ISSUE 29

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™

BUILD THE GHOSTBUSTERS™ ECTO-1

CONTENTS

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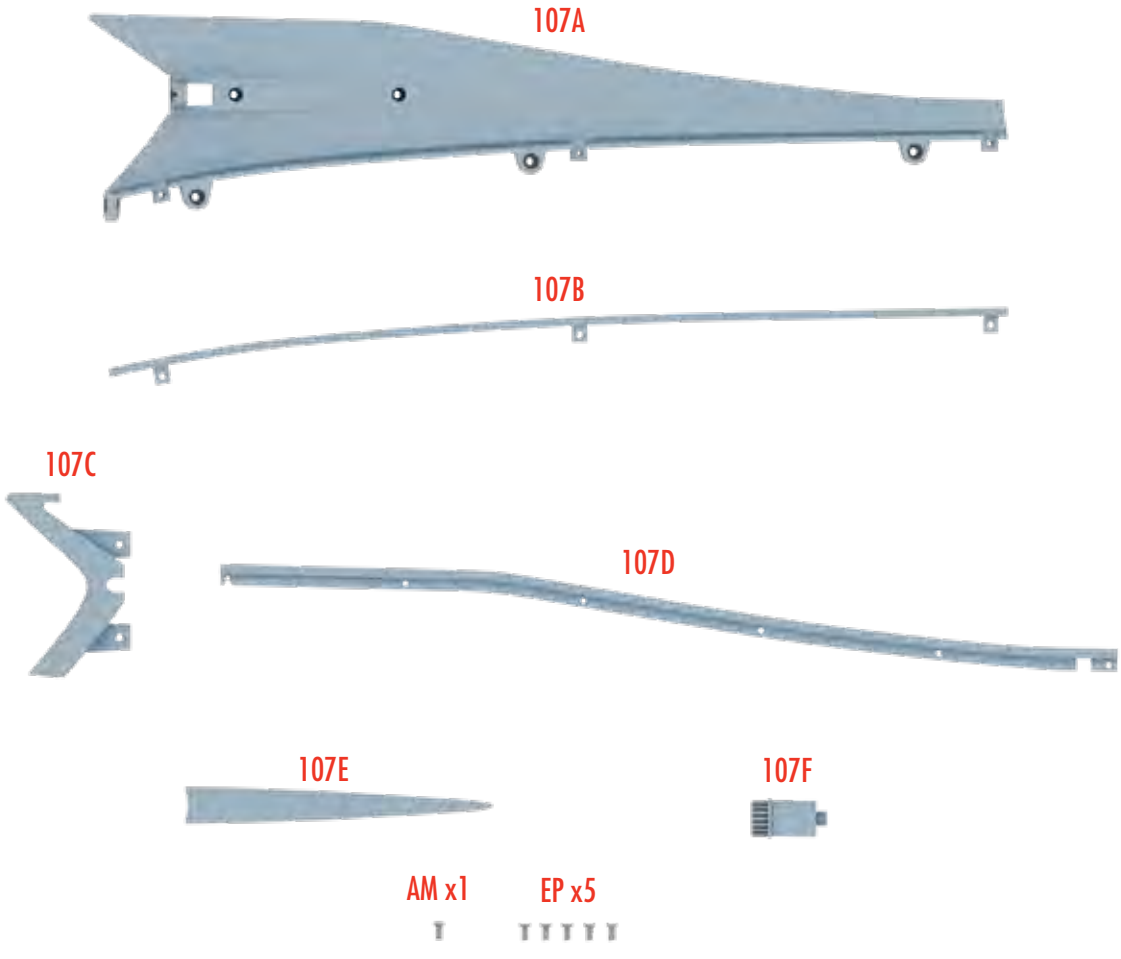
The price of this issue includes the magazine and the attached pieces for model assembly.

TO OUR READERS
The publisher reserves the right to modify any components as required during the course of the collection. Not suitable for children under the age of 14 (12 in the USA). This product is not a toy and is not designed or intended for use in play. The collection is complete in 37 issues. Items may vary from those shown.

More information at **fanhome.com**

CAR PARTS STAGE 107

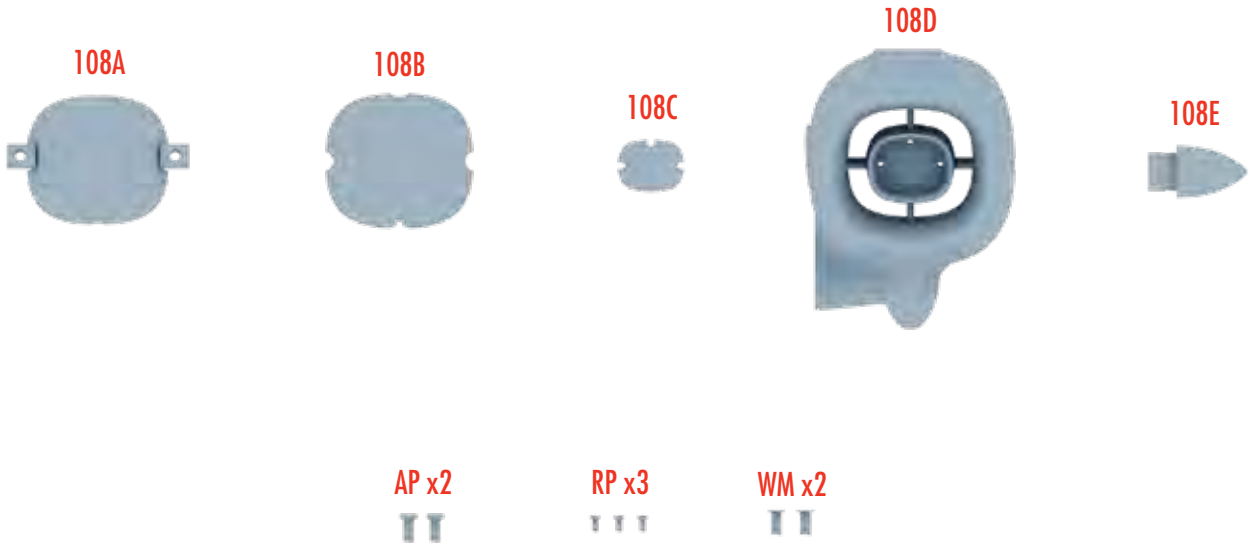
In this stage, you receive the first parts for the right rear fender crown.



PART NUMBER	DESCRIPTION	QUANTITY
107A	RIGHT REAR FENDER CROWN	1
107B	RIGHT REAR FENDER CROWN LOWER TRIM	1
107C	RIGHT REAR FENDER CROWN REAR TRIM	1
107D	RIGHT REAR FENDER CROWN UPPER TRIM	1
107E	RIGHT REAR FENDER CROWN CENTRAL TRIM	1
107F	RIGHT REAR OUTER LIGHT HOUSING	1
AP	1.7x5MM	1 (+1 SPARE)
EP	1.7x4MM	5 (+2 SPARES)

CAR PARTS STAGE 108

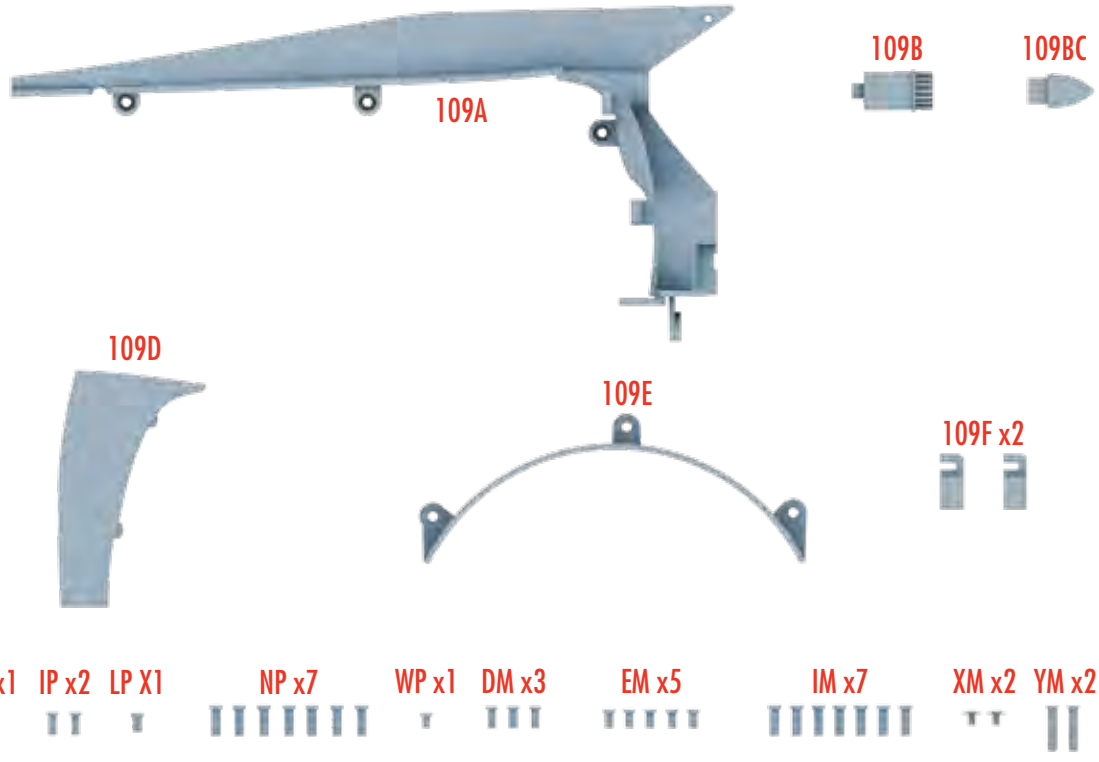
With this issue, you receive parts for the right rear reflector and the right rear outer light.



PART NUMBER	DESCRIPTION	QUANTITY
108A	RIGHT REAR REFLECTOR CUP	1
108B	RIGHT REAR REFLECTOR OUTER LENS	1
108C	RIGHT REAR REFLECTOR INNER LENS	1
108D	RIGHT REAR REFLECTOR HOUSING	1
108E	RIGHT REAR OUTER LIGHT LENS	1
AP	1.7x5MM	2 (+1 SPARE)
RP	1.2x3MM	3 (+1 SPARE)
WM	1.7x5MM	2 (+1 SPARE)

CAR PARTS STAGE 109

In this stage, you receive the final parts for the right rear fender crown.



PART NUMBER	DESCRIPTION	QUANTITY
109A	RIGHT REAR FENDER CROWN INNER	1
109B	RIGHT REAR INNER LIGHT HOUSING	1
109C	RIGHT REAR INNER LIGHT LENS	1
109D	RIGHT REAR FENDER REAR PANEL	1
109E	RIGHT REAR WHEEL COVER	1
109F	WIRE COVER	2
AP	1.7x5MM	1 (+1 SPARE)
IP	2x5MM	2 (+1 SPARE)
LP	2.3x4MM	1 (+1 SPARE)
NP	2.3x6MM	7 (+2 SPARES)
WP	1.7x3MM	1 (+1 SPARE)
DM	2x5MM	3 (+1 SPARE)
EM	2x4MM	5 (+2 SPARES)
IM	2.3x6MM	7 (+2 SPARES)
XM	2x4x5MM	2 (+1 SPARE)
YM	2.3x11MM	2 (+1 SPARE)

