



ISSUE 22

BUILD THE GHOSTBUSTERSTM ECTO-1





BUILD THE GHOSTBUSTERSTM ECTO-1

CONTENTS

04

INSTRUCTIONS

STAGES 79-82: Step-by-step guide.

24

ECTO-1A CONCEPTS

ILM artwork of the revamped car.

18

THE MAGIC FACTORY

Interview with ILM's Ned Gorman.

26

CELEBRATING THE GHOSTHEADS

Brendan Mertens on his documentary.

22

ELDO RAY ESTES

Ghostbusters' red-headed businessman.

30

ECTO-101

Mayor Ed Koch.



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

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

UNITED KINGDOM

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

UNITED STATES

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

DEUTSCHLAND

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

ISSN: 2516-7723

Printed in Italy/Czech Republic

CUSTOMER SERVICES

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

USA: Email support@usa.deagostini.com

DE: Email kunden.service@deagostini.de

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

TO OUR READERS

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

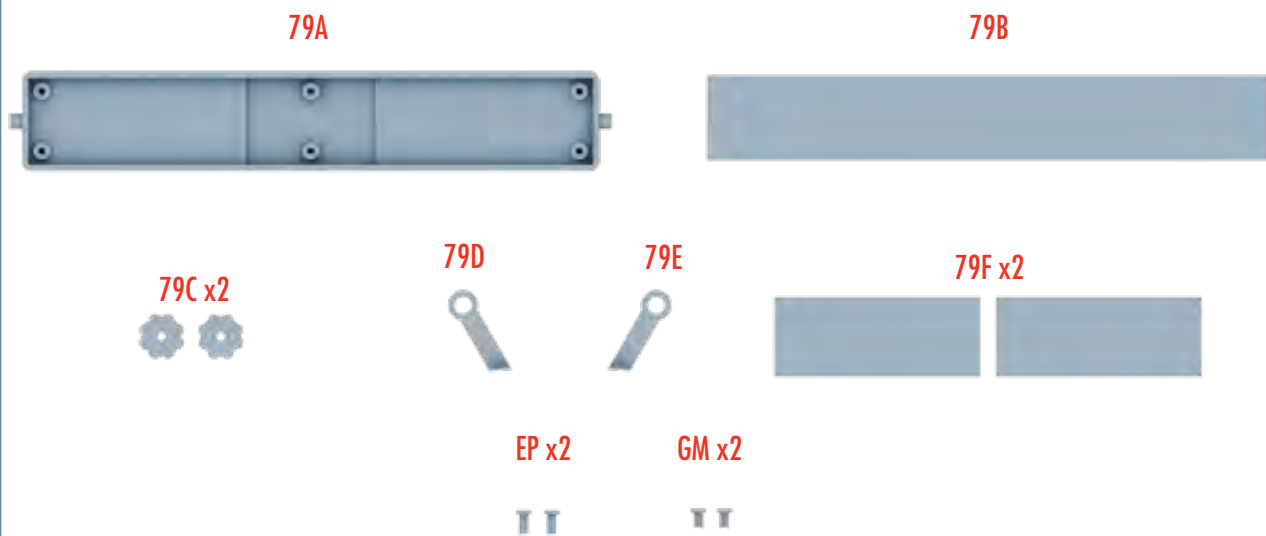
WARNING

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

More information at fanhome.com

CAR PARTS STAGE 79

In this stage, you receive the parts that make up the sun visor of your Ecto-1 model.



PART NUMBER	DESCRIPTION	QUANTITY
79A	SUN VISOR FRONT	1
79B	SUN VISOR REAR	1
79C	SUN VISOR ADJUSTER	2
79D	SUN VISOR SUPPORT RIGHT	1
79E	SUN VISOR SUPPORT LEFT	1
79F	MIRROR	2
EP	1.7x4MM	2 (+1 SPARE)
GM	1.7x3MM	2 (+1 SPARE)

CAR PARTS STAGE 80

In this stage, you receive parts of the first door for your model.



TP x1



AM x1



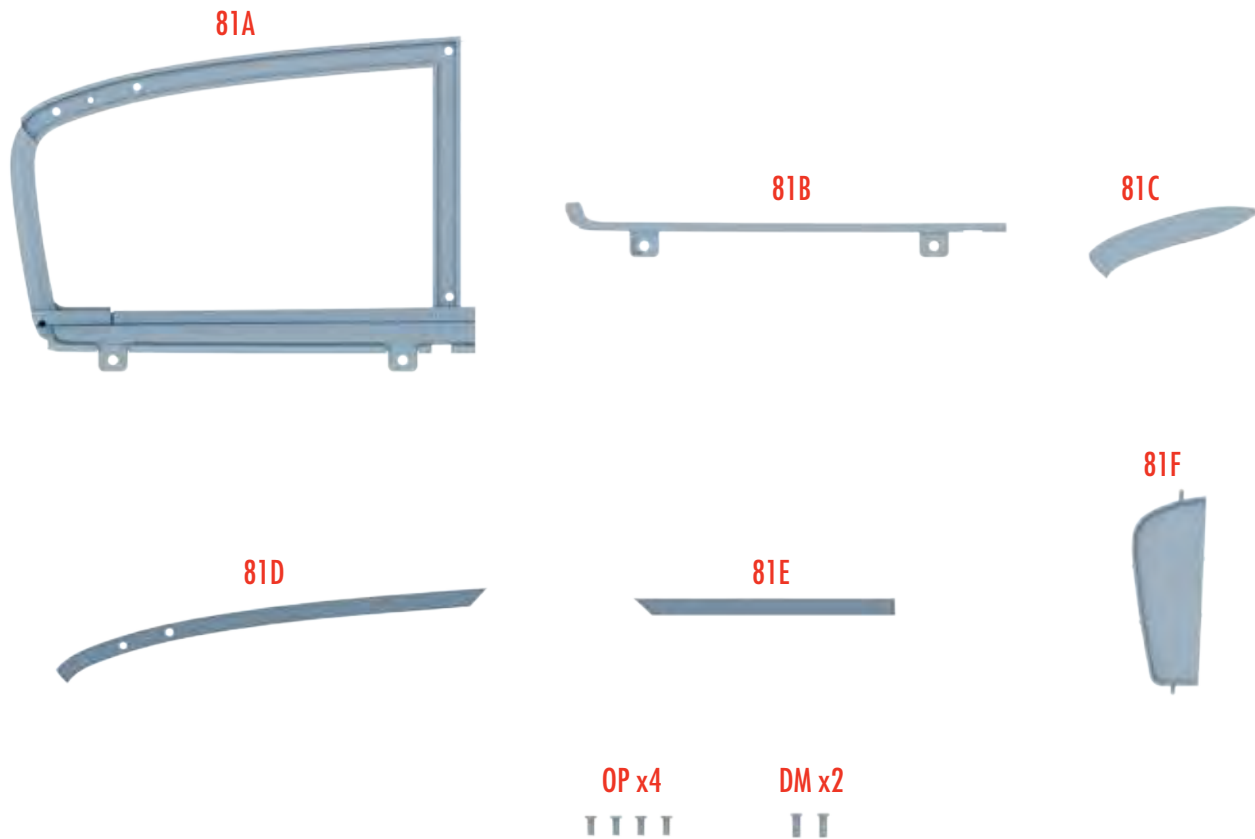
RM x2



PART NUMBER	DESCRIPTION	QUANTITY
80A	LEFT FRONT DOOR	1
80B	REAR VIEW MIRROR SUPPORT	1
80C	DOOR HANDLE	1
80D	HINGE COVER	1
80E	HINGE	1
80F	WASHER	2
TP	1.5x5MM	1 (+1 SPARE)
AM	1.5x4MM	1 (+1 SPARE)
RM	2.3x3x6MM	2 (+1 SPARE)

CAR PARTS STAGE 81

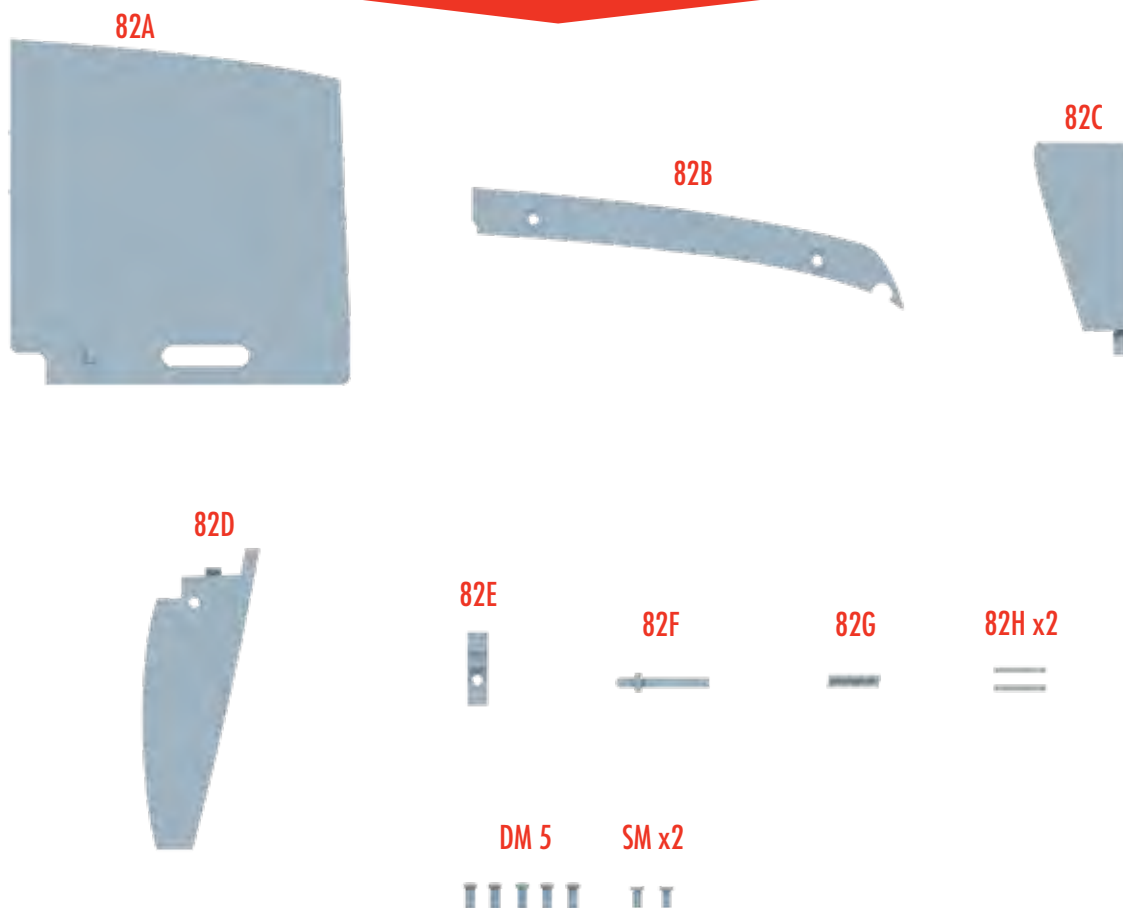
In this stage, you receive parts for the left front window frame of your Ecto-1.



