



ISSUE 26

BUILD THE GHOSTBUSTERSTM ECTO-1





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UNITED KINGDOM

Published by DeAgostini UK Ltd c/o
Royds Witherby King, 69 Carter Lane,
London EC4V 5EQ.

UNITED STATES

Published by DeAgostini UK Ltd c/o
Royds Witherby King, 69 Carter Lane,
London EC4V 5EQ.

DEUTSCHLAND

Published by DeAgostini Publishing S.p.A.
Via G. da Verrazano 15, 28100 Novara, Italy.

ISSN: 2516-7723

Printed in Italy/Czech Republic

CUSTOMER SERVICES

UK: Email customer.service@deagostini.co.uk

USA: Email support@usa.deagostini.com

DE: Email kunden.service@deagostini.de

The price of this issue includes the magazine
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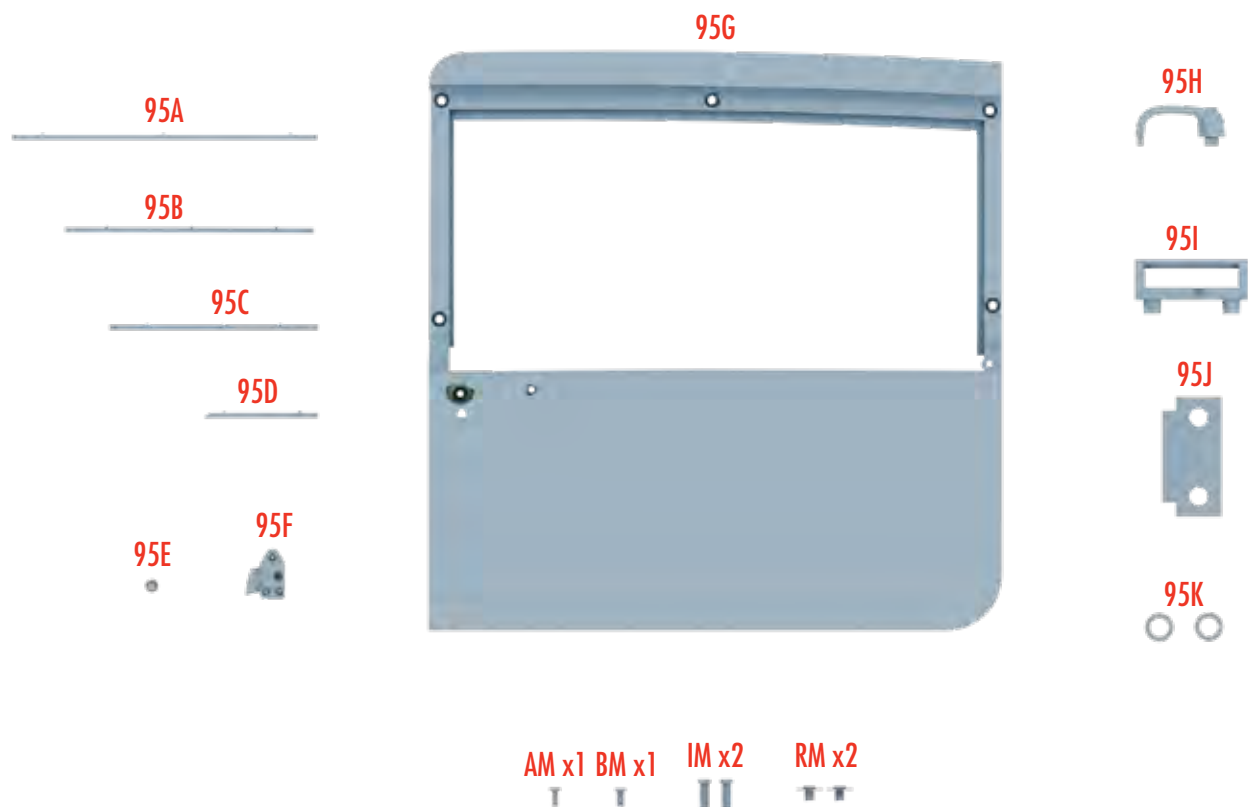
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CAR PARTS STAGE 95

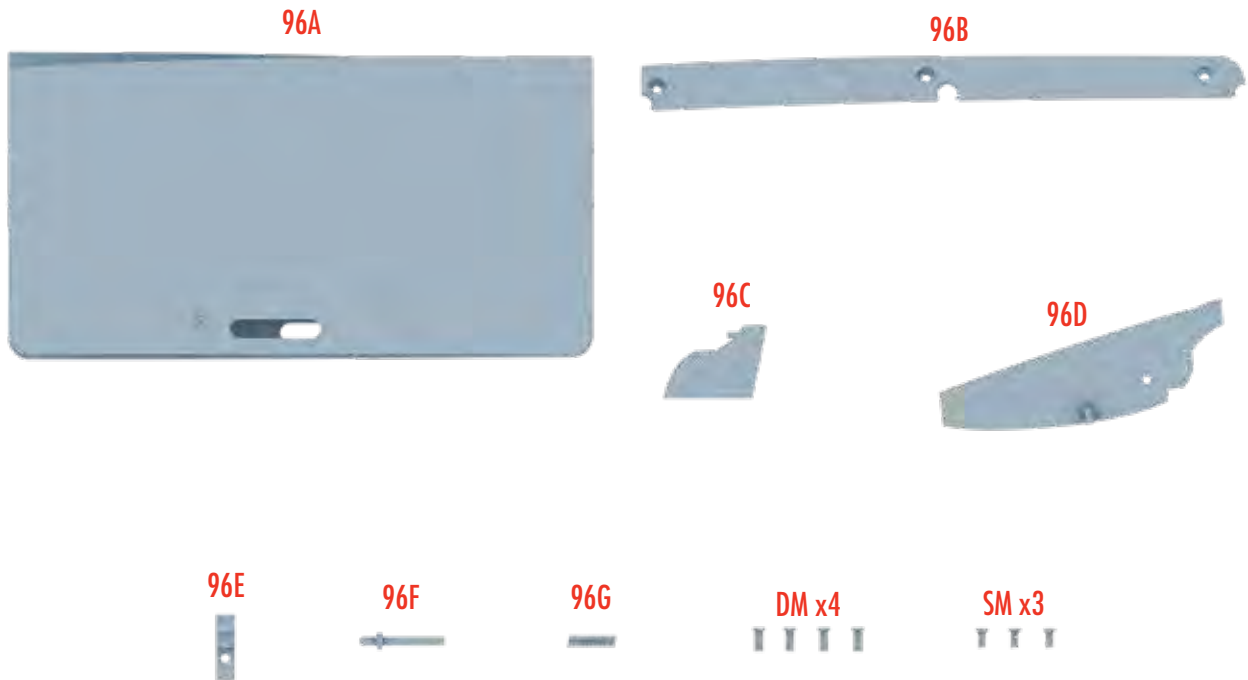
In this stage, you receive parts for finishing the right front door and starting the right rear door.



PART NUMBER	DESCRIPTION	QUANTITY
95A	RIGHT FRONT DOOR INNER SKIRTING A	1
95B	RIGHT FRONT DOOR INNER SKIRTING B	1
95C	RIGHT FRONT DOOR INNER SKIRTING C	1
95D	RIGHT FRONT DOOR INNER SKIRTING D	1
95E	RIGHT FRONT DOOR LOCK	1
95F	RIGHT FRONT DOOR CATCH	1
95G	RIGHT REAR DOOR	1
95H	RIGHT REAR DOOR HANDLE	1
95I	RIGHT REAR DOOR HINGE	1
95J	RIGHT REAR DOOR HINGE COVER	1
95K	WASHER	2
AM	1.5x4MM	1 (+1 SPARE)
BM	1.7x4MM	1 (+1 SPARE)
IM	2.3x6MM	2 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)

CAR PARTS STAGE 96

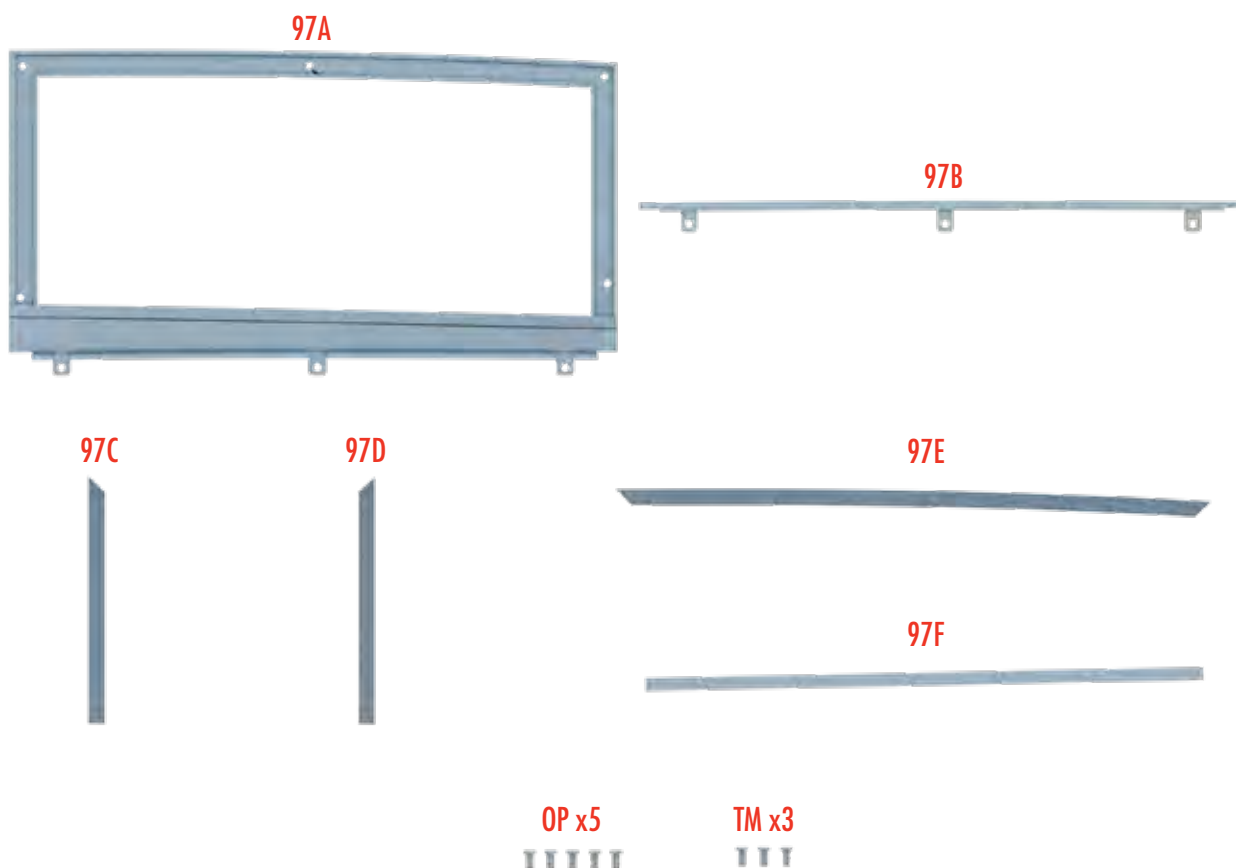
In this stage, you receive parts for the right rear door, including locking mechanism and window.



