



COLUMBIA PICTURES

Presents

AN IVAN REITMAN FILM

A BLACK RHINO/BERNIE BRILLSTEIN PRODUCTION

BILL MURRAY

DAN AYKROYD

SIGOURNEY WEAVER

"GHOSTBUSTERS"

HAROLD RAMIS

RICK MORANIS

Music by ELMER BERNSTEIN

Production Design by JOHN DE CUIR

Director of Photography LASZLO KOVACS, A.S.C.

Visual Effects by RICHARD EDLUND, A.S.C.

Executive Producer BERNIE BRILLSTEIN

Written by DAN AYKROYD and HAROLD RAMIS

Directed and Produced by IVAN REITMAN

With the compliments of

DONALD MURREY

Executive Director of Publicity for Columbia

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"GHOSTBUSTERS"

Production Information

New York City has a problem: paranormal occurrences are plaguing the city in increasing numbers. The only ones who know this are three, extraordinarily bright, slightly off-beat university parapsychologists who have been deprived of their research grant and forced out into the hard, commercial world, where they start their own business -- the aptly-named GHOSTBUSTERS.

Bill Murray, Dan Aykroyd, Sigourney Weaver, Harold Ramis and Rick Moranis star in Columbia Pictures' new comedy, "Ghostbusters", produced and directed by Ivan Reitman, co-written by Aykroyd and Ramis. First released in the USA and Canada on June 8, it gave Columbia its biggest opening weekend business in the company's history and then, streaking ahead of all other movies in release for the peak, summertime season, will now wind up as the unchallenged box office leader of the corporation's 60-odd years of existence.

This is attributed by film industry commentators not only to the fact that "Ghostbusters" combines the comic talents of Bill Murray and Dan Aykroyd, who in "Ghostbusters" appear on screen together for the first time, nor only to the fact that the movie re-unites Ivan Reitman and Harold Ramis (who worked together on "Animal House", "Meatballs" and the hugely-successful "Stripes"). The commenatators instead point to the fact that "Ghostbusters" provides cinema audiences with a welcome opportunity to relax with a bright comedy devoid of sex, violence and four-letter expletives ("Ghostbusters" has a PG Rating from the British Board of Film Censors -- anyone of any age may see it, accompanied or unaccompanied, but parents are advised that certain scenes may be unsuitable for younger children: in this case, fairly obviously, the occasionally scary behaviour of the spooks as they set about New York City).

Ghostbusting Bill Murray, Dan Aykroyd and Harold Ramis are cosmic crusaders. Because of their advanced intelligence they walk that fine line between genius and lunacy -- and their qualifications as parapsychologists adds another layer to the ingredients of this fine, comic stew.

"The 'ghostbusters' and I have known each other for a long time", observes director Ivan Reitman. "I first worked with Dan Aykroyd when I was directing television in Toronto. That was on a show called 'Greed' and Dan was the announcer. The show was so short of money that he kicked back to us nearly half of his weekly salary. I started working with Bill and Harold on a stage revue I directed in New York called 'The National Lampoon Show', which also starred Gilda Radner and John Belushi".

Co-star Sigourney Weaver whose character, Dana, calls in the ghostbusters for urgent help, reveals another aspect of the production. "I looked forward to doing a comedy with Bill, Dan, Harold and Rick Moranis -- not least because I suspected the work would be loose, crazy and often spontaneous. And it was. I've done improvisation on the stage -- but never before so much, so often in front of the camera. One thing that made it a totally different atmosphere was that the guys were so generous: there was no ego, anywhere, it was all very giving".

"We approached 'Ghostbusters' from the point of view of a team", explains co-writer/co-star Harold Ramis. "My character, Spengler, is the brains if only because I tend to be rationalistic. Danny's character, Stantz, is the heart -- because he's enthusiastic and sincere. Bill's character, Venkman, is the mouth -- because Bill really can talk. Somehow, together, we add up to a whole person!"

"Ghostbusters" was the brainchild of Dan Aykroyd. After writing a first draft of the script on his own, Aykroyd brought in Ramis, Reitman and Murray. Himself a member of the American Society for Psychical Research, Aykroyd believes that ghosts and humour have been linked for scores of years in film history by popular stars such as Laurel and Hardy, Abbot and Costello, The Bowery Boys, Dean Martin and Jerry Lewis and Bob Hope. "Nearly every major comedy performer has dealt with ghosts in some of his work", Aykroyd comments. "We've simply done a modern version of popular, old-time ghost movies -- a mixture of laughter and spookiness. The only difference is that we include a little bit more theory, perhaps a spot more science and for sure a lot more technology than our predecessors".

