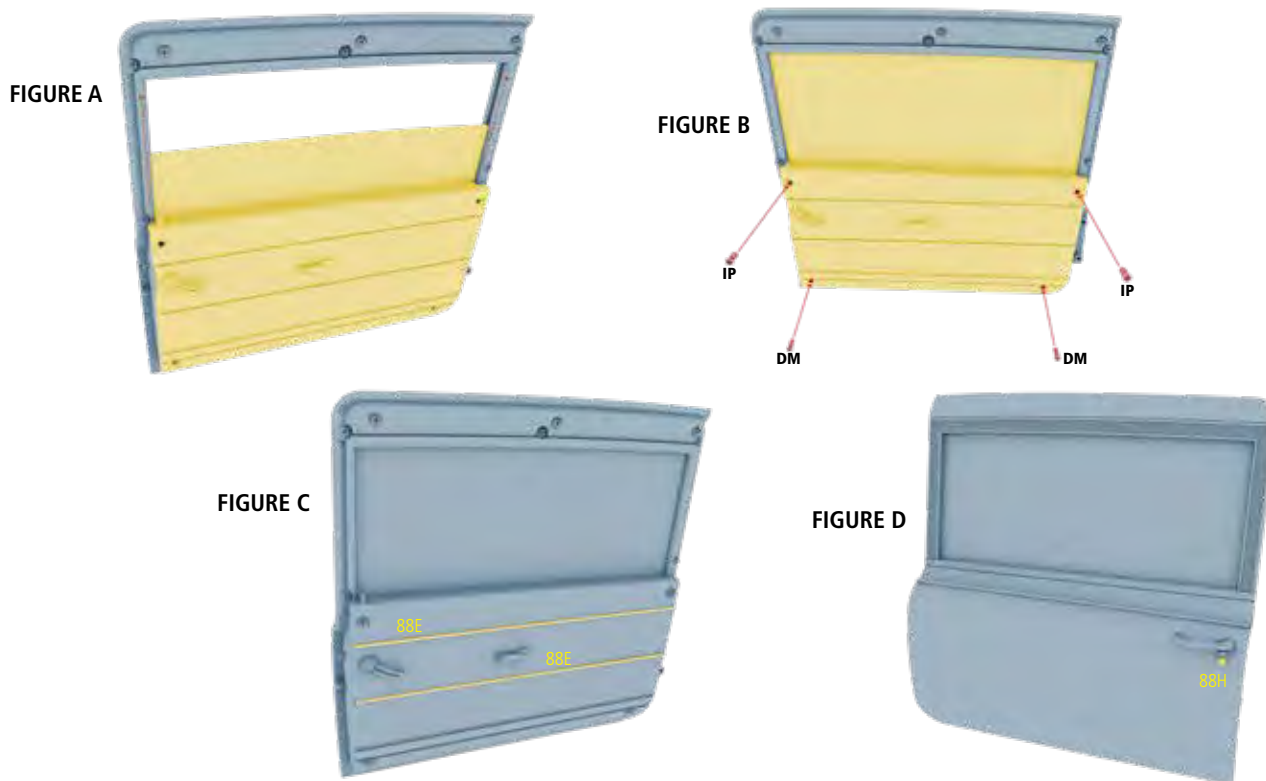
FIGURE A



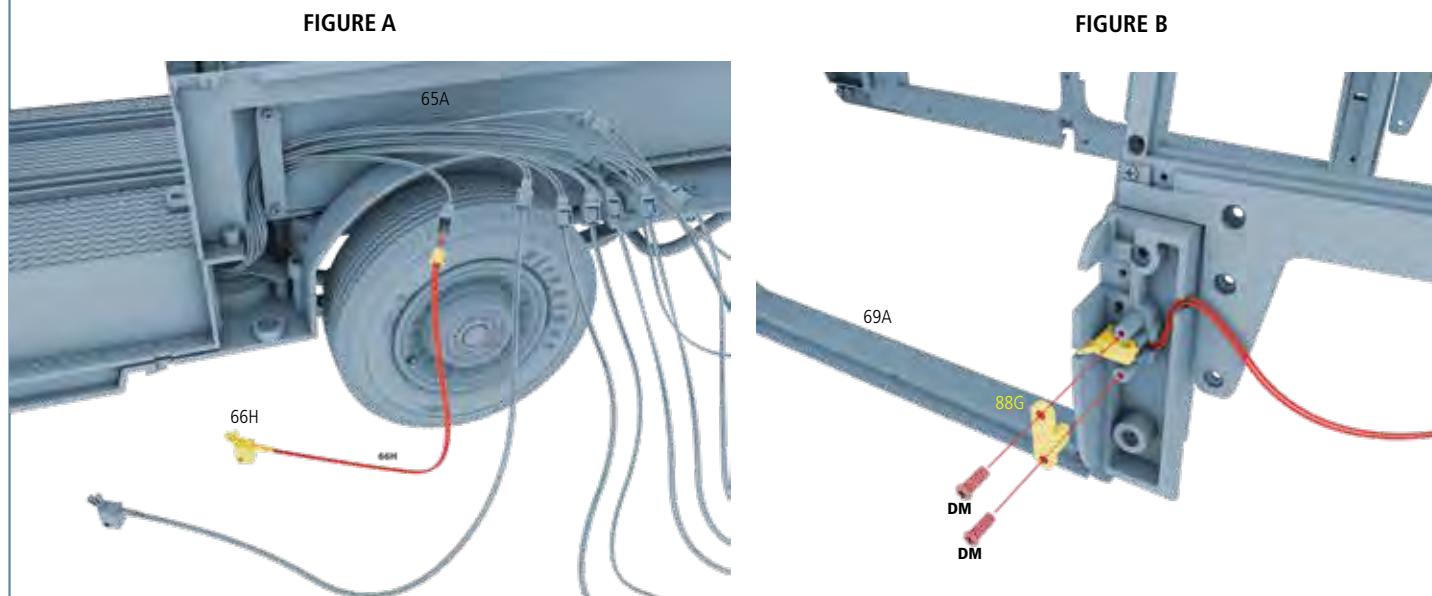


04 FINISHING THE DOOR: Take the assembled inner door parts and place on top of the outer door parts, the window slotting between the two door side panels (figure A). Secure the parts together with two DM screws and two IP screws (figure B).

Take the first inner skirting part (88E) and push it carefully into place in the top of the two long recesses in the door inner panel (87A). Then, push the remaining piece of inner skirting (88E) into the bottom of the two long recesses (figure C). Finally, turn the door over so the exterior side is facing you and insert the left rear door lock (88H) into the pinhole (figure D).

