ISSUE 27

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™


DANGER

BUILD THE GHOSTBUSTERS™ ECTO-1

CONTENTS

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TO OUR READERS
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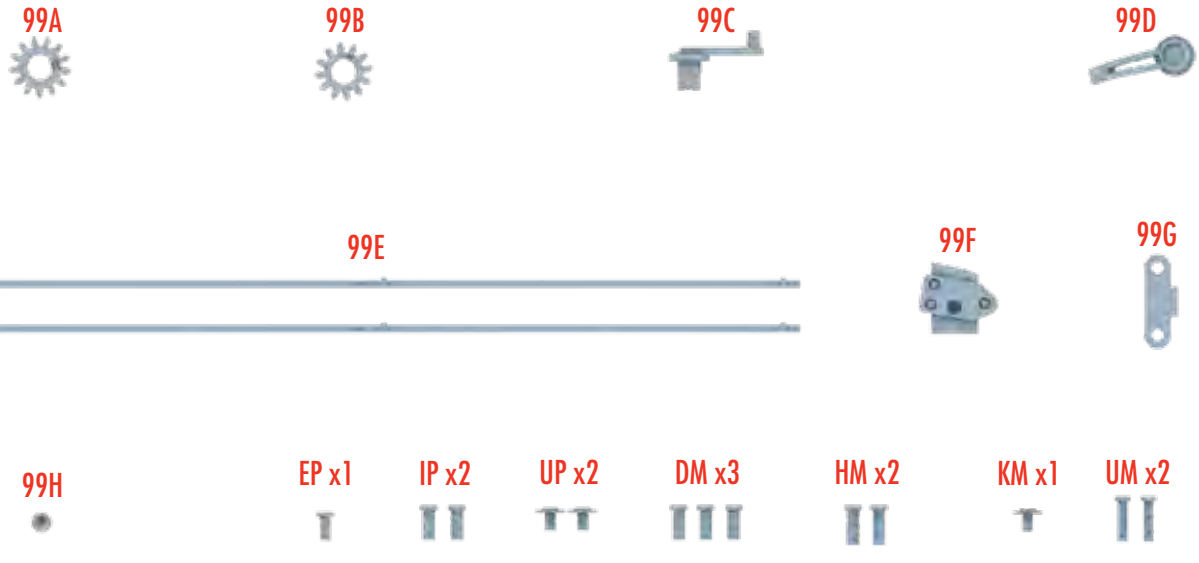
CAR PARTS STAGE 99

In this stage, you receive parts for the window mechanism, as well as parts for the inner door.

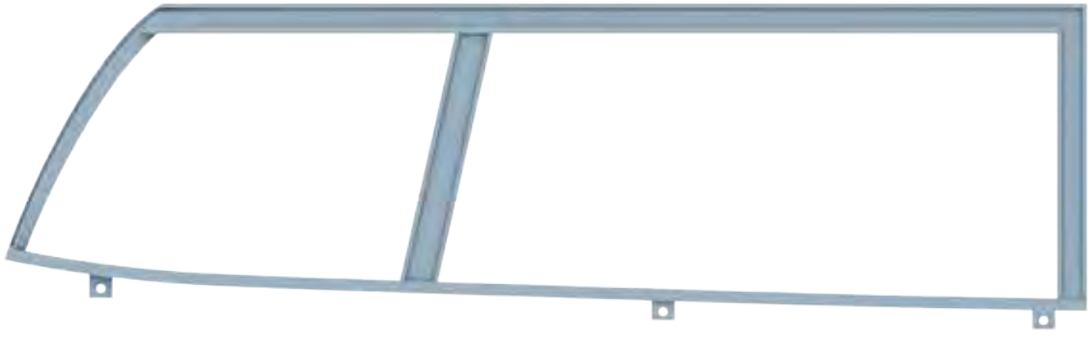


PART NUMBER	DESCRIPTION	QUANTITY
99A	GEAR 3	1
99B	GEAR 4	1
99C	WINDOW LEVER	1
99D	INTERIOR DOOR HANDLE	1
99E	RIGHT REAR DOOR INNER SKIRTING	2
99F	RIGHT REAR DOOR CATCH	1
99G	SWITCH COVER	1
99H	RIGHT REAR DOOR LOCK	1
EP	1.7x4MM	1 (+1 SPARE)
IP	2x5MM	2 (+1 SPARE)
UP	2x3x6MM	2 (+1 SPARE)
DM	2x5MM	3 (+1 SPARE)
HM	2x6MM	2 (+1 SPARE)
KM	2x3x6MM	1 (+1 SPARE)
UM	2.3x8MM	2 (+1 SPARE)

CAR PARTS STAGE 100

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

100A



100B

100D

100C

PART NUMBER	DESCRIPTION	QUANTITY
100A	RIGHT REAR WINDOW FRAME	1
100B	WINDOW FRAME LEFT SKIRTING	1
100C	WINDOW FRAME TOP SKIRTING	1
100D	WINDOW FRAME RIGHT SKIRTING	1

CAR PARTS STAGE 101

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

101A

101B

101C

AP x3

VP x2

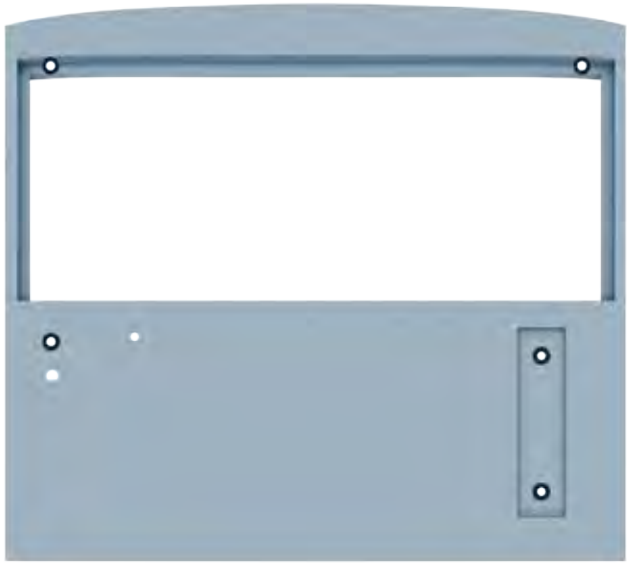
VM x3

PART NUMBER	DESCRIPTION	QUANTITY
101A	WINDOW FRAME CENTER SKIRTING	1
101B	RIGHT REAR WINDOW 1	1
101C	RIGHT REAR WINDOW 2	1
AP	1.7x5MM	3 (+1 SPARE)
VP	1.7x7MM	2 (+1 SPARE)
VM	1.7x5MM	3 (+1 SPARE)

CAR PARTS STAGE 102

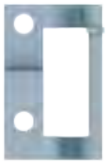
In this stage, you receive the rear door for your Ectomobile, and associated parts.

102A



102B

102C



AM x1

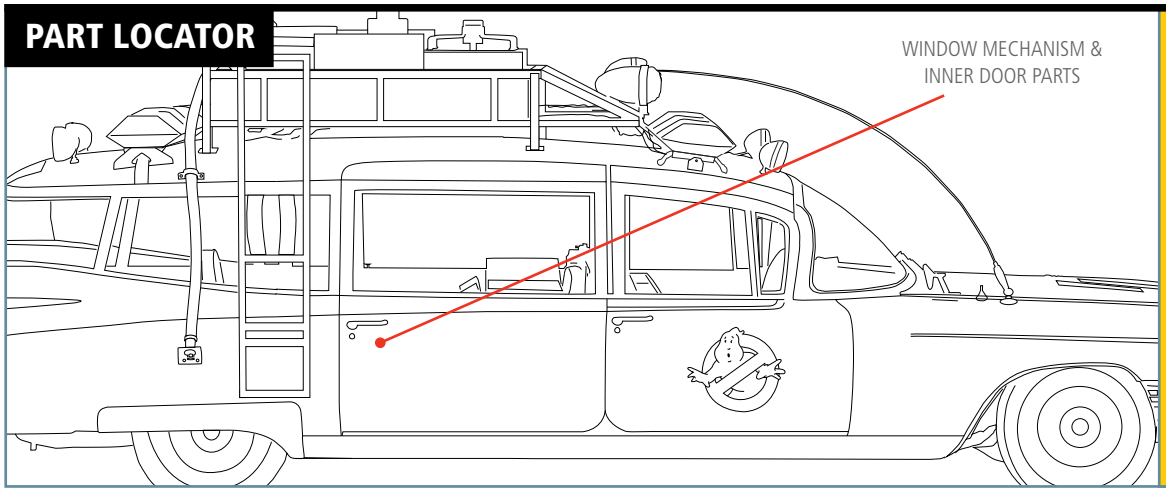
RM x2

PART NUMBER	DESCRIPTION	QUANTITY
102A	REAR DOOR	1
102B	REAR DOOR OUTER HANDLE	1
102C	REAR DOOR HINGE	1
AM	1.5x4MM	1 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)

STAGE 99
COMPLETING RIGHT REAR DOOR

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

PART LOCATOR

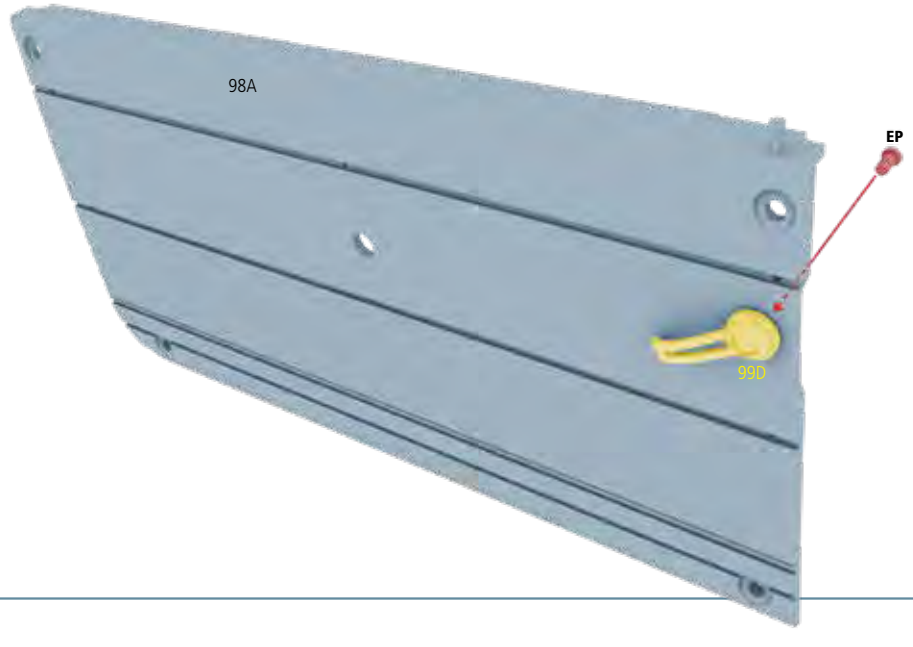


TIP: LIGHTS AND SWITCHES
The lights and switches have a moldable casing at the end of the wires in order for the wires to be bent into position.

