



ISSUE 36

BUILD THE GHOSTBUSTERSTM ECTO-1





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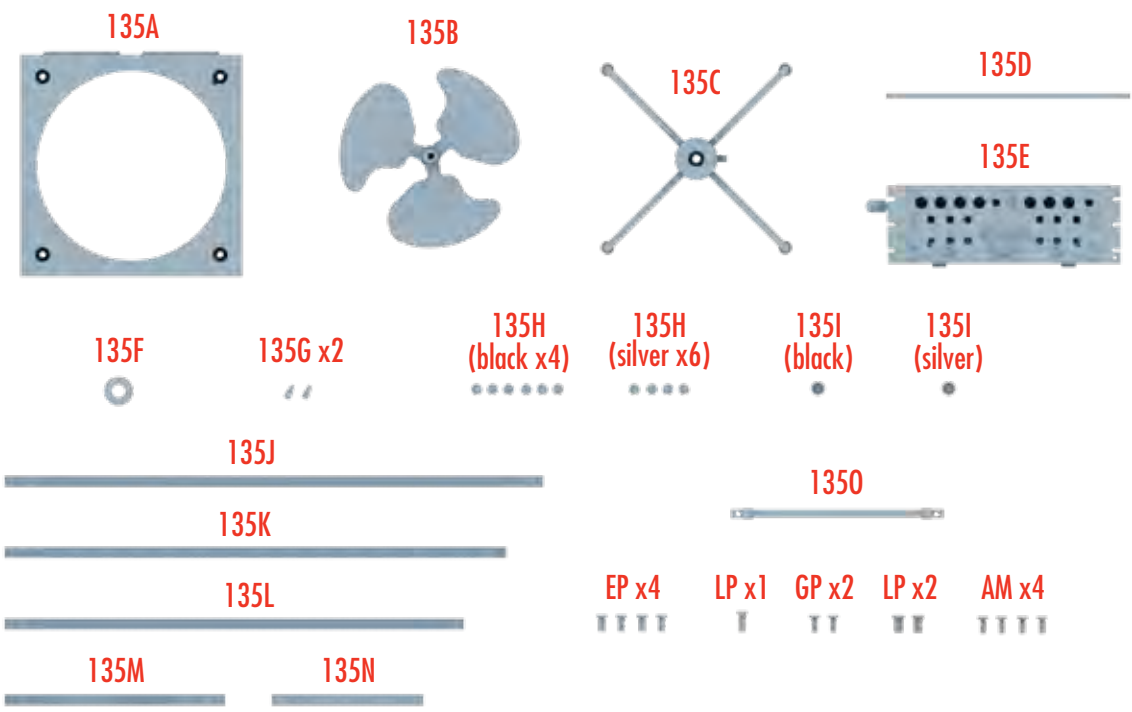
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CAR PARTS STAGE 135

In this stage, you receive parts for the HVAC and Cross-Section Sensitivity Units.



PART NUMBER	DESCRIPTION	QUANTITY
135A	HVAC UNIT BASE	1
135B	HVAC UNIT FAN	1
135C	HVAC UNIT MOTOR	1
135D	HVAC UNIT CABLE	1
135E	CROSS-SECTION SENSITIVITY UNIT	1
135F	GASKET	1
135G	CROSS-SECTION SENSITIVITY UNIT SWITCH	2
135H	CROSS-SECTION SENSITIVITY UNIT DIAL A	10
135I	CROSS-SECTION SENSITIVITY UNIT DIAL B	2
135J	CABLE A	1
135K	CABLE B	1
135L	CABLE C	1
135M	CABLE D	1
135N	CABLE E	1
135O	GROUNDING WIRE	1
EP	1.7x4MM	4 (+1 SPARE)
IP	2x5MM	1 (+1 SPARE)
GP	1.5x3MM	2 (+1 SPARE)
LP	2.3x4MM	2 (+1 SPARE)
AM	1.5x4MM	4 (+1 SPARE)

CAR PARTS STAGE 136

In this stage, you receive the roof intake and roof intake cover, as well as the roof box side panels.

136A



136B



136C



136D



136E



136F



GP x6



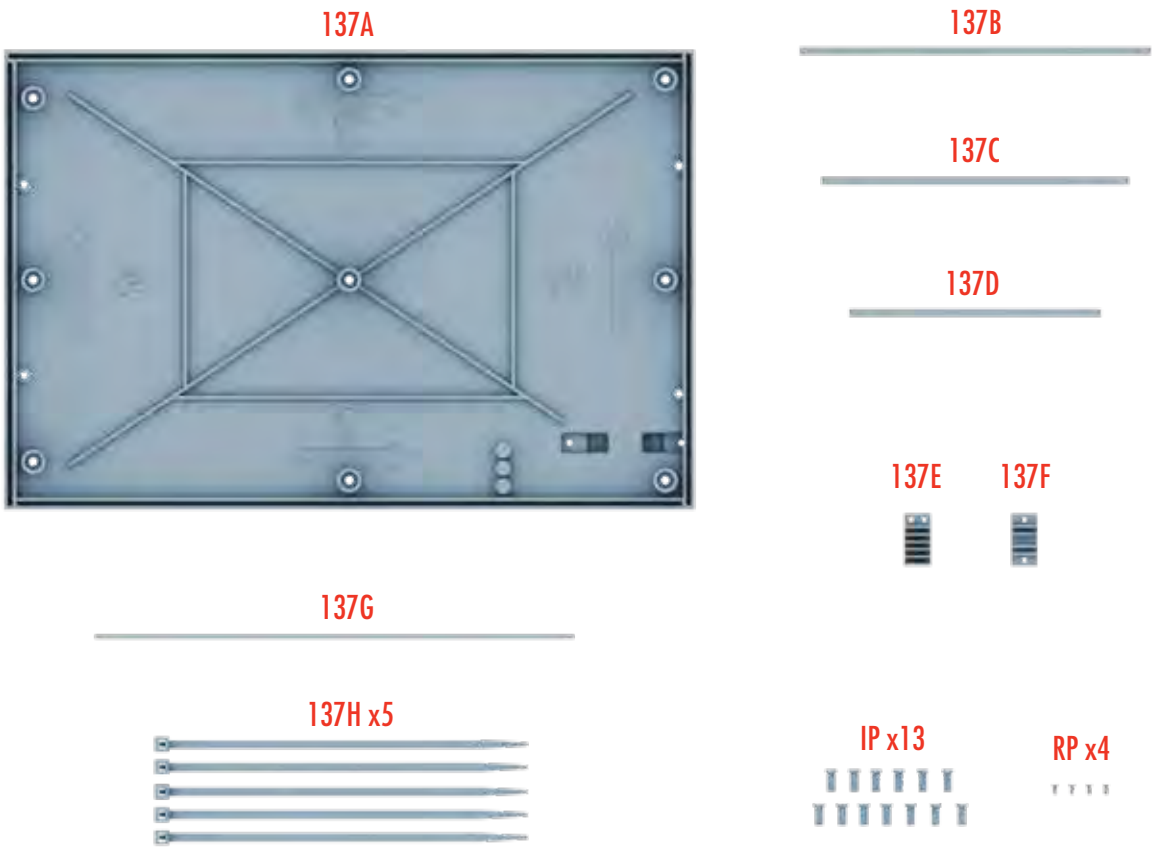
HP x2



PART NUMBER	DESCRIPTION	QUANTITY
136A	ROOF INTAKE	1
136B	ROOF INTAKE COVER	1
136C	ROOF BOX FRONT PANEL	1
136D	ROOF BOX REAR PANEL	1
136E	ROOF BOX RIGHT PANEL	1
136F	ROOF BOX LEFT PANEL	1
GP	1.5x3/MM	6 (+2 SPARE)
HP	2x4/MM	2 (+1 SPARE)

CAR PARTS STAGE 137

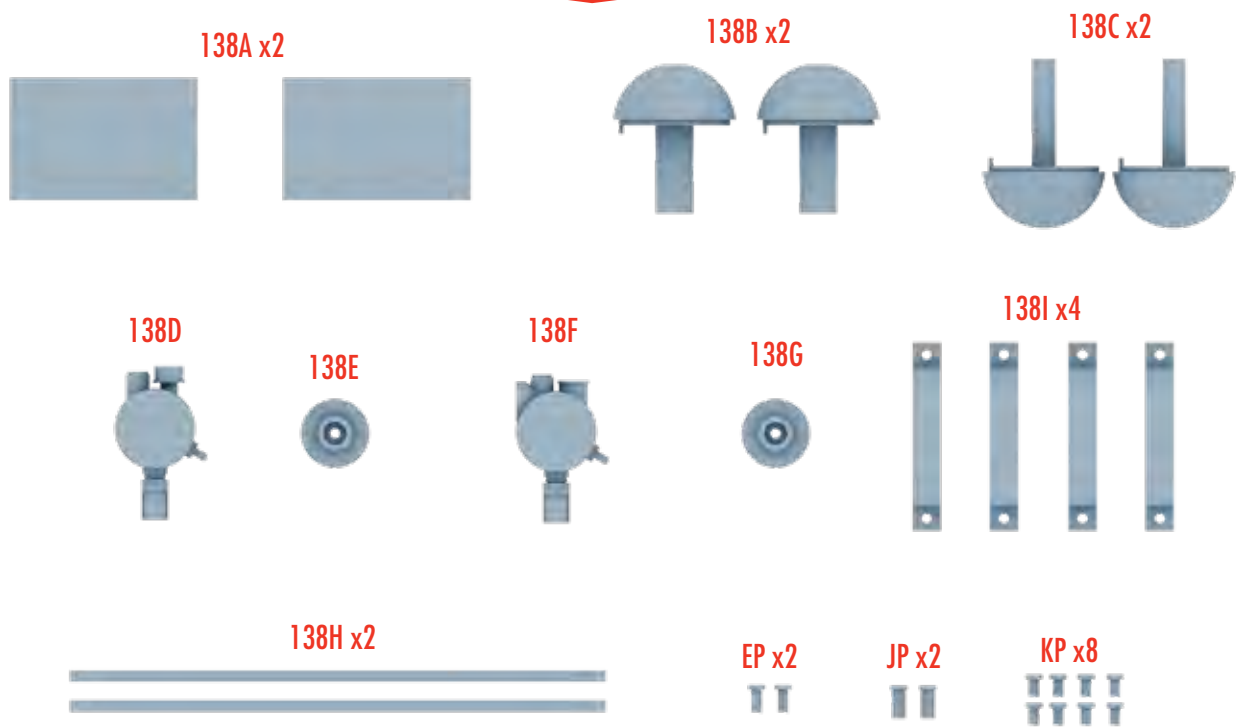
In this stage, you receive more parts for the roof box, including pipes and heat sinks.



PART NUMBER	DESCRIPTION	QUANTITY
137A	ROOF BOX BOTTOM PANEL	1
137B	PIPE A (105MM)	1
137C	PIPE B (90MM)	1
137D	PIPE C (70MM)	1
137E	FRONT LEFT HEAT SINK	1
137F	FRONT RIGHT HEAT SINK	1
137G	PIPE D (130MM)	1
137H	CABLE TIE	5
IP	2x5MM	13 (+3 SPARES)
RP	1.2x3MM	4 (+1 SPARE)

CAR PARTS STAGE 138

In this stage, you receive the parts for the two oxygen tanks that sit on the side of the roof panel.



