



ISSUE 17

BUILD THE GHOSTBUSTERSTM ECTO-1





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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
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TO OUR READERS

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CAR PARTS STAGE 59

In this stage, you receive the first parts for building the Martin Marietta UHF signal and power distribution unit.

59A



59B x4



59C



59D



59E



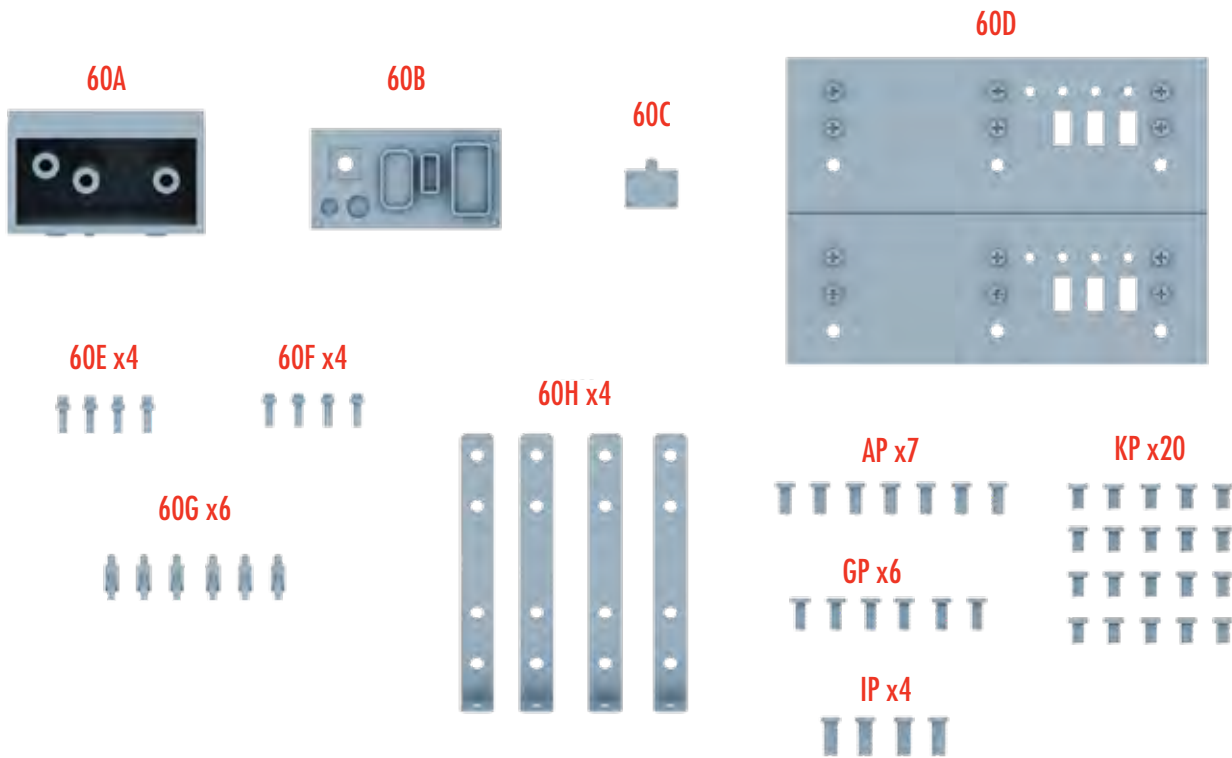
IP x4



PART NUMBER	DESCRIPTION	QUANTITY
59A	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT LOWER PANEL	1
59B	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT SIDE PANEL	4
59C	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT CENTRAL PANEL	1
59D	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT UPPER PANEL	1
59E	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT TOP	1
IP	2x5MM	4 (+1 SPARES)

CAR PARTS STAGE 60

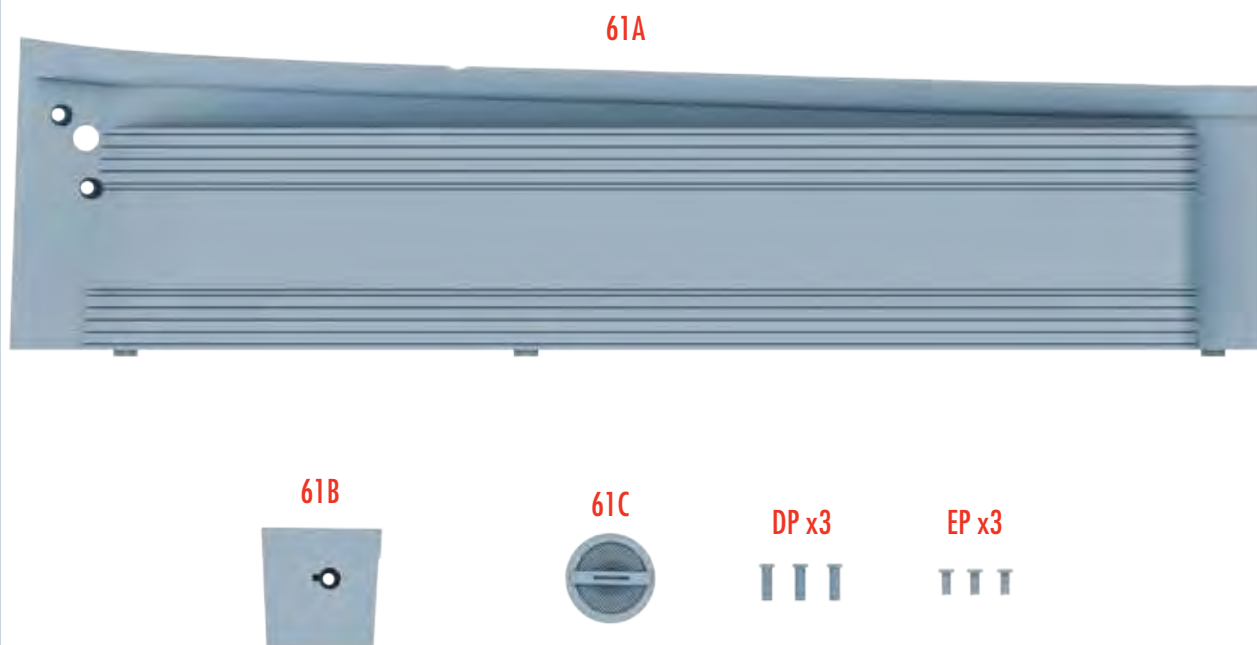
In this stage, you receive the final parts for the UHF signal and power distribution unit, and the first parts of the Astrodate input/output peripheral device.



PART NUMBER	DESCRIPTION	QUANTITY
60A	ASTRODATE INPUT/OUTPUT PERIPHERAL BODY	1
60B	ASTRODATE INPUT/OUTPUT PERIPHERAL FRONT	1
60C	ASTRODATE INPUT/OUTPUT PERIPHERAL MONITOR	1
60D	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT COVER	1
60E	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT KNOB A	4
60F	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT KNOB B	4
60G	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT KNOB C	6
60H	MARTIN MARIETTA UHF SIGNAL AND POWER DISTRIBUTION UNIT SUPPORT STRUT	4
AP	1.7X5MM	7 (+2 SPARES)
GP	1.5X3MM	6 (+2 SPARES)
IP	2X5MM	4 (+1 SPARE)
KP	1.7X3MM	20 (+3 SPARES)

CAR PARTS STAGE 61

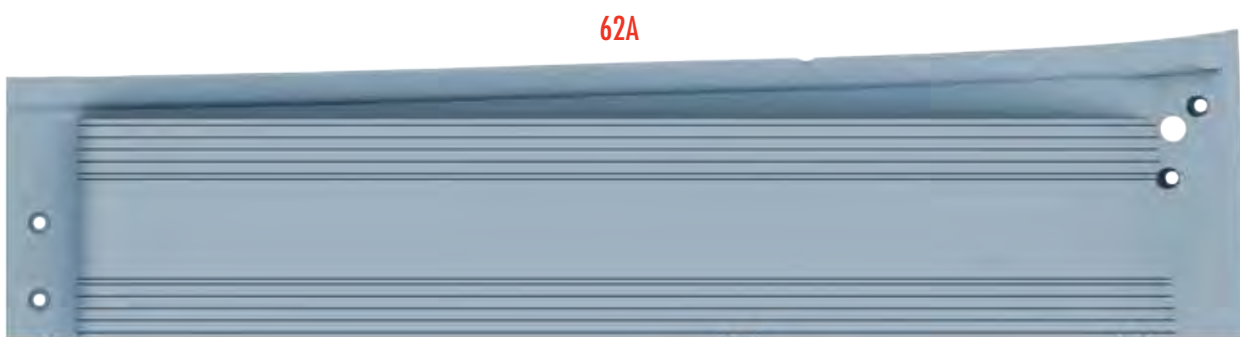
In this stage, you receive structural parts
for the rear left of the cargo area.



PART NUMBER	DESCRIPTION	QUANTITY
61A	REAR LEFT INTERIOR PANEL	1
61B	REAR LEFT SPEAKER BASE	1
61C	REAR LEFT SPEAKER	1
DP	2x6MM	3 (+1 SPARE)
EP	1.7x4MM	3 (+1 SPARE)

CAR PARTS STAGE 62

In this stage, you receive structural parts for the rear right of the cargo area.



PART NUMBER	DESCRIPTION	QUANTITY
62A	REAR RIGHT INTERIOR PANEL	1
62B	REAR RIGHT SPEAKER BASE	1
62C	REAR RIGHT SPEAKER	1
DP	2x6MM	3 (+1 SPARE)
EP	1.7x4MM	3 (+1 SPARE)

