



ISSUE 7

# BUILD THE GHOSTBUSTERS<sup>TM</sup> ECTO-1







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## CONTENTS

**04 INSTRUCTIONS**  
STAGES 19-22: Step-by-step guide.

**24 THE LIBRARY GHOST**  
Creating the book-flicking spectre.

**18 ERNIE HUDSON INTERVIEW**  
The actor on playing Winston.

**30 ECTO-101**  
The field of parapsychology.



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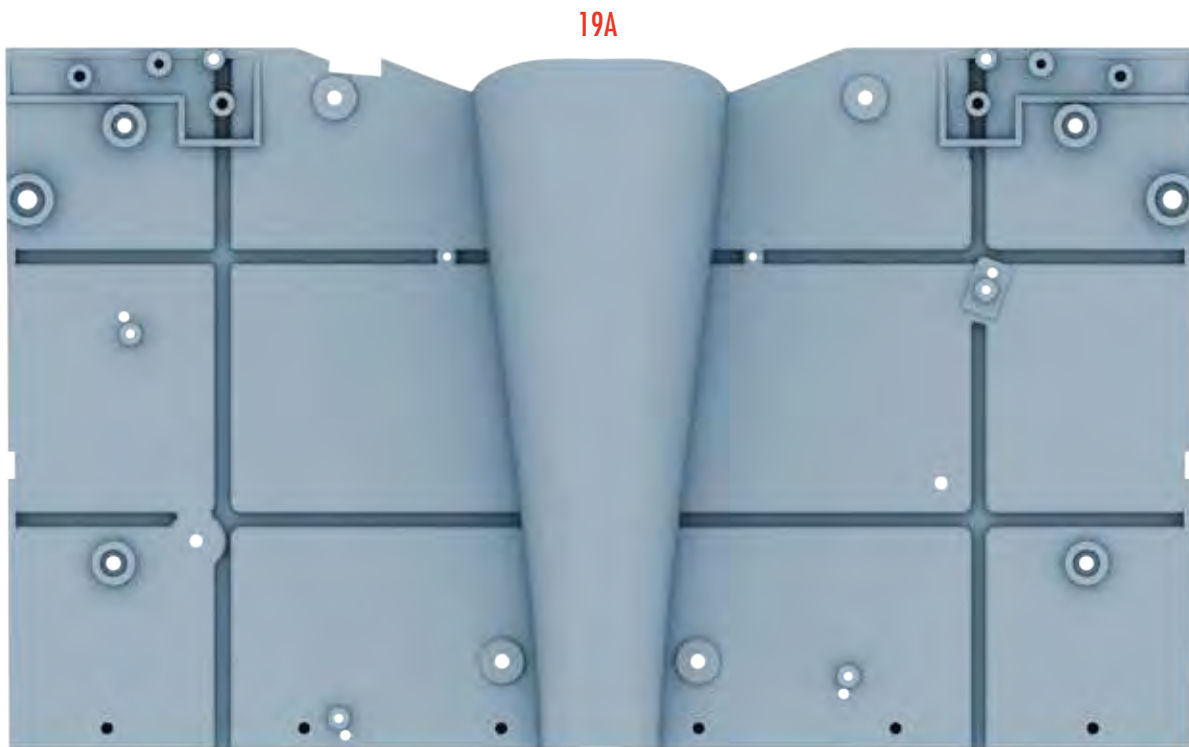
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# CAR PARTS STAGE 19

In this stage, you receive the front middle chassis, which forms part of the underside of your Ecto-1.



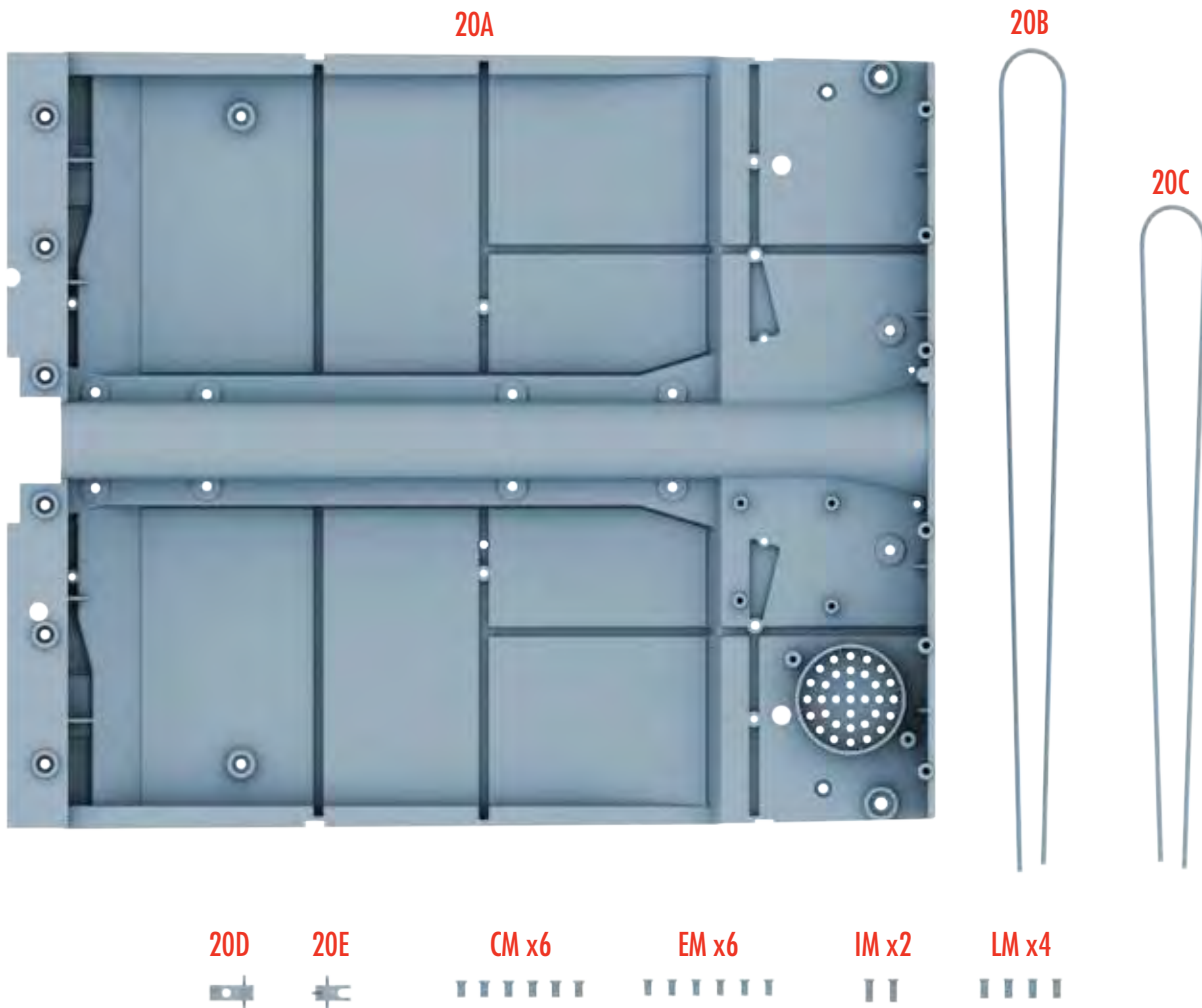
BM x2



PART NUMBER	DESCRIPTION	QUANTITY
19A	FRONT MIDDLE CHASSIS	1
19B	OIL PIPE COVER	2
BM	1.7x4MM	2 (+1 SPARE)

# CAR PARTS STAGE 20

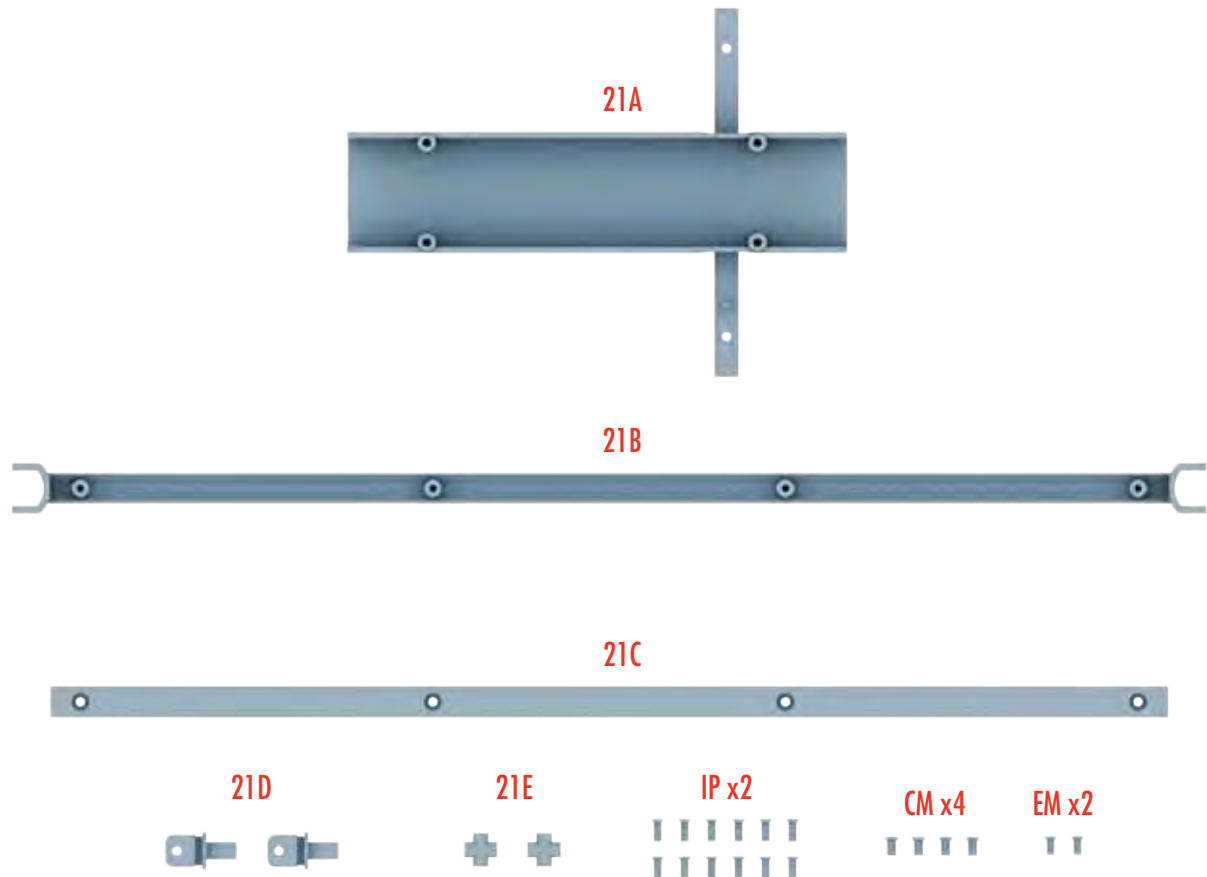
In this stage, you receive more parts for working on the underside of your Ecto-1 model.