PART NUMBER	DESCRIPTION	QUANTITY
96A	RIGHT REAR DOOR WINDOW	1
96B	RIGHT REAR DOOR TOP TRIM	1
96C	DOOR SIDE PANEL 1	1
96D	DOOR SIDE PANEL 2	1
96E	LOCK BASE	1
96F	LOCK PIN	1
96G	LOCK SPRING	1
DM	2x5MM	4 (+1 SPARE)
SM	1.7x4MM	3 (+1 SPARE)

CAR PARTS STAGE 97

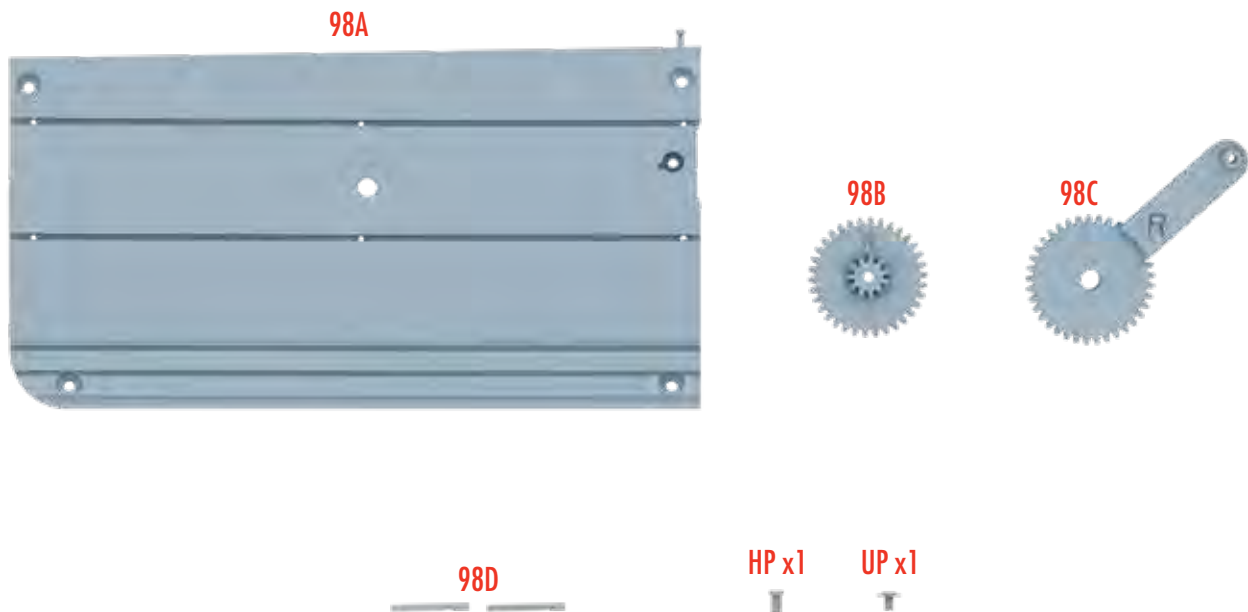
In this stage, you receive decorative parts for the right rear door.



PART NUMBER	DESCRIPTION	QUANTITY
97A	RIGHT REAR DOOR WINDOW FRAME	1
97B	WINDOW FRAME BOTTOM SKIRTING	1
97C	WINDOW FRAME LEFT SKIRTING	1
97D	WINDOW FRAME RIGHT SKIRTING	1
97E	WINDOW FRAME TOP SKIRTING	1
97F	STICKER	1
OP	1.7x4MM	5 (+2 SPARES)
TM	1.7x6MM	3 (+1 SPARE)

CAR PARTS STAGE 98

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



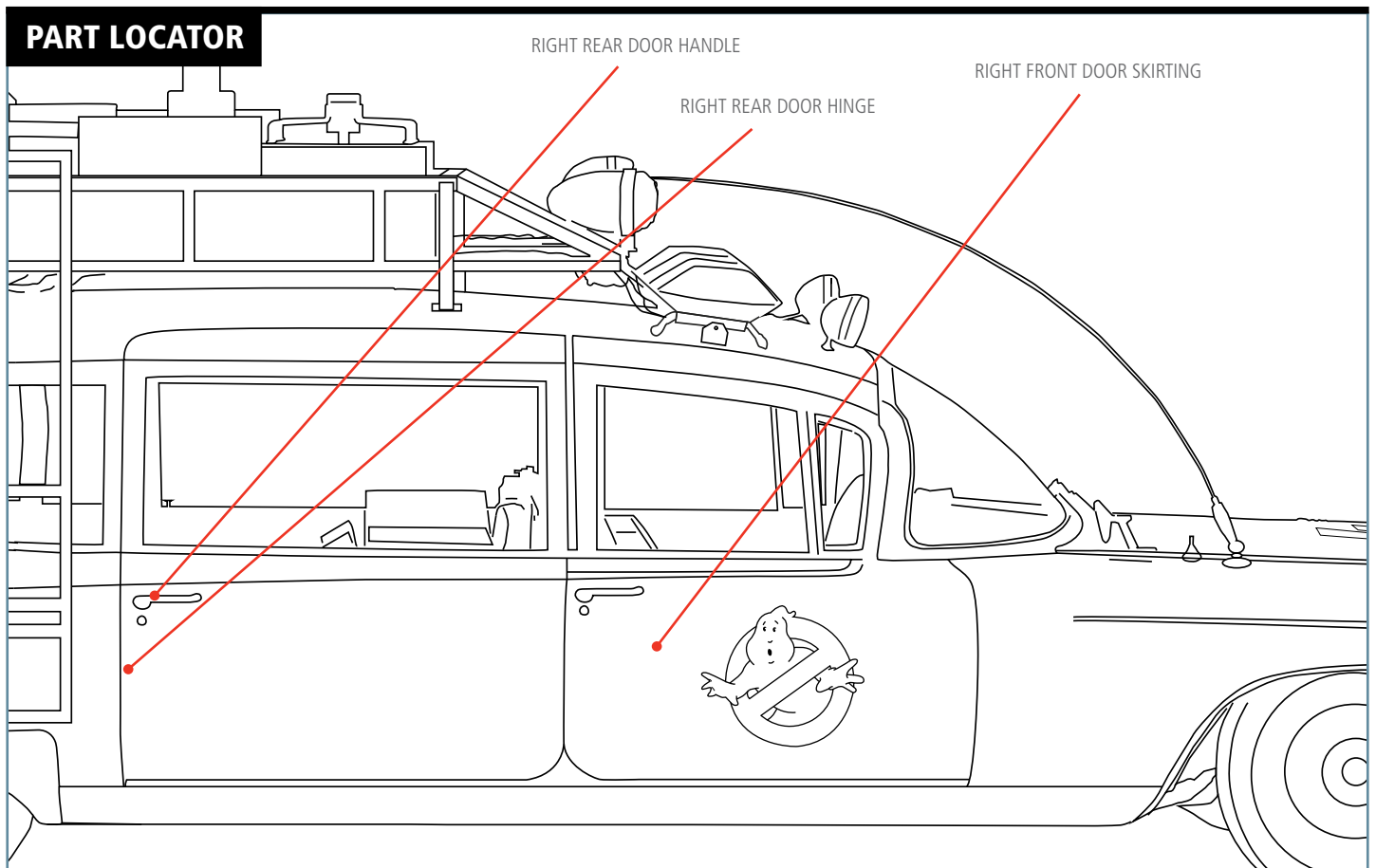
PART NUMBER	DESCRIPTION	QUANTITY
98A	RIGHT REAR DOOR INNER PANEL	1
98B	GEAR 1	1
98C	GEAR 2	1
98D	STICKER	2
HP	2x4MM	1 (+1 SPARE)
UP	2x3x6MM	1 (+1 SPARE)



STAGE 95

RIGHT FRONT DOOR SKIRTING & RIGHT REAR DOOR HANDLE

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



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.