CAR PARTS STAGE 110

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

110A

110B

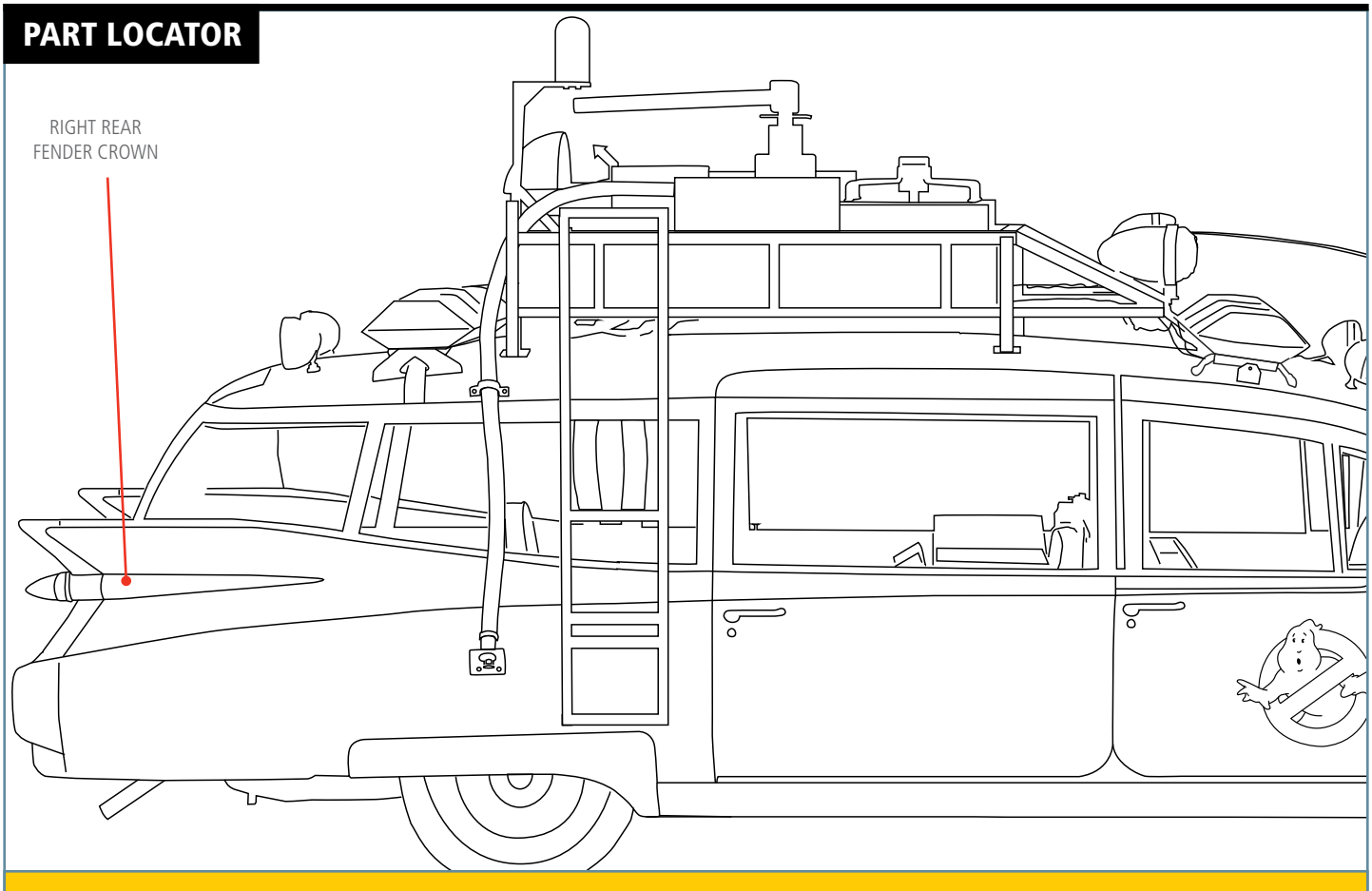
BM x2

PART NUMBER	DESCRIPTION	QUANTITY
110A	LEFT REAR FENDER	1
110B	LEFT REAR FENDER SKIRT	1
BM	1.7x4MM	2 (+1 SPARE)

STAGE 107
RIGHT REAR FENDER CROWN

In this stage, you fit the trim to the right rear fender crown.

PART LOCATOR



TIP: LEFT AND RIGHT

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

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

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

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

YELLOW Identifies the new part/s

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

01

FITTING THE LIGHT HOUSING: Slot the right rear outer light housing (107F) into the corresponding notch at the rear of the right rear fender crown (107A), securing with one AP screw (figure A).

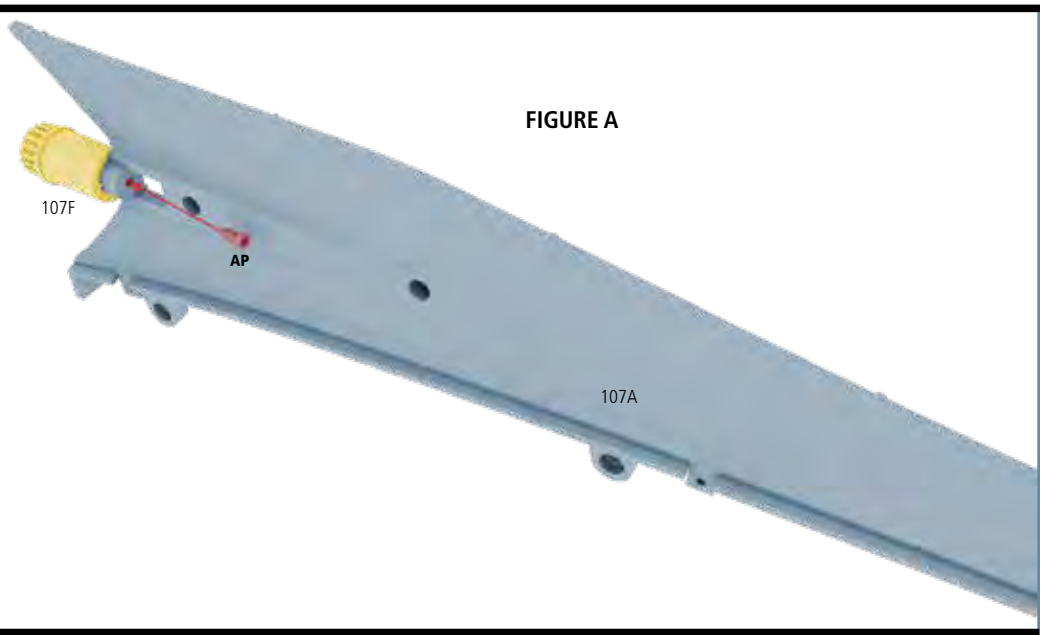


FIGURE A

02

FIGURE A

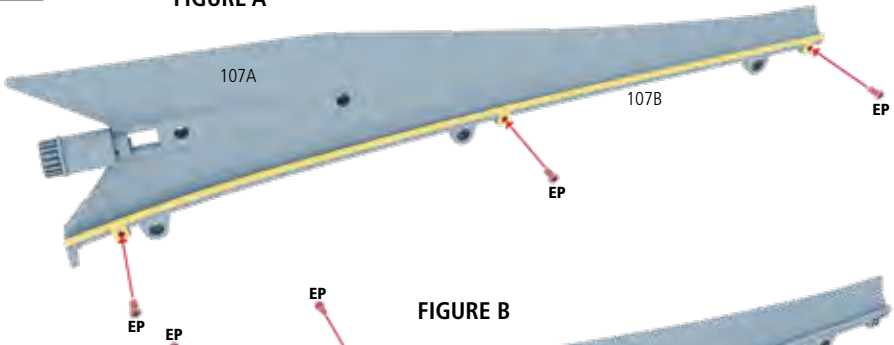
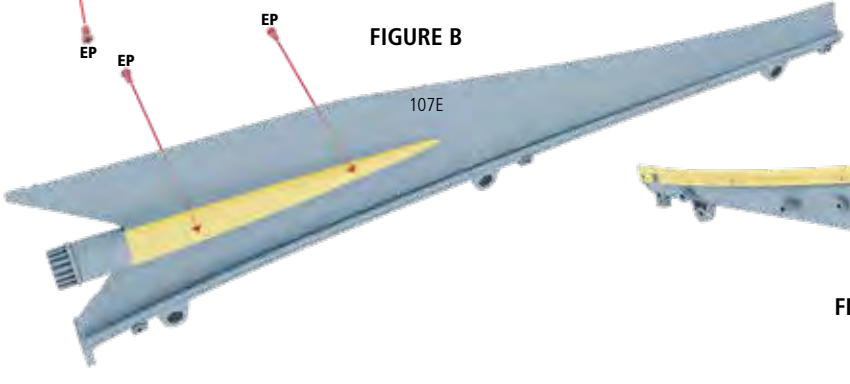


FIGURE B



FITTING THE TRIM: Begin by fixing the lower trim (107B) to the bottom of the fender crown (107A) using three EP screws (figure A). Next, secure the central trim (107E) next to the light housing with two EP screws from behind (figure B). Finally, push the upper trim (107D) into place at the top of the fender crown (figure C). This uses pins and will be held in place further once the fender crown inner is fitted in phase 109.

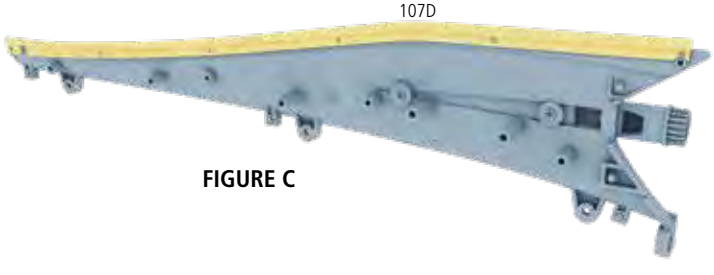


FIGURE C

STAGE 107 BUILD

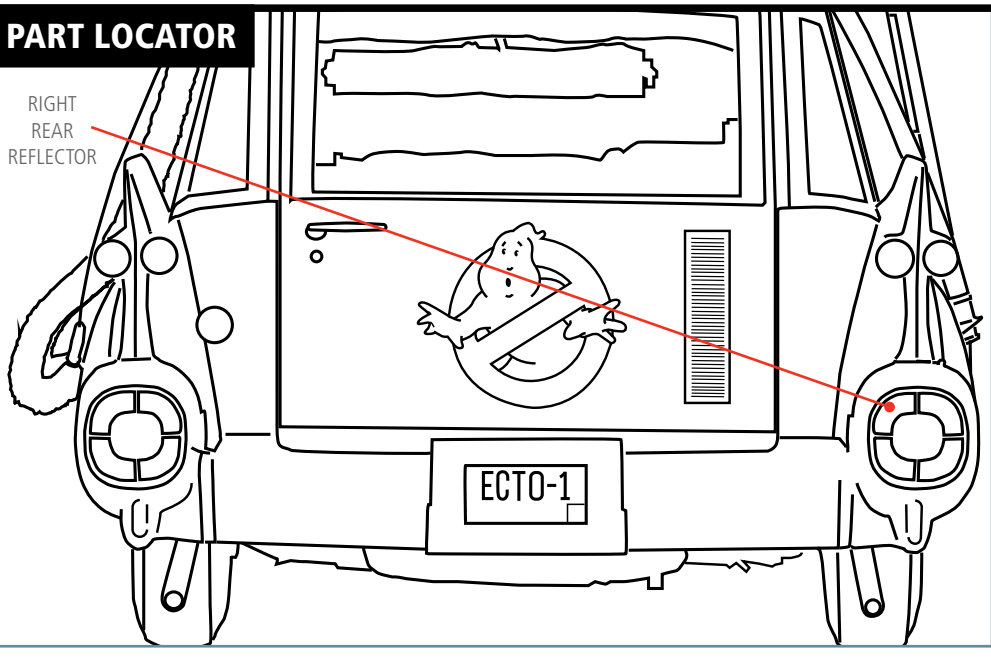
This is what the assembled piece should look like.

Keep the rear trim (107C) safely aside for later assembly.

STAGE 108
RIGHT REAR REFLECTOR & OUTER LIGHT LENS

In this phase, you assemble the right rear reflector and fit the outer light lens.

PART LOCATOR



TIP: REFLECTOR INNER LENS

When fitting the reflector inner lens, make sure that the textured side is facing inwards, and the smooth side facing outwards.

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 REFLECTOR:** Place the reflector outer lens (108B) in the center of the right rear reflector housing (108D) (figure A), then cover with the reflector cup (108A) and secure with two AP screws (figure B).

Turn the housing over and place the inner lens (108C) into the center of the housing. Fix with three RP screws (figure C).

FIGURE A

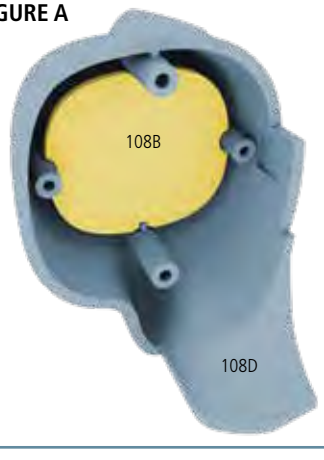


FIGURE B

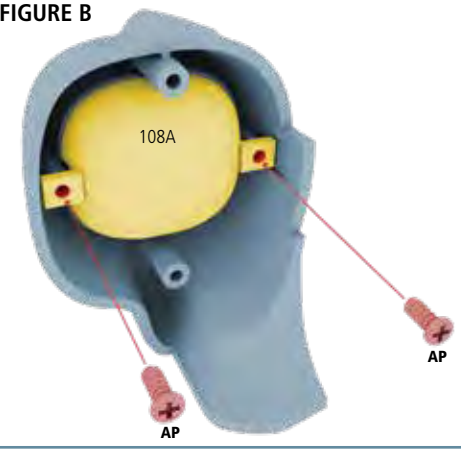
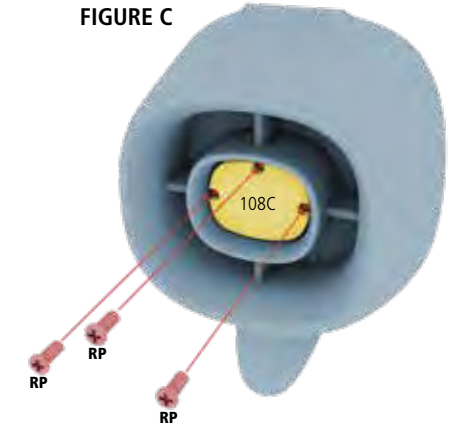


FIGURE C



02

FITTING THE OUTER LIGHT LENS: Recover the fender crown from the previous assembly phase. Carefully, but firmly, push the right rear outer light lens (108E) into the light housing (107F) (figure A).