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 (99D) into the slot at the edge of the door inner panel (98A), securing from behind with one EP screw (figure A).

FIGURE A



02

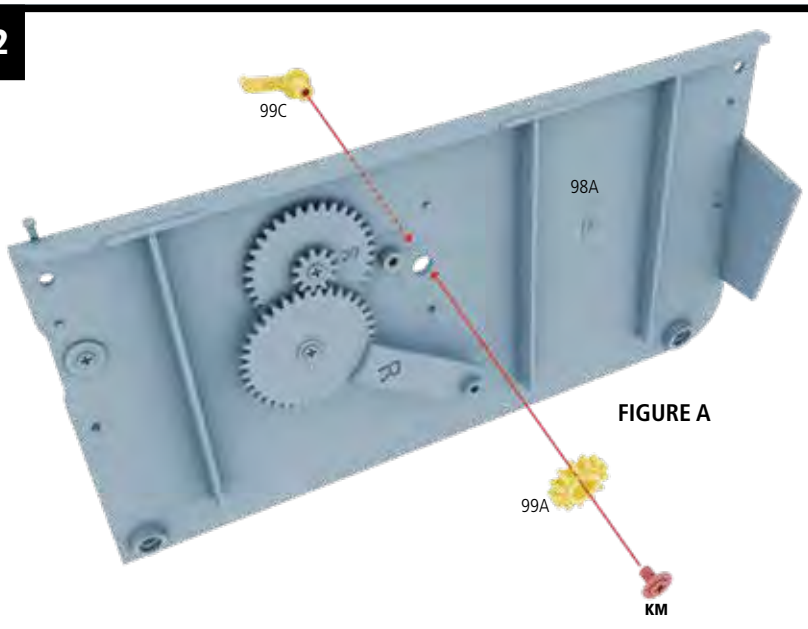


FIGURE A

ASSEMBLING THE WINDOW LEVER: Push the window lever (99C) into the hole in the center of the door inner panel (98A), pushing gear 3 (99A) onto its rear and securing with one KM screw (figure A). Then, slot gear 4 (99B) onto the remaining screw post, fixing with one UP screw (figure B).

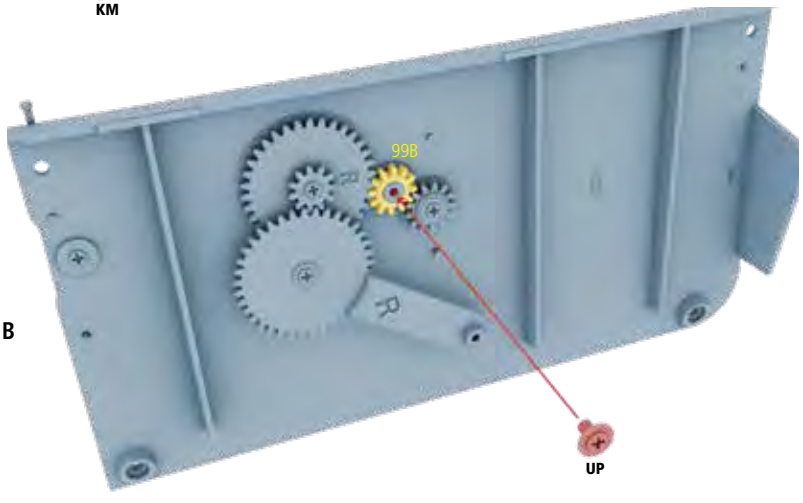


FIGURE B

03

FITTING THE WINDOW: Push the screw post at the end of gear 2 (98C) through the oblong recess at the bottom of the right rear door window (96A), securing with one UP screw (figure A). The side of the window marked with the "R" should be facing the side of the door panel with the handles.

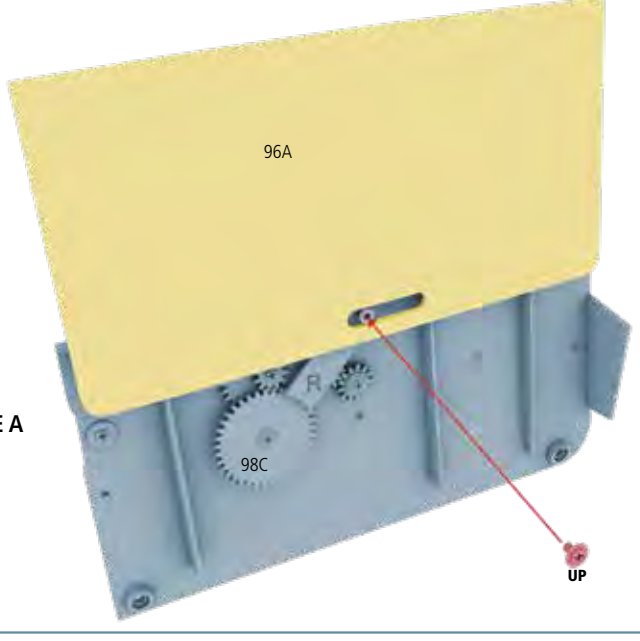


FIGURE A

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 (99E) and push it carefully into place in the top of the two long recesses in the door inner panel (98A). Then, push the remaining piece of inner skirting (99E) 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 right rear door lock (99H) into the pinhole (figure D).

FIGURE A

FIGURE B

FIGURE C

FIGURE D

05 **FITTING THE SWITCH COVER:** Firstly, uninstall the rear right door switch (66J, marked with an "X") from the PCB (65A). Bend the wires on the switch as shown in figure A and place on the body middle frame (69A), covering with the switch cover (99G) and securing the parts together with two HM screws (figure B).

FIGURE A

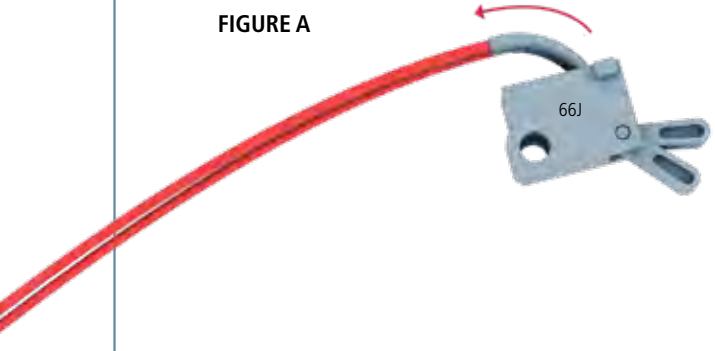
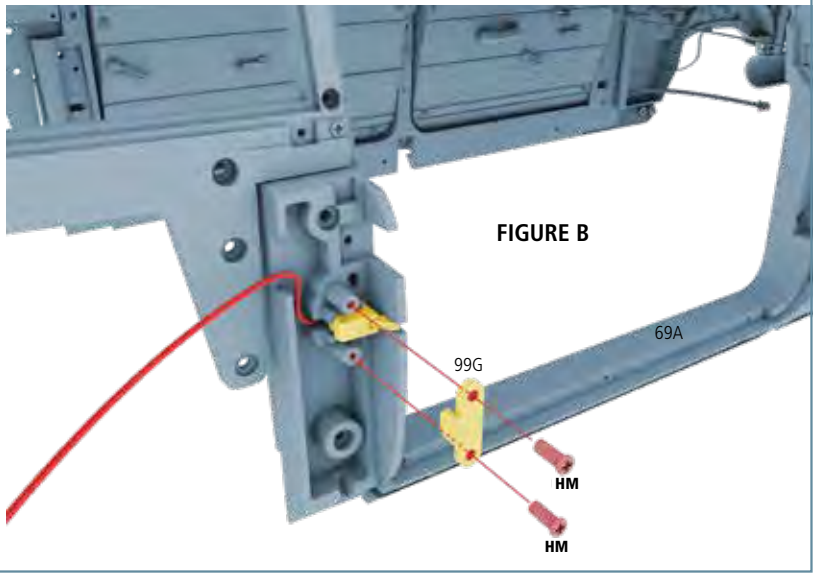


FIGURE B



06 INSTALLING THE DOOR:

Fix the right rear door catch (99F) to the body middle frame (69A) with one DM screw (figure A). Then, push the hinges of the right rear door into the two matching holes in the body middle frame, securing with two UM screws (figure B).

