



ISSUE 13

BUILD THE GHOSTBUSTERSTM ECTO-1





BUILD THE GHOSTBUSTERSTM ECTO-1

CONTENTS

04 INSTRUCTIONS
STAGES 43-46: Step-by-step guide.

24 THE GHOST SHOP
An interview with Stuart Ziff.

16 STATUE OF LIBERTY
How ILM brought Lady Liberty to life.

28 SCOLERI BROTHERS CONCEPTS
Benton Jew's early illustrations.

20 TALK OF THE TOWN
The lowdown on *Cleanin' Up the Town*.

30 ECTO-101
The Tunguska event.



TM & © 2023 Columbia Pictures Industries, Inc.
All Rights Reserved.
© 2023, DeAgostini Publishing, S.p.A.
All Rights Reserved.

Editor: Matt McAllister
Art Editor: Dan Rachael
Head of Development: Ben Robinson
Development Art Editor: Steve Scanlan
Contributors: Joe Hawkes, Simon Hugo,
Paul Southcombe

UNITED KINGDOM
Published by DeAgostini UK Ltd c/o
Royds Witherby King, 69 Carter Lane,
London EC4V 5EQ.

UNITED STATES
Published by DeAgostini UK Ltd c/o
Royds Witherby King, 69 Carter Lane,
London EC4V 5EQ.

DEUTSCHLAND
Published by DeAgostini Publishing S.p.A.
Via G. da Verrazano 15, 28100 Novara, Italy.

ISSN: 2516-7723
Printed in Italy/Czech Republic

CUSTOMER SERVICES

UK: Email customer.service@deagostini.co.uk

USA: Email support@usa.deagostini.com

DE: Email kunden.service@deagostini.de

The price of this issue includes the magazine
and the attached pieces for model assembly.

TO OUR READERS

The publisher reserves the right to modify any components as required during the course of the collection. Not suitable for children under the age of 14 (12 in the USA). This product is not a toy and is not designed or intended for use in play. The collection is complete in 37 issues. Items may vary from those shown.

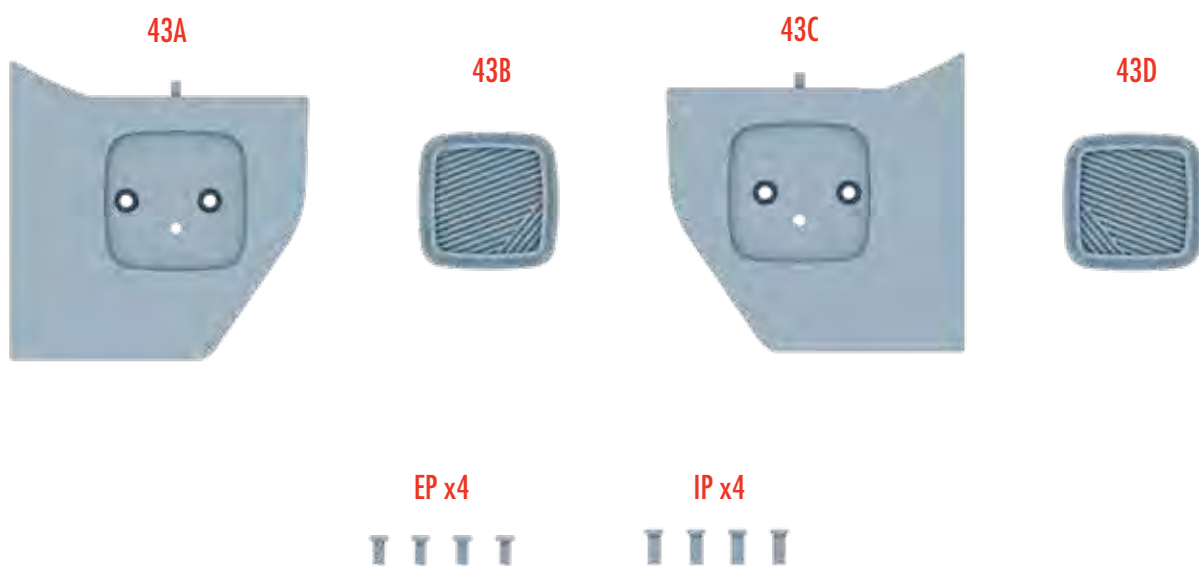
WARNING

Any reproduction, even partial, of the contents of the magazine is prohibited without permission from the Publisher. The model and the magazine that accompanies it are strictly for private use, and within the family, in accordance with Article L122 - 5 10 of the Code of Intellectual Property. Any reproduction other than that provided for in Article L122 - 5 20 of the Intellectual Property Code is prohibited. The magazine and/or elements of the collection may not be distributed, loaned, resold, rented or exploited for commercial purposes. All rights reserved.

More information at fanhome.com

CAR PARTS STAGE 43

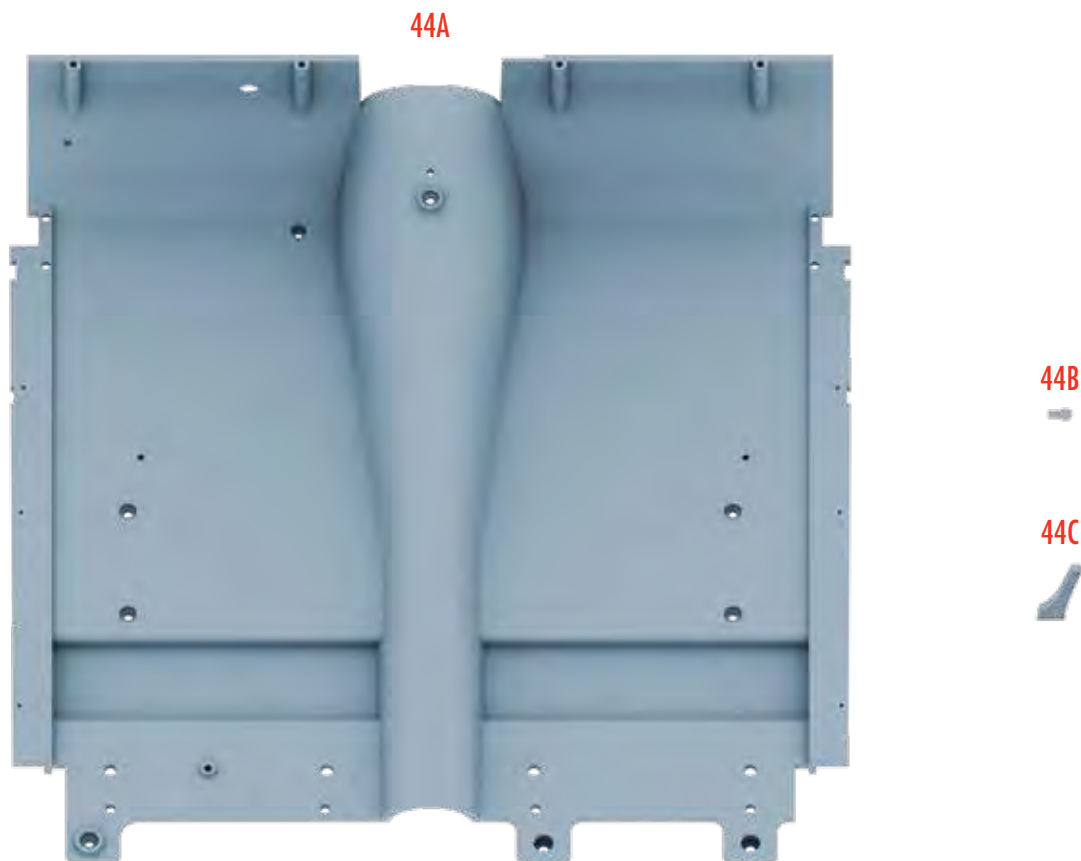
With this issue, you receive structural parts for the dashboard.



PART NUMBER	DESCRIPTION	QUANTITY
43A	DASHBOARD LEFT SUPPORT WALL	1
43B	LEFT SPEAKER	1
43C	DASHBOARD RIGHT SUPPORT WALL	1
43D	RIGHT SPEAKER	1
EP	1.7x4MM	4 (+1 SPARE)
IP	2x5MM	4 (+1 SPARE)

CAR PARTS STAGE 44

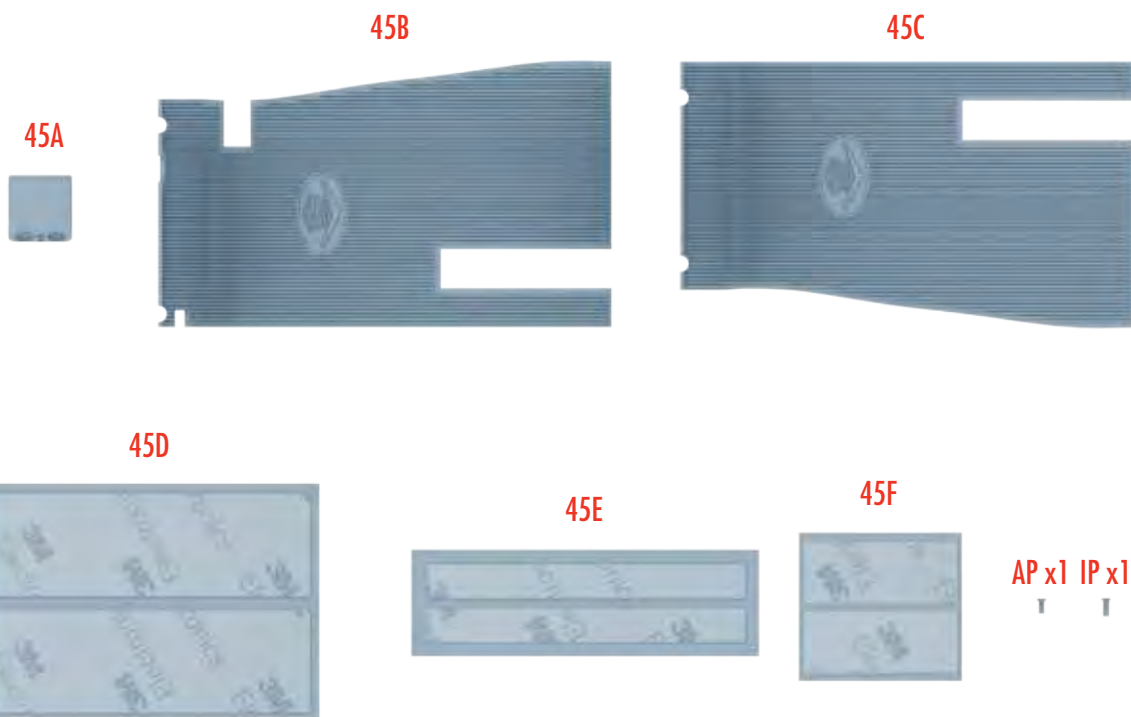
With this issue, you receive the front inner floor and associated parts.



