ISSUE 20

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™

BUILD THE GHOSTBUSTERS™ ECTO-1

CONTENTS

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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.

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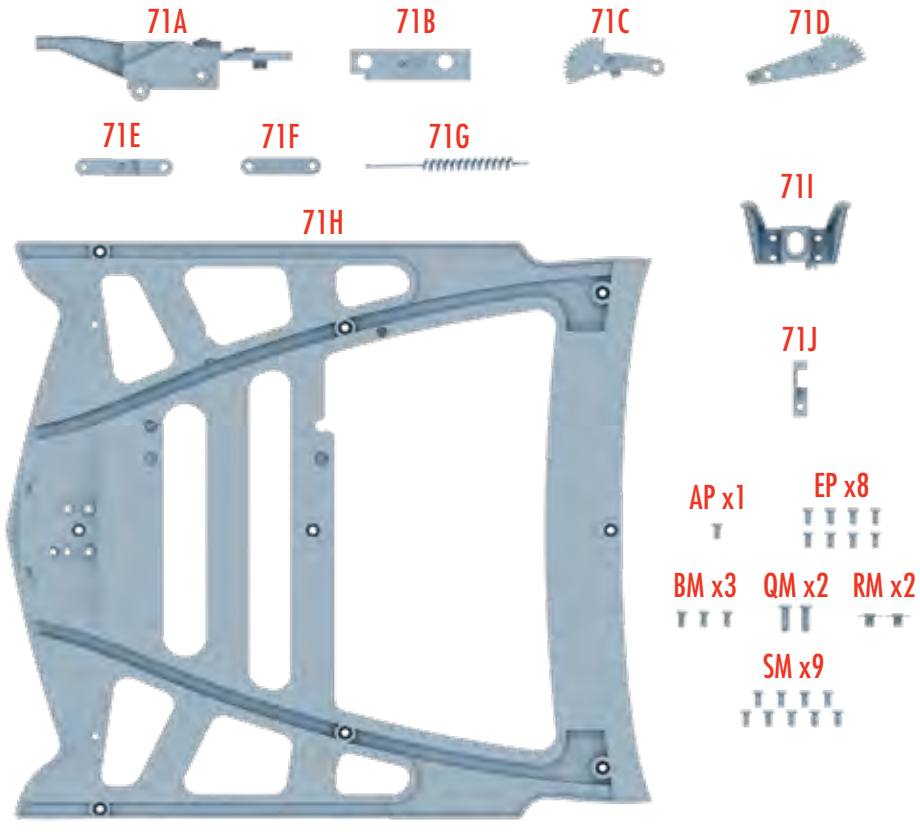
CAR PARTS STAGE 71

In this stage, you receive the parts for building the right hood hinge.



PART NUMBER	DESCRIPTION	QUANTITY
71A	HOOD HINGE RIGHT A	1
71B	HOOD HINGE RIGHT B	1
71C	HOOD HINGE RIGHT C	1
71D	HOOD HINGE RIGHT D	1
71E	HOOD HINGE RIGHT E	1
71F	HOOD HINGE RIGHT F	1
71G	HOOD HINGE RIGHT SPRING	1
71H	HOOD INNER FRAME	1
71I	HOOD LOCK	1
71J	HOOD LOCK HANDLE	1
AP	1.7x5MM	1 (+1 SPARE)
EP	1.7x4MM	8 (+2 SPARES)
BM	1.7x4MM	3 (+1 SPARE)
QM	2x7MM	2 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)
SM	1.7x4MM	9 (+2 SPARES)

CAR PARTS STAGE 72

In this stage you receive the parts for building the left hood hinge, as well as part of the inner roof.

72A

72B

72C

72D

72E

72F

72G

72H

BM x3

DM x4

QM x2

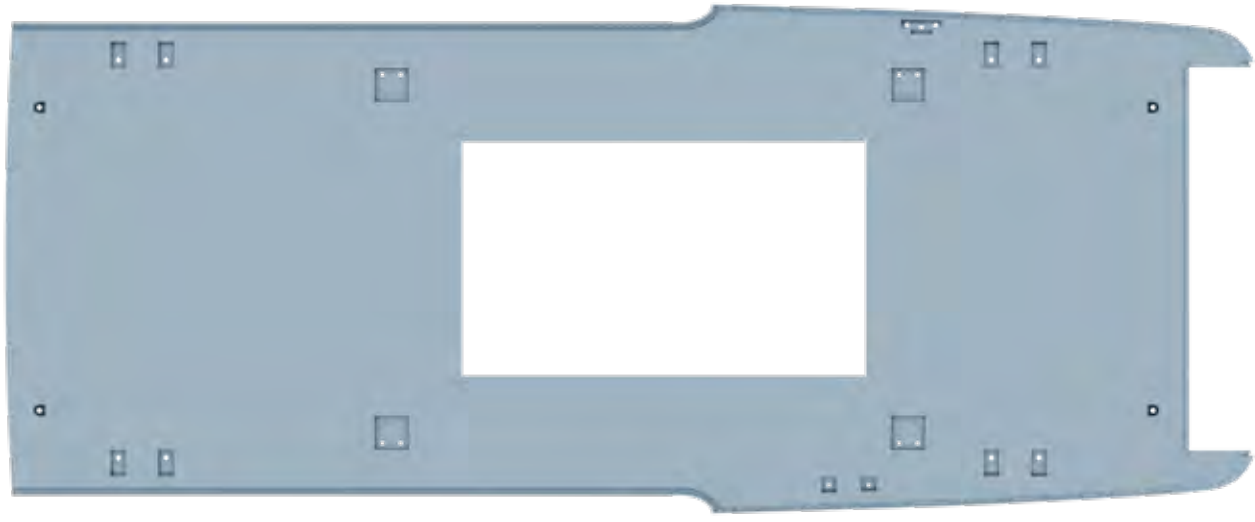
RM x2

PART NUMBER	DESCRIPTION	QUANTITY
72A	INNER ROOF HATCH	1
72B	HOOD HINGE LEFT A	1
72C	HOOD HINGE LEFT B	1
72D	HOOD HINGE LEFT C	1
72E	HOOD HINGE LEFT D	1
72F	HOOD HINGE LEFT E	1
72G	HOOD HINGE LEFT F	1
72H	HOOD HINGE LEFT SPRING	1
BM	1.7x4MM	3 (+1 SPARE)
DM	2x5MM	4 (+1 SPARE)
QM	2x7MM	2 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)

CAR PARTS STAGE 73

In this stage, you receive the inner roof,
to which the inner roof hatch will be fitted.

73A



SCREWDRIVER

EM x16

PART NUMBER	DESCRIPTION	QUANTITY
73A	INNER ROOF	1
	SCREWDRIVER	1
EM	2x4MM	16 (+3 SPARES)

CAR PARTS STAGE 74

In this stage, you receive the front left fender and associated parts.

74A

74B

74C

BM x3

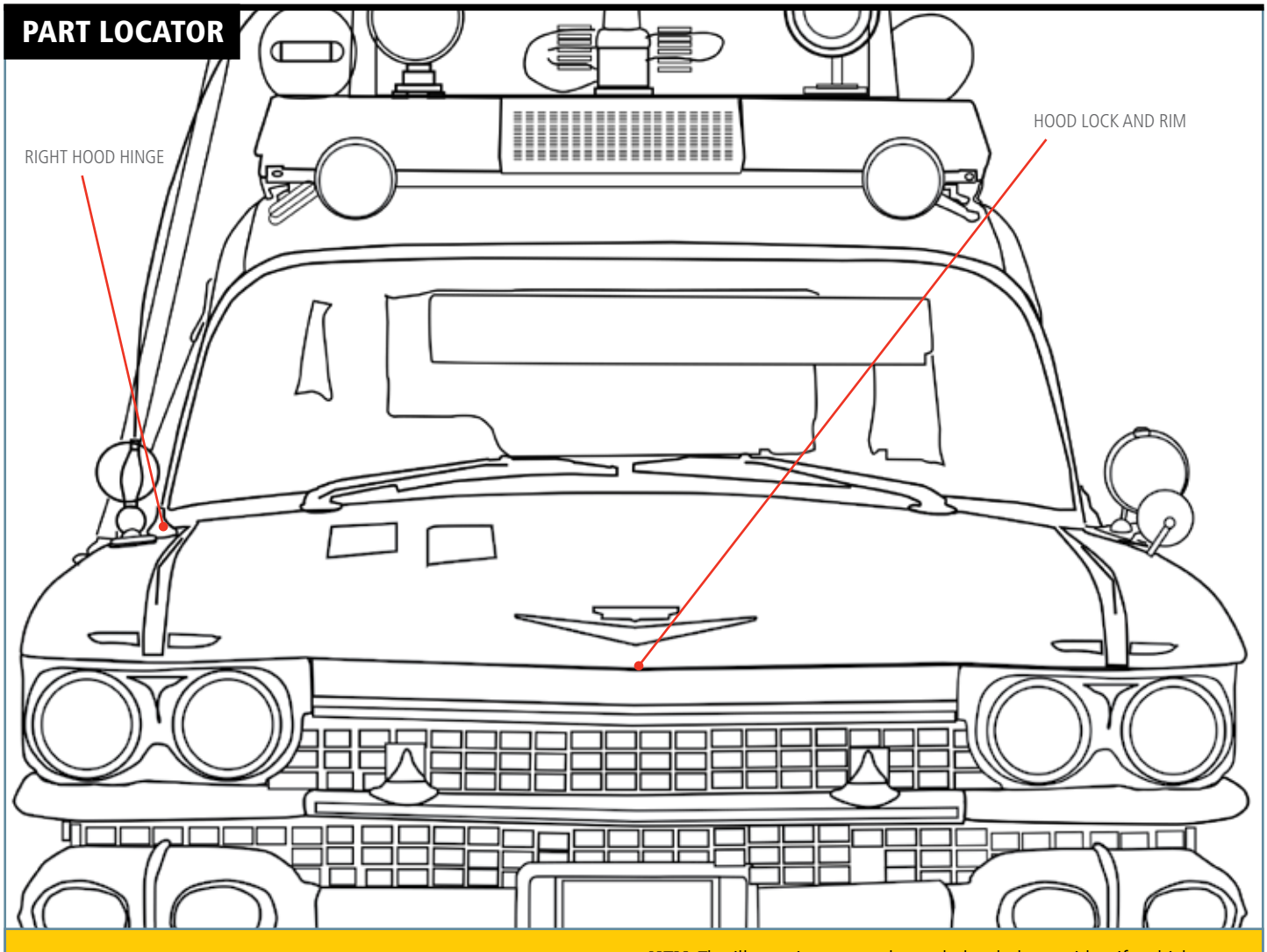
EM x2

PART NUMBER	DESCRIPTION	QUANTITY
74A	FRONT LEFT FENDER	1
74B	FRONT LEFT FENDER INNER PLATING	1
74C	WIRE COVER	2
BM	1.7x4MM	3 (+1 SPARE)
EM	2x4MM	2 (+1 SPARE)

STAGE 71
RIGHT HOOD HINGE & LOCK AND HOOD RIM PARTS

In this stage, you assemble and fit the right hood hinge, as well as fitting parts for the lock and hood rim.

PART LOCATOR



TIP: LEFT AND RIGHT

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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 HINGE MECHANISM:** Begin by securing hood hinge right C (71C) to hood hinge right B (71B) using a BM screw. Then, fix hood hinge right E (71E) to hood hinge right B (71B) with one BM screw (figure A). Next, fasten hood hinge right D (71D) to hood hinge right E (71E) with a BM screw (figure B).

