



ISSUE 14

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





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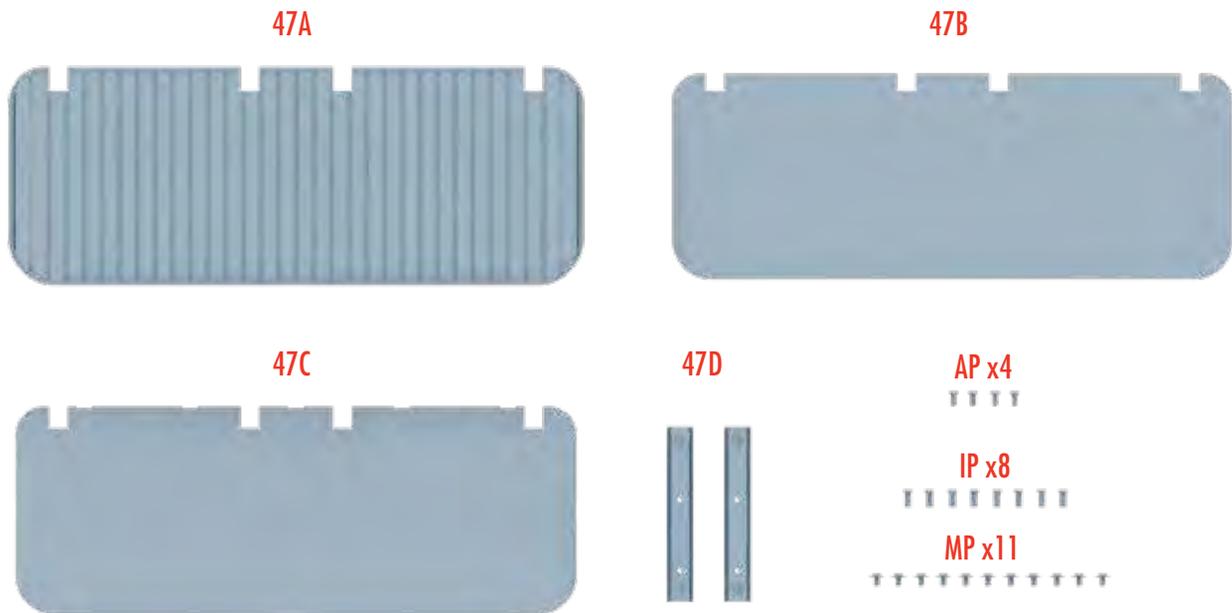
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# CAR PARTS STAGE 47

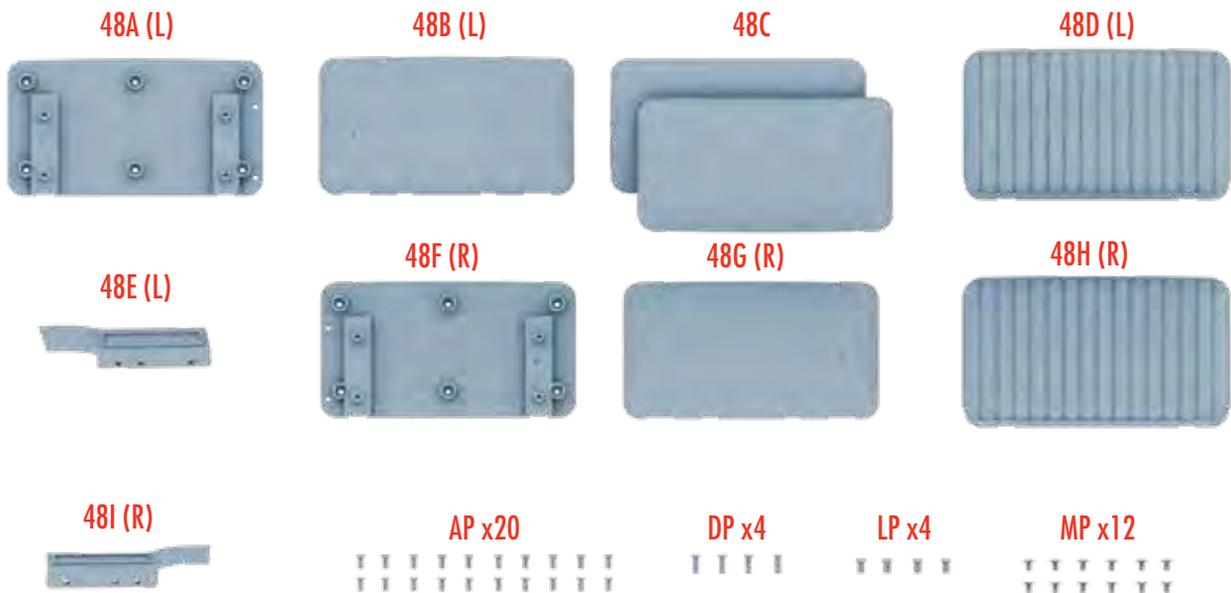
In this stage, you receive the next parts of the front bench for your Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
47A	FRONT SEAT	1
47B	FRONT SEAT SPONGE	1
47C	FRONT SEAT INNER	1
47D	FRONT SEAT BASE BRACKET	2
AP	1.7x5MM	4 (+1 SPARE)
IP	2x5MM	8 (+2 SPARES)
MP	1.7x4x5MM	11 (+3 SPARES)

# CAR PARTS STAGE 48

In this stage, you receive the constituent parts of the driver and passenger seatbacks.



PART NUMBER	DESCRIPTION	QUANTITY
48A	FRONT LEFT SEATBACK BASE	1
48B	FRONT LEFT SEATBACK INNER	1
48C	SEATBACK SPONGE	2
48D	FRONT LEFT SEATBACK	1
48E	FRONT LEFT SEATBACK SIDE	1
48F	FRONT RIGHT SEATBACK BASE	1
48G	FRONT RIGHT SEATBACK INNER	1
48H	FRONT RIGHT SEATBACK	1
48I	FRONT RIGHT SEATBACK SIDE	1
AP	1.7x5MM	20 (+3 SPARES)
DP	2x6MM	4 (+1 SPARE)
LP	2.3x4MM	4 (+1 SPARE)
MP	1.7x4x5MM	12 (+3 SPARES)

# CAR PARTS STAGE 49

In this stage, you receive the first parts of the driver's side rear workstation for your Ecto-1.

49A



49B



49C



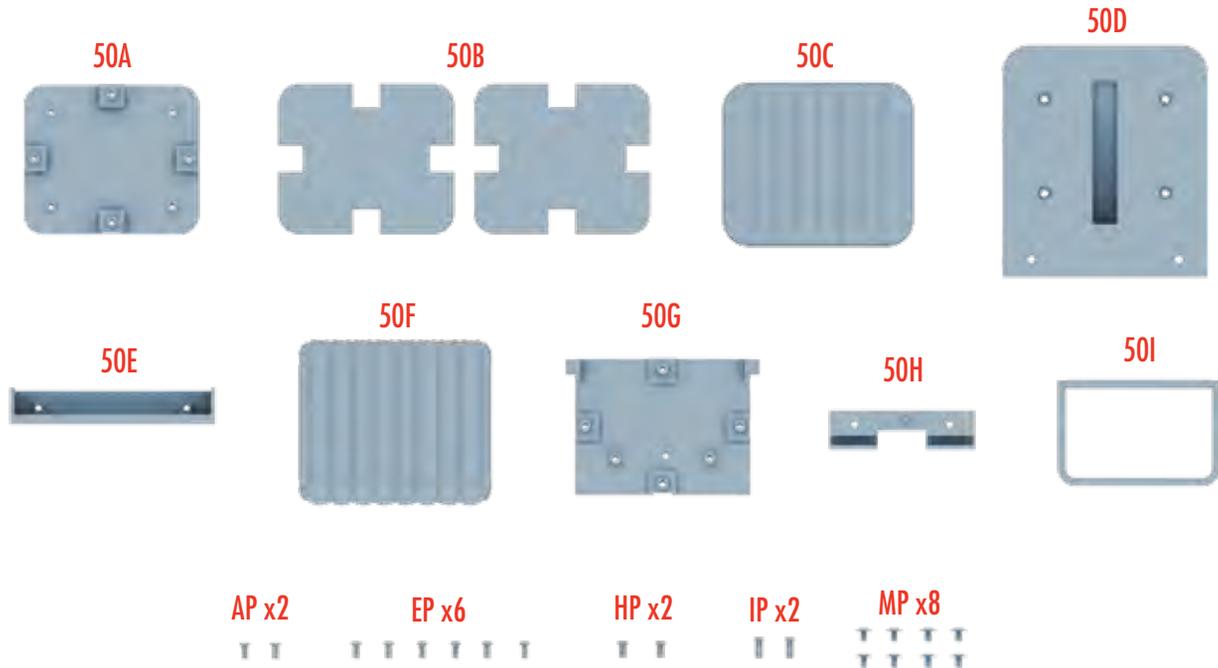
EP x2



PART NUMBER	DESCRIPTION	QUANTITY
49A	DRIVER'S SIDE REAR WORKSTATION	1
49B	PHONE CRADLE BRACKET	1
49C	PHONE CRADLE	1
EP	1.7x4MM	2 (+1 SPARE)

# CAR PARTS STAGE 50

In this stage, you receive the parts for building the jump seat that attaches to the driver's side rear workstation.



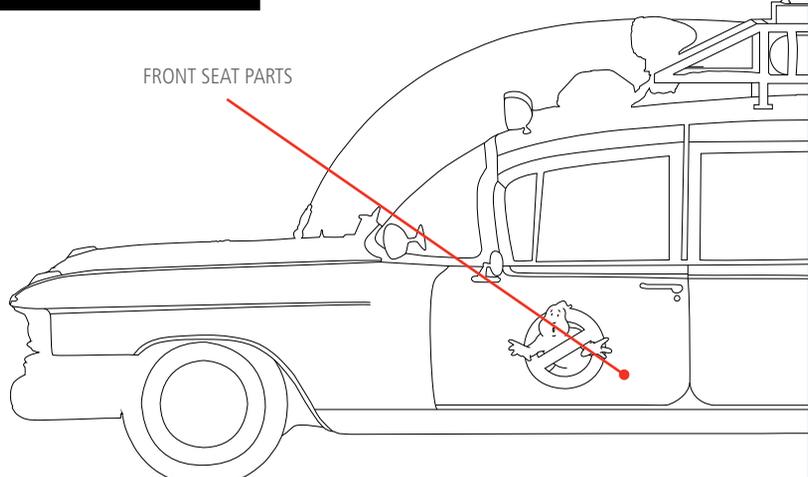
PART NUMBER	DESCRIPTION	QUANTITY
50A	JUMP SEAT SEATBACK BASE	1
50B	JUMP SEAT SPONGE	2
50C	JUMP SEAT SEATBACK	1
50D	JUMP SEAT BASE	1
50E	JUMP SEAT CONNECTOR	1
50F	JUMP SEAT	1
50G	JUMP SEAT INNER	1
50H	JUMP SEAT FOOT REST SUPPORT	1
50I	JUMP SEAT FOOT REST	1
AP	1.7x5MM	2 (+1 SPARE)
EP	1.7x4MM	6 (+2 SPARES)
HP	2x4MM	2 (+1 SPARE)
IP	2x5MM	2 (+1 SPARE)
MP	1.7x4x5MM	8 (+2 SPARES)



# STAGE 47 FRONT SEAT PARTS

In this stage, you fit the front seat parts to the front seat base parts from the previous phase of assembly.