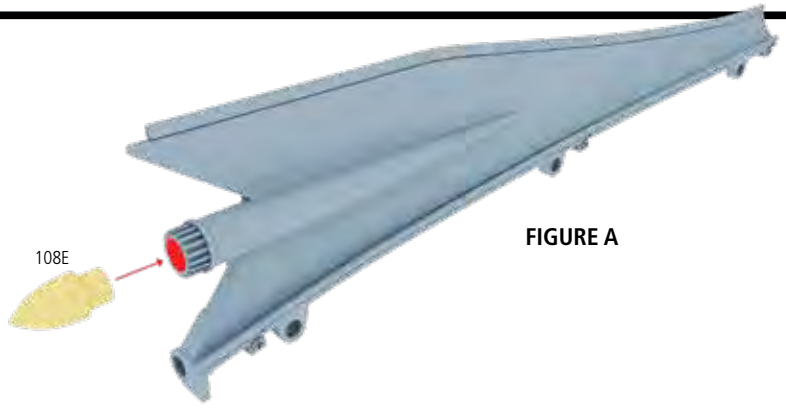


FIGURE A

03

REPLACING THE SCREWS: Returning to the body frame of the Ectomobile, remove one of the VM screws that fixes the left window frame (89A) to the body rear frame (figure A). Replace this with one WM screw (figure B).

Repeat this process on the right-hand side of the car (figure C).

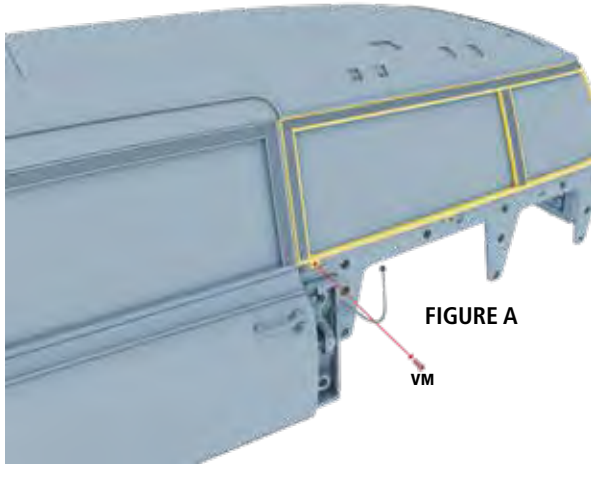


FIGURE A

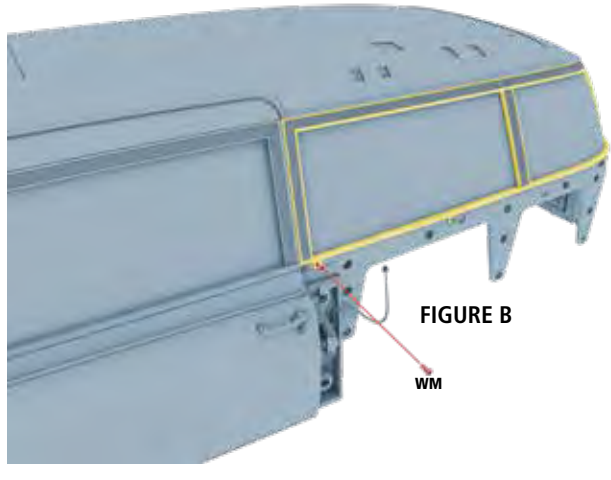


FIGURE B

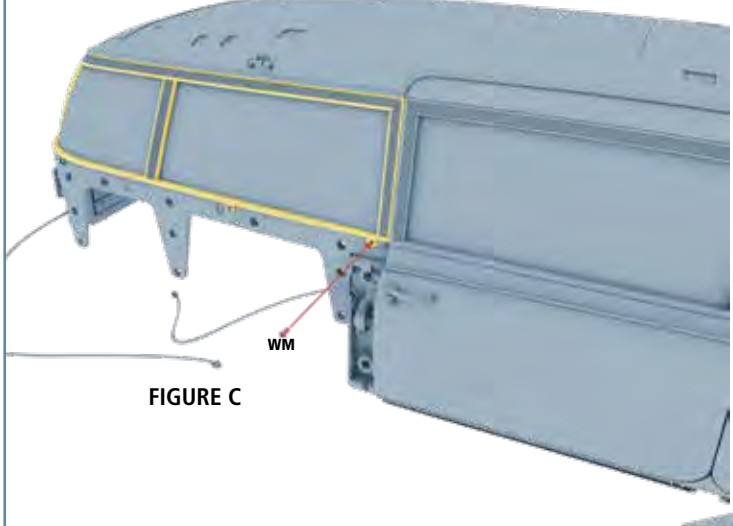


FIGURE C

STAGE 108 BUILD

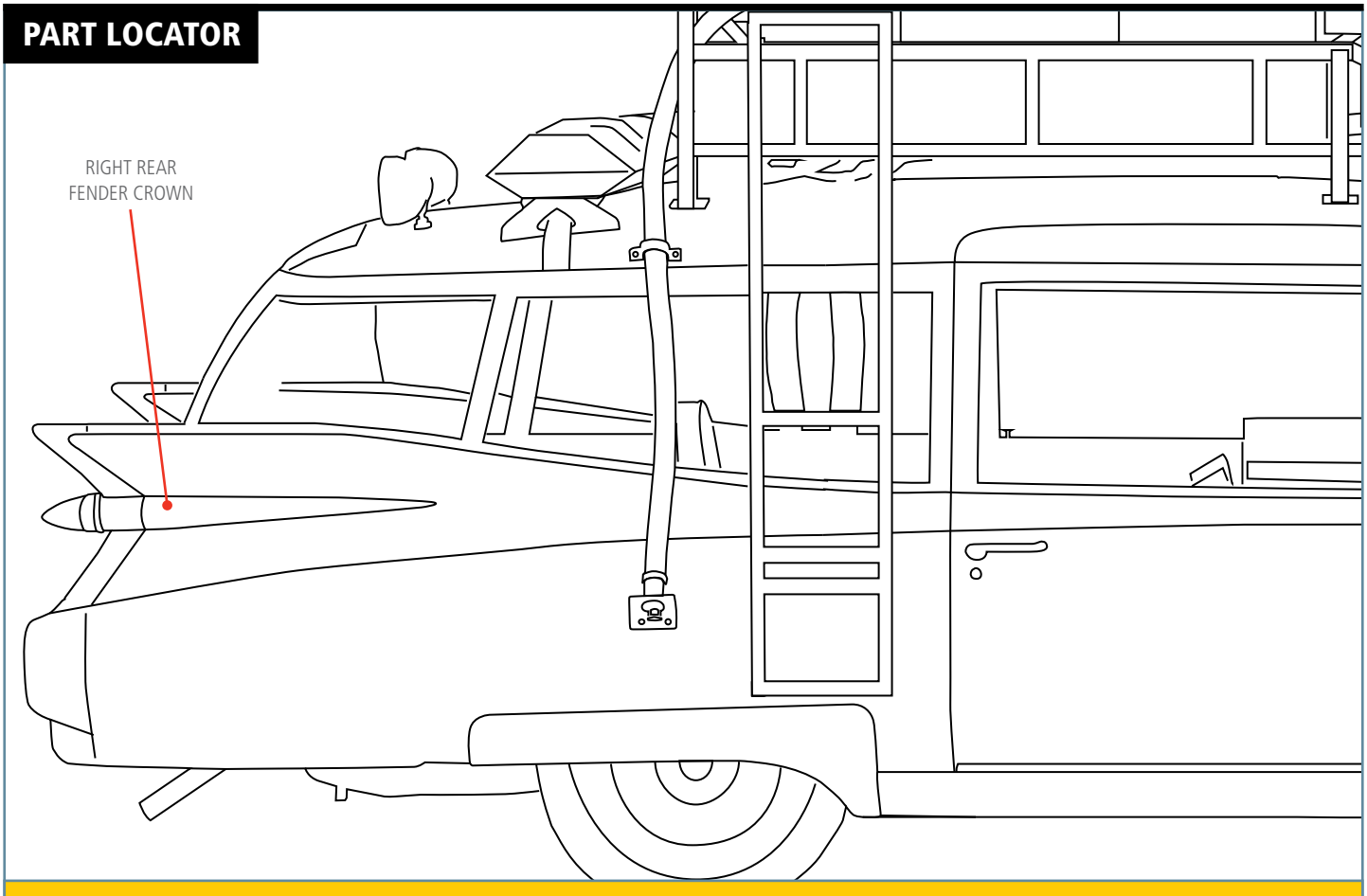
This is what the assembled pieces should look like.

STAGE 109

FITTING THE RIGHT REAR RENDER

In this stage, you finish assembling the right rear fender crown and fit the right rear fender to the body of your model.

PART LOCATOR



TIP: LIGHTS

The lights have a moldable casing between the bulbs and the wires so they can be adjusted to fit into the light housing.

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 INNER LIGHT:** Begin by fixing the right rear inner light housing (109B) to the fender crown inner (109A) using one AP screw (figure A). Then, push the inner light lens (109C) into the end of the housing (109B) (figure B).

Next, return to the chassis section and unplug the right tail light LED (66D, marked with an "R") from the PCB. Slot the bulb at the end of the wire into the outer light housing (107F) (figure C). Then, push the right rear fender crown rear trim (107C) into place onto the two pins at the rear end of the fender crown (figure D). Finally, slot the remaining bulb from the right tail light LED (66D) into the inner light housing (109B) (figure E).

