ISSUE 34

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™

BUILD THE GHOSTBUSTERS™ ECTO-1

CONTENTS

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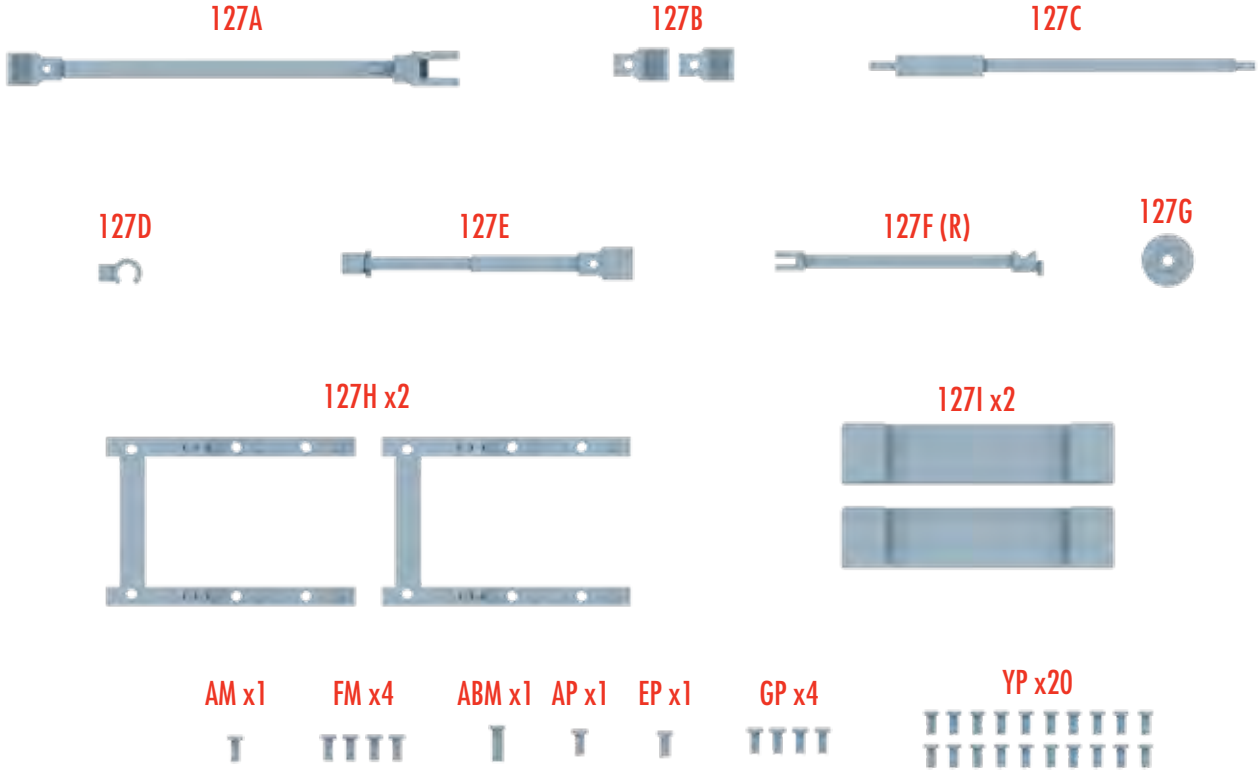
The price of this issue includes the magazine and the attached pieces for model assembly.

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 127

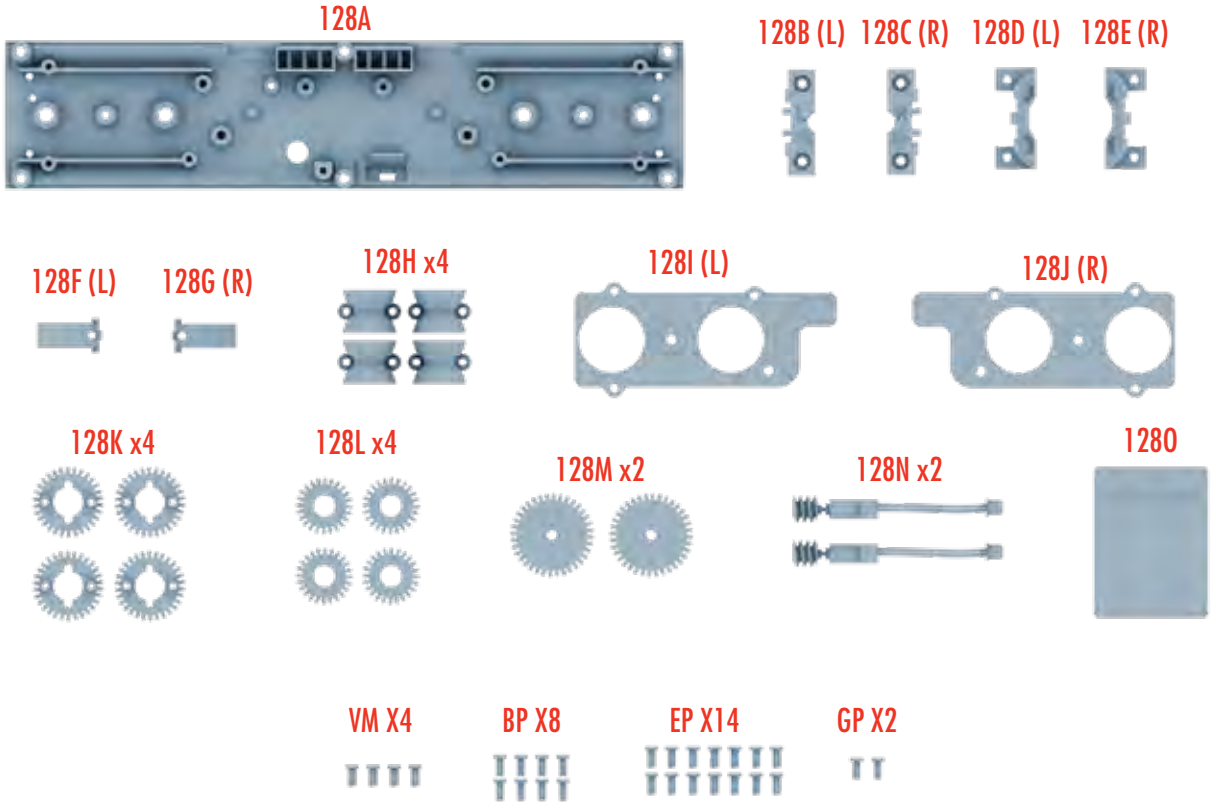
In this stage, you receive the final parts for the gurney.



PART NUMBER	DESCRIPTION	QUANTITY
127A	RIGHT REAR WHEEL LEG	1
127B	RIGHT REAR LEG FIXING	2
127C	WHEEL LOCK POLE	1
127D	WHEEL LOCK	1
127E	FOLDING LEG UPPER	1
127F	FOLDING LEG LOWER	1
127G	RIGHT REAR WHEEL	1
127H	PROTON PACK SUPPORT BRACKET	2
127I	PROTON PACK SUPPORT	2
AM	1.5x4MM	1 (+1 SPARE)
FM	1.5x3MM	4 (+1 SPARE)
ABM	1.5x6MM	1 (+1 SPARE)
AP	1.7x5MM	1 (+1 SPARE)
EP	1.7x4MM	1 (+1 SPARE)
GP	1.5x3MM	4 (+1 SPARE)
YP	1.7x3.5MM	20 (+4 SPARES)

CAR PARTS STAGE 128

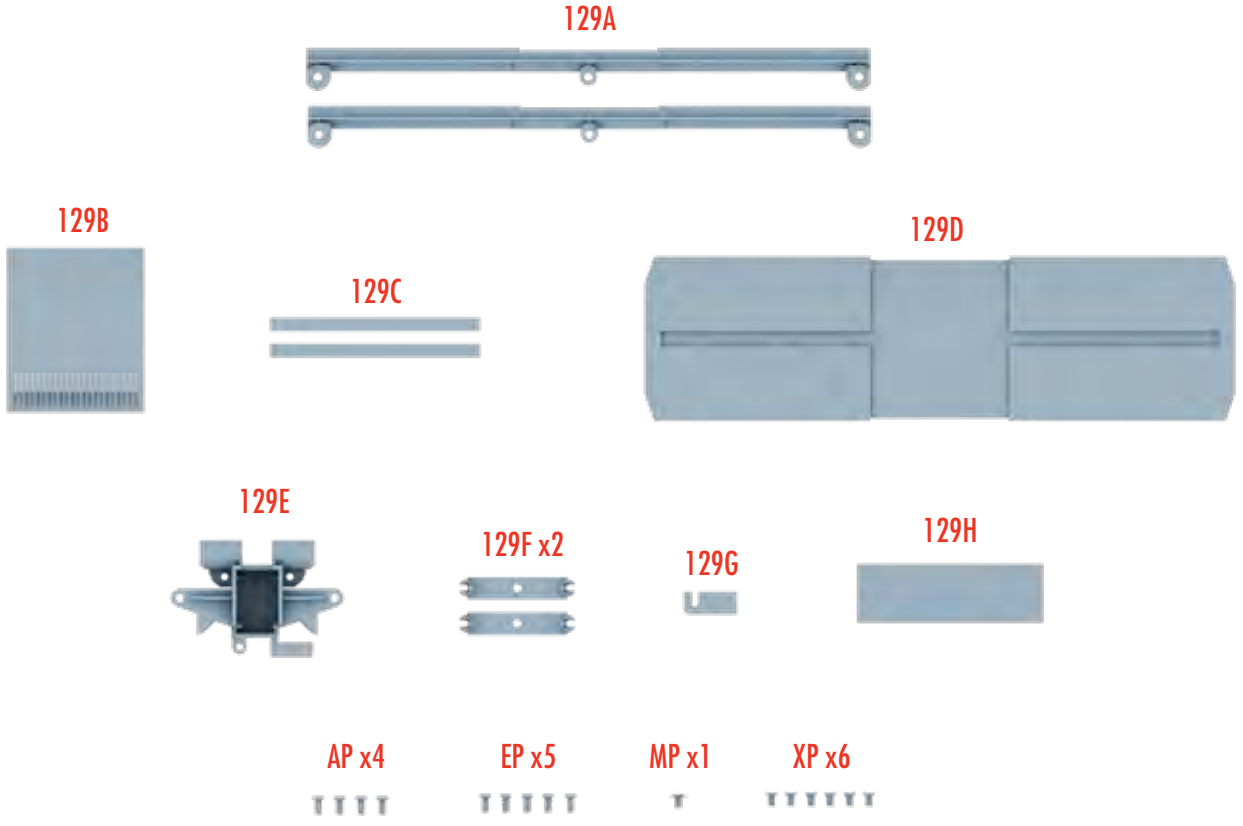
In this stage, you receive the first parts for the front lightbar of your Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
128A	LIGHTBAR BASE	1
128B	LIGHTBAR SUPPORT L	1
128C	LIGHTBAR SUPPORT R	1
128D	LIGHTBAR FOOT L	1
128E	LIGHTBAR FOOT R	1
128F	LIGHTBAR FOOT SUPPORT L	1
128G	LIGHTBAR FOOT SUPPORT R	1
128H	ROTATOR	4
128I	GEAR COVER L	1
128J	GEAR COVER R	1
128K	GEAR 1	4
128L	GEAR 2	4
128M	GEAR 3	2
128N	MOTOR	2
128O	LUBRICATING OIL	1
VM	1.7x5MM	4 (+1 SPARE)
BP	1.5x4MM	8 (+2 SPARES)
EP	1.7x4MM	14 (+4 SPARES)
GP	1.5x3MM	2 (+1 SPARE)

CAR PARTS STAGE 129

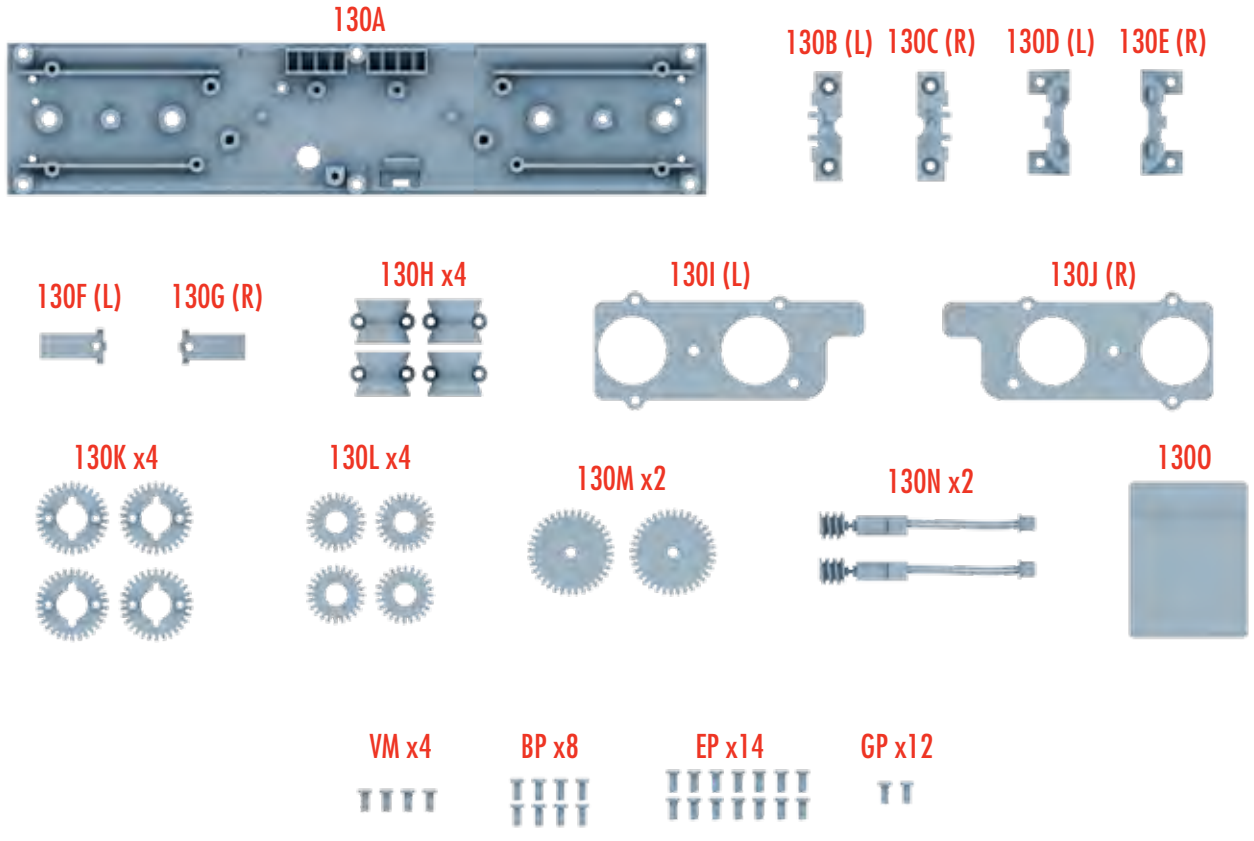
In this stage, you receive the final parts for the front lightbar.



