

INDUSTRIAL LIGHT + MAGIC

INTO THE DIGITAL REALM



MARK COTTA VAZ
AND PATRICIA ROSE DUIGNAN

FOREWORD BY STEVEN SPIELBERG



497A

CA83 CONTINUED:

CA63

LOUIS
Should we go?

JANINE
I don't think we should leave her
alone.

LOUIS
You're right. We should stay.
He grabs Janine and they start making out again.

CUT TO:

DABJ INT. MUSEUM RESTORATION STUDIO - NIGHT (SAME TIME)

Janosz stands before the painting of Vigo. Vigo comes to life and repeats the litany of his power.

VIGO
I. Vigo, the scourge of
Carpathia --

JANOSZ
(heard all this
before)
Yes, the scourge --

VIGOR
-- the sorrow of Moldavia --

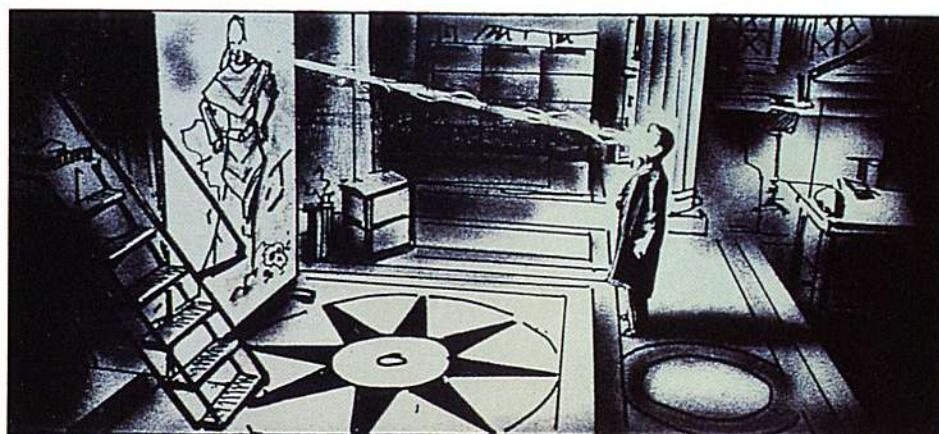
JANOSZ
-- the sorrow --

VICO
I command you.

JANOSZ
(checking his watch)
I await the word of Vigo.

VIGO
The season of evil begins with the
birth of the new year. Bring me
the child that I might live again.

JANOSZ
(abjectly humble)
Lord Vigo, the mother, Dana, is
fine and strong. I was wondering
-- well, would it be possible --
if I bring the baby, could I have
the woman?



SHOT: RR 11		5272 SENT/APP'D		STATUS:	
		DESCRIPTION: Fireballs/bolts stream from Vigo's eye into Janosz'.			
STAGE:	PLATE:	PRECOMP:	ANIM:	CG:	OPTICAL:



Above and left: Storyboards are visual blueprints for creating a shot. Effects boards usually include notes on the technical game plan. In this scene for *Ghostbusters II*, the evil Vigo the Carpathian is trapped in an old painting until he hypnotizes an unlucky art restorer to do his bidding.

Right: The green, gluttonous Slimer returns from the first *Ghostbusters* for a few sequel scenes. These character sketches helped capture the personality of the spectral character.

