

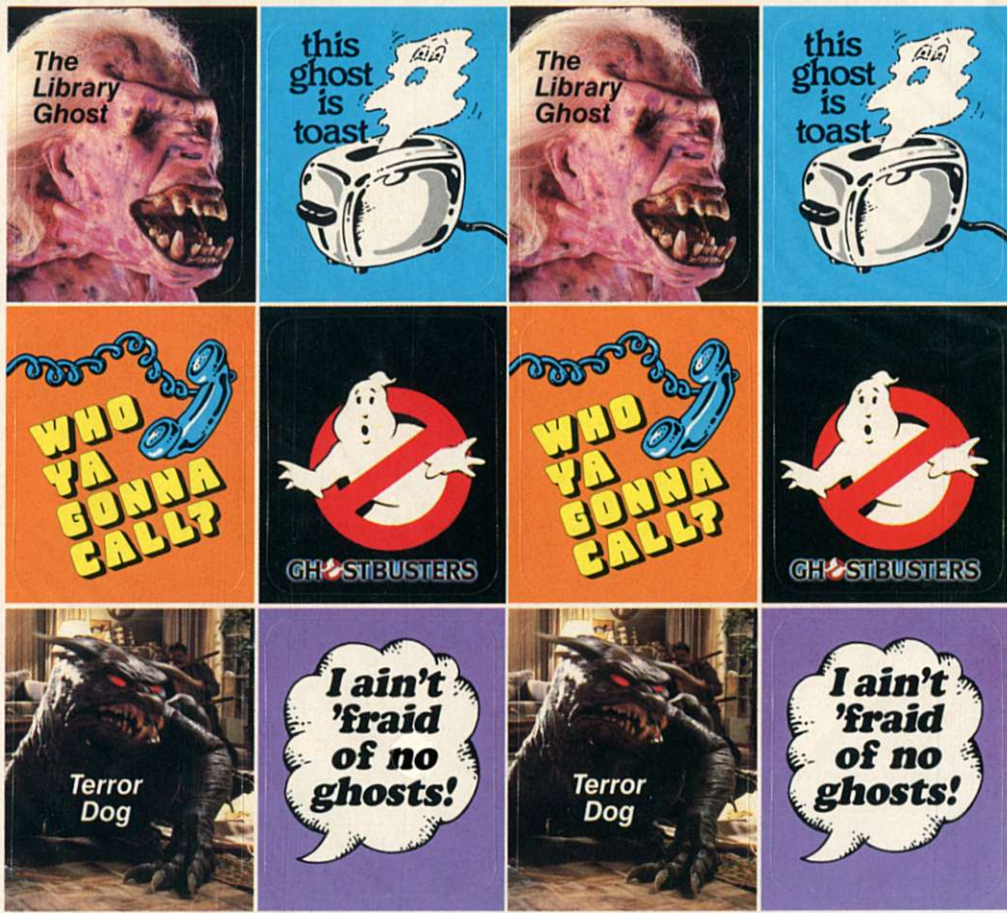
The Story Behind **GHOSTBUSTERS™**

**Who Ya
Gonna
Call?**

12
COLLECTOR
STICKERS
INSIDE



All the slime that's fit to print...



391-X

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The Story Behind GHOSTBUSTERS™

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Ghostwriter at Work

Imagine this: You're goofing off in the school library when these 3 guys walk in. They look **real** familiar. They head straight for **you**.

"Hey, kid," says Dan Aykroyd. "I got this great idea. We're gonna do a scary movie with ghosts and all these neat special effects. But it's gotta be funny, too. And you're gonna help."

"Great!" you say. "What do I do first?"

"Do your homework," Bill Murray tells you.

"What?! Forget it!" you say.

"He means read up on some true-life ghost stories," explains Aykroyd, "so you can write the movie script."

"Okay. I guess I gotta do my homework—no matter **how weird** it is," you mutter. So you check out some books. You even run into this nasty old ghost who yells "Quiet!" But you write a really good script. You call it *Ghostbusters*.



Who Ya Gonna Call?

“So what’s next?” you ask.

“Ivan Reitman is going to produce and direct. He needs a special effects crew,” says Aykroyd.

“So **who** ya gonna call?”

You pick up the phone. “What about the guy who did the special effects for *Star Wars* and *Poltergeist*?”

After you get in touch with Richard Edlund, he tells you to call a few more people. You’re on the phone again and it’s sort of like ordering a pizza.

“I’ll take a staff of artists, some people to work with puppets, and a couple of stuntmen—to go. And throw in 300 extras for crowd scenes and some actors who like to pig out, get slimed, or turn into dogs.”

“Good job, kid,” says Ivan Reitman when you’re done.