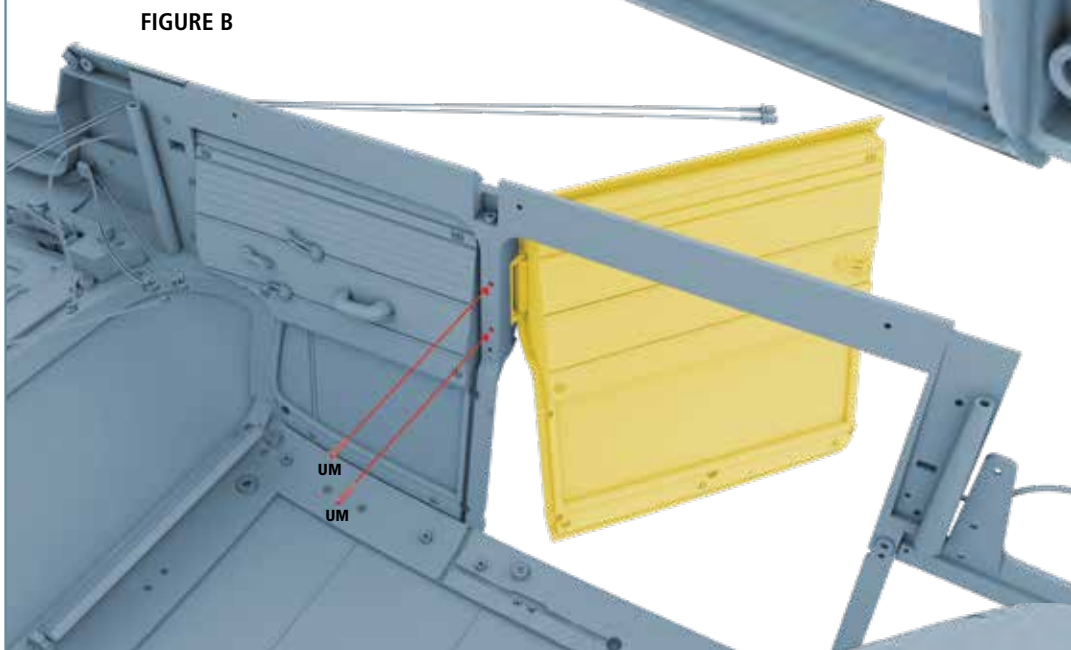
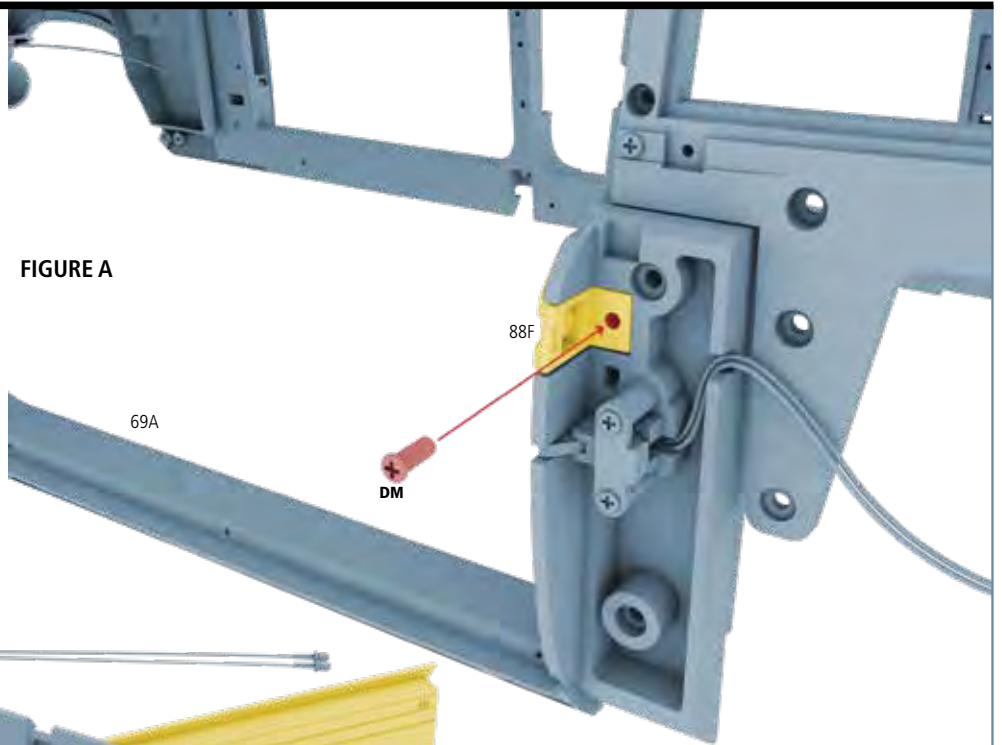


05 FITTING THE SWITCH COVER: Firstly, uninstall the rear left door switch (66H, cable marked with a "V") from the PCB (65A) (figure A). Bend the wires on the switch as shown in figure B and place on the body middle frame (69A), covering with the switch cover (88G) and securing the parts together with two DM screws.



**06 INSTALLING THE DOOR:**

Fix the left rear door catch (88F) to the body middle frame (69A) with one DM screw (figure A). Then, push the hinges of the left rear door into the two matching holes in the body middle frame, securing with two UM screws (figure B).

**STAGE 88 BUILD**

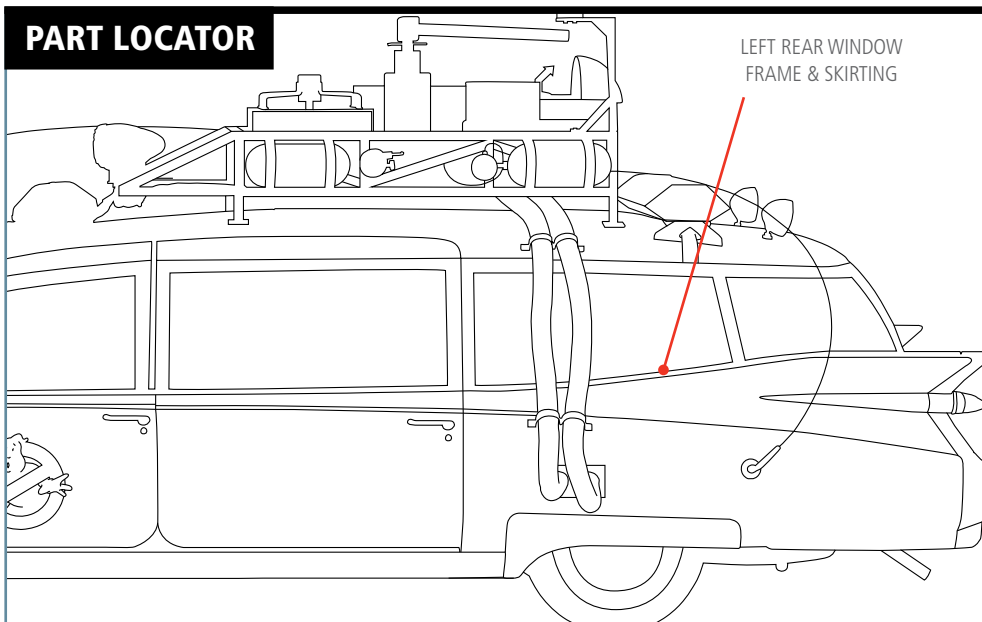
This is what the assembled piece should look like.





STAGE 89 LEFT REAR WINDOW SKIRTING & FRAME

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

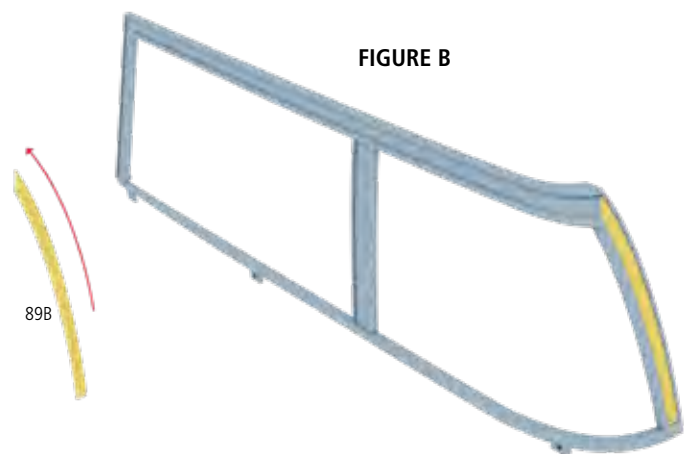
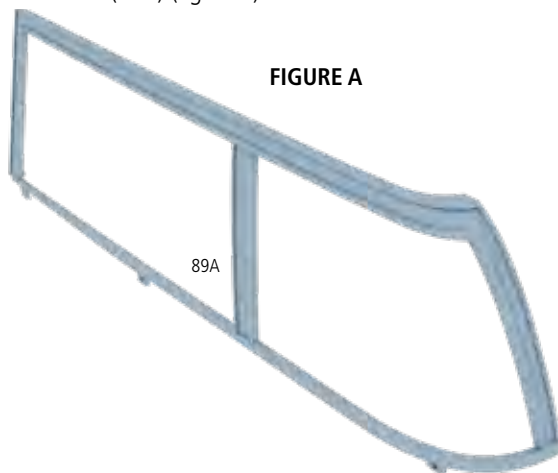


TIP: FITTING THE SKIRTING

Some of the skirting parts need to be bent to match the curve of the window frame. Do this before removing the adhesive strip or fitting to the window frame itself, as it is easier to form them into the correct shape beforehand.

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 RIGHT SKIRTING:** Take the window frame right skirting (89B) and carefully bend it so that it matches the curve of the left rear window frame (89A) (figure A). Then, remove the adhesive backing and stick the right skirting (89B) to the right of the window frame (89A) (figure B).