Ivan Reitman began assembling his production team in June, 1983. Production designer John De Cuir and visual effects supervisor Richard Edlund were brought in not only for their impeccable credentials but also because of their special experience with large-scale productions. De Cuir has won Academy Awards for "The King And I", "Cleopatra" and "Hello Dolly!", Edlund's Oscars came for his work on "Star Wars", "The Empire Strikes Back", "Raiders of the Lost Ark" and "Return of the Jedi". The much-respected cinematographer Laszlo Kovacs joined the group, so did the talented and prolific costume designer Theoni V. Aldredge. Michael Gross and Joe Medjuck followed, as associate producers.

"Ghostbusters" presented the technical crew with unusual design problems -- from a temple on top of a skyscraper to the array of exotically complicated paraphernalia any self-respecting ghostbuster would carry. But, as Ivan Reitman points out, "Part of the package that Dan Aykroyd delivered to me with that first, draft script was a series of illustrations showing some of the equipment he felt the ghostbusters should tote around to apprehend various ghostly beings, what some of the spooks would look like and how they would travel. Although these elements have evolved a great deal since then, the original ideas came from Dan. And there is certainly none of that 'Star Trek' gloss to the equipment. It may look crude and tacky, but it looks like it's going to work!"

Harold Ramis elaborates. "Dan persuaded a friend to make our proton packs (the back packs). The first one was made of polystyrene and old radio parts. Dan bought a jumpsuit, put all the stuff on in his house and then videotaped himself catching a ghost. When we turned the whole package over to the special effects department, I think everyone was surprised. The designs really are amazing. We wear highly sophisticated backpacks and we carry neutrona wands that emit particle streams. We also drive the first functional Ectomobile in the world! It's a very elegant, 1959 Cadillac ambulance outfitted with a variety of electronic devices which allow the ghostbusters to locate any major psycho-kinetic disturbance, retrieve the ectoplasmic material and then store it before returning to the ectobase. I might add that Dan really loved driving it around New York with the sirens going!"

Production of the film began in October, 1983, in New York City. For its month-long stay there, "Ghostbusters" used locations that included

the New York Public Library, City Hall, Columbia University, the Tavern on the Green, Central Park West, Columbus Circle and the former New York Police Department lock-up.

Shooting in Central Park West, the location for Dana and Louis's ghost-infested apartment building, was not just complicated for the film's makers but even more so for New York's civic authorities. "Sometimes we had as many as four hundred or five hundred extras working", says associate producer Joe Medjuck. "And we didn't just block the busy traffic along Central Park West, we found we had blocked the cross-town traffic as well -- everything going through Central Park. At one time, I think we had about a third of upper Manhattan in a log-jam. Of course, we had negotiated all the necessary permits from the police and from the New York Film Commission -- but these put restrictions on us, the biggest of which was that we could only work until midnight. But being under the gun, as it were, generated a sort of excitement and I think you can see it in the footage we have of those crowd scenes".

Meanwhile, in Los Angeles, John De Cuir's crew was nearing completion of the Temple Set at The Burbank Studios. Standing over 60 feet tall, the set covered the whole of a sound stage and cost over a million dollars. It was surrounded by a back-lit 360-degree panorama of New York City. De Cuir acknowledges it as even more difficult than the cities and barges for "Cleopatra" and the reconstruction of the Sistene Chapel for "The Agony and the Ecstasy". Chiefly because Ivan Reitman played his film against the vast tapestry of New York -- the real New York -- and at the studio they had to live up to it.

"We blew up streets in New York, worked with close on 500 extras plus cast and crew running around and came out two-and-a-half days ahead of schedule -- then went straight on to Stage 16 in Burbank, where the big set was, and it ground us to a halt!" wryly comments associate producer Michael Gross. "We guessed it would be simple because we were on the safety of a big studio stage. But the set was so big! It needed so much light that Laszlo Kovacs had to use 14 out of the 16 largest spotlights ever built in Hollywood. The whole studio has the capacity to supply 80,000 amps and we needed 50,000. They actually had to shut down other stages when we shot. Stage 16 was surrounded by huge generators. We had 12, separate vehicles generating power whenever we turned on the lights".

During this time, Richard Edlund and his staff at Entertainment Effects Group (in conjunction with Boss Film Corporation) had been creating the 200 or so special effects shots needed for "Ghostbusters". They created creatures and ghosts with stop-motion, rotoscoping and cell animation. Using miniatures, they re-created the Central Park West apartment building and brought to life the various fates which befall it. By injecting dyes and pigments into the water of a cloud tank, they generated rolling skies and other atmospheric conditions. "Terror dogs" (stone manifestations of ancient apparitions) were created in various sizes and with various capabilities. Some of them required people inside them, others required anything up to 10 people to operate all the mechanisms.

"Apart from the visual effects there were mechanical effects", says director Reitman. "These were under Chuck Gasper's direction. While the audience may think a lot of what they see in the movie is visual effects, much of it occurred live on camera. I prefer to do effects right on camera, it gives actors the chance to react to something immediate and real".

