ISSUE 2

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™

BUILD THE GHOSTBUSTERS™ ECTO-1

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

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TO OUR READERS
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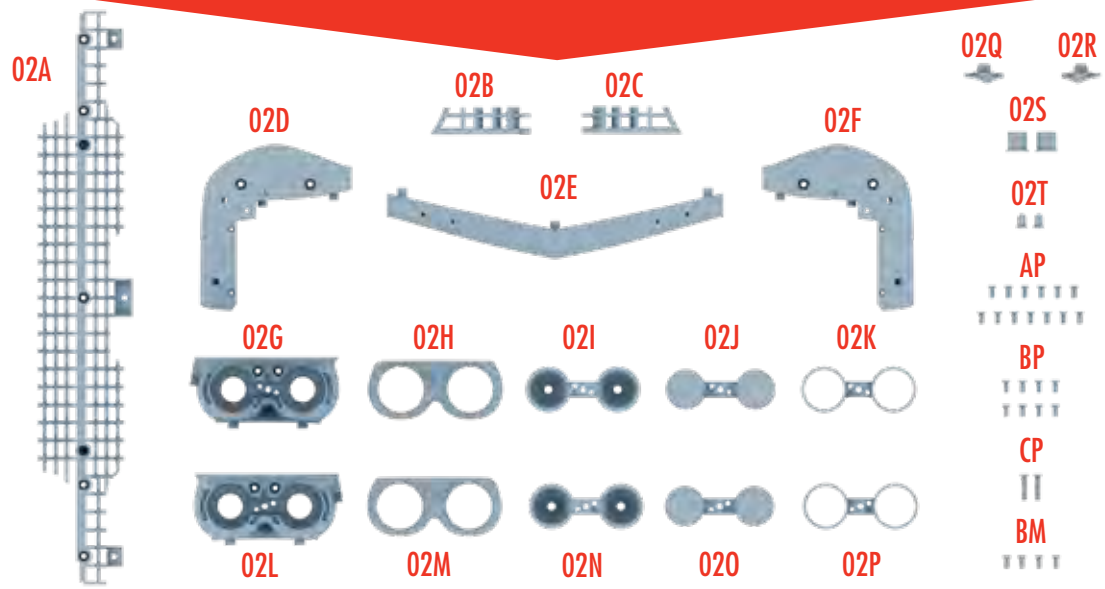
YOUR CAR PARTS

The second components of your Ecto-1 are the headlights and grille section. You can continue assembling your car straight away using the screwdriver supplied with issue 1.

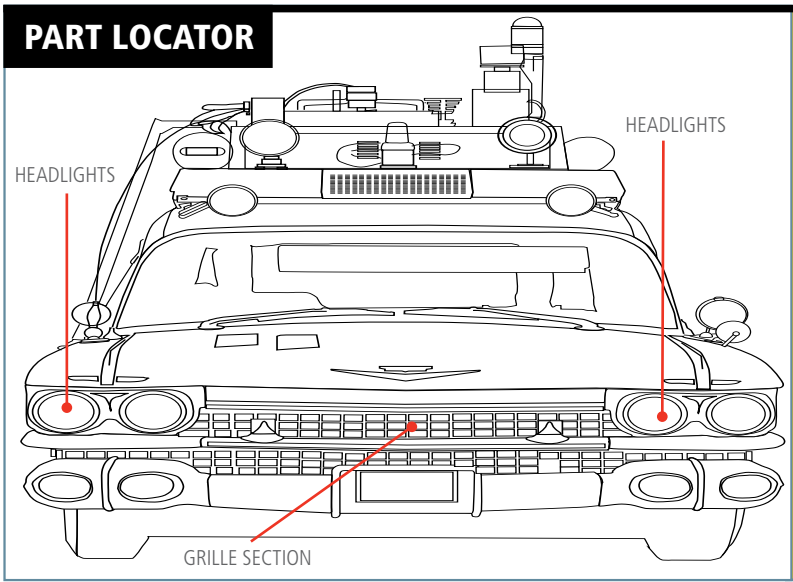


PART NUMBER	DESCRIPTION	QUANTITY
02A	FRONT GRILLE	1
02B	LEFT SIDE GRILLE	1
02C	RIGHT SIDE GRILLE	1
02D	LEFT GRILLE STRIP	1
02E	FRONT GRILLE STRIP	1
02F	RIGHT GRILLE STRIP	1
02G	LEFT HEADLIGHT BASE	1
02H	LEFT HEADLIGHT RIM	1
02I	LEFT HEADLIGHT REFLECTOR	1
02J	LEFT HEADLIGHT LENS	1
02K	LEFT HEADLIGHT GASKET	1
02L	RIGHT HEADLIGHT BASE	1
02M	RIGHT HEADLIGHT RIM	1
02N	RIGHT HEADLIGHT REFLECTOR	1
02O	RIGHT HEADLIGHT LENS	1
02P	RIGHT HEADLIGHT GASKET	1
02Q	ANTI-COLLISION STROBE LIGHT FRAME (LEFT)	1
02R	ANTI-COLLISION STROBE LIGHT FRAME (RIGHT)	1
02S	ANTI-COLLISION STROBE LIGHT LENS	2
02T	ANTI-COLLISION STROBE LIGHT BULB	2
AP	1.7x5mm SCREWS	13 (+3 SPARES)
BP	1.5x4mm SCREWS	8 (+2 SPARES)
CP	2x10mm SCREWS	2 (+1 SPARE)
BM	1.7x4mm SCREWS	4 (+1 SPARE)

STAGE 2
HEADLIGHTS & GRILLE

Continue building your Ecto-1 by adding the chrome-effect headlights and grille section. You will also fit the anti-collision strobe lights.

