



ISSUE 25

BUILD THE GHOSTBUSTERSTM ECTO-1





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TO OUR READERS

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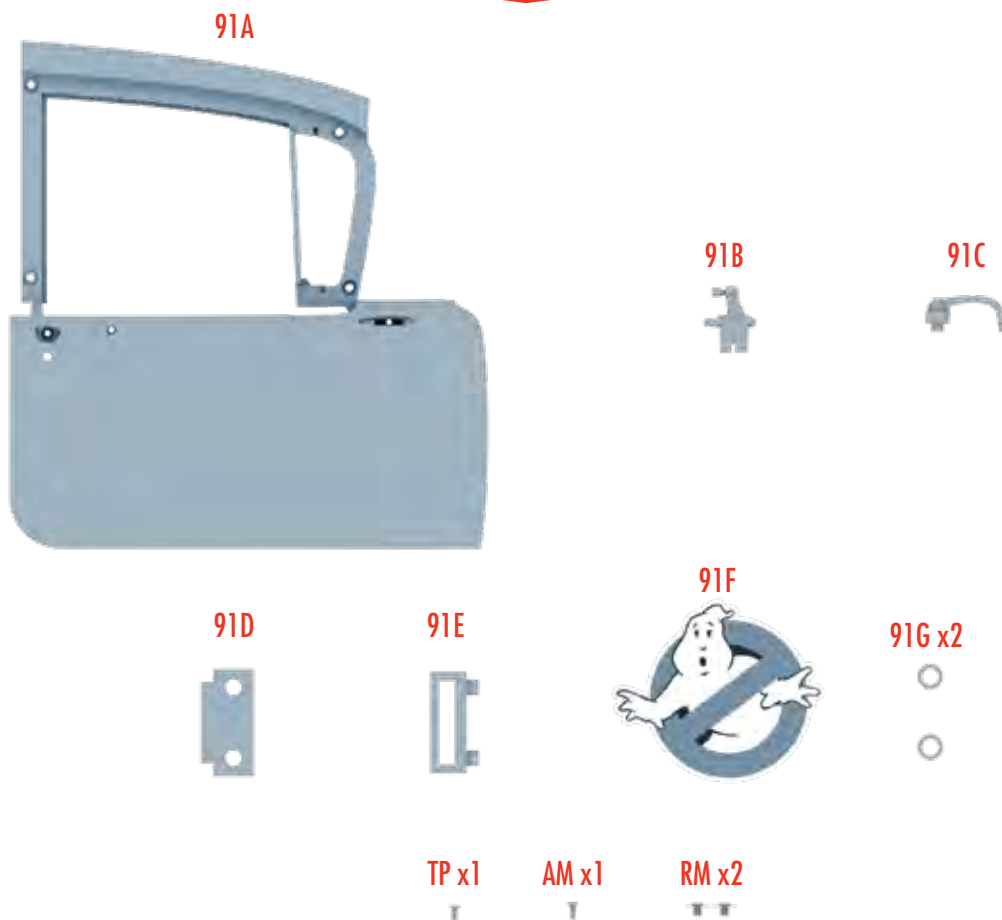
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CAR PARTS STAGE 91

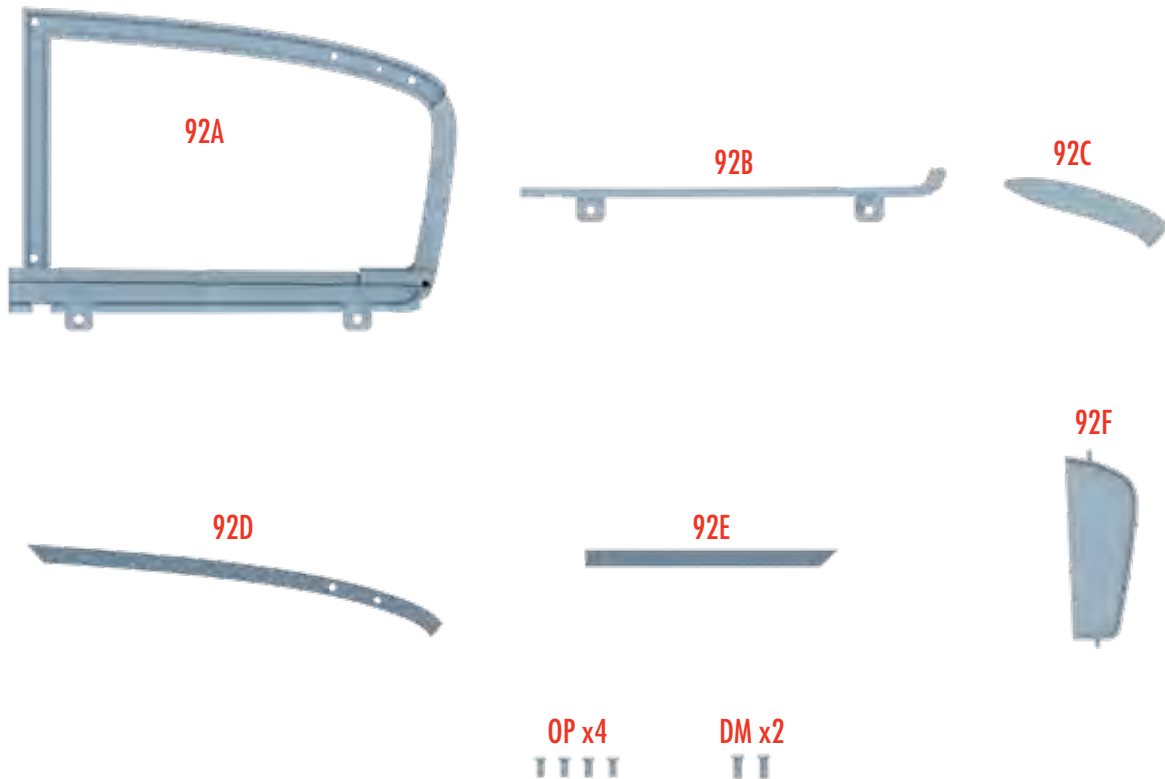
In this stage, you receive parts for the front right door of your model.



PART NUMBER	DESCRIPTION	QUANTITY
91A	RIGHT FRONT DOOR	1
91B	REAR VIEW MIRROR SUPPORT	1
91C	DOOR HANDLE	1
91D	HINGE COVER	1
91E	HINGE	1
91F	GHOSTBUSTER LOGO	1
91G	WASHER	2
TP	1.5x5MM	1 (+1 SPARE)
AM	1.5x4MM	1 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)

CAR PARTS STAGE 92

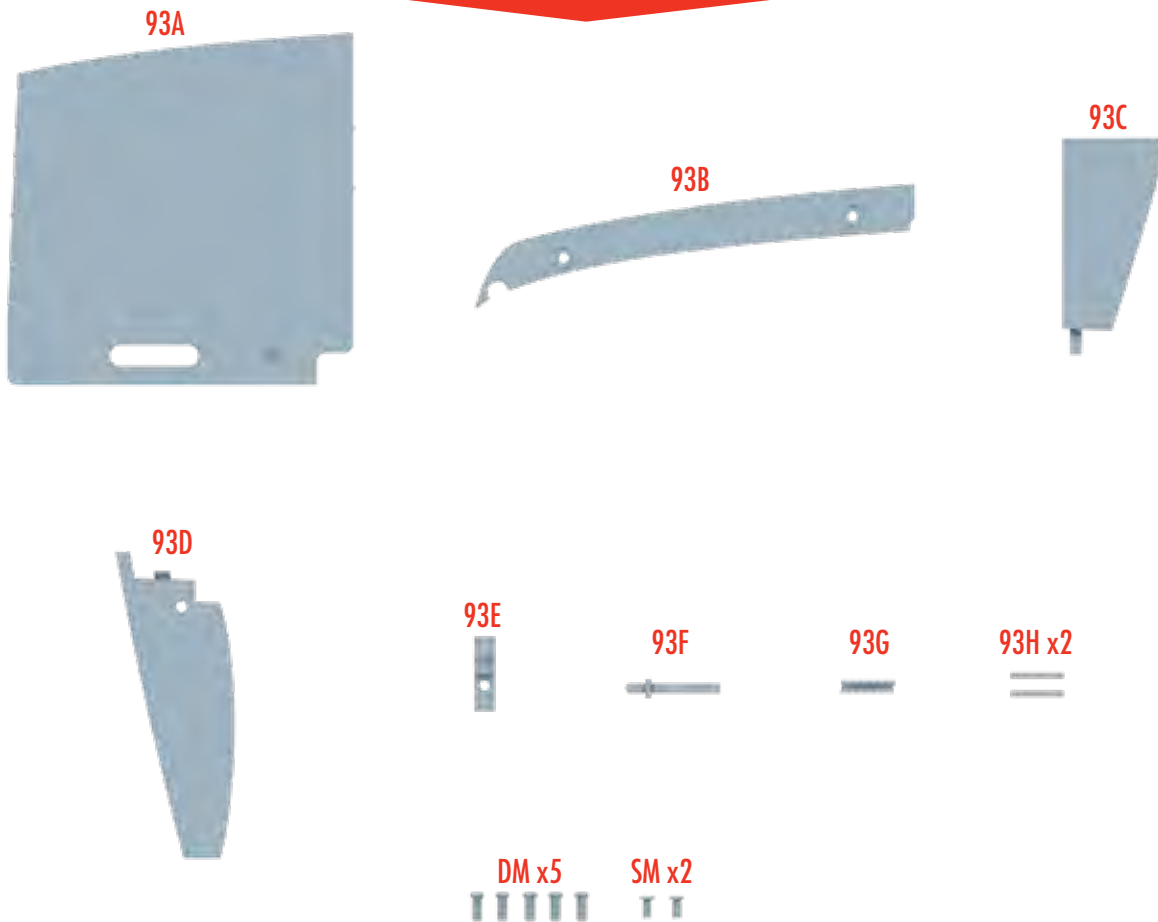
In this stage, you receive parts for the right front window frame of your Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
92A	RIGHT FRONT WINDOW FRAME	1
92B	RIGHT FRONT WINDOW FRAME SUPPORT	1
92C	RIGHT FRONT WINDOW FRAME TOP COVER	1
92D	RIGHT FRONT WINDOW FRAME TOP SKIRTING	1
92E	RIGHT FRONT WINDOW FRAME LEFT SKIRTING	1
92F	RIGHT QUARTER LIGHT WINDOW	1
OP	1.7x4MM	4 (+1 SPARE)
DM	2x5MM	2 (+1 SPARE)