PART NUMBER	DESCRIPTION	QUANTITY
81A	LEFT FRONT WINDOW FRAME	1
81B	LEFT FRONT WINDOW FRAME SUPPORT	1
81C	LEFT FRONT WINDOW FRAME TOP COVER	1
81D	LEFT FRONT WINDOW FRAME TOP SKIRTING	1
81E	LEFT FRONT WINDOW FRAME RIGHT SKIRTING	1
81F	QUARTER LIGHT WINDOW	1
OP	1.7x4MM	4 (+1 SPARE)
DM	2x5MM	2 (+1 SPARE)

CAR PARTS STAGE 82

In this stage, you receive the window glass,
as well as other parts for the left front door.



PART NUMBER	DESCRIPTION	QUANTITY
82A	LEFT FRONT WINDOW	1
82B	LEFT FRONT DOOR TOP TRIM	1
82C	DOOR SIDE PANEL 1	1
82D	DOOR SIDE PANEL 2	1
82E	LOCK BASE	1
82F	LOCK PIN	1
82G	LOCK SPRING	1
82H	STICKER	2
DM	2x5MM	5 (+2 SPARES)
SM	1.7x4MM	2 (+1 SPARE)

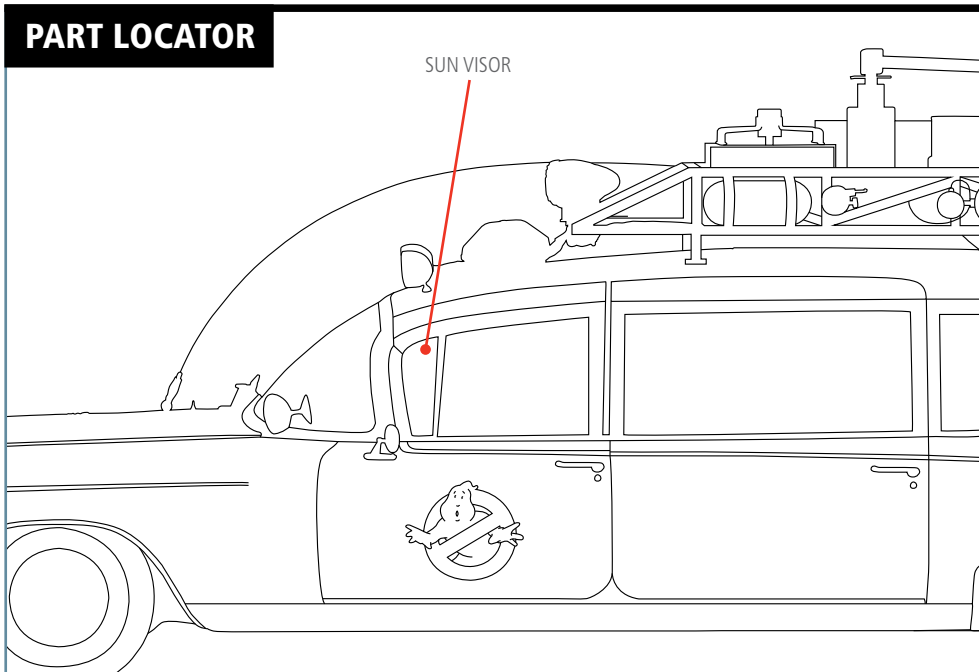


STAGE 79

SUN VISOR

In this stage, you assemble the sun visor and fit it to the interior of your model.

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 ASSEMBLING THE SUN VISORS:

Firstly, take the sun visor rear (79B) and insert it into the sun visor front (79A) (figure A). The rear part has six pins on it, which fit into pinholes inside the front part. Then, remove the two mirrors (79F) from the adhesive backing and fit them into the two matching recesses on the sun visor front (figure B). Finally, remove the protective covers from the mirrors (figure C).

FIGURE A

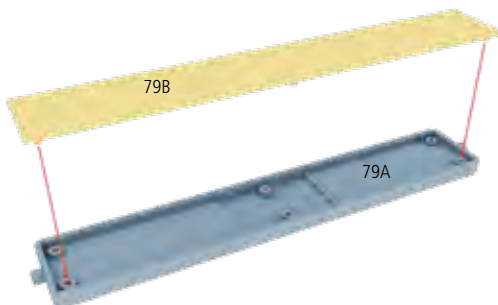


FIGURE B

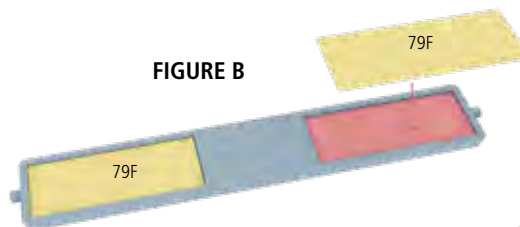
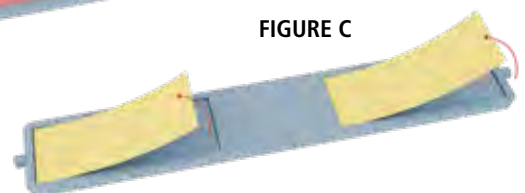


FIGURE C





02

INSTALLING THE SUPPORTS: Push the sun visor support right (79D) onto the side of the sun visor parts assembled in step 1. The circular part of the support fits onto the pin on the side of the sun visor as shown in figure A. Slot the first sun visor adjuster (79C) onto the pin to cover the support, fixing in place with one EP screw (figure B).

Then repeat this at the other end of the sun visor, fixing the sun visor support left (79E) and remaining adjuster (79C) in place with one EP screw (figure C).

FIGURE A

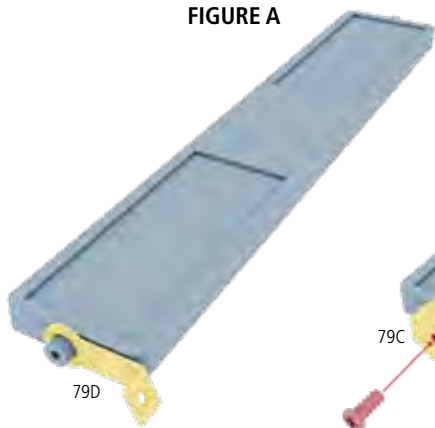


FIGURE B

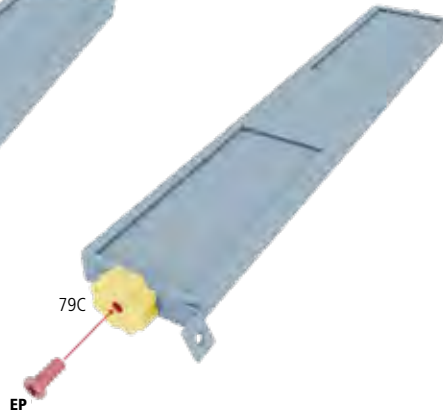
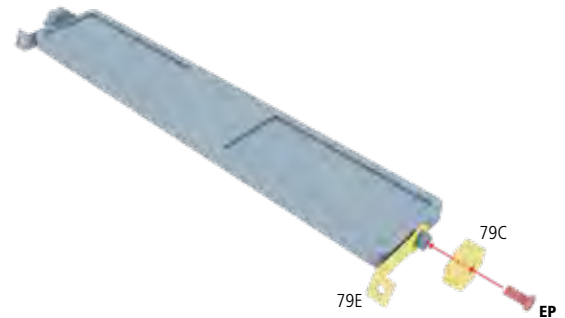


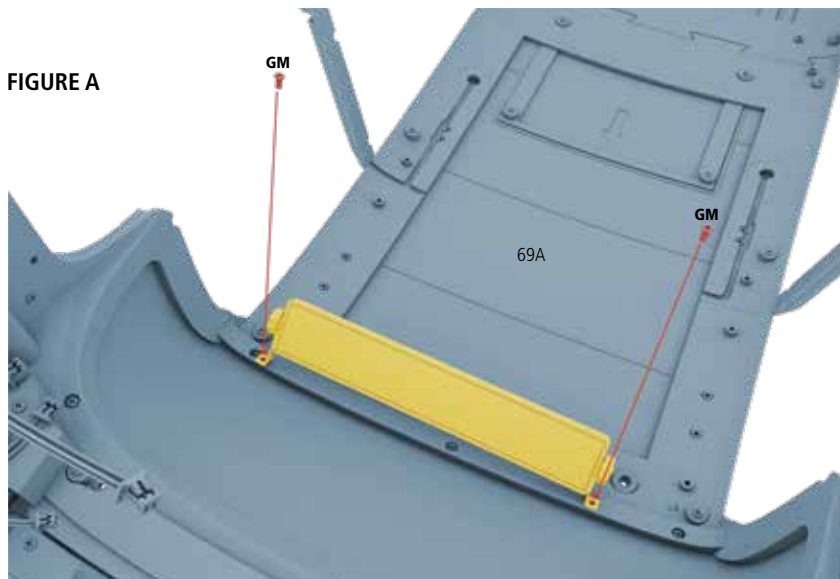
FIGURE C



03

FITTING THE VISORS: Place the two supports attached to the sun visor on the inside of the body middle frame (69A). The mirrors should be facing the rear of the vehicle. Secure the supports to the frame using two GM screws (figure A).

