ISSUE 32

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™


ECTO-1
NEW YORK

BUILD THE GHOSTBUSTERS™ ECTO-1

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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.

More information at **fanhome.com**

CAR PARTS STAGE 119

In this stage, you receive the first parts of the partition wall, as well as the rear ceiling panel.

119A

119B

119C

119D

QP x2

EM x4

PART NUMBER	DESCRIPTION	QUANTITY
119A	REAR CEILING PANEL	1
119B	PARTITION WALL REAR PANEL	1
119C	PARTITION WALL SPEAKER LEFT	1
119D	PARTITION WALL SPEAKER RIGHT	1
QP	1.7x3x5MM	2 (+1 SPARE)
EM	2x4MM	4 (+1 SPARE)

CAR PARTS STAGE 120

In this stage, you receive the final parts of the partition wall.

120A

120B

120C

120D

EP x16

KP x10

VP x2

RM x3

PART NUMBER	DESCRIPTION	QUANTITY
120A	PARTITION WINDOW	1
120B	PARTITION WALL CENTER PANEL	1
120C	PARTITION WALL LOWER PANEL	1
120D	PARTITION WALL FRONT PANEL	1
EP	1.7x4MM	16 (+3 SPARES)
KP	1.7x3MM	10 (+3 SPARES)
VP	1.7x7MM	2 (+1 SPARE)
RM	2.3x3x6MM	3 (+1 SPARE)

CAR PARTS STAGE 121

In this stage, you receive the two wing mirrors,
blue side tubing and their retaining brackets.

121A x2

121B x2

121C

121D

121E x2

121F x2

121G x3

121H

AP x2

RP x2

AM x2

EM x2

LM x1

VM x4

ZM x6

AAM x2

PART NUMBER	DESCRIPTION	QUANTITY
121A	WING MIRROR CUP	2
121B	WING MIRROR GLASS	2
121C	RETAINING BRACKET LOWER	1
121D	RETAINING BRACKET UPPER	1
121E	RETAINING BRACKET CLAMP	2
121F	BLUE TUBING	2
121G	STICKER	3
121H	CENTER CAP	1
AP	1.7x5MM	2 (+1 SPARE)
RP	1.2x3MM	2 (+1 SPARE)
AM	1.5x4MM	2 (+1 SPARE)
EM	2x4MM	2 (+1 SPARE)
LM	2.3x5MM	1 (+1 SPARE)
VM	1.7x5MM	4 (+1 SPARE)
ZM	2.6x6MM	6 (+2 SPARES)
AAM	2.6x8MM	2 (+1 SPARE)

CAR PARTS STAGE 122

In this stage, you receive kick plates for the four left and right-sided doors.

122A

122B

122C

122D

RP x12

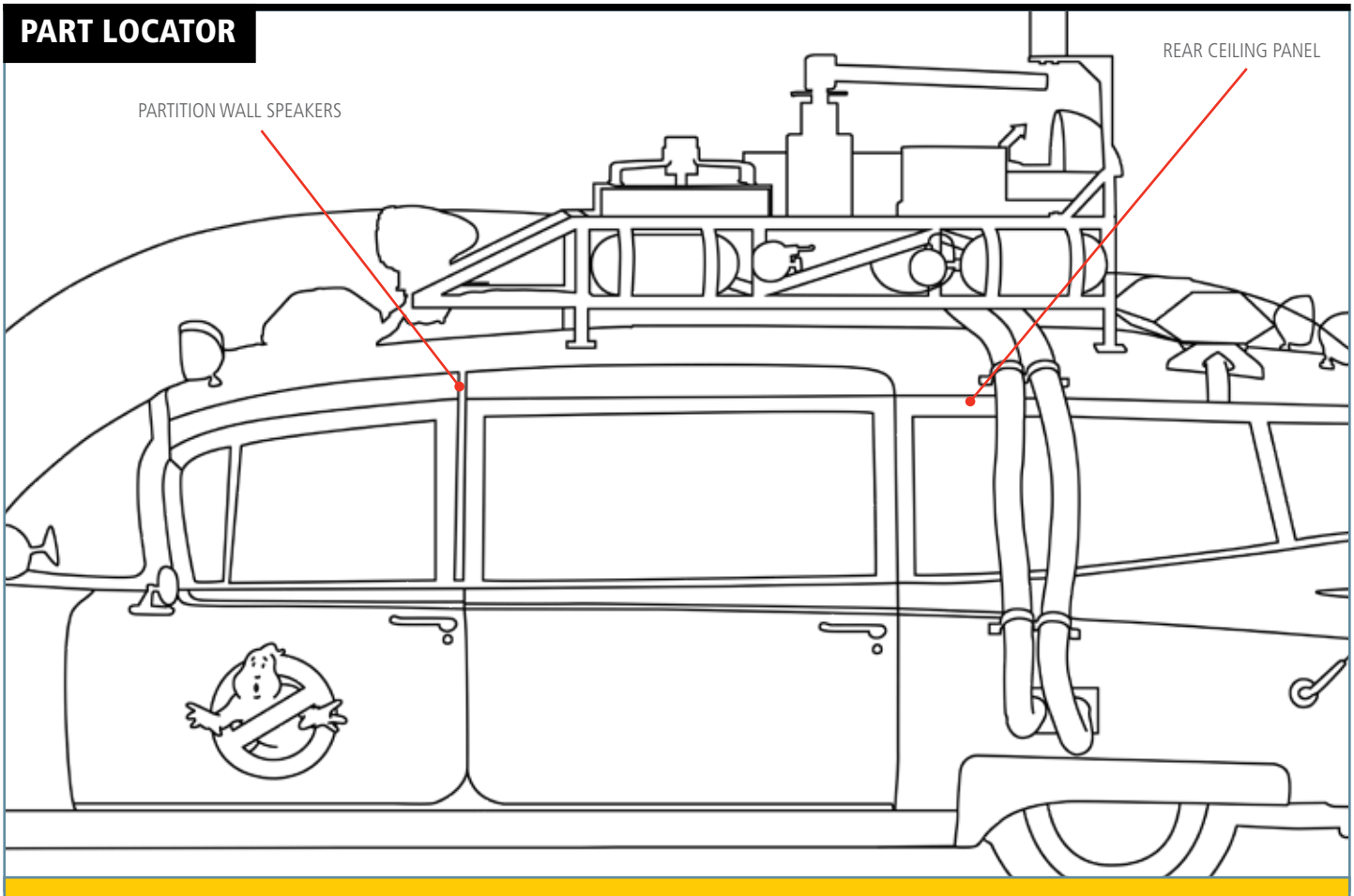
AM x12

PART NUMBER	DESCRIPTION	QUANTITY
122A	LEFT FRONT KICK PLATE	1
122B	LEFT REAR KICK PLATE	1
122C	RIGHT FRONT KICK PLATE	1
122D	RIGHT REAR KICK PLATE	1
RP	1.2x3MM	12 (+3 SPARES)
AM	1.5x4MM	12 (+3 SPARES)

STAGE 119
PARTITION WALL SPEAKERS

In this stage, you fit two speakers to the partition wall rear panel, as well as installing the rear ceiling panel.

PART LOCATOR



TIP: LEFT AND RIGHT

The instructions throughout this collection will mention the left and right sides of the car. The left and the right (as well as front and rear) of the car are relative to the driver. Similarly, some of the parts will have an "L" or "R" engraved on them to indicate which side they are intended for.

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

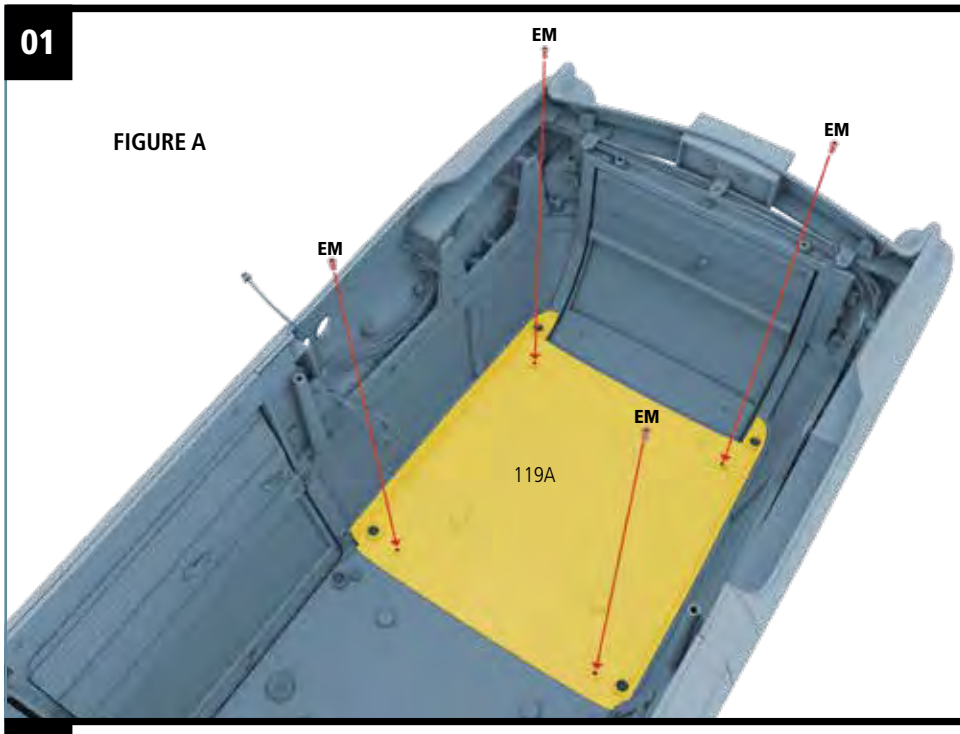
RED Highlights where the new part/s fit and screw in

YELLOW Identifies the new part/s

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

01

FIGURE A



FITTING THE CEILING PANEL:
Take the rear ceiling panel (119A) and secure it to the rear part of the body frame using four EM screws (figure A).

02

INSTALLING THE SPEAKERS: Push the partition wall speaker left (119C) into place on the top left of the partition wall rear panel (119B), securing from behind with one QP screw (figure A).

Then secure the partition wall speaker right (119D) on the other side, also using one QP screw (figure B).

FIGURE A

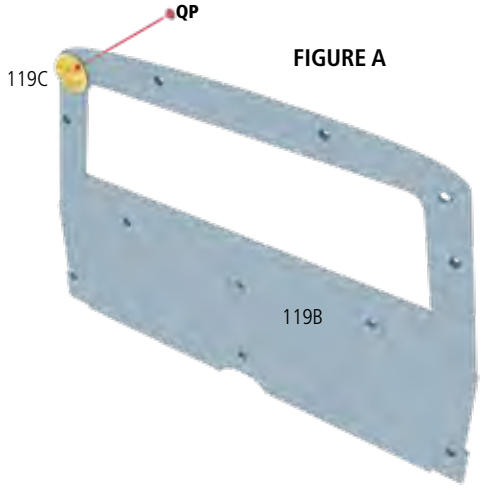
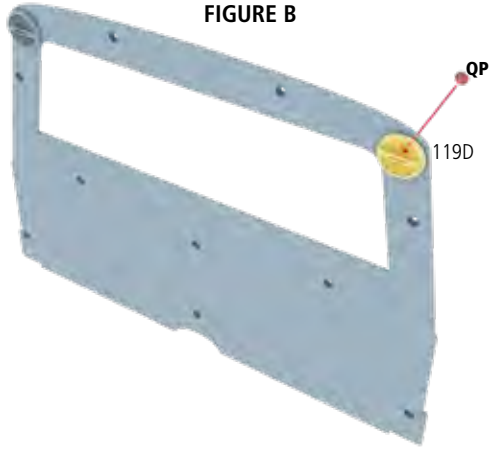
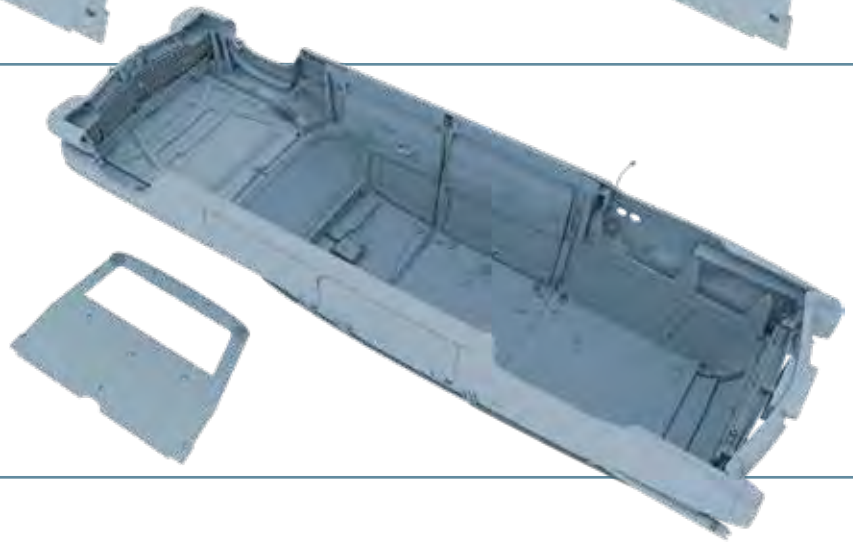


FIGURE B



STAGE 119 BUILD

This is what the assembled pieces should look like.