CAR PARTS STAGE 93

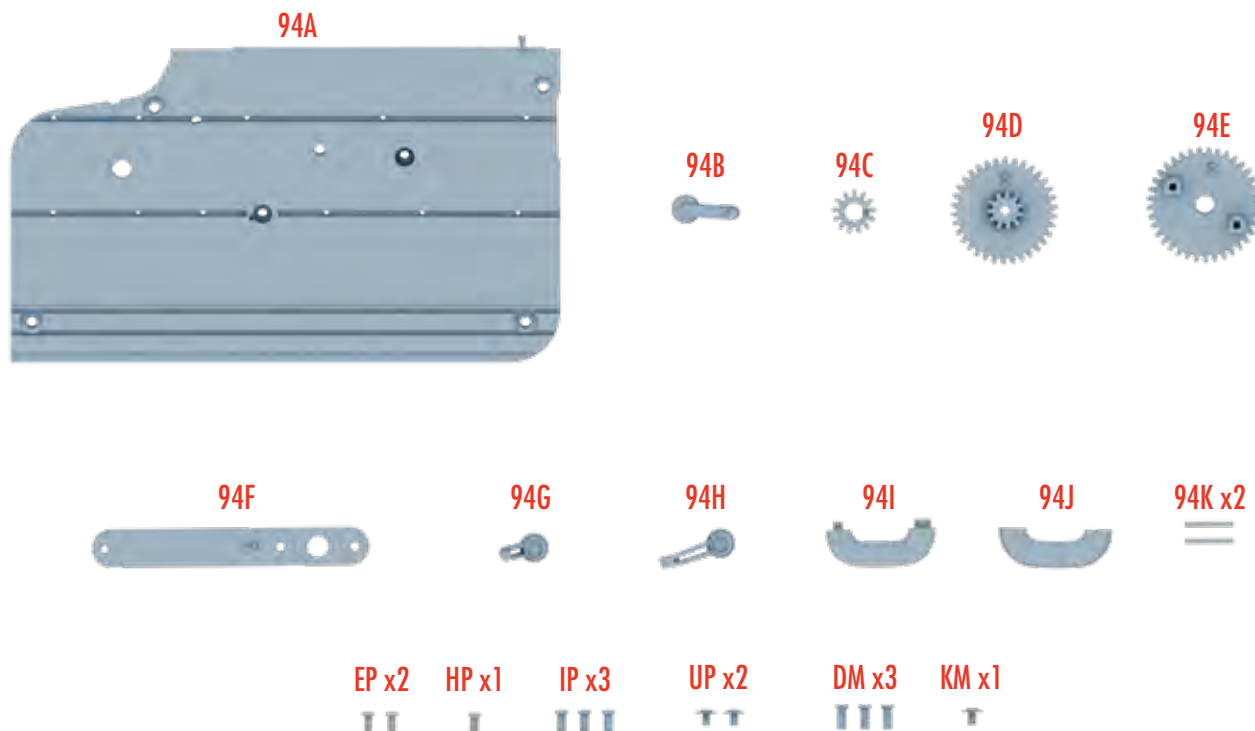
In this stage, you receive the window glass,
as well as other parts for the right front door.



PART NUMBER	DESCRIPTION	QUANTITY
93A	RIGHT FRONT WINDOW	1
93B	RIGHT FRONT DOOR TOP TRIM	1
93C	DOOR SIDE PANEL 1	1
93D	DOOR SIDE PANEL 2	1
93E	LOCK BASE	1
93F	LOCK PIN	1
93G	LOCK SPRING	1
93H	STICKER	2
DM	2x5MM	5 (+2 SPARES)
SM	1.7x4MM	2 (+1 SPARE)

CAR PARTS STAGE 94

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



PART NUMBER	DESCRIPTION	QUANTITY
94A	RIGHT FRONT DOOR INNER PANEL	1
94B	WINDOW LEVER	1
94C	GEAR 1	1
94D	GEAR 2	1
94E	GEAR 3	1
94F	WINDOW MECHANISM ARM	1
94G	WINDOW VENT CRANK HANDLE	1
94H	INTERIOR DOOR HANDLE	1
94I	ARM REST BOTTOM	1
94J	ARM REST TOP	1
94K	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)

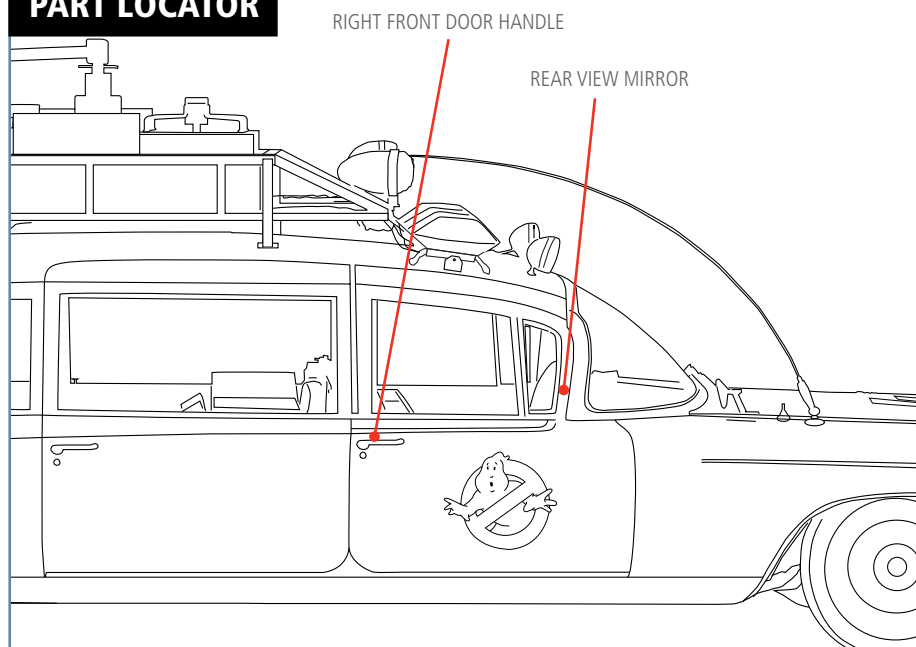


STAGE 91

RIGHT FRONT DOOR HANDLE & REAR VIEW MIRROR

In this stage, you fit the door handle and rear view mirror support to the right front door.

PART LOCATOR



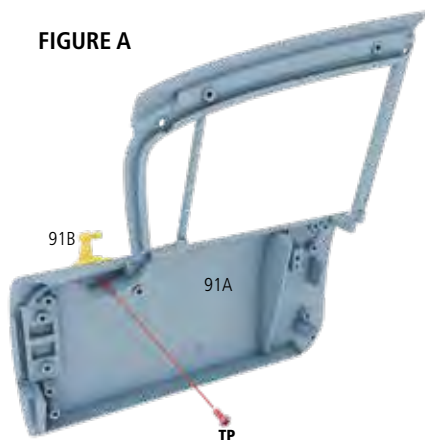
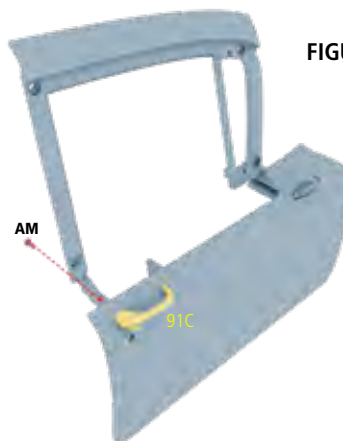
TIP: STICKERS

Remove the sticker from its adhesive backing slowly so you do not damage it during the removal process. When applying the sticker, it is best to push one end onto the surface first rather than applying all of it at the same time. This avoids the appearance of bubbles on the surface and should ensure it lies flat on the surface it's stuck to.

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 DOOR PARTS: Firstly, fit the rear view mirror support (91B) to the outside of the right front door (91A), securing with one TP screw (figure A). Then fix the door handle (91C) to the door with an AM screw (figure B).

FIGURE A**FIGURE B**



02 INSTALLING THE HINGE: Begin by laying the hinge (91E) in the slot at the end of the right front door (91A). The side of the hinge with the "R" should be facing the exterior of the door (figure A).

Next, place the hinge cover (91D) on top of the hinge so that the two screw posts from the door are poking through the holes in the hinge cover. Cover the screw posts with the two washers (91G) (figure B). Secure the parts together with two RM screws (figure C).

FIGURE A



FIGURE B

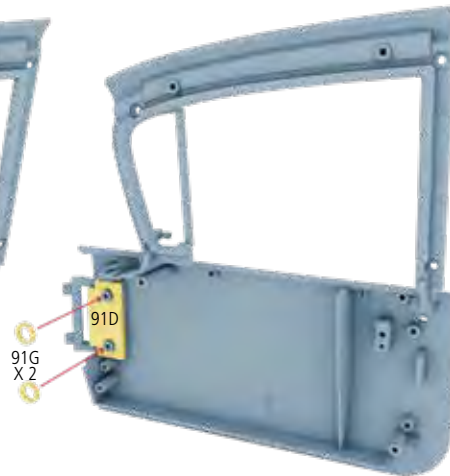
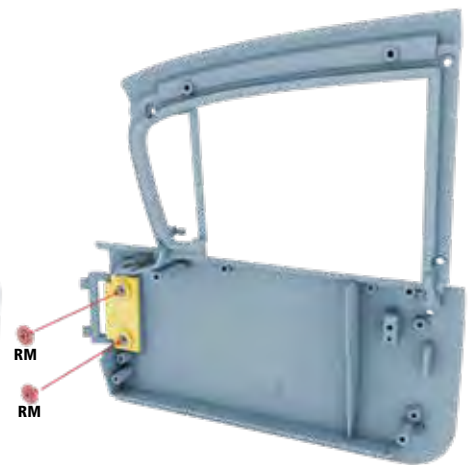


FIGURE C



03 FITTING THE LOGO: Unpeel the Ghostbuster logo (91F) from its adhesive backing and carefully stick it to the outside of the right front door (91A). The diagonal line through the center of the sticker should be at 45 degrees to the bottom of the car door (figure A).

