ISSUE 33

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™

ECTO-1
NEW YORK

BUILD THE GHOSTBUSTERS™ ECTO-1

CONTENTS

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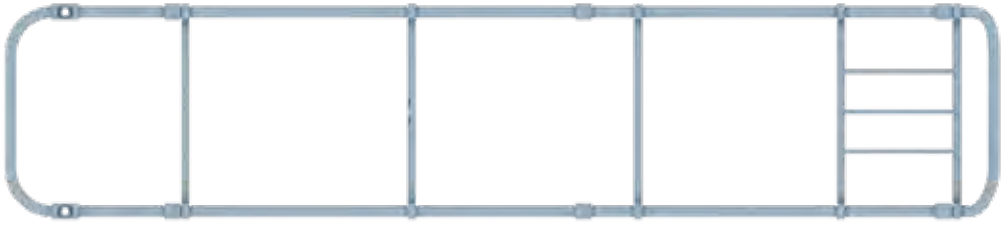
CAR PARTS STAGE 123

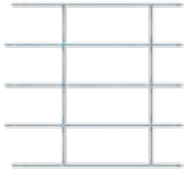
In this stage, you receive the first parts for the gurney.

123A

123B



123C



123D x6

123E x4

123F x2

123G x2

DM x2

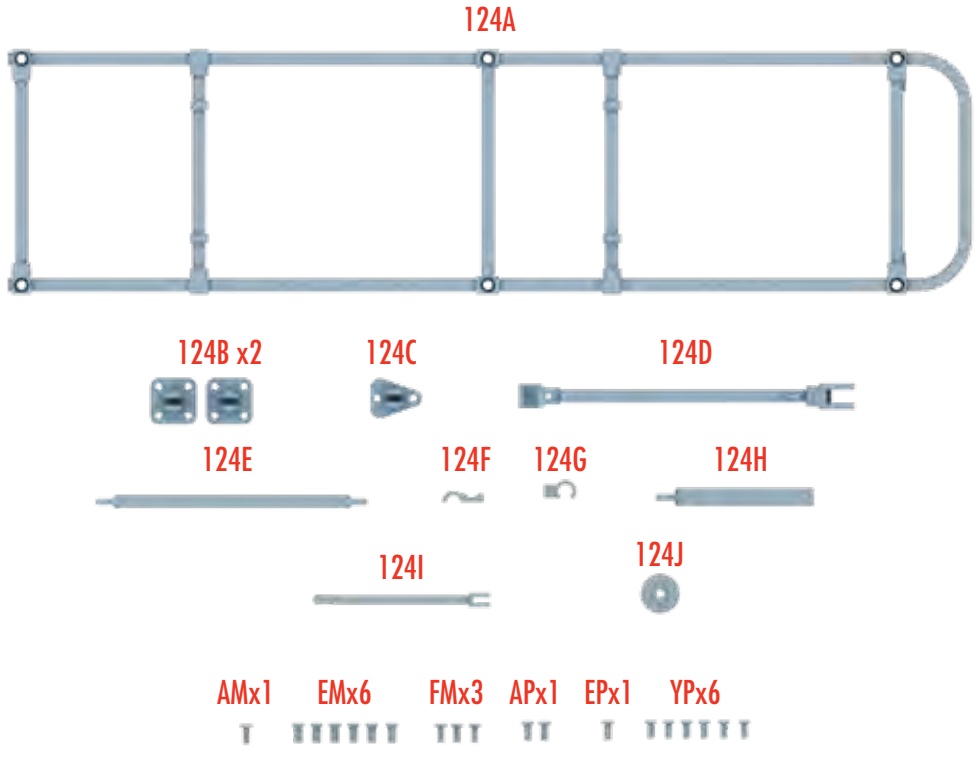
FM x4

YP x20

PART NUMBER	DESCRIPTION	QUANTITY
123A	GURNEY BED	1
123B	GURNEY UPPER FRAME	1
123C	GRILLE	1
123D	UPPER FRAME BRACKET	6
123E	GRILLE BRACKET	4
123F	CASTER LEG	2
123G	CASTER	2
DM	2x5MM	2 (+1 SPARE)
FM	1.5x3MM	4 (+1 SPARE)
YP	1.7x3.5MM	20 (+4 SPARES)

CAR PARTS STAGE 124

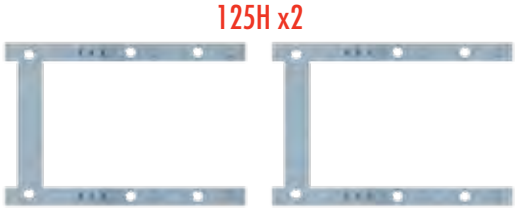
In this stage, you receive the left front wheel, along with the legs that fix it in place.

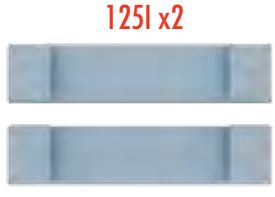


PART NUMBER	DESCRIPTION	QUANTITY
124A	GURNEY LOWER FRAME	1
124B	WHEEL LOCK POLE BASE	2
124C	TELESCOPIC LEG BASE	1
124D	LEFT FRONT WHEEL LEG	1
124E	WHEEL LOCK POLE	1
124F	WHEEL LEG FIXING	1
124G	WHEEL LOCK	1
124H	TELESCOPIC LEG UPPER	1
124I	TELESCOPIC LEG LOWER	1
124J	LEFT FRONT WHEEL	1
AM	1.5x4MM	1 (+1 SPARE)
EM	2x4MM	6 (+2 SPARES)
FM	1.5x3MM	3 (+1 SPARE)
AP	1.7x5MM	2 (+1 SPARE)
EP	1.7x4MM	1 (+1 SPARE)
YP	1.7x3.5MM	6 (+2 SPARE)

CAR PARTS STAGE 125

In this stage, you receive the left rear wheel, fixings and the first two supports for the proton packs.





PART NUMBER	DESCRIPTION	QUANTITY
125A	LEFT REAR WHEEL LEG	1
125B	LEFT REAR LEG FIXING	2
125C	WHEEL LOCK POLE	1
125D	WHEEL LOCK	1
125E	FOLDING LEG UPPER	1
125F	FOLDING LEG LOWER	1
125G	LEFT REAR WHEEL	1
125H	PROTON PACK SUPPORT BRACKET	2
125I	PROTON PACK SUPPORT	2
AM	1.5x4MM	1 (+1 SPARE)
FM	1.5x3MM	4 (+1 SPARE)
ABM	1.5x6MM	1 (+1 SPARE)
AP	1.7x5MM	1 (+1 SPARE)
EP	1.7x4MM	1 (+1 SPARE)
GP	1.5x3MM	4 (+1 SPARE)
YP	1.7x3.5MM	4 (+1 SPARE)

CAR PARTS STAGE 126

In this stage, you receive the right front wheel and fixings, as well as the four T-racks that keep the proton packs in place.


126A x2


126B


126C


126D


126E

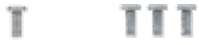

12F


126G


126H


126I


126J x4


AM x1 FM x3 AP x2 EP x1

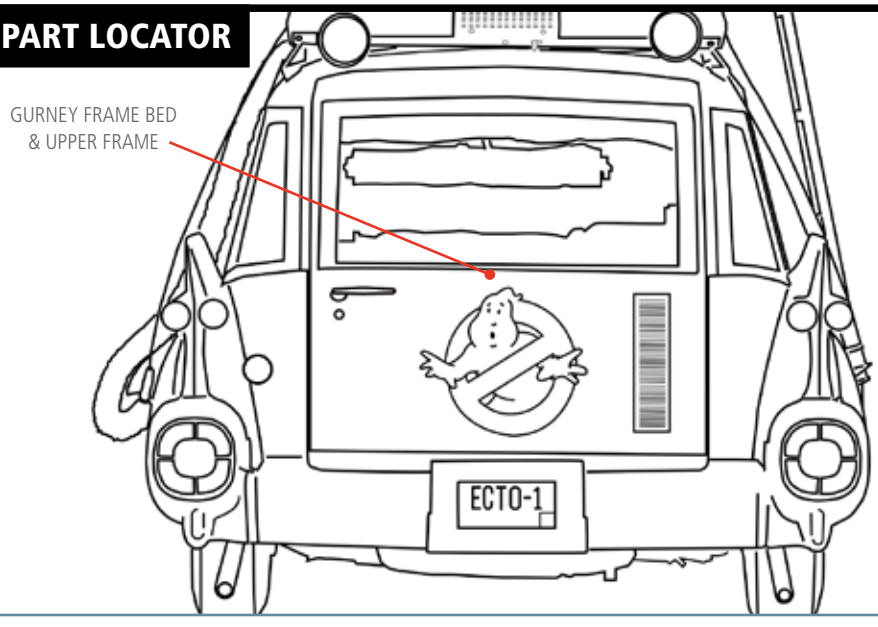

YP x22

PART NUMBER	DESCRIPTION	QUANTITY
126A	WHEEL LOCK POLE BASE	2
126B	TELESCOPIC LEG BASE	1
126C	RIGHT FRONT WHEEL LEG	1
126D	WHEEL LOCK POLE	1
126E	WHEEL LEG FIXING	1
126F	WHEEL LOCK	1
126G	TELESCOPIC LEG UPPER	1
126H	TELESCOPIC LEG LOWER	1
126I	RIGHT FRONT WHEEL	1
126J	T-RACK	4
AM	1.5x4MM	1 (+1 SPARE)
FM	1.5x3MM	3 (+1 SPARE)
AP	1.7x5MM	2 (+1 SPARE)
EP	1.7x4MM	1 (+1 SPARE)
YP	1.7x3.5MM	22 (+4 SPARE)

STAGE 123
GURNEY BED & UPPER FRAME

In this stage, you fit the upper frame to the gurney, as well as the grille and casters.

PART LOCATOR



TIP: IDENTIFYING THE BRACKETS

This pack contains a set of brackets for the upper frame, and a set for the grille. The set for the upper frame contains six parts attached to a plastic sprue, with three either side. The set for the grille bracket is a set of four that runs down one side of a sprue.

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 UPPER FRAME:** With the gurney bed (123A) facing downwards, place the gurney upper frame (123B) on the underside of the bed (figure A). Remove the upper frame brackets (123D) from their sprues, then secure all six to the gurney bed (123A) using twelve YP screws, with the rails of the gurney upper frame (123B) running through them (figure B).

FIGURE A

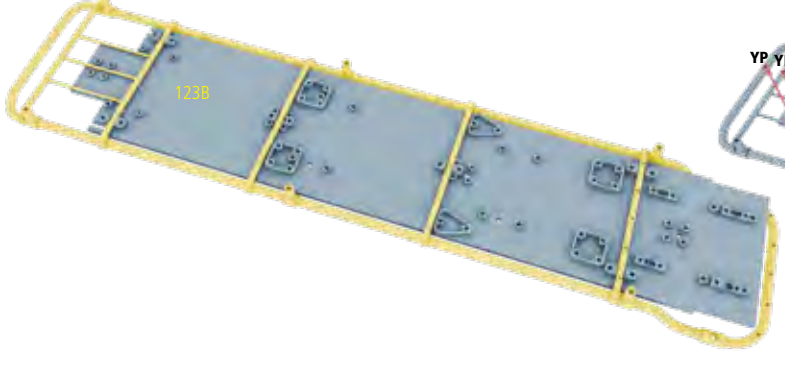
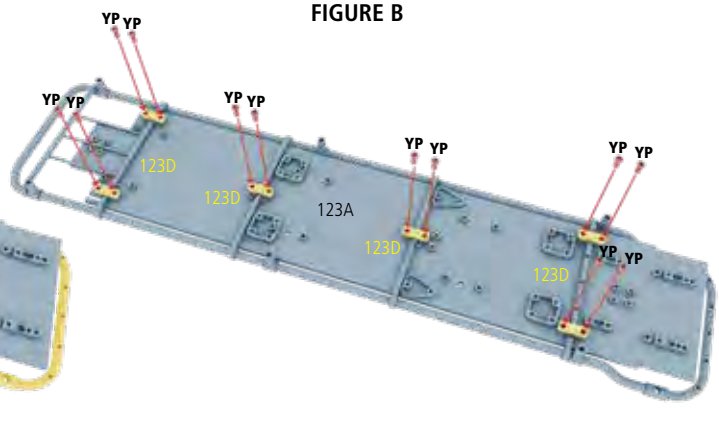


FIGURE B



02

INSTALLING THE GRILLE: Remove the four grille brackets (123E) from their sprues, then place the grille (123C) on the underside of the bed. Push the pins at the end of the grille into the pinholes in the gurney upper frame (123B). Secure the grille brackets to the underside of the bed, with the grille between them, using eight YP screws (figure A).

