ISSUE 28

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™


ECTO-1
NEW YORK

BUILD THE GHOSTBUSTERS™ ECTO-1

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TO OUR READERS
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CAR PARTS STAGE 103

In this stage, you receive parts for the rear window of your Ectomobile, as well as the rear door air vents.

103A

103B

103C

103E

EP x2

103D

PART NUMBER	DESCRIPTION	QUANTITY
103A	REAR WINDOW FRAME	1
103B	REAR WINDOW FRAME LEFT SKIRTING	1
103C	REAR WINDOW FRAME RIGHT SKIRTING	1
103D	REAR WINDOW FRAME TOP SKIRTING	1
103E	REAR DOOR AIR VENTS	1
EP	1.7x4MM	2 (+1 SPARE)

CAR PARTS STAGE 104

In this stage, you receive the glass for your rear window as well as the locking mechanism.

104A

104B

104C

104D

104E

EP x2

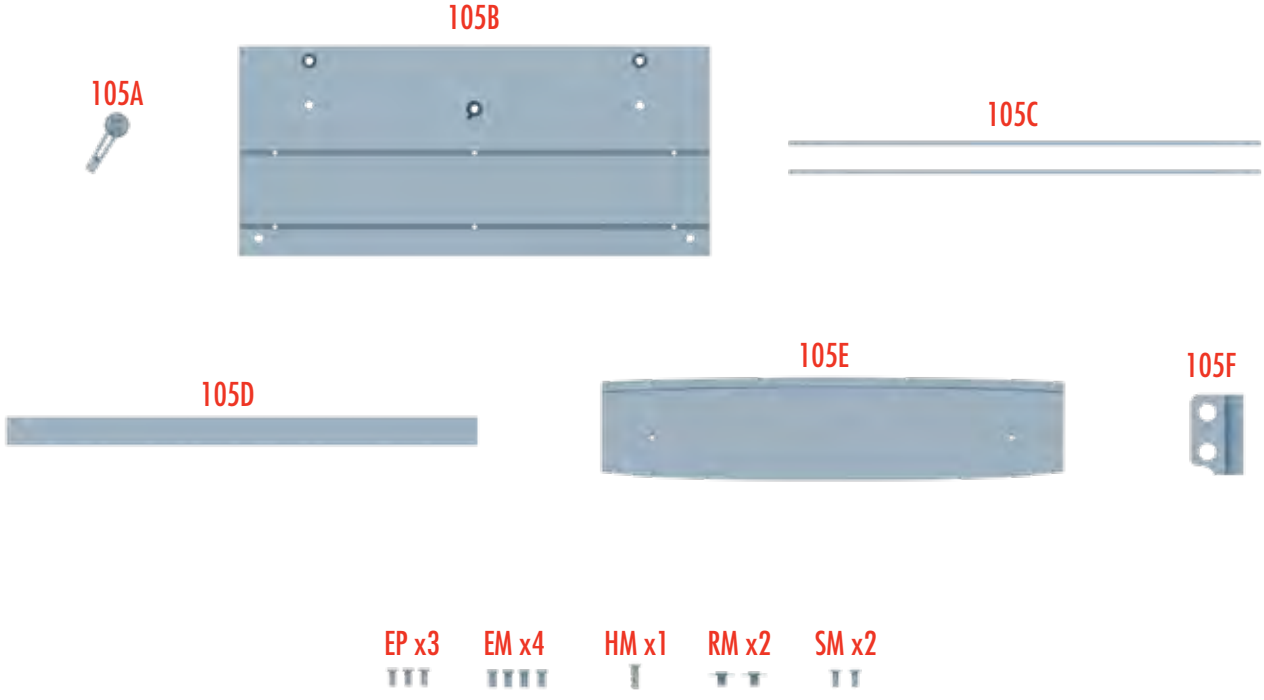
BM x3

DM x4

PART NUMBER	DESCRIPTION	QUANTITY
104A	REAR WINDOW	1
104B	LOCK PIN	1
104C	LOCK SPRING	1
104D	LOCK BASE	1
104E	REAR DOOR LOCK	1
EP	1.7x4MM	2 (+1 SPARE)
BM	1.7x4MM	3 (+1 SPARE)
DM	2x5MM	1 (+1 SPARE)

CAR PARTS STAGE 105

In this stage, you receive parts for the inside of the rear door.



PART NUMBER	DESCRIPTION	QUANTITY
105A	REAR DOOR INNER HANDLE	1
105B	REAR DOOR INNER PANEL	1
105C	REAR DOOR INNER PANEL TRIM	2
105D	REAR DOOR INNER PANEL TOP	1
105E	REAR DOOR UPPER PANEL	1
105F	REAR DOOR HINGE COVER	1
EP	1.7x4MM	3 (+1 SPARE)
EM	2x4MM	4 (+1 SPARE)
HM	2x6MM	1 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)
SM	1.7x4MM	2 (+1 SPARE)

CAR PARTS STAGE 106

In this stage, you receive the right rear fender and skirting.

106A

106B

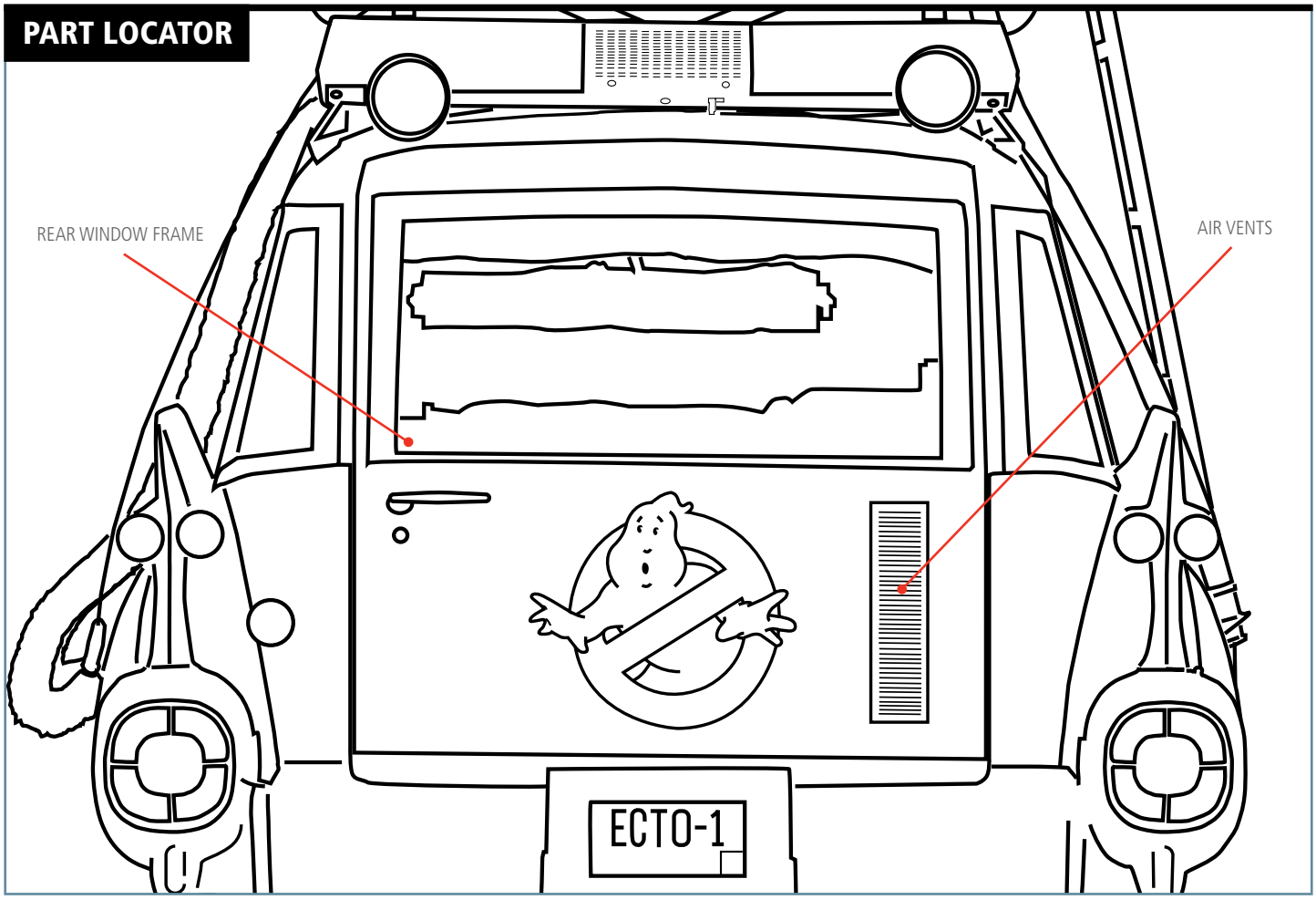
BM x2

PART NUMBER	DESCRIPTION	QUANTITY
106A	RIGHT REAR FENDER	1
106B	RIGHT REAR FENDER SKIRT	1
BM	1.7x4MM	2 (+1 SPARE)

STAGE 103
REAR WINDOW FRAME & AIR VENTS

In this stage, you fit the skirting to the rear window frame as well as installing the air vents to the rear door.

PART LOCATOR



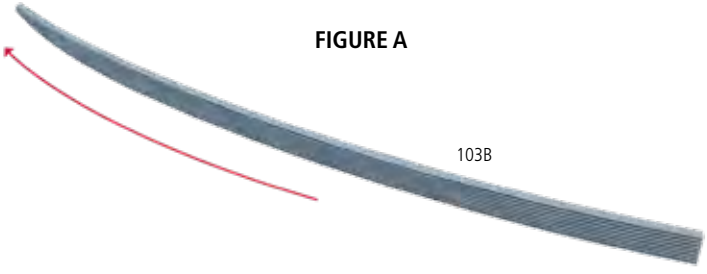
TIP: PREPARING THE SKIRTING

To make sure the skirting fits to the window frame properly, carefully bend the skirting so it matches the curve of the window frame before removing the adhesive backing.