Locate hood hinge right A (71A) and place hood hinge C (71C) on top of it so the screw holes in the two parts are aligned. Then place hood hinge F (71F) on these parts, securing them together with one QM screw (figure C). Next, maneuver hood hinge D (71D) so the cogs on parts C and D are interacting (figure D). Drive a QM screw through hood hinge F (71F), hood hinge D (71D) and hood hinge A (71A) (figure E). At this point, check the screws aren't too tight and that the individual parts of the mechanism can move freely.

Finally, fit the hood hinge right spring (71G) between the notches on hood hinge right C and D (71C, 71D) (figure F).

FIGURE A

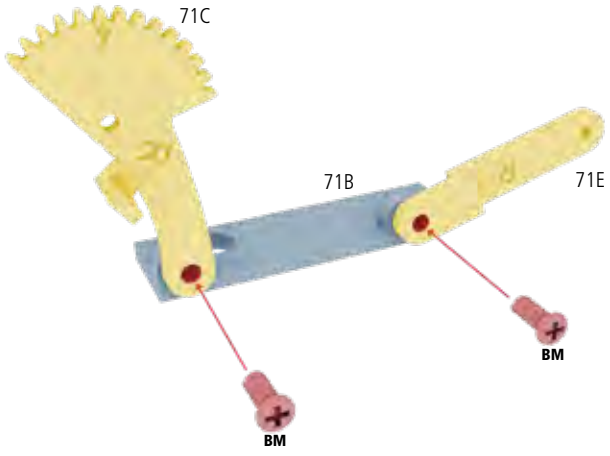


FIGURE B

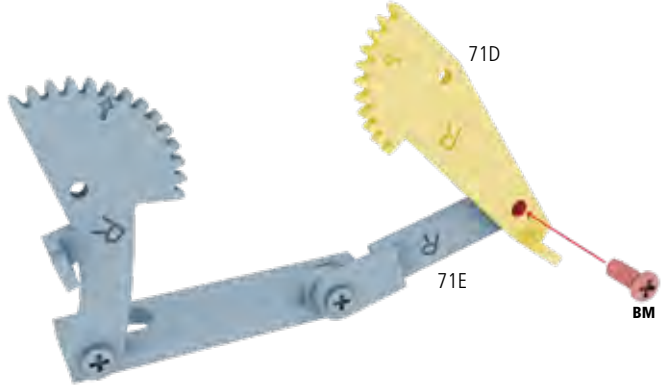


FIGURE C

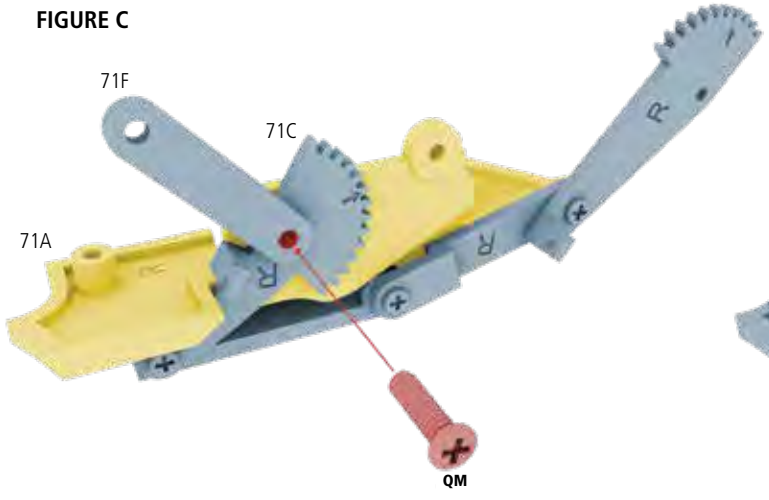


FIGURE D

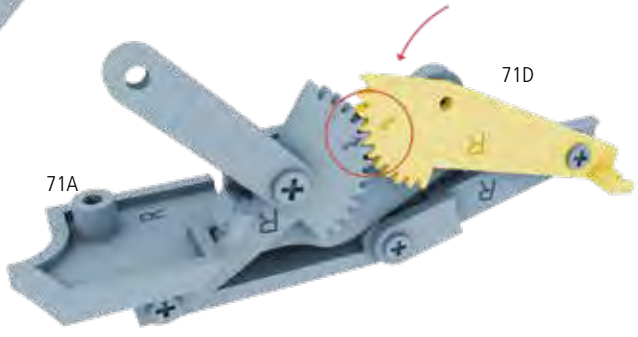


FIGURE E

FIGURE F

02

FITTING THE HOOD INNER FRAME:
Fit the hood inner frame (71H) to the underside of the hood (01A), fixing the two parts together using nine SM screws (figure A).

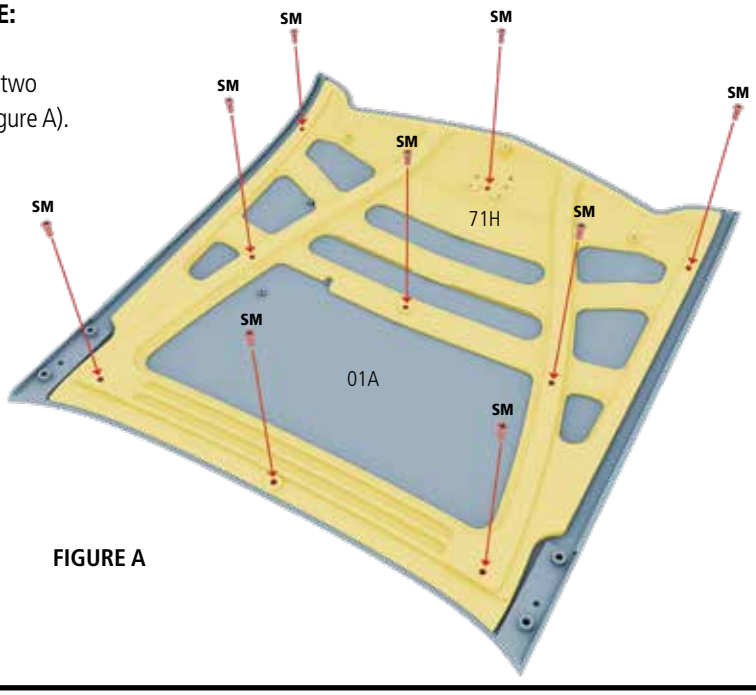


FIGURE A

03

FITTING THE HOOD LOCK: Place the hood lock (71I) on the underside of the hood, fixing in place with three EP screws (figure A). Then, fasten the hood lock handle (71J) to the hood lock (71I) with one AP screw (figure B).

FIGURE A

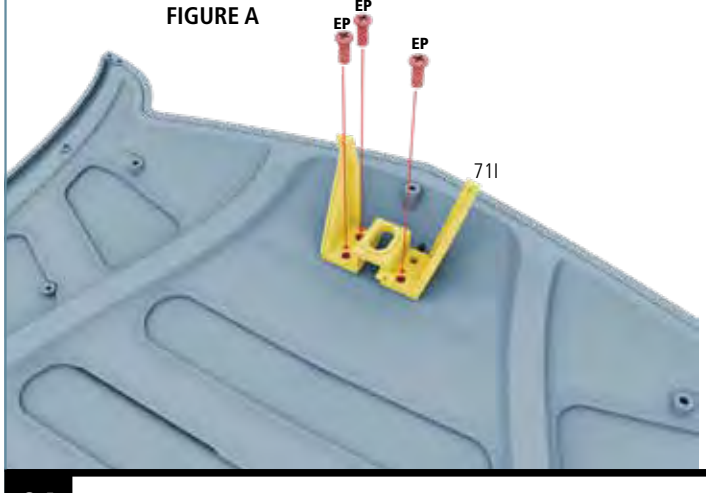


FIGURE B

04

FIXING THE HOOD RIM: Locate the hood rim from stage 1 and place it at the front end of the hood (01A). Secure the hood rim in place with three EP screws going into the hood (01A) and two EP screws going through hood lock (71I) (figure A).

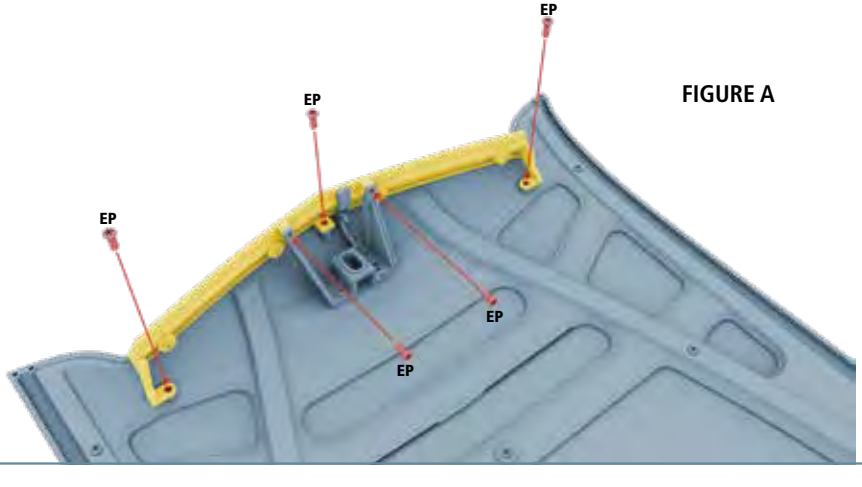
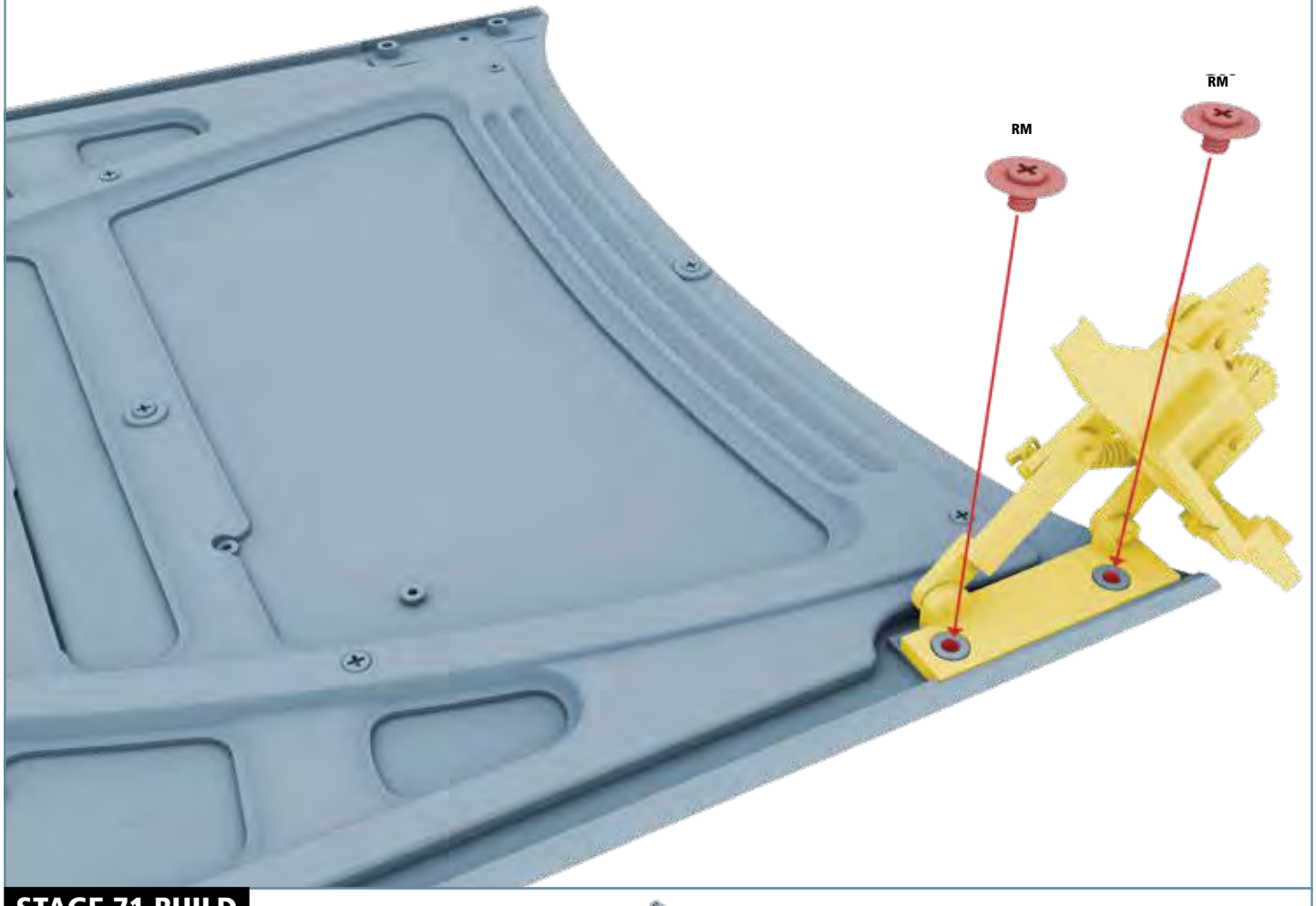
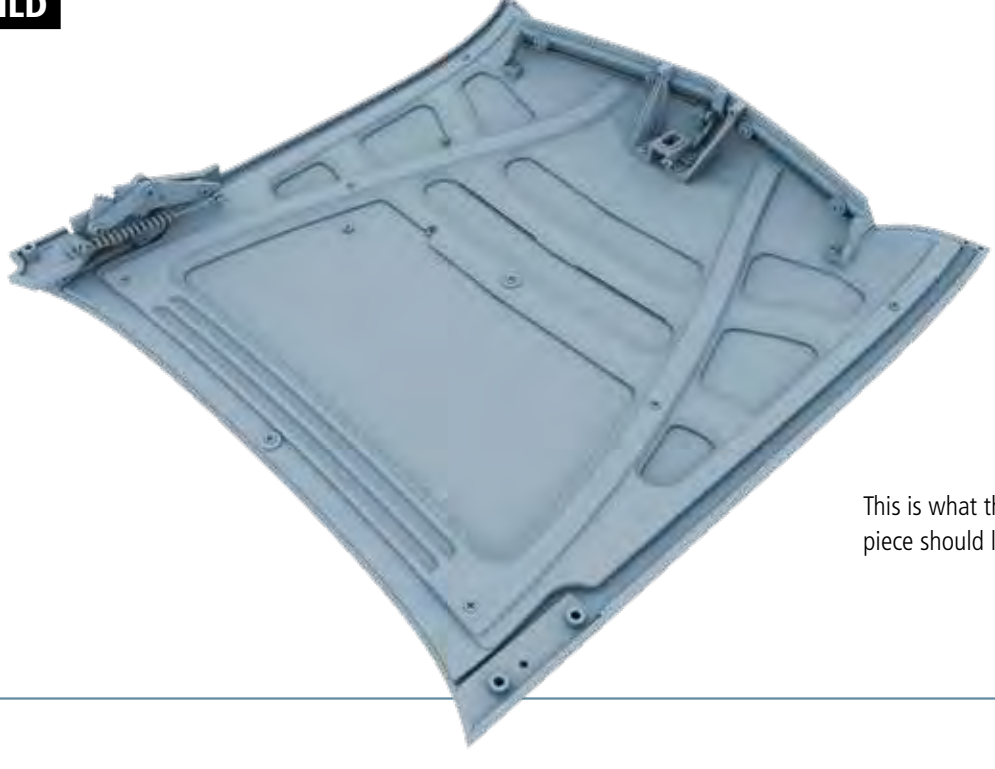