“Thanks. They’re putting pepperoni on half for free.”



The Setup

“So what else do we need?” you ask.

“Special effects equipment,” says Edlund. “A high speed camera, an optical printer, a computerized animation stand, a cloud tank, and some blue screens.”

“Is that all? No sweat,” you say, pretending you **know** what all that stuff is. You’re on the phone so long this time, your ear looks like a cauliflower.

“We need backgrounds and sets,” production designer John DeCuir tells you.

“How big?” you ask.

“About tabletop size. Except for Gozer’s temple. It should measure 6 stories and have 30-foot high doors.”

You call and find out the Gozer set will cost \$1 million. (Who said ghostbusting was cheap?!) But you order it anyway. It’s not **your** money, so who cares?



Getting the Picture

"Have you got the picture yet, kid?" associate producer Michael Gross asks you.

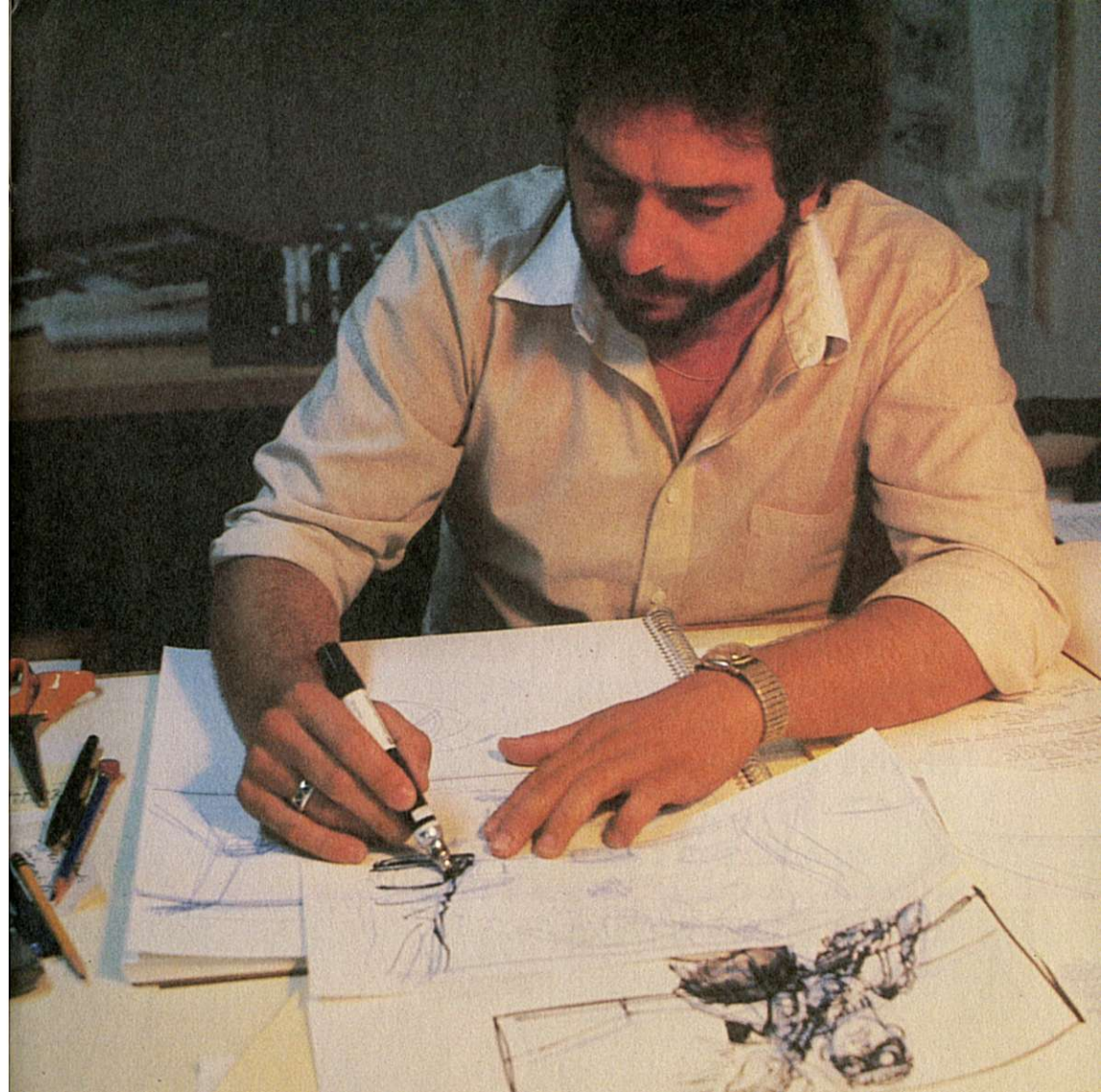
"Yeah, this is a lot of work," you moan.

