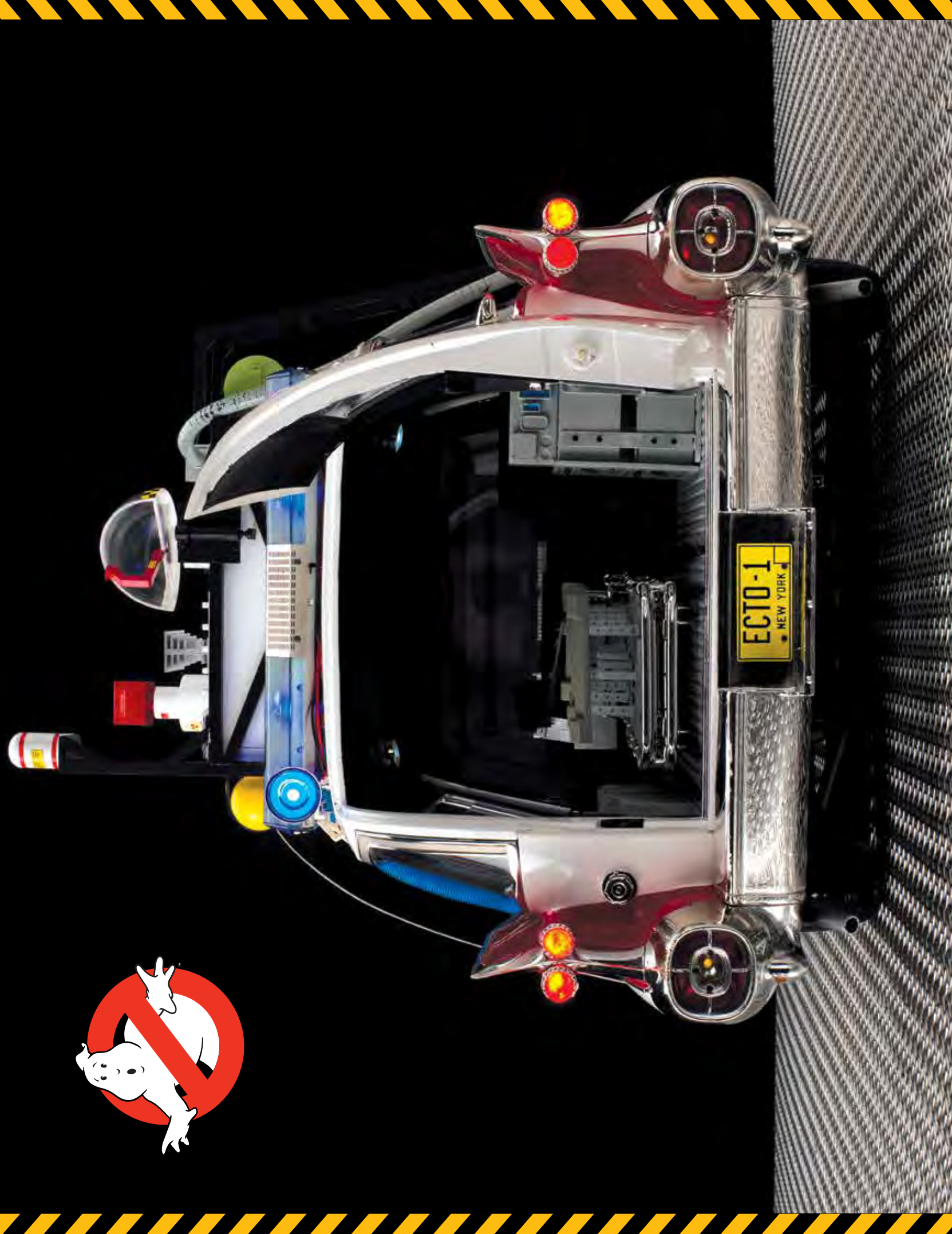




ISSUE 35

BUILD THE GHOSTBUSTERSTM ECTO-1





BUILD THE GHOSTBUSTERSTM ECTO-1

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

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

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

ISSN: 2516-7723
Printed in Italy/Czech Republic

CUSTOMER SERVICES

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

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DE: Email kunden.service@deagostini.de

The price of this issue includes the magazine
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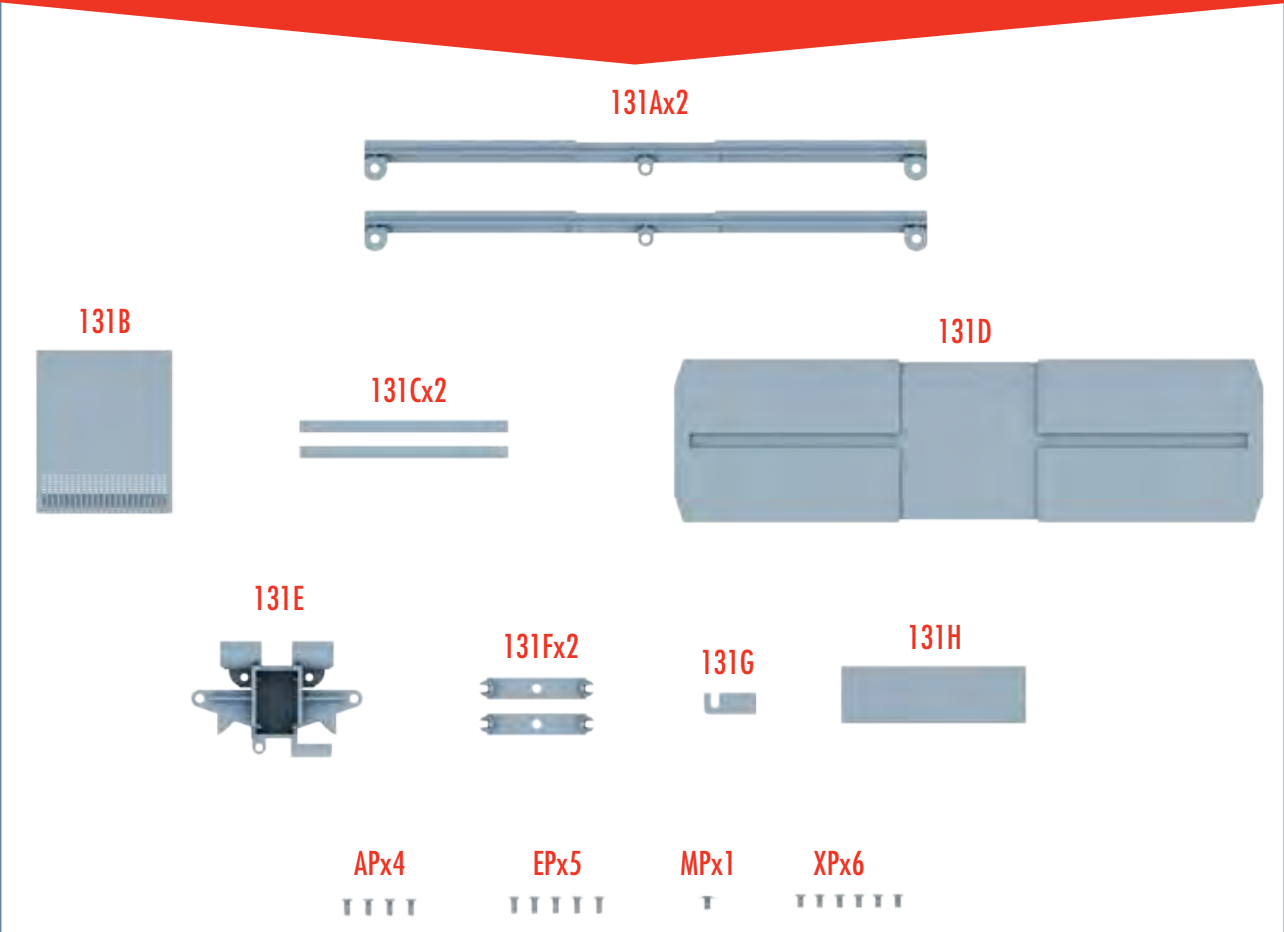
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CAR PARTS STAGE 131

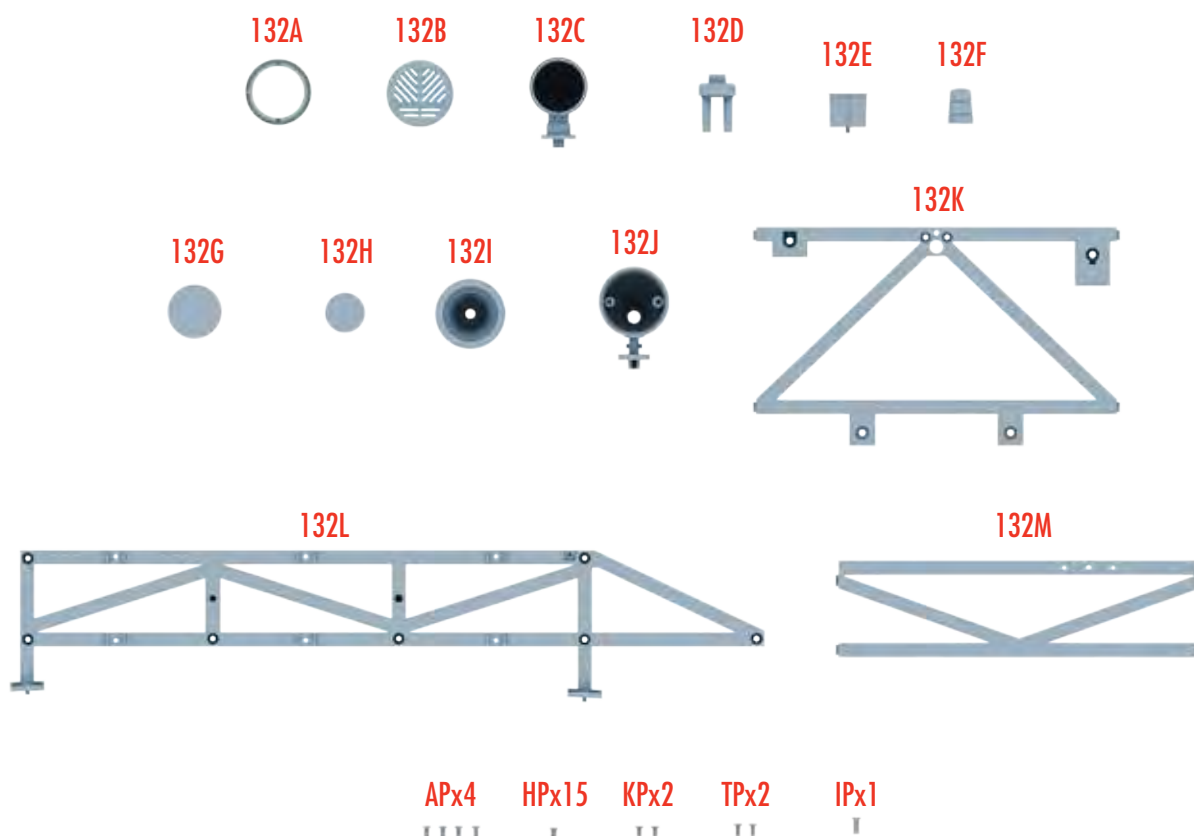
In this stage, you receive the final parts for the rear lightbar.



PART NUMBER	DESCRIPTION	QUANTITY
131A	LIGHTBAR UNDERSIDE	2
131B	SEPARATOR PANEL	1
131C	LIGHTBAR TRIM	2
131D	REAR LIGHTBAR LENS	1
131E	MOTOR RETAINER	1
131F	LED COVER	2
131G	WIRE RETAINER	1
131H	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 132

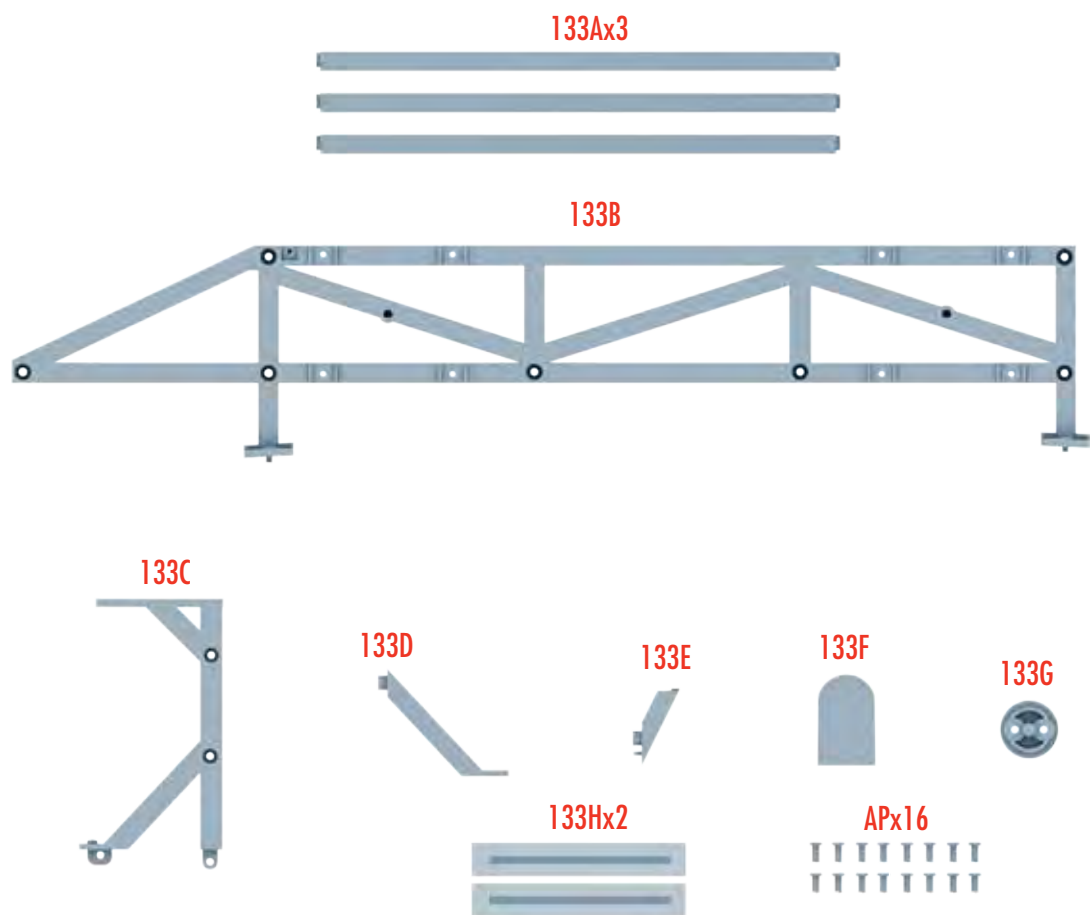
In this stage, you receive the first parts of the roof frame, as well as three integral parts of the roof rack gadgetry.