## 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 halfway 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. For screws into metal, ensure that they 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 **GRAY-BLUE** Indicates the previous assembly on to which the new part is fitted

**01 ASSEMBLING THE FRONT SEAT BASE:** Begin by placing the front seat (47A) so the inside part is facing you. Then insert the front seat sponge (47B) so the cutaway parts in the two corners of the sponge match the cutaway corners in the front seat (47A) (figure A).

Finally, push the front seat inner (47C) into place on the other parts, lifting the rubbery flaps of the front seat (47A) so the screw holes thereon are aligned with the screw holes around the edges of the front seat inner (47C). Secure these parts together with eleven MP screws (figure B).



FIGURE A

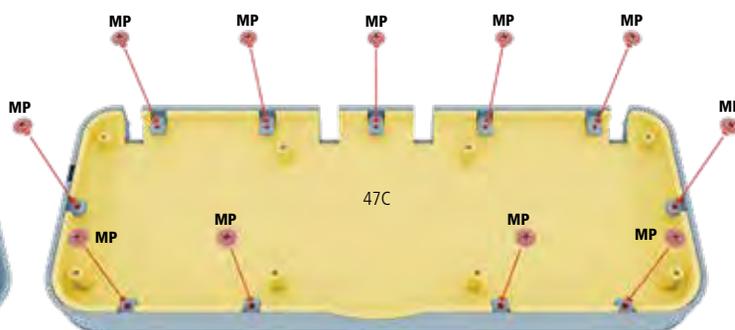


FIGURE B



**02 FITTING THE BRACKETS:** Take the first front seat base bracket (47D) and place it on the underside of the front seat base (46A). Fix from above with two AP screws (figures A and B). Repeat this with the remaining bracket.

FIGURE A

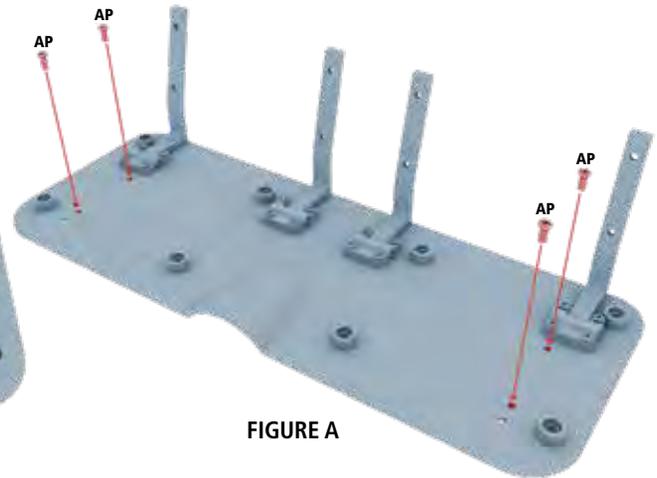


FIGURE A

**03 FIXING THE SEAT TO THE BASE:** Place the front seat (47A) on the front seat base (46A) so that the four brackets fit through the matching cutaways in the back of the front seat (figure A). Holding these parts together, turn the assembly over and fix using eight IP screws (figure B).

FIGURE A

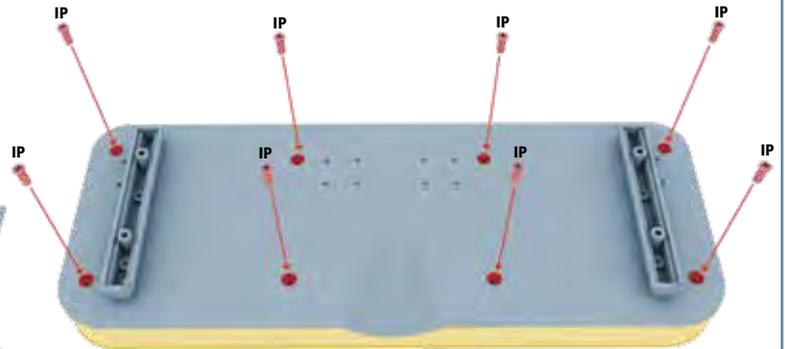
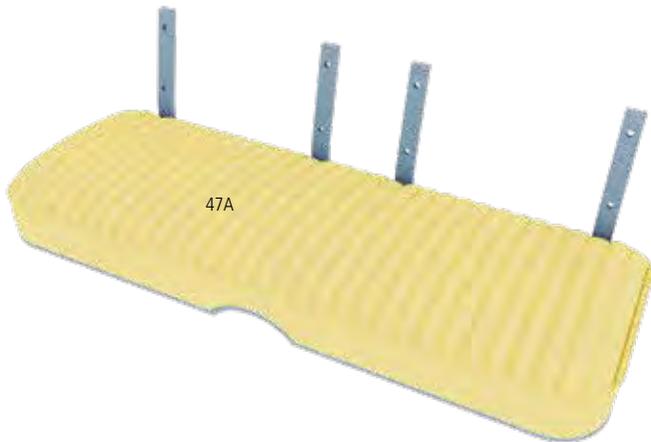
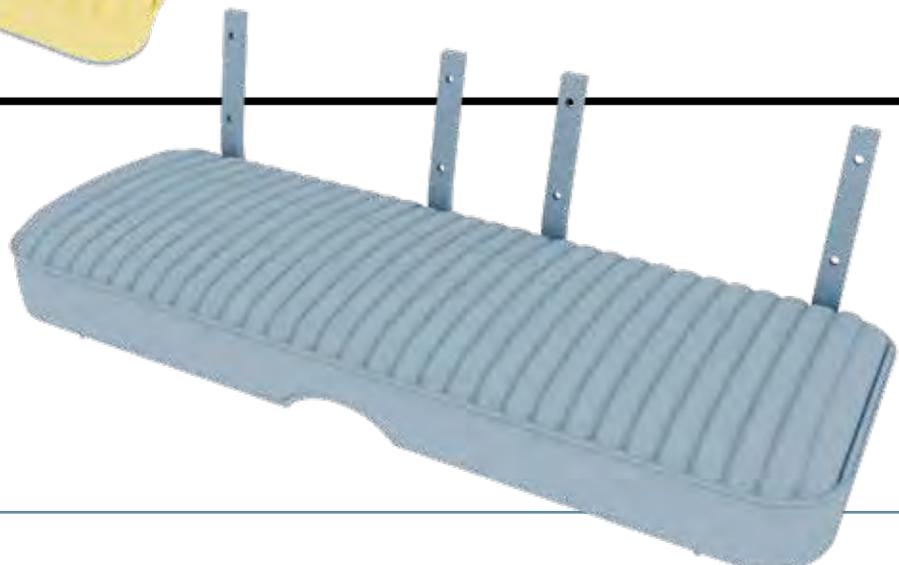


FIGURE B

**STAGE 47 BUILD**

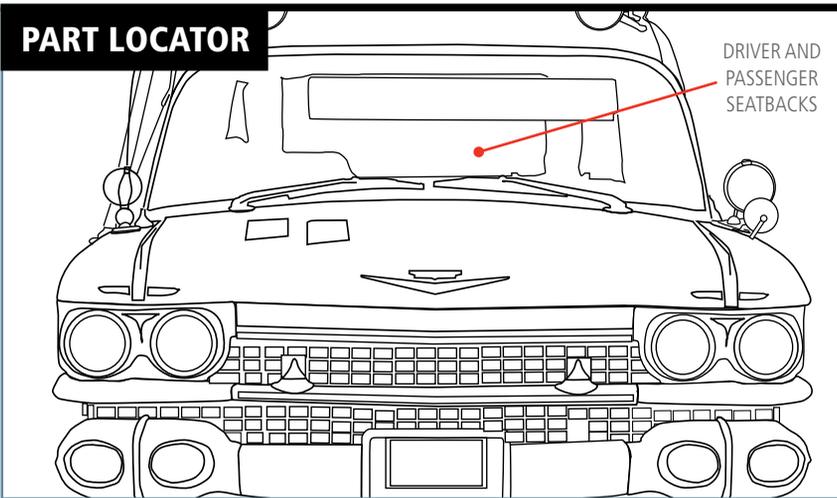
This is what the assembled piece should look like.





# STAGE 48 DRIVER AND PASSENGER SEATBACKS

In this stage, you assemble the driver and passenger seatbacks, fitting them to the front bench assembled over the previous phases.



### 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.

**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 ASSEMBLING THE SEATBACKS:** Firstly, insert the seatback sponge (48C) into the front left seatback (48D), ensuring that the sponge is underneath the six rubbery tabs in the seatback (figure A). Then insert the front left seatback inner (48B) into the seatback so it is on top of the sponge and fix the seatback inner to the seatback using six MP screws (figure B). Push the front left seatback base (48A) into place so it covers the seatback, securing with six AP screws (figure C).

Repeat this process with the front right seatback (48H), remaining seatback sponge (48C), front right seatback inner (48G), and front right seatback base (48F) (figure D).