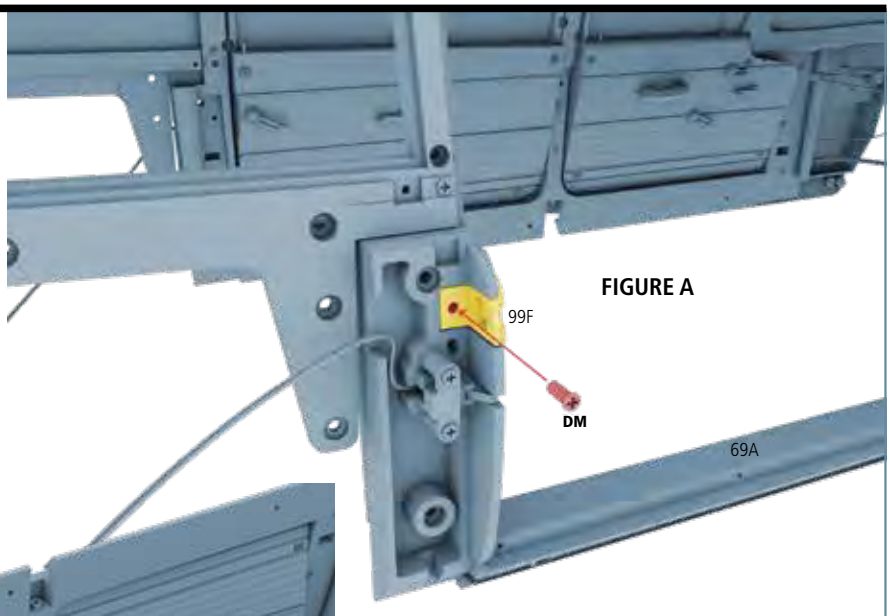


FIGURE A

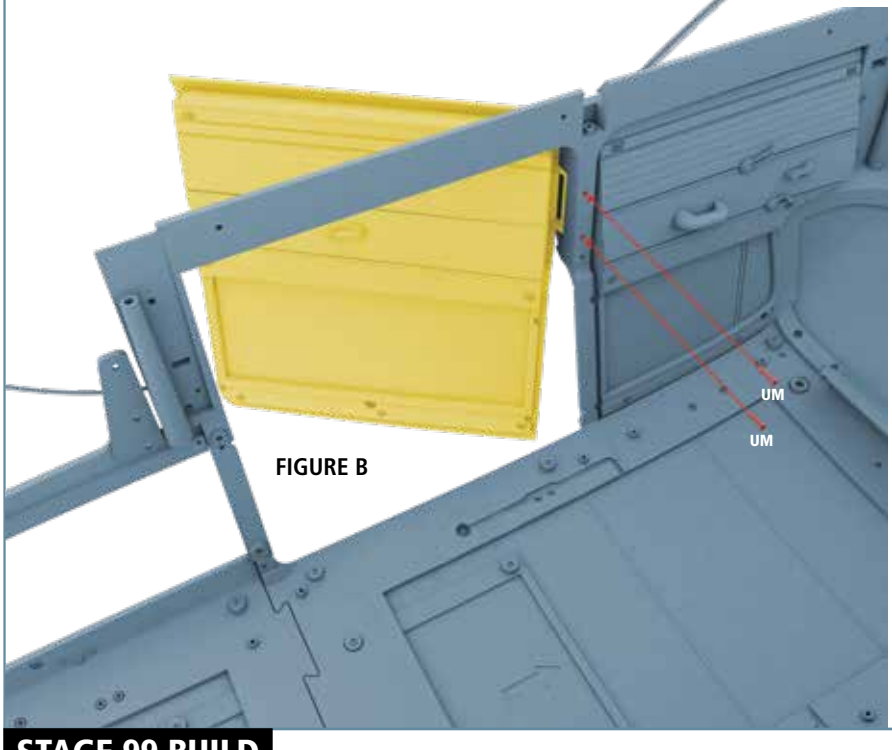
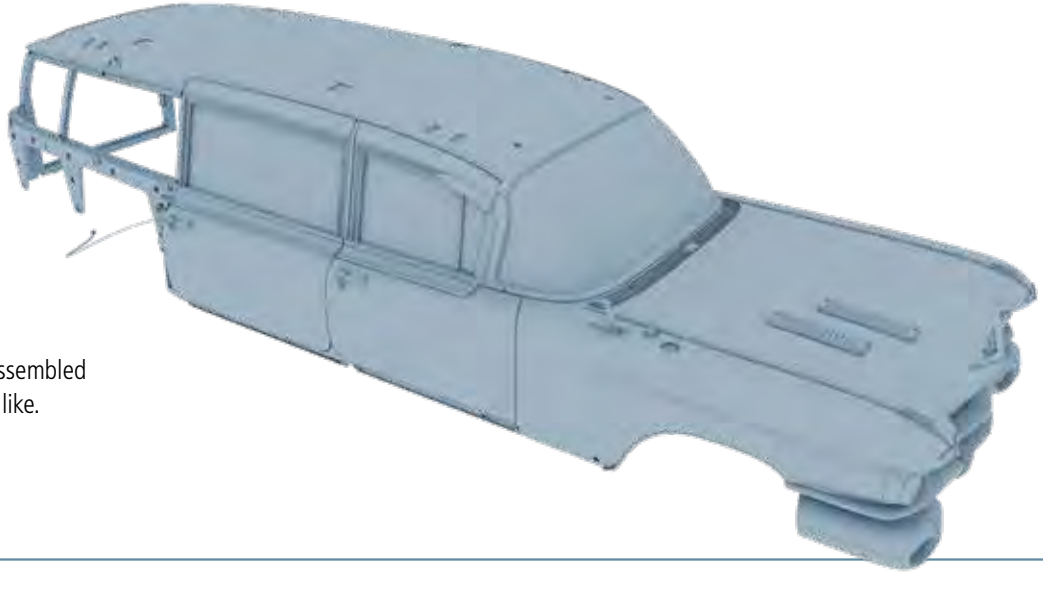


FIGURE B

STAGE 99 BUILD

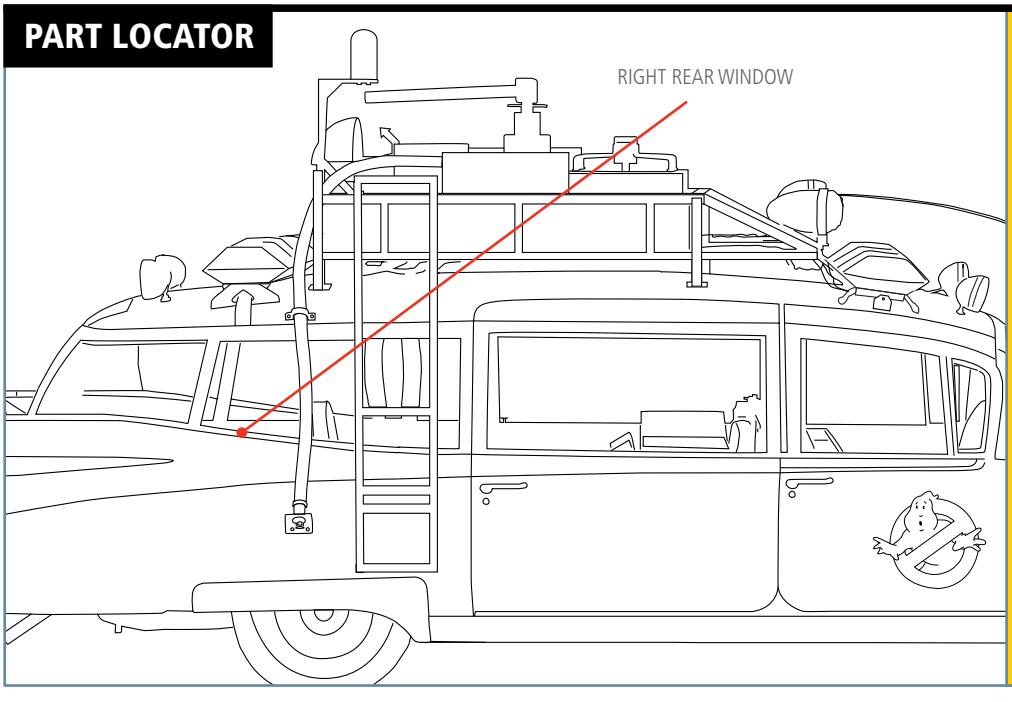


This is what the assembled piece should look like.

STAGE 100
RIGHT REAR WINDOW FRAME & SKIRTING

In this phase, you fit the skirting to the right rear window.

PART LOCATOR



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 LEFT SKIRTING:** Take the window frame left skirting (100B) and carefully bend it so that it matches the curve of the right rear window frame (100A) (figure A). Then, remove the adhesive backing and stick the left skirting (100B) to the right of the window frame (100A) (figure B).

FIGURE A

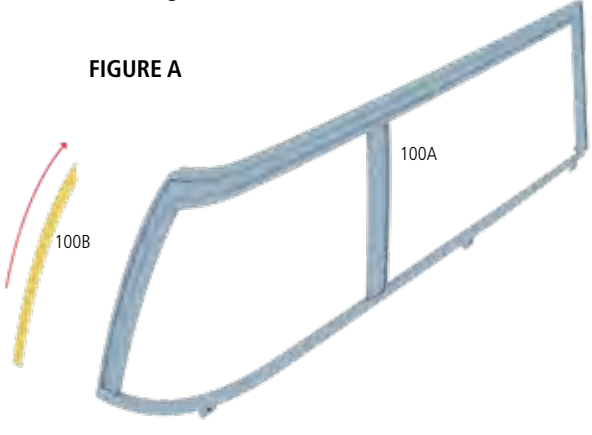
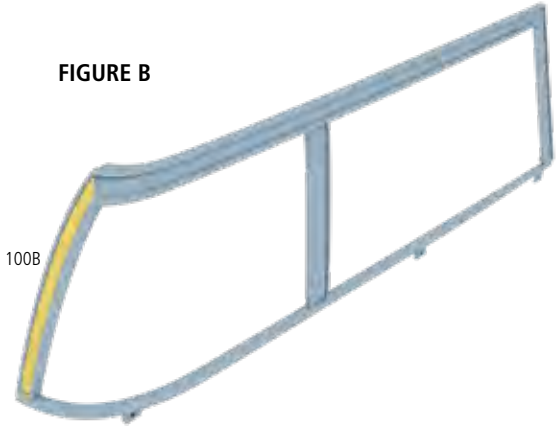


FIGURE B



02

FITTING THE TOP AND RIGHT SKIRTING: Bend the window frame top skirting (100C) 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 right skirting (100D) and stick it to the right side of the window frame (figure C).