PART NUMBER	DESCRIPTION	QUANTITY
132A	FEDERAL C5GB SIREN MIDDLE	1
132B	FEDERAL C5GB SIREN FRONT	1
132C	FEDERAL C5GB SIREN BODY	1
132D	WHELEN HRDF-200 STROBE LIGHT BULB HOLDER	1
132E	WHELEN HRDF-200 STROBE LIGHT BASE	1
132F	WHELEN HRDF-200 STROBE LIGHT LENS	1
132G	FEDERAL 19 PROPELLO-RAY RED LENS	1
132H	FEDERAL 19 PROPELLO-RAY CLEAR LENS	1
132I	FEDERAL 19 PROPELLO-RAY RING	1
132J	FEDERAL 19 PROPELLO-RAY CUP	1
132K	ROOF FRAME LOWER	1
132L	ROOF FRAME RIGHT	1
132M	ROOF FRAME REAR	1
AP	1.7x5MM	4 (+1 SPARE)
HP	2x4MM	1 (+1 SPARE)
IP	2x5MM	1 (+1 SPARE)
KP	1.7x3MM	2 (+1 SPARE)
TP	1.5x5MM	2 (+1 SPARE)

CAR PARTS STAGE 133

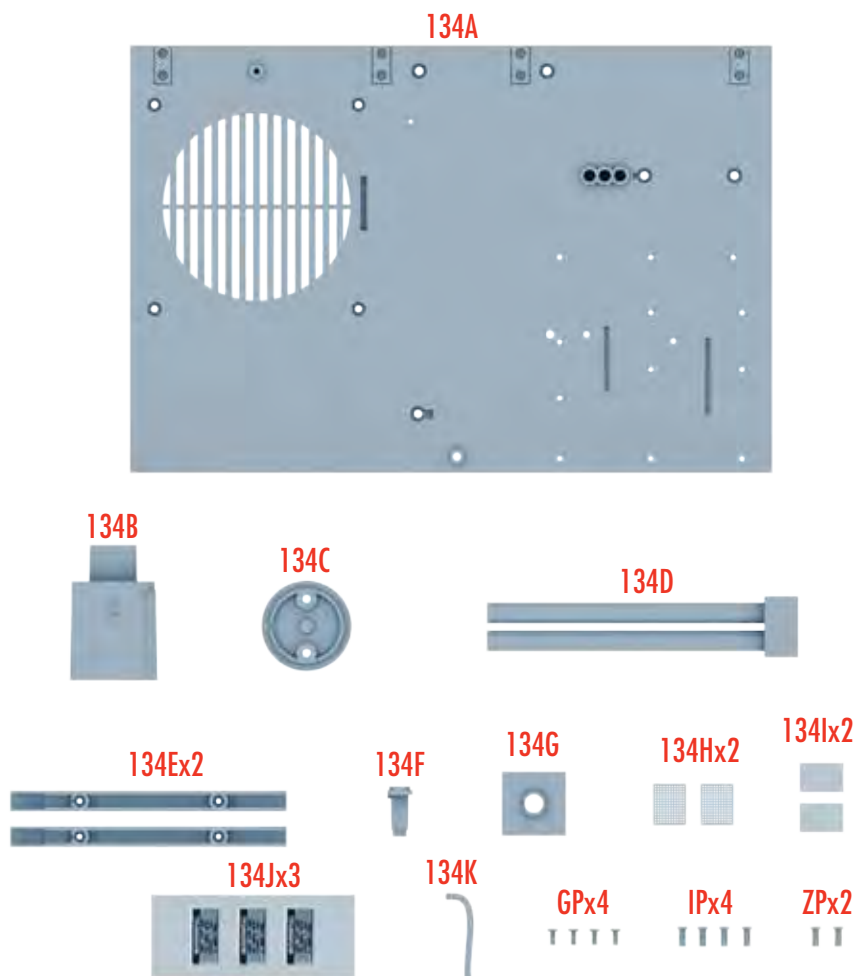
In this stage, you receive more parts for the roof frame, as well as parts for the Modified Marine Radome Antenna.



PART NUMBER	DESCRIPTION	QUANTITY
133A	ROOF FRAME MIDDLE	3
133B	ROOF FRAME LEFT	1
133C	MARINE RADOME MAST	1
133D	MARINE RADOME MAST BOTTOM SUPPORT	1
133E	MARINE RADOME MAST TOP SUPPORT	1
133F	MARINE RADOME ANTENNA	1
133G	MARINE RADOME ANTENNA BOTTOM	1
133H	MARINE RADOME DECAL	2
AP (BLACK)	1.7x5MM	12 (+3 SPARES)
AP (WHITE)	1.7x5MM	4 (+1 SPARE)

CAR PARTS STAGE 134

In this stage, you receive the roof panel, as well as the parts for the T.U. Antenna, aka the “Sniffer”.



PART NUMBER	DESCRIPTION	QUANTITY
134A	ROOF PANEL	1
134B	T.U. ANTENNA BASE	1
134C	T.U. ANTENNA BASE BOTTOM	1
134D	T.U. ANTENNA INPUT TUBES TOP	1
134E	T.U. ANTENNA INPUT TUBE BOTTOM	2
134F	T.U. ANTENNA SWIVEL MOUNT	1
134G	T.U. ANTENNA SWIVEL BASE	1
134H	T.U. ANTENNA SIDE	2
134I	ADHESIVE PAD	2
134J	WARNING DECAL	3
134K	PIPE	1
GP	1.5x3MM	4 (+1 SPARE)
IP	2x5MM	4 (+1 SPARE)
ZP	2x5MM	2 (+1 SPARE)



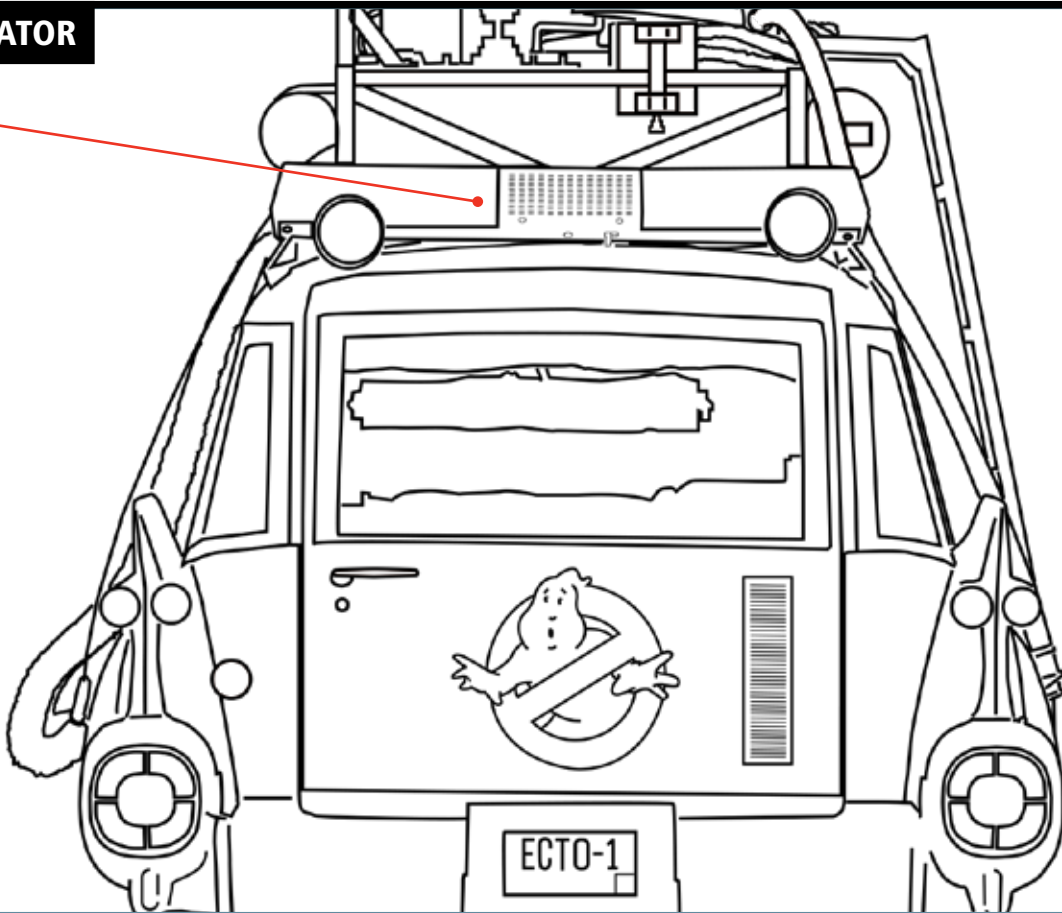
STAGE 131

COMPLETING THE REAR LIGHTBAR

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

PART LOCATOR

REAR
LIGHTBAR



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 (67E), with the LEDs plugged in to the Ecto-1'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 rear Code 3 Force 4 XL LED (67E) and insert the switch into the aperture in the lightbar base (130A) (figure A). Then, with the wire from the LED threaded through the motor retainer (131E), secure the retainer to the base with three EP screws (figure B). Plug the two cables from the motors (130N) into the matching sockets at the end of the red and black wires coming from the Code 3 Force 4 XL LED (67E) (figure C).

FIGURE A

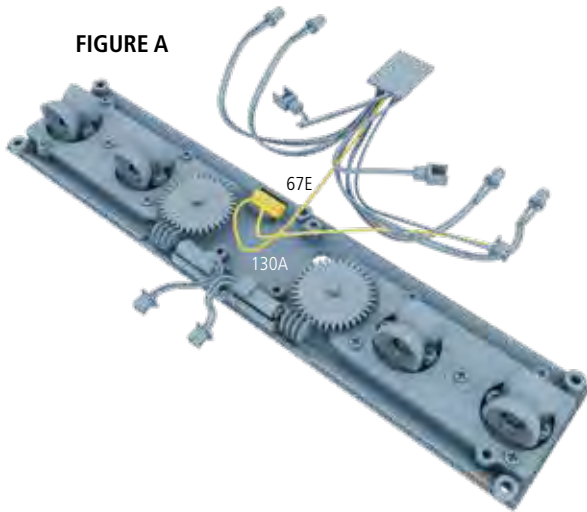


FIGURE B

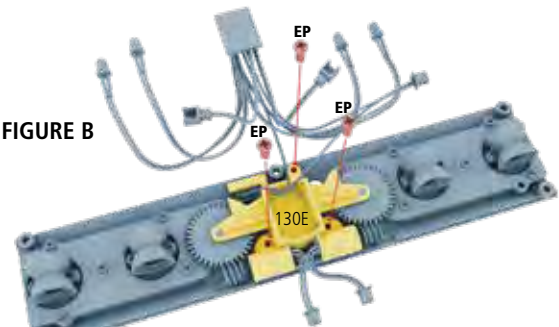
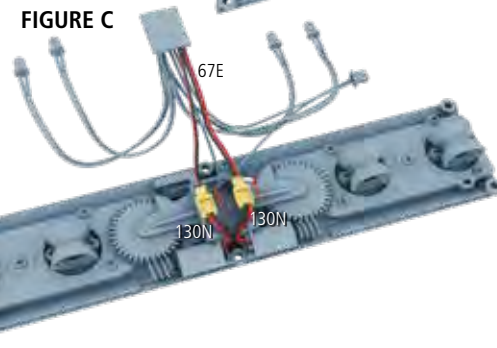


FIGURE C



02

INSTALLING THE LIGHTS:

Insert the plug with the black and grey wire, followed by the four LEDs, through the round hole in the lightbar base (130A) (figure A). Next, insert the four LEDs into the holes in the bottom of the base so that the bulbs stick up into the middle of the rotators (130H) (figures B and C). Keep these in place by pushing the two pins of the LED covers (131F) through the holes that the bulbs are in and securing with two EP screws (figure D).

Finally, turn this assembly over and maneuver the loose wires into the box in the middle of the lightbar base (130A), covered by the PCB. Secure the parts using one of the stickers (131H) provided (figure E).

FIGURE A

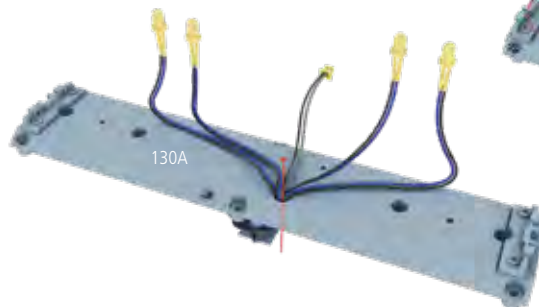


FIGURE B

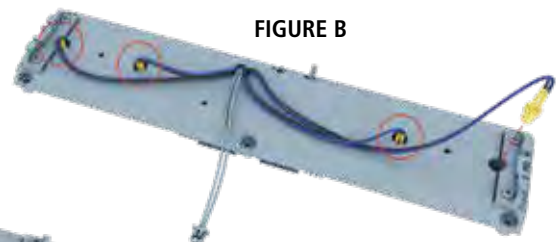


FIGURE C



EP

FIGURE E

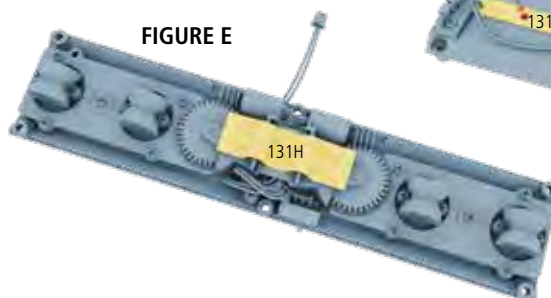
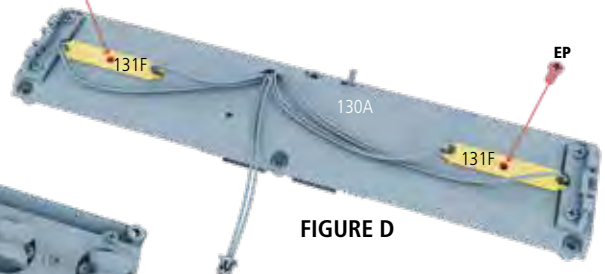