FIGURE A

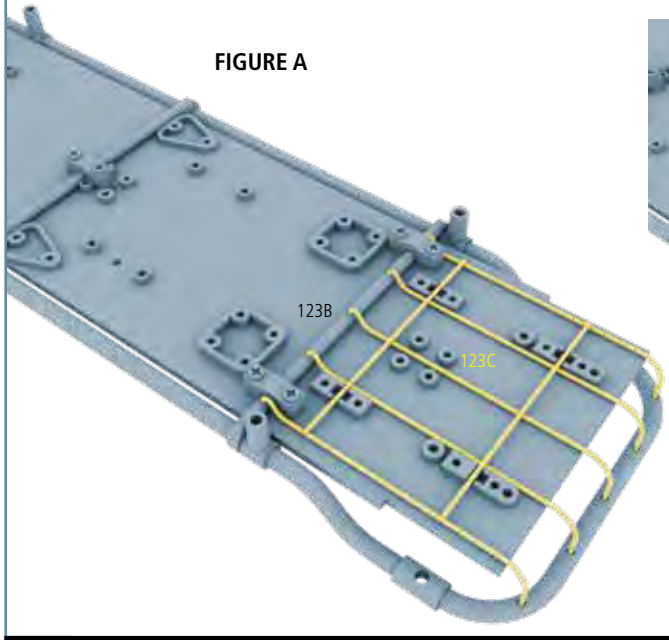
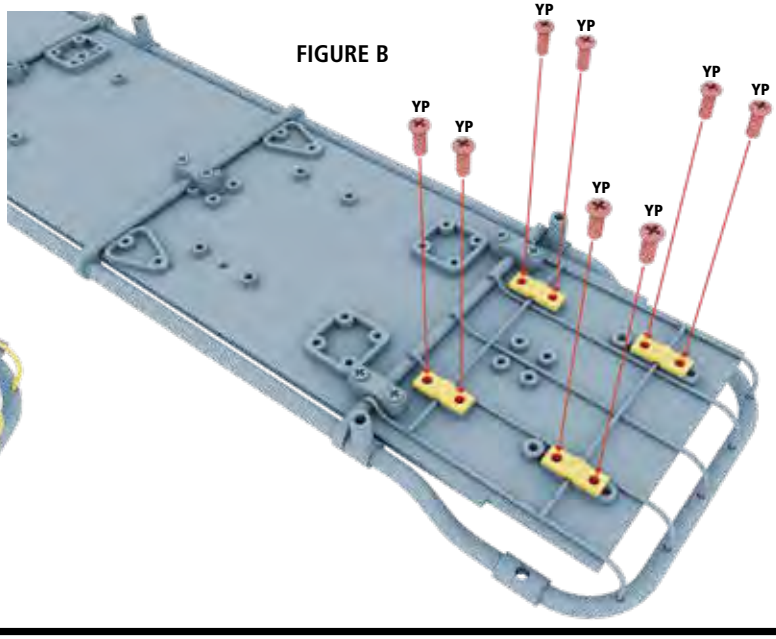


FIGURE B



03

FITTING THE CASTERS: Take the first caster (123G) and slot it into the end of the caster leg (123F), fixing with two FM screws (figure A). Repeat this with the remaining caster and caster leg. Then, place each caster leg assembly on the underside of the gurney upper frame (123B), fastening the parts together using two DM screws (figure B).

FIGURE A

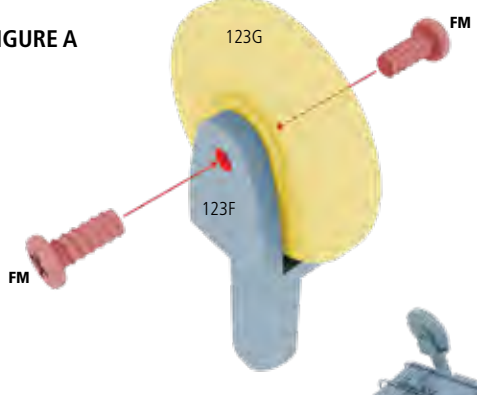
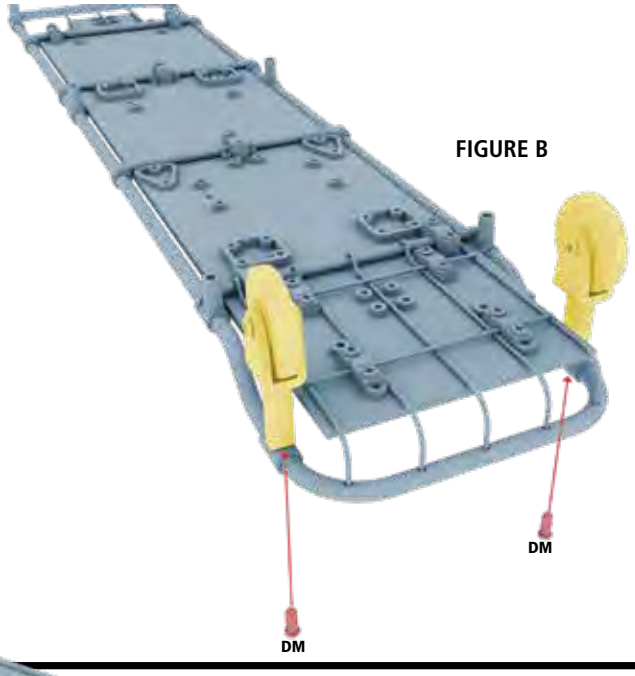
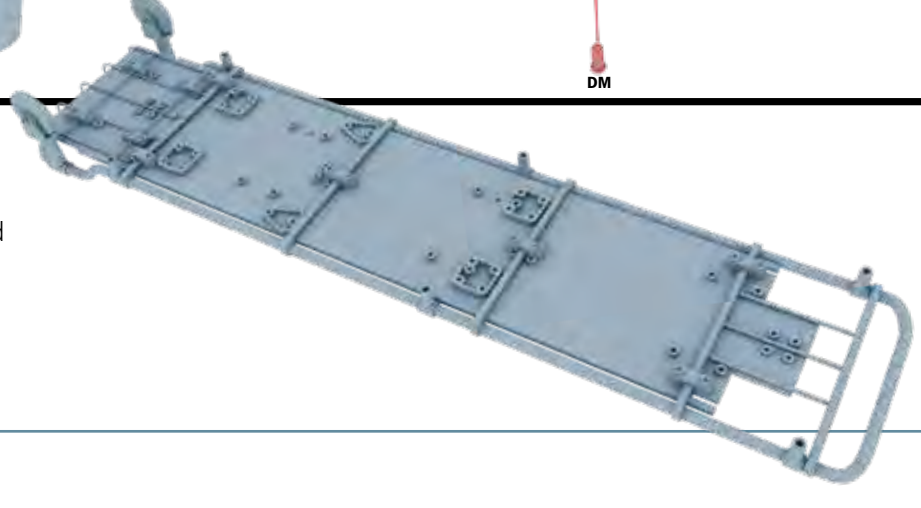


FIGURE B



STAGE 123 BUILD

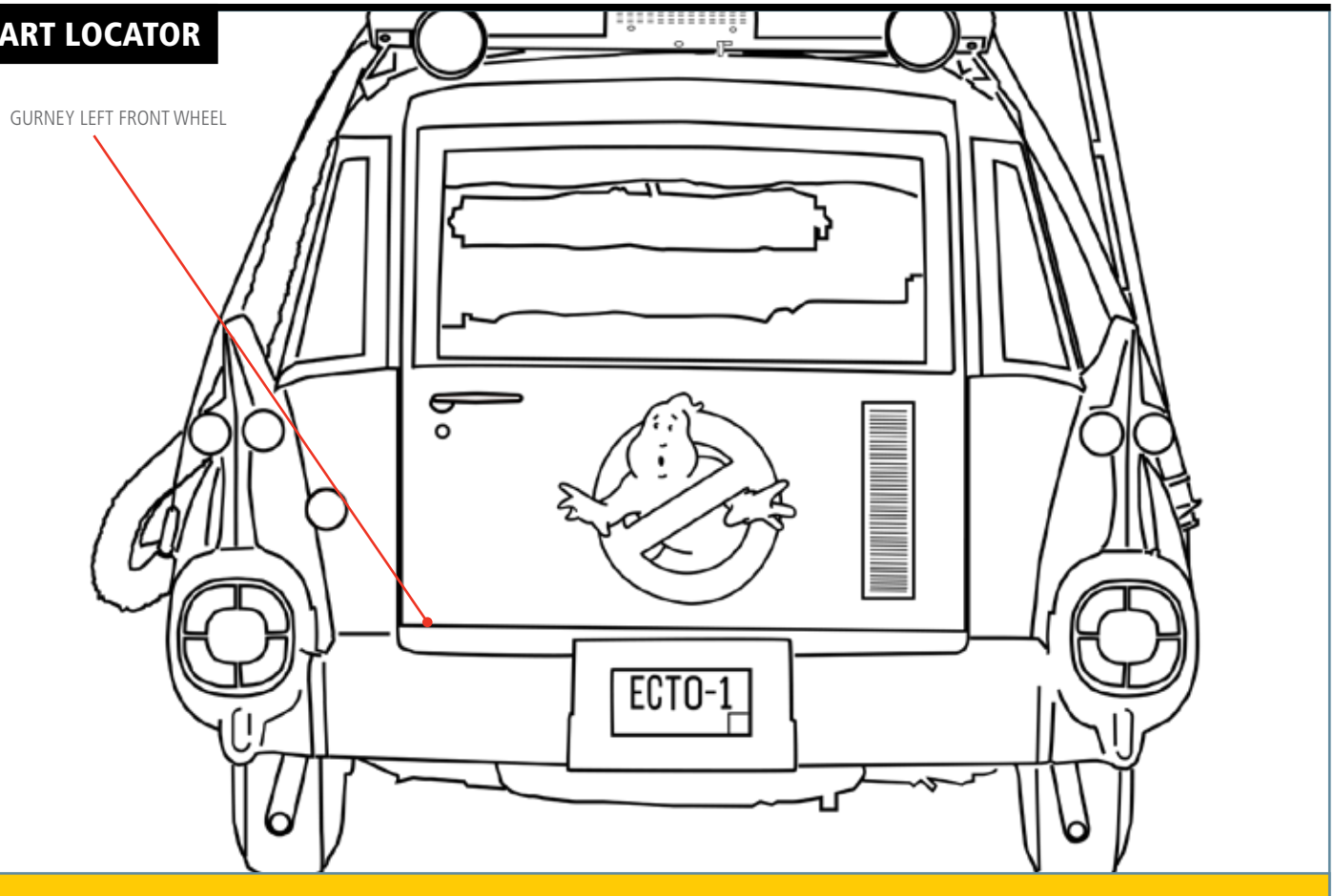
This is what the assembled piece should look like.



STAGE 124
GURNEY LEFT FRONT WHEEL

In this stage, you assemble the left front wheel,
complete with telescopic leg, and fit it to the bottom of the gurney.

PART LOCATOR



TIP: SPARE PARTS

At the end of this assembly, you will have one wheel lock pole base (124B) left over. Please keep this safely aside, as you will need it at assembly phase 125.

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

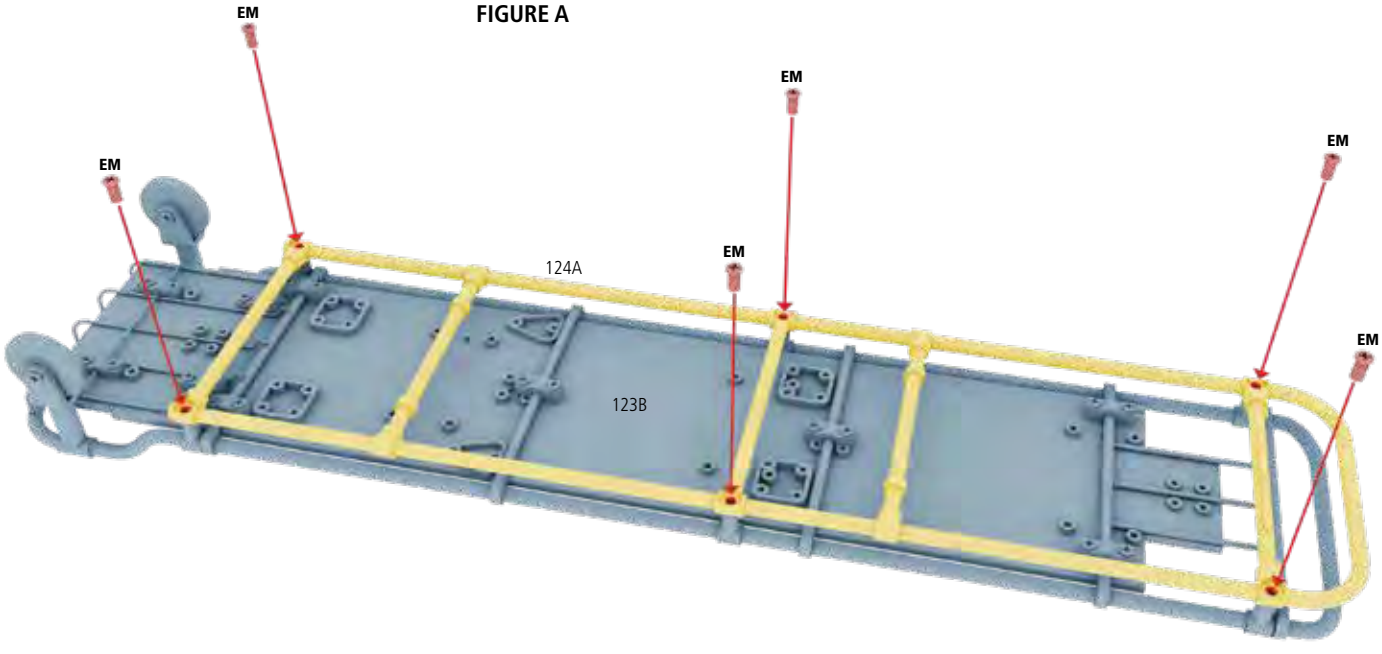
RED Highlights where the new part/s fit and screw in

YELLOW Identifies the new part/s

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

01 **INSTALLING THE LOWER FRAME:** Place the gurney lower frame (124A) on the underside of the gurney upper frame (123B), fixing the two parts together with six EM screws (figure A).

FIGURE A



02 **FITTING THE WHEEL LEG: 1)** Secure the left front wheel (124J) to the left front wheel leg (124D) using two FM screws (figure A).

