



GHOSTBUSTERS

Movie Scrapbook



*"Stay Puft Marshmallow
Man attacks New York"*



Classified Information

Dr. Venkman

1983

CONFIDENTIAL

DVD
VIDEO



GHOSTBUSTERS

Contents:

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*come and take a tour with
the "Ghostbusters"*



*Spengler, Stang & Venkman
come racing around the corner
chasing vapor and see Winston*



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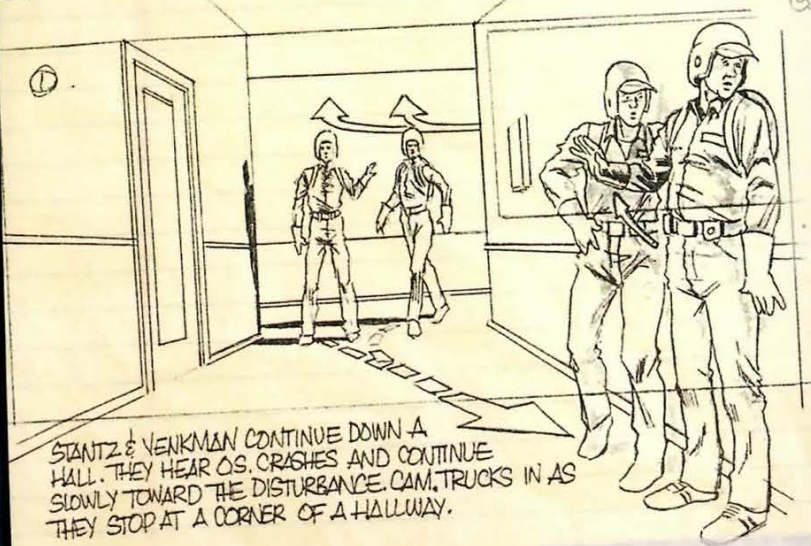
*They're here to
Save The World!*

AN INSIDE LOOK AT THE MAKING-OF "GHOSTBUSTERS"

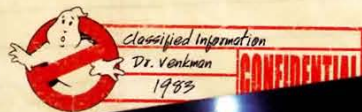
GHOSTBUSTERS began as "Ghost Smashers," Dan Aykroyd's original screenplay in which he and John Belushi traveled through space and time in pursuit of ghosts. When Aykroyd brought the project to Ivan Reitman, successful comedy producer of "Animal House" and director of "Stripes," Reitman agreed to helm the film, but wanted to revise the script's locale entirely to modern-day New York City. Coming up with the basic premise of scientists who turn to ghostbusting after losing their college grants, Reitman recruited "Animal House" co-writer Harold Ramis to rework the script with Aykroyd.

In May 1983, armed with a concept and the star team of Murray and Aykroyd, Reitman pitched GHOSTBUSTERS to Columbia Pictures. Even without a finished script, the studio saw the project's potential and greenlit the film with the understanding it would be ready for release in one year, the summer of 1984.

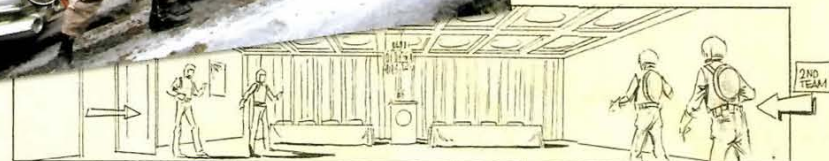
INT. HOTEL SEDGEWICK (ONIONHEAD SEQUENCE)



STANTZ & VENKMAN CONTINUE DOWN A HALL. THEY HEAR O.S. CRASHES AND CONTINUE SLOWLY TOWARD THE DISTURBANCE. CAM. TRUCKS IN AS THEY STOP AT A CORNER OF A HALLWAY.



Among the sites utilized by the filmmakers were the New York Public Library, City Hall, Columbia University, Tavern on the Green, Central Park West and Columbus Circle. After one month in Manhattan, cast and crew returned to the Burbank Studios, where production designer John De Cuir had completed the rooftop temple set. Sixty-feet high and covering an entire soundstage, the set was surrounded by a backlit, 360-degree panorama of NYC.



INT. BANQUET ROOM
THE CAMERA PANS FROM LEFT TO RIGHT AS THE TWO TEAMS ENTER THROUGH OPPOSITE DOORS.