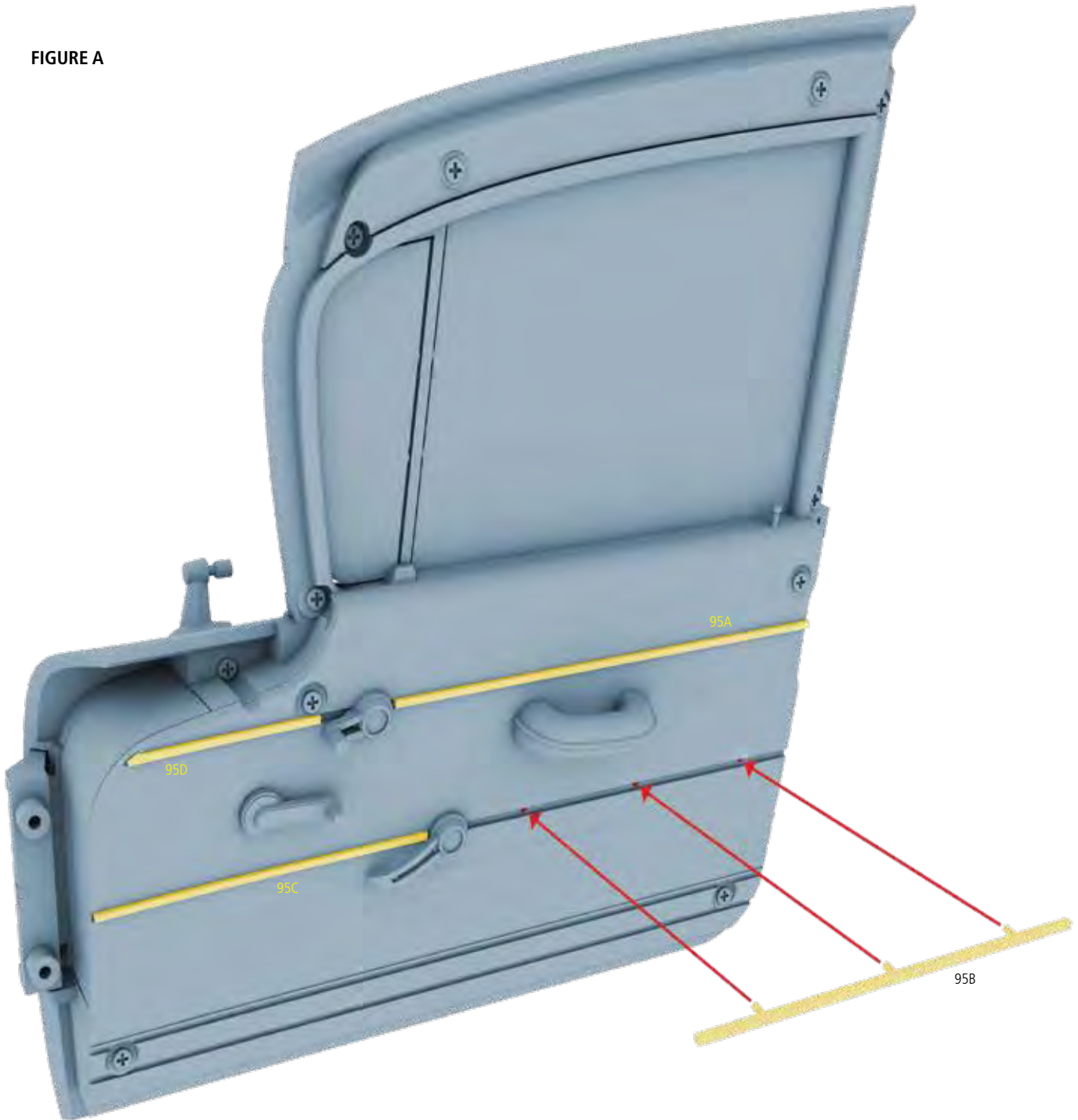


01 FITTING THE SKIRTING: Take the right front door inner skirting A (95A) – the longest piece of skirting – and push it into place on the top right of the door inner panel (94A).

Next, insert the inner skirting B (95B) into the bottom right of the panel. The right front door inner skirting C (95C) fits into the bottom left space.

Finally, fit the skirting D (95D) into the space in the top left section of the panel (figure A).

FIGURE A

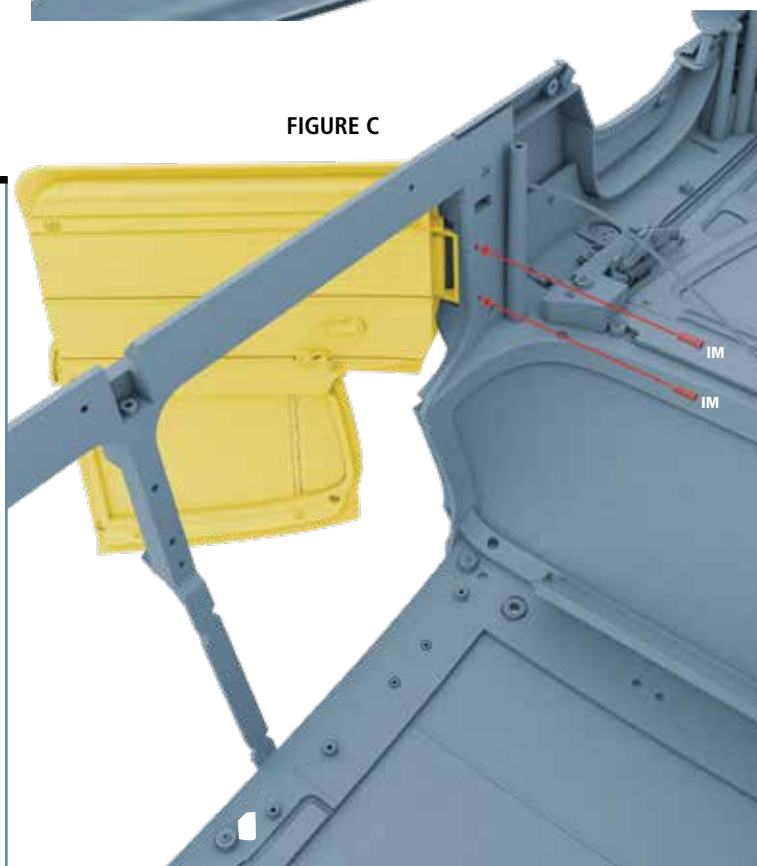
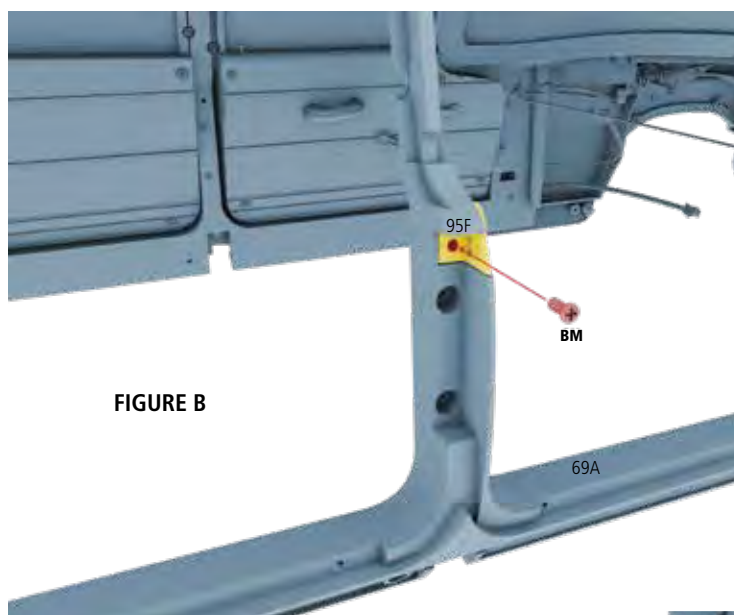
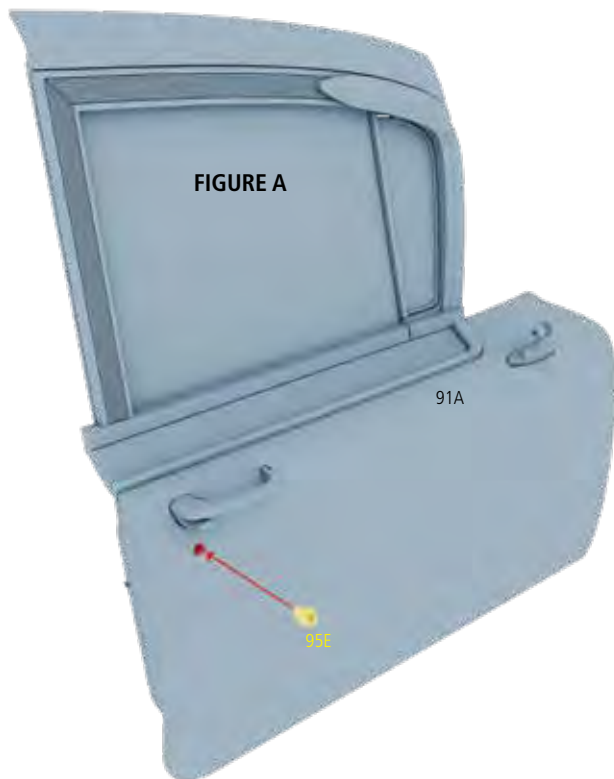




02

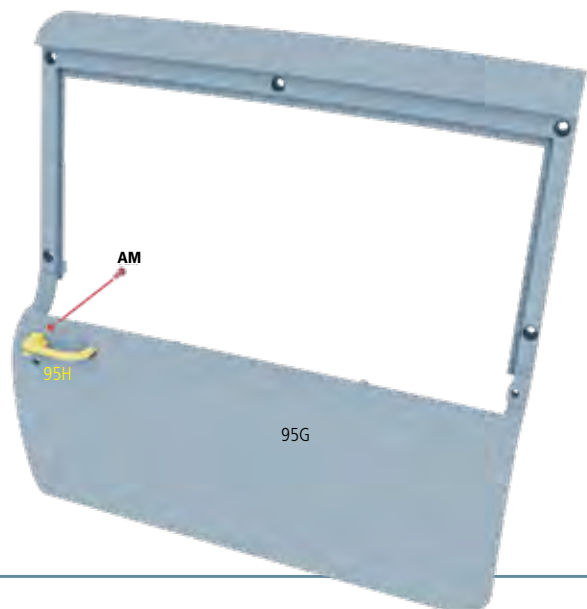
INSTALLING THE RIGHT FRONT DOOR: Start by pushing the right front door lock (95E) into the slot under the door handle on the exterior of the right front door (91A) (figure A). Next, fix the right front door catch (95F) to the body middle frame (69A) using one BM screw (figure B). Finally, insert the two screw posts on the hinge (91E) into the corresponding holes in the front right fender (76A) and fasten together with two IM screws (figure C).

You should now be able to open and close the door using the handle. When it is closed, it should be held in place by the lock you built in phase 93 and the catch you fitted earlier in this step.



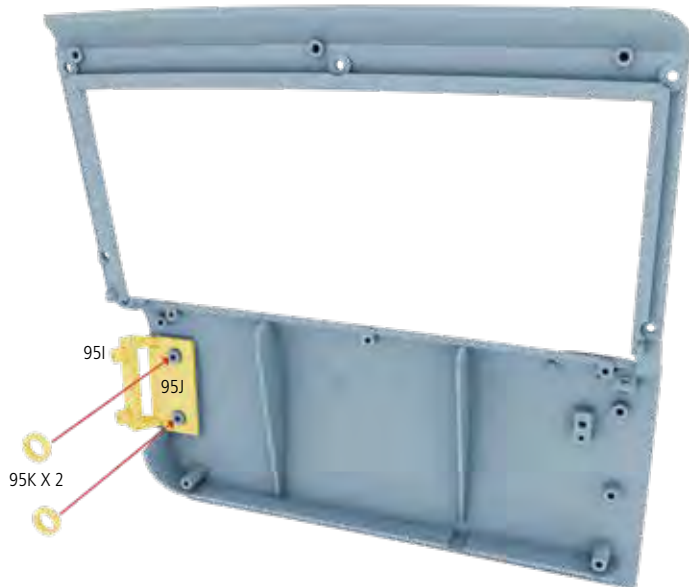
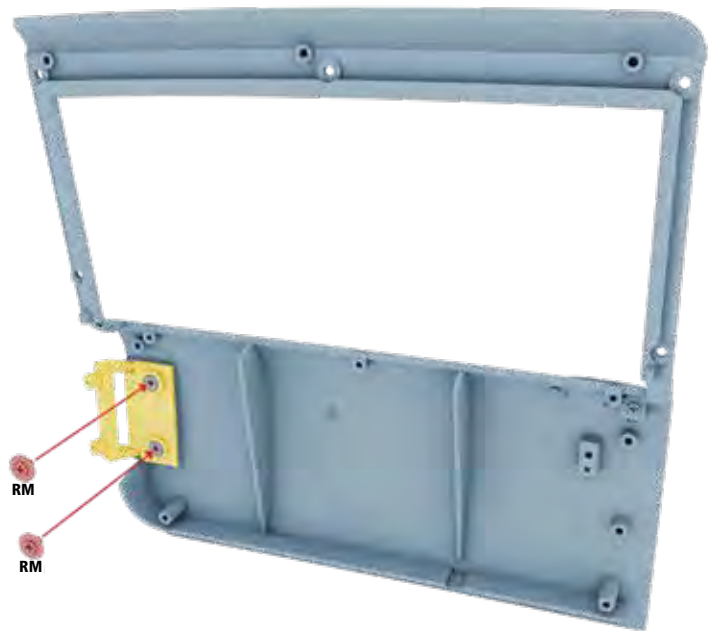
03

FITTING THE HANDLE: Take the right rear door handle (95H) and secure it to the right rear door (95G) with one AM screw (figure A).