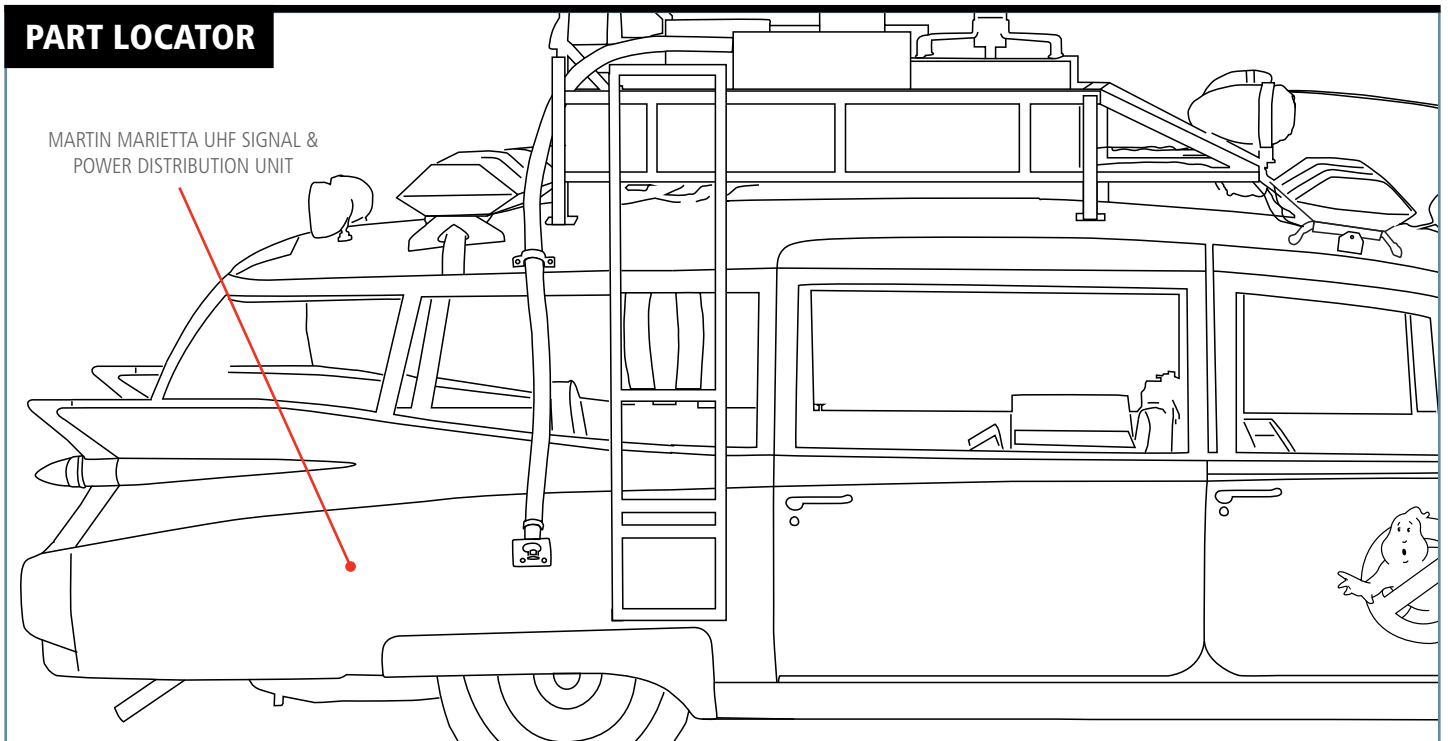


STAGE 59

MARTIN MARIETTA UHF SIGNAL

In this stage, you begin assembling the Martin Marietta UHF signal and power distribution unit.

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 LOWER PART:** Begin by placing two of the side panels (59B) in the slots in the side of the lower panel (59A). Ensure that the side panels are the way up as shown in figure A. Then, place the central panel (59C) on top, securing with four IP screws (figure B).

FIGURE A

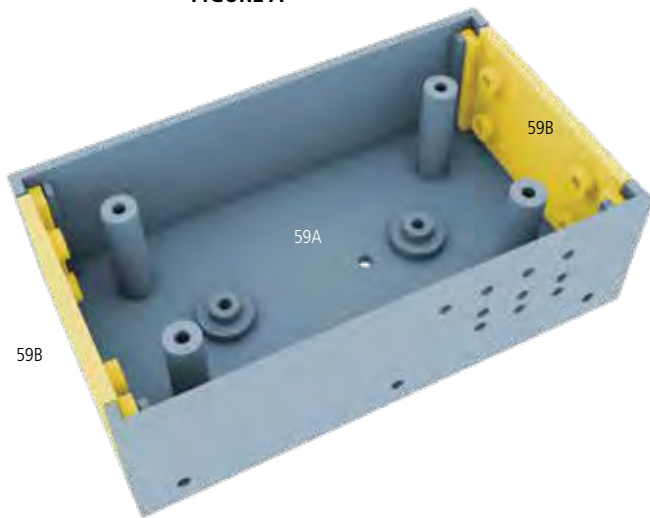
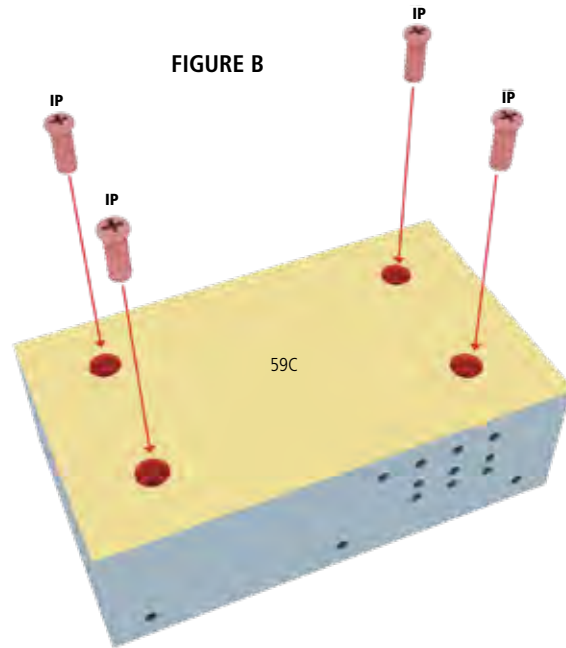


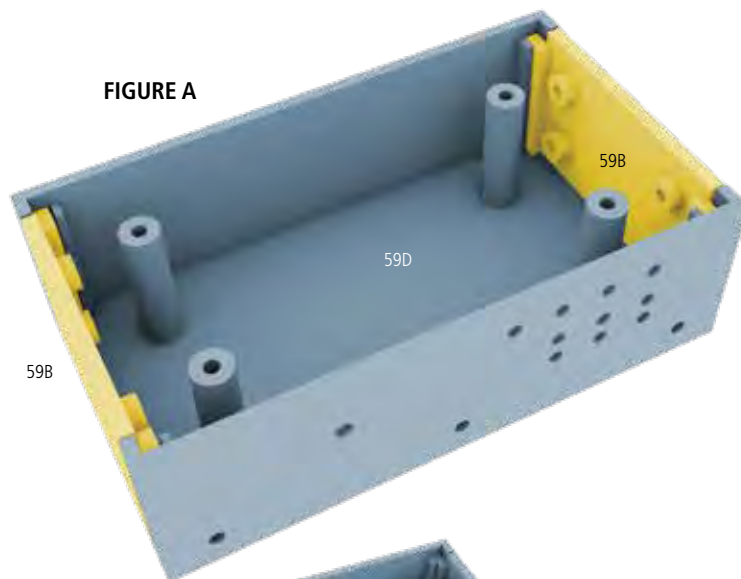
FIGURE B



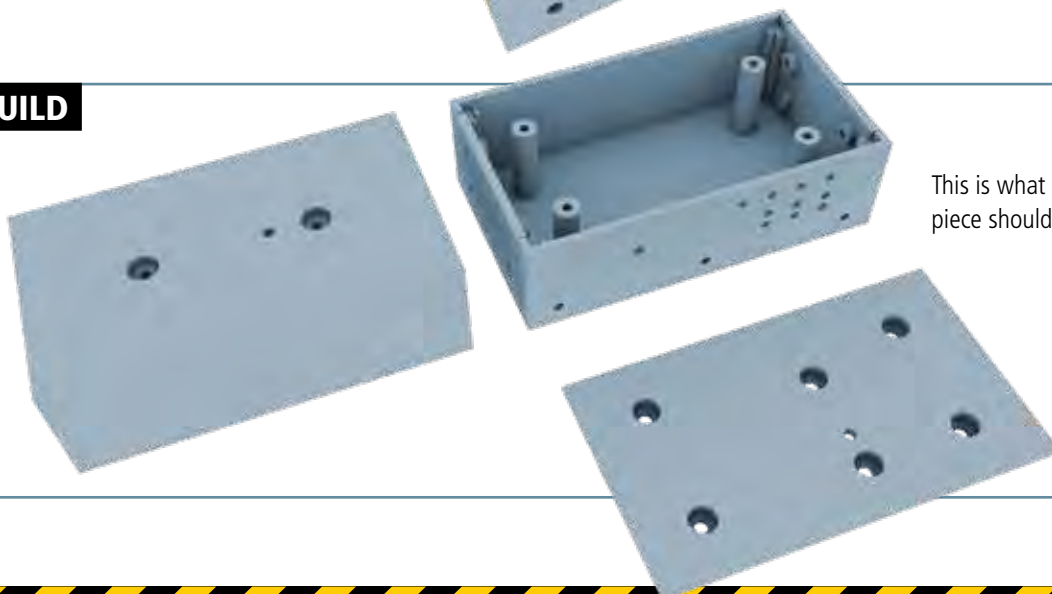
02 BEGINNING THE UPPER PART:

Take the upper panel (59D) and insert the remaining two side panels (59B) into the slots in the side of the upper panel. As with step 1, ensure that the side panels are the way up as shown in figure A.

FIGURE A



STAGE 59 BUILD



This is what the assembled piece should look like.

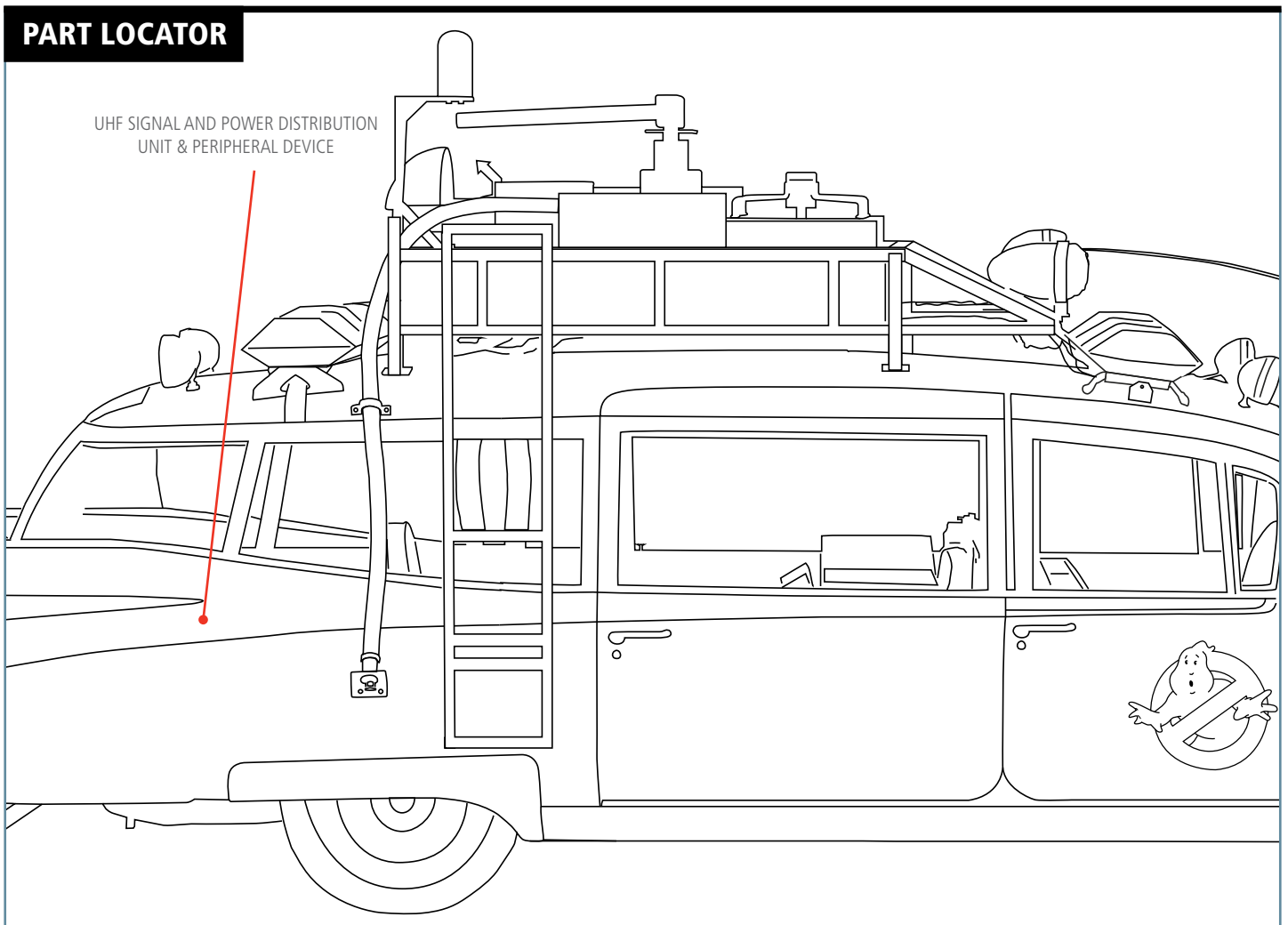


STAGE 60

UHF SIGNAL & POWER DISTRIBUTION UNIT & PERIPHERAL DEVICE

In this stage, you complete the UHF signal and power distribution unit, as well as fitting this part and the peripheral device to your model.