FIGURE A



STAGE 79 BUILD



This is what the assembled piece should look like.

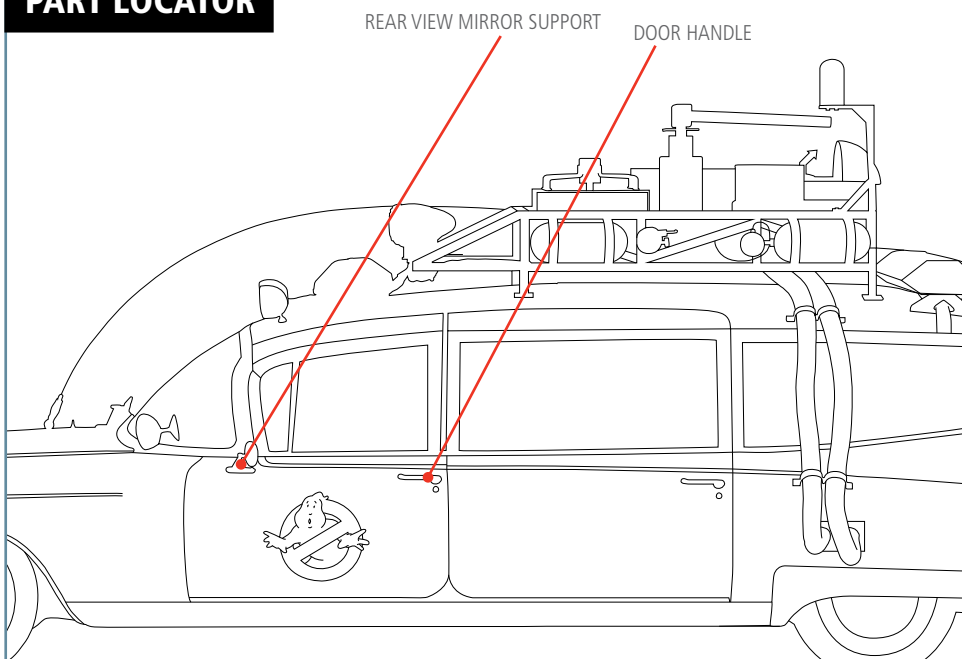


STAGE 80

LEFT FRONT DOOR PARTS

In this stage, you fit the door handle and rear view mirror support to the left front door.

PART LOCATOR



TIP: STICKERS

Remove the sticker from its adhesive backing slowly so you do not damage it during the removal process. When applying the sticker, it is best to push one end onto the surface first rather than applying all of it at the same time. This avoids the appearance of bubbles on the surface and should ensure it lies flat on the surface it's stuck to.

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 DOOR PARTS:** Firstly, fit the rear view mirror support (80B) to the outside of the left front door (80A), securing with one TP screw (figure A). Then fix the door handle (80C) to the door with an AM screw (figure B).

FIGURE A

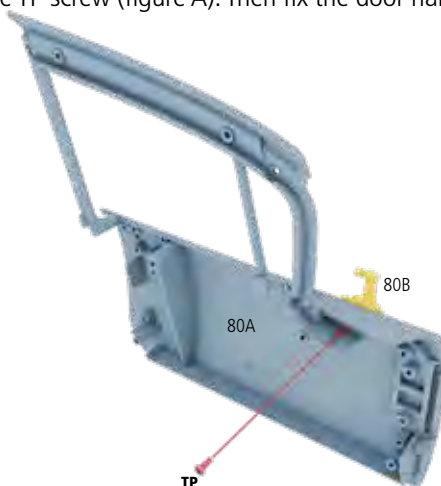
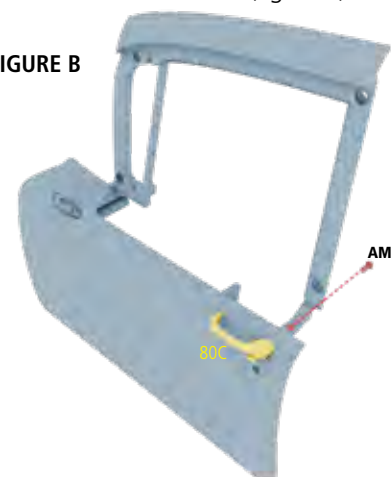


FIGURE B





02

INSTALLING THE HINGE: Begin by laying the hinge (80E) in the slot at the end of the left front door (80A). The side of the hinge with the "L" should be facing the exterior of the door (figure A).

Next, place the hinge cover (80D) on top of the hinge so that the two screw posts from the door are poking through the holes in the hinge cover. Cover the screw posts with the two washers (80G) (figure B). Secure the parts together with two RM screws (figure C).

FIGURE A

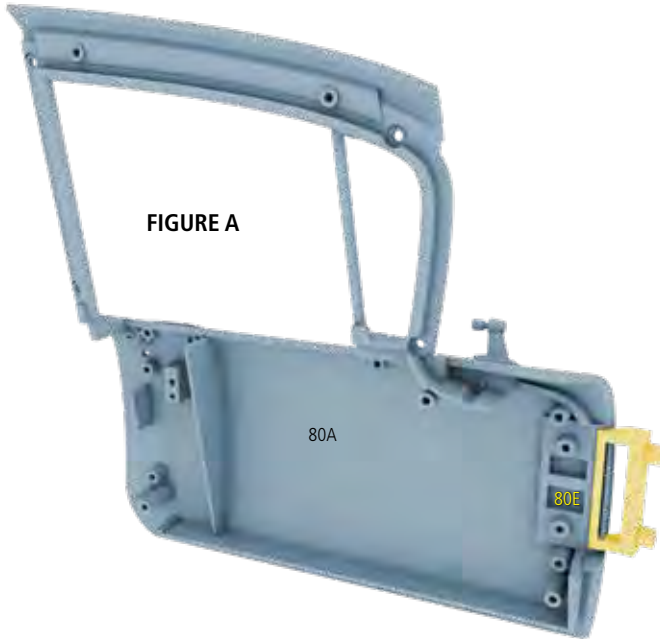


FIGURE B

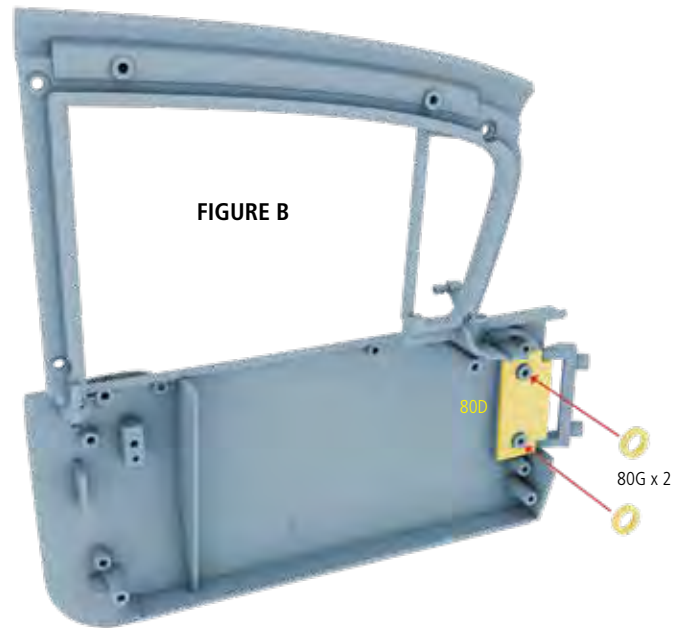
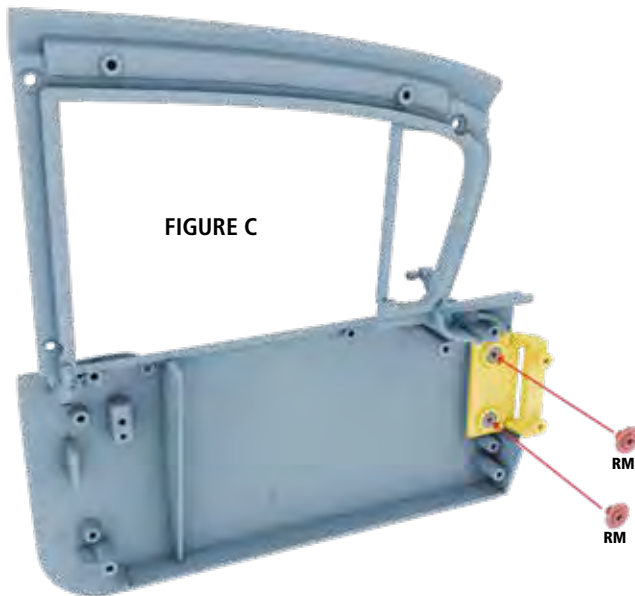


FIGURE C

**STAGE 80 BUILD**

This is what the assembled piece should look like.