**04**

INSTALLING THE HINGE: Turn the door over and lay the right rear door hinge (95I) in the socket at its edge. The hinge should be able to bend towards you. Place the hinge cover (95J) on top so the two screw posts from the door poke through the two holes in the cover. Then place a washer (95K) over each screw post (figure A). Secure these parts together with two RM screws (figure B).

FIGURE A**FIGURE B****STAGE 95 BUILD**

This is what the assembled pieces should look like.

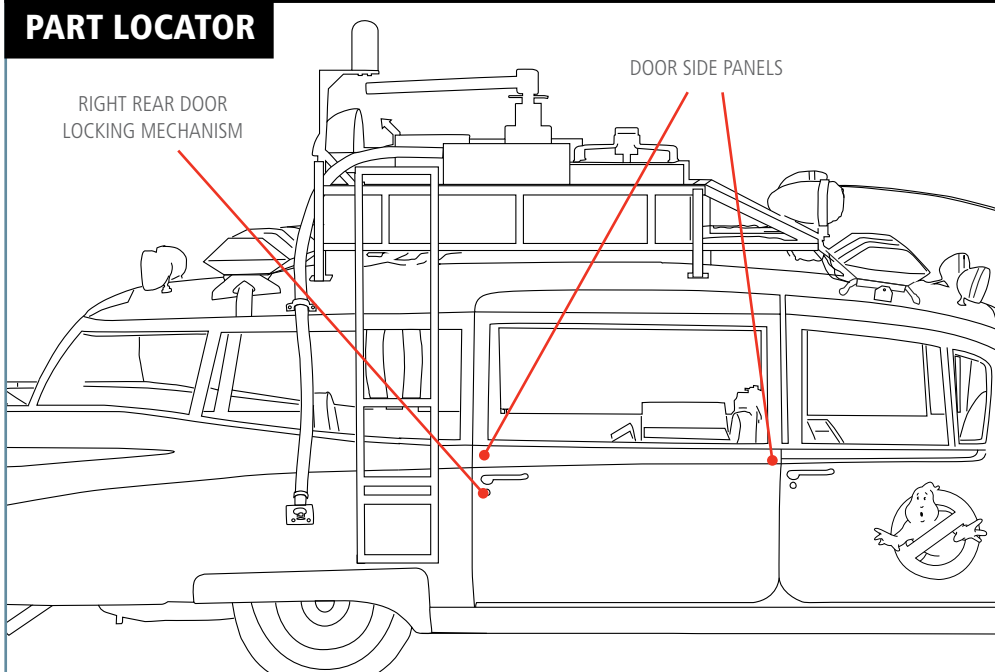


STAGE 96

RIGHT REAR DOOR LOCK & SIDE PANELS

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

PART LOCATOR



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 right rear door top trim (96B) and place it on the inside of the right rear door (95G), securing together with three SM screws (figure A).

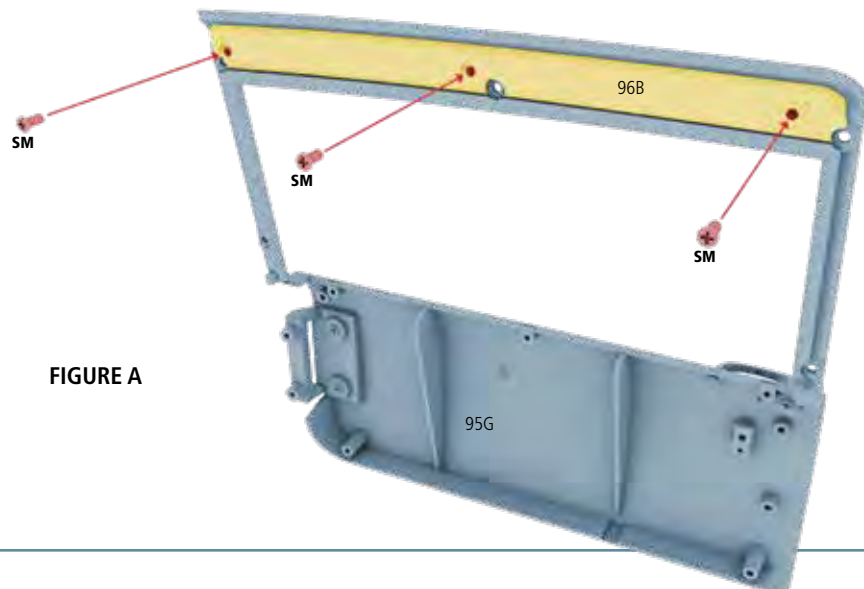


FIGURE A



02

FITTING THE DOOR SIDE PANELS: Firstly, fit door side panel 1 (96C) beneath the window to the left, on the inside of the right rear door. Fasten with one DM screw (figure A). Then fix door side panel 2 (96D) on the opposite side with two DM screws (figure B).

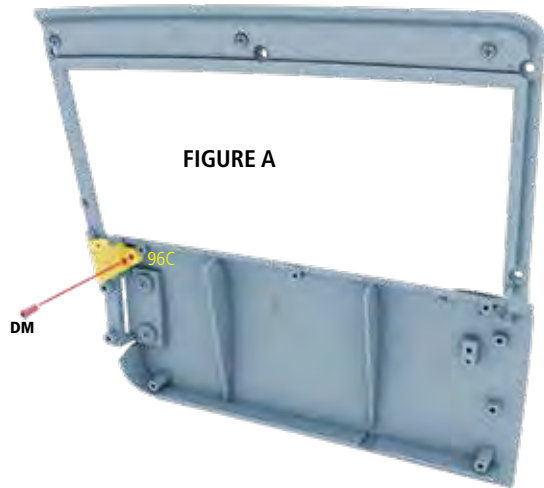


FIGURE A

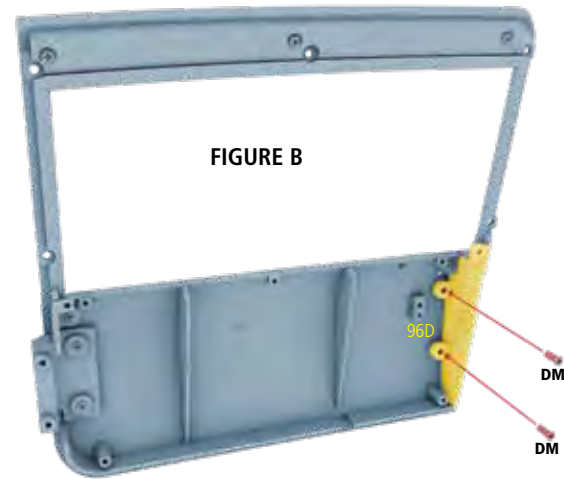


FIGURE B

03

THE LOCK PIN MECHANISM: Push the lock spring (96G) onto the longer end of the lock pin (96F) (figure A).

Slot the lock base (96E) 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 (96D). Secure the lock base to the door with one DM screw (figure B).

FIGURE A

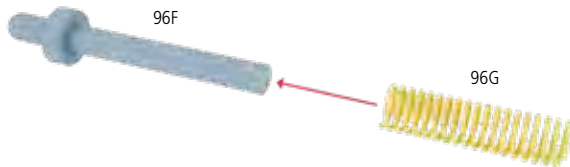
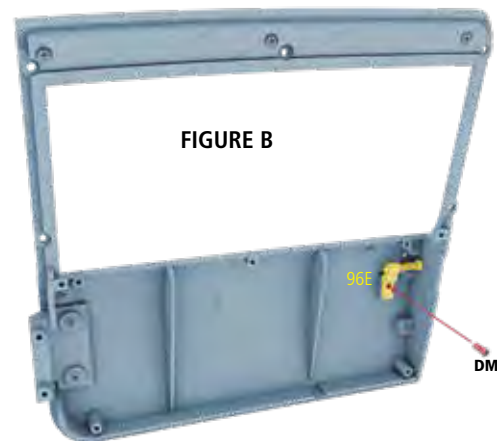


FIGURE B



STAGE 96 BUILD



This is what the assembled pieces should look like.

Keep the right rear door window (96A) safely aside so it can be assembled in phase 99 of the build.