PART LOCATOR



TIP: REMOVING PARTS FROM SPRUES

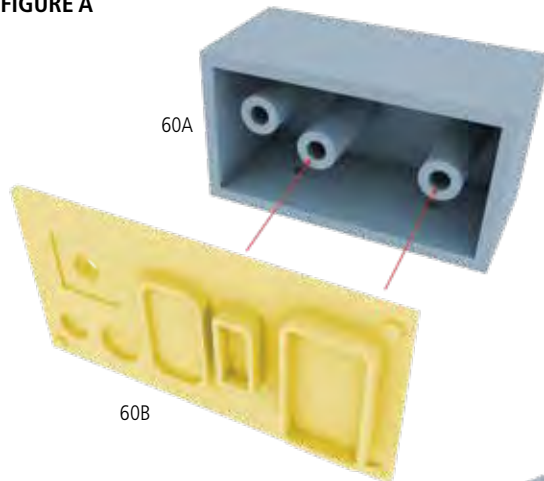
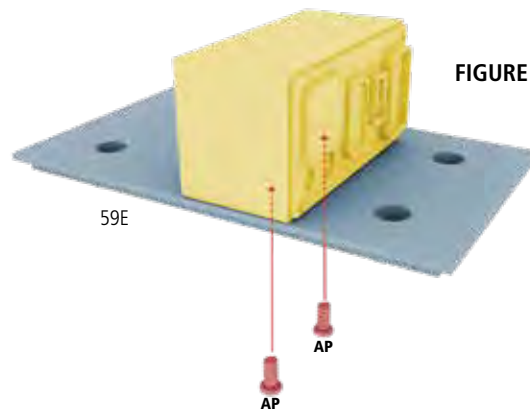
This stage includes small parts that are packaged with sprues. These need to be removed carefully in order to avoid warping or deforming the part. You may find that using a cutting tool such as a scalpel is useful for this.

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.

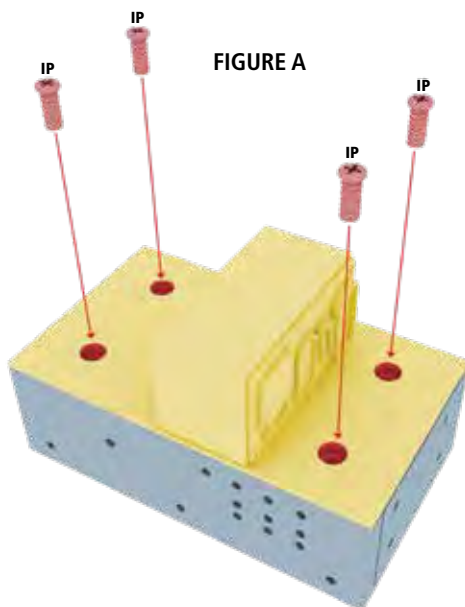
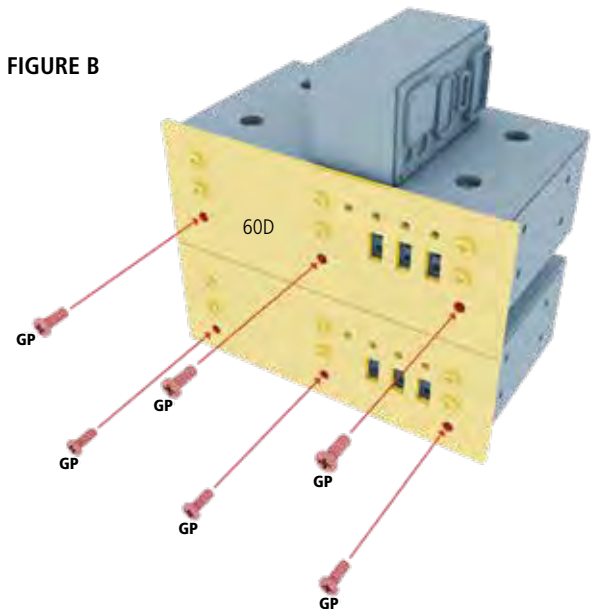
**01**

BUILDING THE PERIPHERAL UNIT: Firstly, push the peripheral front (60B) onto the front of the peripheral body (60A) (figure A). Then, push the peripheral monitor (60C) into place on the peripheral front (60B) (figure B).

Take the assembled peripheral unit and place it on the UHF signal and power distribution unit top (59E) from the previous stage, fastening from beneath with two AP screws (figure C).

FIGURE A**FIGURE B****FIGURE C****02**

ASSEMBLING THE DISTRIBUTION UNIT: Place the panel you assembled in the previous step and, using four IP screws, secure it to the UHF signal and power distribution unit upper panel (59D) (figure A). Next, secure the unit cover (60D) to the unit lower panel (59A) and unit top (59E) using six GP screws (figure B).

FIGURE A**FIGURE B**



- 03 FITTING THE SUPPORT STRUTS:** Fit two support struts (60H) to the side of the distribution unit parts using four KP screws per support strut (figure A). Turn the assembly around and repeat this on the opposite side (figure B).

FIGURE A

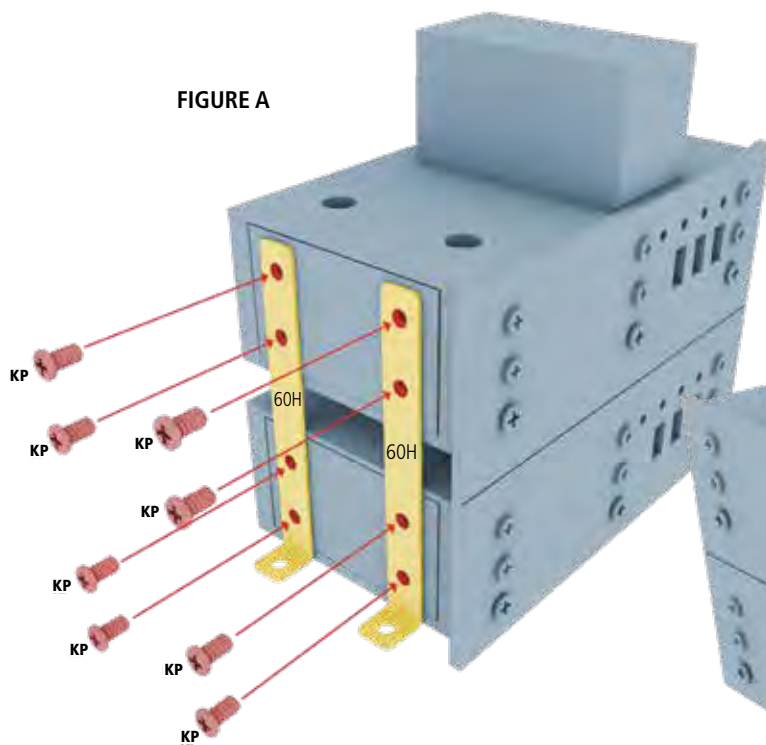
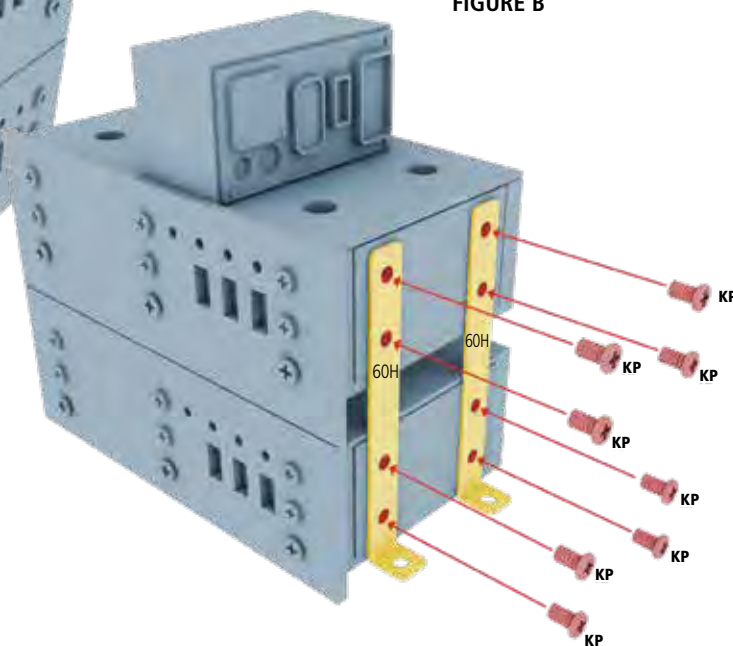


FIGURE B



- 04 FITTING THE KNOBS:** Begin by removing the knobs from the sprues. The 'A' and 'B' knobs look similar but have a subtle difference. The 'A' knobs (60E) have the longer top part, whereas the 'B' knobs (60F) have a shorter part at the top. The 'C' knobs (60G) are noticeably shorter than the 'A' and 'B' knobs and have two pins instead of one. Fit the knobs into the pinholes through the gaps in the unit cover (60D) as shown in figure A.