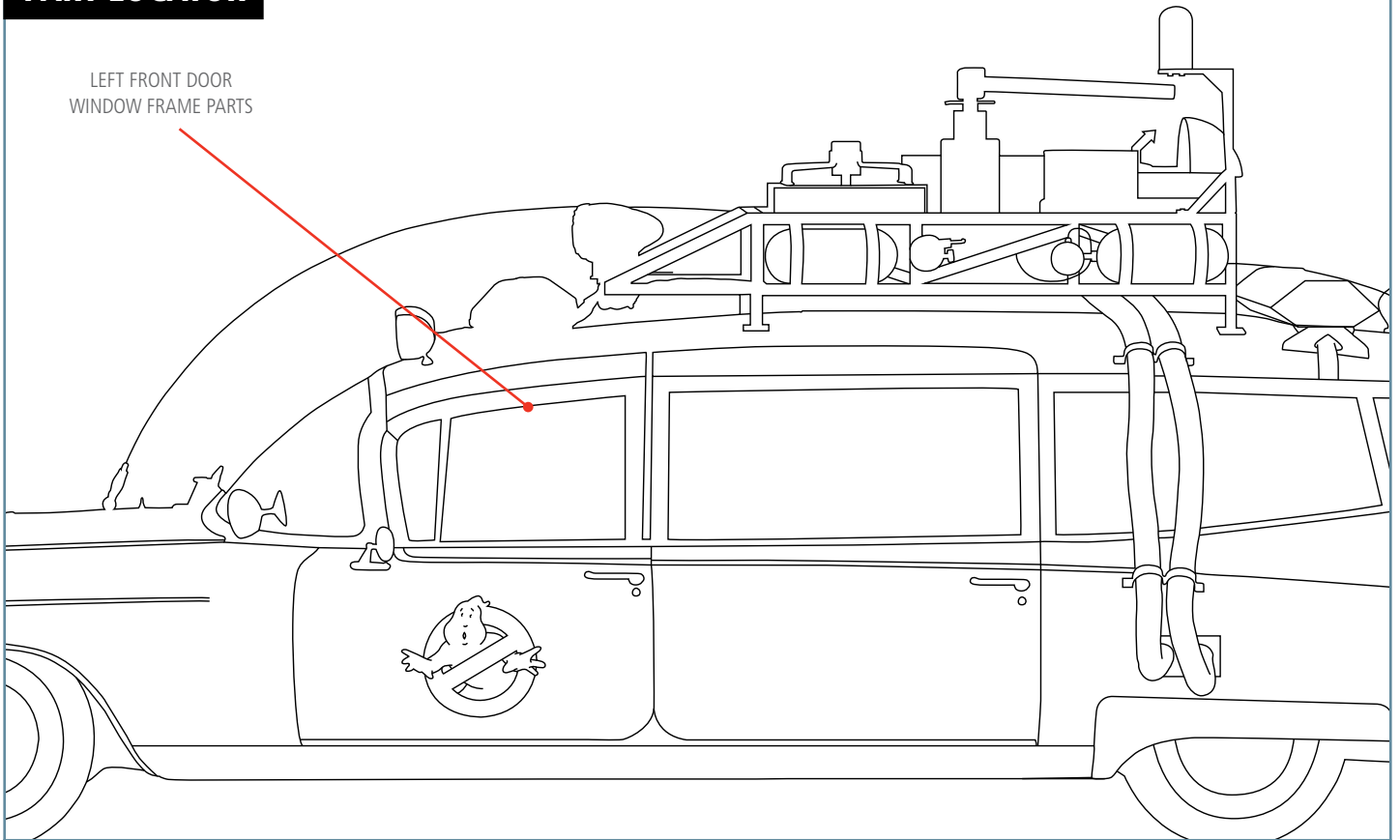
STAGE 81

LEFT FRONT WINDOW FRAME PARTS

In this stage, you fit window frame parts and the quarter light window to the left front door.

PART LOCATOR

LEFT FRONT DOOR
WINDOW FRAME PARTS



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.

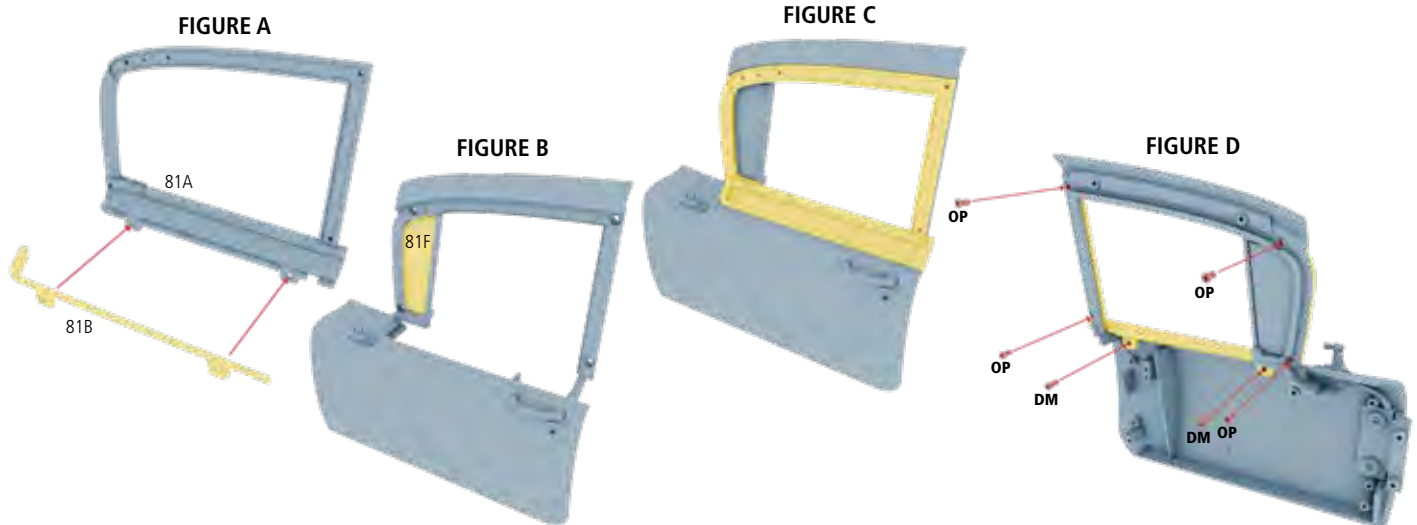
RED Highlights where the new part/s fit and screw in

YELLOW Identifies the new part/s

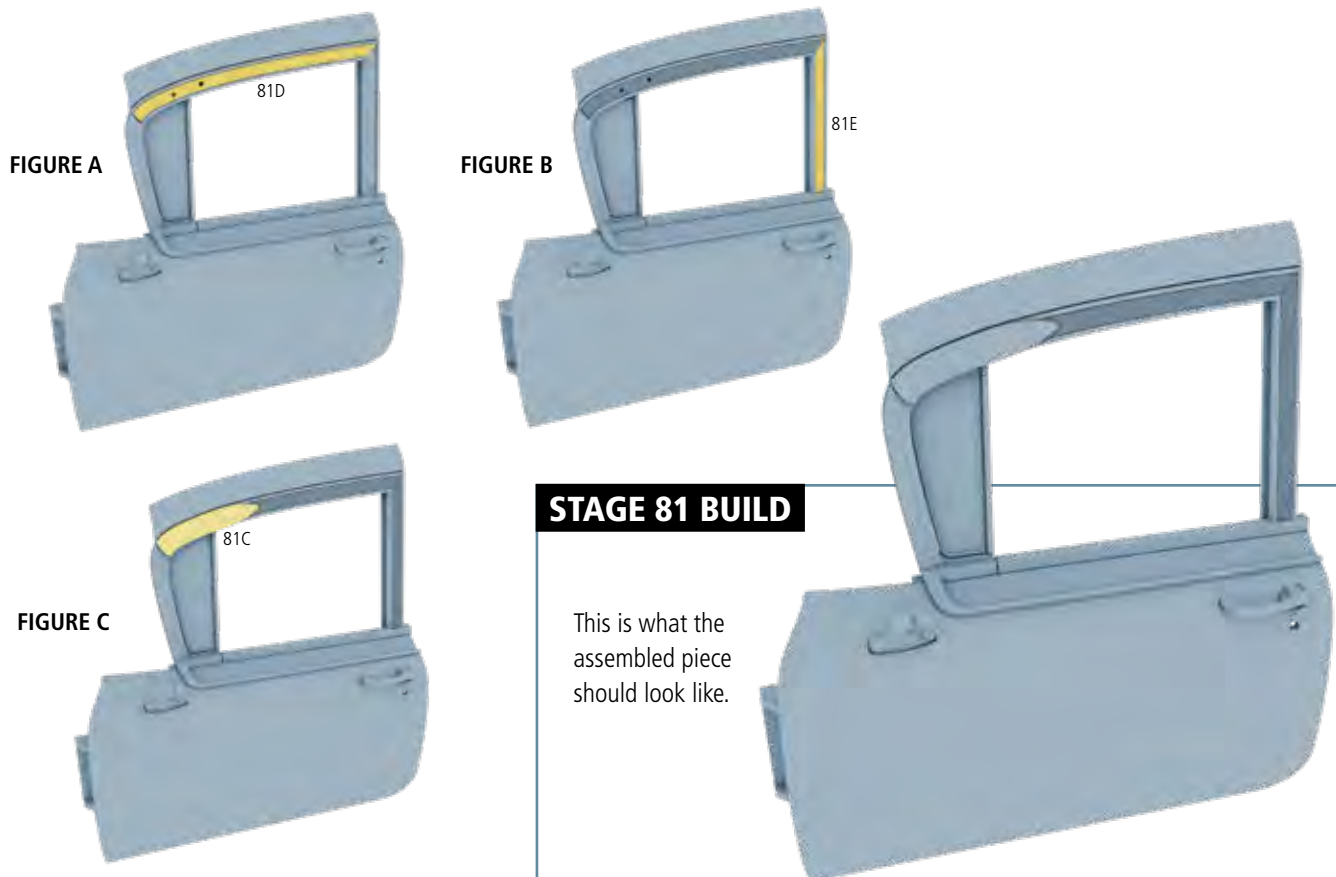
GRAY-BLUE Indicates the previous assembly on to which the new part is fitted.



- 01 WINDOW FRAME AND QUARTER LIGHT WINDOW:** Take the left front window frame support (81B) and push it into place at the bottom of the left front window frame (81A) (figure A). Next, insert the quarter light window (81F) into the recess in the door (80A) (figure B). Cover with the window frame and support (figure C). Holding these pieces together, turn the assembly over and secure together with two DM screws and four OP screws (figure D).