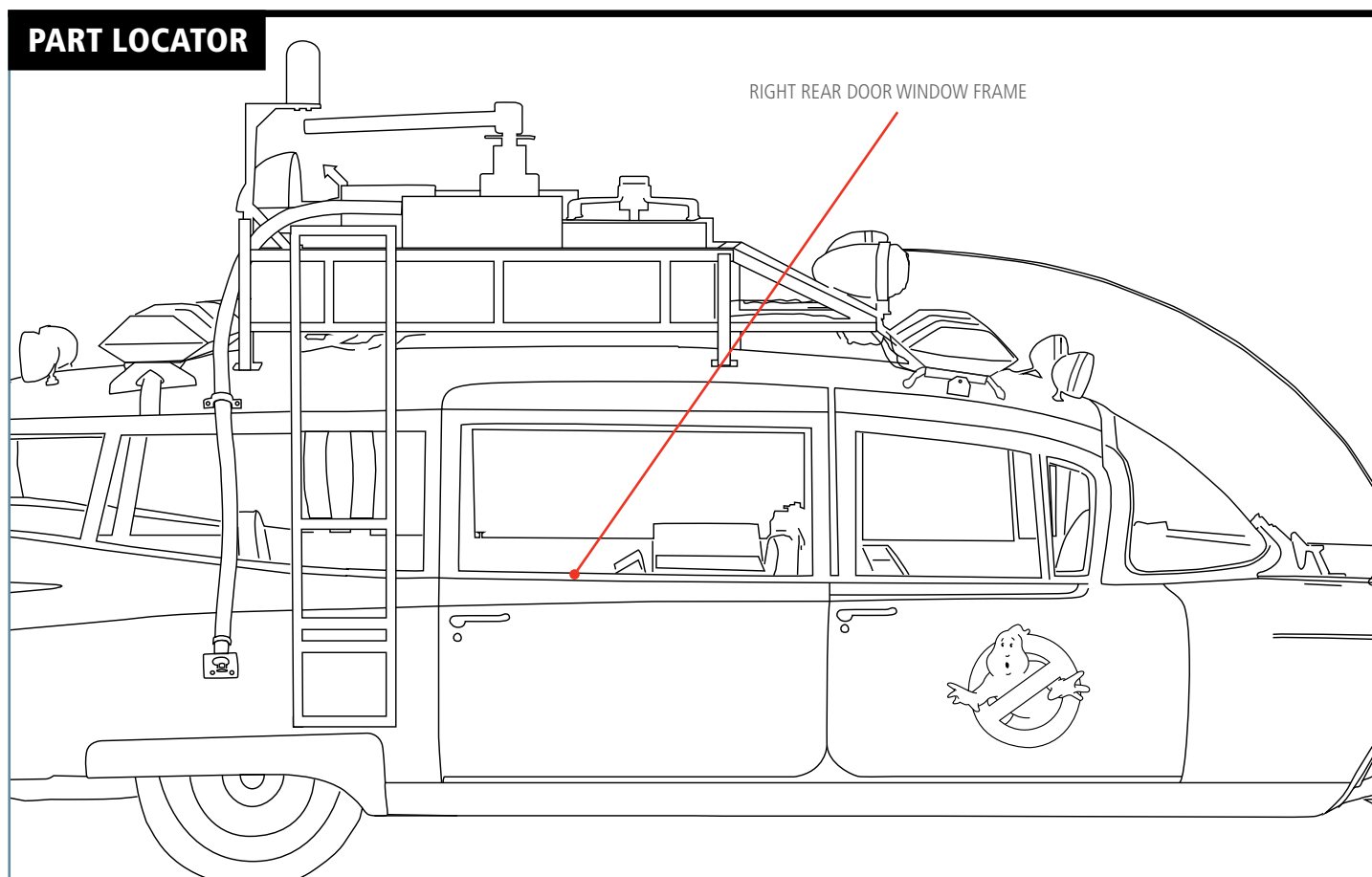


STAGE 97

RIGHT REAR DOOR WINDOW FRAME

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

PART LOCATOR



TIP: TIGHTENING THE SCREWS

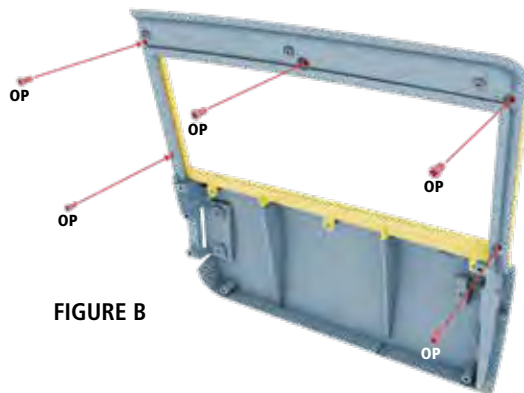
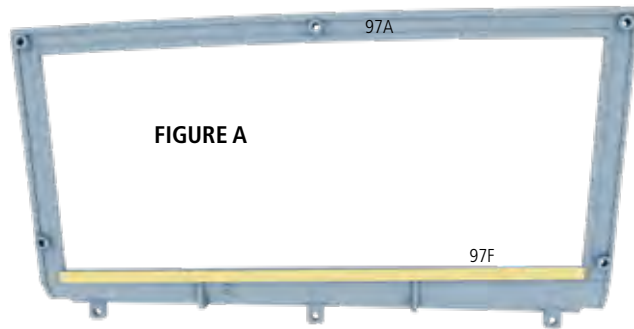
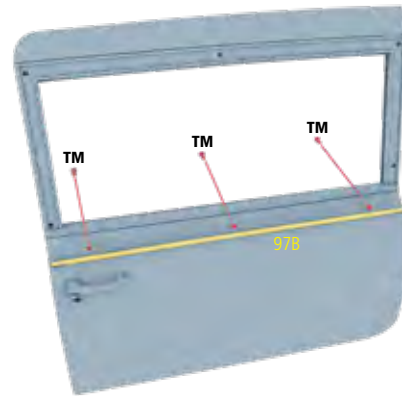
Screws with codes ending in the letter M (such as BM and CM) drive into metal. Those ending in the letter P (such as BP and CP) drive into plastic. Self-tapping screws for metal cut their own thread in the pre-drilled socket. To prevent the screw from jamming before it is fully tightened, drive the screw 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 WINDOW FRAME: Firstly, remove the adhesive backing from the sticker (97F). Take this and stick it to the rear of the right rear door window frame (97A) (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 (97B) into the slot in front of the window frame and fix in place with three TM screws (figure C).

**FIGURE B****FIGURE A****FIGURE C****02**

INSTALLING THE SKIRTING: Start by removing the adhesive backing from the window frame top skirting (97E). Stick this in place in the top of the window frame (97A) (figure A). Repeat this with the left skirting (97C), placing it on the left of the window frame. Then stick the right skirting (97D) to the right of the window frame (figure B).

FIGURE A**FIGURE B****STAGE 97 BUILD**

This is what the assembled piece should look like.

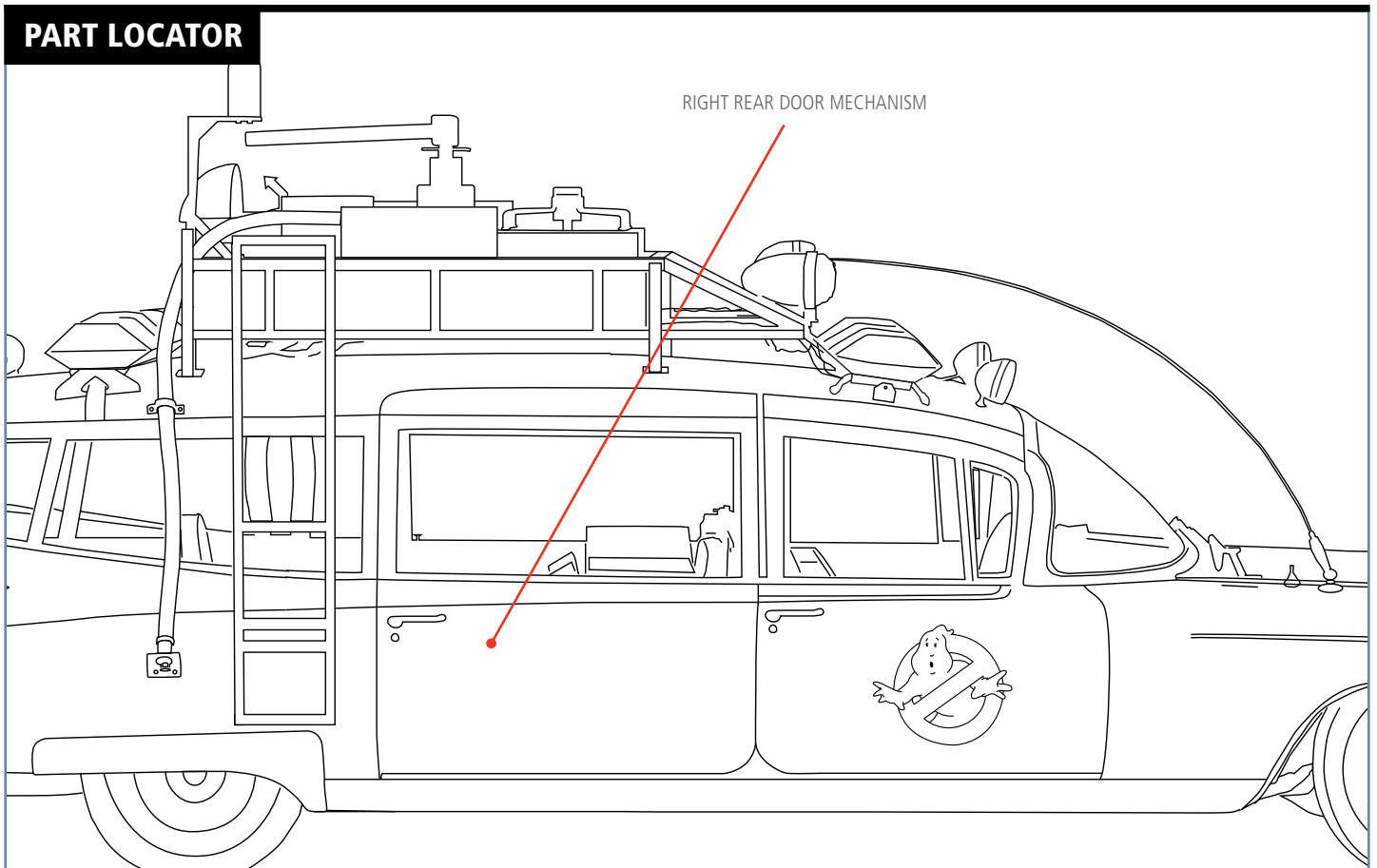


STAGE 98

RIGHT REAR DOOR WINDOW MECHANISM

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

PART LOCATOR



TIP: LEFT AND RIGHT

The instructions throughout this collection will mention the right and left sides of the car. The right and the left (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 (98B) onto the top screw post on the inside of the right rear door inner panel (98A). Fasten in place with one HP screw (figure A). Slot gear 2 (98C) 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