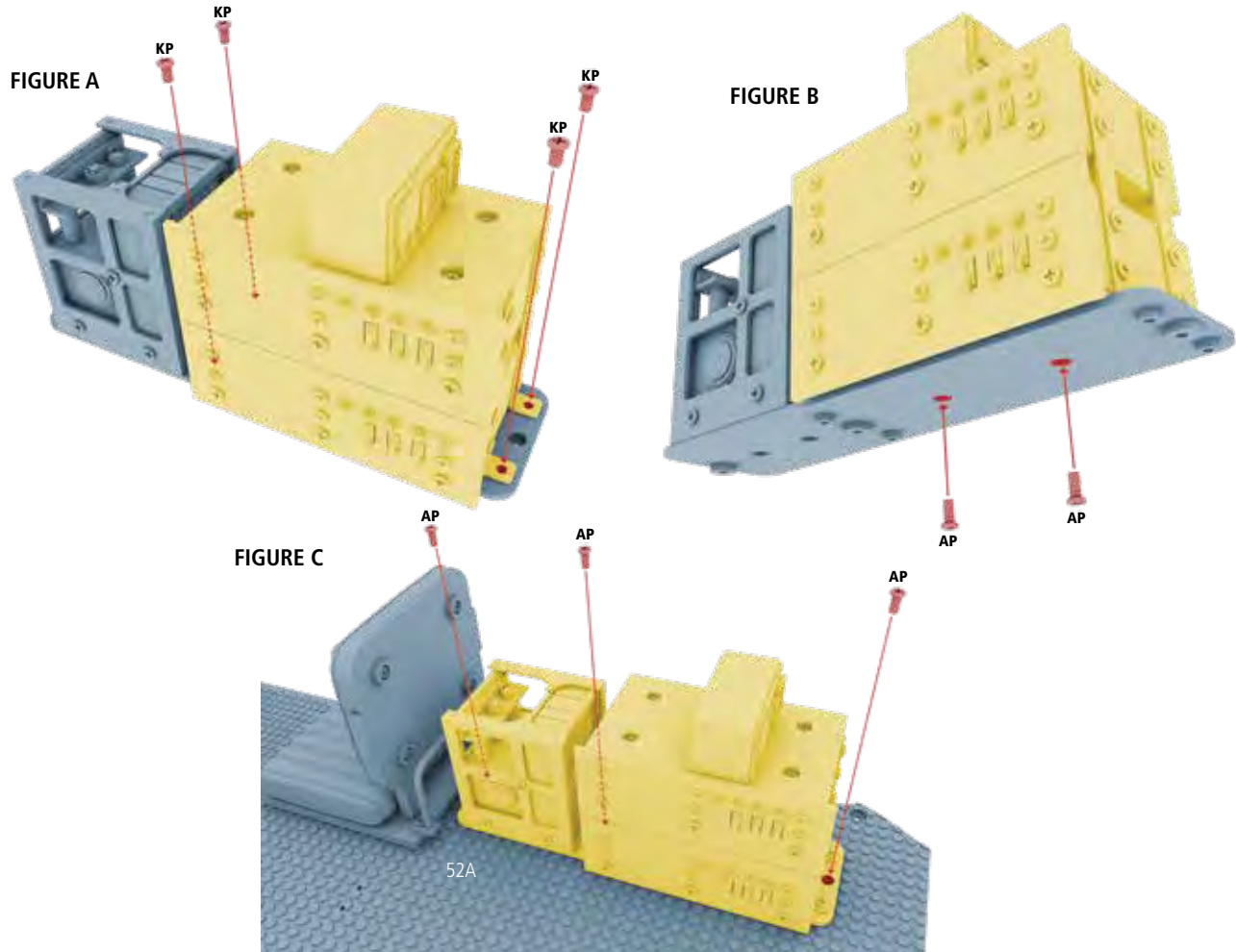
FIGURE A



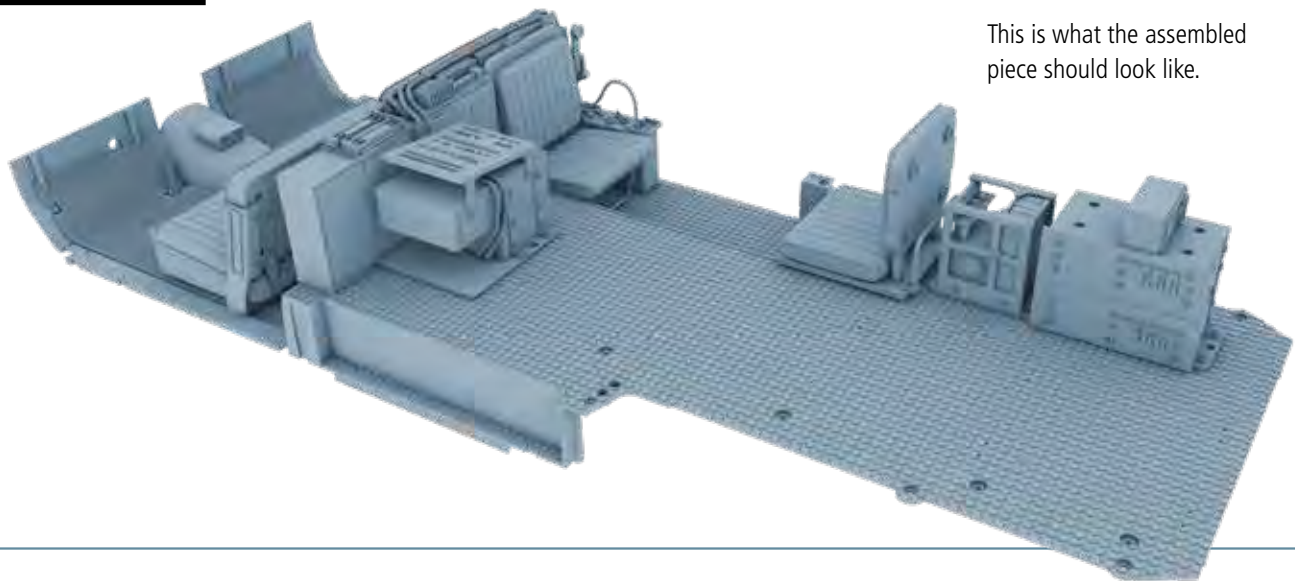
**05**

INSTALLING THE UNIT: Firstly, place the parts that you have assembled in this phase at the empty end of the unit base (58A), securing the parts together with a KP screw through the bottom of each support strut (60H) (four in total, see figure A). Then secure with two AP screws from the underside of the unit base (figure B).

Take the parts that you have just assembled and place them at the rear, right-hand side of the cargo area floor (52A). Join the parts together with three AP screws (figure C).



STAGE 60 BUILD



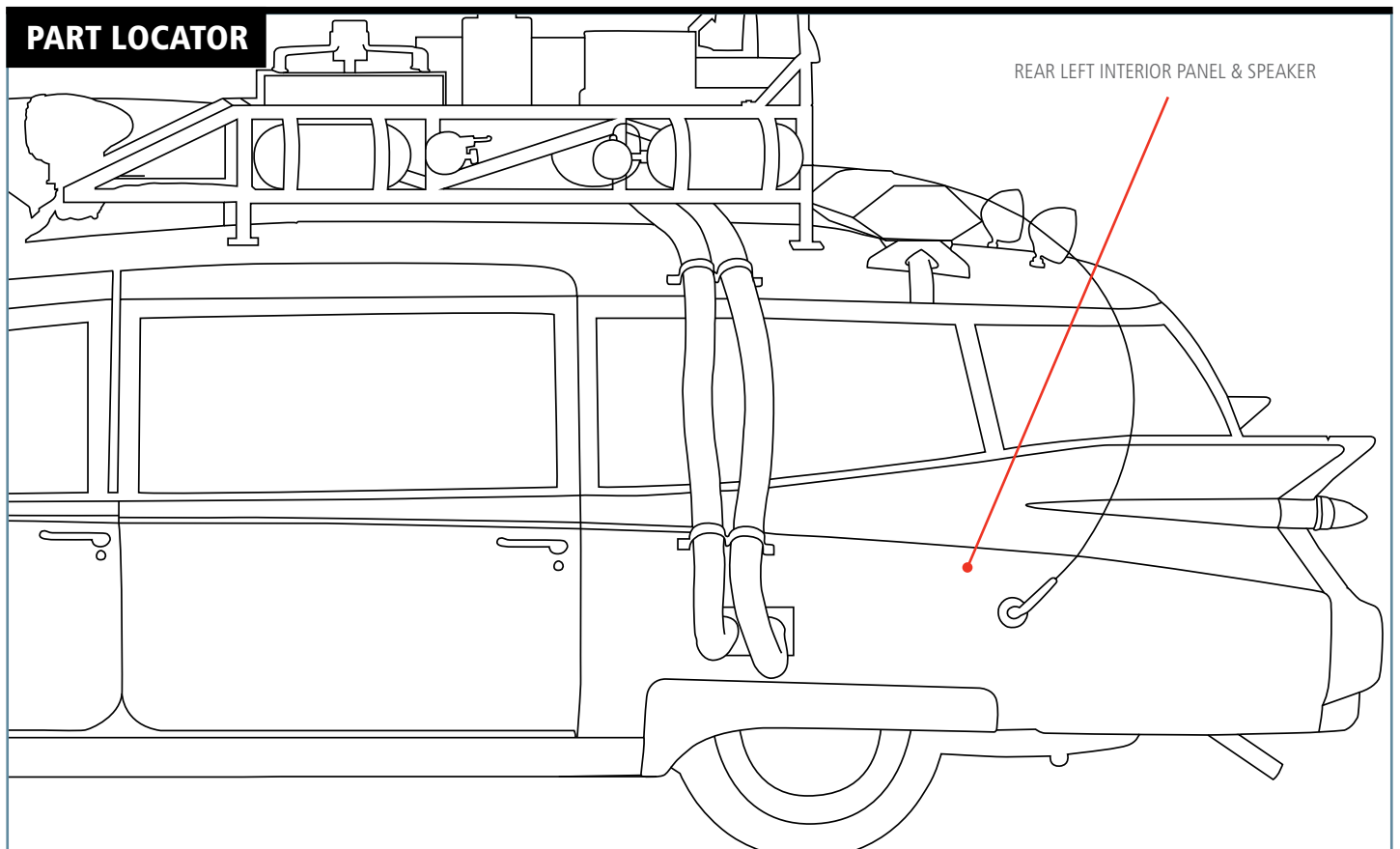
This is what the assembled piece should look like.



STAGE 61

REAR LEFT INTERIOR PANEL & SPEAKER

In this stage, you fit the rear left interior panel as well as fitting the speaker.



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.

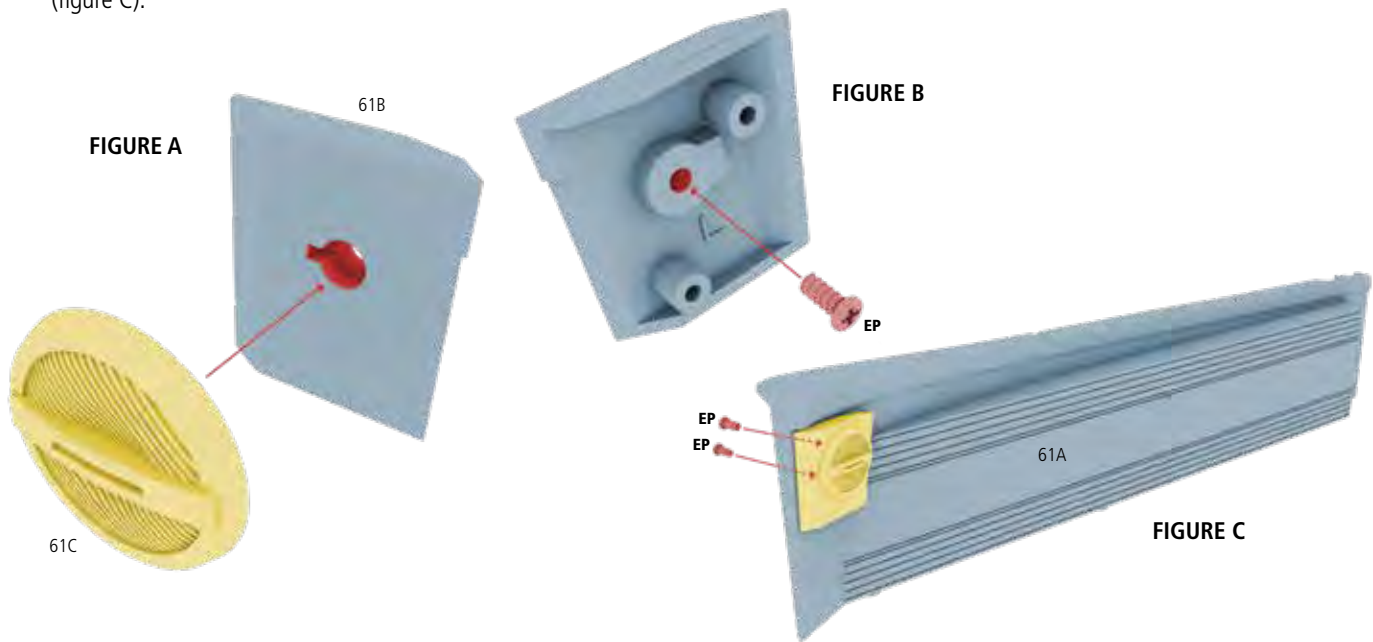
RED Highlights where the new part/s fit and screw in