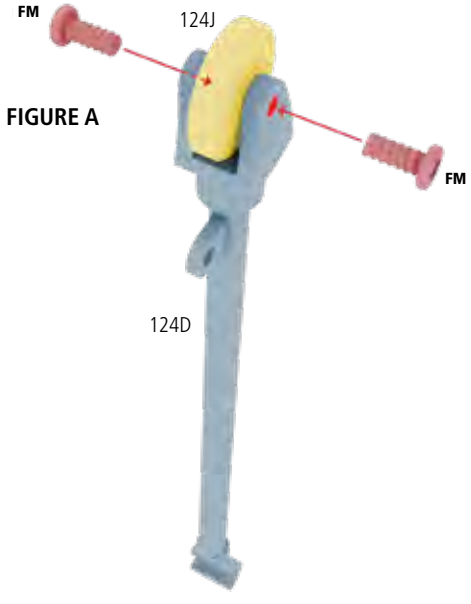


FIGURE A

2) Then, fix the telescopic leg lower (124I) to the left front wheel leg (124D) with one AM screw (figure B).

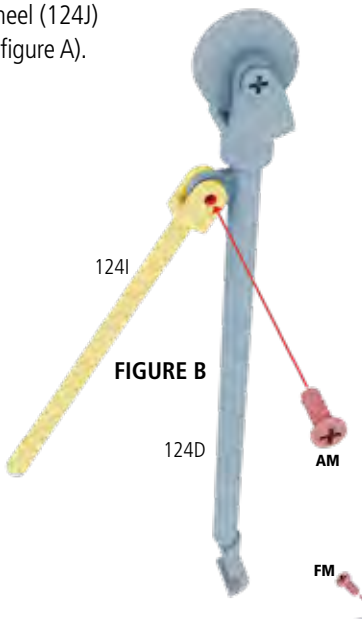


FIGURE B

3) Finally, hook the bottom left front wheel leg (124D) under the gurney lower frame (124A). Cover with the wheel leg fixing (124F) and combine the leg to the fixing using one FM screw (figure C).

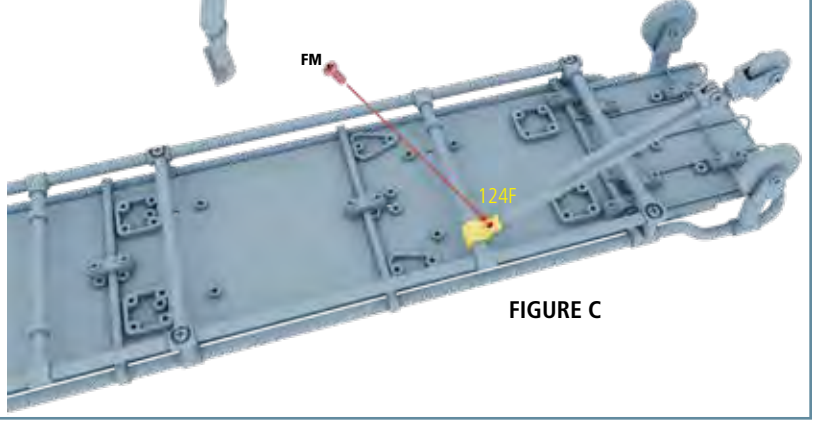
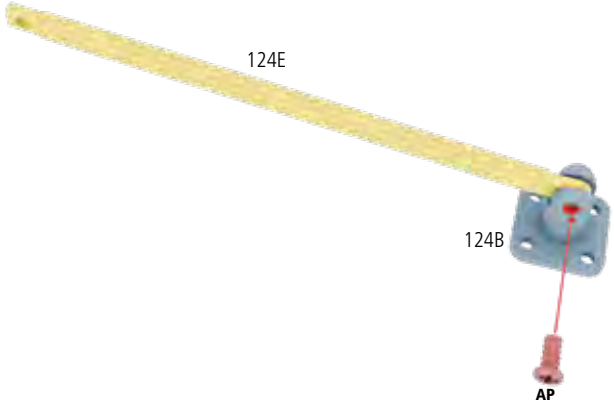


FIGURE C

03 **ASSEMBLING THE LOCKING SYSTEM:** Slot the end of the wheel lock pole (124E) into the wheel lock pole base (124B), fixing with one AP screw (figure A). Then, secure the wheel lock (124G) to the end of the pole using one EP screw (figure B).

Next, fit the wheel lock pole base (124B) to the underside of the gurney bed (123A) with four YP screws (figure C). Now, you can lock the wheel in place by pushing the left front wheel leg (124D) into the wheel lock (124G) (figure D).

FIGURE A



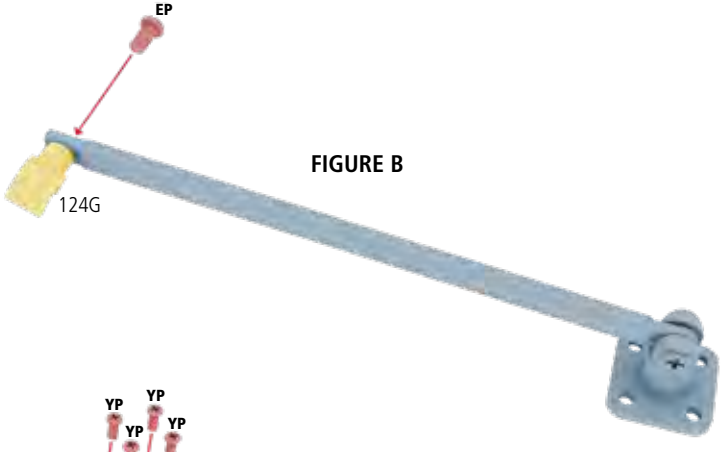


FIGURE B

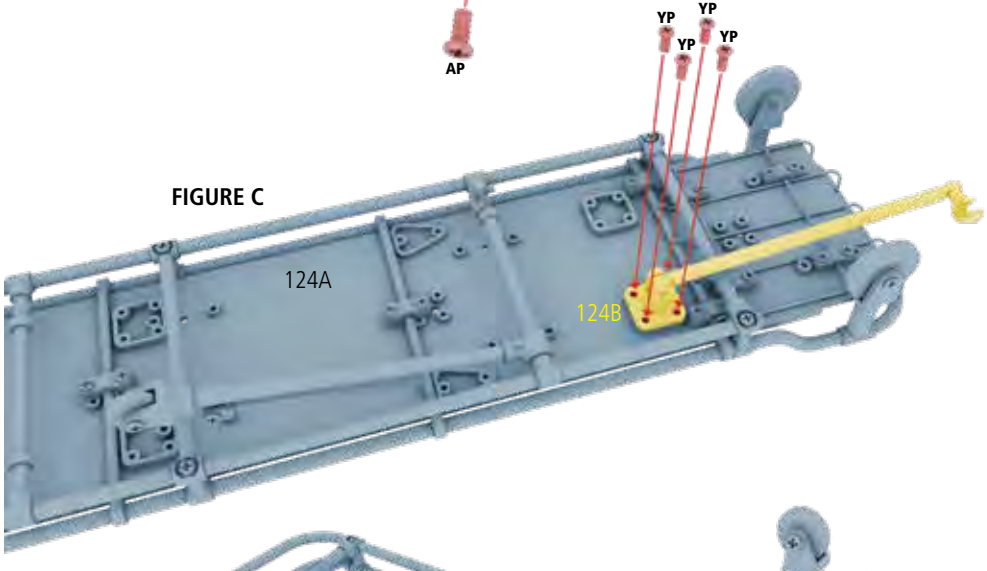


FIGURE C

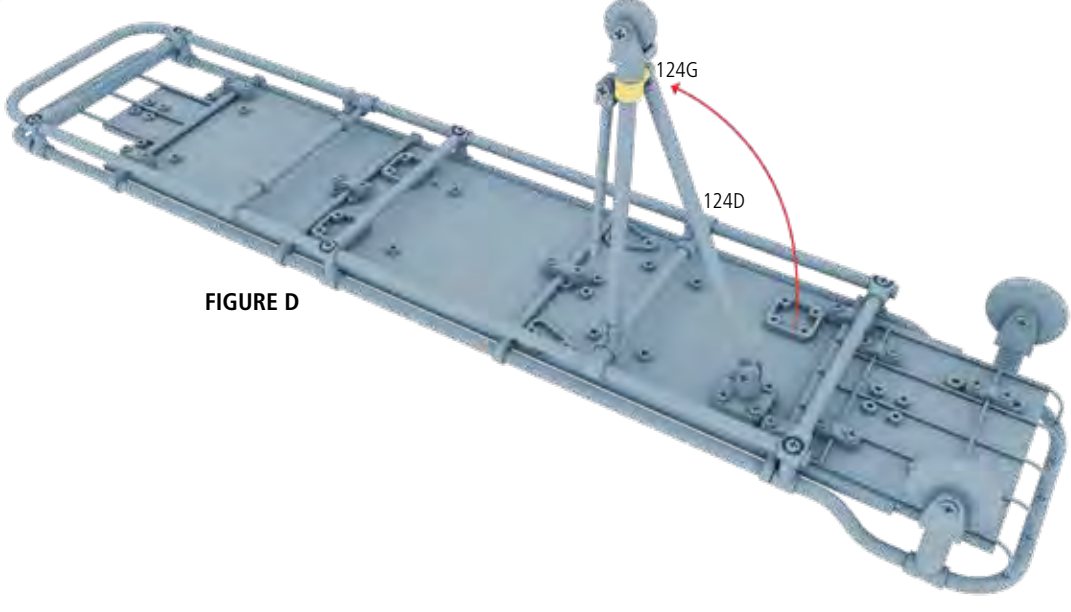


FIGURE D

04 **COMPLETING THE TELESCOPIC LEG:** Slot the end of the telescopic leg upper (124H) into the telescopic leg base (124C), securing with one AP screw (figure A). Then, push the telescopic leg lower (124I) into the telescopic leg upper (124H) (figure B). Finally, fix the telescopic leg base (124C) to the underside of the gurney bed (123A) using two YP screws (figure C).

FIGURE A

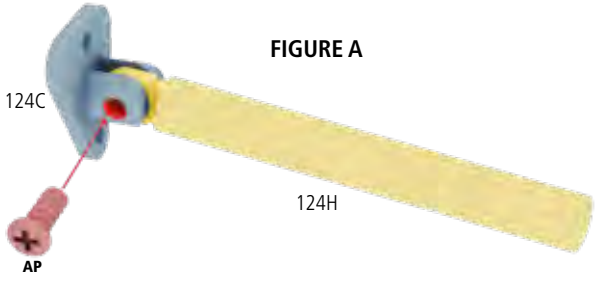


FIGURE B

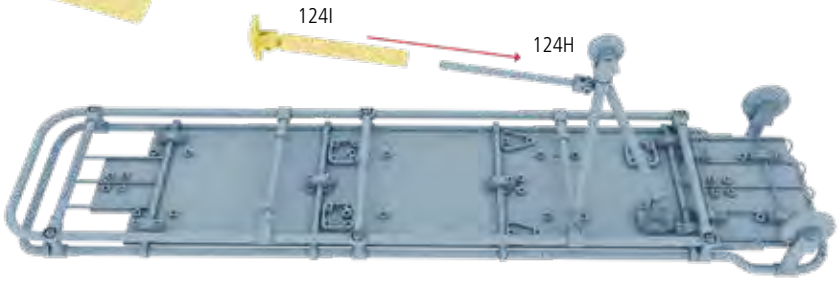
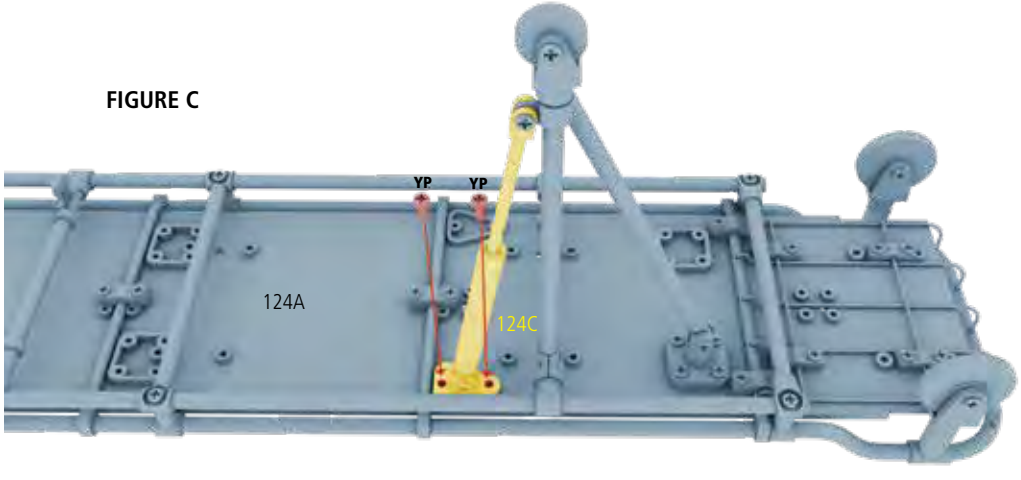