FIGURE A

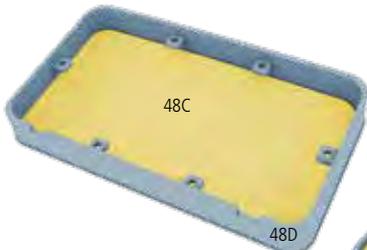


FIGURE B

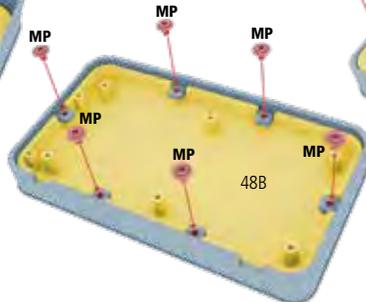


FIGURE C

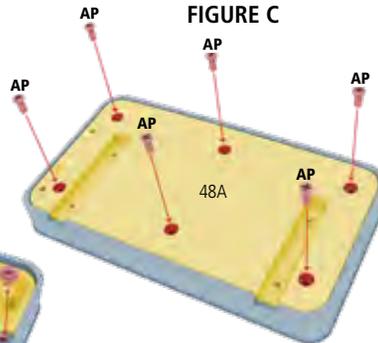


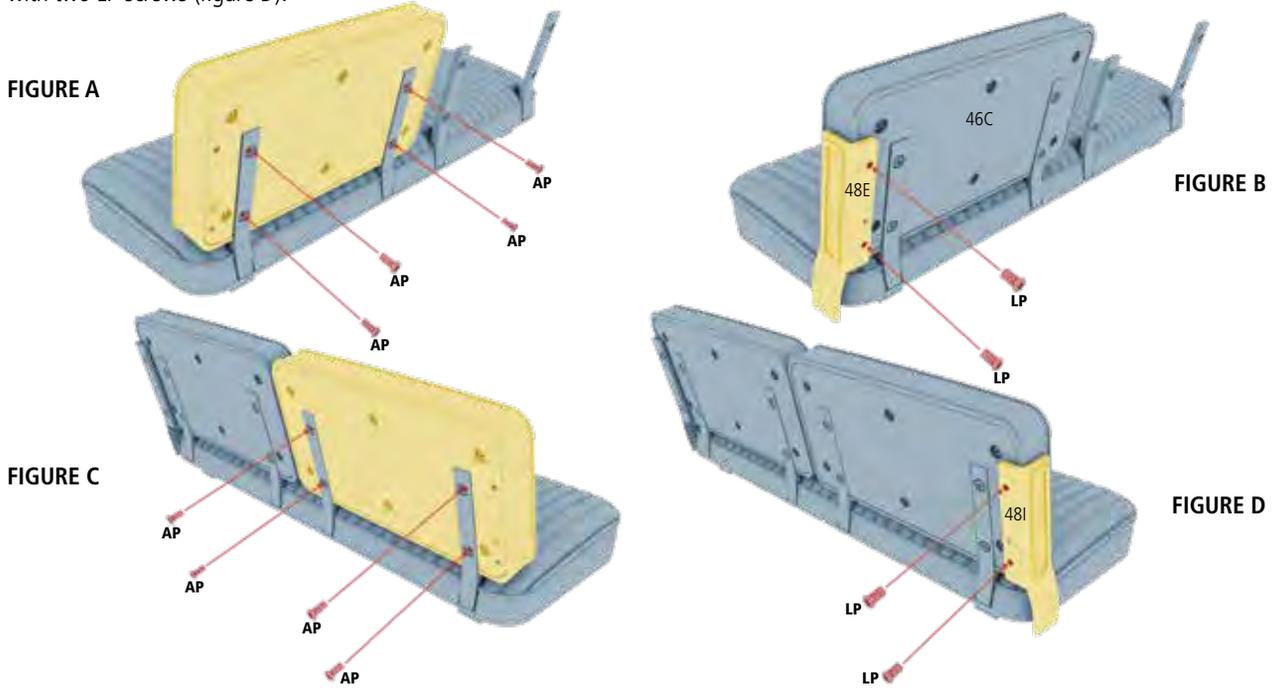
FIGURE D



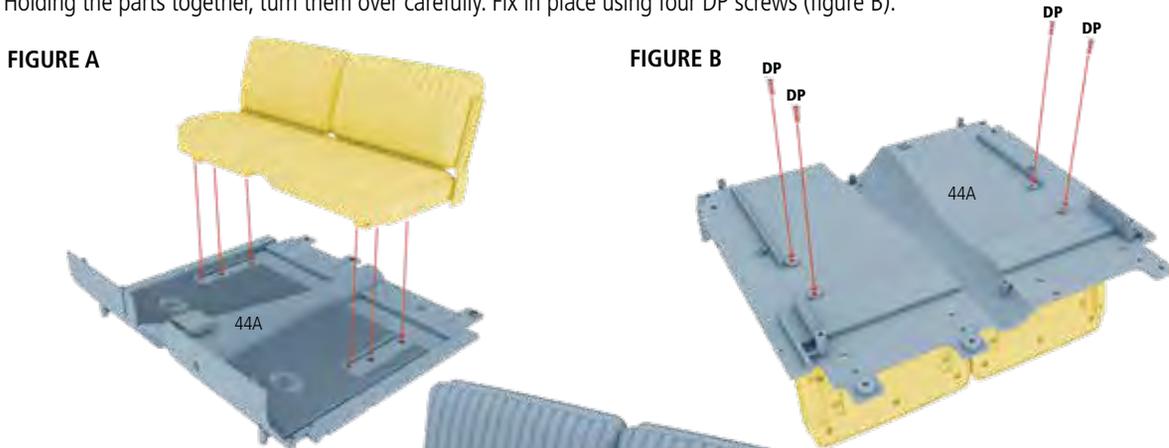


**02 FITTING THE SEATBACKS:** Take the front left seatback you completed in step 1 and place it such that the two indentations on the rear fit to the front seatback supports (46C), securing with four AP screws (figure A). Then, fix the front left seatback side (48E) to the outer edge of the seatback using two LP screws (figure B).

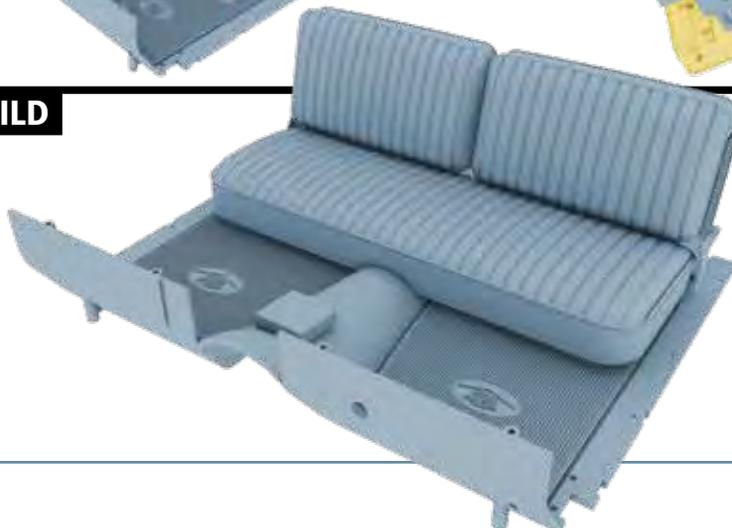
Next, fit the front right seatback to the two remaining supports with four AP screws (figure C). Finally, fasten the front right seatback side (48I) with two LP screws (figure D).



**03 FIXING THE FRONT SEATS:** Take the completed front seat section and place it on the front inner floor (44A) (figure A). Holding the parts together, turn them over carefully. Fix in place using four DP screws (figure B).



**STAGE 48 BUILD**



This is what the assembled piece should look like.

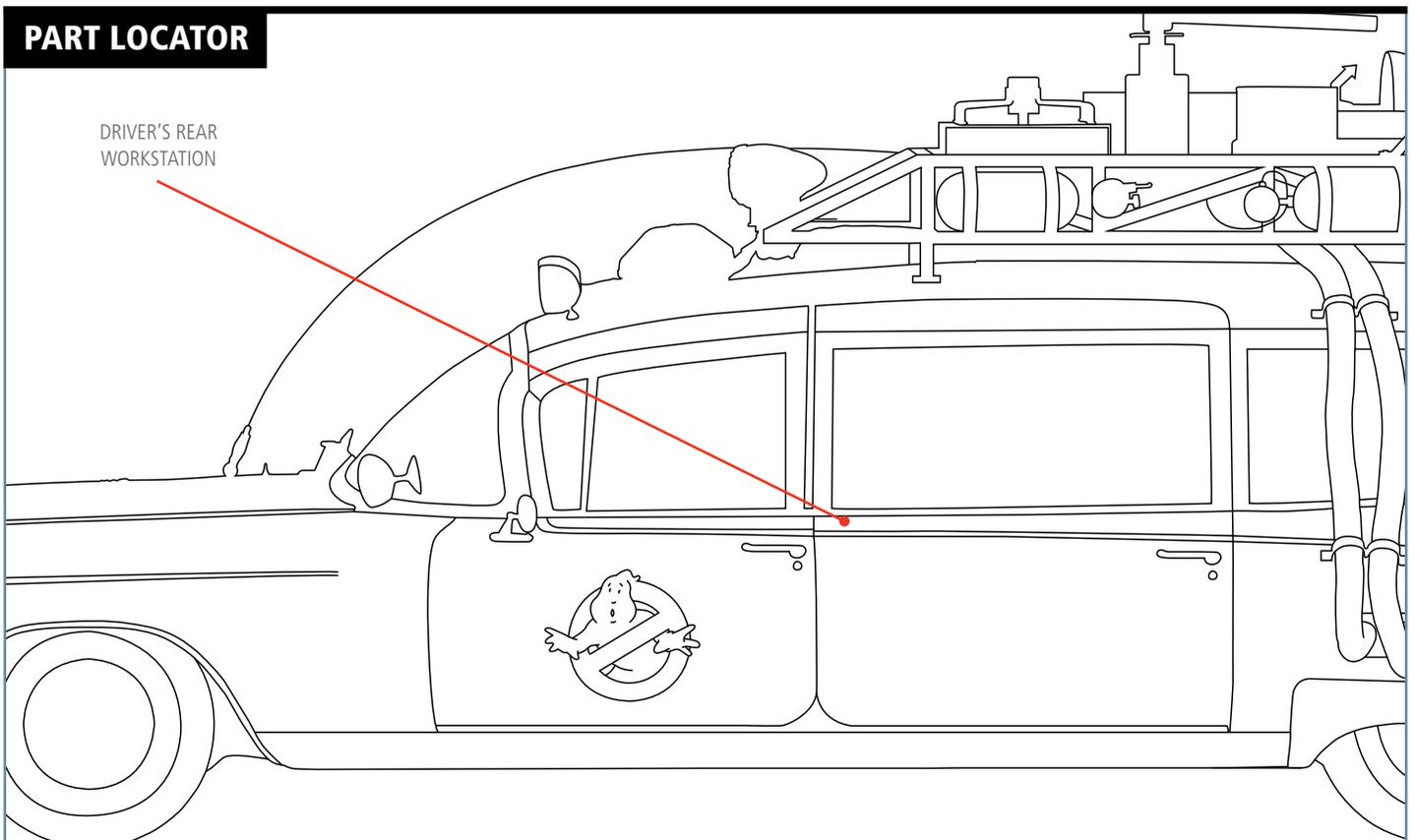


## STAGE 49

# DRIVER'S SIDE REAR WORKSTATION

In this phase, you will fit the phone cradle and its bracket to the driver's side rear workstation.

### 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.

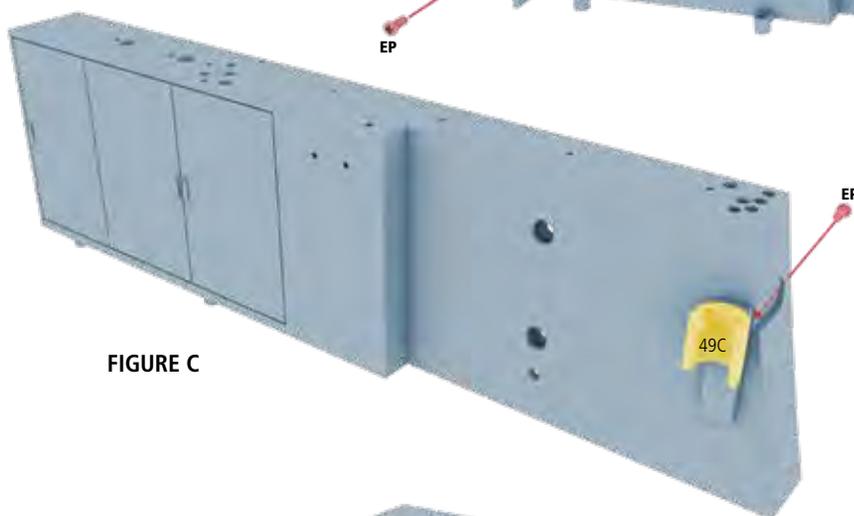
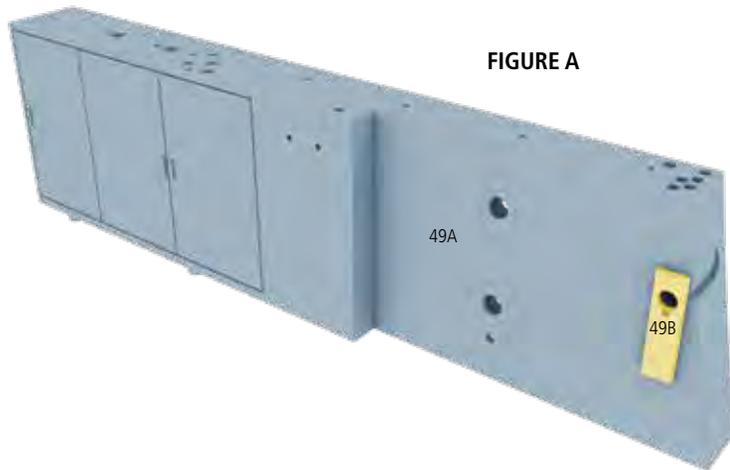
**RED** Highlights where the new part/s fit and screw in