PART NUMBER	DESCRIPTION	QUANTITY
20A	MIDDLE CHASSIS	1
20B	OIL PIPE A	1
20C	OIL PIPE B	1
20D	OIL PIPE SPLITTER A	1
20E	OIL PIPE SPLITTER B	1
CM	2.3x4MM	6 (+2 SPARES)
EM	2x4MM	6 (+2 SPARES)
IM	2.3x6MM	2 (+1 SPARE)
LM	2.3x5MM	4 (+1 SPARE)

# CAR PARTS STAGE 21

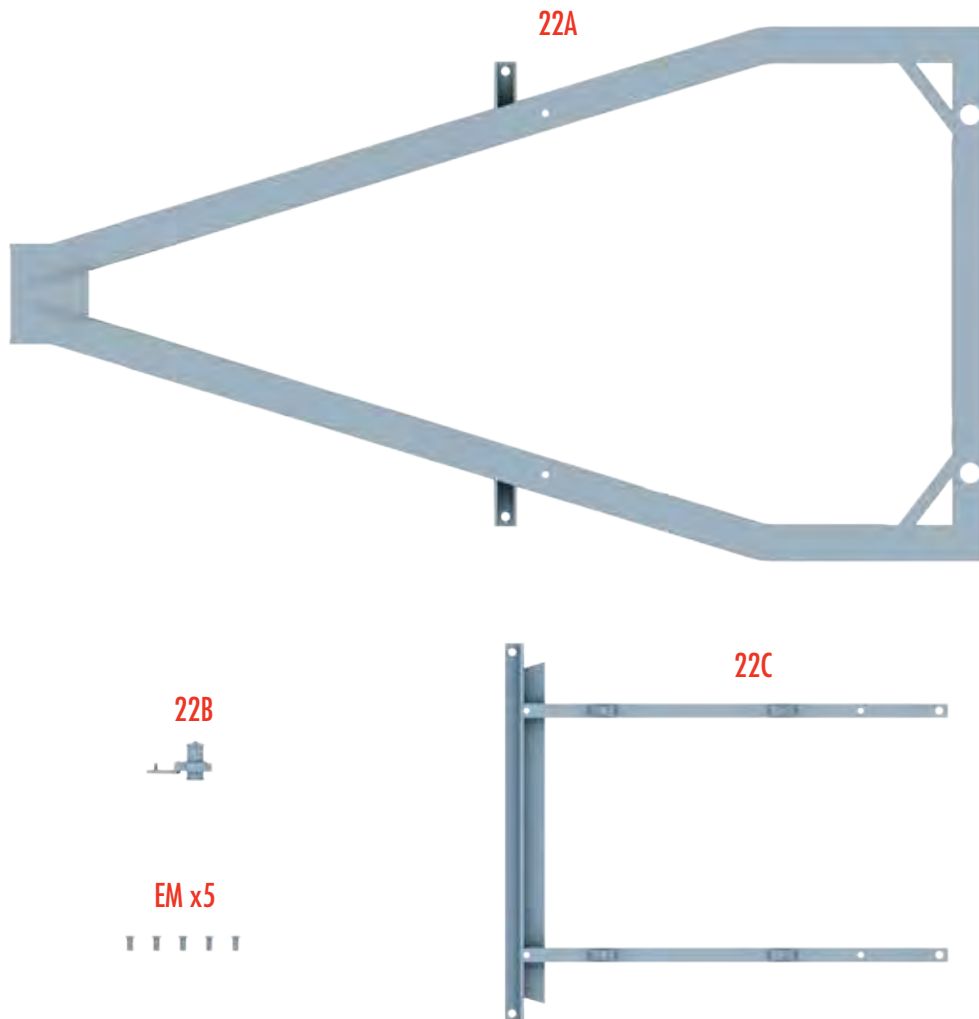
In this stage, you receive more parts for the underside of your Ecto-1: the middle chassis frame and propeller shaft.



PART NUMBER	DESCRIPTION	QUANTITY
21A	MIDDLE CHASSIS FRAME	1
21B	PROPELLER SHAFT	1
21C	PROPELLER SHAFT COVER	1
21D	SLIP YOKE	2
21E	UNIVERSAL JOINT	2
CM	2.3x4MM	4 (+1 SPARE)
EM	2x4MM	2 (+1 SPARE)
IP	2x5MM	12 (+3 SPARES)

# CAR PARTS STAGE 22

In this stage, you receive the rear chassis frame, which will be fastened to the rest of the Ecto-1's frame at a later point.



PART NUMBER	DESCRIPTION	QUANTITY
22A	REAR CHASSIS FRAME	1
22B	LEVELING VALVE	1
22C	BATTERY BOX FRAME	1
EM	2x4MM	5 (+2 SPARES)

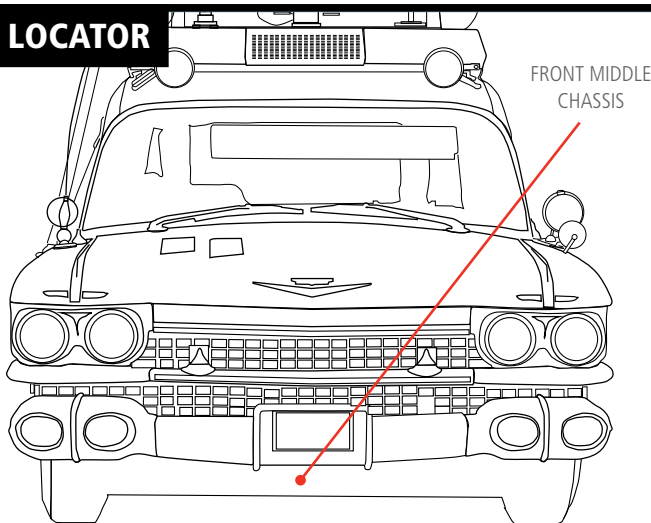


## STAGE 19

# FRONT MIDDLE CHASSIS & OIL PIPE COVERS

In this stage, you assemble the front chassis and associated parts, ready to be fixed to other chassis parts over the next few issues.

### PART LOCATOR



### TIP: HANDLE CAREFULLY

Unpack all the parts carefully.

To avoid losing any of the smaller pieces, work on a tray or keep the parts in a bowl until they are assembled.

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

### 01 ATTACHING THE FIRST OIL PIPE COVER:

Lay the front middle chassis (19A) on your building surface so that the central part is curved away from you. Take the first oil pipe cover (19B) and fix it to the front middle chassis with one BM screw (figure A). The part that clips the oil pipe should be facing towards the curved central part of the front middle chassis.

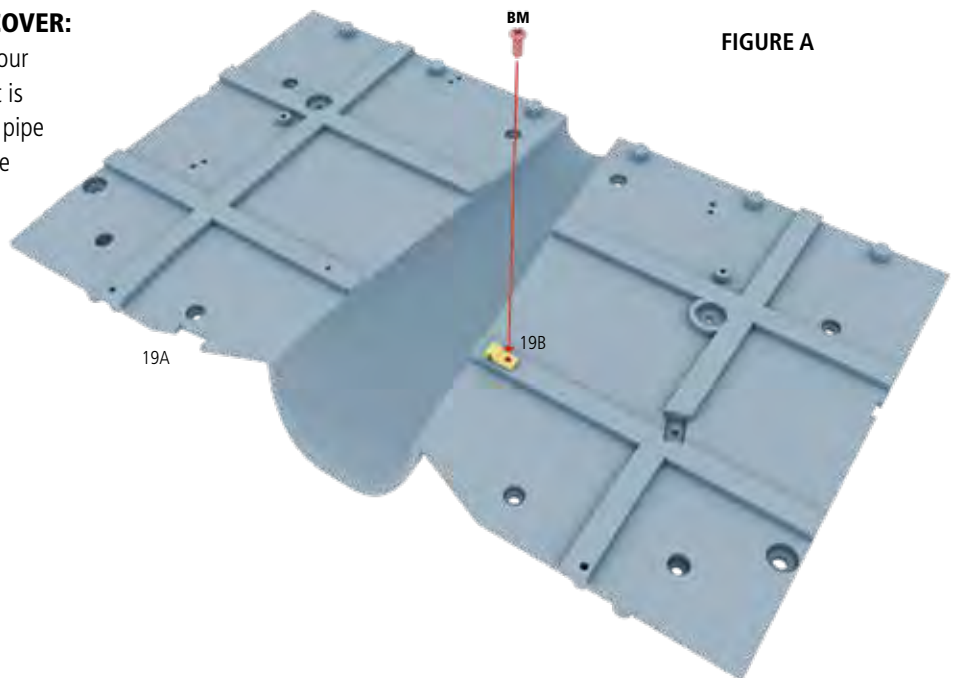
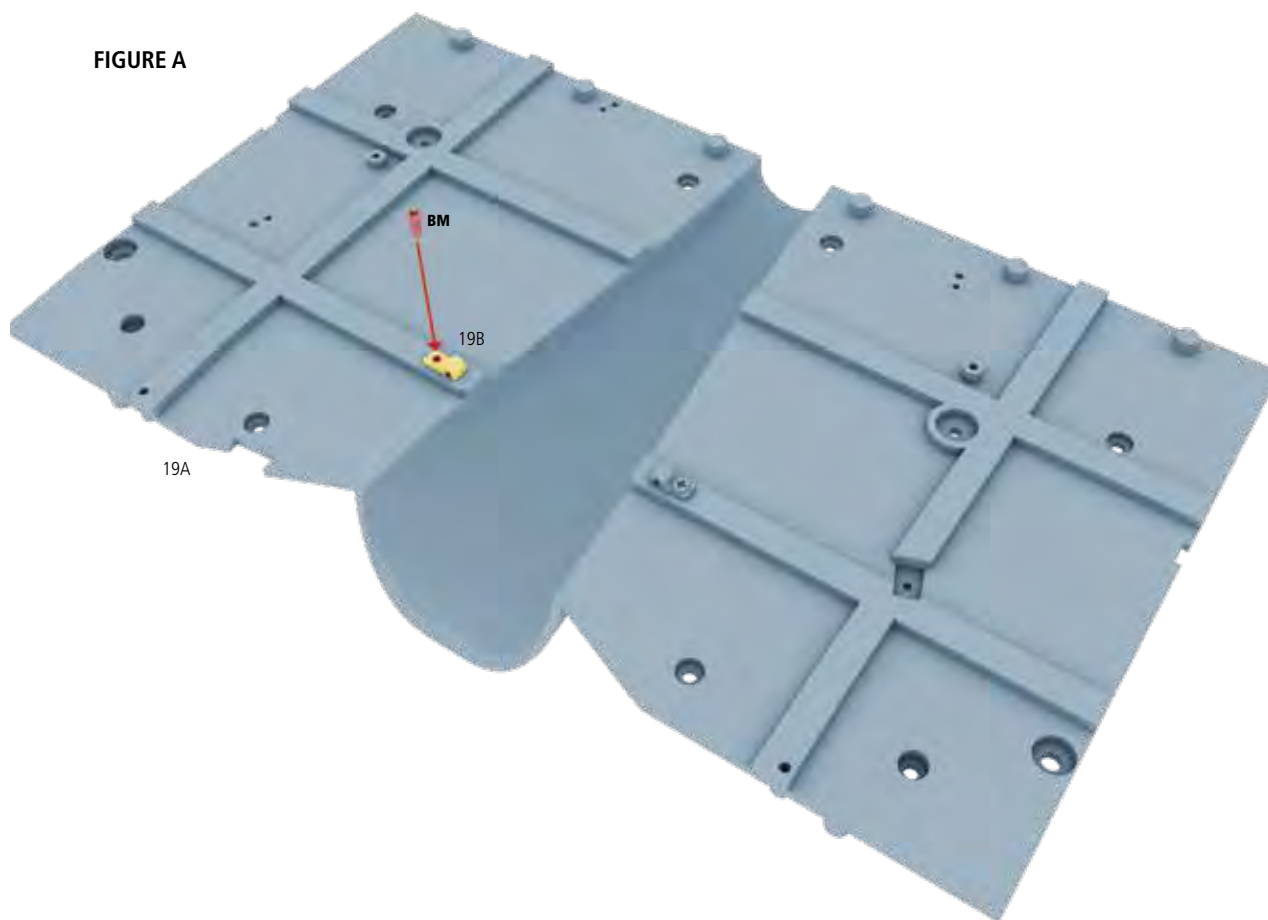


FIGURE A



**02**

**ATTACHING THE SECOND OIL PIPE COVER:** Take the remaining oil pipe cover (19B) and secure this to the opposing side of the front middle chassis (19A) using one more BM screw (figure A).

**FIGURE A****STAGE 19 BUILD**

This is what the assembled piece should look like.