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 rear window frame left skirting (103B) and carefully bend the piece so it matches the curve of the rear window frame (figure A). Then remove its adhesive backing and affix it to the left side of the rear window frame (103A) (figure B). Repeat this process, bending the right skirting (103C) and top skirting (103D) (figure C), then adhere these to the rear window frame (103A) (figure D).

FIGURE A



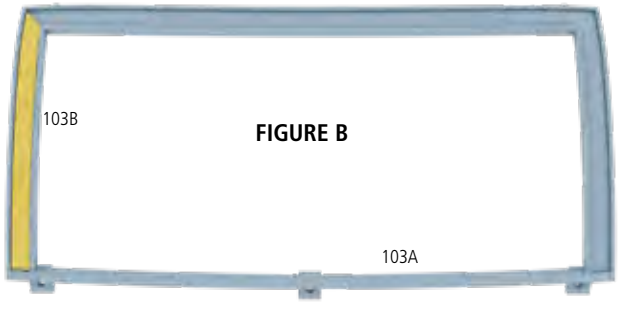
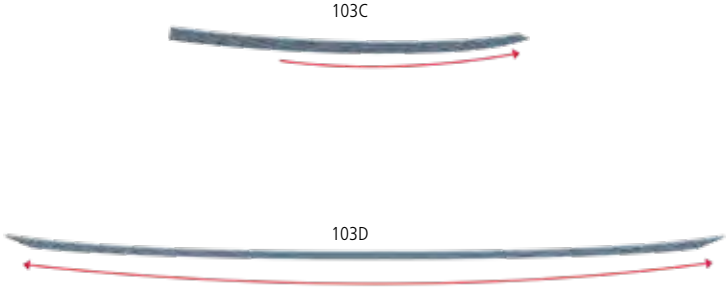


FIGURE B

FIGURE C



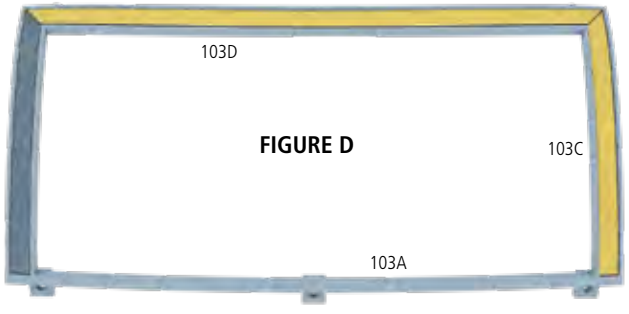
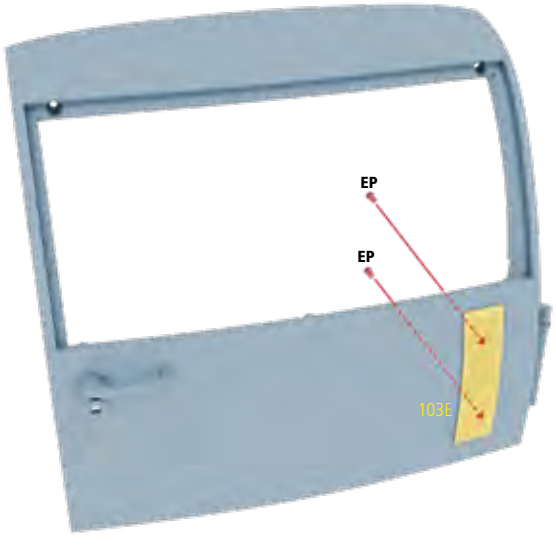


FIGURE D

02 **INSTALLING THE AIR VENTS:** Place the rear door air vents (103E) on the outside of the rear door, securing from the other side with two EP screws (figure A).

FIGURE A



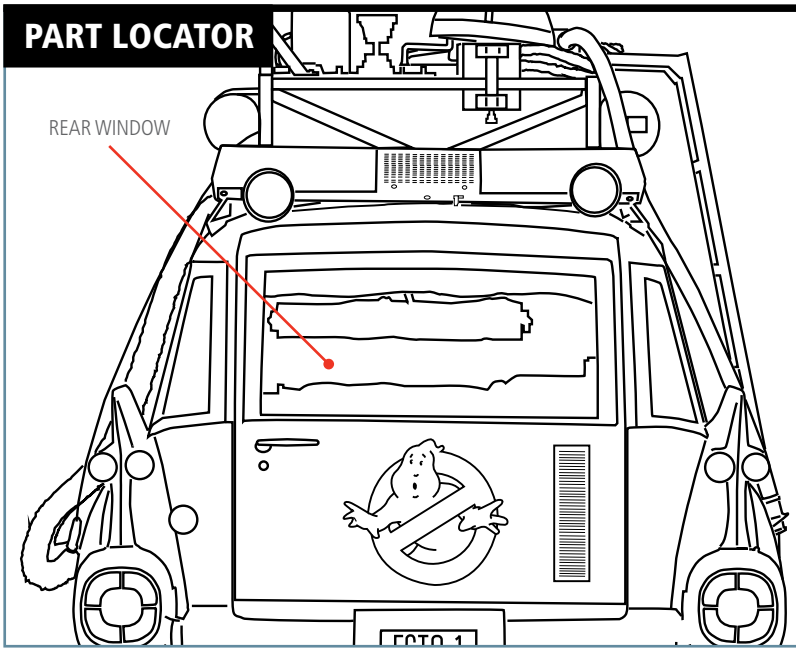
STAGE 103 BUILD

This is what the assembled piece should look like.

STAGE 104
REAR WINDOW & LOCKING MECHANISM

In this stage, you fit the window and locking mechanism to the 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.

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 **SECURING THE WINDOW GLASS:** Recovering the window frame from the previous phase of assembly, insert the rear window (104A). This will only fit one way round due to the curve of the glass. Then, holding these parts together, insert them into the corresponding gap in the rear door (102A) (figure A). Fix these parts together from behind using two EP screws and three BM screws (figure B).

FIGURE A

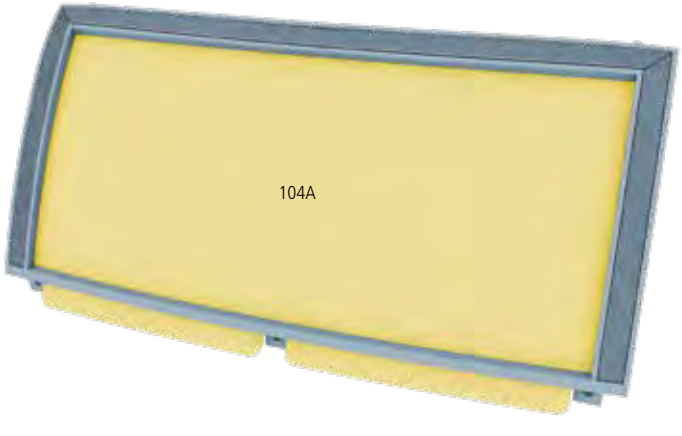
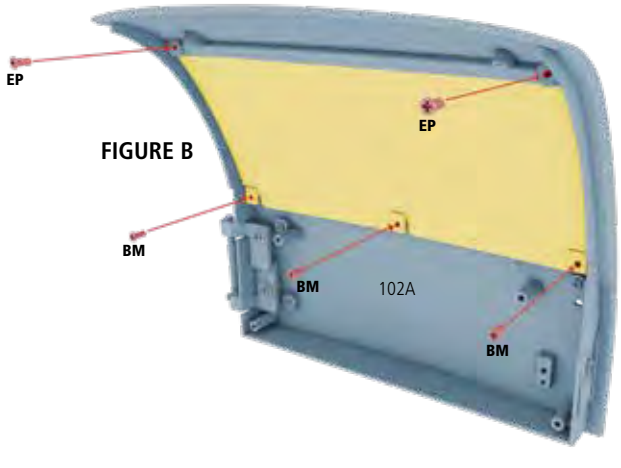


FIGURE B



02 **THE LOCK MECHANISM:** Take the lock pin (104B) and slot the lock spring (104C) onto the longer end of the pin. Then push the longer end of the pin into the lock base (104D) (figure A). Insert the shorter end of the lock pin through the gap in the side of the door and secure the lock base using one DM screw (figure B).

Turn the door over and simply push the rear door lock (104E) into the small hole underneath the exterior door handle (figure C).