STANTZ ENTERS SCENE AND PERUSES THE ROOM BUT SEES NOTHING. VAPOR MOVES ALONG CEILING.



STANTZ LOOKS UP AND SEES THE CEILING. A FORM FLITS BEHIND A CARVED BEAM.

STANTZ
THERE! ON THE CEILING!



QUICK CUT. THE OTHERS LOOK.



STANTZ FIRES TWO PROTON STREAMS AT THE VAPOR
STANTZ
COME ON DOWN HERE, YOU SUCK!

It was so large, in fact, that Columbia had to shut down other stages to provide cinematographer Laszlo Kovacs enough power (50,000 amps) to properly light it. A second soundstage contained Dana's apartment and a partial hotel set. Additional Los Angeles locations included a downtown firehouse, MacArthur Park, the Biltmore Hotel and the Burbank Studio's ranch, where a two-story facade of Dana's apartment building was recreated.

CREATING AN ICON

Michael Gross - the former art director of the "National Lampoon" - explains the origin of the logo:

GROSS: The second most famous thing I've ever done - after the "We'll Kill This Dog" cover - is the 'No Ghosts' logo used for GHOSTBUSTERS. Now I did not create the concept - Danny Aykroyd did - so I take care to say I designed it. In fact it was described in the script.

Q: This was the ghost behind the European 'No' sign?

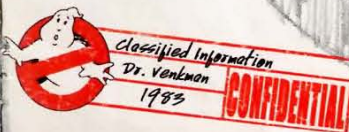
GROSS: Yes. I turned the signal the other way, because we didn't use that sign in America yet so it didn't look wrong. The initial concept has the word 'Ghostbusters' in the crossbar, but it tilted the way it actually is used - tilted down - it didn't read right, so I reversed it. Then we took the word out. In Europe, the logo's the other way around... it was vertically flopped, because they didn't think we should mess with their symbol.

- COMIC BOOK ARTIST, April 2003

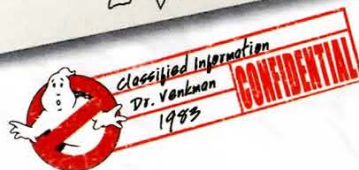


GHOSTBUSTERS

LOVE THIS CONCEPT !!!



Initial logo exploration



Initial logo exploration



DEVELOPING THE CHARACTERS



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This ghost
eats everything
in sight and energy
level is above average.



VENKMAN
VISORS
DOWN.

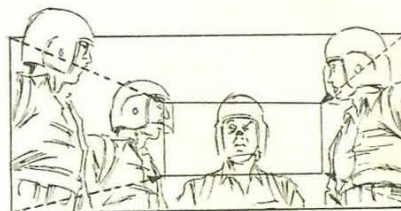
Production of GHOSTBUSTERS began in October 1983.
Joining Murray and Aykroyd on location in New York were
co-stars Sigourney Weaver, Rick Moranis, Ernie Hudson and
Ramis himself as fellow buster, Egon Spengler.

Dan Aykroyd: Dr. Raymond Stantz/Writer
Born July 1, 1952
Ottawa, Ontario, Canada
Partial Filmography:

- 50 First Dates
- 1941
- The Blues Brothers
- Christmas with the Kranks
- The Coneheads
- Dragnet
- Evolution
- Ghostbusters
- Ghostbusters 2
- Loose Cannons
- My Girl
- TV's "Saturday Night Live"
- Trading Places



STANTZ



SLOWLY WE PUSH IN ON VENKMAN'S PENSIVE MOMENT AS THEY
LOOK AT EACH OTHER WITH SOME RELUCTANCE.



VENKMAN CONT. FULL STREAM (THEY ADJUST THEIR WANDS)

SPLOP!

Jelly like bodies allow ghosts
to travel through walls.



VENKMAN LET'S GO!

Harold Ramis: Dr. Egon Spengler/Writer
Born: November 21, 1944
Chicago, Illinois

Partial Filmography:

- Analyze That
- Analyze This
- Animal House
- Armed and Dangerous
- Back to School
- Bedazzled
- Caddyshack
- Club Paradise
- Groundhog Day
- Ghostbusters
- Ghostbusters 2
- Meatballs
- Stripes



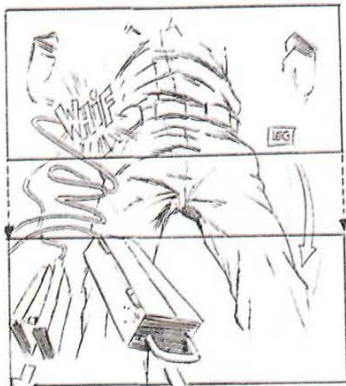
EGON



GHOSTBUSTERS



VENKMAN JERKS HIS LEG UP, TRIGGERING A RELEASE ON HIS EQUIPMENT BELT.