FIGURE D

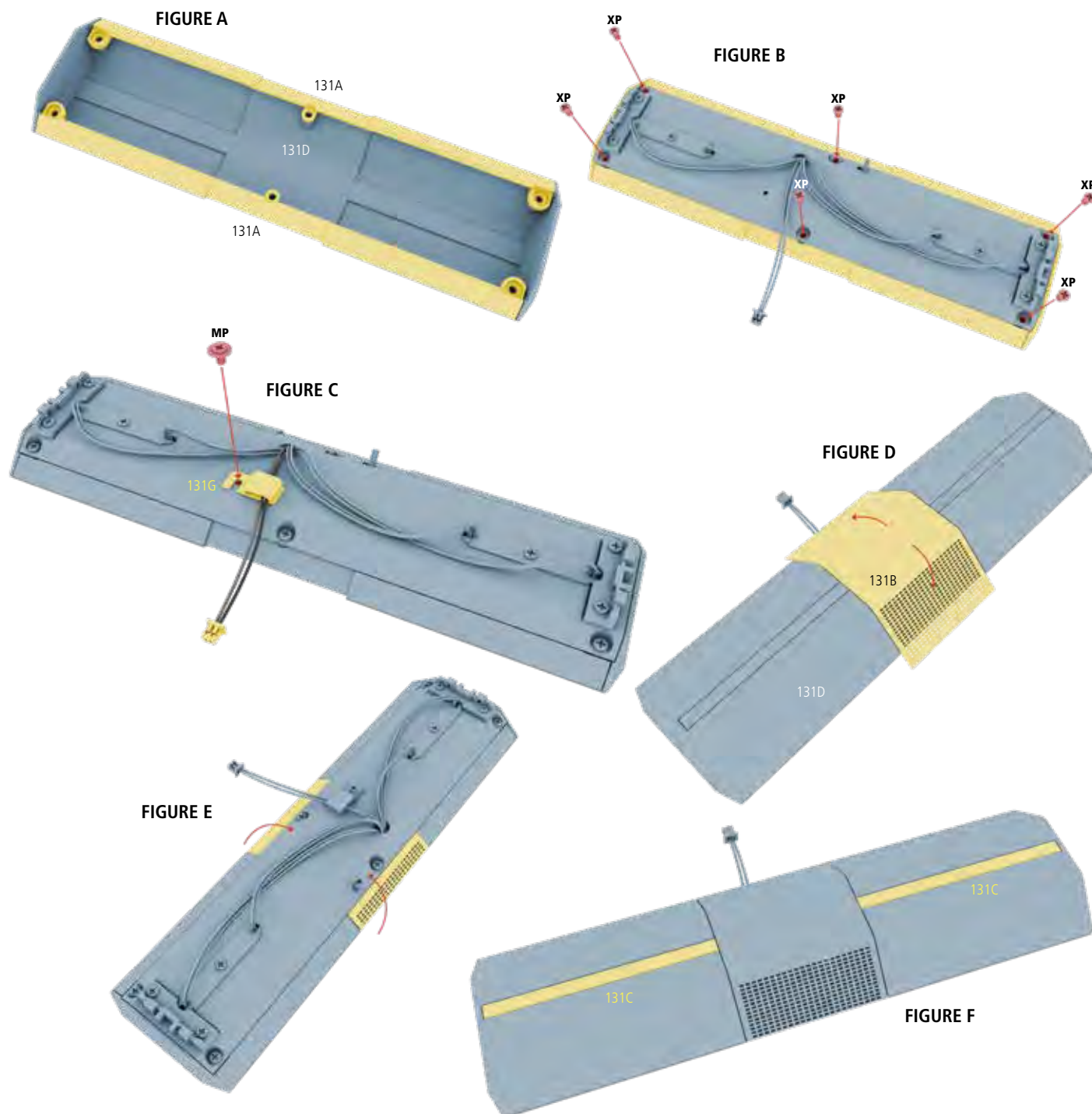




03

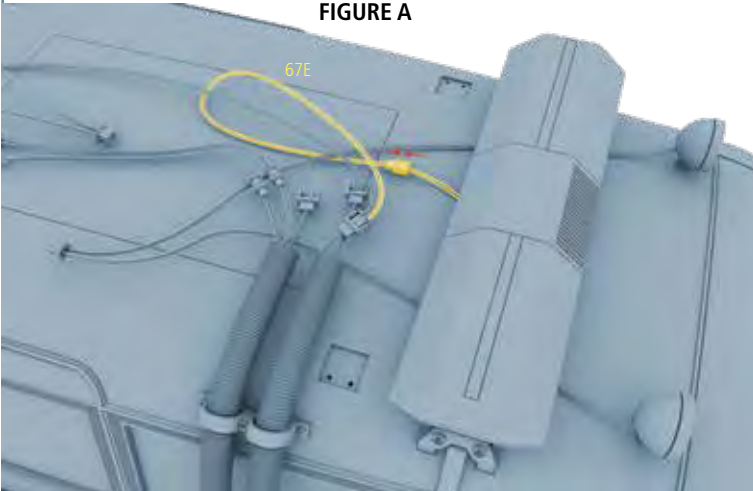
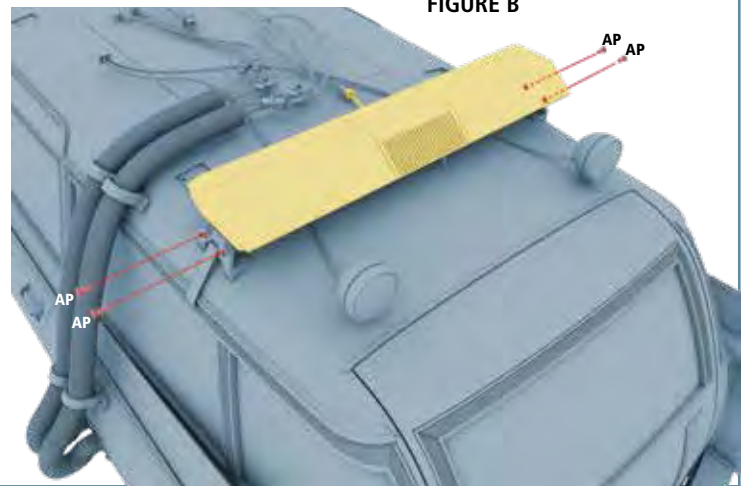
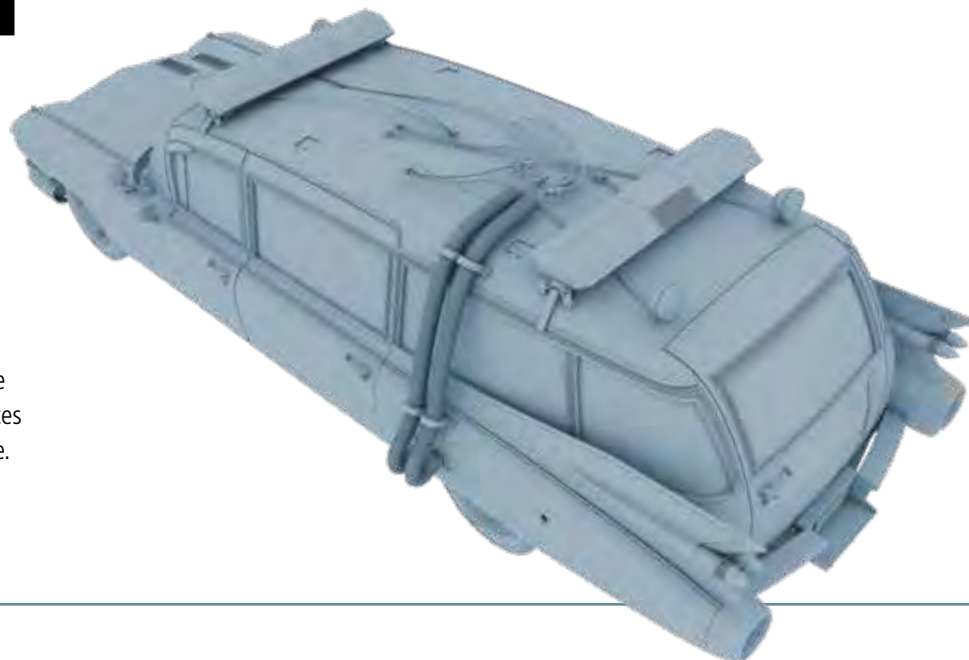
FITTING THE LENS: Place the two lightbar underside pieces (131A) along the long edges of the rear lightbar lens (131D), aligning the screw holes on the three pieces (figure A). Then, carefully lower your lightbase assembly onto these parts, securing them together using six XP screws (figure B). Fix the wire retainer (131G) to the bottom of the lightbar base with one MP screw, tucking the wire marked 'N' through it (figure C).

Next, bend the separator panel (131B) so that its shape matches that of the rear lightbar lens (131D). The end of the panel with the grille will fit to the end of the lightbar with the switch (figures D). Once you are happy with the shape, bend the two lowest parts of the panel around the angled bottom edges of the lightbar lens (figure E). Finally, remove the adhesive backing from the two lightbar trim pieces (131C) and fit them to the top of the lightbar lens (figure F).



**04**

INSTALLING THE LIGHTBAR: Plug the LED wire (67E) back in to the circuit of your model (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. Using two AP screws for each side, secure the lightbar to the feet fitted to the roof of your Ecto-1 (figure B).

FIGURE A**FIGURE B****STAGE 131 BUILD**

This is what the assembled pieces should look like.

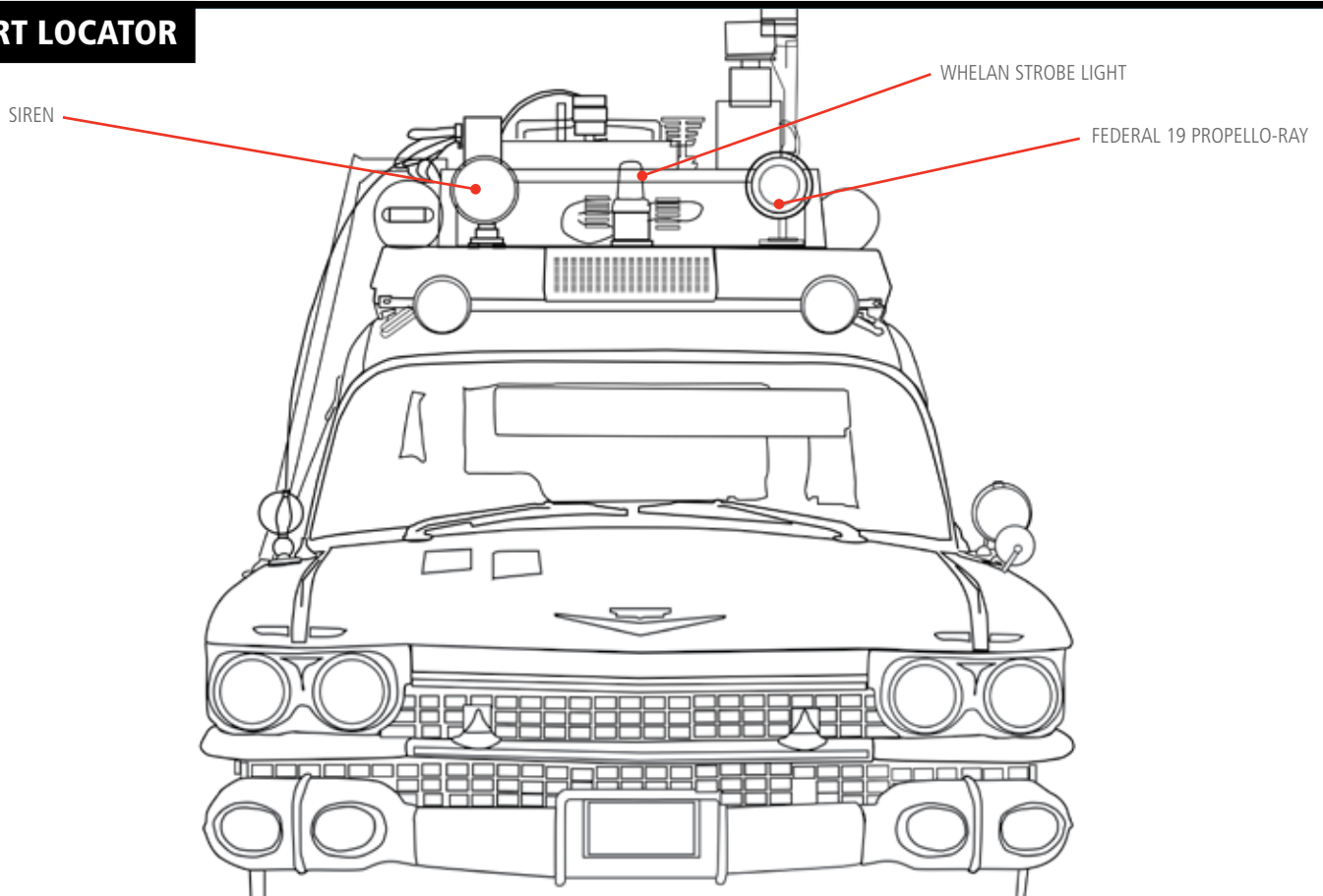


STAGE 132

SIREN, STROBE, PROPELLO-RAY & ROOF FRAME PARTS

In this stage, you assemble the siren, strobe light and propello-ray, fitting them to the roof rack.

PART LOCATOR



TIP: FITTING THE PROPELLO-RAY TOGETHER

When pushing the Propello-Ray ring (132I) into the cup (132J), note that one of the pins on the back of the ring is wider.

Make sure the bulb casing from the LED is bent so that it will slot through the hole in the cup and that the Propello-Ray ring is the right way round to fit into the pinholes in the cup.