FIGURE A

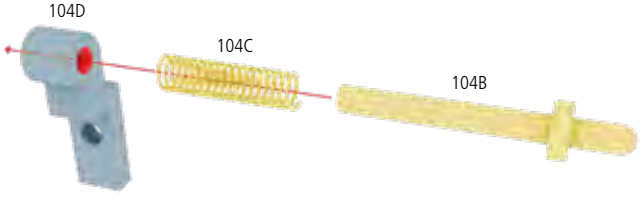


FIGURE B

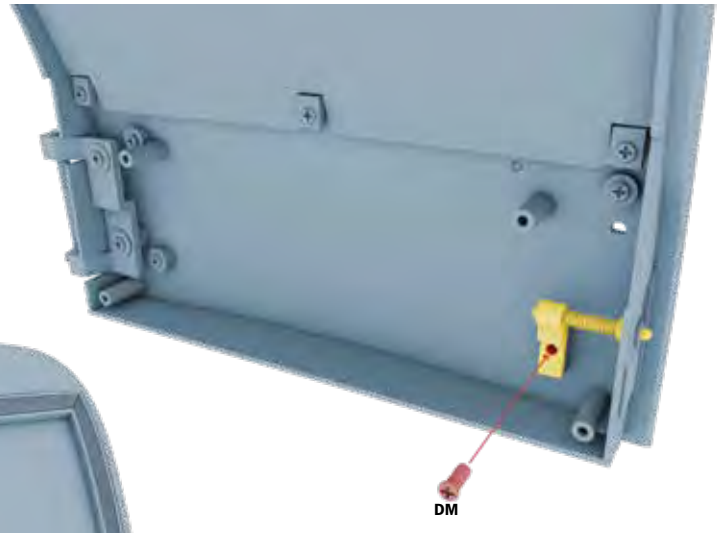


FIGURE C

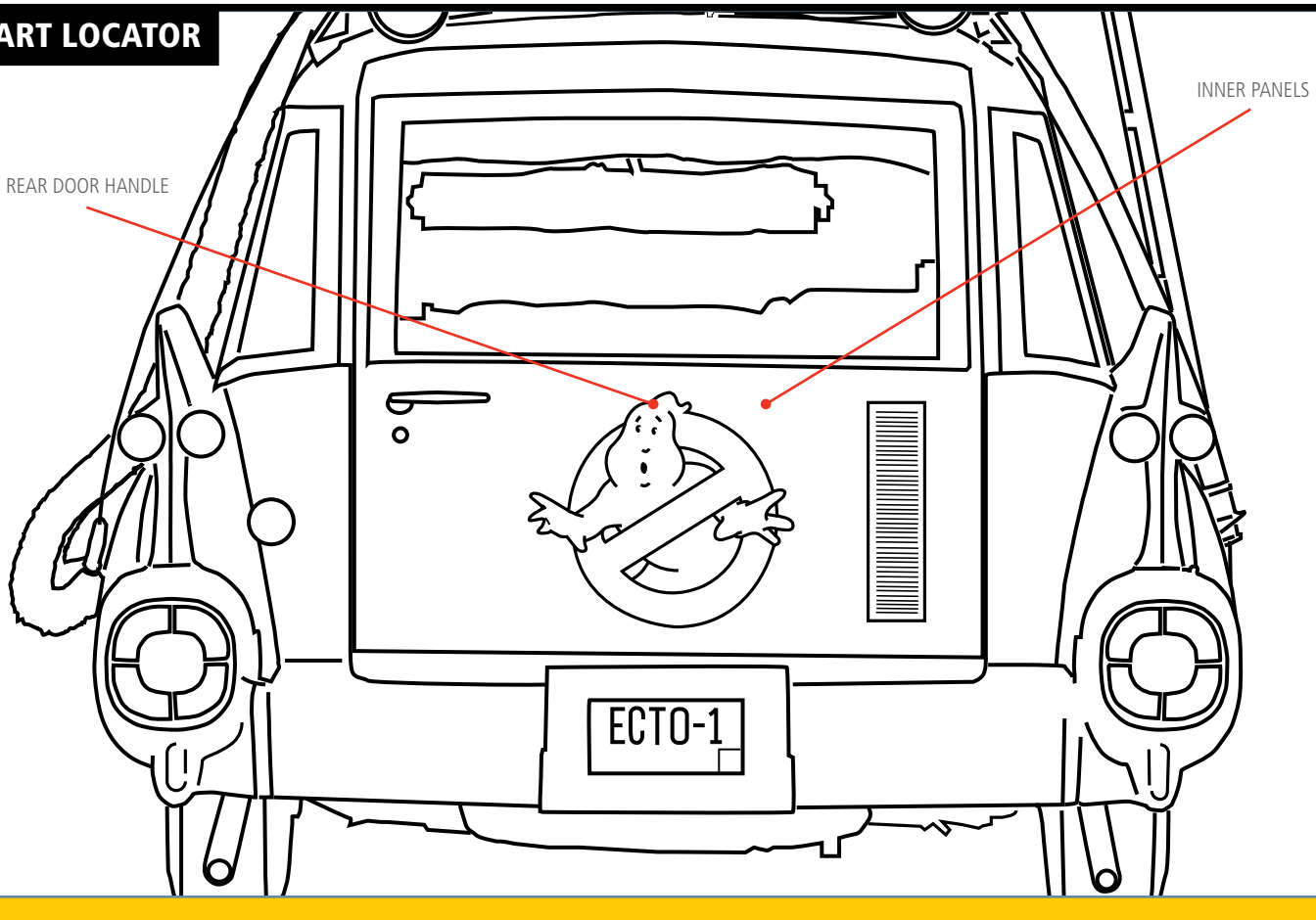
STAGE 104 BUILD

This is what the assembled piece should look like.

STAGE 105
INSIDE REAR DOOR PARTS

In this stage, you complete the rear door and fit it to the car.

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 **ASSEMBLING THE INNER PANEL:** Take the rear door inner panel (105B) and push the two panel trim parts (105C) into place on the front of the panel (figure A). Next, secure the rear door inner handle (105A) to the inner panel using one EP screw (figure B). Then, fix the rear door inner panel top (105D) to the panel with two EP screws (figure C).

FIGURE A

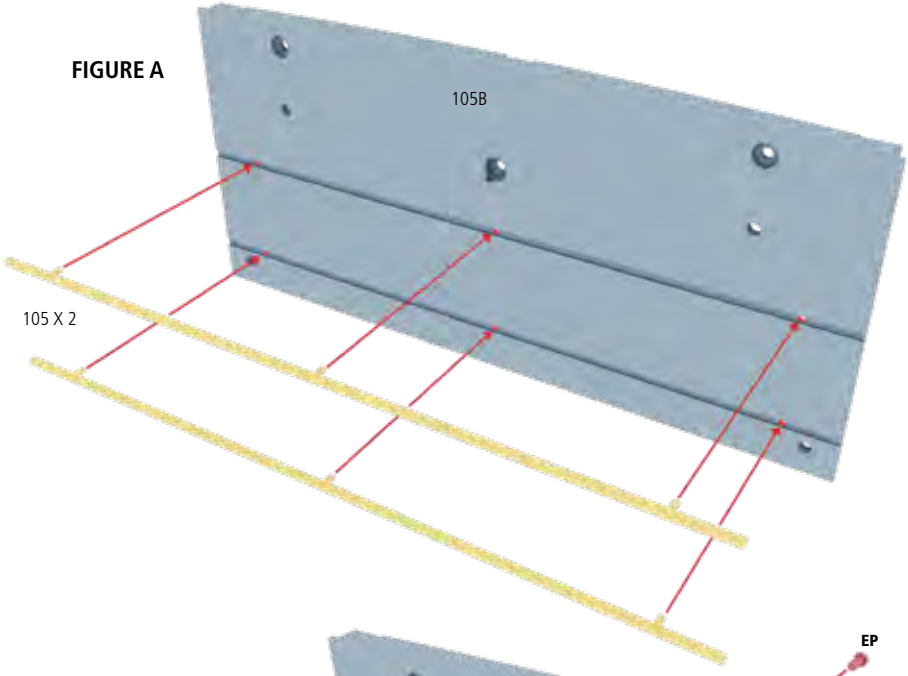


FIGURE B

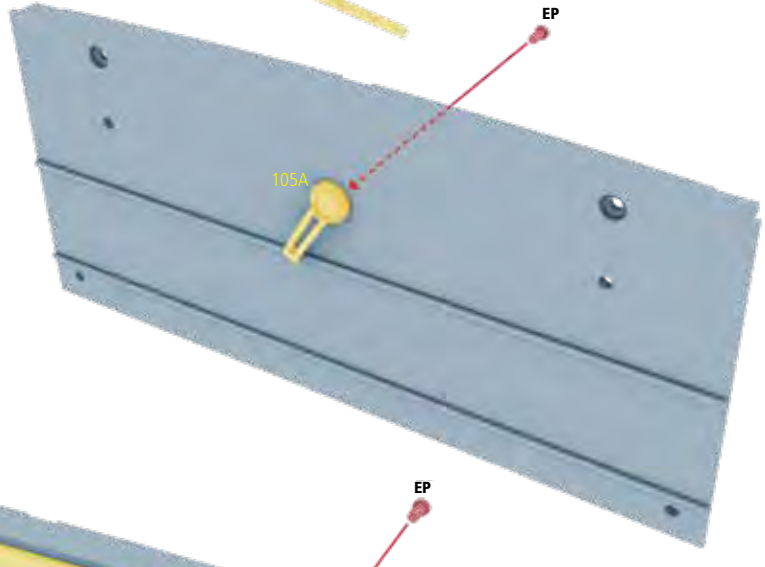
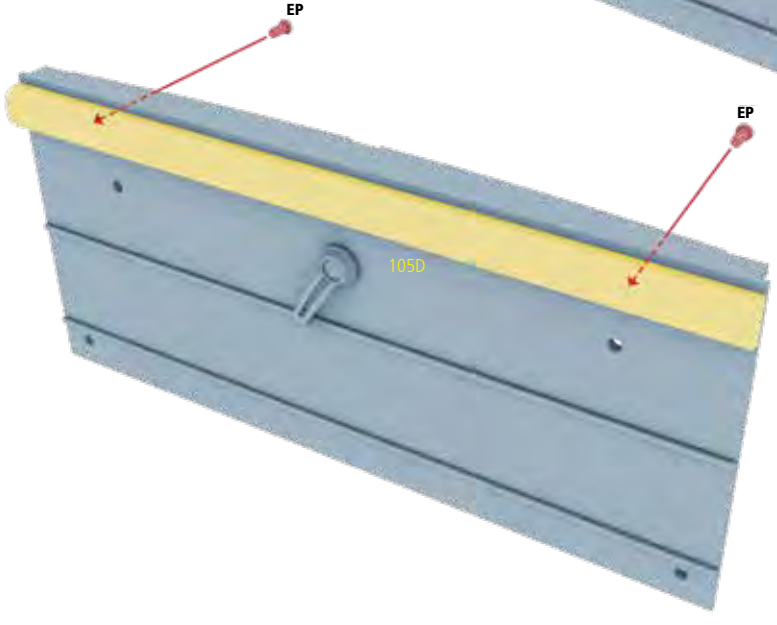


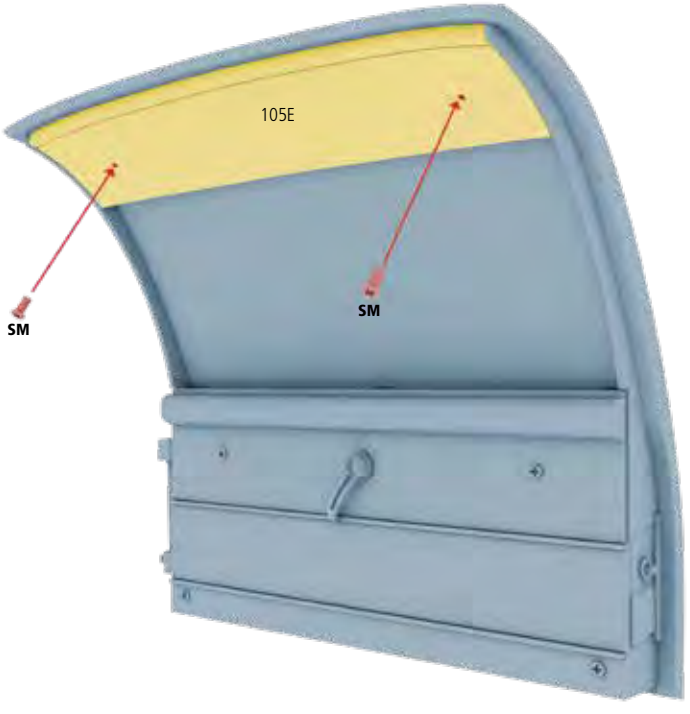
FIGURE C



02 **FITTING THE INNER PANELS:** Take the inner panel assembly from step 1 and secure it to the inside of the rear door with four EM screws (figure A). Then fix the rear door upper panel (105E), securing with two SM screws (figure B).