FIGURE C



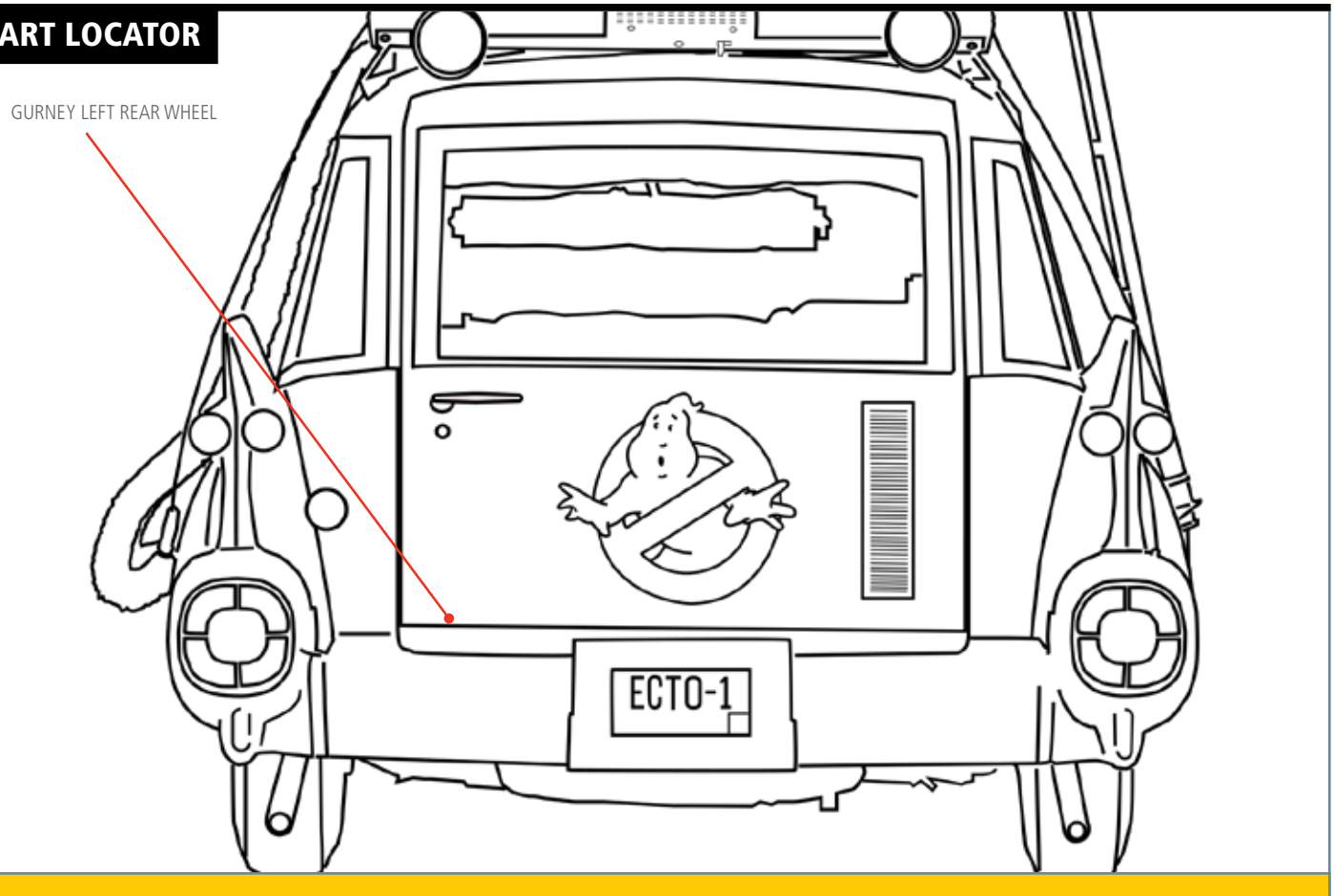
STAGE 124 BUILD

This is what the assembled pieces should look like.

STAGE 125
GURNEY LEFT REAR WHEEL

In this stage, you assemble and fit the gurney's left rear wheel, and put together two proton pack supports.

PART LOCATOR



TIP: IDENTIFYING THE SCREWS

This stage of the model's assembly features different screw types. In order to avoid any confusion, only remove the screws from their bags when you need them in 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 LEGS:** First, secure the left rear wheel (125G) to the left rear wheel leg (125A) using two FM screws (figure A). Next, fix the folding leg lower (125F) to the bottom of the left rear wheel leg (125A) with one AM screw, and fasten the folding leg upper (125E) to the top of the folding leg lower (125F) with one ABM screw (figure B).

The two parts of the folding leg should be able to rotate independently of each other and the wheel leg.

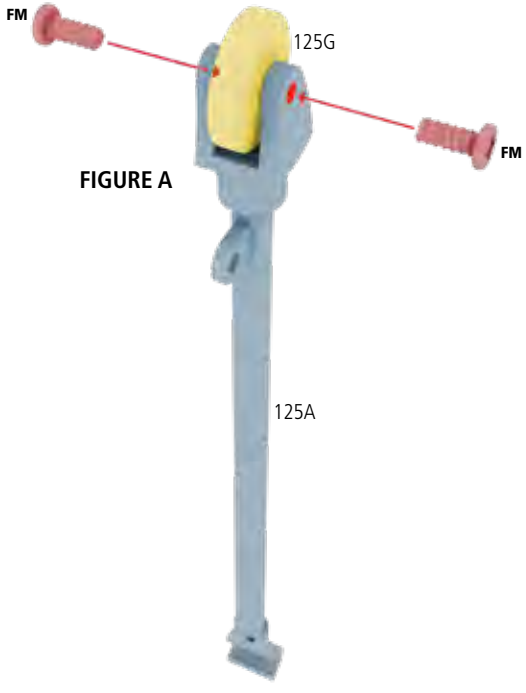


FIGURE A

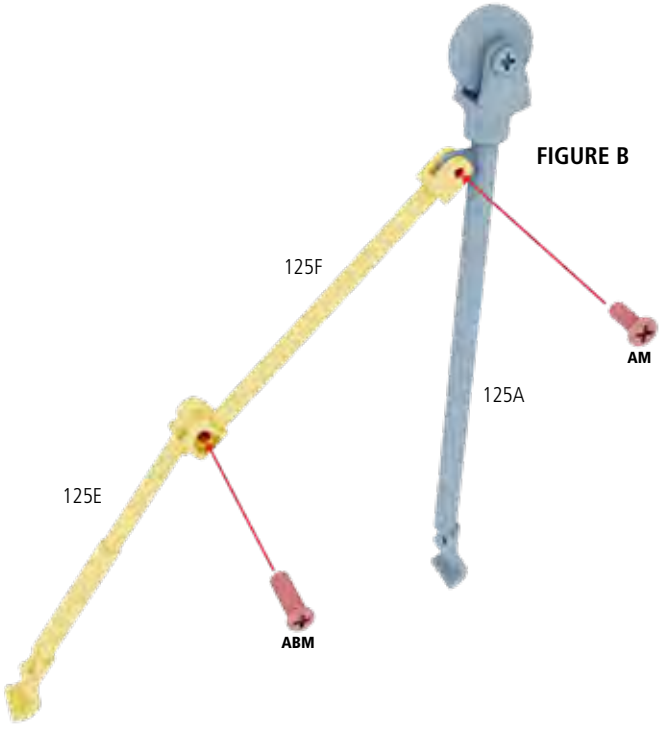


FIGURE B

02 **FITTING THE LEGS:** Hook the bottom of the left rear wheel leg (125A) under the gurney lower frame (124A) and cover with the first left rear leg fixing (125B). Combine the leg to the fixing with one FM screw (figure A). Next, repeat this with the folding leg upper (125E), using the remaining left rear leg fixing (125B) to secure the folding leg to the gurney lower frame (124A) with one FM screw (figure B).

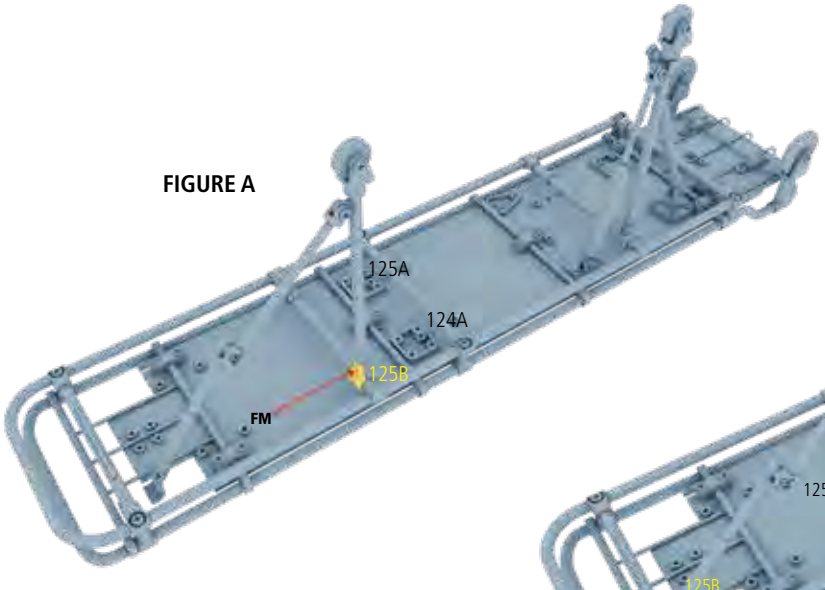


FIGURE A

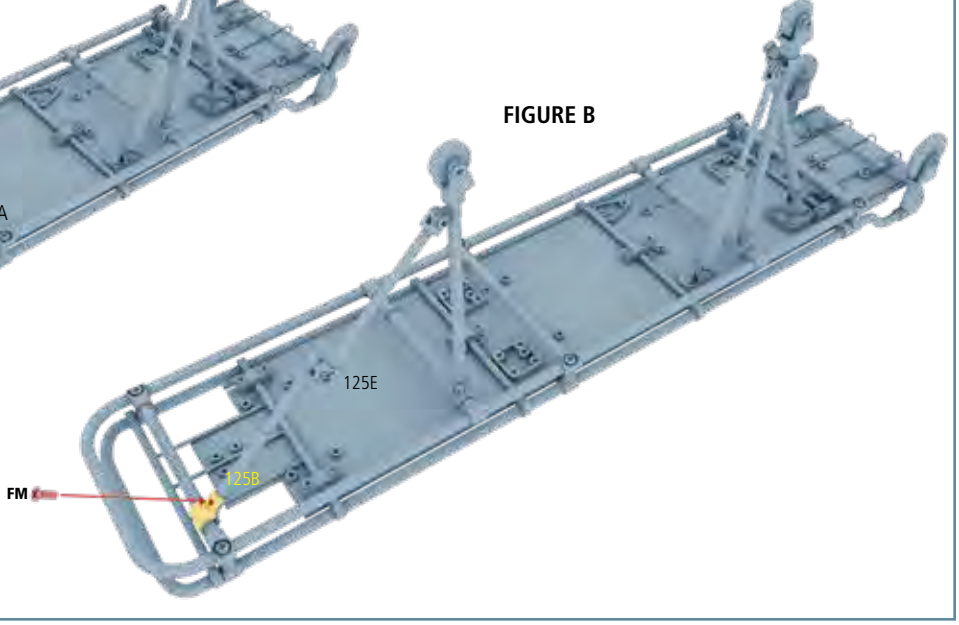


FIGURE B

03 **FITTING THE WHEEL LOCK:** Slot the end of the wheel lock pole (125C) into the wheel lock pole base (124B) you received in your previous pack, fixing them together with one AP screw (figure A). Next, secure the wheel lock (125D) to the end of the wheel lock pole (125C) with one EP screw (figure B). Then, fit the wheel lock base (124B) to the underside of the gurney bed (123A) using four YP screws (figure C). Now, you can lock the wheel in place by pushing the left rear wheel leg (125A) into the wheel lock (125D) (figure D).