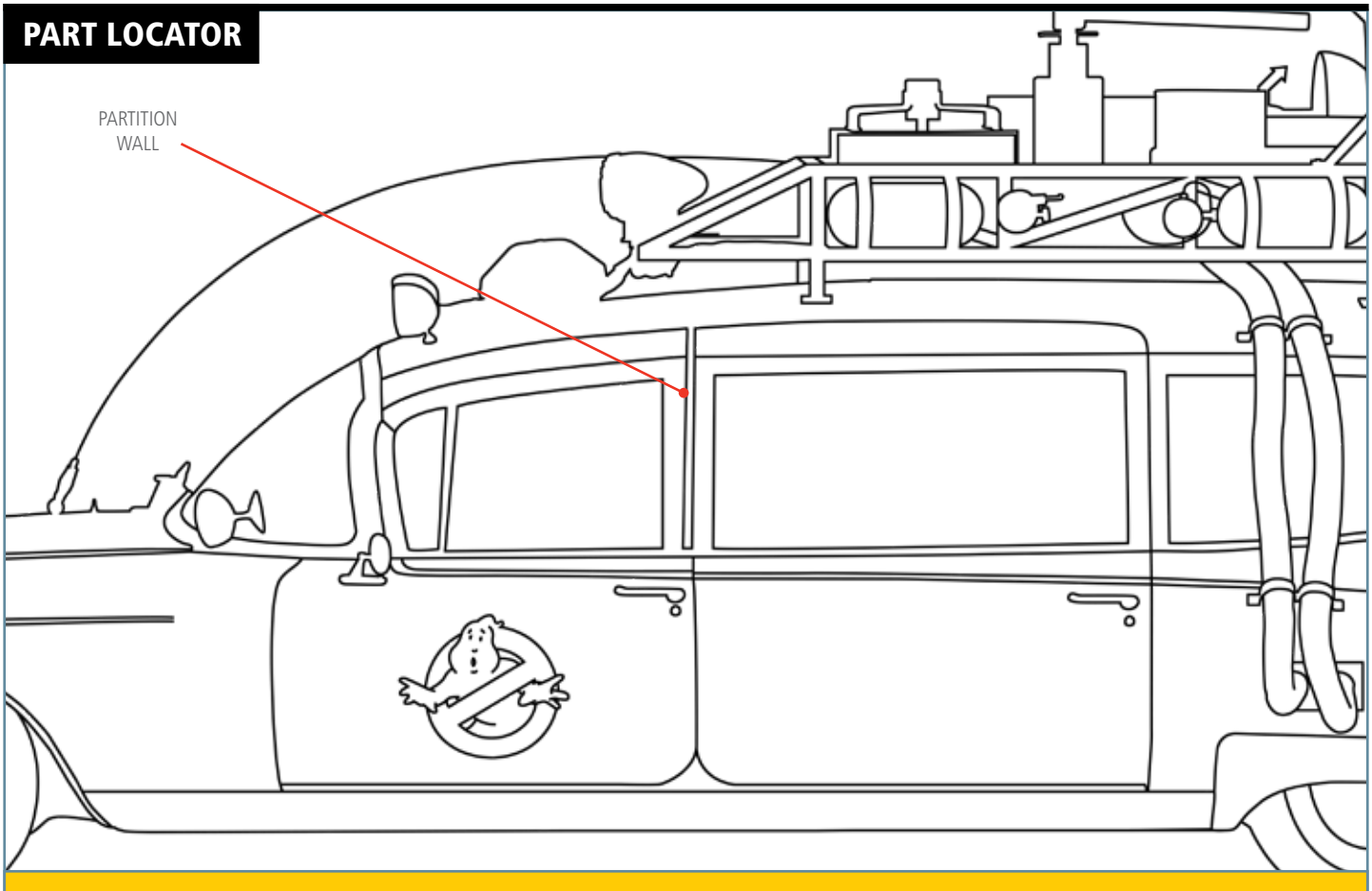


STAGE 120

FINISHING THE PARTITION WALL

In this stage, you finish building the partition wall and fit it to the frame of your Ecto-1

PART LOCATOR



TIP: POSITIONING THE CEILING LIGHT CABLE

The partition wall has a groove running down the side so that the ceiling light cable can be safely tucked away as you fit the partition wall to the frame of your model. As you push the partition wall into place, be careful to make sure the cable is stowed in the groove so it does not get severed when you finally fix the wall in place.

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 PARTITION WALL:** First, take the partition wall front panel (120D) and secure it to the partition wall lower panel (120C) using eight EP screws (figure A). Then, take this assembly and secure it to the center panel (120B) using eight EP screws (figure B).

Slot the partition window (120A) into the frame (figure C). Cover with the partition wall rear panel (119B) from the previous phase of assembly and fix these parts together with ten KP screws (figure D).

FIGURE A

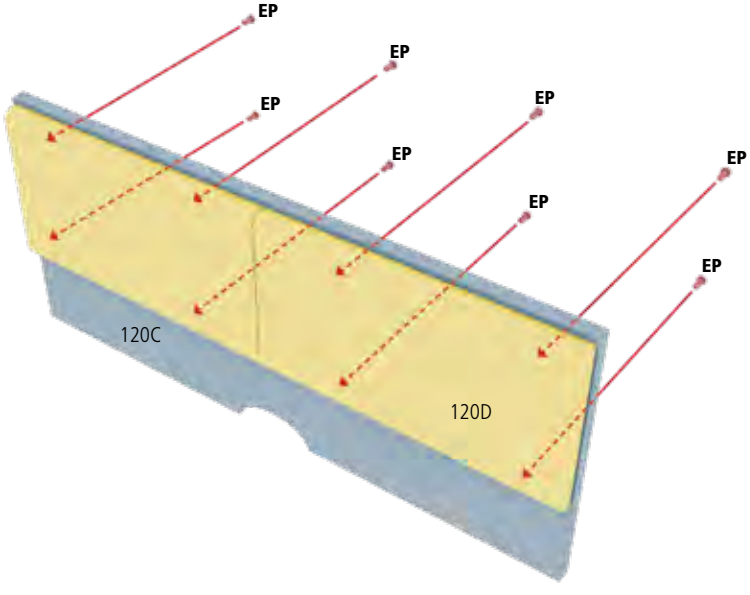


FIGURE B

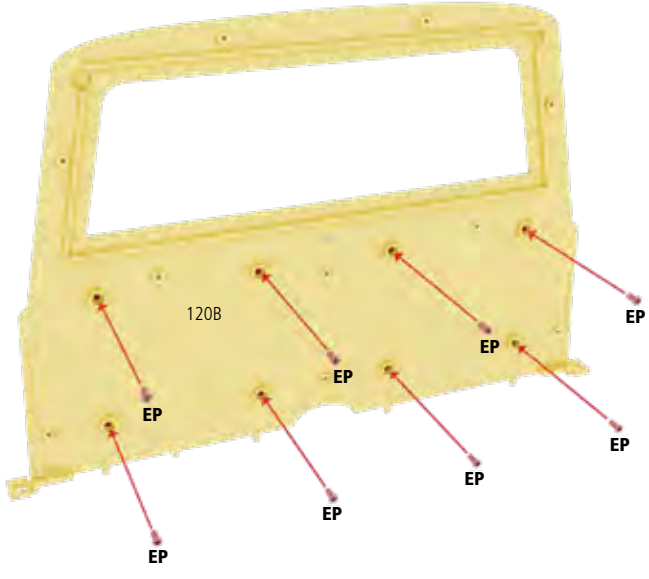


FIGURE C

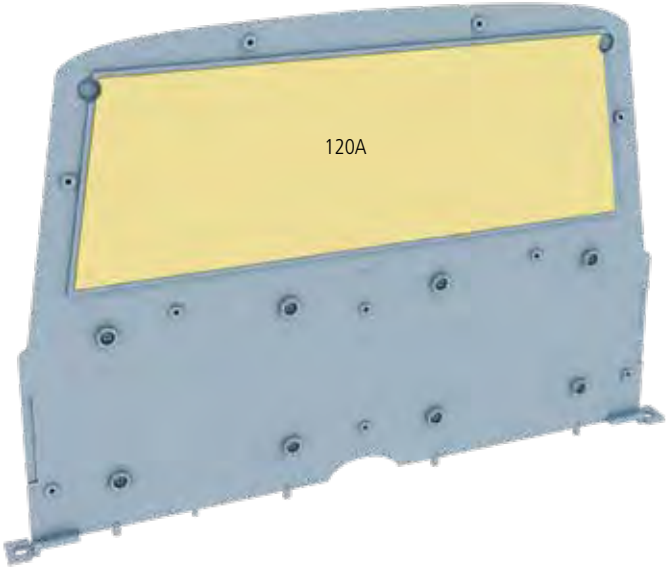
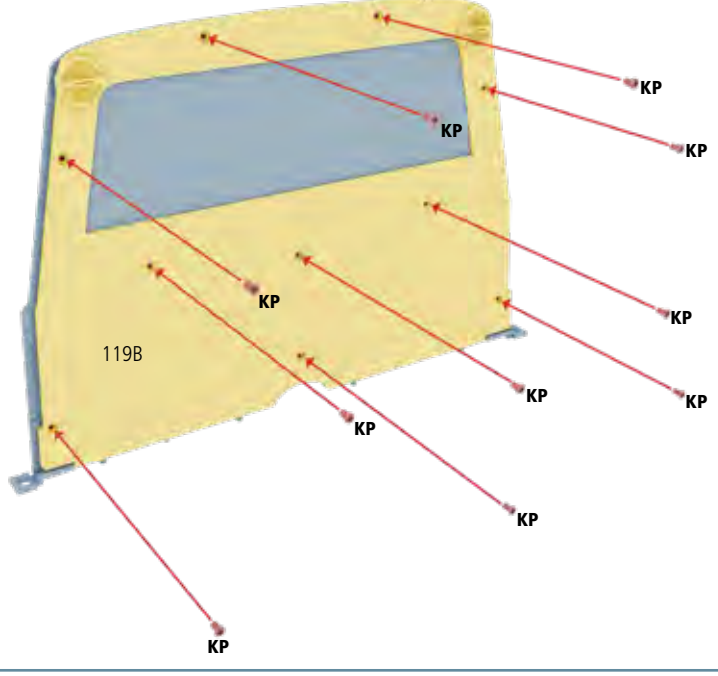


FIGURE D



02 **FITTING THE PARTITION WALL:** Begin by removing two of the VP screws that hold the left skirting (114A) in place in order to gain access to the screw post that the partition wall will be attached to (figure A). Take the partition wall and place it so that the flanges on either side will slot over the screw posts in the body frame (figure B).

Next, tuck the ceiling light LED (66E) cable into the groove on the side of the partition wall, being careful to keep the wire from being severed when the wall is finally fixed in place (figure C). Finally, fit the partition wall to the body frame using two RM screws (figure D).

Replace the two VP screws that you removed at the beginning of this step (figure E).