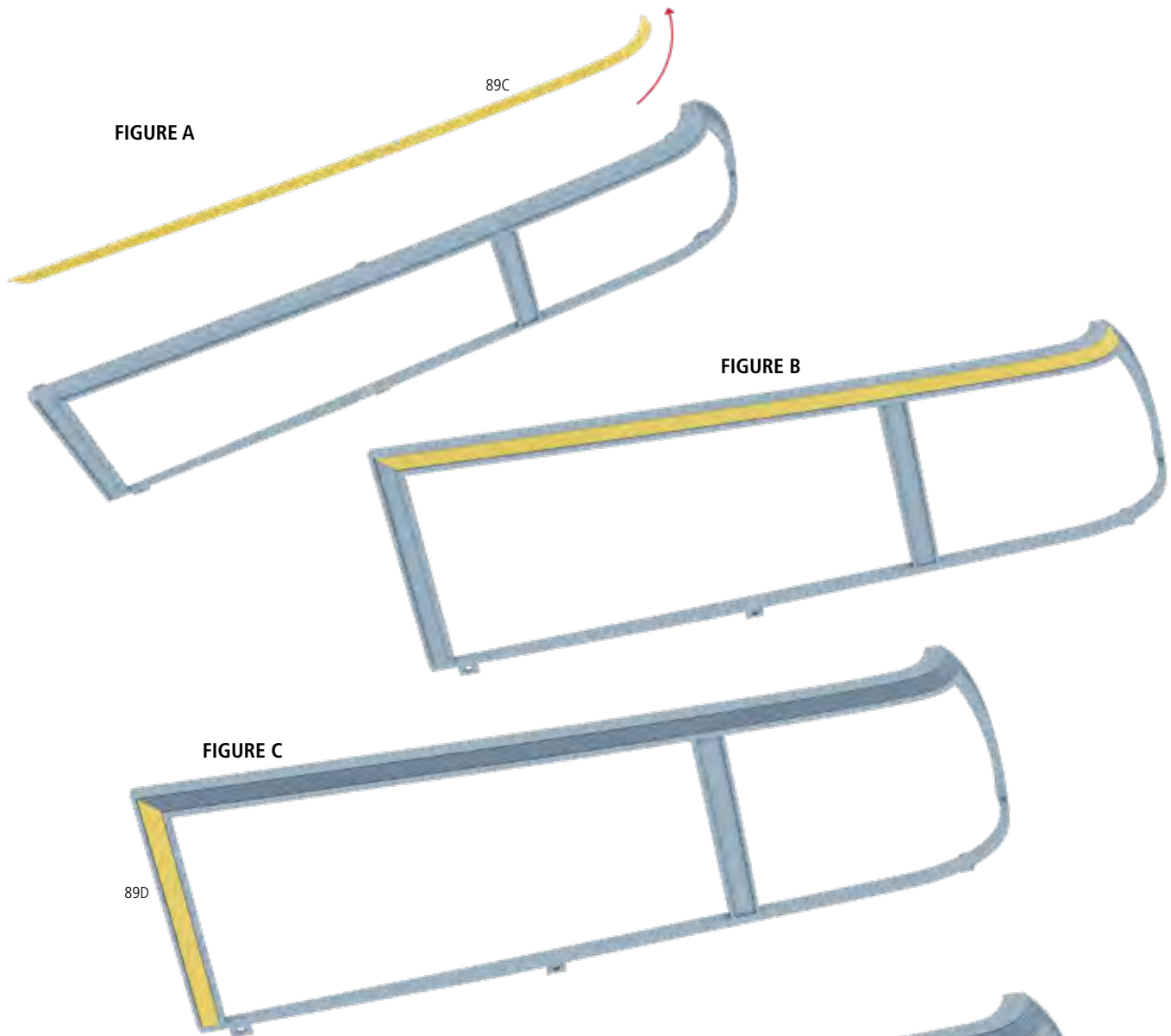
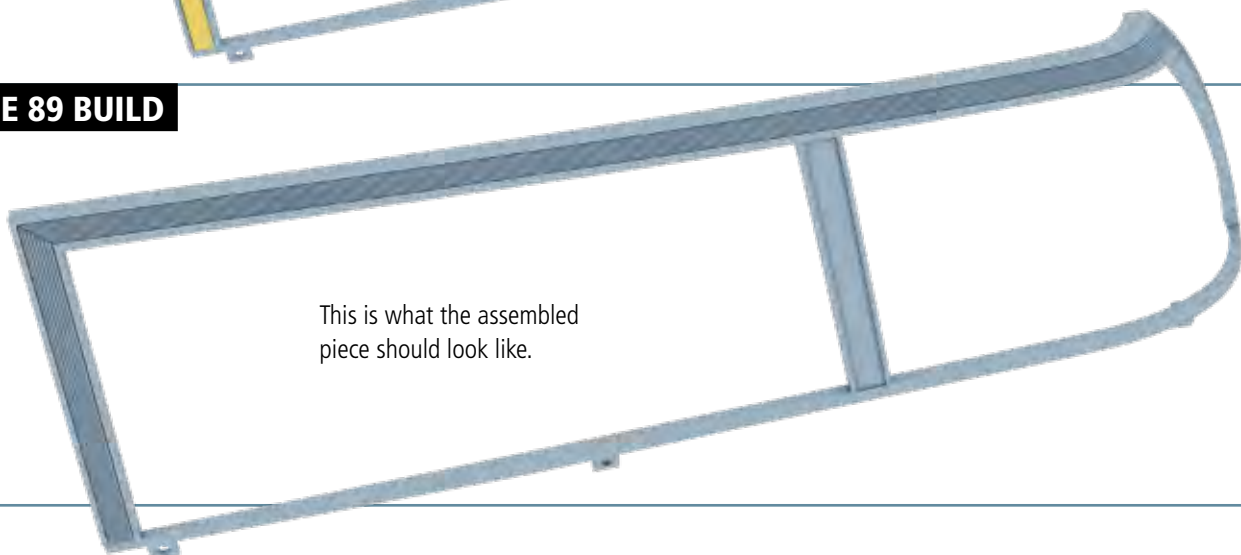




02

FITTING THE TOP AND LEFT SKIRTING: Bend the window frame top skirting (89C) so it matches the curve of the top part of the window frame (figure A). Then, remove the adhesive backing and stick it to the top of the window frame (figure B).

Finally, remove the adhesive backing from the left skirting (89D) and stick it to the left side of the window frame (figure C).

**STAGE 89 BUILD**

This is what the assembled piece should look like.

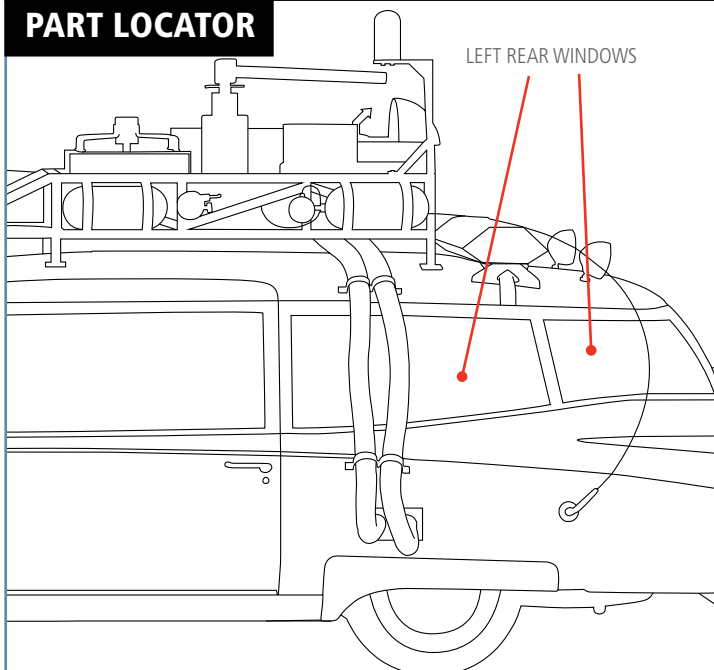


STAGE 90

LEFT REAR WINDOWS & SKIRTING

In this stage, you fit the two left rear windows, as well as the associated window 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.