FIGURE A



STAGE 91 BUILD



This is what the assembled piece should look like.

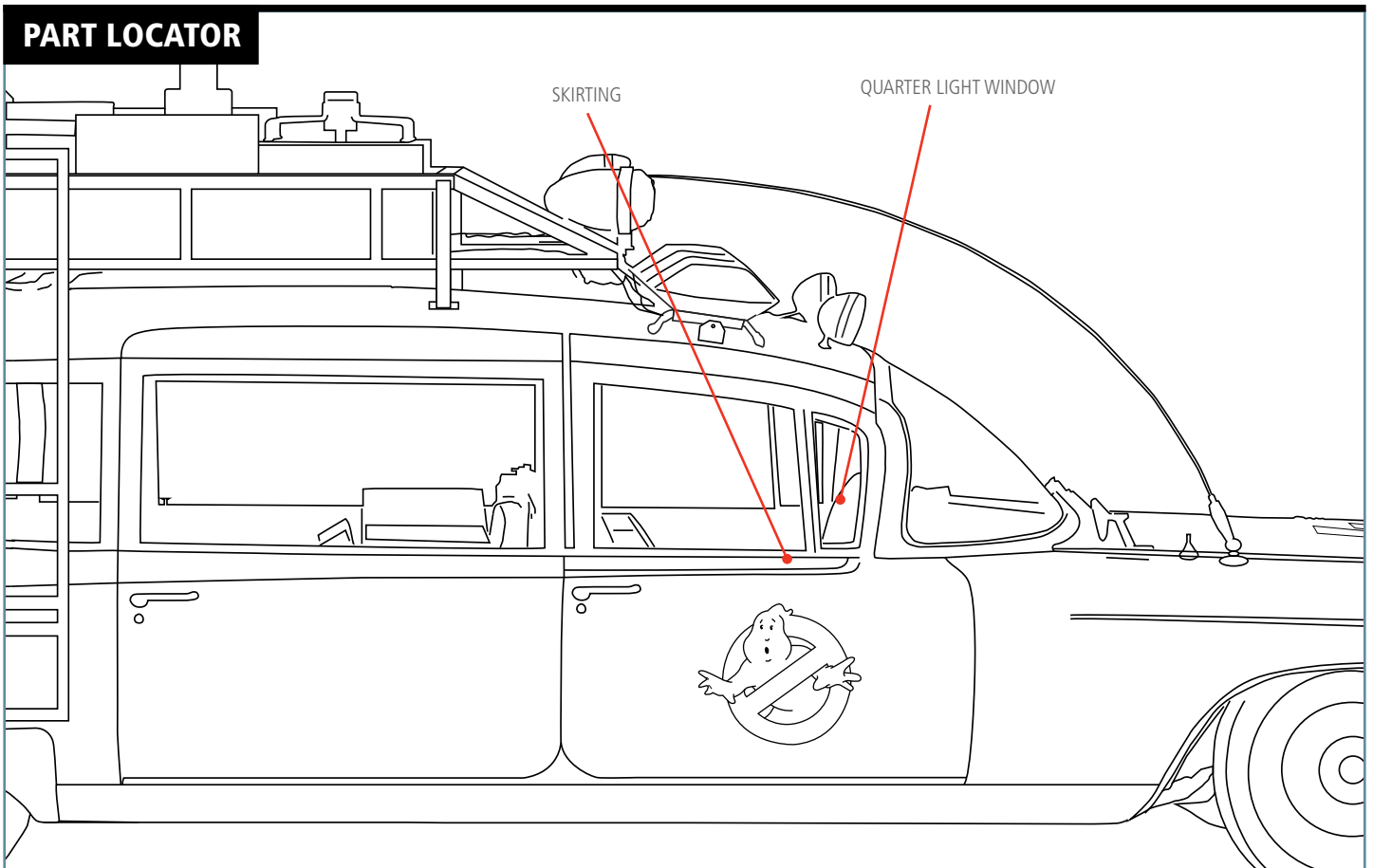


STAGE 92

RIGHT FRONT DOOR WINDOW FRAME AND SKIRTING

In this stage, you fit window frame parts and the quarter light window to the right front door.

PART LOCATOR



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

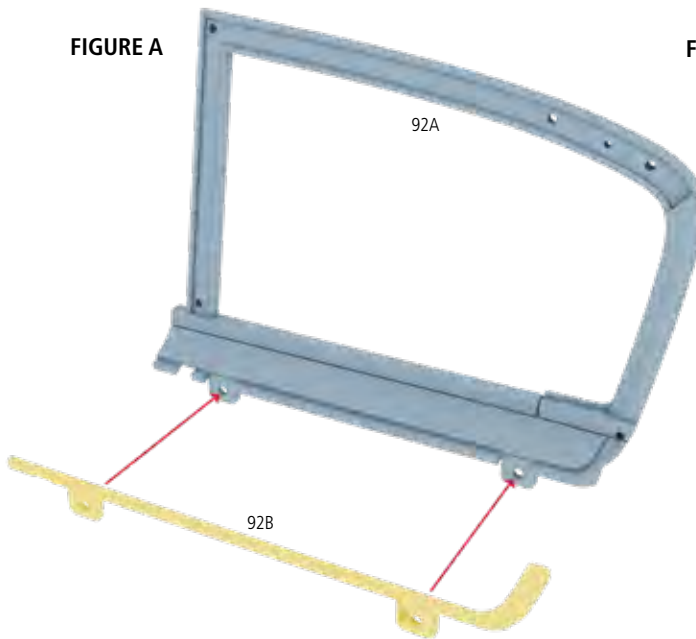
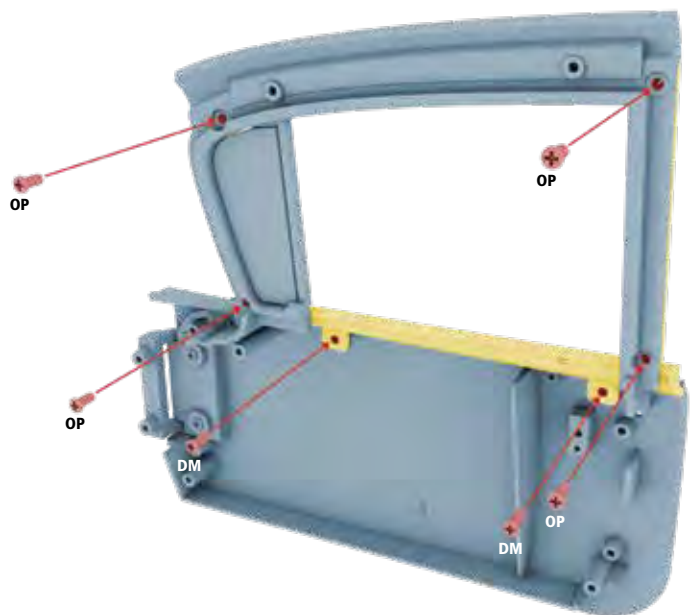
YELLOW Identifies the new part/s

GRAY-BLUE Indicates the previous assembly on to which the new part is fitted.

**01**

THE WINDOW FRAME AND QUARTER LIGHT WINDOW: Take the right front window frame support (92B) and push it into place at the bottom of the right front window frame (92A) (figure A).

Next, insert the quarter light window (92F) into the recess in the door (91A) (figure B). Cover with the window frame and support (figure C). Holding these pieces together, turn the assembly over and secure together with two DM screws and four OP screws (figure D).

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



02

FITTING THE SKIRTING: Begin by removing the adhesive backing from the right window frame top skirting (92D). Stick it in place at the top of the right window frame (figure A).

Next, remove the backing from the left skirting (92E) and fit it to the left of the right window frame (figure B).



FIGURE A



FIGURE B



- 03** **INSTALLING THE RIGHT WINDOW FRAME TOP COVER:** Install the right window frame top cover (92C) by pushing the pins at its rear into the two pinholes in the top skirting (92D) (figure A).

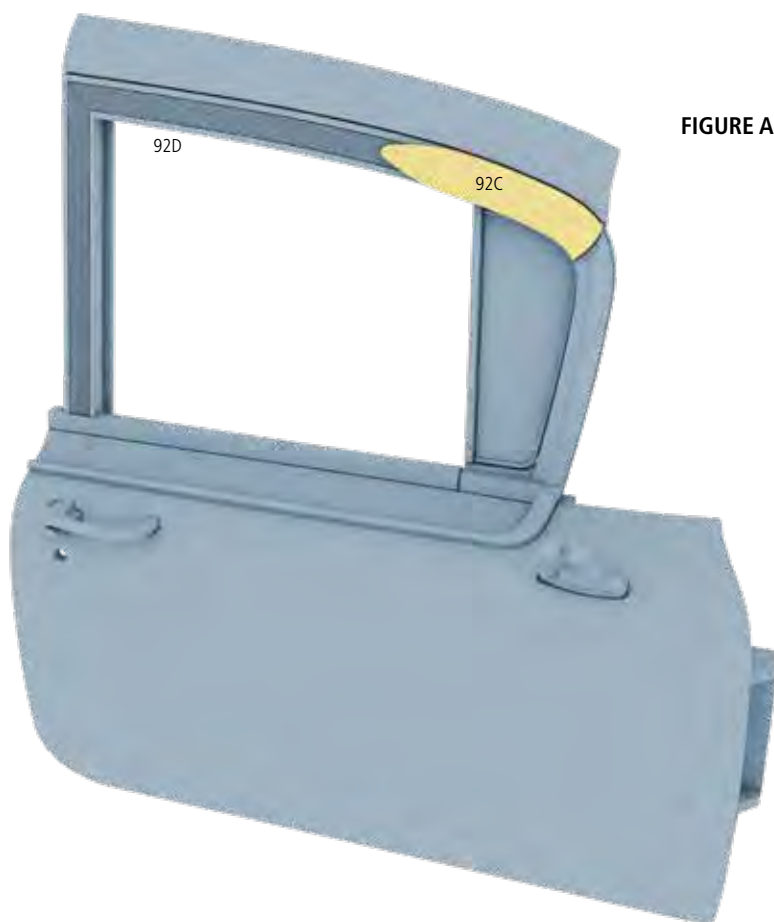


FIGURE A

STAGE 92 BUILD

This is what the assembled piece should look like.