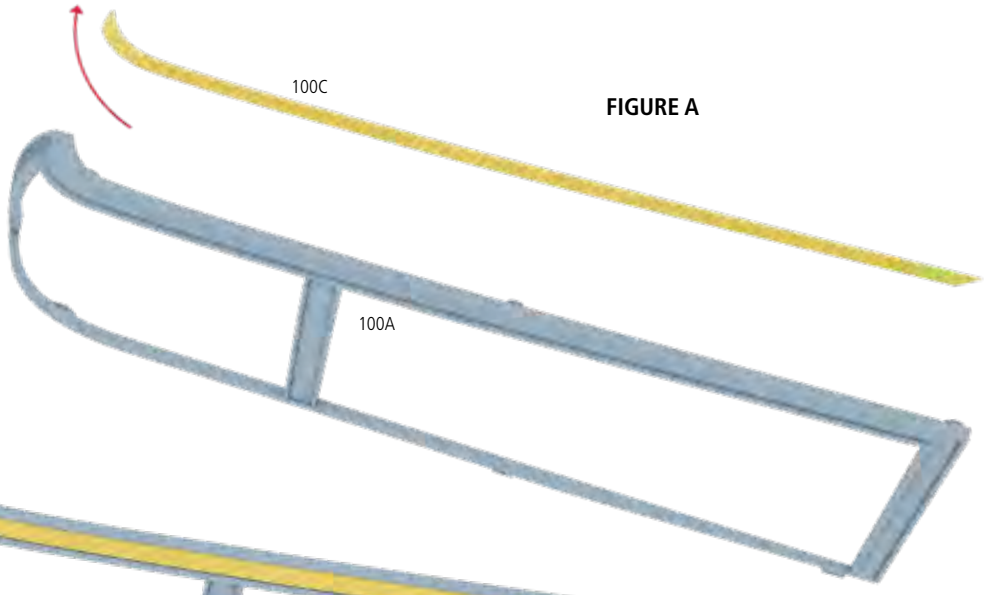


FIGURE A

FIGURE B

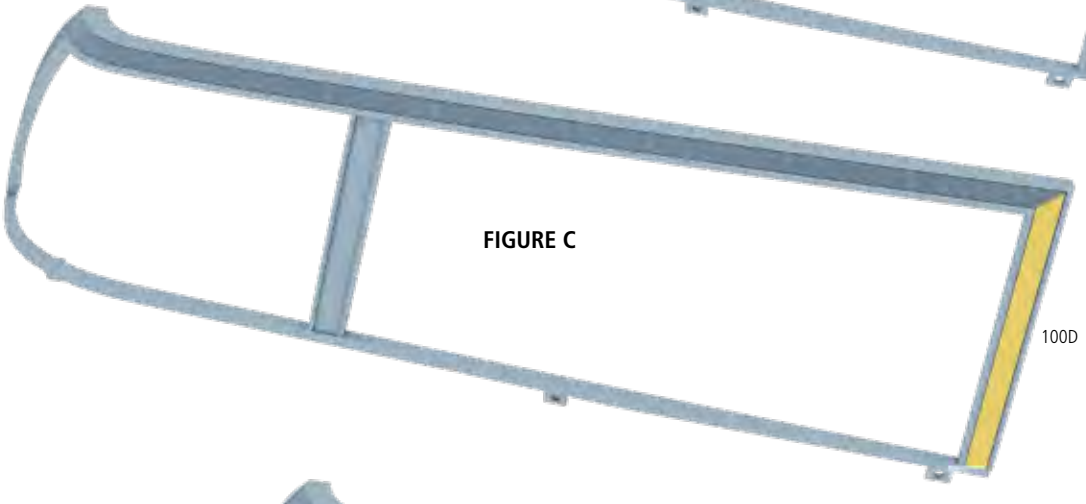
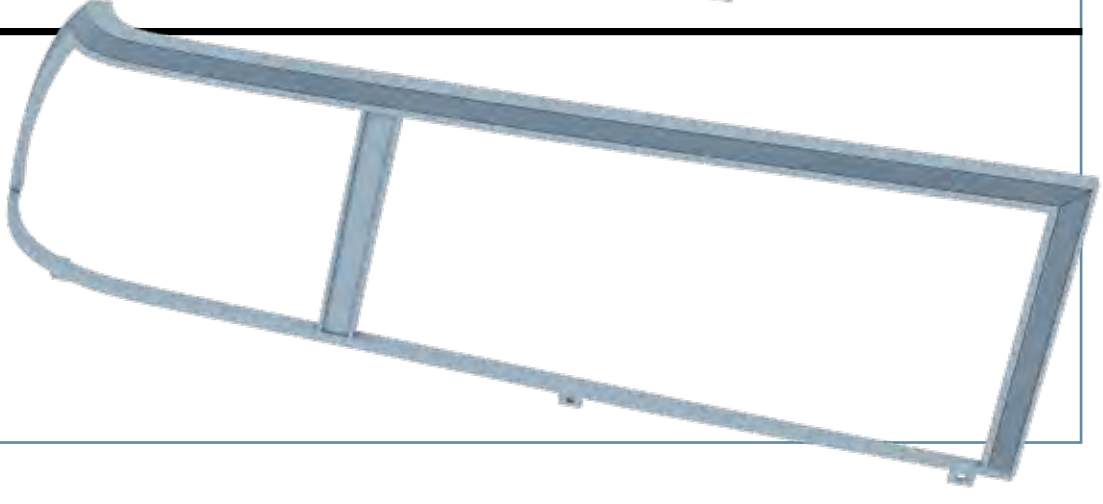


FIGURE C

STAGE 100 BUILD

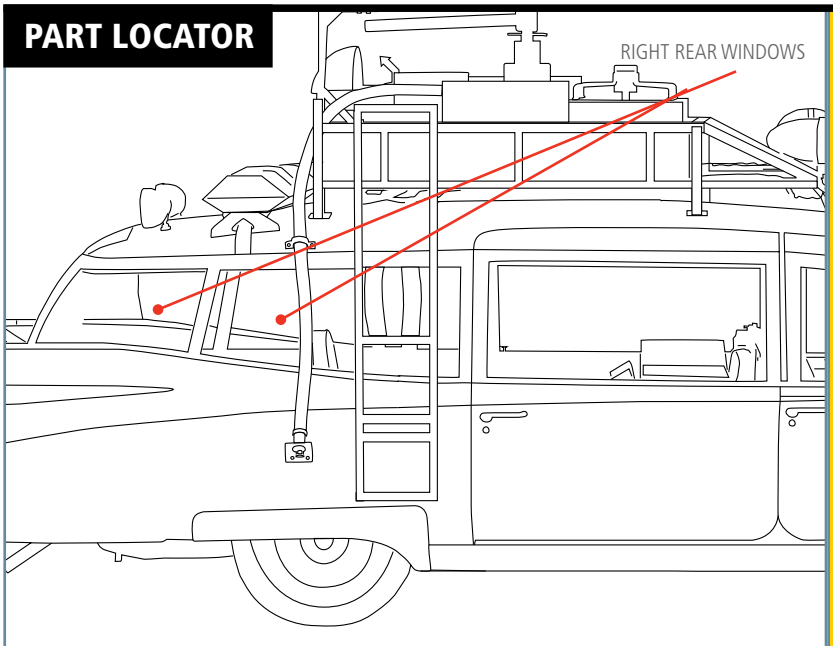
This is what the assembled piece should look like.



STAGE 101
RIGHT REAR WINDOWS

In this stage, you fit the two right 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.

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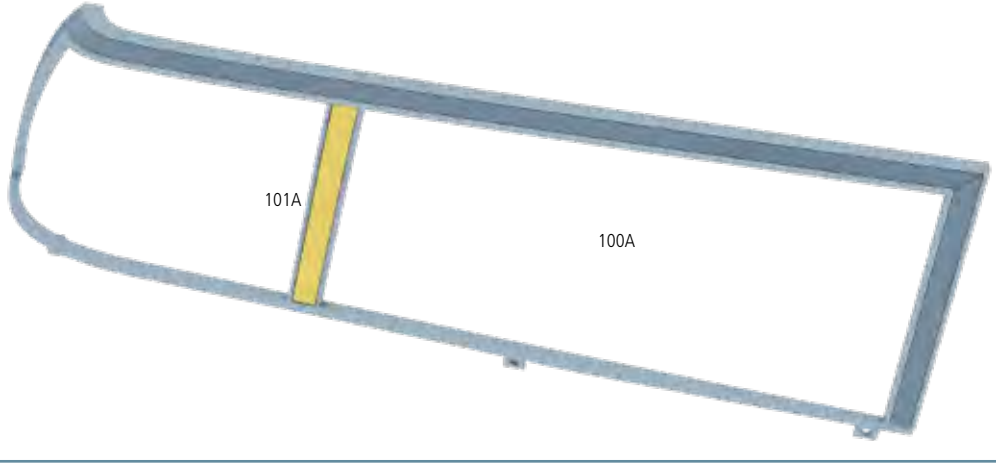
01 **FITTING THE SKIRTING:** Begin by removing the adhesive backing from the window frame center skirting (101A). Then, stick it to the right rear window frame (100A) (figure A).

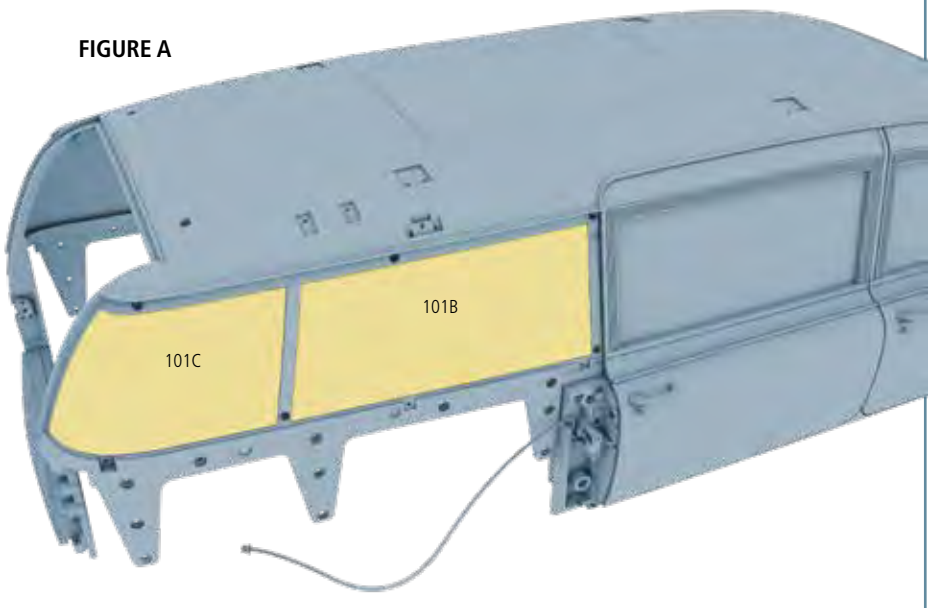
FIGURE A



02 INSTALLING THE WINDOWS:

Place the two right rear windows (101B, 101C) in the matching recesses in the rear part of the body frame (figure A).

FIGURE A



03 FITTING THE WINDOW FRAME:

Place the right rear window frame (100A) on the rear of the body frame so the two right 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

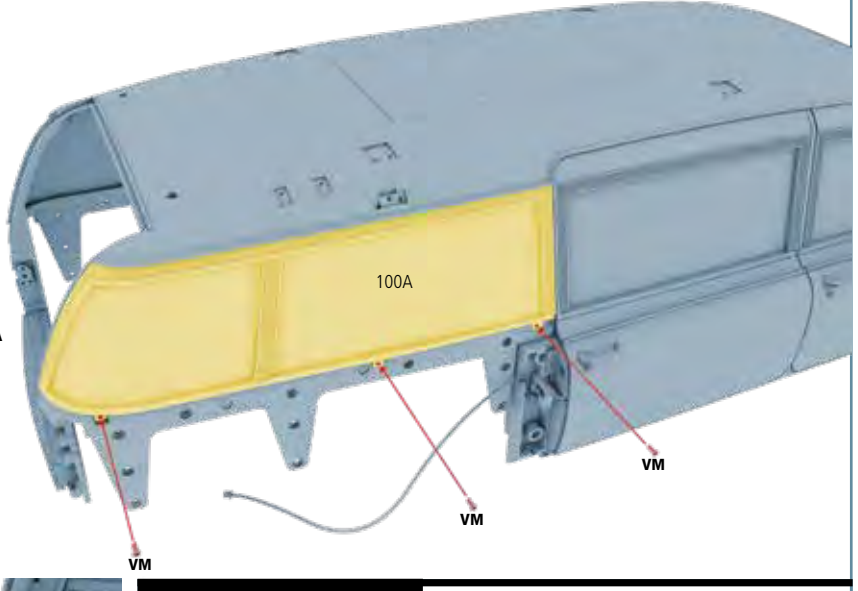
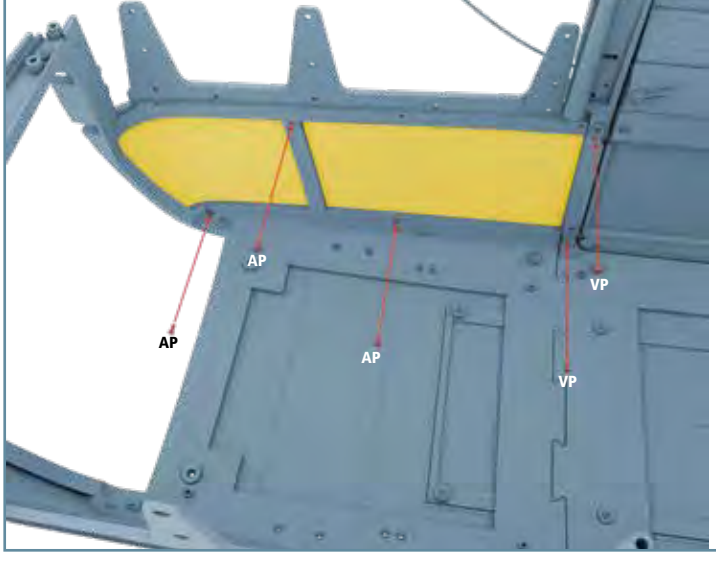
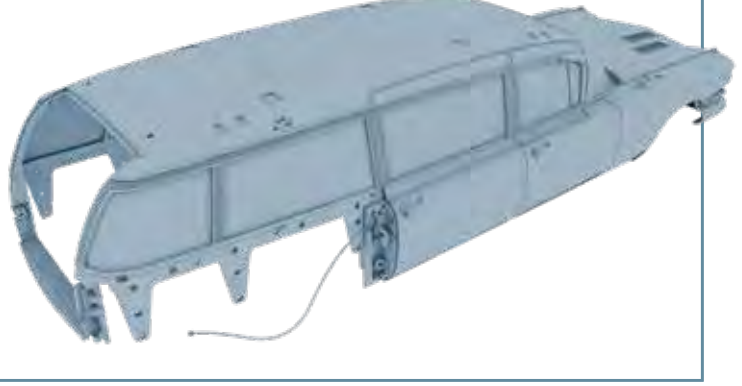