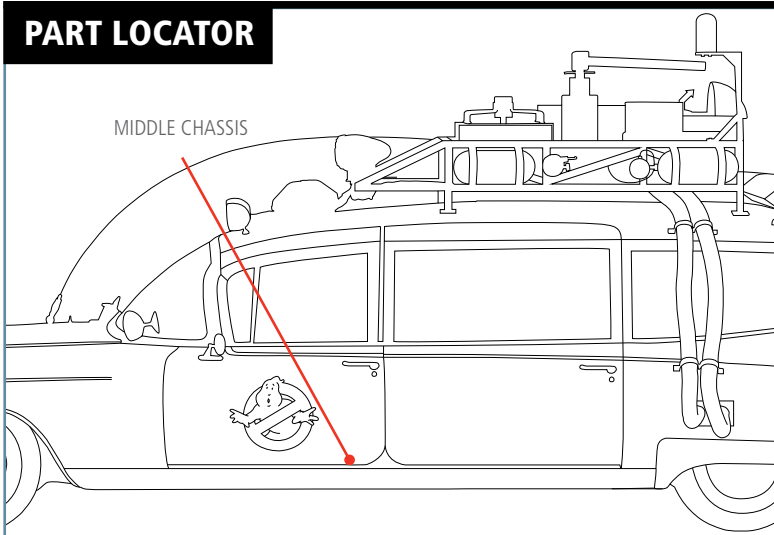


## STAGE 20

# MIDDLE CHASSIS

In this stage, you fix the middle chassis parts to the frame of your Ecto-1, and fit some of the oil pipes.

### PART LOCATOR



#### TIP: PVC CABLES

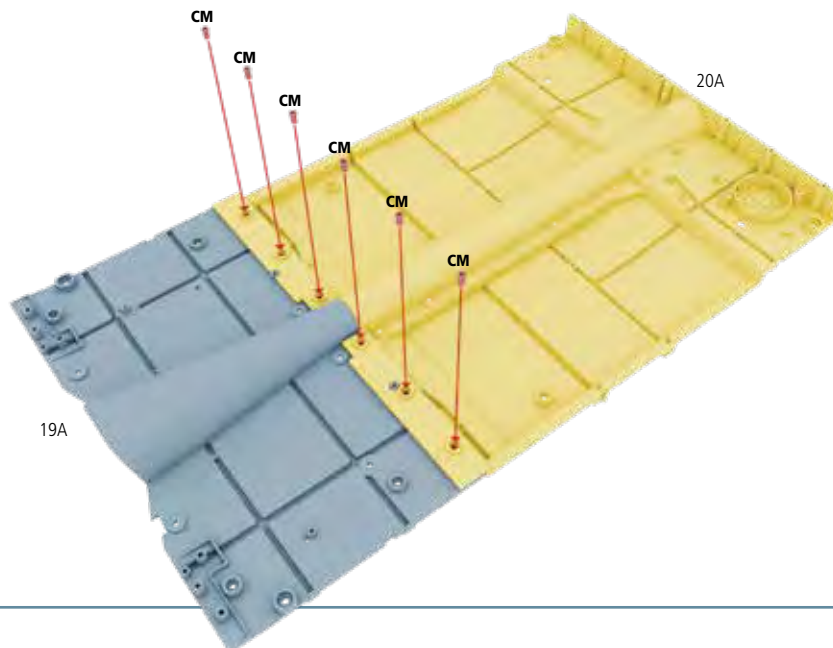
When fitting PVC cables, use a pair of tweezers and grip carefully around 5mm from the end of the cable. The ends of the cables should fit tightly onto the connector pins.

If the end of the cable is too narrow to fit on to the pin, gently insert a cocktail stick into the end of the cable to make it wider. Be careful 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. **GREY-BLUE** Indicates the previous assembly on to which the new part is fitted.

- 01 BEGIN ASSEMBLING THE MIDDLE CHASSIS:** Recover the front middle chassis (19A) from the previous issue and place it so the six screw holes at the end of it are under the screw holes at the flat end of the middle chassis (20A), securing with six CM screws (figure A).

FIGURE A





## 02 FIT THE OIL PIPE SPLITTERS: Turn the parts over and place the pin of the oil pipe splitter A (20D) into the pinhole at the end of the middle chassis (20A), fixing with one EM screw (figure A).

Then fasten oil pipe splitter B (20E) to the oblong recess to the left of the first using an EM screw (figure B). The end of oil pipe splitter A (20D) with the thin rods should be hanging off the end of the middle chassis, with oil pipe splitter B (20E) facing the opposite way.

FIGURE A

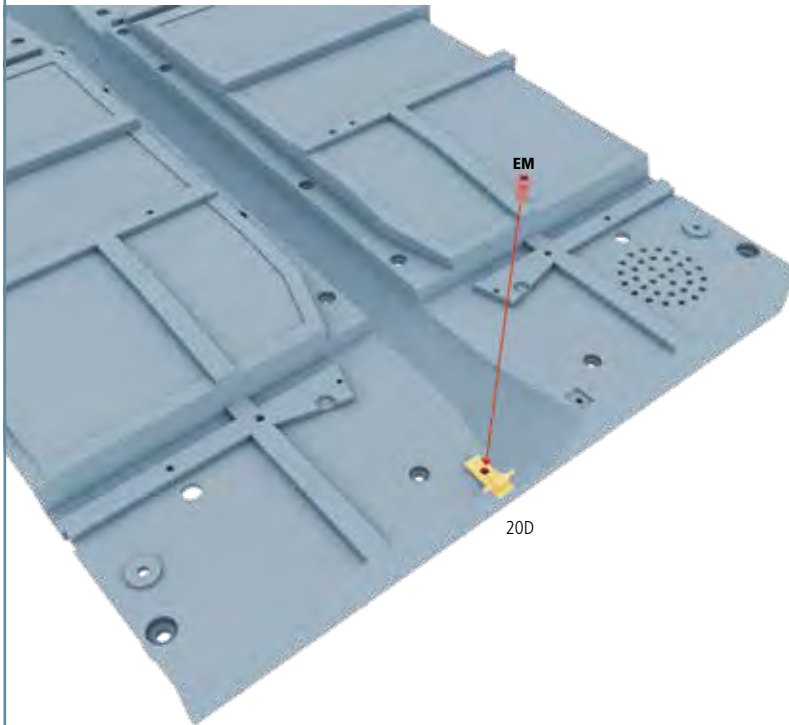
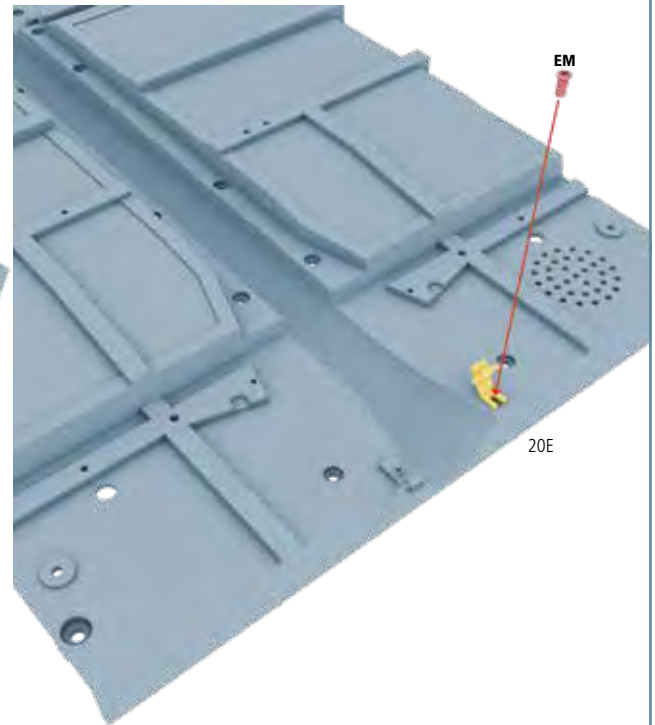


FIGURE B



## 03 FITTING THE MIDDLE CHASSIS: Take the parts that you have just fixed together and lay the front middle chassis (19A) on the front chassis frame (13A). The gearbox parts should fit neatly in the raised central area of the front middle chassis. Secure the front middle chassis (19A) to the frame using four LM screws. The middle chassis (20A) attaches to the frame using two IM screws (figure A). Carefully, turn the assembly over and finish securing both chassis parts to the frame with four EM screws (figure B).

FIGURE A

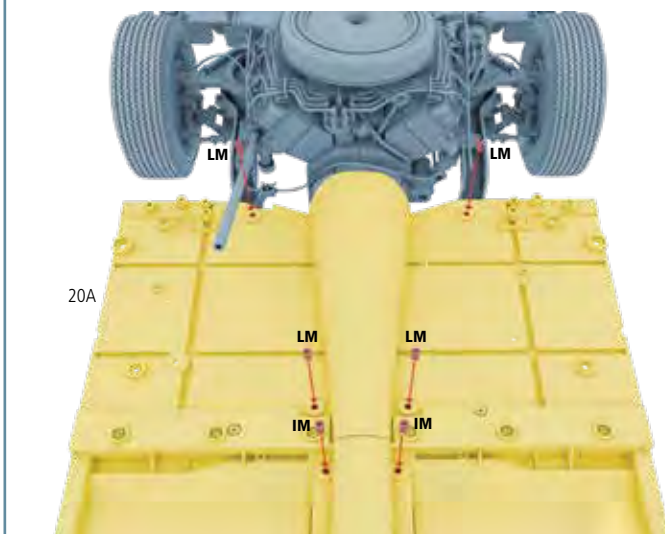
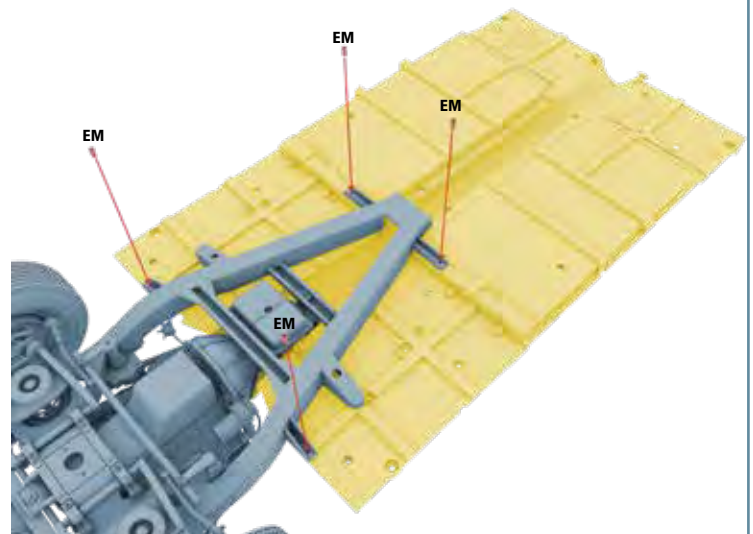


FIGURE B





04

**CONNECTING THE OIL PIPES:** Firstly, take oil pipe A (20B) and push one end of it onto the pin that protrudes upwards from the center of oil splitter A (20D) (figure A). Tuck this under the underside of the car, threading it through the oil pipe cover (19B) on the right of the car (figure B) and over the gearbox, pushing the free end of the pipe into the lift valve (13C) as shown in figure C. Then, push one end of oil pipe B (20C) into the pin in the center of oil splitter B (20E) (figure D). Thread the pipe through the oil pipe cover (19B) on the left underside of the car (figure E) and into the lift valve (13C) as shown in figure F.