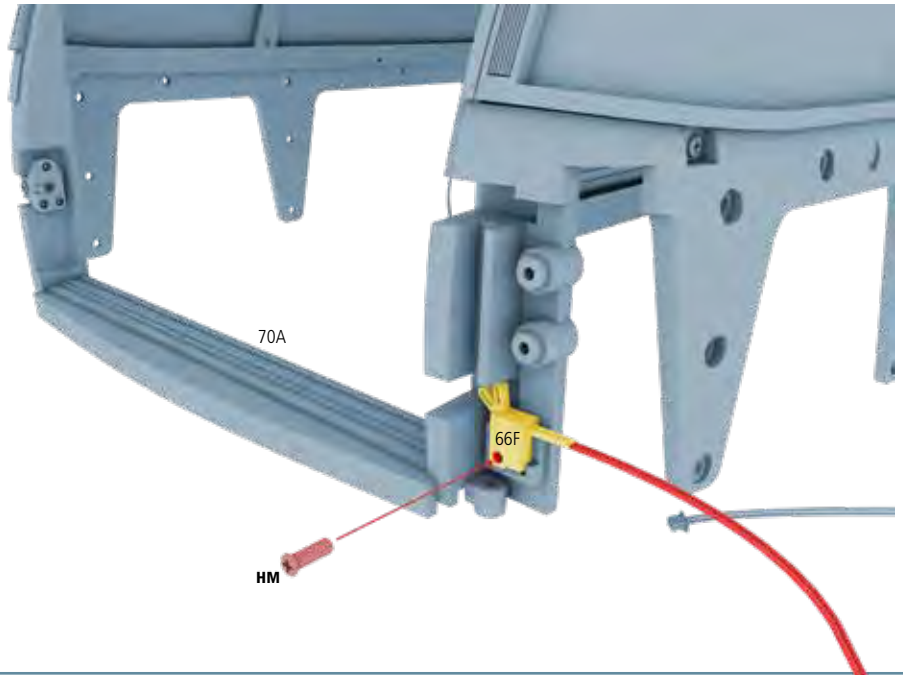
FIGURE A

FIGURE B



03 **FIXING THE SWITCH:** Return to the chassis section of your model and unplug the rear door switch (66F, marked with a "T") from the PCB. Secure the switch to the body rear frame (70A) using one HM screw (figure A).

FIGURE A



04 **FITTING THE REAR DOOR:** Place the hinge from the rear door in the bracket at the back of the body frame (figure A). Cover this with the rear door hinge cover (105F) and fix with two RM screws (figure B).

FIGURE A

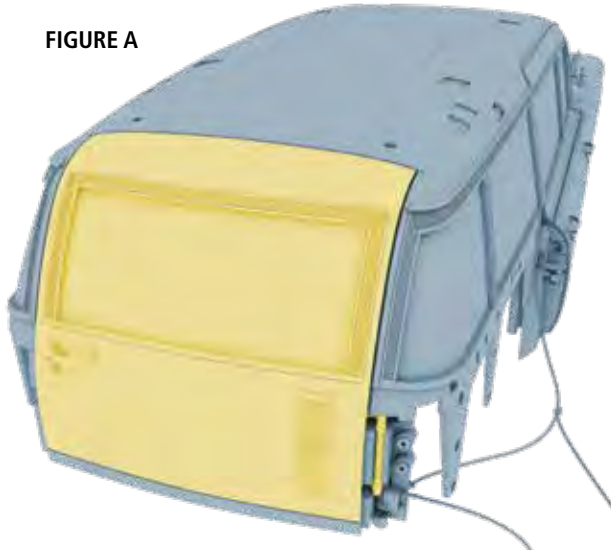
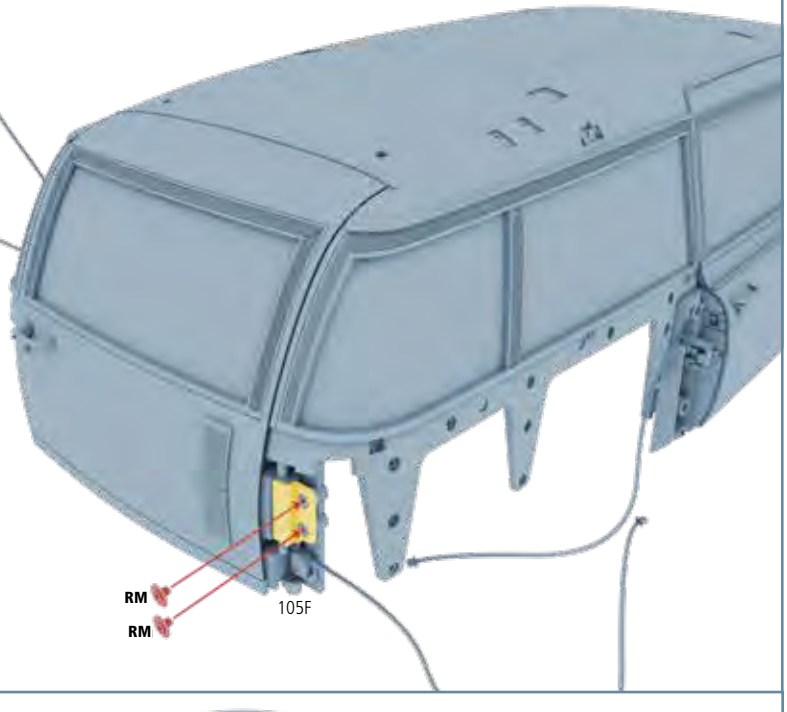
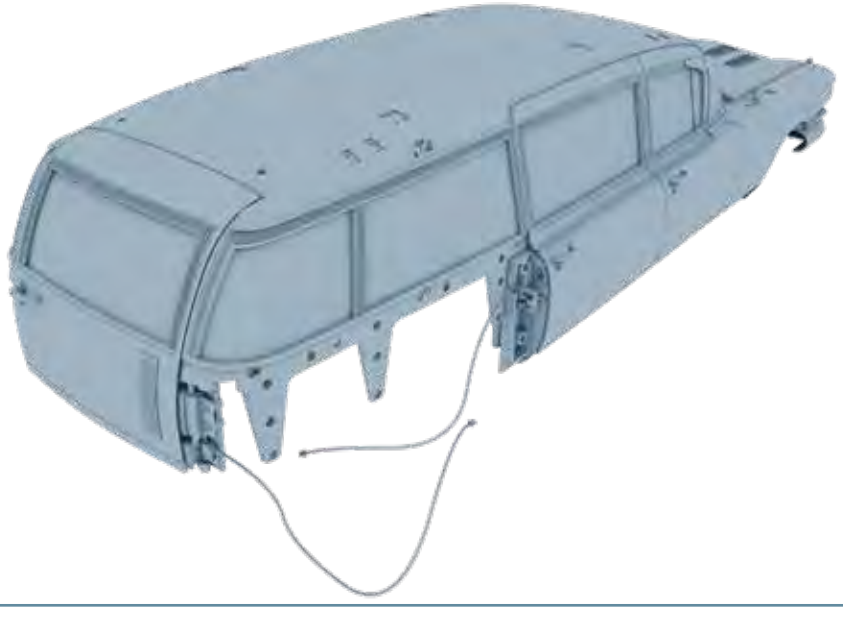