FIGURE B



STAGE 101 BUILD

This is what the assembled piece should look like.

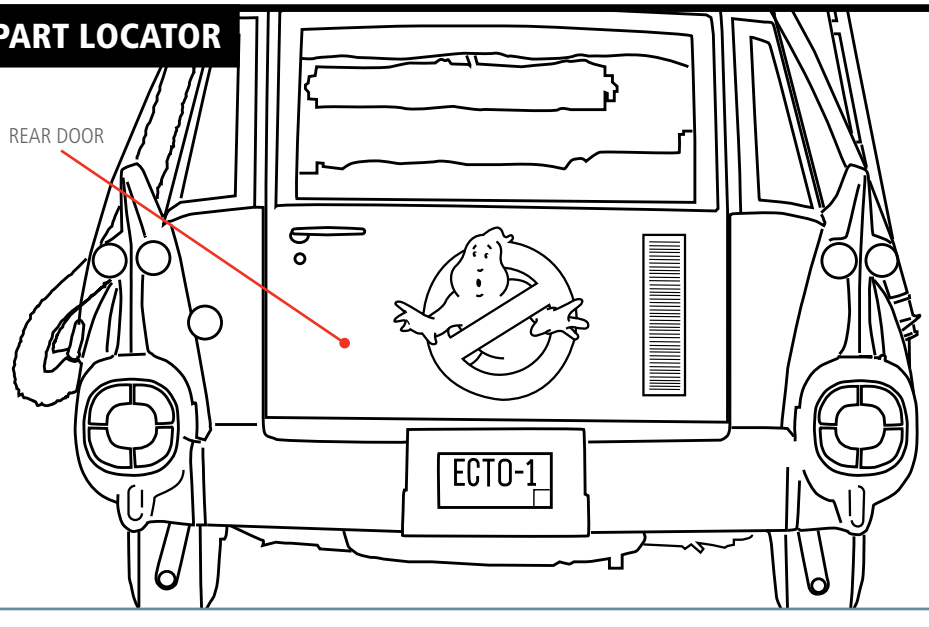


STAGE 102

THE REAR DOOR

In this stage, you fit the handle and hinge to the rear door.

PART LOCATOR



TIP: PROTECT THE PAINTWORK

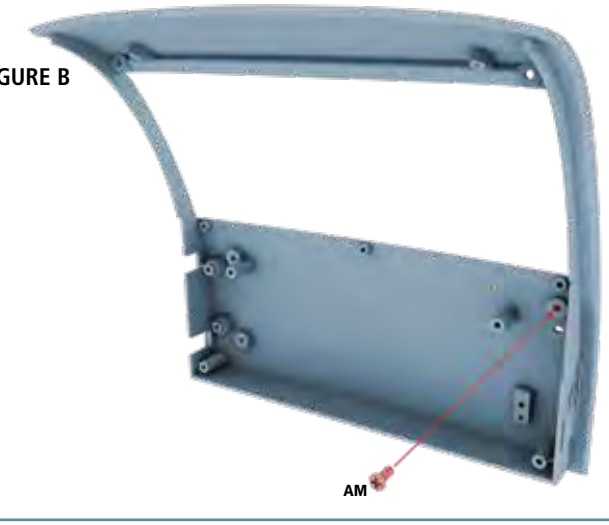
To ensure you do not scratch any of the pre-finished surfaces of the car, always work on a soft cloth. Keep small parts and screws in a saucer or small tray to ensure you do not lose any of them during the assembly.

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 **FITTING THE HANDLE:** Take the rear door outer handle (102B) and place it on the outside of the rear door (102A), so the small pin goes through the pinhole and the larger hole goes through the larger hole (figure A). Secure this in place with one AM screw (figure B).

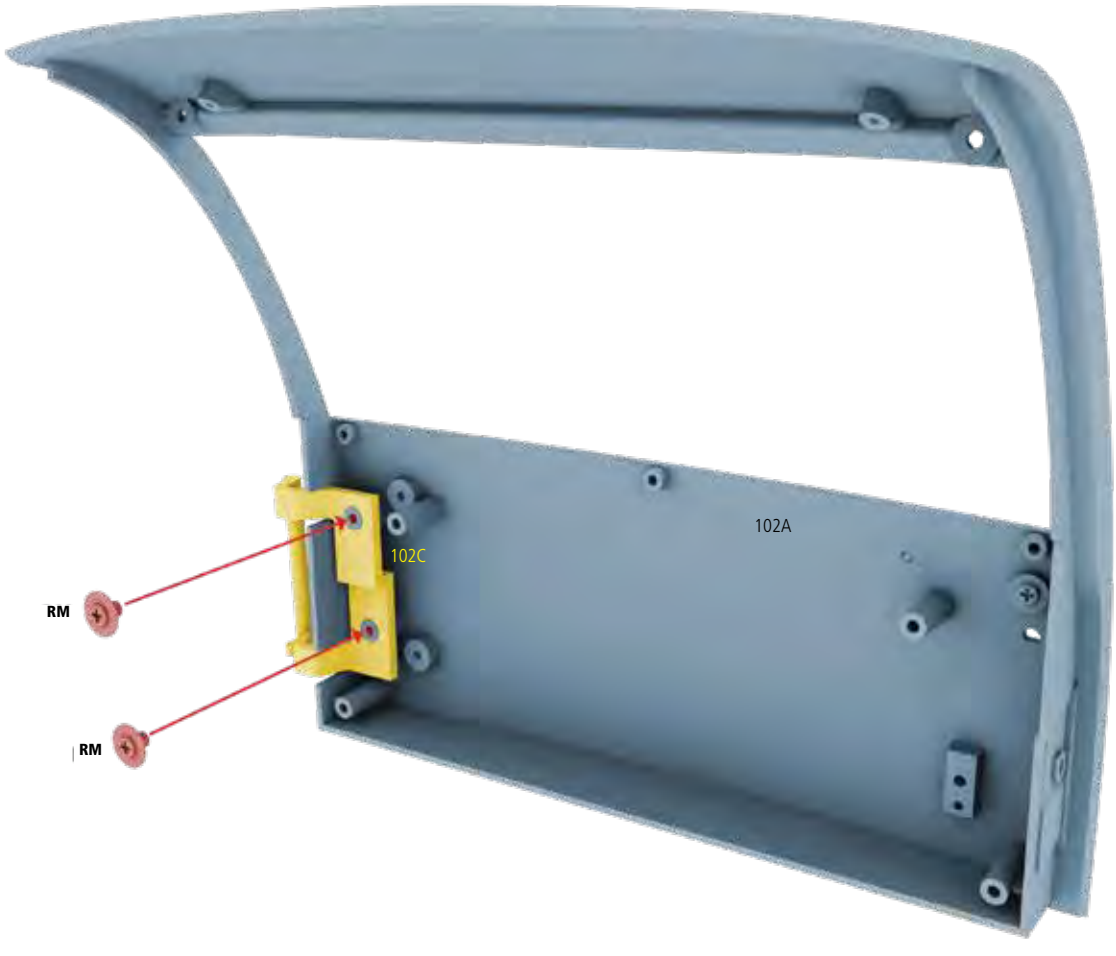
FIGURE A

FIGURE B



02 **INSTALLING THE HINGE:** Set the rear door hinge (102C) at the edge of the rear door (102A) as shown in figure A, fixing with two RM screws.

FIGURE A



STAGE 102 BUILD

This is what the assembled piece should look like.

MASTER BUILDER

Ghostbusters model-maker and Oscar-nominated visual effects artist Pat McClung looks back on rooftop chicken coops, secret window gags, and radio-controlled cars.

IT WAS *STAR WARS* THAT CHANGED everything. The movie was released toward the end of Pat McClung's stint in the US Army, where he had studied electronics and worked on telephone switching equipment, and it immediately inspired him. "I just love science fiction, and I tried to draw some spaceships after seeing it," he says. "But I'm just not an artist. I could see it in my mind's eye, but I could not get it down onto paper. So I thought, 'I wonder if I could build these?' I went to the hobby store and bought some plastic and glue and made a couple things, and they came out pretty good. I found I just had a knack for it."

Eventually his friend (and today fellow Oscar-winning VFX artist) Robert Skotak brought McClung onto a low-budget science fiction film called *The Aftermath* to build spaceships and sets. "The director and star, Steve Barkett, was an interesting guy," he laughs. "He was a big, 'manly' sort of man, and if you watch the movie, that's his personality all over it. He didn't have much money for the film, but I learned a lot because I knew nothing about filmmaking."

In the years that followed, McClung worked on miniatures for major movies including *Star Trek: The Motion Picture*,

Airport '79, and *The Empire Strikes Back*, as well as smaller films such as Roger Corman's *Battle Beyond the Stars*. It was on the latter that he first met James Cameron (then a miniatures designer), who he would later work with again on everything from *Aliens* to *True Lies*.

One day in 1983, McClung cycled over to the model shop of Mark Stetson, who he had worked with on *Star Trek: The Motion Picture*. "I just went to say hi, and Mark was in a big stake bed truck. This was when Boss Film had just been put together. Mark said to me, 'We're starting up a project, call me in a couple weeks.' So I ended up on *Ghostbusters*."