FIGURE A

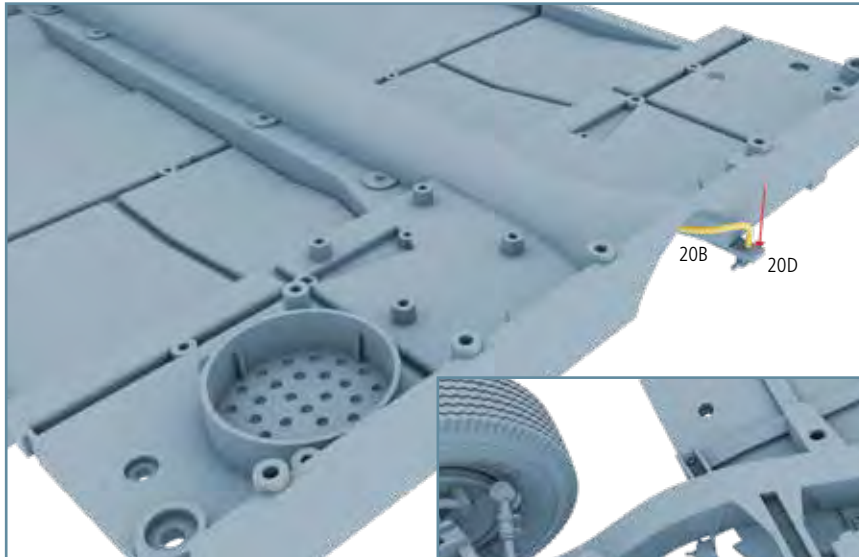


FIGURE B

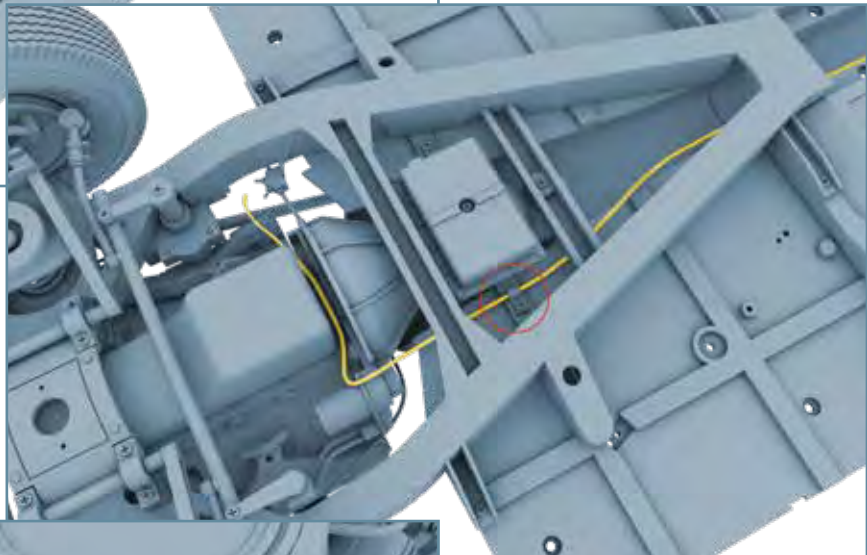


FIGURE C







FIGURE D

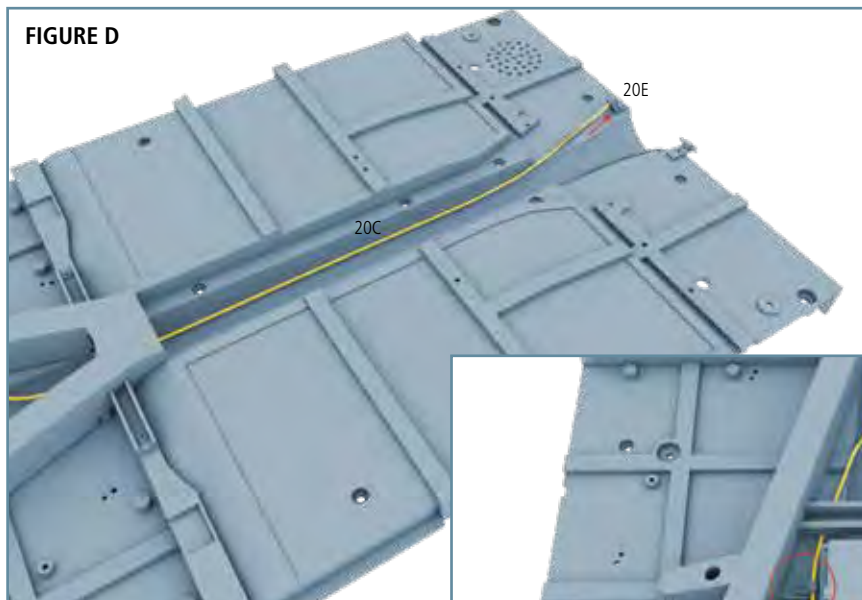
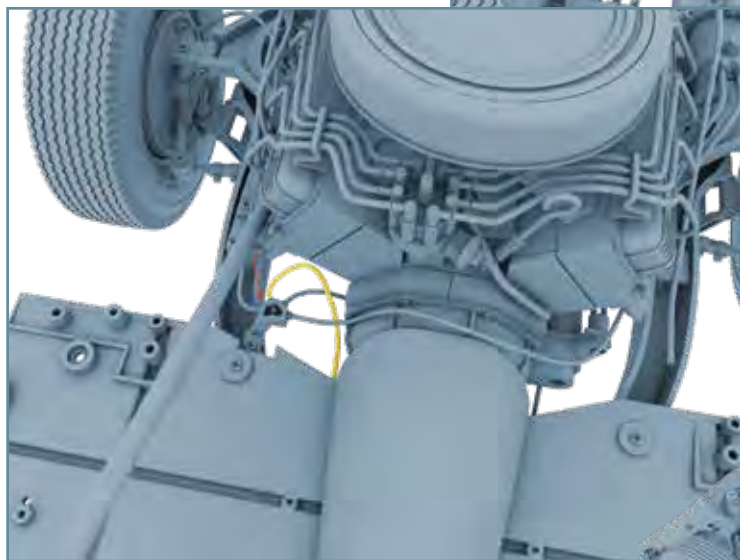
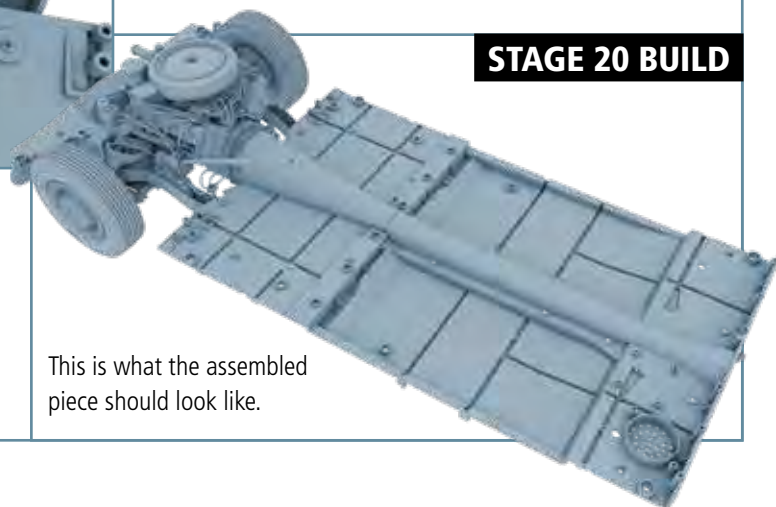


FIGURE E



FIGURE F

**STAGE 20 BUILD**

This is what the assembled piece should look like.

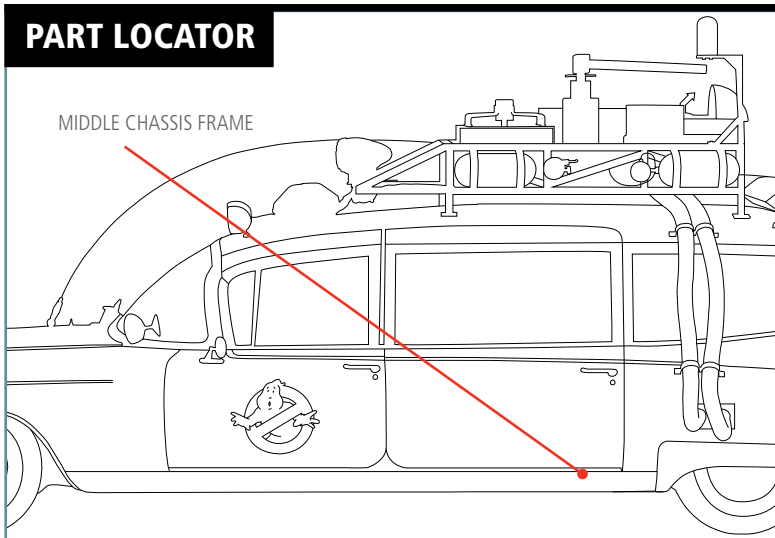


## STAGE 21

# MIDDLE CHASSIS FRAME & PROPELLER SHAFT

In this stage, you fit the middle chassis frame to the middle chassis, as well as assembling the propeller shaft.

### PART LOCATOR



### TIP: TIGHTENING THE SCREWS

Screws with codes ending in the letter M (such as BM and CM) drive into metal; those ending in the letter P (such as BP and CP) drive into plastic.

Self-tapping screws for metal cut their own thread in the pre-drilled socket. To prevent the screw from jamming before it is fully tightened, drive the screw only half way in at first. Then unscrew it to release the shavings (swarf) created as the screw cuts its thread. Finally, drive the screw fully into the socket.

Do not over-tighten screws into plastic. Ensure that screws for metal are tightened securely so that the head makes firm contact with the fixing surface.

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

- 01 FITTING THE MIDDLE CHASSIS FRAME:** Place the model carefully with the underside facing up, placing the middle chassis frame (21A) on the middle chassis (20A). Insert two EM screws to hold part of this in place (figure A). Then, turn the assembly over and secure from above with four CM screws (figure B).

FIGURE A

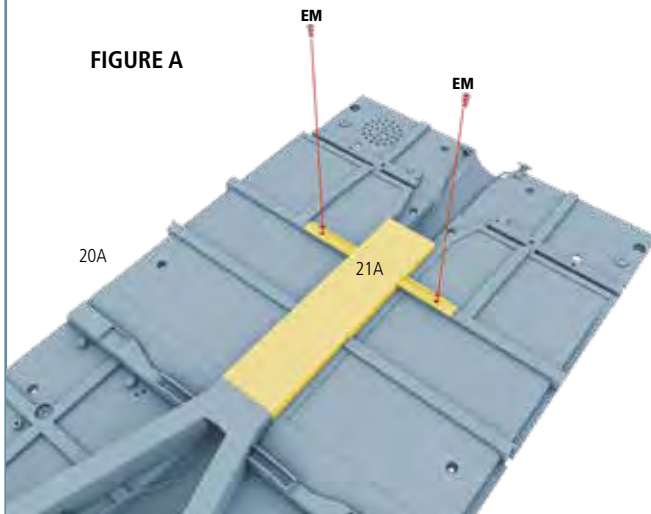
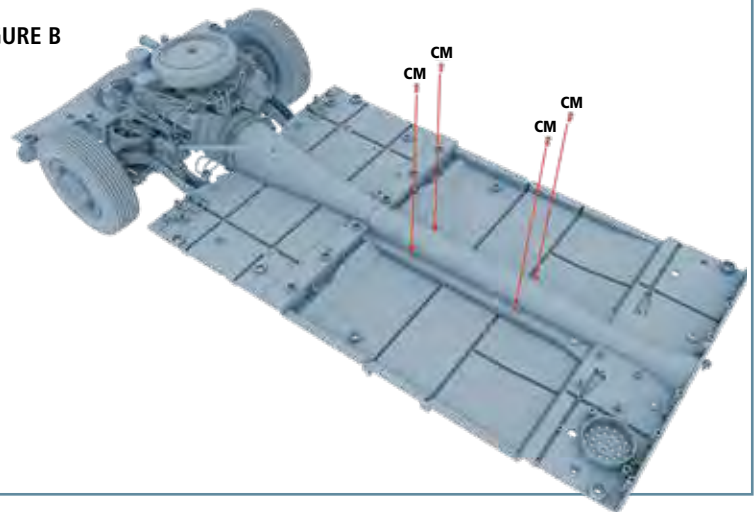


FIGURE B





02

### ASSEMBLING THE PROPELLER SHAFT:

Insert the propeller shaft cover (21C) into the corresponding space in the propeller shaft (21B), fixing with four IP screws (figure A).