PART NUMBER	DESCRIPTION	QUANTITY
44A	FRONT INNER FLOOR	1
44B	HEADLIGHT DIMMER FOOTSWITCH	1
44C	GAS PEDAL	1

CAR PARTS STAGE 45

With this issue, you receive the carpeting for the front of the car,
as well as the speakers.



PART NUMBER	DESCRIPTION	QUANTITY
45A	SPEAKERS	1
45B	FRONT LEFT CARPET	1
45C	FRONT RIGHT CARPET	1
45D	TAPE 1	2
45E	TAPE 2	2
45F	TAPE 3	2
AP	1.7x5MM	1 (+1 SPARE)
IP	2x5MM	1 (+1 SPARE)

CAR PARTS STAGE 46

With this issue, you receive the base for the front seat,
as well as structural parts.

46A



46B



46C



EP x16



PART NUMBER	DESCRIPTION	QUANTITY
46A	FRONT SEAT BASE	1
46B	FRONT SEATBACK SUPPORT BRACKET	4
46C	FRONT SEATBACK SUPPORT	4
EP	1.7x4MM	16 (+3 SPARES)



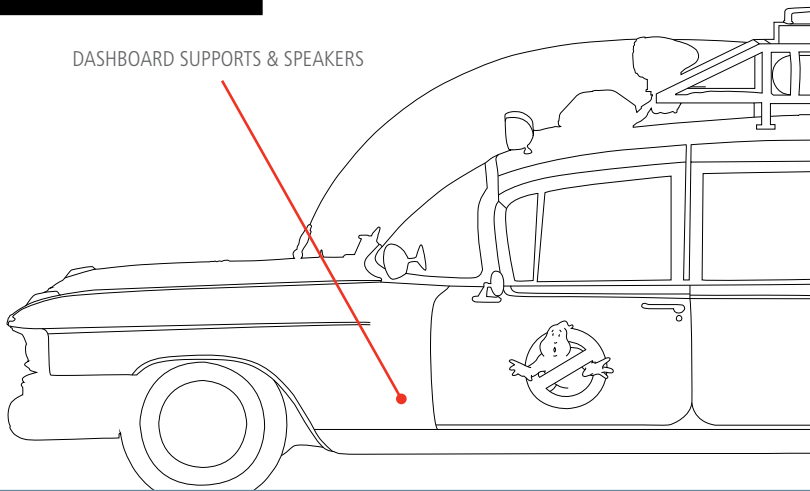
STAGE 43

DASHBOARD SUPPORTS & SPEAKERS

In this stage, you fit supports to the dashboard, as well as installing the speakers.

PART LOCATOR

DASHBOARD SUPPORTS & SPEAKERS



TIP: LEFT AND RIGHT

The instructions throughout this collection will mention the left and right sides of the car. The left and the right (as well as front and rear) of the car are relative to the driver. Similarly, some of the parts will have an "L" or "R" engraved on them to indicate which side they are intended for.

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

01

FITTING THE SPEAKERS TO THE SUPPORTS: Insert the left speaker (43B) into the oblong recess in the dashboard left support wall (43A), affixing from behind with two EP screws (figure A). Next, use the same process to fit the right speaker (43D) to the dashboard right support wall (43C) (figure B). The left-side parts are marked with an "L" and the right-side parts are marked with an "R".

FIGURE A

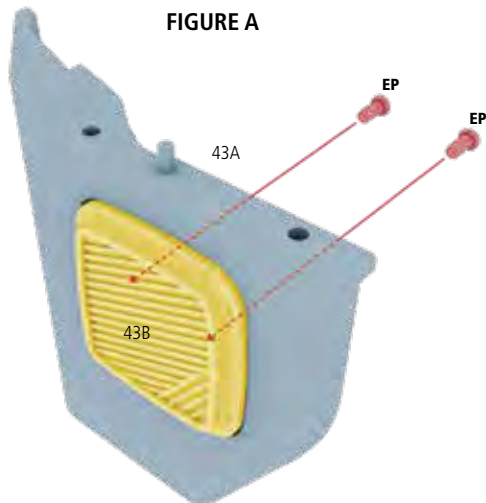
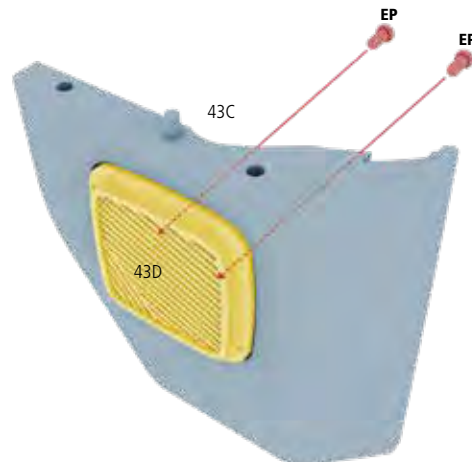


FIGURE B





02

FIXING THE DASHBOARD SUPPORTS: Firstly, take the dashboard left support wall (43A) and place it at the edge of the dashboard lower panel (37A), securing with two IP screws (figure A). Then, fit the dashboard right support wall (43C) to the opposite end of the dashboard lower panel with two more IP screws (figure B).

FIGURE A

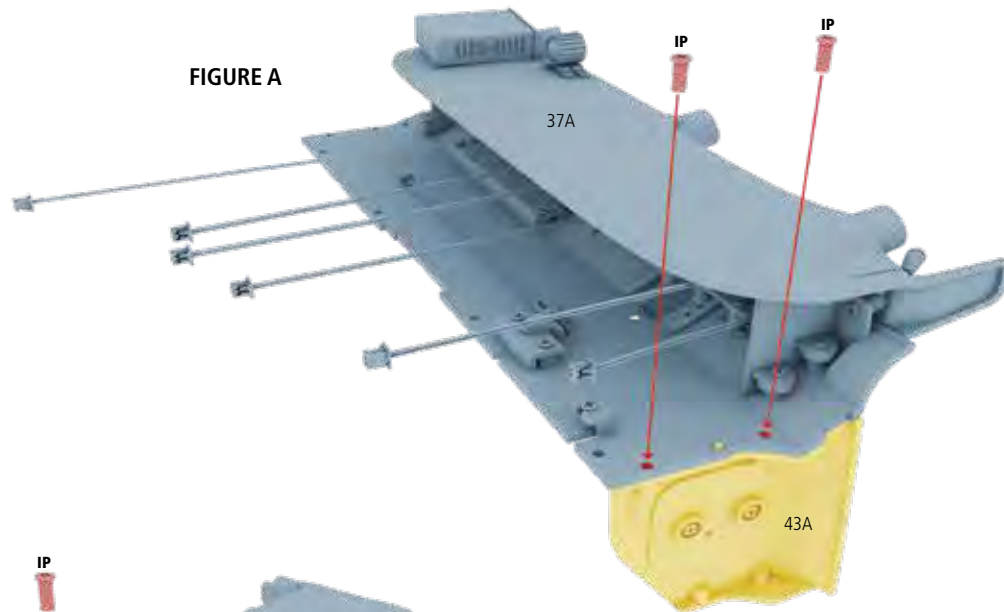
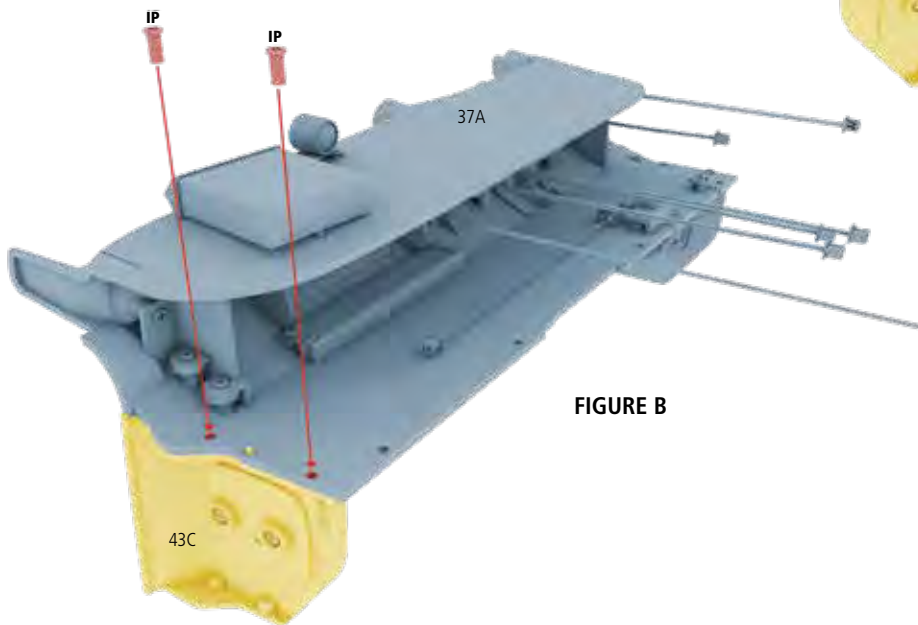
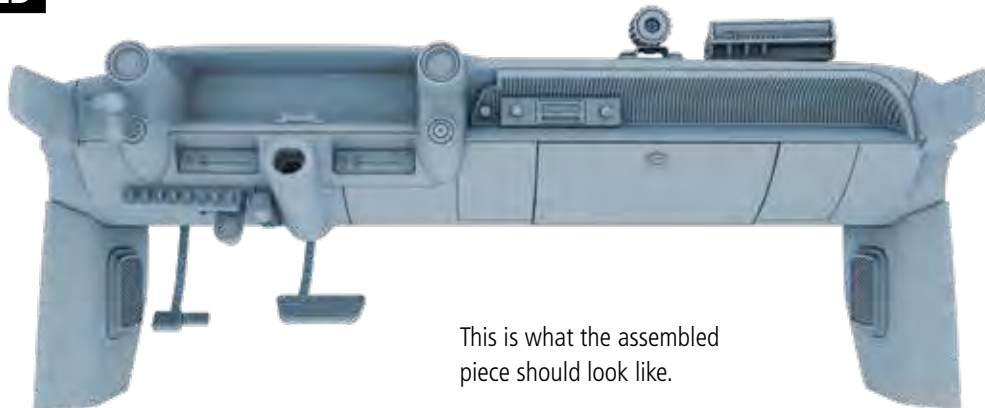