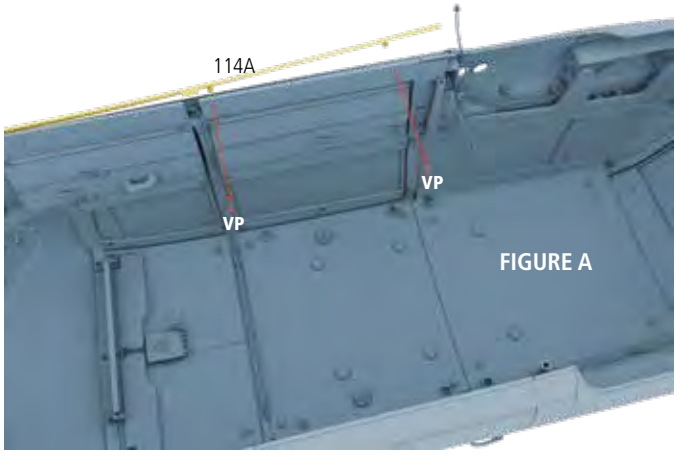


FIGURE A


FIGURE B

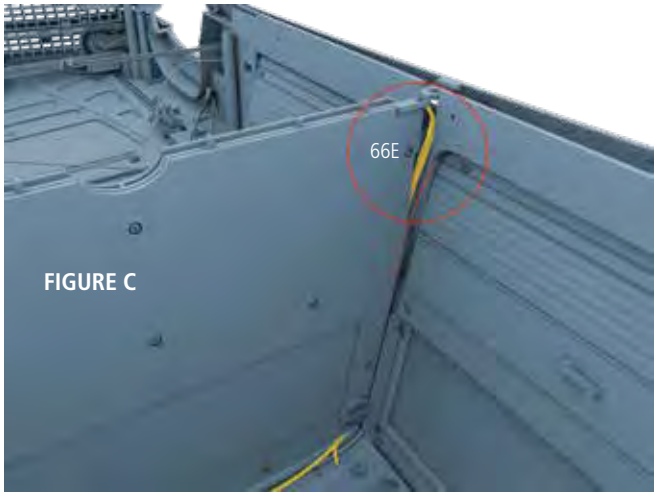


FIGURE C

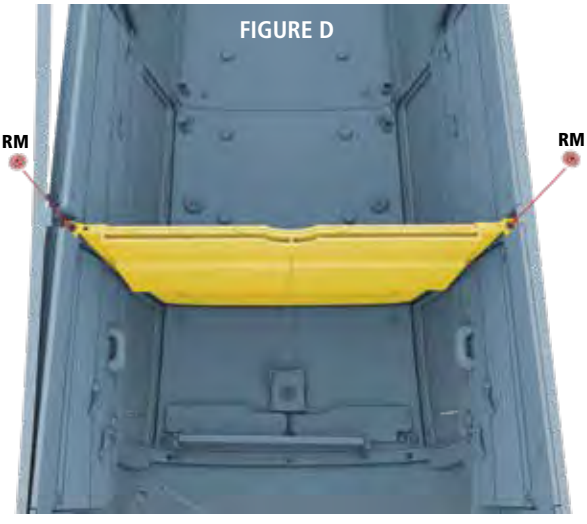


FIGURE D

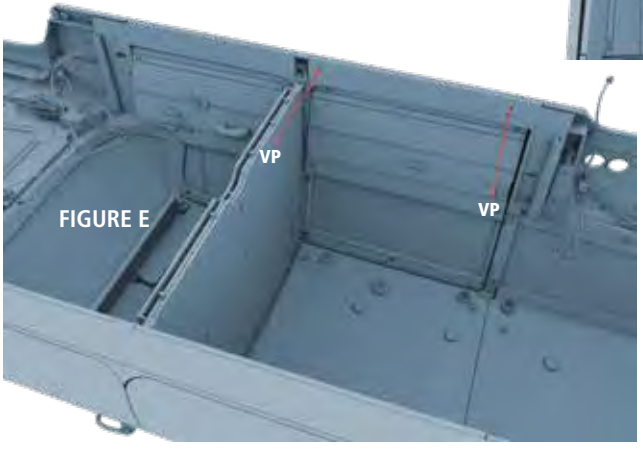
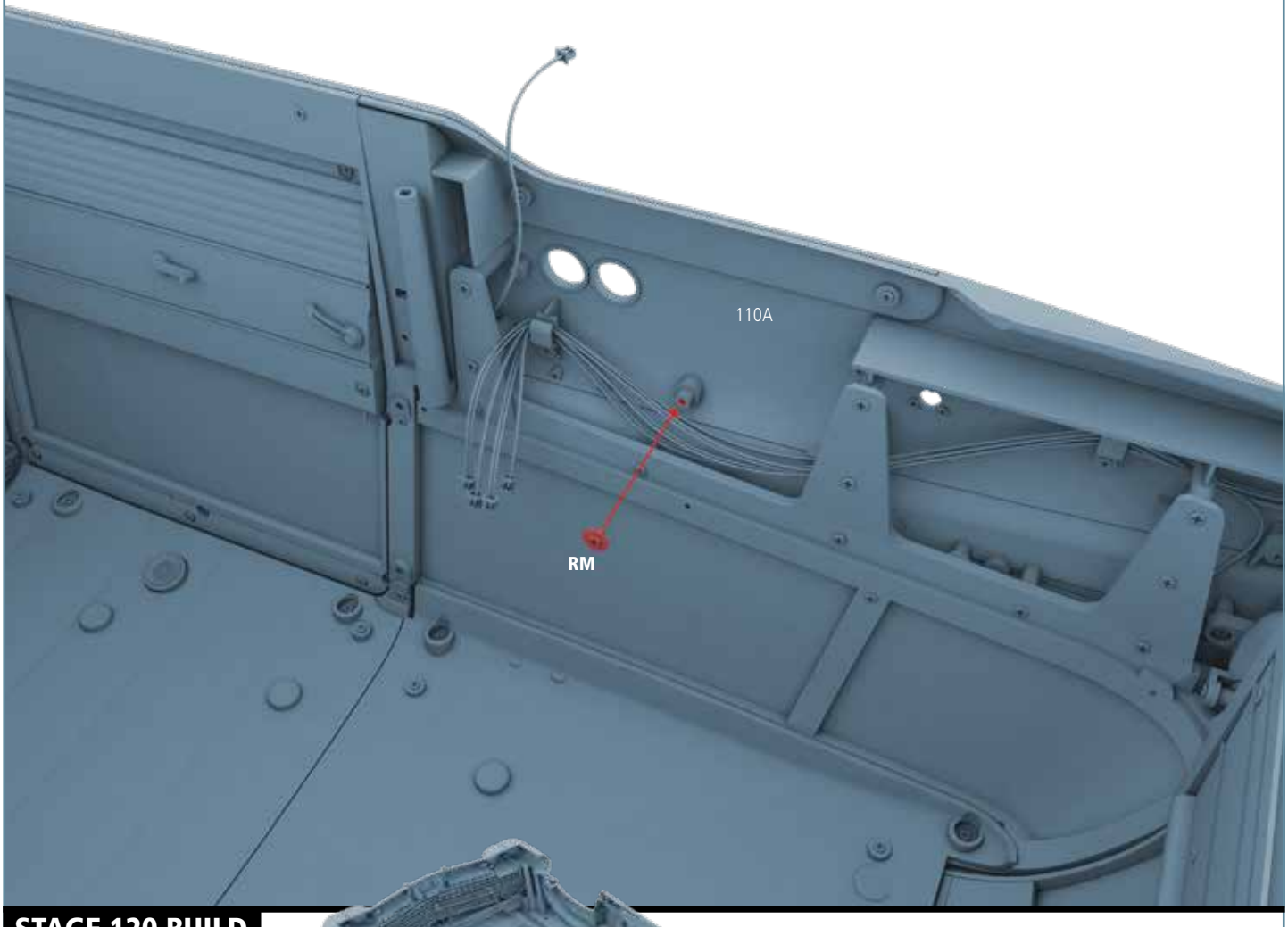


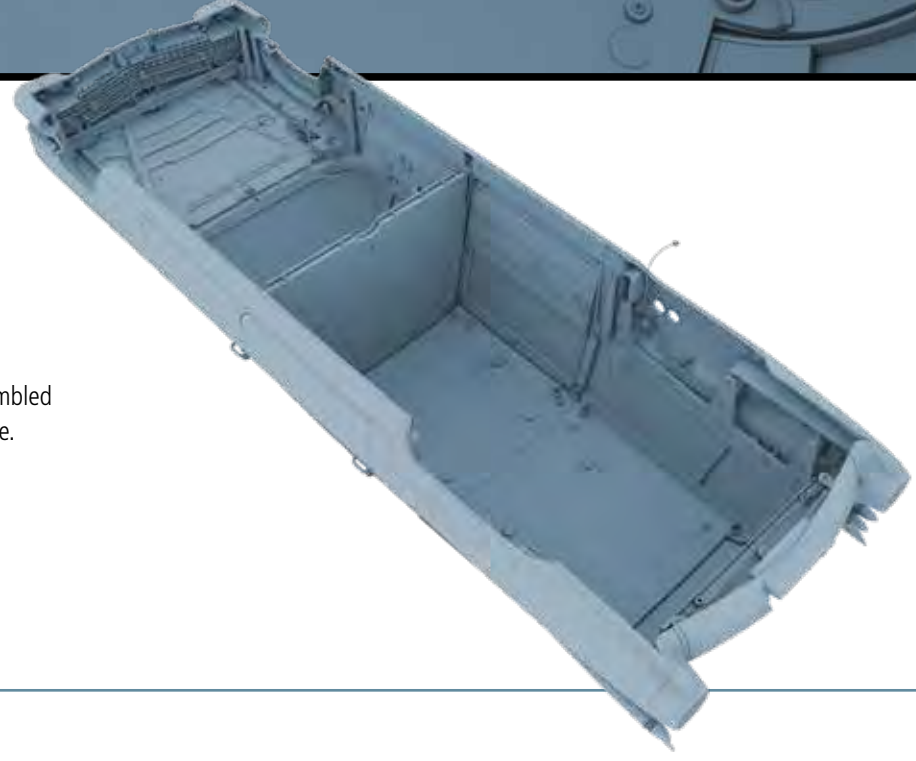
FIGURE E

03 **PREPARING FOR LATER ASSEMBLY:** Take the left rear fender (110A) and screw one RM screw into the post in the center (figure A). This will help keep the left rear wheel cover (113G) in place later on. At this point, test fit the left rear wheel cover (113G) to make sure this will fit later.

FIGURE A



STAGE 120 BUILD

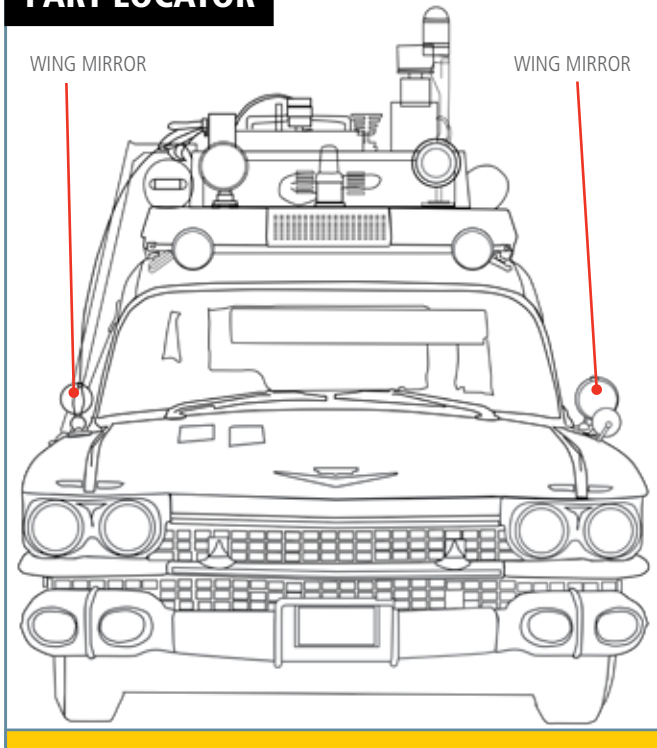


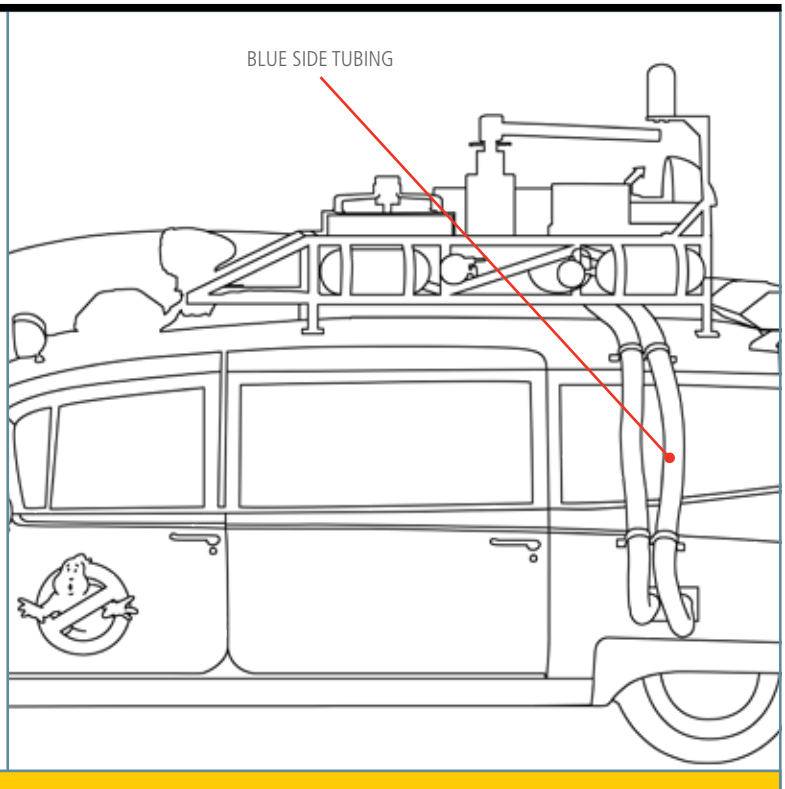
This is what the assembled pieces should look like.

STAGE 121
WING MIRRORS, BRACKETS & TUBING

In this stage, you finally combine the top and bottom sections of your Ecto-1 model, as well as fitting some exterior details.

PART LOCATOR





TIP: KEEP TRACK OF PARTS

In this stage of assembly, you will remove some parts before reassembling them later. Make sure that you keep these in a designated area of your work space so you can find them easily when you need them.

TIP: FITTING THE TOP TO THE BOTTOM

The top and bottom sections of your model are heavy and contain fragile elements, such as the electronic cables and wing mirror stalks. As you fit the cables together, make sure you rest the two sections on a soft, non-marking surface that allows you to continue your build without damaging any of the more delicate parts. Keep the electronic cables out of the way when fitting the top section to the bottom in order to avoid them being severed.