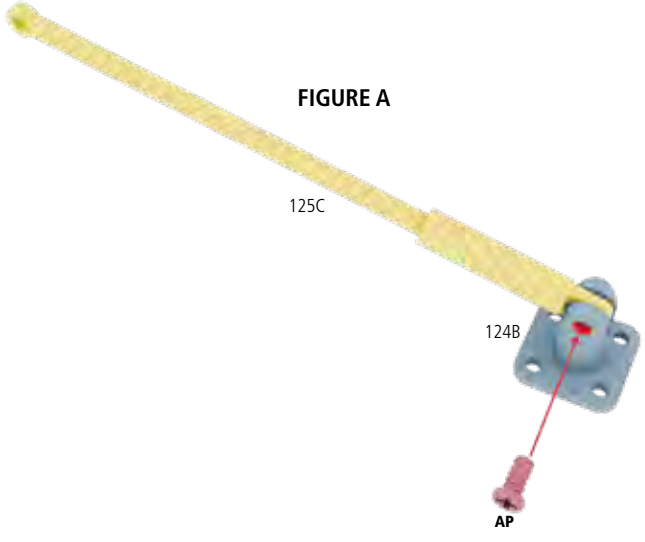


FIGURE A

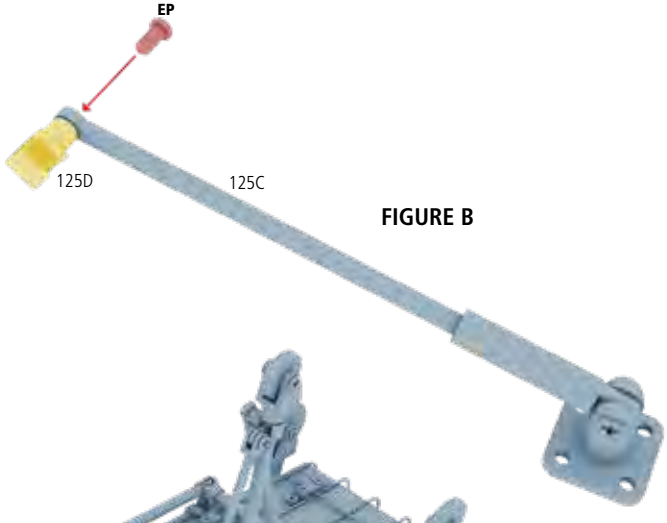


FIGURE B

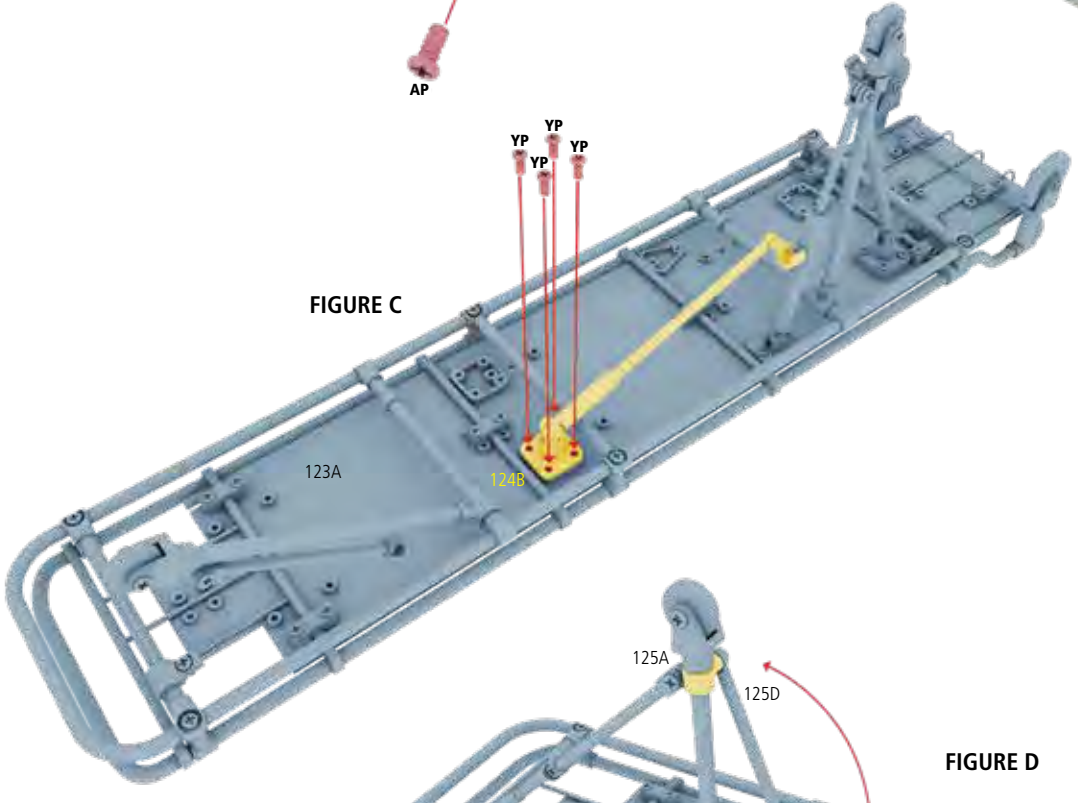


FIGURE C

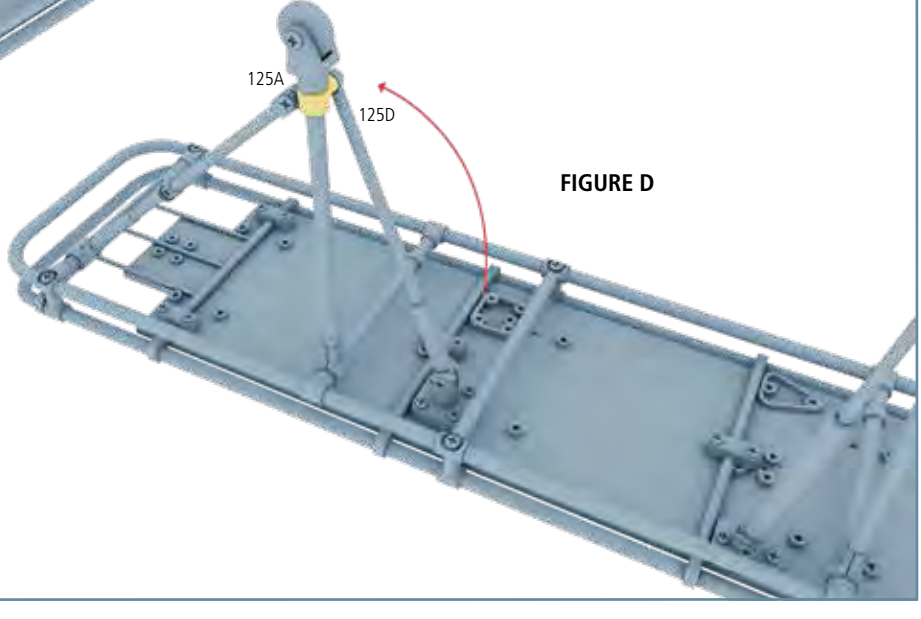
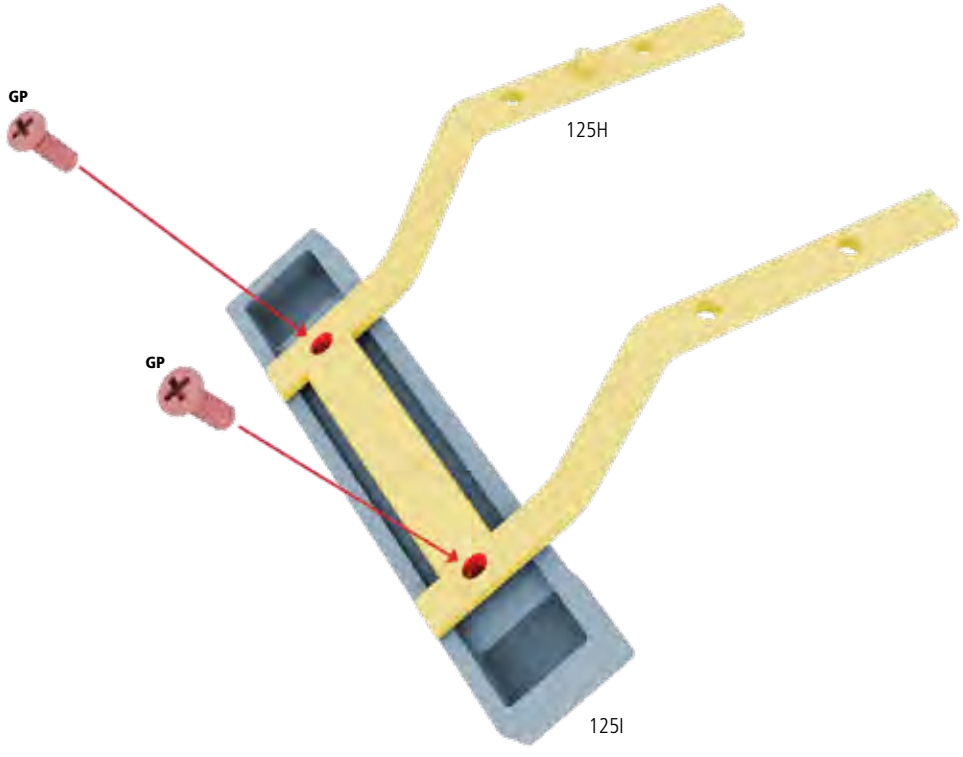


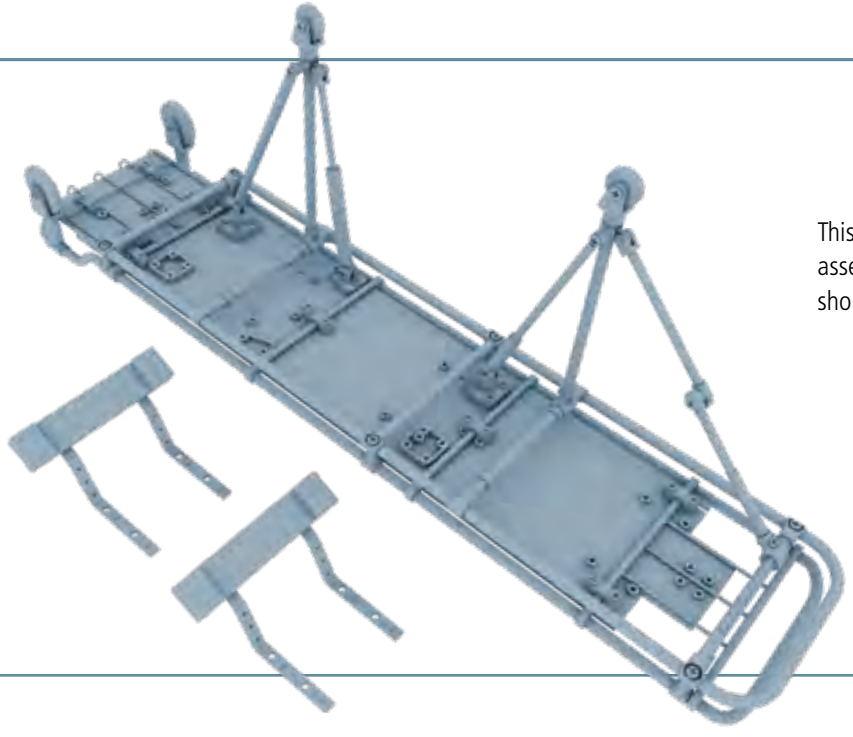
FIGURE D

04 **ASSEMBLING THE PROTON PACK SUPPORTS:** Place the proton pack support (125I) face down, and secure the proton pack support bracket (125H) to its rear using two GP screws. The two ends of the bracket should be facing away from you. Repeat this with the remaining support and bracket (figure A).

FIGURE A



STAGE 125 BUILD

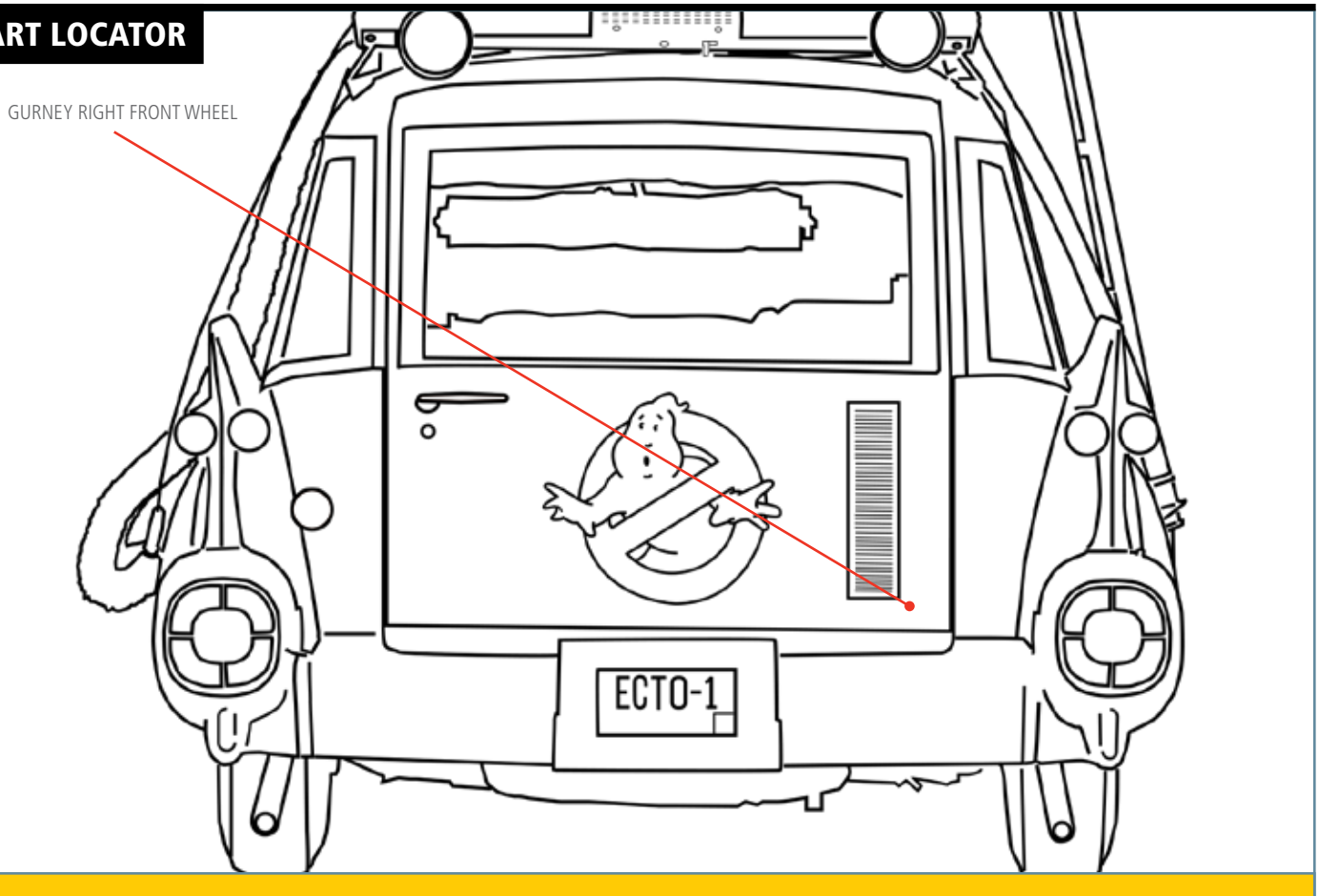


This is what the assembled pieces should look like.

STAGE 126
GURNEY RIGHT FRONT WHEEL & T-RACKS

In this stage, you assemble the right front wheel and supporting legs to the underside of the gurney, then fix the four T-racks to the top of the bed.

PART LOCATOR



TIP: SPARE PARTS

At the end of this assembly, you will have one wheel lock pole base (126A) right over. Please keep this safely aside, as you will need it at assembly phase 127.

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 **FITING THE WHEEL LEG:** Fit the right front wheel (126I) to the bottom of the right front wheel leg (126C) using two FM screws (figure A). Next, secure the telescopic leg lower (126H) to the bottom of the right front wheel leg (126C) using one AM screw (figure B).

Then, hook the bottom of the right front wheel leg (126C) under the gurney lower frame (124A). Cover this with the wheel leg fixing (126E) and secure the leg to the fixing using one FM screw (figure C).