FIGURE A

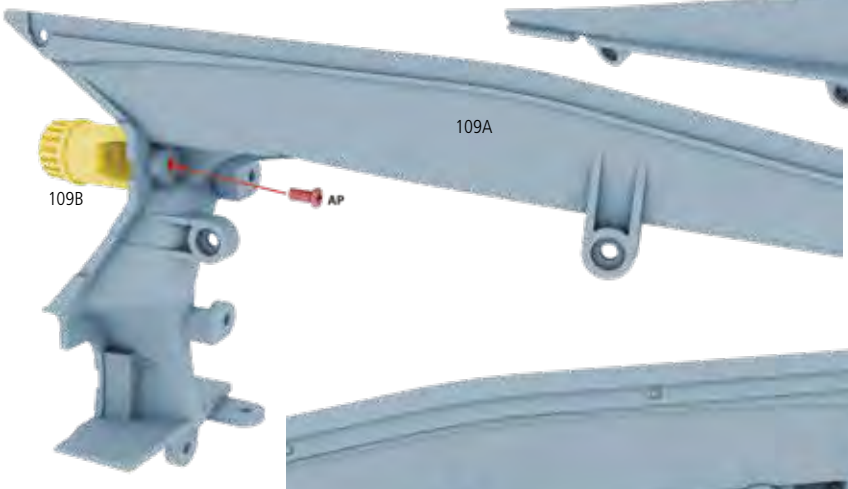


FIGURE B

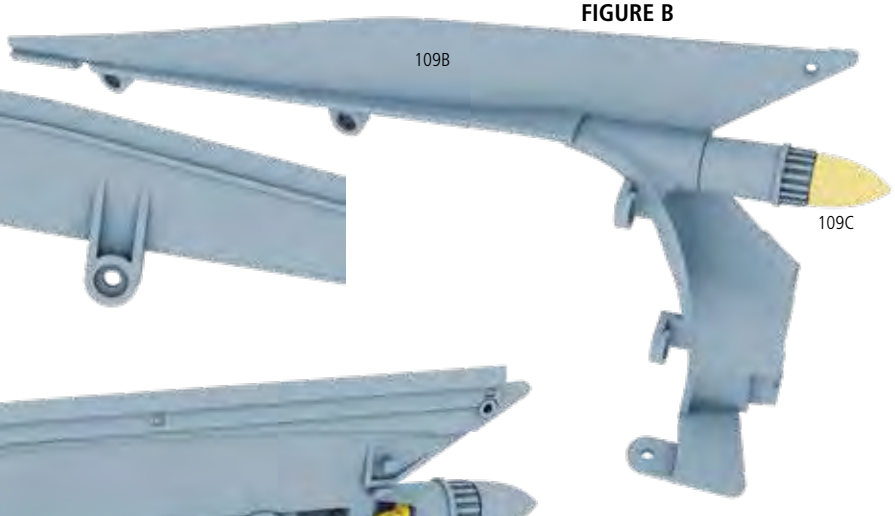


FIGURE C

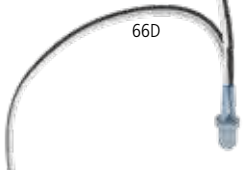


FIGURE D

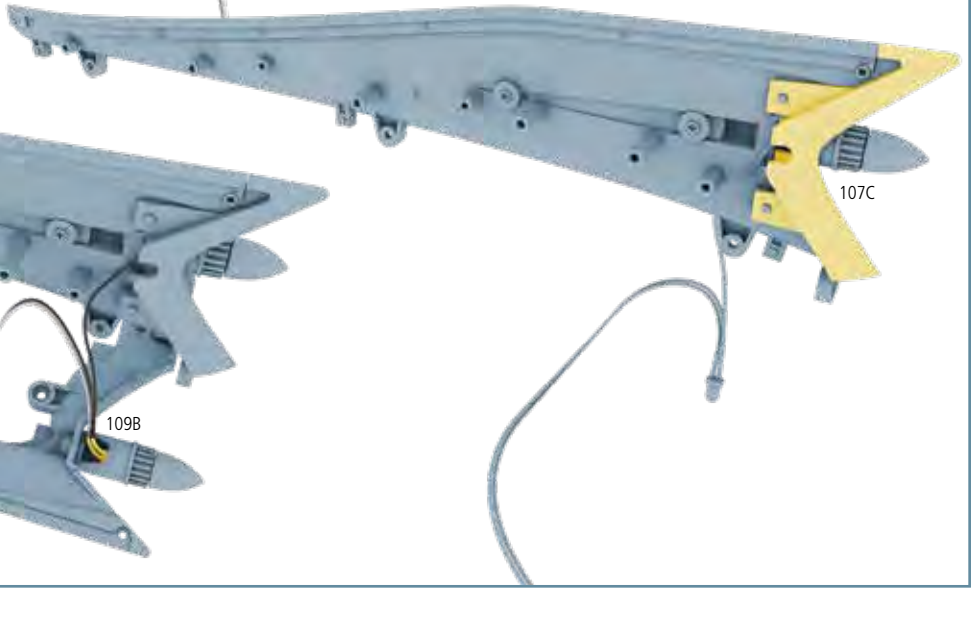
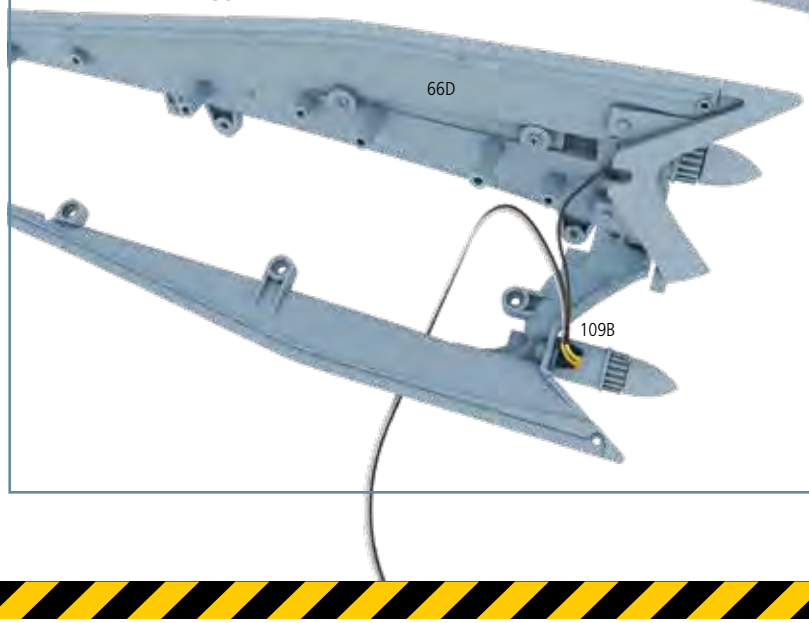
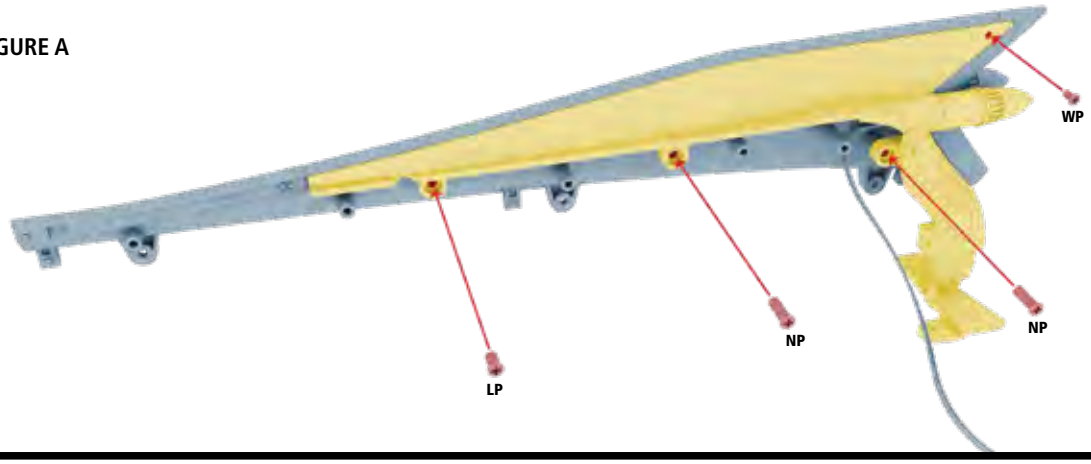


FIGURE E



02 **FITTING THE FENDER CROWN PARTS TOGETHER:** Ensuring that the bulbs remain in the light housing and the cable is threaded as shown, secure the two fender crown parts together using two NP screws, one LP screw and one WP screw (figure A).

FIGURE A



03 **ADDING THE FENDER PARTS:** Take the right rear fender panel (109D) and secure it to the fender crown inner (109A) with two EM screws (figure A). Then, return to the right rear fender (106A) and secure the two wire covers (109F) to its interior using two XM screws (figure B). Next, secure the right rear wheel cover (109E) to the inside of the fender panel with three EM screws (figure C).

Secure the assembled fender crown from step 2 to the fender panel using three DM screws (figure D), then secure the reflector assembly to the rear of the fender panel with two IP screws (figures E and F).

FIGURE A

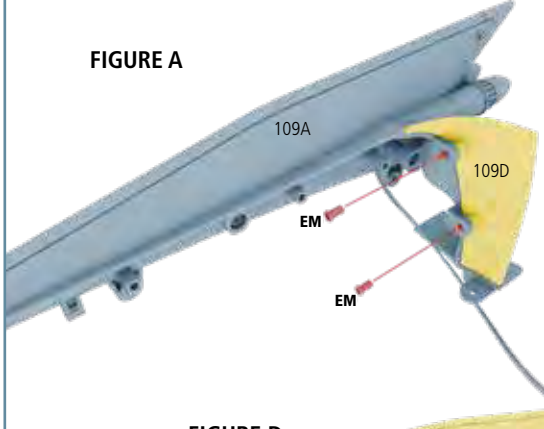


FIGURE B

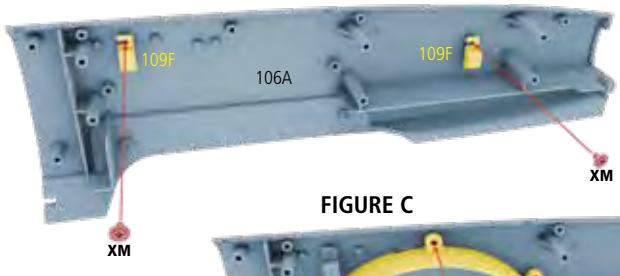


FIGURE C

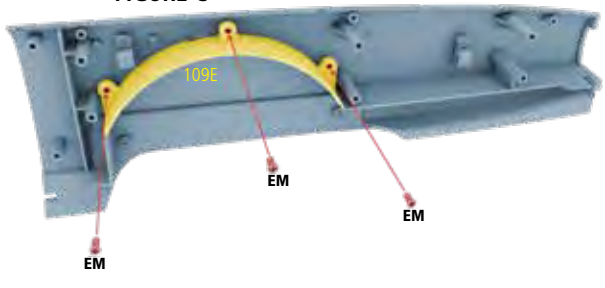


FIGURE D

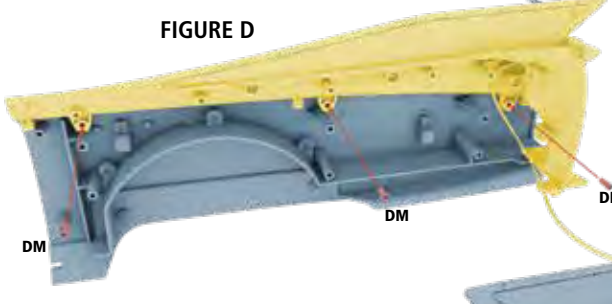
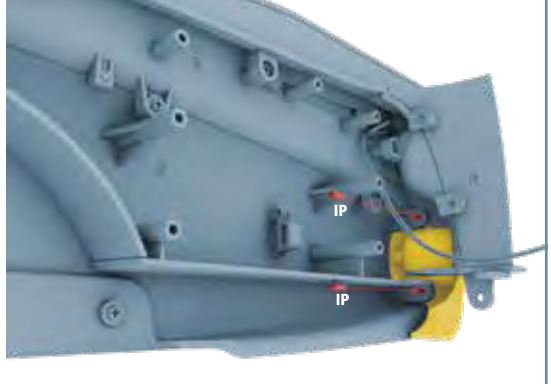


FIGURE E

FIGURE F



04 FITTING THE FENDER TO THE FRAME:

First, run the right rear door switch (66J) through the wire covers (109F) so the part is ready to be fixed to the body frame (figure A). Place the fender panel into place on the body rear frame (figure B) and secure it from the inside with two YM screws, seven IM screws and five NP screws. Ensure the wires are threaded as shown in figure C.

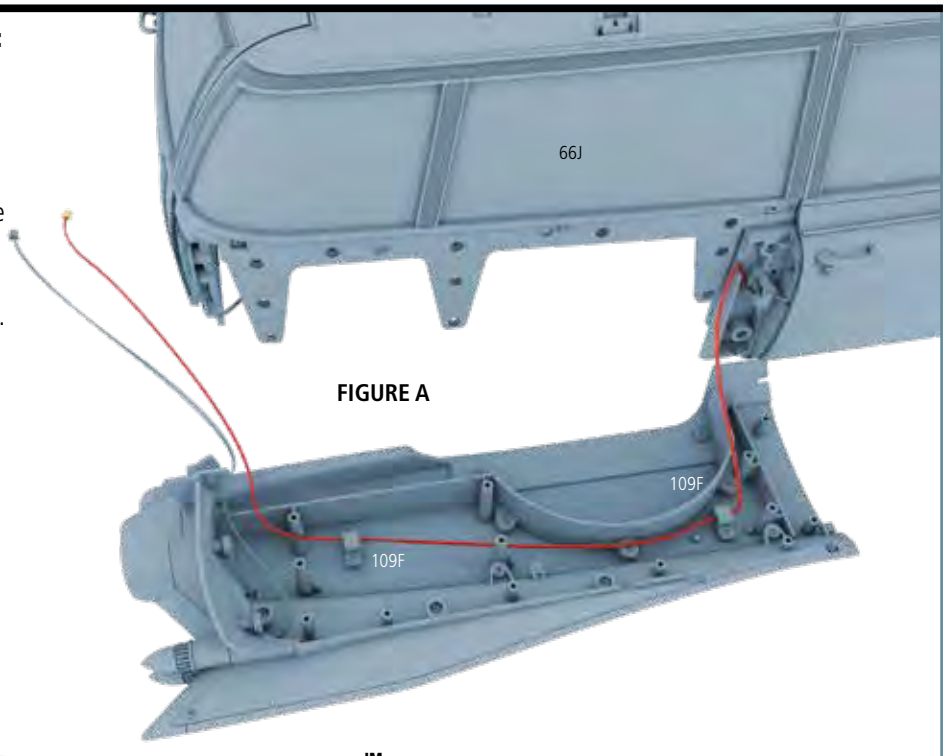
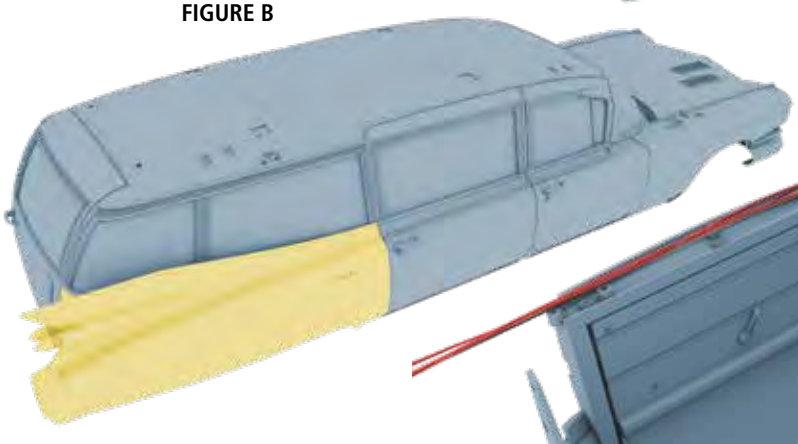