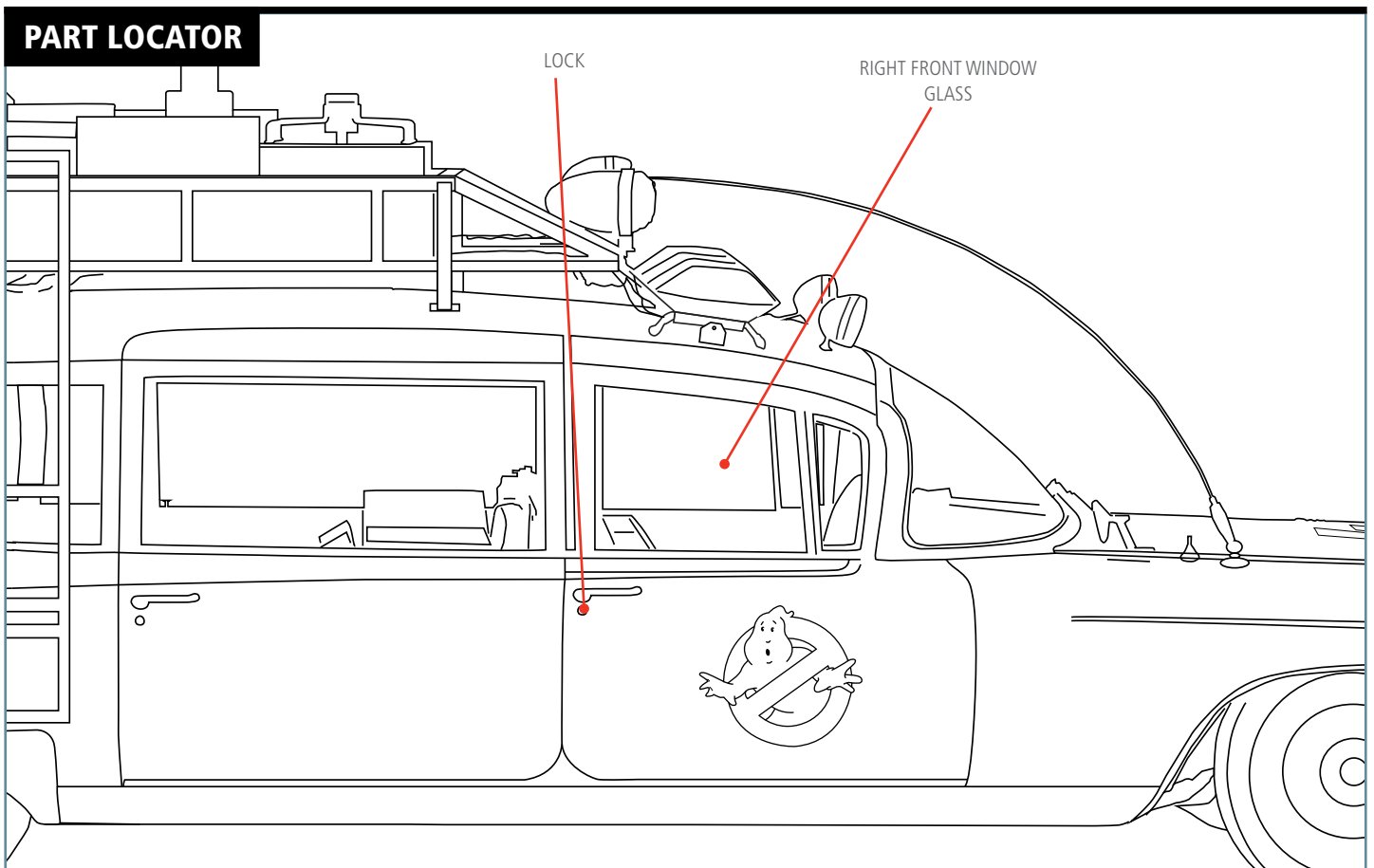


STAGE 93

RIGHT FRONT WINDOW & DOOR LOCK

In this stage, you fit the locking mechanism to the right front door.

PART LOCATOR



TIP: HANDLE CAREFULLY

Unpack all the parts carefully, and to avoid losing any of the smaller pieces, work on a tray or keep the parts in a bowl until they are assembled.

KEY: The illustrations are color-coded to help you identify which parts are being assembled.

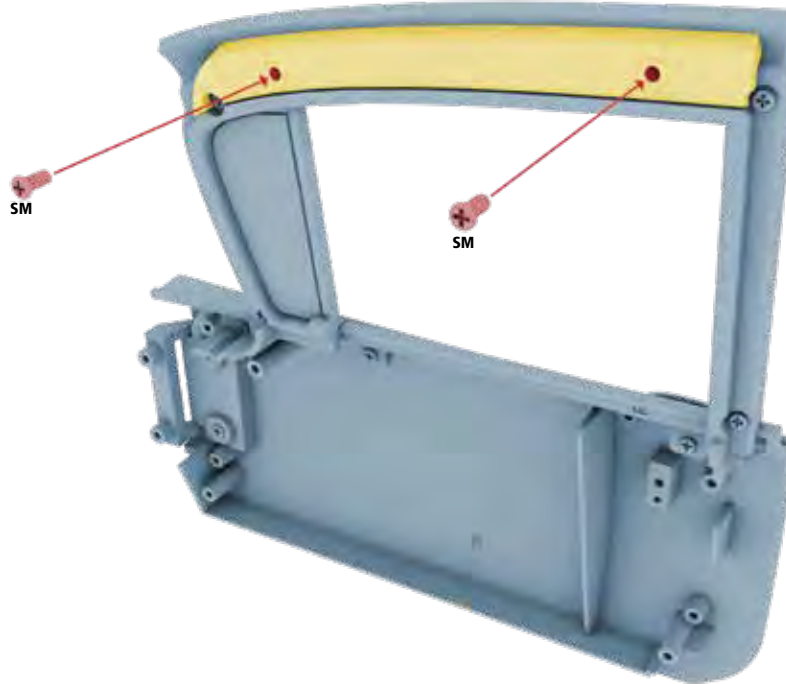
RED Highlights where the new part/s fit and screw in

YELLOW Identifies the new part/s

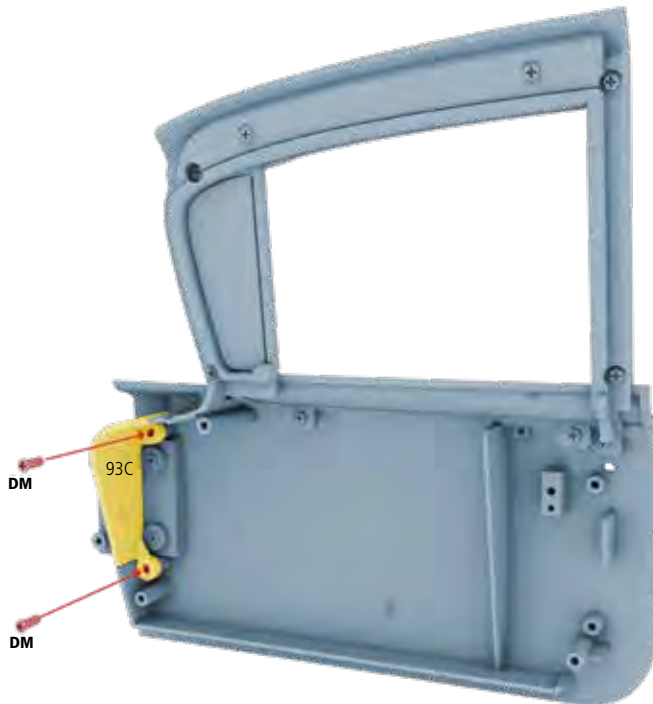
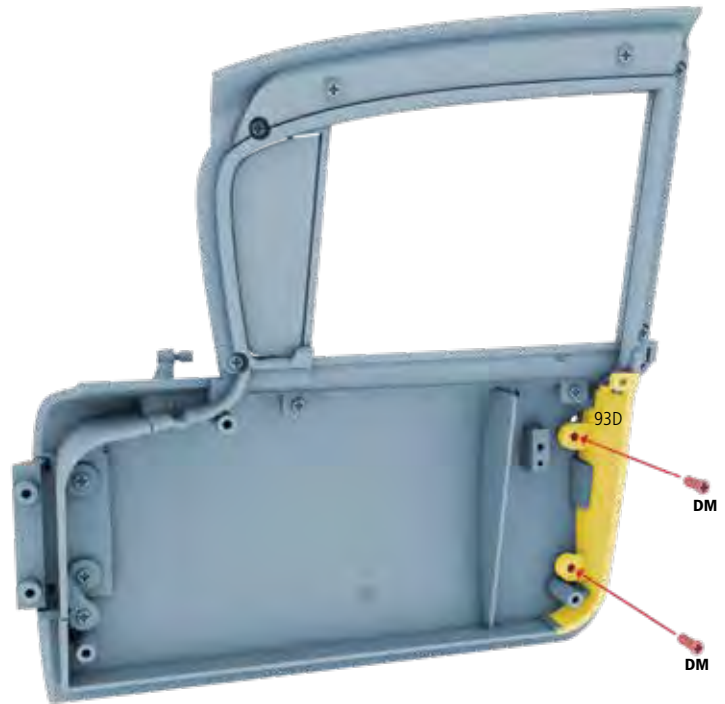
GRAY-BLUE Indicates the previous assembly on to which the new part is fitted.

**01**

FITTING THE TRIM: Take the right front door top trim (93B) and secure it to the top part of the inside of the right front door with two SM screws (figure A).

FIGURE A**02**

INSTALLING THE SIDE PANELS: Place the door side panel 1 (93C) on the right front door, on top of the hinge, fixing in place with two DM screws (figure A). Then, fasten the door side panel 2 (93D) to the other end of the right front door with two DM screws (figure B).