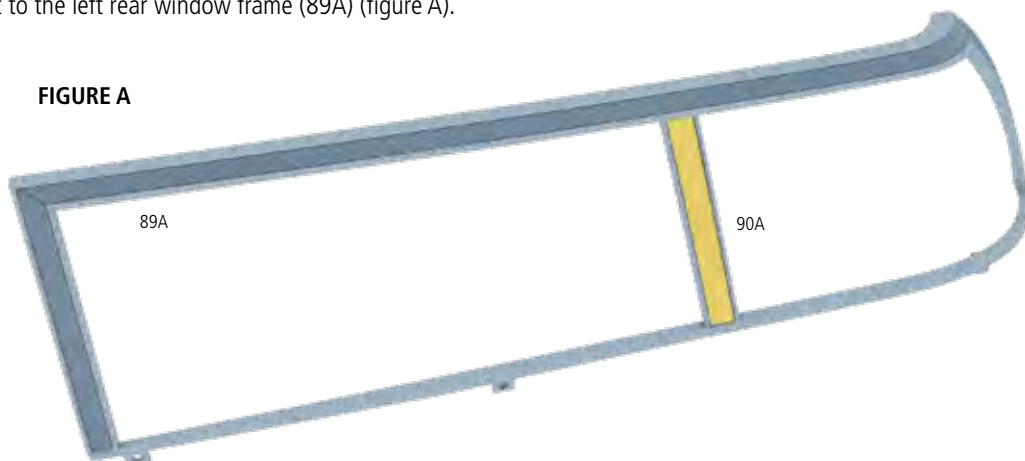
Self-tapping screws for metal cut their own thread in the pre-drilled socket. To prevent the screw from jamming before it is fully tightened, drive the screw only halfway in at first. Then unscrew it to release the shavings (swarf) created as the screw cuts its thread. Finally, drive the screw fully 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 FITTING THE SKIRTING:** Begin by removing the adhesive backing from the window frame center skirting (90A). Then, stick it to the left rear window frame (89A) (figure A).

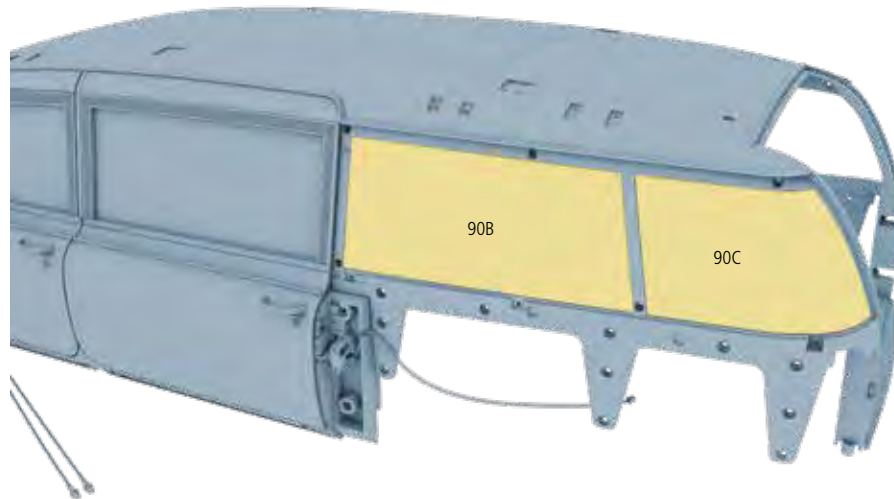
FIGURE A





- 02 INSTALLING THE WINDOWS:** Place the two left rear windows (90B, 90C) in the matching recesses in the rear part of the body frame (figure A).

FIGURE A



- 03 FITTING THE WINDOW FRAME:** Place the left rear window frame (89A) on the rear of the body frame so the two left rear windows are kept in place. Insert three VM screws through the front as shown in figure A. Turn the parts over and secure them together with three AP and two VP screws (figure B).

FIGURE A

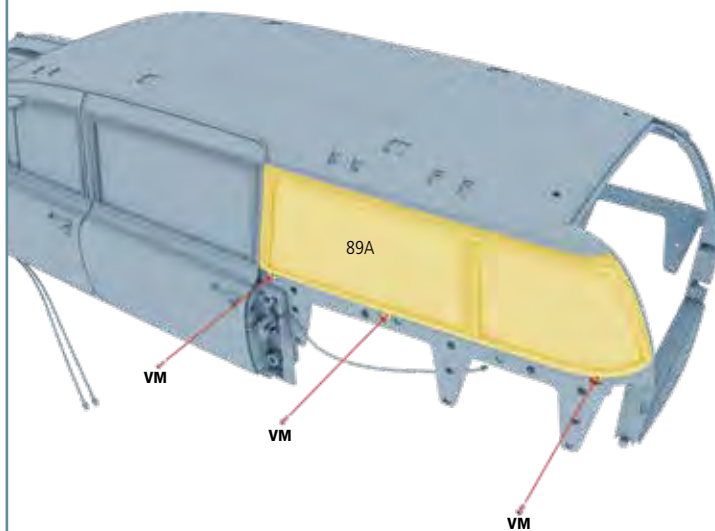
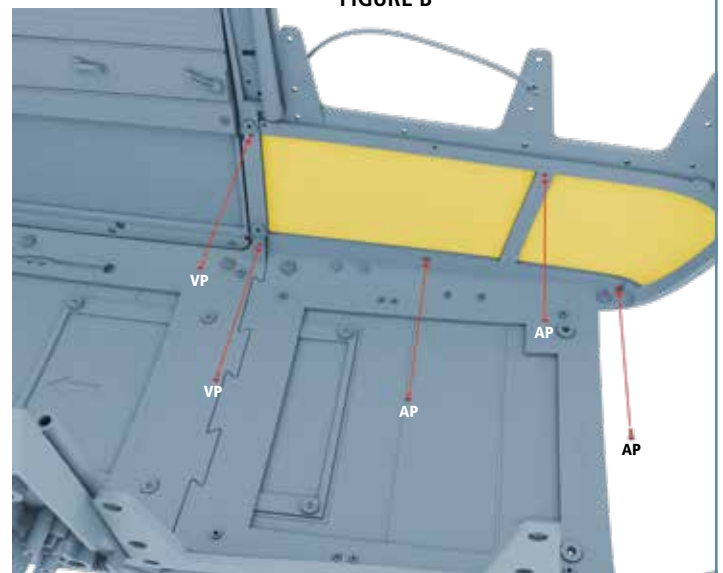
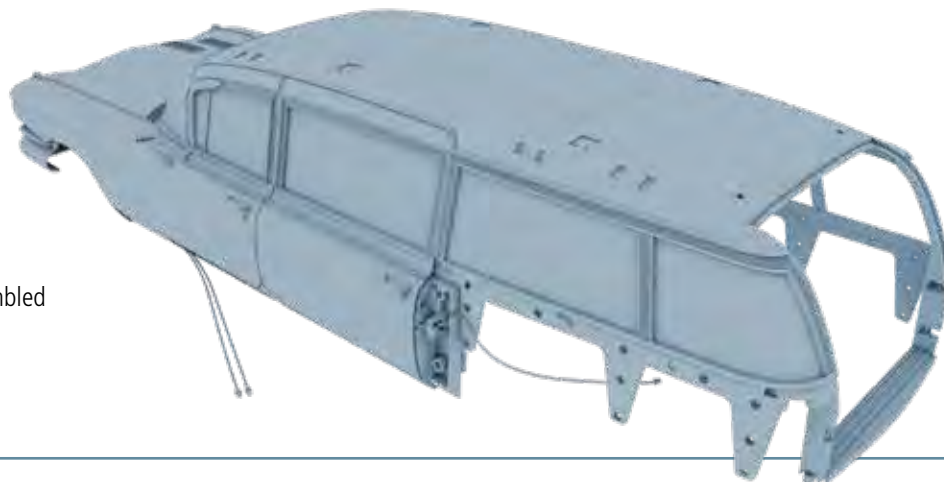


FIGURE B



STAGE 90 BUILD

This is what the assembled piece should look like.





PAINTING THE TOWN

Top matte artist Michele Moen looks back on how she and the Polka-loving Matthew Yurich recreated New York City using paint, glass, and Masonite.

THOUGH THERE WERE SIX WEEKS OF LOCATION shooting in New York City for *Ghostbusters*, not every shot of the city we see in the movie was filmed there. Many skyline and backdrop shots are, in fact, painstakingly detailed matte paintings, with the mattes composited with live-action plates during the optical process.