FIGURE A

05 **FITTING THE RIGHT HINGE:** Finally, place the right hinge mechanism built in step 1 and fasten it to the underside of the hood using two RM screws (figure A).



STAGE 71 BUILD

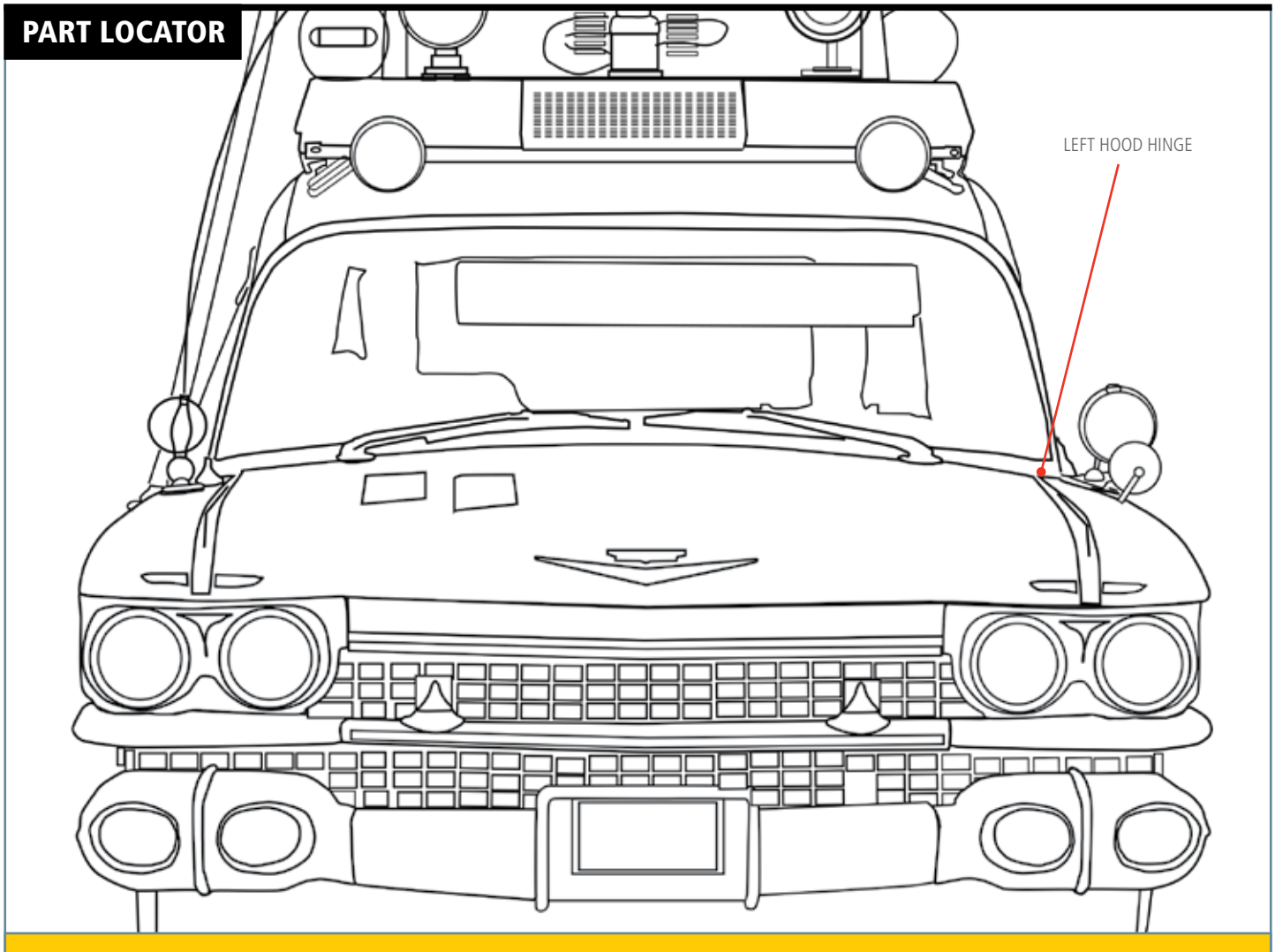


This is what the assembled piece should look like.

STAGE 72
LEFT HOOD HINGE

In this stage, you assemble and fit the left hood hinge, as well as fitting the hood to the rest of the body frame.

PART LOCATOR



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01 **ASSEMBLE THE HINGE MECHANISM:** Begin by securing hood hinge left C (72D) to hood hinge left B (72C) using a BM screw. Then, fix hood hinge left E (72F) to hood hinge left B (72C) with one BM screw (figure A). Next, fasten hood hinge left D (72E) to hood hinge left E (72F) with a BM screw (figure B).

Locate hood hinge left A (72B) and place hood hinge C (72D) on top of it so the screw holes in the two parts are aligned. Then place hood hinge F (72G) on these parts, securing them together with one QM screw (figure C). Continued overleaf.

FIGURE A

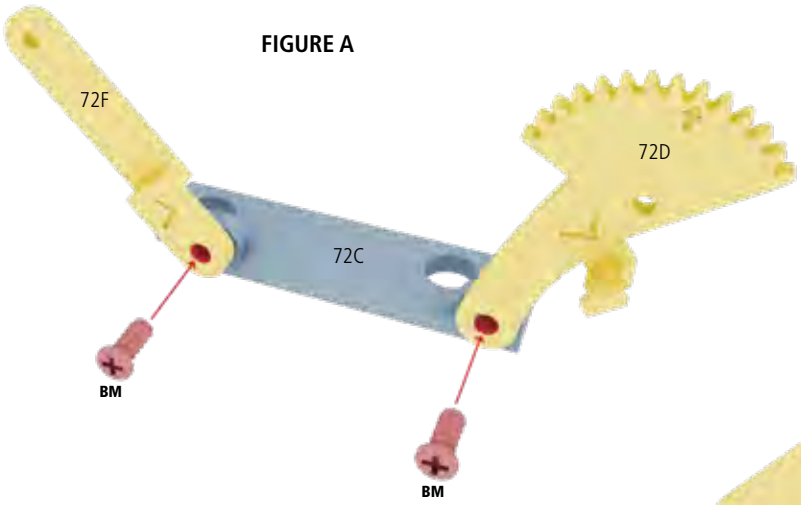


FIGURE B

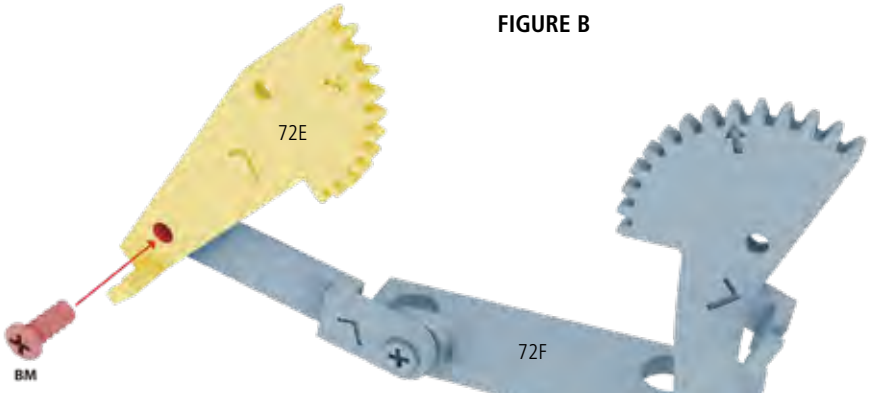
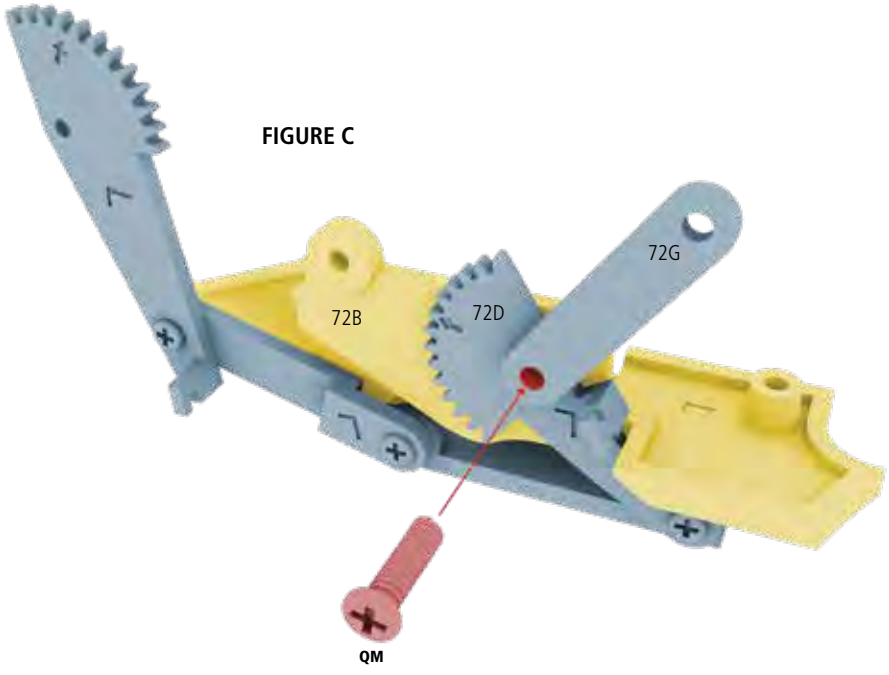


FIGURE C



Next, maneuver hood hinge D (72E) so the cogs on parts 72D and 72E are interacting (figure D). Drive a QM screw through hood hinge F (72G), hood hinge D (72E) and hood hinge A (72B) (figure E). At this point, check the screws aren't too tight and that the individual parts of the mechanism can move freely.