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

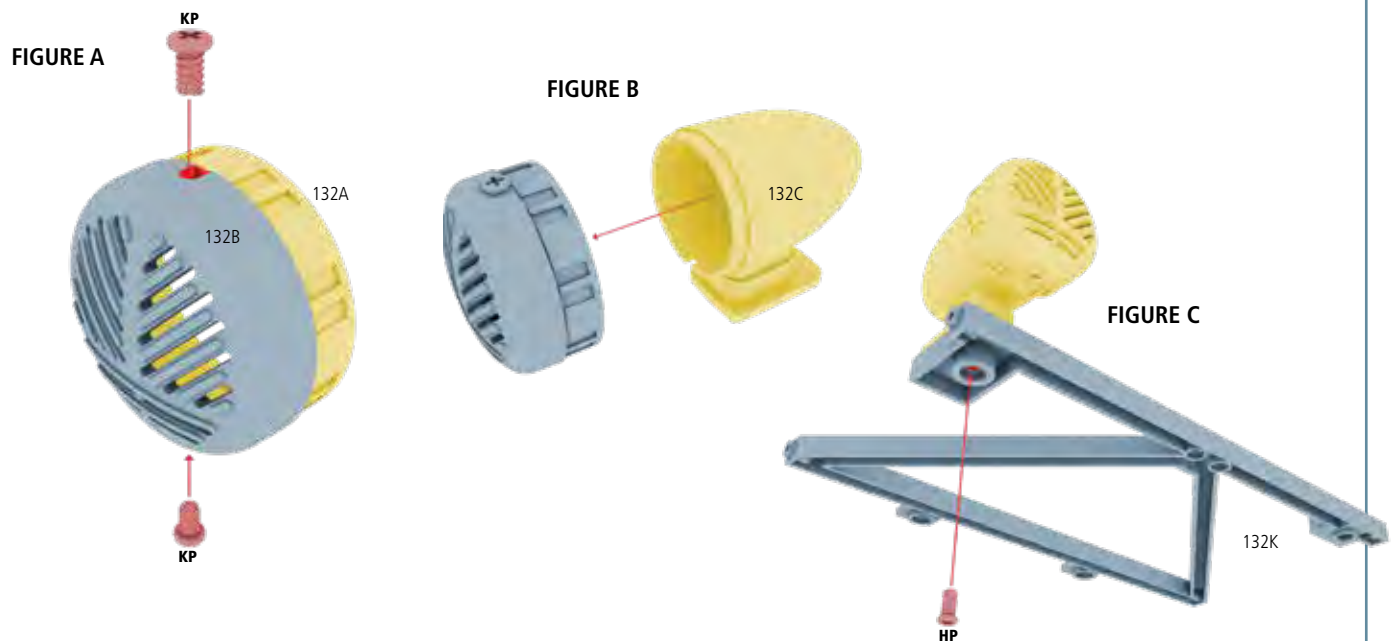
RED Highlights where the new part/s fit and screw in

YELLOW Identifies the new part/s

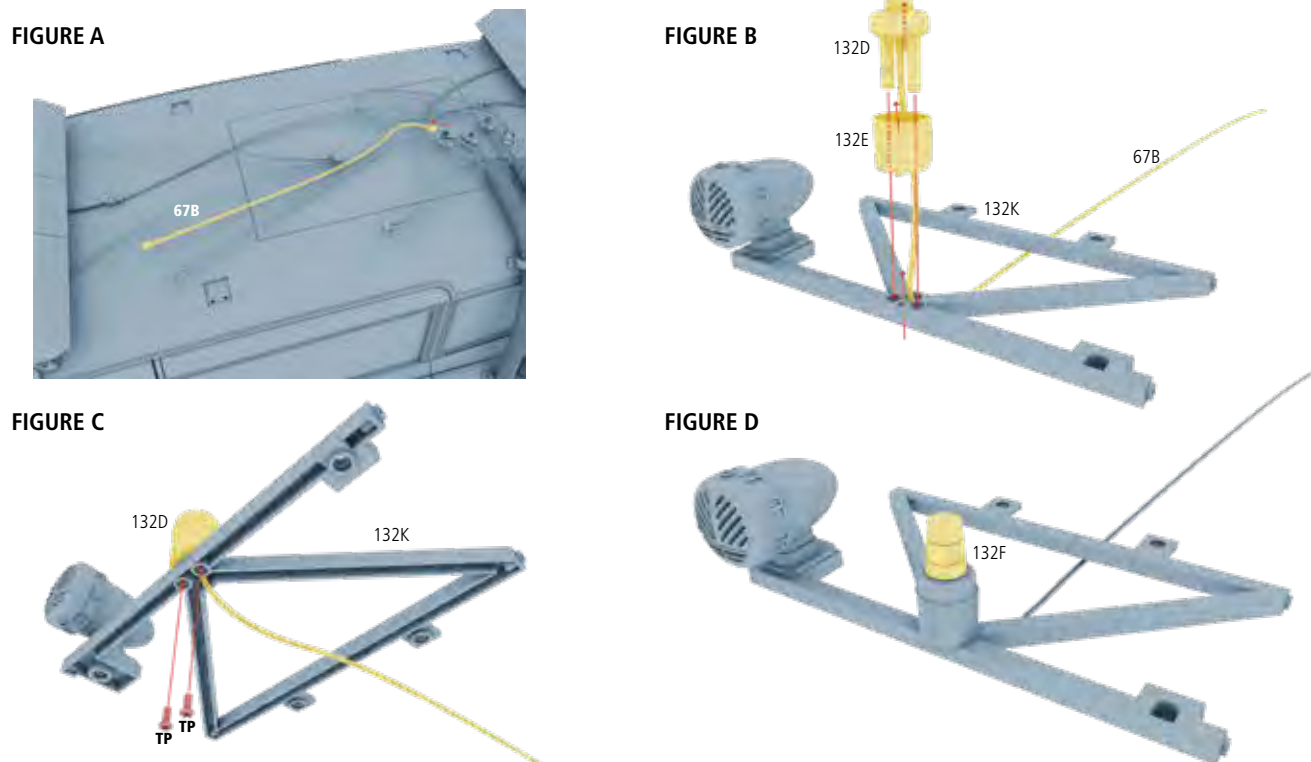
GRAY-BLUE Indicates the previous assembly on to which the new part is fitted.



- 01 INSTALLING THE FEDERAL C5GB SIREN:** Begin by combining the siren middle (132A) and front (132B) parts, securing together with two KP screws (figure A). Take these parts and push them into the end of the siren body (132C) (figure B), before securing the Federal C5GB Siren to the roof frame lower (132K) using one HP screw (figure C).



- 02 INSTALLING THE STROBE LIGHT:** First, unplug the Whelen HRDF-200 strobe LED (67B) (figure A). Slot it through the roof frame lower (132K), pushing the bulb through the center of the strobe light base (132E) and into the strobe light bulb holder (132D) (figure B). Then, slot the bulb holder (132D) into the strobe light base (132E), fixing to the roof frame lower (132K) with two TP screws (figure C). Finally, push the strobe light lens (132F) on top of the strobe light holder (132D) (figure D).





03

FITTING THE PROPELLO-RAY: Place the Propello-Ray clear lens (132H) inside the Propello-Ray ring (132I) (figure A). Then, cover this with the red lens (132G) (figure B). Next, unplug the Federal 19 Propello-Ray LED (67A) (figure C). Slot the bulb through the cup (132J) and into the round bracket inside the ring (132I) (figure D). Push the Propello-Ray cup (132J) and ring (132I) together (figure E), before securing the part to the roof frame lower (132K) with one IP screw (figure F).

FIGURE A

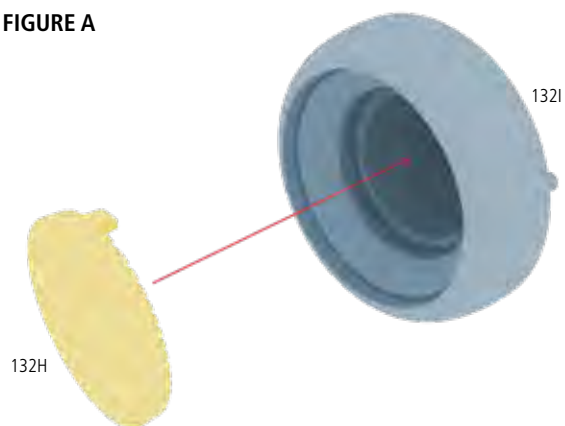


FIGURE B

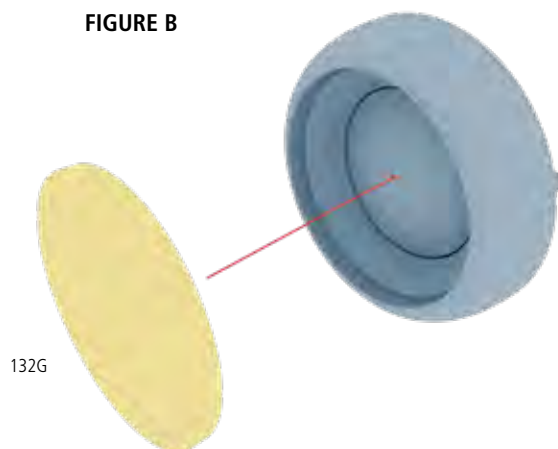


FIGURE C

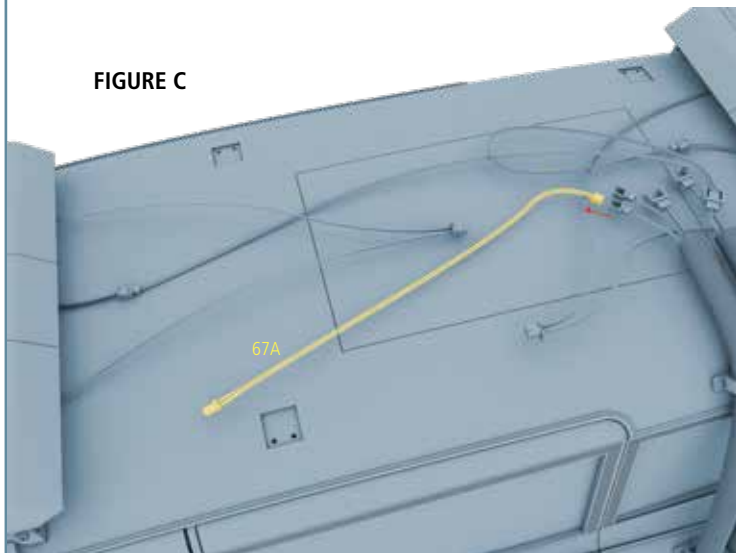


FIGURE D



FIGURE E

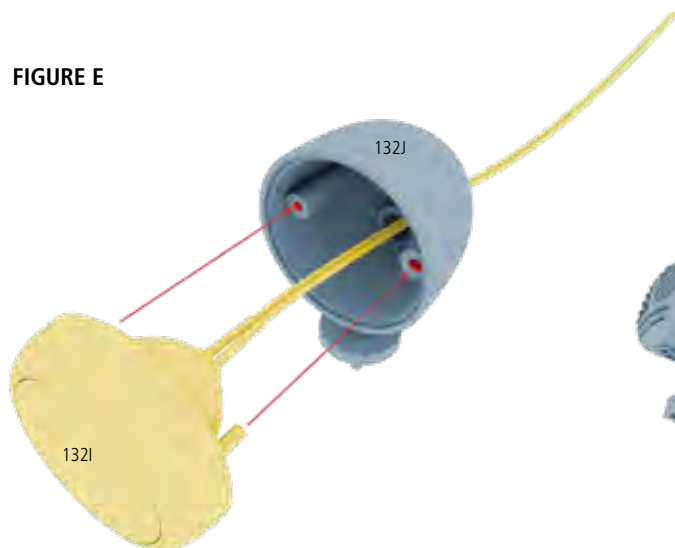
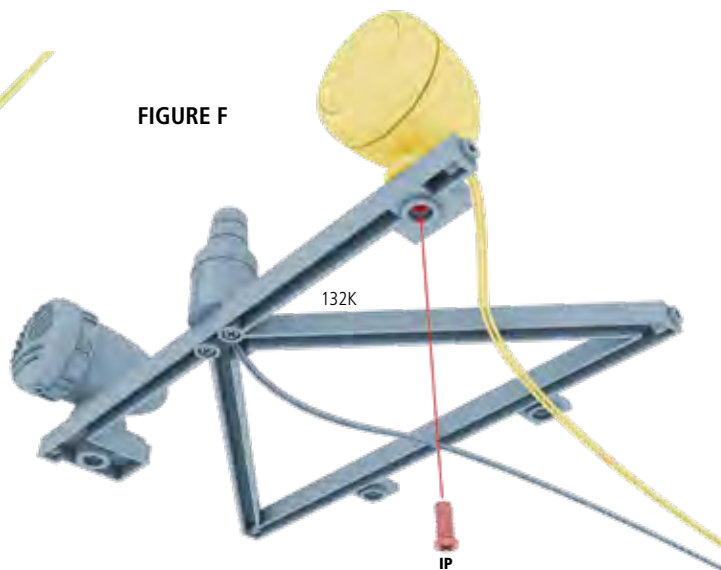
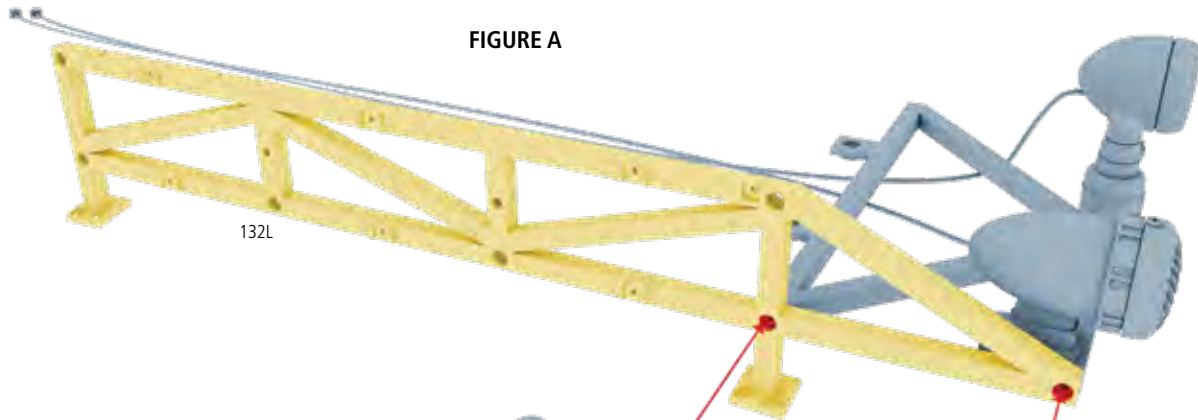
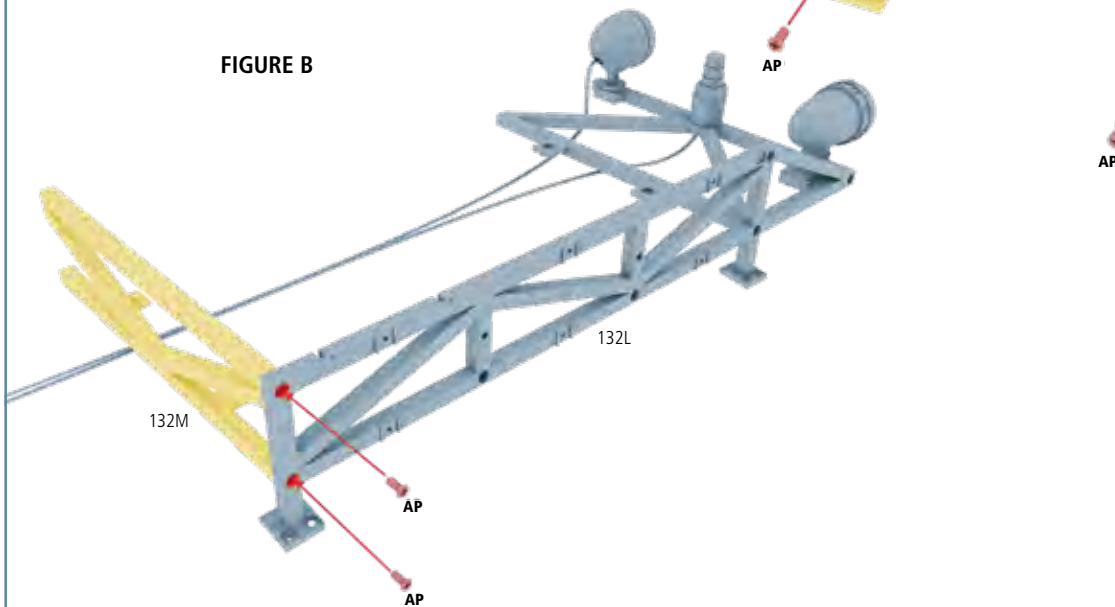


FIGURE F



**04**

WORKING ON THE FRAME: Next, turn your attention to the frame, securing the roof frame right (132L) to the side of the roof frame lower (132K) with two AP screws (figure A). Then, fix the roof frame rear (132M) to the rear of the roof frame right (132L) using a further two AP screws (figure B).