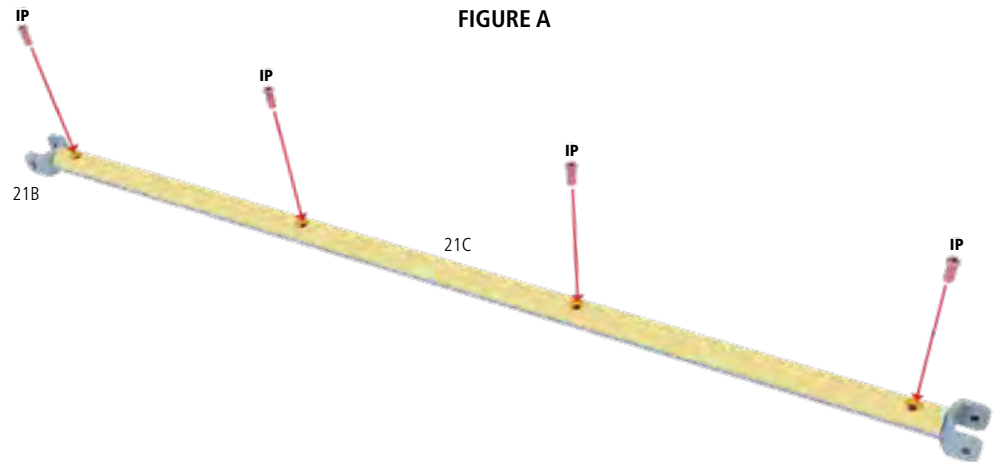


FIGURE A

03

**FITTING THE SLIP YOKES:** Begin by inserting the universal joint (21E) into the end of the slip yoke (21D) so that the screw holes in both parts are aligned. Secure these parts together with two IP screws (figure A). Repeat this with the remaining slip yoke and universal joint (figure B).

Next, take these assembled pieces and insert them into the brackets at the end of the propeller shaft (21B), fixing them together using two IP screws (figure C). Finally, repeat this with the remaining parts at the other end of the propeller shaft (figure D).

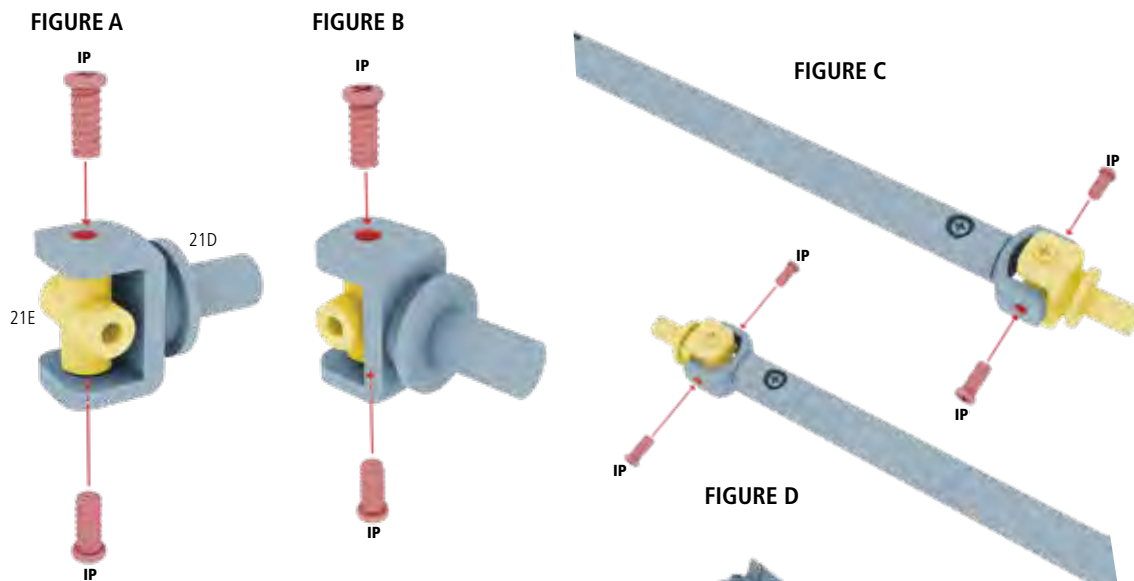


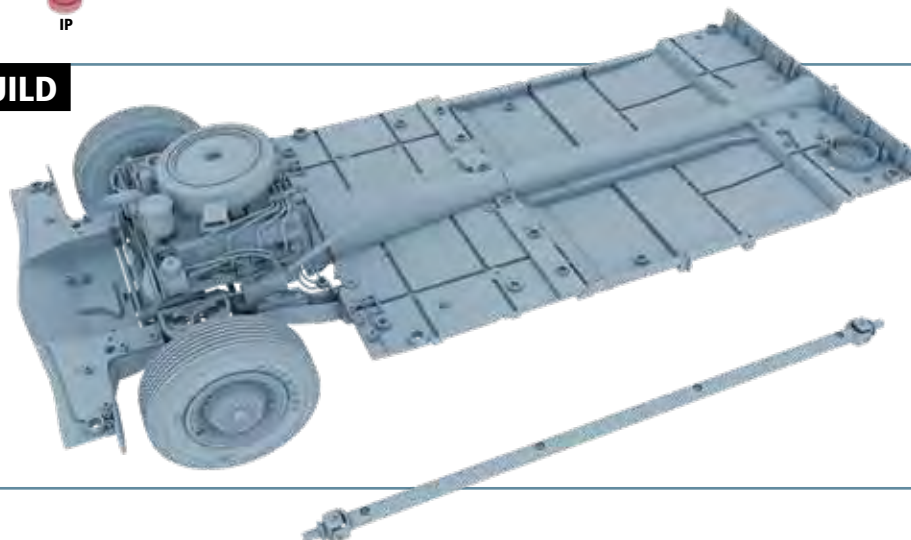
FIGURE A

FIGURE B

FIGURE C

FIGURE D

### STAGE 21 BUILD



This is what the assembled piece should look like.

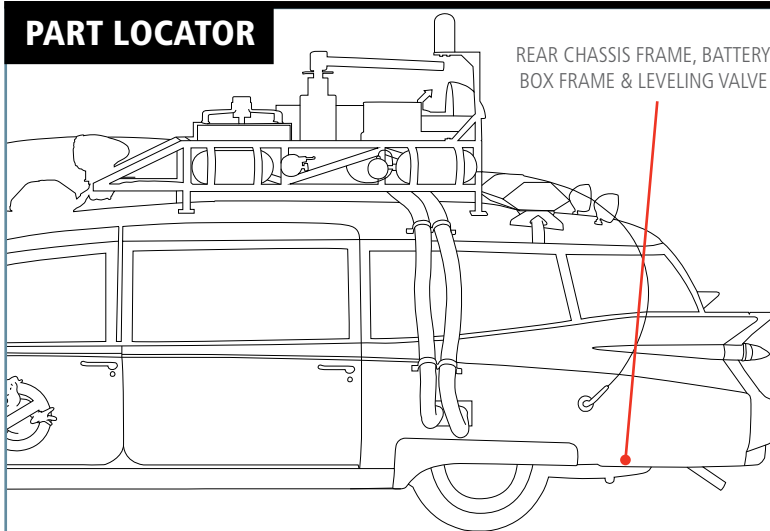


## STAGE 22

# REAR CHASSIS FRAME & LEVELING VALVE

In this stage, you attach the battery box frame and leveling valve to the rear chassis frame.

### PART LOCATOR



REAR CHASSIS FRAME, BATTERY BOX FRAME & LEVELING VALVE

### TIP: WORK ON A TRAY

Many of the parts in this phase are small. Unpack them all carefully and work on a tray to avoid losing any of them.

You may need tweezers to handle and fit the smallest parts.

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

- 01** **FIXING THE BATTERY BOX FRAME:** Take the battery box frame (22C) and place it on the rear chassis frame (22A), securing firstly with two EM screws from above (figure A), then two further EM screws from the underside (figure B).

FIGURE A

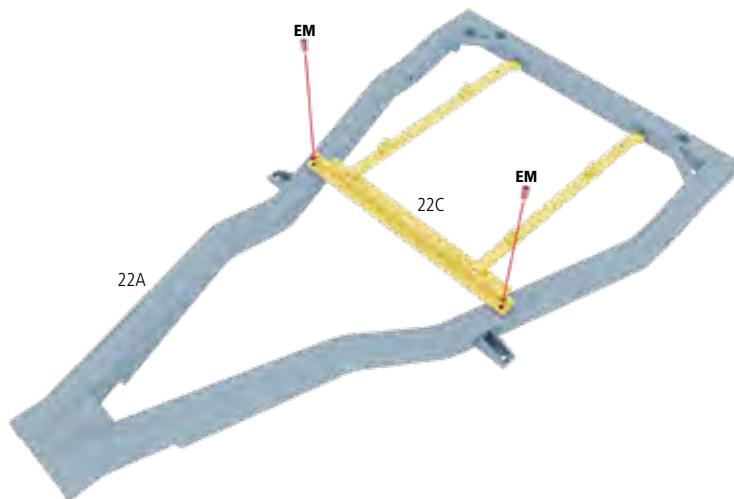
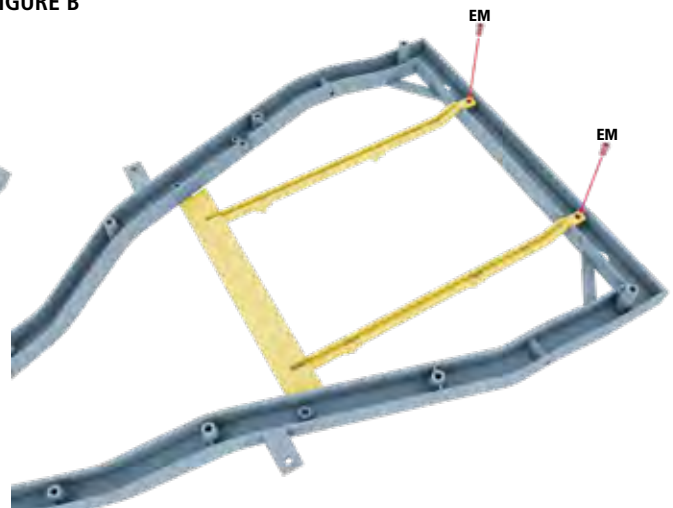