Finally, fit the hood hinge left spring (72H) between the notches on hood hinge left C and D (72D, 72E) (figure F).

FIGURE D

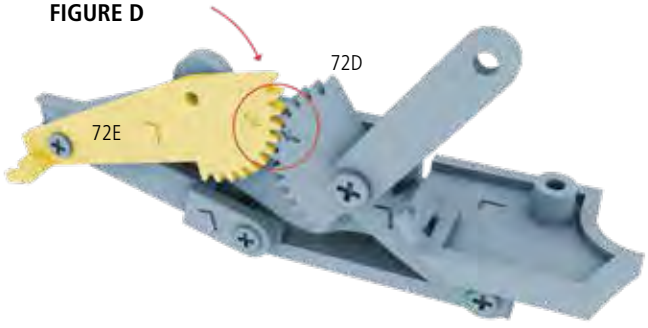


FIGURE E

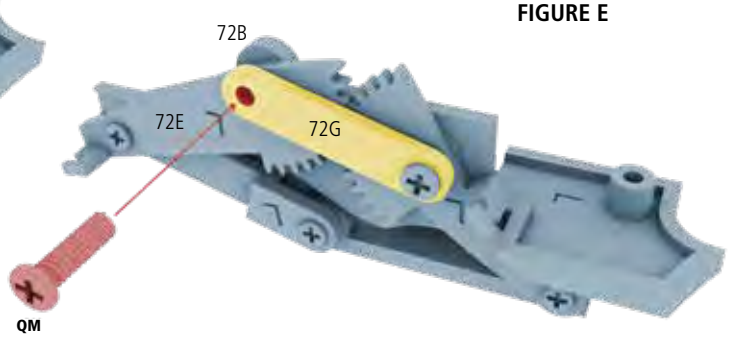


FIGURE F

02 FITTING THE LEFT HINGE:

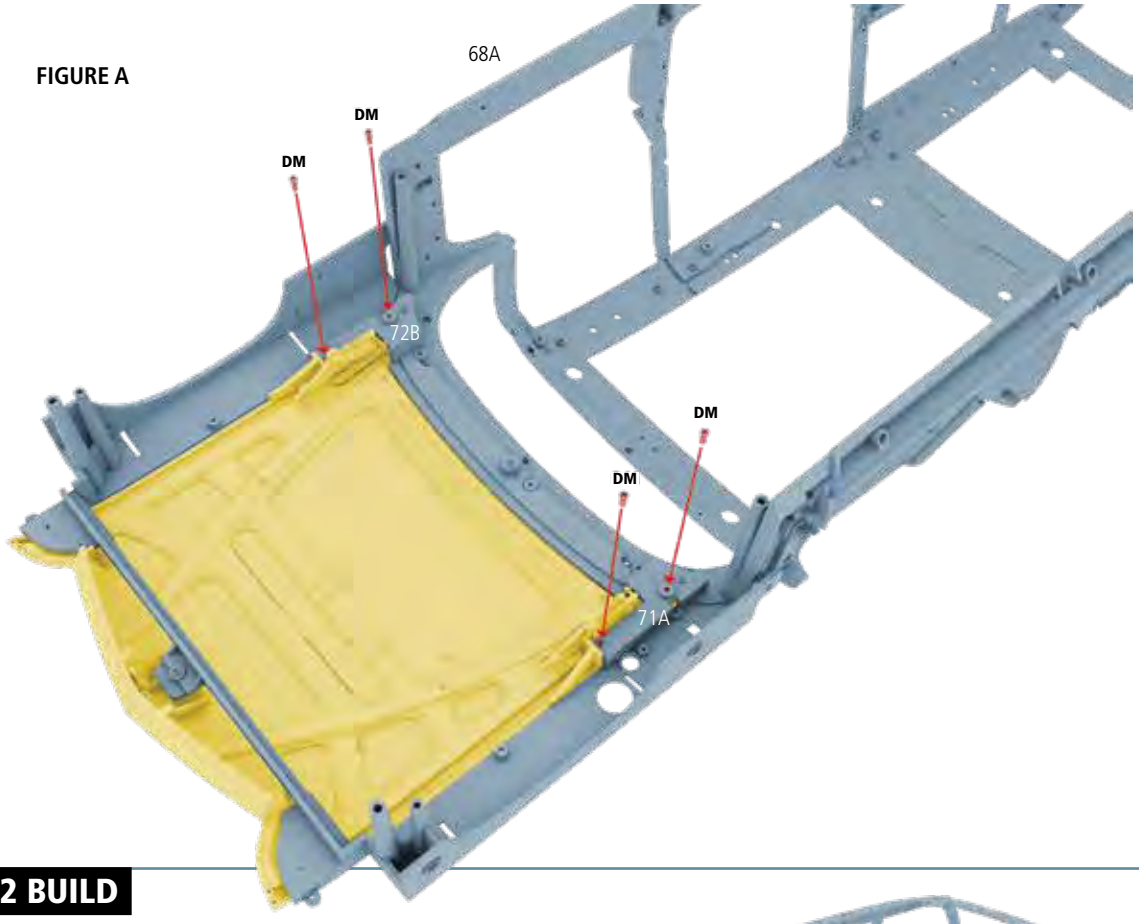
Place the left hinge mechanism built in the previous step and fasten it to the underside of the hood using two RM screws (figure A).

FIGURE A

03 **FITTING THE HOOD:** Insert the hood into place in the body front frame (68A) so that the screw holes on hood hinge right A (71A) and hood hinge left A (72B) are aligned with the screw holes in the body front frame (68A). Secure the parts together with four DM screws (figure A).

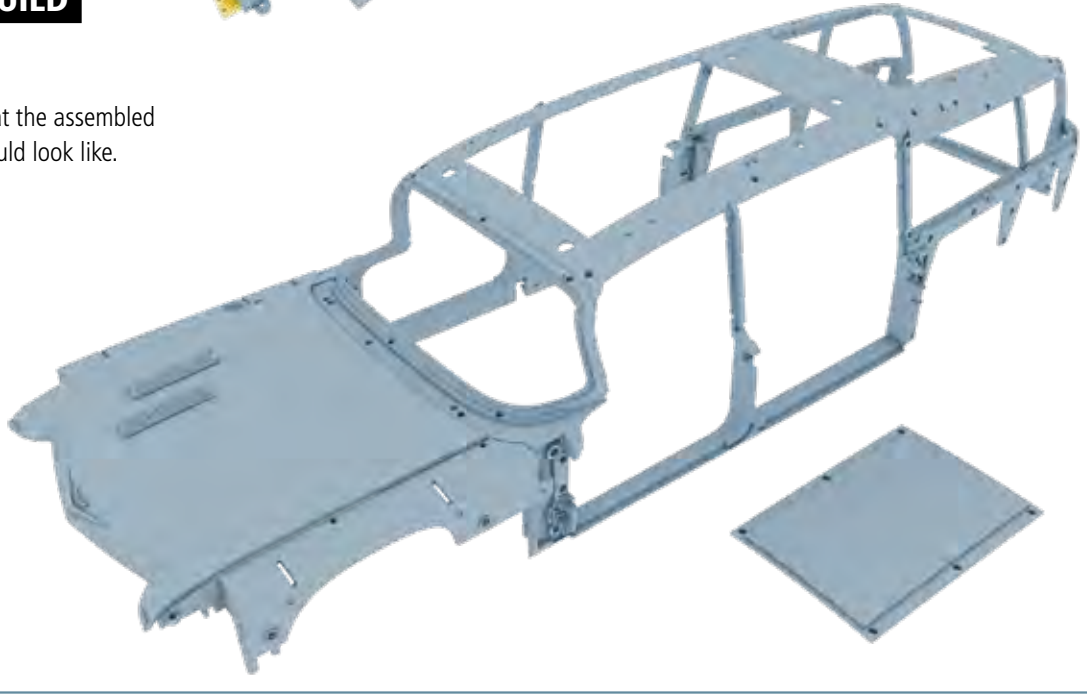
Keep the inner roof hatch (72A) safe, as this will be used in the next phase of the assembly of your model.

FIGURE A



STAGE 72 BUILD

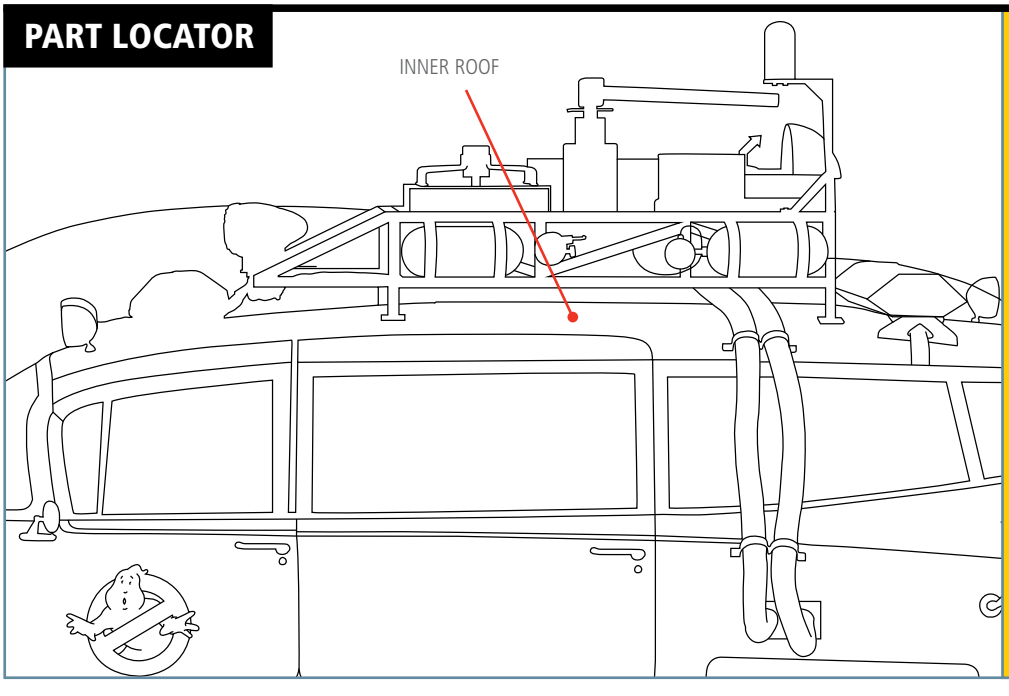
This is what the assembled pieces should look like.