FIGURE A**FIGURE B****STAGE 132 BUILD**

This is what the assembled pieces should look like.



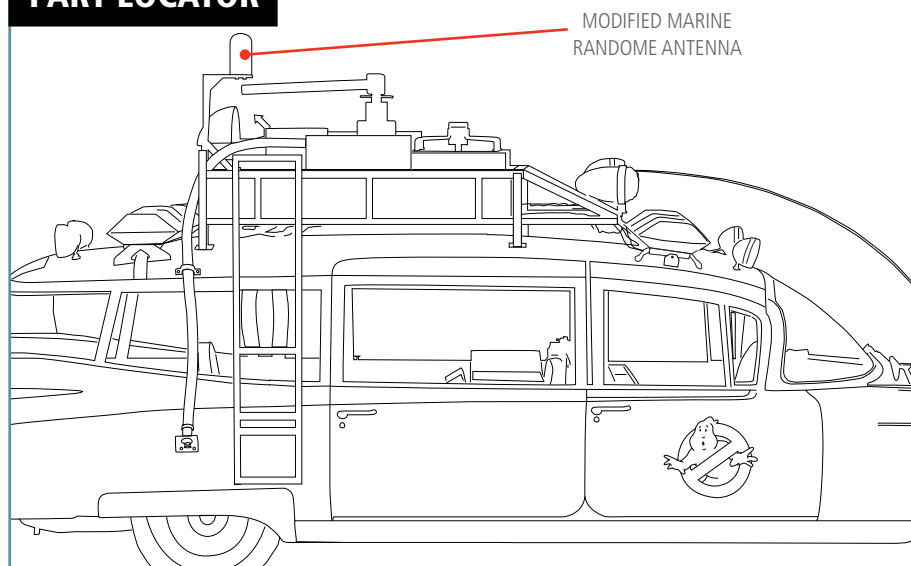


STAGE 133

MODIFIED MARINE RADOME ANTENNA

In this stage, you assemble the Modified Marine Radome Antenna, fitting it to the roof frame section.

PART LOCATOR



TIP: FITTING THE DECALS

To fit the decals, soak them in warm water for about 30 seconds. Ensure the water is not hot enough to burn, as you may come into contact with it. After the time has elapsed, remove the decal from the water using tweezers to precisely fix the decals in place on the Marine Radome Antenna.

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 BUILDING THE FRAME:** Take the three roof frame middle parts (133A), and secure them to the roof frame right (132L) with three black AP screws (figure A). Then, place the roof frame left (133B) along the left-hand side of the assembly and fix the parts together with six black AP screws (figure B).

FIGURE A

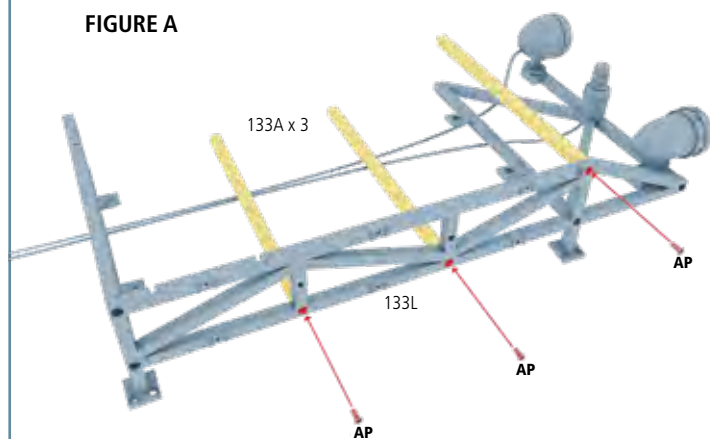
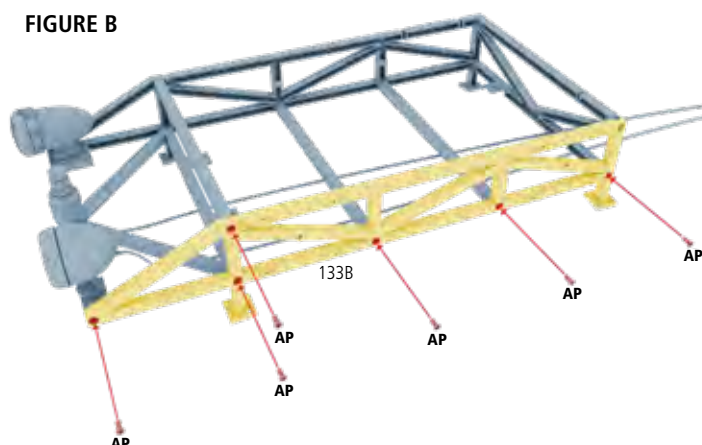
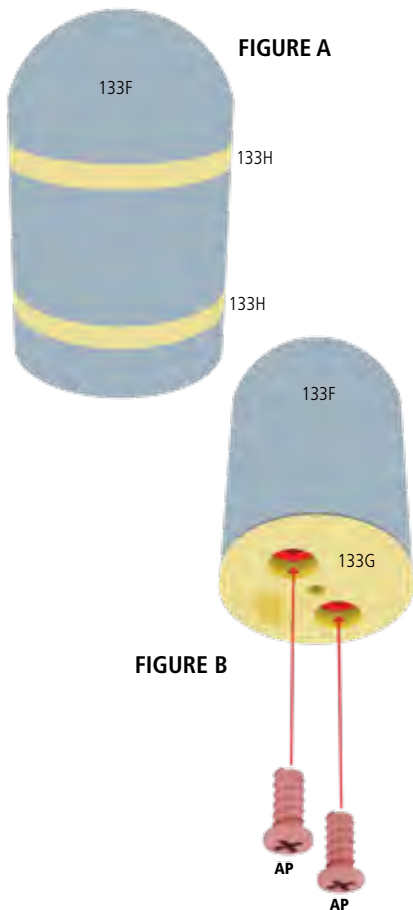


FIGURE B



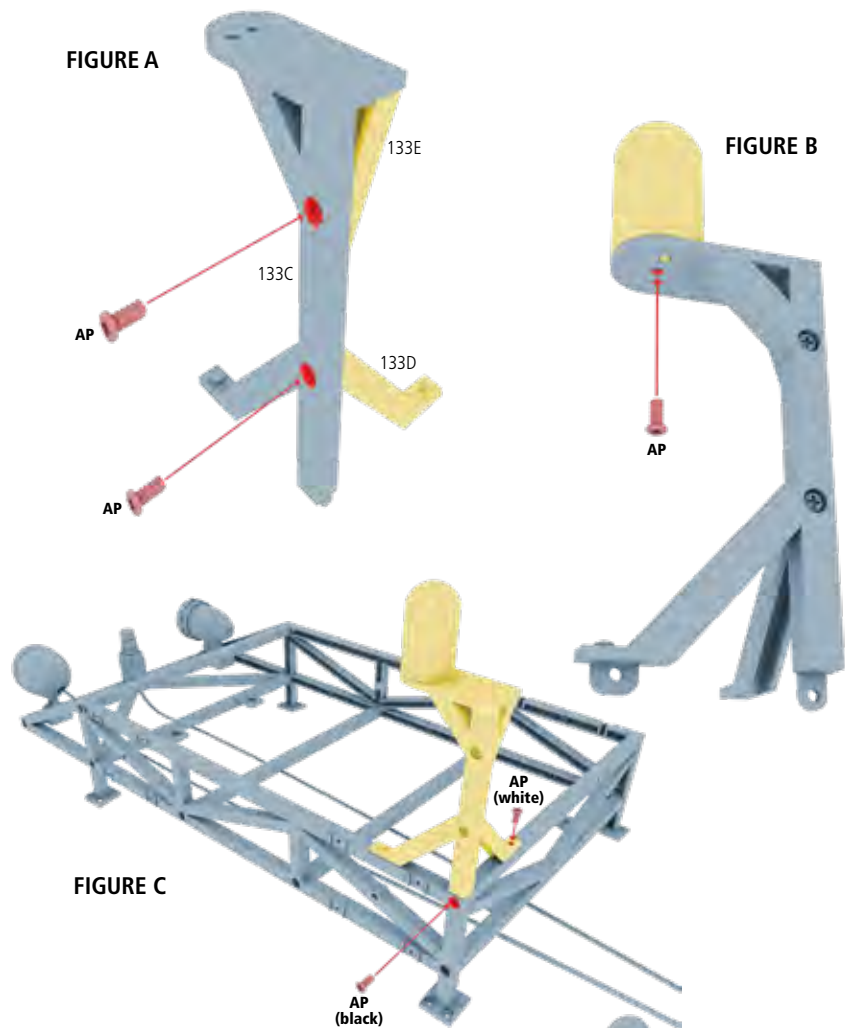


02 ASSEMBLING THE ANTENNA: Begin by soaking the two Marine Radome decals (133H) in warm water for 30 seconds. Using tweezers, carefully remove each decal from the water and stick them on the marine radome antenna (133F) as shown in figure A. Then, use two black AP screws to fix the antenna bottom (133G) to the underside of the marine radome antenna (133F) (figure B).



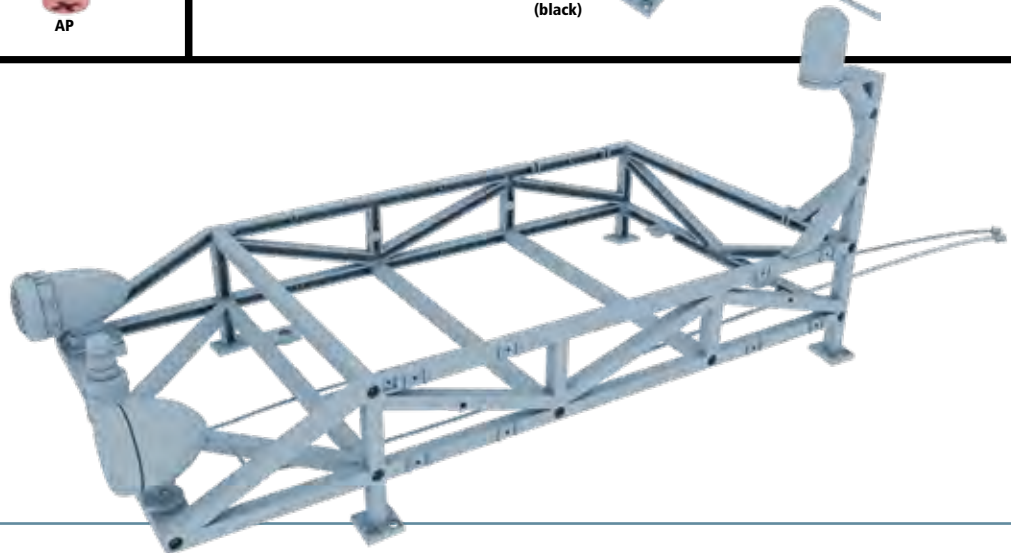
03 FITTING THE MAST: Secure the top support (133E) and bottom support (133D) to the marine radome mast (133C) using two white AP screws (figure A). Then, place the antenna assembled in step 2 on top of the mast, fixing with one white AP screw from the underside (figure B).

Situate the mast on the corner of the roof rack, and secure it to the roof rack frame using one white and one black AP screw (figure C).



STAGE 133 BUILD

This is what the assembled piece should look like.