PART NUMBER	DESCRIPTION	QUANTITY
138A	OXYGEN TANK	2
138B	OXYGEN TANK TOP	2
138C	OXYGEN TANK BOTTOM	2
138D	FRONT OXYGEN TANK PRESSURE GAUGE	1
138E	FRONT OXYGEN TANK PRESSURE GAUGE	1
138F	REAR OXYGEN TANK PRESSURE GAUGE	1
138G	REAR OXYGEN TANK PRESSURE GAUGE COVER	1
138H	OXYGEN TANK PIPE	2
138I	FIXING STRIPS	4
EP	1.7x4MM	2 (+1 SPARE)
JP	2.3x5MM	2 (+1 SPARE)
KP	1.7x3MM	8 (+2 SPARES)

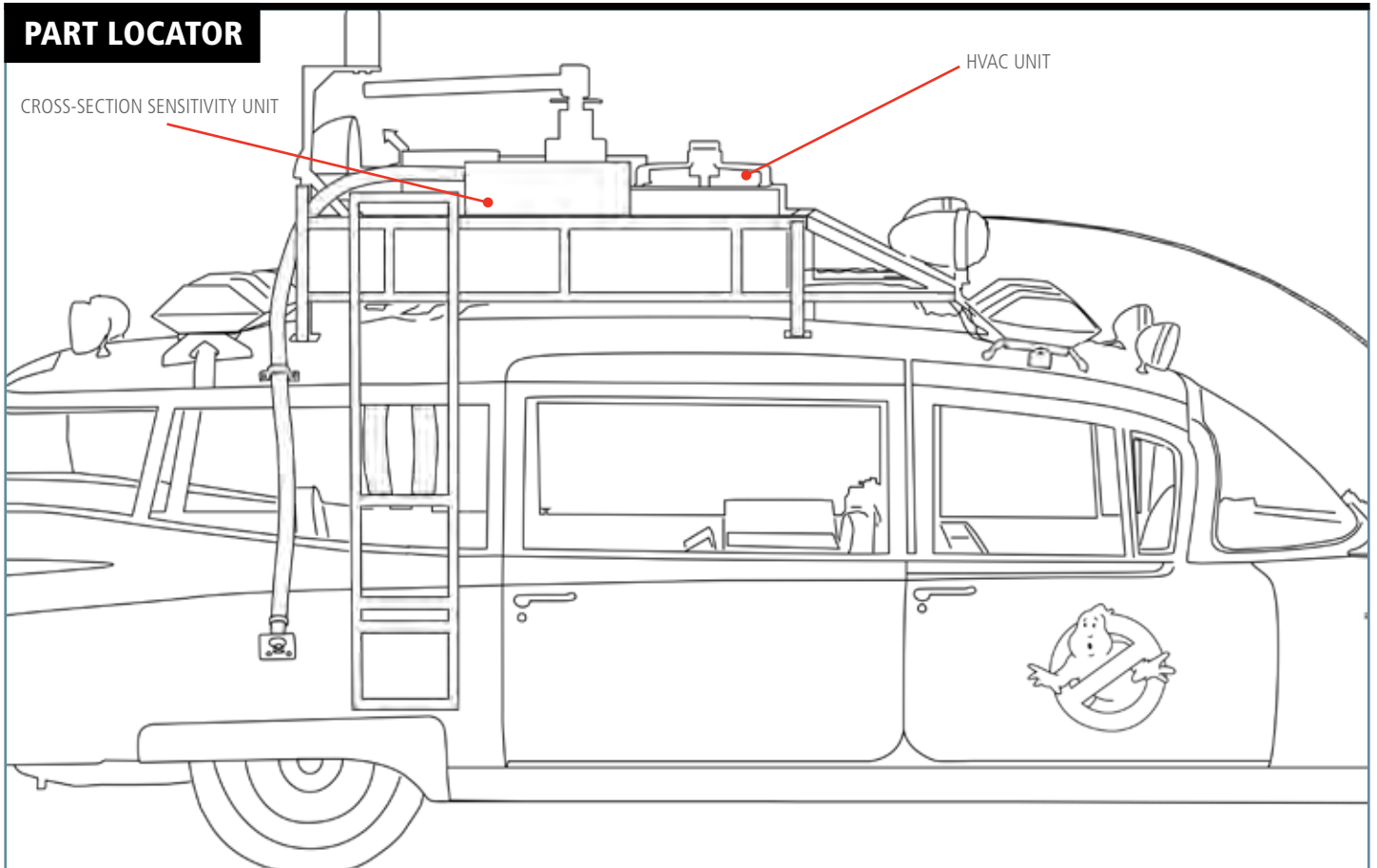


STAGE 135

HVAC & CROSS-SECTION SENSITIVITY UNITS

In this stage, you assemble the HVAC and Cross-Section Sensitivity Units, fitting them to the roof box.

PART LOCATOR



TIP: FITTING THE DIALS

Before fitting the dials to the Cross-Section Sensitivity Unit, check the instructions carefully for the color, as some are black and some are silver.

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

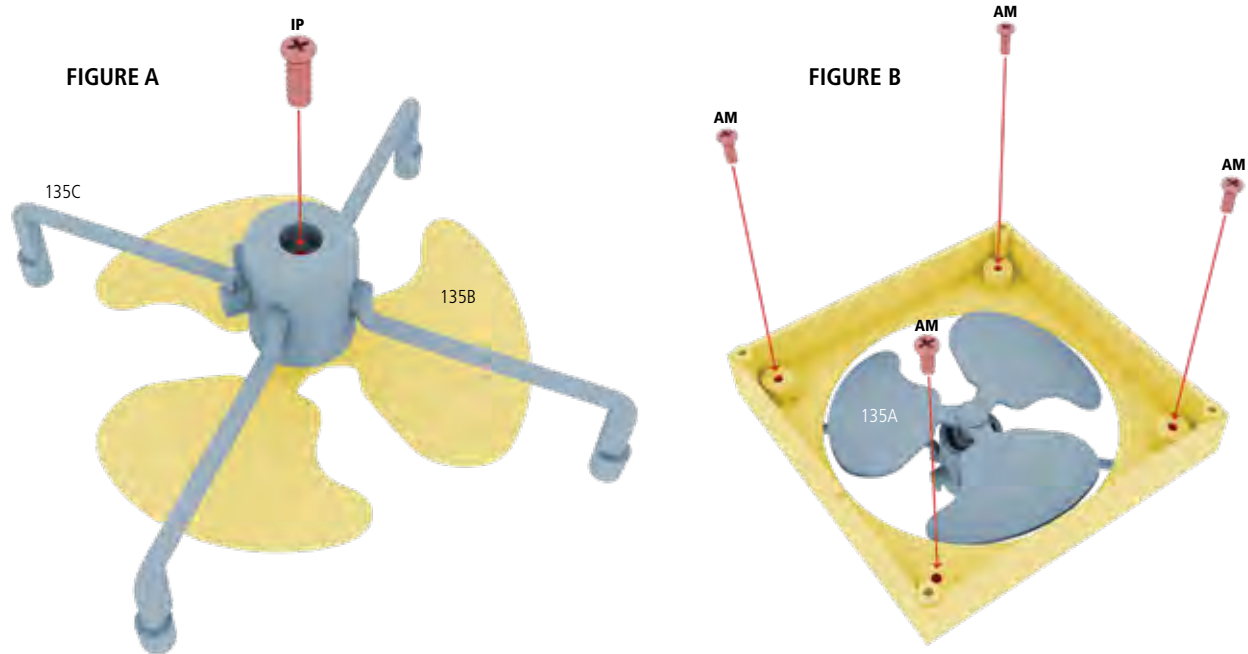
YELLOW Identifies the new part/s

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



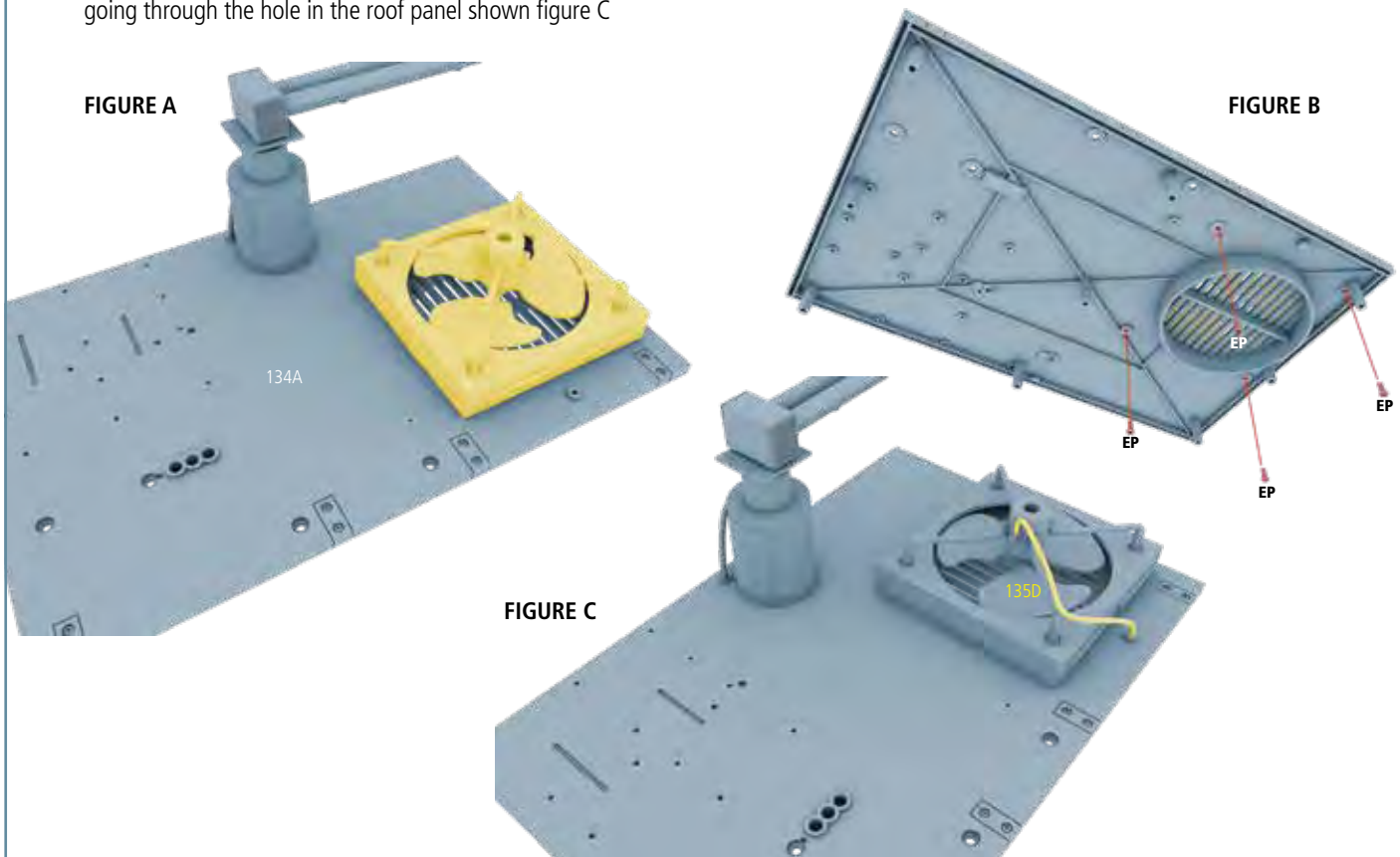
01

ASSEMBLING THE HVAC UNIT: First, take the HVAC unit motor (135C) and secure it to the fan (135B) with one IP screw (figure A). Then, insert the feet of the motor into the four holes in the corners of the HVAC unit base (135A). One of the holes has a notch in it that points in the direction of where the small pin should be on the motor unit. Fix with four AM screws (figure B).



02

FITTING THE HVAC UNIT: Place the HVAC unit that you assembled in step 1 on the roof panel (134A) (figure A). Secure from underneath with four EP screws (figure B). Then, take the HVAC unit cable (135D) and push one end onto the pin on the motor (135C), with the other going through the hole in the roof panel shown figure C.





03

ASSEMBLING THE CROSS-SECTION SENSITIVITY UNIT: First, push the gasket (135F) onto the pin on the side of the cross-section sensitivity unit (135E) (figure A). Next, push the two switches (135G) into the unit, as well as four black dial A parts (135H), six silver dial A parts (135H), the silver dial B (135I) and the black dial B (135I) (figure B).

Then, push the end of cable A, B and C (135J, K, L) into the cross-section sensitivity unit (135E) as shown in figure C. Finally, insert both ends of cable D (135M) and cable E (135N) into the unit (135E) (figure D).