- 02 FITTING THE SKIRTING:** Begin by removing the adhesive backing from the left window frame top skirting (81D). Stick it in place at the top of the left window frame (figure A). Next, remove the backing from the right skirting (81E) and fit it to the right of the left window frame (figure B). Finally, install the left window frame top cover (81C) by pushing the pins at its rear into the two pinholes in the top skirting (81D) (figure C).



STAGE 81 BUILD

This is what the assembled piece should look like.



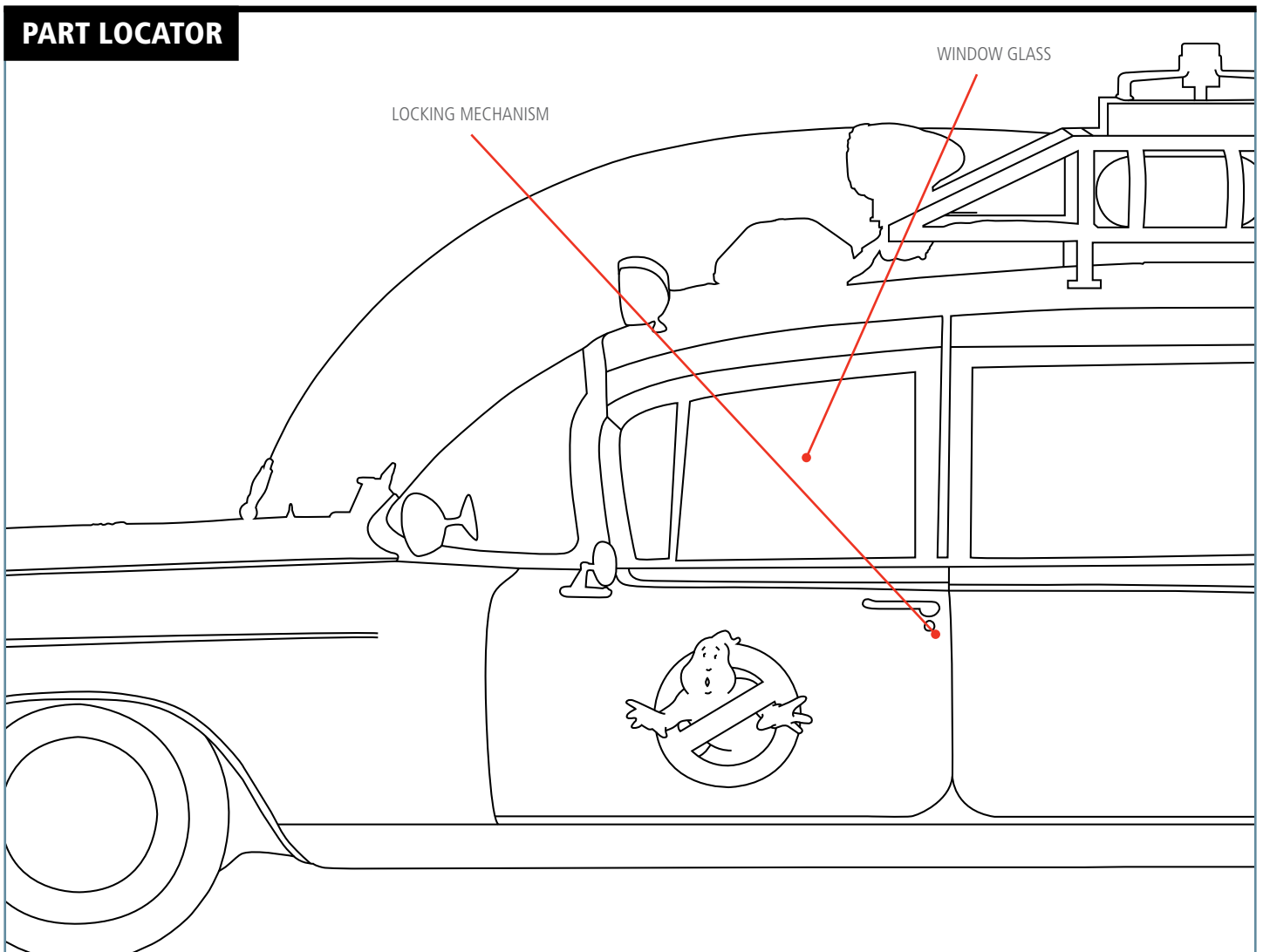


STAGE 82

LEFT FRONT DOOR GLASS & LOCKING MECHANISM

In this stage, you fit the window glass and locking mechanism to the left front door.

PART LOCATOR



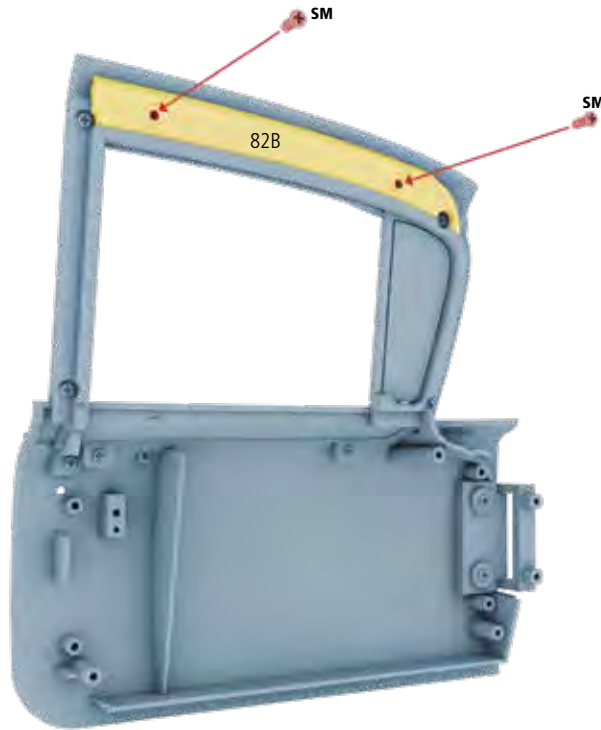
TIP: HANDLE CAREFULLY

Unpack all the parts carefully, and to avoid losing any of the smaller pieces, work on a tray or keep the parts in a bowl until they are assembled.

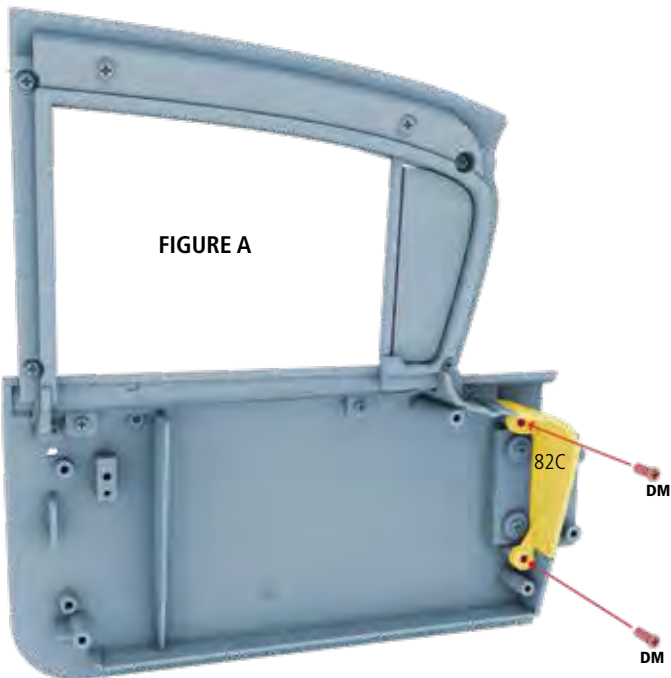
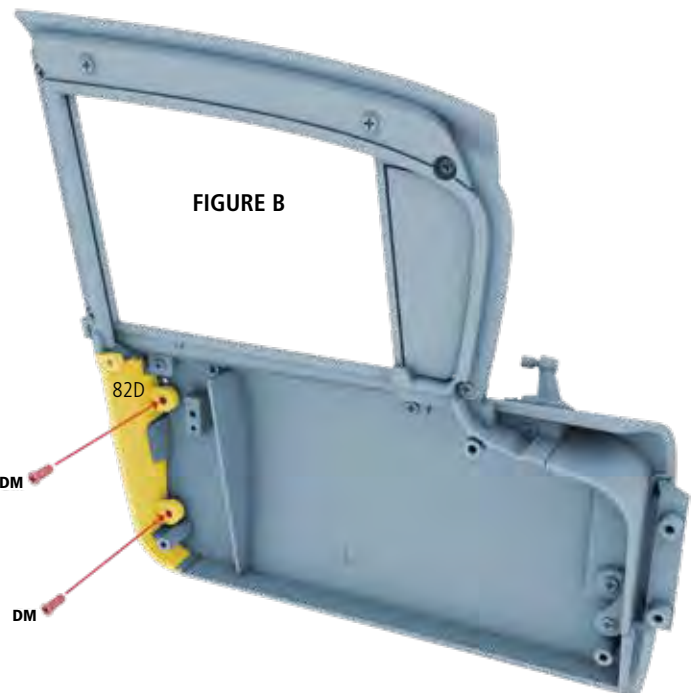
KEY: The illustrations are color-coded to help you identify which parts are being assembled. **RED** Highlights where the new part/s fit and screw in. **YELLOW** Identifies the new part/s. **GRAY-BLUE** Indicates the previous assembly on to which the new part is fitted.

**01**

FITTING THE TRIM: Take the left front door top trim (82B) and secure it to the top part of the inside of the left front door with two SM screws (figure A).