PART NUMBER	DESCRIPTION	QUANTITY
129A	LIGHTBAR UNDERSIDE	2
129B	SEPARATOR PANEL	1
129C	LIGHTBAR TRIM	2
129D	FRONT LIGHTBAR LENS	1
129E	MOTOR RETAINER	1
129F	LED COVER	2
129G	WIRE RETAINER	1
129H	STICKER	1
AP	1.7x5MM	4 (+1 SPARE)
EP	1.7x4MM	5 (+2 SPARES)
MP	1.7x4x5MM	1 (+1 SPARE)
XP	2x8MM	6 (+2 SPARES)

CAR PARTS STAGE 130

In this stage, you receive the first parts for the rear lightbar of your Ecto-1.

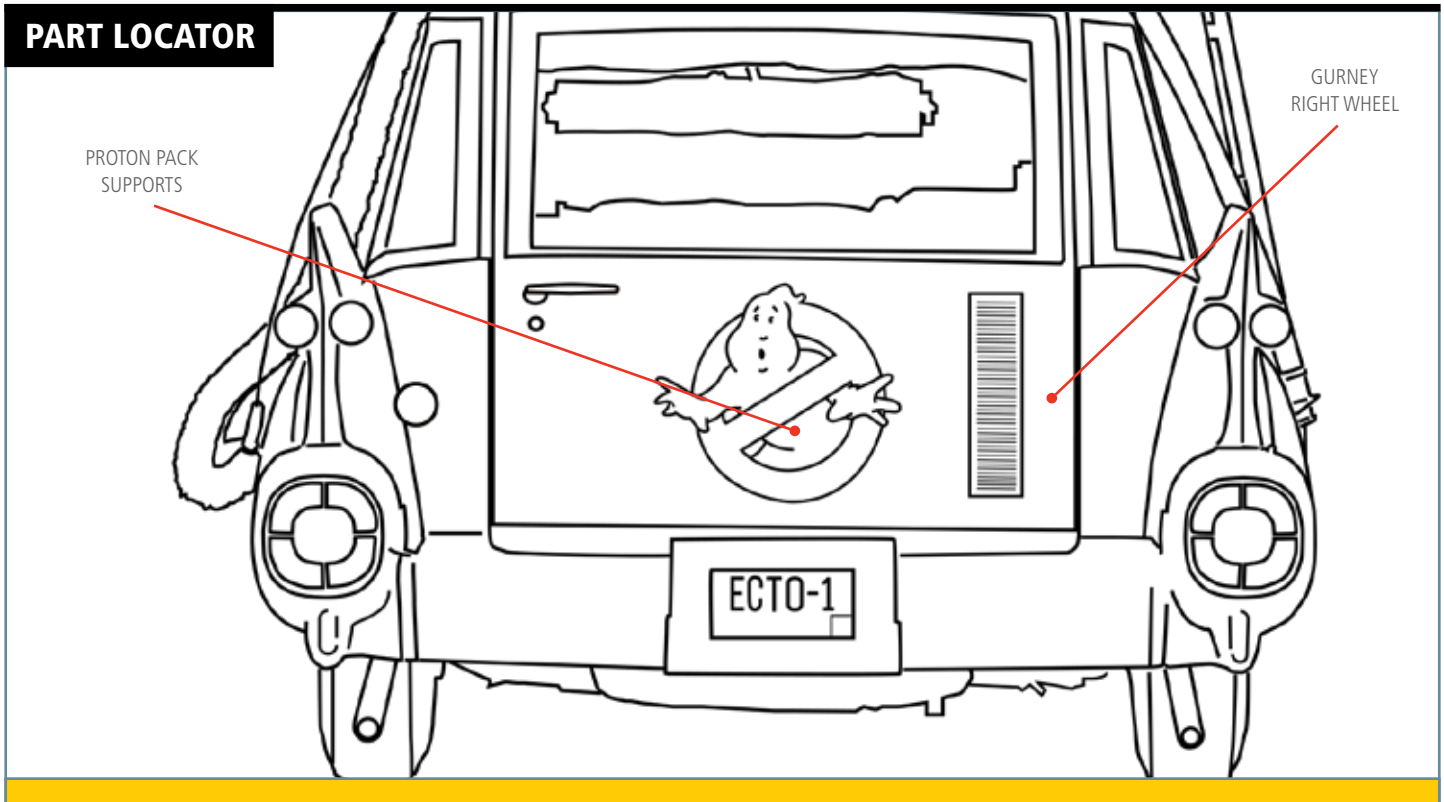


PART NUMBER	DESCRIPTION	QUANTITY
130A	LIGHTBAR BASE	1
130B	LIGHTBAR SUPPORT L	1
130C	LIGHTBAR SUPPORT R	1
130D	LIGHTBAR FOOT L	1
130E	LIGHTBAR FOOT R	1
130F	LIGHTBAR FOOT SUPPORT L	1
130G	LIGHTBAR FOOT SUPPORT R	1
130H	ROTATOR	4
130I	GEAR COVER L	1
130J	GEAR COVER R	1
130K	GEAR 1	4
130L	GEAR 2	4
130M	GEAR 3	2
130N	MOTOR	2
130O	LUBRICATING OIL	1
VM	1.7x5MM	4 (+1 SPARE)
BP	1.5x4MM	8 (+2 SPARES)
EP	1.7x4MM	14 (+4 SPARES)
GP	1.5x3MM	2 (+1 SPARE)

STAGE 127
GURNEY RIGHT WHEEL AND PROTON PACK SUPPORT

In this stage, you assemble and fit the right rear wheel section, and install all four proton pack supports.

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 half way 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.

For screws into plastic, do not over-tighten them. For screws into metal, ensure that they are tightened securely so that the head makes firm contact with the fixing surface.

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

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

YELLOW Identifies the new part/s

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

01 **ASSEMBLING THE LEGS:** Slot the right rear wheel (127G) into the end of the right rear wheel leg (127A), securing with two FM screws (figure A).

Then, fix the folding leg lower (127F) near the bottom of the wheel leg (127A) using one AM screw. Next, fasten the folding leg upper (127E) to the end of the folding leg lower (127F) using one ABM screw (figure B). The folding legs should be able to move independently of each other and of the wheel leg.

FIGURE A

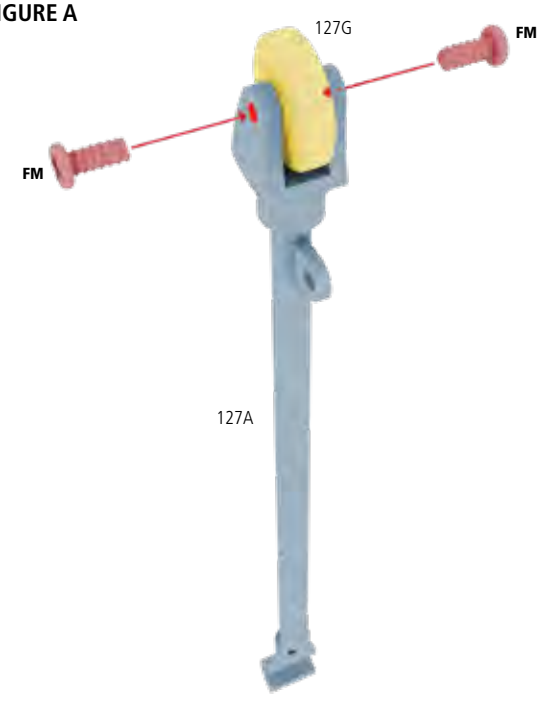
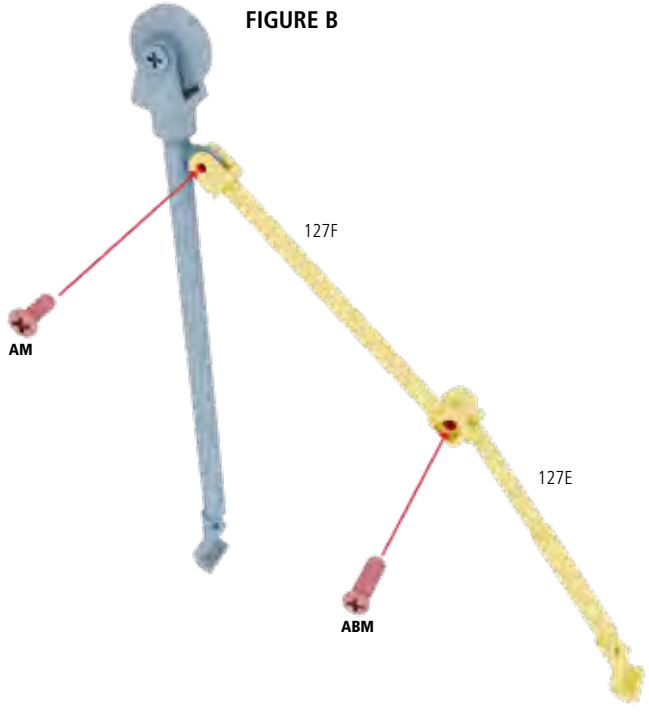


FIGURE B

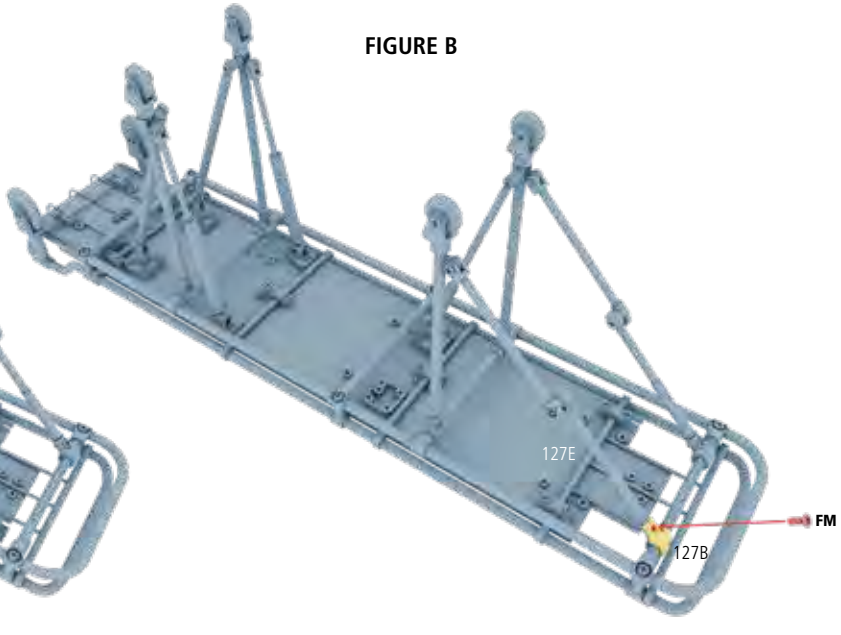


02 **FITTING THE LEGS:** Slide the bottom of the right rear wheel leg (127A) under the gurney lower frame (124A), and cover with the first right rear leg fixing (127B). Then, secure the leg to the fixing using one FM screw (figure A).

Next, slot the bottom of the folding leg upper (127E) underneath the gurney lower frame (124A), covering with the remaining right rear leg fixing (127B). Finally, fix the fixing to the leg with one FM screw (figure B).

FIGURE A

FIGURE B



03 **INSTALLING THE WHEEL LOCK:** Slot the end of the wheel lock pole (127C) into the wheel lock pole base (126A) you received in the previous pack, securing with one AP screw (figure A). Next, fix the wheel lock (127D) to the other end of the wheel lock pole (127C) with one EP screw (figure B).

Then, fasten the wheel lock pole base (126A) to the underside of the gurney bed (123A) using four YP screws (figure C). Clip the right rear wheel leg (127A) into the wheel lock (127D) to lock the wheel into place (figure D).

FIGURE A

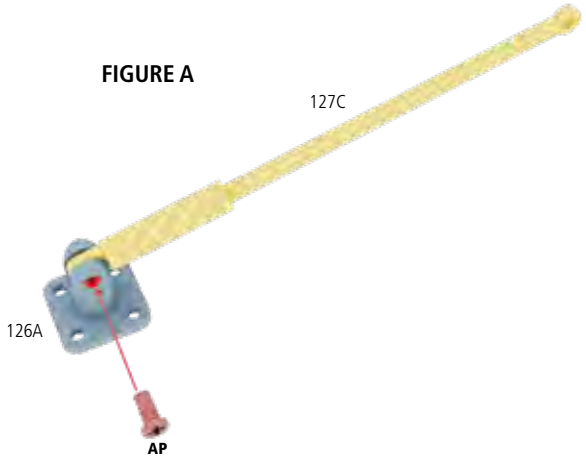


FIGURE B

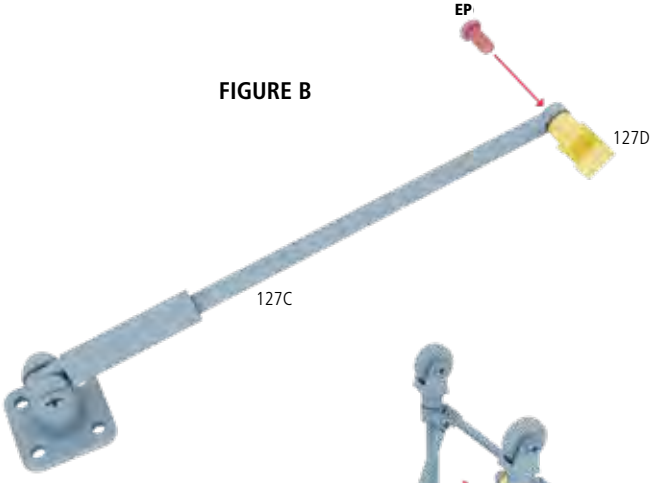


FIGURE C

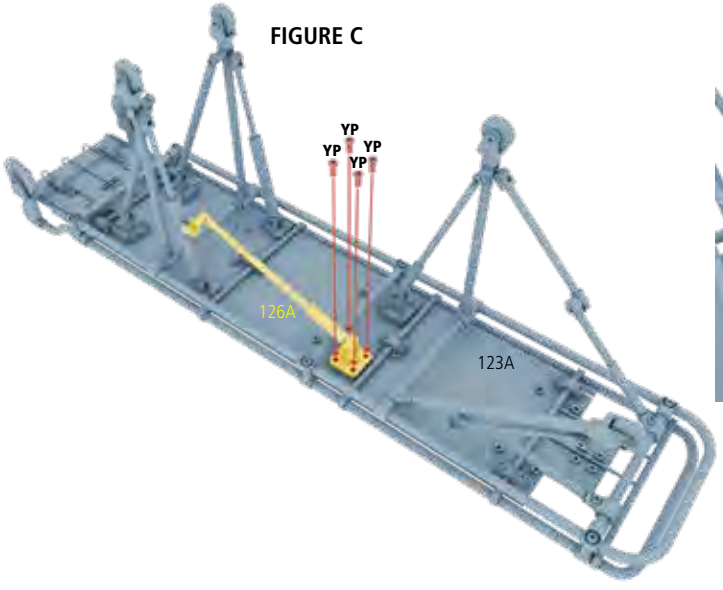
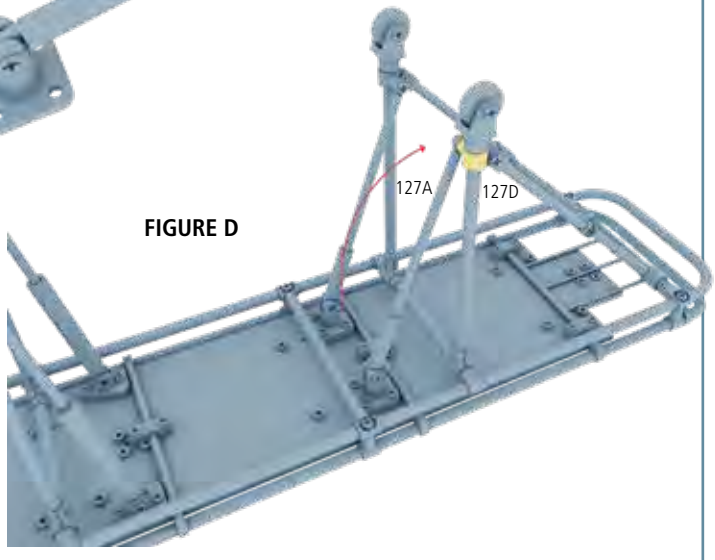