FIGURE A

FIGURE B



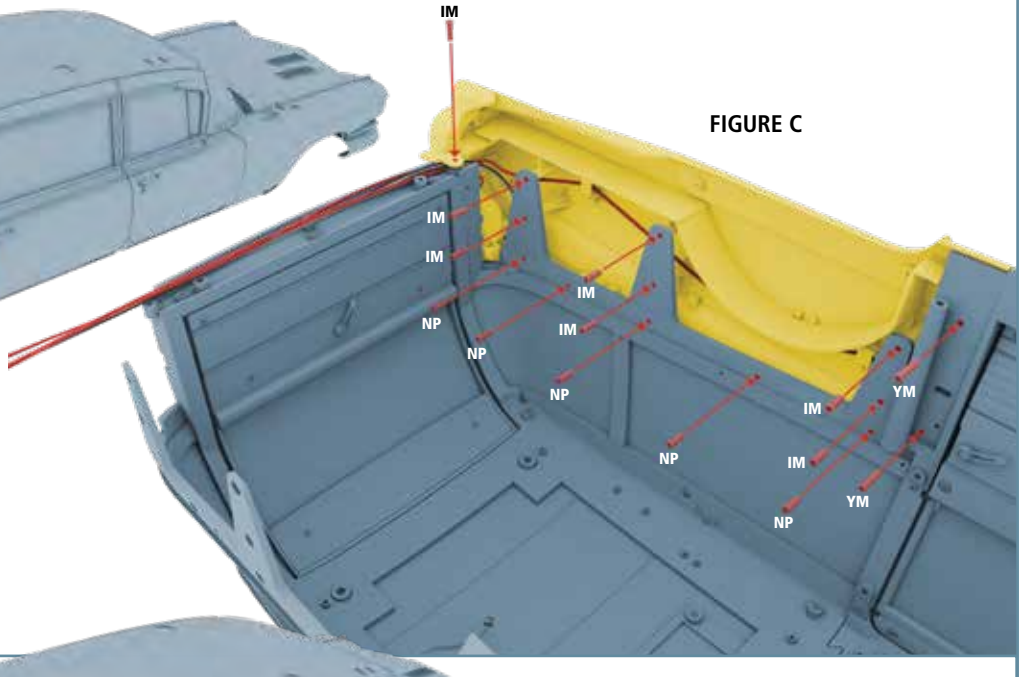


FIGURE C

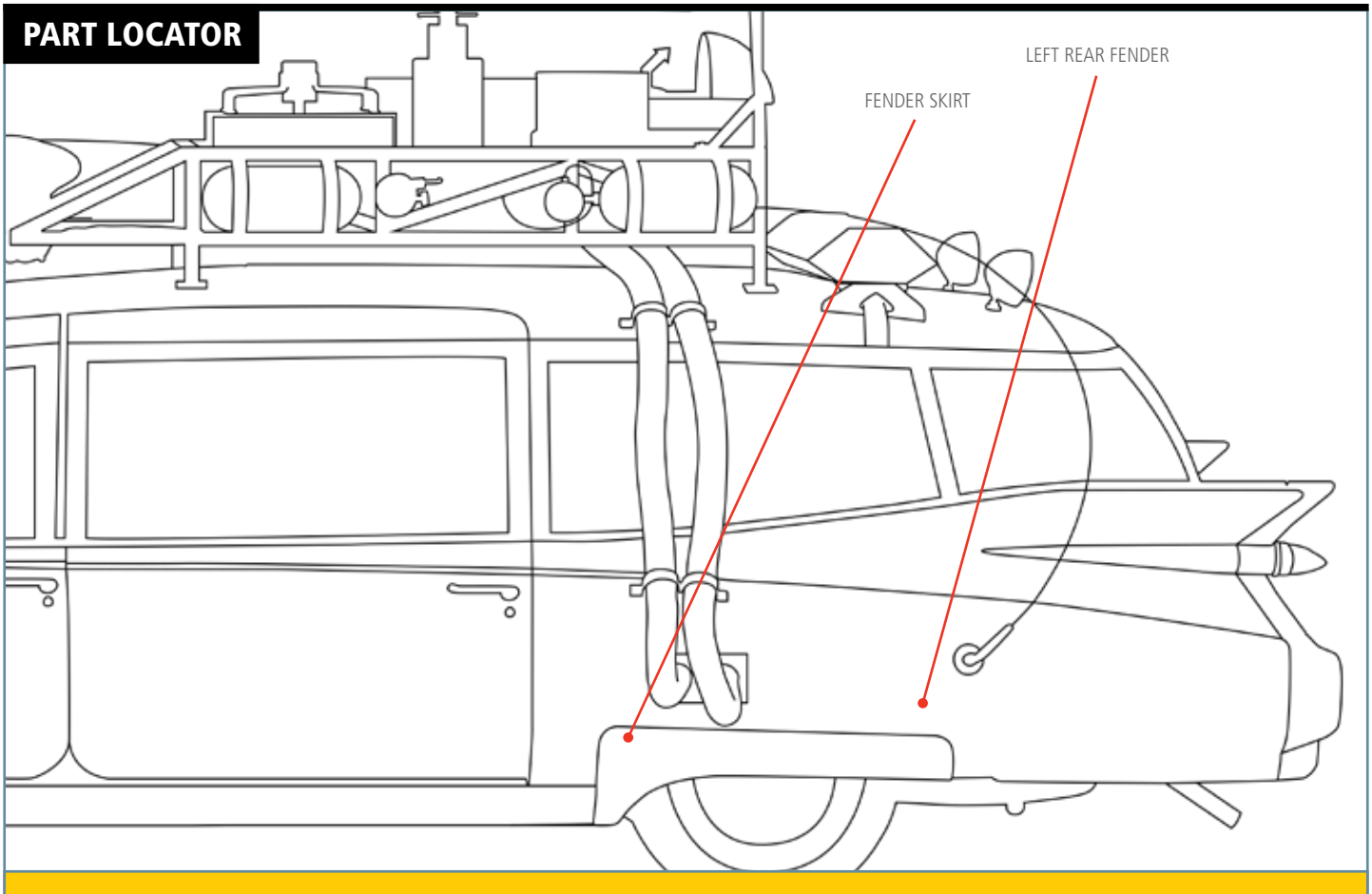
STAGE 109 BUILD

This is what the assembled piece should look like.

STAGE 110
LEFT REAR FENDING & SKIRTING

In this stage, you fit the lower skirt to the left 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 left rear fender skirt (110B) and place it in the slot on the outside of the left rear fender (110A) (figure A). Holding the parts together, turn them over and secure together with two BM screws (figure B).

FIGURE A

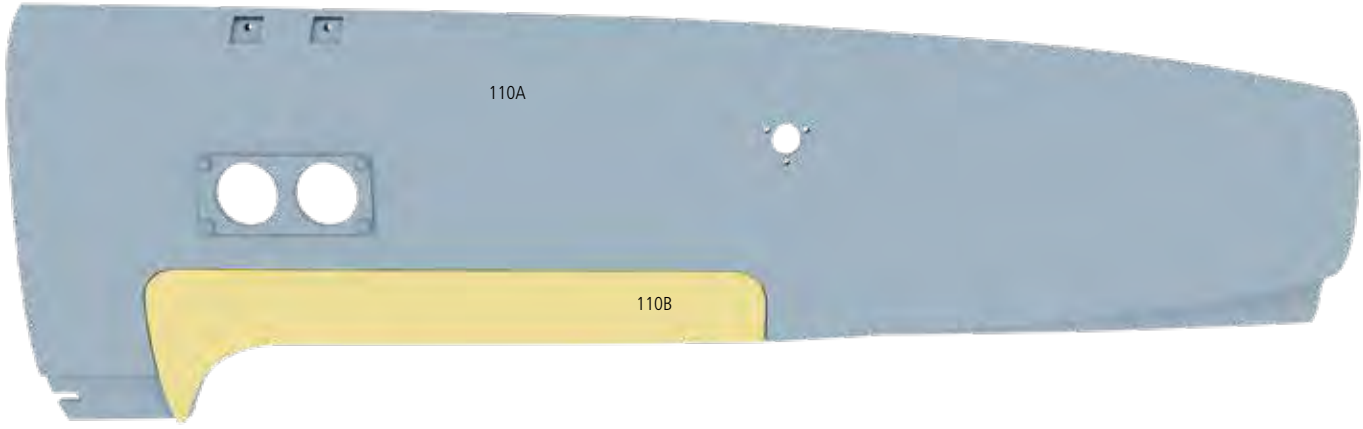
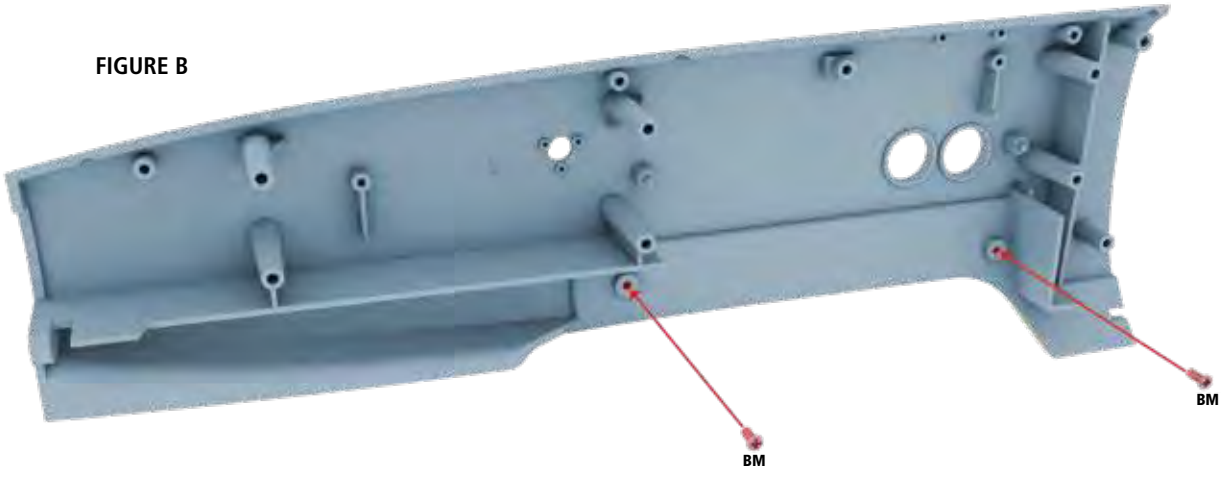
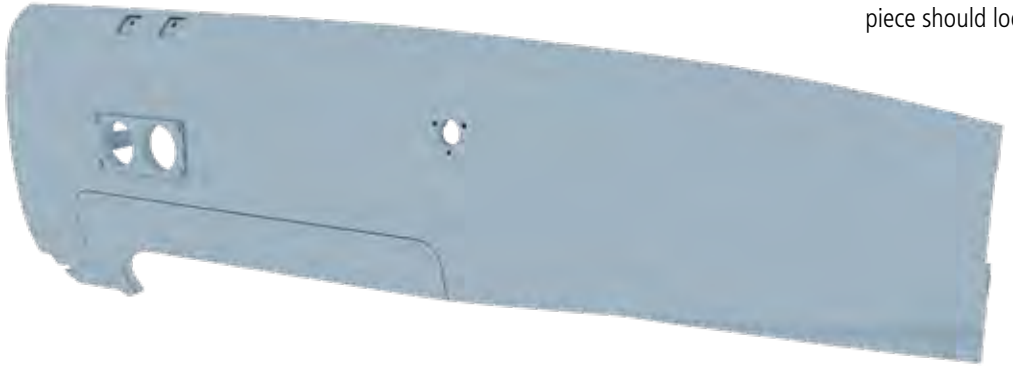


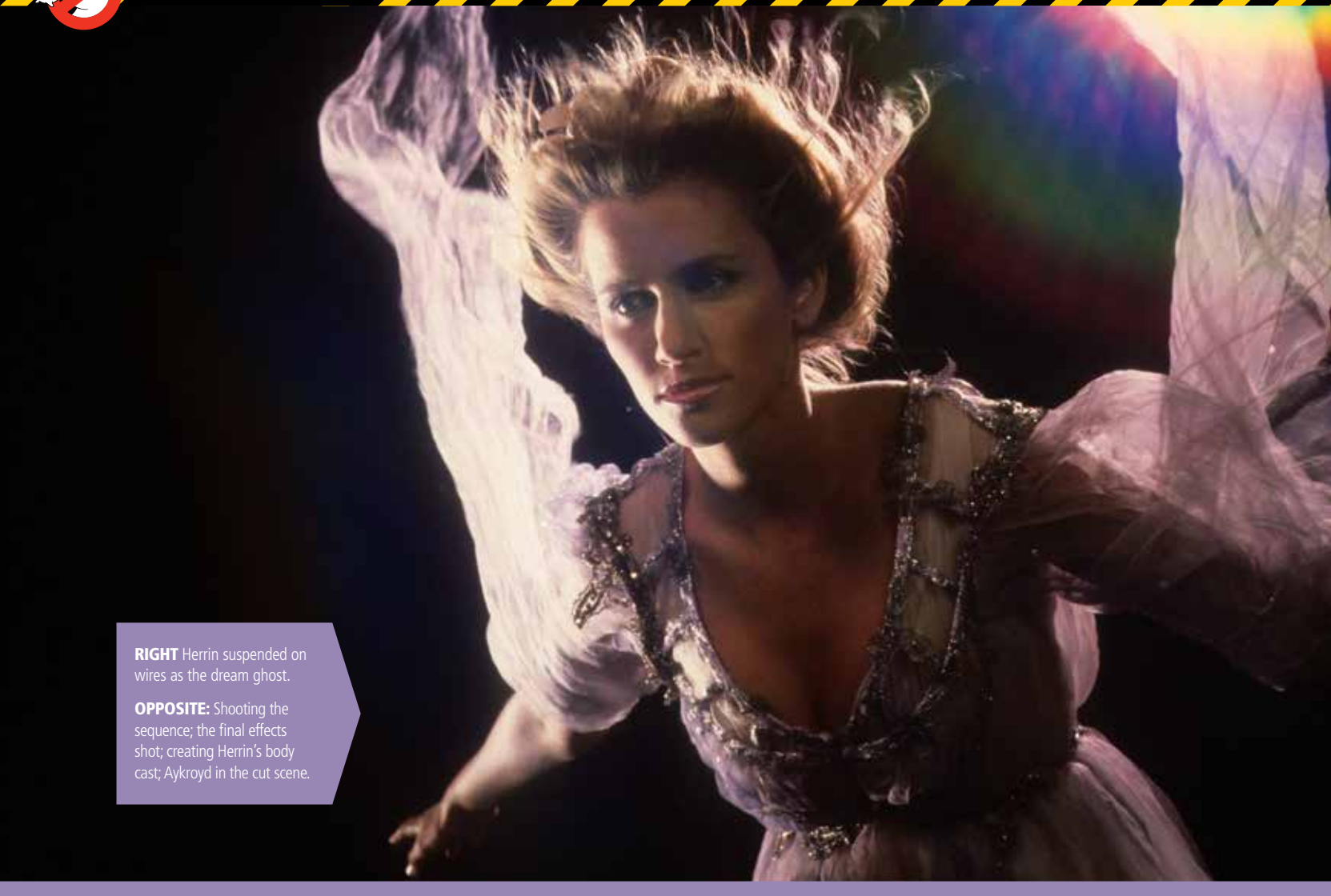
FIGURE B



STAGE 110 BUILD

This is what the assembled piece should look like.