ON THE ROOFTOPS

Like many artists in Mark Stetson's model shop, McClung found himself working simultaneously on *Ghostbusters* and *2010: The Year We Made Contact*. While the latter saw him help assemble the elaborate spacecraft the *Leonov*, *Ghostbusters* largely involved constructing real-world miniatures of buildings, cars, and trees for the climactic sequence in which Stay Puft stomps through Columbus Circle. "Mark had all the [miniature] buildings they had built for *Blade Runner*. They had built them as regular buildings based on real ones in Los Angeles, and then put on all the retro air conditioning and cabling. They had this plastic tubing called Ridley Flex on them, so [for *Ghostbusters*] they ripped all that stuff off and cleaned up the buildings."

For the sequence in which we first see Stay Puft's head bobbing up and down in between the apartment blocks, McClung and others in the model shop created new details for the rooftops. "We made

BELOW The refashioned model cars on a miniature slice of Central Park West.

OPPOSITE Pat McClung operates the model car for the water hydrant gag.

ABOVE (LEFT TO RIGHT) Bill Bryan, Diana Hamann, John Bruno, and Bill Neil on the tilted model street; McClung and Bruno prepare to shoot the scene; the model apartment starts to burn.

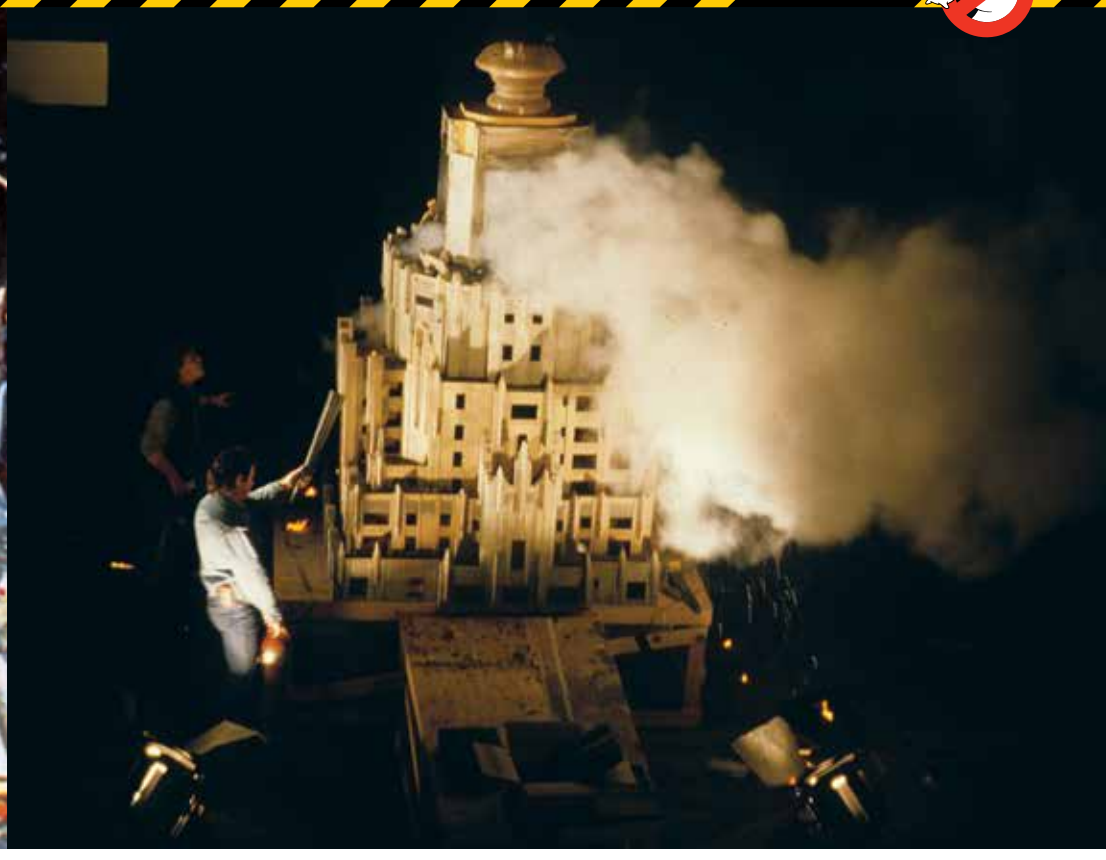
all this junk that would show up on the roofs, like chicken coops and old water heaters," McClung says. "My favorite material was strip styrene by Evergreen, who make finely cut strips of different thicknesses of white styrene for hobbyists. Then we'd find wood and little mesh for the coops... But it's all about the paint, because it just looks like white plastic when you make it. Ron Gress painted all that stuff. The top of the roof was sheets of fine grain sandpaper – distorted, so it was lumpy rather than a nice, clean surface. When you painted that, it looked really good."

McClung also recalls helping to create the miniature interiors behind the windows that Stay Puft passes. As these were only seen on screen for a fraction of a second, the model-makers opted to include a few jokey scenes that no one would notice. "There's a lot of strange stuff inside the windows," he laughs. What kind of stuff? "Things with dolls, possibly... Little scenes, but nothing *too* rude. They were there, but I don't think you can see any of it!"

McClung's other work on *Ghostbusters* included drawing on his electronics background to install lighting inside the miniatures, making trees and stone fences for the miniature Central Park, and briefly helping out on the miniature version of Dana's apartment block. "There was a point where they were behind on that big building and needed to shoot that night. So we were all out there gluing vacuformed bricks onto a box to get it done. The building was really nice when it came out. There was a steel framework for that top part, and it was cast fairly thin in brittle urethane so it would shatter. And, of course, we blew the top off it, which was huge! They would shoot stuff like that – and the [sequence where] they lit Stay Puft on fire – at night, and we would all stick around to watch it because it was like an event."

RADIO-CONTROLLED MAYHEM

Another of McClung's key contributions to the movie was operating the radio-controlled police car that smashes into a fire hydrant during the Stay Puft street-stomping sequence. "[Visual effects art director] John Bruno said, 'Can you get a police car to back over a fire hydrant?' So I went to Radio Shack and got a little remote-control car. I took out all the bits and pieces and stuck it into one of one of our cars, which were model-kit cars painted up to look like the New York City Police Department. [Model-



maker] Pete Gerard was [initially] working on the [spurting] fire hydrant using water, but water does not scale. So I told him about a friend of mine, Ken Swenson, who had worked on *Raise the Titanic*. Ken had told me that for shots of the ship looking up on deck, they had used salt [rather than water]. It tends to aerate and looks like white water pouring over a waterfall. Pete went, 'Ohh!' He found this finely ground material that was actually used for sandblasting, and made the subtle aeration thing so it looked like a fire hydrant [spraying]."

According to McClung, the contribution of John Bruno – who oversaw many of the key effects sequences – was an important reason why *Ghostbusters* worked so well, along with the work of animation supervisor Terry Windell. "John and Terry had worked on [the Ivan Reitman produced animated fantasy] *Heavy Metal*, and they were great visual effects gag writers. John and Terry were really good at comic book animation, where you had to get through a lot of story visually in a small amount of time, and they were very good at sequence development. I saw them develop many of the ghost gags. A lot of the stuff with Slimer was funny because they had such a good sense of humor."

Since *Ghostbusters*, McClung has been the model shop or miniature supervisor on everything from *The Abyss* to *Apollo 13*, and visual effects supervisor on movies including *Dante's Peak* and *Live Free or Die Hard*. He was also nominated for Oscars for his work on *True Lies* and *Armageddon*.

While his years at Boss Film Studios are long behind him, he – like many other effects artists at the company – remembers the now defunct studio as a special place. "I learned so much from all the other people working there," McClung says. "I was always interested in everything from the cameras to the makeup, and people were so open about their craft at that time. You would walk through the creature effects shop to get to the front door or restrooms, so I'd go talk to people and see how the makeup was done. It was fun to see them shooting Mark Wilson as Slimer with all these oversized hotdogs and a big Magnum of Champagne! And [mechanical effects supervisor/pyrotechnics consultant] Thaine Morris was very open about what was what on the pyro side, so I learned a lot about that. I was curious how it all worked. It was just a really good time. And the coffee was fabulous too, back when most coffee was terrible. Very important!"

LEFT A disgusted Venkman recovers after being gunked by Slimer. The slime was actually a thickening agent called methylcellulose.

SLIME TIME!

The ectoplasm generated by *Ghostbusters*' apparitions was made using the thickening agent methylcellulose, explains special effects foreman Bob Shelley.

ECTOPLASM – THE GREEN, SLIMY RESIDUE generated by ghosts and ghouls – can be found everywhere in *Ghostbusters*. On the book shelves of the New York Library, in the hallways of the Sedgewick Hotel – and eventually all over Peter Venkman, thanks to that most ectoplasmic of ghosts, Slimer.

Ectoplasm is a term derived from the early days of spiritualism. It was invented by the psychical researcher Charles Richet in 1894 to explain the substance that was said to manifest during a medium's contact with spirits. This psychic force could appear from the medium's mouth, ears or nose, and was also emitted by spirits as they

ABOVE Ectoplasm dripping from drawers in the library; the slime-coated heroes slug it out; a jar of Jackie Wilson-loving Mood Slime.

made contact with the physical world. Unsurprisingly, Dan Aykroyd – an expert in all things paranormal and long-time reader of the *Journal of the Society for Psychical Research* – ensured it found its way into the *Ghostbusters* script.

The special effects team had to figure out the best way to convincingly – and safely – replicate the ectoplasm. "It was suggested that we use the same kind of slime as they used in [1956 horror movie] *The Blob*," recalls special effects foreman Bob Shelley. "But we found out that was caustic and we couldn't use it anymore! Then a product came up called methylcellulose and separator."

The methylcellulose – a thickening agent used in food products, lubricants, and laxatives – was mixed with water and various food colorings. "As the foremen, we set up 55-gallon drums of stainless steel and mixers to mix up the different colors of slime that Ivan wanted," Shelley adds. "Ivan decided that he liked the green color, so that became Slimer's color."