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

01

FITTING THE FRONT GRILLE STRIP: Take the front grille strip (02E) and push it into place in the middle of the front of the front grille (02A) (figure A). Secure from behind using three AP screws (figure B).

FIGURE A

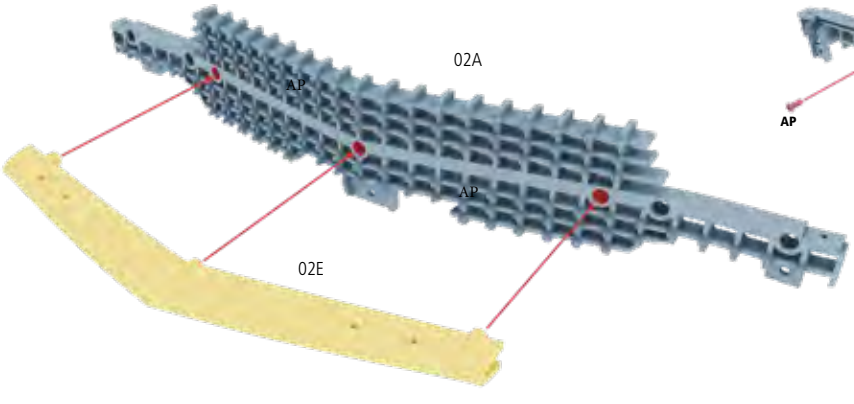
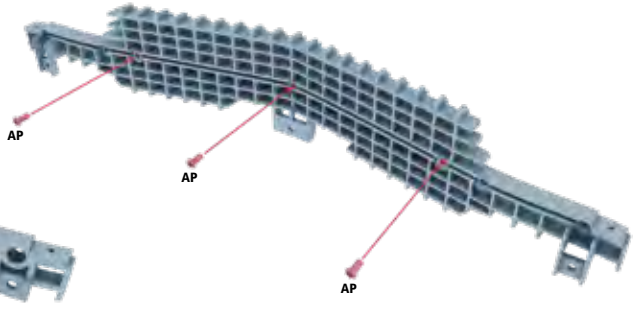


FIGURE B



02 **AFFIXING THE SIDE GRILLES AND STRIPS:** Firstly, place the left grille strip (02D) on the left-hand side of the front grille (02A) so the screw holes in the two parts match up. Then fasten them together with one AP screw in the top of the left grille strip (02D) and two further AP screws at the rear of the left grille strip (figure A).

Repeat these steps on the other side of the front grille with the right grille strip (02F) and three more AP screws (figure B).

Turn the pieces over and place the left side grille (02B) on the left grille strip (02D), securing from underneath using two BP screws (figure C). Finally, repeat this on the right side, affixing the right-side grille (02C) with two further BP screws (figure D).