FIGURE B



FINISHED BUILD



This is what the assembled piece should look like.

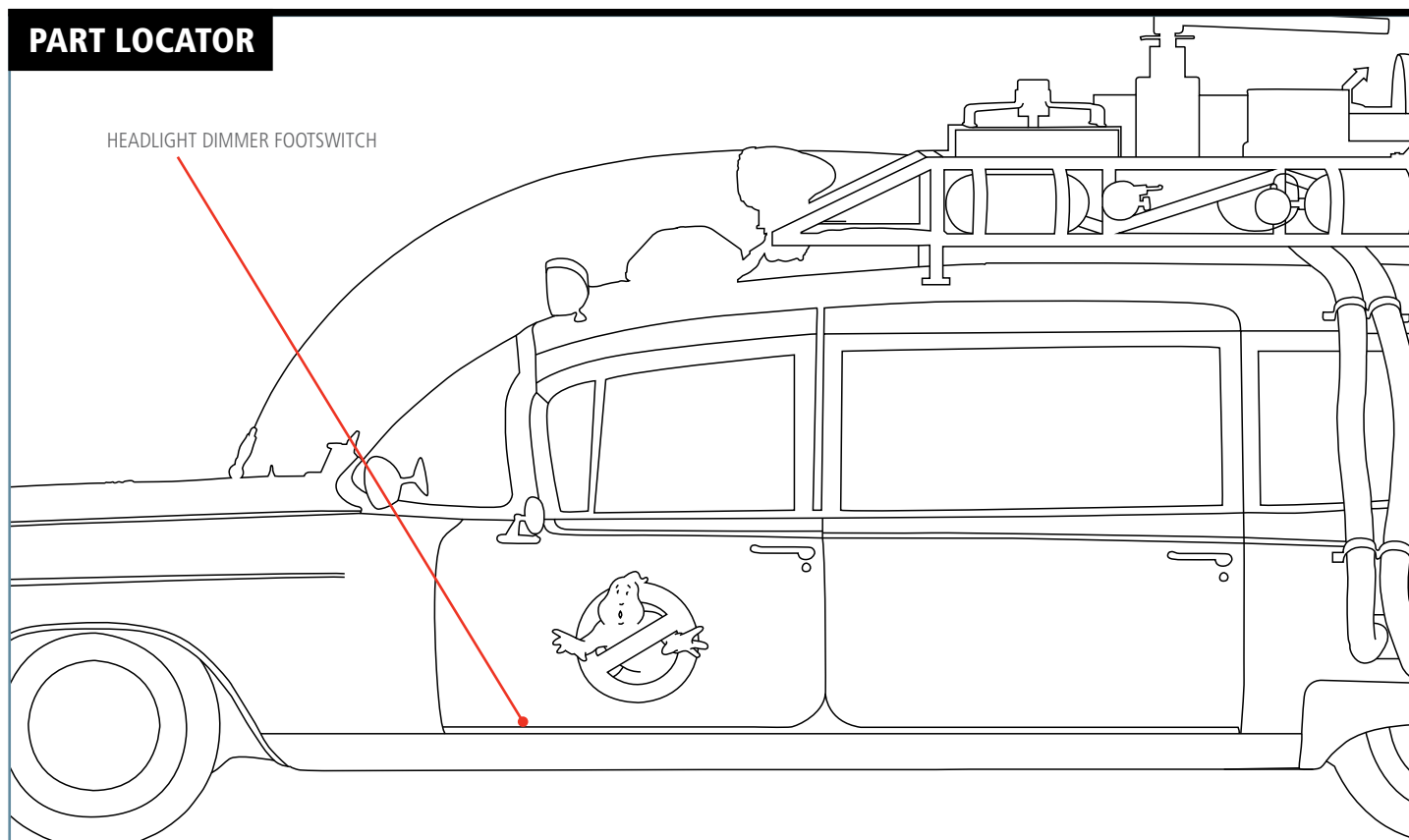


STAGE 44

HEADLIGHT DIMMER FOOTSWITCH

In this stage, you fit the headlight dimmer footswitch to the front inner floor, keeping the gas pedal for later.

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

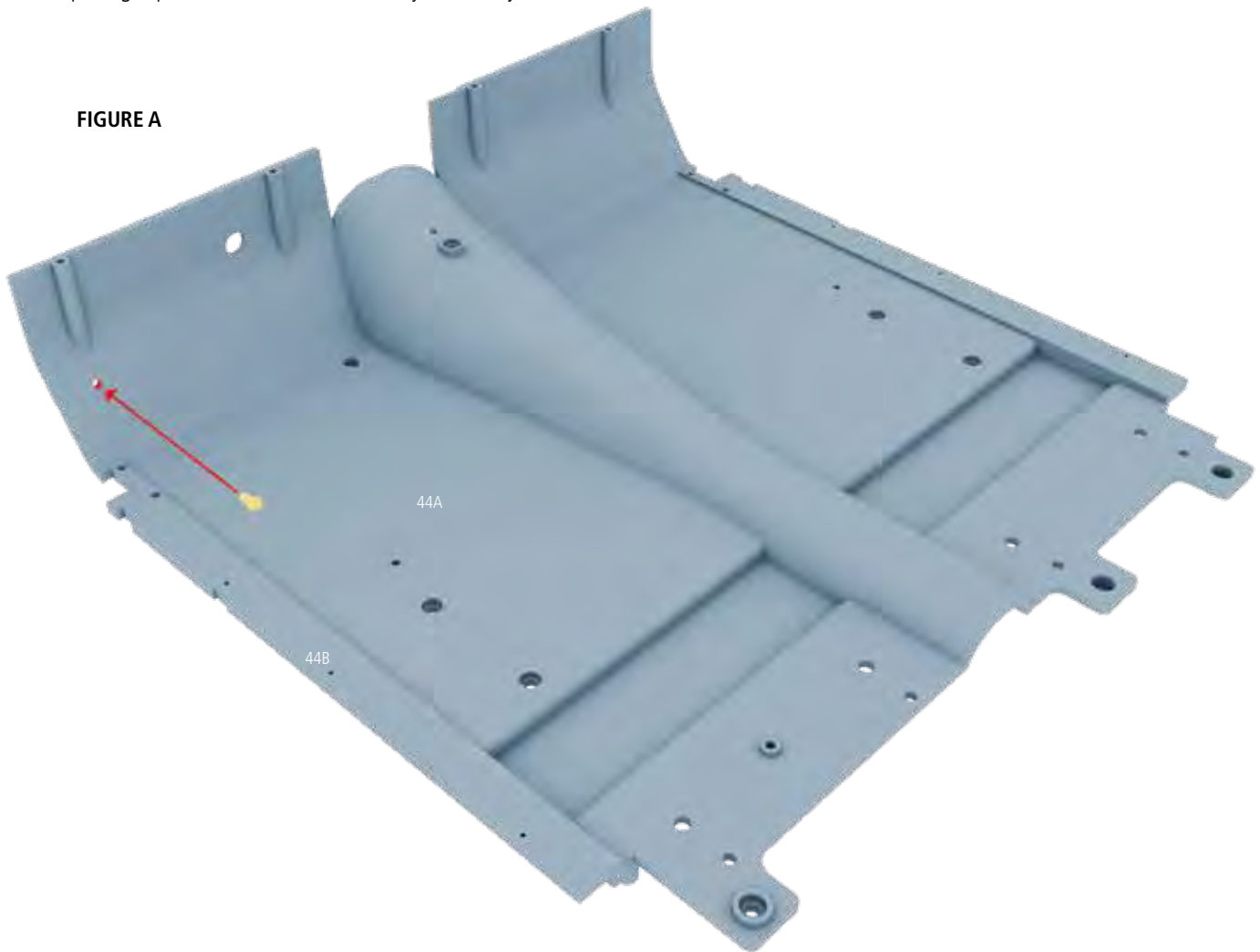
GRAY-BLUE Indicates the previous assembly on to which the new part is fitted.