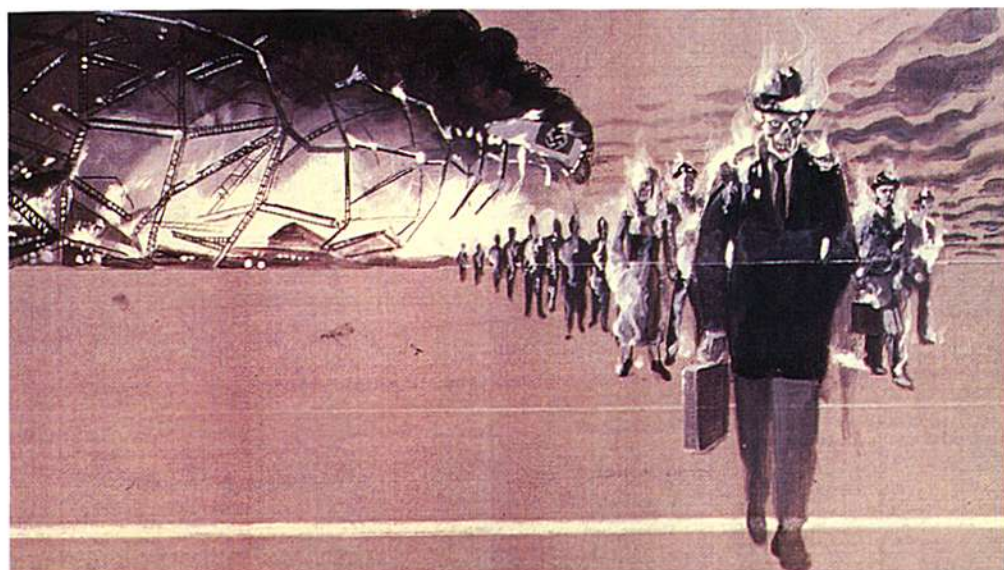
Below: In *Ghostbusters II*, freakish phantoms return from the dead to wreak havoc in Manhattan, particularly the criminal Scoleri brothers. Production illustrations kicked off the creation of Nunzio (bottom left) and Tony (bottom right). Art by Henry Mayo.



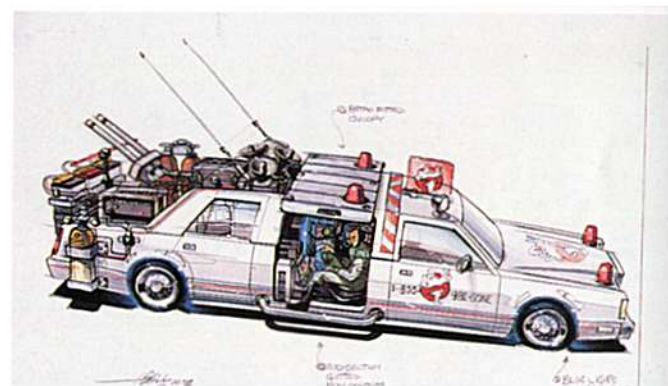
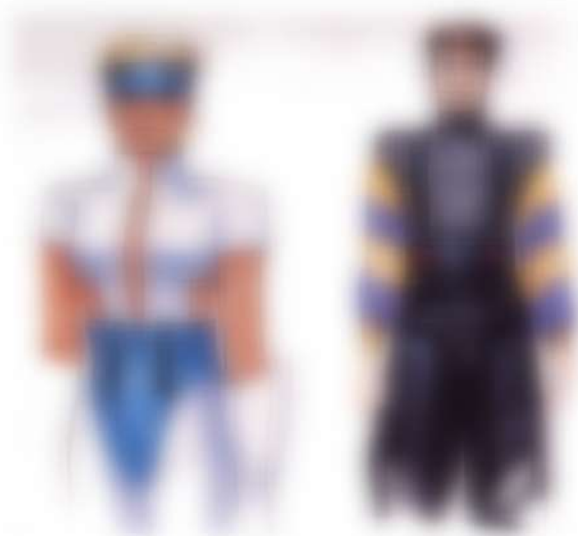
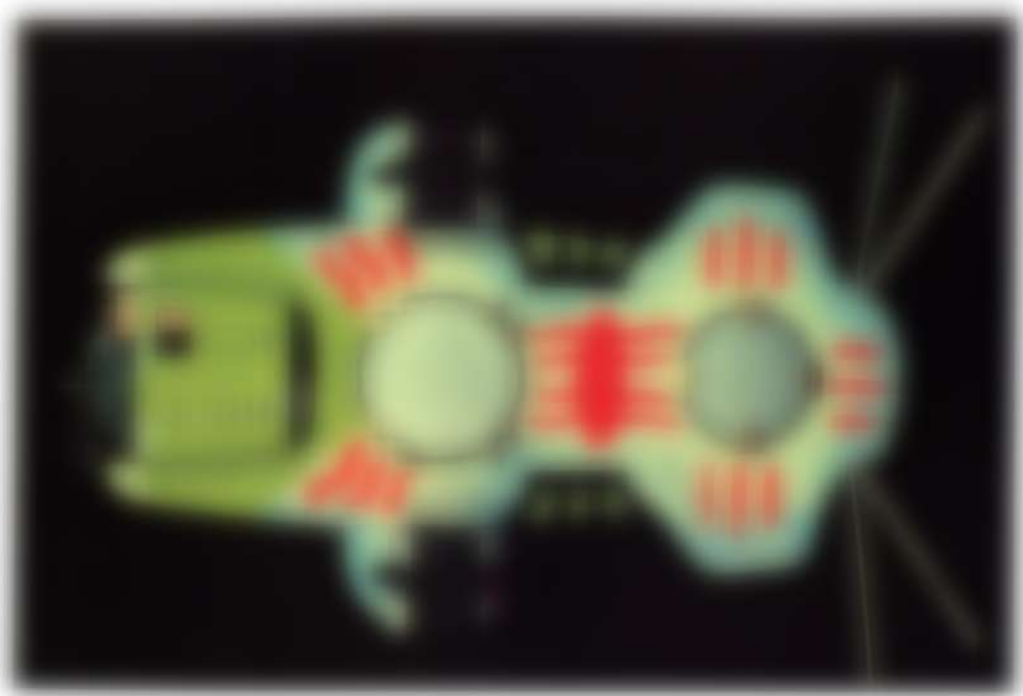