FIGURE A

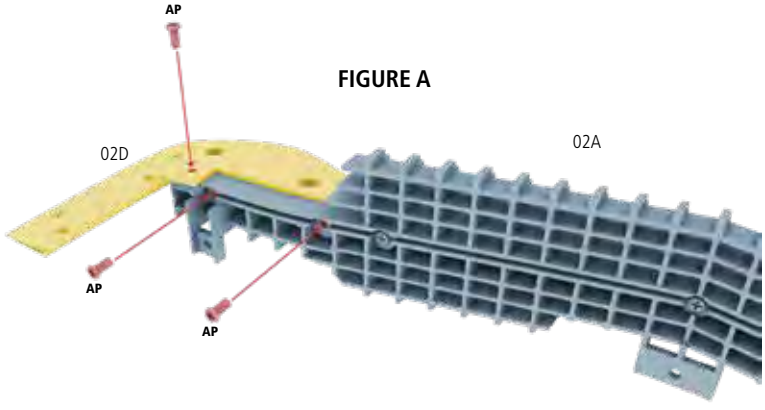


FIGURE B

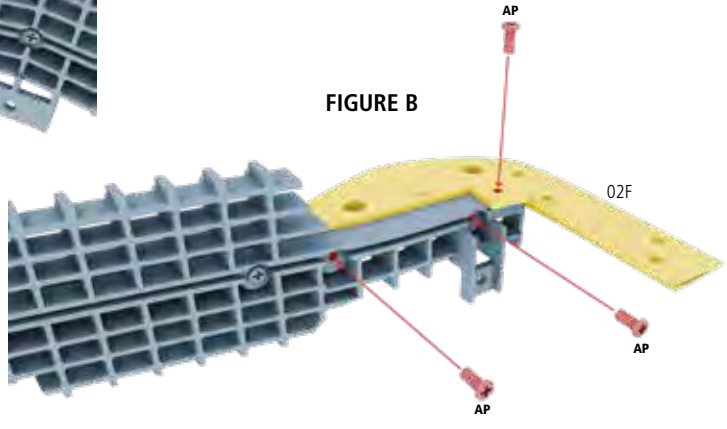


FIGURE C

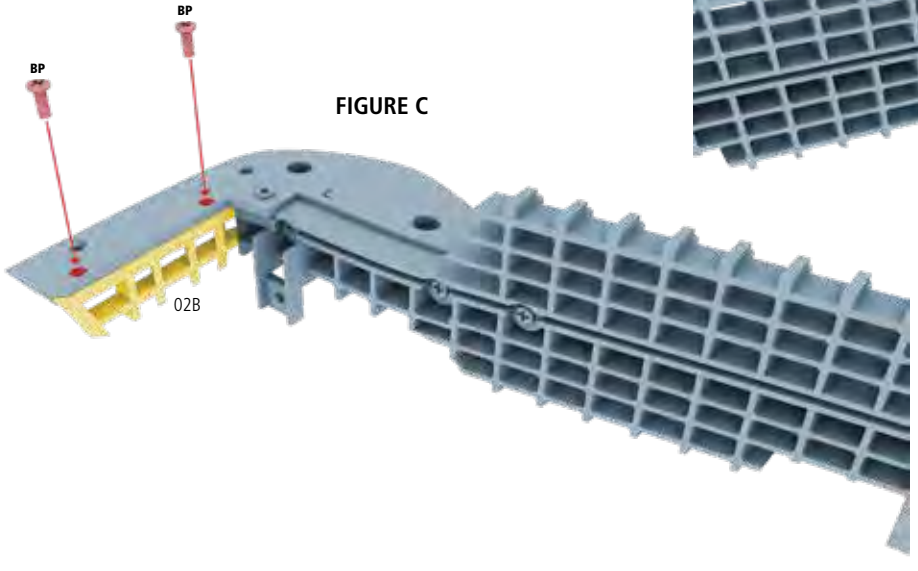
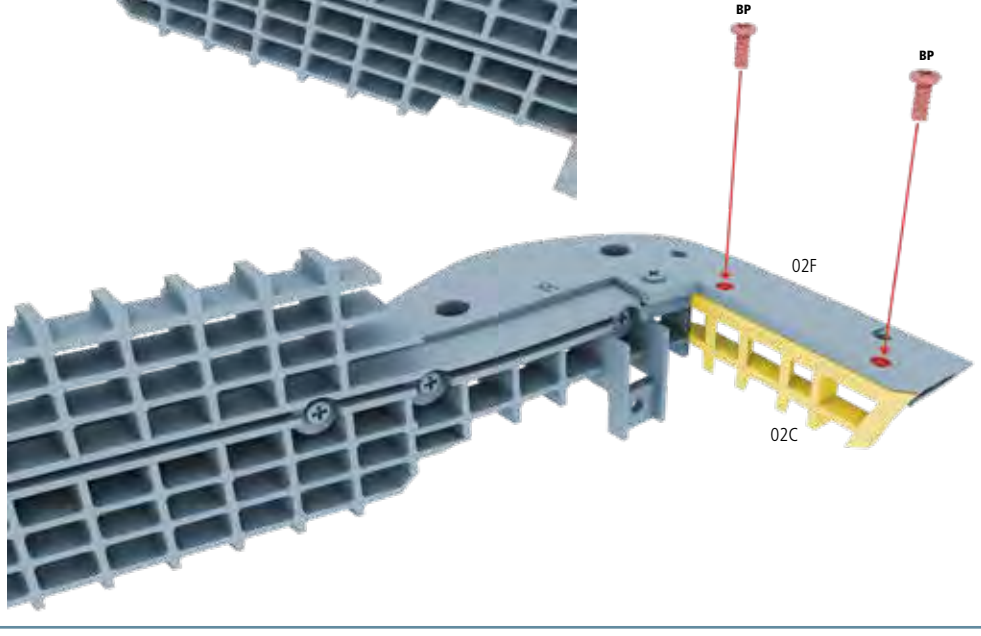


FIGURE D

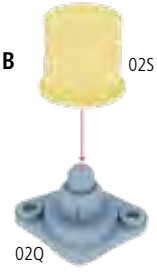


03

ASSEMBLING THE ANTI-COLLISION STROBE LIGHTS: Push the first anti-collision strobe light bulb (02T) into the anti-collision strobe light frame (left) (02Q) from beneath (figure A). The left and right frames are marked with an "L" or "R" to indicate which frame goes on which side. Then push the first anti-collision strobe light lens (02S) into the frame (02Q) (figure B). Finally, place the assembly on the left side of the front grille strip (02E) and drive two BP screws through these parts to secure them together (figure C).

FIGURE A

FIGURE B



Repeat this process on the right-hand side using the remaining bulb (02T) and lens (02S), right frame (02R) and two further BP screws (figure D).

FIGURE C

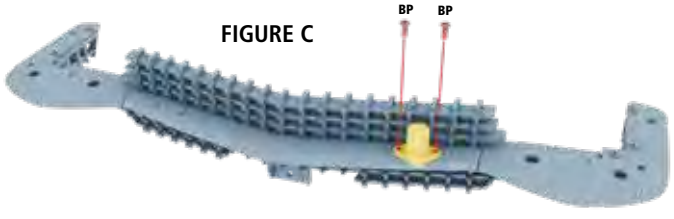
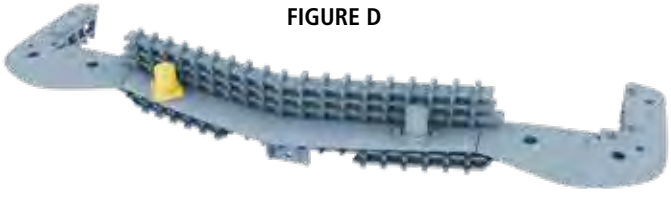


FIGURE D



04

ASSEMBLING THE HEADLIGHTS: Starting with the left headlight, locate the left headlight gasket (02K) and insert it into the left headlight rim (02H) (figure A). Next, push the left headlight lens (02J) into the rim (02H), ensuring that the lens is the way up shown in the illustration (figure B). Then put the left headlight reflector (02I) on top of the rim (figure C). Take this assembly and insert it into the left headlight base (02H) (figure D). Secure from the rear using one CP screw in the center of the assembly and two AP screws near the top (figure E).

Repeat this process to assemble the right headlight, the parts fitting together starting with the rim (02M), then the gasket (02P), lens (02O) and reflector (02N) (figure F). Push this assembly into the right headlight base (02L). As before, fix these parts together using one CP screw and two AP screws (figure G).