WE PAN DOWN WITH A FOOT PEDAL AND METAL BOX THAT ARE RELEASED FROM THE BELT.



VENKMAN

Bill Murray: Dr. Peter Venkman

Born: September 21, 1950
Wilmette, Illinois

Partial Filmography:

- Caddyshack
- Ghostbusters
- Ghostbusters 2
- Groundhog Day
- Kingpin
- The Life Aquatic with Steve Zissou
- Lost in Translation
- Mad Dog and Glory
- The Royal Tenenbaums
- Rushmore
- TV's "Saturday Night Live"
- Stripes
- What About Bob

When Belushi died in March 1982, trade papers reported Richard Pryor was under consideration as his replacement, but by the year's end, Bill Murray had agreed to take over the role.



WINSTON-HE GASPS AS THE VAPOR COMES RIGHT AT HIM....



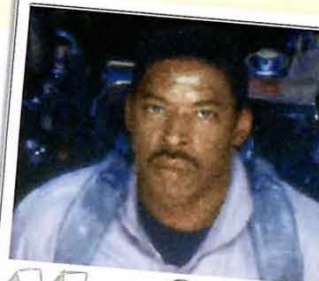
THE VAPOR SLAMS RIGHT INTO HIM AND PASSES OVER HIS HEAD AND CHEST, KNOCKING HIM OVER.

Ernie Hudson: Winston Zeddemore

Born: December 17, 1945
Benton Harbor, Michigan

Partial Filmography:

- Airheads
- The Basketball Diaries
- The Crow
- Ghostbusters
- Ghostbusters 2
- The Hand That Rocks the Cradle
- Miss Congeniality
- Miss Congeniality 2: Armed and Fabulous
- The Substitute



WINSTON



SPENGLER (HELPING HIM UP) WELL, IT'S ALL RELATIVE, ISN'T IT?





Sigourney Weaver: Dana Barrett

Born: October 8, 1949

New York, New York

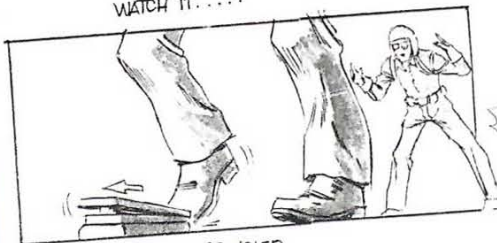
Partial Filmography:

- Alien
- Aliens
- Alien³
- Alien: Resurrection
- Company Man
- Death and the Maiden
- Ghostbusters
- Ghostbusters 2
- Gorillas in the Mist
- The Ice Storm
- Imaginary Heroes
- Tadpole
- The Village
- The Year of Living Dangerously

DANA



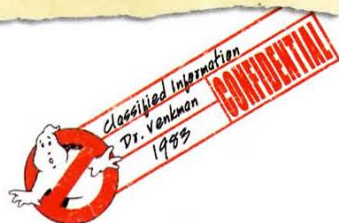
SPENGLER
WATCH IT....



SPENGLER
WATCH IT.... WATCH IT....



SUDDENLY THE VAPOR LIGHTS UP AND....



NOTE:
Personality traits:
AGGRESSIVE,
AGGRESSIVE,
AGGRESSIVE!!!

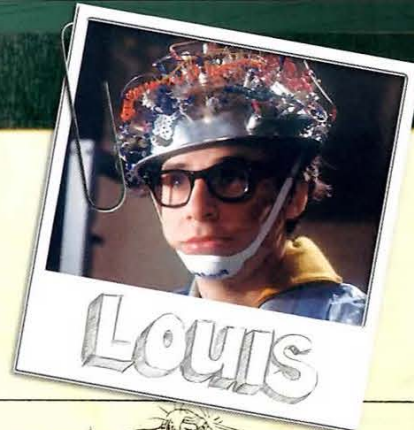
Rick Moranis: Louis Tully

Born: April 18, 1954

Toronto, Ontario, Canada

Partial Filmography:

- The Adventures of Bob & Doug McKenzie: Strange Brew
- The Flintstones
- Ghostbusters
- Ghostbusters 2
- Honey I Blew Up the Kid
- Honey, I Shrunk the Audience
- Honey, I Shrunk the Kids
- Honey, We Shrunk Ourselves
- L.A. Story
- Little Giants
- Little Shop of Horrors
- Parenthood
- Spaceballs



LOUIS



STAN AND WINSTON HERD THE VAPOR TO THE TOP OF THE TRAP.