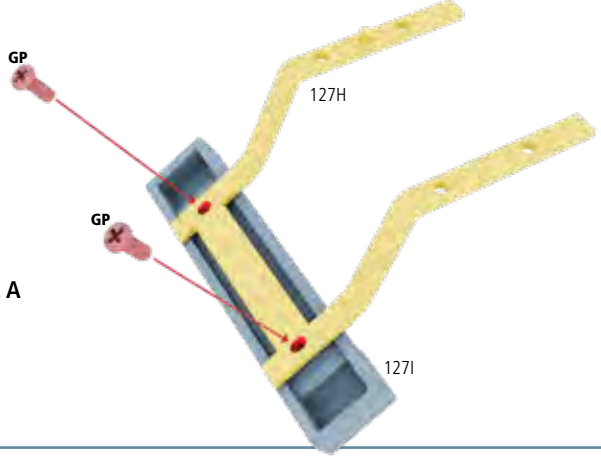
FIGURE D



04 **ASSEMBLING THE PROTON PACK SUPPORTS:**

With the rear side facing you, fix the proton pack support bracket (127H) to the proton pack support (127I) using two GP screws. Repeat this with the remaining bracket and support (figure A).

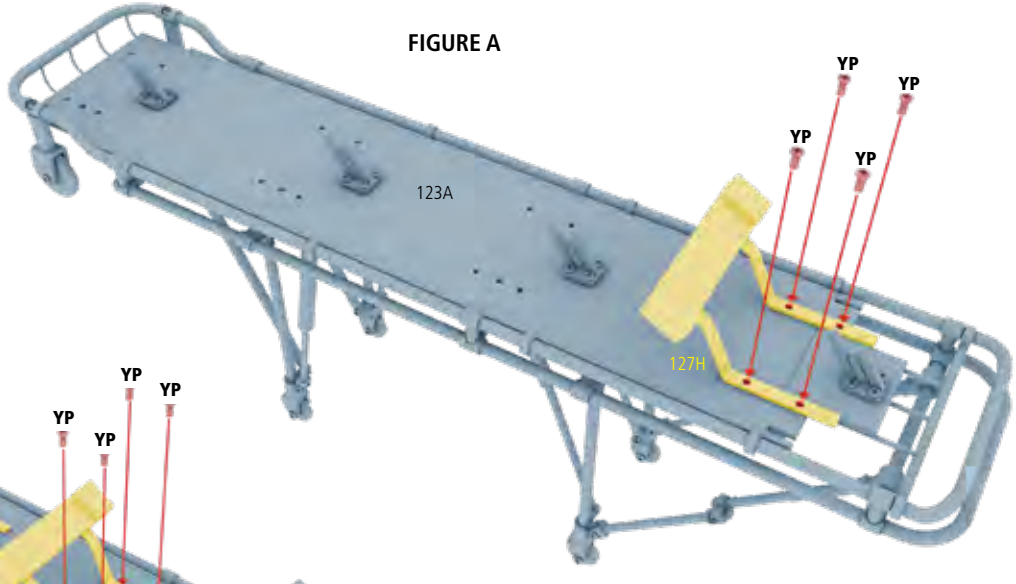
FIGURE A



05 **FITTING THE PROTON PACK SUPPORTS:** Take one of the proton pack supports assembled in the previous step and, using the small pin on its underside, push it into the top of the gurney bed (123A). Using four YP screws, fix the proton pack support bracket (127H) to the gurney bed (123A) (figure A).

Repeat this process with the three remaining proton pack supports (figure B). The gurney is now complete.

FIGURE A



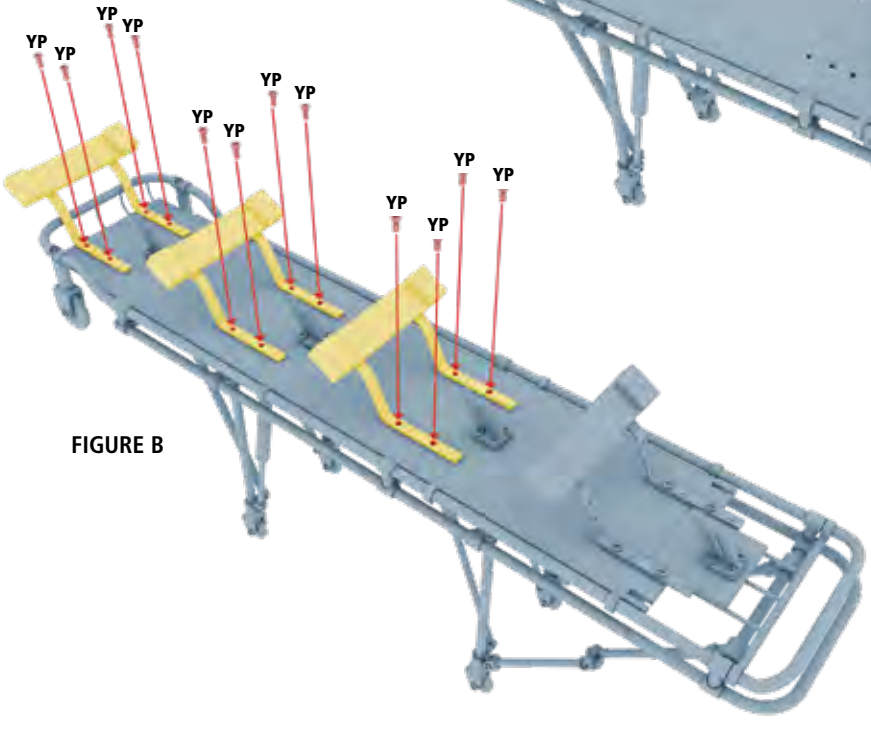
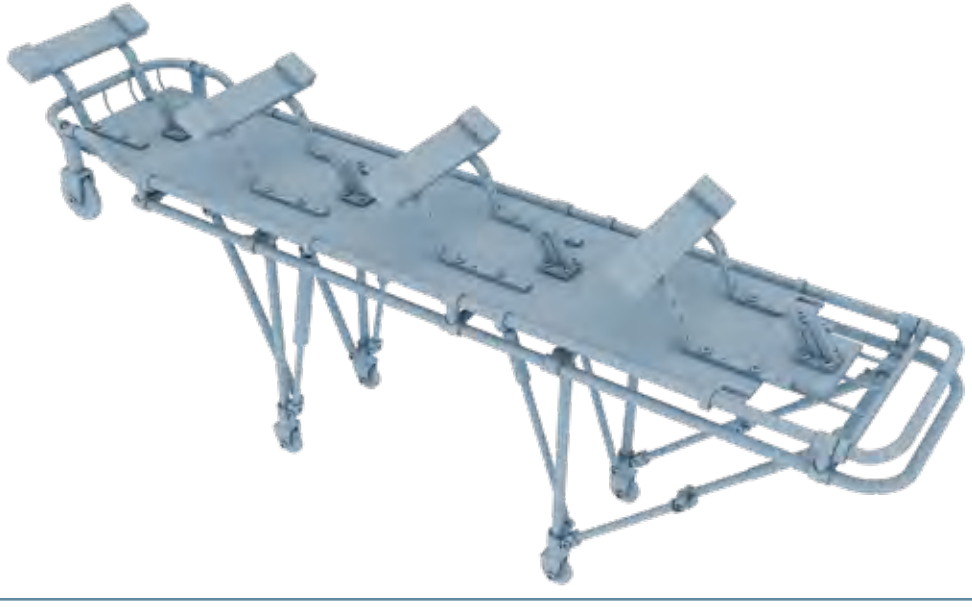


FIGURE B

STAGE 127 BUILD

This is what the assembled pieces should look like.

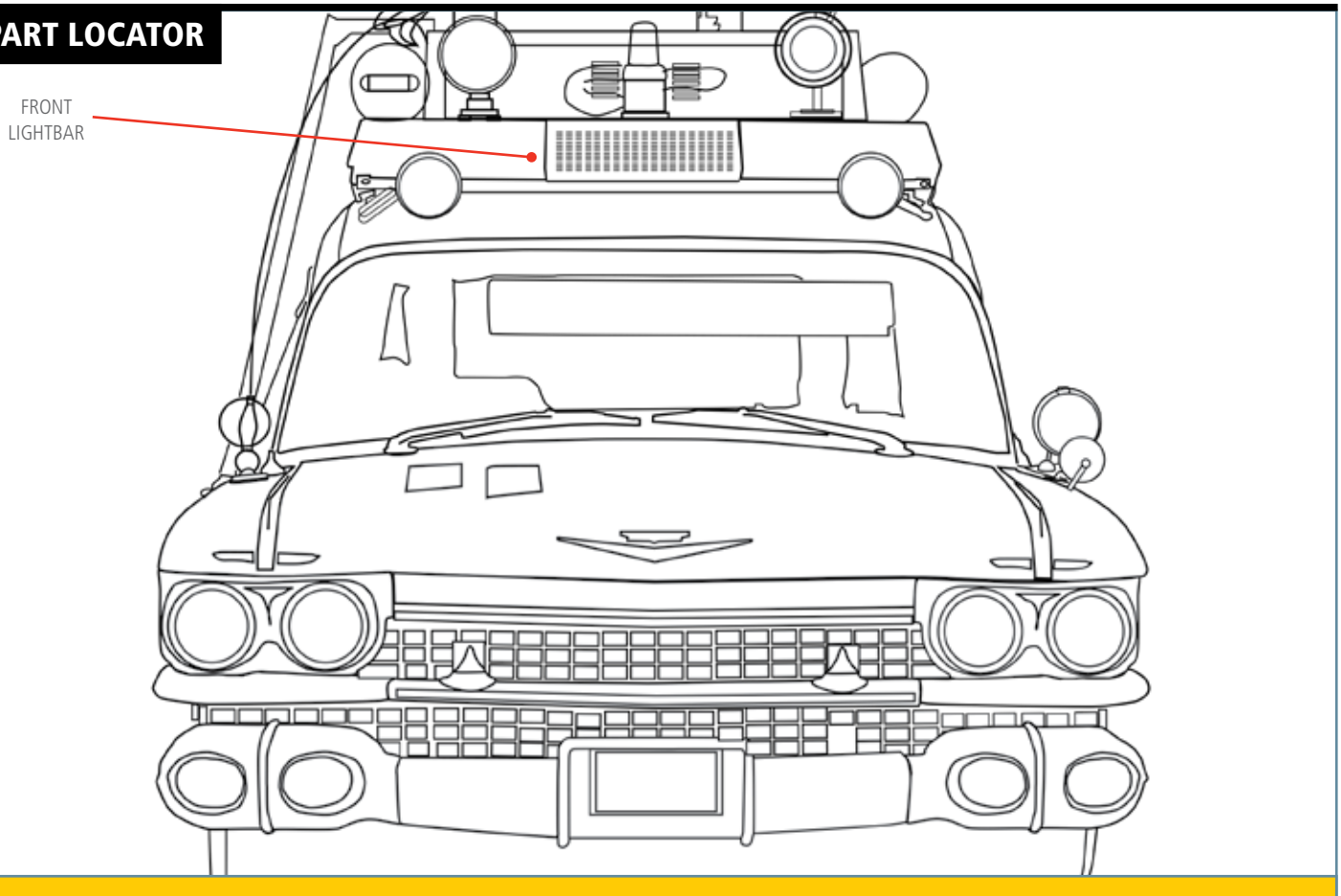


STAGE 128

FRONT LIGHTBAR BASE AND GEARS

In this stage, you fit the gears to the base of the front lightbase, ready to have the dome fitted to it in the next phase of assembly.

PART LOCATOR



TIP: LUBRICATING THE GEARS

Before fitting the gear covers, make sure that the gears beneath are lubricated and move easily. Dip a cotton bud into the lubricating oil and rub into the edges of the gears. These parts will move quickly when attached to the motor, so it is important that they move with little friction.

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

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

YELLOW Identifies the new part/s

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

01 **FITTING THE GEARS:** Locate the lightbar base (128A) and place two gear 1 parts (128K) and two gear 2 parts (128L) onto the posts as shown in figure A. Make sure that the two screw posts on the gear 1 parts (128K) are parallel.

Next, dip a cotton bud into the lubricating oil (128O) and apply to the gears (figure B). Then, place the gear cover L (128I) on the set of gears, securing with five EP screws (figure C). Repeat this process on the right-hand side (figure D).