The matte paintings on *Ghostbusters* were overseen by revered artist Matthew Yurich, the man behind matte effects in classic movies such as *Soylent Green*, *Logan's Run*, and *Close Encounters of the Third Kind*. To assist him, he brought in Michele Moen, who he had worked with on *Blade Runner* two years earlier.

Today, Moen is a celebrated matte artist in her own right (Richard Edlund describes her as “an outrageously talented painter who was even better than Matt Yurich”), but at the time she was still learning the process under



Yurich's guidance. "There were so many matte paintings in the film," she says. "I worked mostly on the Central Park West buildings, along with the matte paintings for the Stay Puft scenes. Matthew would paint the big key shots and I would paint the smaller shots. I did paint several complete mattes on my own for the Stay Puft scenes but with Matthew's expert eagle-eye giving me direction."

Mattes were not only restricted to exterior shots: the stairwell that the Ghostbusters climb to reach Dana's apartment was extended using matte paintings above and beneath the heroes.

OVEN READY

Moen and Yurich created the mattes using oil paints which were painted onto Masonite boards (tempered hardboard) and sheets of glass. "We dried the large boards and glass overnight in a huge oven that was similar to a pizza oven," Moen explains. "If a live action scene was rear-projected, we'd scrap away an opening on the glass and paint to blend in the

projected image with the painted image. Another technique was a front-projection process."

As reference, they had extensive concept drawings from the art department, as well as a foamcore mock-up of 550 Central Park West built by production designer John DeCuir (a talented matte painter in his own right). "When I met John DeCuir I saw him walking into our studio with a towering stack of art books," Moen remembers. "I was so impressed with him that I actually dreamed of working [directly] with him someday but never got the chance."

There was also a large number of New York City location photographs that the matte department could draw upon for architectural details. Sometimes painting was used to enhance actual photographs. "Virgil Mirano, our still photographer, enlarged helicopter photos of New York City for the many aerial views and I'd often draft in the architecture of our 'hero' building [Dana's apartment block at Central Park West]," Moen explains. "The photographs of the city needed to be painted on to get the correct color on

LEFT TO RIGHT A background matte is composited into this action shot; a matte of Dana's apartment building with a mask for the live-action plate.



ABOVE A matte of Dana's apartment is seamlessly composited into a live-action plate of Central Park. The shot also features animated mist above the building.

film as they don't photograph the same as paint [during the optical process]."

POLKA FACE

Creating the matte paintings often involved long days, which for Yuricich would usually begin with some 19th century dance music. "He would come in at 5am or earlier, put his polka music tapes on and paint in peace before the rest of the studio arrived. By 9am we'd all go to dailies. The rest of the morning was used for painting and drafting and rotoscoping. At about 3.30pm, Matthew would give me an assignment to complete before my day's end, usually an area to paint, and then I'd wash brushes and have his palette arranged with clean paint."

Each matte painting would take around three weeks to complete, with much of that time spent shooting short tests. "We would also make small color corrections around the matte lines to blend in with the live action film," Moen adds. "Neil Krepela, the matte cameraman, and Alan Harding, the assistant matte cameraman, would shoot tests and we'd get the results back from the lab the following day."

Sometimes different techniques were used to bring an extra dimension to the matte paintings. "We always

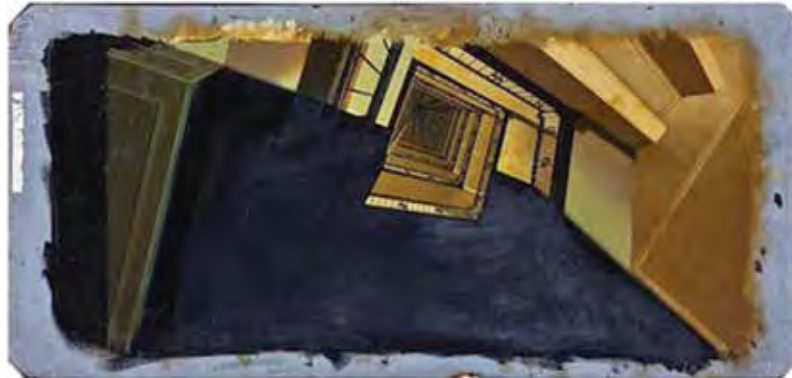
tried to add movement somewhere to a static matte shot. Matthew and I were filmed out in the parking lot of the studio jumping up and down waving and pointing, and we became a tiny moving film element that was matted into a balcony of the 'hero' building!"

Whether they were used to extend buildings and cityscapes, create an aura of menace (particularly in the film's final act), or blend invisibly with the action, the matte paintings were an integral part of *Ghostbusters'* celebrated visual effects. Though Moen admits she (like most artists) viewed her own work rather critically on first viewing, today *Ghostbusters* is a film she loves to revisit. Moen has since gone on to create mattes in dozens of other endlessly rewatchable pictures, from *Batman Returns* to *The Last of the Mohicans*. Along the way she has secured an Emmy nomination for the 2003 miniseries *Angels in America*, and won a VES Award for the epic series *Empire* (2005).

While the medium has largely transitioned from paintings to digital mattes in the last 20 years, Moen says that the skills involved have not changed dramatically. "It's the same training that is still important today for a career in most aspects of art in film: composition, perspective, color and lighting." Something she does miss is the way so many different



LEFT AND BELOW
The stairwell that the Ghostbusters climb is significantly extended through the use of matte paintings.



With thanks to Nzpeesmattehot.blogspot.com and Profilesinhistory.com

visual effects artists worked side-by-side at studios such as Boss Film at the time. “The most wonderful aspect was the variety of work being done under one roof: the optical process, creature design, model-building, camera photography, pyro, cloud tank, animation, rotoscope and matte painting.”

Although Boss Film was based at Marina del Ray,

30 miles south of Burbank Studios, actors from the film would sometimes drop by to marvel at the magic being created at the effects house – and cause a little mischief while they were there. “Bill Murray stood behind me as I painted,” Moen recalls. “He pretended to slip and fall into my painting with a large coffee!”

BELOW A matte painting of apartment blocks is composited with live-action footage of the actors and another plate of Stay Puft on a miniature street.





CHARTBUSTERS!

The soundtrack to *Ghostbusters* featured several pop hits – including Ray Parker Jr.'s impossibly catchy theme song.

A LONGSIDE ELMER BERNSTEIN'S SCORE, various pop acts were brought in to contribute songs to *Ghostbusters'* soundtrack to broaden its appeal. Under the watch of the late music supervisor Gary LeMel, the soundtrack featured such heavy-hitters of the time as Air Supply ('I Can Wait Forever'), Alessi ('Savin' the Day'), Thompson Twins ('In the Name of Love') and, for the movie's conclusion, The Bus Boys ('Cleanin' Up the Town'). The original soundtrack also featured Elmer Bernstein's 'Main Title Theme' and 'Dana's Theme' – the full orchestral score only became available years later.

Of course, the best remembered song on the soundtrack will always be Ray Parker Jr.'s 'Ghostbusters,' which appears in both



RIGHT The music video to Ray Parker Jr.'s impossibly catchy 'Ghostbusters,' directed by Ivan Reitman. The extended version was over two minutes longer than the original single.

vocal and instrumental versions. Huey Lewis & The News (whose song 'I Want the Drug' was used as a temp score for screenings, according to Ivan Reitman) was originally asked to write the theme tune but was already tied up writing the theme to *Back to the Future*. Other artists were considered, including Fleetwood Mac's Lindsay Buckingham, before 28-year-old Parker Jr. was approached by LeMel to record a demo in three days.