FIGURE A

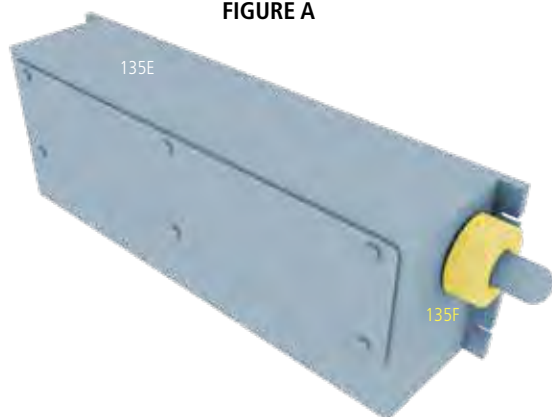


FIGURE B

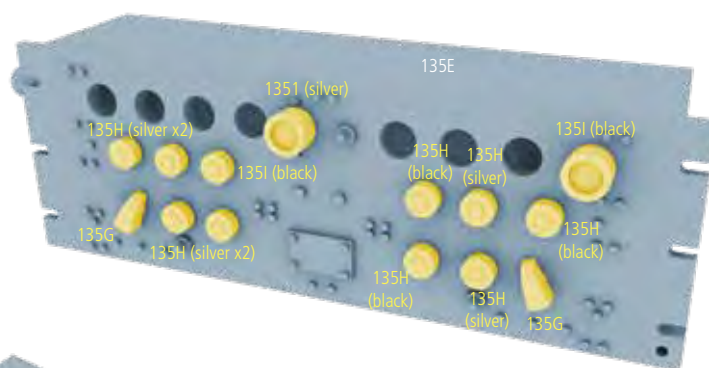


FIGURE C

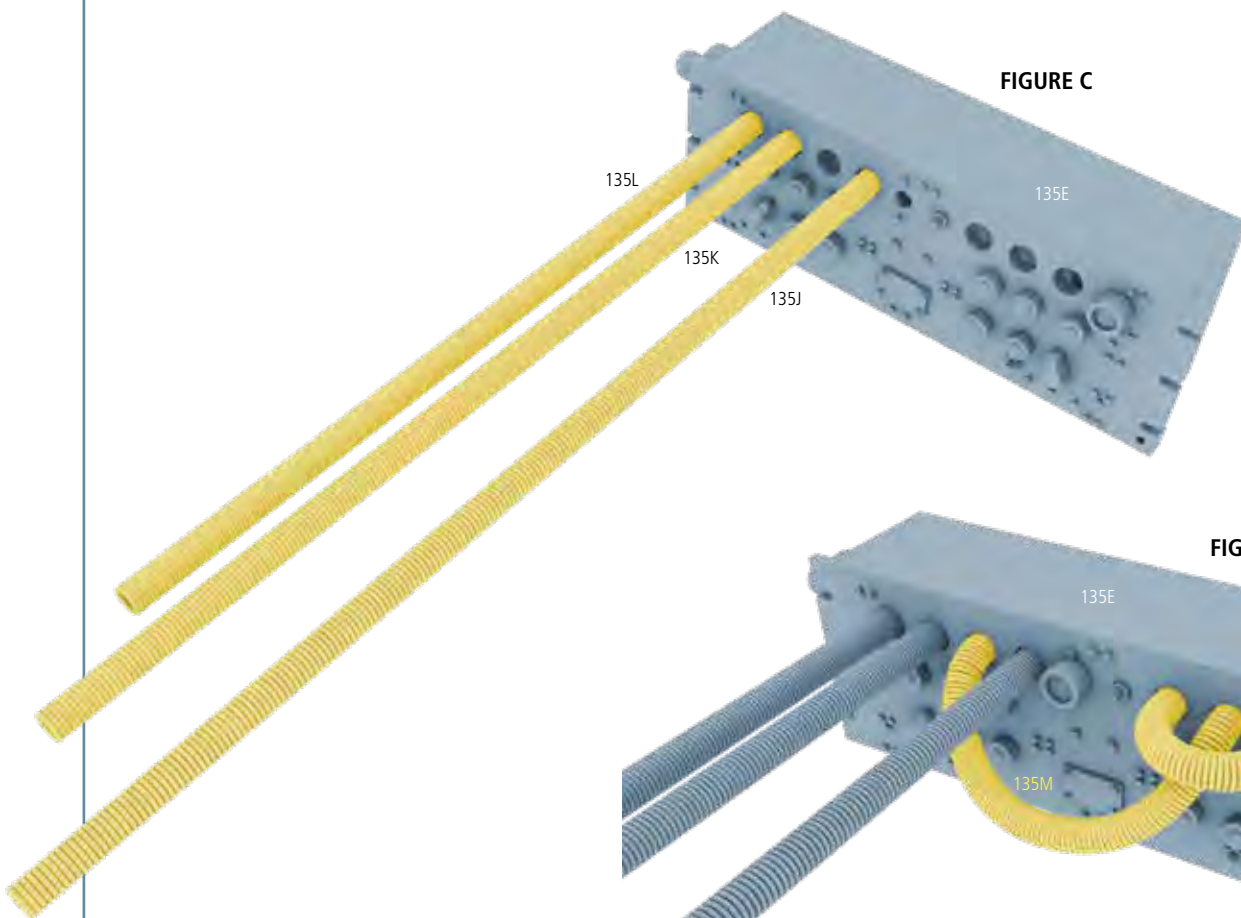
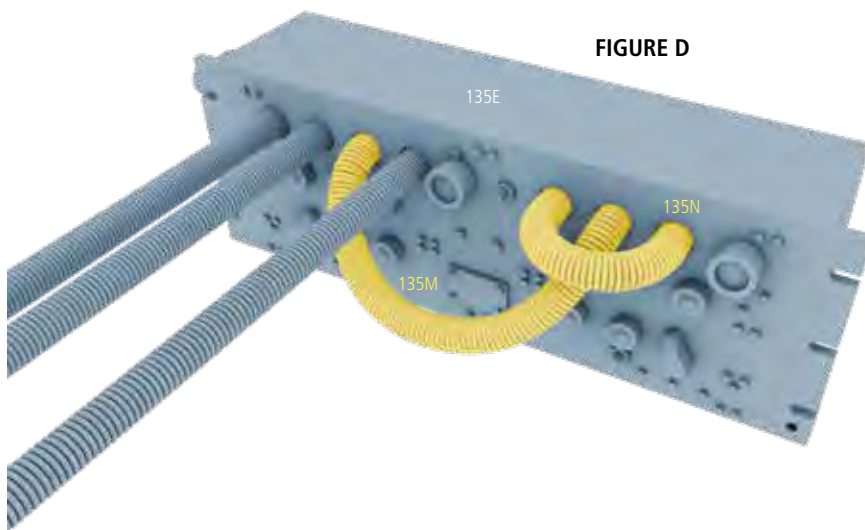
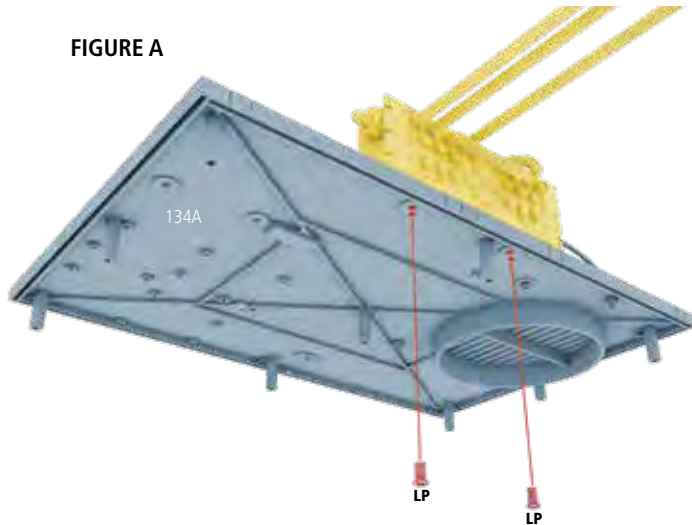
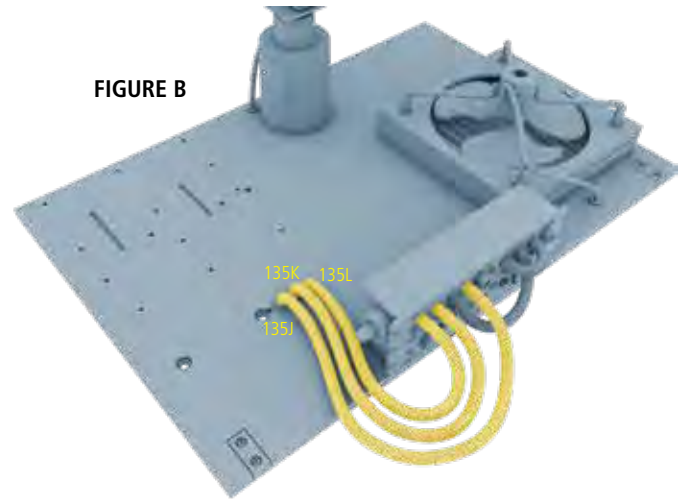
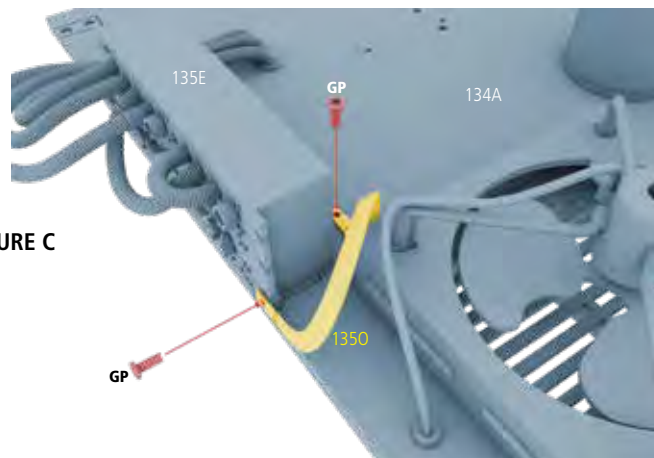


FIGURE D



**04**

INSTALLING THE UNIT: Take the cross-section sensitivity unit you assembled in the last step and secure it to the roof panel (134A) using two LP screws (figure A). Next, insert the free ends of cables A, B and C (135J, K, L) into the three corresponding holes in the roof panel as shown in figure B. Finally, secure one end of the grounding wire (135O) to the edge of the cross-section sensitivity unit (135E), and the other to the roof panel (134A), using one GP screw for each (figure C).

FIGURE A**FIGURE B****FIGURE C****STAGE 135 BUILD**

This is what the assembled pieces should look like.

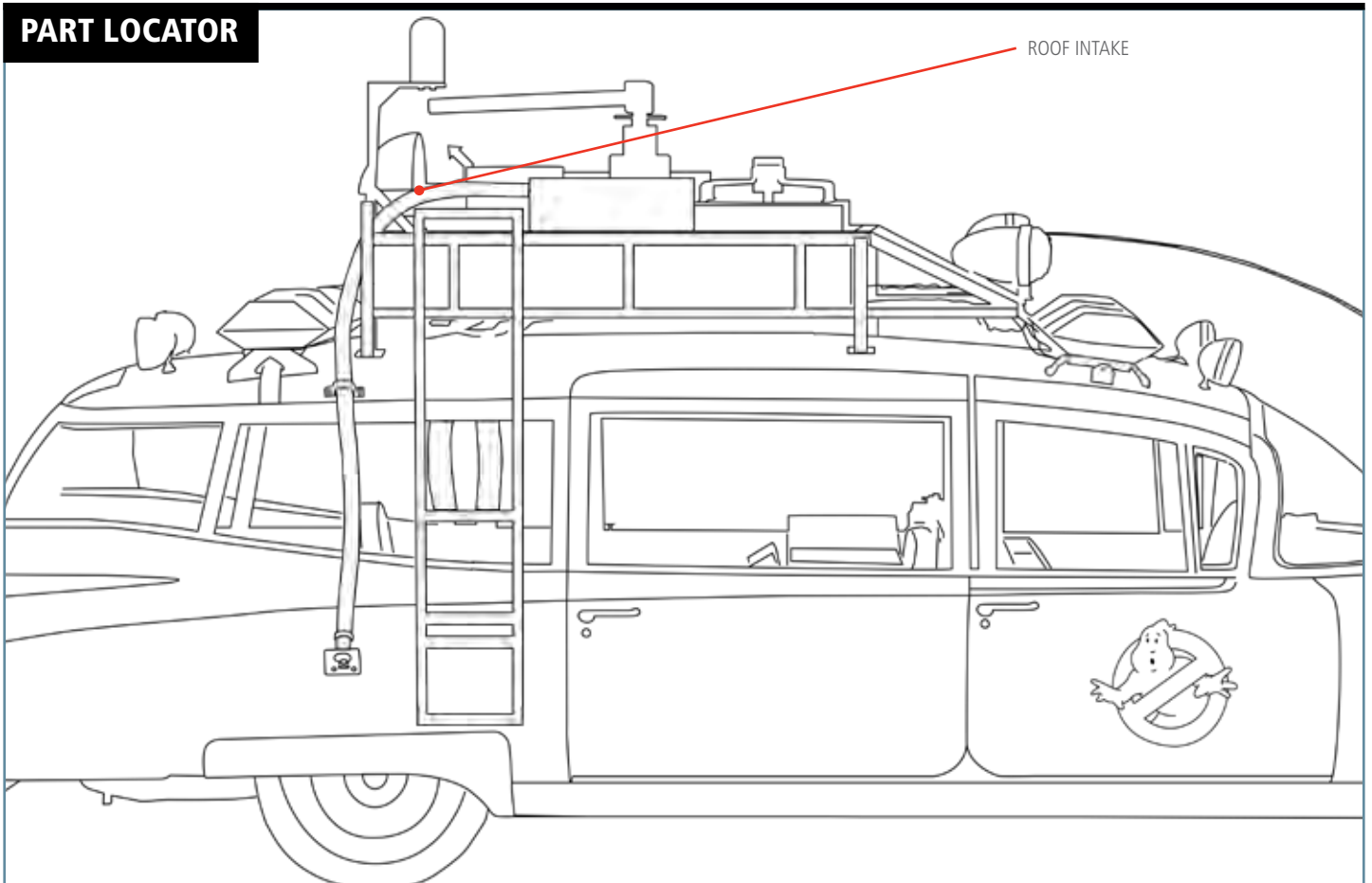


STAGE 136

ROOF INTAKE

In this stage, you assemble the roof intake and fit it to the roof panel.