VENKMAN STOMPS THE FOOT PEDAL AGAIN
SPENGLER NOW!



...THEN A LOUD DOUBLE ELECTRONIC SNAP WITH A BLINDING FLASH OF PINK LIGHT.



REITMAN

Ivan Reitman: Director

Born: October 27, 1946

Komárno, Czechoslovakia

Partial Filmography:

- Dave
- Evolution
- Father's Day
- Ghostbusters
- Ghostbusters 2
- Junior
- Kindergarten Cop
- Legal Eagles
- Meatballs
- Six Days Seven Nights
- Stripes
- Twins



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VENKMAN PEERS AROUND THE CORNER. HIS EXPRESSION CHANGES FROM CURIOSITY TO DISGUSTED SHOCK. HE QUICKLY PULLS BACK AROUND CORNER.



WISPS OF BROWN SMOKE AND CARBONIZED PARTICLES RISE TO THE CEILING IN A LARGE RESIDUAL PUFF.

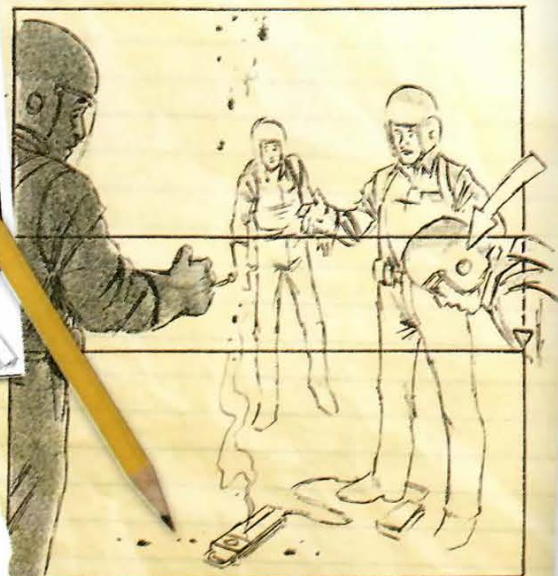


SLIMER

Slimer: Digitally Rendered Actor
Born: 1500 A.D.
Manhattan, New York, U.S.

Partial Filmography:

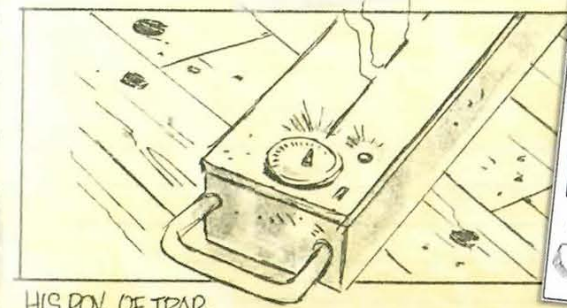
- Ghostbusters
- Ghostbusters 2



THE GHOSTBUSTERS STAND THERE FOR A FEW MOMENTS NOT QUITE SURE THE BATTLE IS OVER. AS SPENGLER BENDS DOWN TO INSPECT THE TRAP WE PAN DOWN TO THE BOX.



SPENGLER MOVES INTO FRAME SLOWLY TO AT O.S. TRAP TO INSPECT O.S. TRAP.



HIS POV. OF TRAP.

RED LIGHT FLASHING INDICATING A VAPOR PRESENCE.



STAYPUFT

Stay Puft: Actor
Born: 1984
Manhattan, New York, U.S.

Partial Filmography:

- Ghostbusters



Nice Doggie??

*Terror Dog: Assistant to Gozer.
Guards the gates of hell.*



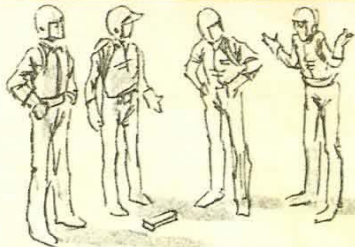
CUT BACK TO SPENGLER AS HE TURNS TO OTHERS. SPENGLER (CONFIRMS IT) HE'S IN THERE!