**YELLOW** Identifies the new part/s

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

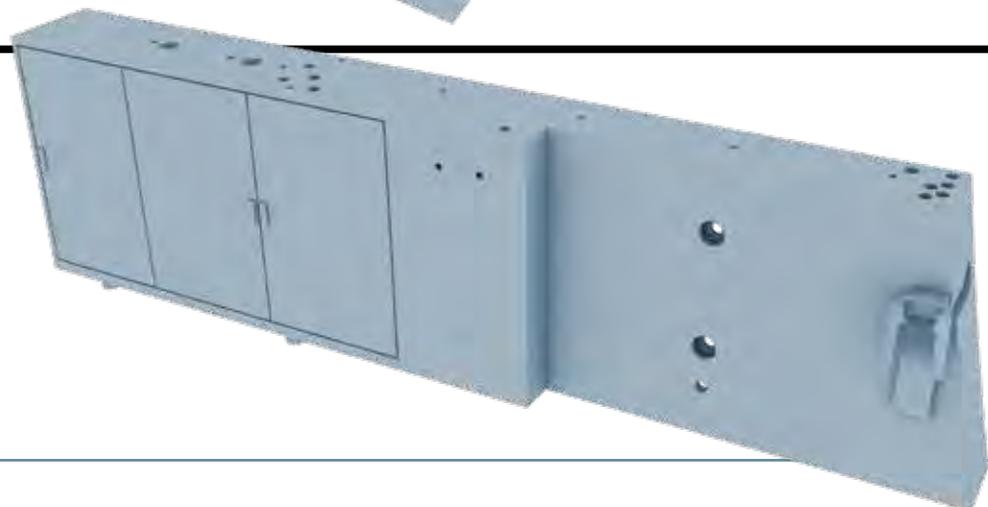


- 01 FITTING THE PHONE CRADLE:** Begin by pushing the phone cradle bracket (49B) into the gap in the right side of the driver's side rear workstation (49A) (figure A). Secure from behind with an EP screw (figure B). Then push the phone cradle (49C) into the slot at the top of the bracket, fixing with an EP screw from behind (figure C).



## STAGE 49 BUILD

This is what the assembled piece should look like.





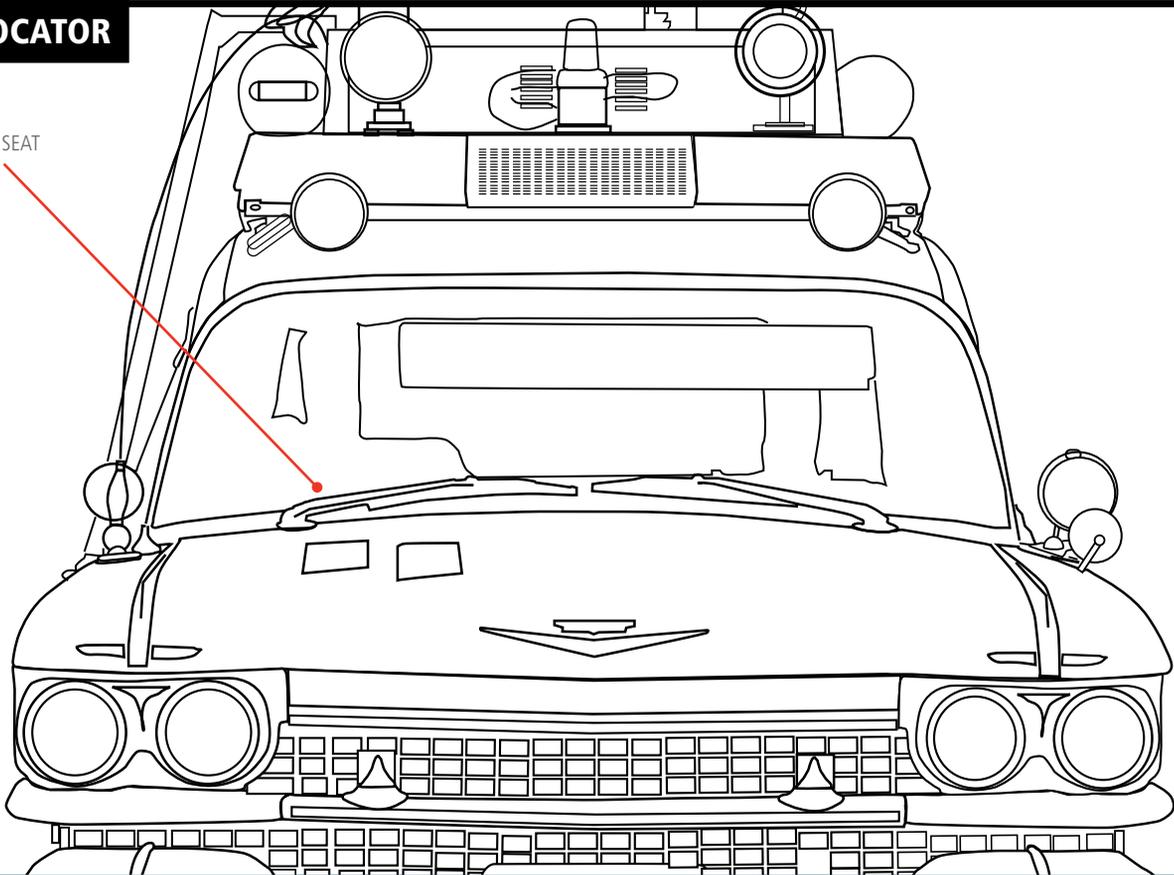
## STAGE 50

# JUMP SEAT

In this stage, you assemble the jump seat and fit it to the driver's side rear workstation.

### PART LOCATOR

JUMP SEAT



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



- 01 ASSEMBLING THE SEATBACK:** First, place the jump seat sponge (50B) inside the jump seat seatback (50C) (figure A). Then secure the seatback base (50A) to the seatback (50C) with four MP screws (figure B).

FIGURE A

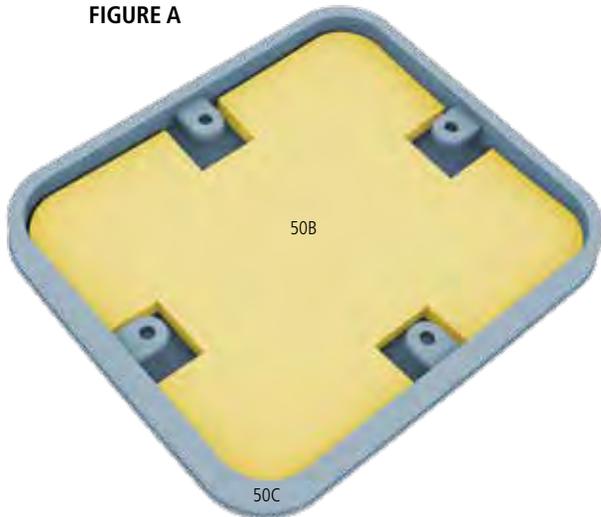
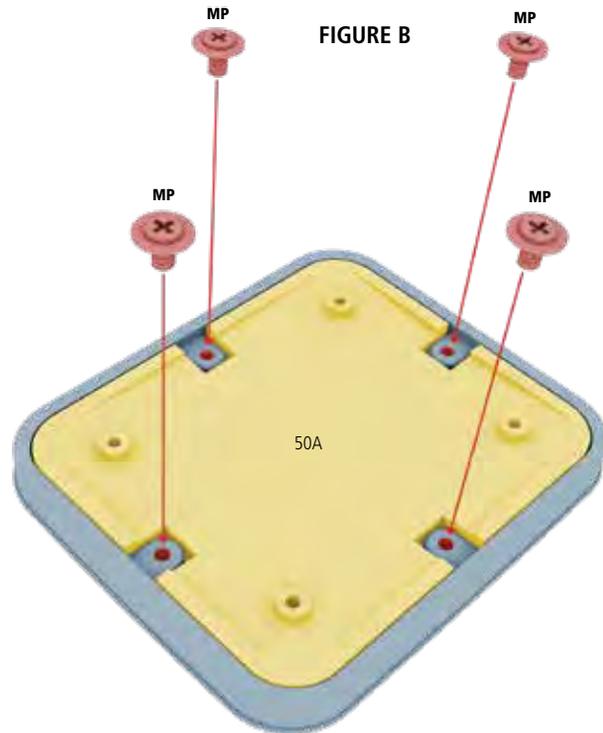


FIGURE B



- 02 FITTING THE SEATBACK:** Place the parts you assembled in step 1 on the jump seat base (50D), securing from behind with four EP screws (figure A). Then, secure the jump seat connector (50E) to the base with two HP screws from behind (figure B).

FIGURE A

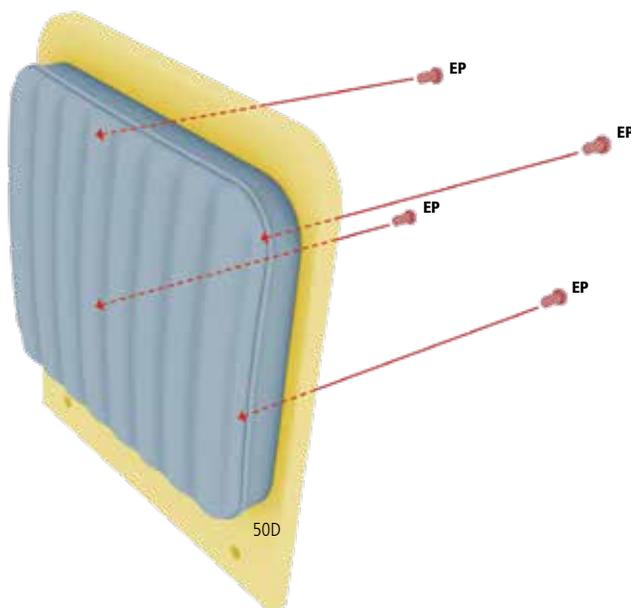
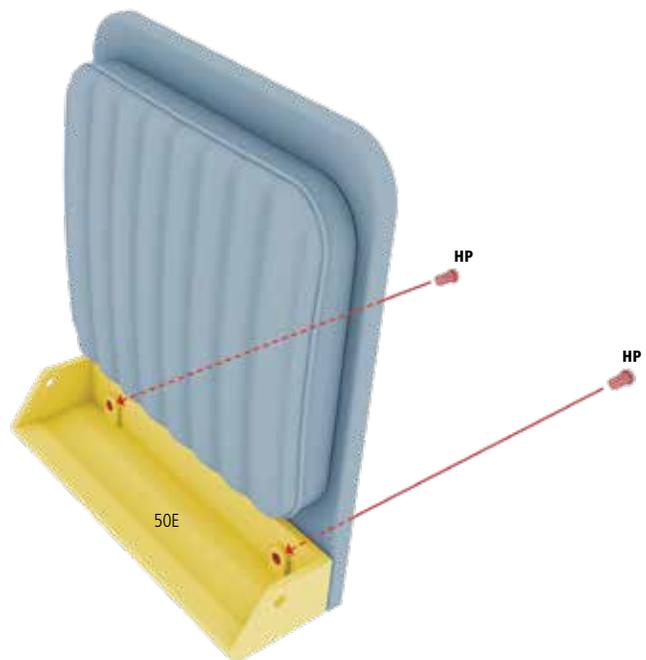


FIGURE B





**03**

**ASSEMBLING THE BASE:** Insert the remaining jump seat sponge (50B) into the jump seat (50F) (figure A). Then, place the jump seat inner (50G) on top of these parts, securing with four MP screws (figure B).