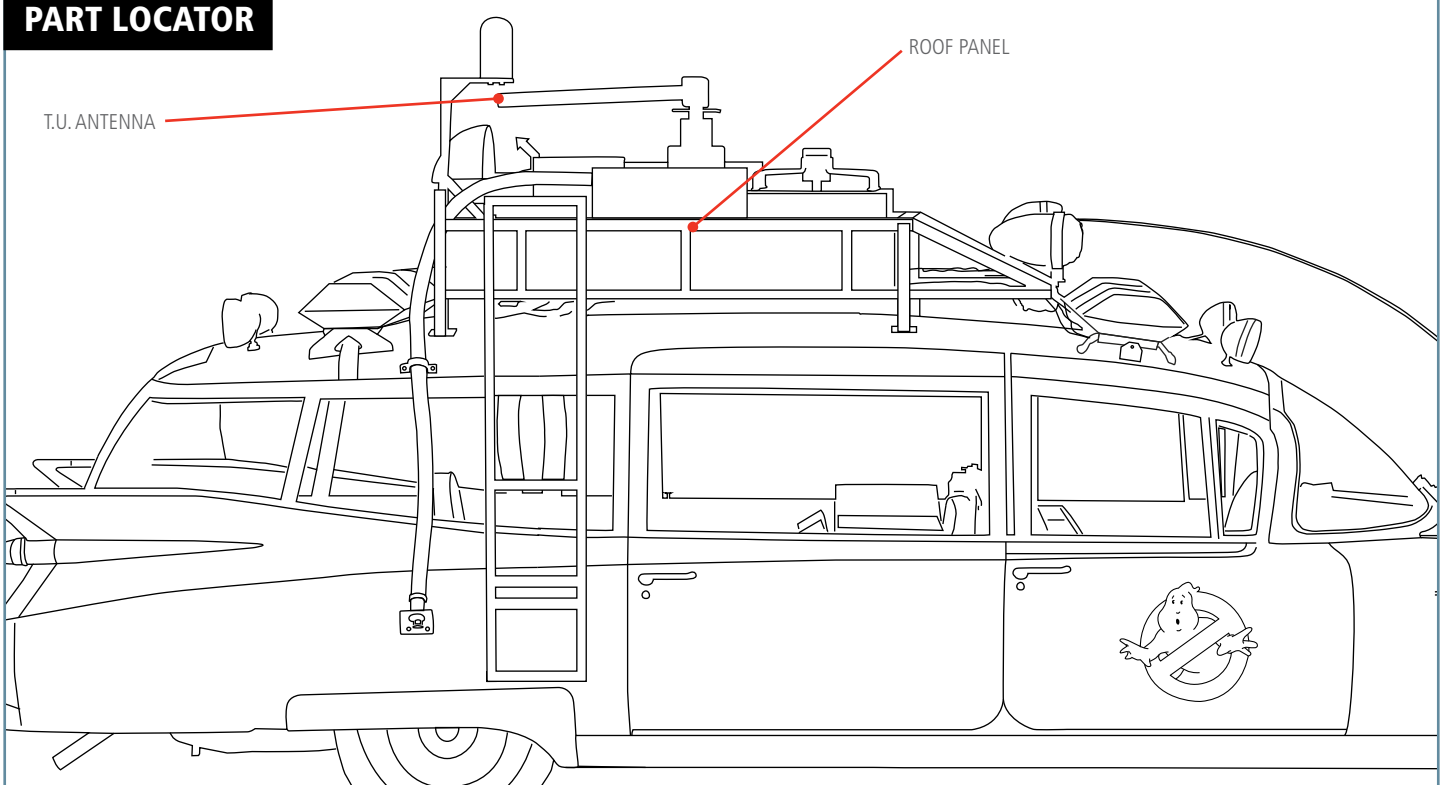


STAGE 134

T.U. ANTENNA & ROOF PANEL

In this stage, you assemble the T.U. Antenna, aka the “Sniffer”, fitting it to the roof panel of your Ecto-1.

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.

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.

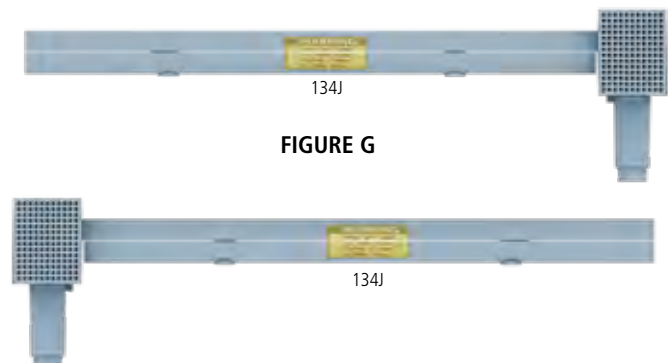
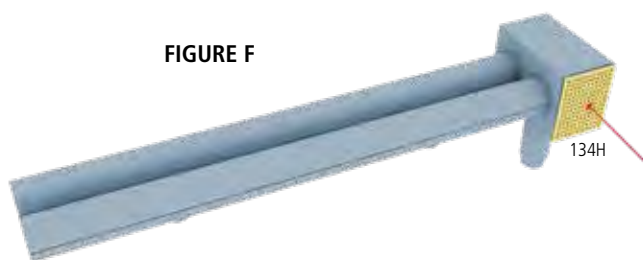
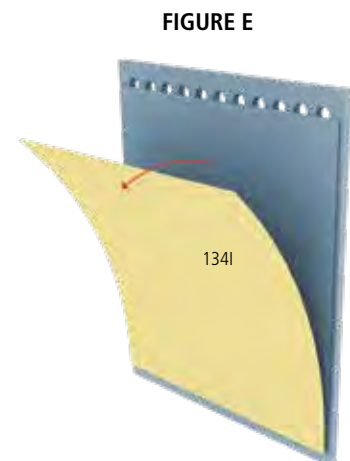
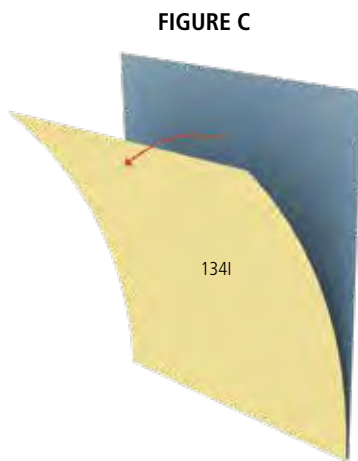
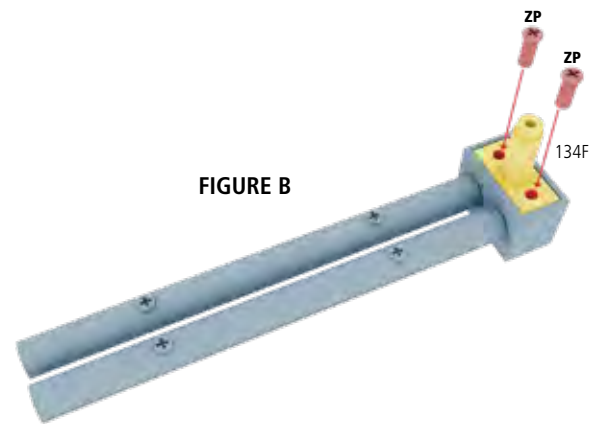
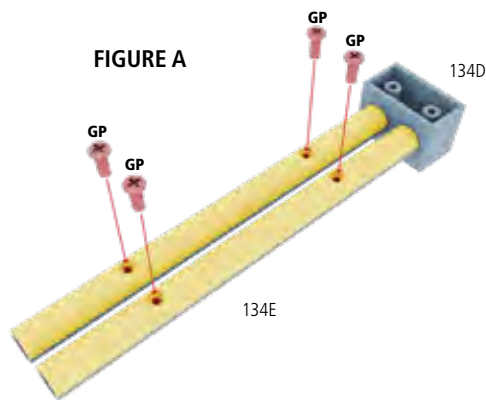


01

ASSEMBLING THE INPUT TUBES: Take the T.U. antenna input tubes top (134D) and secure the two bottom parts (134E) to its underside using four GP screws (figure A). Then, fix the swivel mount (134F) to the input tubes top (134D) with two ZP screws (figure B).

Next, remove the backing paper from one side of the adhesive pad (134I) (figure C) and secure this part to the T.U. antenna side (134H) (figure D). Then, remove the remaining piece of backing paper from the adhesive pad (134I) (figure E) and use the adhesive to stick the antenna side (134H) to the side of the T.U. antenna input tubes (figure F). Repeat this on the other side.

Finally, soak the first warning decal (134J) in warm water for 30 seconds. Then, using a pair of tweezers, carefully remove the decal and fit it to the side of the input tubes (figure G). Repeat this on the opposite side of the input tubes with the remaining decal.





02

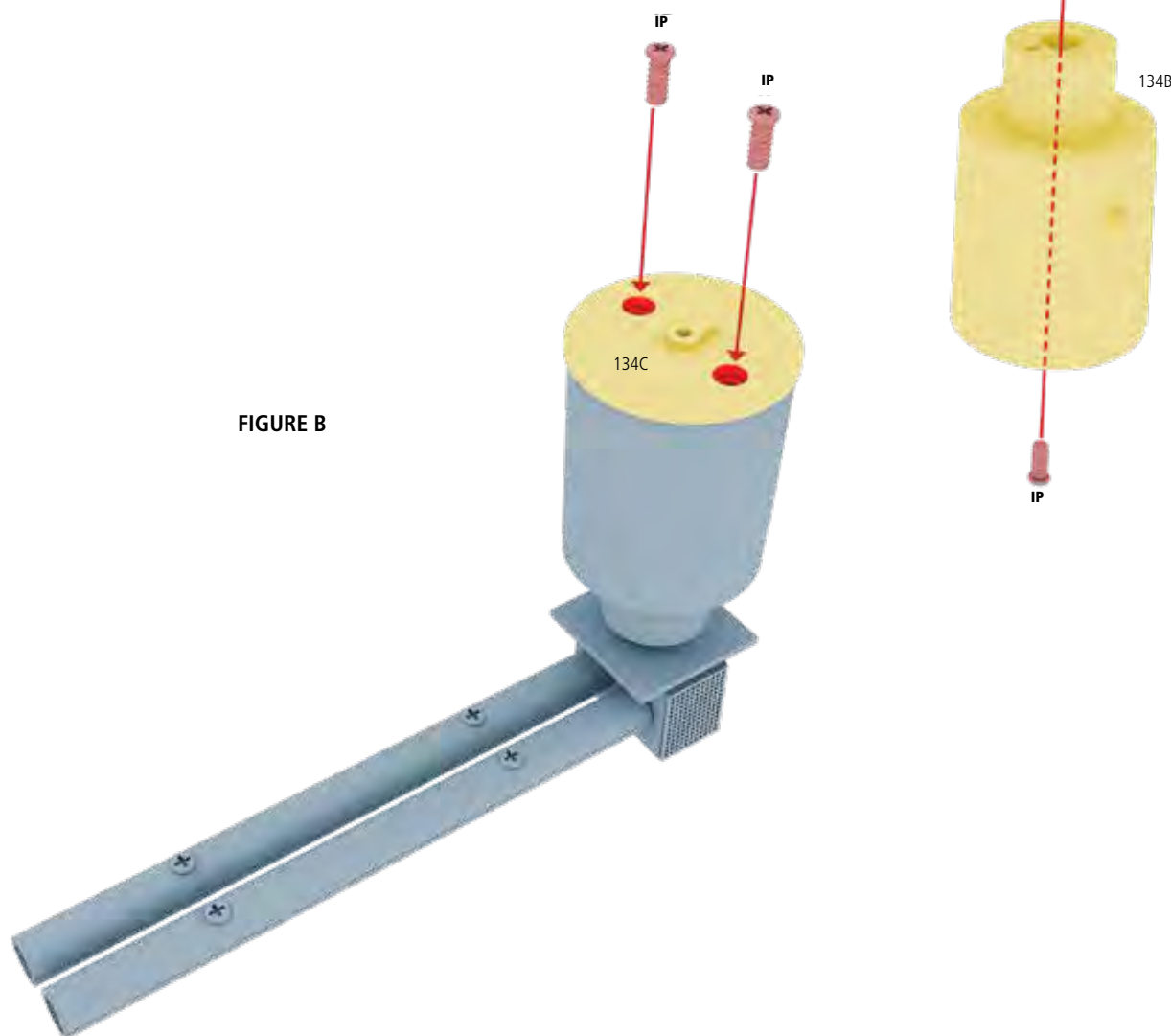
BUILDING THE SNIFFER: Begin by pushing the T.U. antenna swivel base (134G) on to the swivel mount (134F) so the notches on the two parts align. Then, push the T.U. antenna base (134B) into place beneath the swivel base, securing the parts together with one IP screw (figure A).

Cover this with the base bottom (134C) and fasten with two IP screws (figure B).

FIGURE A



FIGURE B





03 INSTALLING THE SNIFFER:

Place the Sniffer assembled between steps 1 and 2 onto the roof panel (134A), fixing from beneath with one IP screw (figure A). Then, take the pipe (134K) and push one end onto the pin on the side of the T.U. antenna base (134B), with the other end inserted into the hole in the roof panel (134A) as shown in figure B.

FIGURE A

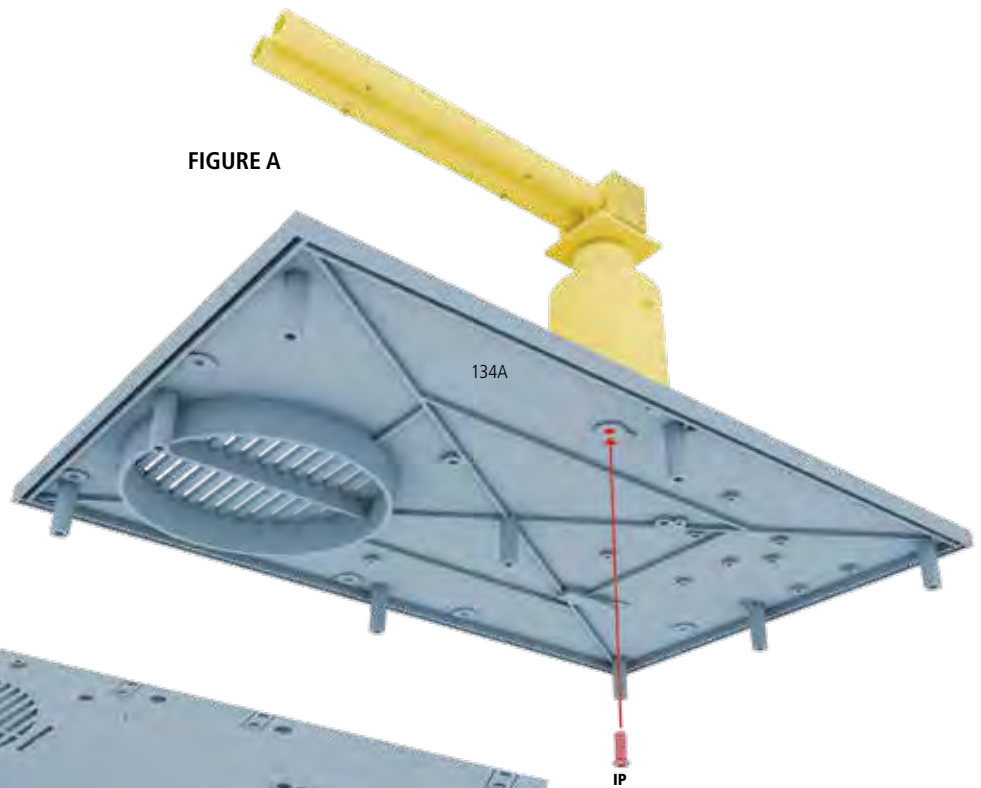
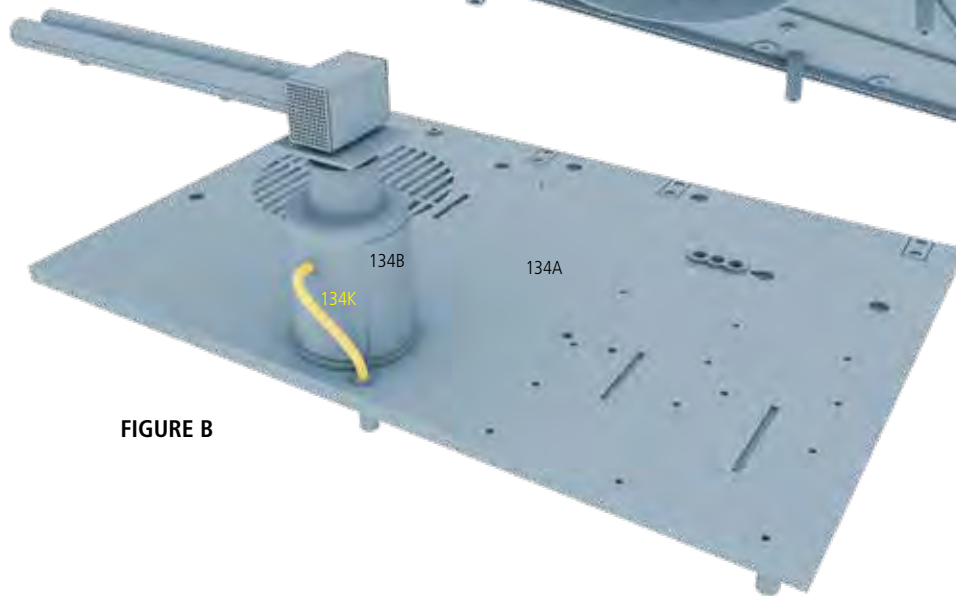