FIGURE A

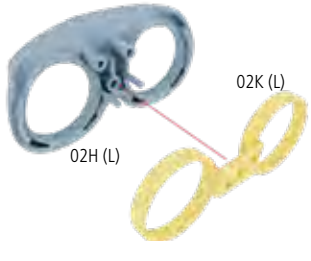
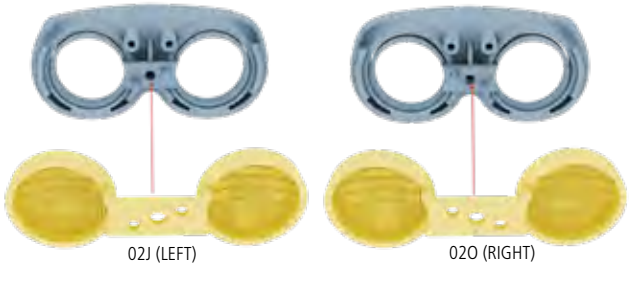


FIGURE B



PLEASE NOTE THE LENSES SHOULD FIT THIS WAY ROUND

FIGURE C

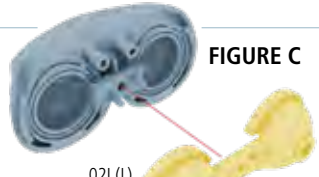


FIGURE D

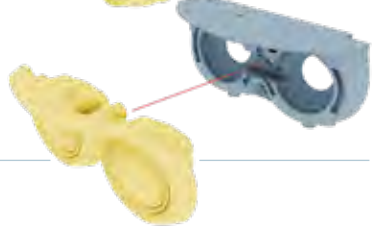


FIGURE E

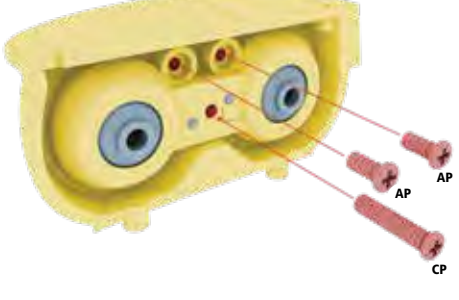


FIGURE F

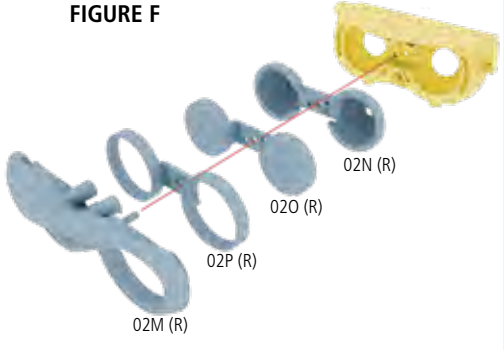
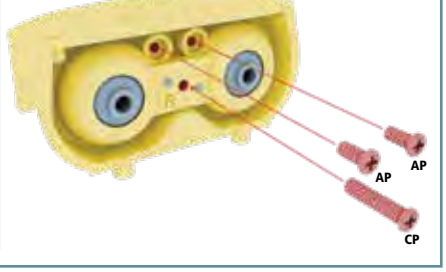


FIGURE G



05 **FITTING THE HEADLIGHTS:** Take the left headlight that you have just assembled and place it on the left grille strip (02D), securing from the underside with two BM screws (figures A and B). Finally, place the right headlight assembly on the right grille strip (02F) and secure this from the underside with another two BM screws (figures C and D).

FIGURE A

FIGURE B

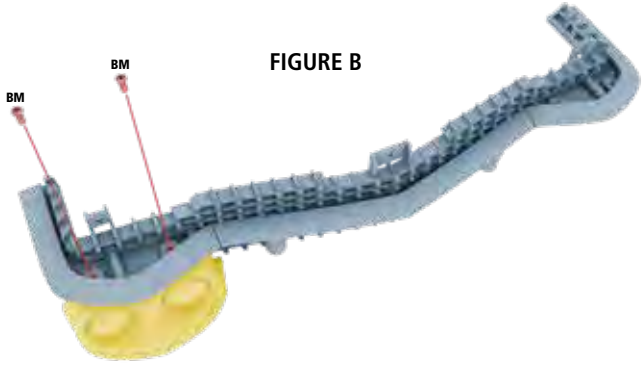


FIGURE C

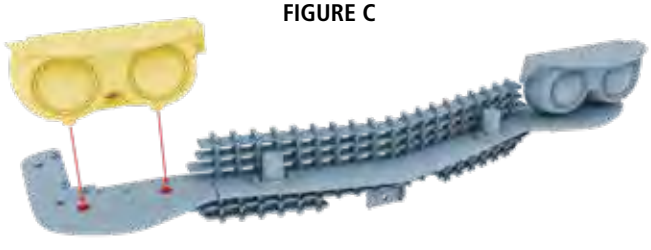
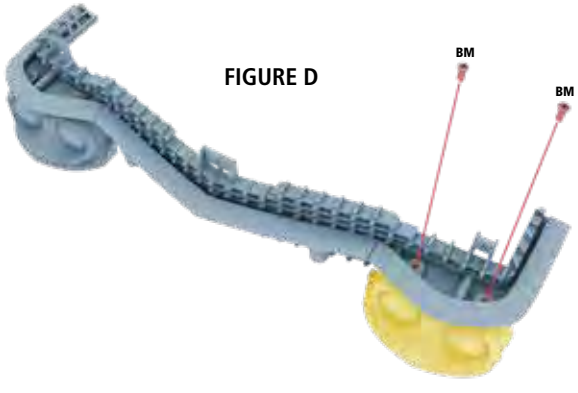
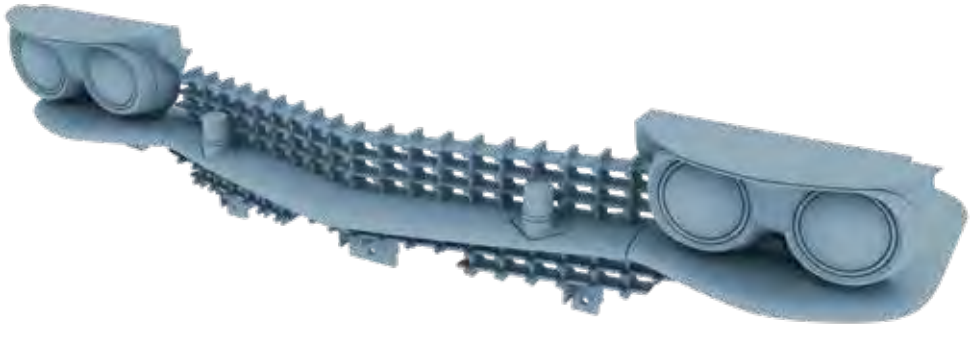