FIGURE B



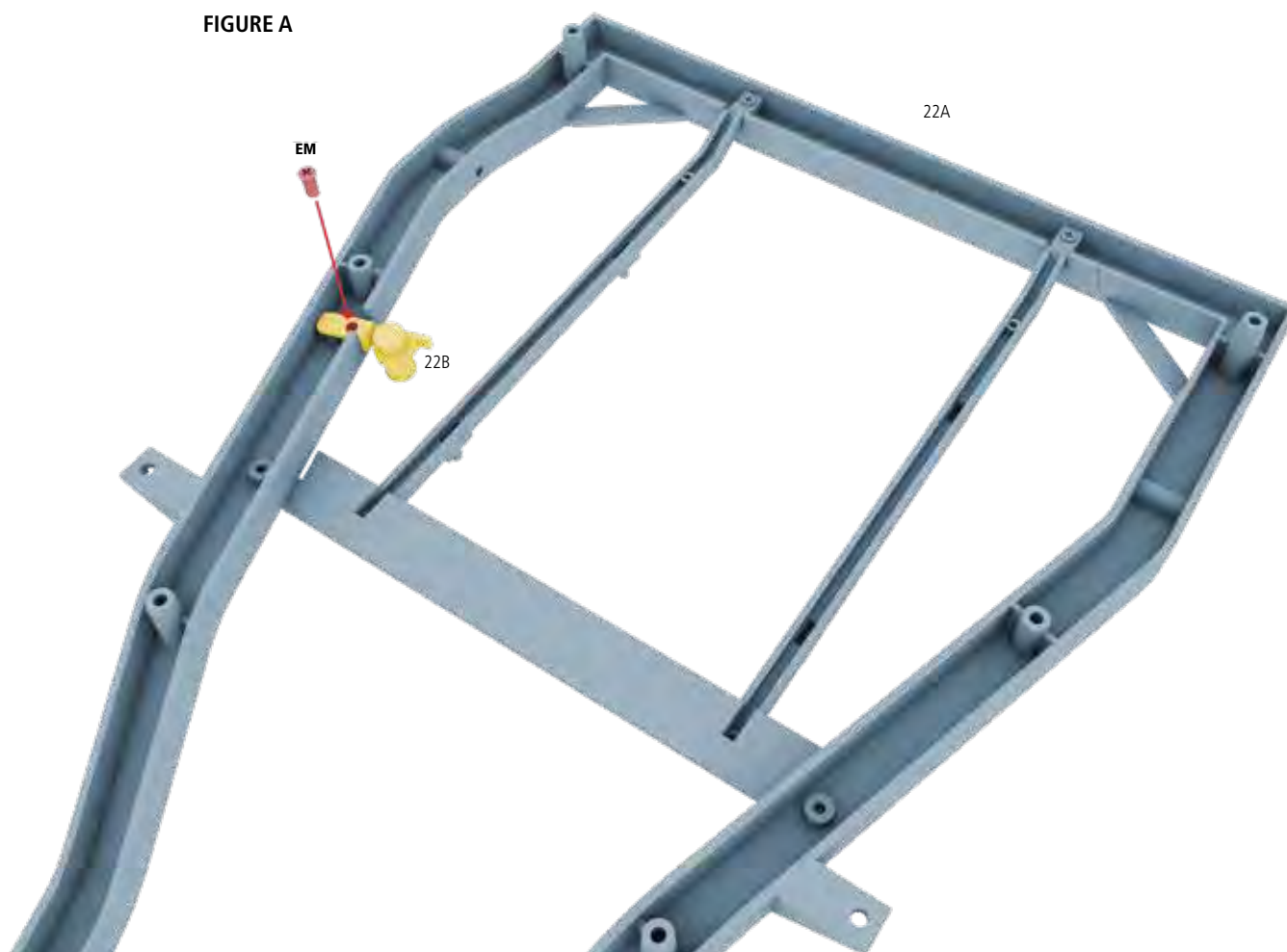




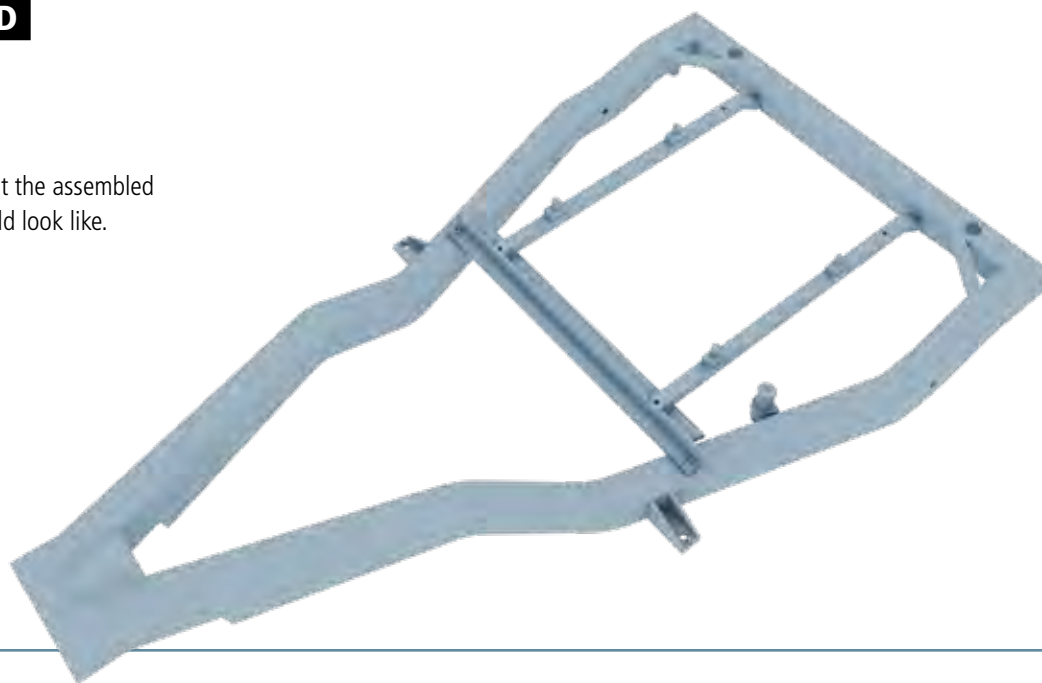
02

**FITTING THE LEVELING VALVE:** With the underside of the rear chassis frame (22A) facing you, place the leveling valve (22B) on the frame and fasten with one EM screw (figure A).

FIGURE A

**STAGE 22 BUILD**

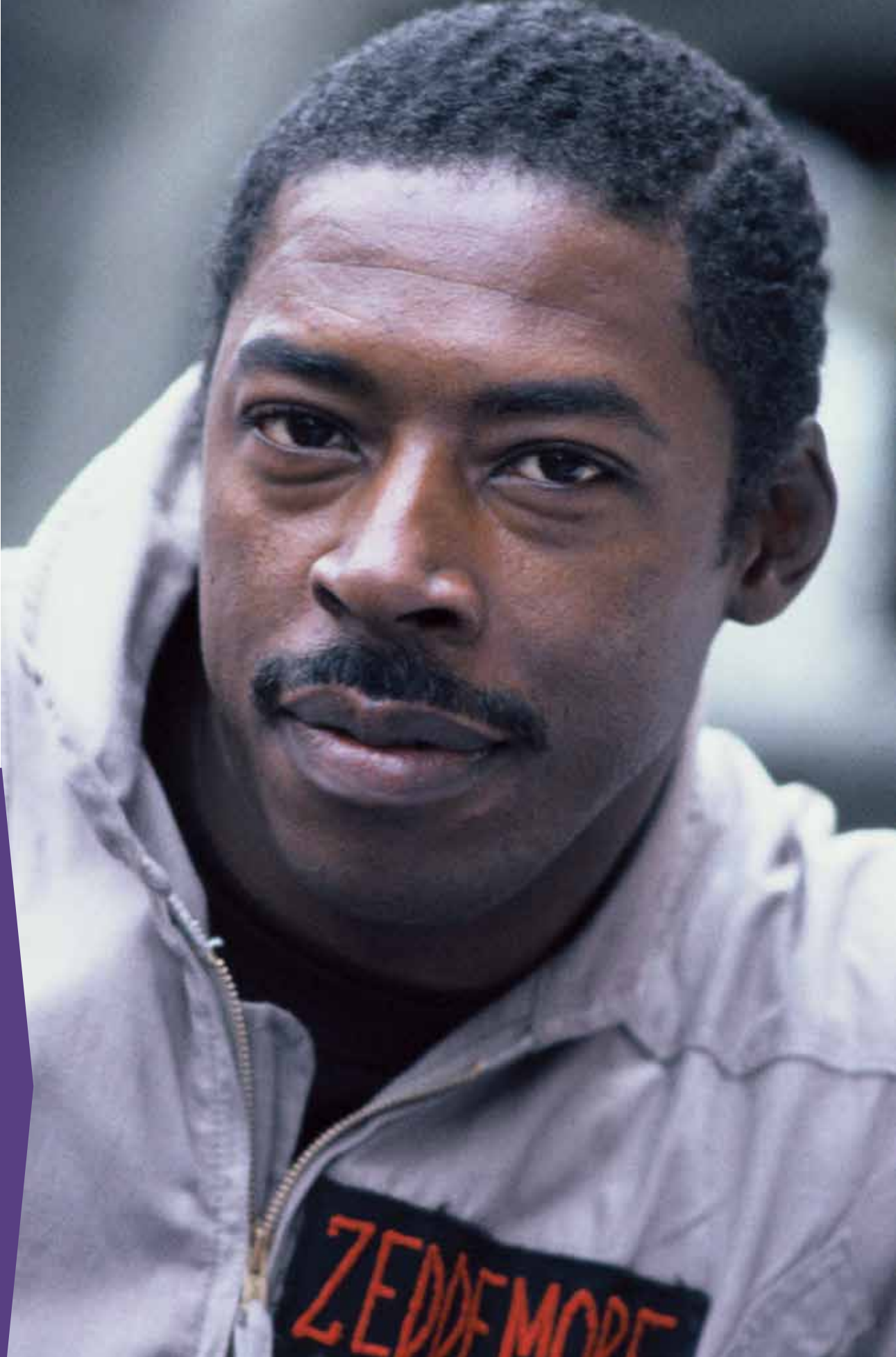
This is what the assembled piece should look like.





ERNIE HUDSON

# ERNIE HUDSON





# WINSTON'S WORLD

A character actor with over 200 movies and TV shows to his name, Ernie Hudson will forever be associated with Winston Zeddemore. He shares his memories of landing the role, the character's evolution, and the importance of the fans.

**F**OLLOWING A VISIT TO A FRIEND IN hospital, Ernie Hudson entered the elevator and was surprised to find himself standing next to Ivan Reitman. The two were not strangers, having worked together on 1983's cult sci-fi adventure *Spacehunter: Adventures in the Forbidden Zone*, which Reitman had produced and Hudson had starred in alongside Molly Ringwald, Peter Strauss and the voice of Harold Ramis. The pair quickly fell into conversation. "Ivan said he was doing a new movie with 'Danny and Billy,'" Hudson remembers. "I didn't know who the hell he was talking about! I didn't watch *Saturday Night Live* – not that I had anything against it, I just didn't watch a lot of TV. Then I found out from my agent a short time afterwards that it [the project] was *Ghostbusters*. And there was a part."

Getting an audition for that part was no easy task, something Hudson attributes to his previous movie with Reitman. "I think Ivan felt I wasn't right for the part. I'm

pretty sure that it was because the character in *Spacehunter* was a bigger-than-life guy; I used the lower register of my voice and it was just a very different character. So I think that Ivan thought of me that way. Winston is a very different spirit. Finally – after a few months – I was able to get an audition. But the whole casting process dragged on for what felt like a month."

Hudson's persistence paid off. Eventually he received confirmation that he had landed a role in the comedy-horror – and it had all the hallmarks of a hit. "I thought the script was amazing. It was funny as hell. And then, once I met the cast – Bill, Danny and Harold... there was just something about the chemistry and the whole dynamic."

The part was, of course, Winston Zeddemore, the fourth Ghostbuster to join the spook-catching squad. Dan Aykroyd had originally written the part for Eddie Murphy (today no one can recall if Murphy actually received the script), though both script and character had evolved significantly since that point. The role was to further evolve once Hudson was on board – and it required some adjustment on his part.

"The character involvement shifted by the time we started shooting, so to start with it was hard for me to pin the character down," Hudson admits. "Originally, he was



**“ I THOUGHT THE SCRIPT WAS AMAZING. IT WAS FUNNY AS HELL! ”**





introduced a lot earlier, when they first left the university, [at] the first hotel. I felt that now I was coming in over halfway through the movie, it changed the dynamic. I felt that Winston was [now] always a little wary. So I had to dismantle preconceived notions. Now, looking back on it 35 years later, I think it's a perfect little film just the way it is, so things have a way of working out. But it took a while for me to make peace with that."