**01**

INSTALLING THE HEADLIGHT DIMMER FOOTSWITCH: Take the headlight dimmer footswitch (44B) and push it into the corresponding hole in the left side of the front inner floor (44A) so it sits flush. This part slots into place and does not require screws (figure A).

Keep the gas pedal (44C) aside for assembly at a later juncture.

FIGURE A



FINISHED BUILD



This is what the assembled piece should look like.



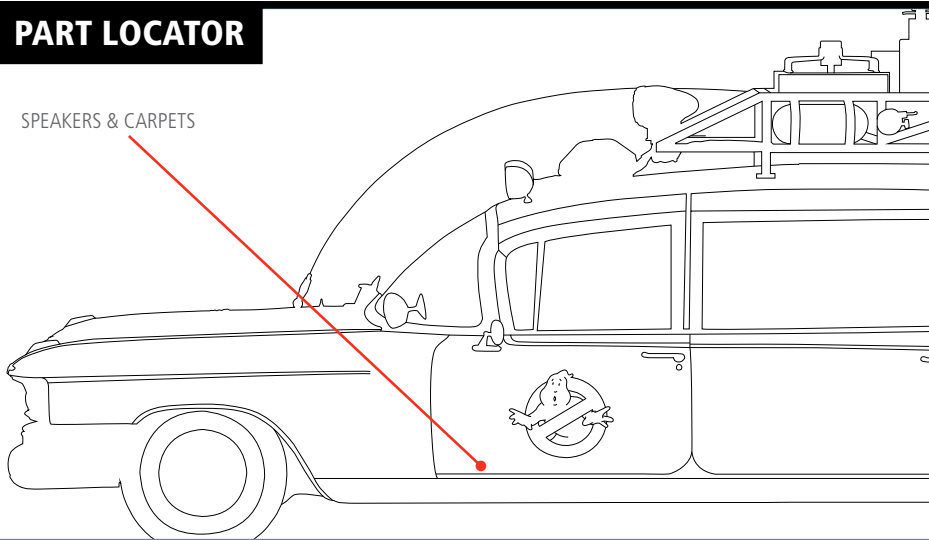
STAGE 45

SPEAKERS & CARPETS

In this stage, you fit the front carpets to the front inner floor, as well as fitting the speakers.

PART LOCATOR

SPEAKERS & CARPETS



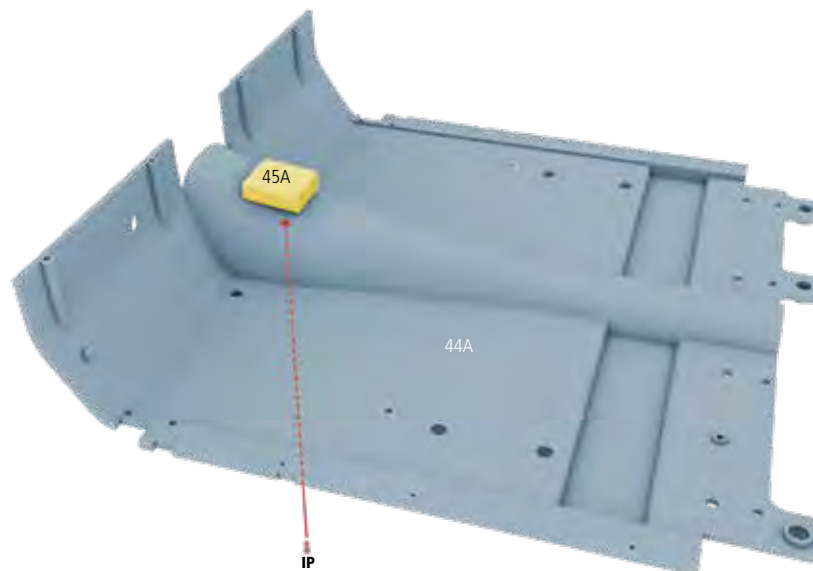
TIP: USING THE TAPE STRIPS

Once you have adhered the strips of tape to the floor, it is hard to remove them, so take care when fitting them.

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

- 01 FITTING THE SPEAKERS:** Take the speakers (45A) and place the part on top of the center section of the front inner floor (44A), pushing the pin in the bottom of the speakers into the floor and securing it from underneath with one IP screw (figure A).

FIGURE A





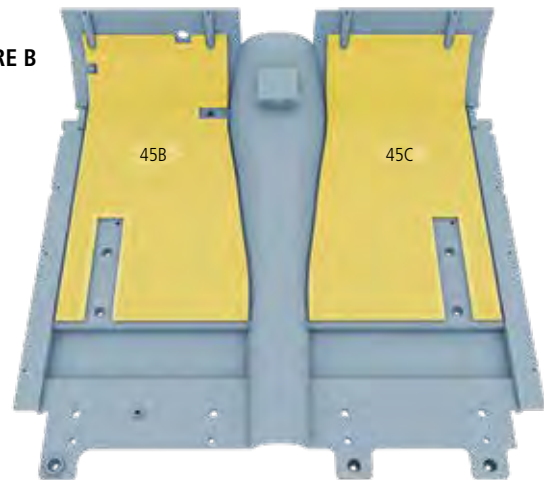
02

STICKING THE CARPETS TO THE FLOOR: Begin by removing one side of each of the strips of tape and adhering to the front inner floor (44A) as shown in figure A. Then, remove the other side from the tape to expose the sticky side, fitting the front left carpet (45B) to the left side and the front right carpet (45C) to the right side (figure B).

FIGURE A



FIGURE B

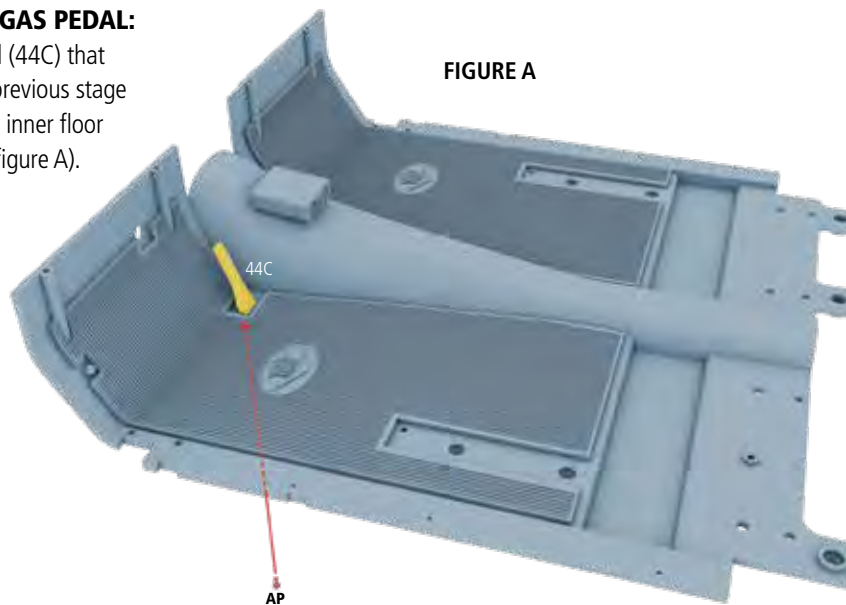


03

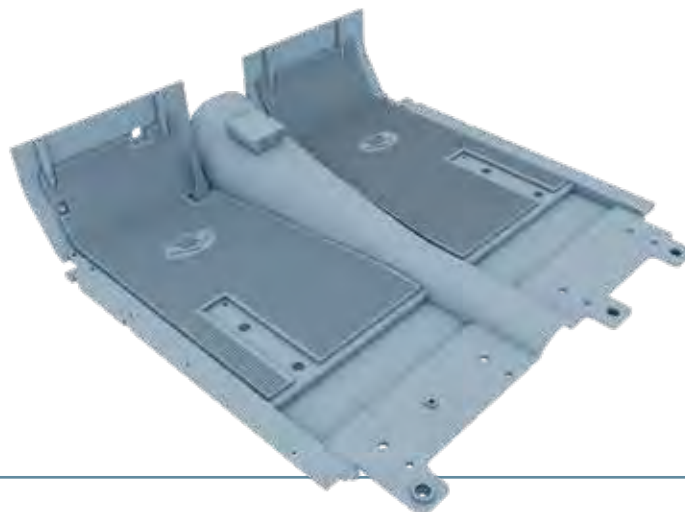
INSTALLING THE GAS PEDAL:

Locate the gas pedal (44C) that you received in the previous stage and fit it to the front inner floor with one AP screw (figure A).

FIGURE A



FINISHED BUILD



This is what the assembled piece should look like.