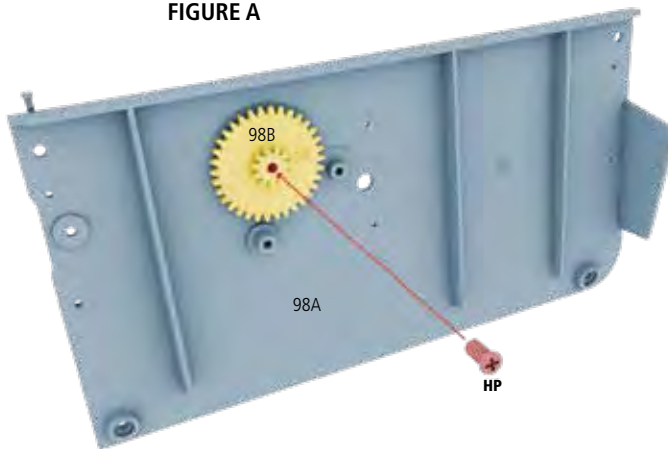
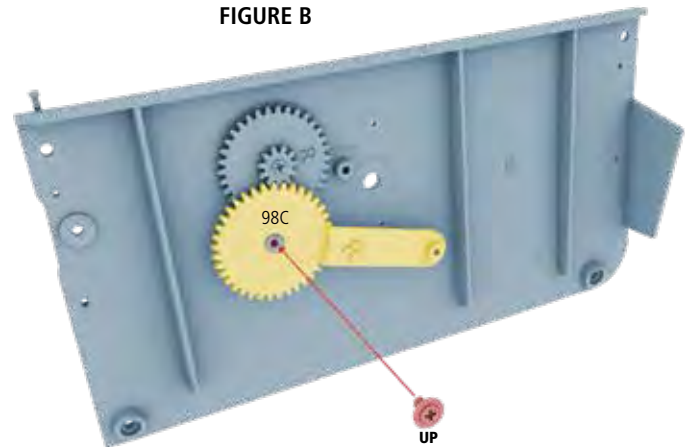
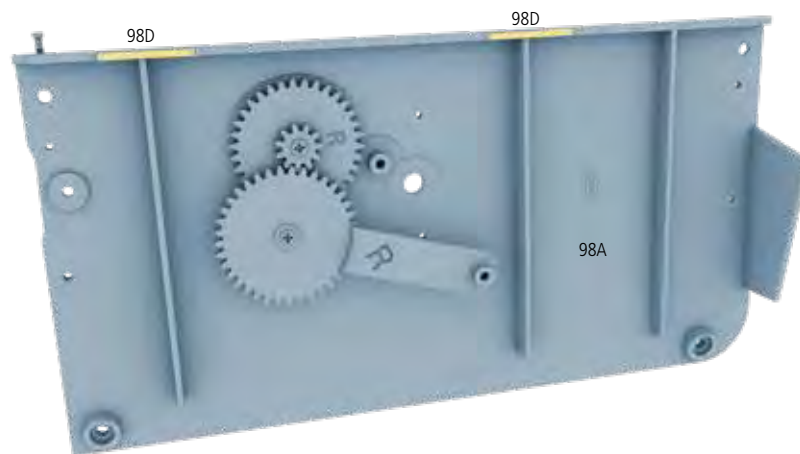


FIGURE B



- 02 ADDING THE STICKERS:** Remove the adhesive backing from the first sticker (98D) and fit to the inside of the right rear door inner panel (98A). Repeat this with the second sticker (figure A).

FIGURE A



STAGE 98 BUILD



This is what the assembled piece should look like.



SLAVITZA JOVAN

SLAVITZA JOVAN



“ I PLAYED GOZER AS
A FANTASY QUEEN...”



The actress who played Gozer looks back on the ornate set, public shyness, and becoming disillusioned with Hollywood.

G **OZER THE GOZERIAN UNDERWENT** many evolutions during the pre-production process. At one point the character was going to take the form of a male sixty-something architect, while Dan Aykroyd's initial draft described the interdimensional god as resembling the actor and TV announcer Bert Parks. After Pee Wee Herman actor Paul Reubens turned down the part, the character was changed to become a New Wave styled female villain, and Serbian model and actress Slavitz Jovan was cast in the role (though actress Paddi Edwards later dubbed the dialogue).

Prior to *Ghostbusters*, Jovan had just one screen credit, playing a model in 1980 TV drama *Skag*. But while she

was not as well-known as Reubens, it is difficult to imagine anyone else in the role. Jovan's electrifying, terrifying performance turned Gozer into an iconic movie villain with just a few minutes of screen time. "I played Gozer as a fantasy queen," she says, summing up her take on the character.

Jovan didn't take on the role in any expectation it would turn her into a major movie star. She recalls having no idea that the film would become a box office sensation, and in fact had another reason for taking on the part. "It was therapeutic as I was still grieving over my mother's passing in 1983," she says.

While Jovan drew "a bit" on her modelling experience for Gozer's ultra-stylized poses, the role involved many



things that were outside her comfort zone, from being suspended on wires that were attached to the costume (“I was scared”) to interacting with A-list actors on screen. Jovan admits that conversing with Murray, Ramis, and Aykroyd off-screen was not easy for her at the time due to her reserved nature. “I was infatuated by them, but I also had public shyness then,” she recalls.

COSTUME AND CONTACTS

Jovan’s scenes were filmed over a three-week period on John DeCuir’s huge, incredibly ornate Temple of Gozer set, which she remembers as “expensive and fantastic.” But the set’s lighting demands made wearing Gozer’s tight silver costume even more uncomfortable. “All of it [the costume] was irritating, and I could not see through my contact lenses,” she says.

In Dan Wallace’s 2015 book *Ghostbusters: The Visual History*, Jovan revealed that only one version of the costume was made for her to wear: “They had to sew on the back part, so if I had to

take it off, the wardrobe people would sew it back up again.”

After *Ghostbusters*, Jovan had roles in a handful of other notable pictures, including Brian De Palma’s *Body Double* (1984), the comedy *Tapeheads* (1988), horror remake *House on Haunted Hill* (1999), and Terrence Malick’s *Knight of Cups* (2015). However, Jovan says that in the wake of *Ghostbusters* she became rather disillusioned with a career in the movies. “For me, it was a way of making a living, a creative outlet – but I was typecast. I did not relate to any role after [*Ghostbusters*]. I was too much of a romantic. A dreamer, struggling in the Hollywood world. I was losing interest.”

Though she made a rare appearance at 2019’s *Ghostbusters Fan Fest* in Culver City, Jovan has largely avoided the limelight in recent years to focus on more spiritual pursuits. “My soul needed spiritual food so I turned to Jesus and found comfort in the Eastern Orthodox Christian church of my ancestors,” she says. “I have become more reclusive and spend my time reading the Saints.”



RIGHT Jovan as Gozer on the extravagant Temple set. The actress’s colored contact lenses meant that she could barely see anything.



**“THE COSTUME WAS
IRRITATING AND I COULD
NOT SEE THROUGH MY
CONTACT LENSES...”**





RIGHT The skeletal cab driver as seen in the montage sequence. Steve Johnson built the entire puppet from scratch.



ZOMBIE TAXI DRIVER

Steve Johnson looks back on assembling *Ghostbusters'* zombie taxi driver, which acted as his audition for the movie.

MUCH RESTED ON THE SUCCESS OF THE ZOMBIE TAXI driver seen picking up an ill-tempered passenger in *Ghostbusters'* second montage sequence – not least whether Steve Johnson got to work on the movie or not. The effects artist was 22 at the time, and while he had done stellar work on the likes of *The Howling* and *An American Werewolf in London*, the role on *Ghostbusters* was a big step up.

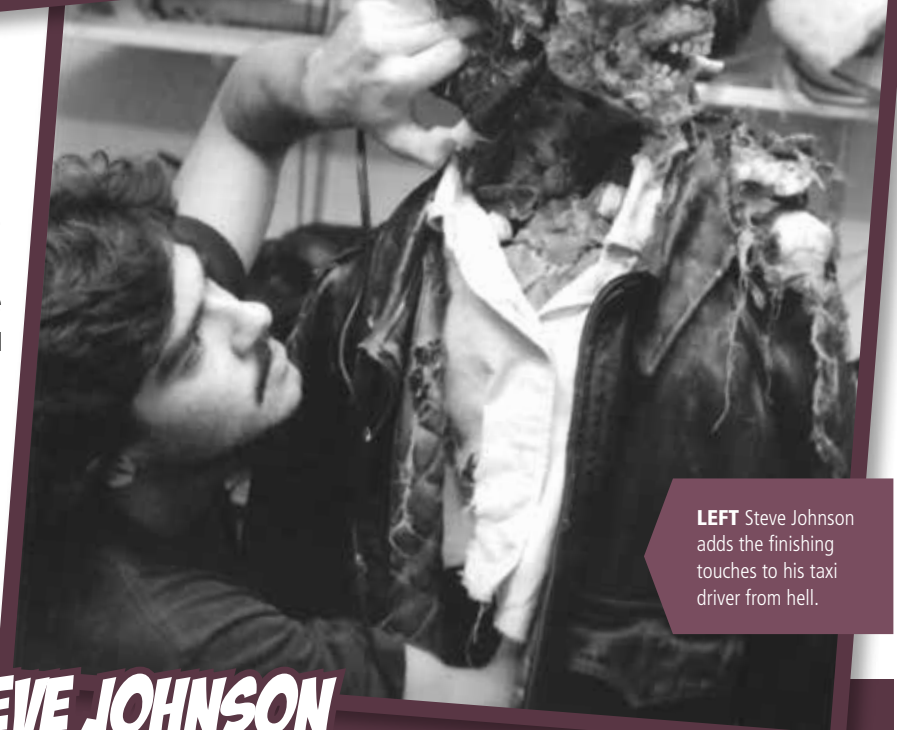
“Richard Edlund went to Rick Baker and asked if he would be interested in supervising the animatronic and character design effects work on *Ghostbusters*,” Johnson recalls. “Rick said no, but added, ‘Why don’t you talk to a kid named Steve Johnson?’ I went down there [to Boss Film Studio] – but they had no clue who I was or if they could trust this young kid to handle millions of dollars of effects work. So they set up a test for me. They said, ‘Go to New York and shoot the zombie. If it works, we’ll give you a job...’” The pressure was on.



BUILDING A ZOMBIE

While much of Johnson's role on *Ghostbusters* would involve sculpting and supervising, he needed to do *everything* for his audition piece, and he stayed up 24 hours straight to work on it. Though he had some zombie-making experience from *An American Werewolf in London*, where he'd worked with Rick Baker on creating the animatronic living-dead incarnation of Jack, he says he wanted his audition piece to be even more convincingly skeletal. The puppet was not, he points out, built at a professional studio. "I made it in my bedroom! I sculpted it, molded it, cast it, painted it, mechanised it. It went off really well, so they said, 'OK kid, you've got the job.'"

The success of the zombie taxi driver led to Steve Johnson co-supervising (with Randy Cook) Boss Film Studio's creature shop, where he sculpted key characters such as Slimer and the librarian ghost. It remains one of his best-loved films.



LEFT Steve Johnson adds the finishing touches to his taxi driver from hell.