STAGE 73
INNER ROOF

In this stage, you fit the inner roof to the body middle frame and body rear frame.

PART LOCATOR



TIP: PROTECT THE PAINTWORK

To ensure you do not scratch any of the pre-finished surfaces of the car, always work on a soft cloth. Keep small parts and screws in a saucer or small tray to ensure you do not lose any of them during the assembly.

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 INNER ROOF HATCH:

Set down the inner roof (73A) so the underside is facing you. Place the inner roof hatch (72A) in the oblong recess in the center of the part, securing with six EM screws (figure A).

There is an arrow on the inner roof hatch (72A) which should be facing the front of the model.

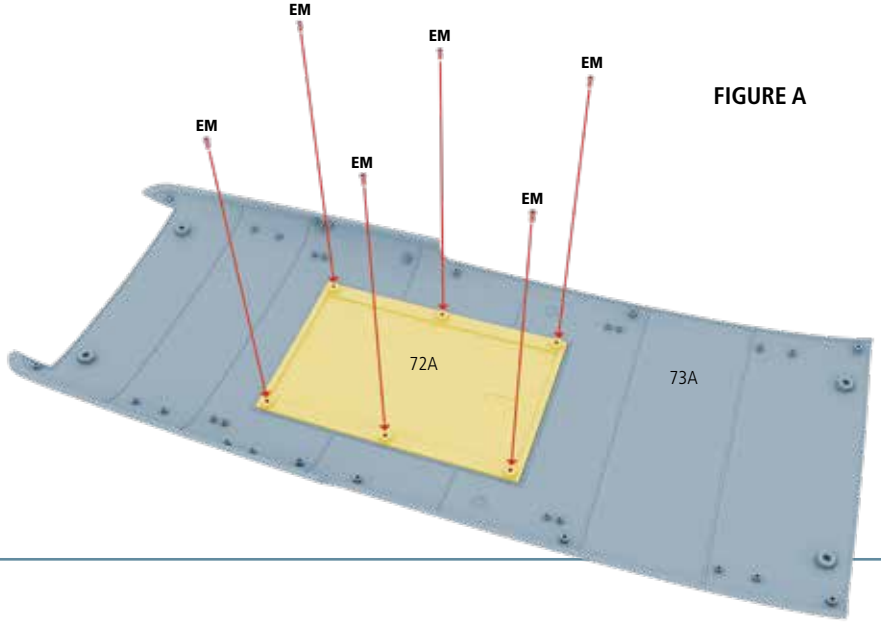
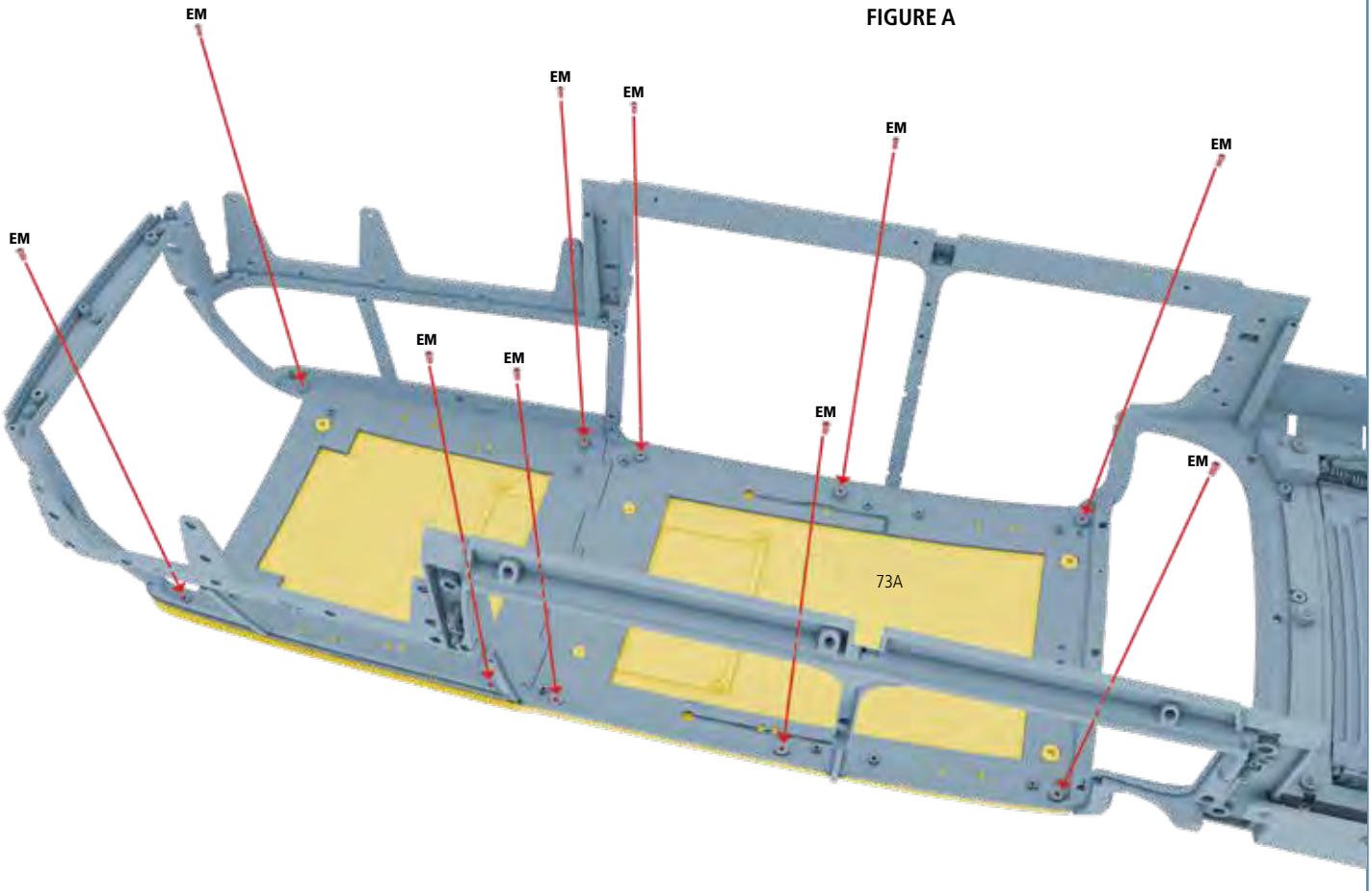


FIGURE A

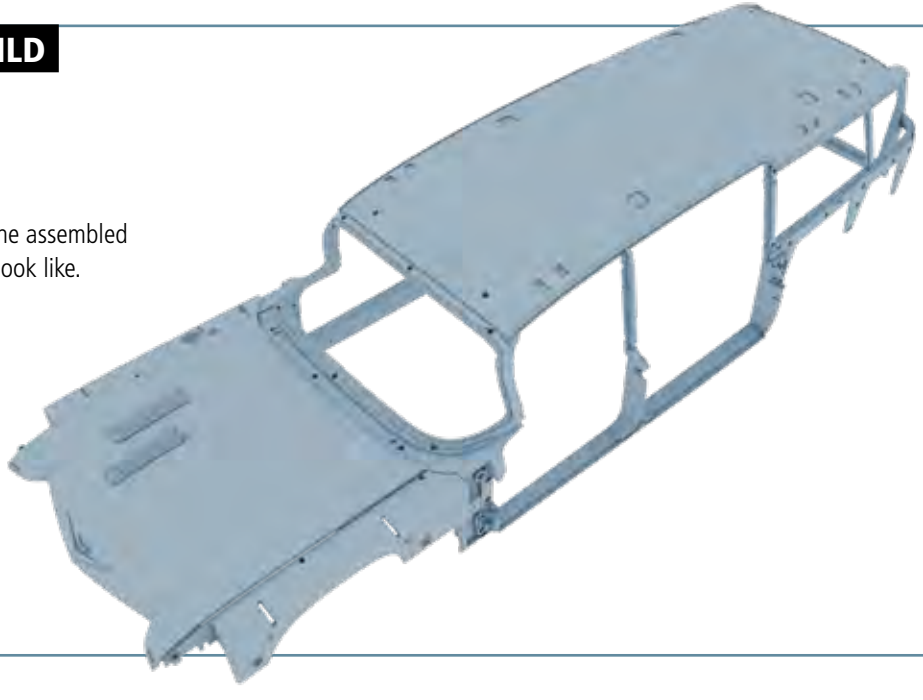
02 **FITTING THE INNER ROOF:** Place the joined body middle frame (69A) and body rear frame (70A) on top of the inner roof (73A). Fit the inner roof (73A) to these parts with ten EM screws (figure A).

FIGURE A



STAGE 73 BUILD

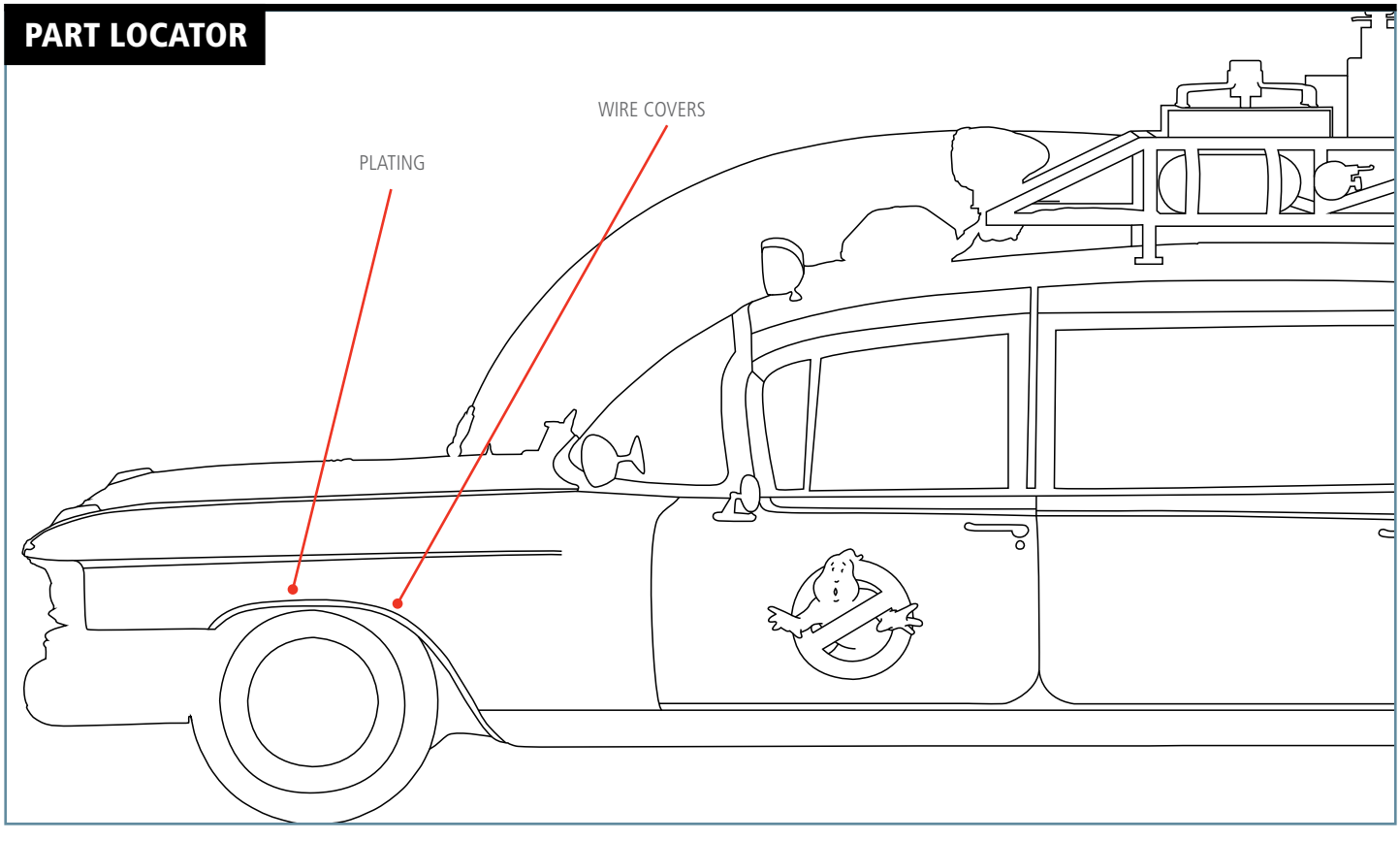
This is what the assembled piece should look like.