YELLOW Identifies the new part/s

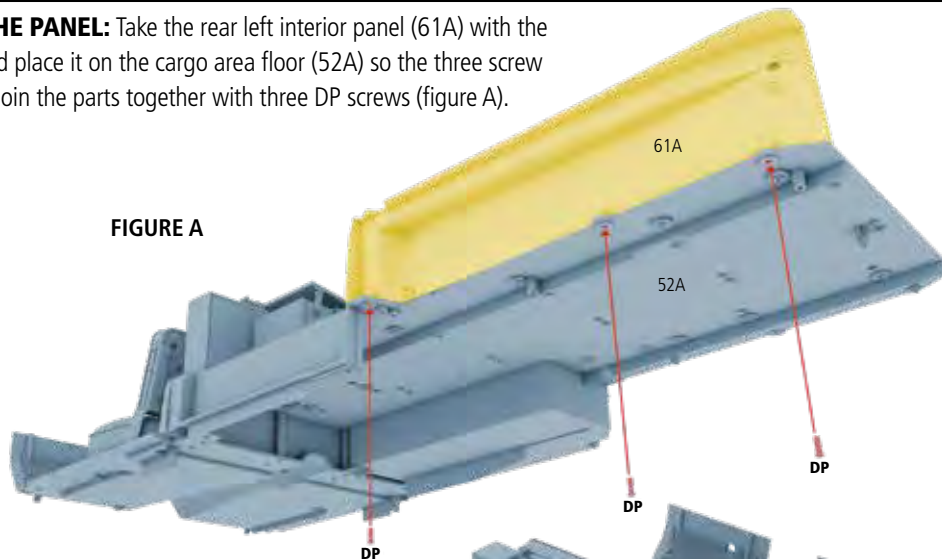
GRAY-BLUE Indicates the previous assembly on to which the new part is fitted.



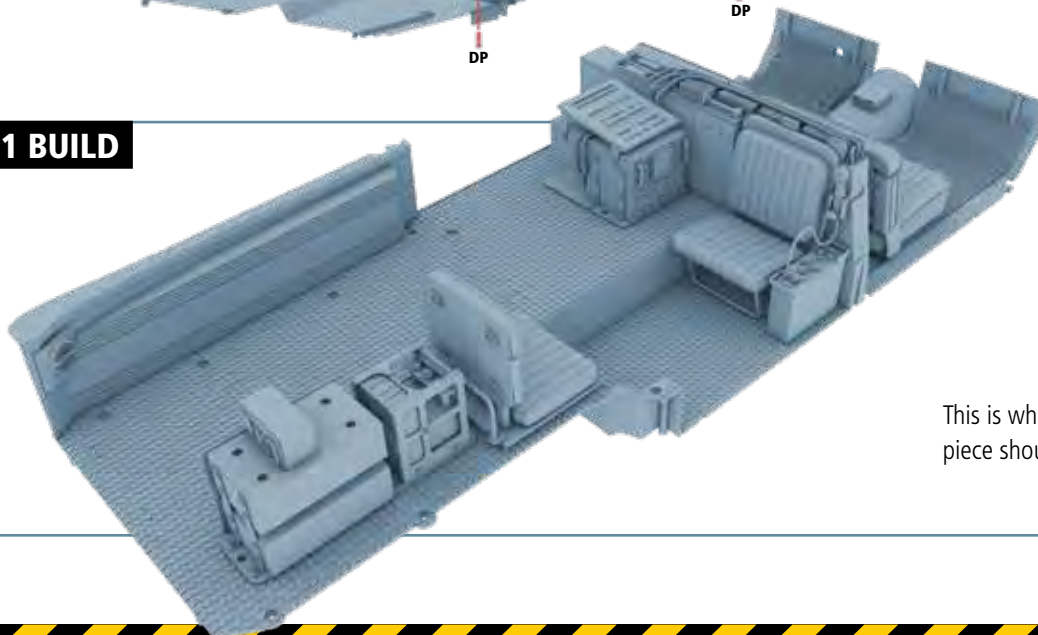
- 01 FITTING THE SPEAKER:** Push the rear left speaker (61C) into the rear left speaker base (61B) (figure A), fastening from behind with one EP screw (figure B). Next, place this assembly at the rear of the rear left interior panel (61A), securing the parts together with two EP screws (figure C).



- 02 INSTALLING THE PANEL:** Take the rear left interior panel (61A) with the speaker fitted and place it on the cargo area floor (52A) so the three screw holes match up. Join the parts together with three DP screws (figure A).



STAGE 61 BUILD



This is what the assembled piece should look like.



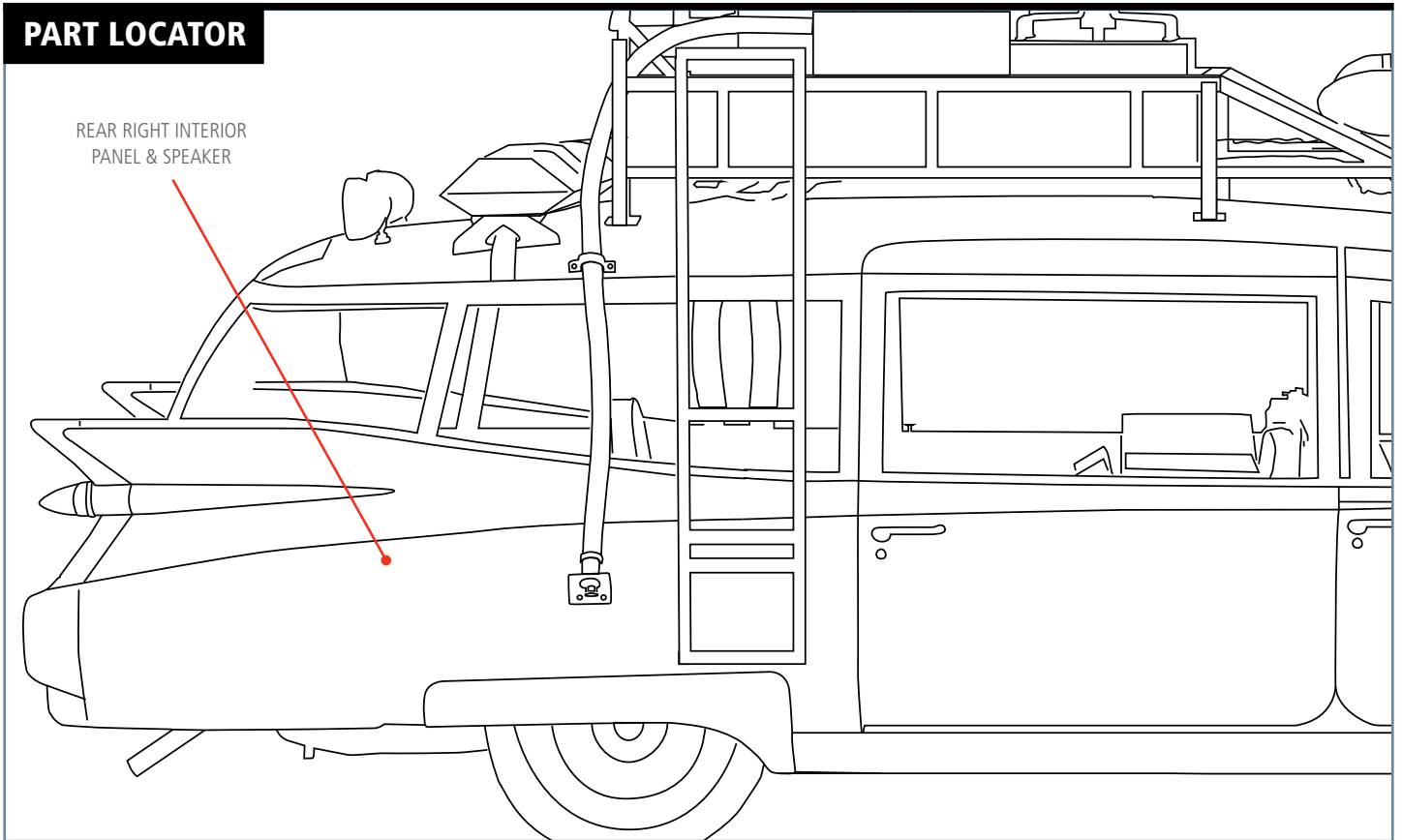
STAGE 62

REAR RIGHT INTERIOR PANEL & SPEAKER

In this stage, you fit the rear right interior panel as well as fitting the speaker.

PART LOCATOR

REAR RIGHT INTERIOR
PANEL & SPEAKER



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 SPEAKER:** Push the rear right speaker (62C) into the rear right speaker base (62B) (figure A), fastening from behind with one EP screw (figure B). Next, place this assembly at the rear of the rear right interior panel (62A), securing the parts together with two EP screws (figure C).

FIGURE A

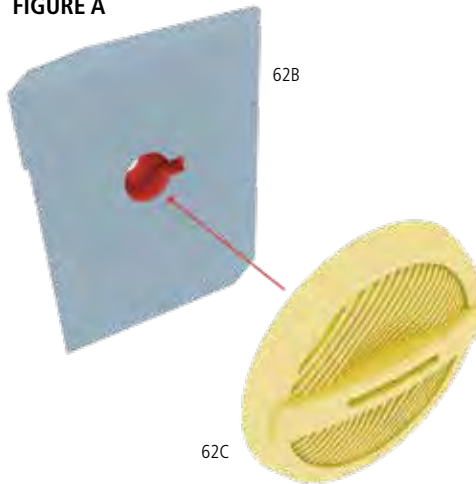


FIGURE B

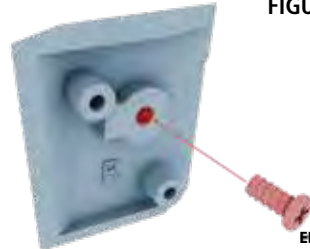
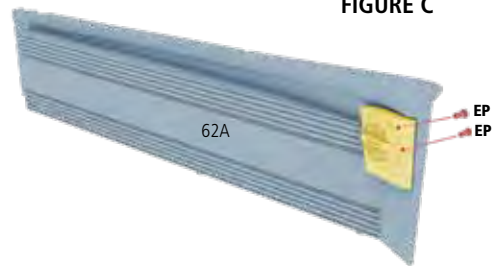
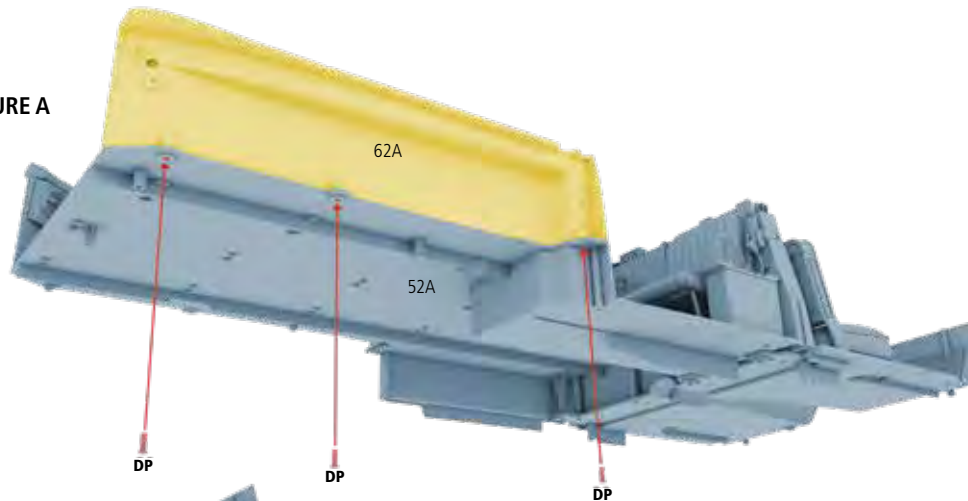