MONSTER MAKER: STEVE JOHNSON

Steve Johnson has created special effects for some of the biggest Hollywood movies of the last 40 years. After showing his work to Rick Baker at a convention while he was still in high school, Johnson went on to work for the legendary Rob Bottin on Baker's recommendation and then for Baker himself. After *Ghostbusters*, he

remained at Boss Film to work on such films as *Fright Night* and *Big Trouble in Little China* ("I read the script for that one and thought, 'What the hell?' I couldn't [initially] see the magic on the page!"). In 1986, he launched his own effects company XFX (later Edge FX). The company became a major player in the effects world, working on blockbusters including *The Abyss* (1989), *Species* (1995), and *Eraser* (1996). By his own admission, Johnson's career has involved plenty of ups and downs (the latter include his unused original *Predator* suit and an exploding animatronic dog on 2003's *Dreamcatcher*), all of which are detailed in his *Rubberhead* book series.

Johnson cites *Ghostbusters*' effects supervisor Richard Edlund as a seminal influence on his career. "Working on *Ghostbusters* was magical. I learned so much from Richard Edlund about running a business. He didn't micro-manage. Mark Stetson, Randy Cook, and I shared a building, and Richard hardly ever came over there. He trusted us and allowed us to have autonomy and freedom to do the best job we could. As long as we didn't miss deadlines, we were all good. He's a great man."





NO GHOST LOGO

The classic 'no ghost' logo was refined by *Ghostbusters'* associate producer and former designer Michael C. Gross, before becoming an essential part of the movie's marketing campaign.

THE *GHOSTBUSTERS* 'NO GHOST' IMAGE is one of the most recognizable movie logos of all time – simple, clever and perfectly summing up the story in one neat graphic. The logo was first described in Dan Aykroyd's original treatment for *Ghostbusters*, where it appeared on the side of Ecto-1. Aykroyd commissioned designer John Deveikis, a friend from Carleton University, to devise the first iteration (along with other concept art) to accompany his script. The basic formula – a white ghost in a red, crossed-out circle – was established. However, once the movie had been green-lit, refining the concept proved to be a somewhat lengthier process.

The task of developing the final logo fell to the late Michael



had released a 1975 children's sitcom called *The Ghost Busters*).

"I involved myself with almost anything graphic on the film, including advertising," Gross told *The Telegraph* in 2015. "They wanted to put out a teaser poster for the movie – and this is why it became such an icon. They said, 'Well, this logo's great

that you did. Why don't we just blow it up and put 'Coming to save the world this summer'?' Suddenly it picked up its own momentum."

The logo became a vital part of *Ghostbusters*' merchandise, marketing and spin-offs, while Gross was also behind the inventive redesign for the 1989 sequel featuring a cheerier ghost making a 'two' sign. The ghost itself was given the name 'Mooglie' by Aykroyd and Reitman.

The logo was later reused on 2016's *Ghostbusters: Answer the Call*, and the movie even featured a sequence in which the character Rowan appeared as an incarnation of Mooglie.

LEFT The logo's power became clear when it was used on a teaser poster for *Ghostbusters* that didn't mention the film's title. The logo was cleverly updated for the sequel.

C. Gross, *Ghostbusters*' associate producer and former graphic designer. He worked with talented storyboard artist Brent Boates to design as many versions of the idea as possible.

"Being a magazine art director at *National Lampoon*, I really understood what the symbol had to be," he told *SFX* magazine in 2014. "I knew it had to be simple, it needed to be clean, it had to make the point."

THE FINAL DESIGN

The pair came up with between 20 to 30 variations on the logo. Eventually Gross narrowed it down to five versions which he brought to Ivan Reitman. Together they settled on the dynamic final design, which wasn't originally envisioned to be used beyond the car and uniforms. However, the advertising department soon realized its marketability, especially as they wanted to release a title-less teaser poster (Columbia had yet to license the title *Ghostbusters* from Filmation, who

BELOW The 'no ghost' logo was intended to be used on Ecto-1 in Dan Aykroyd's original treatment. However, the final logo was so good that it played a prominent role in the marketing campaign of both the film and the wider franchise.

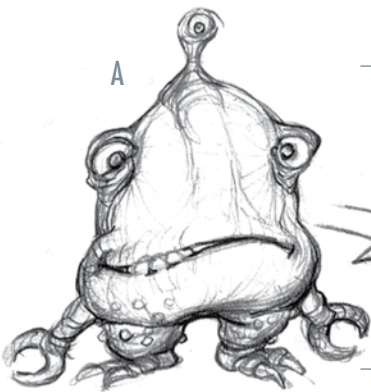




HENRY MAYO

GB II CONCEPT ART

A



Henry Mayo created dozens of concepts for *Ghostbusters* II's ghosts and ghouls, several which provided the basis for the final designs. Here is a selection of his work...

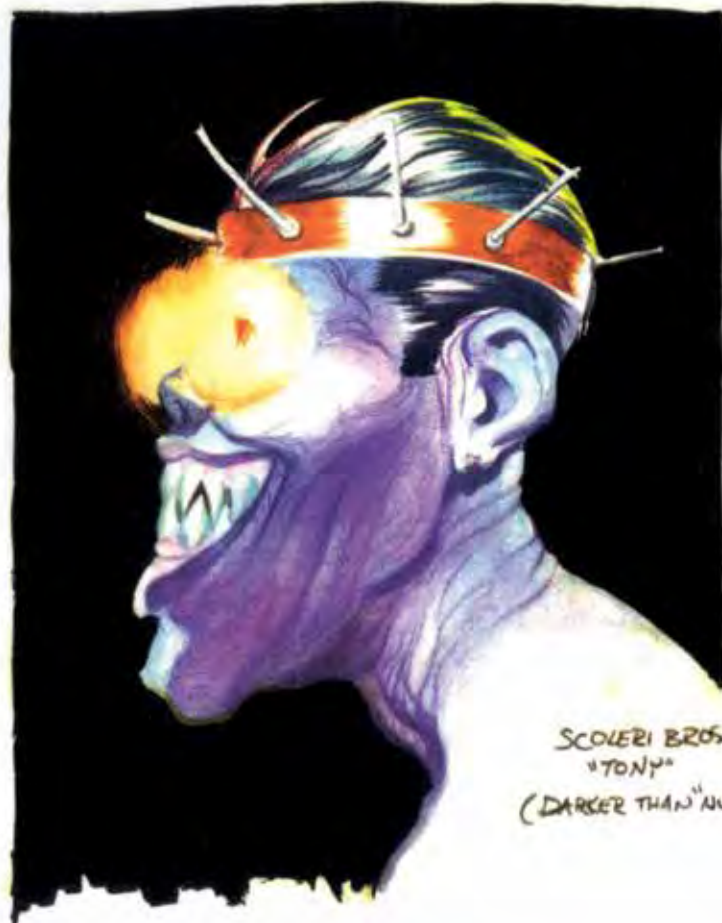
THE THIRDEYE
LETS HIM SEE
WHAT HE EATS



B



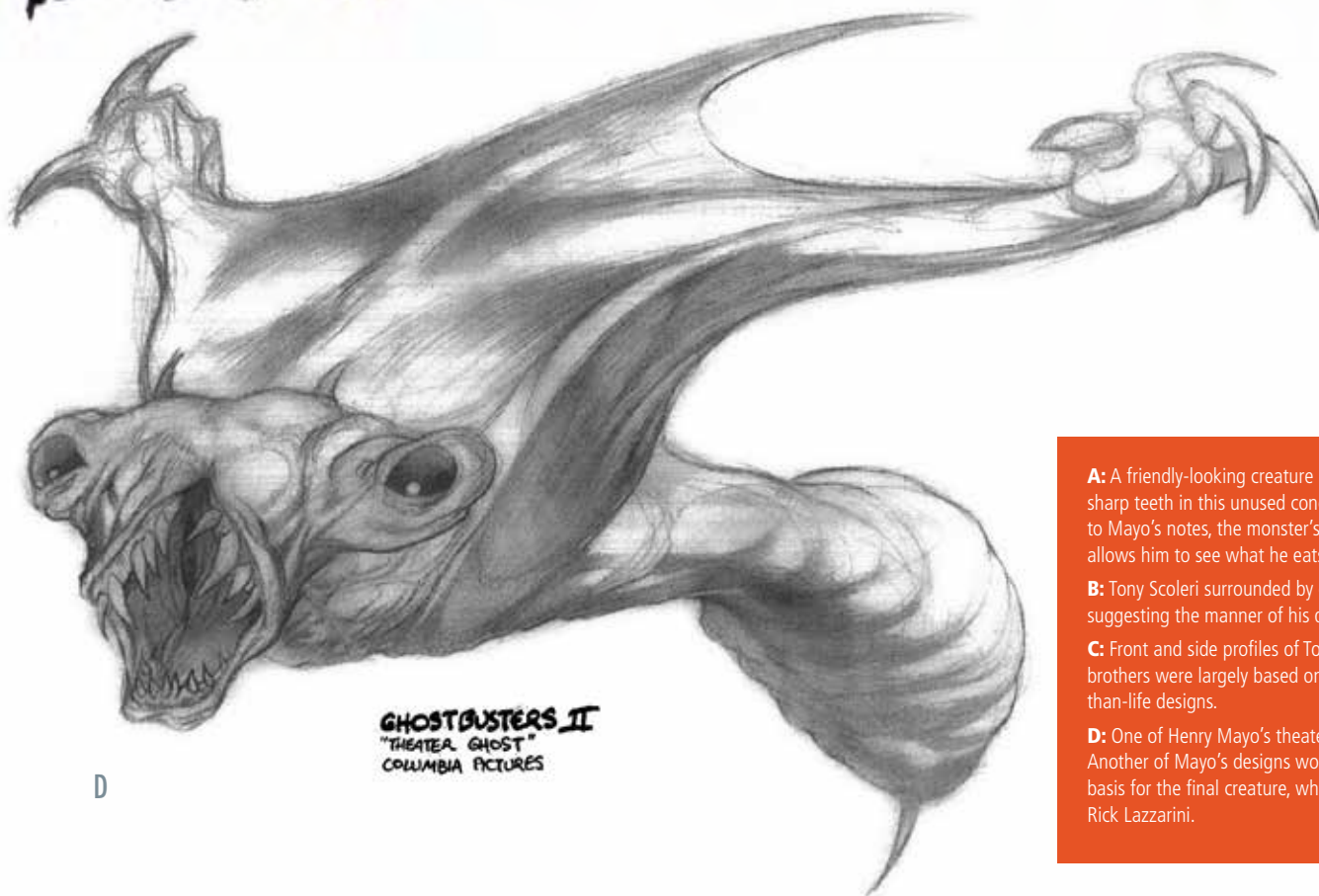
HENRY
MAYO '91



SCOLERI BROS.
"TONY"
(DARKER THAN "NUZZO")



C



GHSTBUSTERS II
"THEATER GHOST"
COLUMBIA PICTURES

D

A: A friendly-looking creature reveals razor-sharp teeth in this unused concept. According to Mayo's notes, the monster's "third eye" allows him to see what he eats."