PART LOCATOR



TIP: THE SIDE PANELS

In this stage, you receive the front, rear, right and left panels for the roof box.

They are not involved in this stage of assembly, so keep them safely aside until the next assembly stage.

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.

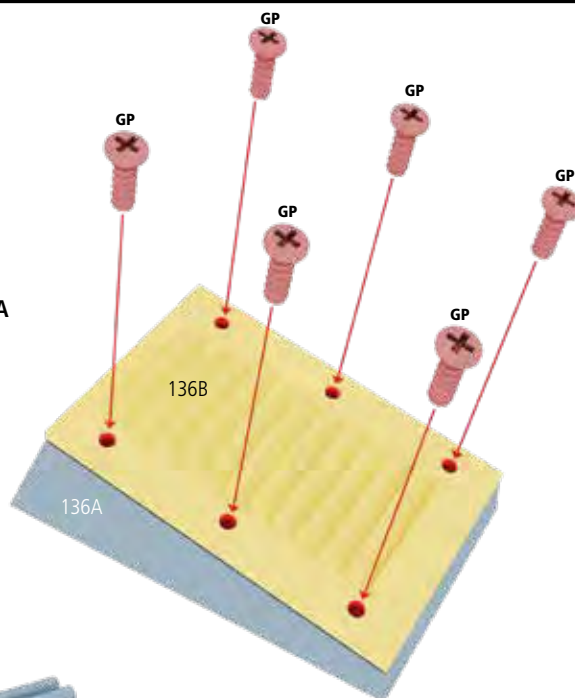


01

ASSEMBLING THE ROOF INTAKE:

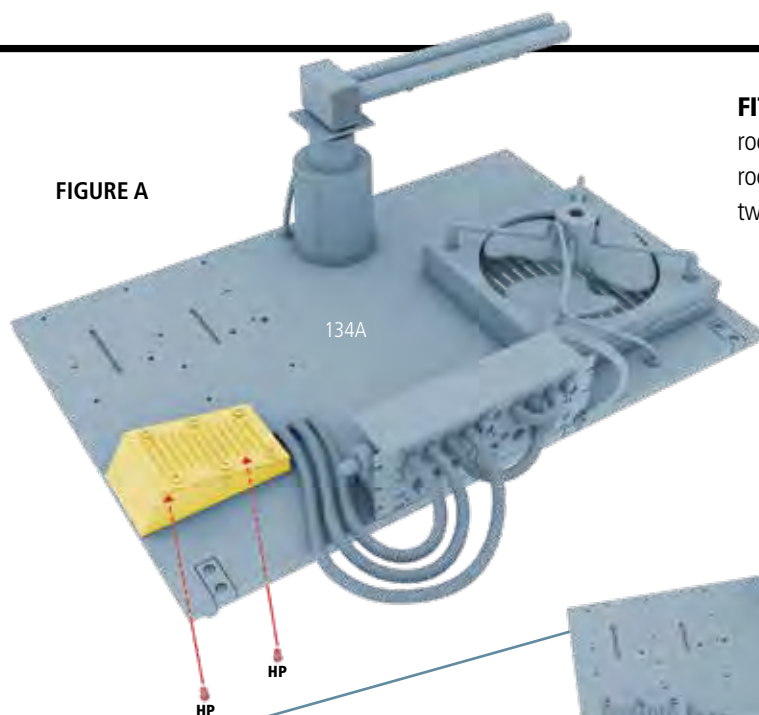
Place the roof intake cover (136B) on top of the roof intake (136A), fixing the two parts together using six GP screws (figure A).

FIGURE A



02

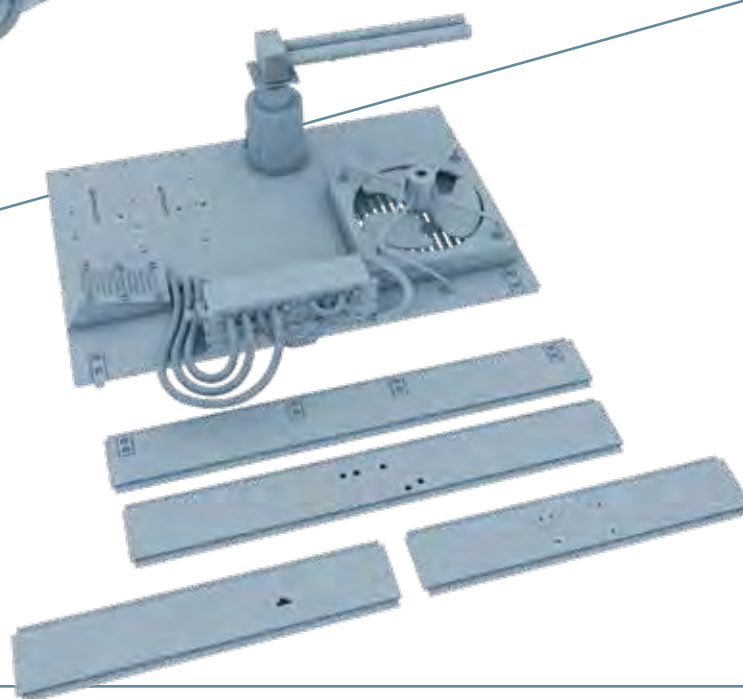
FIGURE A



FITTING THE ROOF INTAKE: Place the roof intake you assembled in step 1 on the roof panel (134A), securing the part using two HP screws (figure A).

STAGE 136 BUILD

This is what the assembled pieces should look like.



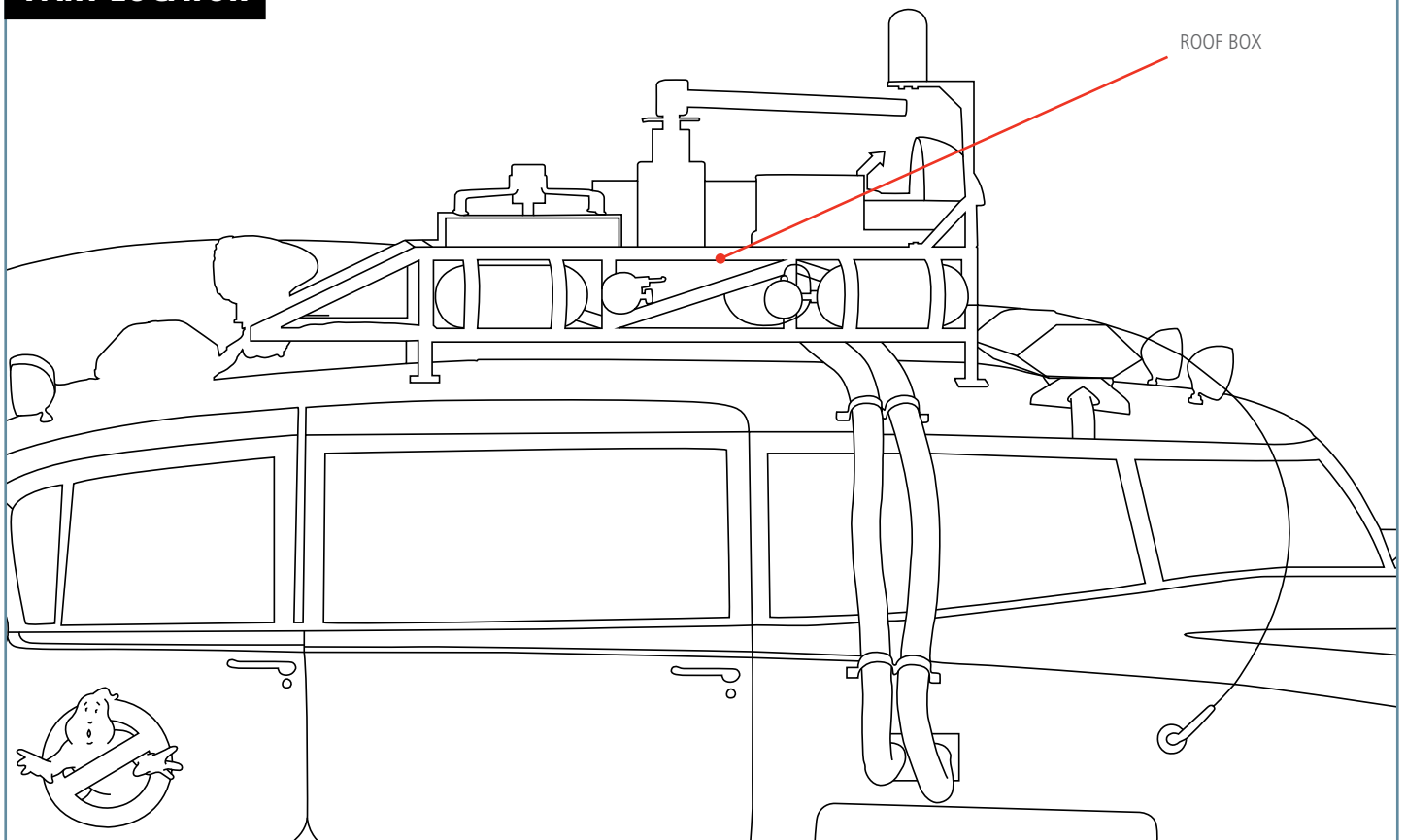


STAGE 137

ROOF BOX, PIPES & HEAT SINKS

In this stage, you assemble the roof box, as well as fitting it to the roof frame.

PART LOCATOR



TIP: CABLE TIES

In this stage of assembly, you will use cable ties to secure wires to the frame of the roof rack. Make sure you are happy with the location of the wires before using the cable ties, as they cannot be undone.

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 BOX:** Recover the four side panels from the previous pack and insert them into the edges of the roof box bottom panel (137A). Note that each panel has a number and an arrow engraved on the inside. Make sure that this matches the number and direction of the arrow engraved on the inside of the roof box bottom panel (137A) (figure A). Then, place the roof panel (134A) on top of the assembly and secure using nine IP screws (figure B).