Above: The Slimer was ultimately created as a suit (worn by actress Robin Navlyt) shot blue-screen and optically composited into a background plate of a cowering Louis Tully (Rick Moranis). This scene did not make the cut for the final film.

Far left and left: Since the Scoleri brothers would be brought to life with performers wearing creature suits, it was important to consider how the two-dimensional character designs would work as fully dimensional forms. For such purposes, effects artists would produce 3-D prototypes, such as these maquettes of Nunzio and Tony.



Bottom: For *Ghostbusters II*, this Benton Jew illustration concept of ill-fated *Hindenburg* passengers was discarded in favor of waterlogged spirits disembarking a materialized *Titanic*.



Production illustration of the ghost-busting "Ectomobile," by John Bell. (Painted on the side of the live-action vehicle are the words "Call Us: We Believe You.")



Many of the modern methods for animating creatures employ a hybrid of tradition and cutting-edge technology. In the 1989 ghost-fest *Ghostbusters II*, the ghoulish Nunzio Scoleri was created as a ghost-suit, and lip synch was provided by a series of pneumatic cylinders in the lower jaw that were linked to the repeatable program of a computer. The Slimer, which had appeared in the first *Ghostbusters* (1984) as a cable-mechanized and directly puppeteered ghost creature, was rigged in the sequel with more complex remote-operated servo motors and pneumatics.



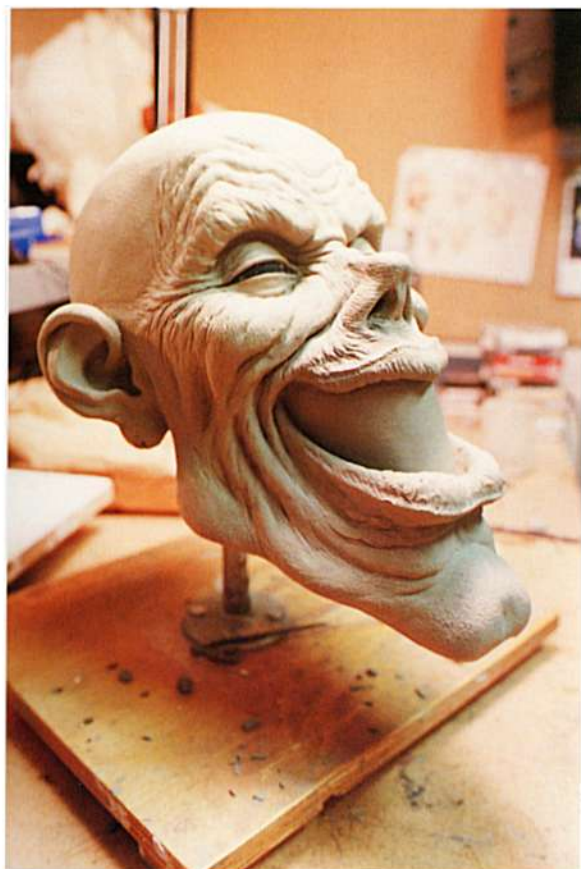
Top: Concept studies for Vigo's transformation sequence in *Ghostbusters II*.