STAGE 74
FRONT LEFT FENDER PLATING & WIRE COVERS

In this stage, you attach plating and wire covers to the front left fender and body frame.

PART LOCATOR



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To ensure you do not scratch any of the pre-finished surfaces of the car, always work on a soft cloth. Keep small parts and screws in a saucer or small tray to ensure you do not lose any of them during the assembly.

KEY: The illustrations are color-coded to help you identify which parts are being assembled.

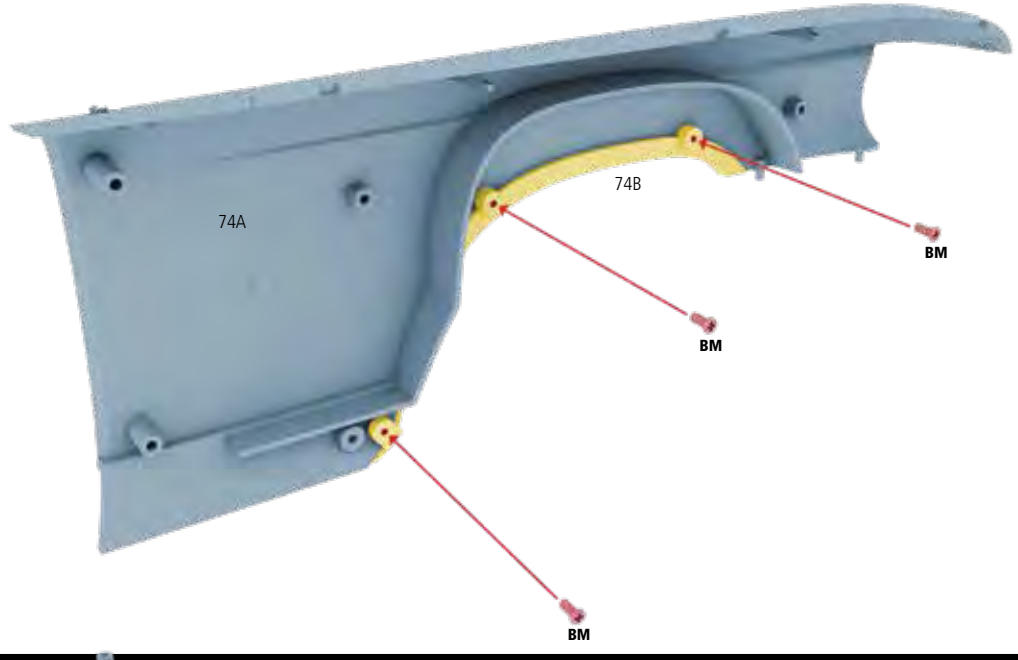
RED Highlights where the new part/s fit and screw in

YELLOW Identifies the new part/s

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

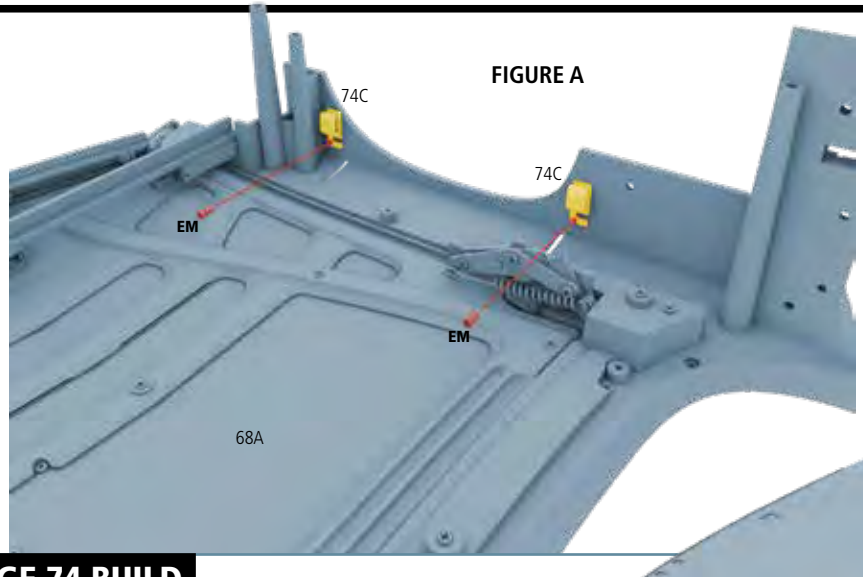
01 **FITTING THE PLATING:** Place the front left fender (74A) so the inside of the part is facing you. Set the front left fender inner plating (74B) along the edge of the front left fender (74A) and fix the two parts together with three BM screws (figure A).

FIGURE A



02

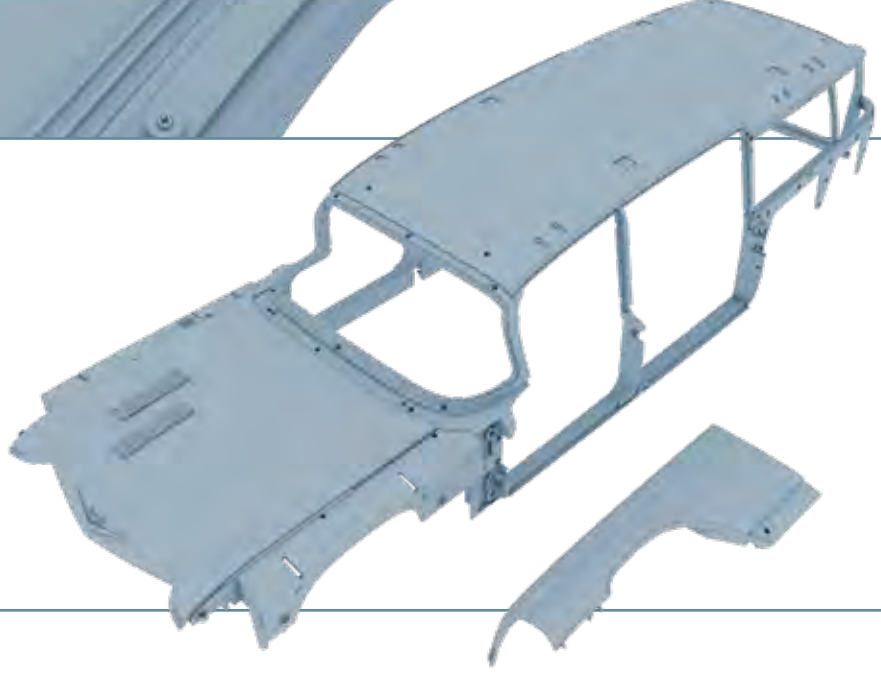
FIGURE A



FITTING THE WIRE COVERS: Recover the model's body frame and fasten the two wire covers (74C) to the body frame front (68A) with two EM screws (figure A).

STAGE 74 BUILD

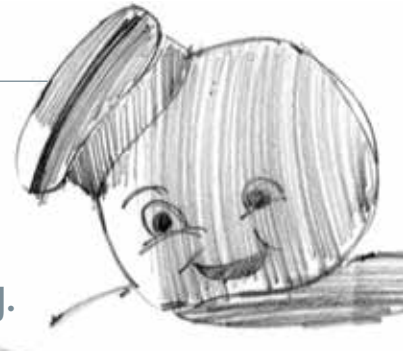
This is what the assembled piece should look like.




STAY PUFT

THE CANDYMAN

As well as donning the famous Stay Puft suit, Bill Bryan was lead sculptor on one of cinema's most bizarre monsters. He recalls his experience of sculpting, sweating, and stomping.



Stay Puft illustrations by Ron Croci

ONE OF THE FIRST THINGS THAT AN excited Bill Bryan did upon landing a role in *Ghostbusters* was to call his mother. "I said, 'Hey Mom, I got a part in a big-time movie!'" he remembers. "She replied, 'That's wonderful! Who are you going to play?' 'Uh… I'm going to be a Marshmallow Man.' 'Well, er, that's nice honey…erm…'"

Of course, Bryan's mom – or, in fact, anyone – could hardly be blamed for not foreseeing how famous the Stay Puft Marshmallow Man would become. Bryan didn't predict it either, but he knew he loved the script. "I had no idea it was going to be as important to the world as it turned out to be, but I laughed all the way through it. I read every line in Bill Murray's voice as I couldn't remember what anyone else sounded like!"

Bryan first heard about *Ghostbusters* through sculptor Linda Frobos, who he'd worked with creating stillsuits for *Dune* and was now based at Boss Film Studios. "Linda said, 'How would you go about building a Marshmallow Man suit?' I started describing how to do it as a favor, and then she said, 'Well, would you like to do it?'"

Stay Puft – conceived by Dan Aykroyd as a mischievous twist on the Michelin Man, the Pillsbury Doughboy and Canada's Angelus Marshmallow Man – had been part of *Ghostbusters* right from Aykroyd's original treatment, and designer John Daveikis had created concept drawings, complete with sailor hat, to accompany that first script. The look of the character was further developed in concept illustrations by Thom Enriquez. Yet realizing the outlandish concept involved some element of trial and error.

Once Bryan got the job – hiring many of his other *Dune* colleagues in the process – he created a series of maquettes and began experimenting with different materials. Although Bryan sculpted an early version of the head, it was Frobos who created the final head and hat, while Bryan concentrated on sculpting the suit from the neck down. "I tried carving marshmallows out of solid polyfoam, but it's tough to get the texture smooth enough. Eventually we built a big Marshmallow Man out of soft foam and did a test with it. Unfortunately, the crotch kind of collapsed. I figured that was probably not the look they were going for!"

HERO IN A HALF-SHELL

To solve the problem of the collapsing crotch, ghost shop advisor Jon Berg suggested that the area should be rigid with a fiberglass shell fitted inside the soft foam. "I carved the shape and Mike Hosch fiberglassed it, and we ended up with this solid thing that I certainly didn't want to wear!" Bryan laughs. "I mean, if you put your legs down through

ABOVE Chief effects cameraman Bill Neil conducts a light reading on the suit. Also pictured is sculptor Linda Frobos.

holes of fiberglass, you're going to regret it. So I cut it in half, sort of as a sabotage effort. Jon Berg said, 'I think you've got an earwax problem! That's not what I said to do!' Oops…"

With the fiberglass shell abandoned, Bryan and his team instead constructed an inner shell of L200 foam. "L200 is about the density of boogie board or pool-noodle foam, but it's tighter with a smaller pore structure," Bryan explains. "It's stiff enough to absorb shock and not collapse inwards round the crotch!" Bryan compares the inner shell of the Marshmallow Man to the staves of a barrel. "There were thin strips as side sections, and then a cylinder that went around."

The final layer of foam was fitted over the top of the shell by several of Bryan's crew stretching the foam ("like firemen holding onto a fireman's net") before another crew member attached it with spray glue. One of the biggest challenges was hiding the wrinkles and seams. "We made long needles out of welding rod that passed through the foam with a string, which would gather [excess] foam around the arms," Bryan explains. "All the wrinkles were pushed over the horizon, hidden behind the arms, under the legs, under the bib."