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

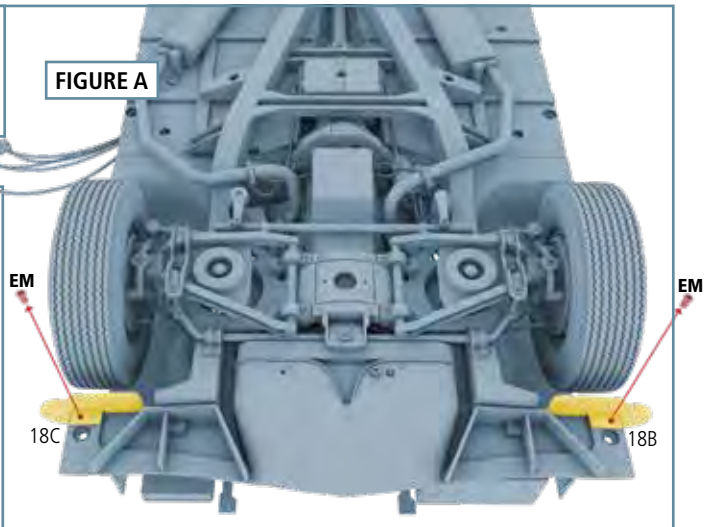
YELLOW Identifies the new part/s

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

01 PREPARING THE MODEL FOR ASSEMBLY:

1) Begin by removing the front left (18B) and front right chassis parts (18C) and keeping them safely aside for later reassembly (figure A).

FIGURE A



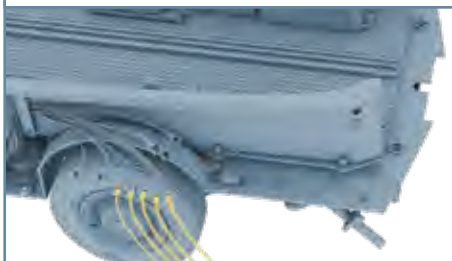


FIGURE B

2) Next, unplug the Federal 10 propello-ray wire (65F, marked "J"), Whelen HRDF-200 strobe wire (65G, marked "K"), front deck light wire (65H, marked "L"), rear deck light wire (65I, marked "M") and Code 3 force 4 XL wire (65J, marked "N") from the PCB (figure B).

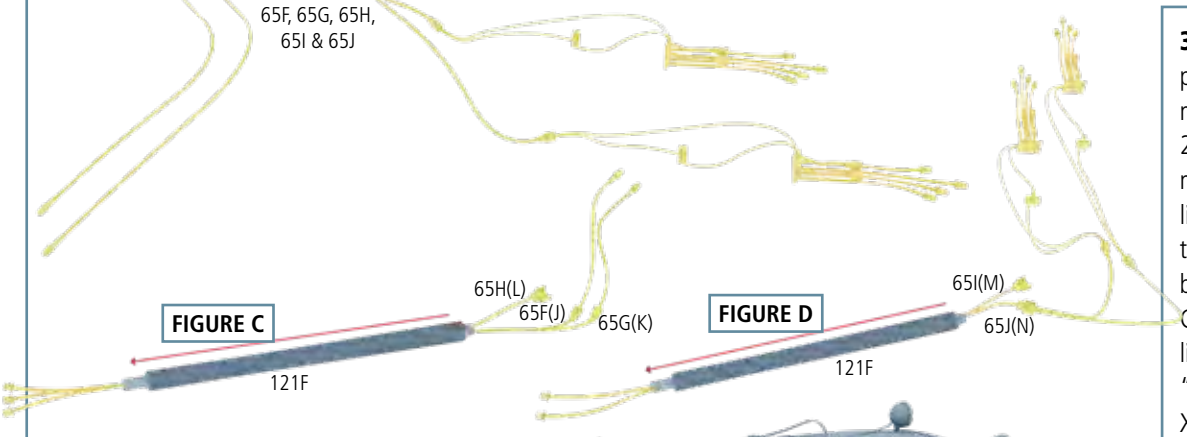
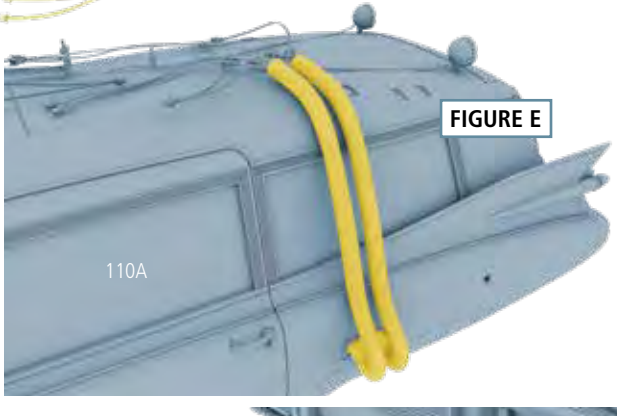


FIGURE C

FIGURE D

3) Slot the Federal 10 propello-ray wire (65F, marked "J"), Whelen HRDF-200 strobe wire (65G, marked "K") and front deck light wire (65H, marked "L") through the first piece of blue tubing (121F) (figure C). Then push the rear deck light wire (65I, marked "M") and Code 3 force 4 XL wire (65J, marked "N") through the second piece of blue tubing (121F) (figure D). Take note of which end of the cables plug into the PCB, then push this end of the blue tubing through the round holes in the left rear fender (110A) (figure E).

FIGURE E



4) Next, guide the front right door switch (66I) along the inside of the model and secure using three stickers (121G) (figure F). Finally, remove the left rear wheel by taking off the center cap (32C), unscrewing the LM screw and pulling off the left rear wheel and hub cap (figure G). This issue comes with a replacement center cap (121H) in case you damage the original one when removing the part.

FIGURE F

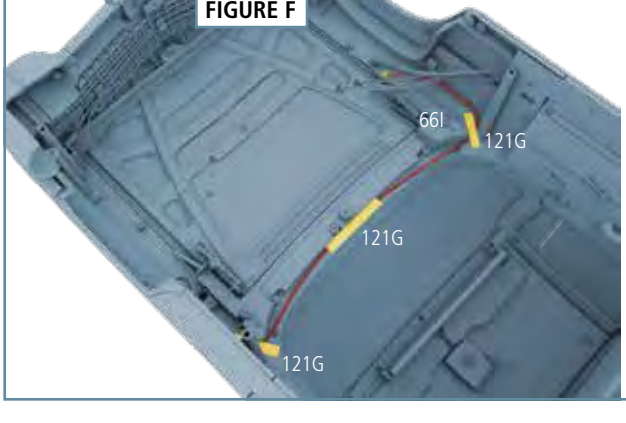
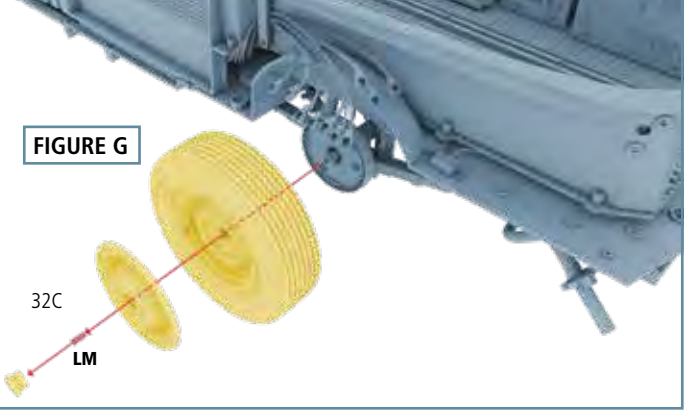


FIGURE G



02 **PLUGGING IN THE ELECTRONICS:** Take the top and bottom parts of your model and lay them on their right-hand side on a non-marking surface, ensuring that none of the fragile parts are taking the weight of either section. First, plug the left headlight LED (66A, marked "O"), right headlight LED (66B, marked "P"), ceiling light LED (66E, marked "S"), front left door switch (66G, marked "U") and front right door switch (66I, marked "W") into the wires from the PCB (65A) that have the same letter and colour (figure A).

FIGURE A

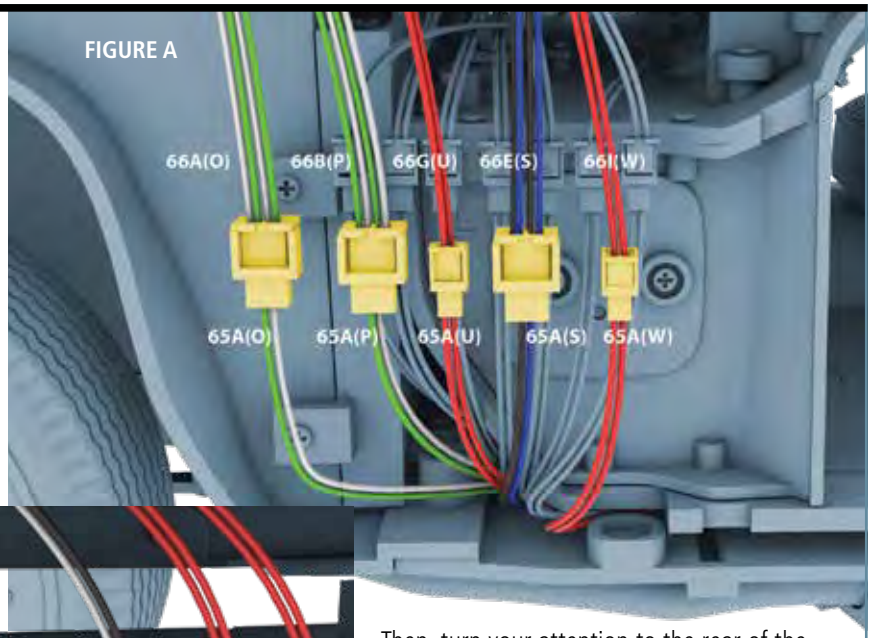
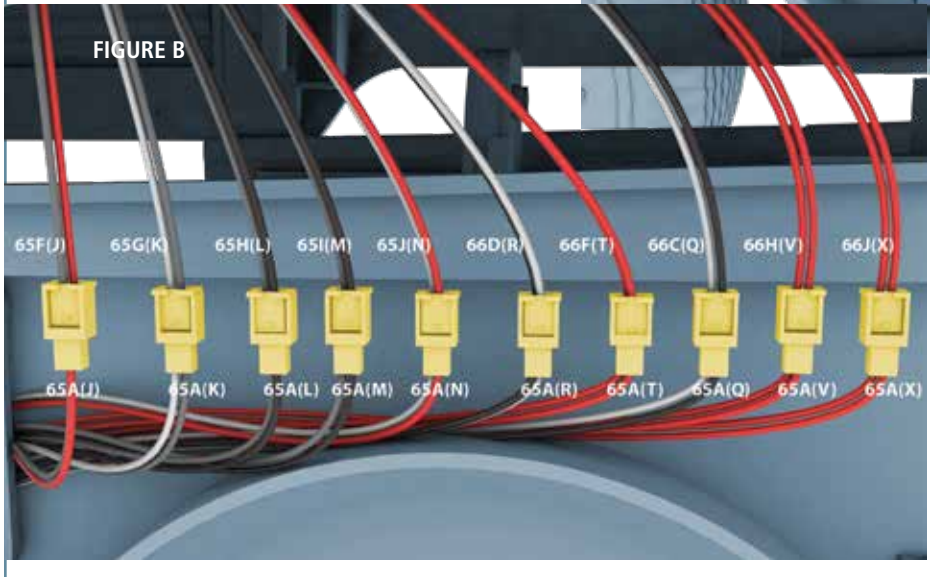


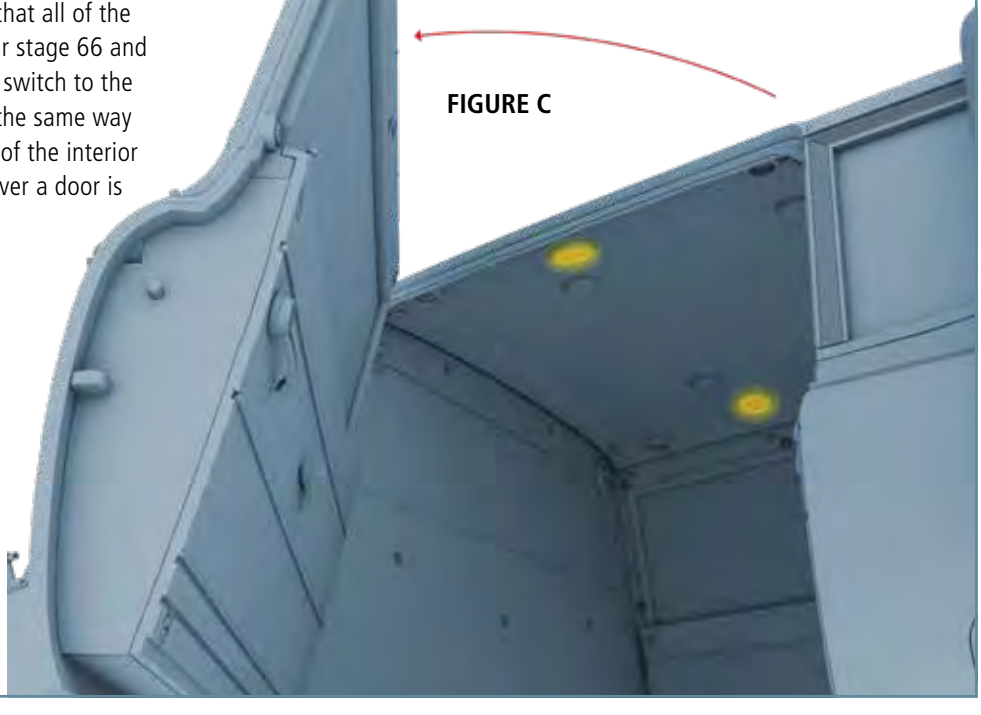
FIGURE B



Then, turn your attention to the rear of the model and plug the Federal 19 propello-ray wire (65F, marked "J"), Whelen HRDF-200 strobe wire (65G, marked "K"), front deck light wire (65H, marked "L"), rear deck light wire (65I, marked "M"), Code 3 force 4 XL wire (65J, marked "N"), left tail light LED (66C, marked "Q"), right tail light LED (66D, marked "R"), rear door switch (66F, marked "T"), rear left door switch (66H, marked "V") and rear right door switch (66J, marked "X") to the wire from the PCB (65A) that have the matching letter and colour (figure B).