FIGURE D



FINISHED BUILD



This is what the assembled piece should look like.

The front of your Ecto-1 is now beginning to take shape!

IVAN REITMAN

PRACTICAL MAGIC

He may not have donned a proton pack and grey jumpsuit, but Ivan Reitman is definitely one of the heroes of *Ghostbusters*. The director and producer reveals some of the magic tricks behind the movie and says why working on instinct was key to its success.

WHEN IVAN REITMAN READ DAN AYKROYD'S first draft of *Ghostbusters* (or *Ghost Smashers*, as it was then titled), he knew immediately that the *Saturday Night Live* star had written something spectacular. There was just one problem: it was *too* spectacular.

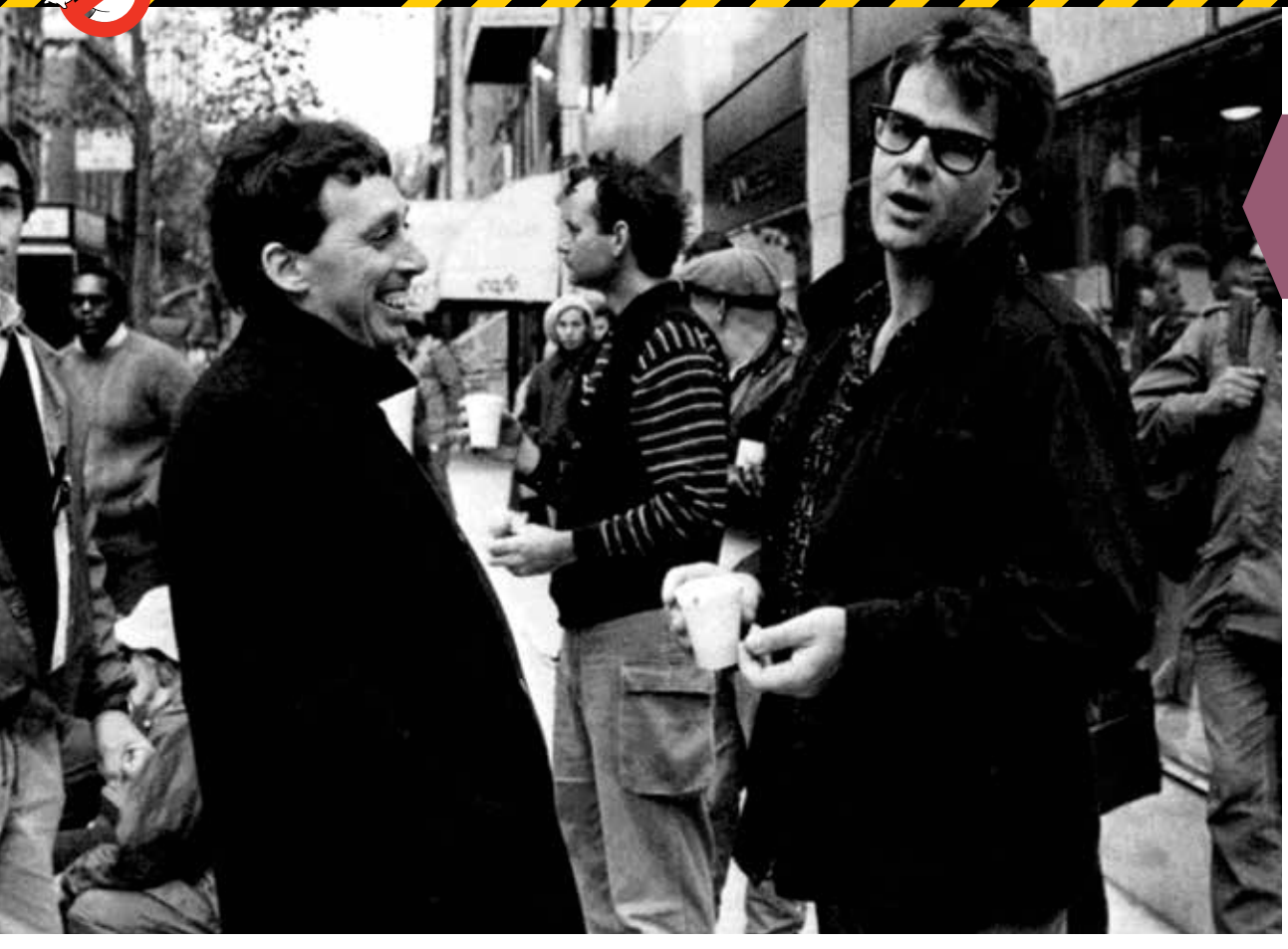
"There were special effects on almost every page!" recalls Reitman. "This was before CGI, and some of the things in there would have been impossible to do. I remember his treatment was set in the future and outer space, with competing groups of Ghostbusters... But there was a great idea in there."