Next, insert the jump seat foot rest (50I) into the jump seat foot rest support (50H) (figure C). Take these parts and place the support on the bottom of the jump seat inner (50G), fixing together with two EP screws (figure D).

FIGURE A

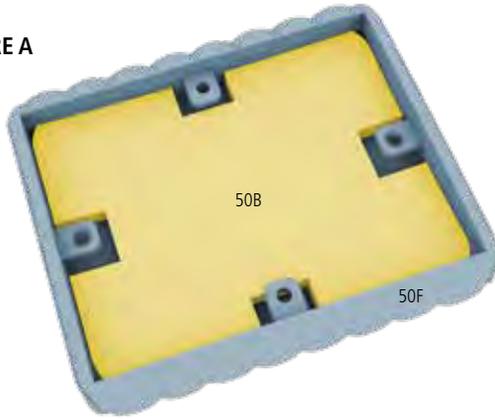


FIGURE B

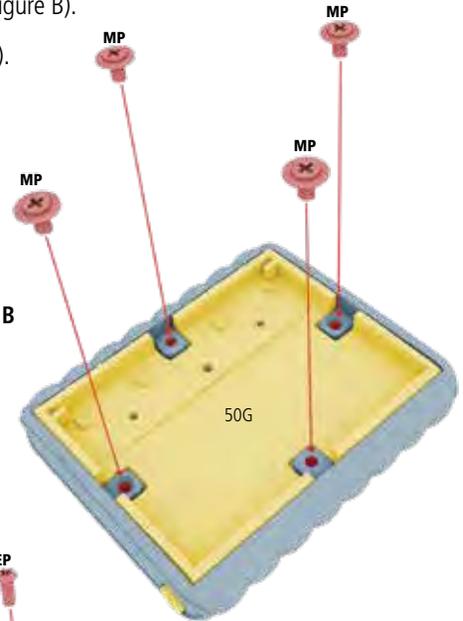


FIGURE C

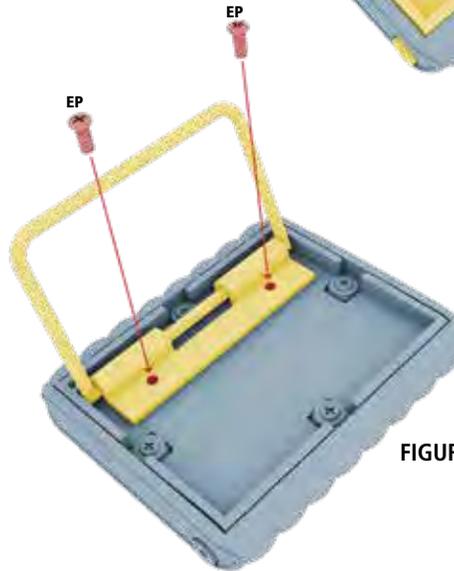
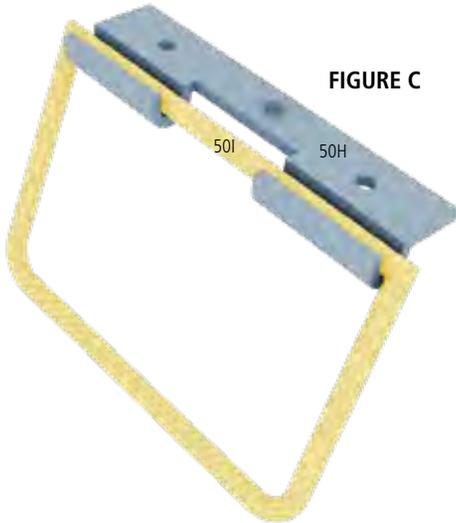


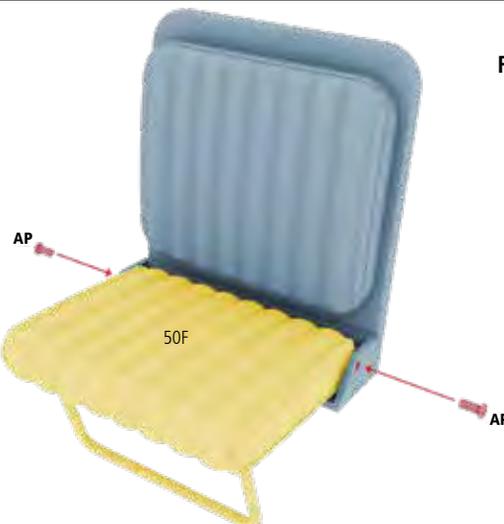
FIGURE D

**04**

**FITTING THE BASE TO THE SEATBACK:**

Take the jump seat (50F) and fit it into the jump seat connector (50E) using two AP screws (figure A).

FIGURE A



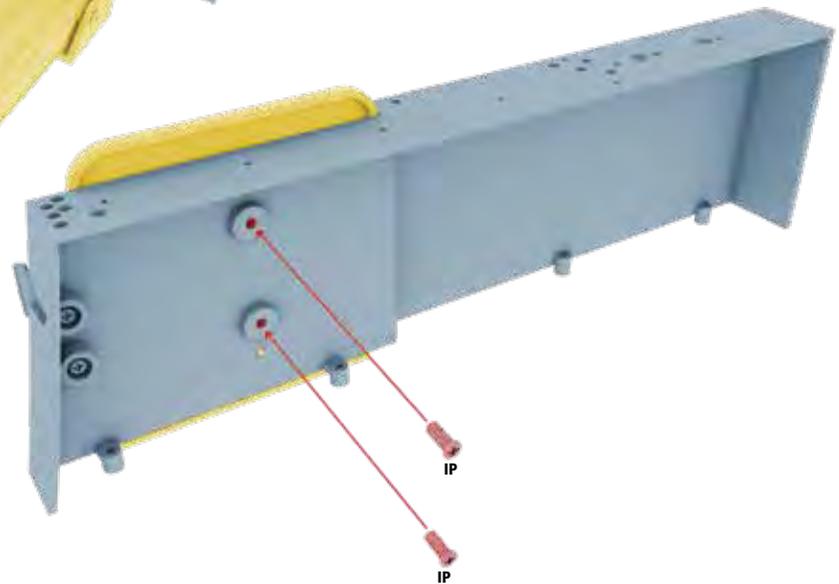


- 05 FITTING THE JUMP SEAT:** Place the jump seat on the driver's side rear workstation (49A) (figure A). Secure from behind using two IP screws (figure B).



FIGURE A

FIGURE B

**STAGE 50 BUILD**

This is what the assembled piece should look like.





## FULLER



## KURT

---

Kurt Fuller's breakout role as Jack Hardemeyer in *Ghostbusters II* allowed him to quit his day job. But, as he recalls, it was accompanied by high anxiety and some ill-fated improv.

---

**B**Y 1988, KURT FULLER HAD MADE FLEETING appearances in two Schwarzenegger actioners (*The Running Man*, *Red Heat*) as well as popping up in everything from *Cagney & Lacey* to *Elvira: Mistress of the Dark*. Yet, by then in his late thirties, he still wasn't able to quit his day job selling real estate. Until, that is, *Ghostbusters II* came along.

"Those earlier roles didn't pay – they were not career builders," says Fuller. "But once I was in *Ghostbusters II*... A role like that confers on you that you're OK and that because people who are very successful have said 'yes' to you, other people who were previously afraid to say 'yes' to you can now say 'yes' to you. That's how it works!"

Fuller landed the role after Harold Ramis's then-wife saw him in the hit Steven Berkoff play *Fetch* and recommended that Ramis come down and see it. Ramis was equally impressed. "Harold recommended me to Ivan Reitman, so I



went down and read for a part. Harold and I stayed friends for the rest of his life after the film. He's the reason I'm not selling real estate."

The actor initially read for a different part: the probably-not-career-building role of "guy whose desk catches on fire." But then the Mayor's assistant, Jack Hardemeyer, came his way. "I think they were negotiating with William Atherton but he couldn't do it," says Fuller. "So it came to me. I was shocked to get that role in the second movie."



**“ I WAS IN AWE AND NERVOUS THE WHOLE TIME. IT WAS A GREAT LEARNING EXPERIENCE ”**

As a fan of both the first film and *Saturday Night Live*, Fuller spent a large amount of time on set in a "fog," not quite able to believe where he was. "The first film had been a complete revelation. That scene where they were passing the bottle around outside the university really spoke to me – there was something about their chemistry and how relaxed

and improvisational it seemed. I don't know how many times I'd seen it. These people were giants from *Saturday Night Live*, people I never thought I would meet in my entire life – and yet here I was. I was in awe and nervous the whole time. These were people who had to disguise themselves to walk down the streets of New York – and yet they were very normal, you know? Very open, very nice. Harold took me under his wing, and Bill [Murray] and I got along great because we're both golfers. They had an ease with each other, they were like brothers. They really knew what they were doing. It was a great learning experience for me."

#### THE ART OF DROWNING

Despite the welcoming nature of his co-stars, Fuller is candid about just how anxious he was working on the movie. "I was petrified. *Petrified!* I barely knew what I was doing. I was lucky they didn't fire me. That's really how I feel. I was drowning every day and I actually can't believe I didn't completely have a breakdown."

**BELOW** Hardemeyer has his first run-in with Venkman. Fuller was a long-time fan of *Saturday Night Live* and was shocked to suddenly find himself starring alongside the show's cast.





**ABOVE** A more relaxed Hardemeyer joins in the New Year's Eve celebrations during the upbeat finale of *Ghostbusters II*. The film launched Fuller's career.

That anxiety hardly eased when, in the scene in the Mayor's office just before Hardemeyer has the Ghostbusters committed to the insane asylum, Fuller was given the dreaded instructions from Ivan Reitman to "improvise part of the scene." Fuller laughs at the memory. "I had never improvised in my life! I had no idea what I was doing. I just started making things up. These guys were brilliant world-class improvisational actors, world class sketch artists – and *me* trying to be the leader of this improv? I

don't think it was very good!"

Fuller didn't have to look far for influences on his character: selling real estate proved to be the perfect training ground. "It's really a middle manager kind of job. You put on a suit, agree with everyone that you're supposed to agree with, and try to fool everybody that you're supposed to fool. And that's sort of what this guy did. My daily job did actually inform this role." He chuckles. "It's sort of the way I was at the time – you know, just a little asshole. In many ways I was playing myself!"

Fuller remembers receiving some sage advice from Reitman about playing an antagonist that proved essential to his performance: "He said – because I was sort of twirling my moustache, I'm sure – 'Do less than you ever thought was possible to.' I'd mostly done theater at the time, and I didn't tap into how you don't need to overact because the camera is doing so much. I still think I overdid it after that [Reitman's advice], but much less."



**BELOW** Jack Hardemeyer gloats after having the Ghostbusters locked away in a psychiatric hospital.



**“MY DAY JOB ACTUALLY INFORMED THE ROLE. IN MANY WAYS I WAS JUST PLAYING MYSELF!”**



Despite Fuller's reservations about his performance, *Ghostbusters II* made him a recognizable face and showed his flair for playing bad guys – something he would return to again and again in the following years, in everything from *Wayne's World* to *Alias* and *Supernatural*. "I became the go-to funny asshole, which was a fairly good living," Fuller says. "It kept me working for years and years – until my agent showed me things that said, 'We want a Kurt Fuller type, but not Kurt Fuller.' They'd seen enough of me!