At this point, you can make a final check that all of the electronics are working. Refer back to your stage 66 and 67 instructions. When you turn the power switch to the ON position, the electronics should work the same way as they did previously, with the exception of the interior ceiling lights which now switch on whenever a door is opened (figure C).

FIGURE C



TIP: MATCHING THE CABLES

If you have lost the stickers with the identifying letters from the cables, you can use the color of the wires as your guide.

For example, the two headlight LEDS (66A and 66B) have green and white cables, which fit to the green and white cables that come from the PCB.

03 COMBINING THE UPPER AND LOWER SECTIONS:

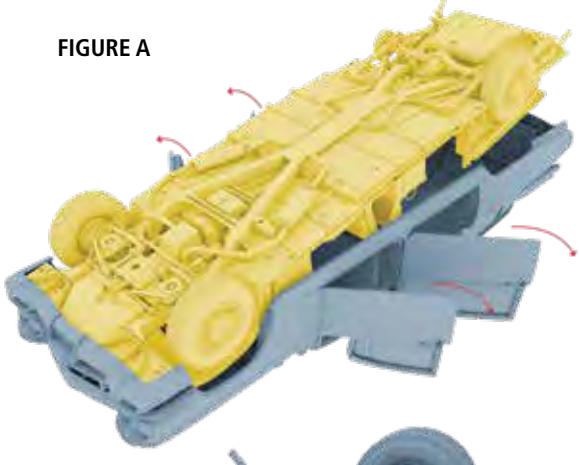
Turn the model over so it is upside down, ensuring that the weight is not being carried by the deck lights. Be careful to make sure none of the wires will get in the way of the parts that will be combined, then open all of the doors and push the lower section into the upper section front-end first (figure A).

Next, place the left rear wheel cover (113G) into place above where the left rear wheel fits (figure B). It should hook on to the RM screw you fitted to this section during building phase 120. Then you can push the left rear wheel back onto the end of the axle. This just sits here for now and will be fastened later (figure C).

Secure the top and bottom sections together by driving six ZM and two AAM screws up through the bottom of your model as shown in figure D.

Now, you can push the hub cap (32B) back into place on the outside of the rear left wheel, securing with one LM screw, finally covering with the replacement center cap (121H) (figure E). Finally, reattach the front left (18B) and front right chassis parts (18C) using two EM screws (figure F).

FIGURE A



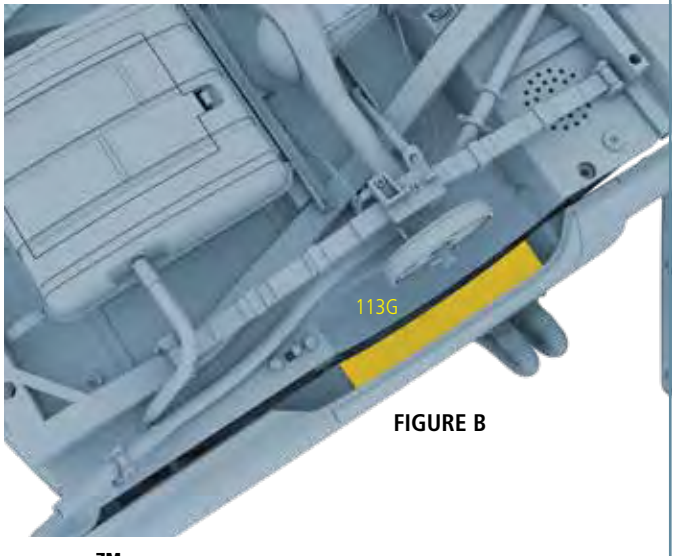


FIGURE B

FIGURE C

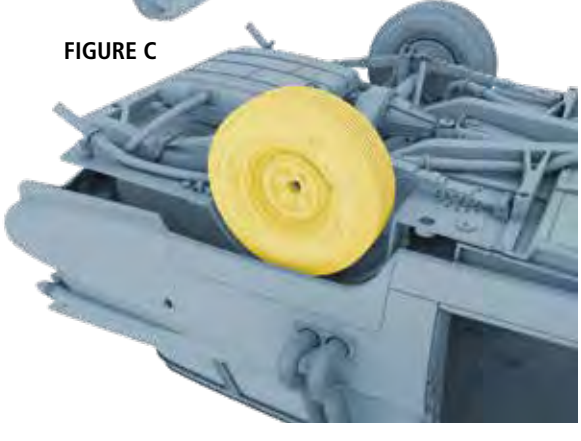


FIGURE D

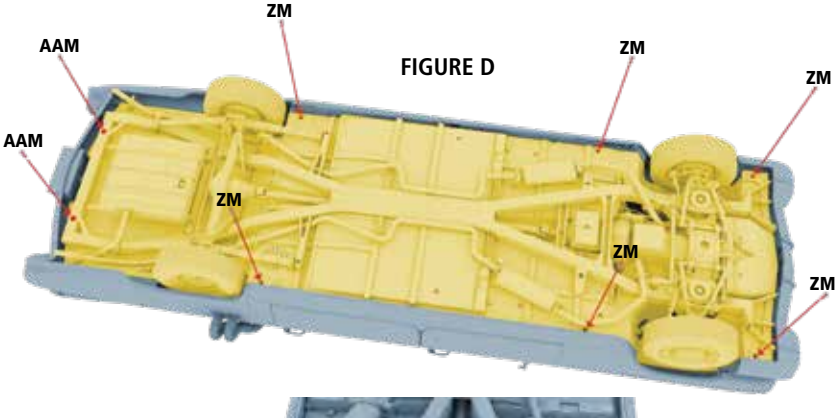


FIGURE E

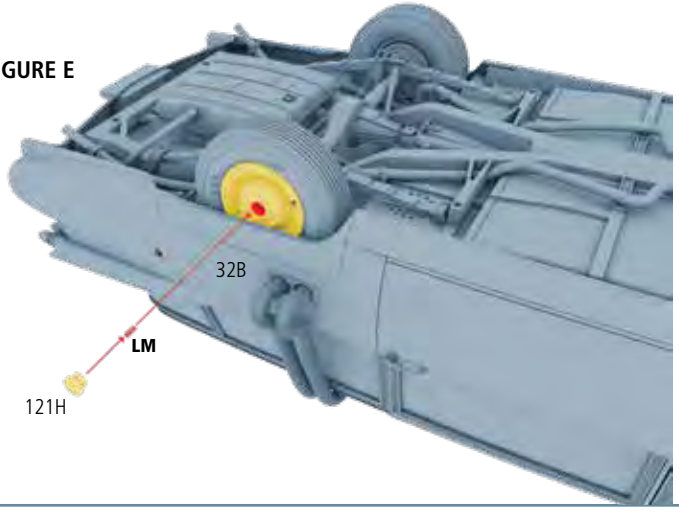
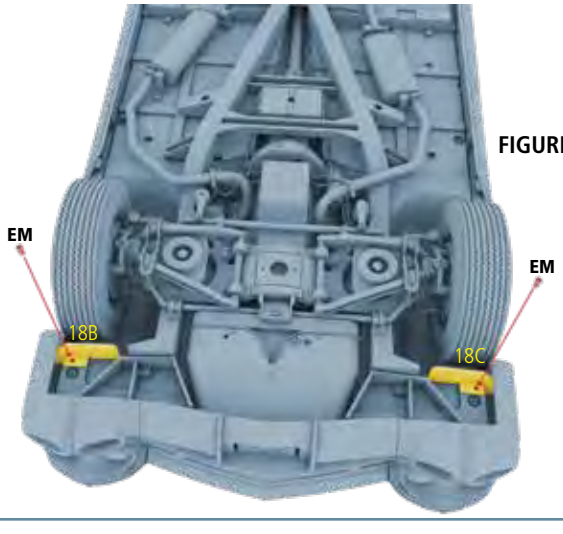


FIGURE F



04 **FITTING THE WING MIRRORS:** On the left-hand side of the car, take the first wing mirror cup (121A) and secure it to the rear view mirror support (80B) using one RP screw, then cover with one wing mirror glass piece (121B) (figure A). Then repeat this on the right-hand side (figure B).

FIGURE A

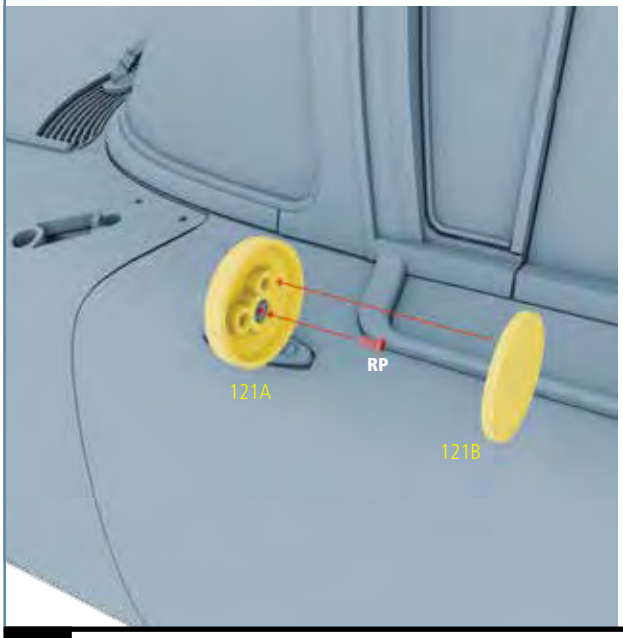
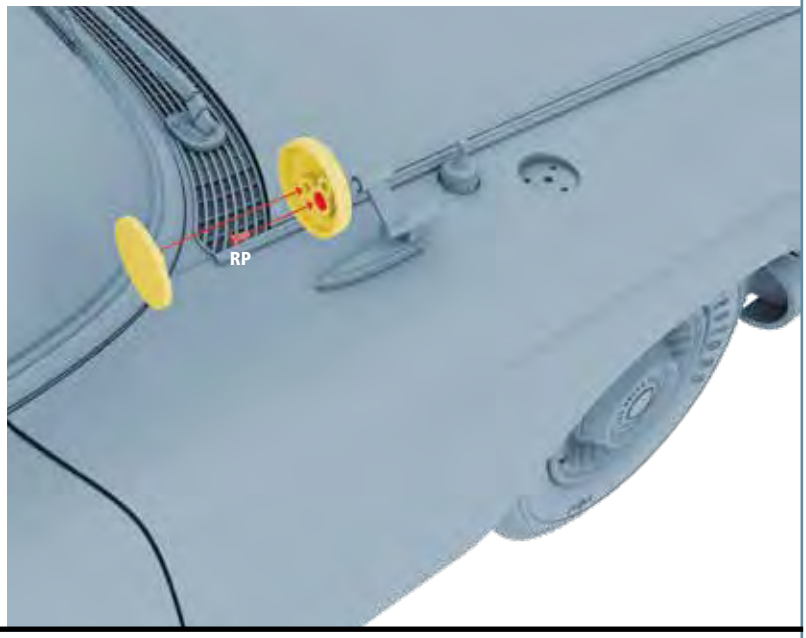


FIGURE B



05 **SECURING THE BLUE TUBING:** Take the retaining bracket lower (121C) and secure it to the left rear fender (110A) using two VM screws, then fix the retaining bracket upper (121D) using two more VM screws (figure A).

Keep the two pieces of blue tubing in place by fixing the two retaining bracket clamps (121E) to the retaining brackets using one AP screw each, with the tubes in the brackets (figure B).