### THE RELUCTANT WARRIOR

During his career, Hudson has chalked up credits for over 200 movies and TV shows, but he says that Winston is the character he has identified most with, largely due to the fact they were undergoing similar

experiences. "He became an extension of my personality, the reluctant warrior!" Hudson laughs.

"Winston sees himself as a Ghostbuster and fans see him very much as a Ghostbuster, but he's a little bit outside the circle. It's kind of like when you go out with three guys who are really close friends. You're all friends, but you don't have the history that those three have."

It is precisely this outsider status that many viewers have found so compelling, says Hudson. "I've met a lot of kids of all colors, but especially a lot of the black kids and Hispanic kids, who say they identify. Because I think that's a feeling that a lot of kids experience when they are in an environment or went to a school where people are nice but they feel a little bit different. I think it works for the character."

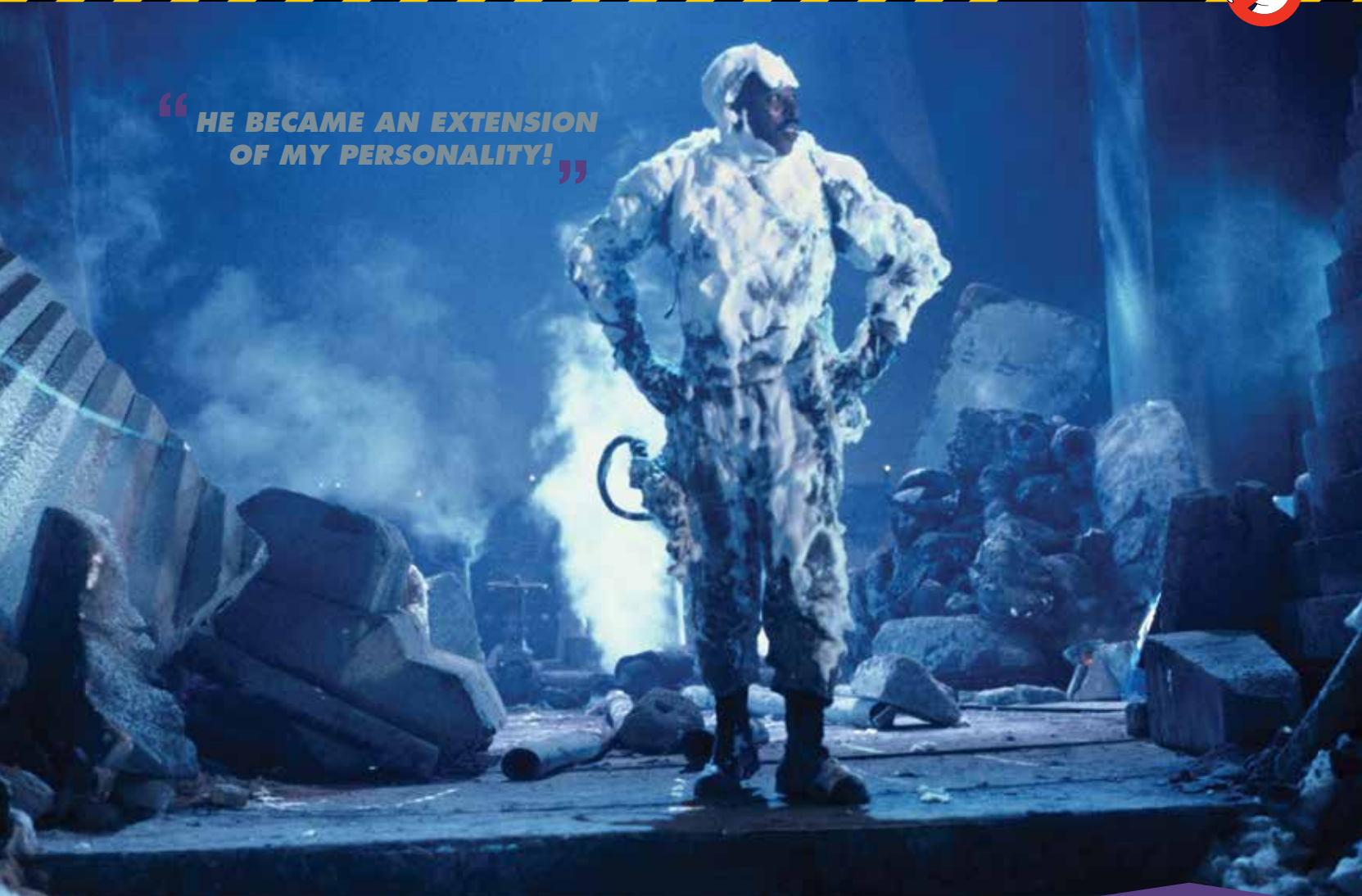


**LEFT** Publicity still of Hudson and his mallow-coated co-stars next to cinema's greatest movie vehicle.





“HE BECAME AN EXTENSION  
OF MY PERSONALITY!”



Once filming began, Hudson found his co-stars' love of improvisation meant that the dialogue was often fluid. "A lot of the lines that I ended up with – great lines that fans quote to me every day – were down to the guys being willing to share. I always remember the line at the end of the movie, 'I love this town.' I don't think I can do a convention without somebody mentioning that or wanting me to sign something with that line! Because it felt to me like Winston would [otherwise] have been a little bit in limbo there [in the finale]. I think it was Danny who said, 'Hey, let's have Ernie say this line,' which I was very appreciative of. The guys were always very aware of being inclusive."

Following the success of the movie, Hudson was pleased to see how his character had connected with a young audience, with school kids everywhere playing at being Winston in playgrounds and backyards. He received frequent invitations to talk to

kids, where he would make them "honorary Ghostbusters." Kids and adults alike wanted to see more of the characters, though they had to wait another five years for the sequel.

Hudson was excited to return for *Ghostbusters II*, not least because the character was an established part of the team right from the start. "He is no longer a stranger at the table or some guy off the street looking for a job... We know who Winston is now, and he actually opens the movie [following the opening titles]," Hudson says. Though proud of the sequel, Hudson admits he wishes the character played a more prominent role in the first half of the movie. "He disappears from the courtroom! And I'm always like, 'Why does he disappear?' Fans will ask too... The story works, but that [element] never made much sense to me as an actor. But then he comes back into it, and I love the writing and the scene with the train in the subway."

**ABOVE** Winston coated in the gooey remains of Mr. Stay Puft amid the debris of the Temple of Gozer.

**ABOVE LEFT TO RIGHT**

Hudson with his co-stars in New York City; filming the Mayor's office scene; sauntering out of the Ectomobile; the team talk tactics about busting Gozer.

**CHARACTER ACTOR**

Since the success of the first two *Ghostbusters* films, Hudson has worked solidly as a character actor in movies (including *The Hand That Rocks the Cradle*, *The Crow* and *Congo*) and TV shows (everything from *Grace & Frankie* to *Twin Peaks*). His distinctive voice has also lent itself to animated shows such as *Robot Chicken* and *Hot Streets*. "When I started acting years

ago, I thought if I could just get in a major studio movie that was a success it would launch my career in a certain way," Hudson says. "That never happened. But I've been a steady working actor, and I'm very happy to still be working... I always felt like the guy buying the suit off the rack, you know what I mean? I gotta mold myself to that character as opposed to having the character molded to me.



**RIGHT** Hudson joined Harold Ramis, Dan Aykroyd and Bill Murray to become the fourth Ghostbuster. The character's slight outsider status resonated with many viewers.





I need to feel the writer's intent, trust that it's a good writer, and not make the whole thing about me. I think that is why I've been able to survive 50 years of what I love doing. My career has been a wonderful journey."

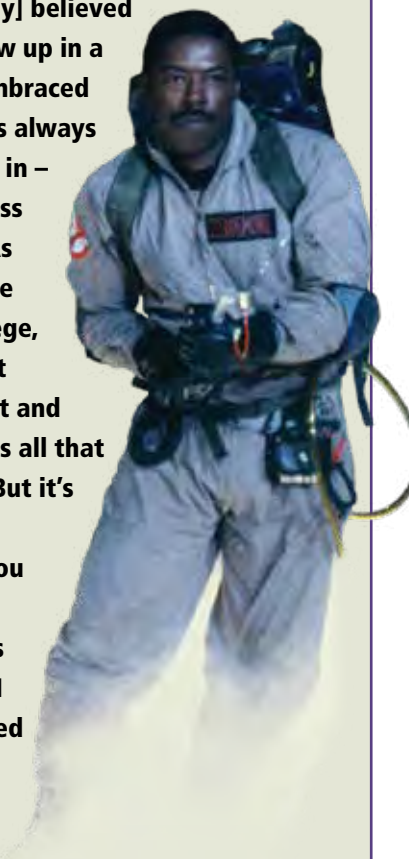
Hudson adds that even if it didn't establish him as a leading man, *Ghostbusters* had a significant impact on his career. "*Ghostbusters* didn't make the world change overnight. I was still out there auditioning and reading and trying. But it helped. I always thank Ivan Reitman. I think a lot of what's happened has been through him casting me in this film. I love the franchise and am so thankful to have been part of it."

Hudson had the chance to flesh out Winston a little further in 2009's *Ghostbusters: The Video Game*, where he returned to voice his character. "That extension of the story was really exciting. They gave him a permanency at the table." He also joined his castmates in making a brief cameo in 2016's *Ghostbusters: Answer the Call*, where he played Patty's uncle, Bill Jenkins ("I was very happy to come and be a part of it").

And then there are the conventions – including 2019's 35th anniversary Fan Fest on the Sony Pictures Studio lot – where he has met fans from all over the world and witnessed the impact that the films, and his character, have made on people's lives. "Fans really have embraced it. I see it in people and their children and their children's children," he says. "I've seen people who have turned their family cars into Ectomobiles, people with their backpacks on. And I'm just so appreciative. It's the fans who have kept this thing alive."

## PARANORMAL ACTIVITY

**Like his co-star Dan Aykroyd, Hudson grew up with a deep belief in spiritualism and the paranormal, something that drew him to the role. "I grew up in a family that has always believed in the paranormal. [My] grandmother, who was born in the 1800s and who raised me, is from the South, and they [the family] believed in spirits. I grew up in a culture that embraced that. There was always a strong belief in – and nervousness about – that. As you leave home and go to college, you kind of get away from that and want to dismiss all that old folk stuff. But it's always a part of you when you grow up that way. I think it's probably why I was so attracted to it, because it tapped into that."**







**ABOVE** The foam latex skin of the monstrous library ghost. Underneath the skin was a set of levers that facilitated the puppeteering.





# THE LIBRARY GHOST



Creating the page-flicking spectre involved mechanical ingenuity, clever puppeteering and reverse acting, explain effects artists Steve Johnson, Mark Bryan Wilson and John Bruno.

## A

### S THE FIRST APPARITION THAT THE

audience sees in *Ghostbusters*, the library ghost had to make a big impact. The preceding ESP test sequence, not to mention the presence of three of America's most popular comedians, had already established the film's comedy credentials; now Ivan Reitman wanted to let viewers know that here was a movie designed to make them scream with fear as well as laughter. To do that, the ghost needed to be a genuinely scary creation.

The two parts of the effects sequence – the first with Ruth Oliver playing the apparition in her human form, and the second with the more monstrous version of the ghost – were filmed at Boss Film Studios and optically inserted into the location footage. Visual effects supervisor John Bruno, who storyboarded the sequence, was able to incorporate some of the tricks he'd learnt from working on *Poltergeist* two years earlier. "We used the same gossamer materials in *Ghostbusters* as we did in the scene with the ghost on the stairs in *Poltergeist*, which would float using wind machines," he says. "Then, when the *Ghostbusters* first see her, I did what I had done on *Poltergeist* – I shot it backwards. I reversed the storyboards, shot her acting in

reverse and then printed it forward. But we had to time it in a way that, in a flash, [the human form of the librarian] would convert into the monster."

Shooting in reverse had serendipitous consequences. "If you look really closely at that sequence, as she flicks a page, her hand moves to the left and the page follows it. Kinda cool!"