"No, I mean, have you got the background pictures for the special effects shots," he says.

Now you find out that before the cameras roll, Michael has to help a team of artists draw pictures of all the scenes in the script. This helps the cameramen see how to shoot the movie.

Then you send a crew to New York City to take background shots. They start calling you with questions. "How do we get overhead shots of the city?" "Use your head," you reply. "I mean, a helicopter."

They call you with problems. "We're filming the Stay-Puft Marshmallow Man's attack scene. We've got 300 extras crawling over cars and running down the street. We're causing a major traffic jam. What do we do?" "Get King Kong to direct traffic," you say and hang up.



Creature Feature

You're ready for the next step. You call up the creature shop. "I'll need 56 ghosts," you tell the crew.

"What?! There are only 6 in the script!" they yell.

"We need to show the ghosts with all kinds of expressions—smiling, frowning, looking scared," you explain.

So they go to work. A makeup effects man puts some rubber over a plastic skull and you've got the corpse in the cab. Then they start on the library ghost. "Is this ugly enough?" they ask and you cover your eyes. They make the subway ghost from a piece of plastic and film it underwater.

"What do you do after a long day in the shop with these critters?" you ask them. "Go trick or treating?" They don't laugh.



No Pets Allowed

“What about the Terror Dogs?” you wonder.

“We’ll need 2 sets—one pair of life-size dogs and one smaller pair for long shots,” the crew tells you.

“Personally, I think one pair’s scary enough, but okay,” you reply.

For the filming of the life-size dogs, you ask some guys to climb inside them and act like dogs. They even growl and roar. They’re getting their teeth into their parts.

Then you get a call from the people paying the bills. “What’s all this money you spent on headsets and mini-TVs?!” they yell.

“For the guys **inside** the Terror Dogs to wear so they can hear and see the director **outside**,” you reply.

“Dogs watching TV, what next?” they ask and hang up.



I've Been Slimed

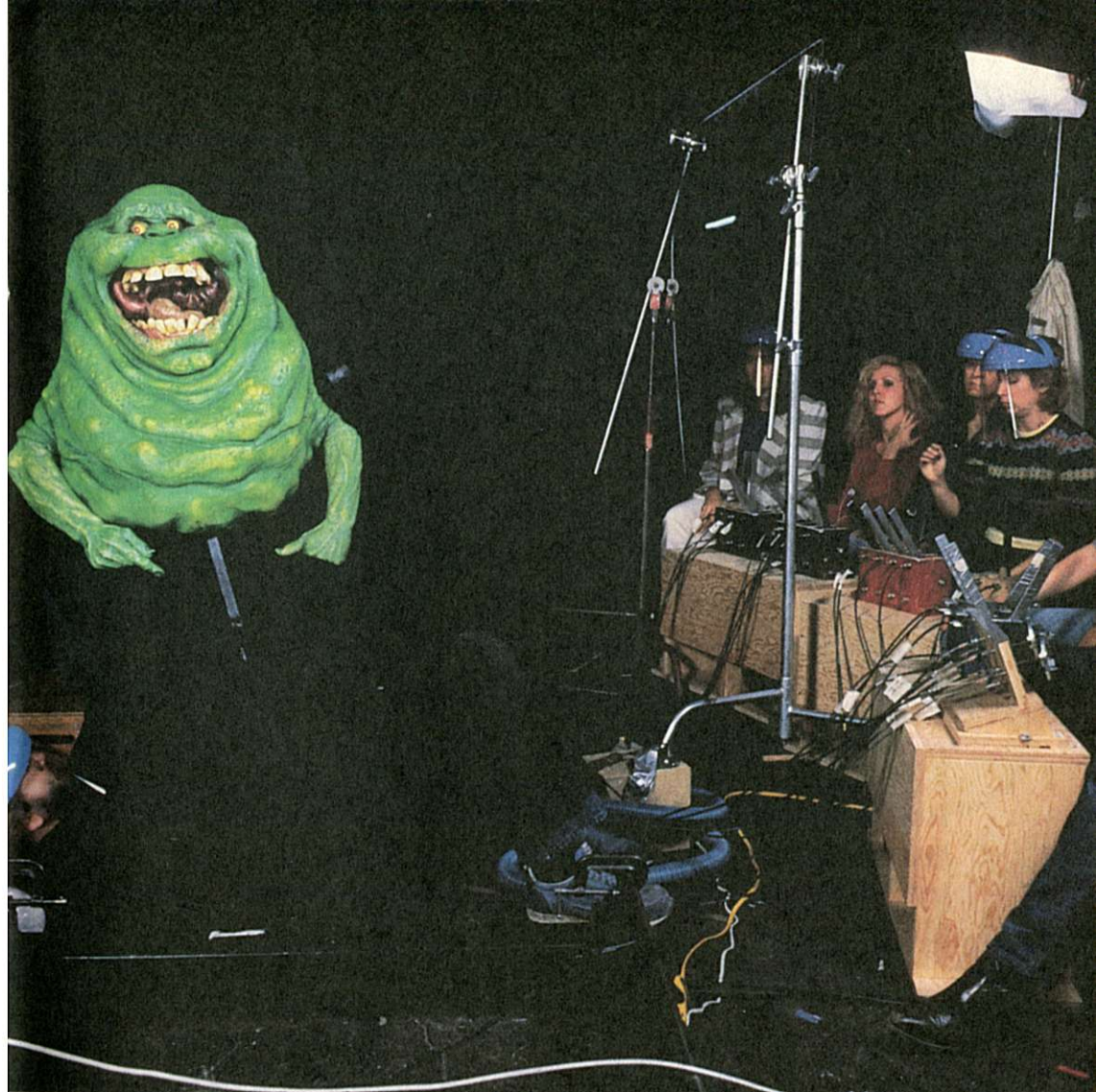
Someone's got to be the Ugly Little Spud. You call Mark Wilson. "How'd you like to do some sliming?" you ask him.