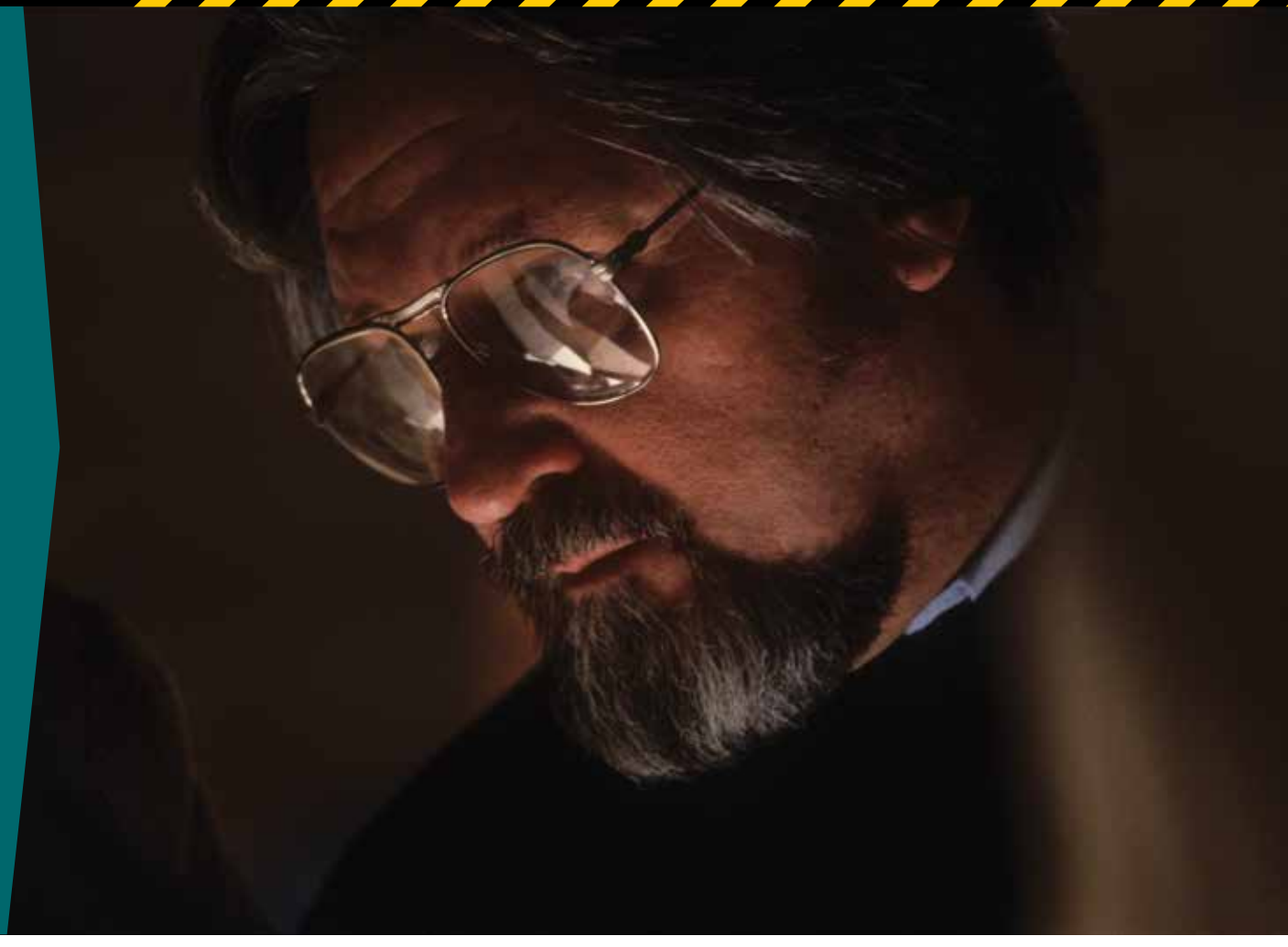
As well as the regular 'bulk slime,' special effects supremo George Giordano provided the variant 'mouth safe' slime for sequences in which performers risked swallowing the substance. Giordano earned the enviable job title of 'Slime Supply' on the movie.

The sequel involved even more slime, thanks largely to the appearance of the magnificent River of Slime.

Marshmallow Gunk!

In addition to mixing up slime, foreman Bob Shelley was part of the team responsible for creating the Marshmallow Man's white goop after he explodes – which, of course, ends up all over Walter Peck. "There was a type of whipped cream that we were going to dump over him, but that didn't work," Shelley remembers. "By the time we filled up a dump tank and weighed it, it was too heavy to drop from 15 feet! By hook and crook we came up with a solution using Barbasol shaving cream. It was the lightest weight material that we could use. It almost floated. We got the materials from Barbasol to make the creams – minus the additives that would have hurt somebody, because all this stuff had to be approved by the FDA and Screen Actors Guild. The cream was shaken, pumped into the dump tank and dropped on him [William Atherton]. He survived of course!"

LÁSZLÓ KOVÁCS

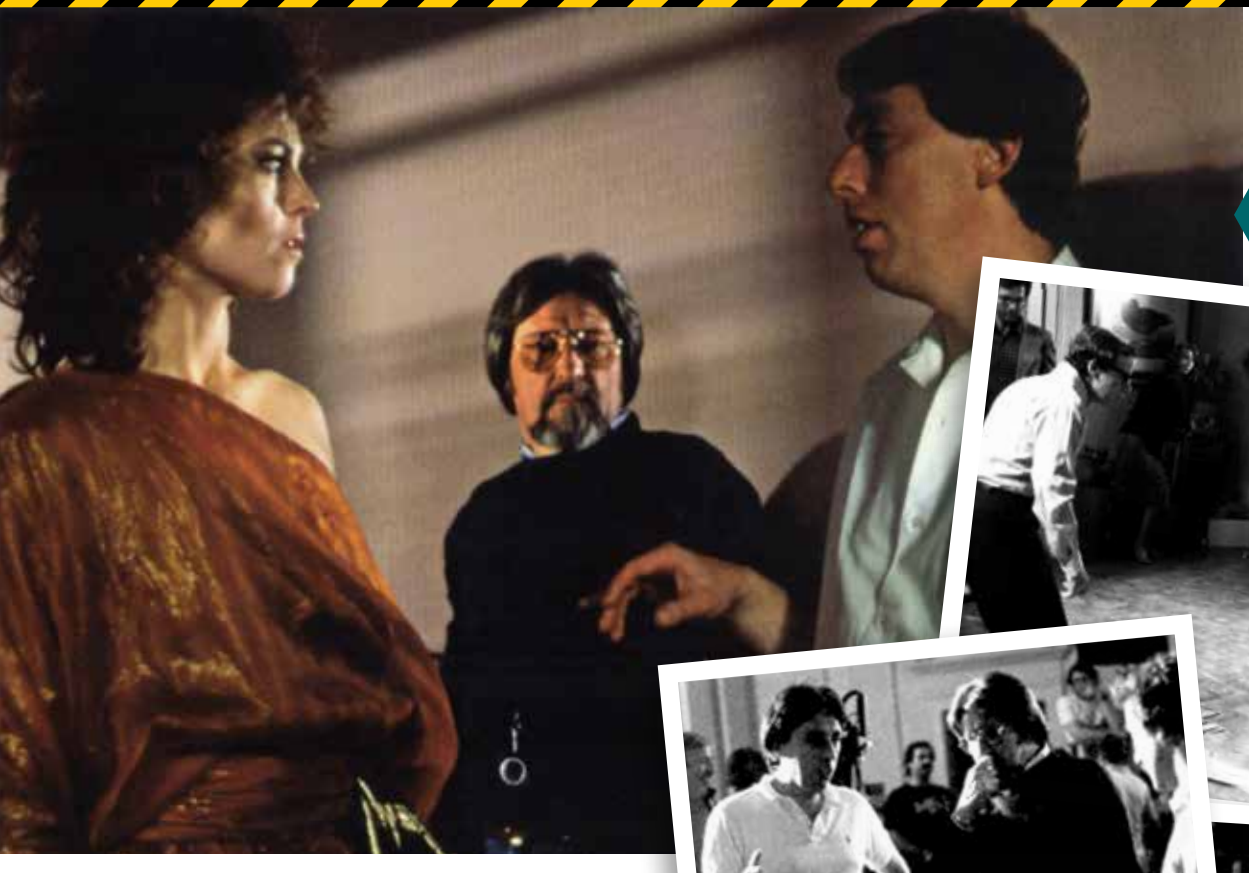


The late, great cinematographer László Kovács brought both realism and style to *Ghostbusters*' lighting and camerawork.

IN LÁSZLÓ KOVÁCS, IVAN REITMAN hired one of cinema's greatest cinematographers, part of a conscious drive to make *Ghostbusters* look and feel like a serious cinematic drama rather than simply a knockabout comedy.

The multi-award-winning Hungarian had a string of impressive credits to his name by the time he came to work on *Ghostbusters*. His early filmmaking skills came to the fore when he secretly shot footage of 1956's Hungarian Revolution with fellow cinematographer legend Vilmos Zsigmond, which they went on to smuggle out of the country. After settling in the USA, Kovács began his movie career working on low-budget exploitation pictures like *Kiss Me Quick!*, *The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies!!?*, and *Time Travelers* (all 1964), as well as various documentaries. During this early period he went under the aliases Leslie Kovacs, Lester Kovacs, and Art Radford.

After lensing the 1967 Jack Nicholson biker flick *Hells Angels on Wheels*, Kovács was hired as the cinematographer on Peter Bogdanovich's 1968 classic *Targets*. But it was another Nicholson-starring biker movie that cemented his reputation: 1969's *Easy Rider*,



LEFT Kovács on the set of Dana's apartment with Ivan Reitman and Sigourney Weaver.

BELOW Kovács observes Rick Moranis and a Terror Dog.

ABOVE Kovács discusses a scene with Ivan Reitman; the cinematographer on the set of *Ghostbusters*. Kovács brought a realism and versatility to his lighting and camerawork.

for which he won the Golden Laurel Award for Best Cinematographer and became one of the leading talents of New Hollywood. Further classics followed, including *Five Easy Pieces* (1970), *The Last Movie* (1971), *Paper Moon* (1973), *Shampoo* (1975), and *New York, New York* (1977).

One thing Kovács wasn't familiar with, however, was a big effects movie. "I personally never favoured action movies or sci-fi pictures, but when I was on *Ghostbusters*, it was because I was curious about a visual effects movie," he told *eFilmCritic.com* in 2005. "It was offered to me, and I had a great experience. It was tough, very tough... What's really important, no matter what kind of film you are making, you visually tell the story. That's the power of cinema."

Ivan Reitman wanted the comedy of *Ghostbusters* to emanate from its script and performers rather than its production, and like fellow legends composer Elmer Bernstein and production designer John DeCuir, Kovács approached the film seriously. His lighting and camerawork were as versatile as the script, bringing a warmth to the romantic scenes, drawing on his documentary background for the on-location montages, and showing his talent for stylization in the Temple of Gozer sequences, where the eerie white light of the crystal staircase penetrates the fog to stunning effect.

Kovács's post-*Ghostbusters* career was further testament to his versatility. Aside from reteaming with Reitman on 1986's *Legal Eagles*, he worked on serious dramas (*Mask*, *Ruby Cairo*), comedies (*My Best Friend's Wedding*, *Miss Congeniality*), thrillers (*Shattered*, *Copycat*), and children's films (*Free Willy 2*, *Jack Frost*). His career ended where it began with the 2007 documentary *Torn from the Flag* about the Hungarian Revolution, which included the original footage he had shot in 1956. Kovács died the same year, aged 74.

GHOSTBUSTERS II

The Costumes

Costume designer Gloria Gresham subtly tweaked the original jumpsuits for the sequel, while all of the characters were given a new wardrobe.

ALMOST ALL OF THE KEY DEPARTMENT heads were changed for *Ghostbusters II*, from the director of photography to the production designer, with an aim of imbuing the sequel with a different look. This extended to costumes, with costume designer Gloria Gresham stepping into the not-insignificant shoes of the Oscar-winning Theoni V. Aldredge.