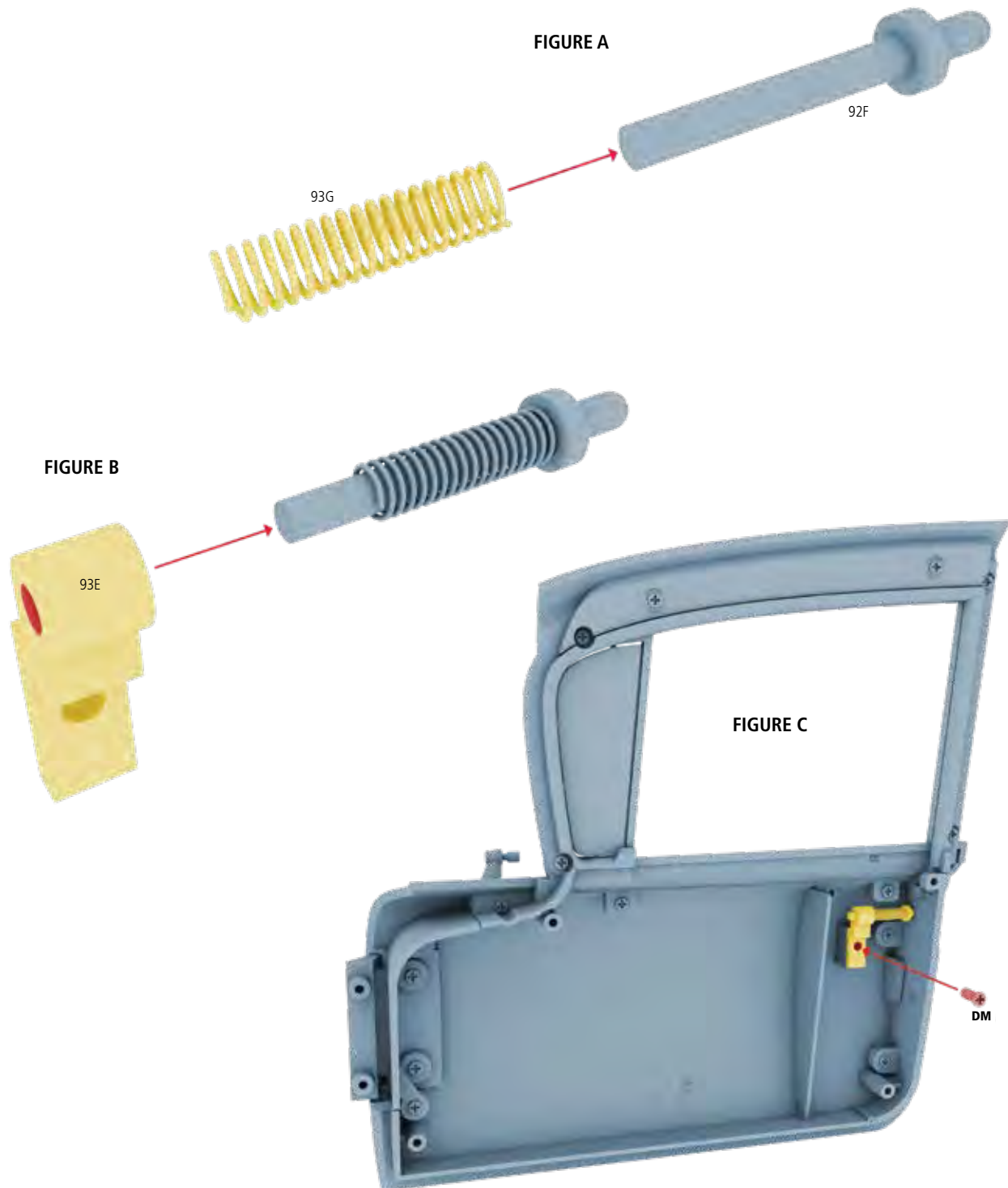
FIGURE A**FIGURE B**



03

FITTING THE LOCK MECHANISM: Begin by pushing the lock spring (93G) onto the longer end of the lock pin (93F) (figure A). Push the lock base (93E) onto the longer end of the lock pin (figure B).

Then, holding these parts together, push the shorter end of the lock pin through the round hole in door side panel 2 and fix the lock base to the inside of the door with one DM screw (figure C). You should be able to push the lock pin in, with the spring pushing it back into place when you let go.



**04**

FITTING THE STICKERS: Remove the two stickers (93H) from their backing and secure them to the right front window frame (92A) (figure A). These will stop the window from getting scratched once the mechanism is in place for it to open and close.

FIGURE A



STAGE 93 BUILD

This is what the assembled pieces should look like.

Keep the right front window (93A) safely aside, as it will be used in the next phase of assembly.



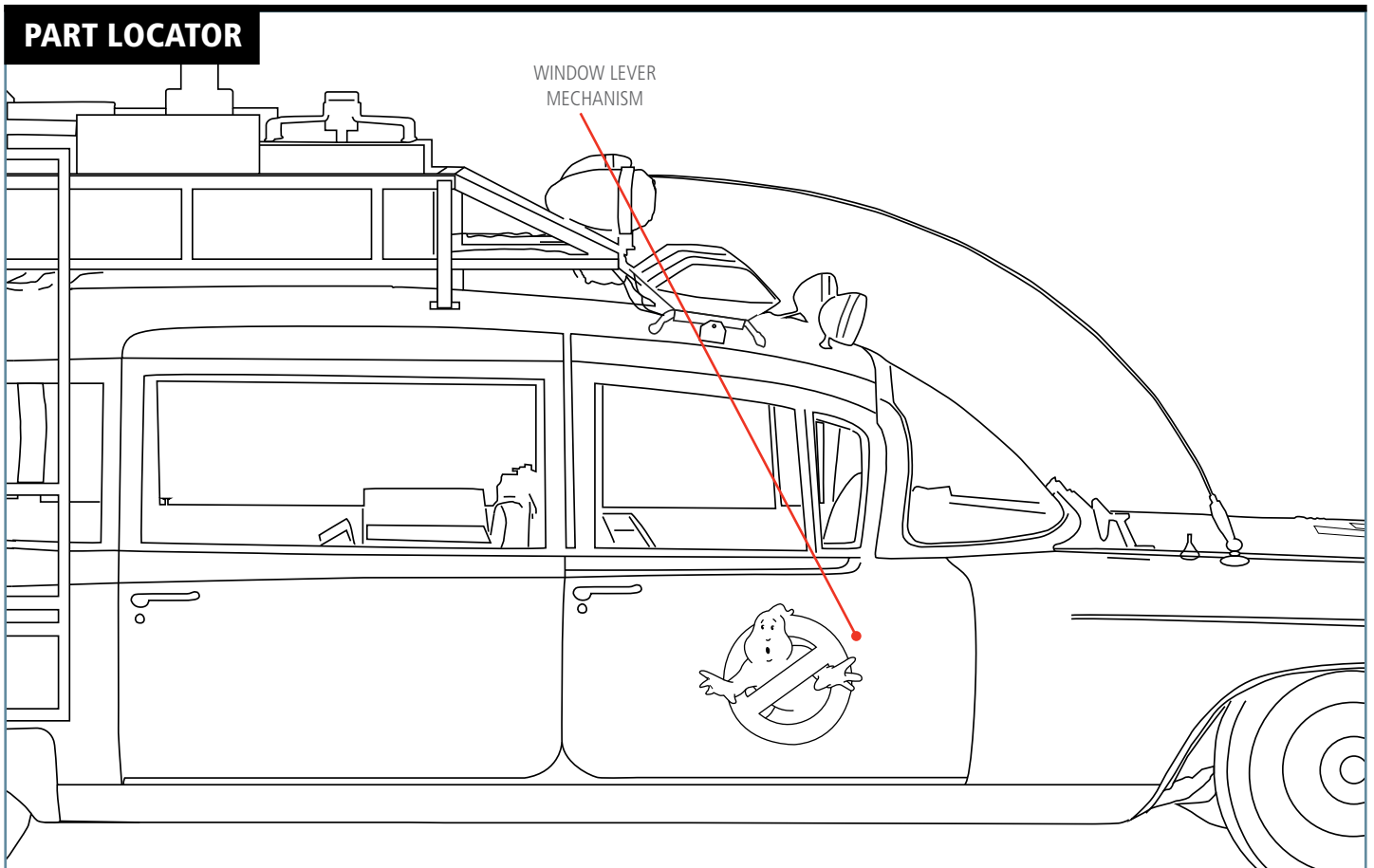


STAGE 94

WINDOW LEVER MECHANISM

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

PART LOCATOR



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 (94B) into the circular recess on the front of the right front door inner panel (94A) (figure A). Holding these parts together, turn them over and slot gear 1 (94C) onto the end of the window lever, fastening together with one KM screw (figure B).

Next, push gear 2 (94D) onto the screw post under the one you have just fitted gear 1 to, the two gears interlocking. Secure with one HP screw. Then, push gear 3 (94E) onto the post to the left 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).

FIGURE A

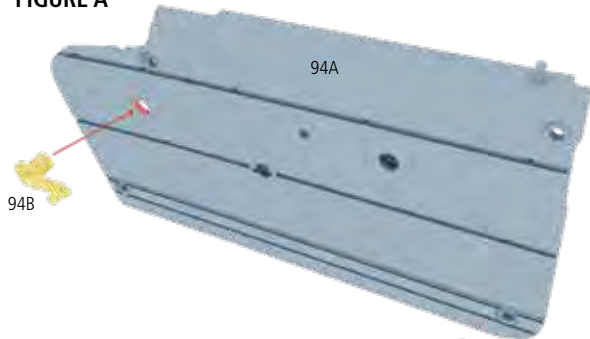


FIGURE B

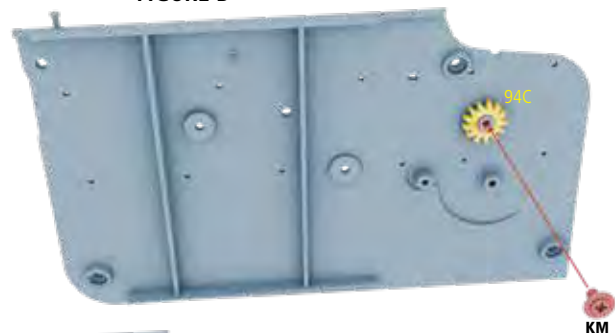
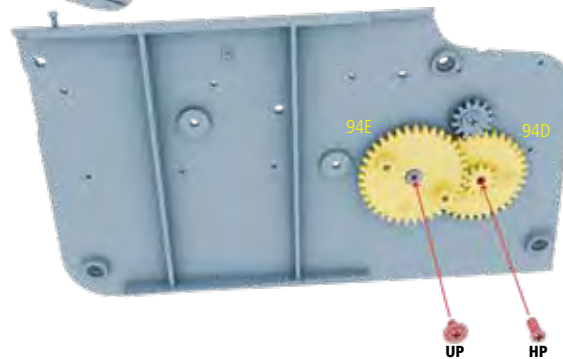