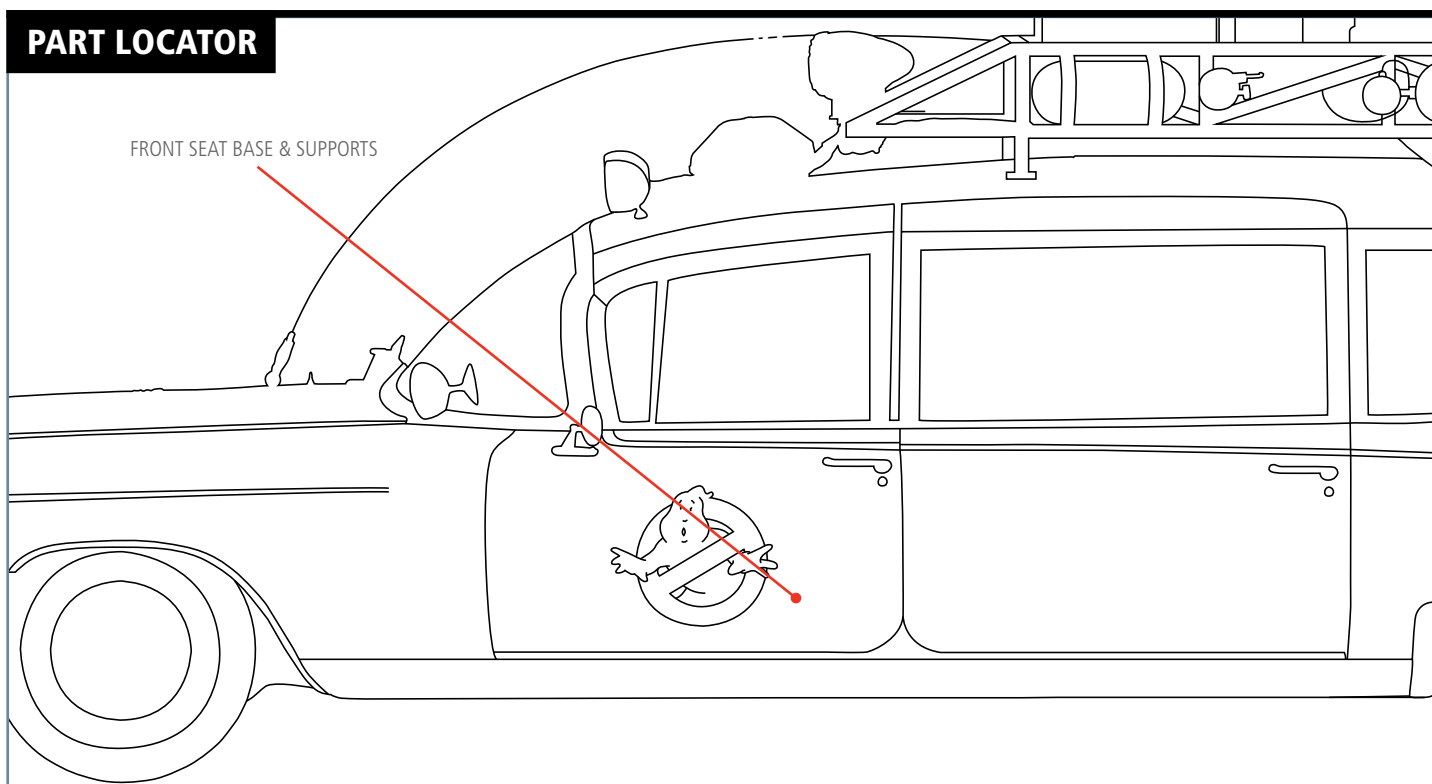


STAGE 46

FRONT SEAT BASE SUPPORTS

In this stage, you fit the supports to the front seat base.

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

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



01

FITTING THE SUPPORTS: Begin by placing the front seat base (46A) so that the raised part is facing you. Place the four front seatback supports (46C) in the moulds as shown (figure A).

Cover the bases of the seatback supports with the four seatback support brackets (46B), securing the parts to the front seat base (46A) using sixteen EP screws (figure B). The seatback supports should be able to move back and forth once the brackets have been fitted.

FIGURE A

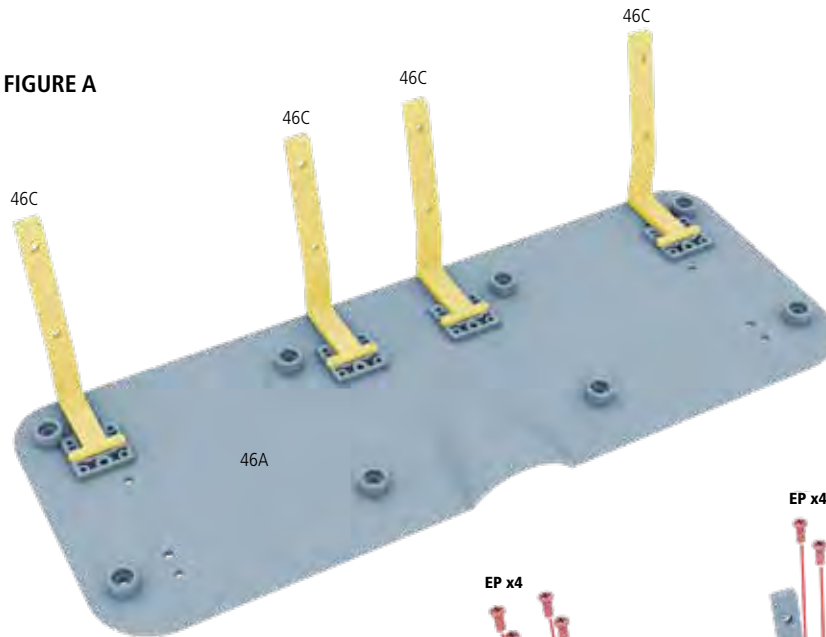
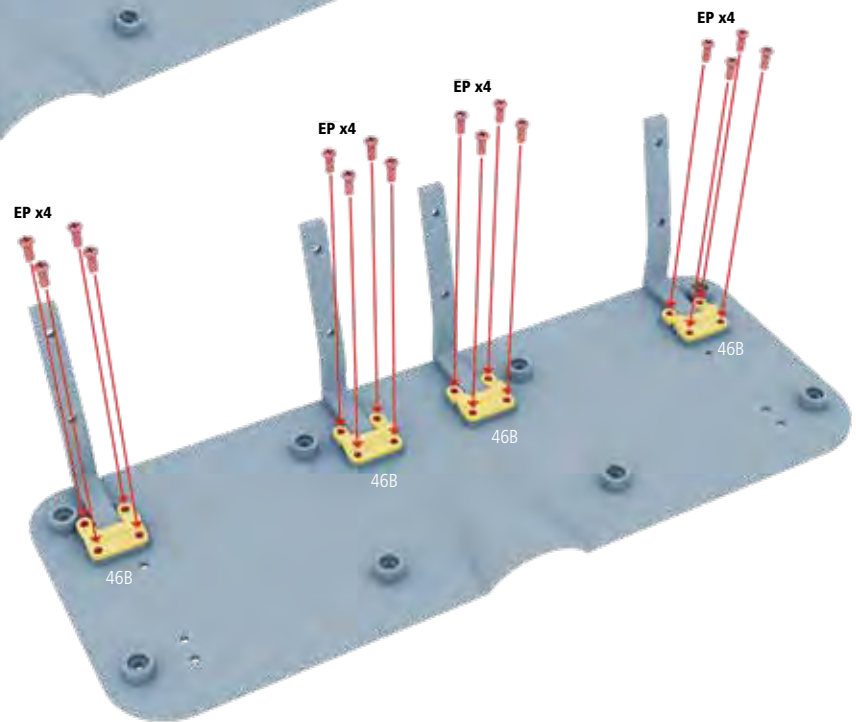
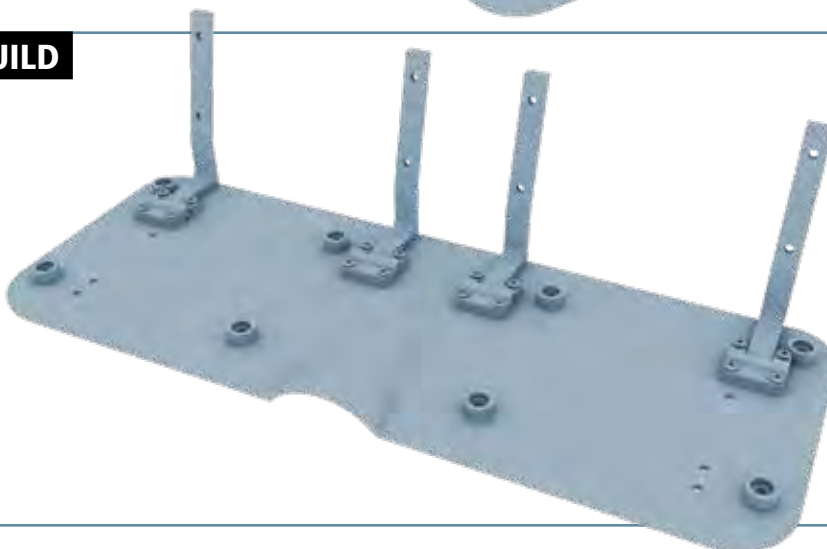


FIGURE B



FINISHED BUILD



This is what the assembled piece should look like.





THE STATUE OF LIBERTY

Performer Jim Fye and effects supervisors Ned Gorman and Tim Lawrence reveal how they helped Lady Liberty save the world.

THE FACT THAT THE STATUE OF LIBERTY existed in real life did not make it any easier to bring to the screen than *Ghostbusters II*'s assorted imaginary creatures. In fact, it posed several logistical problems right from the start. "We thought it was going to be one of the easier effects, but we ran into all kind of strange challenges," says the film's visual effects co-ordinator Ned Gorman. "We all know that metal doesn't bend without ripping apart – so how were we going to have our big-hearted audience believe that she could walk down Fifth Avenue without ripping apart? And just trying to build a suit that we could put a human being into without breaking their neck or limbs was no mean feat."