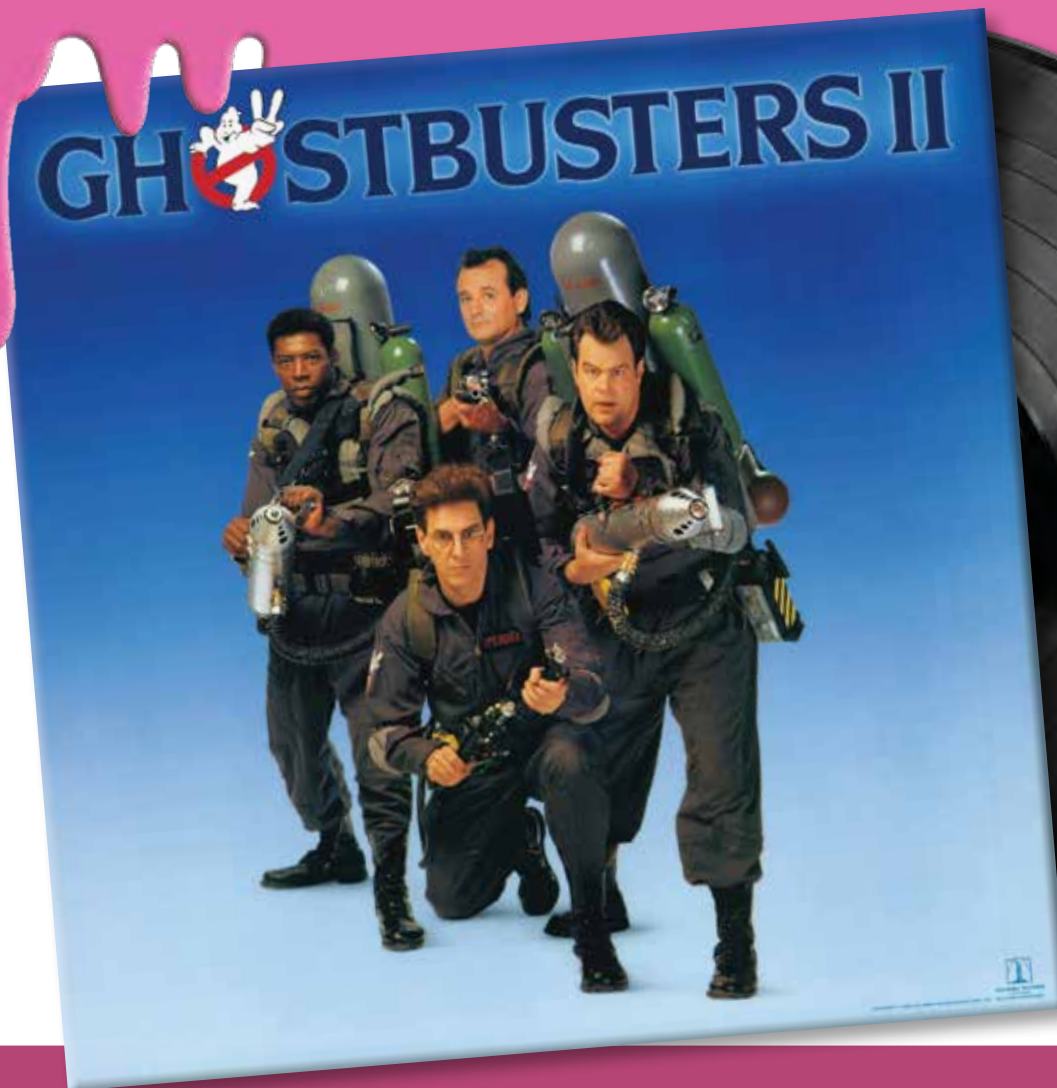
FIGURE B



STAGE 134 BUILD



This is what the assembled pieces should look like.



GHOSTBUSTERS II SOUNDTRACK

Ghostbusters II featured a stirring new score by Randy Edelman and hit singles courtesy of Bobby Brown and Run-DMC.

B OASTING ELMER BERNSTEIN'S BEAUTIFUL, versatile score and Ray Parker Jr.'s impossibly catchy theme tune, the original *Ghostbusters* soundtrack was always going to be difficult to top. With Bernstein not returning for the sequel, Randy Edelman was hired to compose the new soundtrack.

By this point Edelman had a long list of theater, TV and movie credits to his name, including *MacGyver* (1985-1987), *The Chipmunk Adventures* (1987), and *Troop Beverly Hills* (1989), and he had also attracted a following for his solo albums. Crucially he had composed soundtracks for two Ivan Reitman movies: *Twins* and the Reitman-



RIGHT The *Ghostbusters II* soundtrack featured two hit singles: Run-DMC's *Ghostbusters* theme and Bobby Brown's 'On Our Own.' The latter was covered by jazz artist Bob Baldwin in 1990.

produced *Feds* (both 1988). Post-*Ghostbusters II* he would go on to produce scores for Reitman's *Kindergarten Cop* (1990) and *Six Days, Seven Nights* (1998).

Rather than simply repeating the beats of Bernstein's original music, Edelman crafted a memorable score in its own right, by turns jaunty, jubilant, sentimental, and scary. The score was unavailable for over 30 years, reportedly because the master tapes were so difficult to locate, but in 2021 it was finally given an official release.

CELEBRITY CAMEOS

As with the original movie, Edelman's score was accompanied by a raft of new pop hits. The main single was 'On Our Own' by Bobby Brown, written by top producers L.A. Reid, Babyface, and Daryl Simmons. The song peaked at Number Two on the Billboard Top 100 Chart and, like the original, was accompanied by a video filled with celebrity cameos including Rick Moranis, Joey and Marky Ramone, and Christopher Reeve. It also featured Donald Trump filmed outside

Trump Tower. One of Brown's conditions for recording the song was his own cameo in *Ghostbusters II*.

Meanwhile, the film featured a new version of the theme song by hip-hop legends Run-DMC, whose music video featured cameos from the stars of the movie. The soundtrack also included Ray Parker Jr.'s original version of the theme alongside other songs such as 'Spirit' by Doug E. Fresh, 'Flesh 'N Blood' by Oingo Boingo (songwriter Danny Elfman scored *Batman*, released one week before *Ghostbusters II*), 'Flip City' by Glenn Frey of The Eagles, and 'Love is a Cannibal' by Elton John. There was another Bobby Brown song too, 'We're Back,' and the Howard Huntsberry cover of '(Your Love Keeps Lifting Me) Higher and Higher' – though Jackie Wilson's original version, heard during the toaster scene, was absent.





LEFT Close-up of the slime scooper shows the scoop attached to a telescoping pole. The device also features an attached box with illuminated indicator.

SLIME SCOOPER

The device used by Ray to gather a sample from the river of slime was designed by hardware consultant Stephen Dane.

WHEN RAY IS LOWERED THROUGH A manhole on First Avenue, he uses a nifty slime scooper device attached to his utility belt to retrieve a sample from the river of slime. Not long after, both the sample and scooper are confiscated by the authorities. They go on to appear as exhibits in Judge Wexler's courtroom.

Operating the scooper is a relatively straightforward process. It is activated by a pulling a trigger, which fires out a telescoping pole with a scoop on the end. Once a sample has been gathered, the pole and scoop can then be retracted.



BLUEPRINTS AND CONCEPTS

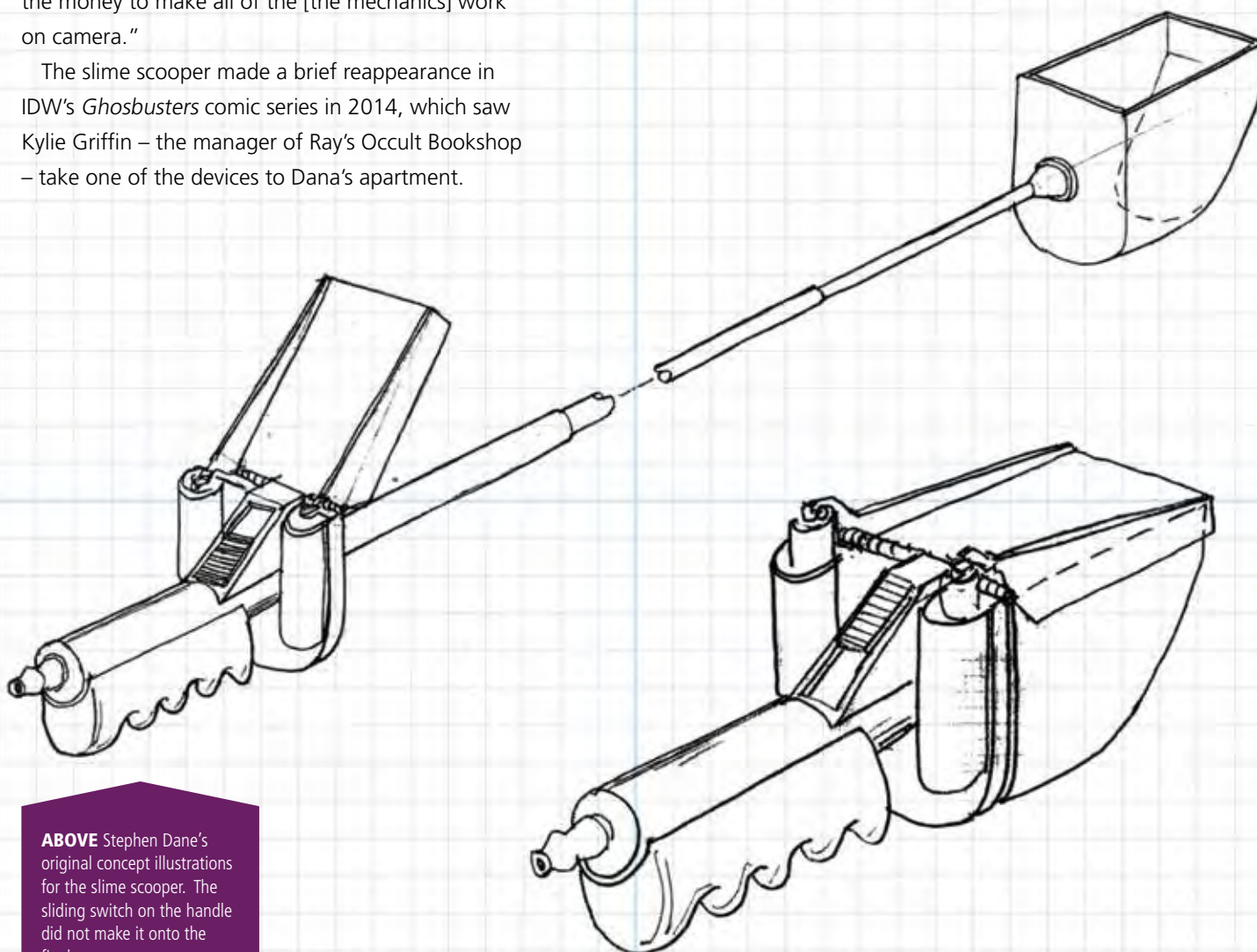
Like most of the tech in the first two *Ghostbusters* movies, the device was designed by hardware consultant Stephen Dane, who drew concept illustrations and practical blueprints after studying the script and having detailed discussions with Ivan Reitman.

Dane spoke about the differences between his initial designs and the version seen in *Ghostbusters II* in the 2015 book *Ghostbusters: The Visual History*. “I designed one with a compacted view, and the prop department made one with an extended handle,” he revealed. “In my design there’s a sliding switch near the handle and an air attachment used to extend the rod. But they’re not going to spend the money to make all of the [the mechanics] work on camera.”

The slime scooper made a brief reappearance in IDW’s *Ghostbusters* comic series in 2014, which saw Kylie Griffin – the manager of Ray’s Occult Bookshop – take one of the devices to Dana’s apartment.



LEFT The dome closes around the scoop after it has collected a sample from the river of slime.



ABOVE Stephen Dane’s original concept illustrations for the slime scooper. The sliding switch on the handle did not make it onto the final prop.

**MYTHS & MANIFESTATIONS**

The scene has been invaded by FIVE SUSPECT GHOSTS, CREEPY PHENOMENA that were not in the original *Ghostbusters* movies. Can you spot the intruders and name them? Think Oriental and Mexican among others.

FULL OF MISTAKES!

MOVIE MIX-UPS

FIVE ITEMS from the second movie are lurking in this classic scene. Can you find them and stop this distortion of the fabric of reality?

PUZZLE BUSTERS



Photo: Jean-Luc Benazet

Writer Glenn Dakin discusses the illustrated puzzle book *Ghostbusters: Nerd Search* and his early days writing for *The Real Ghostbusters* comic.

ANYONE WHO COLLECTS SPORES, MOLDS, AND FUNGUS or knows *Tobin's Spirit Guide* off by heart can put their *Ghostbusters* knowledge to the test with *Ghostbusters Nerd Search*. Written by former Marvel UK scribe Glenn Dakin and illustrated by *Doctor Who Adventures* artist John Ross, the book is filled with *Ghostbusters*-themed puzzles, from identifying continuity errors in iconic scenes to spotting hidden "myths and manifestations" from history.