FIGURE A

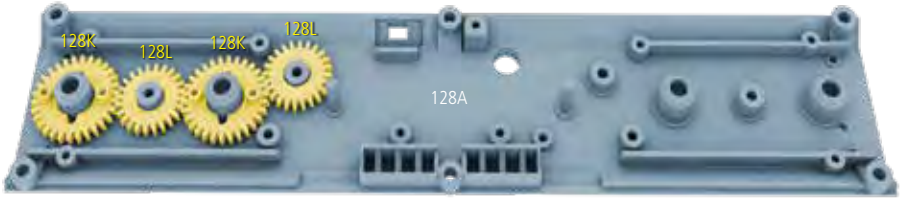


FIGURE B

FIGURE C

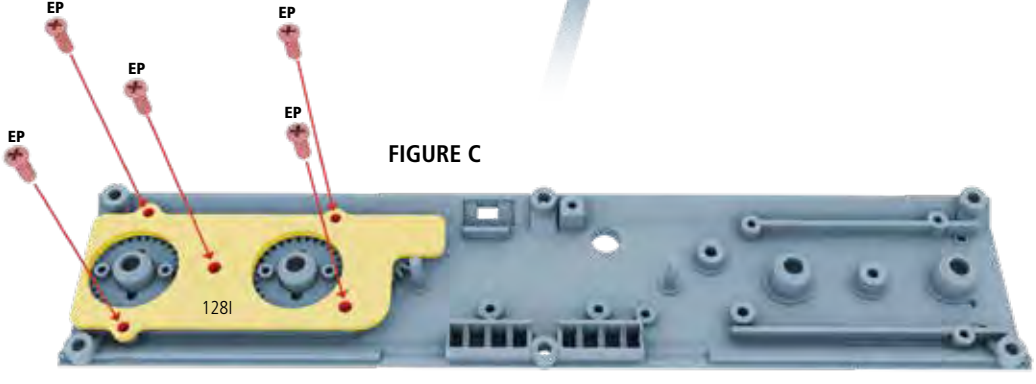
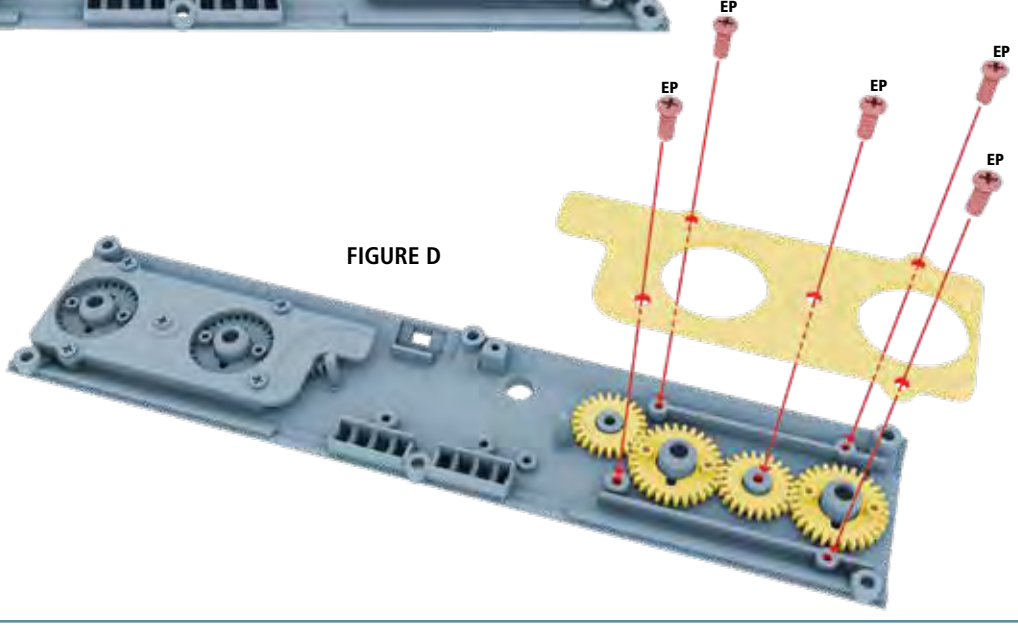


FIGURE D



02 **INSTALLING THE ROTATORS:** Identify the two screw posts on the gear 1 parts (128K) and place the four rotators (128H) on these accordingly. Fix the parts together with eight BP screws (figure A).

FIGURE A

03 **FITTING THE LEGS:** Turn the lightbar base over and secure the lightbar support L (128B) and R (128C) parts to its underside with four EP screws (figure A). Each of the lightbar supports has a pin which is inserted into the pinhole between the two screw holes in the underside of the lightbar base. Next, secure the lightbar foot support L (128F) to the lightbar foot L (128D) using one GP screw, repeating this process with the right-hand parts (128E and 128G) (figure B).

Take both lightbar feet and secure them to the roof of the Ecto-1 using four VM screws (figure C).

FIGURE A

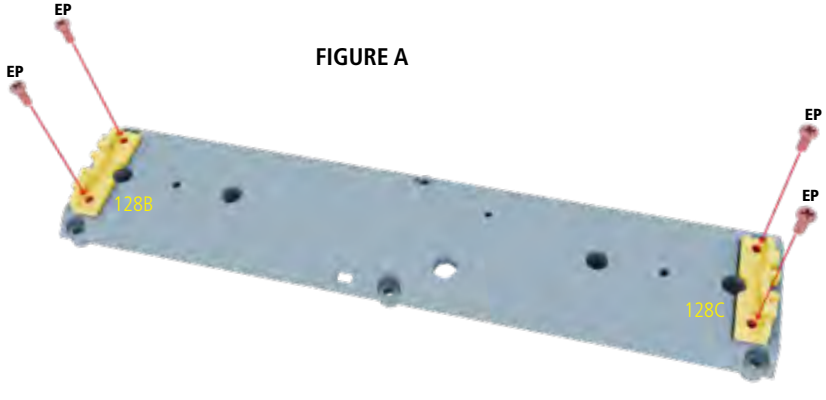


FIGURE B

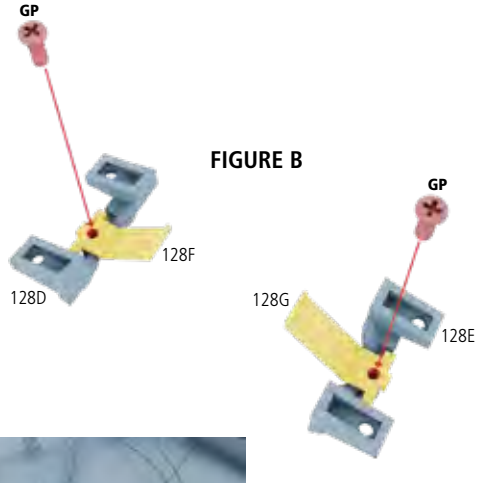
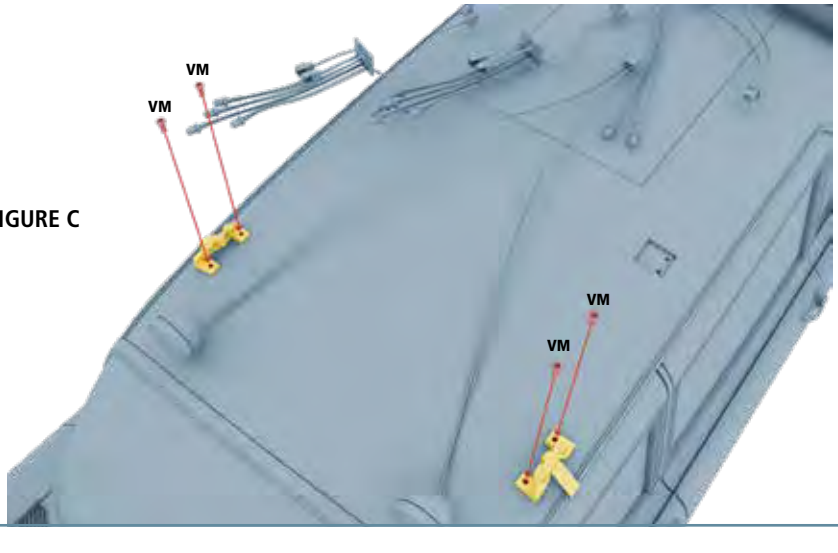


FIGURE C



04 **ADDING THE MOTORS:** Returning to the lightbar base, push each of the gear 3 parts (128M) onto the pins, so that the gears interlock with the gear 2 parts (128L) (figure A). Then, place the two motors (128N) in the two sockets near the edge of the lightbar base, so the gears at the end interlock with the gear 3 parts (128M) (figure B). Finally, apply the lubricating oil (128O) to the gears (figure C).

FIGURE A

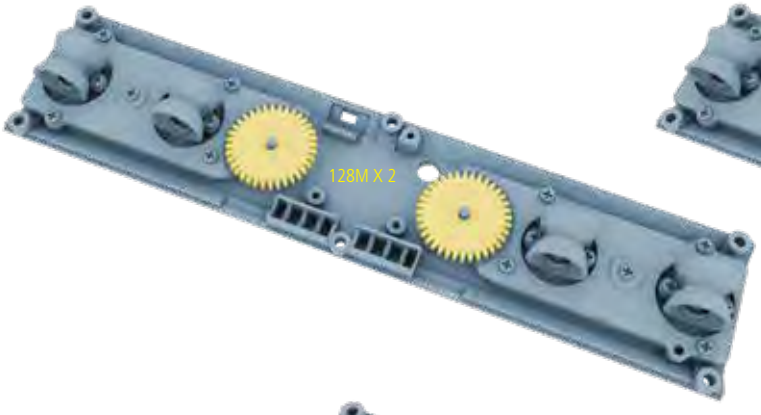


FIGURE B

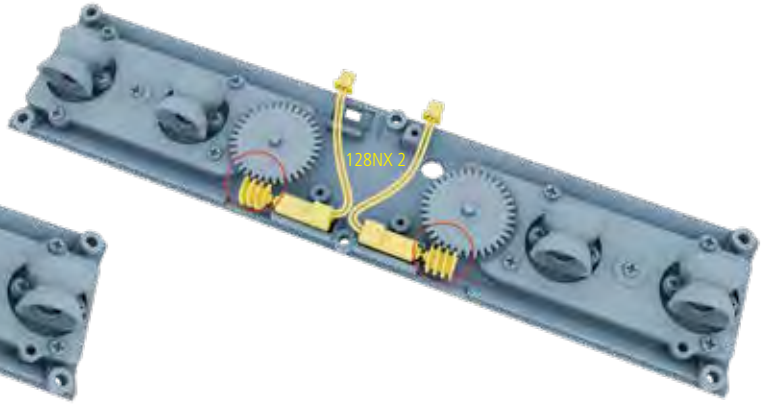
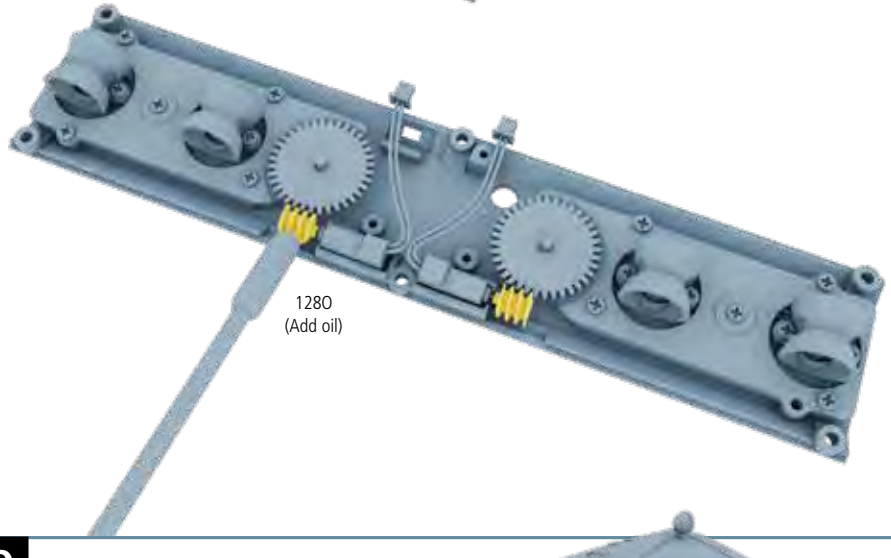
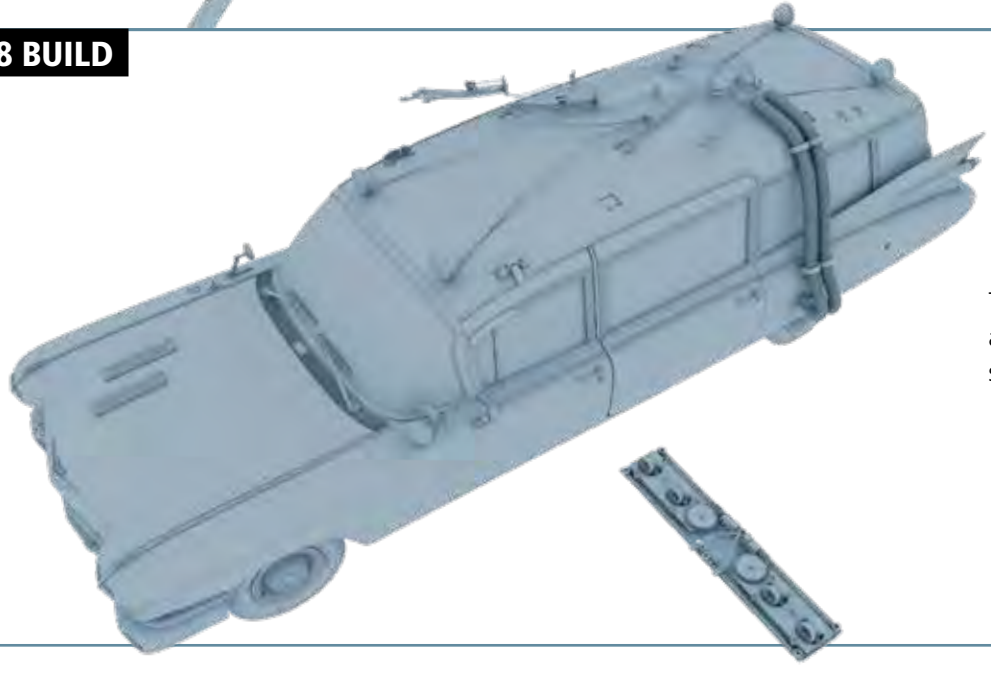