The human being in this potentially limb-breaking suit was Jim Fye (who went on to play Tony Scoleri and the ghost jogger too). After securing the role, Fye studied Ken Burn's acclaimed 1985 documentary *The Statue of Liberty*, which had 360-degree images of Lady Liberty, and he tried to imagine how the statue might move. Yet moving inside the suit was easier said than done.

The costume Fye had to wear was constructed from polyfoam 1014, an expanding flexible polyurethane foam, and a lifecast of the actor was used for the mold as it needed to form-fit. Getting into the costume was not a simple



BELOW A sculpted Statue of Liberty bust, complete with miniature Ghostbusters in the crown, was used in some shots in the sequence.

**ABOVE LEFT TO RIGHT**

ILM's crew check over a casting of the Liberty toga suit; Buzz Neigid crowns Jim Fye; Tim Lawrence directs Fye in the costume.

process. "It took three hours, maybe more to get into that costume," Fye remembers. "That was the longest part of the day. It was [lead finisher and painter] Buzz Neigid's job to get me in and out of the costume and keep it in a good state of repair, because it tore every time I moved. He put the neck piece on, then the feet and gloves, and then the skirt – the body of the costume – would be put on last as that was the heaviest. I remember the pieces would be glued on and held until they set. At the end of the day, they had to use solvent to peel the costume off. The glue wouldn't shower off. I was pretty funky for a couple of weeks!"

The other key pieces of the costume, says Fye, were the plastic mask, the hair and the crown that contained lights and little plastic recreations of the Ghostbusters. "There was no part of my body showing," he says.

BANGING THE SHOVEL

If getting the suit on and off was difficult, filming the sequence was hardly any less arduous. "The costume was heavy and as it was form-fitting, I'd sweat buckets – and it only got heavier with the sweat!" Fye continues. "I couldn't take the costume off during breaks, so they had this slate leaning board for me. There was mesh over the eyes, so I couldn't really see either. It was very uncomfortable, and you would not have liked it if you were claustrophobic as it was completely black in there!"

As well as not being able to see, Fye couldn't hear much either, and was reliant on others for direction.

Stage manager Ed Hirsh would stand underneath him translating stage directions from the other side of the room, while creature shop supervisor Tim Lawrence developed his own method of communicating with Fye inside the suit. "We'd talk about what direction he would be going and what the beat would be, and when they started filming, I would be on the edge of the stage with a shovel and a wrench," Lawrence says. "I would pound out the beat so that Jim could hear me and keep his feet in time!"

Yet another challenge for Fye was keeping his arm raised straight for hours on end. "That was a real challenge," the actor admits. "There are some shots where it wasn't quite right... but then you can't [replicate] the way that the Statue of Liberty's arm is so straight and close to her head with a human being. It's not really anatomically correct!"

The majority of the footage was shot against an illuminated blue screen so it could be intercut with second-unit footage, but one sequence was shot against a miniature stretch of New York City. "There's a wonderful close-up where a foot crushes a model police car," Lawrence remembers. "They used a wax car. There was a guy underneath there blowing margarita salt through a little tube so it looked like shattered glass coming out around it. These details wind up being important."

"That shot of the Statue of Liberty crushing the police car flat was going to be in the first movie, except with the Marshmallow Man, but they ran out of time,"



Gorman adds. "Ivan was determined to get it in this movie, so we started working on that straight away."

OFF THE PEDESTAL

At the time, the effects teams had various concerns about how they were going to make the Statue of Liberty march to the Manhattan Museum of Art without impacting upon her iconic appearance. "[The sequence with the Statue of Liberty walking] is designed to be seen from a ground perspective," says Lawrence. "But the Statue of Liberty has a very long neck, and as soon as you have that costume on a miniature set and you have the head [turn], the neck disappears. It affects the look of the character."

For Gorman, one of the central challenges was how to believably show the Statue of Liberty climbing

down from its 89-foot pedestal. "How would an iron and copper statue climb down from that? Does the slime give elastic properties to the metal? If so, how are we going to show it? Ultimately Ivan wisely decided, 'Guys, let's just solve the problem by not showing it [climbing down from the pedestal]. Let's show the torch igniting it, cut away to the foot separating, and then show her wading through New York harbor.' If we were asking people to believe that New York was over-run by ghosts, they'd give us a break!"

Gorman adds that he's just glad that the sequence was made before the age of social media. "In the age of the Twitter-sphere, we'd probably be eviscerated with people saying 'metal can't bend like that!'" he laughs. "Thankfully, no one at the time questioned it."

ABOVE LEFT TO RIGHT

Lady Liberty brings her torch down upon the slime-encased museum; Fye walks down the replica New York set; the final sequence in the movie.



BEST FOOT FORWARD

The construction of the Statue of Liberty's foot, seen ripping away from the pedestal in close-up, fell to effects artist Howie Weed. "The audience can see these beams and mechanisms pulling out of the ground as she's taking her first step out," Weed recalls. "We took the casting that we already had from the Statue of Liberty costume and just built this special rig that had girders glued to the bottom of the foot. They added the sounds of grinding metal as the foot pulled up from the base. That was a fun one to work on!"



Talk of THE TOWN

Anthony and Claire Bueno spent over 10 years making *Cleanin' Up the Town: Remembering Ghostbusters*. The filmmaking duo reveal more about their fascinating, in-depth documentary.

Cleanin' Up the Town is not affiliated with Sony or Ghost Corps

A NTHONY AND CLAIRE BUENO WERE TERRIFIED. Twelve years after the brother-and-sister filmmaking duo first had the idea for *Cleanin' Up the Town*, their forensic documentary into the making of *Ghostbusters*, they were finally in attendance at the premiere in Calgary. How would fans in the audience react? Would the money, time and love they had poured into their film be vindicated? "If the fans loved it, we knew they would be in raptures about it," says Claire. "But if we weren't giving them more information than they were expecting, they'd be throwing tomatoes at us!" It didn't take long for the Buenos to realize they would emerge from the premiere unstained by tomato juice. "People really started engaging with it, laughing at the funny moments and



gasping at the dramatic moments,” continues Claire. “Anthony and I kept looking at each other as people responded. It was phenomenal.”

It was a satisfying pay-off to what has been the ultimate passion project. Hardcore fans of *Ghostbusters* since childhood, the pair decided to make the documentary back in 2007 while working on Paul Davis’s documentary *Beware the Moon: Remembering An American Werewolf in London*. Straight away they knew the one person they needed to nail down for an interview was Dan Aykroyd. As Anthony says, “If we couldn’t get Aykroyd, we wouldn’t have a film.” Luckily this was something that *American Werewolf* director and frequent Aykroyd collaborator John Landis was able to help arrange – though in the end it took four years before Aykroyd’s schedule allowed for it. In the meantime, the Buenos began speaking to other key cast and crew, beginning with Ernie Hudson, who

they met at a comic-con in Coventry. “He set the bar pretty high!” says Anthony. “He was so warm and full of little details that I didn’t know. He’s still one of my favorite interviewees.”

In the years that followed, the Buenos travelled out to the States several times to interview *Ghostbusters* alumni across the length and breadth of the country. As they went from standing outside the Hook & Ladder fire station in New York to visiting ILM in San Francisco (“How did two kids from Torquay end up in George Lucas’s boardroom?” laughs Claire), they chatted to the majority of the key players on both *Ghostbusters* and *Ghostbusters II* (the latter for a separate documentary, *Too Hot To Handle: Remembering Ghostbusters II*). While the fact they were a two-person operation had its challenges, it also helped lend the documentary a smaller, more intimate atmosphere, something enhanced by the fact they spoke to many interviewees in their homes. “Because a lot of people were in their natural environment, they were more relaxed,” says Claire.

“We wanted it to feel like you’re sat around with your mates going through photos,” adds Anthony. “Everything would have felt bigger if we had another camera on a track or drone footage, and we would have needed other people to help drag the equipment around.”

“IT’S THE GHOSTBUSTERS...”

One of the heavy-hitters that the Buenos interviewed was Harold Ramis. Warm, wise and funny, the late actor’s anecdotes provide many of the documentary’s highlights. “We were nervous about interviewing him



ABOVE Anthony and Claire Bueno with Ray Stantz himself, Dan Aykroyd; Anthony films at 55 Central Park West, the location for Dana’s apartment; storyboards and tape notes for the documentary.

**LEFT TO RIGHT**

Filming Derek Osborn's animation sequences for the documentary; Bill Bryan poses with a flattened Ecto-1 model; Anthony films at the Hook & Ladder fire station in New York City.

because he's starred in, directed or written so many of the core films we watched growing up," admits Anthony. "But then the door swung open and he said, 'It's the Ghostbusters!' and he instantly disarmed us. He was the most down-to-earth, nicest person." The actor also helped give the "narrative structure of the documentary its backbone," according to Claire.

Of course, watching the footage of Ramis now, six years after his death, imbues it with an extra layer of poignancy. "When Harold died, I couldn't go near the doc for a couple of days," remembers Anthony. "It was really upsetting. Because you build a relationship with people when you sit down with them. Then when you're editing it, you're always sat around with them. The same with Terry [Windell, animation supervisor], who we kept in touch with afterwards."

"The saddest thing for us is that we're not able to show the film to some of the people we interviewed and show them that we were worth their time," says Claire. "But we are looking forward to getting copies of the documentary to their families."