So I went from bad guys to detectives to lawyers to fathers to grandfathers – that was the journey I took. When I had kids, I think it softened me a little bit and I played things differently. For longevity, you've got to have a lot of bullets in your gun."

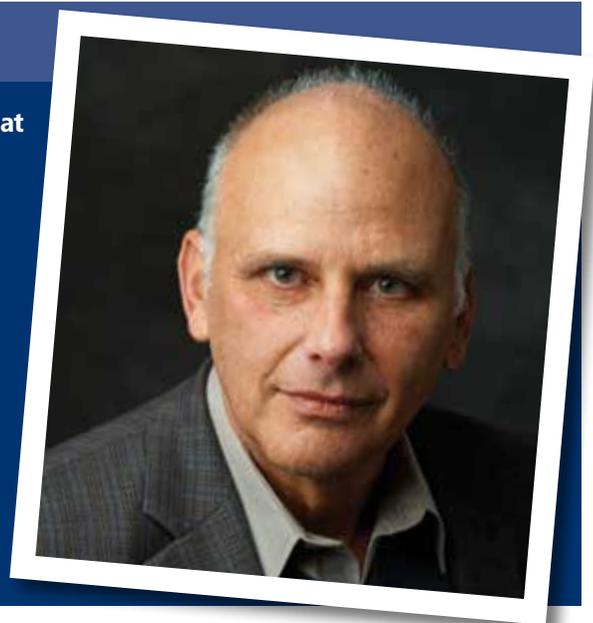
However, Fuller makes clear that he enjoyed his years as a bad guy for hire. "Being typecast is not a bad thing," he points out. "It's better to be known for something than being known for nothing. And *Ghostbusters II* started me on that road."

**ABOVE** The weaselly bureaucrat in the Mayor's office. Fuller remembers Reitman's advice was to 'do less than you've ever done before'.

## THE HARD WAY

Despite the potential for puns in the name 'Jack Hardemeyer,' Fuller says that the cast deliberately avoided rude jokes at his expense. "Bill Murray said to me he wasn't going to call my character 'hard-on' because it would be a very tough five or six years for me afterwards. He said that when he'd said that line ["This man has no dick"] to Atherton, it tortured him, with people yelling it out of cars and buses. Bill Murray said he wasn't going to do that to me. I appreciated it!"

Fuller actually worked alongside Atherton six years later in the 1995 TV movie *Virus*. Did the two of them exchange stories of playing weaselly bureaucrats? "No, we never talked about *Ghostbusters*. I'm sure we both thought about it but figured, 'You know, we both did it.' He played that character so well in *Ghostbusters*. I just picked up his crumbs really!"





**LEFT** The Terror Dog puppet crew. Top row (left to right): Stuart Ziff, Harrison Ray, Terri Hardin, Duane Clark, Tim Lawrence. Bottom row (l to r): Larz Anderson; Randall William Cook, Mark Bryan Wilson.

# THE PUPPET MASTER

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Terri Hardin puppeteered multiple monsters on *Ghostbusters*, from a temple Terror Dog to the Marshmallow Man's face. She shares her memories of airborne puppeteering, her introduction to *Saturday Night Live*, and Stay Puff salads.

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**G** **HOST SHOP SUPERVISOR STUART ZIFF HAD A** question for Terri Hardin: if she was given the job of puppeteering Zuul, the Terror Dog that Dana transforms into, could she make it appear more feminine? "Whenever anyone asks you a question like that, the answer is 'yes!'" Hardin laughs. "Even if you have doubts in your head, say 'yes' and figure it out later..."

Hardin has figured out solutions to most puppeteering problems during her career. Today she is one of the top puppeteers in America, a Disney Imagineer and veteran of the Jim Henson Company who has worked on everything from *Dinosaurs* to *Men in Black*. She was no novice when filming began on *Ghostbusters* in 1983, having worked as a professional puppeteer since the age of 12. *Ghostbusters* took full advantage of her puppeteering and fabricating skills: as well as



operating the Terror Dog, she helped puppeteer the library ghost and was pulled into Team Stay Puft by Bill Bryan, who she'd worked with fabricating stillsuits on *Dune*. "I was also a stunt double for Sean Young on *Dune*," Hardin adds. "She didn't want to come out of the trailer and I was one of the few people who fit her suit. So I did her action sequences out in the desert while she sat in her trailer, probably sipping a mai tai!"

Two of the reasons Hardin got the Terror Dog job, she thinks, was the fact she was a strong puppeteer with experience operating heavy characters and she wasn't scared of heights – vital, as her work on the Temple of Gozer set involved being strapped into a stunt harness 40 feet off the ground. "The harness was completely open. You put your feet on a push-lever at the back which anchored your body. I had to be strong enough to make the head move and operate the dog while hanging. I worked out so I wouldn't hurt myself when I was puppeteering this dog, because it was a consistent heft. It may have only weighed 25 pounds, but doing that for 20 minutes or half an hour is challenging. The easier we make it look, the stronger you have to be. Plus, there were thousands of very hot lights, and I was in a rubber dog without a cooling system."

Still, filming so high up afforded some breathtaking views from the top of the huge, John DeCuir-designed set. "The set was spectacularly built," she remembers. "You had a beautiful cyclorama with the city of New York behind it and then the staircase with those huge steps – when lit, it was absolutely gorgeous. Plus we shot it around Christmas time, and Sigourney Weaver was walking around handing out Christmas cookies that her mother had baked."

### WELCOME TO SATURDAY NIGHT LIVE

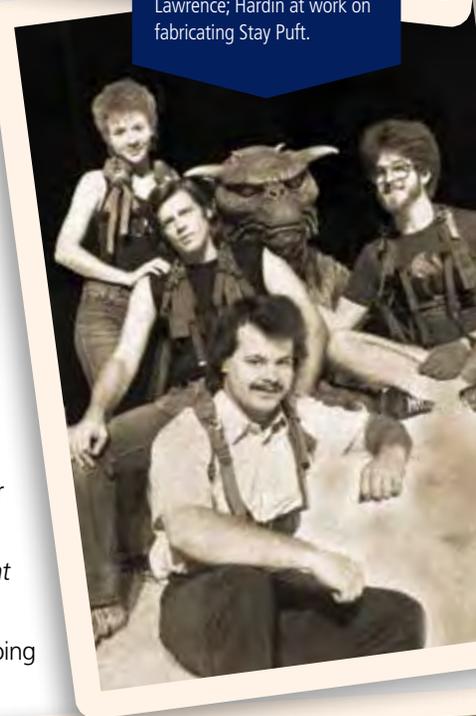
Hardin remembers cast members like Weaver, Bill Murray, Dan Aykroyd and Ernie Hudson as being "very generous and kind and sweet." However, she also recalls how her first meeting with Murray and Aykroyd swiftly went from thrilling to awkward (though thankfully back to thrilling again). "I get on set and am so excited," she recalls. "I see Bill Murray and I'm honored. *Caddyshack* is really big for me because the

person who performed the gopher in it [Pat Brymer] helped me learn puppetry as a young person. So Bill Murray walks up, his hair is all tousled like he just woke up, and asks my name. I say, 'Terri Hardin... and, oh my god, I adore you in *Caddyshack*!' And he gives me this look like, '*Caddyshack*? What?' He says, 'What about *Saturday Night Live*?' And I say, 'I'm terribly sorry but I don't own a TV set so I've never seen it.' Note: probably shouldn't have said that. Bill gets this expression like he's upset. He says, 'Dan! Get over here! I've met someone who's lived under a rock!' Dan comes smiling and shuffling over, and Bill tells him I have not seen *Saturday Night Live*. And I start to get emotional. I love being where I am and now I get scared and begin doing this [makes welling up sound]. Dan notices I'm having this little meltdown and says, 'Terri! What's wrong? Oh my God, Bill! She thinks we're going to fire her!' Bill goes, 'Oh no! No!' Then Bill takes one arm, Dan takes my other arm, they put me into a golf cart and take me to a screening room to show me three episodes of *Saturday Night Live*. Imagine, if you will, that you've got Bill Murray on one side, Dan on the other, and all you can



**ABOVE** A foreshortened Stay Puft sculpt.

**BELOW** Hardin with fellow puppeteers Harrison Ray, Mark Bryan Wilson and Tim Lawrence; Hardin at work on fabricating Stay Puft.





**RIGHT** Hardin played the Terror Dog that appears in the doorway of Dana's apartment. She also puppeteered a temple dog and the fridge dog.

think is, 'Dear God, let me laugh!' Luckily they show me [the *SNL* sketches] 'Samurai Delicatessen,' 'Cheeseburger, Cheeseburger, Cheeseburger,' and my favorite, 'Land Shark.' I laugh at all of them, thank goodness. That was my initiation into *Ghostbusters!*"

Though Hardin was now a *SNL* convert, it was the daytime soap *All My Children* that she took to watching during her downtime – while strapped into the Terror Dog, high up in the rafters. Once again, she managed to attract the attention of Bill Murray. "He noticed this blue glow from beneath the belly of the dog," she laughs. "He was intrigued and snuck up the 40-plus stairs to where I was watching a big climactic moment on the show. Bill peeped in, saw me in the dog and went 'Wrgghhh!' The whole dog shook!"

### THE PUPPET TEAM

Hardin ended up operating three Terror Dogs in total. In addition to the Temple dog, she puppeteered the Terror Dog in Dana's fridge, which was filmed at Boss Film ("I hid under the smoke and would lift the creature up and say 'Argghh!'") as well as the monster in the doorway of Dana's apartment, which was shot on set.

Away from the Terror Dogs, Hardin assisted Steve Johnson with the library ghost and was involved in both the fabrication and puppeteering sides of Stay Puft. One of the most important skills in operating all these puppets, she emphasises, was teamwork. "You've often got somebody working the mouth, somebody working

the fingers," she says. "So with the library ghost, we all had to work together to time that 'Shhhh!'. Same with Stay Puft. As the character walks, you have somebody doing the eyes, someone doing the brows, someone doing the face. You've got to practice the mouth opening and closing so that the suit performer – Bill Bryan in this case – can see where he's walking and doesn't fall off an edge and injure himself. The way that character looks real is five puppeteers being cohesive and working together as one with Bill. On *Ghostbusters*, we were like a family."

When it came to puppeteering Stay Puft's face, Hardin and the rest of the team sat in a cart below the scale model of the Central Park West intersection and operated the features using bicycle cables. Much of her work on Stay Puft, however, was on the fabrication side, where the team needed to build 18 marshmallow suits. "There were three 'hero suits,' which Billy would wear," Hardin says. "The reason there were three is because there was a zipper in three different locations of the suit [so it could be hidden when filmed from different angles]. They were super-smooth and super-white. In order to keep them white we had to bag them in black bags, because the minute the sunlight hit them, they would go yellow!"