Excited about *Ghost Smashers*' potential, Reitman swiftly arranged a breakfast meeting with Aykroyd, who he'd known since they'd both worked on a Canadian variety show called *Greed*. "I said: 'This is a great concept, but I think it should happen on Earth, not in the future. We should have three Ghostbusters, maybe a fourth. And I think we should set it in a real environment.' I thought seeing ghosts in New York would be very cool. Seeing them in outer space would be just another sci-fi movie."

Reitman suggested that the heroes could begin the story studying at Columbia University before setting up their ghost-catching operation – a "going into business story" as Reitman describes it. Luckily Aykroyd didn't recoil with horror at Reitman's proposals. "Dan was very open to having the story reinvented, and to bringing in Harold Ramis – who I'd just worked with on *Meatballs* and *Stripes* – as another writer-slash-Ghostbuster."

"I THOUGHT SEEING GHOSTS IN NEW YORK WOULD BE VERY COOL!"

Aykroyd, Ramis and Reitman set to work on reassembling *Ghostbusters* into the version we know today. Meanwhile, the key role of Peter Venkman – originally written for Aykroyd's friend and fellow Blues Brother John Belushi – went to Bill Murray, who had also worked on *Meatballs* and *Stripes* with Reitman and Ramis. "I think the magic trick of the movie is that we did it all very quickly," says Reitman. "We wrote it quickly, we cast it quickly, we set up the animation company quickly.



LEFT Reitman and Dan Aykroyd take a break during filming. The pair worked to refine Aykroyd's original story, along with Harold Ramis.

From the point when I sat down with Aykroyd that morning to the point when it came out on June 8th 1984 was about 13 months! We were all working with our instincts. I'd worked with the principal cast quite a few times already, so we knew each other's strengths and weaknesses. It seemed to be going right from the beginning."

THE MAGICIAN

The fact that the production didn't run over-time and over-budget was far from inevitable. Even with some of the more outlandish elements exorcised from the original story, this was still a deeply ambitious picture for the early '80s. "This was prior to the advent of digital filmmaking, so I knew I had to do it in a live form to a great deal," Reitman says. "Everything was challenging because you had to figure out a way to shoot it."

Reitman emphasizes that this practical method of filming worked in the movie's favor, meaning it "took on a reality that you believed in." Luckily, live special effects were something he had experience in, having directed 1973's magic-themed musical show *Spellbound* and co-produced its 1974 Broadway spin-off *The Magic Show*.

"I was pretty steeped in the world of magic in front of a live studio audience, so I knew what needed to be done to pull it off. That scene in Sigourney Weaver's apartment, where she starts floating and does a 360-degree turn in the air, is based on a real illusion I used on stage in *The Magic Show*. It's one of my favorite sequences in the film – this unusual, romantic scene that's both really funny and spooky – and we shot it all live. After we shot it, we realized that part of the rig under Dana's cloak was visible in the lower right-hand corner, so I had to really darken it to make it go away in the release print. But we just figured out everything step by step, and it was very much like working on *The Magic Show*."

As well as giving Reitman an opportunity to display his favourite magic tricks, *Ghostbusters* also drew on his lifelong love of horror movies – it's easy to forget just how creepy many sequences in the film actually are. "I used to go see whatever the latest horror movie was at the local matinee when I was a kid,"

Reitman remembers. "*The Thing* was my favorite scary movie from the '50s. I even had scrapbooks about horror movies. So I got the genre."

In the 1970s, Reitman produced David Cronenberg's *Shivers* (1975) and *Rabid* (1977), and he says he and his fellow Canadian filmmaker learned a lot from one another. "But it was the combination of comedy and scariness I was most taken by. One of the first movies I did was *Cannibal Girls* with Eugene Levy and Andrea Martin. It's partially really funny and there's some scary stuff in there. So I guess it's part of my nature. My work in *Ghostbusters* was certainly aided by my appreciation of that genre and knowing how to take it seriously in a humorous way."

Reitman emphasizes that the way the comedy and horror play off each other was crucial to *Ghostbusters*' success. "You get scared really early on in the film with the ghost librarian in the first five minutes. What always happened when I watched the movie with audiences is that people would scream like crazy. Then they would catch themselves and start laughing. They would continue laughing as the Ghostbusters reacted very much like regular people: being scared shitless and running out of the library. It was such an odd, goofy sequence that it became the vocabulary of the film."

ENDURING POPULARITY

Ghostbusters was, of course, a huge hit with audiences and critics alike in 1984, and its popularity has never waned. Reitman puts much of this down to its relatable characters. "What really makes *Ghostbusters* so wonderful – if I do say so myself! – is the way the characters work with each other. The camaraderie that comes from these guys is something that we recognize and identify with."

"AUDIENCES WOULD SCREAM LIKE CRAZY – AND THEN START LAUGHING!"