FIGURE C



02 FITTING THE HANDLES: Take the window vent crank handle (94G) and push it into the semi-circular slot on the front of the door inner panel (figure A). Then, place the interior door handle (94H) 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

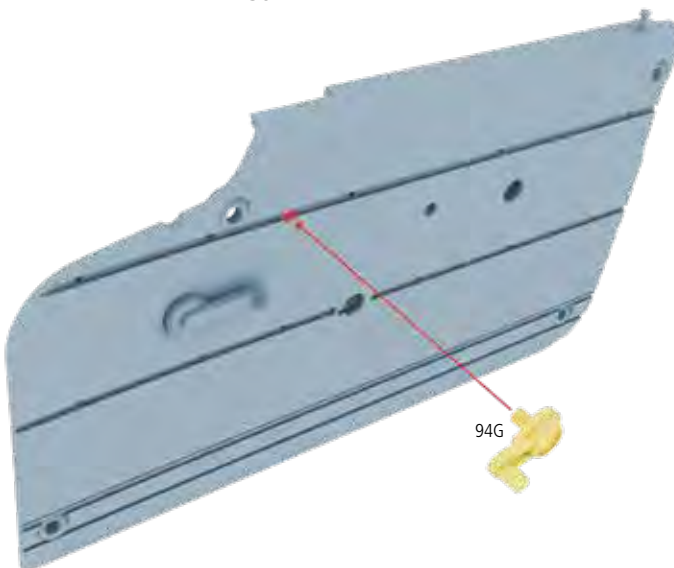
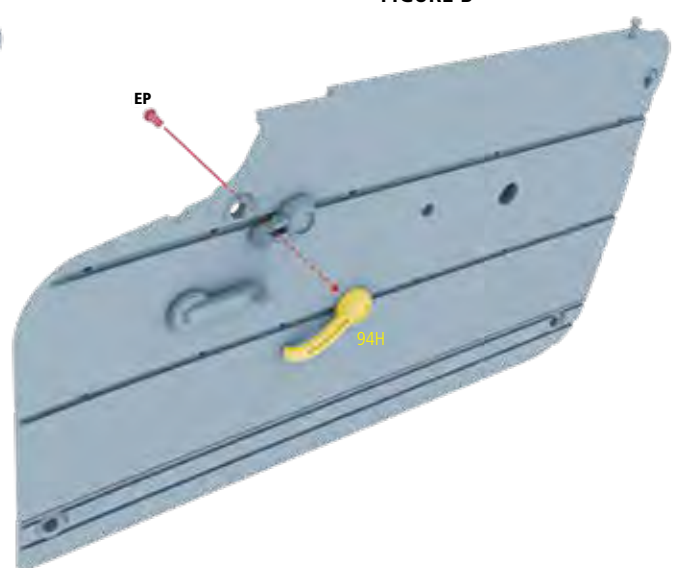


FIGURE B





03

ASSEMBLING THE ARM REST: Push the arm rest top (94J) into the arm rest bottom (94I) (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

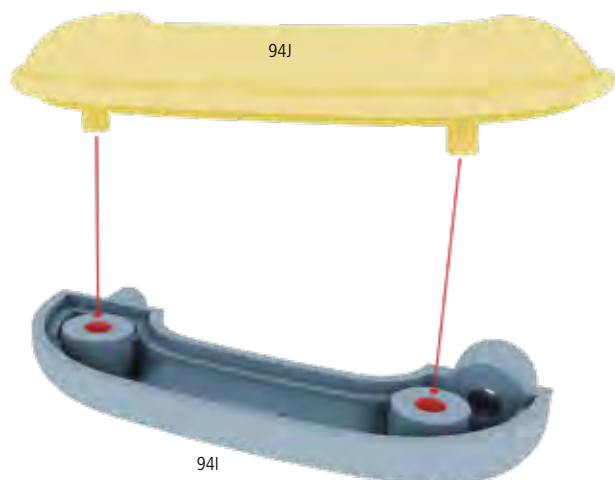
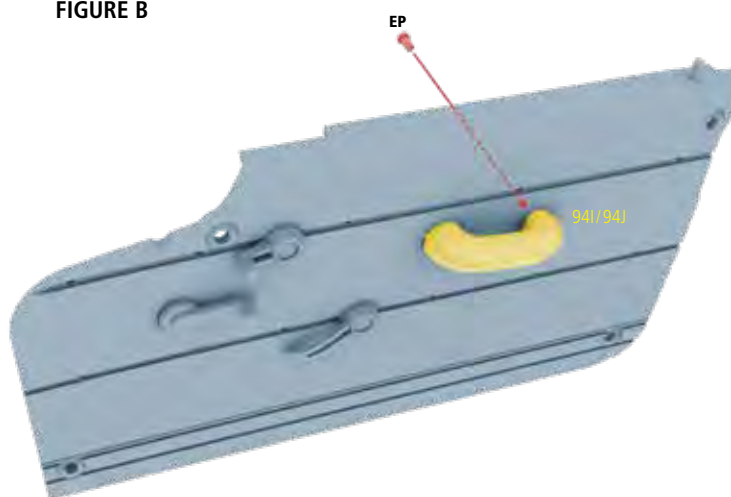


FIGURE B



04

INSTALLING THE WINDOW: Begin by removing the adhesive backing from the first sticker (94K). Stick this in place on the back of the door inner panel. Repeat this with the second sticker (94K) (figure A). Then, recover the right front window (93A) from the previous phase of assembly and secure it to the window mechanism arm (94F) 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 (94F) 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

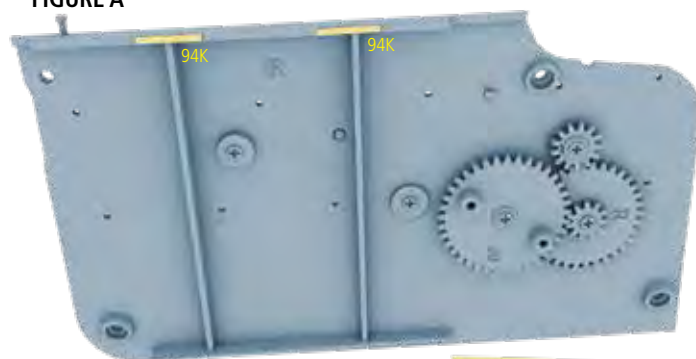


FIGURE B

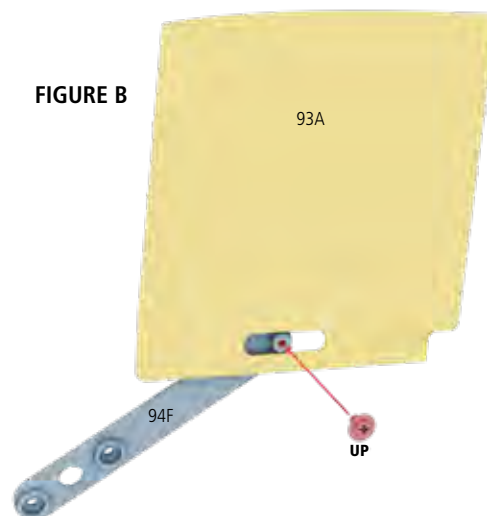
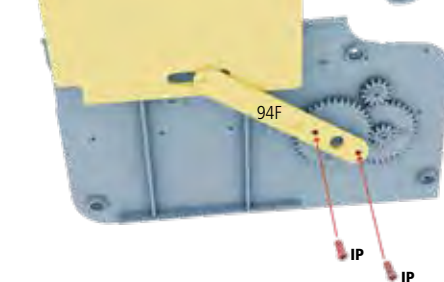


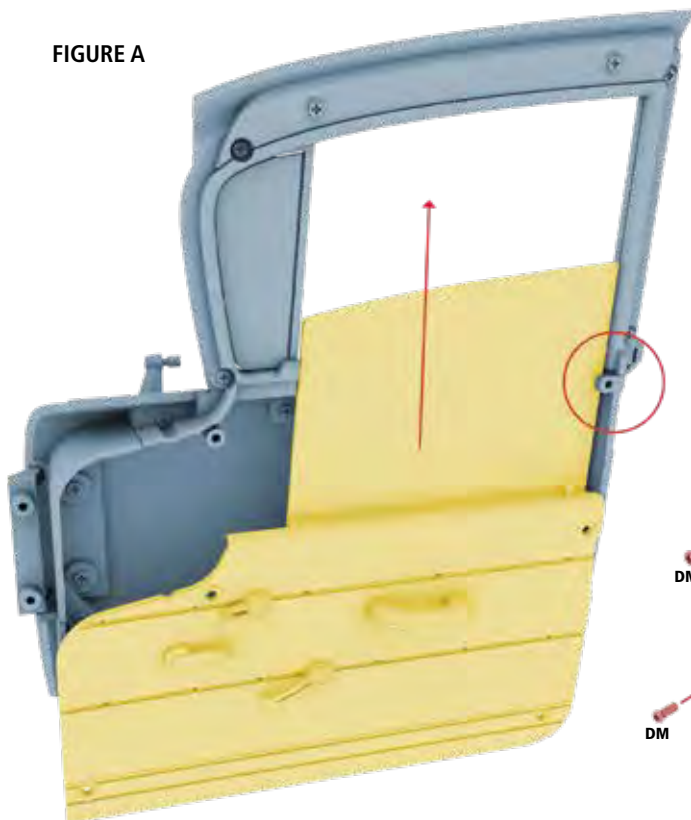
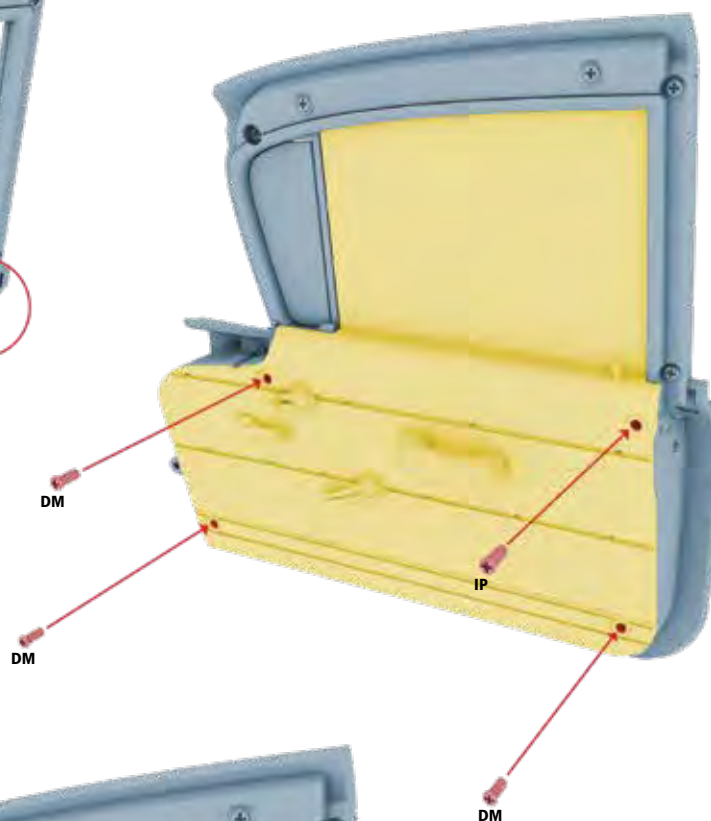
FIGURE C



**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****STAGE 94 BUILD**

This is what the assembled pieces should look like.