FIGURE A

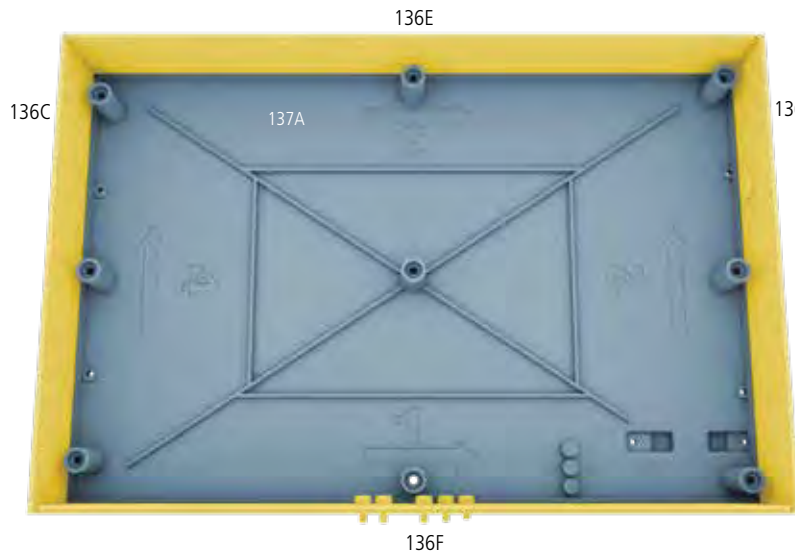
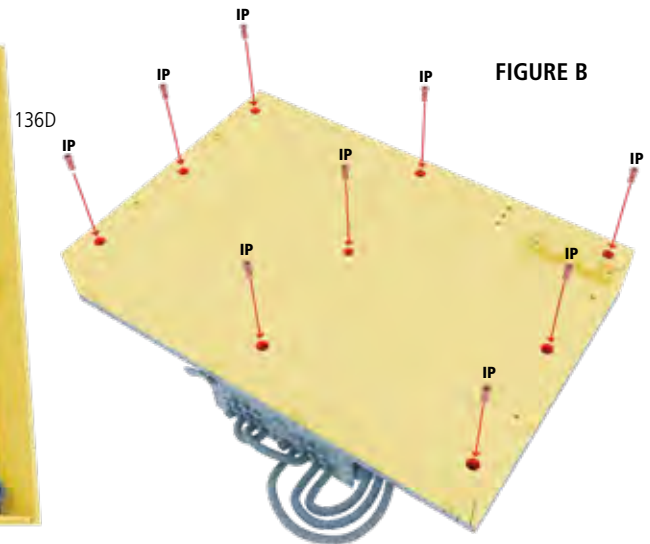
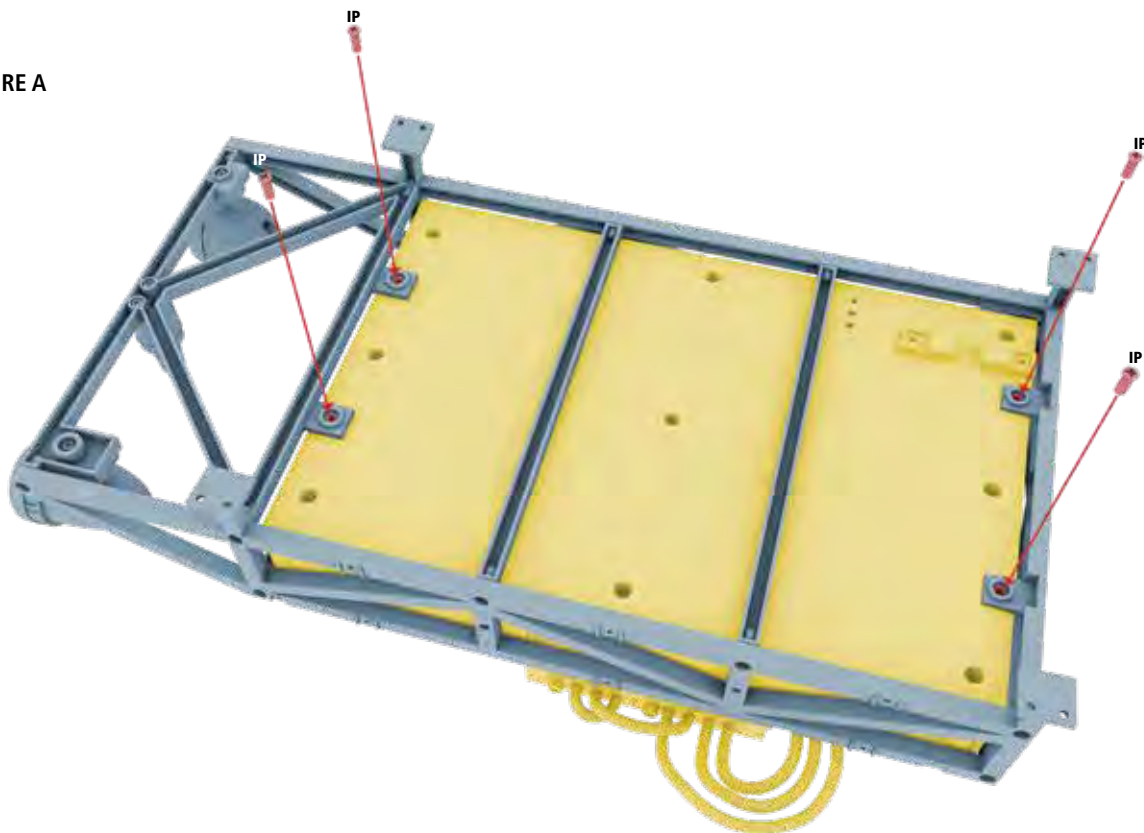


FIGURE B



- 02 INSTALLING THE ROOF BOX:** Take the box assembly from step 1 and slot it into place in the middle of the roof frame. Secure using four IP screws (figure A).

FIGURE A





03

FITTING THE PIPES: Take pipes A-C (137B, C, D) and push one end of each onto the pins on the roof box left panel (figure A). Then, turn the assembly over and push the free ends of these pipes into the three holes in the roof box bottom panel (137A) as shown in figure B.

FIGURE A

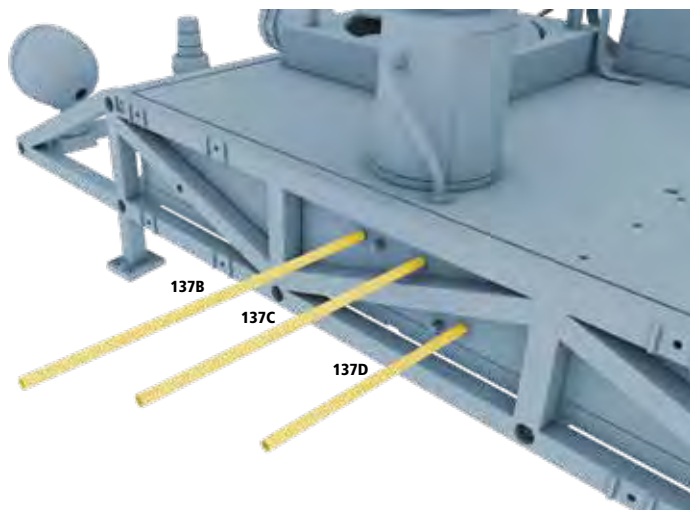
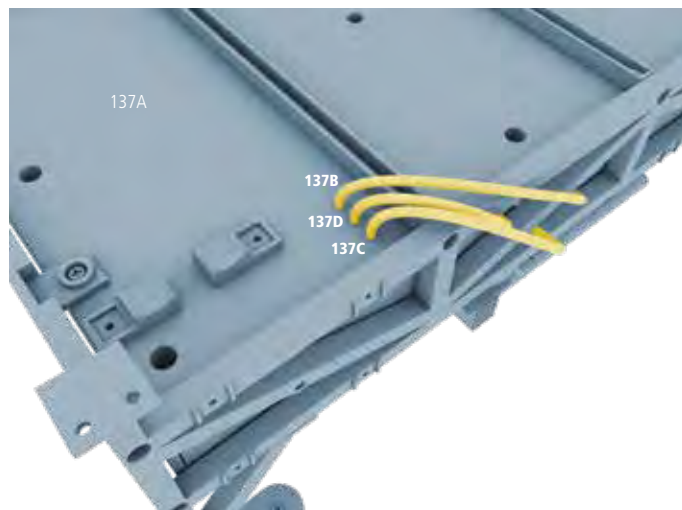


FIGURE B



04

THE HEAT SINKS: Take the two heat sinks (137E, F) and fix them to the roof box front panel (136C) with four RP screws (figure C). Then, following the pattern in figure D, push pipe D (137G) into the two heat sinks.

FIGURE A

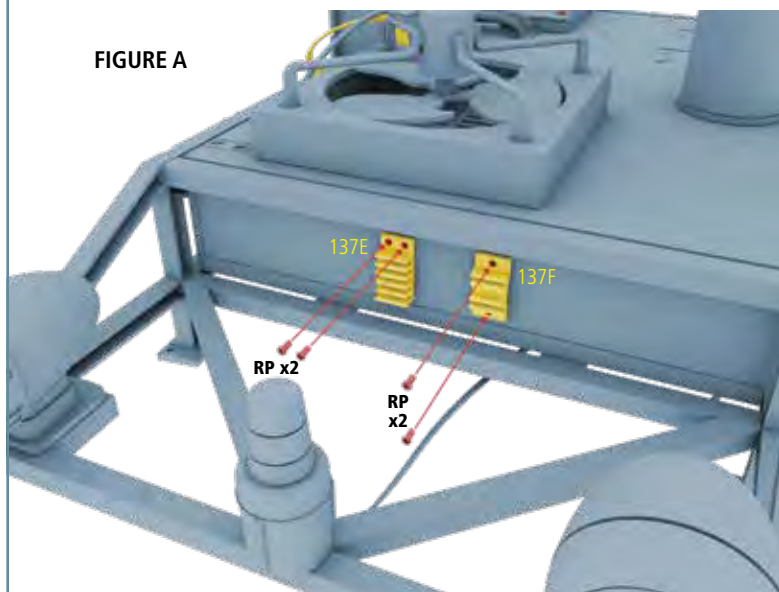
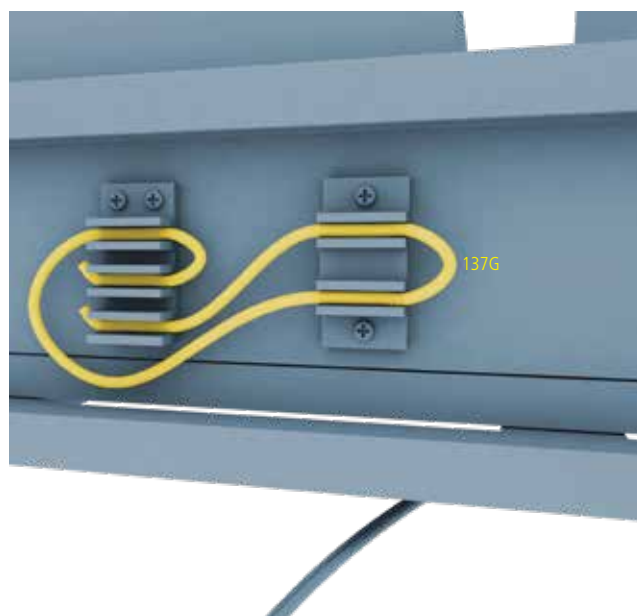


FIGURE B

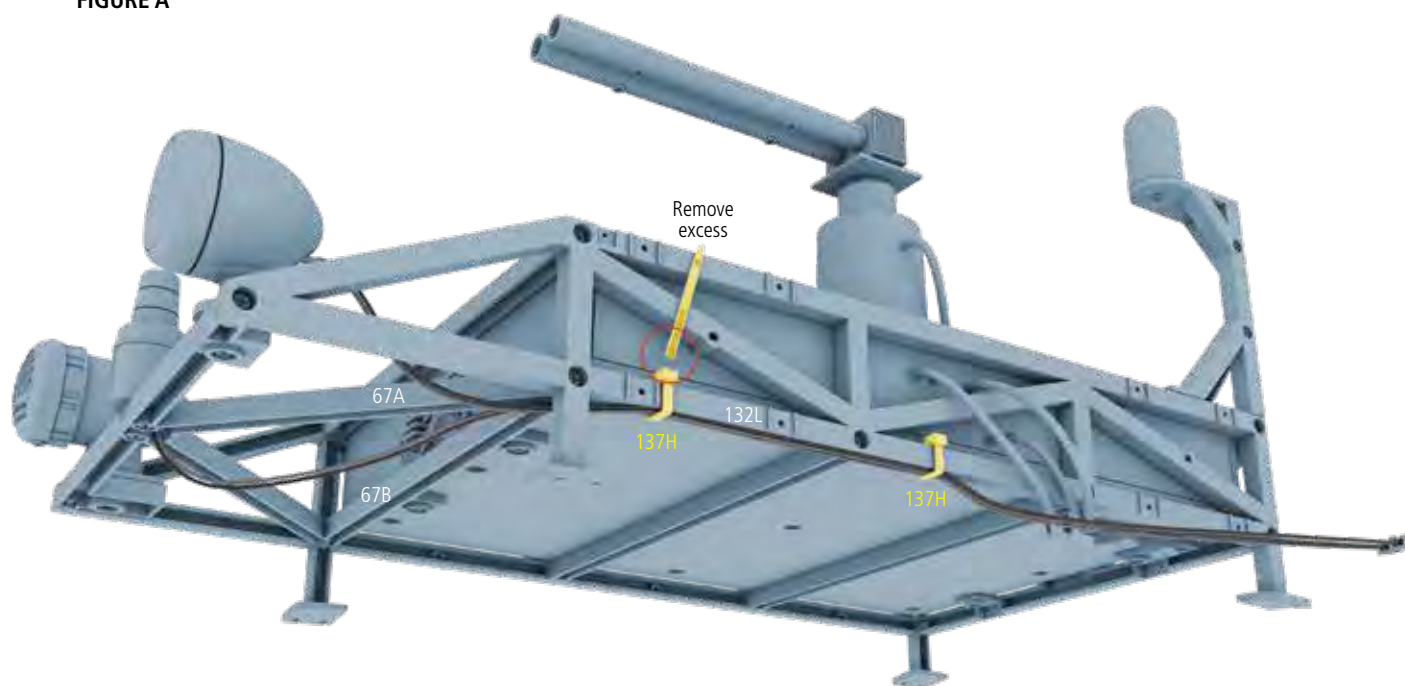




- 05 SECURING THE CABLES:** Using two of the cable ties (137H), secure the cables from the Propello-Ray (67A) and Whelen HRDF-200 (67B) to the roof frame right (132L) (figure A). Remove any excess cable tie.

Keep the rest of the cable ties safe as they will be used during assembly phase 140.

FIGURE A



STAGE 137 BUILD

This is what the assembled pieces should look like.