FIGURE B



STAGE 105 BUILD

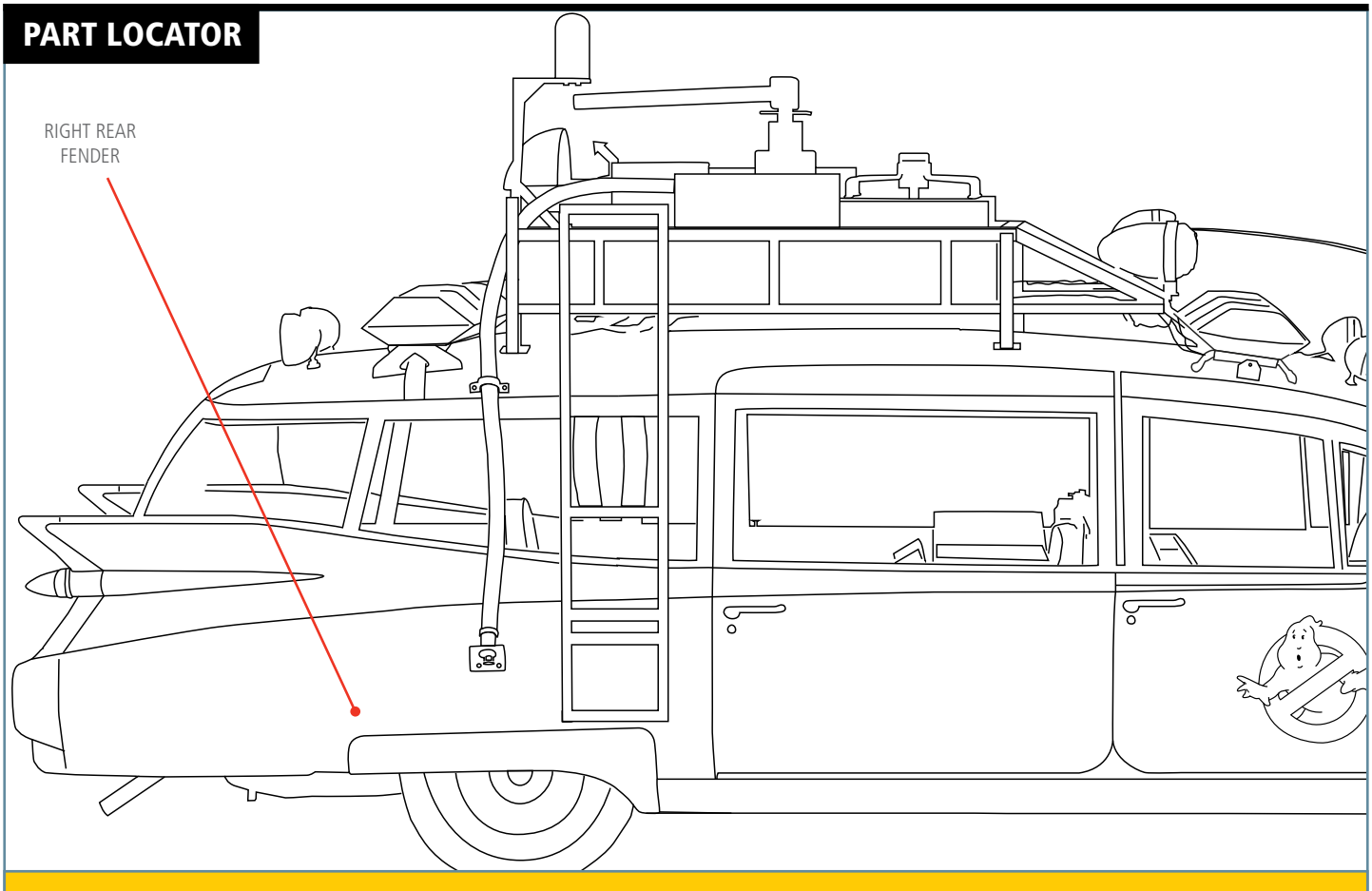
This is what the assembled piece should look like.



STAGE 106
RIGHT REAR FENDER & SKIRTING

In this stage, you fit the lower skirt to the right rear fender.

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 SKIRTING:** Take the right rear fender skirt (106B) and place it in the slot on the outside of the right rear fender (106A) (figure A). Holding the parts together, turn them over and secure together with two BM screws (figure B).

FIGURE A

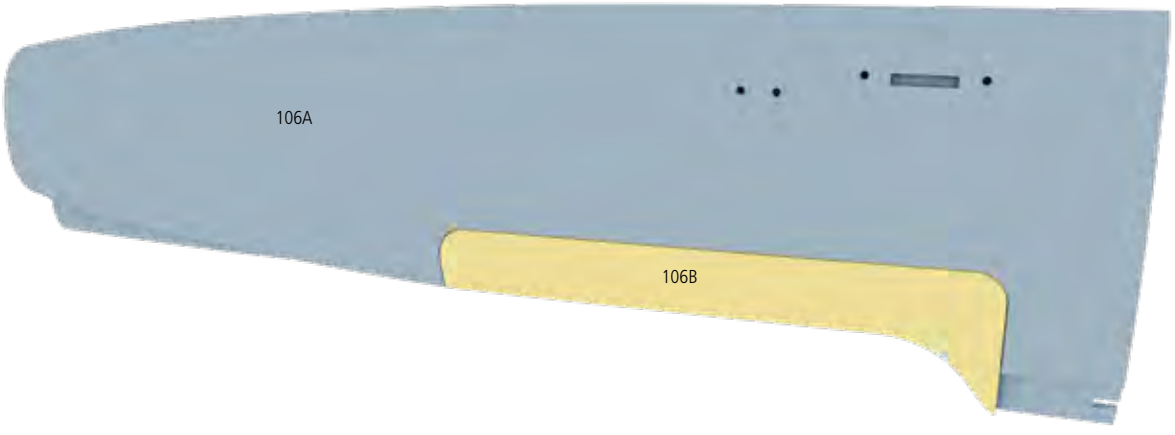
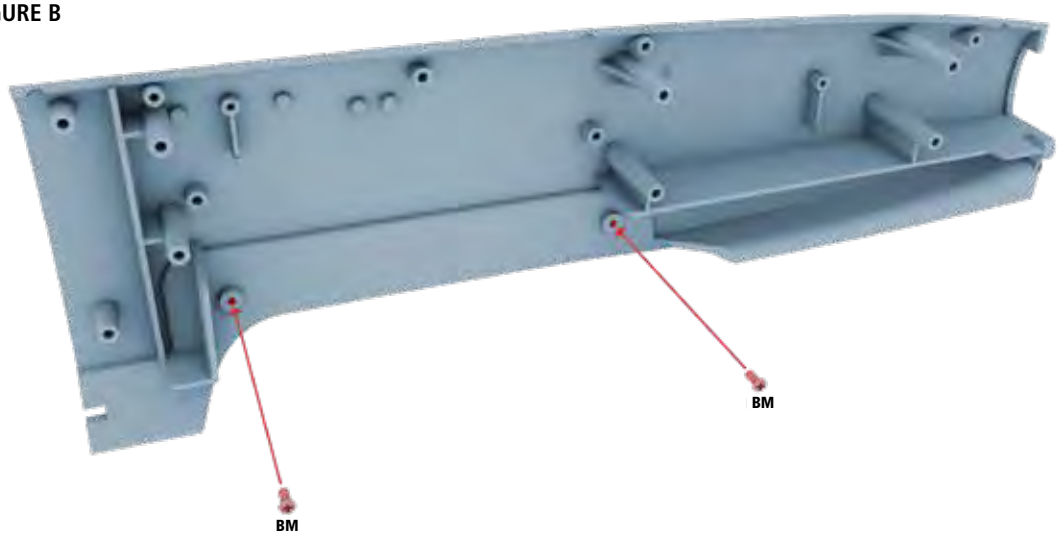
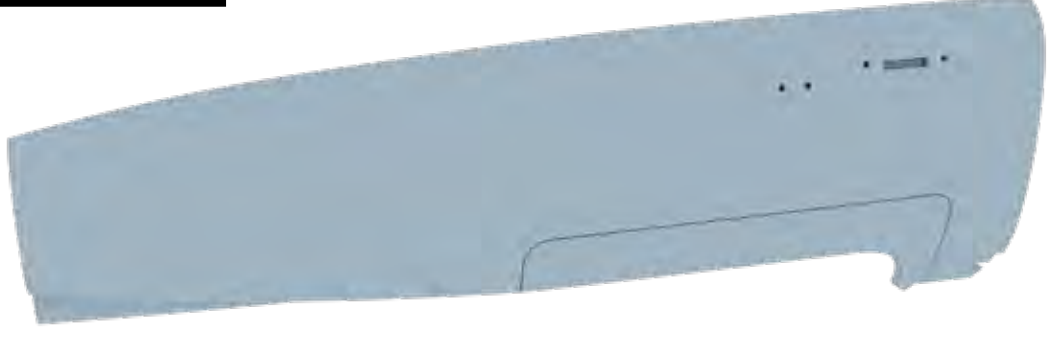


FIGURE B



STAGE 106 BUILD



This is what the assembled piece should look like.

LIFE IN MINIATURE

ILM model-maker John Goodson on ravaging the *Titanic*, attaching airplanes to anchors, and sticking pistachios to velvet.

JOHN GOODSON HAS SPENT OVER 30 YEARS CREATING physical and digital models for movies at Industrial Light & Magic – and it all began with *Ghostbusters II*. Though his earliest project for the company was the Epcot simulator ride *Body Wars*, the 1989 sequel was his first movie, and it required constructing ambitious miniatures within tight deadlines.

The 12-foot *Titanic* model was the first and most time-consuming part of the project. Though it only appears on screen for seconds in the final movie, it took weeks to build. The real *Titanic* had finally been uncovered by Robert

Ballard and Jean-Louis Michel in 1985, meaning that Goodson could draw on real-life reference for the ship – although, as Goodson points out, liberties were taken to make it appear more cinematic. "The ship actually broke in half and the back end had pretty much exploded, whereas for the purposes of the movie it was one continuous model," he says.

Goodson undertook additional prep work before starting work on the model. "I spent a lot of time researching and drawing everything, including doing a big side drawing of it," he recalls. "That was partly because I was terrified [to start building] because it was my first model for a film! I wasn't quite sure how to proceed. Finally [model shop supervisor] Bill George came over and said, 'Why don't you start building it now?'"

EXPERT DESTRUCTION

The first stage of building the model involved constructing a wooden box-like frame, which was covered in urethane foam that Goodson shaped and bonded. He then applied bolts and fleshed out other details. "The number one funnel was probably the most intricate thing on the model," he says. "I made it look very skeletal as if it had rusted away."

When the model was first built it had a "pristine" look, but in order to give it an iceberg-ruptured, sea-ravaged appearance, it needed to be made less

BELOW The starboard side of the model, complete with rust and gaping hole.

OPPOSITE John Goodson at work on the miniature.