FIGURE C



STAGE 128 BUILD

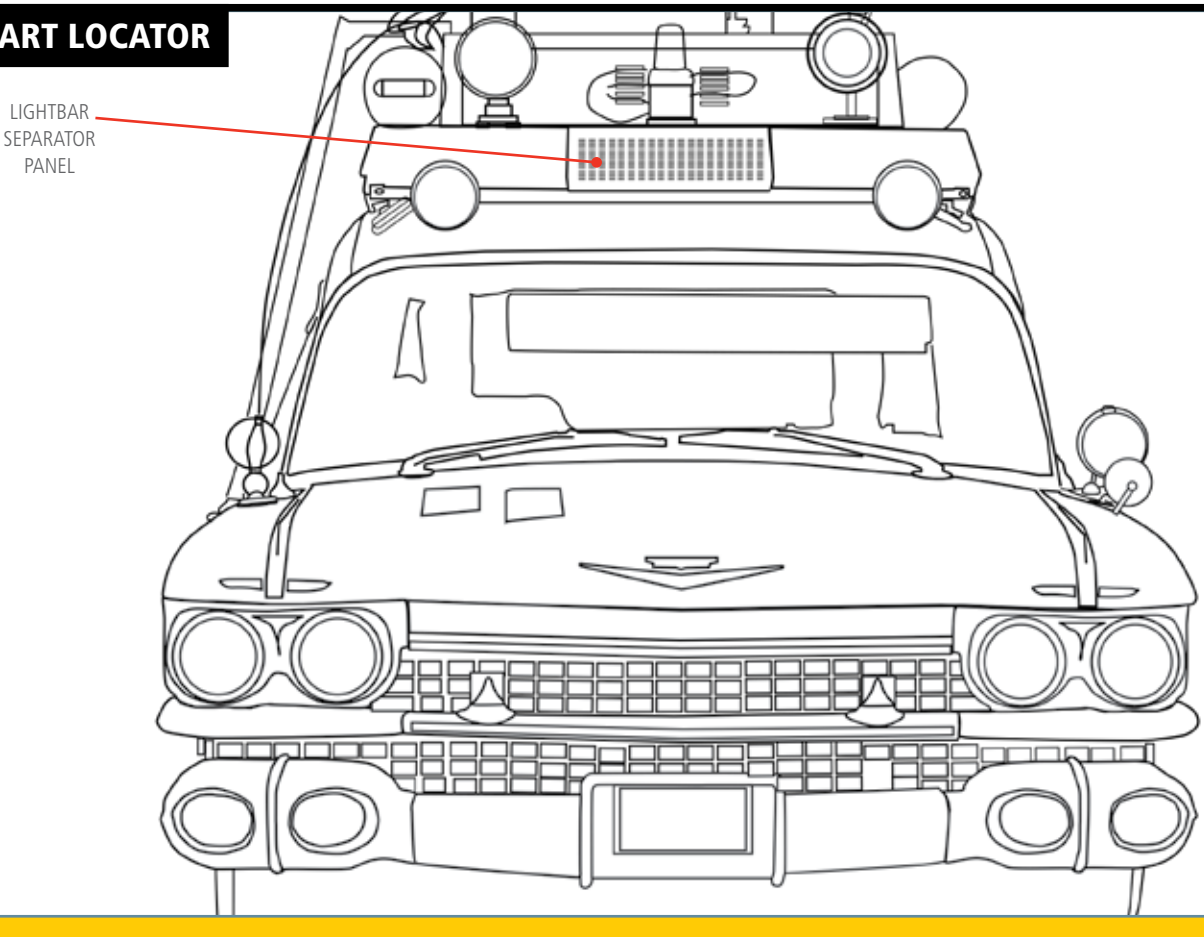


This is what the assembled pieces should look like.

STAGE 129
COMPLETING THE FRONT LIGHTBAR

In this stage, you complete the assembly of the front lightbar, fitting it to the roof of your Ectomobile.

PART LOCATOR



TIP: CHECKING THE MOTOR

Once the motor retainer has been screwed in place, take the time to plug the motors into the Code 3 Force 4 XL LEDs, with the LEDs plugged into the Ecto's PCB with the power switched on. The motors should cause the rotators to spin. If not, check that the gears have been properly installed and lubricated, and that parts have not been overly tightened.

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 MOTOR RETAINER:** First, unplug the front Code 3 Force 4 XL LED (67E) from the extension wire (67F) and slot the switch through the gap in the lightbar base (128A) (figure A). Then, thead the wire through the motor retainer (129E) and secure the part with three EP screws (figure A) (figure B). Take the two plugs from the motors (128N) and plug them into the matching sockets attached to the Code 3 Force 4 XL LED (67E) (figure C).

FIGURE A

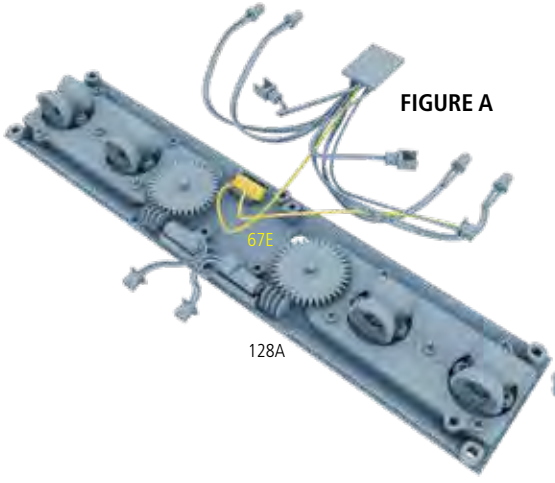


FIGURE B

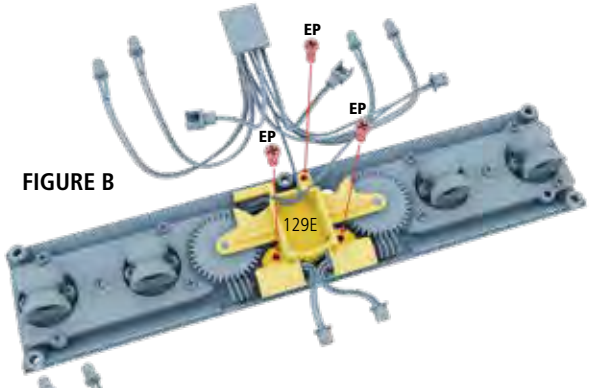
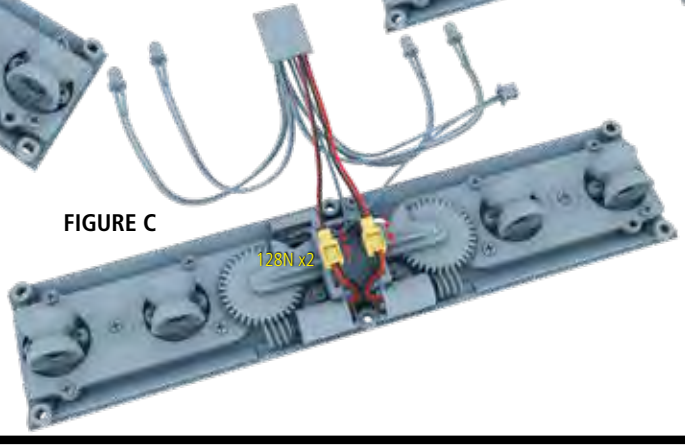


FIGURE C



02 **INSTALLING THE LIGHTS:** Slot the plug with the black and grey wire through the round aperture in the lightbar base (128A), followed by the four LEDS (figure A). Then, insert the four LEDs into the holes in the bottom of the base (figure B). If you turn the assembly over, you will see the bulbs are now in the middle of the rotators (128H) (figure C). Push the two pins on the LED covers (129F) through the holes that the bulbs have just gone through, securing with two EP screws (figure D). This should keep the bulbs in place. Finally, turn the assembly over and tuck the loose wires into the box in the center of the lightbar base (128A), with the PCB on top. Use one of the stickers (129H) to keep these secure (figure E).

FIGURE A

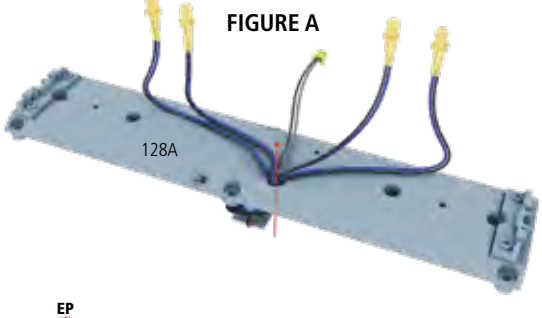


FIGURE B

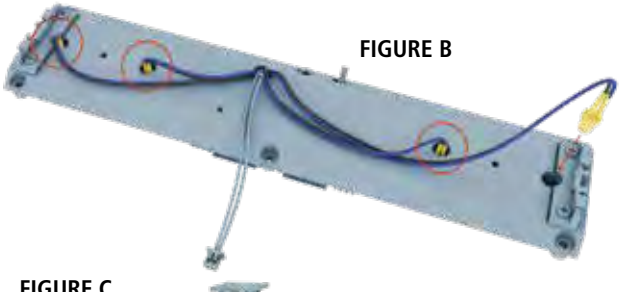


FIGURE C

FIGURE D

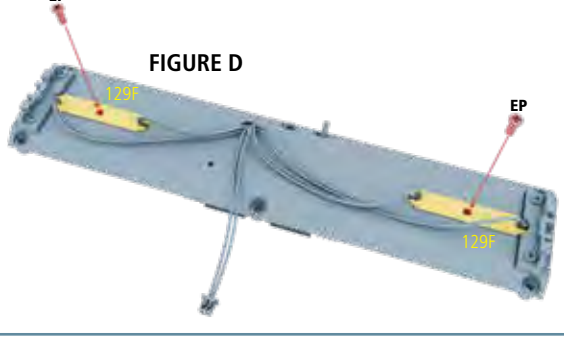
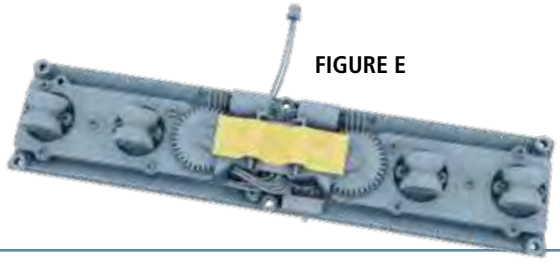


FIGURE E



03 **FITTING THE LENS:** Take the front lightbar lens (129D) and place the two lightbar underside pieces (129A) on its edges, with the screw holes aligned (figure A). Then, place your lightbase base assembly on top of these pieces, again aligning the six screw holes. Fix the parts together using six XP screws (figure B). Secure the wire retainer (129G) using one MP screw, sliding the wire marked 'N' through it (figure C).

Next, take the separator panel (129B) and bend it so that its shape matches that of the front lightbar lens (129D). The end with the grille should be on the side of the lightbar that houses the switch (figure D). Once you are satisfied with the fit, bend the two final parts of the panel (129B) around the sloped bottom edges of the lightbar lens (129D) (figure E). Finally, remove the two lightbar trim parts (129C) from their adhesive backing and fix them to the top of the lightbar lens as shown in figure F.

FIGURE A

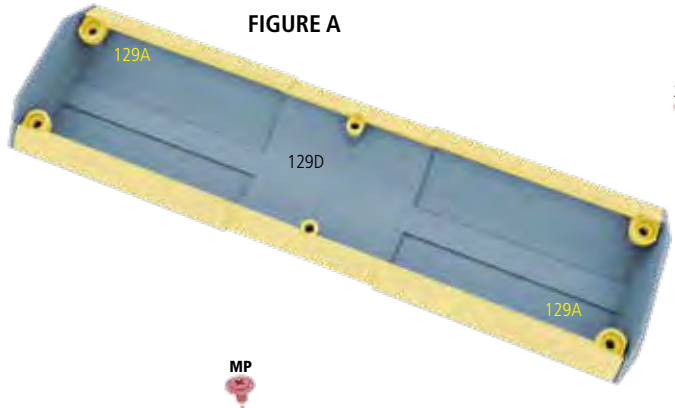


FIGURE B

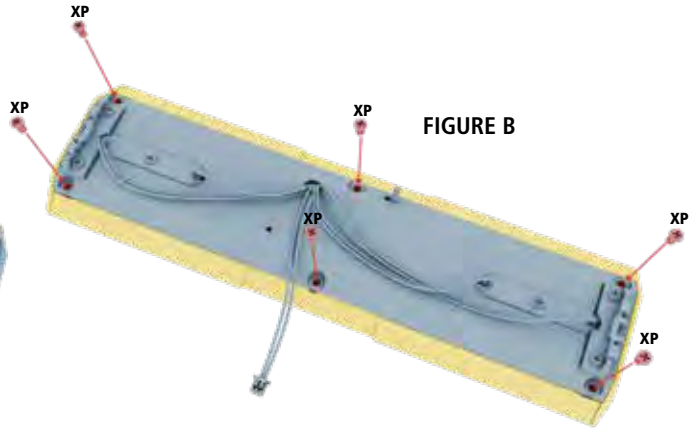


FIGURE C

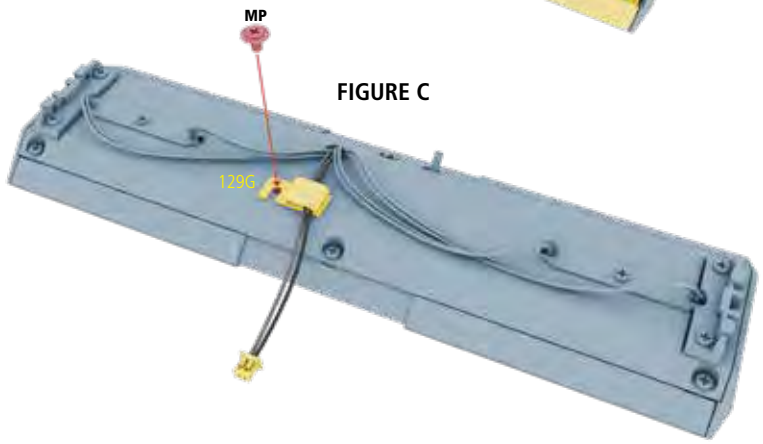


FIGURE D

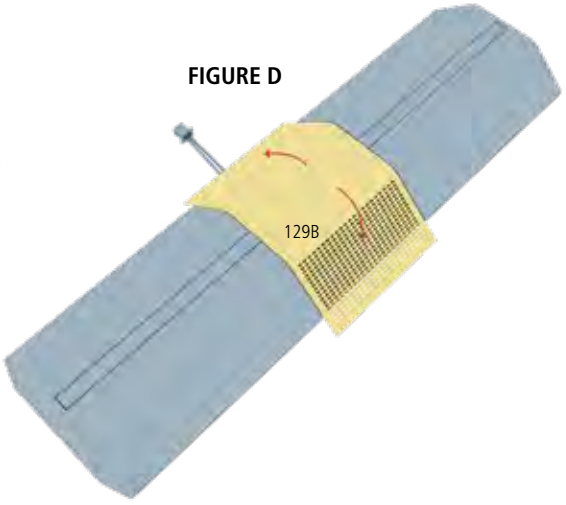


FIGURE E

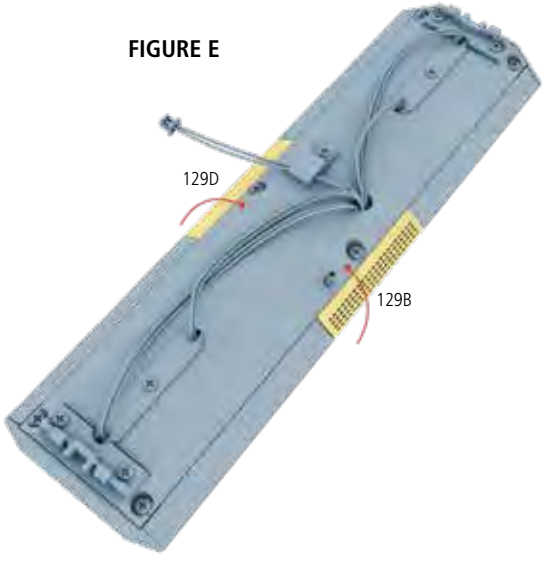
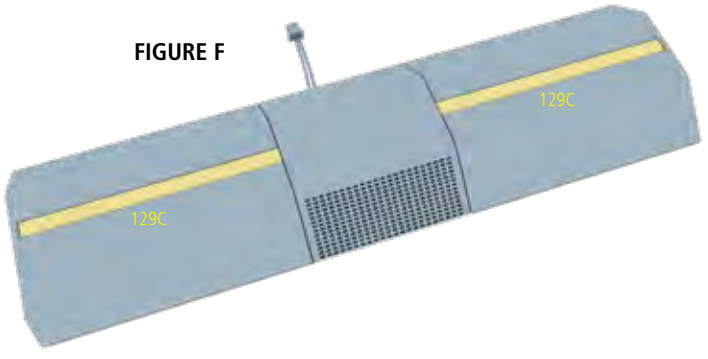