LEFT The *Titanic* ghost ship comes in to dock at New York Harbor. The passengers included several ILM staff – but no children or pets.

THE TITANIC

Special effects supervisor Ned Gorman and effects artist Howie Weed reveal how ILM succeeded in raising the *Titanic*.

BETTER LATE THAN NEVER," SAYS CHEECH MARIN'S understandably surprised dock worker as he observes the spirits of passengers who died on the *HMS Titanic* disembarking the ship.

The gag shot in *Ghostbusters II*'s 'mood slime chaos' montage was achieved using a miniature *Titanic*. Special effects co-ordinator Ned Gorman, remembers how he narrowly saved the production from making a major bloop. "I was fascinated with the *Titanic*. My mother's old college friend Walter Lord wrote the seminal book on the topic, *A Night to Remember*, and he used to tell me stories of visiting the survivors. So I was the one appointed to tell Ivan that the storyboard he'd approved had the hole in the ship in the wrong place. The iceberg hit the starboard side of the ship not the port, and they



FAR LEFT Concept art of the skeletal *Titanic* captain by Benton Jew.

LEFT Model-maker John Goodson at work on the 12-foot miniature. The model was made of urethane and plywood.

had it the other way. So we flipped it around.”

It was effects artist Howie Weed who was charged with devising the make-up design for the actors playing the ghosts of the passengers (which included several ILM employees). “Because it was a real-life event, we didn’t want to make anything too depressing or ghoulish, so it was more of a fantasy work up,” he says. “We did multi-coloured death characters with the hair plastered down. Ivan Reitman picked which ones he liked out of those, and that became the base for the make-up crew.”

SHIP SHAPE

Gorman says that ILM’s urethane and plywood *Titanic* miniature was more elaborate than it needed to be. “We wound up building a 12-foot model and having

lights in it – frankly, it was over-built,” he admits.

“We could have done it with a matte painting. It was a big production for what was ostensibly a one-joke shot, and it wound up being very complex and rather expensive. But I’m glad we did it as it’s a very funny moment.”

One element of the *Titanic* shoot that Gorman didn’t enjoy was being given the unenviable job of having to tell several child actors that they would no longer be playing ghosts in the film. “Just as we were getting ready to shoot it, the head of the studio was visiting with Ivan. She looked at the concept art and said, ‘Oh, are you sure you want to have children in there?’ So at the 11th hour we had to break the hearts of several children who were cast. There are no pets there either – we couldn’t have ghost dogs!”

THE HINDENBURG

During the conceptual stage, alternatives to the *Titanic* were considered. One option discussed was the return of the *Hindenburg* – the airship that caught fire during landing in 1937. The disaster had previously been depicted on film in the 1975 movie *The Hindenburg* starring *Ghostbusters*’ William Atherton. Benton Jew was one of the artists who drew up concept illustrations of the ghost airship returning with flaming passengers. Ultimately, the *Titanic* was ruled a better fit for the movie.





RIGHT The flying ghost emerges out of a New York subway after the inhabitants of the containment unit break free.

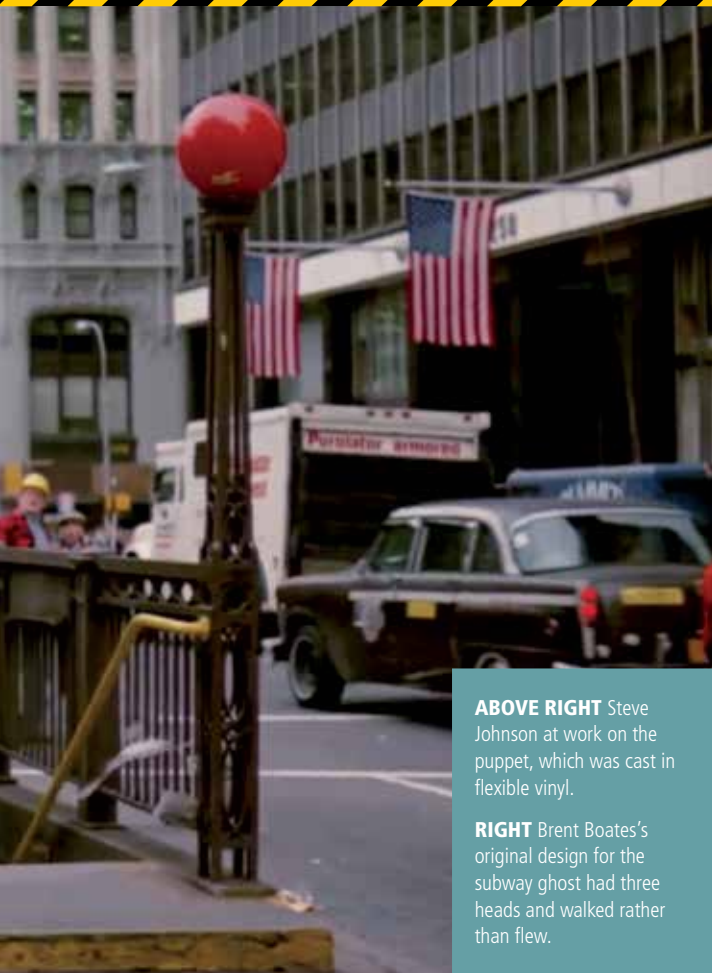


THE SUBWAY GHOST

Artist Melody Peña recalls how she designed the face of the beautiful but briefly glimpsed spirit that rises from the subway.

MANY DIFFERENT DESIGNS WERE CONSIDERED for the montage moment in which a sprite emerges from a New York City subway after the inhabitants of the containment unit are unwittingly released into the city. Storyboard artist Brent Boates designed an elaborate three-headed creature, but it was ultimately rejected for being too expensive.

The design eventually chosen – a striking fish-faced monster with wings and fangs – was created by artist Melody Peña. “I did a mock-up of its head and face out of wet clay, and they went with that concept,” she remembers. “It only took about half an hour to create that mock-up! [Sculptor] Linda Frobos did the rest of the design work on that ghost, including adding the eyeballs.”



ABOVE RIGHT Steve Johnson at work on the puppet, which was cast in flexible vinyl.

RIGHT Brent Boates's original design for the subway ghost had three heads and walked rather than flew.



Once the design had been finalized, the puppet was sculpted by Steve Johnson, cast in flexible vinyl, and fitted around a brass and aluminium armature. "The weird squiggly thing was a miniature that we shot in a water tank," Johnson recalls. "The vinyl in water created that floating effect."

MOVING BACKWARDS

According to fellow special effects artist Craig Caton, the puppet was pulled backwards during shooting before the footage was reversed, further enhancing the floating effect. After shooting, the footage was given a scattered lighting effect before being composited into the subway location footage.

On-screen, the subway ghost's appearance lasted only a few seconds. "All you really see are the wings coming out of the subway!" Peña laughs. "It's too bad, because it's really pretty."

Fans did get to see a little more of the subway ghost when it appeared in both the IDW comic and the 88MPH Studios *Legion* mini-series. It was also included as a Mattel action figure alongside Ray in 2009.



VON HOMBURG

WILHELM



Though best remembered for playing the terrifying Vigo the Carpathian, Wilhelm von Homburg was also a flamboyant wrestler and boxer who went under a variety of monikers.

P LAYING VIGO – SCOURGE OF CARPATHIA, Sorrow of Moldavia and iconic villain – was just one chapter in the colorful life of the late Wilhem von Homburg. Little wonder he became the subject of two fascinating documentaries, 2002's *Der Boxprinz* (*The Boxing Prince*) and 2016's *Small Parts*.

Born in Berlin in 1940, von Homburg's real name was Norbert Grupe. After working a variety of jobs, including meatpacker and stevedore, he moved into the world of wrestling. This was no great surprise – his father Richard was an accomplished wrestler and boxer who encouraged his son to follow in his footsteps.

In the early 1960s Grupe and his father emigrated to the United States, where they formed a costumed wrestling duo called The Vikings (later the Von Homburg Brothers). The pair wrestled at major US venues, including Madison Square Gardens in New York and the Coliseum in LA, giving Grupe a chance to hone his



performance skills. "Richard was 'The Ursus' and I was 'The Man with the Monocle,'" Homburg recalled in *The Boxing Prince*. "[I wore] a black silk jacket and a German eagle on my chest... and played my daddy's valet."

Eventually Grupe changed his stage name to Prince Wilhelm von Homburg because, according to the website *Deadspin*, 'Grupe' sounded too much like 'groupie' and his new moniker sounded like a "good bad German name."

BOXING AND BAD GUYS

Von Homburg eventually made a successful switch from wrestling to boxing, first in the US (where he became the seventh-ranking boxer in the world) and then Germany. In his home country he became known as the 'Beatle Boxer' due to his distinctive haircut, and he developed a new colorful, combative persona. This persona was fully on display in an infamous 1969 TV interview with Rainer Günzler in which Homburg refused to answer Günzler's questions about his defeat the previous evening.