B: Tony Scoleri surrounded by electrical flames, suggesting the manner of his demise.

C: Front and side profiles of Tony Scoleri. The brothers were largely based on Mayo's larger-than-life designs.

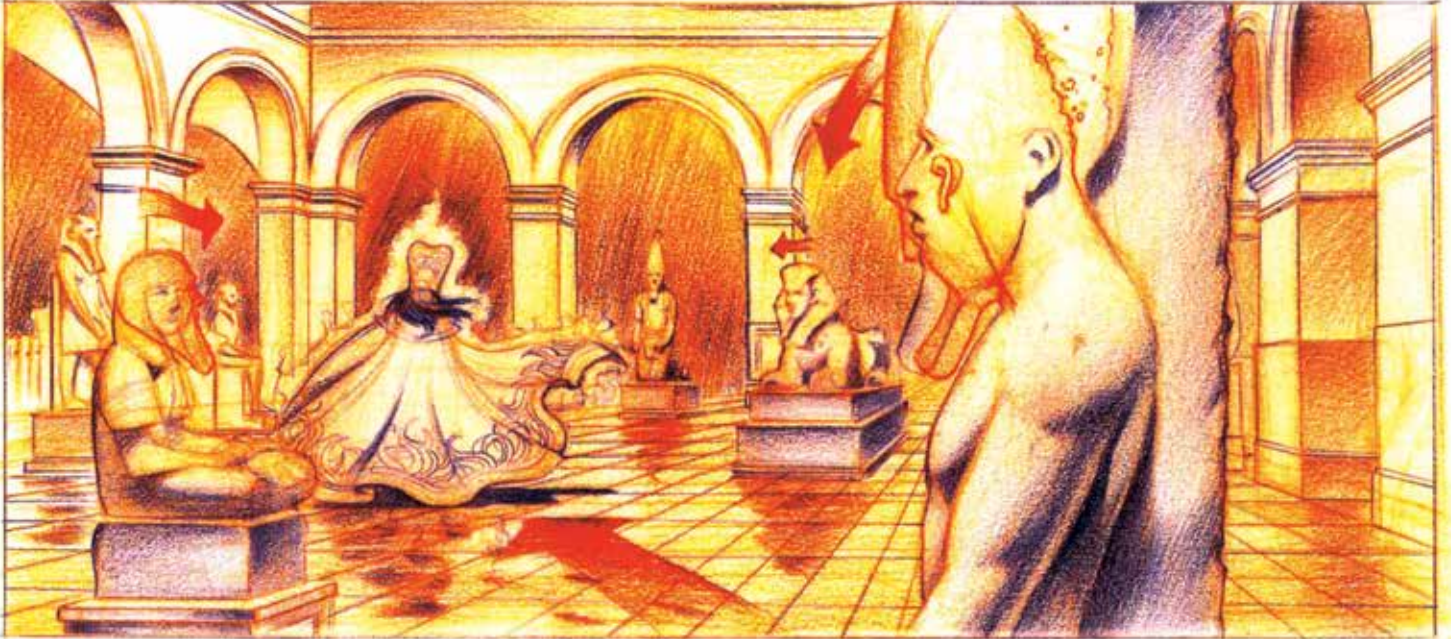
D: One of Henry Mayo's theater ghost designs. Another of Mayo's designs would provide the basis for the final creature, which was built by Rick Lazzarini.



- E: Sketches highlighting Slimer's expressions and skeleton.
F: Storyboard in which Vigo uses his powers to bring museum displays to life.
G: One of Mayo's unusual concepts for Vigo.
H: Two intriguing but unused ideas for ghosts and monsters.
I: Another of Mayo's brilliantly horrific ghost ideas.



F



VIGO STORMS THROUGH MUSEUM, ON HIS WAY TO THE ICON. THE STATUES MAGICALLY TURN TOWARD HIM AS HE PASSES.

HENRY MAYO

G



H



ALL YOU NEED
IS A GORILLA SUIT
AND A BIONIC ARM

I





ECTO-101

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



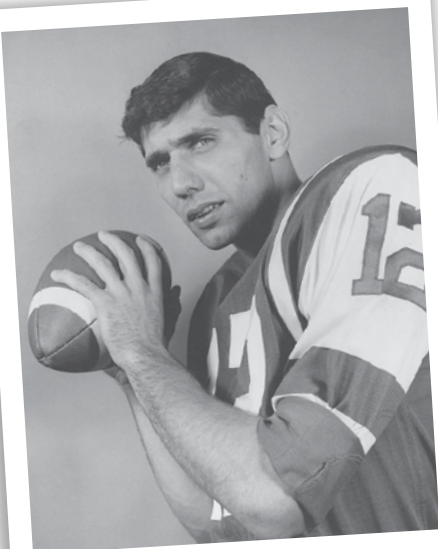
#26 JOE NAMATH

After Dana and Oscar seek refuge in Peter's loft apartment in the wake of an attack by the bathtub monster in *Ghostbusters II*, Peter fashions a diaper out of a No. 12 Jets sweater. "I got this from a girl who got this from Joe Willie Namath," Venkman explains.

One of the first NFL superstars, 'Broadway Joe' (as he was nicknamed) played for the New York jets between 1965 and 1976, followed by a short spell playing for the Los Angeles Rams. During his career, Namath was a huge star: he signed his initial contract with the Jets for the then-huge sum of \$400,000, and is perhaps best remembered for his performance as part of the Jets' shock victory over the Baltimore Colts in 1969's Super Bowl III.

The Pennsylvania-born player was no stranger to the world of television and motion pictures. He had his own talk show, *The Joe Namath Show*, in 1969, and went

on to appear in a wide range of other shows, often playing himself, including *ALF*, *The A-Team*, *Married... With Children*, and *The Wedding Ringer*. He was also known for his striking fashion sense, including wearing non-standard white shoes on the pitch and large fur coats on the sidelines.



“

You animal lovers should know that no Terror Dogs were actually killed or injured in the making of this movie.

”



▲ **Harold Ramis reassures viewers about the safety of the Terror Dogs on the 1999 DVD commentary.**

“

I write in a collaborative way. I don't think any writer in Hollywood writes a script and clutches it close to his breast and says, 'You're not going to touch this.' It just wouldn't work. I like to write, throw it in the ring, and see what other people's changes are.

”



▲ **Dan Aykroyd discusses collaborative writing on Cinema Showcase in 1984.**

“

One of the nice touches for the props on Ghostbusters II came from my saving a large amount of left-over warning labels and symbols from Blade Runner. I used these labels to quite an advantage in that it made our new props look more authentic.

”

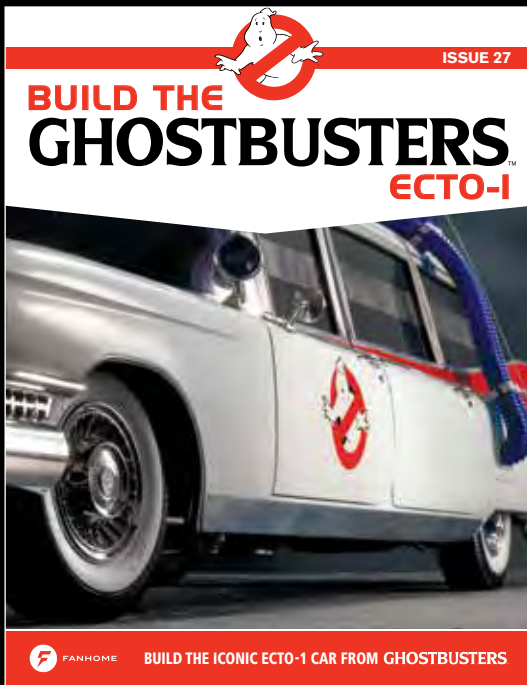


▲ **Hardware consultant Stephen Dane tells Beyond the Marquee how his previous work on Blade Runner came in handy on GBII.**



COMING IN ISSUE 27

YOUR PARTS



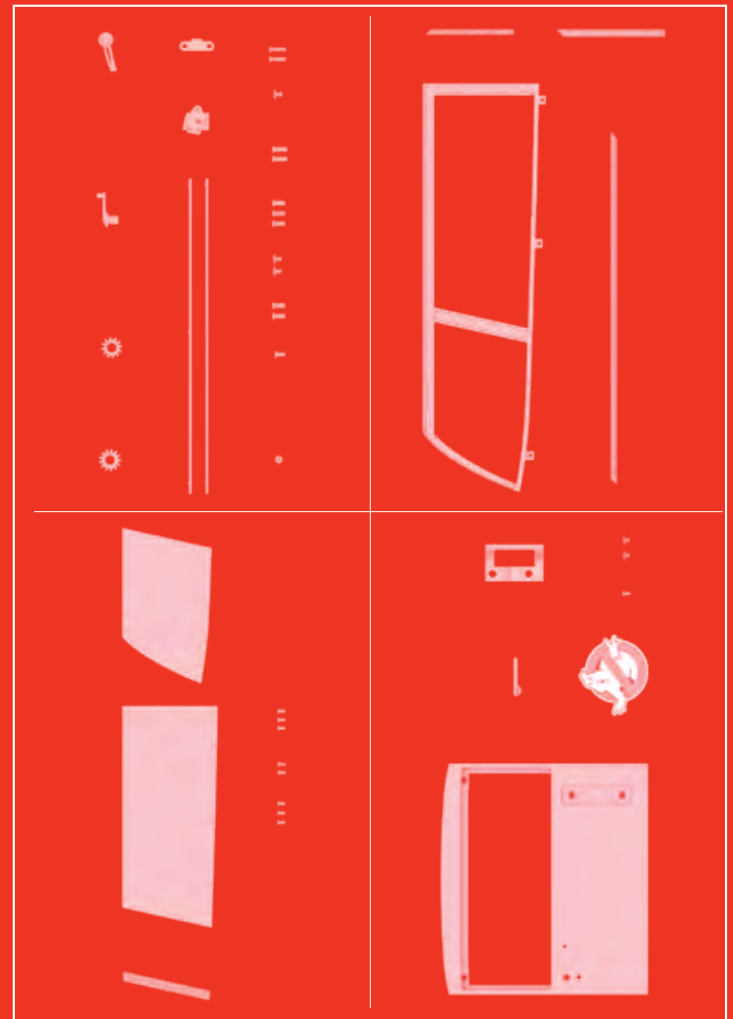
PAT MCCLUNG INTERVIEW

We speak to *Ghostbusters'* model-maker.



SLIME TIME

How the slime was created.



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