However, the film's success didn't entirely take him by surprise. In fact, Reitman says he always knew it would be a hit. "We were pretty cocky about ourselves and about the movie we were beginning to make," he laughs. "By this point in my career I'd produced *Animal House* and produced and directed *Meatballs* and *Stripes*, so I was feeling pretty full of myself – in a controlled manner! I just thought that *Ghostbusters* was a fabulous idea, and I thought I had the perfect cast; it turns out I did. So we were all working, I think, at the top of our game. We were at that point where we were not too young and not

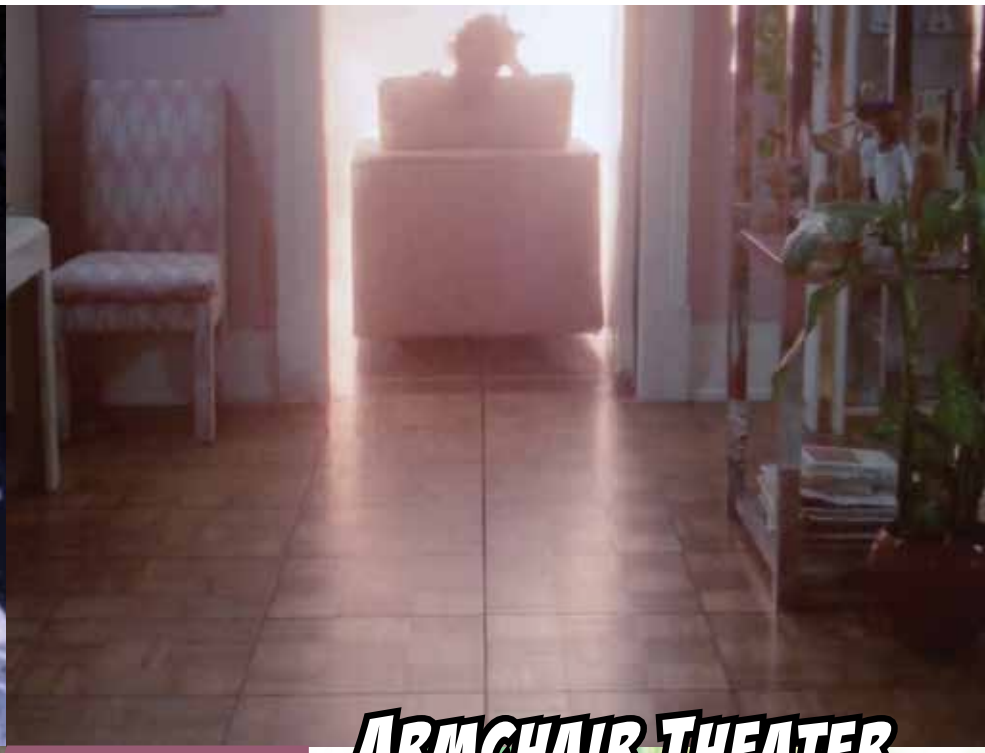
BELOW LEFT TO RIGHT
Reitman directs the film's finale; the filmmaker jokes with Bill Murray and Sigourney Weaver. Reitman says there was a real sense of camaraderie on set.

ABOVE Reitman had made movies with both Dan Aykroyd and Bill Murray before, meaning they had already developed a great working relationship.

too old, and fortunately it really worked out."

One thing that he didn't anticipate was just how popular the film would become with kids, a fact that led to the animated series *The Real Ghostbusters* and *Slimer!*, as well as various tie-in comics and toys. "We never thought of it as a kids' movie or even a family movie," Reitman says. "We just thought of it as a fun movie for a large, regular audience. I think what happened is that parents liked the movie so much they wanted to share it with their kids. So four or five-year-olds were being brought into the theater! But there's something about the fact that *Ghostbusters* isn't nasty. They don't have weapons – the ghosts are only trapped – and the Ghostbusters just take the ghosts away to make the world a safer place."

The film continues to thrill new generations of moviegoers – including Reitman's own four-year-old grandson. "He loved it. He was really scared at the beginning, but my daughter said he turned to her just after the sequence in the library and told her, 'It's OK – it's scary but you laugh.' That's the way he put it. And I thought, 'Oh yeah!' He got totally enamored with the film, and would sing the *Ghostbusters* theme song day in, day out in the house. It drove my daughter crazy!"



ABOVE LEFT Reitman orchestrates the action on set. The director always knew he was making a hit movie.

LEFT All smiles: Reitman with Dan Aykroyd and Rick Moranis.

Armchair Theater

Perhaps the most memorably terrifying sequence in *Ghostbusters* is when Dana's armchair suddenly sprouts arms. This was one of many last-minute additions to the movie. "We were doing so much so quickly that a lot had to be written just before we started filming to fill in the plot holes," Reitman remembers. "I woke up at four in the morning and thought about that scene. I knew we'd be in her living room and it would be really quiet. But how was she going to become a demi-god? Then I thought how scary it would be to have arms suddenly coming out of the chair and taking her into the kitchen, which was lit up like a Spielberg science fiction movie.

"I started talking to the physical effects people to figure out how to create the illusion. We built the chair on a false platform and the puppeteers with these goofy arm units were underneath it so they could stick their arms in when the time was right. There was a track underneath the carpet that we pulled away just below frame to whip the chair back. We just figured out different ways of creating the illusions while we were filming because it was all done live."

ECTO-101

A WEEKLY LIST OF ALL THE THINGS THAT MAKE GHOSTBUSTERS GREAT

#2 GHOST BREAKERS AND SPOOK CHASERS

On its theatrical release in 1984, *Ghostbusters* thrilled audiences with its fresh combination of comedy and chills. No one had ever made anything like it. Or had they?

Back in the 1940s, cinemas were positively haunted by ghostbusting gag fests, starring the comedy heroes of the day. Bob Hope started the trend with *The Ghost Breakers* (1940), a haunted house farce set in New York and Cuba. This was swiftly followed by Bud Abbott and Lou Costello's *Hold That Ghost* (1941), the first in a series of horror spoofs to star the hugely successful double act. But it was New York comedy troupe the Bowery Boys who really made spooky slapstick their own, starring in *Spook Busters* (1946), *Ghost Chasers* (1951), and *Spook Chasers* (1957), as well as *Spooks Run Wild* (1941) in their younger 'East Side Kids' incarnation.