Von Homburg retired from boxing in 1970, but he had another career to fall back on. Since debuting as a prize-fighter in a 1964 episode of the Western TV series *Gunsmoke*, he had developed an acting sideline in television shows and films, including the 1966 Hitchcock movie *Torn Curtain*, a 1967 episode of *The Invaders*, and three episodes of *The Wild Wild West* (1967-68). Following a spell in prison in the 1970s, he landed one of his greatest roles, playing a menacing pimp in Werner Herzog's *Stroszek* (1977). "[He] radiated a feeling of danger that absolutely terrified me," Herzog said in *The Boxing Prince*, explaining why

Von Homburg was perfect for the role.

It was another decade before Von Homburg would act again, but it was a memorable role, playing Hans Gruber's henchman James in 1988's *Die Hard*. Soon after, he was perfectly cast as Vigo the Carpathian in *Ghostbusters II*. It was a terrifyingly effective performance, both in painted and live-action form. Though his lines were dubbed by an uncredited Max von Sydow, Vigo became von Homburg's best-known role. Following this career-high, Von Homburg appeared in various other movies and series, including 1992's *Diggstown* (aka *Midnight Sting*), 1994's spoof *The Silence of the Hams*, and John Carpenter's *In the Mouth of Madness* (also 1994). His final role was in the German detective drama *Rosa Rosa* (2000), before dying from prostate cancer in 2004.

A few years before his death, Gerd Kroske tracked Stromburg down and interviewed him extensively for *The Boxing Prince*, where the wrestler, boxer, and actor looked back on his life with a mixture of pride and regret. But if he didn't quite become the boxing legend he had hoped, Homburg will always be remembered for bringing to life one of the most terrifying villains of 1980s cinema.

ABOVE Left to right: Von Homburg has make-up applied by Mike Smithson during filming; Vigo plots his final return; the villain prepares to possess Dana's baby, Oscar.

BELOW Vigo uses his dark magic to make Janosz his servant during restoration work on his painting.





RIGHT Close-up of the slime blower in action. The nozzle is connected to a backpack unit.

THE SLIME BLOWER

This piece of equipment converts negatively charged slime into positive slime — after which the goo can be fired directly out of a slime-squitter.



ONE OF THE NEAT NEW PIECES OF TECHNOLOGY introduced in *Ghostbusters II* is the slime blower, also known as the psychomagnotheric slime charger. This hefty-looking twist on the proton pack is used to shoot out positively charged mood slime. When sprayed into the interior of the Statue of Liberty (accompanied by the song '(Your Love Lifts Me) Higher and Higher'), the slime is able to bring the structure to life to help the heroes. The slime blower is also instrumental in defeating Vigo.

Like the proton pack, the slime blower consists of two connected parts: a backpack unit and a slime squitter. The backpack contains three cannisters. The largest of these, the primary containment unit, is filled with the negatively charged mood slime that is seen flowing beneath New York. This slime is then transferred into one of the smaller positive charge reserve tanks, where it is subjected to intense heat generated by the liquefied petroleum gas sphere beneath the tank. This has the effect of turning it into positive energy. After this, the slime is transferred into the other smaller cannister to cool, before a portable electric air



compressor forces the slime through a hose and into the slime-squirter. Finally, the slime gushes out through the nozzle.

The positively charged mood slime can be regulated by a valve handle, while the backpack also boasts two halogen headlamps so the Ghostbusters can see what they're doing in dark conditions.

FLAMETHROWER BACKPACK

Like much of the *Ghostbusters'* tech, the slime blower was designed by hardware consultant Stephen Dane after discussions with Ivan Reitman. The props were directly based on Dane's isometric illustrations. "One of my military magazines showed guys with big flamethrower backpackers, so I went with that idea," Dane told *Ghostbusters: The Ultimate Visual History* in 2015. "You have a fat tank in the middle, which is pressurized into smaller tanks on each side. Things like the custom grip for the left hand I designed according to stuff I got out of magazines, all off the shelf. My imagination was in putting all the pieces together."

While filming the climactic scene in which the Ghostbusters blast Vigo with their slime blowers, the slime was fired at Howie Weed (who played the Vigo-possessed version of Ray) from a pipe connected to a large vat. "[The slime] hit me with such force that I staggered back," Weed recalls. "It was thick, like butter. My mouth was filled with slime – and we shot it five or six times!"



LEFT The Ghostbusters blast Janosz with positive slime during the finale of *Ghostbusters II*. It has the effect of overwhelming Janosz with good vibes.



ECTO-101

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



#25 BREAKFAST CEREALS

For a period in the 1980s, *Ghostbusters* wasn't just a film franchise but a breakfast cereal too. The manufacturer Ralston released three branded cereals in the 1980s that went under the names *Ghostbusters*, *The Real Ghostbusters*, and *Slimer! And the Real Ghostbusters*. The cereals were virtually all the same, featuring fruit-flavoured O-shaped grains with marshmallow ghosts. *The Real Ghostbusters* cereal had the irresistible addition of green Slimer-shaped marshmallows. Even better you could send off for all sorts of merch with proof of purchase and money for postage. This included everything from a glow-in-the-dark door sign sticker to a *Ghostbusters* membership certificate.

In 1989 the cereal was re-branded to tie into *Ghostbusters II*, and it came with an intriguing promotion. Inside specially marked boxes of *Ghostbusters* (and other Ralston kids' cereals) were Movie Sweepstakes Records, which came in both gold and white. On playing the record, you were posed a series of trivia questions by Egon (voiced by *The Real*

Ghostbusters actor Maurice LaMarche). If you sent your answers back to Ralston, you were entered into a sweepstake. Two lucky winners could "meet a real Ghostbuster from the new *Ghostbusters* movie" along with a *Ghostbusters II* set visit. It remains a mystery as to who, if anyone, won this very cool prize.



“

The [Ectomobile] car we had in the movie broke down around 72nd, going across Central Park. We would seal off the road and block traffic up... and the car breaks down. There's nobody around, so me and Danny are trying to push the car to the side. Those are heavy, heavy cars. It broke down more than any car. It was just the worst. It only worked long enough to get the shot.”

”



▲ **Ernie Hudson discusses car trouble with *The New York Post* (Aug 2014).**

“

I have a necktie from *Ghostbusters II* that Bill Murray wore that I still wear a lot. I love it and people are always commenting on it.

”



▲ **Joe Medjuck reveals one of his favorite *Ghostbusters* souvenirs (*Beyond the Marquee*, 2014).**

“

I could never make a movie like *Short Cuts* or the Tarantino movies. They're great films but have a very black outlook on life. My outlook is the opposite. I keep looking for that thread of decency that keeps us as humans special.

”

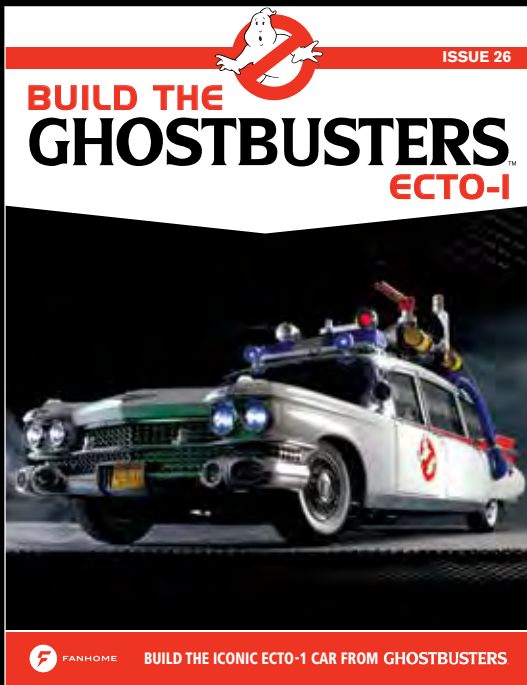


▲ **Ivan Reitman tells *The LA Times* about the kind of movies he likes making (Nov 1994).**



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YOUR PARTS



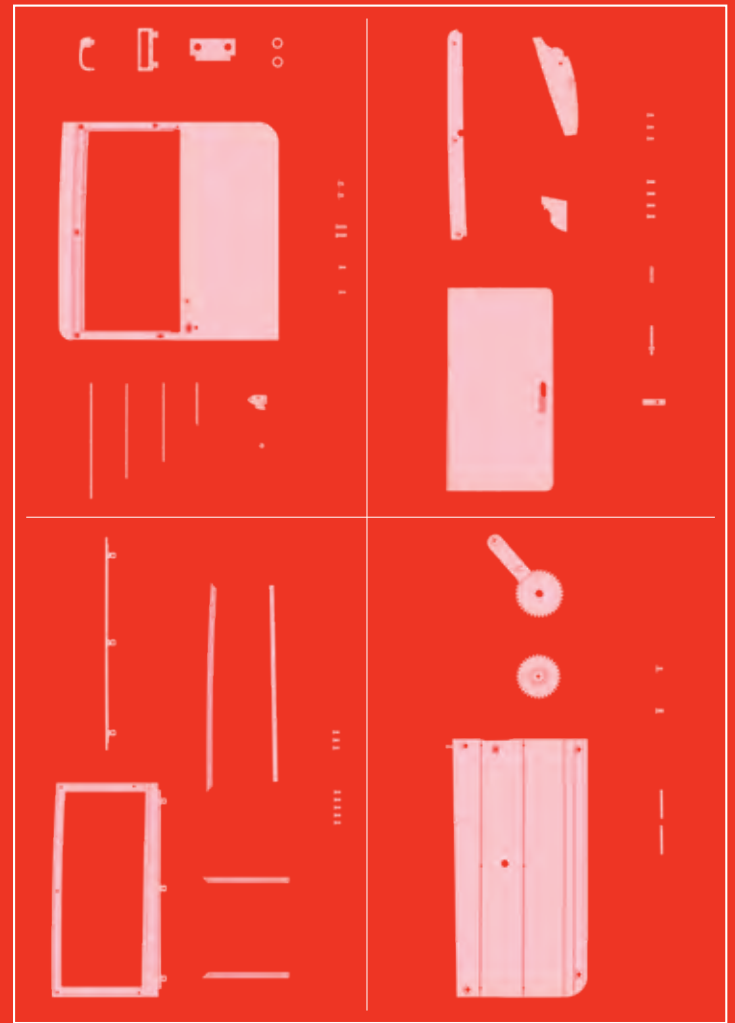
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We speak to the actress who played Gozer.



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