THE TOP SPOT

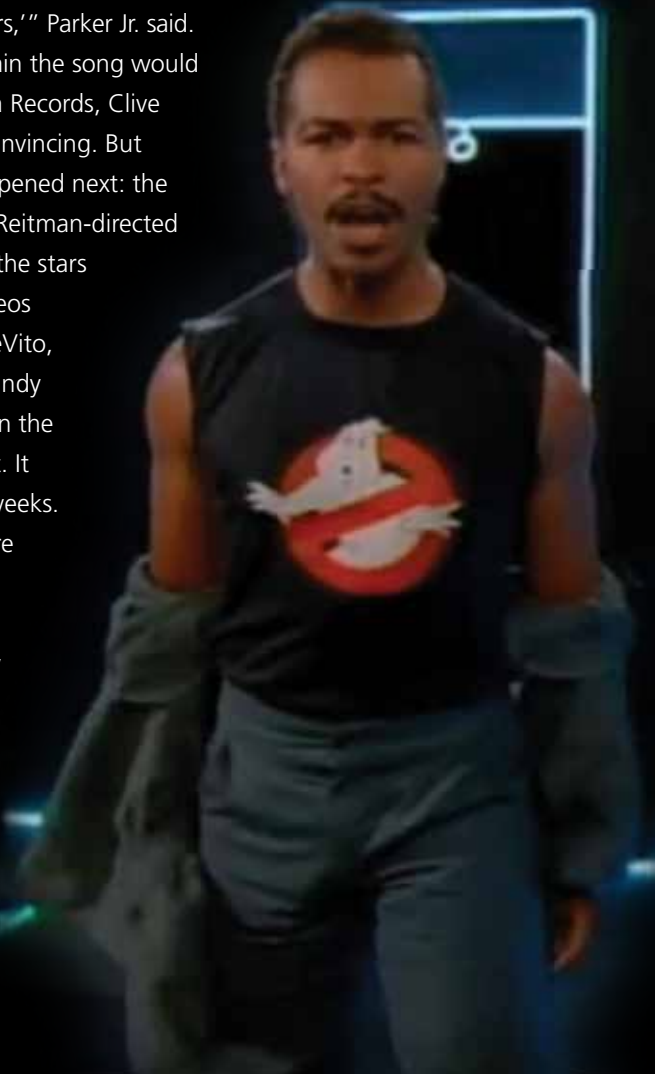
According to Parker Jr., he was told to include two things: a saxophone line and the word 'Ghostbusters' in the lyrics. "It sounds stupid when you just sing it ['Ghostbusters']. I mean, there's no way you can say this word," he told the website *Professor of Rock*. "Then it occurred to me... No wonder he [Reitman] got 60 songs and no winners! This is a helluva job."

While Parker Jr. came up with the music fairly quickly, he initially struggled with the lyrics – until he stumbled across a commercial for a pesticide spray that asked viewers to call a number to get rid of pests. It immediately reminded him of the Ghostbusters. "I realized I had to say, 'Who ya gonna call?' If I do that, it allows me to never say

the word 'Ghostbusters'. Then I'm gonna have the crowd answer 'Ghostbusters,'" Parker Jr. said.

While Reitman was certain the song would be a hit, the head of Arista Records, Clive Davis, took a little more convincing. But everyone knows what happened next: the song – accompanied by a Reitman-directed music video that featured the stars of the film, alongside cameos from the likes of Danny DeVito, Chevy Chase, and John Candy – became a number one on the US Billboard Hot 100 chart. It remained there for three weeks. The song went on to secure an Oscar® nomination for Best Original Song, and has enjoyed regular airplay ever since.

The song was remixed by Run DMC for *Ghostbusters II*, while Fall Out Boy and Missy Elliot recorded a cover for 2016's *Ghostbusters*.





THE BURNING MAN

Veteran stuntman Tony Cecere played Stay Puft during the sequence where the Marshmallow Man was set alight. He reveals more about fireproof costumes, climbing the crumbling building, and how he remains calm while on fire.

TONY CECERE MAY NOT BE A HOUSEHOLD NAME, but most movie fans will have seen him on screen multiple times. Now retired, Cecere spent over 35 years doing stunts in Hollywood movies – which more often than not involved setting himself alight. His resume includes dozens of iconic monsters and villains, from a flaming Freddy Krueger tumbling down a stairway to the Terminator staggering through the flames of an exploding truck. He is also the stuntman who played the burning Marshmallow Man.

While Stay Puft was played in the main by Bill Bryan, Cecere took over for the fire-burn sequence after another stuntman was let go for being uncomfortable around fire. He vividly remembers receiving the call about the job. “They said, ‘We want you to do a fire-burn on this little low budget show down here in Culver City. Would you come down and do it for us cheaply? I looked it up and found out it was a 20 million dollar show, so I said, ‘I’ll do it but I won’t do it cheaply!’”

Before filming began, Cecere, as always, insisted on taking his own safety precautions, including bringing his regular two “safeties” with him (“One to help me get dressed, the other to put me out when I give a hand



signal”) and donning his own protective gear underneath the Stay Puft costume. “I wore a tight-fitting white Nomex suit with special gel on it,” he says. “In fact, I usually wear two layers of Nomex. It’s a fire retardant and fire resistant material that stunt guys still use. I also had goggles, and a hood and gloves with gel on them that stops fire penetrating.”

In the event, Cecere’s insistence on wearing his own safety gear proved to be a wise move. “On the first or second burn, the head of the Stay Puft costume split open and the inside of the head caught on fire! Only the outside of the Stay Puft suit had been fireproofed, not the inside. I was glad I had my Nomex suit and goggles on!”

IN THE LINE OF FIRE

While some fire-burn jobs involve fire that builds slowly over a victim, the fuel on Stay Puft was strategically placed so it would ignite all at once. Cecere and the pyrotechnics team ensured that the flames would lay low to Stay Puft’s body so that the fire wouldn’t dwarf Stay Puft. If these techniques were fairly standard, the fact Cecere had to do it while climbing the replica of Dana’s apartment block posed more of a challenge. “It was kind of tough climbing that building on fire,” he recalls. “I had to grab on to these special handholds while wearing the suit. I only had to climb a couple of feet, but some of the building was made out of a soft porous stone that would crumble whenever I put my hands on it. There’s that one shot that you see where my hand comes in and crushes the whole corner of that building.”

However, the climb did allow Cecere a glimpse into the model shop’s attention to detail. “The effects people had created these itty-bitty people inside the building that no one would ever see except for me!” he says. Cecere also enjoyed working with the puppeteers who controlled Stay Puft’s facial expressions. “I said to them, ‘Why do you have four people? Can’t you do it on just one board?’ They [joked], ‘This way all four of us get royalties instead of one!’”

Of course, it’s difficult for anyone who hasn’t set themselves on fire to imagine how the experience can be anything other than completely terrifying. Cecere emphasizes that safety – both before and during the stunt – is the number one priority. “If you start feeling any heat, you have to know when to give the signal to be put out. Because if you wait until the heat is too extreme, by the time you get put out you’ll be burnt.”

The other important factor, he says, is mental preparation. “Before I do any fire-burn, I go off to a corner and sit down and relax. I even say a little prayer. It calms me so I don’t have anything on my mind when I’m doing a fire-burn. I have to be aware of everything that’s going on around me, and I try not to let the adrenaline build.”

Like most stunt jobs, Cecere was only given a breakdown of the scene rather than a full script, so he had no idea what the Stay Puft sequence would look like in the finished movie. On seeing *Ghostbusters* for the first time, he marveled at how everything had come together. “I was very impressed as I didn’t even know what the movie was about,” he says. “I had no idea he was going to walk around stepping on stuff!”

ABOVE Cecere clad in his tight-fitting Nomex suit, goggles, hood, and gloves; filming on the fire-burn stunt; the costume is carefully pulled off after the burn sequence.

OPPOSITE PAGE Tony Cecere inside the Stay Puft suit during the fire-burn sequence.



As well as having the key role of associate producer on *Ghostbusters*, the late Michael C. Gross was a renowned graphic designer and artist.

LONG BEFORE *GHOSTBUSTERS*, Michael Gross (later 'Michael C. Gross' to distinguish himself from the actor of the same name) was a highly influential art editor. While his earliest printed work was two paintings published in *Famous Monsters of Filmland* magazine when he was 16, Gross's first big success was a poster for the 1968 Mexico Summer Olympics, designed when he was 23.

After stints at *Family Health* and *Eye* magazine, he landed the career-changing role of art editor of *National Lampoon* magazine in 1974. His wit,

style, and boldness helped increase circulation and define the magazine's identity, while his covers – including the legendary design that featured the cover line, 'If You Don't Buy This Magazine, We'll Kill This Dog' – adorned walls everywhere. "Marvel Comics was upstairs from us," he told *The Comics Journal* in 2015. "We interacted all the time... They did a lot of coloring on some of our comic strips. We had a good relationship with them and I'd go upstairs and say, 'Stan, I got a comic and I don't know who's available. You got anybody?'"