"What?!" comes the reply.

"Look, Mark, all you have to do is wear a green rubber suit and some black velvet wrapped around your legs. You make some funny moves and the camera will do the rest."

You're talking fast now. "And for the scenes you can't do, we'll use a puppet. And—you get all the food you can eat."

So Mark agrees. And he really gets into the spirit of things, especially in the pig-out scene. "Jelloooo!" he yells as he downs a whole plateful from the hotel cart.



Making a 112.6-Foot Marshmallow

Someone tells you the Stay-Puft Marshmallow Man is 112.6 feet tall.

“How do you make a hundred-foot marshmallow?” you ask yourself. Then you figure it out. You call up the crew and tell them to make a really small set and a plastic suit for the Stay-Puft Man.

“What size suit?” they ask, laughing. “Super-jumbo-humongous?”

“No, medium,” you snap. “I’ve got an idea.”

You call on Bill Bryan. “How would you like to be a marshmallow?”

After he’s hung up and you call him back, he agrees to dress up in the suit and walk through the tiny Spook Central set. Then you find out it’s hard to walk in that big, stiff suit. But Bill does a great job of making the Stay-Puft Man come alive.



This Ghost Is Toast

You find out the Stay-Puft Man has to be destroyed. You call up a store and ask for flash paper, heaters, small explosives, and gas torches.

“Going to blow up a building?” jokes the store owner.

“No, I’m having a marshmallow roast,” you reply.

Then you have a stuntman wearing a fireproof suit climb a model of Spook Central. To make it look as if the Ghostbusters are melting the Stay-Puft Man with their Nutrona wands, the crew uses the flash paper, heaters, gas flames, and explosives.

Next you call up a shaving cream company. “I need about 400 pounds of shaving cream.” So what looks like globs of melted marshmallow are globs of shaving cream sprayed from tanks.

The glob that falls on the EPA guy is dropped from a crane. It weighs 200 pounds. “That could give a guy a headache—and a real close shave,” you think.



Back Off, Man! I'm a Scientist!

The special effects crew has asked you to order some pretty strange items. They tell you it's in the interests of science—special effects science.

They want wires and bars to “float” books and people in mid-air. You even order dozens of eggs for them to poke holes in and blow air through so the yolks will pop out.

But the *weirdest* items are for the Spook Central earthquake. The crew needs fake pieces of broken-up street and a police car sawn in two.

“Now wait a minute,” you say.

“If we cut off the front end of the police car, and stand it at an angle, it'll look like it's fallen in a hole during the quake,” they explain.

“Okay. I just hope I don't get arrested for this one,” you mutter as you pick up the phone.



I Ain't 'Fraid of No Ghosts!

The movie's been shot. You're tired and your phone bill's huge. But you make one more call. "How's it going?" you ask the film editors.

"We've mixed the special effects shots of the ghosts with the background shots of real people and buildings," they tell you. "It was tricky, but the final shots look pretty real."

"Great!" you say. As you hang up the phone, a magazine writer walks up to you.

"Could I interview you?" he says.

"Back off, man! I'm a scientist!" you growl.

"How do you feel about making this movie?"

"I've been slimed!"

"Would you do it again?" asks the reporter.

"I ain't 'fraid of no ghosts." You pick up the phone.

"Who you gonna call?" asks the reporter.

You smile. "Ghostbusters!"



The End

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