RIGHT Herrin suspended on wires as the dream ghost.

OPPOSITE: Shooting the sequence; the final effects shot; creating Herrin's body cast; Aykroyd in the cut scene.

FORT DETMERRING GHOST

Visual effects experts Stuart Ziff and John Bruno reveal how the dream ghost was brought to the screen with the aid of gauze bandages, silk streamers, and fishing line.

THE MONTAGE SEQUENCE IN WHICH RAY DREAMS of being visited by a sexy, belt-unbuckling succubus was originally part of a longer scene. As filmed, the scene sees Ray and Winston arriving at the Civil War museum Fort Detmerring to investigate a haunting. We next see Ray lying in a period bedroom, dressed in an officer's uniform, before a beautiful spirit (played by *Playboy* model Kym Herrin) drifts in to pleasure him.

It was cut for pacing, Harold Ramis explained in the 1985 book *Making Ghostbusters*. "The plot was moving way too fast to include anything extraneous... We didn't want to let go of that [concept], so

Ivan came up with the idea of treating it as a dream and inserting it into the very end of the montage."

Stuart Ziff, head of Boss Film Studio's ghost shop, recalls preparing for the sequence. "She [Harrin] was suspended by wires, but they had to create a cast of the front of her body for her to lie on. [Effects artists] Mark Wilson and Steve Johnson were gently laying these gauze bandages on her saturated in plaster, being very dainty. She said something like, 'Hey boys, this is never going to get done, go for it!' They both looked at each other, flipped their brushes in the air, and started patting her down!" During filming, Ziff adds, Herrin wore a wispy costume with silk streamers being blown about by fans.

"They thought that scene was going to be much longer during shooting, but in the editing room they decided it would slow the film down," Ziff says. "Thousands of dollars' worth of studio time were spent shooting it only for most of it to lay on the cutting room floor. But the result looks good. Film is not just a collaborative process, it's an experimental process."

BELOW THE BELT

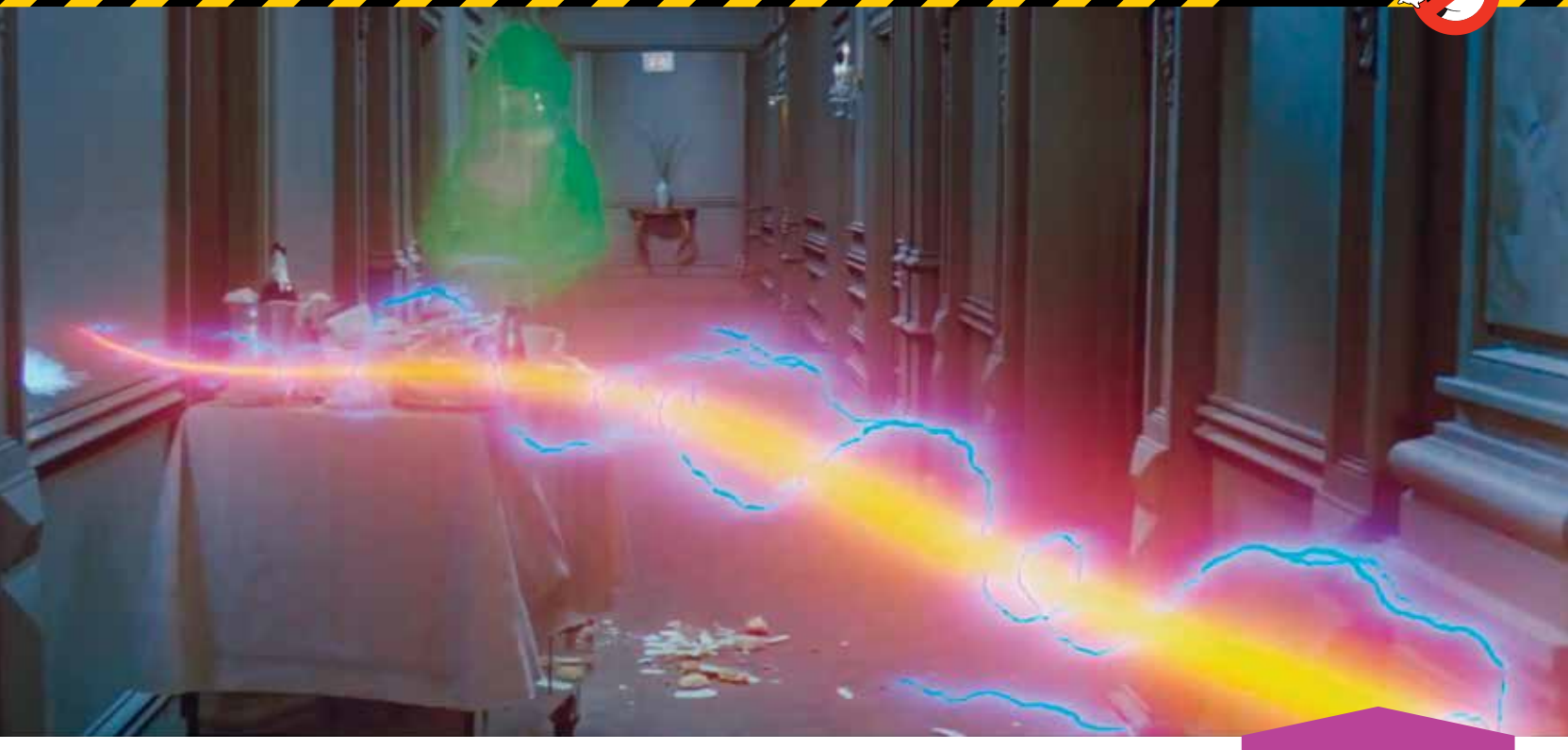
***Ghostbusters'* visual effects art director John Bruno remembers how Boss Film Studio created the effect of the belt seemingly unbuckling itself. "We'd shot the rest of the scene and needed something to insert in there," he says. "Stuart Ziff showed me a test with pants and underwear on a leaning board that were puppeteered with wires. A transparent fishing line unzipped the pants. I said, 'Let's shoot it and see if it works.' So we shot it, sent it over, and it got cut in the movie. It looked cool." Was Bruno disappointed that the Fort Detmerring sequence was cut down so much? "No, it was a good solution," he insists. "The first cut of the movie was three hours! And that sequence in the bed is the point of the gag, right? I wasn't disappointed that the scene ended up just being the punchline. It was funny!"**

ANIMANIA!

Terry Windell and Garry Waller oversaw *Ghostbusters*' realistic animation effects, which took in everything from proton beams and lightning to the ghosts escaping into the skies of New York City.

WHEN BOSS FILM'S FOUNDER RICHARD EDLUND needed animation supervisors for his fledgling company's first two projects, *Ghostbusters* and *2010: The Year We Make Contact*, he called upon two individuals he had worked with on *Poltergeist* and *Return of the Jedi*: Terry Windell and Garry Waller. The duo had their work cut out. Boss Film was in the process of moving into Douglas Trumball's old EEG facility, and they needed to set up their department, procure the necessary technical equipment (including a computerised Oxbury animation stand), and assemble their team incredibly quickly.

One of the key animation effects that Windell, Waller and their team was responsible for was the distinctive beams of rubbery



ABOVE The Ghostbusters fire at Slimer. The sequence involved animated proton beams and complex roto work.

OPPOSITE Pinhole streaks of light were used to help create the ghosts above NYC.

light that shoot out from the heroes' neutrona wands. "Normally, you know, we come up with this sort of razor-edge, laser-light *Star Wars* look, all bottom-lit animation," Windell said on a 1999 DVD featurette about the visual effects. "This [*Ghostbusters*] was all about throwing all that stuff away and just coming up with something from our guts."

The final iconic proton beam effect was a combination of hand-drawn animation, real light effects, and miniaturized explosions that had been shot on stage. "The tip of the gun actually had pyrotechnic explosions and flares and things laced in there with about five levels of classical animation that was also manipulated on the optical printer by Mark Vargo," Windell explained. "All this stuff put together just came out with this kind of wild thing."

DIVIDING DUTIES

Windell and Waller had different specialities as animators, something that helped dictate how they split their duties as co-supervisors. "We are both animators but I lean more towards the drafting or illustration end, while Garry is more heavily involved with the photographic end," Windell told *Starlog* in 1984. "As a result, we combine all the methods of image graphics and classical animation, rarely using either in its pure form."

While the pair had collaborated on *Poltergeist*, it was during the making of *Return of the Jedi* that the pair really began working closely together, and they discovered the perfect way to combine their talents. "We noticed each other taking a different approach to the same problems, so we started conversing and working together, adding helpful hints," Windell said. "We started teaming up on shots or designs. The association began to grow and it started showing up in the screening room. Our shots were different, a little broader."

One of Windell and Waller's most impressive – and challenging – pieces of animation in *Ghostbusters* came in the form of the ghosts shooting out of the Containment Unit into the air above the firehouse. The effect was based on Windell's layouts and realized by Waller programming animated pinhole streaks of light on the Oxberry. "We used positive and negative moiré patterns [black dots on a clear field] to break up the streaks of light, creating a more interesting, stringy look," Waller told *Starlog*. "It was very time-consuming. One streak took anywhere from nine to 14 hours to shoot. So we had two weeks of solid 14-hour days on the Oxberry, creating that one shot."

"We shot from the top of the insurance company building, down towards the Empire State Building

RIGHT The animated ghost effects, like the spirit entering the tailpipe of a New York cab, were created to look believable rather than cartoonish.

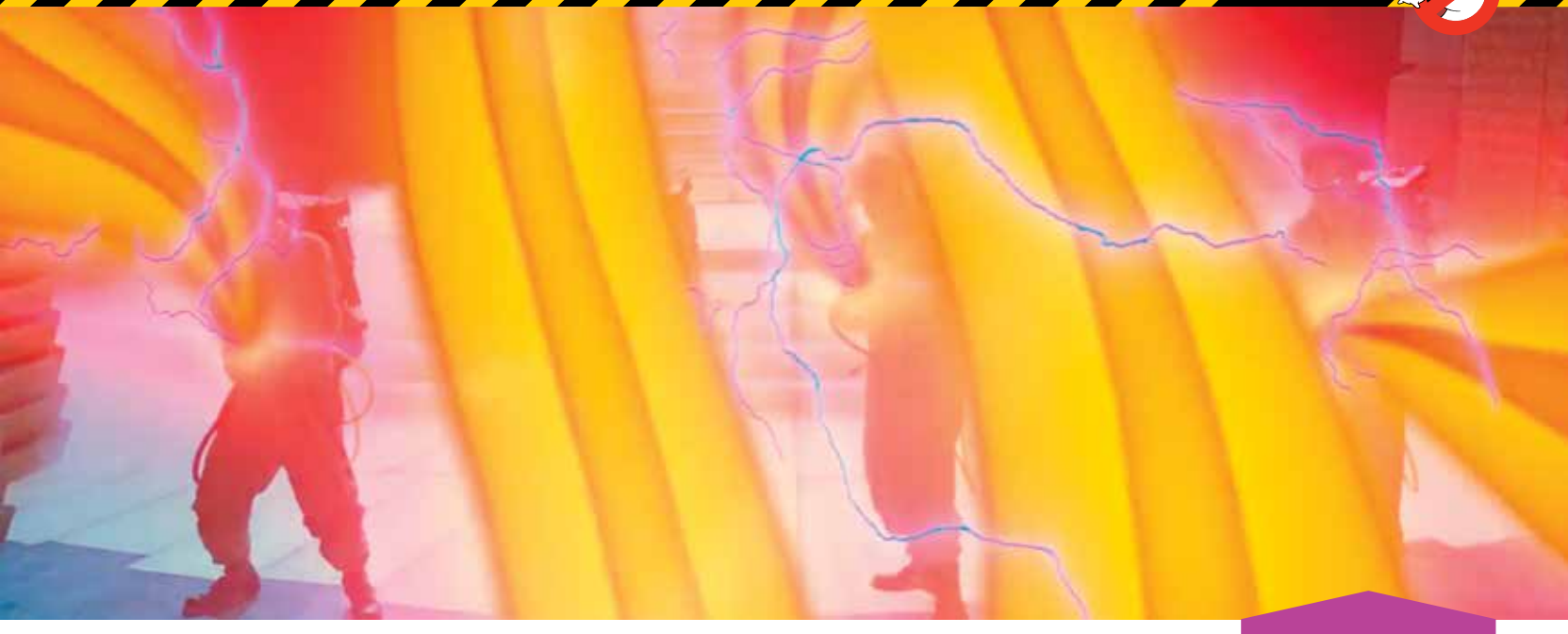
and Midtown, towards the Village, on the scene where the streaking ghost material shoots out," Richard Edlund told *Ghostbusters: Build the Ecto-1* magazine in 2019. "Garry was shooting using two Oxbury animation cranes that were set up for motion control. He did a great job."