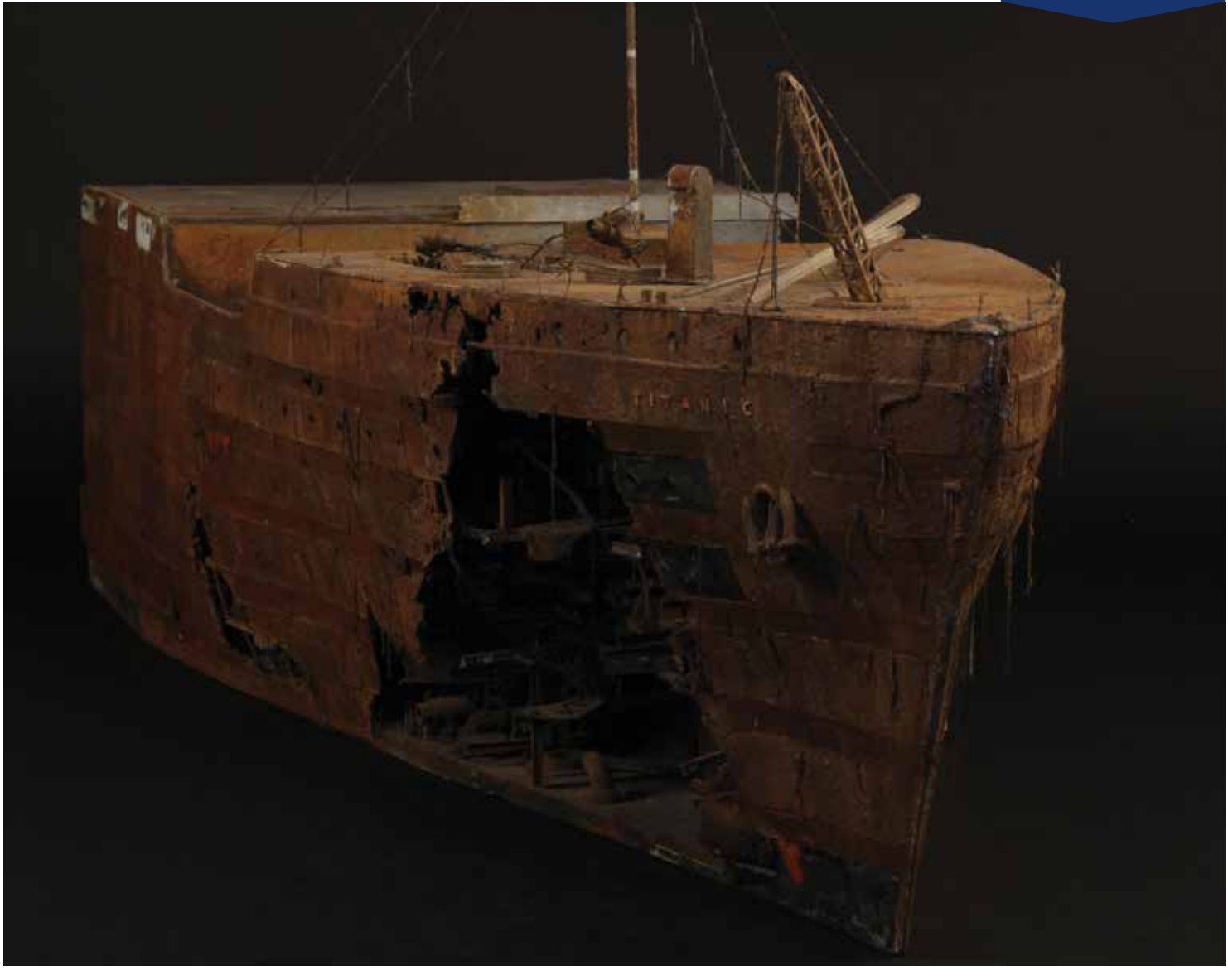


Photo: The Prop Gallery

LEFT TO RIGHT The Zero airplane on the anchor; the rusted away number one stack; the original pristine version of the model; pistachios and the museum.

pretty. "Bill and I went in and destroyed it!" Goodson laughs. "Bill had this neat idea. Once we made it look damaged and torn apart, we sprayed it with clear lacquer. Then, while it was wet, we dusted it with iron filings and sprayed it with a patina solution. It took effect in about three hours and looked really cool."

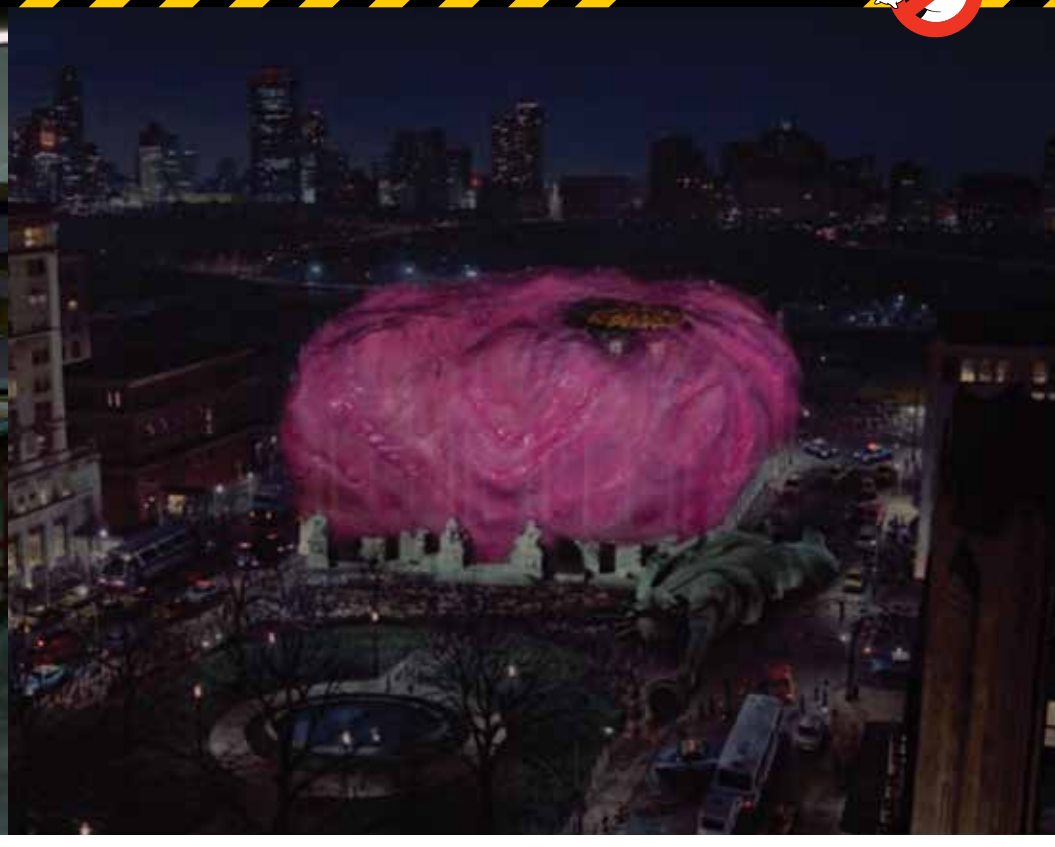
As the model was to be filmed from the right-hand side, only the starboard of the ship (complete with gaping hole and interior details) and the wraparound bow on the port side was fully built. Most of the port side was left open, allowing access for cameras and lights. Goodson remembers undertaking various lighting experiments. "At one point, we stuck acrylic rods in the portholes from the inside and lit them all. We also put little spotlights in there to light up the stacks. It looked really cool and ghostly when it was fired up like that, but they decided they didn't like that look, so we went in and pulled all the lights off."

The *Titanic* was instead fitted with interior stage lights for filming. A brief moment of horror arose when one of the lights set the miniature on fire. "The model was burning! Luckily, we managed to get it under control when we saw what was happening, but it's something I still remember very clearly."

STEPPING UP TO THE PLATE

Details on the *Titanic* model were constantly changing during the approvals process. Goodson remembers that the bow started off fairly small and got bigger and bigger as the weeks progressed. The size of the plastic letters on the *Titanic* nameplate were changed, too, to become much smaller in scale. The model retained the original size letters on the port side as it was never seen on camera.

One of the biggest challenges was altering the side plating of the model. "[VFX supervisor] Dennis Muren was shooting it one day and said, 'You need to make those plates thinner by the time we get back from lunch,'" Goodson remembers. "I had no idea how to make those plates thinner because that was real rust! I was like, 'What do I do?' When you're on stage, stuff has to happen fast. So I went back, got some modeling clay and sculpted it in below the belts [around the side of the ship] using a chip brush. I cut the bristles off so they were really short and I textured it with that. Then I used pastels and acrylic paint to fake the rust back into it. When



they got back from lunch the plates were thinner. But, man, I was scrambling to figure out how to do that! That's one of those things about the history of a model like that, though: somebody gets hold of it later to fix something and they're like: 'Why is there modeling clay all over the front?' Absolute panic is why it's there!"

One aspect of the model that Goodson remembers fondly is the anchor. "I attached a little model airplane – a Japanese Zero – onto the end of the anchor in homage to [model designer] Greg Jein, who had incorporated little airplanes into his Mothership model for *Close Encounters.*"

As well as the *Titanic*, a model dock structure was built by Goodson's colleague Jeff Olsen for the shot. "He also created these dock buildings which ran down the left side of frame which were pretty cool," adds Goodson. "The model was reminiscent of the big dock structures in San Francisco, and it had backlit windows and light fixtures on the side that lit up the sidewalk of the dock."

TILES AND PISTACHIOS

Other models in *Ghostbusters II* that Goodson worked on include the Museum of Art ("A big model that involved a lot of castings") and the Van Horne subway where the Ghostbusters encounter the river of slime. "We reproduced the pneumatic tunnel system, which was a genuine thing [developed by Alfred Ely Beach in 1869]. It wasn't very long, but we had to do a lot of tile work, including the tiered [Van Horne station] sign. I remember hand-cutting all these tiny three-inch tiles. We also created a neat tile pattern for the dome structures on the ceiling, which were dark brown on one end, cream on the other."

A more lo-fi, but equally effective, miniature effect was deployed for a long-shot near the end of the movie where a crowd of New Yorkers sing 'Auld Lang Syne' to help generate positive energy. "The people are supposed to be swaying back and forth, arm-in-arm, and Bill George had this great idea. We took an eight-foot piece of black velvet and covered it with colorful candy-covered pistachios. Then Bill and I sat and pulled the velvet back and forth between us. It looked just like the crowd!"