FIGURE F



04 INSTALLING THE LIGHTBAR:

Plug the LED wire (67E) back in to the extension wire (67F) (figure A). When the power supply and lightbar switches are turned to the ON position, the lights should now switch on with the rotators spinning. Drive two AP screws through the lightbar feet on each side of your model to secure the lightbar to the roof of your Ecto-1 (figure B).

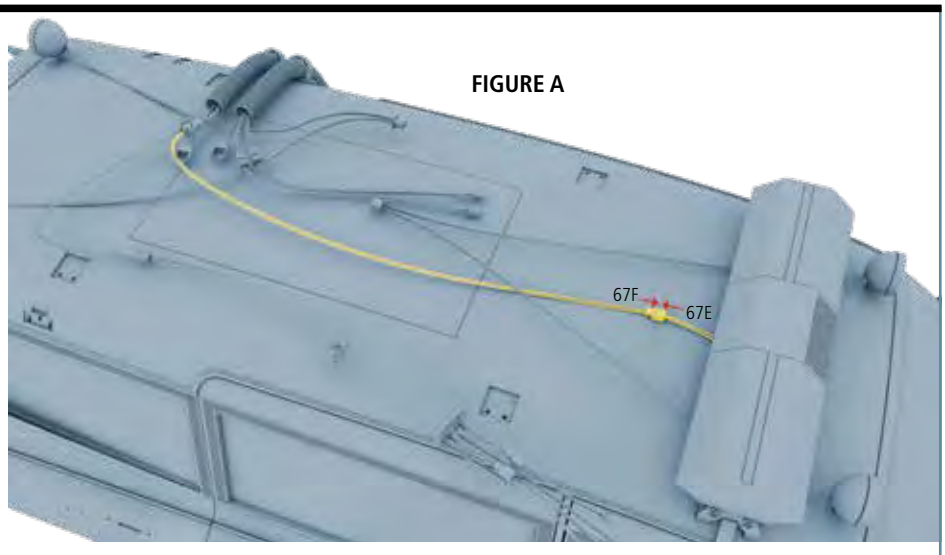


FIGURE A

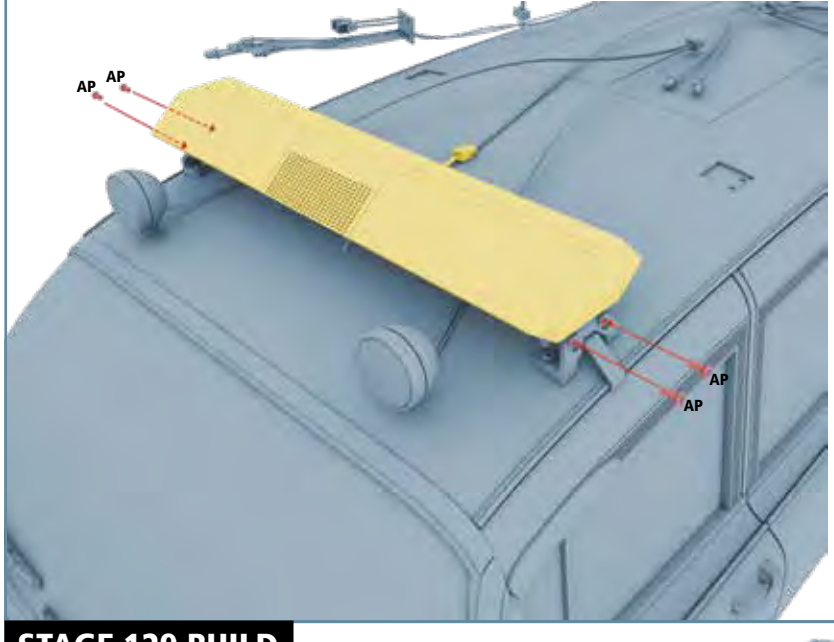
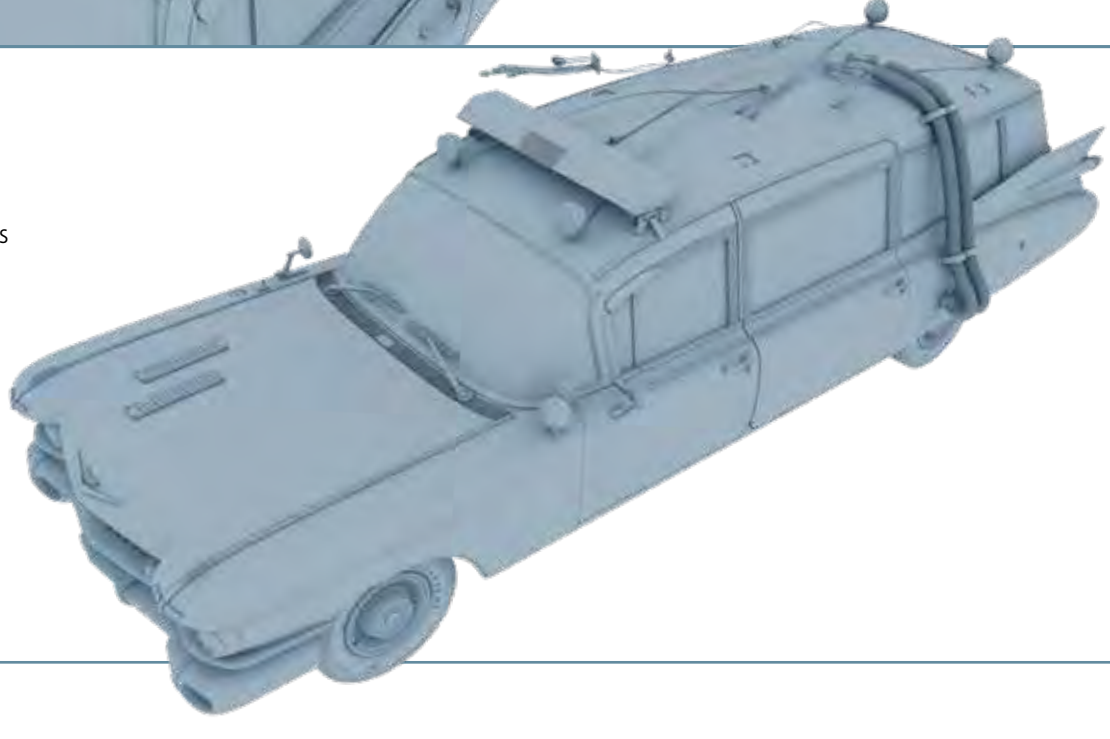


FIGURE B

STAGE 129 BUILD

This is what the assembled pieces should look like.

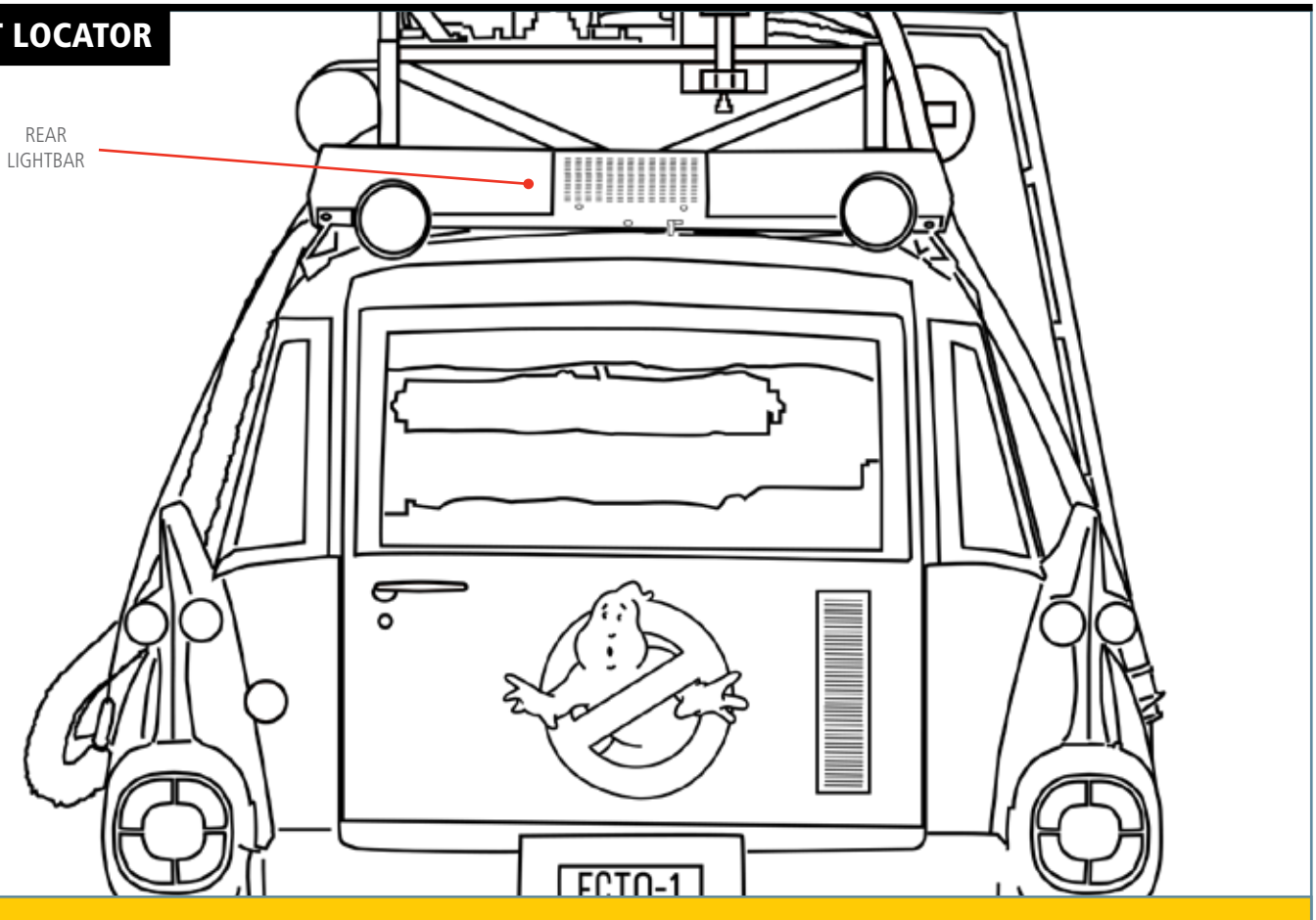


STAGE 130

REAR LIGHTBAR BASE AND GEARS

In this stage, you fit the gears to the base of the rear lightbase, ready to have the dome fitted to it in the next phase of assembly.

PART LOCATOR



TIP: LUBRICATING THE GEARS

Before fitting the gear covers, make sure that the gears beneath are lubricated and move easily. Dip a cotton bud into the lubricating oil and rub into the edges of the gears. These parts will move quickly when attached to the motor, so it is important that they move with little friction.

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

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

YELLOW Identifies the new part/s

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

01 **FITTING THE GEARS:** Push two gear 1 parts (130K) and two gear 2 parts (130L) onto the posts on the inside of the lightbar base (130A) (figure A). The two screw posts on the gear 1 parts (130K) should be parallel.

Then, use a cotton swab to apply lubricating oil (130O) to the four gears (figure B). Secure the gear cover L (130I) above the set of gears with five EP screws (figure C). Repeat this process on the right-hand side (figure D).