After leaving his full-time role at *National*



Lampoon, he spent much of the remainder of the 1970s working for the design firm he co-founded, Pellegrini, Kaestle, & Gross, and doing freelance work that included becoming a design consultant for Jim Henson and the personal designer to John Lennon and Yoko Ono. "Somehow out of the blue [John Lennon] called me and said, 'We'd like to see if you're interested in doing personal design for me and Yoko,'" Gross recalled in a 2014 interview with *The Telegraph*. "[There were] Christmas cards, invitations, she [Yoko] had a book – any little project that came along that didn't fall under the umbrella of the record company and that would keep them happy."

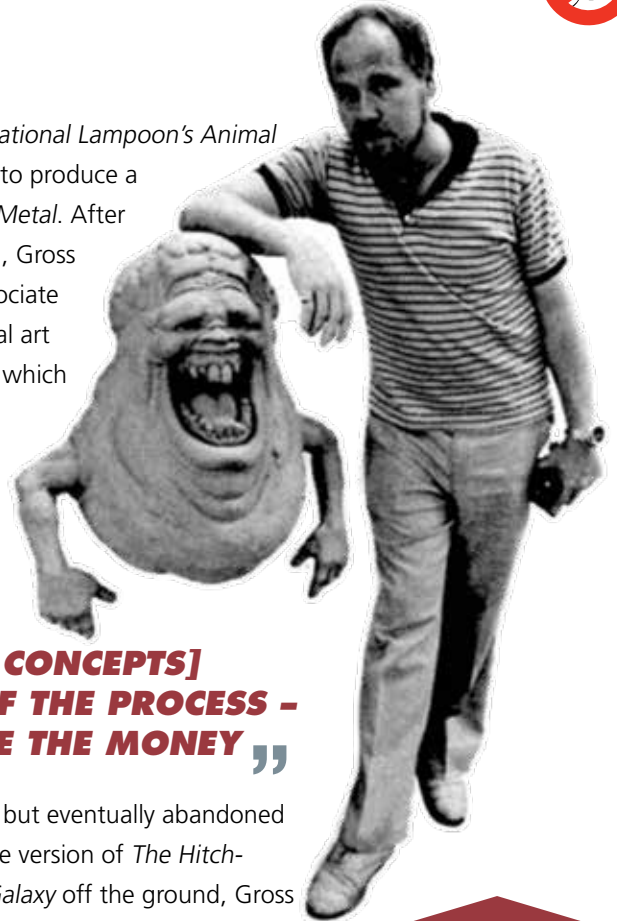
MASTER OF DESIGN

Gross was also a designer on the science fiction/fantasy magazine *Heavy Metal*, which was published by *National Lampoon* publisher Leonard Mogel. It was Mogel who asked Ivan Reitman – who had by

this point produced *National Lampoon's Animal House* – if he wanted to produce a film version of *Heavy Metal*. After meeting with Reitman, Gross came on board as associate producer and unofficial art director of the movie, which was released in 1981. It was the beginning of a long working relationship between the two.

“ [REJECTED CONCEPTS] ARE PART OF THE PROCESS – IF YOU HAVE THE MONEY ”

Following a lengthy but eventually abandoned attempt to get a movie version of *The Hitchhiker's Guide to the Galaxy* off the ground, Gross



ABOVE Gross poses with an Onionhead puppet.

BELOW Gross on the Temple of Gozer set with John DeCuir, Joe Medjuck, and Ivan Reitman.





joined Reitman and fellow associate producer Joe Medjuck on *Ghostbusters*. Gross was crucial in the pre-production design stage, bringing in artists such as Thom Enriquez and Bernie Wrightson to create creature concept art and storyboards. He was able to employ fantasy artists he knew from his time on *Heavy Metal*. "I said to [Italian comics artist] Tanino Liberatore, 'Here's \$3000, send me a bunch of drawings of what ghosts might look like,'" he told *SFX* magazine in 2014. "He was so far out on the fringes of imagery that he'd come back with things I didn't want – weird, one-eyed blobby things. But that's part of the process – if you have the money and you're able to do it. Even though it's rejected, it's part of the answer."

BELOW Gross discusses Vigo with painting supervisor Glen Eytchison and camera operator Terry Chostner, while Wilhelm von Homburg sits in the makeup chair.

ARTISTIC INTERMEDIARY

One of Gross's roles was to act as intermediary between the artists on the film and Reitman. "I'd tell them [the artists], 'OK, here's our concepts. I want you to do this, this and that,'" he said to *Fangoria* in 1984. "They would bring back sketches, I'd modify them, I'd get them the way I like them, and then I'd show them to Ivan. He'd hate them or love them or whatever, and then we'd go back and respond to his reactions and needs."

Gross was also involved in hiring key talent, including László Kovács as director of photography, and – after consulting with his old friend (and *Cinefex* editor) Don Shay – sourcing a company that could handle *Ghostbusters'* ambitious effects. The



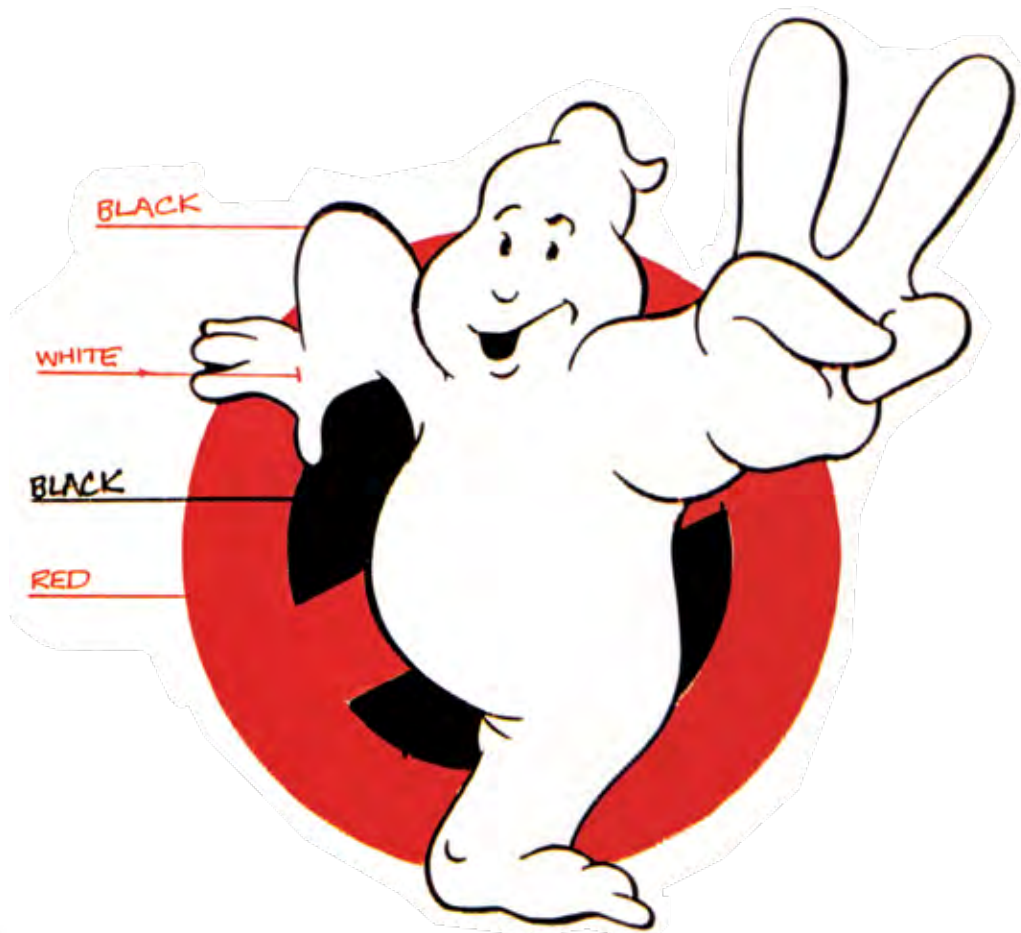


task eventually went to Richard Edlund's Boss Film Studios, and Gross acted as a key liaison between the visual effects artists and the production team. Perhaps most famously, Gross was instrumental in refining the iconic 'no-ghost' logo along with artist Brent Boates.