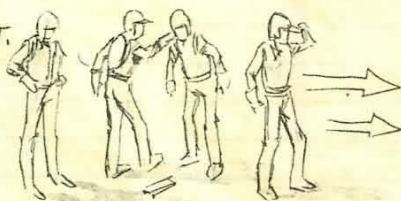
VENKMAN (PULLING UP HIS VISOR)
WELL! THAT WASN'T SO BAD, WAS IT?



WINSTON LOOKS ASKANCE AT HIM.
WINSTON
ARE YOU KIDDING? THAT WAS LIKE TRYING TO PUSH
SMOKE INTO A BOTTLE WITH A BASEBALL BAT. NOW
WHAT DO WE DO WITH IT?



WINSTON LOOKS AT VENKMAN - VENKMAN LOOKS AT SPENGLER
SPENGLER SHRUGS. VENKMAN
WE'LL HAVE TO WORK ON THAT.



VENKMAN (TO STANTZ)
GRAB THAT, WOULD YOU, RAY?
THEY ALL EXIT, LEAVING STANTZ TO DEAL WITH THE TRAP.



INT. LOBBY -
THE ELEVATOR OPENS AND THE GHOSTBUSTERS EMERGE. STANTZ AND VENKMAN
COME OUT FIRST. STANTZ HOLDS THE TRAP BY ITS FOOT PEDAL. HE DANGLES IT
AWAY FROM HIS BODY AS IF IT IS SOMETHING PUTRID. SPENGLER AND WINSTON FOLLOW.



GHOSTBUSTERS



ECTO 1



PANNING WITH VAPOR AS IT DODGES BEAM BLASTS. ONE BLAST KNOCKS A SIZEABLE CHUNK OF PLASTER OUT OF THE CEILING AND THE OTHER DESTROYS HALF THE CRYSTAL CHANDELIER.



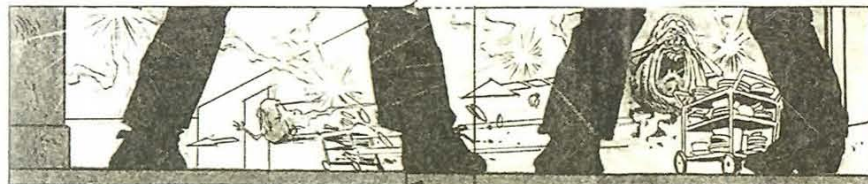
THE ENTITY IS NOW LOOSELY CONFINED BY THE FOUR LINES OF FORCE STREAMING FROM THE NUTRONIA WANDS. THE VAPOR BOBS AND WEAVES, TRYING TO SLIP PAST THE VISIBLE LINES OF LIGHT, BUT WINSTON & STANTZ MANAGE TO KEEP IT BOKED IN.
STANTZ (NERVOUS, TEASE)
"THAT'S GOOD."



HIS SHOTS ARE ON EACH SIDE OF THE ENTITY. THE ENTITY SWIRLS BUT STAYS BETWEEN THE BEAMS.
WINSTON (TALKING HIM THRU IT)
"GOOD...GOOD...NICE AND WIDE...MOVE WITH HIM...EASY. NOW HOLD STEADY. I'M TURNING ON."

SPECIAL EFFECTS

To meet GHOSTBUSTER'S tight production deadlines, visual effects supervisor Richard Edlund and his staff were already at work on creating the film's 200 special effects shots before shooting was even complete. Working at his shop in Marina del Rey and on the soundstages at the Burbank Studios, Edlund created creatures utilizing stop-motion, rotoscoping and cell animation. Using miniatures, he recreated the Central Park West apartment building and its accompanying unnatural disasters. These effect shots were added to the film after principal photography was complete in February 1984.



THE VAPOR FLIES OFF DOWN THE HALL. THE ROOM SERVICE CART ROLLS ALONG BEHIND THE GHOST AS IF BEING PULLED IN ITS WAKE.

THEY KISS AND THEIR COMBINED STREAMS TEAR AWAY FIFTY FEET OF WALLPAPER IN A SEARING RIDDCHET.