The sculpted foam arms, legs and head – all of which were two layers thick – were then attached to the body. The foam itself wasn't painted, says Bryan, but was uncoated Scot Foam. "It was kind of yellow, like your regular mattress foam. It looked so good and moved so well. Once you coat it with anything, you'll see surface wrinkles."

Meanwhile, the use of multiple suits helped disguise the seams – the front-view suit had seams on the back, the back-view suit had seams on the front, and so forth. The front-view suit was the one most frequently worn by Bryan, while the others were largely reserved for the sequence in which a flaming Stay Puft climbs Dana's apartment block. "[Stuntman] Tony Cecere did the burns. My wife told me she'd divorce me if I put on a burning suit," Bryan says. "She did divorce me, but not over that..."

THE HEAT IS ON

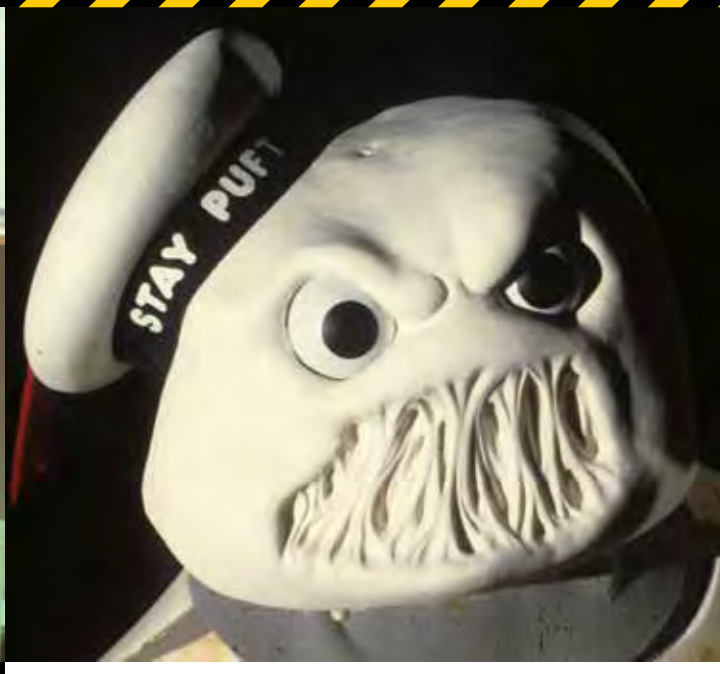
The Stay Puft sequence was shot on a miniature slice of Central Park West – complete with 1:18 scale cars – constructed by Mark Stetson and his team in the model shop. It was shot against blue screen and illuminated with high UV bulbs ("I heard some people were getting eyeburn, but I was protected... I think the sun protection factor of the Stay Puft suit is pretty high!"), before the sequence was composited with footage shot at Columbus Circle.

Wearing the suit during filming posed several challenges. The first, inevitably, was the heat. "It was hollow and flexible, so when I moved my arms up and down, it acted like bellows and I got fresh air through the mouth," Bryan recalls. "But it was very hot, very sweaty, and it quickly started to stink. There's a picture of me after I'd taken the head off, with the crew turned toward the camera holding their noses!"

Bryan's vision through Stay Puft's mouth was also impaired thanks to a black scrim over his eyes, though he says this in itself didn't pose a major problem. More challenging was the restricted hearing due to the layers of insulation. "A fiberglass shell with a layer of foam over it is going to deaden sound. They did get me a headset, but it quickly shorted out because of the sweat. It couldn't take the moisture. What can I say? I'm a sweater!"

Although several Stay Puft heads were constructed, only one was worn by Bryan. He says that the head he wore was modified to reflect Stay Puft's swing from cheery to ferocious simply by "adding a prosthetic eyebrow, which was sculpted and glued over the face." Meanwhile, puppeteers operated the character's mouth and eye movements. "If you look closely at pictures of the model, there's a cable going down into the road at ankle level. The road was made out of neoprene – which is soft, like wet suit material. It would close up behind it so you wouldn't see a crack. Underneath the platform with the road was a little cart with puppeteers on it. They had a monitor so they could follow my walk, along with controllers that pulled cables [to operate] the mouth and eyes."

TOP TO BOTTOM
Linda Frobos in the sculpting workshop; the fiberglass inner head; Bill Bryan testing out Stay Puft's foam bands; a suited-up Bryan is prepped for filming; the Stay Puft sequence is shot against blue screen.



ABOVE Bryan sculpts an early version of the head. The final version was sculpted by Linda Frobos, seen below.

As Bryan stomped across the model set of Broadway, he adopted a springy walk for Stay Puft. "The character needed to bounce like a Macy's Parade balloon. [Visual effects art director] John Bruno suggested he [walk with] a double-bounce, like they do in animation." However, no one was quite sure how slow Stay Puft should walk, and the effects crew experimented with different frame rates before settling on 72 frames per second. "I tried to figure out the rhythm they wanted," says Bryan. "Each time, I did a drum beat in my head, *booooom, booooooom, booooooom, booooooom.* Then they'd want it half as fast, so I'd go *booom, booom, booom.*"

Second unit director Bill Neil had the plate from the Columbus Circle footage, which he could turn on and off to see where Stay Puft would appear in the final footage. "Bill would say things like, 'Bring your right arm in, you're about to knock over a light post!'"

IN OR OUT?

While today the Stay Puft sequence is a highlight of the movie for many viewers, not everyone was convinced by the idea at the time – including the film's director. "John Bruno told me that Ivan was standing at the back of the screening room with his thumb [wavering between] up and down, and a questioning look in his eyes. Ivan said [to test screening viewers], 'The Marshmallow Man – in or out?' 'Of course, it's in!' The editor Sheldon [Kahn]

ABOVE LEFT TO RIGHT
The version of the head used in the 'melting' sequence; Stay Puft stomps down a miniature recreation of Central Park West, and Bryan in the suit minus its head.

had doubts too apparently. But Ivan kept it in, and I think we've proven it was the right thing to do."

Bryan has fabricated and puppeteered all kinds of crazy on-screen creatures since *Ghostbusters*, including operating Chucky for *Child's Play* and creating an alien plant for Reitman's *Evolution*. But he has kept Stay Puft alive through convention appearances, as well as revisiting his own designs. In fact, in 2011 he resculpted the hands, while in 2016 he repurposed a wrinkled Halloween version of the suit ("Stay Puft 30 years later!") for a *Ghostbusters* edition of the *Jimmy Kimmel Show*, with Kimmel's sidekick Guillermo inside the suit. "They dragged him up on their laps and really challenged that suit!"

Bryan is certain he knows the reason why Stay Puft remains so well loved after all these years. "It's because his head is shaped like our mother: the TV screen! That's my philosophy anyway."

DRESSING DOWN

While few cinema-goers noticed it at the time, there is a blooper in the Stay Puft scene that is forever burned on Bill Bryan's memory. "Did you ever notice that the first time the Ghostbusters hit Stay Puft and he backs away from them, it's revealed he's not wearing his tie?" Bryan laughs. "I remember the day it happened. [Pyrotechnics supervisor] Joe Viskocil was putting flash-bulbs into the bib. The tie was on the table as he was afraid he would lean on it and mess it up. And of course, I didn't put it back on after that. I remember waking up at two in the morning, bolt upright. My wife said, 'What's up?' I said, 'He wasn't wearing his tie!' The next day after everyone filed out after watching dailies, I walked up to [associate producer] Michael Gross and said, 'Michael, I don't want to tell you this, but he wasn't wearing his tie.' He replied, 'Ohhh. I didn't notice. Well, it's such a complicated shot that I don't think anyone will notice. But if they do notice, to whom should I charge the $35,000 reshoot?' I pointed in both directions and said, '*That person*!' As it turned out, it wasn't until years later that someone came up to me in a bar and said, 'You're in my book of bloopers!'"

DOUBLE IMPACT

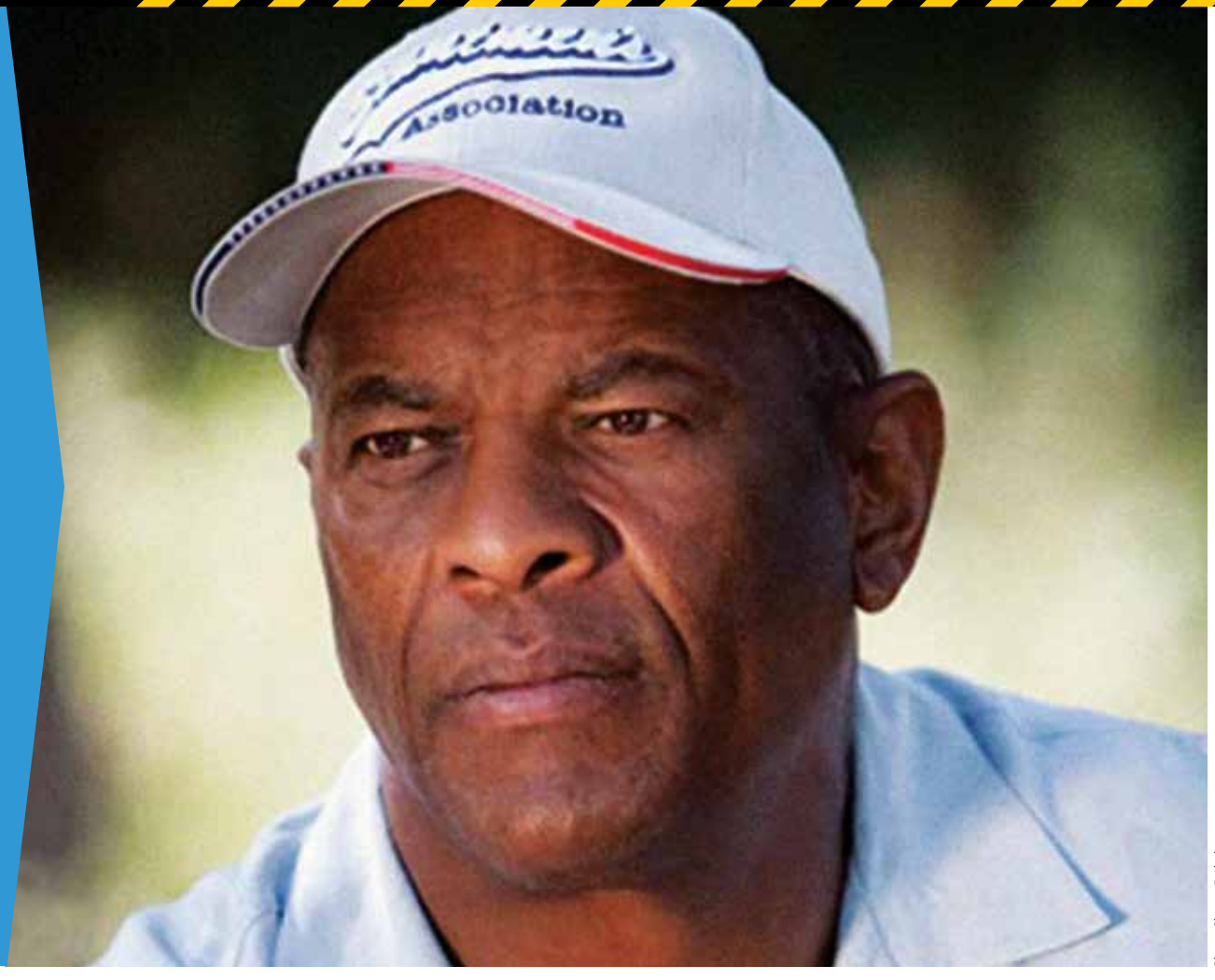


Photo: Sharon Brubaker

Prolific stuntman Tony Brubaker looks back on speeding through the streets of New York City in Ecto-1.