For Goodson, the effect typifies the magic – and creativity – of creating miniatures. "It's amazing that that shot is in there. It's the kind of stagecraft where you [initially] think, 'Well, this won't work,' and on film it looks really great."

GRAND DESIGNS

ABOVE John DeCuir with a foamcore mock-up of the Ghostbusters' fire station HQ, used to help Ivan Reitman plan out shots; DeCuir stands on the Temple of Gozer set.

Production designer John DeCuir's work on *Ghostbusters* brought together matte paintings, gargoyles, and one of the largest sets in cinematic history.

LOOKING FOR SOMEONE WHO could bring to life the immense, otherwordly Temple of Gozer as well as *Ghostbusters'* other key locations, Ivan Reitman hired John DeCuir – one of the greatest set designers in Hollywood's history.

DeCuir's career could have turned out very differently had he followed his father's plan for him. Speaking to the Ashbury University, DeCuir's son John DeCuir Jr. (later *Ghostbusters*' art director) recalled that "[Decuir's] father was sure he was going to be a violinist and forced him to play the violin. He was an accomplished concert violinist… but his passion was to paint and to draw."

DeCuir later took another important decision in his career when he turned down a job at Walt Disney, preferring to work in live-action rather than animation. Luckily his talent for painting and illustration – helped by a near-photographic memory

– was spotted by Universal's matte department, who hired him as an assistant matte shot illustrator in 1936. DeCuir's matte paintings (sometimes uncredited) were seen in dozens of pictures in the late 1930s and 1940s, including *Son of Frankenstein* (1939), *The Wolf Man* (1941), and *Saboteur* (1942).

After serving in the navy during World War II, DeCuir graduated to art director in the late 1940s on such classics as *Brute Force* (1947) and *The Naked City* (1948).

While he continued to work as an art director until the late 1970s, DeCuir is most famous for his production design in the 1960s and beyond. His production design career took in everything from the Michelangelo biopic *The Agony and the Ecstasy* (1965) to the musical *Hello, Dolly!* (1969), but he was perhaps best known for his lavish design work on 1963's *Cleopatra*.

TOWERING ACHIEVEMENTS

Two decades later, after helping to recreate the noir look of Steve Martin's 1982 comedy classic *Dead Men Don't Wear Plaid*, DeCuir was hired by Ivan Reitman to work on *Ghostbusters*.

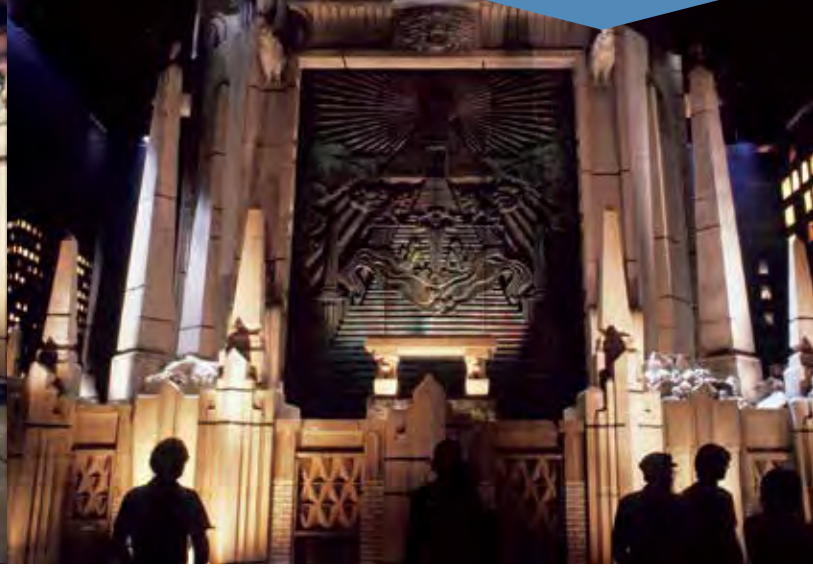
DeCuir oversaw the design of key locations in the movie, including the iconic firehouse, which involved creating a foamcore mock-up to assist the director in planning out shots. He also extended the height of 55 Central Park West – the real-life location for Dana's apartment block – by using matte paintings created by Matthew Yuricich and his team. It was a technique DeCuir had used for 40 years. Elsewhere, DeCuir embellished real buildings to emphasize the mix of classical, Gothic and Art Deco architectural styles that Reitman favored. Gargoyles were integrated into Dana's apartment block, while stone figures were added to the entrance to the Tavern on the Green restaurant where Louis is cornered by a Terror Dog.

One of DeCuir's greatest achievements came in *Ghostbusters*' final act. The incredible fantasy realm of the Temple of Gozer – filmed at Studio 16, Burbank Studios – was one of the largest-ever movie sets. Coming in at a cost of $1 million, the sixty-foot-high set included a 360-degree cyclorama showing the New York City skyline, a vast amount of plexiglass to create the crystal staircase, and so much light that parts of the studio needed to be shut down to meet its requirements. The final design also blended in miniature work and optical effects.

Though DeCuir oversaw a talented team of concept artists and set designers, he was heavily involved in the practical side of things himself, building mock-ups and drawing storyboards and technical plans throughout the shoot.

Post-*Ghostbusters*, DeCuir's final movie was Ivan Reitman's *Legal Eagles* in 1986. He died in 1991.

BELOW LEFT TO RIGHT A still of the set showing the skyline cyclorama and lighting; another production still highlighting the incredibly detailed temple.
ABOVE One of DeCuir's architectural plans.



DELETED SCENES

Several intriguing sequences were filmed during the *Ghostbusters* shoot but never made the final edit. Here are seven of the best.

THE HONEYMOONERS

One of the most famous cut sequences, available on some DVD and Blu-ray releases, involves a newlywed couple (played by Charles Levin and Wendy Goldman) at the Sedgewick Hotel. After going to bed following an argument, the wife is alarmed to witness their clock shake and shatter. The pair bicker over who broke it, before the husband glimpses Onionhead (later known as Slimer) in the bathroom and runs into the bedroom shrieking. He proceeds to ring reception, complaining about the apparition "smelling up the whole suite." It was cut to save time on adding the special effects during post-production.

PUFT HAT

In this amusing snippet, Stay Puft's hat floats down to the cheering crowd just after Walter Peck is covered in marshmallow. The eighteen-foot hat was an aluminium-reinforced construction that was lowered down into the crowd by a crane.

UNDERPASS SCENE

A possessed Louis stumbles into an underpass after escaping the firehouse – only to encounter a band of muggers. "Hey man, want me to stick you?" threatens one mugger. "I am the Keymaster, do you bar my way?" Louis asks, before roaring and emitting a blinding light from his mouth. The muggers flee screaming. Moranis held a lightbulb in his mouth for the shot; the real light effect would have been added in post-production.

THE BUMS

One of the most intriguing cut scenes sees Murray and Aykroyd play two bums taking a stroll through Central Park. The pair – named in Larry Milne's novelization as Harlan Bojay (Murray) and Robert Learned Coombs (Aykroyd) – debate Nicaragua and whether a martial artist could beat a heavyweight boxer. Their conversation is interrupted by Louis running through the park screaming ("All this rushing around all the time," complains Coombs). The bums were based on characters Murray and Aykroyd created for *Saturday Night Live*. Reitman cut the idea as he was worried that having the same actors in different roles would confuse audiences.

LEAVING CITY HALL

As the Ghostbusters leave the Mayor's Office to face Gozer, Janine gives Egon her lucky coin ("A souvenir from the World Fair at Flushing Meadows in 1964"), expanding on the burgeoning romance between them. "I shouldn't take it, we might not be coming back," says Egon. "Take it anyway, I have another one at home," insists Janine. The Ghostbusters proceed to head to their destination with the aid of a police motorcade.

NOBEL PRIZE

This short cut scene sees the Ghostbusters discussing winning a Nobel Prize as they walk through the Department of Psychology's Weaver Hall just before meeting with Dean Yeager. Ray argues that he and Egon deserve the prize for designing the equipment and doing all the hard research, while Peter points out he introduced the pair to one another. "And that's gotta be worth something!" Peter cries. It took 17 takes to get right, only for the scene to be cut during the editing process.

PARKING TICKET

This short sequence sees a parking inspector attempting to slap the empty Ecto-1 with a ticket. Bad idea. The inspector is made to feel uneasy as he's tracked by Ecto-1's sniffer, but eventually succeeds in his task – only for the ticket to catch alight. The scene, which hints that the car possesses uncanny powers, was deleted for slowing down the montage sequence.

LEFT The roof rack of the Ecto-1 includes such essential ghost-hunting equipment as the Sniffer, the Radome Antenna and the Sensitivity Unit.

ECTO-1's ROOF RACK

The Ecto-1's roof rack is fitted with unique technology that can detect psychokinetic energy and electronic voice phenomena. It also boasts two light bars, a storage tube, and other equipment useful for ghosthunting.

The roof rack of the Ecto-1 is packed with interesting pieces of technology that are crucial for detecting ghosts, responding to emergencies in a timely fashion, and self-promotion.

Firstly, there are the two flashing code Force 4 XL lightbars at the front and rear of the vehicle, which are complemented by smaller Whelen-HRDF-200 strobe lights. It's the perfect way to cut through the gridlocked streets of New York City, especially when the Federal Signal C5GB coaster siren is blaring out at the same time.

Hanging high above the other roof rack equipment is the domed Modified Marine Radome Antenna, which is positioned on top of a mast. Essentially this is a psychokinetic energy

ABOVE The Ecto-1 boasts two flashing Code 3 Force 4 X lightbars as well as strobe lights to attract attention in gridlocked streets.

detection array that emits a repeating signal to pick up signs of spectral particles. The idea was adapted from the radome-encased aerials used in aircraft or ships to monitor weather and track satellite signals.

The other unmistakable instrument on the roof rack is the double-barrelled red 'Sniffer,' or TU Antenna, which detects PKE energy using a higher bandwidth to the radome antenna. The Sniffer is mounted on top of a white rotating base.