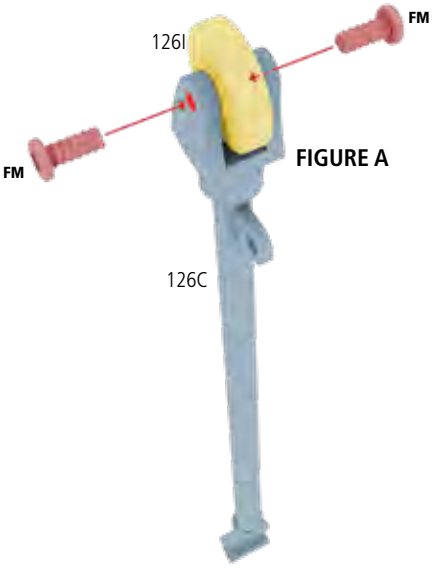


FIGURE A

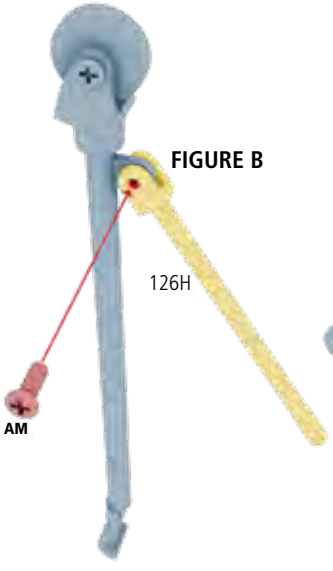


FIGURE B

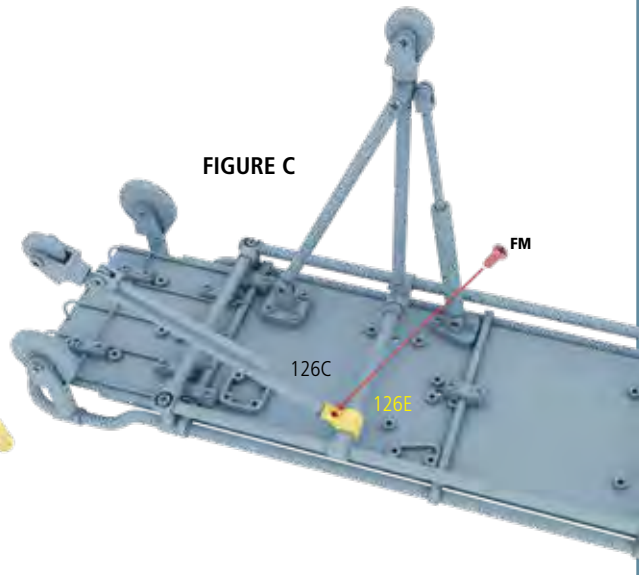


FIGURE C

02 **ASSEMBLING THE WHEEL LOCK:** Place the end of the wheel lock pole (126D) in the slot in the first wheel pole base (126A), fixing with one AP screw (figure A). Next, fit the wheel lock (126F) to the other end of the wheel lock pole (126D) using one EP screw (figure B). Then, secure the wheel lock pole base (126A) to the underside of the gurney bed (123A) with four YP screws (figure C). The right front wheel leg (126C) can fit into the wheel lock (126F) in order to lock the wheel into place (figure D).

FIGURE A

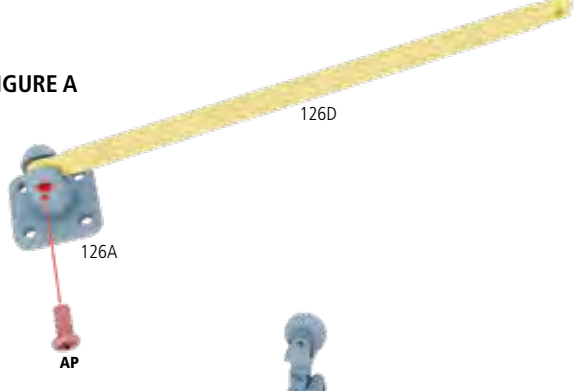
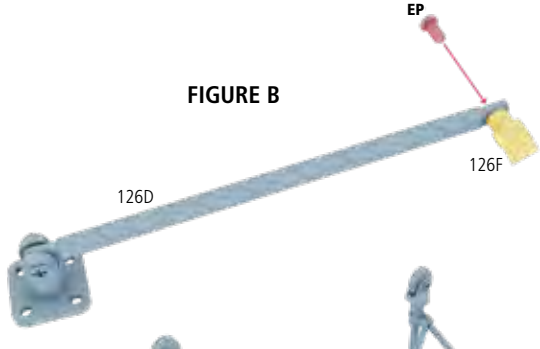


FIGURE B



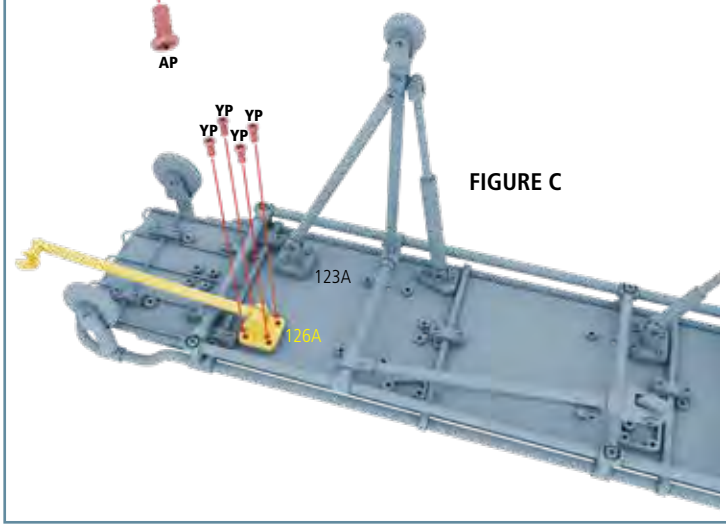
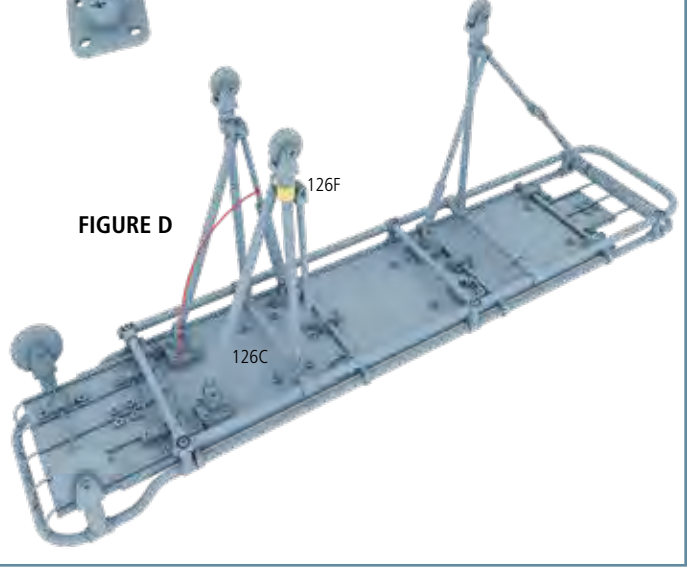


FIGURE C

FIGURE D



03 **FITTING THE TELESCOPIC LEG:** Slot the end of the telescopic leg upper (126G) into the telescopic leg base (126B), securing with one AP screw (figure A).

Then push the telescopic leg lower (126H) into the telescopic leg upper (126G) (figure B). Fix the telescopic leg base (126B) to the underside of the gurney bed (123A) with two YP screws (figure C).

FIGURE A

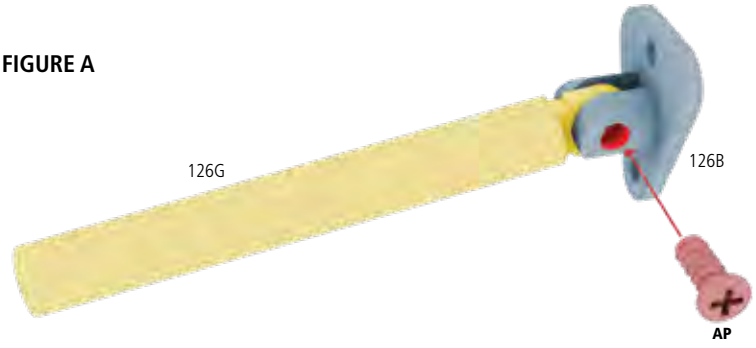


FIGURE B

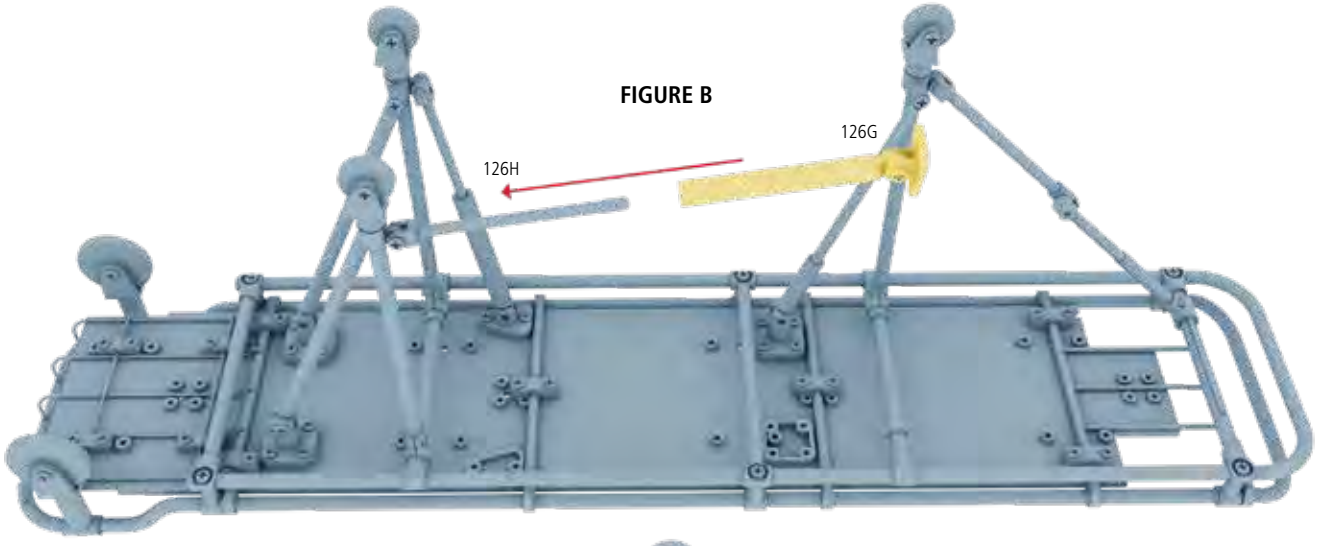
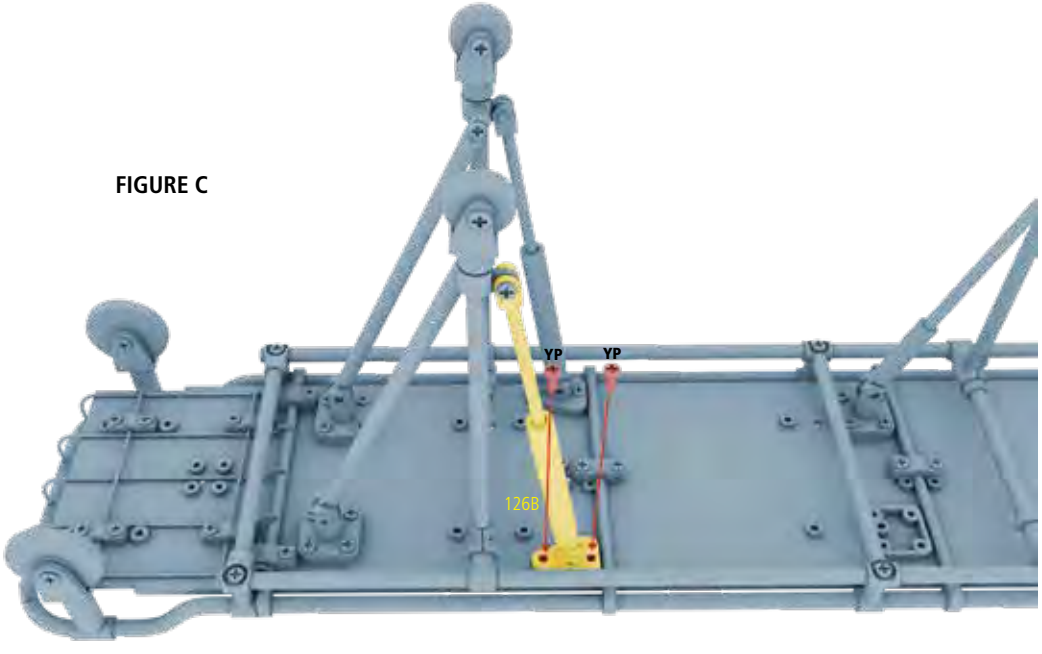


FIGURE C



04 **INSTALLING THE T RACKS:** Take the first T-rack (126J) and push it into place in the top of the gurney bed (123A). There is a pin at the bottom of the T-rack that is inserted into the bed. Fix the first T-rack using four YP screws (figure A). Then, repeat this with the remaining three T-rack parts (figure B).