Spook Busters has most in common with Ghostbusters. Aside from the title, the plot sees the boys set up business as pest exterminators, only to find themselves chasing ghosts. However, the strange goings on turn out not to be the work of spooks, but of a criminal mastermind.

"Ghostbusters has its roots in American humor and American film. Abbott and Costello, the Bowery Boys, Dean Martin and Jerry Lewis, Bob Hope – everyone did a ghost picture…"

As a huge movie fan, writer Dan Aykroyd was happy to admit the film's influences, as in this quote from an interview in the 1980s.

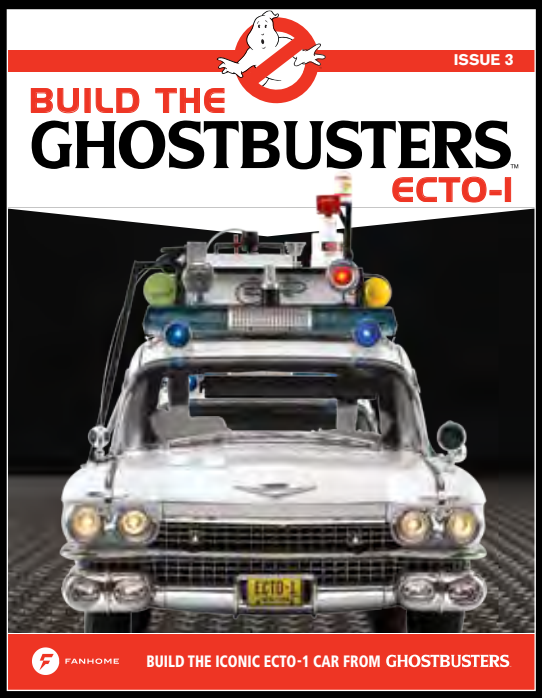
"I thought it would be great to write one [a ghost picture] for this decade, updating the form by using the concepts of science and technology and by employing the kinds of special effects skills available today."

Dan Aykroyd brings new life to the ghost comedy genre.

"Every time I hear about your company, I can't help thinking about the old Bob Hope movie…"

When real-life talk show host Joe Franklin asks Ray: "How is Elvis, and have you seen him lately?" it is the tail end of a cut longer sequence. Ray goes on to list some of his Bowery Boys favourites!

COMING IN ISSUE 3



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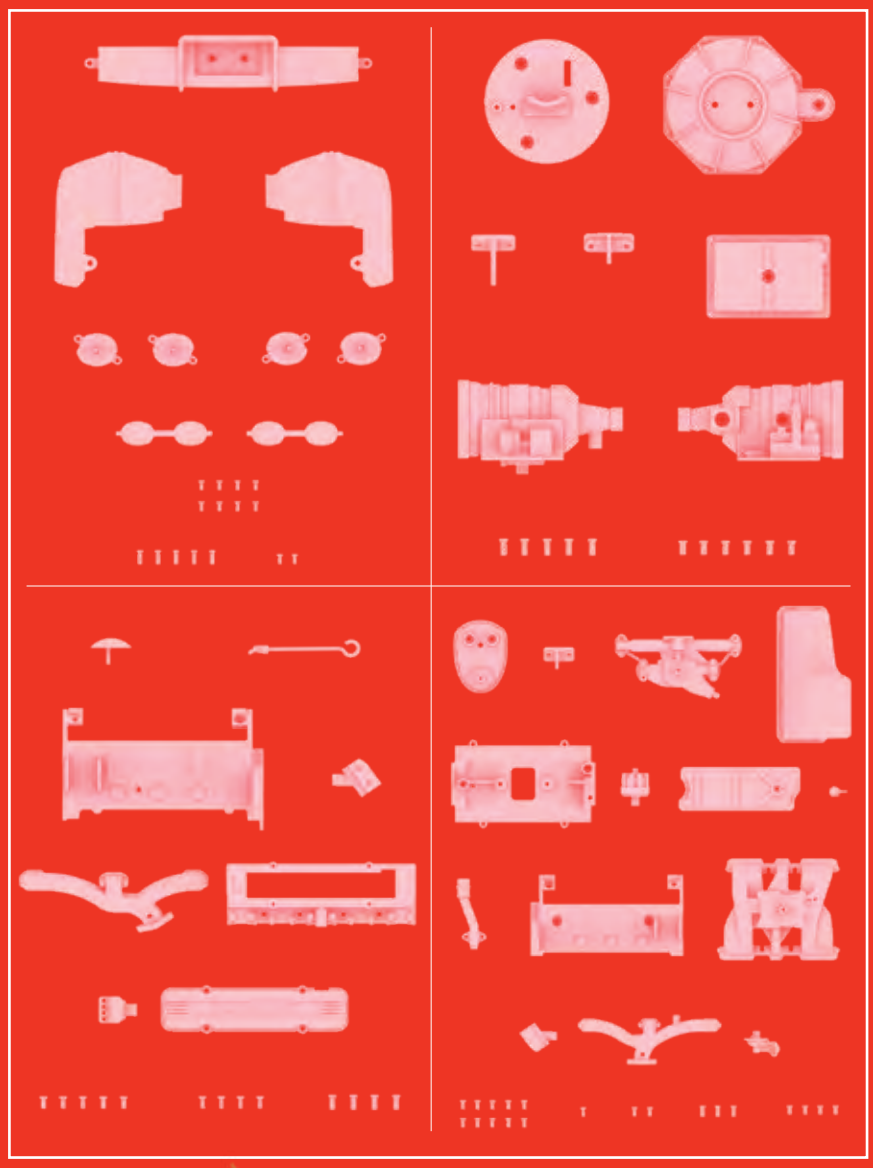

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