FIGURE C



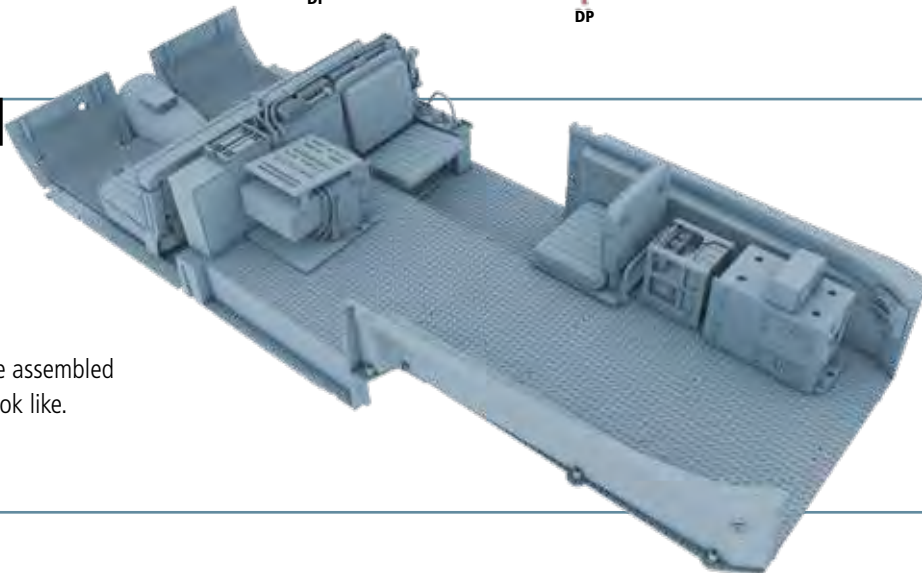
- 02 INSTALLING THE PANEL:** Take the rear right interior panel (62A) with the speaker fitted and place it on the cargo area floor (52A) so the three screw holes match up. Join the parts together with three DP screws (figure A).

FIGURE A



STAGE 62 BUILD

This is what the assembled piece should look like.





ENSIGN

MICHAEL



“Five thousand dollars? I had no idea it would be so much. I won’t pay it.”
Michael Ensign, the actor behind the gloriously supercilious manager of the Sedgewick Hotel, recalls how a “booby prize” became a career high.

MICHAEL ENSIGN WAS ALMOST certain he’d won the part of the Ghostbusters’ chief nemesis Walter Peck. “I auditioned for the part, and I was very, very encouraged,” the actor remembers. “So much so that my agent really thought they were going to make me an offer. But they didn’t.”

The part instead went to William Atherton, and Ensign resigned himself to the fact that his *Ghostbusters* experience was over before it had begun. Then he got a phone call from his agent. “They asked me if I wanted a booby prize. I asked, ‘What is it?’ And my agent said, ‘Well, they want you to come down and play the hotel manager...”

There was no time for weeks of rehearsal. Ensign headed down to the shoot at the Biltmore Hotel (standing in for the film’s Sedgewick Hotel) in downtown Los Angeles “either that night or the next night.” From then on, the pressure mounted. “A sequence like this should take quite a long time. Probably two nights would have been sensible with the amount of work they had to do,” he says. “But they wanted to get all of it finished in just one night.”

The situation was made trickier by the fact that the sequence required ambitious camerawork and blocking. “When they [the Ghostbusters] arrive, I greet them in a long passageway. They weren’t



really using what the true lobby of the hotel was at that time. So we start down the long hall, there's a long tracking shot, there's a tricky turn that has to be made by the crane, and then [we arrive] at the doors of the ballroom. It had to be very carefully timed out."

Despite having had virtually no time to prepare for the role, Ensign thought he was ready for what awaited. "As a good British-trained actor, I dutifully knew my lines, knew what I was doing, knew the timing," he laughs. "And then, of course, I hit those guys..."



“ I DUTIFULLY KNEW MY LINES - AND THEN, OF COURSE, I HIT THOSE GUYS... ”

CHARACTER ACTOR

Like fellow castmates Annie Potts and David Margulies, Ensign's background was in theater. Though born in Arizona, he worked extensively within British theater, training at the London Academy of Music and Dramatic Art and joining the Royal Shakespeare Company in the mid-70s. On

arriving in Hollywood in the late 1970s, he found himself thrust into a different way of working.

"When I got out here, I would have to work very quickly, because that's how film and telly works [in Hollywood], with no rehearsal," he says. "But that background of having done character work through British theater gave me a computer-full of things I could pull out to use."

By the time of *Ghostbusters*, he had established himself as a dependable character actor, with roles in such classics as *Midnight Express*, *Superman* and *WarGames*. But the freewheeling style of comedy legends Bill Murray, Dan Aykroyd and Harold Ramis was a different acting style altogether. "They weren't doing what the script said!" he remembers. "They were kind of making it up as they went along. Which was fine – I'd just wait until they stopped talking and then feed in my lines. But as we were going down the long corridor, that camera turn was very tricky. Every time we got there it was missed, because it was impossible to time it out the way they were doing it!"

With only one night to shoot the sequence, the pressure mounted. "After a couple of takes that

BELOW Michael Ensign's uptight hotel manager guides the Ghostbusters to the ballroom at the Sedgewick Hotel. The scene was filmed at the real-life Biltmore Hotel.





ABOVE Ray Stantz presents the steaming ghost trap to the horrified hotel manager. The scene was filmed in one night – a challenge due to the ambitious camerawork.

didn't work, Ivan started getting grumpier and grumpier until he told me off, [asking] why couldn't I get it right," Ensign laughs. "I was doing my best to get it right, but you don't tell the director – in front of the stars who are messing it up – that *they're* the reason. So I humbly took my punishment. Until Dan Aykroyd spoke up and said, 'Back off Ivan, it's our fault, we're the ones doing this not him!' Anyway, he ironed it out, and we eventually got that shot."

The shoot may have been challenging, but the result was one of *Ghostbusters'* funniest sequences



“THE HOTEL MANAGER DID AMAZING THINGS FOR ME CAREER-WISE”

and Ensign's signature role. Not that Ensign was fully convinced on viewing the movie for the first time. "I think I saw a cast and crew screening of *Ghostbusters* and my agent came along with me. We sort of said, 'Eh, it's alright.' Neither she nor I thought it was that great."

STREET CRED

Ensign's ambivalence towards the film didn't last long. "I took my godsons to see it and by the time we were in queue, I'd already been recognized. Then we got into the movie theater and the audience were shouting out the lines before they [the characters] could say them. It was like *The Rocky Horror Picture Show*; they were behaving the same way. They would come in costumes – and this



ABOVE Ensign's hotel manager has little choice but to pay the Ghostbusters' fee of \$4,000. The role proved to be the actor's most recognizable role.

was on the first release! So I was like, 'Oh, yet again my judgment as an actor has totally failed me!' *Ghostbusters* turned out to be this amazing thing. I really got prestige with my godsons when *MAD* magazine came out with a parody of *Ghostbusters* and there were two drawings of me in it. When they realized I had made *MAD* magazine, I really had street cred as far as they were concerned."

Since then, Ensign has appeared in dozens of popular movies and TV shows, including multiple

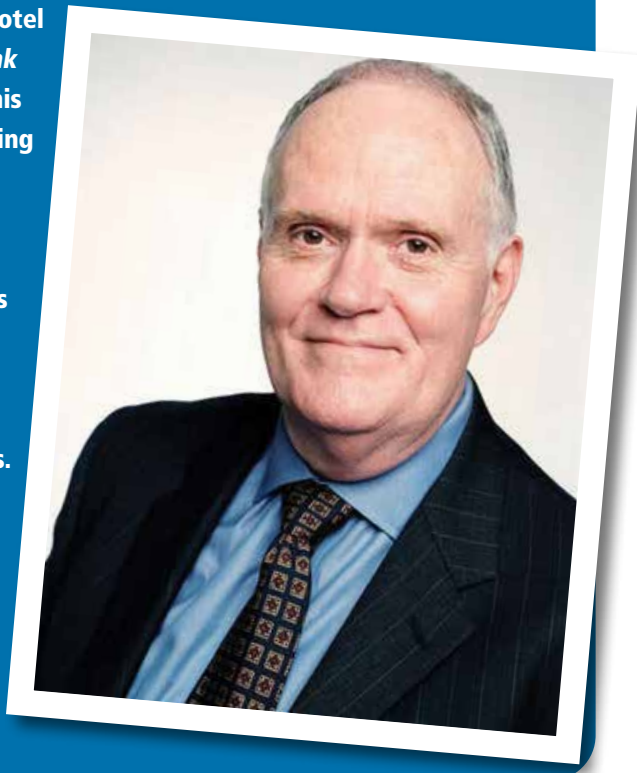
Star Trek series, *The Couch Trip* (where he was reunited with Dan Aykroyd – "Very gracious and just a really nice, down-to-earth guy") and *Titanic*. But it is *Ghostbusters'* hotel manager for which he is still most recognized. "It's funny. I felt so badly about not getting that Atherton part because it was a much larger role. But I honestly think that the hotel manager did amazing things for me career-wise. It was so highly recognizable. That short scene got me stopped in the supermarkets. It was so great to do!"

THE HOTEL MANAGERS

Ghostbusters was not the only movie in which Michael Ensign played a hotel manager. In fact, he played one just two years earlier in Alan Parker's *Pink Floyd: The Wall*. So did the producers cast him in *Ghostbusters* based on his previous role? "It's interesting. I don't think they necessarily knew anything about it, but I don't know," he says.

Whether *The Wall* influenced his casting in *Ghostbusters* or not, Ensign emphasizes he has Alan Parker to thank for his film and TV career. "I started doing commercials for him back in Britain, and those commercials got me [the Parker-directed] *Midnight Express*." In between *Midnight Express* and *The Wall* there were other roles – including *another* hotel manager. "I played one in *Buddy*, *Buddy* with Walter Matthau and Jack Lemmon, one of the first things I did when I got out here," he remembers. "So I guess there are three of those guys!"

Ensign adds that back when he lived in London, he was often mistaken for another actor famous for playing a hotel manager, *Fawlty Towers'* John Cleese. "One time I was walking in the West End and this woman came up to me and said, 'I know you, you're John Cleese!' I said, 'No I'm not!' She said, 'Oh yes you are, you just don't want to be recognized.' So I signed his name and left."





LEFT TO RIGHT Benton Jew's concept art, which influenced the look of the ghost jogger; Jim Fye in his pale white makeup; Howie Weed sprays Streaks 'N Tips on the actor.