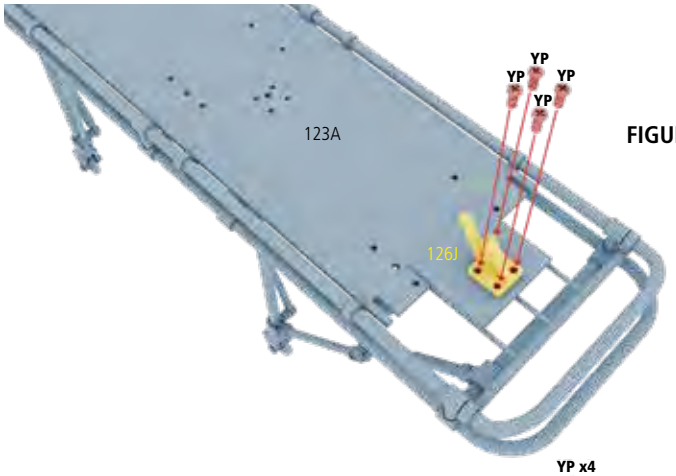


FIGURE A

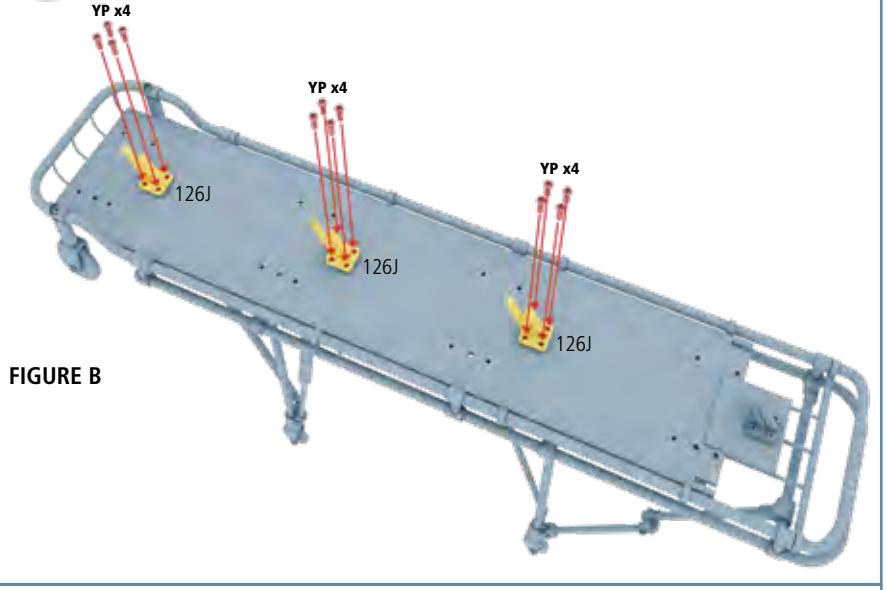
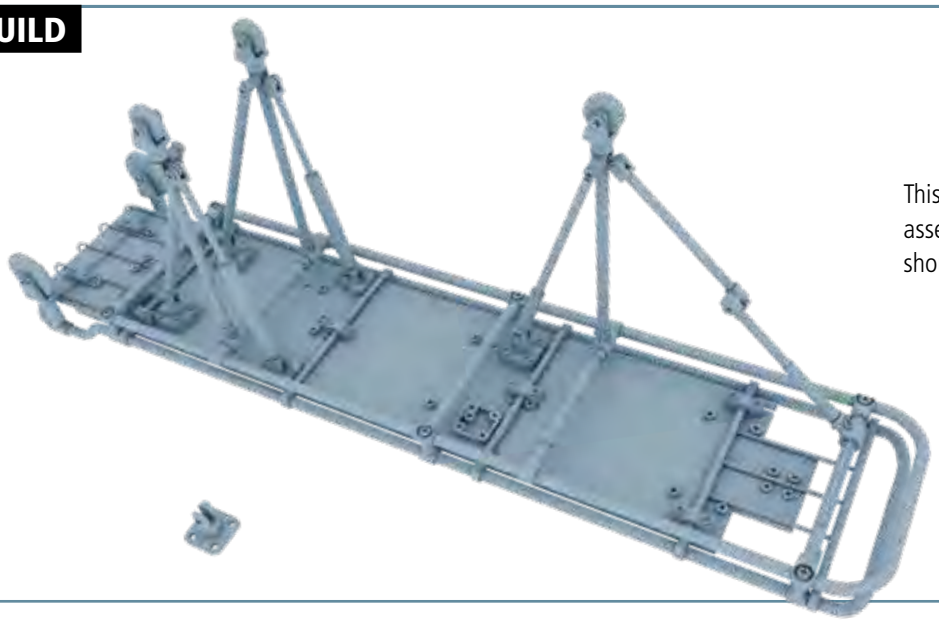
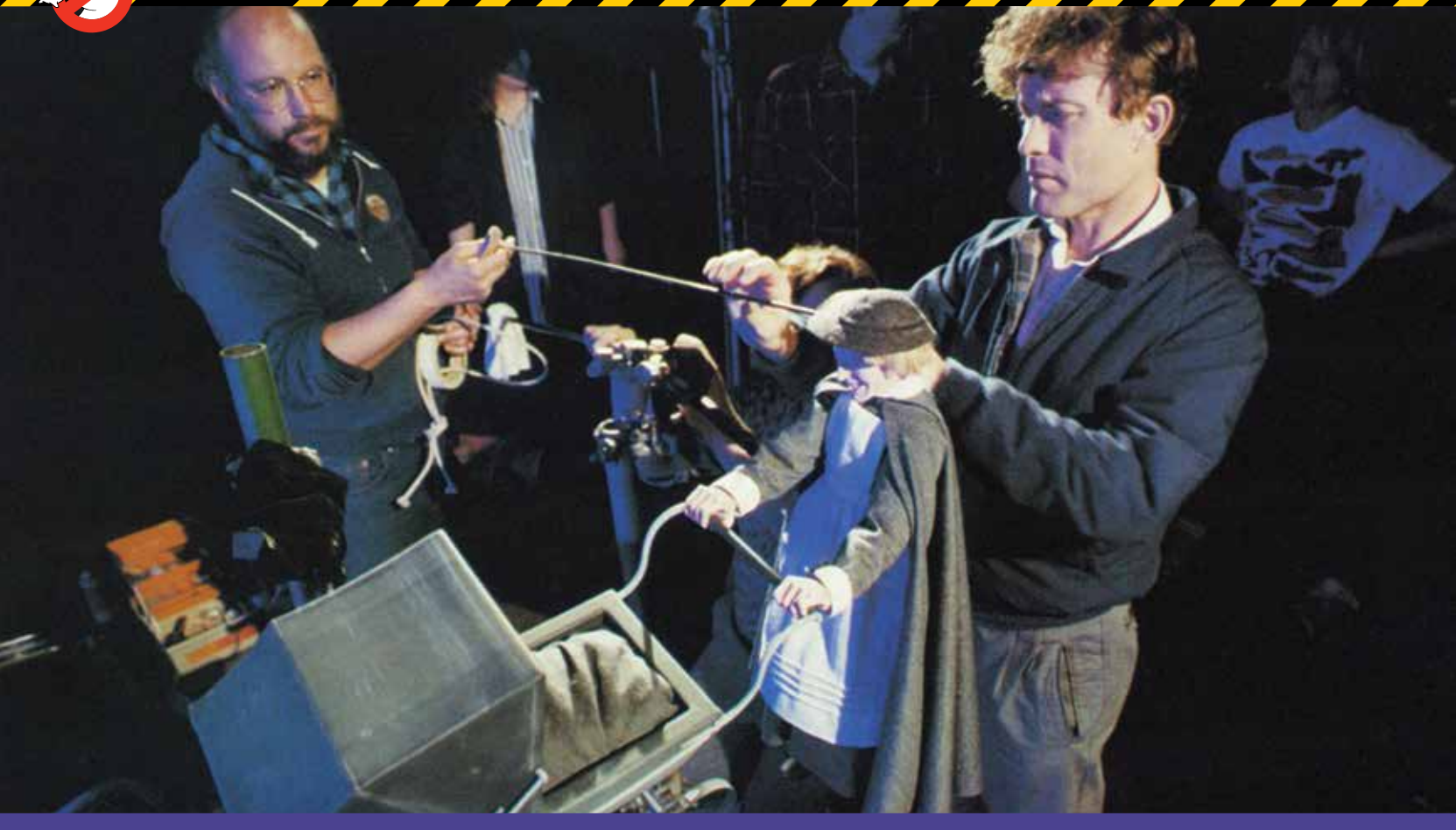


FIGURE B

STAGE 126 BUILD



This is what the assembled pieces should look like.



PUPPETS & PRIMEVALS

The late stop motion/rod puppetry master David W. Allen was called upon to oversee *Ghostbusters II*'s ghost nanny and bathtub monster sequences.

ALONGSIDE THE LIKES OF RAY HARRYHAUSEN, Willis O' Brien, Jim Danforth, and *Ghostbusters*' Randy Cook, David Allen is one of cinema's greatest stop motion animators. Although *Ghostbusters II* didn't require his stop motion skills, the effects artist was recruited to help realize two of the movie's key sequences.

Allen was given the job of supervising the wide shots of the ghost nanny sequence, and he worked with sculptor Bob Cooper and effects artist Don Bies to build and operate a miniature rod puppet of the character and the model buggy. The shots were later combined with footage of Peter MacNicol dressed as the nanny as well as shots of an extended arm rig (for the moment in which the nanny's arm extends) and matte paintings.

"Dave's work went way back into the '60s – he was close friends with effects legends like Dennis Muren, Phil Tippett, and Jon Berg," remembers Bies. "Bob and Dave asked me to help build the puppet, as well as puppeteer. Dave already had an armature that I modified slightly... We pulled it all together and set it up on a shooting stage at ILM."

As well as his work on the ghost nanny scene, Allen also oversaw the filming of *Ghostbusters II*'s short but unforgettable bathtub monster sequence at ILM's studios.

Many years before this, Allen's first credited FX work was providing special photographic effects on 1970's *Equinox*, a sci-fi short conceived by *Ghostbusters II*'s VFX supervisor Dennis Muren that was expanded into a feature. Allen went on to provide stop motion, puppeteering, and other visual effects on dozens of cult genre movies, including *The Howling* (1981), *Q: The Winged Serpent* (1982), *Young Sherlock Holmes* (1985), Willow (1988), and *Honey, I Shrunk the Kids* (1989).

Allen's company, David Allen Productions (DAP), became especially well-known for providing special effects for the movies of Charles Band, the head honcho of Empire Pictures and Full Moon Pictures. Allen's animation/rod puppet work for Band can be seen in the likes of *Eliminators* (1986), *Ghoulies II* (1987), *Puppet Master* (1989), *Robot Jox* (1990), and many others, and in 1993 Allen relocated his company to Band's studio. "The footage that came out of Dave Allen's stop motion/visual effects facility gave the movies of Full Moon their true moments of magic," said DAP's Chris Endicott in the 2017 book *It Came From the Video Aisle!* "David's work [was] so important to Full Moon [because of] his artistic eye and his innate understanding of how to create dramatic moments with the limited resources at hand."

As well as providing effects, Allen directed *Puppet Master II* (1990) and *The Primevals* for Full Moon. The latter picture – an ambitious Yeti/aliens fantasy that Allen had devised in the late 1960s and almost made for Band twice before in 1978 and 1983 – eventually went before the cameras in 1994. The final version was co-written by Randy Cook, with other effects by *Ghostbusters*' puppeteer Steve Neill. (Allen, Cook, and Neill were old friends, having worked together several times since Band's *Laserblast* in 1978.) However, despite the fact that live-action principal photography on T*he Primevals* was completed and much of the stop motion footage was shot, the film was ultimately shelved due to a combination of Full Moon's financial difficulties and Allen's death from cancer in 1999, aged just 54.

In more recent years, Allen's colleagues have managed to assemble a workprint of *The Primevals*, while Full Moon are hoping to finally release a definitive version of the late animator's masterwork.

LEFT Allen directs the bathtub monster sequence.

OPPOSITE Allen and sculptor Bob Cooper move the miniature rod puppet version of the ghost nanny into position.

LOCATIONS OF GHOSTBUSTERS

While much of *Ghostbusters* was filmed at The Burbank Studios in Los Angeles, several key scenes were shot at iconic locations in New York City.

NEW YORK PUBLIC LIBRARY

The setting for the very first scene of *Ghostbusters* is the New York Public Library, the third-largest library in the world. Like several of the movie's other locations, the building was constructed in the Beaux-Arts architectural style. Production designer John DeCuir loved the marble lions situated either side of the staircase to the entrance to the building, which uncannily foreshadow the Terror Dogs at the Temple of Gozer later in the movie. Although the exterior and reading room sequences were filmed at the library, the scenes in which the librarian and the Ghostbusters come face-to-face with the ghost in the basement were shot at Los Angeles Central Library.