The Indianapolis-born Gresham was an obvious choice. By the time of *Ghostbusters II*, she had designed costumes for major Hollywood movies (including many comedies) such as *Footloose*,

The Natural, *Fletch*, *Midnight Run* and Ivan Reitman's *Twins*. However, Gresham was thrown in at the deep end with *Ghostbusters II*, only beginning work on the film three weeks prior to shooting as she had already committed to *When Harry Met Sally…* Yet Reitman badly wanted Gresham on the picture, especially after parting ways with another costume designer; in the end Gresham ended up working on both films simultaneously.

As Reitman predicted, she was a big asset to the picture. She embraced the story and introduced new costumes that fitted naturally into the established universe, aided by an expert team of noted costumers including Jennifer Butler (who would later marry Bill Murray, though they divorced in 2008), Lois DeArmond, and the late G. Tony Scarano.

ABOVE Ray and Peter wear darker jumpsuits in this promo photo.

LEFT Ray, Peter and Egon in civilian attire which reflects their personalities.

UPDATED JUMPSUITS

Some of the key outfits that needed to be tweaked without losing the flavour of the original were the Ghostbusters' jumpsuits, which were custom-made by military/aviation outfitters Flightsuits Ltd (now Gibson & Barnes). The new khaki suits in the sequel are similar to the original outfits, but with the addition of *Ghostbusters II* logo patches (except for the scene at the kids' party sequence, which retains the original 'no ghost' logo) and name badges in a different font. These are accompanied by clear leg hoses in contrast to the yellow hoses of the original.

As well as the khaki jumpsuits, darker, charcoal-colored jumpsuits can be glimpsed in the montage sequences and various promo pictures. Gresham explained more about this variation in Dan Wallace's 2015 book *Ghostbusters: The Visual History*. "When Ivan called, he was already saying to me that he would like to see a new design, a different Ghostbusters costume," she said. "I did different shapes, different colors, different fabric. Then we'd go to dailies and we'd look at it on film, and Ivan would say, 'No, that's not it.'"

The sequel also introduces a new wardrobe for the heroes in their day-to-day lives. These were designed to contrast with one another in terms of materials and colors, as well as acknowledge the changes in fashion since 1984. They also reflect the personalities of the characters. Egon is often seen in a lab coat and Venkman boasts a snazzy sports coat. Ray, meanwhile, is seen in an old-fashioned cardigan and, later, an all-black shirt and pants paired with a leather jacket – an outfit with vague connotations of his love of automobiles. As Gresham told Wallace, "They each had their little niche, and you take that ball and run with it."

NEW LOOKS

Outside of the central heroes, Janine is seen sporting a new red hairdo, quirky outfits (including a leopard-print coat), and new oversized, modern-looking

BELOW Venkman's subtly tweaked jumpsuit features a different font on the nameplate.

BELOW RIGHT Signed photo of the heroes.

Costume photo and signed photo courtesy of Prop Store

ABOVE Gloria Gresham designed costumes for the Ghostbusters, Dana and Janosz, while Annie Potts helped create Janine's look. ILM created Vigo's costume.

glasses. Gresham worked closely with Annie Potts, along with the film's hairstylists, to establish Janine's updated look. Louis, too, has a new suit to reflect his change in career from accountant to attorney, as well as a jumpsuit all of his own.

Then there are the range of stylish new, late-80s outfits for Dana. This includes a long woollen winter's coat, a blue turtleneck, and red trousers in the opening scene – an outfit that helps establish the film's winter setting and also looks visually arresting as Dana' pursues the runaway pram down the street. Elsewhere, Dana dons more business-like attire in the gallery, her white blouse standing out amidst the clash of colors around her, while other outfits veer from ultra-stylish dresses to casual oversized shirts.

While the look of Vigo came largely from both ILM's concept artists and Glen Eytchison's Pageant of the Masters team under Ivan Reitman's direction, Gresham oversaw the costumes of the film's other villains, including Jack Hardemeyer and Janosz Poha. "[Janosz's] sweaters have a lot of high-contrast in them: black and white, or checks," Gresham told Wallace, explaining how she helped the character visually stand out.

A year after *Ghostbusters II* was released, Gresham's talents were recognised with an Oscar nomination for her work on the drama *Avalon*. Gresham's other work includes multiple pictures for directors Rob Reiner (*Misery*, *A Few Good Men*, *North*, *The American President*) and Barry Levinson (*Disclosure*, *Sleepers*, *Sphere*), along with further Ivan Reitman movies (*Kindergarten Cop*, *Six Days, Seven Nights*).

ECTO-101

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

#27 CAMEOS

Both *Ghostbusters* and *Ghostbusters II* are peppered with celebrity cameos. The original film's most famous guest stars appear during the montage sequence in which a host of TV and radio mainstays play themselves, including Larry King (pictured), Joe Franklin, DJ Casey Kasem, and journalist Roger Grimsby. Later, pop star Debbie Gibson – two years before her debut single – is seen as a girl celebrating her birthday in the Tavern on the Green, while porn star Ron Jeremy looks on as ghosts escape into the skies above the firehouse. Associate producer Joe Medjuck also pops up twice, the first strolling through the New York Public Library, the second passing by Egon as he emerges from a door with a trap. Elsewhere, Michael C. Gross is seen on *Time*'s cover as a "New Poet."

Ghostbusters II features more high-profile cameos. Bobby Brown appears as the Mayor's doorman (one of his conditions for contributing to the soundtrack), while Cheech Marin is seen as a dockworker left open-mouthed by the ghostly *Titanic* coming in to dock. Other notable cameos include the Reitman family (Ivan as a pedestrian outside the firehouse, Jason as a kid at the birthday party, and Catherine as the girl with a puppy who takes part in Egon's experiments), *Lethal Weapon*'s Mary Ellen Trainor as the host of the kids' party, and Judy Ovitz (wife of super-agent Michael Ovitz) as the restaurant-goer who Ray accidentally coats in slime. *Ghostbusters* super-fan Peter Mosen plays her date.

Photo: Gage Skidmore / Wikimedia Creative Commons

> *"There's this restaurant where we worked on this thing in New York called the Tavern on the Green. There is a ghost there. He's a waiter. He comes up and goes through the whole thing, plays it perfectly straight. He tells you what the Special is, takes your order... and then he disappears."*

▲ *Bill Murray recalls a "ghostly experience" on* The Tonight Show Starring Johnny Carson *in 1984.*

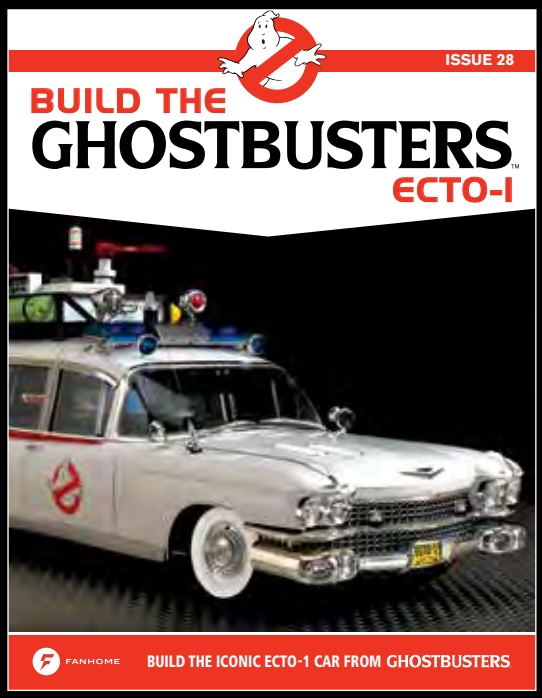
> *"Growing up in the business, and later working for him [Elmer Bernstein], taught me a lot. Not just about music, but more importantly what it takes to survive the rough and tumble of this business; something he did at the highest level for over 50 years."*

▲ *Ghostbusters' conductor talks to the Southbank Centre about some of the lessons his father taught him about music.*

> *"One of the great memories of my career is being in the makeup trailer early in the morning on 41st Street with Bill Murray, Dan Aykroyd, and Harold Ramis while they were getting made up and getting ready for the day, and how incredibly funny they were."*

▲ *John Rothman, who plays the librarian in* Ghostbusters, *talks to* The AV Club.

COMING IN ISSUE 28



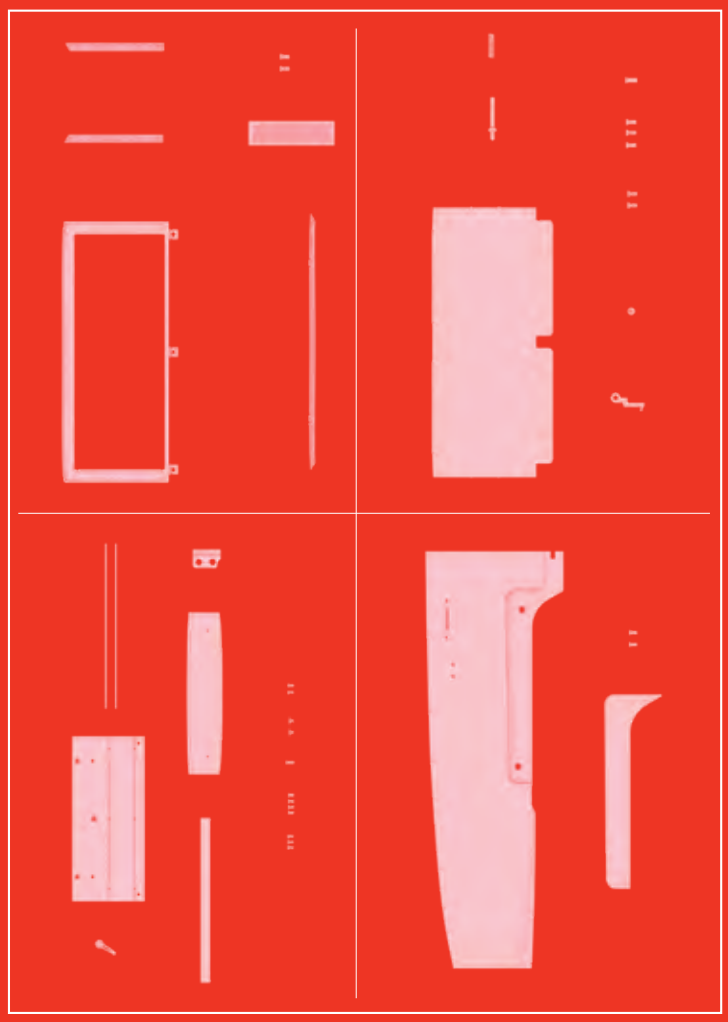
LIFE IN MINIATURE

Ghostbusters II model-maker John Goodson.

JOHN DECUIR

Ghostbusters' revered production designer.

YOUR PARTS



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