Middle: For his *Ghostbusters* return, the Slimer creature suit (here being worked by Camilla Henneman-Adan) would be provided with remote-operated servos and pneumatics to provide a wide range of facial expressions. (Despite the elaborate preparations, Slimer's appearances were limited to a few quick shots.)



Below: Slimer (with Robin Navlyt in the suit) takes the stage with Barbara Hartman-Jenichen (left) and Michael Owens (right) as creature project supervisor Tim Lawrence looks on.

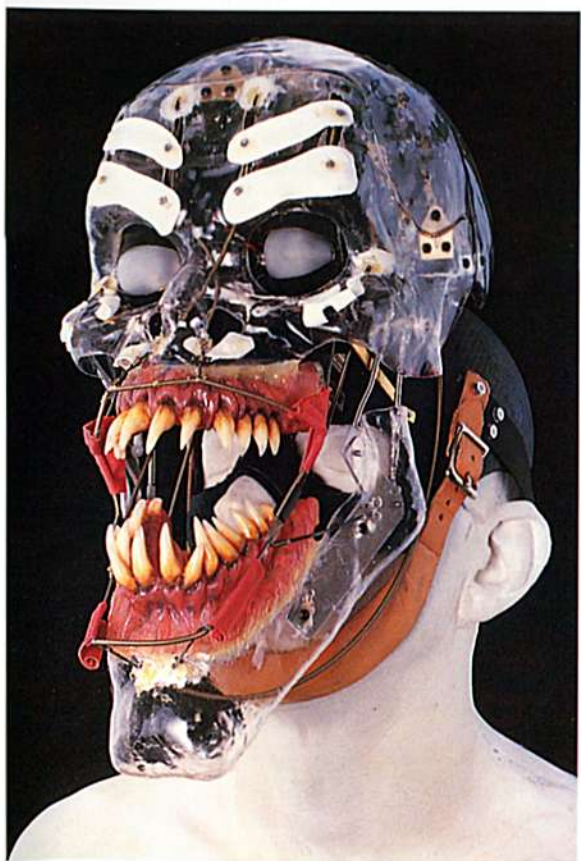




Far left: The costume headpiece of the ghostly Tony Scoleri, ready for paint and detailing.

Above: Buzz Neidig provides detailing for final character head to be worn by actor Jim Fye.

Below left: Armature for Tony Scoleri headpiece. As with the character head for brother ghost Nunzio, much of Tony's head action was actuated with servos and pneumatic cylinders linked to a computer setup that allowed for convincing lip synch.



Near right: Howie Weed of the creature shop airbrushes an application of foam latex to the Nunzio Scoleri character head.

Far right: "I'm ready for my close-up, Mr. DeMille!"

Below left: Classic, hand-drawn animation techniques have been a traditional resource for adding everything from laser blasts and fairy dust to lightning bolts and electrical sparks. The Scoleris, originally fried via electric chair, reappear all charged up, with effects animator Kevin Kutchaver painstakingly drawing each spark on an enlarged frame from the blue-screen filming.

Below right: Nunzio (pictured here, with creature shop supervisor Tim Lawrence in the suit) and Tony Scoleri are hoisted into blue-screen position for flying scenes to be composited later.





The ghostly Scleris, with animated electrical sparks and bolts (a still from the film).



Above: In *Ghostbusters II* our heroes battle evil spirit forces by engaging the Statue of Liberty, brought to life after a dousing of positive slime. This production illustration imagines a possible visual composition.

Above right: For close-up shots of Liberty, which required special detail, a larger sculpted head and upper body were utilized.

Right: Sculptor Richard Miller works every fold of the Statue of Liberty suit.

Far right: To have the Goddess of Liberty lumbering through Manhattan required a number of different effects. For shots of the full-length statue a detailed suit was prepared to use for both blue-screen and practical photography of Liberty walking through a miniature Manhattan set. Here, performer Jim Fye (who also donned the Tony Scoleri suit) is transformed with the aid of Buzz Neidig.





Above: To provide the illusion of the Ghostbusters commandeering the Statue of Liberty, a crown set—larger than normal scale to accommodate the performers—was constructed. The set piece was mounted on a gimbal that provided movements simulating the statue's plodding steps (a still from the film).



Left: Blue-screen shot of Statue of Liberty, final composite (a still from the film).

Below: Shots not requiring street-level views were accomplished with Liberty-suited performer Jim Fye moving through a scale set of the city as Terry Chostner (left) and Randy Johnson line it up.