FIGURE A**02**

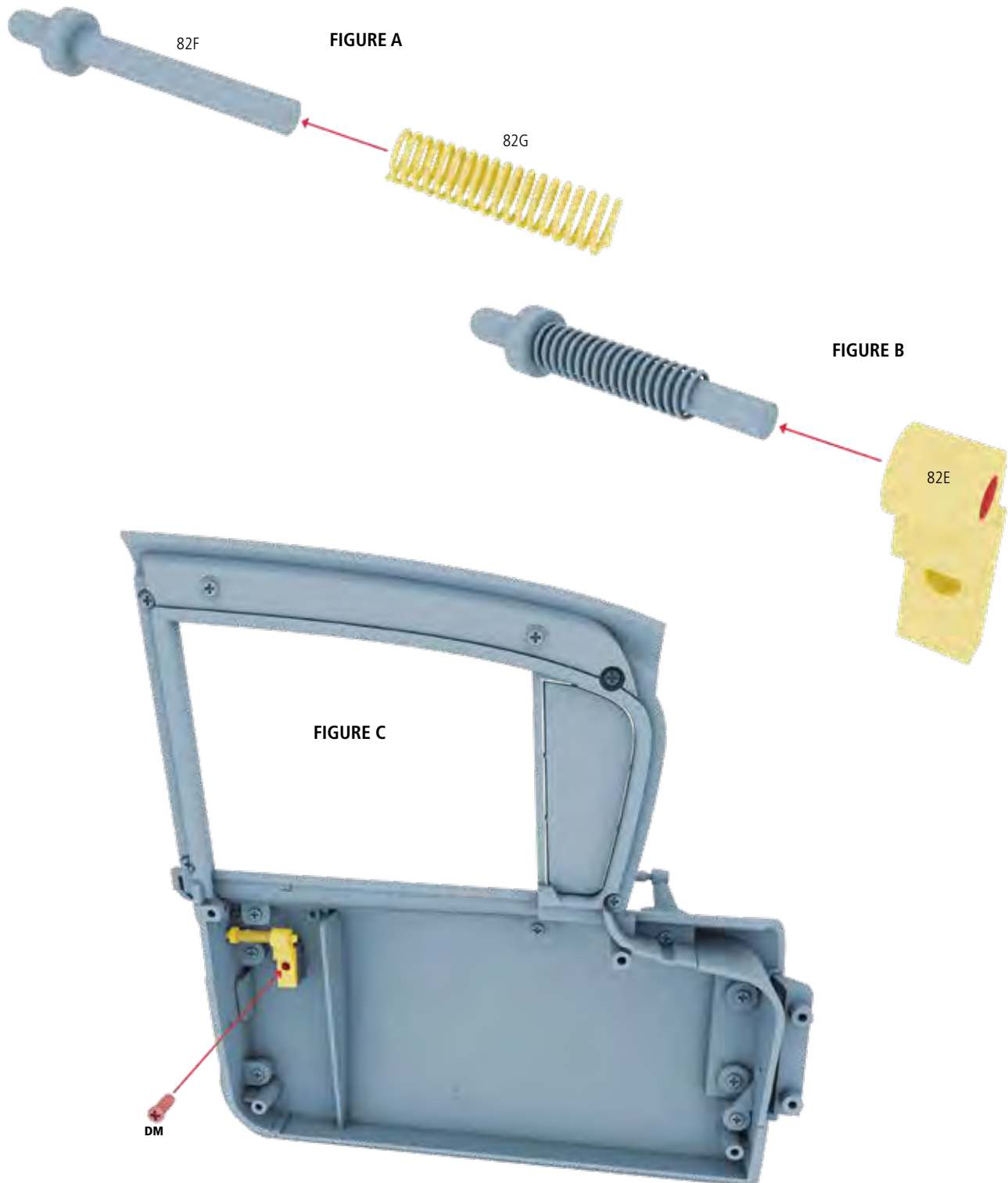
INSTALLING THE SIDE PANELS: Place door side panel 1 (82C) on the left front door, on top of the hinge, fixing in place with two DM screws (figure A). Then, fasten door side panel 2 (82D) to the other end of the left front door with two DM screws (figure B).

FIGURE A**FIGURE B**

**03**

FITTING THE LOCK MECHANISM: Begin by pushing the lock spring (82G) onto the longer end of the lock pin (82F) (figure A). Push the lock base (82E) onto the longer end of the lock pin (figure B).

Then, holding these parts together, push the shorter end of the lock pin through the round hole in door side panel 2 and fix the lock base to the inside of the door with one DM screw (figure C). You should be able to push the lock pin in, with the spring pushing it back into place when you let go.



**04**

FITTING THE STICKERS: Remove the two stickers (82H) from their backing and secure them to the left front window frame (81A) (figure A). These will stop the window from getting scratched once the mechanism is in place for it to open and close.

Keep the left front window (82A) safely aside, as it will be used in the next phase of assembly.

FIGURE C



STAGE 82 BUILD



This is what the assembled pieces should look like.





RIGHT Robin Shelby in the Slimer costume with head of the creature shop, Tim Lawrence. Shelby had previously worked with Ned Gorman on *Willow*.

THE MAGIC FACTORY

ILM's visual effects co-ordinator
Ned Gorman looks back on one of
the last — and most challenging —
movies of the pre-digital era.

WHILE AUDIENCES AND CRITICS WERE WOWED by the groundbreaking work that Boss Film Studios did on the original *Ghostbusters*, the visual effects for the sequel were commissioned out to a larger facility — Industrial Light and Magic (ILM). The visual effects supervisor on the movie was the much in demand Dennis Muren (who by this time had won five Academy Awards® for movies including *The Empire Strikes Back* and *ET*), and he headed up a talented team of mold-makers, sculptors, puppeteers, production managers, optical technicians, and make-up artists who would try to make the near-180 effects shots a reality.



Visual effects co-ordinator Ned Gorman was one of ILM's key players on the movie. At the start of the process he worked with Muren, Ivan Reitman, and Harold Ramis to figure out exactly how many effects shots were required and how ILM was going to achieve them. It soon became clear that the schedule would be just as challenging as it had been for Boss Film on the original. "It was done on a breakneck schedule," remembers Gorman. "There was nowhere near the amount of pre-production time that was required. And this was all old-school, practical effects – it was the last film I worked on with no digital components whatsoever."

Gorman recalls how he and Muren had just finished working on another challenging shoot, *Willow*, prior to *Ghostbusters II*. "I thought *Willow* would be the toughest thing we'd ever do. How wrong I was! I think the final tally of special effects shots in *Ghostbusters II* is untouched by any movie in the photochemical era. It was huge. But we developed a plan to realize Ivan's vision."

ILM's work began in the late spring of 1988, and the company's art director Harley Jessup hired a team of talented storyboard and concept artists to visualize the effects shots. "I disseminated information so we could get everything from Dan and Harold's brains onto a concept artist's storyboard," says Gorman.

Soon ILM was furiously building maquettes, models, and mock-ups for key sequences such as the Scoleri brothers, the Statue of Liberty, and the River of Slime. "We had the not inconsiderable task of differentiating it from the first movie but hanging onto all the stuff that fans loved," recalls Gorman. This was not always an easy balance to strike. "Ivan wanted the proton beams to look the same as they had done in the first movie. We thought, 'Oh, we know how to do effects animation!' We even had a few animators working with us who had worked on the first movie. But it turns out that matching something exactly is not as easy as it looks. And even though Ivan believed he wanted the same things, he didn't really. We managed to match the look of the proton beams exactly as it had been in the ballroom scene in the first movie, but Ivan said, 'Those are too skinny!' So we added some elements to them and they wound up being a little wider."

CHANGING TIMES

One of the central challenges for ILM was that the script kept changing, with fresh pages – often containing new ghosts – arriving all the time. "I've never worked on a film that was so amorphous and not nailed down by day one!" Gorman laughs. "Every film is always changing,

ABOVE Two of ILM's key FX sequences: the ghost train careers towards Winston, while behind the scenes Danny Wagner works on the mold for the Statue of Liberty costume.



Photo: Kerry Nordquist



RIGHT Sculptor Mark Siegel and Tim Lawrence discuss Slimer's lip attachments. The two men worked on both *Ghostbusters* movies.

but here we would get pages that we never talked about in pre-production."

Most of the effects sequences went through multiple iterations, from Slimer, who was cut and then reintegrated into the script, to Vigo, who – with the aid of the Pageant of the Masters' 'tableaux vivant' technique – was originally meant to step out of the painting during the third act. The evolution of the latter sequence was one that Gorman remembers being particularly tough for the ILM team.

"Unfortunately, Ivan saw a test that wasn't quite there yet," he says. "Ivan said, 'It's probably my fault for not giving you enough time, but this is never going to

work.' We told him, 'This is one of those situations where we're doing a 100-mile marathon and we're on mile 99! We might stumble over the finish line, but by God, we'll get there.' But he told us to stop work on it, and came up with the idea of the giant face over the River of Slime. Frankly, I think it was the right decision, but it was disappointing to us at the time."

The process may have been "nerve-wracking and knuckle-biting," but Gorman – like most of those involved in the effects work on the movie – talks about his time on *Ghostbusters II* with real affection. Part of this was down to the collaborative process that Reitman (along with Ramis, Aykroyd, and producers Gross and

RIGHT The Scoleri brothers was one of the film's biggest effects sequences. In addition to creating the brothers, it took time to perfect the proton beams.





Medjuck) encouraged. "We were more involved in the production and embraced in the creative process of that film than anything I've done before or since," he says. "It was a film where they wanted our ideas and responded to them. If we came up with a wacky storyboard and Harold and Michael liked it, it would get written into the next draft of the script. It was a symbiotic process, and that doesn't always happen."

ILM managed to complete their 180 effects shots within the punishing schedule, allowing the movie to make its all-important box office opening one week before Tim Burton's *Batman*. While *Ghostbusters II* was one of the last films of the pre-digital era, the other movie that the company was working on simultaneously, *The Abyss*, would revolutionize digital effects and change the industry forever.

ABOVE Vigo (played in this shot by Howie Weed) is zapped by proton beams and positively charged slime. The Vigo effects went through many changes during the process.

PARTY LIKE IT'S 1989!