STANTZ (EXCITED)
WE HAD TO CUT HIM OFF!



THEY CHASE IT DOWN THE HALL



THE VAPOR REACHES END OF CORRIDOR BUT DOES NOT TURN. IT PASSES THRU THE WALL, SMASHING DISHES AND THE CART INTO THE WALL.



STANTZ—HE TRIGGERS HIS NUTRONIA WANDS & TWO STREAMS ARE EMITTED.
WINSTON
NOW!



Beauty is in the eye of the beholder

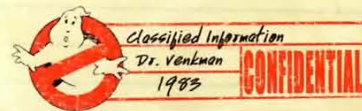




FROM PAPER TO CELLULOID



Problem Solving
under pressure...

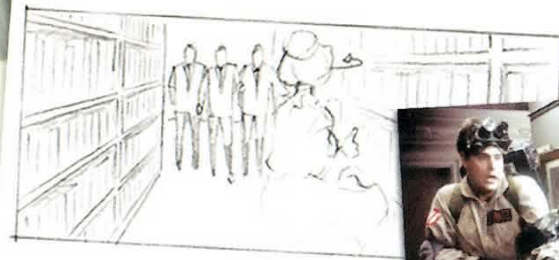




- CONVERSATION CONTINUES - BEHIND SHELVES THROUGHOUT SCENE



HIS P.O.V. - SHE'S SITTING ON NOTHING - FLOATING

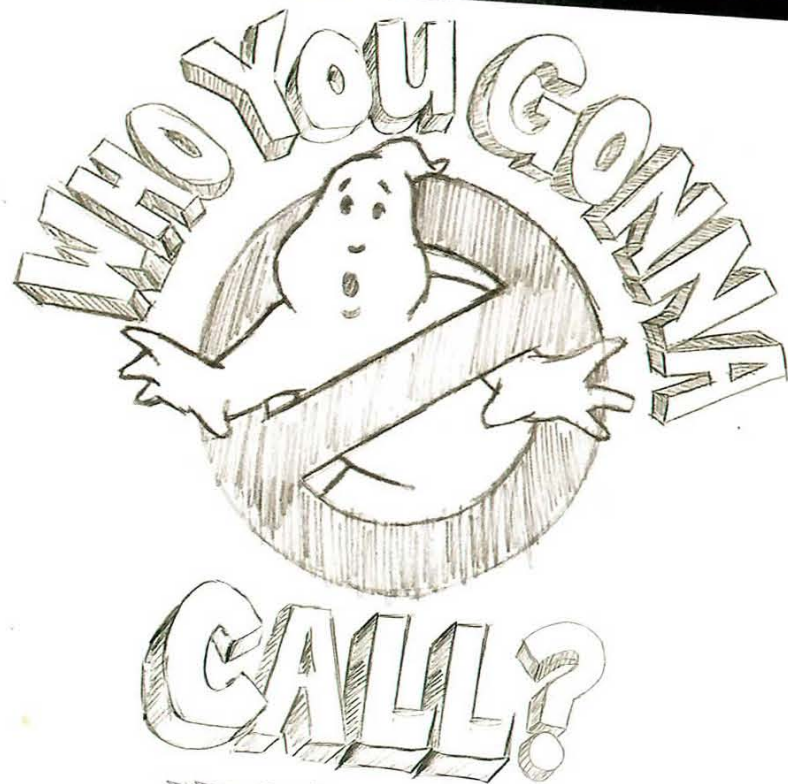
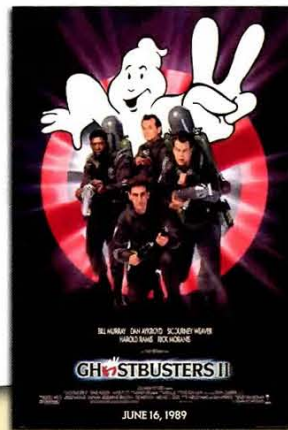


CHARACTER PULLS BACK A BIT AS SHE RISES AND CONTORTS INTO A HORROR BEING





ORIGINAL THEATRICAL POSTERS



Our Marshmallows Always...

STAY PUFT

Melt'em!

Roast'em!

Toast'em!

*Stay Puft Marshmallows taste great
no matter how you eat them—add
them to brownie recipes,
bake them in casseroles,
stack them in s'mores,
or just eat them plain, straight
out of the bag.*

*Only
15¢
per bag*



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