FIGURE A

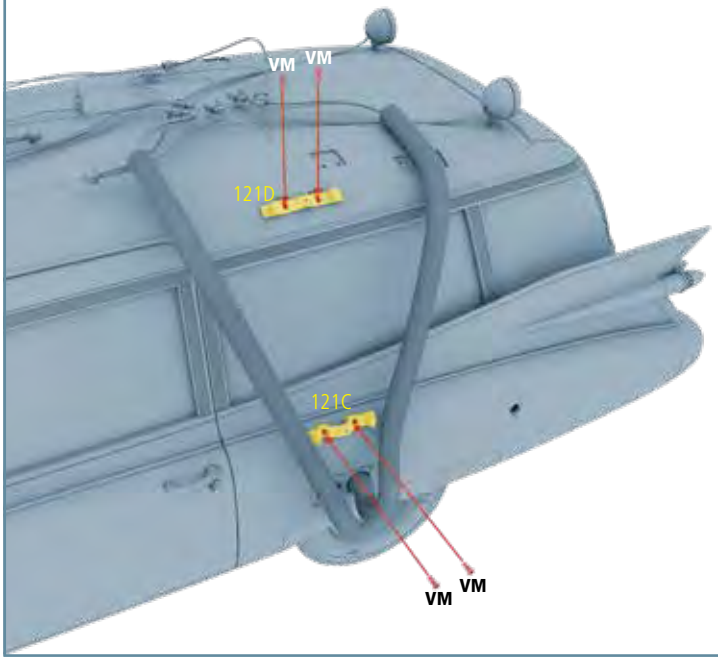
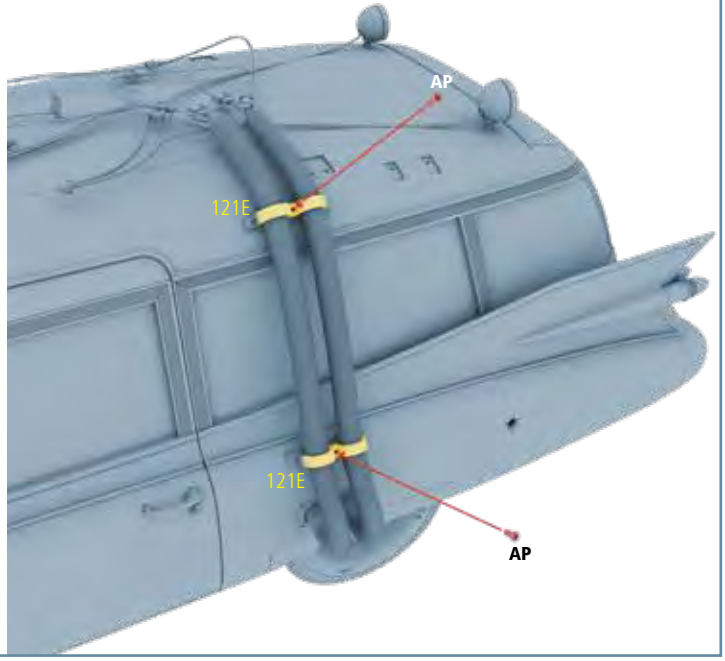
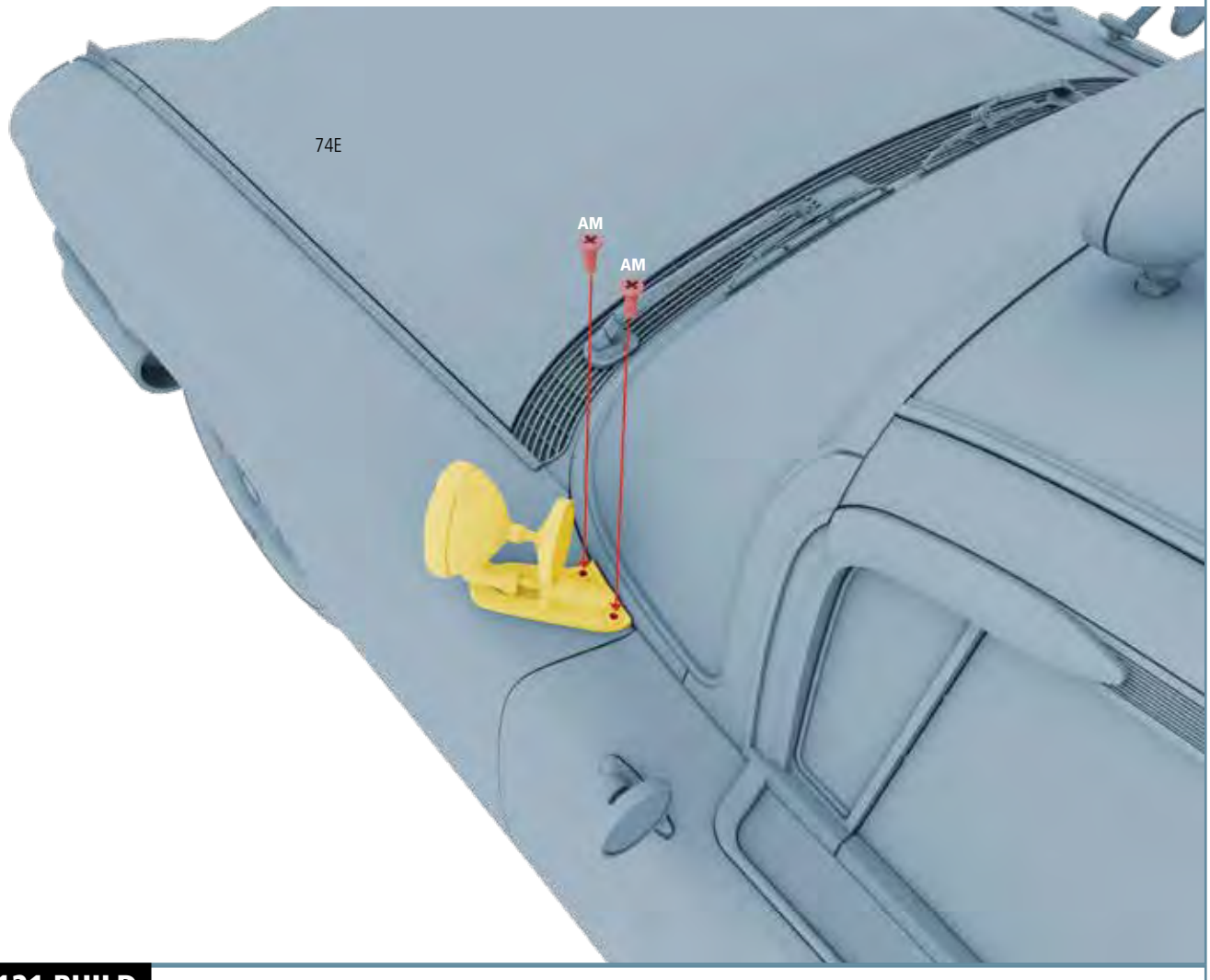


FIGURE B



06 **INSTALLING THE UNITY S6 SPOTLIGHT:** Finally, take the Unity S6 spotlight assembled at stage 75 and secure it to the front left fender (74A) using two AM screws (figure A).

FIGURE A



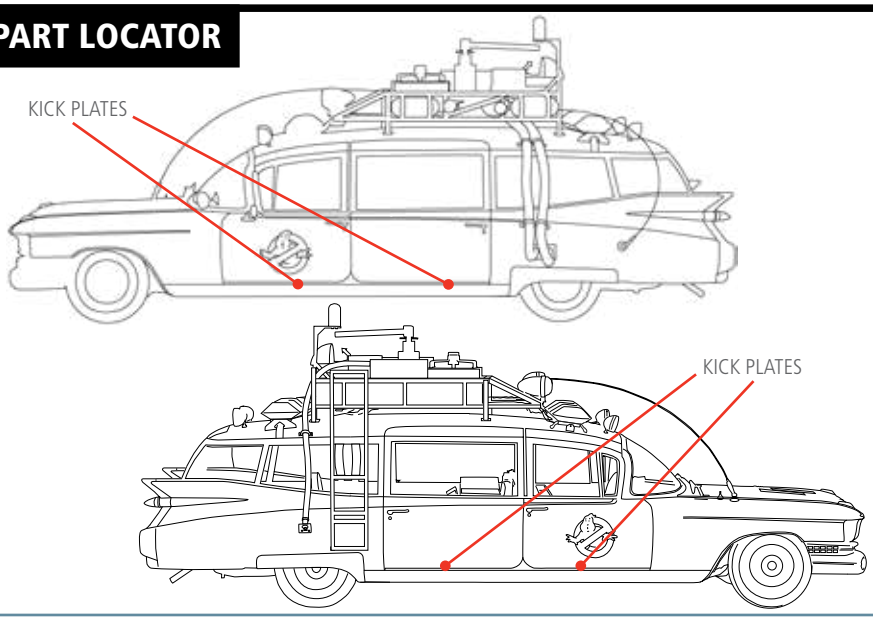
STAGE 121 BUILD

This is what the assembled pieces should look like.

STAGE 122
KICK PLATES

In this stage, you fit a kick plate to each of the left and right-sided doorsteps.

PART LOCATOR



TIP: IDENTIFYING THE KICK PLATES

The four kick plates look similar but are different. Check the parts against the image on the parts list and test the kick plates in place before attempting to drive the screws in.

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 **PREPARING THE KICK PLATES:** Take each kick plate and bend the sides so that the two edges are facing 90 degrees away from the central part of the kick plate, facing downwards (figure A).

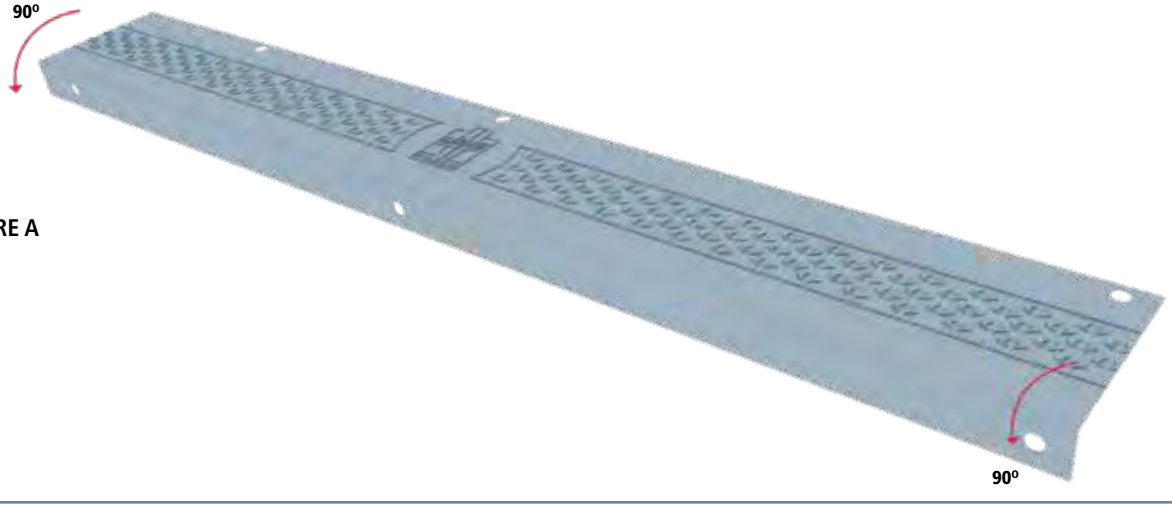


FIGURE A

02

INSTALLING THE KICK PLATES: 1) Place the left front kick plate (122A) on the doorstep of the left front door and secure using three RP screws from above, and three AM screws from the side (figure A).

2) Then, fix the left rear kick plate (122B) to the left rear doorstep using three RP screws and three AM screws (figure B).

FIGURE A

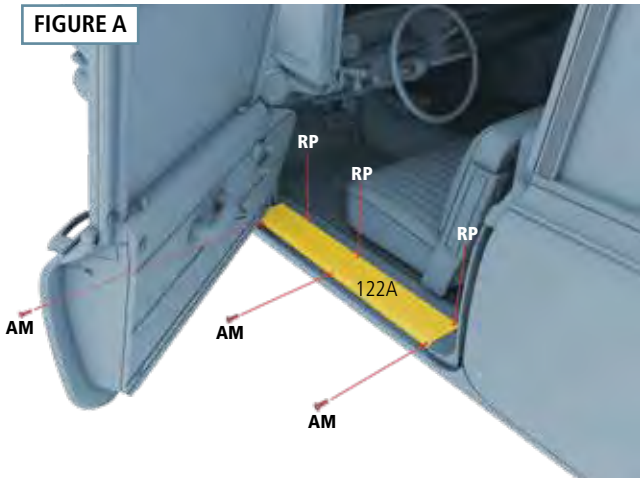
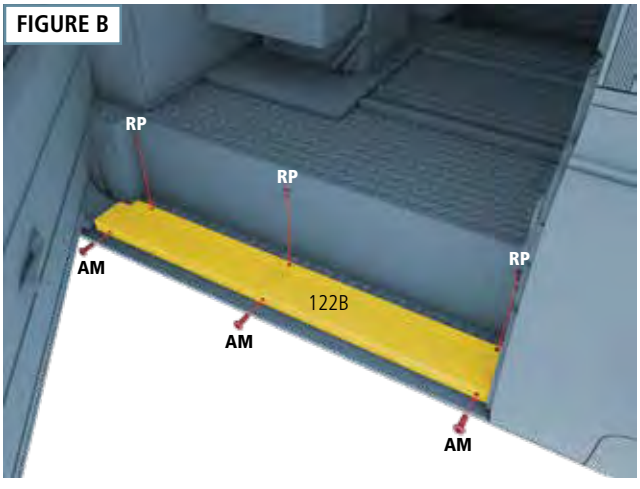


FIGURE B



3) Next, turn your model around and secure the right front kick plate (122C) to the right front doorstep using three RP screws from above, then three AM screws from the side (figure C).

4) Finally, fix the right rear kick plate (122D) to the right rear doorstep using three RP screws and three AM screws (figure D).