"YOU'LL HAVE TO FORGIVE ME, I DON'T always remember exactly what stunts I did," Tony Brubaker admits. "They all kind of run into each other…" You can understand why Brubaker's recollections of the *Ghostbusters* movies might be somewhat hazy. During his career – which stretches from the late 1960s through to his retirement in 2015 – the stuntman has worked on somewhere between 400 and 500 movies. The exact number is unknown even to Brubaker as his IMDb listings are incomplete and he hasn't always received a screen credit. "I was watching a monster movie late at night and it looked vaguely familiar," he says. "It was only when I read the end credits that I realized, 'Oh, that's why it's familiar. I worked on it!'"

One fact that is certain is that Brubaker doubled for Ernie Hudson on *Ghostbusters* and *Ghostbusters II*, as well as on 1983's *Spacehunter: Adventures in the Forbidden Zone* and *The Cowboy Way* in 1994. Though the *Ghostbusters* films didn't include the kind of death-defying stunts he has performed on some pictures, he is proud to have them on his lengthy resume. While the films did involve doubling for Hudson on a couple of well-timed tumbles after being blasted by Gozer and Vigo, it is the sequences in which Ecto-1 speeds through New York City that he remembers best.

Nowadays, Brubaker is happy to be able to say he has been inside the Ecto-1, but at the time the car had yet to

ABOVE Tony Brubaker doubled for Ernie Hudson during scenes in which the Ecto-1 sped through the streets of New York City.

be established as an iconic movie vehicle. "If I'd have known what I know now [about Ecto-1], I would have taken some pictures of me sitting in it or standing by it that I could show my grandkids!" he laughs. "They would have gotten a big kick out of it." He also got to wear one of the Ghostbusters' jump suits, though the costuming didn't extend to Winston's boots. "You can't see what boots I have on, so it's easier on the wardrobe department [to wear his own shoes]."

FULL SPEED AHEAD

The meticulously planned scenes of the Ecto-1 screeching through the city streets were made safe by the production crew stopping traffic and controlling the road, while police officers and safety personnel were deployed to make sure no one wandered in and endangered themselves.

Even though it wasn't one of Brubaker's most dangerous stunts, he stresses the importance of having stunt people rather than actors in scenes like this. "On *Ghostbusters*, we weren't scheduled to hit anything or jump anything. But you don't want to put your actors in situations if you can avoid it because accidents do happen. No one wants anyone to get hurt, but if Tony Brubaker does get hurt, the production does not stop. I go to the doctor to get fixed up and come back later if I can. But if Ernie gets hurt, what happens? The whole production stops. Even if it's momentary, the production has to stop while he heals, or you have to shoot around him until he comes back."

To cut it as a convincing stunt double, Brubaker says you first need to study the actor you are doubling. In fact, this can be more important than physical similarity. "95 times out of 100, you only see us from the back, so I don't need the facial mannerisms of Ernie or whoever else I'm doubling – though if you do look more like the actor, they can [shoot] closer towards your face. But what I really need to know is how he puts his hand in his pocket, which arm goes in first when he's putting on a jacket, what position his hands are in on the wheel. I try to match what I see. When I'm in front of the camera, I'm not Tony Brubaker, I'm the actor – in this case, Ernie Hudson. If I'm doing it well, people think it's the actor doing the stunt."

So what are some of the more challenging stunts that Brubaker has done during his long career? He pauses, mentally sifting through his 400-plus shows. "Anything that can get you killed or disfigured stands in the forefront of your mind," he says. "There was a James Coburn film set in the early 1900s where I was an escaping prisoner [*The Last Hard Men*]. I – along with some other stunt guys – had to roll underneath a train that was 150-feet in the air above a gorge. We lay on ours backs until the train passed over us. A train at any speed will cut you in half if you're in the wrong position. So I do remember that one."

Brubaker has over 45 years' experience of doing everything from dodging explosions and leaping off buildings to motorcycle chases and working with wild animals. So what's the secret to an enduring career as a stuntman? "You need to make sure you prepare and practice, and keep in good enough shape to do it," he says. "You might get banged up, but you can walk away. I'm happy to have been able to do it for so long."

RIGHT In the movie's opening scene, the wheel of Dana's pram runs through a pool of mood slime oozing through a crack in the street.

MOOD SLIME

The psychomagnotheric slime was a key plot point of *Ghostbusters II*. ILM's visual effects co-ordinator Ned Gorman and effects artist Howie Weed share their slime experiences.

SLIME WAS BACK FOR *GHOSTBUSTERS II.* In fact, according to the movie's publicist Stuart Fink, 100,000 gallons of the stuff was concocted for the sequel.

This time, the substance acts as an important plot point, with the psychomagnotheric slime (or 'mood slime') responding to the mood of surrounding humans, whether that is positive vibes (the sound of Jackie Wilson's 'Higher and Higher') or negative (the default position of the vast majority of New Yorkers). The slime is also appropriated by Vigo to attack both Dana and her baby in the form of the bathtub monster, and later used by the Ghostbusters – with the aid of their slime blowers – to bring the Statue of Liberty to life.

Like the first film, the slime was largely made from methylcellulose, but this time it was mixed with pink food coloring – not that it was always going to be pink. "We weren't sure what color the slime was going to be," says the film's visual effects co-ordinator Ned Gorman. "Ivan knew he didn't want it to be green or like the clear gloop from the first movie, but he wanted to keep his options open. But Michael Chapman, the DP, needed to know what color the slime was; he was going to be up against it as there are a lot of reflective surfaces in the museum. And we needed to know what to match in post. We didn't have the digital toolbox we do now."

Gorman remembers how ILM experimented with many different colors of slime, from red ("too *Fangoria*") to yellow

ABOVE Firefighters look on at the slime-covered Museum of Art; a specimen of mood slime bubbles in the Ghostbusters' lab.

("too gross"). They eventually settled on a shade of "grotesque pink" that they used to create a test for the River of Slime a few days before the first-unit footage was due to shoot. "Ivan liked it, and Michael [Chapman] and the grips said, 'We can work with that,'" says Gorman.

The final River of Slime effect – which was composited into on-set footage with Dan Aykroyd dangling on a rope – was spearheaded by Ralph Miller (credited as "River Rat"), who oversaw a team of slime-mixers and tentacle puppeteers.

NIGHT AT THE MUSEUM

The other big slime effect was the gloop-encased museum. Howie Weed was one of those involved in sculpting, casting, and coating the replica museum used in the sequence. "We made a black silicone box, which we coated with crystalline pink glaze," he explains. "Once the glaze cooled, it became like thin glass."

For the shot in which the slime falls away from the museum following the Ghostbusters' victory over Vigo, Weed and his colleagues headed down to ILM's parking lot at night armed with hammers. "We slowly turned the pink box upside down, hoping it wouldn't start to come apart, and [suspended it] on a pipe-rig," he says. "Then we crawled up on top of this thing. When someone said 'Action!', we would hit it with mallets as hard as we could. It would cause the pink crystalline stuff to shatter and fall to the ground. But sometimes a piece wouldn't come off the silicone box, it would just hang there – so we'd have to do it again. We did that three times a night until two in the morning for over a week."

For Weed, the experience sums up the thrill of working in an era of practical effects. "In visual effects now, you'd just say, 'Oh, we did it in a computer with fluid simulation software.' But we were smashing up crystalline goop the middle of the night with mallets!"

ECTO-101

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

#20 CHEECH MARIN

One of the most notable cameos in *Ghostbusters II* is Richard 'Cheech' Marin, half of the cult comedy duo Cheech & Chong who became famous for such stoner classics as *Up In Smoke* (1978) and *Nice Dreams* (1981).

Marin plays the understandably surprised dock worker who observes the spirits of passengers who died on the *Titanic* disembarking the ghost ship. "Well," he says, "better late than never." The line was voiced by Venkman in early drafts of the script.

Marin had almost worked with director Ivan Reitman many years earlier. Reitman's original pitch for *Stripes* – the hit film starring Bill Murray and Harold Ramis – was 'Cheech & Chong Join the Army.' Only when terms couldn't be agreed with Cheech & Chong (who by then were major stars), was the script adapted for Murray and Ramis.

Following *Ghostbusters II*, Marin went on to reunite with Aykroyd in 2004's *Christmas with the Cranks*. Cheech & Chong and Aykroyd also appeared together in the 1981 tongue-in-cheek documentary *It Came From Hollywood* in which comedians commented on the history of B-movies.

> *"Tone is something that, as a director, you're moderating all the time. Having a consistent tone that makes sense, that brings out what is funny, is one of our big jobs... No one had ever seriously tried to mix this blend of scary stuff and funny stuff."*

▲ *Ivan Reitman explains to* Rolling Stone *how he worked hard to seamlessly blend horror and comedy.*

> *"Comedy is the toughest of all because you're the astronaut keeping the red ball above the blue line...You're always puffing, always working, always spinning wheels, spinning dirt, and it's tough. Drama, you just let the words fall out of your mouth."*

▲ *Dan Aykroyd tells management publication* Workforce *why comedy is so difficult.*

> *"I believe that Mr. [Bill] Murray would win the prize for being the class clown in every room that he's ever been in."*

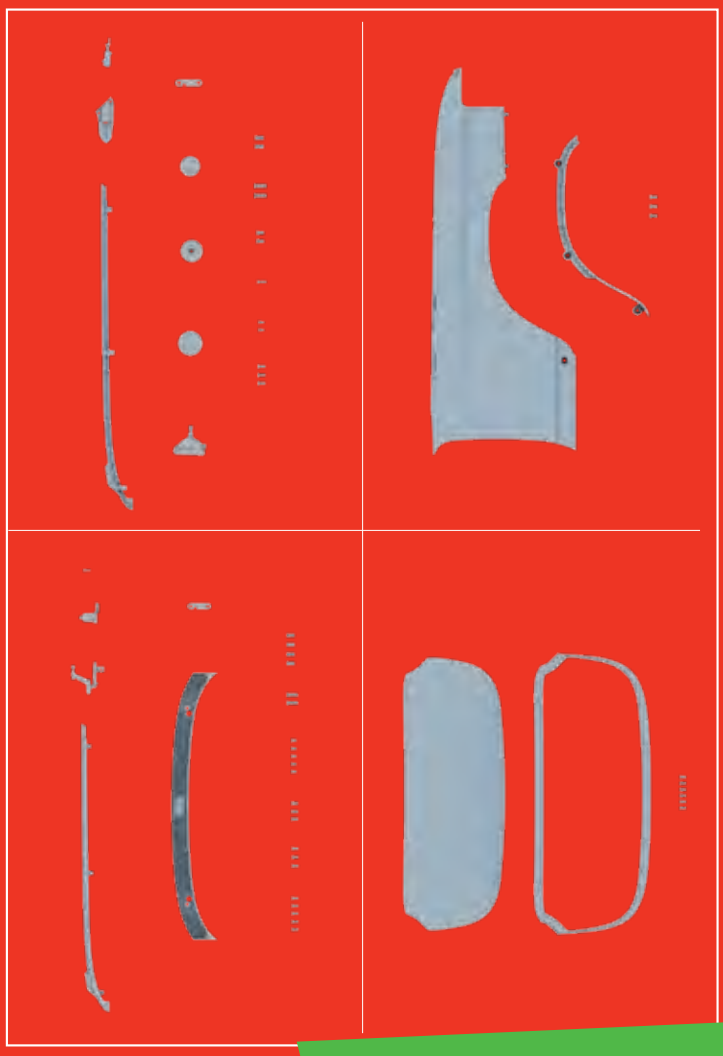
▲ *Annie Potts reveals who was the biggest joker on set in an interview with* People *magazine.*

COMING IN ISSUE 21

MODEL BEHAVIOR
Bill George on *Ghostbusters II*'s model shop.

WASHINGTON SQUARE GHOST
How Tippett Studio created the ghoul.

YOUR PARTS



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