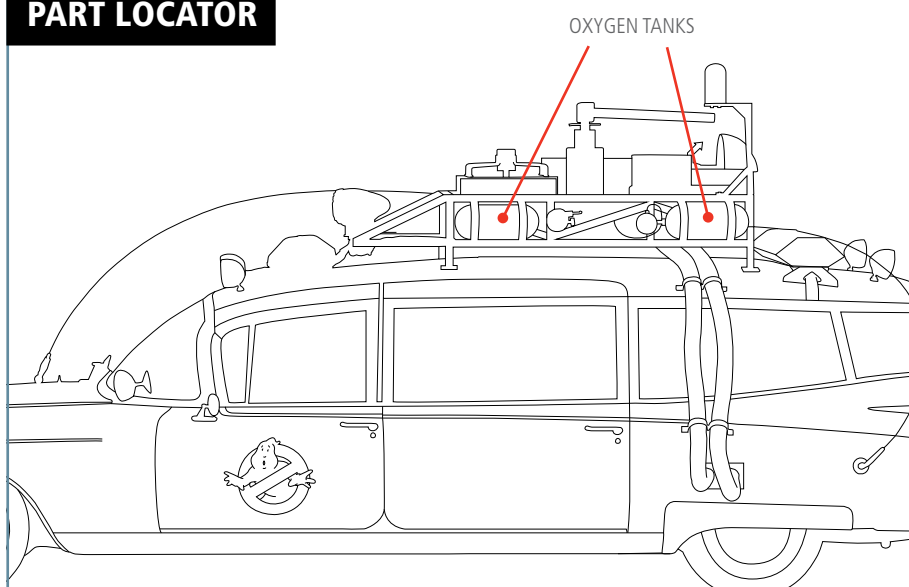


STAGE 138

OXYGEN TANKS

In this stage, you assemble the two oxygen tanks, fixing them to the side of the roof panel.

PART LOCATOR



TIP: PVC CABLES

When fitting PVC cables, use a pair of tweezers and grip carefully around 5mm from the end of the cable. The ends of the cables should fit tightly onto the connector pins. If the end of the cable is too narrow to fit on to the pin, cautiously insert a cocktail stick into the end of the cable to make it wider. Be wary not to split the end of the cable doing so.

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 OXYGEN TANKS: Take the oxygen tank (138A), and insert the top (138B) and bottom (138C) parts into the two ends of the tank. The pole in the center of the bottom part goes through the pole in the center of the top part. Use one JP screw to secure the three parts together (figure A). Repeat this with the remaining oxygen tank, top and bottom parts.

Next, place the front pressure gauge cover (138E) on the front pressure gauge (138D), fixing with one EP screw (figure B). Then, repeat this with the rear equivalents. Finally, push the two pressure gauges into the top of the two oxygen tanks (figure C).

FIGURE A

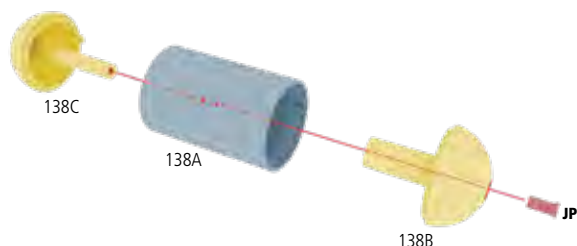


FIGURE B

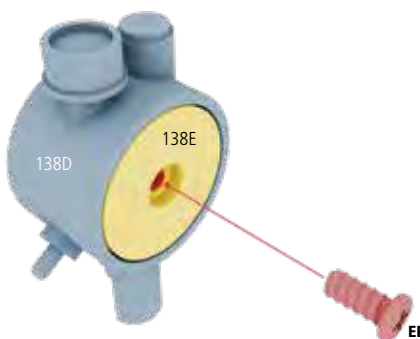
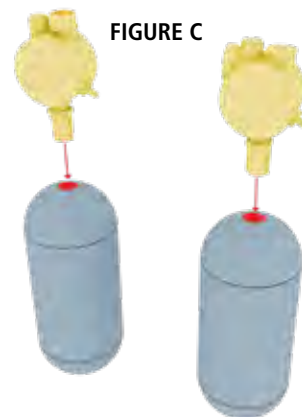


FIGURE C





02

FITTING THE OXYGEN TANKS: Take the front oxygen tank and push it onto the roof frame left (113B) using the pin on the rear of the tank. Then, place two fixing strips (138I) over the oxygen tank, securing the strips to the frame using four KP screws (figure A). Repeat this with the rear oxygen tank, two more fixing strips and four further KP screws (figure B).

Finally, fit the two oxygen tank pipes (138H) to the pins on the pressure gauges and roof box left panel (136F) (figure C).

FIGURE A

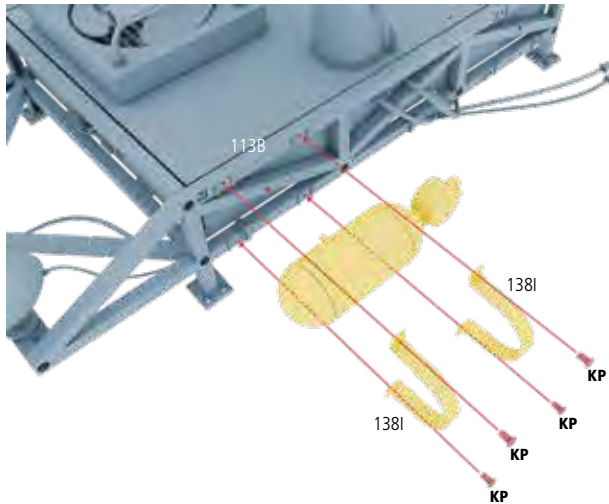


FIGURE B

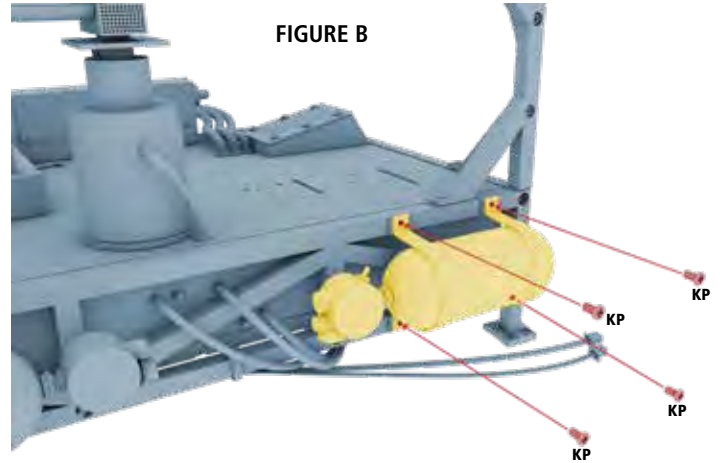
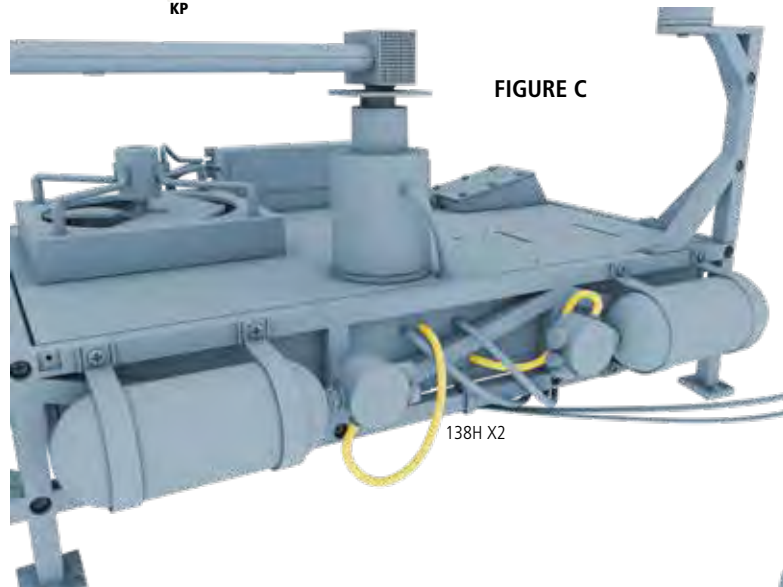


FIGURE C



STAGE 138 BUILD

This is what the assembled piece should look like.





FIREHOUSE

The Ghostbusters' firehouse headquarters was shot at two stations:
New York City's Hook & Ladder Company 8 and LA's Fire Station No. 23.

THE DISUSED NEW YORK CITY FIREHOUSE that acts as the Ghostbusters HQ – which may suffer from metal fatigue, substandard wiring, and an inadequate power supply, but does at least boast a great fireman's pole – was in reality two fire stations.

The first, used for the exterior shots in both films, was the Hook & Ladder Company 8 firehouse in Manhattan's Tribeca district. Associate producer Michael C. Gross

discovered the building. "I took some photos of that particular firehouse because, coincidentally, it happened to be right around the corner from where I was staying," he said in the 1985 book *Making Ghostbusters*.

"Curiously, that one turned out to be the perfect one." Built in 1903 in a neoclassical Beaux-Arts style, the three-story station is today both a working firehouse and a major destination for tourist photos.



LEFT Peter and Winston in the containment unit area, filmed at Fire Station No. 23.

BELOW The exteriors were shot at New York's Hook & Ladder Company 8.

FIRE STATION NO. 23

The interiors were, however, shot at the disused Fire Station No. 23 in downtown Los Angeles. Constructed in 1909, the structure was once controversial for its expense and opulence. The station closed in 1960 and fell into disrepair before being hired out for movie shoots. *Ghostbusters'* production designer John DeCuir chose the location as it had a similar feel to the Hook & Ladder firehouse.

While *Ghostbusters* was not the first movie to shoot inside the station (Wim Wenders' *Hammett* used the location two years previously), the film inspired many other productions to take advantage of the building's splendor. Subsequent movies to have shot inside Fire Station No. 23 include *Police Academy 2*, *Flatliners*, and *Lost Highway*. Both fire stations were reused for *Ghostbusters II*.





CONTAINMENT UNIT



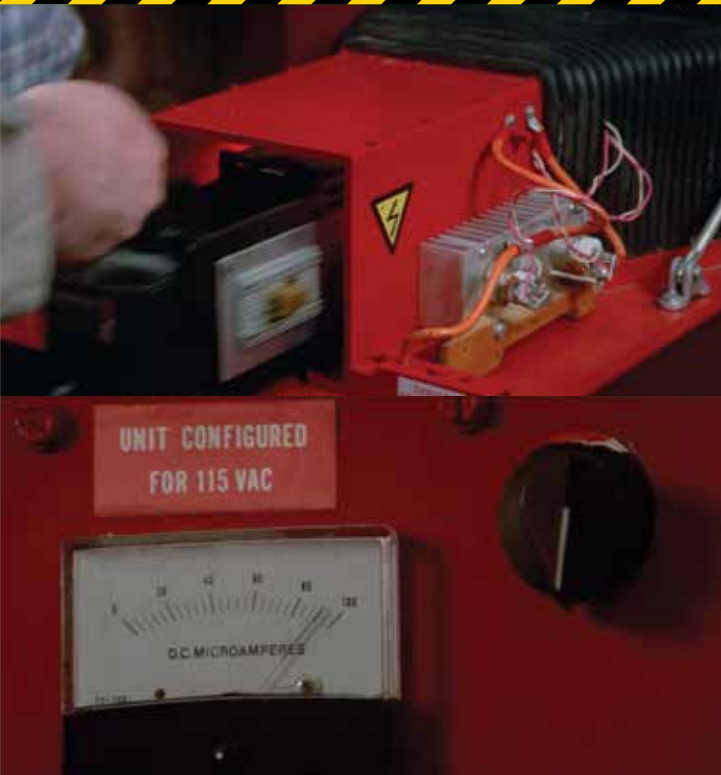
ABOVE A sculpt of a 'jail ghost' by Steve Neill. The ghost was originally due to be seen inside the containment unit, but the scene was written out, largely due to time constraints.

Viewers were originally going to be treated to a look inside the basement facility where trapped ghosts are incarcerated.

THE HEFTY LASER CONTAINMENT system, housed in the basement of the Ghostbusters' firehouse, is one of the core pieces of tech that the team possesses. Every apparition caught in a ghost trap is transferred here. Soon after Winston comes on board, Ray gives him a run-down on the procedure for transferring ghosts into the facility: unlock the system; insert the loaded trap into the dock; release the cartridge containing the spirit; close and lock the system; press the entry grid button; neutralize the field; pull the transferal lever down. "The light is green, the trap is clean," as Ray explains.

Shots of the containment unit seen in the movie were filmed in the basement of the decommissioned Los Angeles Fire Station No. 23, along with other firehouse interiors. However, the containment unit wasn't always envisioned as being part of the Ghostbusters' headquarters. In Dan Aykroyd's original script, the facility was housed at a deserted gas station in New Jersey.