A vast amount of the visual effects ideas that were discussed (and, in the case of the exorcised Slimer/Louis sequences, even filmed) never made it into the final movie. Gorman recalls the New Year's Eve montage as being one particular sequence where ILM's artists devised many wild concepts. "There were a lot more cutaways of all hell breaking loose. We created concept art of what looked like the ghost of Jimi Hendrix appearing on a bandstand, laying down licks and setting his guitar on fire. But someone raised the issue that the estate of Mr. Hendrix is notoriously litigious. We thought of just *suggesting* so as not to invite any lawsuits. We had other wacky ideas like that too. But Ivan wanted

it to be a little less specific. And at that point, it was pretty late in the schedule and all hands on deck, which is why we farmed stuff out to Phil Tippett [who created the Washington Square Ghost] and Pete Kuran [at Visual Concept Engineering] for that montage sequence."





ESTES

ELDO RAY



It's difficult to miss him in the crowd scene: the young, red-headed businessman who cheers on the Ghostbusters with superhuman excitement. Eldo Ray Estes shares his memories of four crazy days filming in New York City.

ELDORAY ESTES HAS BEEN A film and TV makeup artist for 25 years, working on everything from *Orange is the New Black* to *Boardwalk Empire*. But there is a small but significant area of his past of interest to *Ghostbusters* fans. Not that everyone around him is always aware of it. "One day, on a whim, I said to a colleague who was doing makeup with me, 'Tim, I'm going to blow your mind – were you ever a *Ghostbusters* fan?'" Estes laughs. "He replied, 'Oh my God, as a kid I watched that, like, a thousand times!' I told him who I was in the film and it quickly spread through the crew! People really love that movie."

In his college days, Estes had hoped to become an actor and *Ghostbusters* was one of a smattering of shows he did extra work on. The job was fairly standard – four days at \$50 a day – and involved playing one of the crowd members cheering on the heroes as they enter (and later leave) the Shandor Building to take on Gozer. "There must have been around 300 extras, and we were told, 'Run up the street that way!'" Estes remembers. "We didn't really know anything about the movie. We were just excited to do it."

Estes was given prominence over his fellow extras thanks to being purposely placed in a couple of key shots: one in which he jumps up and down excitedly



as the motorcade arrives, and another in which he shakes Venkman's hand as he passes. He also got to utter a line of dialogue ("Ghostbusters, alright!"), although Estes admits he wasn't sure he was actually supposed to have said anything.

The other reason Estes is so noticeable in the film, of course, is that shock of red hair. "At the time I was a fan of the Thompson Twins," he says. "The lead singer had this asymmetrical red hair; that's why I opted to have my hair like that. I had no idea it would make me so visible!"

The red hair was paired with a suit he had bought ("I must have been given some kind of direction to do that, though I was a little young to be a businessman"), resulting in a very distinct look. "After that scene, I was immediately sent home," he recalls. "That means they don't want to see you outside of that shot. My friends all said, 'You're going to be on camera! That's why you can't be in the movie anymore!'"

INSTANT RECOGNITION

When *Ghostbusters* opened, the role earned Estes a summer of being recognised. "The next morning after the movie was released, someone yelled 'Ghostbusters!' at me from across the street," he laughs. "There was another time when I was on the escalators in Macy's and a security guard asked me to stop. I thought I must be in trouble – but he just wanted to say 'Ghostbusters!' too." Years later, he was surprised to find a Facebook page dedicated to his appearances. "That's when

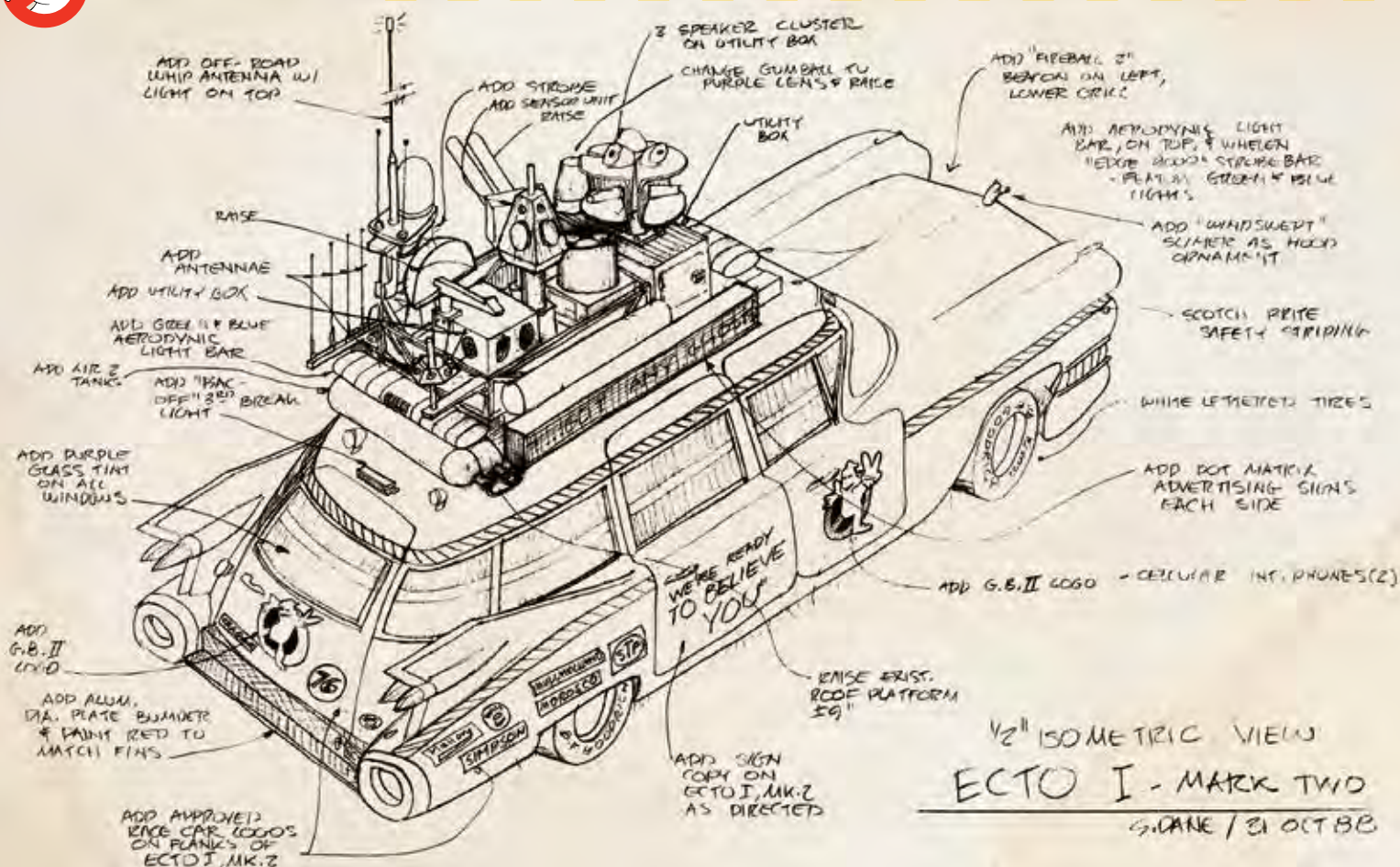
I realized I'm *really* in this movie!"

Ghostbusters may be a tiny part of Estes's career, but he is happy to have appeared in such a seminal movie, however briefly. "It's one of those rare movies that you can be pulled right into," he says. "Just a few months ago, I was with some friends at a bar and it was on TV. So we played the game of counting how many times you see me. It's almost like I have my own little story in the last 20 minutes of the movie!"

ABOVE Estes goes wild for the *Ghostbusters*.

BELOW The former actor with his Thompson Twins-inspired red hair in 1983.





ECTO-1A CONCEPT ART

Concept artists Stephen Dane, John Bell, and Benton Jew were brought in to redesign the Ectomobile for *Ghostbusters II*.

ABOVE Stephen Dane, who created concept designs of the original Ecto-1, updated his old drawings with new details.

THE COOLEST CAR IN MOVIE HISTORY returns in *Ghostbusters II*, complete with some stylish new embellishments. The car's roof rack boasts the addition of a satellite uplink, while digital signs attached to its side flash advertisements to passers-by, including 'Ghostbusters for hire' and 'We are ready to believe you.' The *Ghostbusters II* logo now adorns the hood, front doors, and back of the vehicle, and the license plate has become 'Ecto-1A' – though in the scene outside Peter's apartment it is clearly seen as 'Ecto-2' (a holdover from the name of the car in earlier scripts). Other additions

include the team's phone number, black and orange reflective tape strips, and a red aluminum step replacing the rear bumper.

FRANKENSTEIN VARIATIONS

Various concept artists were brought in to brainstorm ideas for the updated Ectomobile. John Bell created several variations that saw the vehicle become a limo retrofitted with intriguing new tech. "They just said come up with something that fits the franchise," Bell recalls. "I figured that the Ghostbusters team was becoming more and more successful and their

Stephen Dane, concept designer and hardware consultant on the original movie, also returned to update his original designs. “I basically took my old drawings off the heap and added more detail to them,” he said in the 2015 book *Ghostbusters: The Visual History*. “With the second vehicle you could see how much more complex it was, but it has that off-the-shelf hardware look which is what we were going for.”

BELOW Two of John Bell's designs for the revised Ectomobile, based on a retrofitted limo.

1962 CADILLAC
FLEETWOOD
TYPE 6000000
PART NO. 6000000
WITH THE WIND.

COOPERATION
OFF OUR
OWNERS TO
THE POINT OF
REPAIRING OUT
ON THE MOUNTAIN.

STREET LIGHT
REAR
LAMP
IN
REAR LIGHT

25



Celebrating the GHOSTHEADS

Ghostheads director Brendan Mertens reveals how he wanted to shine a light on the inspiring work of *Ghostbusters* fans.