FIGURE A

FIGURE B

FIGURE C

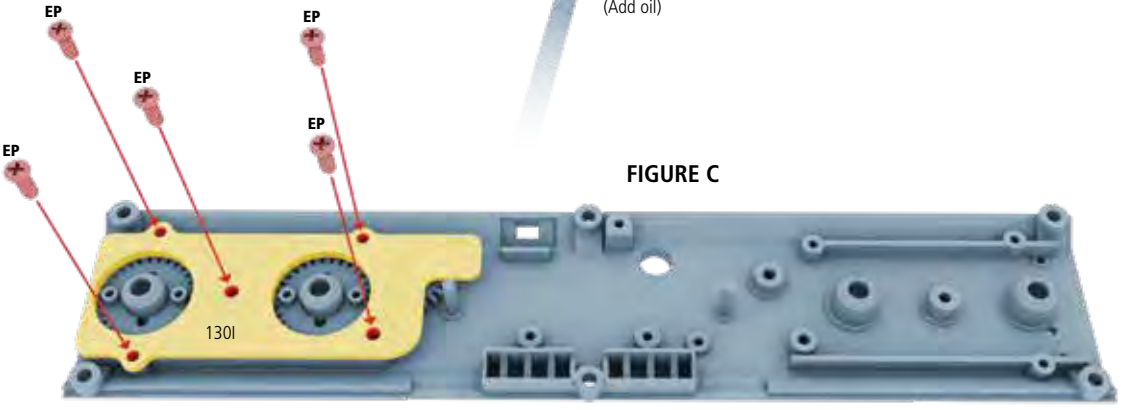
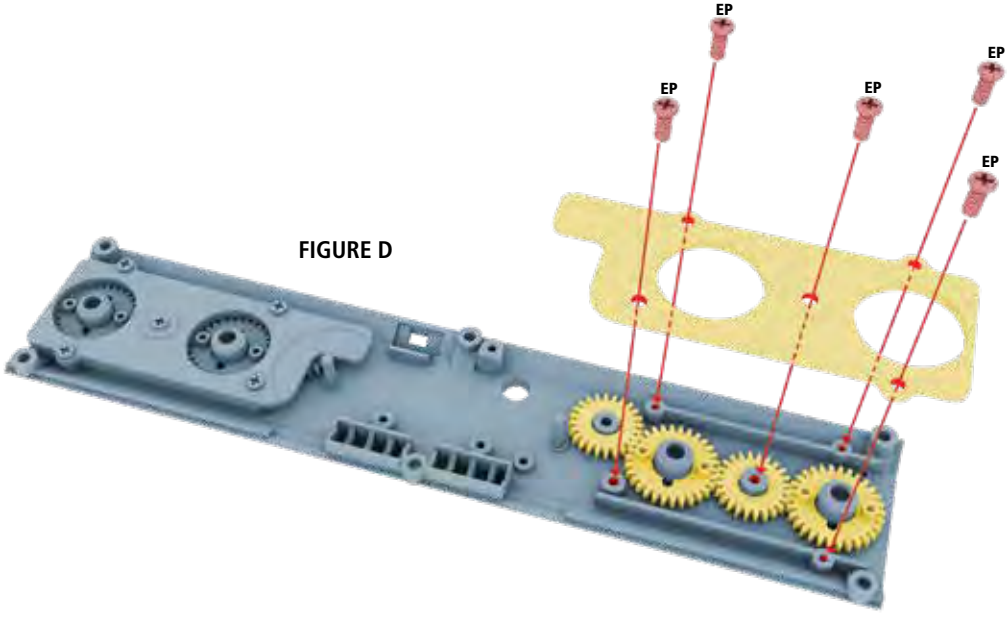


FIGURE D



02 **INSTALLING THE ROTATORS:** Place the four rotators (130H) onto the gear 1 parts (130K) so that the round flanges at the end of the rotators sit on the screw posts of the gears. Fix the parts together with eight BP screws (figure A).

FIGURE A

03 **FITTING THE LEGS:** Turn the lightbase assembly over and push the left and right lightbar supports (130B, 130C) into place on its underside using the pin and pinholes as a guide. Secure with four EP screws (figure A). Then, fix the lightbar foot support L (130F) to the lightbar foot L (130D) using one GP screw, repeating this with the right-hand parts (figure B).

Use four VM screws to fix the two sets of lightbar feet to the roof of the Ecto-1 (figure C).

FIGURE A

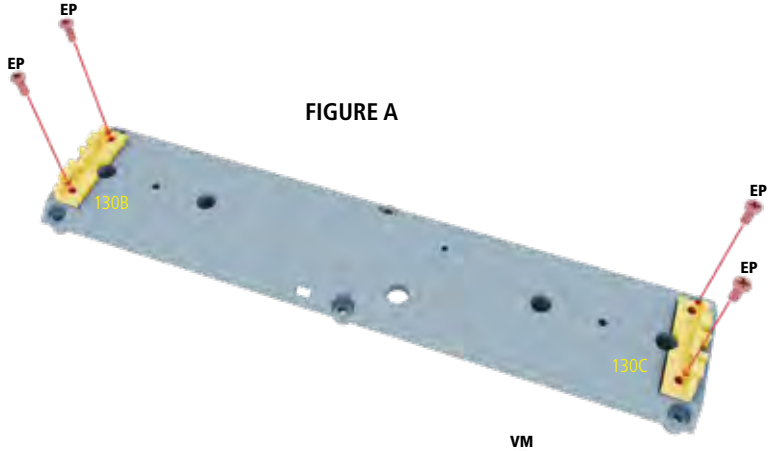


FIGURE B

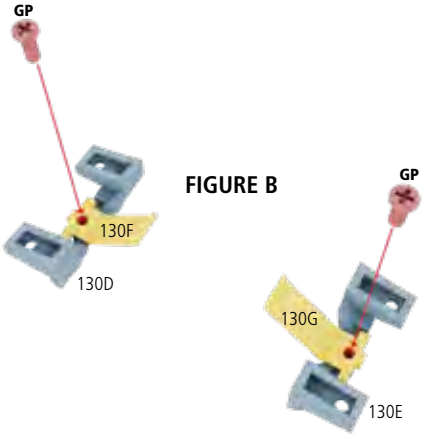
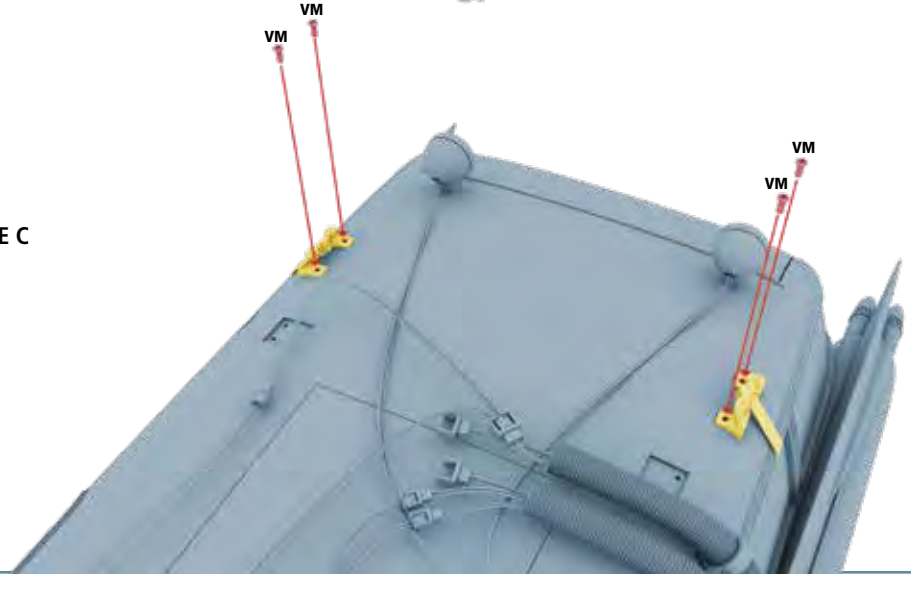


FIGURE C



04 **ADDING THE MOTORS:** Push the two gear 3 parts (130M) onto the pins on the underside of the lightbar base so the gears interlock with the gear 2 parts (130L) (figure A). Next, push the two motors (130N) into the supports at the edge of the lightbar base, with the gears of the motors interlocking with the gear 3 parts (130M) (figure B). These will be held in place fully in the next phase of assembly. Finally, apply lubricating oil (130O) to the gears fitted in this step (figure C).

FIGURE A

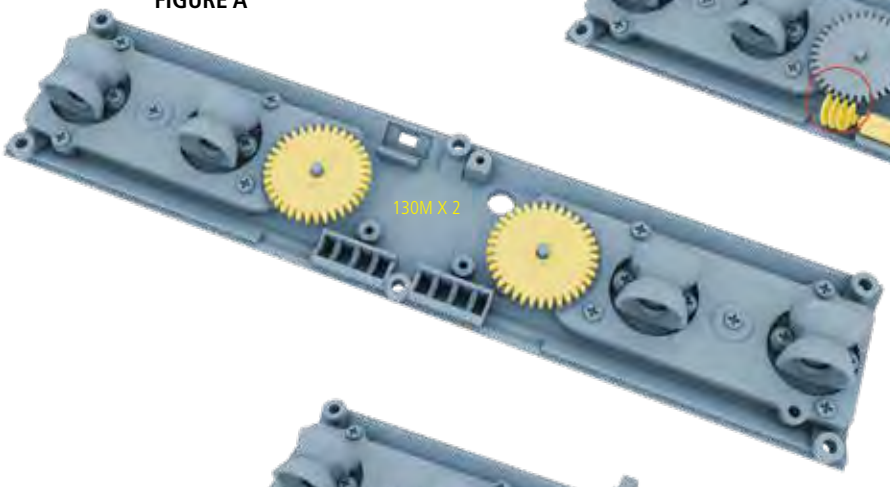


FIGURE B

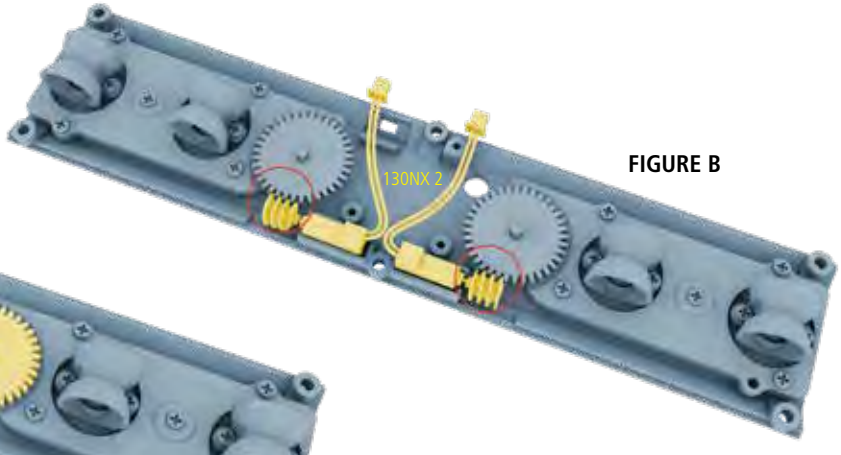
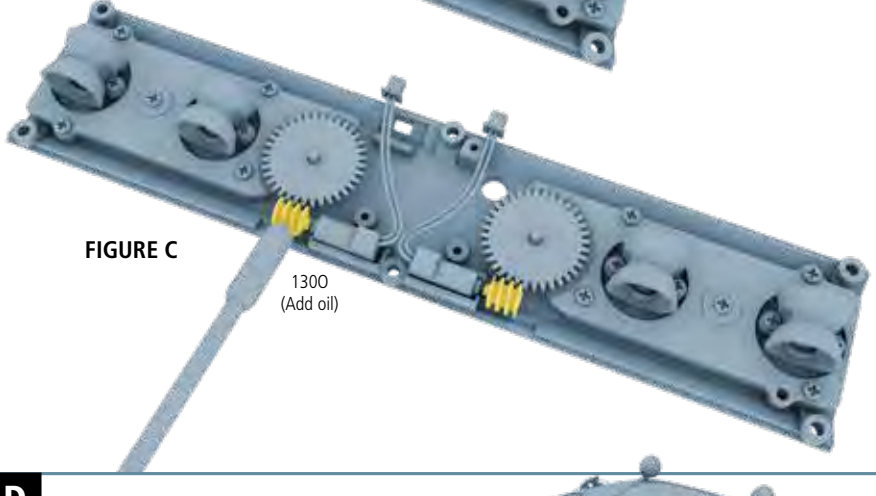
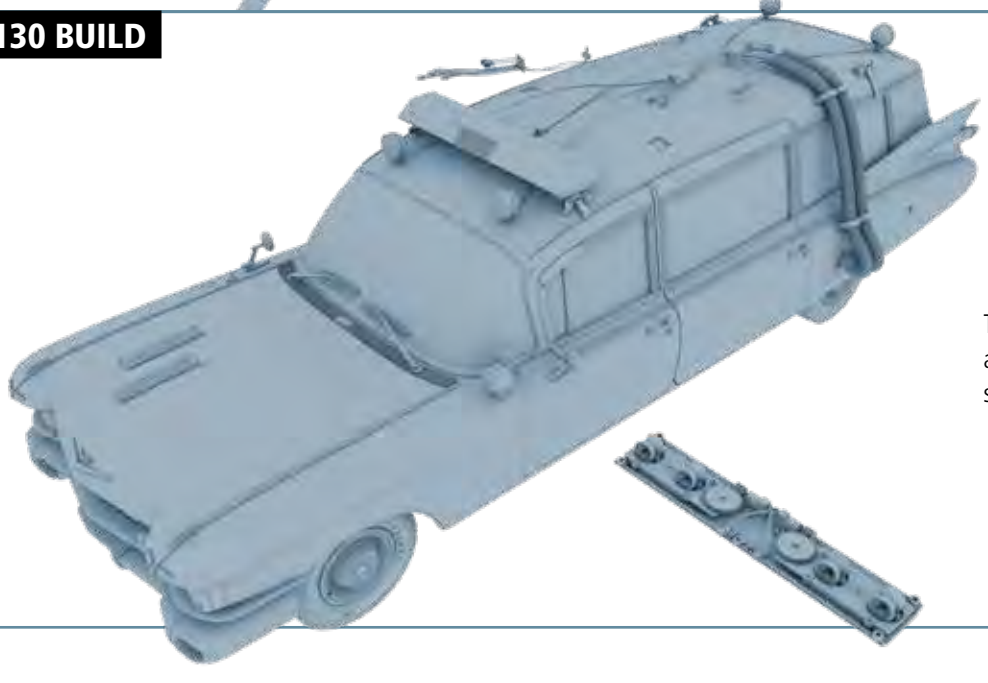


FIGURE C



STAGE 130 BUILD



This is what the assembled pieces should look like.

DENNIS MUREN

Ghostbusters II's visual effects supervisor Dennis Muren has been a pioneer in his field for over 50 years.

ABOVE Dennis Muren (right) and model maker Jeff Olsen work on the river of slime miniature. Muren supervised a variety of VFX techniques on the film.

WHEN ILM WAS HIRED TO CREATE the visual effects for *Ghostbusters II*, the job of VFX supervisor fell to Dennis Muren, a man equally as legendary as *Ghostbusters*' Richard Edlund. In fact, Muren and Edlund had once worked together at ILM on the original *Star Wars* trilogy and *Battlestar Galactica*. Whereas Edlund left the company to form Boss Film Studios, Muren remained at ILM.

A fan of movie magic from an early age, Muren first made a name for himself with a 1970 short film entitled *Equinox*. The film was made while Muren was studying business at college as he thought it was impossible to carve out a career in the effects industry. *Equinox* was so impressive that it received additional funding from Tonylyn Productions, who expanded it into a feature film.

Muren went on to do (uncredited) assistant effects work on *Willie Wonka and the Chocolate Factory* (1971), *Flesh Gordon* (1974), and various commercials, before John Dykstra brought him in to work at the fledgling Industrial Light & Magic in 1976, alongside other talents including Edlund, Joe Johnston, and Ken Ralston. The stratospheric success of *Star Wars* the following year turned ILM into a VFX powerhouse, and the studio would continue to grow in size and stature.