FIGURE A

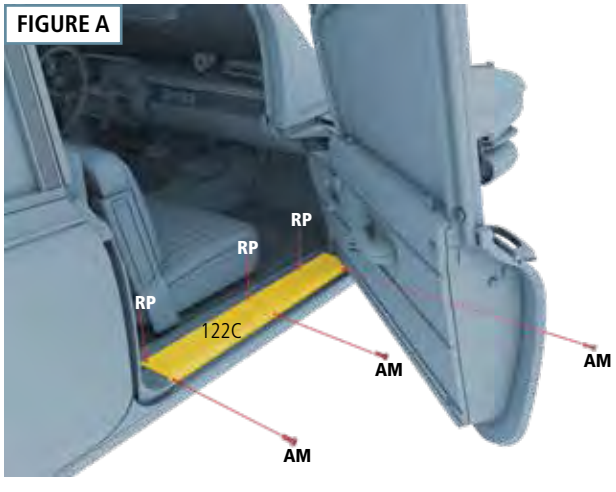
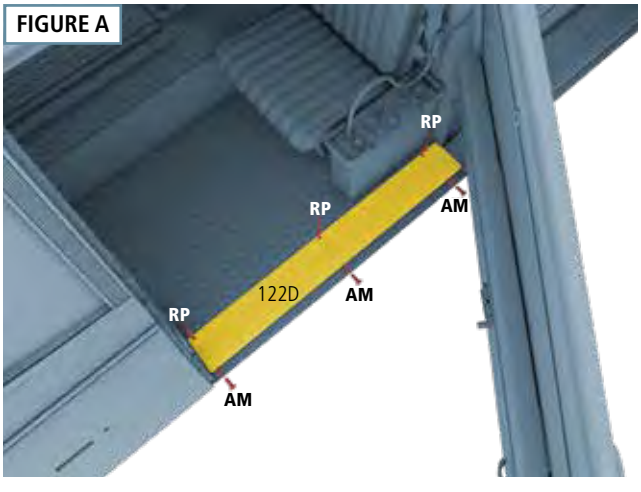
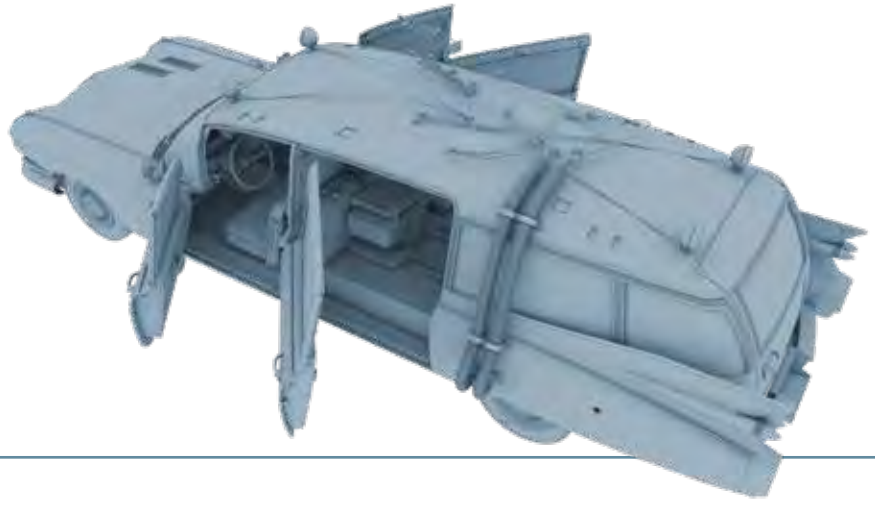


FIGURE A



STAGE 122 BUILD

This is what the assembled piece should look like.



ABOVE The newlyweds (played by Wendy Goldman and Charles Levin) are disturbed by their cracking alarm clock.

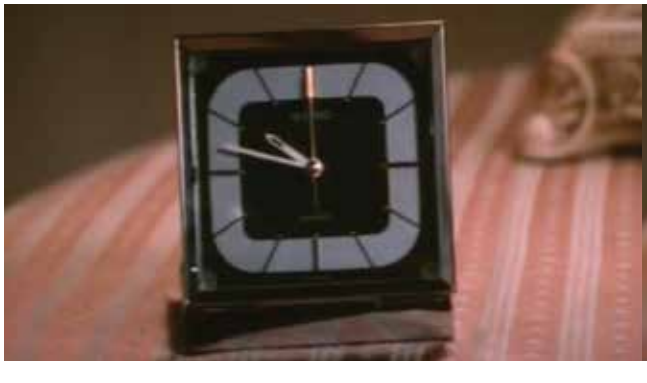
HAUNTED HONEYMOON

Wendy Goldman played a newlywed confronted by a malodorous entity in one of *Ghostbusters*' most famous deleted sequences. She discusses improv, slime – and learning that her scene had been cut.

Photo: Julie Phillips

WHILE *GHOSTBUSTERS'* LEAD ACTORS may have played fast and loose with the script, the movie itself is a masterclass in control thanks to expert pacing and tight editing. The final cut was so tight, in fact, that several magnificent scenes ended up on the cutting room floor, including Dan Aykroyd and Bill Murray's philosophising bums, the Fort Detmerring haunting, and, best of all, the honeymooners – a wonderfully funny scene in which two newlyweds are terrified by the off-screen Onionhead, who is "smelling up the whole suite."

One of those newlyweds, actor and writer Wendy Goldman, came from a similar improv background to the movie's leads. In fact, she'd previously met Bill Murray in classes at the legendary Second City, and had also worked on projects with Ivan Reitman. "When I moved to New York from Chicago, one of the first auditions I had was for a musical sketch show called *That's Not Funny, That's Sick*, which the *National Lampoon* had put together," she recalls. "That's where I first met Ivan, who was involved with the show, along with Matty Simmons, who was chairman of the *National Lampoon* magazine. I went on tour with that show – it was great fun! I was actually flown out to LA to audition for the movie *Animal House* [co-produced by Reitman]. I didn't get the role in that, but I did get a role in [the Reitman-produced *Animal House* TV spin-off] *Delta House*."



Four years later, Goldman reunited with Reitman on *Ghostbusters*. Her scene, which paired her with the late Charles Levin, was shot over the course of a single day at Burbank Studios. With the film's stars veering off-script with frequent abandon, it is perhaps no surprise that Reitman and Harold Ramis – who Goldman recalls as having frequent input – fostered a freewheeling, creative atmosphere. "I could tell the kind of person that my character was from the script they gave me, which was really well written," she says. "But what I mostly remember was how much freedom Harold Ramis gave us to improvise. Because my background is improv, I loved doing that. I can't remember what I was given, how much we added to the scene, or how much of the finished product includes anything I contributed. But I think that's part of improv – if you enjoy doing it, if it's something that really appeals to you, it's less about, 'Oh, I got that line in!' or 'Look at that joke!' and more about collaboration. And it felt like a very collaborative set to me – at least the day that I was working there! It was really fun and relaxed, and I had a lot of freedom. Harold and Ivan were always extremely encouraging to me."

There was, of course, one very important co-star missing from that set: Slimer (or Onionhead, as he was known then), who remained unseen off-screen. Today Goldman struggles to recall if she was shown any concept art to give her an idea of what she was reacting to. "It might have just been described to me," she says, "though I'm usually curious, so I might have asked more questions. But it was fun to see what he looked like [in the final movie] after what I had [pictured] in my mind. We also got slimed, so I know what it feels like to have that stuff on you! I don't know how they applied it, but I remember that gloopy feeling."

Aside from encouraging the actors to improvise, did Ramis or Reitman offer any advice about how she should play the role? "I remember Harold Ramis always saying, 'Play it real,' and not go for anything jokey. So that's really what I did."

CUTTING ROOM FLOOR

Months later, the final cut of *Ghostbusters* was assembled in the editing room. Goldman vividly remembers the moment she got a phone call with some bad news: her scene hadn't made it into the

ABOVE The couple are horrified to find Slimer (then known as "Onionhead") in their bathroom, before alerting reception.

movie. "Harold Ramis called and told me. He was so apologetic and so great that I almost forgot my disappointment. He said, 'I'm disappointed because we love the scene,' and said it was really bothering him that it couldn't be in there. He really wanted it in, but the fact that Bill and the other leads weren't in it... those are the kinds of scenes that they had to cut for time when the moment happened. So that was a 'good bad' phone call to get. I mean, I *was* really disappointed – especially with the [subsequent] success of the movie – but the fact that Harold called me personally like that was so unusual and very gracious. It said a lot about him. And what I learned is: be in scenes with the leads!"

Following her non-appearance in *Ghostbusters*, Goldman joined the legendary LA comedy troupe the Groundlings (later home to next-gen *Ghostbusters* Kristen Wiig and Melissa McCarthy). She went on to team up with fellow Groundling Judy Toll to write the hit 1985 stage musical *Casual Sex* – which attracted the attention of a familiar filmmaker. "Ivan Reitman ended up being very drawn to the play," Goldman says. "He bought the rights and hired us to write a feature, which was produced by Universal and also called *Casual Sex?*, with the added question mark. It was directed by his wife, Genevieve Robert. A lot of opportunities came out of working with Ivan Reitman – he was a major figure in my career."

Goldman's varied career has since taken in a small appearance as a woeful singer in *The Fabulous Baker Boys* (filmed at the Biltmore Hotel, which doubled for the Sedgewick in several scenes in *Ghostbusters*), executive producing the hit MTV comedy *Faking It*, and running writing workshops and coaching sessions. While she may not be instantly recognisable to everybody who's watched *Ghostbusters*, her scene has been given a new lease of life thanks to its inclusion as a DVD extra. "A bunch of years later, I was walking down the hall to the writers' room of a TV series and I heard my voice coming from another room. I thought, 'That's weird.' It turned out a writer on the staff, Chris Kelly, had gotten a hold of a DVD that had the outtakes and was playing the cut scene – and the people in the writers' room were laughing! I had never seen it before. I was like, 'Oh, my God. That's so amazing that they're doing that.' I walked in and everybody was like, 'We love this scene!' That was so fun."

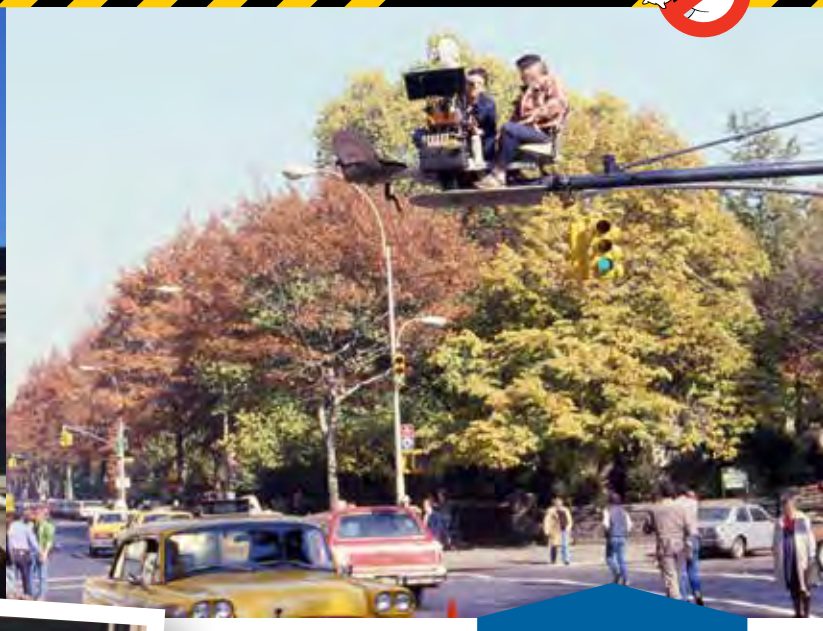
MICHAEL CHAPMAN

Top cinematographer Michael Chapman adopted a loose style on *Ghostbusters II* to capture the stars' chemistry and constant improvising.

BROUGHT IN AS THE DIRECTOR of photography on *Ghostbusters II*, the late Michael Chapman was tasked with imbuing the film with the same blend of realism and fantasy that László Kovács brought to the first film while also giving it a slightly softer look.

Chapman (sometimes known as "Chappy" to his crew) started his career as an assistant camera operator in the mid-1960s. "I didn't really decide to [become a cinematographer], it happened by accident," he explained to the Finnish film education website *Ihmefilmi.fi* in 2011. "I fell in love with and married the daughter of a French émigré cameraman [Joseph Brun] in New York and he didn't think his daughter should be married to a beatnik ne'er-do-well working on the railroad. So I started out in the movie business. I started out just as an assistant cameraman holding magazines and carrying boxes and worked my way up from there. Somewhere along the line I realized it was a life and artform and it suited me very well."

Chapman's first director of photography credit was on the 1973 comedy-drama *The Last Detail*. He is perhaps best known for his stunning work on Scorsese's *Taxi Driver* (1976) and *Raging Bull* (1980),



ABOVE AND OPPOSITE Chapman shot in his hometown of New York City. The film was more brightly lit than some of his dramas.

LEFT Portrait of Michael Chapman by Twelvetides / Wikimedia Commons.

but his resume highlights his versatility. Aside from his Scorsese pictures (which also includes the 1978 documentary about The Band, *The Last Waltz*) he was DP on a string of classics, from 1978's *Invasion of the Body Snatchers* to 1987's *The Lost Boys*. The latter movie saw him establish a working relationship with *Ghostbusters II*'s production designer Bo Welch and art director Tom Duffield. Chapman was also a camera operator on *The Godfather* (1972) and *Jaws* (1975), and turned director for the Tom Cruise sports drama *All the Right Moves* (1983), Neanderthal adventure *Clan of the Cave Bear* (1986), and sci-fi television movie *Annihilator* (1986).