NATURALISTIC ANIMATION

Windell and Waller hired a top team of technical animators to help them pull off the film's numerous tricky animation effects. However, it took a little time for some of them to adjust to animating effects in a naturalistic rather than stylized way, according to Windell. "This was particularly true of the electrical effects," he told *Starlog*. "It's very easy to exaggerate the timing in animation. We needed to tone that down to something more realistic... We had to be careful to let the actors be funny and not add those two beats of anticipation before the movement as you would in cartoon animation. Everything had to be thought out in a subdued, naturalistic sense."

To ensure that the lightning bolts that strike Louis and Dana moments before they transform into the Terror Dogs at the Temple of Gozer looked genuine, Windell and Waller brought in a Tesla coil to demonstrate how electricity really moved. It helped the team create believable effects that complemented the scene's spooky atmosphere instead of detracting from it with a cartoonish zig-zag effect.

The animation team also needed to take on a lot of rotoscoping work, whether it was the Ghostbusters dangling their feet over the Temple of Gozer (which involved carefully tracking the actors' legs over a matte painting) or the crowd fleeing from Stay Puft in Columbus Circle. "The problem was that because he [Stay Puft] wasn't really there when they filmed the plates in New York, people were just running in every direction," Windell told *Cinefex* in 1984. "We had to take those plates and then decide where to place the Marshmalllow Man in the confusion – how far back in the frame – and decide which people should be running behind him and which should appear in front. Every person that passed in front of him had to be hand articulated, and that often proved to be difficult because it was a night shoot and some of the people wearing dark clothes or with dark hair tend to disappear into the night… Those people had to be literally extracted and animated through the number of frames required for them to pass in front of the very visible Stay Puft man."



ABOVE The Ghostbusters blast Gozer with proton beams. The distinctive, rubbery beam effects incorporated hand-drawn animation, light effects, and miniaturized pyrotechnics.

Much rotoscoping was also required for scenes in which solid real-world objects interacted with transparent ghosts, including the book that the ghost librarian flicks through early in the movie or the bottle that Slimer glugs from. Not only did the liquid that passes through Slimer need to be animated, it had to be timed to match a growing stain that had been created on the tablecloth using practical effects. The rotoscoping was overseen by Windell's wife, Annick Therrien (who he had met on *Heavy Metal*) and Peggy Regan (later a producer at Warner Bros Animation).

Happily, *Ghostbusters'* subtle but pioneering animated effects hold up today, even in an age of CGI. As Edlund told *Cinefex* back in 1984: "The animation work in *Ghostbusters* is the most elegant I have ever seen in a live-action picture. It's really beautiful."

TERRY WINDELL

Photo: Cleanin' Up the Town: Remembering Ghostbusters

Terry Windell, *Ghostbusters'* late animation supervisor, was an integral part of Boss Film's senior crew, and a close friend of Boss's founder Richard Edlund. The friendship between Windell and Edlund is evident in their interchanges in the 2019 documentary *Cleanin' Up the Town*, while the documentary also highlights Windell's knowledge about his craft and his jovial personality.

Windell began as a layout artist on the super-hero cartoon *Spider-Woman* (1979-1980) and the animated fantasy *Heavy Metal* (1981), the latter produced by Ivan Reitman.

After working as an effects animator at ILM on *ET: The Extra Terrestrial* (1982), *Poltergeist* (1982), and *Return of the Jedi* (1983) (where he was responsible for the lightning that shoots out from the Emperor's fingers in the final act), he came to work at Boss Film Studios. Windell remained at Boss in various roles until 1997, including animation supervisor on *Fright Night* (1985), production illustrator on *Poltergeist II* (1986), and VFX art director on *Masters of the Universe* (1987). He also directed several award-winning adverts for Boss. Following the closure of Boss Film, he joined Quentin Tarantino's production company A Band Apart, designing effects and directing over a hundred adverts. Windell went on to direct episodes of *Star Trek: Voyager* and *Star Trek: Enterprise*, design and direct an interactive ride at the World of Coke theme park in Atlanta, act as VFX supervisor on the two-part *Twilight: Breaking Dawn* (2011 and 2012), and lecture at various film schools. He died in 2018.

ECTO-GOGGLES

The ecto-goggles help visualize invisible psychokinetic energy and provide valuable data on supernatural entities.

LARGELY WORN BY RAY, THOUGH OCCASIONALLY donned by the other Ghostbusters, the ecto-goggles are a binoculars-style piece of equipment that help locate spirits by tracking psychokinetic energy.

Broadly serving a similar function to the PKE meter, the ecto-goggles are able to see otherwise invisible entities or spectral energy, as well as providing vital data about the spirit (or spirits) that the Ghostbusters are confronting. This data is provided through numbers that are projected onto the bottom corner of the eyepieces. 100000.0 means there is zero psychokinetic energy, while at the other end of the scale 00000.0 indicates maximum

psychokinetic energy. It is the extended viewing lens on the tip of the right eyepiece that actually detects the PKE energy.

Other functions on the ecto-goggles include sensor rods to highlight decaying electrons and a power and adjustment knob that allows the user to choose between different modes.

ARMY INFLUENCE

The ecto-goggles were one of Dan Aykroyd's early ideas, and preliminary illustrations were drawn up by artist John Daveikis. In one of Daveikis's designs the device was worn more like an eyepatch, but Ivan Reitman went with the binoculars-style look. The final ecto-goggles were, in fact, based on the AN/PVS-51 night-vision goggles used by the US Army. According to the website *GBfans.com*, the right lens was taken from a Mirax-Laborec Photo-Micrographic Camera.

The device is first seen in *Ghostbusters* worn by Ray as he tracks Slimer in the Sedgewick Hotel. Ray is also seen wearing a slightly updated pair while capturing the ghost jogger in *Ghostbusters II*, and Egon and Peter don ecto-goggles in *Ghostbusters*' first montage sequence. In *The Real Ghostbusters* cartoon, the ecto-goggles are known as 'spectro-visors,' while in the *Ghostbusters: The Video Game* they are dubbed 'para-goggles.'

ABOVE Ray decked out with ecto-goggles and ghost trap. Below: John Daveikis's concept illustrations, and Ray wearing the goggles in *Ghostbusters II*.

CASTING CALL

Thanks to the work of casting director Karen Rea, *Ghostbusters* starred an incredible ensemble of actors in roles both large and small.

WHILE DAN AYKROYD, HAROLD RAMIS, AND Bill Murray were lined up for their roles in *Ghostbusters* before the picture deal had even been signed, other key actors were cast after auditions and extensive conversations with director Ivan Reitman and casting director Karen Rea.

Rea had previously been the casting director on Reitman's *Stripes* (1981) and the Reitman-produced *Spacehunter: Adventures in the Forbidden Zone* (1983), so she had a good working relationship with the filmmaker. One of the central parts that needed to be cast was Dana Barrett, a role that required an actress to bring out the character's different sides – by turns romantic, funny, and terrified. Several high-profile actresses auditioned, including Julia Roberts, but it was *Alien* star Sigourney Weaver who impressed them most. "We auditioned a lot of women," Rea said in the 2019 series *The Movies That Made Us*. "We didn't necessarily want a 'name,' we just wanted the chemistry to work with Bill. The moment we heard that Sigourney was interested, we were open." According to Reitman, it was the fact that Weaver leapt around pretending to be a Terror Dog that convinced them that the actress was right for the role.

ABOVE LEFT TO RIGHT Sigourney Weaver, Ernie Hudson, and Rick Moranis. For all three actors, *Ghostbusters* proved to be one of their most famous movies.

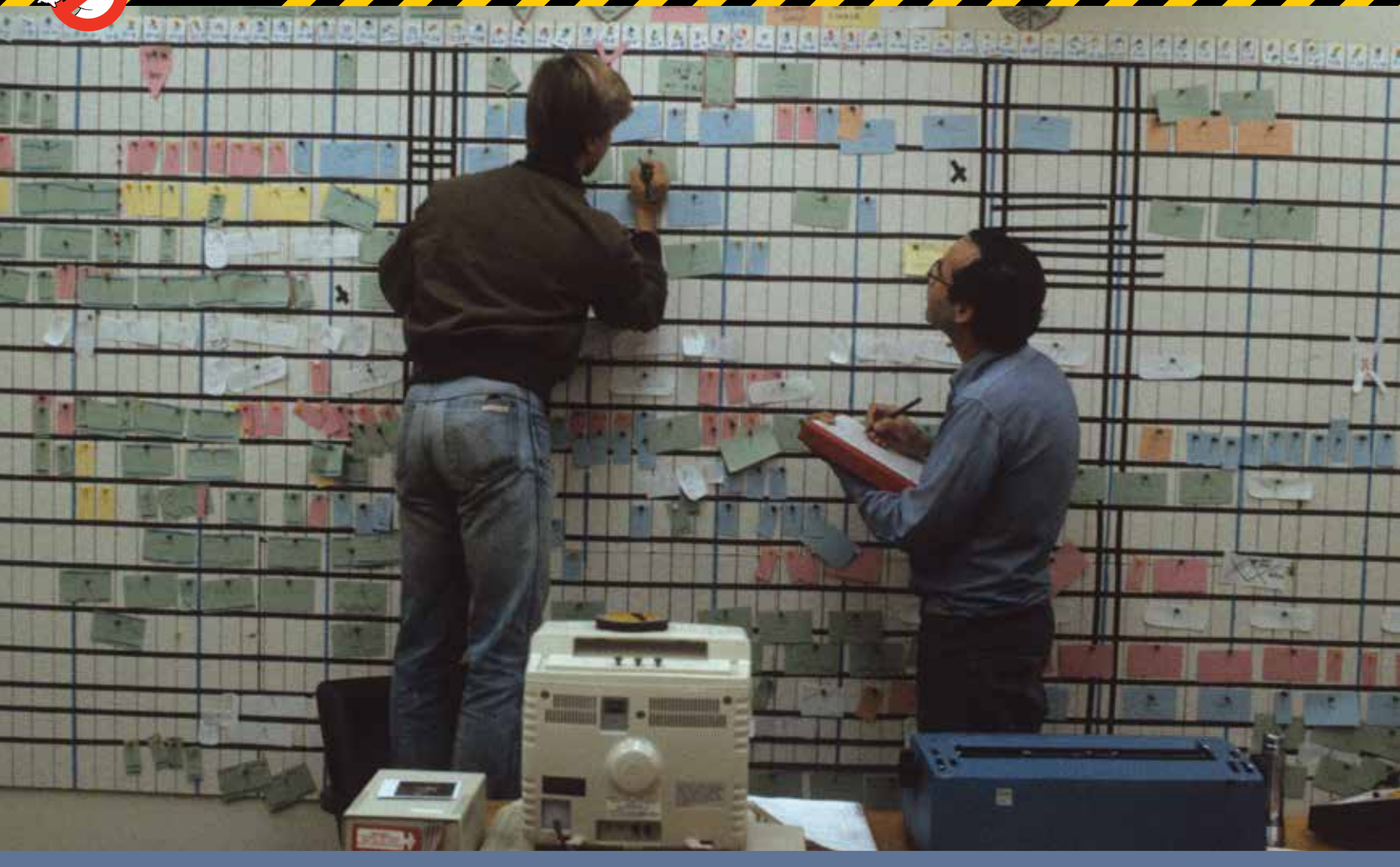
FAMILIAR FACES

Another key actor cast during the process was Ernie Hudson. While Hudson had previously worked with both Reitman and Rea on *Spacehunter*, it took time for him to receive confirmation he'd won the role. Hudson has said this may have been because Reitman found it difficult to imagine him in a wildly different role to his character in *Spacehunter*.

Meanwhile, John Candy was the first choice for Louis Tully. "For whatever reason the deal didn't come together," Rea said in *The Movies That Made Us*. "We just started auditioning other people – though we didn't go far. Rick Moranis came into audition and he had his own ideas about Louis Tully… he nailed it." Candy wasn't the only first choice who didn't make it into the film. Gozer was originally to be played by Paul Reubens, but after he turned it down the role went to Serbian actress Slavitza Jovan.