Ghostheads is not affiliated with Sony or Ghost Corps

WHILE THE STORY BEHIND *GHOSTBUSTERS* IS AN endlessly fascinating one, so are the stories behind the fans of the franchise. Known as *Ghostheads*, these fans have set up chapters across the USA and beyond that are dedicated to celebrating the films, creating their own costumes and proton packs, making fan films, and carrying out extensive charity work.

It is this subculture that director Brendan Mertens wanted to shine a light on with his 2016 documentary *Ghostheads*. "I wanted to focus on the fans, which is an interesting and universal story, rather than make a documentary about the making of *Ghostbusters*," Mertens says. "Ghostheads are very different from, say, the 501st [*Star Wars* fan organization]. They're both communities in which people help each



other out with costumes, but the focus of Ghostheads is really on companionship. The other difference is that unlike Darth Vader, the Ghostbusters can be anybody – anyone can throw on the suit and proton pack and become a hero. It's all about teamwork as well as science. With *Ghostheads*, I wanted to make a movie about the fans, by the fans."

Mertens' own fan credentials can be seen in the five years he spent running the *Cross the Streams* podcast where, along with interviewing the cast and crew, he would catch up with *Ghostbusters* fan chapters around the US, Canada and beyond. "As we spoke to these groups, I thought, 'Wow, this is interesting.' It's a real community and everyone is interwoven in some way, like a brotherhood or sorority. You'd talk to somebody from Alabama and they'd recommend somebody from Louisiana and then they'd recommend someone from Macon, Georgia. I wanted to introduce viewers to this group of wonderful people."

It was through this network that Mertens came across the Ghostheads profiled in the documentary, including Tom Gebhardt, Alex Newborn, and Abigail Gardner. The film goes on to chart what the franchise means personally to these people and how it has helped them overcome various challenges in their lives, as well as documenting the altruistic work that fans do at children's hospitals and charities.

Mertens says that the *Ghostbusters* stars he interviewed for the documentary, including Dan

Aykroyd, Ernie Hudson, and Kurt Fuller, were fascinated by hearing these fan stories.

"They liked hearing about the personal impact of *Ghostbusters* – I mean, they knew it was big but they didn't know specifics. So to bring these stories to them was really interesting."

The documentary – which was largely funded by Kickstarter and Indiegogo campaigns – was



LEFT TO RIGHT The fan group *Ghostbusters United*; Brendan Mertens with Dave Coulier, who voiced Venkman in *The Real Ghostbusters*.

BELOW Ivan Reitman is interviewed for *Ghostheads*.







ABOVE Dan Aykroyd is interviewed about the *Ghostbusters* films and the fans of the franchise; Ghosthead Tom Gebhardt, fitted with proton pack, outside the Hook & Ladder fire station in New York.

eventually shown on Netflix and Amazon, attracting a wider audience than he had originally envisioned. At the time he was flying to LA to shoot the doc in between working his day job as a nurse's aide in an Ontario hospital. "*Ghostheads* grew as there were more and more eyes on it," says Mertens. "In the end, Ivan Reitman watched cuts of the documentary and gave notes. That was very surreal – the person giving you notes is the guy that you loved when you were growing up!"

While prepping, shooting, and editing the film – a process that Mertens describes as "trying to neatly put together a 1000-piece jigsaw puzzle without being able to see all the pieces" – Mertens found

inspiration in another fan-friendly documentary: 1997's *Trekkies*. "What I liked about it was that it was unapologetic. It didn't make fun of the fans or feel it had to justify anything."

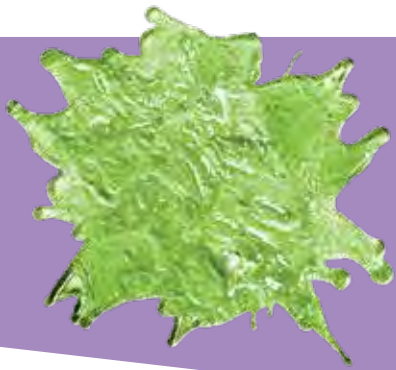
DEEP IMPACT

Mertens' documentary received widespread acclaim from *Ghostheads* and non-*Ghostheads* – though he tried to steer clear of reading too many write-ups. "Ernie Hudson told me to never ever read reviews, good or bad!" he laughs. "But if the documentary lives on and made an impact in some way, that's cool. *Ghostbusters* brings people together and I was hoping that my movie could bring people together too."

FRIENDS REUNITED

As well as bringing fans together, *Ghostheads* also reunited two old friends and cast-mates for the first time in decades – Jennifer Runyon and Steven Tash, who play Venkman's science students. "We hadn't seen each other in 30-something years, since the day we shot," Runyon says. "When we were reunited for *Ghostheads*, it was like no time had passed... Steven brought me along to a convention in Maine for the film *Christine*, and we were also at [2019's] Fan Fest and had a great time there. He's a great guy!"





ECTO-101

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



#22 MAYOR ED KOCH

The look and temperament of *Ghostbusters*' irascible but fair-minded Mayor of New York City, Mayor Lenny Clotch (David Magulies) was partly inspired by the real-life Mayor of the city during filming on both movies: Ed Koch.

Koch, a Democrat who served from 1978 to 1989, provided practical assistance on the first movie too. The logistic nightmare of filming in the city was facilitated by the real-life Mayor, who – according to the 2019 documentary *Cleanin' Up the Town* – Murray and Aykroyd met with to personally help secure a permit. Koch's positive attitude towards the movie was understandable: *Ghostbusters* paints the city, its denizens and its Mayor all in a positive light, not least in the rousing finale.

It helped that the comedians and the Mayor were familiar with each other: Koch had actually made several appearances on *Saturday Night Live* in the 1970s and early 1980s. In fact, Koch chalked up many film and TV credits during his lifetime, including *The Muppets Take Manhattan*, *The First Wives Club*, and *Spin City*. He even had a 2009 movie review show entitled *Mayor at the Movies*, so he was no stranger to the entertainment industry.



Ghostbusters II – released in Koch's final year as Mayor – sees Clotch running for governor, another nod to something that the real-life Koch did (unsuccessfully in 1982). In the movie, Clotch is visited by the ghost of another real-life Mayor: Fiorello La Guardia, who served from 1934 to 1945. Koch died in 2013.

“

We went back and found the original physical vinyl letters that they used to create the *Ghostbusters* poster in 1984, rescanned them, then our titles guys reprinted them and we filmed the titles. We shot physical titles with a light-and-smoke effect 'cause that's how they would have done it back in the day.

”



▲ ***Ghostbusters: Afterlife* director Jason Reitman talks to Bill Burr about using original sound files and lettering in the film's teaser trailer.**

“

They used to like to say that Danny's the heart of the *Ghostbusters*, Harold was the brain, Bill was the mouth, and Ernie was the soul. When I heard that quote, I was blown away.

”



▲ **Ernie Hudson writes about his experiences on *Ghostbusters* in *Entertainment Weekly* in 2014.**

“

What we realized when we first edited the film together was that we needed to bump up the scares... we did a lot of reshooting. And it basically starts here in the sort of second half of the movie where we started adding scarier sequences and complications in the plot to build up the tension.

”



▲ **Ivan Reitman talks about reshoots on the 2019 *Ghostbusters II* Blu-Ray commentary.**



COMING IN ISSUE 23

YOUR PARTS



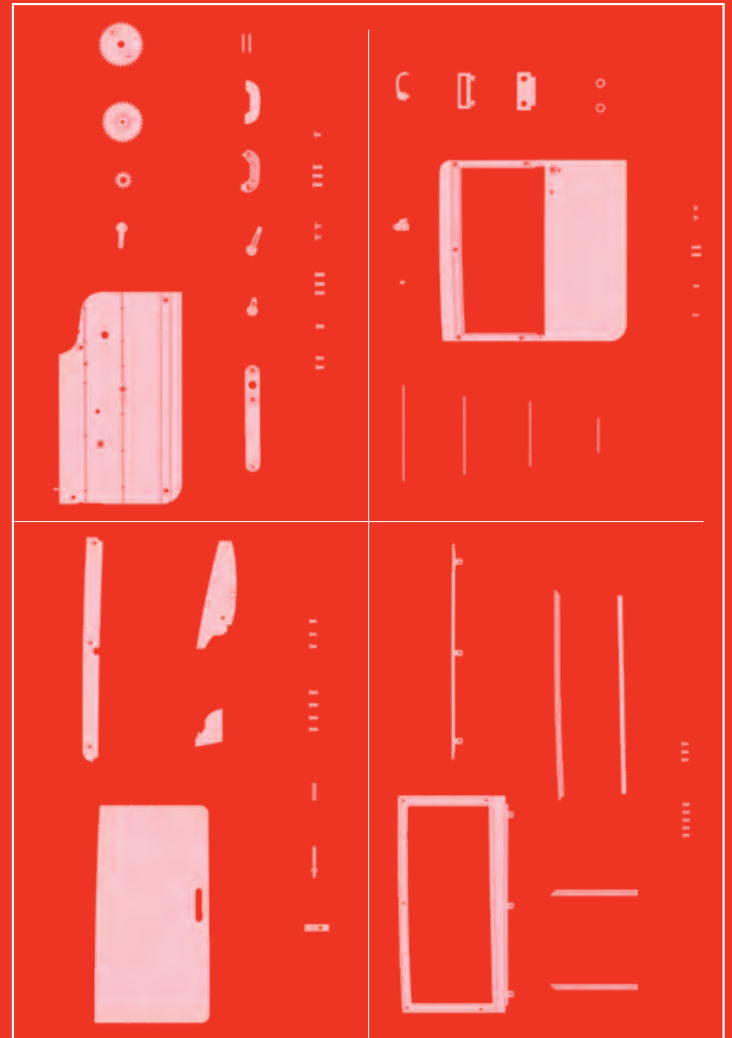
THE SEVERED HEADS

We speak to John Dods and Rick Lazzarini.



THE ARMCHAIR

Steve Neill reveals behind-the-scenes secrets.



**VISIT OUR WEBSITE
FANHOME.COM**