The containment unit had evolved to its current form by the final shooting script, but the initial intention was to offer the audience a glimpse inside. The script gives an atmospheric description: "It is a bleak repository for souls of many species. Strange lights, mists and spectral



shapes waft about aimlessly. Human-like figures lean against the walls in despairing convict poses. Others flit and land on the ceiling. It is a sad and frightening limbo and a most unholy makeshift asylum."

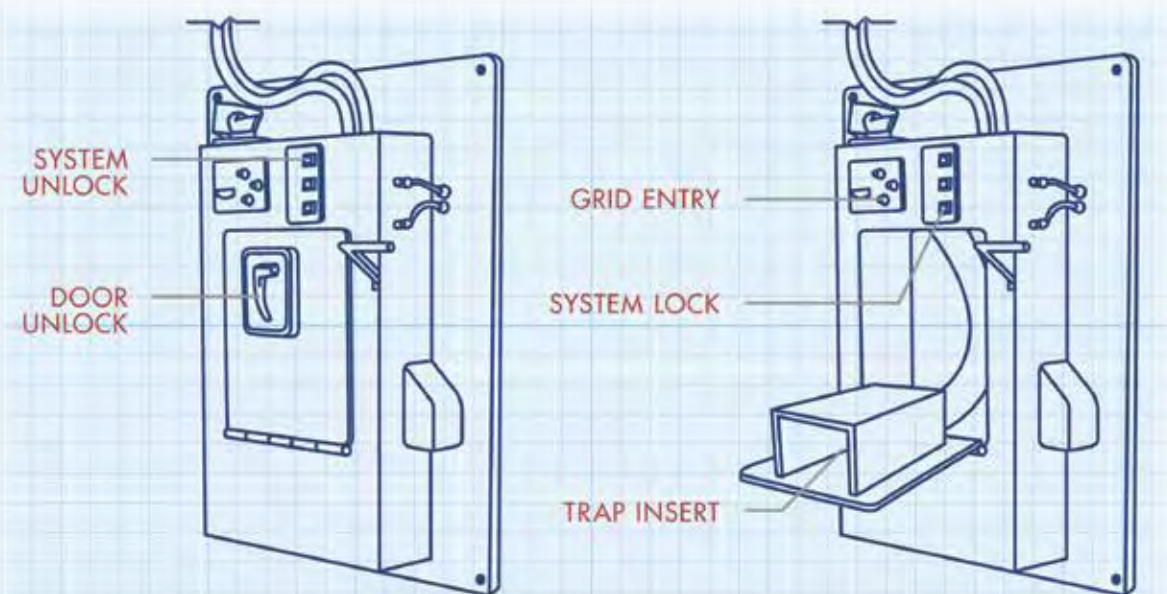
DRUNK TANK

Michael C. Gross discussed the unshot sequence in Don Shay's book *Making Ghostbusters*. "It would have been a great shot," he said. "The inside of the storage facility was conceived as sort of a drunk tank holding cell for

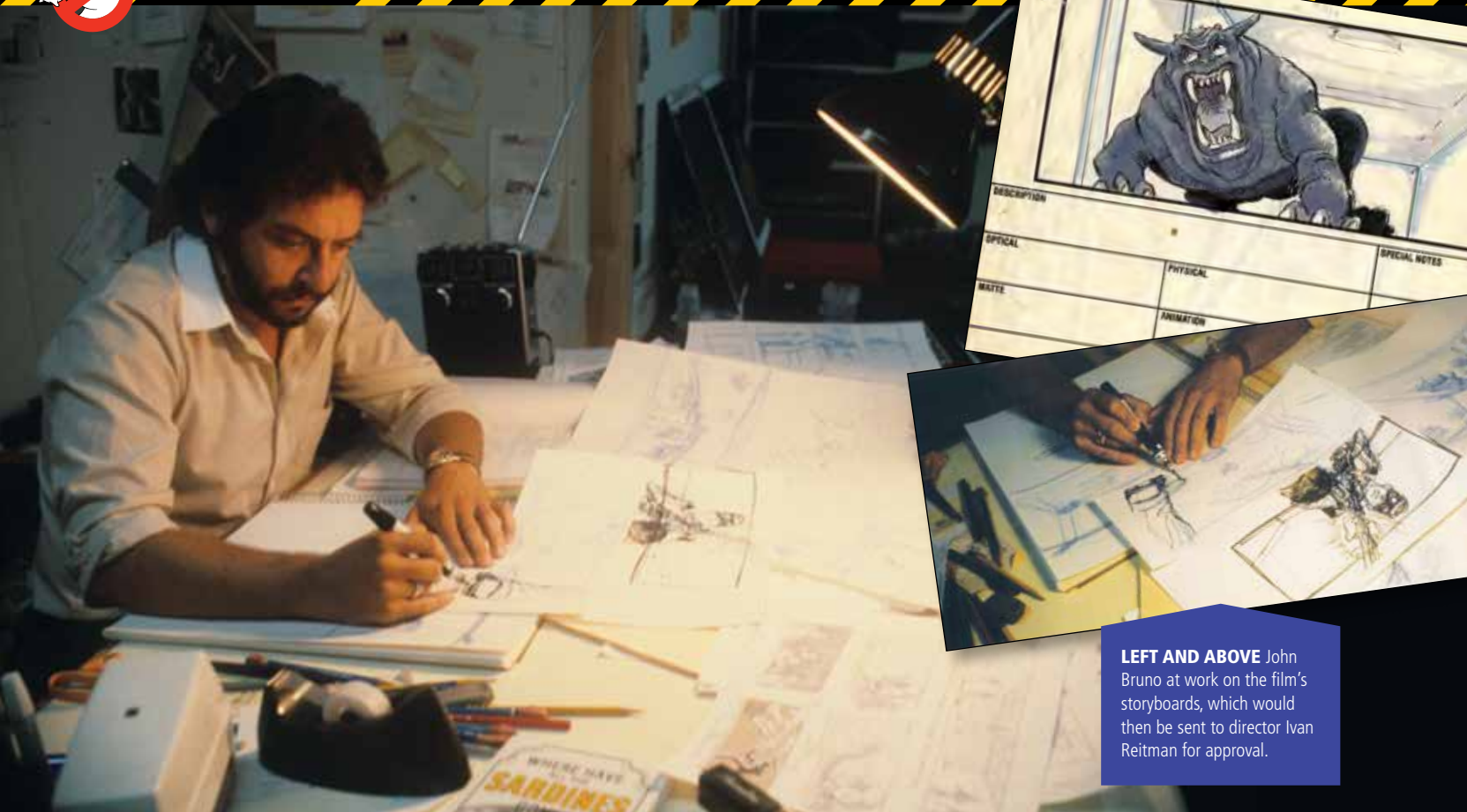
lost souls. There would have been hundreds of disgruntled and miserable ghosts, sitting around on benches."

According to Gross, the sequence was cut for both narrative and practical reasons. "We didn't want the audience to feel too sorry for the ghosts. Another consideration was that this would have been a major special effects sequence, requiring the generation of hundreds of supernatural creatures. We just didn't have enough time left, so the shot had to go."

ABOVE Ray demonstrates how to unload a ghost trap into the containment unit, and Egon warns Walter Peck about the dangers of shutting the unit down.



LEFT Technical drawing specifications, highlighting the key components of the containment system.



LEFT AND ABOVE John Bruno at work on the film's storyboards, which would then be sent to director Ivan Reitman for approval.

JOHN BRUNO

Ghostbusters' VFX art director John Bruno was integral to both the look and humor of the film's effects sequences. He looks back on fridge monsters, coat-throwing, and double-bounces.

WHEN RICHARD EDLUND ESTABLISHED Boss Film Studios, he knew he wanted John Bruno to come and work with him. The two had previously worked together at ILM, where Bruno had been animation supervisor on movies such as *Poltergeist*, *E.T.*, *The Return of the Jedi*, and *Star Trek II: The Wrath of Khan*, and he possessed extensive knowledge about the entire field of visual effects.

Bruno was given the role of visual effects art director on *Ghostbusters*, one of Boss Film's first two movies. "I'd worked with Ivan [Reitman] previously on *Heavy Metal* – he'd produced it and I was one of the directors [on the segment 'Soft Landing']," Bruno remembers. "Richard said to me, 'You know Ivan, right? Ivan wants to do a funny poltergeist movie with the cast of *Saturday Night Live*.'"

Bruno's job title perhaps doesn't quite convey the full extent



of his role on the film. Bruno was essentially Edlund's right-hand man who oversaw much of the day-to-day supervision of visual effects. This meant he was involved in everything from puppets and miniatures to optical effects, and his job had a wide remit from storyboarding and designing shots to directing VFX sequences. "As a visual art director in 1981, '82, you designed, storyboarded and built sets... you were basically the production designer of the effects world," Bruno explains. "Richard said, 'Look, I'm going to let you go on this and see what you can do.'"

Bruno was heavily involved in *Ghostbusters* all the way through preproduction, principal photography, and postproduction. His first task was to scrutinize the script and block out the required VFX sequences, before working with Brent Boates to create storyboards. He recalls how, on his first read of the script, he knew *Ghostbusters* was something special. "The first script was hundreds of pages... But the first time I read it was one of only two times that a script has made me laugh out loud. I was in sync with this concept. To me it was a three-dimensional animated cartoon. We overdraw it, overdesigned it, and made

it funny. If you just saw this little Slimer on a stand, you'd laugh at it. Same with the Marshmallow Man. I know they were all nervous [about the Marshmallow Man concept], but I just thought it was funny!"

During principal photography, Bruno worked closely with production designer John DeCuir and director of photography László Kovács, as well as Reitman, to ensure that the visual effects would seamlessly blend in with the live-action during post. "We figured out the color of the beams and how [the effects] would best read with the paint of the hallway," he says. "John DeCuir would then design the hallway in a color that would work best for the visual effects. It was a really interesting time."

That's not to say it was stress-free. The notoriously tight schedule meant that the VFX team, like the rest of the crew, had to pull off ambitious sequences in an extraordinarily short timeframe. "We had no time," Bruno remembers. "They had a script that said, '10 months from now this movie's being released!'... It was so late. The effects came in in the last three months to fill in [the gaps in the film]. In the edit that we would show the audiences, they would put in a

BELOW Bruno, effects artist Diana Allen Williams, and VFX cameraman Bill Neil prepare for the Stay Puft scenes on the miniature set.





ABOVE Bruno examines the Terror Dog puppet at Louis's apartment set.

ABOVE RIGHT Bruno discusses the Terror Dog sequence with director Ivan Reitman.



card that said, 'Effect goes here.' So when Sigourney Weaver opens her refrigerator, the next cut was, 'Effect goes here'. The audience would laugh in those screenings. It was like, 'Well, the timing's right! But *what goes in there?*'"

MANAGING MONSTERS

In fact, Bruno says that the demonic inhabitant of Dana's refrigerator was the very last thing to be shot, not least because nobody was quite sure how the sequence should play out. "The description said something like, '*Something* says Zuul.' Nobody ever knew what was in there. We started talking about ideas and doing some sketches. Our production illustrator, Brent Boates, painted them up, and then I shot a test. I asked Thaine Morris, our pyrotechnical expert, 'What's the longest burning flashbulb?' And he said some kind of flashbulb that would flash for two seconds. I said, 'Well, stick it in its [a Terror Dog's] mouth, we'll put some smoke on the bottom, we'll do a test, push in on this thing and see if this idea will work.' I shot it as a test, it flared up on the lens, and we sent it to Ivan. He said, 'Yeah that's great.' I couldn't remember quite what we did as it was a test, but it was cut into the movie! But a lot of the reason the movie works for me is we were having fun doing it. We'd film things, we'd test, we'd experiment."

During a later Terror Dog sequence, Bruno ended up (sort of) doubling for Rick Moranis when he was tasked with throwing the coat that lands on the creature's horn at Louis's party. "I kept missing and Ivan was getting pissed off," he laughs. "But we finally got one on there!"

The Terror Dog sequences as a whole needed to be meticulously planned out in advance, Bruno recalls,

not least because they required a seamless mixture of full-size puppets, stop motion, live-action, and blue-screen footage. "When Sigourney and Rick Moranis turn into the Terror Dogs [at the Temple of Gozer], that was designed, storyboarded, and completely laid out. That was interesting. They had to stand up and be electrocuted and then get on their hands and knees and, in a big flash, [we switched to show] these stop-motion versions that would jump off and run up the steps. Then [they had to] be 'real' dogs again. It was all shot in stages. Each crew had to maintain total control of making sure that the creatures looked the best."