After 15 weeks of shooting, "Ghostbusters" completed principal photography in February of this year (1984). "But then we had about 200 special effects shots that had to be put into the film", recalls Joe Medjuck. "The majority could not be done until after we finished shooting. That's when the hard work really began".

Music for "Ghostbusters" was supplied by some of the hottest acts in music in America, today. In addition to the score by Elmer Bernstein and the title song by Ray Parker Jr., there is original music from Laura Branigan, The Thompson Twins, Air Supply, the Alessi Brothers, The Bus Boys and Mick Smiley. There is also a music video, directed by Ivan Reitman and featuring Bill Murray and Dan Aykroyd, with Ray Parker Jr. performing the "Ghostbusters" title song. The soundtrack album is available in Britain on Arista Records and tapes.

Columbia Pictures presents an Ivan Reitman Film, "Ghostbusters", starring Bill Murray, Dan Aykroyd, Sigourney Weaver, Harold Ramis and Rick Moranis, produced and directed by Ivan Reitman from a screenplay by Dan Aykroyd and Harold Ramis.

About the Cast...

BILL MURRAY stars as Venkman in "Ghostbusters", his third picture with director Ivan Reitman (the other two were "Meatballs" and "Stripes"). Back in an all-out comedy after his portrayal of Larry Darrell in the soon-to-be-released "The Razor's Edge", Murray was completely at home with his co-stars and director after working with most of them on radio and television and/or films and/or in the theatre.

Born in Evanstown, Illinois, he studied in Chicago and then went to New York, where he joined "The National Lampoon Radio Show". In 1975 he joined the off-Broadway satirical revue, "The National Lampoon Show" together with John Belushi, Harold Ramis, Gilda Radner and brother Brian Doyle-Murray. Next, he was chosen for NBC's "Saturday Night Live".

Four years later (after a long association with "Not Ready For The Prime Time Players") Murray had his first feature film role as Tripper in "Meatballs" -- directed by Ivan Reitman and co-written by Harold Ramis. His re-teaming with Reitman and Ramis in Columbia's "Stripes" (a huge success everywhere, including the United Kingdom) firmly established Murray as an international comic actor. More recently, he starred (unbilled) as Dustin Hoffman's room-mate in "Tootsie" and starred in "The Razor's Edge", made at Elstree Studios -- a film which he co-wrote with its director, John Byrum.

DAN AYKROYD is one of the original stars of "NBC's Saturday Night Live", who continues his string of movie comedy roles as Stantz in "Ghostbusters".

Recently, Aykroyd starred with yet another "SNL" player, Eddie Murphy, in "Trading Places".

He was born and grew up in California and was a somewhat rebellious youth who dropped out of school. He joined the Toronto company of the Second City Improvisational Group, where he developed his talent for comedy. In Toronto, he was spotted by the executive producer of "Saturday Night Live" and cast as both an actor and a witer for five seasons of the TV show which is still a legend in America. In 1977, he won an Emmy Award for "SNL" and in 1979 he made his first feature motion picture, Steven Spielberg's "1941". His next movie was the international hit, "The Blues Brothers", followed in 1982 by John Avildsen's "Neighbours". More recently, Aykroyd has starred in "Dr. Detroit", appeared in "Twilight Zone -- The Movie" and starred with Eddie Murphy in "Trading Places". Together with Harold Ramis, Aykroyd co-wrote the screenplay for "Ghostbusters".

SIGOURNEY WEAVER is Dana in "Ghostbusters". The daughter of former NBC president Sylvester "Pat" Weaver and his wife, English actress Elizabeth Inglis, Ms. Weaver changed her first name from Susan to Sigourney after a minor character in F. Scott Fitzgerald's "The Great Gatsby".

After studying at Stanford University, she enrolled in the Yale School of Drama and her first professional job was as understudy in Sir John Gielgud's production of "The Constant Wife" starring Ingrid Bergman. Following work in American television, Ms. Weaver first broke into films with Ridley Scott's "Alien". Next came the role of newscaster in "Eyewitness" for director Peter Yates, after which Australian director Peter Weir cast her in the lead opposite Mel Gibson in "The Year of Living Dangerously". She starred with Chevy Chase and Gregory Hines in "Deal of the Century" and most recently co-starred with Harvey Keitel, William Hurt and Christopher Walken in the play, "Hurly Burly", directed by Mike Nichols at the Goodman Theatre in Chicago.

HAROLD RAMIS is re-united with old friends and colleagues in "Ghostbusters". Starring as Spengler, the film teams him once again with Bill Murray and Ivan Reitman, with whom he worked on the movies "Meatballs" and "Stripes". He had previously performed with "Saturday Night Live" players such as Bill Murray, John Belushi and Gilda Radner during his National Lampoon days. This is his first time in tandem with Dan Aykroyd which, in a way, completes the overall picture.