ABOVE The heroes blast Vigo's demonic head in a sequence that combined prosthetic makeup, animation, and optical effects.

Muren's first Academy Award came in 1980 with *The Empire Strikes Back* (shared with Edlund, Brian Johnson, and Bruce Nicholson). In a 2004 interview with *Sci-Fi Online*, he described it as "the hardest movie I've ever worked on and probably the most rewarding." More Oscars followed over the next 15 years for *ET* (1982), *The Return of the Jedi* (1983), 1984's *Indiana Jones and the Temple of Doom* (which beat *Ghostbusters* to the award), *Innerspace* (1987), *The Abyss* (1989), *Terminator 2: Judgement Day* (1991), and *Jurassic Park* (1993).

DIGITAL PIONEER

While much of Muren's career in the 1980s – including *Ghostbusters II* – involved overseeing optical effects, models, prosthetic makeup, and puppetry, his work on *The Abyss*, *Terminator 2*, and *Jurassic Park* pioneered CGI effects. "For about a four-year period [while working on *Terminator 2* and *Jurassic Park*] we would look at the dailies and say to ourselves, 'Did we do this? This isn't even possible!'" Muren told *ScreenCrush.com* in 2017. "You've imagined this your whole life but you've never seen it. It was very exciting and very liberating, because up until that time we were so reliant on plastic and wood and metal and plaster and rubber and all the old tools that were limiting. This just freed us up."

Other high-profile shows on which Muren was VFX supervisor include 1985's *Young Sherlock Holmes* (which also featured groundbreaking CG effects), the Francis Ford Coppola-directed theme park ride *Captain EO* (1986), *Willow* (1988), and the first two *Star Wars* prequels (1999 and 2002). Muren has also consulted on the VFX for many other ILM and Pixar productions and, unusually for a VFX artist, has a star on the Hollywood Walk of Fame. Eagle-eyed viewers might spot his brief cameo as a Nazi spy in *Raiders of the Lost Ark* (1981).

BELOW Two more of *Ghostbusters II*'s dazzling visual effects sequences: the museum of slime and the Statue of Liberty.

MAKING A SCENE

Scenic artist Valerie Sofranko looks back on creating the ominous backdrop to cinema's most terrifying portrait.

FOR A SIGNIFICANT PORTION OF *GHOSTBUSTERS II'S* running time, Vigo the Carpathian is trapped inside a painting, so Ivan Reitman understandably wanted to make sure ILM's art department produced the creepiest portrait possible. After concepts by dozens of artists were rejected, Reitman finally approved a design borne out of discussions with Glen Eytchison, the director of "living painting" maestros the Pageant of the Masters. The foreground of the portrait seen in the film was created using a treated photograph of actor Wilhelm von Homburg posing in front of sculpted skulls and rocks. But equally important to the portrait's effectiveness was the painted backdrop behind him, which depicts fire-lashed medieval buildings and swirling red-and-brown skies.

The backdrop seen behind Vigo in most of the film was painted by the Pageant of the Masters' David Rymar and Leslie Turnbull. The pair also painted Vigo's costume in order to give the final portrait a uniform look. However, for the film's final sequence in which Vigo leaves the portrait, scenic artist Valerie Sofranko was tasked with painting a new Vigo-free backdrop that incorporated the sculpted foreground elements into the painting.

Sofranko, a full-time sculptor and painter at the Academy of Sciences in San Francisco, was hired by ILM's VFX art director Harley Jessup to create the background in a week she had taken off from her day job. "I was hired to do the background painting without Vigo, and I worked alone," she recalls. "I would do my thing and Harley would come by once a day, check it out, and give feedback and direction if needed. He was super-great to work for."

HORROR MOVIE ATMOSPHERE

Sofranko's painting followed a "full-scale, 5 x 8' faint image," most likely an outline of Rymar and Turnball's original background combined with the foreground elements. "I just had the image to work from and direction from Harley, but I didn't need to do any research," Sofranko says. "I knew I had to bring this dull, faint image to life using my knowledge of depth of field and perspective, emphasizing certain elements."

Sofranko used acrylic paints and an airbrush to paint the ominous clouds and burning buildings, adding details with brushes where necessary. The most important aspect to get right, she says, was imbuing the painting with a creepy, horror-movie atmosphere. "There was a dark, cemetery kind of feeling to it. I watched plenty of old horror movies in my time as a kid and I had that knowledge ingrained in my memory banks, so I pulled up that file!"

With her week on the picture up, Sofranko was not on set for the subsequent photoshoot that used her painting. But she remains proud to have worked on a *Ghostbusters* movie. "The original is best, but who doesn't love both *Ghostbusters* films? It's way cool."

CHANGE OF SCENE

Though Sofranko held a day job at a museum while filming *Ghostbusters II*, it was not her first or last role as a scenic painter. "I started at Lucasfilm on *Return of the Jedi* by lying to them and telling them that their art director wanted to see my stuff!" she says. "After that, honestly, I got hired two hours later." Following *Jedi*, Sofranko worked for effects legend Chris Walas on *Gremlins*, *The Fly*, and *Enemy Mine*. "It's feast or famine in this business, so you go from shop to shop," she says. "I [eventually] went for security, and the museum was a good place to work. But I took time off to work for Harley [Jessup] again, and created huge backdrops for other movies like *Joe Vs. the Volcano* and *Back to the Future II*."

RIGHT One of Kathy Swain's atmospheric painted concepts for Vigo the Carpathian.

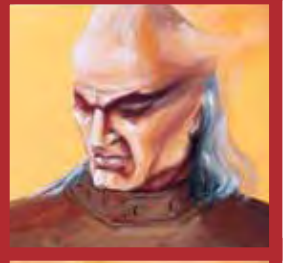
THE ART OF KATHY SWAIN

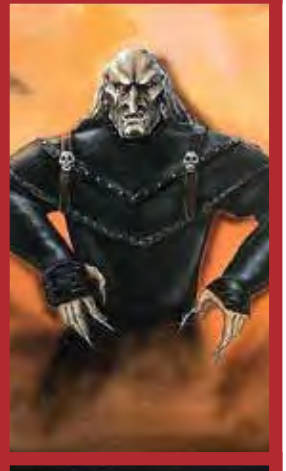
The ILM concept artist worked up dozens of painted concepts for *Ghostbusters II*'s key VFX sequences.

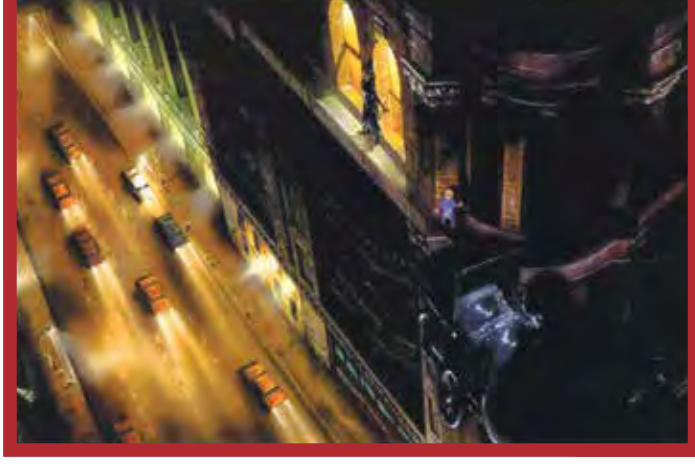
KATHY SWAIN – SOMETIMES CREDITED AS her full name, Kathleen Swain – was one of the core ILM concept artists on *Ghostbusters II*. Swain worked up detailed, evocative painted concepts for many of the key effects sequences, including Vigo, the slime-covered Museum of Art, the river of slime, and the Scoleri brothers.

Swain began her career as a background artist at Disney animation, working on the likes of *The Fox and the Hound* (1981) and *Mickey's Christmas Carol* (1983). After a number of years as a freelance matte painter and concept artist for largely independent shows, she joined ILM where, aside from *Ghostbusters II*, she worked on *Who Framed Roger Rabbit* (1988) and *Joe Vs. the Volcano* (1990).

Since then, Swain has worked as a concept illustrator, storyboard artist, animator, and writer on largely animated shows, such as *Anastacia* (1997), *A Tale of Moses* (1998), and *The Legend of Atlantis* (2004), and produced cut-scene art for videogames such as *Hotel Mario* (1994).







TOP TO BOTTOM
Swain's painted illustration of the slime-covered Museum of Art; various concepts for Vigo, including images of the villain leaning out of the painting; the ghost nanny approaches Oscar on the ledge.

ECTO-101

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

#34 PACIFIC TITLE

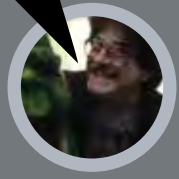
Pacific Title and Art Studio (later known as Pacific Title Digital) is the historic post-production company that created *Ghostbusters II*'s credits, along with the titles for hundreds of other movies. It also did some of *Ghostbusters II*'s optical compositing after one of ILM's optical printers was damaged during shipping.

Pacific Title was founded as a film processing plant by producer Leon Schlesinger in 1918 before moving into title production in 1924. Today Schlesinger is perhaps best remembered for producing the iconic animated show *Looney Tunes* and other cartoons before selling his animation studio to Warner Bros.

Pacific Title established its title cards credentials in the silent movie era. The company continued to create titles once talkies came to dominate while branching out into other aspects of post-production such as editing and optical effects. In the 1950s and 1960s it became well known for its glass plate title sequences for Hollywood blockbusters, whereby names would be hand-painted on glass and shot against painted backdrops (or sometimes composited with film footage). During its long history Pacific Title has produced titles for everything from *The Jazz Singer* to *Ben Hur* and *Galaxy Quest*.

The company went into receivership in 2007, but the name was subsequently acquired by Pacific Title's former CEO Phil Feiner in 2012.

> *What makes them [*Ghostbusters *and* Thriller*] so memorable in my mind is to work with a group of people very similar in age and talent coming up in the industry. It was lively and fun and more silly than work, even though we definitely brought our A-game. There was a lot of levity and some very comedic afternoons and days… those projects where it's almost like hanging out at a schoolyard or whatever at a recess.*



▲ *Slimer puppeteer Mark Bryan Wilson on his two favorite projects* (The Crypt Radio Show, *2015*).

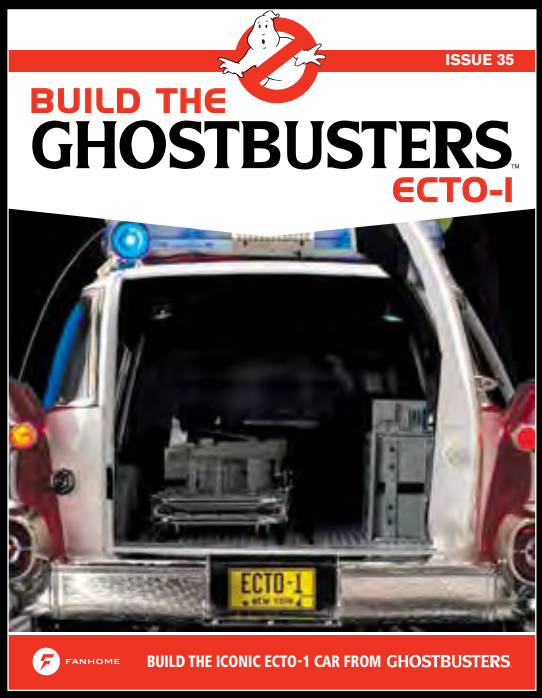
> You've got to do your work ahead of time. Then you just go for it. You jump off the cliff.

▲ *Sigourney Weaver on how she prepares herself to let go during a movie shoot* (InStyle, *2021*).

> *I really enjoyed directing and I thought I was going to do it all the time. I liked working with actors... [But] to direct a movie it takes a lot of time… a big chunk of your life.*

▲ *Bill Murray speaks to Leonard Maltin about why he has only directed one movie (Santa Barbara International Film Festival, 2021).*

COMING IN ISSUE 35



GHOSTBUSTERS II SOUNDTRACK

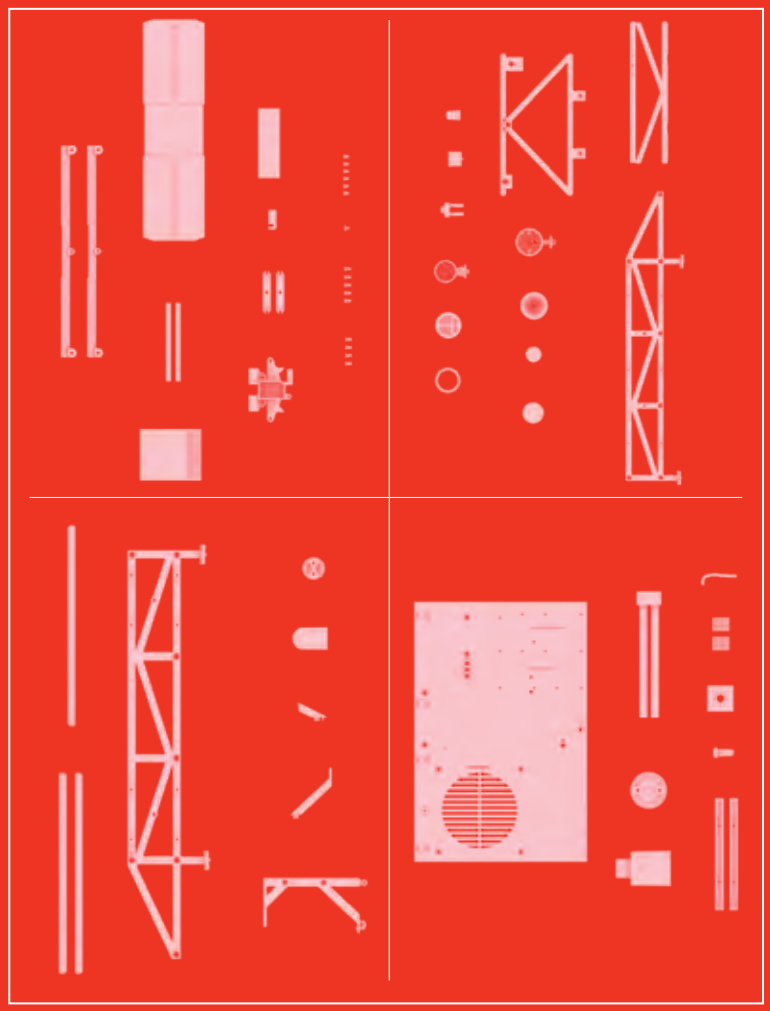
Randy Edelman's score plus the pop hits.

SLIMER SCOOPER

The nifty device used to collect slime samples.

YOUR PARTS

Parts subject to change



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