**"WE HAD TO TIME IT IN A WAY THAT, IN A FLASH, [SHE] WOULD CONVERT INTO THE MONSTER..."**

### THE BEAST WITHIN

Renowned horror comics artist Bernie Wrightson sketched out the initial concept art of the transformation, while it was down to the creature shop at Boss Film – led by effects artist Steve Johnson – to create the monster-ghost puppet. Johnson had already been involved in two famous monster transitions, working with Rick Baker on *An American Werewolf in London* and Rob Bottin on *The Howling*, but for this scene he was clear he wanted to do something new.



**ABOVE** Mechanism builder John Alberti and special effects artist Steve Johnson put the final touches to the library ghost.

"When it came time to transform this lovely old librarian actress into a demonic beast, I didn't want to fall back on the same techniques because this was my opportunity to shine," he says. "On both *The Howling* and *American Werewolf*, you saw the transformations in pieces. You saw the ears grow, the claws grow, the snout grow. It was very cinematic and made for great sequences, but I wanted to one-up both Rob and Rick. So I thought, we'll create an entire waist-up figure that will transform – and it will all happen in one shot. Her cranium will flap, her eyes will sink into their sockets, her jaw will extend, her neck will lower, her rib cage will expand, her entire torso will grow and lurch forward."

After a life-cast had been taken of Ruth Oliver

to mold the foam latex skin, Johnson and his team worked on perfecting the puppet. Guided by Johnson, fabricator and puppeteer Mark Bryan Wilson worked on putting together a mock-up for him to approve. "I stuck things under the foam latex skin. Lumber, pieces of plastic pipe, drywall screws, hot glue," he says. "We also had a cast of gorilla teeth that we carved out a little bit to become her teeth. Steve would look at it [the mock-up] and say, 'Oh no, I want the head to come down flatter.' So I would take off the latex, I would get inside and carve it down."

However, it would take more than latex skin to pull off the librarian ghost's transformation effectively. Based on his previous experiences, Johnson was aware that the sequence posed significant technical challenges. "I knew puppeteering it could be its downfall," Johnson recalls. "If we puppeteered it the way we did on *American Werewolf* and *The Howling*, it would have taken 16, maybe 19 puppeteers to

**“ TO RAISE HER UP, THEY USED A BALL BEARING DRAWER-SLIDE TURNED ON ITS END... ”**





**ABOVE** Fabricator and puppeteer Mark Wilson works on carving out the fangs – which were taken from a cast of gorilla teeth.



make that happen because [we were using] the whole of its body. I figured there must be a way to tie all these functions to a single lever so one or two puppeteers could do it. So we hired genius engineer John Alberti to make it work."

### MECHANICAL WONDERS

Alberti, working with his father Nicholas, ended up incorporating four levers into the mechanics, which could be operated by two puppeteers. These levers were attached to the 'bicycle cables' that Wilson and Johnson used to control the puppet's movements. The controls were designed to deliberately limit the number of positions that the puppet could be moved into. "I thought that was a nice achievement, because

as soon as we got on set we knew that we wouldn't have to deal with crazy timing or puppeteering mistakes," says Johnson.

Wilson was impressed as he saw the Albertis' mechanics take form. "Most of the stuff inside the librarian is wood. There were little tiny pulleys that were machined out of hard wood on sliders; they would make the arms stretch when a string was pulled. To raise her up, they used a ball bearing drawer-slide that was turned up on its end. It was pretty cool."

Once the mechanics were finished, it was Wilson's job to glue the foam latex skin on to the armature and add details. "If you tried to push up the ribs as she raised up, there was no definition," Wilson



**RIGHT** The ingenious armature underneath the latex skin. The mechanics were created by John and Nicholas Alberti.





## SILENCE!

In the working script, the apparition hissed 'QUIET!' at the end of the sequence, based on one of Bernie Wrightson's sketches. In the end this was exorcised in favour of a roaring sound – something that Ivan Reitman thought would give audiences more of a shock. John Bruno's suggestion that the ghost make a 'Shhh!' sound did, however, make it into the movie.



**BELOW** The unpainted head of the library ghost stares out; the final ghost, complete with shredded fabric and armature.

recalls. "I had to go into the creases of the ribs and glue in these buttons that I had custom-made, which I could tie back on a line to hold securely. So now when the ribs pushed up, at a certain point the skin would not move anymore but the ribs would continue to push up. There was a lot of developing. I

had built puppets and marionettes, mechanical heads and simple mechanisms in my early puppet-building, so it was basically taking what I knew step by step until everything did what we wanted it to."

Several copies of the skin were initially cast, before Johnson and Wilson settled on the final "hero skin"







## RUTH OLIVER

Philadelphia-born astrologer Ruth Oliver (sometimes known as Ruth Hale Oliver) played the *sssh!*-ing library ghost and provided the life-cast for the demonic puppet. As well as teaching astrology and writing books and articles on the subject, she was known for giving astrology readings throughout Hollywood. Oliver's only other dramatic screen credit was in an episode of the *M\*A\*S\*H*\* spin-off *Trapper John, M.D.* in 1983. Her daughter Susan Oliver was also an actress, perhaps best known for playing Vina in the *Star Trek* pilot 'The Cage.' Ruth Oliver died in 1988.

– the one that “had the least amount of bubbles, the best integrity and the best stretch” according to Wilson. Now all the model needed were the final paints, hand-punched hair, and some flourishes of shredded fabric, which gave the ghost a burst of terrifying energy once they were blown by air jets.

While it took around eight weeks to create the puppet, filming took less than two days. Thanks to the preparation, it went as smoothly as Johnson had hoped. However, Johnson had originally harbored even greater ambitions for the scene. He remembers he had created another, more demonic sculpt that he'd planned for the first puppet to morph into in a further stage of transformation. “We were going to lap dissolve it and match-control it into the second sculpture so it all happened in one shot,” he says. “However, everybody saw the first one and said, ‘That’s enough! It’s fine, we don’t need anything more.’ I was so disappointed!”

However, the sculpture that Johnson and his team created for the second stage of transformation did

not go to waste, and was incorporated into the next movie Johnson worked on at Boss Film Studios. “We pulled it out and dusted it off later,” Johnson says. “It ended up as the final Jerry Dandrige puppet when he deteriorates in *Fright Night*.” The elongated demon arms that Wilson sculpted for the librarian were also used in the scene in *Fright Night* where Evil Ed has been staked through the heart and is painfully returning back to human form.



# ECTO-101

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

## #7 PARAPSYCHOLOGY

**P**eter Venkman, Ray Stanz and Egon Spengler are all doctors of parapsychology – the study of paranormal and psychic phenomenon. Originally known as psychical research, parapsychology took off in the second half of the 19th century with the investigations of such researchers as Robert Hare, Rufus Osgood Mason, and Charles Richet (the latter invented the word ‘ectoplasm’). As well as investigating apparitions and telepathy, the field explored subjects including clairvoyance, table tilting, seances, and hypnotism. The subject became more organized with the establishment of the Society for Psychical Research in London in 1882 and the American Society for Psychical Research in Boston in 1885. Dan Aykroyd’s family subscribed to the latter’s journal, something he cites as a childhood influence.

Stanford University began to study ESP in 1911, followed by Duke University in 1930. One of the psychologists at the latter institution, J.B. Rhine, popularized the word ‘parapsychology’ and (with Karl Zener) pioneered the type of ESP card test carried out by Venkman. Rhine was also instrumental in the establishment of the long-running Parapsychological Association in 1957. Parapsychology gradually expanded into other subjects such as reincarnation and out of body experiences.

The field is still popular today, with programs at institutions including the University of Arizona and the University of Edinburgh.



“

*“A play is not going to really get your career going; it’s seen by a total of 4,000 people. Ghostbusters II was seen by millions of people and was a big hit, and that’s what got my career going. You just need somebody to say that first yes, but everyone is afraid to.”*

”



▲ **Kurt Fuller tells the website Dining With Strangers about his breakout role in Ghostbusters II.**

“

*It’s the movie I’m asked about the most. But then I make the most of it! I have 26 or 27 different Stay Puft T-shirts – and I wear them!*

”



▲ **Stay Puft actor and fabricator Bill Bryan tells us about being proud of his most famous role.**

“

*When I saw the movie [Ghostbusters] the other night. I realized more of it was improvised than I thought. Especially the action stuff. I’d never worked on a movie where the script was good.”*

”



▲ **Bill Murray talks to Rolling Stone magazine about improvising in a 1984 interview.**



# COMING IN ISSUE 8

# YOUR PARTS



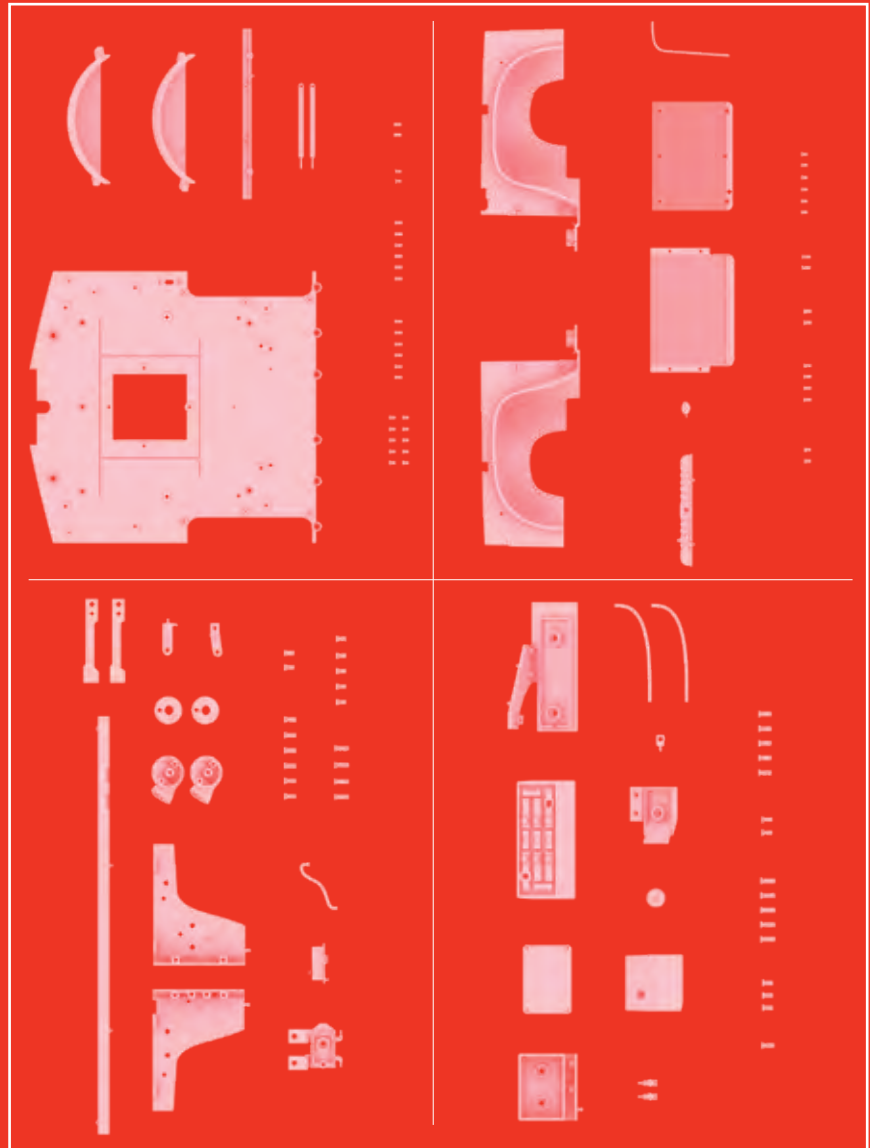
## BILL MURRAY

Profile of the legendary comic star.



## BATHTUB MONSTER

Creating *Ghostbusters II*'s bathtime beast.



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