One Ghostbuster that perhaps unsurprisingly isn't interviewed in the documentary is Bill Murray – though he does make a fleeting appearance in the closing credits at a press conference. "We tried for years, but unfortunately it just didn't happen," says Claire. "He's an enigma. We always think he'll turn up at a screening of the documentary just for the hell of it."

Murray would find much to enjoy. The film is packed

with fascinating intricate details as it charts the behind-the-scenes story from Aykroyd's original treatment to the post-production effects at Boss Film Studios, complete with its accompanying dizzying highs and lows. The stress that many of those involved in *Ghostbusters* faced – largely due to the film's punishing schedule – was certainly something the Buenos could relate to.

THE CREEPING BUDGET

The Buenos never anticipated that *Cleanin' Up the Town* would take 12 years from concept to completion. While they emphasize that their interview subjects were nothing but accommodating and the film was a lot of fun to make, the logistics of shooting the doc – which was assembled while they worked on other projects – was complicated and the budget constantly crept up. "Everything just cost more money than we budgeted for," says Anthony. "We had to stay longer in LA than we'd planned in order to shoot the things we needed, which drained the budget, and things like the grading and legal fees cost a fortune. I have grey hairs I shouldn't have! If a studio made this documentary, it would have cost at least a million and they'd have had a whole department working on it. We didn't have that."

A portion of the funding was raised through the crowdfunding website Kickstarter, with backers earning rewards and a credit on the movie. This helped the Buenos finish the documentary, including filming the



intro sequence – which was supposed to have been shot inside LA's Fire Station No. 23 where *Ghostbusters*' firehouse interiors were shot. However, when they got out to LA, the city authorities refused permission to film inside the building as it was deemed a health and safety risk, forcing them to revise the sequence.

Eventually, though – almost to the Buenos' disbelief – the film was completed, and so began a cinema tour, a launch on streaming platforms, and a Blu-ray edition featuring a swathe of additional footage. Since the Calgary screening, the response has been almost unanimously positive. For the filmmakers, something that has been particularly gratifying is seeing how the

film has been positively received by those involved in *Ghostbusters* itself. "People who worked on it have been moved to tears," says Claire. "Because, for all of the stress, everyone enjoyed working on *Ghostbusters*, and the documentary transported them back to that time. It's been humbling to see after years and years working on the documentary."

Not that the Buenos have finished with *Ghostbusters* just yet. At the time of writing, the pair are hunkered down editing *Too Hot to Handle*. "The weirdest thing will be when all of this is over," Anthony reflects. "It's strange to think there will come a time when we're not working on a *Ghostbusters* documentary!"

LEFT TO RIGHT

A Stay Puft head sculpt and Terror Dog armature from the original movie, along with a Polaroid of Richard Edlund; Anthony and Claire Bueno with the legendary Harold Ramis.

MEMORIES OF GHOSTBUSTERS

Anthony and Claire Bueno both have vivid memories of watching *Ghostbusters* during childhood. "It was the first film I was allowed to see without parental supervision at the cinema as a teenager!" laughs Claire. "I remember when the library ghost lurched out, I jumped out of my seat and then laughed at myself for being so scared. I just loved the film, and came back and told Anthony about it." Anthony says that, after he first saw it, *Ghostbusters* was a film that stuck with him throughout his life. "Back then there didn't seem to be any boundaries in cinema – the film is pretty scary in places! I remember the first time the internet came on, one of the first things I looked up was whether *Ghostbusters* was still one of the top 10 highest-grossing films – and it was! I still have the print-out. To have now finished a film about it is very weird!"





INSIDE THE GHOST SHOP

Stuart Ziff headed up Boss Film's ghost shop, the place where all of the film's key creatures were brought to life. He explains why his role involved herding "talented cats."

"WORKING IN FILM IS TEN TIMES BETTER AND ten times worse than you can ever imagine," says Stuart Ziff. After hearing Ziff's recollections of heading up the ghost shop on *Ghostbusters*, you can see what he means. His time on the movie involved overseeing the creation of some of cinema's most memorable monsters – but it also meant being engulfed by a near-perpetual state of anxiety.

Prior to *Ghostbusters*, Ziff had worked at ILM, where he acted as creature shop engineering supervisor on *The Empire Strikes Back* and *Return of the Jedi* ("I made Admiral Ackbar's eyes!"). He also won an Academy Award for Technical Achievement for his stop-motion model-mover innovation. Yet as he points out, his background was



Slimer and Library Ghost photos: Stuart Ziff

more engineering than creature design. "I'm not Rick Baker or Stan Winston," he emphasizes. "I didn't grow up living and breathing this stuff as a teenager."

When Boss Film Studios' head honcho (and Ziff's ex-ILM colleague) Richard Edlund invited him to manage the ghost shop – the place where *Ghostbusters'* beloved creatures would be designed and built – he knew it would be a challenge. He wasn't wrong. The first thing he needed to do was hire a crack team of sculptors, mold-makers, make-up artists, puppeteers, and stop-motion animators who most definitely *did* grow up living and breathing this stuff. While Slimer sculptor Steve Johnson had already been recruited by this stage, Ziff – with the aid of special effects advisor Jon Berg – recruited many other talents for the movie, including Randy Cook (Terror Dog animator), Bill Bryan (Stay Puft fabricator and puppeteer), and Steve Neill (sculptor of the demon arms that burst from Dana's chair).

Ziff was initially informed he'd be heading up a crew of 15; by the end of the production, he was overseeing 60 people. The disparate talents he had hired meant that the likes of Slimer, Stay Puft, and the Terror Dogs all had their own distinctive look. "I feel inadvertently that this was my big contribution to the film – the fact that all the creatures had a very different look and feel," he says. "It wasn't the look of one very creative guy at the top who said, 'This is my shop and I'm going

to direct everything,' but instead it was [the vision of] lots of different artists. There is also more of an individual look to things that are physically made as opposed to [created with] CGI."

PANIC STATIONS

While creature concept art by the likes of Thom Enriquez and Bernie Wrightson had been designed by the time the ghost shop was up and running, it was still a huge challenge to hone those designs and sculpt, fabricate and film the creatures within the film's notoriously tight schedule. "Looking back, the most important part of heading up the ghost shop was just making decisions," says Ziff. "On the whole wall of my office we had a pegboard with dates and little boxes that you could add notes to, and list people and projects."

It sounds like the ghost shop was a well-oiled machine, but Ziff isn't so sure. In fact, he recalls that his default setting during the production was "panic mode". He quotes effects artist Robert Blalack: "Bobby said [about setting up the ILM facility for the original *Star Wars*] it was like

ABOVE The ghost shop crew work on two of the film's key effects sequences: Slimer and the Library Ghost.

BELOW Ghost shop puppeteer/fabricator Teresa Burkett Bourgoise with Slimer.





RIGHT Stuart Ziff wearing Slimer arms. Ziff wore the costume for one day when Mark Bryan Wilson was sick – only to find that the footage was not usable.

Slimer and Stay Puff photos courtesy of Stuart Ziff



jumping out of a plane with a needle and thread in one hand and a bunch of cloth in the other, and you have to assemble the parachute on the way down.’ It was exactly like that on *Ghostbusters*. There was a certain level of chaos!”

Unsurprisingly, Ziff wasn’t the only one operating in panic mode. He remembers associate producer Michael C. Gross wandering in one day and being horrified at how chaotic the Terror Dogs sequence was looking. “There were a half-dozen puppeteers and, like an orchestra, they needed to rehearse to work their timing out. But when Michael walked in, it looked *horrible*. They were trying to synchronize the movements of the mouth opening, lips snarling and eyebrows raising, but weren’t in sync. And, of course, Michael started to complain. But that can demoralize the puppeteers. I realized that my job was sometimes to keep certain people away from what was going on!”

He remembers having to stifle his own panic when other executives from Columbia Studios would visit the ghost shop. “It was my job to make it sound like everything was wonderful. They’d see that big calendar on the wall and it *looked* like things were well organized – and maybe it was for a day or so. But then

you’d get a phone call that would upset everything. Yet you don’t want the people in Production to panic, so that’s the tightrope you’ve got to walk being a manager in that situation.”

AGAINST THE CLOCK

There were, it seems, many phone calls that upset everything. Ziff recalls how the schedule was constantly changing – and never in his favor. “It’s a slow process to sculpt something out of clay, make a mold out of it, make a mechanism to go inside, and then cast the latex foam rubber. I had to allocate the resources for those things and schedule it. And then inevitably, I’d get a call saying, ‘You know that thing that was supposed to shoot in two months’ time? Now it’s going to shoot it two weeks.’ I’d go, ‘You gotta be crazy! My guys are working weekends, they’re burned out!’ But they’d say, ‘Run ‘em overtime! We need it in two weeks.’ We had to constantly shift things around.”

The time pressure meant he sometimes needed to curb the creative instincts of his crew. “My job was like herding very talented and ambitious cats!” he laughs. “People aren’t just working on a film like this; they’re



working on getting that Academy Award®. Randy Cook gave an incredible contribution to the film, but it was my job to cajole him to move faster. And Steve Johnson went ahead on his own and sculpted this third stage to the Librarian Ghost – it's a crucial scene, but it's on screen for, what, three seconds? It's not storyboarded for 10 seconds! So I had to say, 'Steve, we can't use Version 3, we already have [enough for] the shot.'"