The other 15 suits were for the sequence in which Stay Puft is ignited during the climax. These suits took some experimentation to perfect. "The burning 15 suits had an understructure and fire-proof foam, and then

we'd paint a fireproofing agent on top of that foam. The first time we tested it, the head acted as a chimney flue and all of the flames went up under the neck and came out the face. Meaning, 'Danger! Danger!' – even for the stuntman! These are the things that as a builder and a creator you have to solve. So we built a fireproof collar that would tuck into the suit and pull up against the shoulders, so that when the fire tried to get in, it couldn't. The stuntman could still only stay in there for a short amount of time because it was very hot. If you watch those scenes, you can see it really burns. The other thing that Bill built was an arm that would burn in the scene where Stay Puft reaches up and grabs the side of the building. That was [operated and ignited] by the late pyrotechnician Joe Viskocil, who loved fire. It was terrifying to watch live!"

Viskocil also assisted Team Stay Puft on another crucial aspect of working at Boss Film Studios: the regular chili-making competition, one of Richard Edlund's ideas to maintain morale during production. "I asked Richard if Team Stay Puft could make a salad to go with the chili. We took half of a planet from *2010* to use as the salad bowl and then I made these little marshmallow men to decorate it. Richard thought it was adorable. Then when we weren't looking, Joe Viskocil tried to light the marshmallows! Once a pyro

guy, always a pyro guy..."

For Hardin, the experience sums up the joy of working on *Ghostbusters*. "Being with these other creative minds was wonderful," she says. "You got to find out how they started in the industry and learn about their talents. I got to work with such magical people on *Ghostbusters*. It was very special."



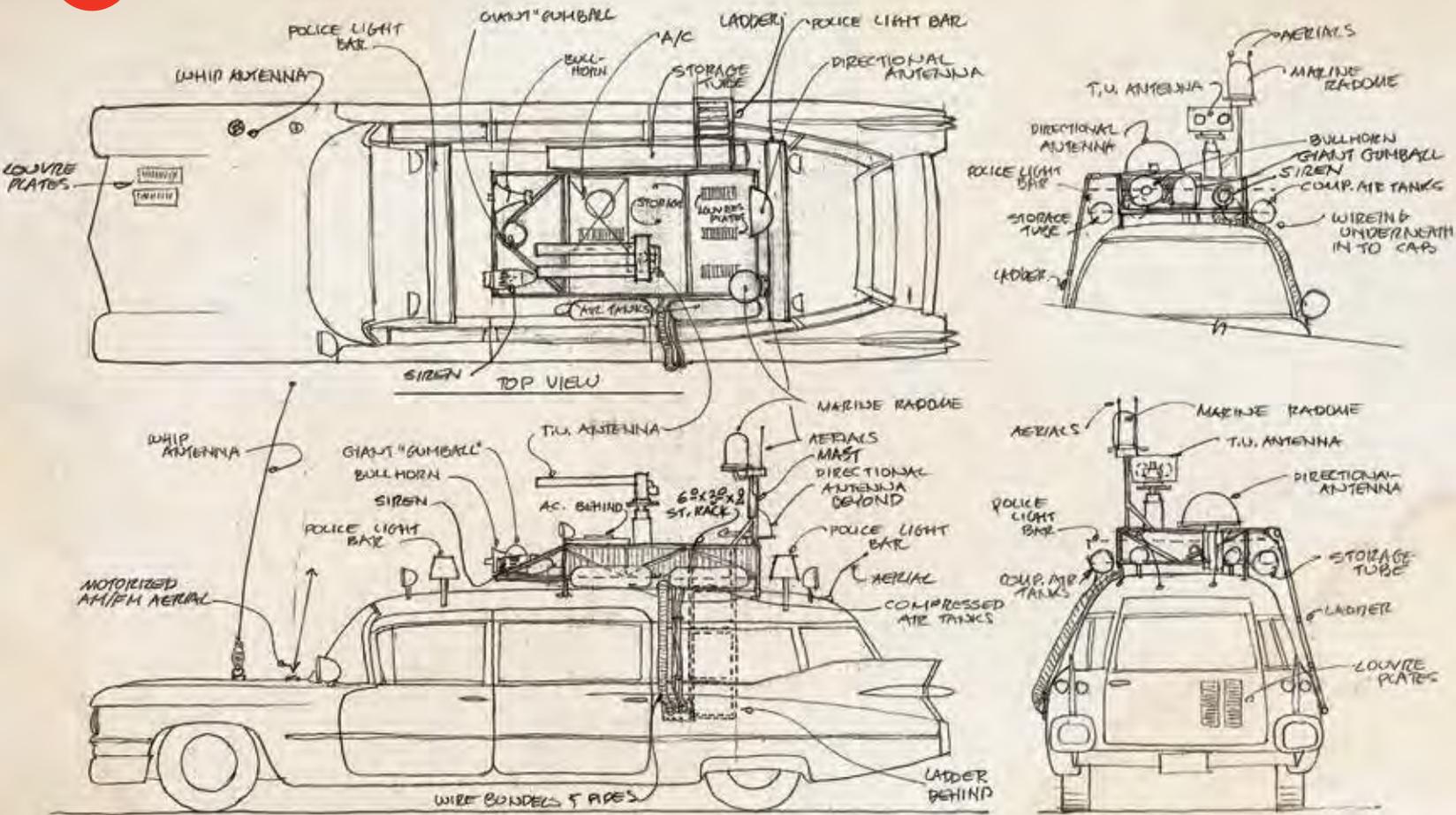
**ABOVE** Terri Hardin with one of the foam Stay Puft suits that she worked on; Hardin with Bill Bryan inside the Marshmallow Man suit; a Terror Dog puppet lies in the back of a truck on route to the set.

## EVOLVING ART OF PUPPETRY

Since *Ghostbusters'* release in 1984, Hardin has built and performed puppets for countless theme parks, commercials, TV shows and movies. So has the industry changed much since those heady days of Terror Dogs and cable-operated behemoths? "When CG came, many people were angry that practical effects were falling by the wayside," she remembers. "But CG often pushes the limits of anatomy, and actors need something real to react to during filming. If you work with puppetry and CG together, it can be wonderful."

One benefit today is there are many more platforms to teach and showcase puppeteering. "Now online you can help people across the world and show them how to build something," Hardin says. This includes Hardin's 'Build a Buddy' scheme, where kids gain self-confidence through puppeteering. "I was bullied as a kid, and a puppet became my buddy," she says. "'Build a Buddy' lets kids talk to the puppet. They build them, learn how to do voices, and perform them." Two aspects of puppeteering have never changed, Hardin adds. "Remember, the greatest animation tool for a puppet is your hand. And don't focus on what monetizes your show; just go out there with the joy of creating it. Money can stifle us – though so can not eating, and there's nothing wrong with earning a living doing what you love."





# STEPHEN DANE'S ECTO-1 DESIGNS

Concept artist and hardware consultant Stephen Dane was key to designing the final look of the iconic Ectomobile.

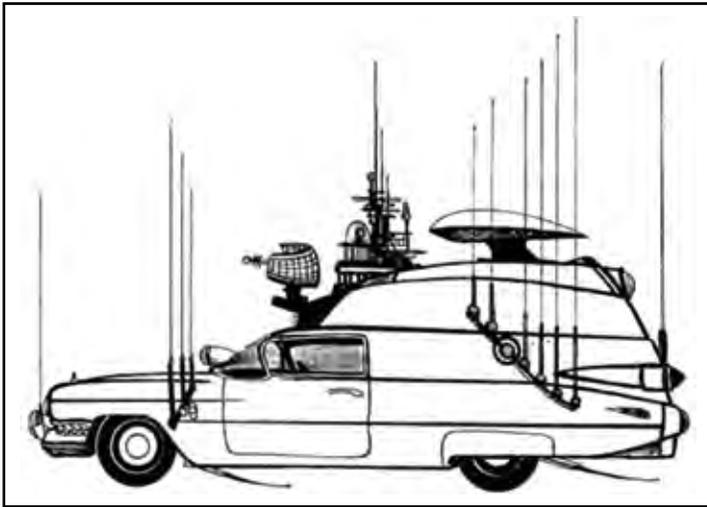
**ABOVE** Stephen Dane's illustrations of Ecto-1, seen from different angles. The artist included various gadgets on the roof rack.

**D**ESIGN CONSULTANT **STEPHEN DANE** WAS integral to Ecto-1's journey to the screen – but he came to the movie late in the process. The Ectomobile had featured in Dan Aykroyd's very first treatment for the movie, though the car originally differed in some aspects (see boxout). Aykroyd went on to commission his friend, artist John Deveikis, to draw preliminary sketches of the vehicle. But around six weeks before filming was due to start, the final design for the

car (along with many key props) had not been completed. It was at this point that Dane – the assistant art director on *Blade Runner* and *Brainstorm* – was called in.

"It turns out the prop man thought the decorator was making the prop and vice versa, and two weeks before the shoot, they discovered they didn't have the vehicle!" the late artist told the website *Beyond the Marquee* in 2014.

The unconverted Cadillac Miller-Meteor ambulance had at least



been purchased by the time Dane started work, along with a rented back-up that was never converted into the Ecto-1 (though it was used as the pre-converted hearse Ray purchases early in the film). After Ivan Reitman briefed Dane on what he wanted, the artist paid a visit to the car at the Burbank Studios backlot. "I took reference photos and measured it, and then brought that information home to draw up isometrics and its various views and elevations," Dane told *Beyond the Marquee*.

Dane's concept art refined Deveikis's early drawings to give the Ecto-1 its final iconic appearance, including adding the assorted gadgets on the roof rack. "I'd seen the roof rack on fire trucks and things like that," Dane explained in the 2015 book *Ghostbusters: A Visual History*. "I put a TV antenna on it, a directional antenna,

an air-conditioning unit, storage boxes, a radome – I just filled it up with bullshit."

Once Reitman had approved the designs, they were given to the prop masters and painters to apply the paint scheme and logos, and fit the equipment. Dane supervised the build and helped procure parts. He revealed to *Beyond the Marquee* that a few aspects of the car in the movie subtly differed from his designs. "If you look at my sketch for the proton pack gurney in the Ecto-1, you'll see that I designed the packs to lay sideways. The guys who built the car changed that and what you see in the movie are the packs positioned upright and at a slight angle. There were also parts on the roof rack that changed position from my drawings. Everything is still there, but some of the parts may be on top of each other or facing in a different direction."

**ABOVE** John Deveikis's original illustration for Ecto-1, and the car as seen in the cut Fort Detmerring scene.

## THE ORIGINAL ECTO-1

Though Dan Aykroyd always knew he wanted Ecto-1 to be a converted Miller-Meteor ambulance, the vehicle in his original treatment had some dramatic differences. For a start, it boasted paranormal powers. According to Harold Ramis in the 1985 book *Making Ghostbusters*, the car could originally "dematerialize," and it had a more sinister air with flashing white-and-purple strobe lights. It was also originally black. "For more practical considerations, we had to get away from the idea of an all-black Ectomobile," associate producer Joe Medjuck told *Making Ghostbusters*. "In going through the script, László [Kovács, cinematographer] noted that every shot of it was at night. If it had been black, you wouldn't have been able to see it through most of the movie... So keeping that in mind, we decided we better go with a white ambulance trimmed in red." In early versions of the script, the car was also described as a 1975 Cadillac Miller-Meteor rather than the 1959 version seen in the film.





# POSSESSED!

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While playing the possessed version of Ray, Howie Weed was deprived of his senses and blasted by slime. He also had to endure a *Clockwork Orange*-style eye procedure...

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**D**URING THE FINAL ACT OF *GHOSTBUSTERS II*, when Ray takes on a monstrous form as he is possessed by Vigo, it is neither Dan Aykroyd nor Wilhelm von Homburg under the makeup. Instead it is effects artist Howie Weed. “The sequence was added at the 11th hour, but they couldn’t get Dan Aykroyd back to do it,” he remembers. “Everyone turned to me and said, ‘Well he looks a bit like Dan Aykroyd...’” Weed readily agreed – but he didn’t know what he was letting himself in for.