GHOST JOGGER

Performer Jim Fye and ILM effects artist Howie Weed remember the chill-inducing experience of shooting the ghost jogger sequence.

HE'S THE FASTEST SPOOK IN NEW YORK CITY – although still not fast enough to outrun Peter and Ray's ghost trap. The pale, lanky ghost jogger seen zipping through Central Park in *Ghostbusters II*'s montage sequence was not described in detail in the script, and the look largely came from one of artist Benton Jew's concept illustrations.

The jogger was played by Jim Fye. Originally brought on board to play the Statue of Liberty, the actor found he had enough downtime to take on other roles – in addition to playing the ghost jogger, he also wound up being cast as Tony Scoleri. The ghost jogger was the first of Fye's three roles to be filmed, with the sequence shot against blue screen at an ILM soundstage on a chilly day in January 1989. Fye remembers the



sequence as being his most straightforward role on the picture, largely consisting of running down a long, elevated ramp and checking his pulse. "It was pretty intimate – there weren't many people involved in the shoot and we did it all in one day," he says.

However, one of Fye's overriding memories of shooting the sequence is just how cold it was, with the jogger's outfit of white shoes and socks, yellow running shorts, and a white tank top offering scant protection. "I didn't have a dressing room, it was just the corner of the soundstage, and I was cold enough to begin with," he says. "Then Howie Weed sprayed me with liquid makeup. It was freezing!"

"I felt really bad," insists effects artist Weed. "I actually went cheap and quick with that rather than using an airbrush. He was due to be brought backstage 20 minutes before the shoot in his costume, and I just had to get white pancake makeup on him. I quickly realized that it takes a long time to put on white makeup and make it all even. There's a lot of stippling and fussing, and I knew there was no time. So I went

out and bought an entire case of white Streaks 'N Tips – that's what you use at Halloween to make your hair different colours. I spray-painted him completely with it! It was seven o'clock in the morning, and I'd spray up his back, knowing it was freezing. I'd say, 'Sorry!' as I sprayed around the top of his body, his eyes, his legs... He'd hold his breath as it smelt just like hairspray."

Still, Weed points out it was an effective method for creating the effect. "It was quick and easy to touch up after lunch. I'd just say, 'Close your eyes!' and *WHOOSH!* he's ready for the shot. It worked great. It was very even-looking and only took a fraction of the time that stippling makeup would have taken." The only thing left was to add a glow effect around the jogger before the health-freak was composited into the first-unit footage at Central Park.

The scene was slightly longer in the original script, with Stantz checking his timer and commenting how the ghost jogger had run his last lap in under six minutes. "If he wasn't dead, he'd be an Olympic prospect," deadpans Venkman.

ABOVE Stills from *Ghostbusters II* show Jim Fye's ghost jogger running around Central Park and repeatedly checking his time – shortly before being sucked into a ghost trap.

BELOW A chilly Jim Fye prepares himself for filming, and the ghost jogger sequence is shot on an elevated ramp against a blue screen. The outfit provided little protection from the cold.





RIGHT Stay Puft's fiberglass head prior to being coated with foam. The mouth mechanism would later be puppeteered by Diana Hamann.

Photo: Virgil Milano



WORD OF MOUTH

In addition to puppeteering Stay Puft's mouth, Diana Hamann did everything from mixing up slime to ensuring that the Marshmallow Man's suit was lint-free. She tells us more about her unforgettable first movie.

WHILE OTHERS INVOLVED IN BRINGING Stay Puft to life were veteran performers, Diana Hamann had never professionally puppeteered before. The job of operating Stay Puft's mouth proved to be an enlightening experience. "I fell in love with puppeteering while I was doing it," Hamann says. "It's an art and a very technical way of acting. To learn to puppeteer alongside such talented artists was really amazing."

The job involved operating "long, clunky cables" that protruded from the back of Stay Puft and snaked down through a hidden slot in the model street that Mark Stetson's team had



built. “We were on a very simple wooden cart pushed by FX crewmembers beneath the model street, and the cables were attached to these hand mechanisms,” Hamann explains. “They were like those hand grippers you use to strengthen your hands, except the cross-bar could tilt and pivot, up and down, right and left. Not having been a puppeteer before, it was physically hard. At the end of a long day of puppeteering, your hand was pretty tired.”

Bearing in mind that Stay Puft is one of the most expressive movie monsters of all time, it's something of a surprise to learn the mouth was only capable of three expressions. “You could basically gradate on each side of the mouth between a big ‘O,’ a straight line, and slightly down. Trying to get subtlety into the mouth was hard. Even though each element had a limited range of motion, when you worked as a team, combining it with the eye movement range, the cheek movement range and the eyebrow range, you got a pretty broad range of emotions. The hardest puppeteering job is always the eyes because the eyes are what people register as being wrong. If a performer in a suit misses their mark even a tiny bit, the eye puppeteer is the one who gets yelled at. I'm glad I wasn't an eye puppeteer on my first movie!”

SCHEDULES, SUPPLIES AND SLIME

Hamann (known then as Diana Allen Williams) didn't start off as a puppeteer on *Ghostbusters*. She'd been working on commercials at Coast FX when her old friend Marc Tyler alerted her to a job as a production assistant on the movie. Hamann had met Tyler years earlier at a *Rocky Horror Picture Show* screening in Jacksonville, Florida alongside such other special effects luminaries as *Ghostbusters II*'s creature effects supervisor Tim Lawrence, *Howard the Duck* puppeteer Steve Sleaf, and *Monster Man* Cleve Hall, who all headed out to Hollywood together. Like them, Hamann dreamed of working in movies, and she was thrilled to win the job of production assistant on team Stay Puft.

If the PA job wasn't always glamorous, it was a wonderful learning experience, Hamann says. “I was mainly doing runs to [arts and crafts store] Kit Kraft for X-Acto blades and barge cement, and to other places for foam. Or trimming seams, that sort of thing. In the

BELOW Diana Hamann at work on the Marshmallow Man's sailor cap at Boss Film Studios.

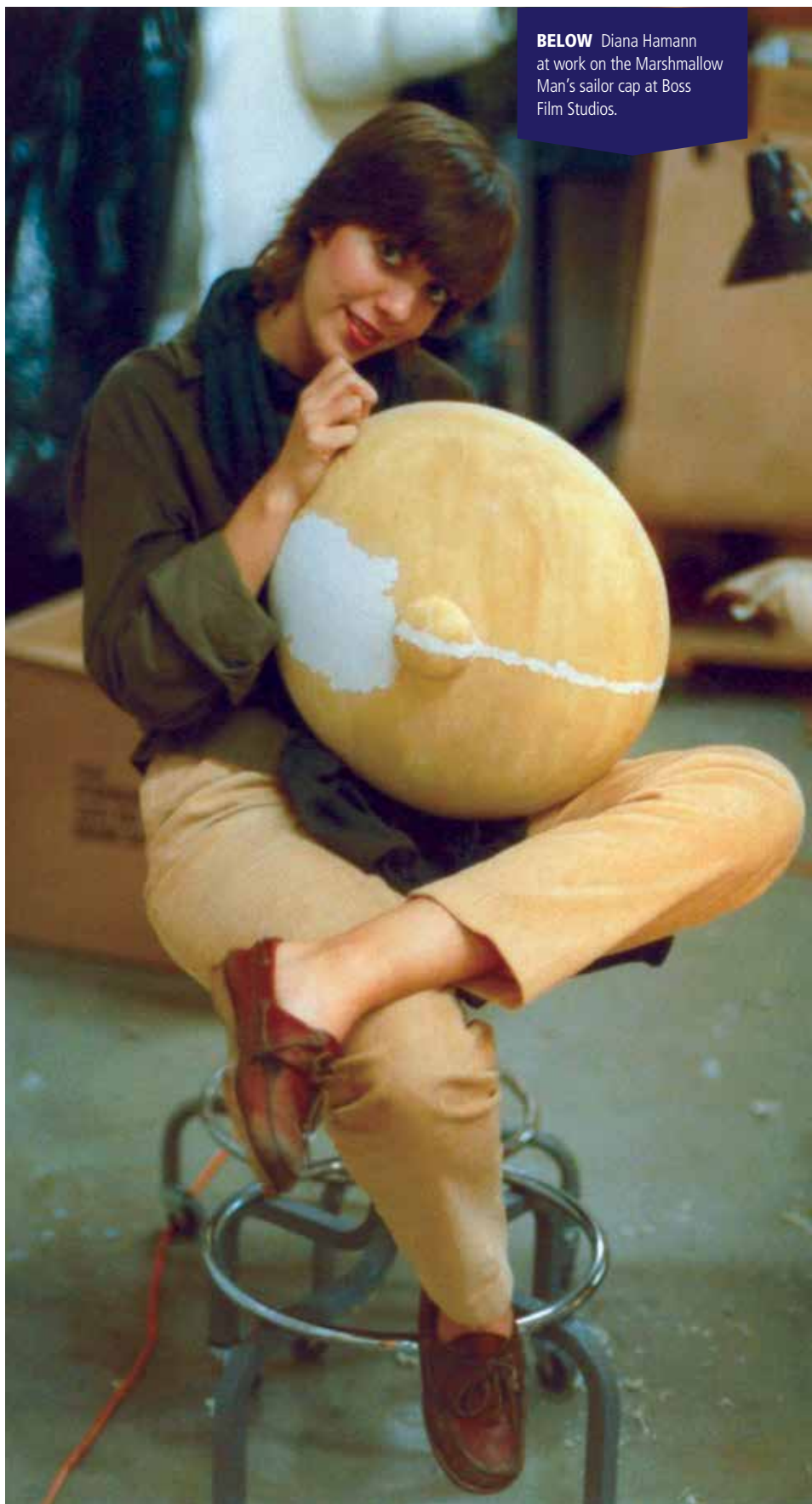


Photo from the collection of Diana Hamann



Photo below: Marc Tyler. Other photos: From the collection of Diana Hamann



ABOVE The many jobs of Diana Hamann: suit dresser, coordinator, and mouth puppeteer. The mouth was operated by long cables that led from the Stay Puft suit to a cart underneath the model road.

early days I got moved around a lot, which was very cool. One of my memories is helping [effects artist] Theresa Burkett mix up methylcellulose for the slime. I was a dorky kid and Theresa was a few years older than me; I thought she was so cool and sexy and hip! Anyway, this thickener is what they put in McDonald's milkshakes instead of ice cream – so gross! We poured that stuff into a 50-gallon barrel with water and mixed it for one or two hours with broomsticks. It was like the mucus left over from boiled okra. You'd still be rubbing it off you on the way home. It was such a disgusting and wonderful job."

Less disgusting – but no less wonderful – was Hamann's subsequent role of Stay Puft dresser. "I'd be getting the fluff off the suit with tape wrapped around

my hand and a lint brush, or helping put on the head. That's why I'm in so many of the pictures – I had to make sure Stay Puft looked presentable." From there she graduated to puppeteering the mouth, working with Marc Tyler, Terri Hardin and Bart Daniels. She remembers observing Bill Bryan, the man in the Stay Puft suit who headed up the team. "Watching Bill work on that slow-motion bound you could see it was an intellectual process as well as a performance process."