As director, Ramis presided over a cast that included Chevy Chase in "National Lampoon's Vacation", which was a big hit in America during the summer of 1983.

Although he is better known as a writer and director (having co-written "Animal House", "Meatballs" and "Caddyshack" and having directed "Caddyshack" and "National Lampoon's Vacation") he has solid acting credentials. His first film was with Bill Murray in "Stripes".

"Ghostbusters", which Ramis co-wrote and in which he stars, marks his fourth film association with Bill Murray and Ivan

RICK MORANIS is Louis in "Ghostbusters". An Emmy Award-winner, Moranis created in less than two years the well-known Canadian "hosers", The McKenzie Brothers, cut an album which went gold and wrote, directed and starred in the film "Strange Brew".

Moranis started working in radio while still in high school, got a job

with the Canadian Broadcasting Corporation in which he engineered and produced radio shows and also wrote material for disc jockeys. He began writing and directing for the CBC on radio and moved into television. In 1980 he joined Second City Television Company, co-created The McKenzie Brothers and received critical acclaim for his portrayals of such personalities as Woody Allen, Dick Cavett and Merv Griffin. SCTV went network on NBC in 1981 and Moranis earned Emmys for comedy writing in 1982 and 1983.

About the Film-Makers...

Producer/director IVAN REITMAN has played a significant part in shaping America's perception of contemporary comedy. From the off-Broadway "National Lampoon Show" to the blockbuster movie "Animal House", from the hilarious "Meatballs" to the huge, international success, "Stripes", Reitman's films have become almost a standard against which movie comedy is measured.

A native Czech whose family went to Canada when he was four years old, Reitman accomplished a lot at an early age. After winning a music prize and producing and directing several shorts in college and seeing these broadcast on Canadian TV, Reitman started New Cinema of Canada, a non-theatrical film distribution company which is still active.

He produced a live TV variety show called "Greed" on which the announcer was a young comedian -- Dan Aykroyd. Shortly afterwards he produced "Spellbound" on stage in Toronto which evolved into "The Magic Show", a five-year hit on Broadway and the 13th longest-running show in Broadway's history. He produced "The National Lampoon Show", a satirical revue, off Broadway and its subsequent, year-long tour. The success of this show led to the development of "National Lampoon's Animal House", which Reitman produced. Released in 1978, this wild comedy became one of the 15, top-grossing films of all time.

Reitman followed with "Meatballs" the following year. It starred Bill Murray and Reitman directed while Harold Ramis co-wrote. In 1981, Reitman had two major successes in the American market: first with the surprise hit of that summer, "Stripes" (again with Bill Murray and co-starring Harold Ramis, who co-wrote) and followed by the acclaimed feature-length animated film, "Heavy Metal", which he produced and which included sequences made by top animators in Britain.

In early 1983, Reitman returned to the Broadway stage and earned a Tony nomination for directing the hit magic show, "Merlin", which he also produced.

JOHN DE CUIR, production designer for "Ghostbusters", is one of the top men in his field. His credits include such memorable films as "Daddy Long Legs", "South Pacific", "Cleopatra", "The Agony and the Ecstasy", "On A Clear Day You Can See Forever", "The Great White Hope", "Hello Dolly!", "Once Is Not Enough", "That's Entertainment", "The Other Side of Midnight" and many others. De Cuir has received 11 Academy Award nominations and has won three Oscars, for art direction of "The King And I" (1956), "Cleopatra" (1963) and "Hello Dolly!" (1969).

RICHARD EDLUND has been involved in special visual effects for some of the most successful science fiction movies in history, including "The China Syndrome", "Poltergeist", "Star Wars", "The Empire Strikes Back", "Raiders of the Lost Ark" and "Return of the Jedi" -- for the last four of which Edlund received Academy Awards.

LASZLO KOVACS, director of photography, has a highly impressive list of credits, including "Easy Rider", "Five Easy Pieces", "What's Up Doc?", "Paper Moon", "New York, New York", "Paradise Alley", "Butch and Sundance: The Early Days", "Heart Beat", "Inside Moves", "The Legend of the Lone Ranger", "Frances" and "Crackers".

THEONI V. ALDREDGE, costume designer, created the costumes for such films as "The Great Gatsby" (for which she won the Oscar for Costume Design in 1974), "Harry and Walter Go To New York", "The Cheap Detective", "Network", "The Champ", "The Rose" and "Semi-Tough".

SHELDON F. KAHN, film editor, worked on "The Electric Horseman", "Same Time, Next Year", "Bloodbrothers", "An Enemy of the People" and "One Flew Over The Cuckoo's Nest" (for which he was nominated for an Academy Award).

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