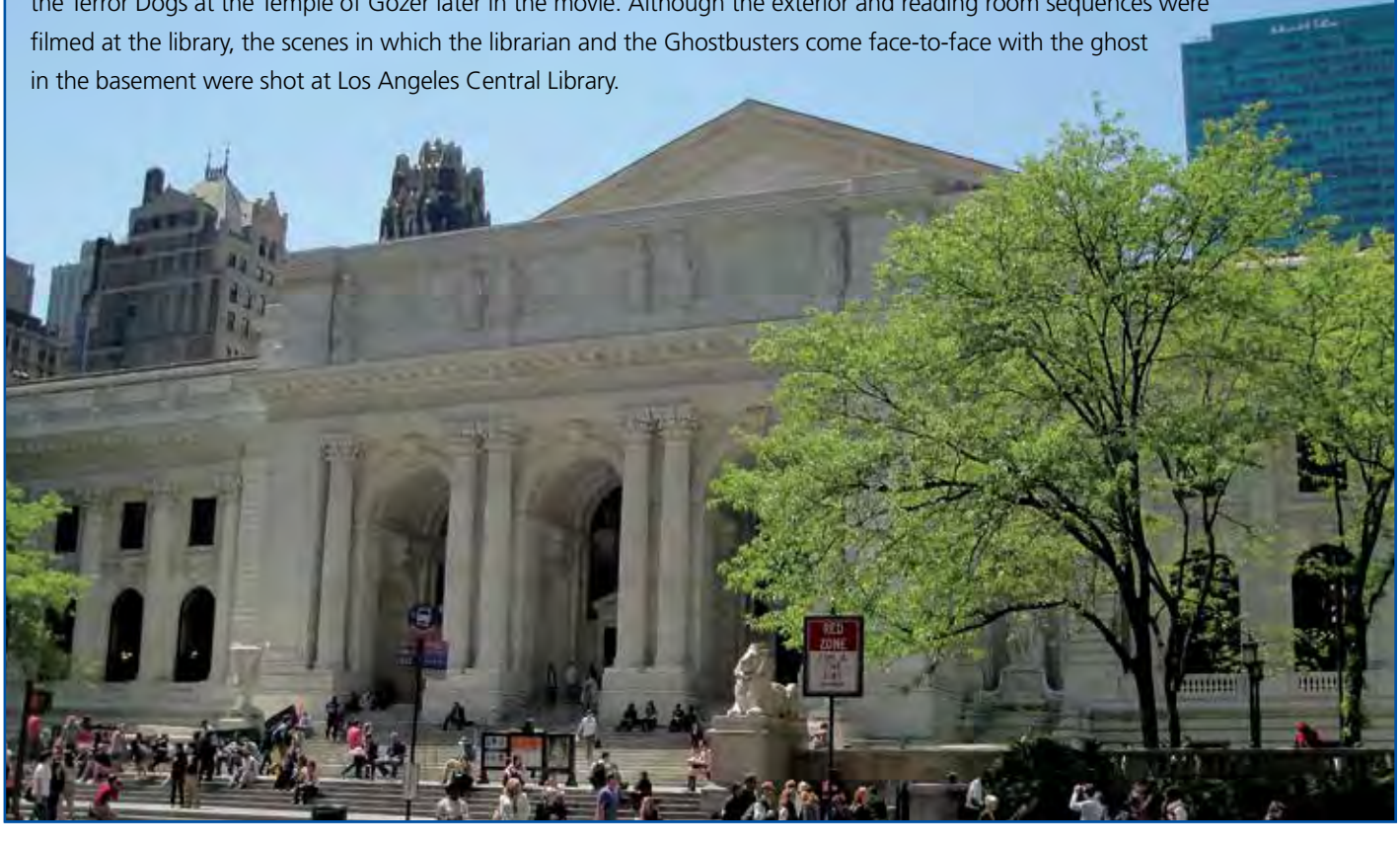


Photo: Wikimedia Commons

COLUMBIA UNIVERSITY

When we first meet them, Peter, Ray, and Egon are all researchers at Columbia University's Department of Psychology. The scenes set at the famous university were shot at the real location, though the institution insisted that the university not be named in the movie. However, "Weaver Hall" – where the Department of Psychology is located in the film – does not exist. These sequences were, in fact, shot at Havemeyer Hall (where the Department of Chemistry is based).

MANHATTAN CITY BANK

The Ghostbusters fund their business thanks to Ray taking out three mortgages on his house (charged at 19% a year). While we see the heroes emerge from "Manhattan City Bank" (filmed at The Irving Trust Bank on Fifth Avenue), in early drafts there was also a sequence set inside the bank in which the heroes explain to a loan officer their jaw-dropping reason for needing the money.

FIRE STATION

The Ghostbusters' iconic fire station headquarters was, as many *Ghostbusters* fans know, actually two fire stations. The exteriors were shot at the Hook & Ladder Company 8 in Manhattan's district of Tribeca. This Beaux-Arts building, built in 1903, was first discovered by associate producer Michael C. Gross; Ivan Reitman and John DeCuir concurred that it was perfect. The interiors, on the other hand, were filmed at Fire Station No. 23 in downtown L.A. The once-opulent building had closed in 1960 and fallen into ruin, before becoming a popular movie shoot location. The two buildings blended seamlessly together in both *Ghostbusters* movies.

LINCOLN CENTER

When Dana emerges from an orchestra rehearsal at the Lincoln Center, she is met by Venkman, who has news of her apartment's sinister history. This was another sequence to be shot on location in New York City. The Lincoln Center, built in the 1950s and 1960s, is a series of performing arts buildings in Manhattan. The complex hosts such institutions as the New York Philharmonic, the New York City Ballet, and (since 1969) the Julliard School.

Photo: Ajay Suresh / Wikimedia Commons

Photo: David Shankbone / Wikimedia Commons

550 CENTRAL PARK WEST

The exteriors of Dana's apartment block at 550 Central Park West – also known as the Shandor Building or Spook Central – were filmed at a real apartment block at 55 Central Park West in Upper West Manhattan. The height of the real-life building was extended through matte paintings by Matthew Yuricich and Michele Moen, while models were used for the final explosive moment at the Temple of Gozer on the rooftop. In real life, the art deco building is owned by a housing cooperative. Apartments here don't come cheap: they have been known to go for up to $8 million. Former residents include Ginger Rogers, Calvin Klein, and Rudy Vallée.

COLUMBUS CIRCLE

The traffic circle that Stay Puft so memorably stamps across is the Columbus Circle in Manhattan. The circle (and the surrounding area) is named after a 75-foot marble statue of Christopher Columbus that was installed here in 1892. Boss Film Studio's optical department blended elaborate location footage – which involved cars crashing into each other and a staggering amount of lights – with shots of Bill Bryan in the Stay Puft suit stomping down a miniature recreation of Central Park West.

CENTRAL PARK

A key sequence in the movie sees Louis pursued across New York's most famous park by the Terror Dog Vinz Clortho. Eventually he bangs on the window of the restaurant Tavern on the Green, where diners (including a young birthday girl played by Debbie Gibson) momentarily look up from their food before resuming their conversations. The Tavern on the Green, which was originally built in 1870 to accommodate the sheep of Central Park's meadow, is a popular restaurant with both celebrities and tourists. Other movies to have filmed at the restaurant include *Arthur*, *Wall Street*, and *Beaches*. John DeCuir added two stone statues to the Tavern's entrance, echoing the library's lions and the Temple's Terror Dogs.

BILTMORE HOTEL

On their first job, the Ghostbusters are called into the prestigious Sedgewick Hotel to capture Slimer. They succeed – though cause an awful lot of damage in the process. The real-life Biltmore Hotel (now known as the Millennium Biltmore) in Downtown L.A. doubled for the Sedgewick for much of the sequence, including the showdown in the elaborate ballroom and the scenes with the hotel manager played by Michael Ensign. However, the hallway sequences were shot on a soundstage in L.A. The Biltmore is another of *Ghostbusters*' buildings to have been built in the Beaux-Arts style, and it has featured in many other films and TV shows including *Chinatown*, *Independence Day*, and *True Lies*.

RIGHT Ray clutches a ghost sniffer in the Ghostbusters' television advert outside the fire station.

GHOST SNIFFER

This intriguing device, adapted from a combustion analyzer, was used by Peter to check Dana's apartment for psychokinetic energy.

THE GHOST SNIFFER – ALSO KNOWN AS the PKE sample collector – is a portable device that can be used to test the air for psychokinetic energy or strange anomalies. In *Ghostbusters*, Peter Venkman uses one to check Dana's home after she encounters Zuul in the refrigerator. "It's technical," Peter says after Dana asks about the strange device. "It's one of our little toys."

The "toy" has, in fact, been adapted from a Bacharach 300 combustion analyzer, a real-life tool used to detect potentially

LEFT Venkman uses a ghost sniffer device to check Dana's apartment after her encounter with Zuul.

dangerous combustible gas in the air caused by refrigerant leaks. Bacharach combustion analyzers can also check for oxygen deficiency.

The modified version of the sniffer is fitted with a long, thin probe that can be waved through the air. Underneath the probe port on the main unit is a port for a rubber hose that is attached to a pump. When the user (Peter in this case) squeezes the pump, the probe takes an atmospheric sample which is then analyzed by sensors inside the main unit. The ghost sniffer is also fitted with a strap, allowing it to be slung over the user's shoulder.

SPECTER DETECTOR

In many ways, the sniffer is similar to the standard handheld PKE meter favoured by the Ghostbusters, but it is able to gather more advanced data about the nature of the paranormal activity under investigation. Peter is not the only Ghostbuster to be seen with the device in the film: Ray is seen clutching one in the Ghostbusters' television advert.

The device has appeared several times in IDW's *Ghostbusters* comic series, where it has been used everywhere from Roswell to the Day of the Dead. The ghost sniffer also appeared several times in the animated show *The Real Ghostbusters*, most notably the episode 'Big Trouble with Little Slimer.' In the show, it was renamed both the 'specter detector' and the 'ghost detector.'

The ghost sniffer was also the inspiration for the 'ghost nabber,' which was released as a toy by Kenner in 1986. Though the nabber looks very similar to the ghost sniffer, it actually functions more as a proton pack and can suck up ghosts.

Replica prop photo: Shapeforge Props

ECTO-101

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

#33 LANE WALKER

There is no character called Lane Walker in *Ghostbusters II*. But for a long time, there was. In the early drafts of the script, Dana did not return for the sequel and in her place Lane Walker was introduced as Venkman's new love interest.

Many of the details and plot points later assigned to Dana were originally given to Walker, including having a baby (initially named Mikey) that was threatened by Vigo (a Russian monk rather than a Carpathian in the early days). A draft from August 1988 describes Lane as "very pretty, imaginatively but tastefully dressed, and apparently saner than anyone else in the immediate vicinity."

Another draft from September 1988 has a near-identical opening sequence to the one in the final movie, except with Lane instead of Dana. Here Lane is described as "somewhat shy, vulnerable, a little awkward." Interestingly, the September 1988 draft features Dana as well as Lane – we are told they "went to Bennington together" and that Lane once dated Dana's brother.

The role of Lane was eventually deemed to be unnecessary, and the character's plot points rewritten for Dana.

"*Danny talked a lot about the supernatural... but, no, we never did anything approaching the subject [such as visiting haunted houses]. The closest thing we did for 'research' was movies. We screened* Ghost Breakers, Scared Stiff... *and others. But actual haunted houses etc, no.*"

▲ Ghostbusters *associate producer Michael C. Gross discusses paranormal research* (Ghostbusters HQ, *2000*).

"*I've never tried to analyze why the films I've made are successful. I just try real hard and am obsessive about it. I really care about what I do... I work very hard at getting a very good script and casting it. Working at it while we produce during production, and, finally, editing it so that only the best is left.*"

▲ *Ivan Reitman is asked about his successful career in 1981 – three years before* Ghostbusters (Reelin' in the Years *archives, 1981*).

"*We'll burn in Hell before we call it* Ghostbusters II. *I've suggested* The Last of the Ghostbusters, *to make sure there won't be anything like a* Ghostbusters III.

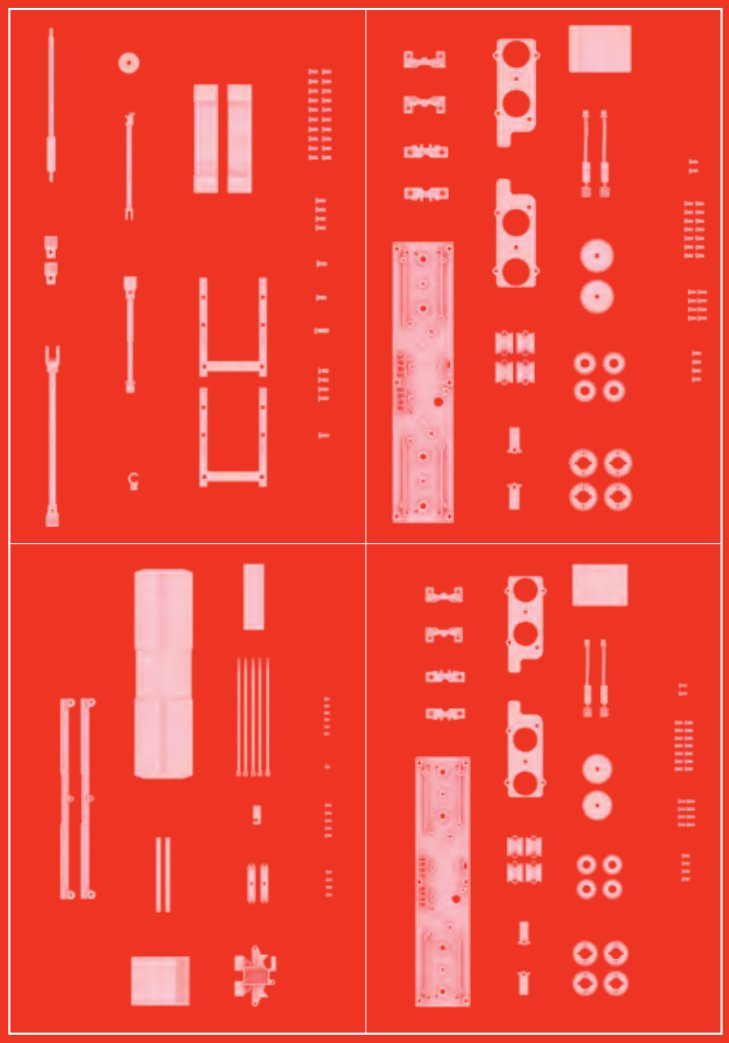
▲ *In a 1988 interview with* Starlog *magazine, Bill Murray insists that the sequel won't be titled* Ghostbusters II.

COMING IN ISSUE 34

MAKING A SCENE
Artist Valerie Sofranko on her Vigo backdrop.

DENNIS MUREN
Ghostbusters II's VFX supervisor.

YOUR PARTS



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