Another way of tracking spirits is provided by the half-dome directional dish. This equipment monitors electronic voice phenomena (EVP) emitted by certain spirits, and it boasts a distinctive red, arrow-shaped receptor that has been modified from a microwave tube. Like the Sniffer, the device can rotate 360 degrees.

FILTERING THE SIGNALS

The sheer amount of PKE energy that exists in the world (not all of it emanating from spirits) means that the Ghostbusters require a way of filtering the signals: this is where the Modified Texas Instruments Cross-Section Sensitivity Unit comes in. This equipment ensures that the Ghostbusters are only left with relevant information that pertains to genuine paranormal activity.

Additional equipment found on the roof rack includes a HVAC (Heating, Ventilation, and Air-Conditioning) unit, a heatsink heat exchanger, a storage tube, and a ladder that allows easy access for maintenance. The busier roofrack of the updated Ecto-1A includes additional tech such as a digital satellite uplink dish and a proton charging tank.

BELOW The back of the roof rack is clearly visible as the Ecto-1 moves past fans, media and police in NYC; Ray and Peter with the car.

PETER MACNICOL

Peter MacNicol transformed the character of Janosz into a creepy optimist with a joyfully over-the-top accent.

PETER MACNICOL MADE THE CHARACTER OF Janosz Poha his own. In the original story, the art restoration supervisor was more of a straightforward villain named Jason. On reading the script, MacNicol found him rather bland and colourless. "He amounted to no more than a nondescript mind slave to Vigo," MacNicol recalled in the 2015 book *Ghostbusters: The Visual History*. "There was nothing the least bit foreign about Jason; he could have been played by most of the Screen Actors Guild."

However, before he rejected a chance to audition for the role outright, MacNicol began thinking of ways he could breathe new life to the character. "I couldn't just reject everything that had been sent my way," he told *Fangoria* in 1996. "I looked at the script one more time and saw the word 'Carpathia' in my dialogue. And I wondered what if this guy is a middle European?"

MacNicol revealed more about the development of Jason/Janosz in *The Visual History*, recalling how he brought a "fussiness" to the character from the moment we first see him. "As for Jason's attachment to the painting of Vigo, my imagination began to provide him with a missing connection... What if he and Vigo were fellow countrymen? In the space of minutes, I became a fussy Carpathian."

MacNicol began talking to an acquaintance at the Romanian Tourist Board and studied his intonation – though MacNicol added "a dash more paprika" to the accent. According to the 2019 Blu-ray commentary, he also drew on Meryl Streep's accent in 1982's *Sophie's Choice* (a film that provided MacNicol with one of his other most famous roles).

MacNicol met with Ivan Reitman, Harold Ramis, and Dan Aykroyd, and performed his take on Jason. Once the audition was over, the actor was far from certain that it had gone well. "There was kind of a pall over the room when I finished," he told *Fangoria*. "I felt that in trying to read their faces, the reactions would stretch from, 'Let's give him a callback' to 'Call security immediately.' Happily for me it was the former reaction that won out."

Reitman tweaked the character's name to Janosz and MacNicol won the role. However, the director did nix MacNicol's suggestion over the character's hair. "I wanted to have a kind of odd Beatles wig and jet-black hair, as if to say the '60s had just reached Carpathia," the actor told *Starlog* in 1989. "It looked like the wig was a go and then… it was cut."

Thanks to MacNicol's marvelous performance, the character became pathetic, quietly devious, and yet also strangely endearing. "He's an eternal optimist," the actor told *Starlog*. "I don't see him as a villain at all. I see him as a patsy... Everyone thinks they're doing what needs to be done."

BELOW Janosz, played by Peter MacNicol, restores the Vigo painting. It was MacNicol's idea that Janosz should become a middle European like Vigo, and he developed the character's accent.

ECTO-101

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

#28 SLOAR

The Sloar is only mentioned in passing in *Ghostbusters* – but it sounds utterly terrifying. According to Louis (while possessed by Vinz Clortho), Gozer once took the form of this beast. "During the Third Reconciliation of the Last of the Meketrex Supplicants, they chose a new form for him, that of a giant Sloar!" he informs Egon. "Many Shubs and Zuuls knew what it was to be roasted in the depths of a Sloar that day, I can tell you!"

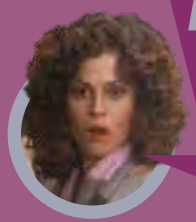
While the film leaves the appearance of a Sloar to the viewer's dark imagination, the beast has been visualized in the expanded universe. A Sloar first appeared in *Ghostbusters: The Video Game (Realistic Version)* in the Shandor Island level, where it was revealed to be large, reptilian and hungry-looking. It maintained its reptilian look for its appearance in Issue 19 of IDW's *Ghostbusters* series (2014), where it was one of the forms Gozer took on while battling Tiamat in Ray's mind.

We learnt more about the Sloar in an entry in Insight Editions' 2016 book *Tobin Spirit Guide: Official Ghostbusters Edition*. According to the book – which also illustrates the beast in terrifying fashion (pictured) – the Sloar is "a large eyeless furnace whose innards slowly burn that which it consumes." Being slimed by a Class Five full roaming vapor seems positively enjoyable in comparison.

Image from Tobin's Spirit Guide: Official Ghostbusters Edition (Insight Editions, 2016).

"They were like vacuum cleaner or elevator repairmen, or firemen. The idea was to have them blend into the urban landscape. Calling a Ghostbuster was just like getting rats removed."

▲ *Dan Aykroyd tells* Premiere *magazine about how he originally envisioned the Ghostbusters (June 2004).*



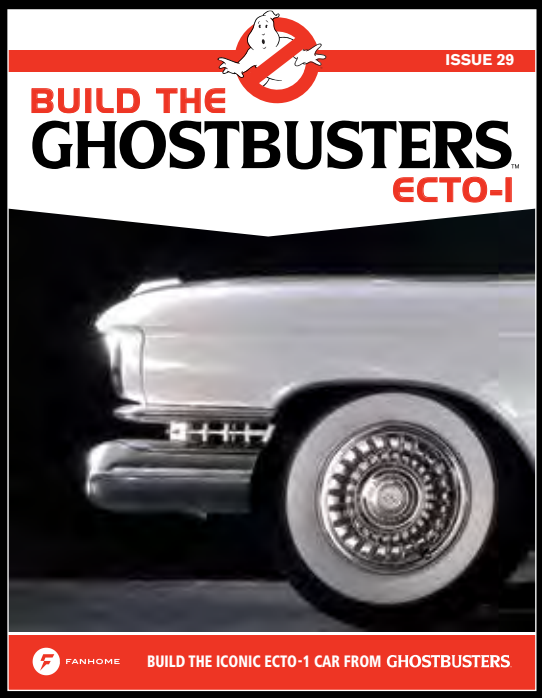
"To do a comedy with Dan Aykroyd and Bill Murray and Harold Ramis and Rick Moranis, you know it's going to be sort of loose and crazy."

▲ *Sigourney Weaver on making a movie with comedy legends (*Making Paranormal Funny *featurette, 1984).*

"Ivan said, 'But they'd all have been killed!' [when he saw the exploding model used at the end of Ghostbusters*]. Well yeah, but that's the joke!"*

▲ *John Bruno remembers how Ivan Reitman initially thought the Temple of Gozer explosion was too powerful (DVD SFX featurette, 1999).*

COMING IN ISSUE 29



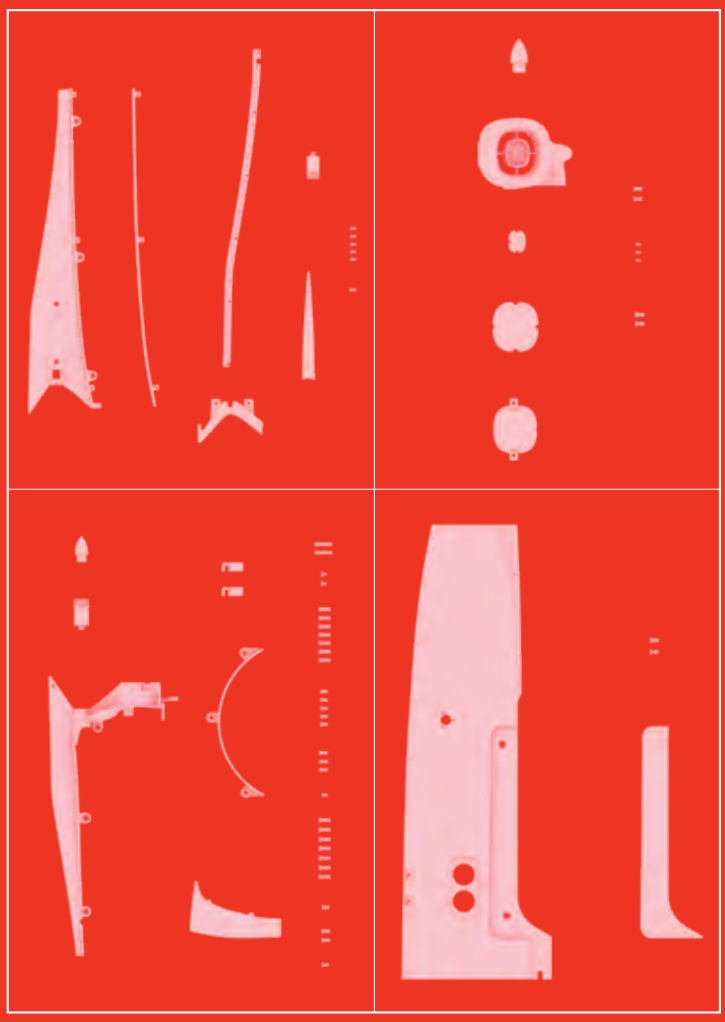
FORT DETMERRING GHOST

The seductive spirit played by Kym Herrin.

SHOT BOARD SUPERVISOR

We talk to production supervisor Lynda Thompson.

YOUR PARTS



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