THE GHOSTBUSTERS VETERAN

Gross returned as executive producer on *Ghostbusters II* in 1989, again working with artists on creature designs and tweaking the 'no-ghost' logo, and liaising with ILM. He was also executive producer on the 1980s animated series *The Real Ghostbusters*, and executive produced the Reitman-helmed movies *Legal Eagles* (1986), *Twins* (1988), *Kindergarten Cop* (1990), and *Dave* (1993), as well as the first two *Beethoven* movies (1992 and 1993).

After leaving Hollywood, he became curator at California's Oceanside Museum of Art. Gross died of cancer in 2015 and was missed by everyone who worked with him.



MEMORIES OF MICHAEL

Artists who worked with Gross on *Ghostbusters* and *Ghostbusters II* are quick to praise his talent. "Michael was an incredibly talented artist in his own right, and that gave him an artist's view of everything he said and did," says Hank Mayo, concept artist on *Ghostbusters II*. "That was very useful – he had a clear sense of design and concepts... Later, he'd go to conventions and tell people how talented other people were on the films and never [talk] about himself. But he was incredibly talented and influential and I don't want people to forget how significant he was."

Steve Johnson, effects artist on Slimer and the library ghost, only became close friends with Gross years after *Ghostbusters*. "During the film, he was the bane of my existence in getting Slimer approved," he laughs. "He'd say, 'No, it's not good enough. Change this!' But in more recent years, through Facebook, we became very good friends. I used to go down to his place by the beach and eat oysters and drink martinis with him. He has an amazing history and was a very cool guy."

Michael McWillie, who designed the magazine covers in *Ghostbusters'* montage sequence, knew of Gross long before working with him. "Michael was a hero of mine when I was a student," he says. "He was one of the best graphic designers in the world."



Michael C. Gross photo by Invertzoo / Commons.wikimedia.org



ECTO-101

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



#24 THE POLTERGEIST CONNECTION

The hit 1982 horror movie *Poltergeist* – produced and written by Steven Spielberg and directed by Tobe Hooper – had a significant impact on *Ghostbusters*. Dan Aykroyd acknowledged the film's influence on *Ghostbusters* in a 1984 edition of *Cinefex* magazine. “*Poltergeist* was a key model for the film because it gave me an idea of what could be done in terms of special effects,” he said. “It was also a great story.” Like Spielberg, Aykroyd also drew on the Enfield haunting in the late 1970s (later the inspiration for *The Conjuring 2*). “During this particular haunting, the name ‘Gozer’ appeared mysteriously throughout the house, written on walls and things,” Aykroyd said in the book *Making Ghostbusters*.

Behind the scenes, many of the effects team on *Ghostbusters* were *Poltergeist* veterans, including visual effects supervisor Richard Edlund, effects art director John Bruno, and animator Terry Windell. The crew picked up several tricks from the earlier



movie. “Many ideas that came up as we were working on *Poltergeist*, but didn’t have time to implement, are now being used on this picture,” Edlund told *Starlog* magazine in 1984. John Bruno

spoke to *Build the Ecto-1* about how he incorporated techniques from *Poltergeist* when realizing the Library Ghost, including using gossamer materials floating in wind and shooting footage backwards.

There is one more *Poltergeist* link: Gil Kenan, director of the 2015 remake, is co-writer of 2020’s *Ghostbusters: Afterlife*.

“

It’s the number one Halloween song... ‘Ghostbusters’ is easy for the kids to sing, they can dance to it, and it’s real simple. It’s also been used in a lot of commercials – everyone loves to go ‘Who you gonna call?’ The phrase just took off, like part of American folklore.

”



▲ **Ray Parker Jr. talks to Songwriter Universe about the legacy of his theme song.**

“

Rockefeller Center is privately owned, which we didn’t know... That’s a real security guy, chasing them out of Rockefeller Center.

”



▲ **Associate producer Joe Medjuck reveals one of the film’s real-life brushes with authority to Vanity Fair.**

“

Shooting in New York is not an easy thing. You have the right to shoot on the street, but everyone has their own right to occupy and cross on the street as well. It can become chaotic unless you know how to handle it.

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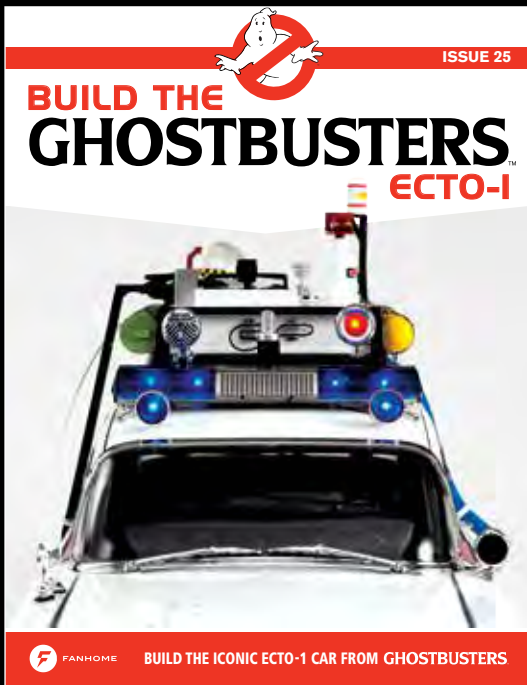


▲ **Director Ivan Reitman discusses filming in New York City in the 2015 book *Ghostbusters: The Ultimate Visual History*.**



COMING IN ISSUE 25

YOUR PARTS



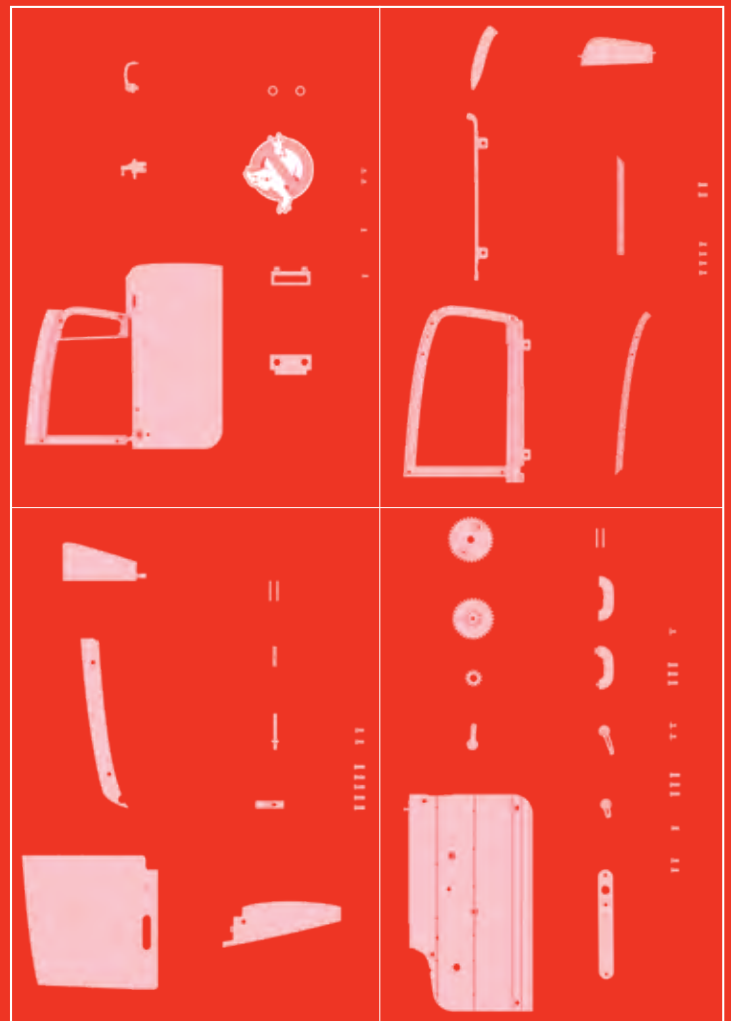
THE TITANIC

Ned Gorman looks back on the ghost ship.



THE SUBWAY GHOST

Melody Pena on designing the escaped ghoul.



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