Not all of Chapman's work was on serious movies. Prior to *Ghostbusters II*, he had shot the Steve Martin movies *Dead Men Don't Wear Plaid* (1982) and *The Man with Two Brains* (1983), as well as Bill Murray's seasonal favorite *Scrooged* (1988). After *Ghostbusters II*, he re-teamed with Murray for the latter's directorial debut *Quick Change* (1990) and with Ivan Reitman for *Kindergarten Cop* (1990) and *Six Days, Seven Nights* (1998).

Chapman's comedies weren't necessarily wildly different in terms of style: while *Taxi Driver* and *Ghostbusters II* are very different films, both bring New York City (Chapman's hometown) to life using a combination of vibrant colors and gritty realism.

However, his comedies did tend to be more brightly lit and looser – especially when he was working with actors who loved to improvise as much as Aykroyd, Murray, Ramis and Moranis. He explained his approach to cinematography on *Ghostbusters II* to *Web of Stories* in 2017: "It really [was] a group of people who were at ease with each other and having a hell of a time... and in that case, what the cameraman should do is step back and give them space to do it in... But we're not talking about Caravaggio here. We're talking about giving the comic actors – and, in the case of Billy, comic genius – space to do what they do and not be hampered by 'they have to hit a mark here' or 'they have to have a light that comes into their eye there.' That's not what those comedies are about."

Chapman earned two Oscar nominations in his career, one for *Raging Bull* and the other for *The Fugitive* (1993), and he is regarded as one of the medium's greatest cinematographers. He died in 2020.

THE ECTO-1 GURNEY

The Ecto-1's gurney is used to store proton packs and ghost traps, which can conveniently be pulled out when confronting ghostly entities.

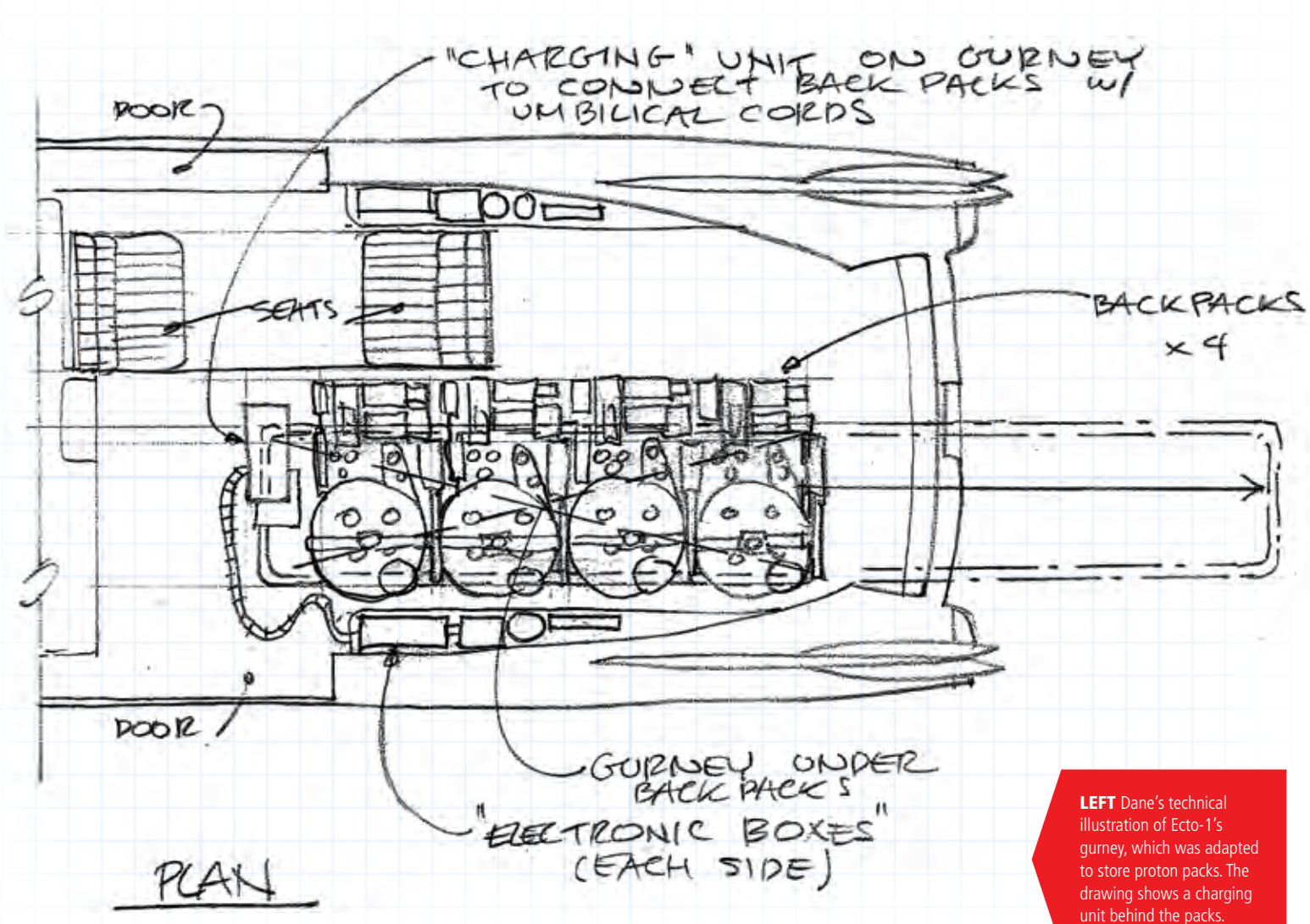
THE ECTOMOBILE'S MEDICAL GURNEY is one indication of the vehicle's former life as a hearse. As part of Ray's significant repairs and improvements to the car, he modified the gurney to use as a handy place to store the Ghostbusters' four proton packs and ghost traps. Whenever the Ghostbusters arrive on scene at a haunting, they can pull the gurney out from the rear of the car on its sliding rails, offering them a speedy and convenient way to retrieve their hefty equipment.

Ghostbusters' hardware consultant and concept designer Stephen Dane originally envisioned the packs to fit onto the gurney slightly differently. "If you look at my sketch for the proton pack gurney in the Ecto-1, you'll see that I designed the packs to lay sideways," Dane told the website *Beyond the Marquee* in 2014. "The guys who built the car changed that and what you see in the movie are the packs positioned upright and at a slight angle." Dane's original designs included a charging unit behind the gurney where the Ghostbusters could connect the umbilical cords from their proton packs.

The model of gurney used in the vehicle is the Ferno-Washington Model 22 Gurney. The Ohio company Ferno-Washington began life in the 1950s designing, manufacturing and supplying equipment to mortuaries. Today the company is known simply as Ferno and creates a range of products for ambulances and other emergency services.

CARGO AREA

Aside from the gurney, the cargo area of Ecto-1 also includes other essential technology including the AN/UNH-6 magnetic tape sound recorder (used to power the siren on top of the vehicle), two latitude/longitude processors (used to pinpoint the exact location of ghosts), and two Martin Marietta UHF signal and power distribution units (used to power the marine radome antenna and Sniffer on the roofrack).



LEFT Dane's technical illustration of Ecto-1's gurney, which was adapted to store proton packs. The drawing shows a charging unit behind the packs.

ECTO-101

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

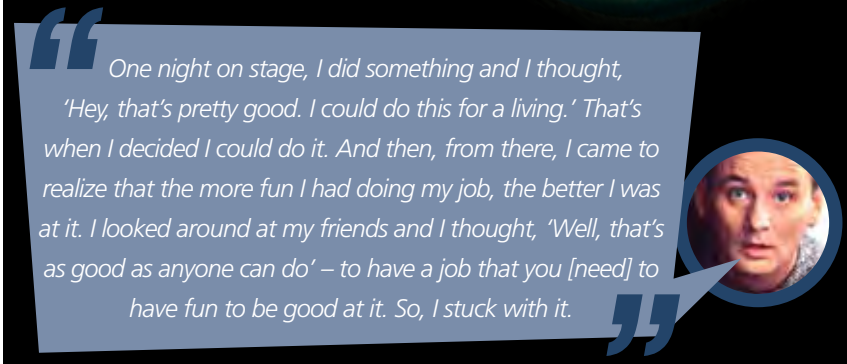
#32 THE SEED

As unlikely as it seems, one early idea for *Ghostbusters II* largely took place in the Scottish countryside. Dan Aykroyd's script, entitled *Ghostbusters: The Seed*, sees Dana kidnapped and taken to Scotland, pursued by the Ghostbusters. Once there they discover an underground fairy civilization. "I wanted to get out of New York City and also there are other countries where there are ghosts – and there are lots of them there," Aykroyd told an audience at Fan Fest in 2019. "I felt like we could do a beautiful location there and meet a banshee-like entity that comes from legend; that would be quite frightening."

By his own admission, Aykroyd's first draft was too offbeat. "It was probably too inaccessible, though I thought at the time I wrote it that it was the direction we should go in," he told *Cinefex* magazine in 1989.

One concept in *The Seed* was a 2,000-mile-long pneumatic tube that the Ghostbusters travel in for three days. "It was like a primitive mail chute," Aykroyd told *Cinefex*. While the idea – along with Scotland and the fairies – was discarded, it did influence the underground elements of the final *Ghostbusters II* story, including the references to the real-life Beach Pneumatic Transit.

Sue Jackson / Traigh Bail, Tiree / CC BY-SA 2.0



"One night on stage, I did something and I thought, 'Hey, that's pretty good. I could do this for a living.' That's when I decided I could do it. And then, from there, I came to realize that the more fun I had doing my job, the better I was at it. I looked around at my friends and I thought, 'Well, that's as good as anyone can do' – to have a job that you [need] to have fun to be good at it. So, I stuck with it."

▲ *Bill Murray tells* Collider *about when he realized he should pursue a career in show business (April 2021).*

"I don't think there will a mass belief in this kind of thing [other dimensions or aliens] unless a flying saucer lands in Dodger Stadium during a game, you know? Then maybe people will start to say, 'Hey, there's more than just this planet.'"

▲ *Dan Aykroyd on public scepticism toward the uncanny (*Slimer Won't Do That: The Making of The Real Ghostbusters *documentary, 1990).*

"At the age of 17, I got a chance to work on a independent horror movie called Dracula's Disciple *and met this interesting group of artists doing special makeup effects. They needed some help, so I jumped right in. I remember helping to make a human face that could bleed when a vampire pulled off the foam rubber skin. We had one chance to get it right... It worked out great. Before I knew what hit me, I was hooked."*

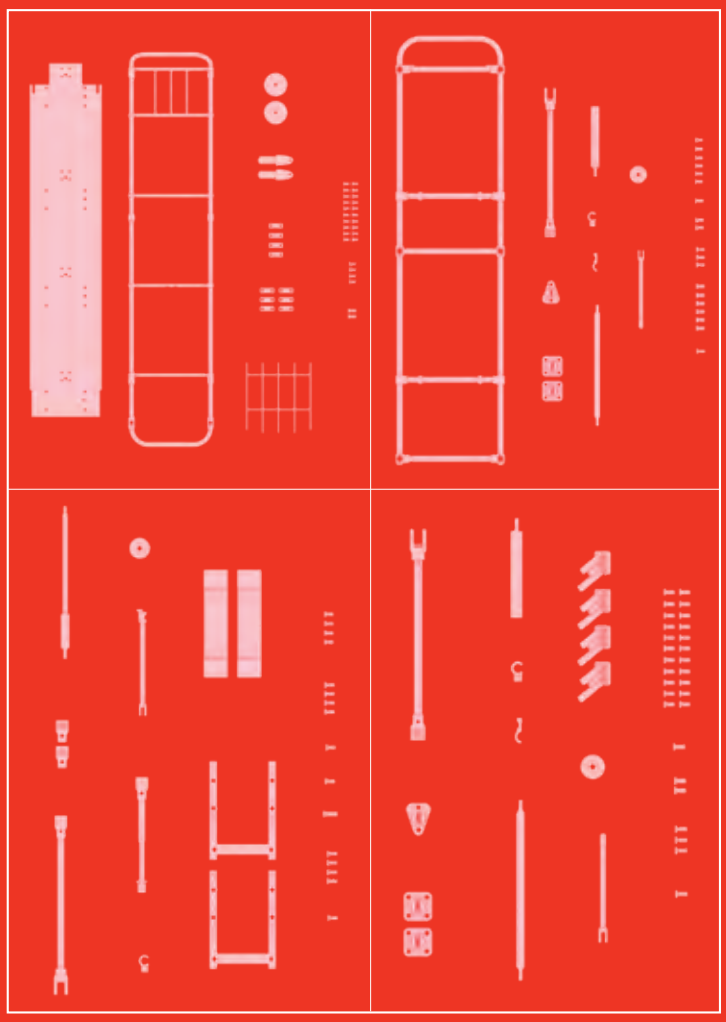
▲ Ghostbusters II *effects artist Howie Weed on his first movie experience (*Fantha Tracks, *2008).*

COMING IN ISSUE 33

DAVID ALLEN
Profile of the late stop-motion animator.

GHOST SNIFFER
The PKE sample collector.

YOUR PARTS



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