Other actors to be cast by Rea and fellow casting agent Joy Todd during the process included *The Sugarland Express*'s William Atherton as Walter Peck, Annie Potts as Janine, Michael Ensign (who had originally auditioned for Peck) as the hotel manager, David Margulies as Mayor Lenny, and Jennifer Runyon and Steven Tash as Venkman's students. For everyone who starred in the film, it proved to be one of their defining roles.

CLOCKWISE FROM TOP LEFT: Annie Potts, Slavitza Jovan, Steven Tash and Jennifer Runyon, David Margulies, Michael Ensign, and William Atherton.



SHOT BOARD SUPERVISOR

Top visual effects producer Lynda Ellenshaw Thompson recalls her early work as VFX production supervisor on *Ghostbusters*.

ABOVE Before the widespread use of computer databases, the production office at Boss Film Studios successfully kept track of work in progress using white boards covered with color-coded cards and hand-written notes.

BOSS FILM STUDIOS HAD AN EXTREMELY tight window to create the elaborate special effects for *Ghostbusters*, so there was no room for miscommunication between departments. Key to co-ordinating these departments – which included production, the model shop, the creature shop, art, animation, mattes, optical and editorial, amongst others – was VFX production supervisor Lynda Thompson Ellenshaw (formerly Lynda Lemon). Today Ellenshaw is one of the top visual effects producers in the movie industry, having worked on the likes of *Flubber*, *Herbie Fully Loaded*, and *Snow White and the Huntsman*, but back then she was just beginning her career. Having cut her teeth as assistant scene coordinator on *Tron*, she was initially hired as Boss Film's receptionist before being quickly promoted.

One of Thompson's key roles on *Ghostbusters* was maintaining shot information for work in progress. "Back then there were no databases that could be accessed by everyone, so we created a

'shot board,'" she explains. "This board was comprised of the storyboard and pertinent information for each of the 200 visual effects shots. This meant all the Boss crew could easily refer to the current shot status. We would hold meetings in front of the wall to review the individual shots. Along with dailies and editorial, the shot board was an important way to keep track of our progress."

LEFT FX personnel pose next to the shot board wall. Left to right: Laurel Walters, Art Repola, Lynda Ellenshaw Thompson, and Dennis Michelson.

FAMILY OF ARTISTS

Though this was only the second film Thompson had worked on, she had been surrounded by special effects from an early age. Her grandfather was Walter Percy Day OBE, who painted mattes and created other effects for dozens of classic movies including *In Which We Serve*, *Great Expectations* and *The Third Man*, while her father Peter Ellenshaw created effects for *Darby O'Gill and the Little People*, *Mary Poppins*, *The Black Hole* and many others. Her brother, Harrison Ellenshaw, is the Academy Award® winning effects designer who designed mattes for *Star Wars*, *The Empire Strikes Back*, and *Dick Tracy*.

Thompson recalls that other artists would drop by the family home during her childhood, including Walt Disney and his wife. "Being around filmmakers and artists as a young child definitely gave me the advantage of a kind of 'short-hand' when dealing with artists," she says.

While the role of production supervisor was as much an organisational role as an artistic one, Boss Film did offer hands-on experience of multiple effects departments. Thompson says that what she learnt on the movie has stayed with her throughout her career. "The atmosphere at Boss Film was high-energy, creative and inspiring," she says. "Richard Edlund put a lot of faith in me by promoting me soon after I was hired. I learned a lot on the film and that experience helped further my career. In fact, Richard asked me to take over as Visual Effects Production Supervisor on *2010*"

However, not all of the tasks she handled at Boss Film Studio were steeped in Hollywood glamor. "Perhaps my funniest memory is something that happened shortly after I was hired," she recalls. "I was sent out to buy a case of K-Y jelly and a few dozen condoms. I thought this was a prank, but the request seemed serious and I wanted to do a good job, so I went to the local drugstore to purchase the items. I was so embarrassed I turned beet-red, but it turned out these items were actually used in the slime effects. By the way, I never visited that store again…"

LEFT Lynda Ellenshaw Thompson (right) with her brother Harrison Ellenshaw (left) and father Peter Ellenshaw (center) in 2005. All three, along with Thompson's grandfather Walter Percy Day, created special effects for legendary Hollywood productions.

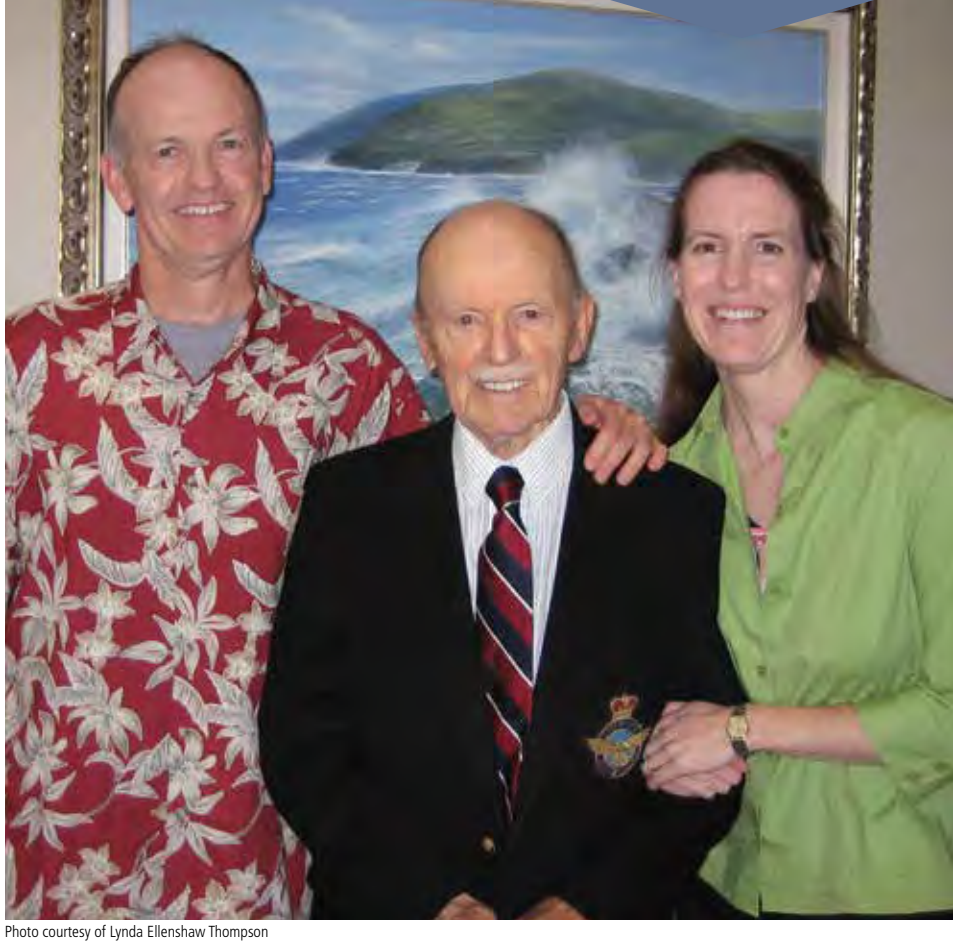


Photo courtesy of Lynda Ellenshaw Thompson

ECTO-101

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

#29 BRUTE FORCE

The crowd cheering on the Ghostbusters at the end of the movie is filled with people that highlight the diversity of New York City, from yuppies to punks and priests. One of the most memorable extras we see in this scene is a dancing Hare Krishna acolyte, played by Brute Force.

Actor, musician, and comedian Brute Force – real name Stephen Friedland – has led an interesting life. His music career began in the 1960s, where he played guitar and keyboards for doo-wop group The Tokens and wrote songs for other musicians, including The Chiffons, and Del Shannon. In the late 60s he launched a solo career, beginning with the cult 1967 LP *Brute Force – Confections of Love*. Brute Force's best-known song is 1969's 'The King of Fuh.' The song was originally released by Apple but never widely distributed due to the double-entendres contained in its lyrics. However, John Lennon and George Harrison were fans. The latter helped add strings to the record by the London Philharmonic Orchestra, and the Beatles went on to privately press 2,000 copies for their friends.

After leaving the music industry, Brute Force worked as a paralegal but returned to the world of entertainment in the 1980s. Aside from *Ghostbusters* he made brief appearances in the movies *Droid* (1988), *Sea of Love* (1989), and *Kinsey* (2004). He also wrote and starred in the 2006 musical *The King of Fuh*, contributed to an album by UK band Misty's Big Adventure, and was the subject of a 2012 documentary.

> *It was really tough to get a copy of the script. Everybody else had the one copy that the [ghost] shop was allowed and nobody could really get to it. When I finally read it for the first time on Thanksgiving break, I said, 'You know, I think this is going to be really good.'*

▲ *The foam shop's Rob Burman recalls reading* Ghostbusters *for the first time.*

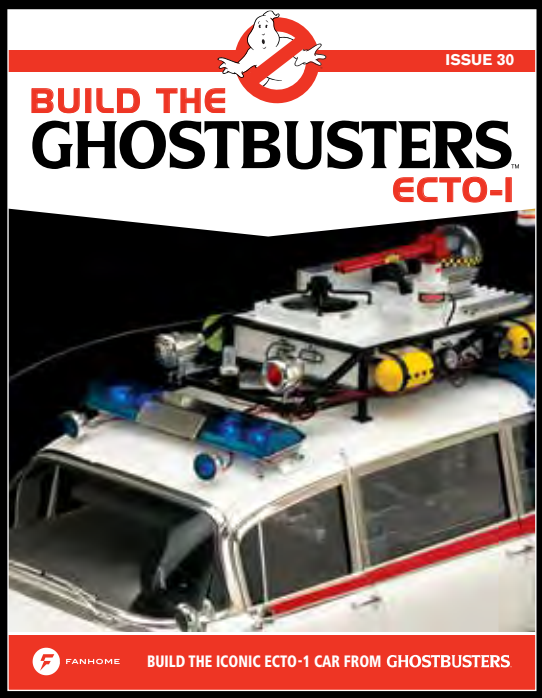
> *John Landis and Ivan Reitman are both extremely gifted and they really have a sense for the market. I think using the rock-and-roll songs is part of their awareness of this market. Quite honestly they do it because it's going to help them sell their picture… it's quite hard to argue with something like the Ray Parker Jr. song from* Ghostbusters *when it's in the top ten.*

▲ *Composer Elmer Bernstein talks to* Cinefastique *about the use of pop songs alongside composed scores (Jan 1985).*

> *I mostly drew details from my own little bank vault of weirdness. In my youth, all I did was take apart electronics and pretend each circuit board was its own weird world.*

▲ *Kate McKinnon tells* Empire *how she drew on her own life for Jillian Holtzmann (June 2016).*

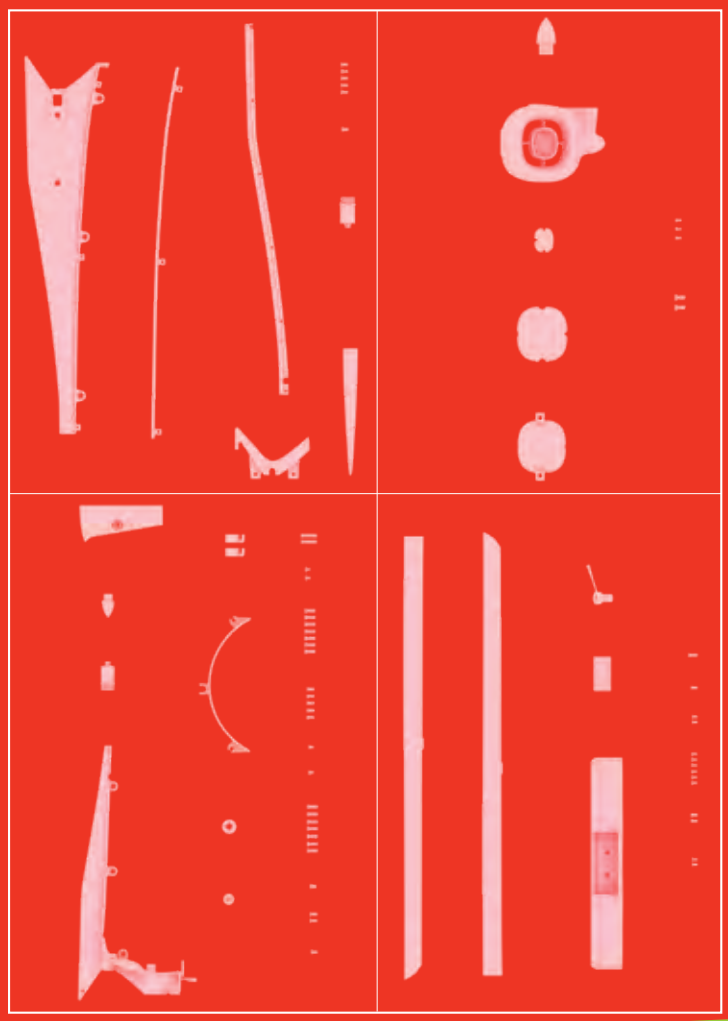
COMING IN ISSUE 30



THE APOGEE EFFECT
An interview with VFX supervisor Sam Nicholson.

LIGHTS, CAMERA, TERROR!
Ghostbusters' stop-motion artist Jim Aupperle.

YOUR PARTS



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