"The books are a feast of nerdy quibbles and obscure insights," Dakin explains. "We created artworks of classic scenes with deliberate and fun mistakes in them that only true fans will spot. It's super-tough, but some bits are much easier. So any fan, casual or hardcore, can get some fun out of it."

Already a huge *Ghostbusters* fan, Dakin lived and breathed the films while writing the book, studying each and every scene ("No number exists that could accurately define the amount of times I rewatched the movies!") and devouring every available behind-the-scenes book and article. Ross, too, immersed himself in the world of *Ghostbusters*, according to Dakin. "John really goes above and beyond getting to know the subject. I've worked with John for years, and his work still amazes me when it turns up. His drawing has a really positive vibe. It was great seeing John's amazing art roll in. And wonderful all over again to see Alan Craddock's coloring."



LEFT The Ghostbusters cross the streams to defeat the Stay Puft Marshmallow Man.

OPPOSITE The Library Ghost and other apparitions wreak havoc in the library basement.

As well as featuring obligatory *Ghostbusters* ghouls such as Slimer, the Terror Dogs, Gozer, and Stay Puft, *Nerd Search* sees the Ghostbusters take on characters from other Sony franchises, as well as monsters from classic literature. "I have favorite little details like Dracula enjoying his red wine – or is it red wine? – at the Sedgewick Hotel," Dakin says.

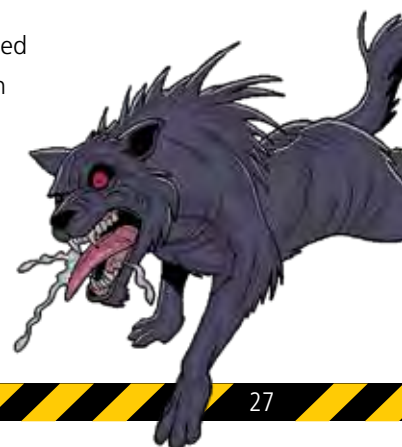
COMIC TIMING

Dakin's *Ghostbusters* career began back in the late-1980s, when he was a regular writer on Marvel UK's *The Real Ghostbusters* comic. "It was my first proper job in comics – well, for a major company – and I was thrilled to be involved," he recalls. "I did one story about a ghostly nanny called 'Scary Poppins.' Also a desert island one called 'Robinson Gruesome.' I wrote one whole story in reverse, when they had to catch a ghost that distorted time. It began with the bust, then worked back to the start. Later, they copied this

approach on an episode of *Seinfeld*!"

During this time, Dakin got a chance to see an early script for *Ghostbusters II*. The script for the sequel was famously fluid, with events, characters, and dialogue changing significantly between each draft – even before the extensive on-set improvising. Does Dakin recall anything that was different from the final film? "I remember that the script didn't contain a lot of the best lines from the film. I guess they were added by the cast, improvised on set as with the making of the first film. I remember in the script for the court scene, Egon was supposed to say that Tully's speech was 'short and to the point.' And in the movie it was changed to 'short and pointless!' – which was, of course, better."

Another of Dakin's former projects was the 1999 paranormal non-fiction book *Mindforce*. That experience came in handy while working on *Nerd Search*, which includes appearances from various historical ghosts. "On *Mindforce*, I worked with real-life supernatural investigator, Guy Lyon Playfair. He investigated the Enfield Poltergeist, which is the incident that the word 'Gozer' comes from – it was found written on the pub wall. So I have a tenuous real-life association with Ghostbusting!"





RIGHT One of Conner's storyboard panels. As seen here, Gozer was initially intended to be a smartly dressed male architect.



THE ART OF KURT W. CONNER

Best known for his work on dozens of animated shows, Kurt W. Conner was hired as a storyboard artist and maquette sculptor on *Ghostbusters*.

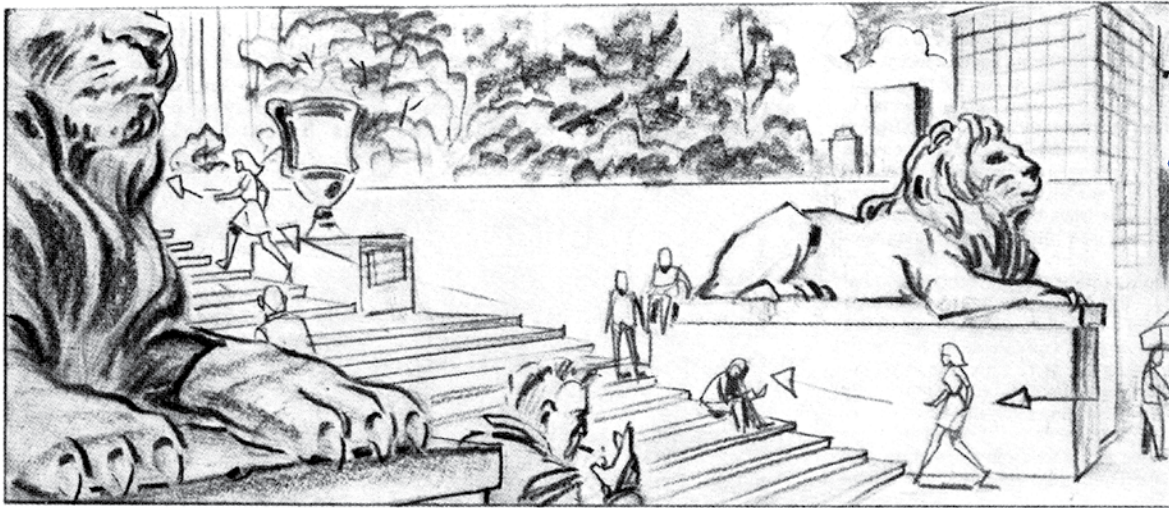


LIKE BERNI WRIGHTSON AND THOM Enriquez, the late Kurt W. Conner was part of *Ghostbusters*' team of creature design consultants. As well as working on concept designs, he was one of the film's storyboard artists and sculptors.

The latter involved crafting a couple of early but pivotal maquettes of Slimer and Terror Dogs. These maquettes were largely based on Thom Enriquez's concept illustrations, and used as reference for what a full-size model might look like. Though the maquettes were a crucial part of the process, creature shop artists Randy Cook and Steve Johnson eventually refined the designs and took them in a slightly different direction.

According to Enriquez, Conner's original Slimer maquette was created after the filmmakers decided to change Slimer from a stop-motion puppet to a performer in a suit. "Kurt was instructed to fatten up the arms to fit the actor, and make some cosmetic changes, including making the teeth larger," Enriquez says. "I didn't make or construct the maquette, but I consulted with Kurt on the modifications [to Enriquez's original design]."

Conner himself had experience of working with both Ivan Reitman and associate producer (and de facto creature design director) Michael Gross from his time working as a storyboard artist on *Heavy Metal* (1981). The latter was more typical of his usual role than his position on *Ghostbusters*. Conner's long



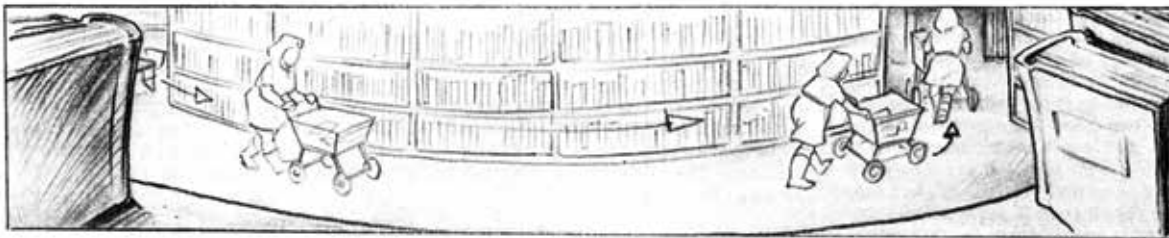
LEFT Storyboard panel showing the New York Public Library. The artist was better known for laying out sequences for cartoons.

career was largely within the field of animation, and for many years he worked at the production company Ruby-Spears alongside fellow *Ghostbusters* artists Enriquez and Bob Kline, as well as the legendary Jack Kirby. In the book *Steve Gerber: Conversations*, Howard the Duck creator described Conner as an "excellent Kirby inker and very good penciller in his own right."

ANIMATED ACTION

After cutting his teeth on 1972's cartoon *Fat Albert and the Cosby Kids*, Conner worked as a story director, storyboard artist, layout artist and character designer on such Ruby-Spears shows such as *Heathcliff* (1980),

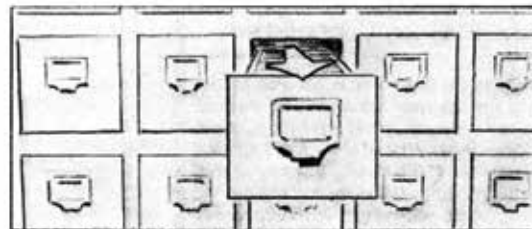
Thundarr the Barbarian (1981), *Scooby-Doo* (1982), and *Alvin and the Chipmunks* (1983). After *Ghostbusters*, Conner returned to animation, working on high-profile shows such as *Care Bears* (1985), *She-Ra: Princess of Power* (1985), *Garfield and Friends* (1989), and *Captain Planet and the Planeteers* (1991). He was also promoted to the role of art director on shows such as *Teenage Mutant Ninja Turtles* (1993) and *Biker Mice from Mars* (1996). Away from animation, Conner created murals and inked Ruby-Spears comics, including a Kirby-drawn *Thundarr* comic strip. Conner's final role was as an artist on 2004's festive cartoon *Nine Dog Christmas*, before his death in 2017.



LEFT Storyboards detailing the shots in *Ghostbusters'* opening sequence. Opposite page: Conner's early Terror Dog maquette.



ENTERS AN AISLE OF CARD FILE CABINETS...



ONE FILE DRAWER SLOWLY SLIDES OUT - UNNOTICED.



AS SHE MOVES FAST THE CABINET'S DRAWERS SLIDE OUT SILENTLY BEHIND HER.



INDEX CARDS START POPPING OUT...



ECTO-101

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



#35 CHINATOWN GHOST

Like the skeletal biker and the pizza delivery ghost, the Chinatown ghost was one of the concepts that never made it into *Ghostbusters*. However, a photo was staged at Boss Film Studios of photo lab assistant Ernie Garza dressed in robes and hoisted up into the air. This was then modified to make it look as if he was flying and composited into a photograph of Ray and Venkman trying to capture him.

The image was proposed as a cover image for the *New York Post* during the film's first montage – a way of upping the number of ghosts in the montage, according to the 1985 book *Making Ghostbusters*. However, Ivan Reitman decided not to use the image, favoring an alternative take on the Chinatown ghost. In the final film, the apparition is referenced (but not seen) on the cover of the paper with the coverline “Ghost Cops Bust Chinatown Spook.” At the same time, we see footage of a restaurateur rewarding the Ghostbusters with two Peking ducks.



“

They [directors] give me assignments that are absolutely impossible. Where I say, ‘Yes, I’ll do it!’ – when I don’t have any idea how it’s possible or if it’s possible or how long it’s going to take or how much money it will take. But that is the nature of this business. It’s the nature of creating the impossible.

”

▲ **Slimer sculptor Steve Johnson on how he embraces difficult design briefs (CBS Los Angeles, 2016).**



“

Once the computers came in, I had to learn that and change over [from stop-motion effects work]. But I will say that the things I learned on Jason [of Star Command], the disciplines and many of the concepts, carried over to what I do on the computer now so... nothing is ever lost. We’re using different approaches, but the process of analyzing and coming up with creative solutions is still very much the same.

”

▲ **Ghostbusters’ stop-motion camera operator Jim Aupperle discusses the evolution of VFX (RetroFan magazine, 2019).**



“

For those coming up and starting out, get whatever job you can. Do the best you can at that job and stand out. Because then you’re going to be noticed when an opening comes up.

”

▲ **Advice from production supervisor Lynda Ellenshaw Thompson (Visual Effects Society, 2021).**





COMING IN ISSUE 36

YOUR PARTS



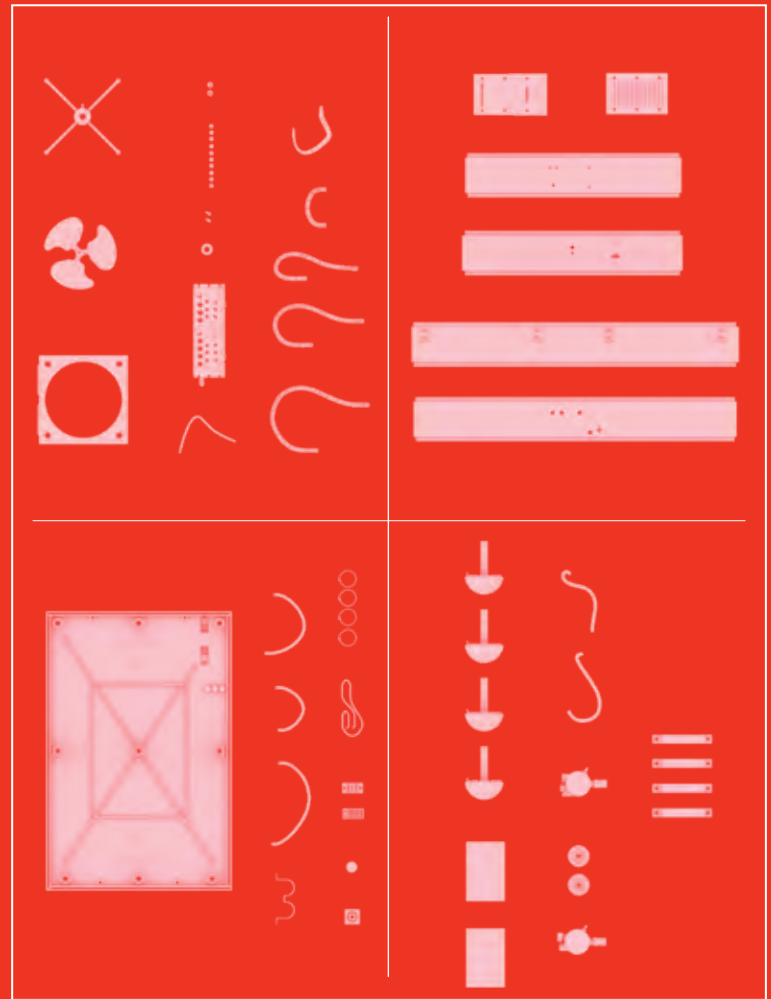
JOHN BRUNO

Ghostbusters' VFX art director.



THE BUMS

Bill Murray and Dan Aykroyd's cut characters.



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