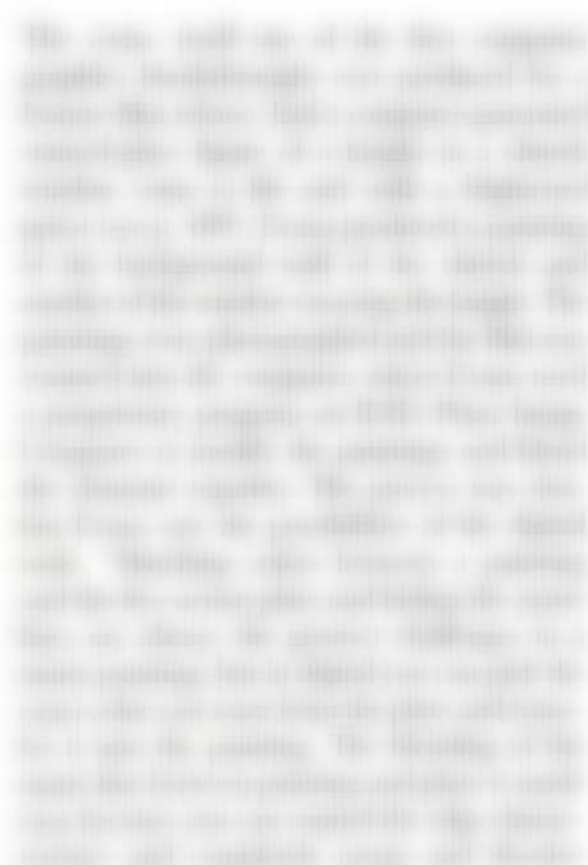
Left: Mark Sullivan matte painting of a gothic-looking New York apartment building for *Ghostbusters II*. The glass painting, nearly four feet tall and six feet wide, had hung on the ILM walls for years until the day it was taken to a shop to be put into a frame—and the glass warped slightly and shattered. No one was hurt, but thereafter ILM phased away from glass as a medium for doing matte paintings. (Within five years, brush and oils would give way to the digital medium.)

Below: Final composite with city traffic and a sinister “ghost nanny” (created as a blue-screen puppet).



Top: A painting is the medium through which the evil Vigo the Carpathian (played by Wilhelm von Homburg) enters the world in *Ghostbusters II*.

Bottom: An ILM team lines up Vigo's grand entrance.



The studio's visual effects supervisor, Dennis Muren, was the first to see the potential of digital effects. He was a pioneer in the field, and his work on *Star Wars* and *Indiana Jones* had already established him as a leading figure in the industry. In 1984, he was hired to supervise the visual effects for *Ghostbusters II*, a sequel to the 1982 hit *Ghostbusters*. The film was a commercial success, and Muren's work on it was widely praised.

Muren's work on *Ghostbusters II* was a testament to his skill and creativity. He supervised the creation of the film's most memorable effects, including the ghostly apparitions of the first film's characters. He also supervised the creation of the film's most iconic effect, the "ghostly" appearance of the first film's characters. Muren's work on *Ghostbusters II* was a testament to his skill and creativity. He supervised the creation of the film's most memorable effects, including the ghostly apparitions of the first film's characters. He also supervised the creation of the film's most iconic effect, the "ghostly" appearance of the first film's characters.

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Dennis Muren sizes up Vigo the Carpathian in *Ghostbusters II*. In addition to Ralston, Squires, and Muren, the roster of visual effects supervisors during ILM's second decade includes Bruce Nicholson, Micheal McAlister, Michael Owens, John Knoll, Dave Carson, Eric Brevig, Scott Farrar, Mark Dippé, Steve Price, and Stefen Fangmeier.



The first film's characters, including the first film's characters, are shown in a scene from *Ghostbusters II*. The scene is set in a dark, industrial environment, and the characters are wearing their iconic jumpsuits and proton packs.

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1989

The Blues

Blues Brothers (Columbia)

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GHOSTBUSTERS II

(Columbia)

"[With] two hundred effects shots in six months, it was very hard to organize and to maintain the ILM quality people expect from us," said Dennis Muren. "At one time we had nine crews shooting rubber ghosts, a river of slime, smoke clouds, the Slimer ghost character, and a walking Statue of Liberty."

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