MARSHMALLOW WALK

One of the other key creatures that required Bruno's involvement was the Marshmallow Man. He worked closely with the man in the suit, Bill Bryan, to ensure that the scene would be as convincing and funny as possible. Again, it required much experimentation to perfect. "We discussed what would make it funny, and we rehearsed it with [Bryan] in a sculpted, yellowish foam suit which wasn't finished. From my animation experience I said, 'Let's try a double-bounce lock,' which is an old '30s thing they used to do with animated ghosts to walk in a rhythm. We would shoot it at different frame rates to try to get it in scale – we shot it 60, 72, 96 [frames per second]. We did one at 72 [fps] to give us two to three seconds. We sent that over to Ivan."

Was Ivan Reitman pleased with what he saw? "The Marshmallow Man made Ivan nervous. He said, 'You're telling me this is going to work?' I said, 'Yeah, it's funny'. I could see it! I don't think Ivan was convinced about the Marshmallow Man until an audience saw it. But what we saw at the screenings was funny every

**ABOVE LEFT TO RIGHT**

Bruno oversees Stay Puft's walk down the miniature street; planning out the dream ghost scene with Kym Herrin; Bruno, Slimer, and several plates of food.

time. I always felt it was going to work. I would laugh in those screenings even when these cards came up [describing missing VFX shots] because I knew what went there."

Bruno's confidence about *Ghostbusters* proved well founded, and he received his first Oscar nomination for the film's effects alongside Edlund, Mark Vargo, and Chuck Gasper. In the years that followed, Bruno worked on other Boss films such as *Fright Night*, *Poltergeist II*, and *Batman Returns*. In 1989 he was the visual effects supervisor on the groundbreaking *The Abyss*, earning him an Oscar and kickstarting a long working relationship with James Cameron that took

in *Terminator 2*, *True Lies*, *Titanic*, and *Avatar*. He also co-directed the dazzling Universal Studios theme park attraction *Terminator 2-3D*, and helmed the horror films *Virus* and *Thirteen Ghosts*.

Even amongst so many high points, Bruno describes *Ghostbusters* as a "happy time" in his working life, both in terms of the experience and how it changed the direction of his career. "Because I was an art director [on *Ghostbusters*], I joined the Art Directors Guild and became a real art director of live action. So part of what I could do in film [afterwards] was design and supervise... It's still my favorite film. What can I say? The film changed my life."

GHOSTBUSTERS LESSONS

John Bruno reveals that *Ghostbusters* instilled some important lessons in him that came in handy for the rest of his career. "Even today, you should do as much in-camera as possible," he says. "Big models, big miniatures. When I ended up with Jim Cameron, we did everything in-camera – physical, full-size objects... Not everybody's an animator. There are certain people that are better than others at that. If something's practical, it's all controlled by one small group. When you get into multiple shots, it can be 30 individual people putting something into [a CG effect] that doesn't follow. Even on *Jurassic Park*, they walked through a scene with a big puppet. It gave a sense of movement – there's a key person in charge of a specific character that follows its movement through.

"When you do something practically, it's lit properly within the room. You know what the lighting is and what it is supposed to look like. Guillermo Del Toro is great at that too. He'll have creatures in suits that could have green light or dark lights. If a creature in his film has to blink, you can do that digitally later or you can clean it up if the rubber looks a little funny. But if it's in-camera, you'll shoot it quicker. I still think that way – of course, I come from that era!"



Photo: Flyingmachines2001 / Wikimedia Commons



THE BUMS

ABOVE Ivan Reitman directs Bill Murray and Dan Aykroyd, who played Harlan Bojay and Robert Learned Coombs. The scene was cut from the final movie as it was deemed too confusing.

In one of *Ghostbusters'* cut sequences, Bill Murray and Dan Aykroyd play two homeless characters who comment on the action around them.

WHILE IT IS EASY TO SEE WHY BILL MURRAY and Dan Aykroyd's "bums" characters were cut from *Ghostbusters*, they would have made for a strange and amusing addition to the movie. Harlan Bojay (Murray) and Robert Learned Coombs (Aykroyd) were spin-offs of characters that the pair had created for *Saturday Night Live*. In the original script they were simply described as "First Bum" and "Second Bum," but were named in Richard Mueller's novelization.

In the scene that was filmed, the bums stroll through Central Park at night, discussing political and cultural events. "I'm gonna agree with you about the US decision to rebuild Nicaragua, but I disagree on the other thing," Bojay tells Coombs. "A good karate guy is always gonna top a heavyweight boxer." Their debate continues until it is interrupted by a terrified Louis running past them. "Rush, rush, rush, all this rushing around all the time," complains Coombs. In the script, a Terror Dog then passes them by, in



ABOVE The bums discuss politics and culture in Central Park, and two original storyboard panels of the sequence.

pursuit of Louis. "He's a big one. You don't want to mess with that particular breed," says Bojay. "Definitely some sort of fighting spaniel, I think," comments Coombs.

In the shooting script – though it was never shot – the pair reappear shortly after Stay Puft explodes. "You have to wonder why anybody would dump a marshmallow that size right in the middle of the street," says Bojay. "I wonder if there might not be a very large cup of hot chocolate somewhere in the area," adds Coombs.

In early drafts of the script the pair also make additional appearances. They comment on the strange light above Dana's apartment block ("Some sort of atmospheric thing? Like a light-cloud," says Bojay) and, in a variation of the Central Park scene, discuss their dinner plans in an alley before almost being knocked over by a Terror Dog ("I think this whole jogging thing is getting completely out of hand," Coombs complains).

The bums were intended to echo characters such as the gravediggers in *Hamlet*, Harold Ramis explained in the 1985 book *Making Ghostbusters*. "The bums were like Shakespearean fools or gravediggers – a couple of guys who are there just to introduce another level of mundane comment."

However, the idea of Murray and Aykroyd taking

on additional characters was ultimately deemed too confusing for the audience. After all, despite the clothes, make-up, and crazy voices, it was pretty obvious who the actors were. "As soon as I saw it on the screen, I knew I would have to cut it," Ivan Reitman said in *Making Ghostbusters*. "The audience would have been left wondering why Stantz and Venkman were dressed up like bums, talking funny. I tried casting it with other people, but no one could make it work the way Bill and Dan had. Besides, we already had plenty of humor, plenty of story, and plenty of length – so the whole thing was really unnecessary."

Though the characters were not seen by the general public for many years, the Central Park sequence was eventually included as a DVD extra, and *Ghostbusters* fans finally got a chance to see these strange, amusing characters. More about the characters' backstories can be found in Mueller's novelization. Bojay had, apparently, "once been a jockey until, at the age of 24, he had inexplicably gained 45 pounds and four inches in height, which finished forever his dreams of winning the Triple Crown," while Coombs is described as "a taciturn Oklahoma Indian [who] had come to New York to make his fortune as a singer. He had drive, ambition, daring, pizzazz; everything, in fact, but a voice."

ECTO-101

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

#36 CANNIBAL GIRLS

During *Ghostbusters II*'s mood slime montage, a winged apparition sends theater-goers fleeing from a screening of the comedy-horror *Cannibal Girls*. The 1973 movie – which replaced a more generic “all night horror marathon” in the original script – was, in fact, Ivan Reitman’s sophomore directorial feature after 1971’s comedy *Foxy Lady*.

Cannibal Girls starred Eugene Levy and Andrea Martin (both of whom had appeared in *Foxy Lady*) as a couple whose car breaks down in an isolated town. There they hear about an urban legend of three cannibal girls who seduce men before eating them. Inevitably, they soon find out that the story is not simply a legend.

While the film – shot in Reitman’s home city of Toronto – cost a fraction of the budget of *Ghostbusters*, there were similarities between the movies. Like *Ghostbusters*, the film mixed comedy and terror and featured Second City stars who improvised much of their dialogue. Levy later appeared in *Ghostbusters II* as Louis’s lawyer brother Sherman Tully, though the sequence was cut. Both Levy and Martin also appeared in the Harold Ramis-directed *Club Paradise* in 1986. Speaking to *Build the Ecto-1* magazine in 2018, Reitman said: “*Cannibal Girls* is not really very good but it’s partially really funny and there’s some really scary, creepy stuff in it. I guess it’s all part of my nature.”



“I started drawing early on – when I was about five – and that, I found, would encourage adults to smack their hands together and bring compliments for my ability, so I kept it up.”

▲ **Terror Dog animator Randy Cook on his early artistic endeavors (Fangoria, 1984).**

“

Leading up to it [the sequence where they are slimed], we were like, ‘Oh, tomorrow we see the slime!’ and, ‘Ooh, this is so exciting, slime!’ And then we got slimed and we were like, ‘How many days do we have to do the slime?’ I don’t really know exactly what it is but it’s really hard to get off...



”

▲ **Kristen Wiig’s views on slime in a 2016 Ghostbusters: Answer the Call promo video.**



“Thelma Moss, of the parapsychology department at UCLA, told me after seeing the movie that one of the classic types of hauntings is known as the ‘hungry ghost’ – a ghost who just eats and drinks. We didn’t know that when we wrote the Onionhead into our script, but it’s a nice coincidence.”

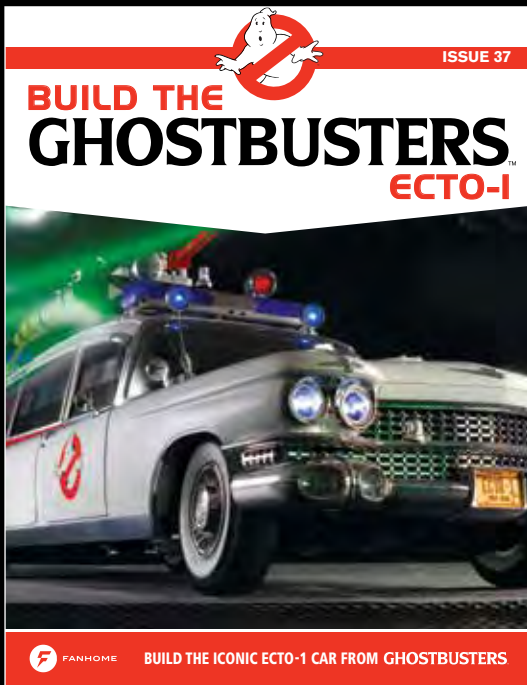
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▲ **Harold Ramis on why Slimer may not be such a fantastical concept (Making Ghostbusters, 1985).**



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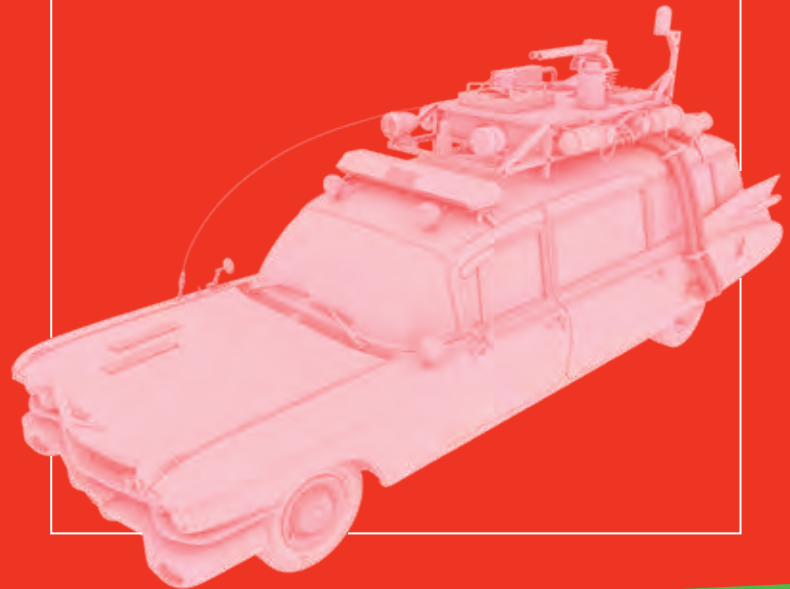
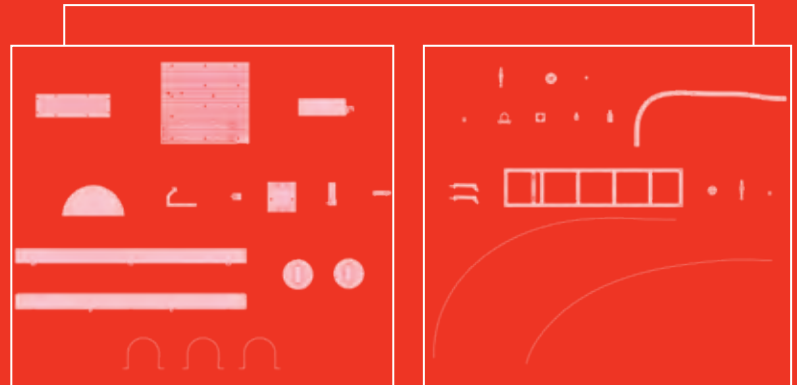
UNDER A CLOUD

Gary Platek's fog and vapor effects.



CRYSTAL CHAOS

The Orrefors sequence.



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