One constant challenge throughout all of this was meeting the notoriously tight schedule, and Hamann maintained a calendar outlining when jobs needed to be completed by. Spotting the calendar, ghost shop supervisor Stuart Ziff promoted her to Stay Puft coordinator, where she micro-managed the due dates



of the elements in the sequence. "My coordinator job was amazing work experience because, in order to make that calendar, I had to learn what the different departments were up to. I coordinated with not only the creature shop, but the miniature department, pyro, stages, photographers, optical FX, and the FX art director. Panicking about the schedule led to a wonderful crash course in special effects."

When Hamann moved on to a career in the art department on such cult films as *Trancers* (1984), *Communion* (1989) and *Kuffs* (1992), she found she missed the fun and friendship at FX studios. "When you're working in the shop, the camaraderie is just amazing. There's music playing, there's a lot of silliness, and the troops are all in the same place working to get something creative done. To do this work you have to be competitive and driven and goal-orientated, but there is a high percentage of people who are also really goofy and great to spend time with."

Looking back, Hamann says that *Ghostbusters* was the best introduction to making movies she could have had. "I was in my early 20s and still learning those 'how to work with others' skills. I was so excited to have worked on a big movie – a number one movie! I'm sort of a goofball and there was a silliness about the film I really loved. I was proud to have worked on one of the scenes that everyone talks about."



Photo from the collection of Diana Hamann

ABOVE Diana Hamann and John Bruno inspect the scale model of Central Park West, which was built by Mark Stetson's model shop.

FOAM MATTRESS

Hamann remembers how the huge sheets of foam that were used to fabricate Stay Puff doubled up as handy mattresses for the team to take naps on during their breaks. "I never napped on them as I was nervous and wanted to make a good impression on my

first job. I was too afraid somebody would walk in at the wrong moment. But other people did take naps on the soft foam stacks. We were working long hours, it was really cold in there a lot of the time, and it was physically hard. There was a little back room that was filled with the stuff, and during their break people would go in to take naps. No one slept there overnight!"



Photos from the collection of Diana Hamann



COVER STARS!

**GHOST COPS BUST
CHINATOWN SPOOK**

**GHOSTBUSTERS
SUPER DIET!**

**GHOSTBUSTERS
SUPERNATURAL SUCCESS STORY**

**GHOST FEVER
GRIPS NEW YORK**

COVER STARS!

Artist and graphic designer Michael McWillie looks back on creating the much-loved magazine covers for *Ghostbusters'* montage sequence.

Cover image used with permission of The Atlantic.



THE FIRST MONTAGE FEATURING the now-famous Ghostbusters apprehending ghosts is interspersed with commentary from TV and radio hosts (including Joe Franklin and Larry King) and a succession of magazine covers featuring the heroes. The latter – which includes *TIME*, *The New York Post*, *The Globe*, *USA Today*, *Omni*, and *The Atlantic* – were put together by graphic designer and artist Michael McWillie. “Michael [C. Gross, associate producer] called me in and said, ‘I can’t stand phony looking covers. They have to look like the magazines exactly,’” McWillie recalls. “Then he gave me a list of the covers he wanted.”

After the pair brainstormed headline ideas, McWillie was left alone to create the covers. In the pre-Photoshop era, McWillie painstakingly created the licensed covers using stills from the movie and manual type-setting, along with outlandish cover lines that were hand inked. “The politics of the next dimension: do ghosts have civil rights?” questioned the headline of *The Atlantic*, while *The Globe* promised to reveal “The Ghostbusters’ SuperDiet.”

There were in-jokes too, with Gross being glimpsed as a “new poet” in *TIME* and McWillie mentioned as a “golfing champion” in *USA Today*. McWillie knew that these off-the-wall cover lines needed to contrast with utterly realistic visuals. “If there was one thing that made it look off, it would have been a disaster!” he laughs.

As a long-time fan of Gross’s work on *National Lampoon* magazine (“Michael was one of the



ABOVE Montage magazine designer Michael McWillie in 1983 and today.

OPPOSITE The cover illustration of *The Atlantic* was drawn by Randy Enos.

best designers in the world and he set some high standards”), McWillie admits feeling some pressure. But Gross – and everyone else – was very happy with the end result. “It turned out very well. We had a ball! Ivan Reitman approved everything, while Harold Ramis would come in a lot. It was a great assignment.”

McWillie is also pleased to see the legacy of his covers live on, with many fans creating their own versions. “There’s a whole industry of people doing their own takes on the covers. I guess I’m the world’s leading authority on *Ghostbusters* magazine covers!”

PROTON PACK MAGIC

McWillie says that the most interesting cover to design was the one for the (now defunct) science and science fiction magazine *Omni*, featuring the proton pack. “Michael Gross said, ‘I’m going to send you over some props from the movie,’” he recalls. “Then on my doorstep on Saturday morning is this big, brown paper envelope. I open it up and it’s a proton pack! Oh my God! The brief was, ‘Shoot it and make it look like an *Omni* cover.’ So I hired a photographer, went out and shot it. I had a fog machine and we lit it with a red background. It turned out really well. I gave Michael back the proton pack.”





ECTO-101

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

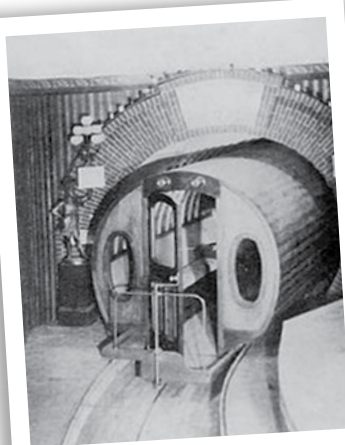
#17 PNEUMATIC RAILWAY

As Ray is lowered down into an abandoned subway system by Peter and Egon, he's thrilled at what he sees – and it isn't just the River of Slime flowing beneath him. "Van Horne, pneumatic transit!" he exclaims, looking at the beautifully decorated station. "I can't believe it! It's the old pneumatic transit system! It's still here!" Later he gets the chance to explore the abandoned subway line with Egon and Winston, following an old map.

In an earlier draft of the script Egon elaborates further about the real-life railway. "It was an experimental subway system," he informs Peter. "Fan-forced air-trains, built around 1870."

Sure enough, this unusual transit system – which predated the NYC Subway by 34 years – was in operation from 1870 to 1873 and consisted of subway cars pushed by air pressure. It was the brainchild of inventor Alfred Ely Beach, who took inspiration from pneumatic package delivery systems. The railway had a single car and station, and ran for one block. It operated as a popular tourist attraction rather than a transport system, though Beach hoped to expand

the railway to run for five miles. Sadly, it closed in 1873 after investors withdrew funding. A 1912 excavation for the Brooklyn Rapid Transit System (BRT) uncovered the original car, tracks and shield, while remnants of the tunnel were incorporated into the new BRT subway.



“

Although it's a comedy, we had to be sure that what we weren't going to do was turn all the creatures and characters that we were going to use in the ghost sequences into jokes... That was a similar problem that I had to deal with at National Lampoon. Not to be overly silly; keep the joke working on a very sensitive visual line.

”



▲ **Associate producer Michael C. Gross compares his work on Ghostbusters and National Lampoon on the Japanese LaserDisc release.**

“

One sees life on the street and if a comedian can recreate it on the stage then the laugh is much bigger because it's something that the audience knows and can relate to. I think there are just basic rules that have to be followed in comedy...

”



▲ **Dan Aykroyd discusses the art of comedy with Jim Whaley on WPBA-Atlanta's Showcase in 1984.**

“

I do get energy from meeting people – people who saw the movies, and hearing their stories. Meeting their families, meeting their kids. It's a two-way street, you know? You give a lot, but you also receive a lot.

”

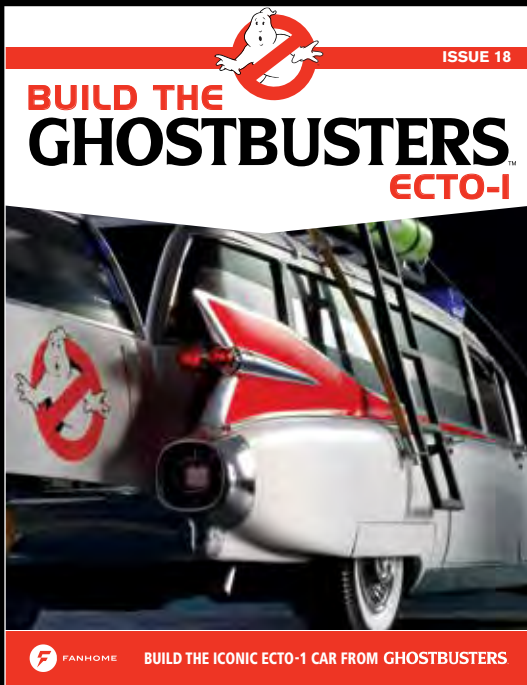


▲ **Ernie Hudson on meeting fans in a 2019 interview with ReviewSTL.com.**



COMING IN ISSUE 18

YOUR PARTS



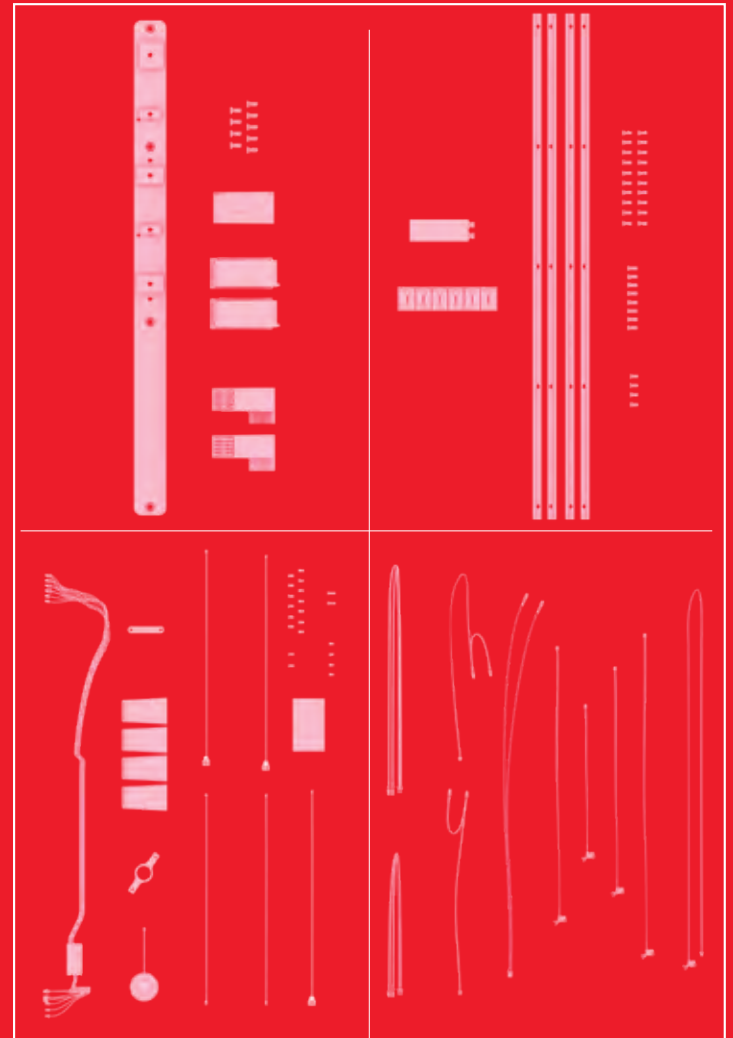
THE FROG GHOST

Ghostbusters II's exorcised apparition.



THE FOAM ZONE

Rob Burman on *Ghostbusters'* foam shop.



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