After some design experiments that saw ILM frantically trying to figure out what the possessed Ray should look like, Weed made a green clay mold based on a lifecast of Von Homburg – and promptly took a blowtorch to it. “I knew Roma-Plastilina clay would bubble up and become



this diseased zombie-looking thing," he explains. After the clay had cooled down, Weed showed it to art director Harley Jessup. "Harley grabbed it, took it over into the spray booth and did this extenuated, almost drag queen-type makeup on it with rouge eyebrows. That was the genesis of the final design!"

Once Reitman had given his seal of approval to the design, it was passed to makeup artist Mike Smithson to sculpt the prosthetic pieces that Weed would wear. These pieces consisted of a chin piece, an upper mouth piece, and forehead piece, all of which would be glued on, as well as a big cowl that covered the top of Weed's head and neck. The makeup took around three hours to apply and left Weed unable to hear. Or see. Or barely talk. "I had dentures and they made me swirl grape Kool Aid so my mouth would look black!" he laughs.

Perhaps the strangest aspect of the role was having a cast of his eyeballs made. "They used these big, custom-made glass things that covered the whites of the eye. I sat in the doctor's seat and he took a cup and stretched my eyelids over it, *Clockwork Orange* style. Then he mixed up this stuff called alginate, a molding material like powdered seaweed. When you mix it with water it solidifies real fast. He put it into a tube coming off the back of the cup and – boom! – my eye went black and cold. Then he started wiggling the cup, which went all the way back to my optic nerve. I had to have the other eye done after that. Later we got these black contacts back for me to wear."

Just when it seemed like the costume couldn't get any more inhibiting, a 30-pound Slime Blower tank was strapped to his back, throwing him off balance.

When Weed eventually got to the stage for filming, he found he had yet another challenge: despite his limited ability to talk, he had to lip-sync to several lines of dialogue. "They had Wilhelm on playback saying, 'I,

Vigo, shall rule the Earth... blah, blah, blah.' The director said, 'You got it?' I was like, 'No I haven't!' So they played it over and over while we were setting up. Then they told me I'd have to lip-sync to it at double speed!"

Having memorized the lines, Weed stood on his platform – at which point he noticed a tent in front of him containing a pipe pointing at his head. "I was a little concerned," he says.

Filming began. Just after Weed launched into his lip-synced lines, he was hit by a high-speed jet of slime. "It hit me with such force that I staggered back! It was thick, like butter. My mouth was filled with slime, and we shot it five or six times. I would keep some slime in my mouth and spit it out at the end of each shot for dramatic effect!"

Weed remembers his vision was so impaired that visual effects supervisor Dennis Muren brandished a torch to indicate the direction in which he should look. "That was kind of bizarre – having this eight-time Academy Award winner running around the stage with a flashlight." When Weed saw the final footage, he was pleased to see the way his disembodied head detonated. "It exploded like the Death Star!"

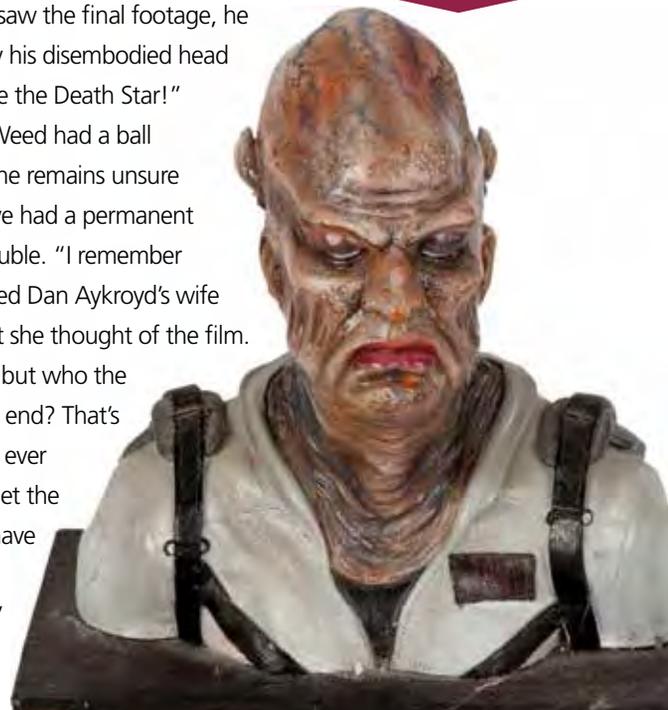
Despite the challenges, Weed had a ball playing the role. However, he remains unsure as to whether he could have had a permanent career as Dan Aykroyd's double. "I remember one of the effects guys asked Dan Aykroyd's wife [actress Donna Dixon] what she thought of the film. She said, 'I really enjoyed it but who the hell was playing Dan at the end? That's the worst performance I've ever seen!' One day maybe I'll get the chance to explain. I could have been better without that slime shooting in my face!"

#### ABOVE LEFT TO RIGHT

Weed in Vigo/Ray prosthetics; a near-blind Weed in between prosthetic makeup supervisor Mike Smithson and creature shop supervisor Tim Lawrence; the performer's custom-made eye contacts are inserted.

**BELOW** Howie Weed's near-final design maquette based on art direction notes.

**OPPOSITE PAGE** Weed in final makeup, about to be blasted with slime!





# ECTO-101

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



## #14 TAVERN ON THE GREEN

**I**t's not something diners of any restaurant want to see: a screaming man banging on the window outside before being dragged down by a Terror Dog. Of course, these being New Yorkers, the diners quickly return to eating their meals as if nothing has happened.

The restaurant briefly disturbed by Louis is the Tavern on the Green, a long-standing restaurant located in New York's most famous park. Built in 1870 to house the 700 sheep in Central Park's meadow, it was renovated in the early 1930s – part of "master builder" Robert Moses's transformation of the park – before being opened to the public as a restaurant in 1934.

The upmarket restaurant's location and view made it a perennially popular choice for diners, and it became a favorite of many celebrities. Its memorable appearance in *Ghostbusters* only added to its fame. The movie shot on location at the restaurant, though production designer John DeCuir embellished its design by adding two stone statues at the entrance. The Tavern on the Green has appeared in numerous other movies too, including *Arthur* (1981), *Wall Street* (1987), *Beaches* (1988), and *Alfie* (2004).

Though the restaurant closed for five years from 2009, New Yorkers were pleased to see it reopen in 2014.



Photo: Jim Henderson

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*When I was hired, just after New Year's Day 1984, we knew that Boss Film had two projects: Ghostbusters and 2010: The Year We Make Contact. There was a sense that Ghostbusters was going to be this comedy starring guys from Saturday Night Live, while 2010 was the sequel to 2001 – that was the prestige project! Shows you what we knew...*



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▲ **Assistant visual effects editor Dennis Michelson recalls working on Boss Film Studio's first two projects.**

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*The look was changed a bit, and the scenes we shot seemed to indicate he was a little bit sweeter in the second film. He was trying to help Louis, which kind of indicates the difference in Slimer's approach.*



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▲ **Robin Shelby tells Hero Collector how Slimer differed between the two movies.**

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*I personally never favored action movies or sci-fi pictures, but when I was on Ghostbusters, it was because I was curious about a visual effects movie. It was offered to me, and I had a great experience. It was tough, very tough, and that was before computer graphics. It was one of the last optical visual effects movies.*



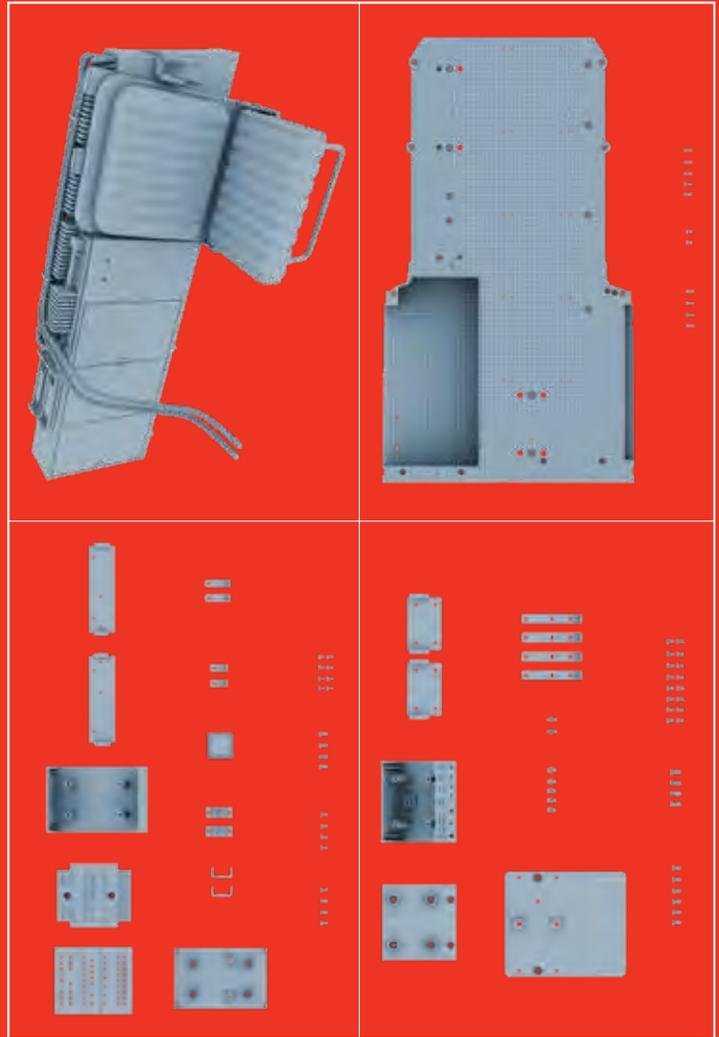
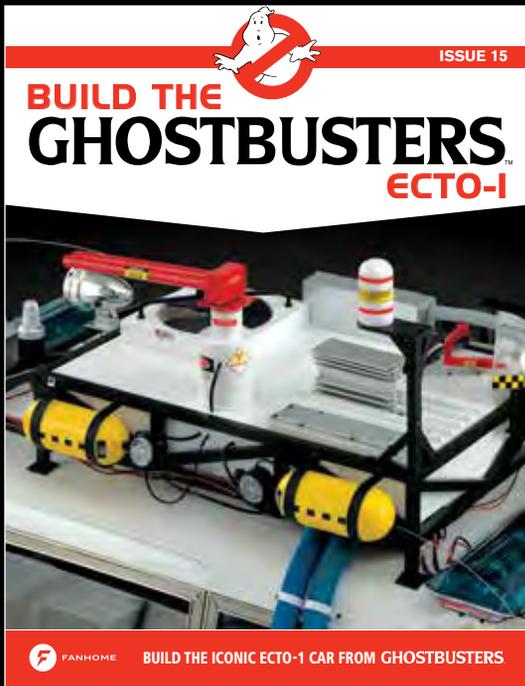
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▲ **Cinematographer László Kovács discusses one of the reasons he took on Ghostbusters in a 2005 interview on efilmcritic.com.**



# COMING IN ISSUE 15

# YOUR PARTS



## SMALL WORLD

How model makers created miniature mayhem.



## THEATER GHOST

Interviews with Henry Mayo and Rick Lazzarini.



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