Yet Ziff makes clear that all the stress and panic was worth it. Not only did he get to play a part in creating movie history, he also got to work with "some of the most talented people of the period." And during his time on set, he also had the enviable opportunity of watching Bill Murray work his own brand of magic. "It was so wonderful to see Bill Murray walk in with a large boom-box, dancing and kidding around," he chuckles. "Michael Gross explained to me that when

they're doing [multiple] takes, Bill's energy goes up. He starts improvising and generating lines, and it just gets better and better with each take. Then he sort of peaks and it falls off, and that's when Ivan says, 'This set up's done, let's move onto the next one.' It was so neat to see his energy build up."

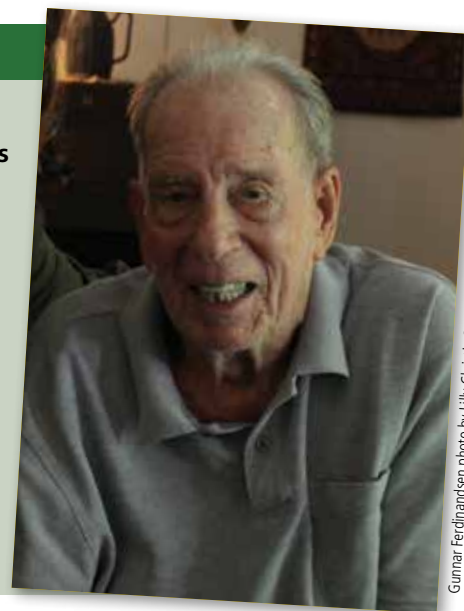
If that wasn't enough, Ziff also got to play Slimer – albeit for one day. "We were all set up to shoot, but Mark Wilson, the Slimer puppeteer, was sick," he recalls. "So I said, 'I'll go in the costume!' I ran around [in the Slimer suit] for a while. Of course, we looked at the dailies the next day and we had to throw them out. Because I didn't move like Mark Wilson at all. I guess we wasted some film, but I had fun!"

Watching Bill Murray on set and playing Slimer? Working in the film industry is at least twenty times better than we imagine.

ABOVE Two of the ghost shop's key personnel: fabricator and puppeteer Bill Bryan dances in the Stay Puft costume, while sculptor Steve Johnson inspects the skeletal arm of his taxi ghost.

GUNNAR FERDINANDSEN

One of Ziff's favorite memories is watching the precision work of Gunnar Ferdinandsen, the Norwegian mold-maker who worked on the film's key creatures as well as making molds for other classics such as *The Thing*, *Robocop*, and *Total Recall*. "If you screw up a mold, you could seriously damage the original clay sculpt – but Gunnar never screwed anything up," says Ziff. "If he was making a throwaway mold [for a proposed creature], he needed to lay a piece of string on the [clay] sculpt then add plaster on it. Then, just at the right time, he'd pull the string up and it would cut through the plaster before it hardened to make a parting line. I remember Gunnar would sit and smoke a cigarette, and he'd time it so he would pull up the string just as his cigarette was finished. If you waited too long, the string would break, but with Gunnar, it worked every time!" More recently, Ferdinandsen was the subject of the 2019 documentary *Norwegian FX*.



Gunnar Ferdinandsen photo by Lilly Christin S. Persson



SCOLERI BROTHERS EARLY CONCEPT ART

During pre-production on *Ghostbusters II*, Benton Jew drew various concepts for the Scoleri brothers. Here he reveals some of those early designs.

WHILE THE LOOK OF THE SCOLERI BROTHERS in *Ghostbusters II* was largely shaped by Henry Mayo's concept art, other artists were commissioned with drawing various designs for the characters during pre-production.

ILM concept designer Benton Jew was one of those tasked with devising different takes on the Scoleris. In some of his designs, the characters appear to be twins with electricity shooting out of their heads; another illustration sees them as



huge, sharply-dressed skull-headed gangsters; in another they are skeletal, wild-eyed and terrifying. One illustration sees a porcine Nunzio (as the character would be named) dressed in a more traditional mobster outfit. All are very different to the eventual design, but prove a fascinating glimpse into what the Scoleris could have turned out like.

"One of the most challenging parts of the project that was especially fun was during the bid phase," explains Jew. "We were coming up with crazy ideas and just riffing off of each other's ideas. Nothing was solidified script-wise [at this stage]... We were just trying to come up with as many ghost gags as we could."

BOTH PAGES Benton Jew's early illustrations for the Scoleris. Ideas included making the brothers giant skeletons and seeing them as more traditional mobsters.





ECTO-101

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

#13 TUNGUSKA

According to Ray, Gozer's entrance into the human world is "the biggest international crossrip since the Tunguska blast of 1909." So what was the Tunguska blast? As Ray's description suggests, it was a huge explosion that took place in Siberia – although it actually occurred in 1908 rather than 1909. The explosion was so large that it levelled 80 million trees across 820 square miles. The cause was not immediately clear – and remains unconfirmed.

Russian scientists at the time suggested it could be the result of a cosmic impact, but the region's inaccessibility – not to mention Russia's turbulent politics – meant that scientists were not able to investigate until 1921. Eyewitnesses the scientists interviewed spoke of a fireball in the sky, trembling ground, and an ear-splitting sound. While Russian mineralogist Leonid Kulik suggested it was the result of a meteorite, no impact crater or debris was ever found, though some scientists have suggested that the region's Lake Cheko was caused by the impact. Since then, other theories have been posited: a UFO crash, the collision of matter and antimatter, the release of natural gas from the Earth's crust.

A cosmic body (an asteroid or comet) remains the most widely accepted explanation – though IDW's *Ghostbusters* comic has another suggestion: it was the result of something mysterious that happened during a meeting between *Tobin's Spirit Guide* author John Horace Tobin and the demonologist Vladimir Belascu.



“ Every time I think we've reached a happy balance between CG and practical VFX, someone innovates software or pushes the envelope in terms of CGI and we have a new game changer... I don't think 'hand crafted' effects will ever disappear, but I do think they will be marginalized further and further as computer effects evolve and become cheaper. **”**



▲ **Ghostbusters II effects artist Howie Weed talks to StarWarsInterviews.com in 2010.**

“ The thing about Boss Film was we did Ghostbusters, Fright Night, our rendition of Predator, but we were always having a blast, and those were truly the glory days, it was a magical time. **”**



▲ **Effects artist Steve Johnson talks to the website [We Got This Covered](http://WeGotThisCovered.com) about the heyday of practical effects in the '80s.**

“ I remember one day, Sigourney made Christmas cookies and brought them in for everybody! **”**



▲ **Tim Lawrence, who puppeteered one of the Terror Dogs, has fond memories of working with Sigourney Weaver.**



COMING IN ISSUE 14

YOUR PARTS



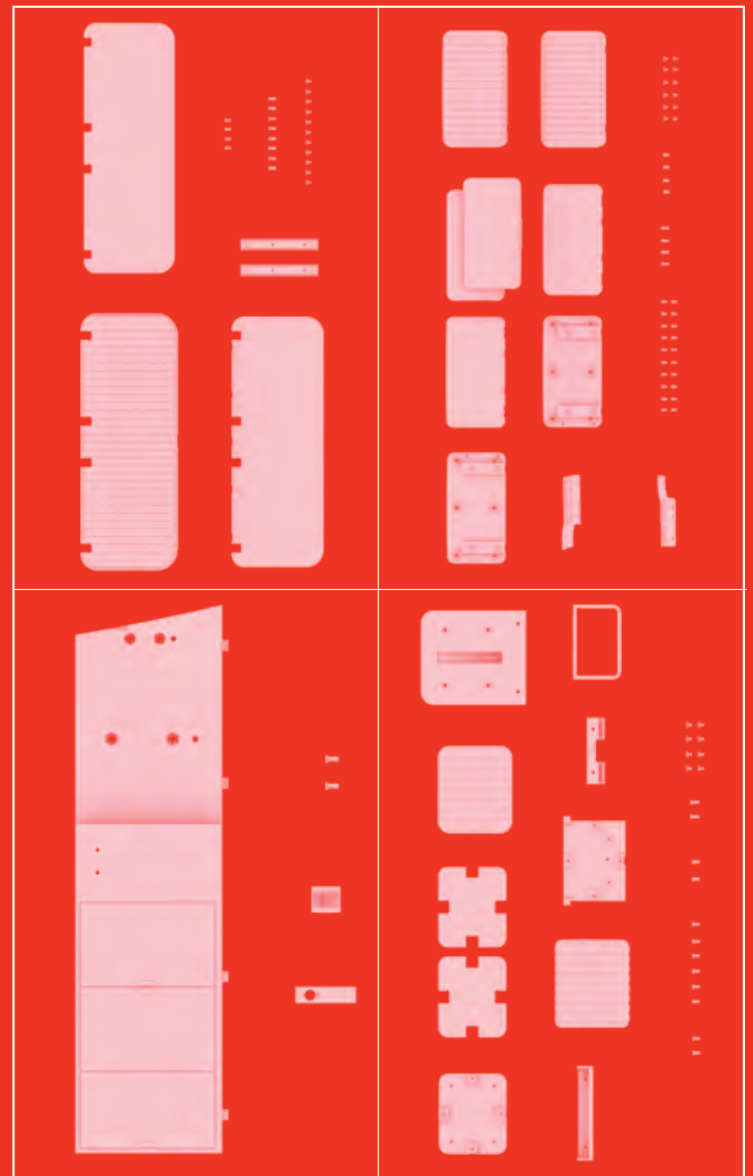
KURT FULLER

We speak to *Ghostbusters II*'s Hardemeyer.



TERRI HARDIN

An interview with the Terror Dog puppeteer.



VISIT OUR WEBSITE
FANHOMES.COM



